MADE IN NABA® MADE IN NABA® MADE IN NABA® MADE IN NABA®

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

INTERNATIONAL ACADEMY
OF ART & DESIGN

learning by thinking

Our programmes constitute a continuous sequence of multidisciplinary experiences generating research and projects in the artistic and professional contexts of current trends.

learning by doing

Ideas become projects, strategies, techniques and technologies, turning into prototypes and in some cases developing into products for the companies we work with.

teaching by learning

Learning by doing is also teaching by learning and this has changed the relationship between lecturers and students: classes and groups have transformed into work teams that liaise continuously with companies and research institutes. Experience forms the methodological skeleton through which innovation insinuates itself and guides us in planning the future together.

Italo Rota,
NABA Scientific Advisor

TOP 100
Art & Design   2023

QS **WORLD UNIVERSITY RANKINGS**
BY SUBJECT

NABA is the Best Italian Academy of Fine Arts in the top 100 worldwide in Art & Design field in the QS World University Rankings® by Subject.

NABA is the largest Academy of Fine Arts in Italy. Founded in Milan in 1980 and legally recognised by the Italian Ministry of University and Research in 1981, it is characterised by an interdisciplinary methodology with a strong inclination towards innovation and a dynamic interaction with the artistic and professional context. With two campus in Milan and Rome, **NABA, Nuova Accademia di Belle Arti** offers academic degrees equivalent to first and second level university ones in the Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, and Visual Arts Areas, legally valid at an international level.

NABA

SCAN THE QR CODE OR CLICK HERE AND DISCOVER **NABA!**

NABA

NUOVA ACCADEMIA DI BELLE ARTI

CAMPUS

MILAN

23,000 sqm
IN THE NAVIGLI DISTRICT

14 buildings
study and lounge areas
green areas
specialised laboratories
library and cafeteria

ROME

6,000 sqm
IN THE OSTIENSE DISTRICT

3 buildings
study and lounge areas
specialised laboratories
terrace and green area
multifunctional spaces
library

LABORATORIES

NABA gives its students access to a number of specialised laboratories related to the different didactic areas, enabling them to take advantage of professional and innovative environments to create complex and interdisciplinary projects, focusing in particular on integrating the principles of circular design, research and sustainability to minimise the consumption of resources and to promote new production models.

ZEROWASTE CULTURE IN THE DESIGN LABS

The various technologies of the Design Area labs, including Laser Cutting, 3D Printer, Clay 3D Printer and CNC Milling machine, enable students to create models and prototypes in accordance with sustainable practices focused on recovering, collecting, recycling and transforming any plastic and materials used during design.

RESEARCH AND INNOVATION IN THE FASHION DESIGN LABS

Through a constant research on materials, techniques and innovations in the field, together with professional machinery and systems including Lectra, Shima Seiki and Framis, the Fashion Design Area labs provide students with all the skills needed at the various stages of the textile production process.

CUTTING-EDGE ENVIRONMENTS IN THE MEDIA DESIGN AND NEW TECHNOLOGIES LABS

NABA is among the first academies at an international level to boast a laboratory on its campus dedicated to Virtual Production, the Virtual Studio, with a Led Volume and an advanced Motion Capture system, where, in conjunction with the other labs, a number of the Area main subjects, such as VFX, live sets and mixed reality events, can be taught.

EXPERIMENTATION IN THE VISUAL ARTS LABS

A broad range of practices and techniques can be taught in the labs of the Area: from chalcographic engraving and printing to photographic film development. There, students are able to practice activities related to artistic representation, actively researching and experimenting with personal and original languages.

NABA NUMBERS

5,000+	students
35%	international students
90+	countries
70	international exchanges partners

student life

Every year a dedicated office proposes to the students extra-curricular activities such as guided tours, events, sports as well as cultural, commercial and health benefits. Furthermore, thanks to the Buddy Project, additional support to international students is provided.

NABASHOPPING.COM is the brand new online shop for Made in NABA products: a collection of clothing and accessories for study, work and leisure time.

housing

The Housing office supports the students, throughout the whole booking process, in finding accommodation in shared apartments or independent studios thanks to a wide range of solutions located nearby the campus.

NABA Housing Office
www.milanhousing.it | info@milanhousing.it

library

On the two campus, consultation and borrowing services are available for numerous printed and digital volumes, theses archives and sector-related magazines, as well as access to some of the most prestigious online databases (BoF, JSTOR, WGSN, Vogue Archive). In Milan, a peculiar display of over 100 samples of innovative materials is also open to the users.

COUNSELLING

Open Day MILAN | ROME
Counselling activities, campus and labs tours, students' projects on display.

11th November · 27th January · 6th April · 9th July · 10th September

2023 — 2024
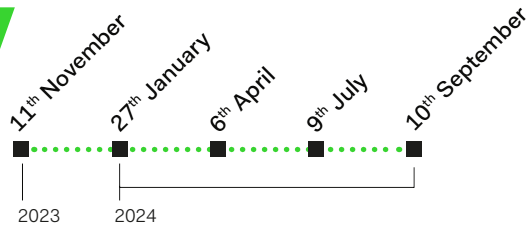
NABAhaus
Informative activities for students in their home countries presenting the NABA design methodology in order to create an international community with shared values.

NABA webinars
Live webinars providing lectures from professionals, tips on lifestyle and studying in Italy, suggestions on how to create a portfolio and much more.

FIND OUT ALL THE DATES OF THE NEXT EVENTS

SCHOLARSHIPS

NABA supports talents with several scholarships and offers students access to financial support initiatives.
Also, the Academy awards applicants who make an early decision to enrol and meet admission requirements with reductions on the total fees.

Over 500 scholarships per year

500

1 student out of 5 receives a scholarship valid for all the years of the study course

1/5

ADMISSIONS

To study at the Academy it is necessary to follow all the phases of the admissions process through which NABA can evaluate the interest and requirements needed to enrol to the chosen course. Contact the school to find out more.

- Application
- Admission evaluation
- Admission result
- Matriculation

INDUSTRY AND CAREER

The Industry Relations and Career Service office represents a bridge between the Academy and the working world during the study path, involving students in innovative collaborations and projects with leading companies in different fields, through many initiatives such as Mentorship, Talent Harbour and Design Marathon.

Thanks to a constantly expanding network of partners, the office values the skills of each student by promoting internships and job opportunities in line both with their attitudes and the demands of the job market.

And afterwards?

Employment rate within 1 year after graduation

87%

Satisfaction with current job

83%

Country of current job

77% ITALY   **23%** ABROAD

Source: yearly occupational survey by BVA Doxa, a leading market research company, related to graduates in 2021 one year after graduation.

NABA collaborates every year with more than 900 brands for projects, partnerships, internships and placement, among others:

BVLGARI   Canon   CINEMA FONDAZIONE CINEMA PER ROMA   COSMOPOLITAN

FNM la vita in movimento   Hard Rock CAFE MILAN   HONOR   MAX&Co.

PORSCHE Centri Porsche di Milano   SELETTI   SIEMENS   SUNNEI

TOSHIBA   Venchi 1878   WARNER BROS. DISCOVERY   Yakult

success stories

COMMUNICATION AND GRAPHIC DESIGN AREA

OMAR ALI
ART DIRECTOR, OGILVY
BA in Graphic Design and Art Direction graduate

DESIGN AREA

ALESSANDRO AMBROSINI
PROJECT MANAGER, BOFFI / DE PADOVA USA
BA in Design graduate

FASHION DESIGN AREA

GIUDITTA TANZI
FOUNDER AND CREATIVE DIRECTOR, GARBAGE CORE
BA in Fashion Design graduate

MEDIA DESIGN AND NEW TECHNOLOGIES AREA

XIN ALESSANDRO ZHENG
DIRECTOR, SELECTED SIC@SIC VENICE
INTERNATIONAL FILM FESTIVAL
BA in Media Design and Multimedia Arts graduate

SET DESIGN AREA

ELENA BECCARO
COSTUME DESIGNER, MAGGIO MUSICALE
FIORENTINO, TEATHER ORCHESTRA
BIEL-SOLOTURN
BA in Set Design graduate

VISUAL ARTS AREA

CHIARA LUPI
CURATOR AND EDITOR, LENZ PRESS
MA in Visual Arts and Curatorial Studies graduate

NABA, Nuova Accademia di Belle Arti is part of Galileo Global Education, a leading international provider of higher education with an offer that spans from applied arts, fashion, design and digital/Internet to business and medicine. Through its network of 54 schools, the group is present in over 91 campus in 13 countries around the world and has over 200,000 enrolled students. It is Europe's largest higher education group and the third in the world, in terms of both geographical spread and breadth of course offering. Galileo Global Education's ambition is to be the world education leader in innovation, creativity, arts and culture - driven by students' employability, agility and impact.

www.ggeedu.com

Institutional networks

NABA,
Nuova Accademia
di Belle Arti

MILAN CAMPUS
Via C. Darwin 20
20143 Milan

ROME CAMPUS
Via Ostiense 92
00154 Rome

Admissions Information
T +39 02 97372106
E int.info@naba.it

www.naba.it

UNI EN ISO 9001:2015 – 14001:2015

For the realisation of this booklet, FSC MIX paper produced with cellulose from controlled forests - recyclable product was used.

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ACADEMIC OFFER

2024/25

OFFER

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DEAN
GUIDO TATTONI

HEAD OF EDUCATION - ROME
SILVIA SIMONCELLI

DESIGN AND APPLIED ARTS DEPARTMENT HEAD
LUCA PONCELLINI

VISUAL ARTS DEPARTMENT HEAD
MARCO SCOTINI

SCIENTIFIC ADVISOR
ITALO ROTA

COMMUNICATION AND GRAPHIC DESIGN AREA
AREA LEADER
PATRIZIA MOSCHELLA
ADVISOR
ANGELO COLELLA

DESIGN AREA
AREA LEADER
CLAUDIO LARCHER
ADVISOR
DANTE DONEGANI

FASHION DESIGN AREA
AREA LEADER
COLOMBA LEDDI
ADVISOR
NICOLETTA MOROZZI

MEDIA DESIGN AND NEW TECHNOLOGIES, SET DESIGN AREAS
AREA LEADER
VINCENZO CUCCIA

BACHELORS OF ARTS
180 CFA
(1CFA = 1ECTS)

Comics and Visual Storytelling NEW!

CAMPUS: Milan - Rome

The BA prepares future illustrators, graphic novelists and visual artists, guiding students through the study of various genres of comics and the art of visual storytelling. They will learn the principles and develop their own style, in order to create engaging stories.

Graphic Design and Art Direction

Brand Design

Creative Direction

Visual Design

CAMPUS: Milan - Rome

The BA introduces the students to the world of communication and new media combining interdisciplinary and theoretical approach and creative labs in the various fields of: graphic design, advertising, publishing, digital media with 3D and motion graphics.

Design

Interior Design MILAN - ROME

Product Design MILAN

Product and Innovation Design ROME

CAMPUS: Milan - Rome* NEW!

The BA alternates and integrates theoretical studies with experiential workshops, stimulating the students' sensitivity and passion for the world of objects and guiding them to observe the multitude of contemporary forms of design and how to apply them to their work.

Fashion Design

Fashion Design

Fashion Styling and Communication

Fashion Design Management

CAMPUS: Milan - Rome

With a practical approach and a cooperation among the specialisations which fosters the synergy of a real work team, the BA teaches the students languages and methodologies enabling them to enter the professional world within the national and international Fashion System.

Creative Technologies

Game

VFX and 3D

CAMPUS: Milan

The BA explores the world of CGI and aims at growing professional figures in the fields of Game, VFX and 3D, introducing the students to the most innovative techniques: from virtual production to character design and animation, and development of videogames.

Film and Animation

Filmmaking

Animation

CAMPUS: Milan - Rome

The BA is aimed at preparing artists and professionals in the field of audiovisual creations, in particular in the branch of cinema and in all the traditional and contemporary as well as future applications including their hybrid products.

Set Design

Theatre and Opera

Media and Events

CAMPUS: Milan

The BA guides the students in the complex reality of set design through design-related subjects in the fields of theatre, events, exhibitions, fashion shows, cinema and television, providing them with the tools to relate to the most significant scenarios of the contemporary cultural production.

Painting and Visual Arts

Painting

Visual Arts

CAMPUS: Milan - Rome

The BA explores the transformations of contemporary art practices, connecting art with the production and social contexts and enabling students to experiment with a variety of environments, techniques and methods, reinterpreting and expanding the traditional academic approach.

MASTERS OF ARTS

120 CFA
(1CFA = 1ECTS)

User Experience Design

CAMPUS: Milan - Rome

The MA provides the theoretical, technical and methodological skills for the design of complex digital communication systems, dealing with the study of digital interfaces focusing on user experience (UX/UI) and information architecture.

Visual Design and Integrated Marketing Communication

CAMPUS: Milan - Rome

The MA combines the marketing and integrated communication approach to a wide range of artistic-expressive competences by working on real briefs and undertaking all the phases of complex communication projects.

Interior Design

CAMPUS: Milan

The MA explores topics and methodologies related to the interior design, which plays an increasingly important role in individual and collective living spaces, enabling the students to design how we will live, work, and communicate in the global context.

Product and Service Design

CAMPUS: Milan

The MA guides the students in managing all the phases of a project's development, from conception to manufacturing, through design strategies and materials

research, exploring the needs for a sustainable relation to the environment in the contemporary "society of services".

Social Design

CAMPUS: Milan

The MA enables the students to understand contemporary social needs, exploring the most innovative social development strategies to valorise human and natural resources and to drive dynamics of sustainable evolution.

Fashion and Costume Design

CAMPUS: Rome

The MA provides the students with the tools to handle fashion and costume design projects, investigating the topics of narration and *mise-en-scène* of garments as well as collections' archives as heritage and starting points for designing.

Fashion Design

CAMPUS: Milan

The MA trains figures capable to manage creative processes in the field of fashion design, from research to prototyping, guiding the students in the search for their own vision that will be expressed in a very personal portfolio.

Textile Design

CAMPUS: Milan

Through an interdisciplinary and workshop-based approach, the MA provides the students with the tools to manage creative processes in the fields of textile and knitwear design, from woven to knitted fabrics, including innovation, sustainability, and design-thinking related topics.

Creative Media Production

CAMPUS: Milan

The MA explores the complexity of a world inquired by analogical and digital tools and lays the foundations for innovative artistic

and expressive representations of reality through linear and non-linear audiovisual productions by the use of creative coding, human-computer interaction, artificial intelligence and generative sound design.

Digital and Live Performance NEW!

CAMPUS: Milan

Through practical experiences and theoretical courses, the MA provides students with the methodological skills for the development of processes and projects in the performative field, to refine their understanding of the reality that surrounds them and to work in the field of digital and live performance at a professional level.

Visual Arts and Curatorial Studies

CAMPUS: Milan - Rome

Founded in 2006, the MA combines a solid training in the artistic production with a specialised curatorial practice, exploring the relationship among art, visual culture, aesthetics, and social dynamics to produce new training and operating models in the international contemporary art system.

Sustainable Innovation Communication

CAMPUS: Milan - Rome

The Master explores theories, methods and design approaches to contemporary communication through an intensive programme by developing a cross-disciplinary approach, cultural analysis and focusing on new languages pertinent to the sustainable innovation of institutions, and public and private companies.

Creative Advertising

CAMPUS: Milan

By alternating theoretical teachings to workshops with leading companies in the field, the Master provides the students with the chance to develop their talents in copywriting, storytelling and art direction, ideate campaigns across various types of media and participate in prestigious international creative competitions.

Italian Design NEW!

CAMPUS: Milan

Combining theory, workshops and meetings with the main players in the field, the Master is an intense journey to research and analysis on the peculiarities of the Italian Design and intends to provide students with professional skills to lead innovation and new visions at an international level.

New Urban Design

CAMPUS: Milan

The Master gives a new perspective on the role of urban designer aimed at reading into, interpreting and designing cities to face the new complexity of urban contexts, and complement it with practical actions also establishing relationships with local and international partners.

Fashion Digital Marketing

CAMPUS: Milan

The Master analyses the developments of the contemporary fashion system to train professionals in the digital marketing field, capable of creating specific contents and strategies for fashion and lifestyle brands with a self-sufficient, innovative and sustainable approach.

Business Law for the Fashion System**

APPROACH: online/on Milan campus

The University Master's Degree is the result of a collaboration between NABA and the International Telematic University UNINETTUNO and intends to train highly qualified professionals capable of managing the business, legal, and technological aspects of the fashion and textile industry.

Screenwriting for Series

CAMPUS: Rome

The Master intends to train professionals figures in the field of audio-visual screenwriting, who are capable of intercepting themes and narratives of a constantly evolving world for the development of serial projects of national and international relevance.
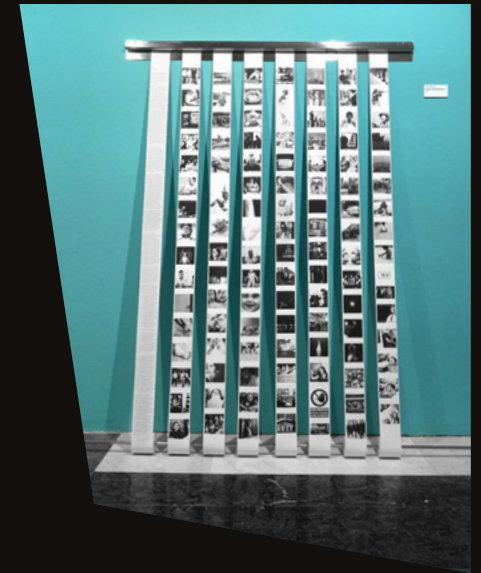
Art and Ecology

CAMPUS: Milan

The Master provides the students with a cross-disciplinary methodological approach as well as the needed tools to fulfil the most urgent issues related to landscape, environmental protection, biodiversity and sustainability, by connecting artistic creativity, design practice and scientific knowledge.

Contemporary Art Markets

CAMPUS: Milan

The Master provides the students with the most effective tools to interpret the art market structures and dynamics, with a particular focus on contemporary artistic languages, and provides study trips to Artissima in Turin and Art Basel, the sector's most important fairs.

Photography and Visual Design

CAMPUS: Milan

The Master prepares the students for their entrance into the world of photography, arts, and national and international communication, aiming to train groundbreaking professionals in contemporary photography: photographers, curators and editors.

PhD in Artistic Practice

CAMPUS: Milan

NABA is the first Academy of Fine Arts in Italy to establish a completely practice-based Doctoral School. The new PhD is realised in collaboration with the University of Gothenburg in Sweden, a prestigious institution with a solid experience in the field, has a duration of 4 years and is aimed at all students who intend to transform their artistic practice into a professional career.

SPECIAL PROGRAMMES

Foundation Course

LANGUAGE: Italian - English
CAMPUS: Milan

A propaedeutic programme providing international candidates with linguistic-cultural competences, in case they are missing, to support their application to the BA of interest.

Gap Year Programme

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

The programme provides students having a secondary school diploma with the opportunity to live a unique experience in Italy by taking part to the first year of a NABA BA in Milan or Rome.

Semester Abroad Programmes

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

The Semester Abroad Programmes are designed for international students who wish to spend a semester studying at NABA in Milan or Rome.

Summer Courses

LANGUAGE: English
CAMPUS: Milan - Rome

NABA promotes two-week summer intensive courses in the Visual and Applied Arts fields at one of its campus or both, providing students with campus experience and field trips.

For all the updates on the didactic news please visit www.naba.it

SUMMER
COURSES
2024

INTERNATIONAL ACADEMY
OF ART & DESIGN

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

SUMMER COURSES

NABA invites you to join the Summer Courses, a great opportunity to attend two-week intensive paths in the **Communication and Graphic Design**, **Design**, **Fashion Design**, **Media Design and New Technologies**, **and Visual Arts Areas, in Milan, Rome, or both**, providing a condensed version of the most significant Academy's know-how: a complete overview on contemporary topics within visual and applied arts. Students will have the chance to experiment with relevant project-based work, guided by a faculty of lecturers and professionals, with focus on the two cities cultural and artistic scenarios.

The Summer Courses have a duration of two full-immersion weeks, distributed over different summer sessions. It is possible to combine multiple modules, also from different periods, in a unique 2, 4 or 6 week-session, in order to experience NABA's interdisciplinary approach in all its value.

courses' levels

■**INTRODUCTORY LEVEL**: for students without any academic background in the specific subject area; students attending their first year of university studies in Art and Design.

▪■ **INTERMEDIATE LEVEL**: for students with some background in that specific subject area; students attending or having completed one or two years of their university studies in Art and Design who are keen on building upon this through hands-on training experience.

▪■ **ADVANCED LEVEL**: for final year university students or those with some initial work experience in the field willing to explore new opportunities combining strategy and creativity.

◆ **EXPERIENCE COURSES**: for people of all ages and abilities willing to explore their passion in a new creative environment while experiencing Milan, the international capital of Art, Fashion and Design, and Rome, the capital of Italian Culture and Cinema.

Milan

A city in the heart of Europe with a dynamic creative system and internationally renowned excellences in the fashion, design and arts fields.

SESSION 1 June 25 - July 5	SESSION 2 July 9 - 19	SESSION 3 July 23 - August 2
Communication and Graphic Design	**Communication and Graphic Design**	
Digital illustration ■ Graphic design ■	Motion graphics ▪■ UX design ▪■ Visual design ■	
Design	**Design**	**Design**
Product design 1 ■ Interior design 1 ■	Product design 2 ▪■ Interior design 2 ▪■ Interior design for hotels ▪■	Product design 1 ■ Interior design 1 ■ Interior design for hotels ▪■ Lighting design ▪■
Fashion Design	**Fashion Design**	**Fashion Design**
Fashion design 1 ■ Fashion image and styling 1 ■ Fashion marketing and communication ■	Fashion design 2 ▪■ Fashion image and styling 2 ▪■ Accessories design ▪■ Visual merchandising ▪■	Fashion design 1 ■ Fashion image and styling 1 ■ Textile design ▪■
Media Design and New Technologies	**Media Design and New Technologies**	**Media Design and New Technologies**
Sound design ■	Game development ■ Sound branding ■ Concept art ■	3D character design ■
Visual Arts		
Hand illustration ■ Curatorial studies and exhibition design ▪■		

Rome

A unique historical heritage combined with a contemporary artistic and cultural production in a constant dialogue among past, present and future.

SESSION 1 June 25 - July 5	SESSION 2 July 9 - 19
Design Italian space design ■	**Communication and Graphic Design** Urban brand design ▪■
Fashion Design Costume design for cinema ▪■	**Media Design and New Technologies** Film documentary ■
Visual Arts Travel photography ▪■	**Visual Arts** Sketching around ■

Two cities, one vision

A unique opportunity to spend the first week in Rome and the second one in Milan, designed for those who wish to enrich their passion taking inspiration from different creative contexts.

UNIQUE SESSION July 1 - 12
Fashion Design Fashion design: from haute couture to prêt-à-porter ◆

Summer experience

A two-weeks path combining the campus experience and field trips to discover the Italian fashion system.

SESSION 1 June 25 - July 5	SESSION 2 July 9 - 19
Fashion Design Fashion system: research on Italian creativity - **in collaboration with ApritiModa** ■	**Fashion Design** Art and responsible textile conversation - **in collaboration with Archivio Clemen Parrocchetti** ■

INFORMATION

how to apply and when

You can choose between

■ ONLINE: buy your course by visiting onlinecourses.naba.it

■ STANDARD: download the application form from www.naba.it, fill it out and send it to summer@naba.it

In any case, you will be then contacted by e-mail to finalise your enrolment.

Applications are due no later than three weeks prior to the beginning of the course.

requirements

■ All classes are held in English, fluent understanding is required.

■ Applicants are the only responsible to meet the eligibility criteria of the chosen course, applying for a level suitable with their abilities.

■ Minimum age for admission is 18 years old. In case of applicants who are 16 and show a strong motivation to Introductory or Experience level courses, they will be considered upon a written declaration of responsibility signed by parents or legal guardians.

■ It is strongly suggested that applicants bring their personal equipment, as indicated prior to the course beginning.

tuitions fees

■ **€ 1795** for a 2-week session

■ **€ 2995** for a 4-week session

■ **€ 4195** for a 6-week session

■ **€ 2690** for Summer Experience in collaboration with ApritiModa

■ **€ 3600** for Summer Experience in collaboration with Archivio Clemen Parrocchetti

The fee includes class work, lectures, programmed guided visits; it doesn't include travel expenses, accommodation, local transportation, meals.

Payment is due by the start date of the course, under penalty of exclusion. Please notice that Summer Courses have limited capacity, thus are assigned on a first come first served basis.

academic credits

Upon successful completion of a two-week summer course in Milan or Rome, and for the Summer Experience (45 hrs) as well as for the Two Cities, One Vision (50 hrs), NABA can issue 3 CFA credits (1CFA=1ECTS) to be transferred to the student's home university upon approval.

housing

Please contact NABA Housing Office for support in finding an accomodation:

■ via phone at +39 02 36517943

■ via e-mail at short@milanhousing.it

**NABA,
Nuova Accademia
di Belle Arti**

MILAN CAMPUS
Via C. Darwin 20
20143 Milan

ROME CAMPUS
Via Ostiense 92
00154 Rome

Summer Courses Office
E summer@naba.it
T +39 02 97372106
W www.naba.it/en/summer-courses

www.naba.it

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UNDERGRADUATE PROGRAMMES / UNDERGRADUATE P
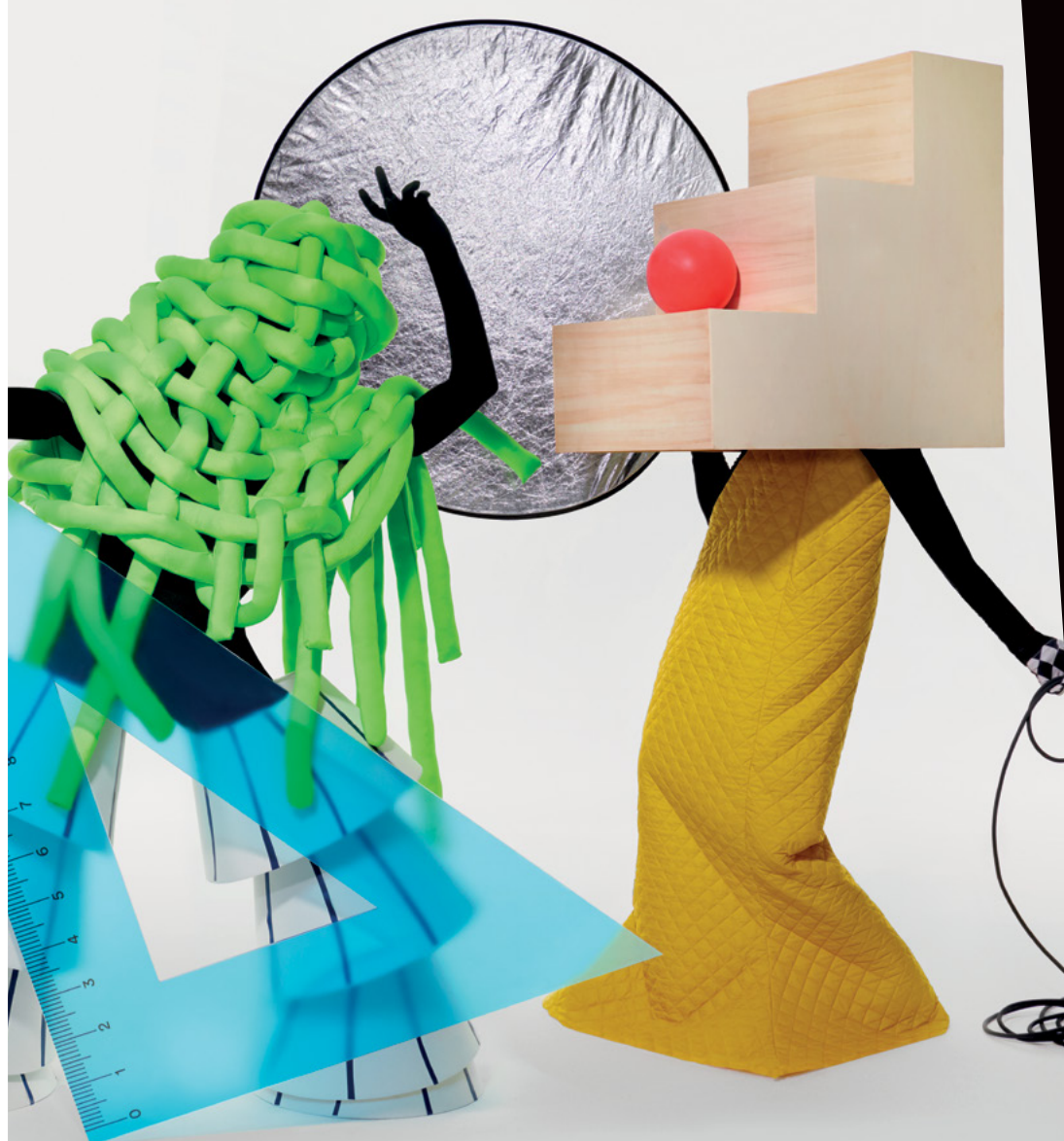
CURRICULUM

NABA

INTERNATIONAL ACADEMY
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NUOVA ACCADEMIA
DI BELLE ARTI

UNDER-GRADUATE PROGRAMMES

NABA, NUOVA ACCADEMIA DI BELLE ARTI

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NABA

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The programmes are open to students interested in design culture and artistic experimentation: they come from many different Italian regions and more than 90 foreign countries, with the most different backgrounds.

NABA's interdisciplinary methodology is the result of a strong inclination towards innovation and a dynamic interaction with the artistic and professional context. In fact, design methods are at the core of the didactic activities, allowing an idea to relate with a real social and market context, and to become an actual product that can be shared, also thanks to the continuously updated expertise of the faculty, that includes professional practitioners and artists.

NABA is a multi-awarded and internationally renowned institution, named as the best Italian Academy of Fine Arts in the top 100 worldwide in Art & Design field in QS World University Rankings® by Subject.

Faculty and visiting professors:

Silvana Amato, Yuri Ancarani, Paolo Atzori, Silvia Aymonino, Pierre Bal-Blanc, Massimo Bartolini, Paolo Bazzani, Davide Bignotti (Interbrand), Gentucca Bini, Leonardo Caffo, Gloria Maria Cappelletti, Vincenzo Castella, Roberto Maria Clemente (FIONDA), James Clough, Fabrizio Cristallo (Grøenlandia), Massimo D'Anolfi, Ana Dević (WHW), Liu Ding, Simone Ferrari, Michelangelo Frammartino, Alessandro Guerriero, Daniela Hamaui, Hou Hanru, Ilaria Innocenti, Francesco Jodice, Karmachina, Erik Kessels, Francesco Librizzi, Alberto Maestri, Marcello Maloberti, Alina Marazzi, Christian Marazzi, Mauro Martino (IBM Research), Serena Mazzini, Giacomo Moor, Marco Negri (Exchanges vfx), Adrian Paci, Saverio Palatella, Martina Parenti, Cesare Pietroiusti, Fabio Quaranta, Matteo Ragni, Alessandro Isidoro Re, Sara Ricciardi, Filippo Rieder, Simone Rizzo (Sunnei), Piergiorgio Robino (STUDIO NUCLEO), Olivier Saillard, Denis Santachiara, Fabio Sartorelli, Matteo Schubert (Alterstudio), Marinella Senatore, Francesca Serafini, Serena Sinigaglia, Federico Spada (Milestone), Assunta Squitieri, Fabio Teodori, Mario Trimarchi, Nomeda and Gediminas Urbonas, Alberto Zanoletti, Marco Zavagno (Zaven), Carlo Zoratti, David Warren.

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Italo Rota,
NABA Scientific Advisor

ACADEMIC OFFER
2024/25

AREAS

NABA Academic Offer develops in six didactic Areas: Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, Visual Arts. The Bachelors of Arts, the Masters of Arts and the Academic Masters are relatable to these areas, while the Research Degrees completely practice-based are transversal to the disciplines. The academic offer is completed by the Special Programmes, interdisciplinary courses of different durations.

Credit points in the Higher Education in Art, Music and Dance system (AFAM)

The AFAM Institutions use academic credits (CFA) which, just as ECTS - European Credit Transfer System, are based on the idea of "workload". CFA and ECTS are fully equivalent (1 CFA = 1 ECTS). One CFA normally corresponds to 20-25 hours of student work spent between face-to-face activities with lecturers, and individual study, research and projects development. The average amount of academic work performed by a student in one year is conventionally calculated as 60 credits.

Awarded degrees and ministerial denominations

The degrees awarded at the end of AFAM programmes are First Level (Bachelor of Arts) and Second Level (Master of Arts) Academic Degrees, and First Level Academic Master Degrees (Academic Master), recognised by MUR and equivalent to University Degrees.
For any details on the degrees awarded in specific cases, please see the individual programmes description.

DEAN
GUIDO TATTONI

HEAD OF EDUCATION - ROME
SILVIA SIMONCELLI

DESIGN AND APPLIED ARTS DEPARTMENT HEAD
LUCA PONCELLINI

VISUAL ARTS DEPARTMENT HEAD
MARCO SCOTINI

SCIENTIFIC ADVISOR
ITALO ROTA

COMMUNICATION AND GRAPHIC DESIGN AREA
AREA LEADER
PATRIZIA MOSCHELLA
ADVISOR
ANGELO COLELLA

DESIGN AREA
AREA LEADER
CLAUDIO LARCHER
ADVISOR
DANTE DONEGANI

FASHION DESIGN AREA
AREA LEADER
COLOMBA LEDDI
ADVISOR
NICOLETTA MOROZZI

MEDIA DESIGN AND NEW TECHNOLOGIES, SET DESIGN AREAS
AREA LEADER
VINCENZO CUCCIA

BACHELORS OF ARTS
180 CFA

Comics and Visual Storytelling NEW!
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Graphic Design and Art Direction
Brand Design
Creative Direction
Visual Design
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Design
Interior Design MILAN - ROME
Product Design MILAN
Product and Innovation Design ROME
LANGUAGE: Italian - English
CAMPUS: Milan - Rome* NEW!

Fashion Design
Fashion Design MILAN - ROME
Fashion Styling and Communication MILAN - ROME
Fashion Design Management ROME
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Fashion Marketing Management* NEW!
LANGUAGE: Italian - English
CAMPUS: Milan

Film and Animation
Filmmaking
Animation
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Creative Technologies
Game
VFX and 3D
LANGUAGE: Italian - English
CAMPUS: Milan

Set Design
Theatre and Opera
Media and Events
LANGUAGE: Italian - English
CAMPUS: Milan

Painting and Visual Arts
Painting
Visual Arts
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

MASTERS OF ARTS
120 CFA

User Experience Design
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Visual Design and Integrated Marketing Communication
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Interior Design
LANGUAGE: Italian - English
CAMPUS: Milan

Product and Service Design
LANGUAGE: Italian - English
CAMPUS: Milan

Social Design
LANGUAGE: Italian - English
CAMPUS: Milan

Fashion and Costume Design
LANGUAGE: Italian - English
CAMPUS: Rome

Fashion Design
LANGUAGE: Italian - English
CAMPUS: Milan

Textile Design
LANGUAGE: Italian - English
CAMPUS: Milan

Creative Media Production
LANGUAGE: Italian - English
CAMPUS: Milan

Digital and Live Performance NEW!
LANGUAGE: Italian - English
CAMPUS: Milan

Visual Arts and Curatorial Studies
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

ACADEMIC MASTERS
60 CFA

Creative Advertising
LANGUAGE: English
CAMPUS: Milan

Sustainable Innovation Communication
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Italian Design NEW!
LANGUAGE: Italian - English
CAMPUS: Milan

New Urban Design
LANGUAGE: Italian - English
CAMPUS: Milan

Fashion Digital Marketing
LANGUAGE: Italian - English
CAMPUS: Milan

Business Law for the Fashion System**
LANGUAGE: English (with simultaneous translation)
APPROACH: Online/on Milan campus

Screenwriting for Series
LANGUAGE: Italian - English
CAMPUS: Rome

Art and Ecology
LANGUAGE: Italian - English
CAMPUS: Milan

Contemporary Art Markets
LANGUAGE: Italian - English
CAMPUS: Milan

Photography and Visual Design
LANGUAGE: Italian - English
CAMPUS: Milan

RESEARCH DEGREES NEW!

PhD in Artistic Practice
LANGUAGE: English
CAMPUS: Milan

SPECIAL PROGRAMMES

Foundation Course
LANGUAGE: Italian - English
APPROACH: Blended/on Milan campus

Gap Year Programme
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Semester Abroad Programmes
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Summer Courses
LANGUAGE: English
CAMPUS: Milan - Rome

NEW!

For all the updates
on didactic news
www.naba.it:
(scan or click on the QR code)

*Under approval for A.Y. 2024/25.
**University Master's Degree accredited by International Telematic University UNINETTUNO (60 CFU).

The programmes and topics indicated in this brochure may undergo variations due to academic or ministerial reasons.

bachelor of arts in
COMICS AND VISUAL STORYTELLING NEW!

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

The BA in Comics and Visual Storytelling (First Level Academic Degree in Graphic Design and Art Direction) prepares future comics illustrators, graphic novelists and visual artists providing them with the necessary skills to create engaging stories and develop their own style. By studying various genres - from Superheroes to Manga, from Mickey Mouse to the Comic Strips, from Indie Comics to Visual Novels, as well as the art of visual storytelling, students will learn the basic principles of comics, enabling them to create narratives, characters and visual sequences capable of conveying messages and emotions.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

CAREER OPPORTUNITIES

Comic book artist

Graphic novelist

Cartoonist

Storyboard artist

Concept artist

Comic strip creator

Illustrator

Webcomic creator

Visual development artist

LEARNING OBJECTIVES

To learn basic visual and narrative skills to create fantasy characters and worlds

To develop projects designed for both traditional and digital channels

To integrate academic education with multidisciplinary exploration and market knowledge

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology**	**12**
	Visualisation techniques	6
	Methodology	6
1	**Computer graphic**	**8**
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Project culture**	**8**
	History of comics	4
	Semiotics	4
2	**Graphic design**	**8**
	Visualisation techniques 2	5
	Scriptwriting 1	3
2	**Art direction 1 - Comics 1**	**8**
	American comics - Theory	3
	American comics - Practice	5
2	**Additional training activities**	**2**
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Editorial design**	**10**
	Graphic printing techniques	3
	Editorial design	7
3	**Audiovisual languages and techniques - Comics 2**	**8**
	Anime and manga - Theory	3
	Anime and manga - Practice	5
3	**Digital technologies and applications - After effects and AI**	**6**
3	**Theory and methodology of mass media**	**6**
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Multimedia design 1 - Digital publishing 1**	**6**
4	**Art direction 2 - Comics 3**	**8**
	European comics - Theory	3
	European comics - Practice	5
4	**Communication methodology and techniques**	**8**
	Digital drawing	5
	Scriptwriting 2	3
4	**Illustration - Character design**	**4**
4	**Additional training activities**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

THIRD YEAR

SEMESTER	COURSES	CFA
5	**Project methodology of visual communcation**	**12**
	Graphic novel	6
	Scriptwriting 3	3
	Coloring	3
5	**Multimedia design 2 - Self publishing**	**6**
5	**Introduction to cultural marketing**	**6**
5	1 course to be chosen by the student:	
	Multimedia languages 1 - Kids development	**6**
	Multimedia languages 2 - Digital animation techniques	
TOTAL CREDITS 5TH SEMESTER		**30**
6	**Career development**	**6**
	Creative lab and portfolio	
6	**Final workshop**	**12**
	Thesis lab	7
	Thesis tutoring	5
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

COURSES

FIRST YEAR

HISTORY OF MODERN ART

This course explores the history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

PROJECT METHODOLOGY

This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.

COMPUTER GRAPHIC

The course provides thorough knowledge of the professional use of digital technologies for creative design, using the most common informatics tools, both software and hardware: computers, graphic tablets and other applications. The topics range from drawing to compositing and digital layouts.

PROJECT CULTURE

By integrating the historic and semiotic aspects (understanding of images and cultural objects), this course gives an overview of the rise and evolution of comic strips at a global level. Its synoptic approach follows an ideal timeline through geographically distant cultures. The course is an introduction to its discipline language and the critical analysis of the fundamental elements - cultural, visual and conceptual - of the design and creative culture. It is therefore propaedeutic to all design activities that are transversal to the various fields of communication (comics, graphic design, advertising and visual design).

GRAPHIC DESIGN

The course lays the foundation to develop all the necessary skills to write comic scripts, analysing the dynamics involved in the narration, structure of the story, plot, and development of unforgettable characters and topics. The course goes in-depth on the differences and contaminations among cinema, literature and television, reviewing and comparing the most meaningful examples. Moreover, it introduces the students to the industry production practice, familiarising them with the workflow. It also explains the editorial production process with its pace and deadlines.

ART DIRECTION 1
COMICS 1

The course goes over the history of American comics from the beginning until today and teaches the students the basics of drawing inspired by the masters of overseas productions which have covered all genres, from superheroes to Sunday strips, to the Disney empire. The students will become familiar with American comics' main authors, publishers and characters, learning how this medium evolved over time. They will also learn the use of different tools and drawing techniques such as pencil, ink and digital drawing.

SECOND YEAR

EDITORIAL DESIGN

This course analyses the theoretical, methodological and practical understanding of editorial design in all its phases and applications: from magazines to graphic novels to online publishing, with an excursus on promotional communication for products. Specific attention is devoted to the proper use of typographic and iconic elements, to the study of formats and layout grids, to the balance between text and images, as well as to the choice of printing materials and techniques.

AUDIOVISUAL LANGUAGES AND TECHNIQUES
COMICS 2

The course focuses on manga, very different from Western comics. Manga - and Eastern comics in general - are often more dramatic, aggressive and sexual, marked by unique artistic style based on the intensification of gestures and traits. Their deep impact on popular culture will also be analysed, which they reached through films, anime and video games. The course goes over the history and genres of manga and teaches the basics of this type of drawing, narration and creativity.

DIGITAL TECHNOLOGIES AND APPLICATIONS
AFTER EFFECTS AND AI

This course fosters the development of the professional use of digital technologies for creative design, in particular for motion graphics and 3D modelling.It enhances the computer designers' technical skills, supporting the development of web projects and digital art.

THEORY AND METHODOLOGY OF MASS MEDIA

This theoretical course presents the socio-cultural impact of mass media through the critical analysis of their evolution - from mass media to digital media - with a focus on the main theories and contemporary mapping. It helps the students develop an analytical and critical approach to the cultural production of films, TV shows, websites, new media projects.

MULTIMEDIA DESIGN 1
DIGITAL PUBLISHING 1

The exploration and analysis of the typical ways of use and navigation (user experience) across digital devices (web/desktop, tablet, smartphone) is the focus of this propaedeutic course to integrated communication systems design. It focuses on the understanding of information architectures in the transition from print to digital, from fixed to fluid, and on the introduction to the design of layouts and interfaces that are aesthetically consistent with usability along with communication and distribution strategies. It includes practical work.

ART DIRECTION 2
COMICS 3

The course focuses on European comic strips, often realistic, political and philosophical, with a unique artistic style based on the use of clean lines and vivid colours. It examines the history and genres of European comics, analysing the difference between different currents among which the French-Belgian, Italian, Spanish, and English and their sub-genres, as well as teaching different styles of drawing.

COMMUNICATION METHODOLOGY AND TECHNIQUES

In this course, the students will enhance the skills acquired in other subjects. On one hand, they will apply their theoretical and practical knowledge of illustration techniques with a specific focus on digital illustration and its manifold applications; on the other, they will continue their script writing work reinforcing their ability to write for comics, through the exploration of genres and archetypes, narrative styles and dialogues to develop characters and plots.

ILLUSTRATION
CHARACTER DESIGN

This course prepares the students for the development of Character Design, including all aspects of acting and identification of characters. It provides an overview of genres and authors as well as of the main techniques and languages. Specific attention will be devoted to the comic's target, with an analysis of the difference in character development based on an adult rather than children target.

THIRD YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

The course develops in three ways and has the students focusing on practical work to complete a narrative project: from its concept, to scripting, to the presentation. The course sees the study and creation of a Graphic Novel project, as well as a thorough focus on colouring techniques for comic strips.

MULTIMEDIA DESIGN 2
SELF PUBLISHING

The course examines and analyses the opportunities offered by the paper-to-digital transition, which allows for alternative ways to the traditional author/publisher/distributor/market distribution pattern. With the study of online platforms (web and apps), the students learn how to use the tools and promotion strategies offered by self-publishing.

INTRODUCTION TO CULTURAL MARKETING

The theoretical and methodological course introduces the students to the disciplinary language (segmentation, targeting, positioning, marketing plan, fundraising, competitions and tenders) in consideration of the contemporary marketing evolution (marketing mix and online), and provides guidelines for structuring systems that are consistent with the client's needs - either a publisher or a reader, crucial to the development of corporate communication policies.

MULTIMEDIA LANGUAGES 1
KIDS DEVELOPMENT

The course introduces the peculiarities of comics for children, from preschool age to primary school. The target segmentation is analysed by age groups with their cognitive/behavioural touchpoints, a crucial precondition to developing stories and characters that are relevant to the audience. Through an analysis of the market offer and most successful cases, the students will be able to discern the founding elements of a good product targeted to kids.

MULTIMEDIA LANGUAGES 2
DIGITAL ANIMATION TECHNIQUES

This theoretical and practical course introduces the main animation techniques and is aimed at third-year students who have been already trained in visual taste and communication. It provides the first elements to mindfully approach animation projects using a language that is well-paced, rich in images, taste and narrative aspects, outlining the story and psychology of the characters.

CAREER DEVELOPMENT

This course, created as a workshop-like laboratory, revolves around experimentation and practical knowhow. Within a creative workshop that brings together research, strategy and creativity on real projects (in collaboration with companies and agencies), the students develop non-conventional solutions in order to create a professional portfolio. Part of the course, in collaboration with the Career Service, will cover some aspects that relate to the professional practice (types of contract, intellectual property, CSR - corporate social responsibility). Overall, this course aims for the students to develop a knowledgeable approach to design, that also considers ethical issues (sustainability, company relations, community development, as well as support to arts and culture).

FINAL WORKSHOP

This course summarises all the skills and abilities acquired over the three years, in order to integrate the students' training and mindfully guide them in consideration of their specific inclinations and potential, highlighted in their dissertation works. It is divided in two modules: the Thesis lab includes different activities (lectures, projects and revisions) that revolve around the dissertation works submitted by the students and approved by the representative lecturer for each area. It closes and deepens the course of study within the chosen specialisation, also supporting all the phases of the thesis project (research, creativity, technical application, creation and presentation of the final work) with suitable methodologies. The Thesis tutoring module supports the students in the preparation of their final exam. Its teaching method aims at developing the individual aptitudes acquired over the three-year course, with special attention to the complete creation of the thesis project (research, creativity, publishing and presentation).

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in

GRAPHIC DESIGN AND ART DIRECTION

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Samuel Mathias Zitelli

COURSE ADVISOR LEADER
Rome
Dionigi Mattia Gagliardi

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

This BA guides students into the varied world of communication, which has been increasingly expanding with the spreading of new media that open up to new interesting professional scenarios. With its three main specialisations, it is an interdisciplinary programme ranging between the various fields of graphic design, from advertising to digital publishing, from digital media to 3D motion graphics. Through the experimental activity of its creative workshops, the students can work on real projects in collaboration with internationally renowned professionals.

SPECIALISATIONS

Brand Design
Creative Direction
Visual Design

CAREER OPPORTUNITIES

Art director	Editorial designer
Copywriter	Motion designer
Graphic designer	Packaging designer
Web designer	Illustrator
Brand designer	Visual designer

LEARNING OBJECTIVES

To explore multidisciplinary approaches

To conduct research, define strategies and innovate

To experiment on real brief with leading international partners

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology**	**12**
	Methodology	6
	Visualisation techniques	6
1	**Computer graphic**	**8**
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Graphic design**	**8**
	Basic and logo design	5
	Typography	3
2	**Art direction 1**	**8**
	Advertising 1	6
	Strategy and planning	2
2	**Project culture**	**8**
	Genesis and culture of communication	4
	Semiotics	4
2	**Additional training activities**	**2**
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Editorial design**	**10**
	Editorial design	7
	Graphic printing techniques	3
3	**Audiovisual languages and techniques**	**8**
	Audiovisual theories and languages	3
	Audiovisual production	5
3	**Digital technologies and applications**	**6**
3	**Theory and methodology of mass media**	**6**
TOTAL CREDITS 3RD SEMESTER		**30**

SEMESTER	COURSES	CFA
4	**Multimedia design 1**	**6**
	Digital publishing	3
	Web design	3
4	**Art direction 2**	**8**
	Digital analytics	2
	Advertising 2	6
4	1 specialisation course to be chosen by the student:	
	Communication methodology and techniques (BD Spec.)	**8**
	Brand design	5
	Packaging	3
	Communication methodology and techniques (CD Spec.)	**8**
	Creative writing	5
	Short-story advertising	3
	Communication methodology and techniques (VD Spec.)	**8**
	Experimental graphics	5
	Digital drawing	3
4	1 specialisation course to be chosen by the student:	
	Art editorial (BD Spec.)	**4**
	Multimedia languages 1 (CD Spec.)	
	Illustration (VD Spec.)	
4	**Additional training activities**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	1 specialisation course to be chosen by the student:	
	Project methodology of visual communication (BD Spec.)	**12**
	Future scenario inputs	6
	Multimedia graphics	6
	Project methodology of visual communication (CD Spec.)	**12**
	Creative direction	6
	New integrated media	6
	Project methodology of visual communication (VD Spec.)	**12**
	Visual experimentation	6
	Applied image design	6
5	1 optional specialisation course to be chosen by the student:	
	Sociology of culture (BD Spec.)	
	Introduction to cultural marketing (BD Spec.)	
	Multimedia languages 2 - Photography (CD Spec.)	**6**
	Phenomenology of image (CD Spec.)	
	Multimedia languages 1 - Digital animation techniques (VD Spec.)	
	Aesthetics of new media (VD Spec.)	

SEMESTER	COURSES	CFA
5	1 optional specialisation course to be chosen by the student:	
	Multimedia languages 1 - Computer art (BD Spec.)	
	Phenomenology of image (BD Spec.)	
	History of cinema and video (CD Spec.)	**6**
	Aesthetics of new media (CD Spec.)	
	Phenomenology of image (VD Spec.)	
	Multimedia languages 2 - Photography (VD Spec.)	
5	**Multimedia design 2**	**6**
	UX/UI content strategy	2
	UX/UI design	4
TOTAL CREDITS 5TH SEMESTER		**30**
6	**Career development**	**6**
	Creative lab and portfolio	
6	**Final workshop**	**12**
	Thesis lab	7
	Thesis tutoring	5
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

HISTORY OF MODERN ART	This course explores the history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.
PROJECT METHODOLOGY	This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.
COMPUTER GRAPHIC	This course goes in-depth about the professional use of digital technologies for creative design, and in particular for communication: photo retouching, compositing, vector graphics and digital page layout.
GRAPHIC DESIGN	This course provides theoretical, conceptual and practical competencies that are propaedeutic to the designing of communication elements within graphic design: from the study of shapes and signs (basic design) to the creation of a real logo, with attention to the use of typography and to the right balance between aesthetic, strategic and technological components.
ART DIRECTION 1	This course lays the analytical, strategic and methodological foundations necessary for the development of creative thinking applied to advertising. It provides students with the crucial skills to create an advertising campaign that is consistent with the target, and that includes research, strategy, realisation and production. It also helps develop logic consistency, aesthetic sensitivity, critical vision, smooth writing and presentation, as well as the use of specific languages.
PROJECT CULTURE	With the integration of the historical and semiotic (reading of cultural images and objects) approach, this course is an introduction to the disciplinary language and critical analysis of the basic elements of the design and creativity culture: cultural, visual and conceptual. It is therefore propaedeutic to all design activities that are transversal to the various fields of communication (graphic design, advertising and visual design).

SECOND YEAR

EDITORIAL DESIGN	This course analyses the theoretical, methodological and practical understanding of editorial design in all its phases and applications: from magazines to pop-up, with an introduction to some elements of packaging. Specific attention is devoted to the proper use of typographic and iconic elements, to the study of formats and layout grids, to the balance between text and images, as well as to the choice of printing materials and techniques.
AUDIOVISUAL LANGUAGES AND TECHNIQUES	This course focuses on the audiovisual languages in the advertisement world and integrates the analytical culture of moving images with the production techniques of audiovisual projects: ideas and techniques for writing and visualisation, introduction to direction, editing and post-production.
DIGITAL TECHNOLOGIES AND APPLICATIONS	This course fosters the development of the professional use of digital technologies for creative design, in particular for motion graphics and 3D modelling. It focuses on the technical skills of computer designers, in order to support the development of web projects, advertising, packaging design and digital art.
THEORY AND METHODOLOGY OF MASS MEDIA	This theoretical course presents the socio-cultural impact of mass media through the critical analysis of their evolution - from mass media to digital media - with a focus on the main theories and contemporary mapping. It helps the students develop an analytical and critical approach to the cultural production of films, TV shows, websites, new media projects.
MULTIMEDIA DESIGN 1	The exploration and analysis of the typical ways of use and navigation (user experience) across digital devices (web/desktop, tablet, smartphone) is the focus of this propaedeutic course to integrated communication systems design. It focuses on the understanding of information architectures in the transition from print to digital, from fixed to fluid, and on the introduction to the design of layouts and interfaces that are aesthetically consistent with usability along with communication and distribution strategies. It includes practical work.
ART DIRECTION 2	This course goes in-depth on the design of campaigns in their integrated extension, aimed at the creation and distribution of contents on different media, consistently with intra-media strategies. It fosters a systemic and collaborative team approach, as well as the understanding of the specific role of the different figures involved in the creative process. It increases awareness of target goals and application range: press, unconventional, social media, digital and omnichannel.
COMMUNICATION METHODOLOGY AND TECHNIQUES (BD Spec.)	With this course, students learn to design comprehensive communication projects aimed at specific applications and specialisation discipline courses. This is the first moment in which students approach the specific knowledge corresponding to the professional field: brand design and brand communication, with a focus on brand architecture and brand extension associated to packaging and retail design, as well as to the consumer experience.

COMMUNICATION METHODOLOGY AND TECHNIQUES (CD Spec.)	With this course, students learn to design comprehensive communication projects aimed at specific applications and specialisation discipline courses. This is the first moment in which students approach the specific knowledge corresponding to the professional field: creative direction of audiovisual products, also in their viral extension (from site to mobile).
COMMUNICATION METHODOLOGY AND TECHNIQUES (VD Spec.)	With this course, students learn to design comprehensive communication projects aimed at specific applications and specialisation discipline courses. This is the first moment in which students approach the specific knowledge corresponding to the professional field: visual design for promotional products on dynamic and multi-media devices (experience display).
ART EDITORIAL (BD Spec.)	This theoretical and methodological course focuses on the art publishing scenario, crossed by digital transformation (social networking, digital publishing, on-line marketing, crowdfunding, open communication). It fosters awareness in the students' approach for the design of editorial systems and for the development of integrated projects that imply art, photography and publishing competences.
MULTIMEDIA LANGUAGES 1 (CD Spec.)	This course explores the cultural and professional scenario that is connected to the use of multimedia technologies and author productions. It analyses the variety of art objects, products and services, their relevance and aesthetics, strictly linked to the digital world. It deepens case studies of multimedia works: technological (software and multimedia production interfaces, reproduction tools) and applicative elements (immersive installations).
ILLUSTRATION (VD Spec.)	The course prepares the students for the world of professional illustration in its contemporary scope, offering an overview that ranges from the acquaintance with genres and authors, to the main techniques and languages. It is aimed at the research of a personal style and to the acquisition of a mindful approach to the entire creative process: research, experimentation and targeting of the illustration project.

THIRD YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION (BD Spec.)	By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation. This course is also the foundation for the thesis development and covers the following areas: one first part dedicated to branding which, considering the current trends and the exercise of speculative design, develops the ability to project into possible futures; a second part focused on the production techniques of multimedia graphics, declined on different communication devices.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION (CD Spec.)

By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation. This course is the foundation for the thesis development and covers the following areas: one first part dedicated to methodological research replacing the classic approach to the brief execution with an original approach based on experimental, independently managed solutions; a second part focused on the production techniques and personal styles linked to creative direction and integrated new media, adjusted to different communication devices.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION (VD Spec.)

By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation. This course is the foundation for the thesis development and covers the following areas: one first part dedicated to methodological research replacing the classic approach to the brief execution with an original approach based on experimental solutions; a second part focused on the production techniques and personal styles linked to visual design and extra-media techniques, adjusted to different communication devices.

SOCIOLOGY OF CULTURE (BD Spec.)

This course provides analytical tools for the interpretation of contemporary social phenomena - multiculturalism, globalisation, multimedia - that engage individuals, institutions and organisations in processes of identity definition. It has culture as a focal point and meaningful parameter of interaction and social life, including its extension into online communities. Meaning-building and sharing processes that characterise contemporary communication will be analysed through a genealogic approach that allows for brand design creation, with a mindful vision of the social impact of communication.

INTRODUCTION TO CULTURAL MARKETING (BD Spec.)

This theoretical and methodological course explores the world of corporate event organisation. It introduces the students to the disciplinary language (segmentation, targeting, positioning, marketing plan, fundraising, competitions and tenders) in consideration of the contemporary marketing evolution (marketing mix and online). It also provides guidelines to structure systems that are consistent with the client's needs, crucial to the development of corporate communication policies.

MULTIMEDIA LANGUAGES 2 PHOTOGRAPHY (CD Spec.)

With the integration of knowledge, technical skills and search for a personal style, this course analyses, at the same time, historical aspects as well as technical-methodological implications concerning the photographic project applied to promotional and institutional communication.

PHENOMENOLOGY OF IMAGE (CD Spec.)

This course covers the phenomenological aspects of the artistic research through the analysis of specific topics, authors and movements, with a focus on expressions and contaminations among visual arts, architecture, design, advertisement images and multimedia. The students will analyse fundamental ideas and moments in contemporary art history through particularly significant works of art, in order to highlight their most original and contemporary communicative potential. This will be the foundation for a knowledgeable understanding of phenomena and experimentations that are typical of the contemporary world.

MULTIMEDIA LANGUAGES 1 DIGITAL ANIMATION TECHNIQUES (VD Spec.)

This course, both theoretical and practical, is an introduction to animation techniques and is aimed at third year graphic design students that have already developed a taste for visual communication. It presents the fundamentals of a mindful animation project and promotes the use of a rich language in terms of images, pace, taste and narrative aspects that refer to the historical structure and characters' psychology.

AESTHETICS OF NEW MEDIA (VD Spec.)

This theoretical and philosophical course focuses on bodies and on the perceptive effects associated with the use of digital media as new means of signification. Starting from the phenomenological tradition, it considers the impact of new technologies on the subjects that generate new cultures and sensitivity.

MULTIMEDIA LANGUAGES 1 COMPUTER ART (BD Spec.)

This course analyses the history of the close relation between technological change and artistic research, in particular associated to the use of computers from the appearance of the first aesthetic experimentation. Through a methodological approach, this course deals with the design implications associated with interactive solutions in the communication context, with a focus of graphical and visual aspects.

PHENOMENOLOGY OF IMAGE (BD Spec.)

This course covers the phenomenological aspects of the artistic research through the analysis of specific topics, authors and movements, with a focus on expressions and contaminations among visual arts, architecture, design, advertisement images and multimedia. The students will analyse fundamental ideas and moments in contemporary art history through particularly significant works of art, in order to highlight their most original and contemporary communicative potential. This will be the foundation for a knowledgeable understanding of phenomena and experimentations that are typical of the contemporary world.

HISTORY OF CINEMA AND VIDEO (CD Spec.)

This course presents an excursus into the history of cinema starting from its origins to the contemporary production, with reference to TV series and their relation to cinema. Throughout the course, the understanding of cinema language and film production processes will be also carefully analysed.

AESTHETICS OF NEW MEDIA (CD Spec.)

This theoretical and philosophical course focuses on bodies and on the perceptive effects associated with the use of digital media as new means of signification. Starting from the phenomenological tradition, it considers the impact of new technologies on the subjects that generate new cultures and sensitivity.

PHENOMENOLOGY OF IMAGE (VD Spec.)

This course covers the phenomenological aspects of the artistic research through the analysis of specific topics, authors and movements, with a focus on expressions and contaminations among visual arts, architecture, design, advertisement images and multimedia. The students will analyse fundamental ideas and moments in contemporary art history through particularly significant works of art, in order to highlight their most original and contemporary communicative potential. This will be the foundation for a knowledgeable understanding of phenomena and experimentations that are typical of the contemporary world.

MULTIMEDIA LANGUAGES 2 PHOTOGRAPHY **(VD Spec.)**	The course works on both the historic aspects and the methodological implications of photography projects in the artistic expression. It provides knowledge, technical skills and promotes the search for a personal style.
MULTIMEDIA DESIGN 2	This course deepens the study of digital platforms design, developing multi-channel, multi-fruition, and multi-support solutions. It helps students' ability to analyse the users' fruition needs, and goes in-depth on the topics of usability, experience (UX) and interface (UI). The course prepares for the study of the field of graphic design applied to digital publishing and web design, useful to undertake specialised study or to dive into the world of the production of innovative digital products and services.
CAREER DEVELOPMENT	This course, created as a workshop-like laboratory, revolves around experimentation and practical knowhow. Within a creative workshop that brings together research, strategy and creativity on real projects (in collaboration with companies and agencies), the students develop non-conventional solutions in order to create a professional portfolio. Part of the course, in collaboration with the Career Service, will cover some aspects that relate to the professional practice (types of contract, intellectual property, CSR - corporate social responsibility). Overall, this course aims for the students to develop a knowledgeable approach to design, that also considers ethical issues (sustainability, company relations, community development, as well as support to arts and culture).
FINAL WORKSHOP	This course summarises all the skills and abilities acquired over the three years, in order to integrate the students' training and mindfully guide them in consideration of their specific inclinations and potential, highlighted in their dissertation works. It is divided in two modules: the Thesis lab includes different activities (lectures, projects and revisions) that revolve around the dissertation works submitted by the students and approved by the representative lecturer for each area. It closes and deepens the course of study within the chosen specialisation, also supporting all the phases of the thesis project (research, creativity, technical application, creation and presentation of the final work) with suitable methodologies. The Thesis tutoring module supports the students in the preparation of their final exam. Its teaching method aims at developing the individual aptitudes acquired over the three-year course, with special attention to the complete creation of the thesis project (research, creativity, publishing and presentation).
FINAL PROJECT	The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Germana De Michelis

Following the "learning by doing" approach, the BA sees a mix of theoretical and practical activities; the course includes workshops to integrate both. After having explored basic concepts and techniques, students learn to observe the multitude of contemporary forms of design and how to apply them to their work. The course aims at stimulating sensitivity and passion for the world of objects, understood as cultural artefacts that reflect and shape human life. It explores space as an environment, examining its interactions with objects and its function as a stage for individual and collective rituals.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome*NEW!

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

*Under approval for A.Y. 2024/25.

SPECIALISATIONS	**Interior Design**^{MILAN - ROME}

SPECIALISATIONS

Interior Design^{MILAN - ROME}
Product Design^{MILAN}
Product and Innovation Design^{ROME}

CAREER OPPORTUNITIES

Designer	Retail designer
Product designer	Exhibition designer
Interior designer	Service designer
Furniture designer	

LEARNING OBJECTIVES

To acquire the cultural and scientific competencies to define design problems and the technical competencies to solve them

To develop the ability to detect the specific needs of each project, and find suitable typological and formal solutions

To master the ability to use tools and techniques for the representation of spaces and products

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CURRICULUM
Milan

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology**	**12**
	Methodology	6
	Drawing	6
1	**Project culture 1**	**8**
	CAD	3
	Introduction to lab	3
	Photography	2
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**History of design 1**	**6**
2	**Design 1**	**12**
	Product design 1	5
	Interior design 1	5
	Design theory	2
2	**Technology of materials 1**	**8**
	Introduction to technology of materials	4
	Modelling	4
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Design 2**	**12**
	Product design 2	6
	Interior design 2	6
3	**Digital modelling techniques**	**10**
	Rhino	5
	Graphic and digital communication	5
3	**Project culture 2**	**8**
	Awareness design	4
	Social design	4
TOTAL CREDITS 3RD SEMESTER		**30**

4	**History of design 2**	**6**
4	1 course to be chosen by the student:	**6**
	Design 3 - Exhibit	
	Design 3 - Furniture design	
	Design 3 - Service design	
	Design 3 - Small objects series, accessories	
4	1 course to be chosen by the student:	**6**
	Multimedia design - Rhino (ID Spec.)	
	Multimedia design - Rhino (PD Spec.)	
	Multimedia languages - Photography	
	Introduction to cultural marketing	
4	**Interactive systems**	**8**
	Technology lab	4
	Lab (Fab Lab)	4
4	**Additional training activities**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

THIRD YEAR

SEMESTER	COURSES	CFA
5	**Cultural anthropology**	**6**
5	1 specialisation course to be chosen by the student:	**6**
	Technology of materials 2 (ID Spec.)	
	Technology of materials 2 (PD Spec.)	
5	1 specialisation course to be chosen by the student:	
	Design 4 (ID Spec.)	**8**
	Project research	3
	Projects/Workshop	5
	Design 4 (PD Spec.)	**8**
	Project research	3
	Projects/Workshop	5
5	1 course to be chosen by the student:	**4**
	Interaction design	
	Light design (ID Spec.)	
	Light design (PD Spec.)	
5	1 course to be chosen by the student:	**4**
	Urban design	
	Design system	
5	**Additional training activities**	**2**
TOTAL CREDITS 5TH SEMESTER		**30**

6	**Career development**	**6**
6	**Final workshop**	**12**
	Thesis lab	8
	Thesis tutoring	4
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

COURSES
Milan

FIRST YEAR

**HISTORY
OF MODERN ART**

This course explores history of art as a way to understand contemporary phe-nomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

**PROJECT
METHODOLOGY**

This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.

PROJECT CULTURE 1

The etymology of the word design comes from the Latin "designare" meaning "to do something", to identify it through a sign and give meaning to it by designing its relation with other things, owners and users of goods. Based on this original mean-ing, we can say that designing equals to giving meaning (to things). We can thus introduce the idea of culture within a creative project, which can convey depth and real value, as a vital condition for the project culture itself. The course is divided in the basic areas of design education: representation through digital design, under-standing of basic materials and culture of photography.

**HISTORY
OF DESIGN 1**

The first of the two courses of History of design introduces to design-relat-ed themes through a multidisciplinary historical perspective. Aesthetics, lan-guage, culture, design technique and terminology will be an addition to a study path that will take its moves from the ancient sources and from the Greek and Roman roots to then focus on the themes found between the industrial rev-olution and the second world war, the finishing point of the first programme. Analysing the design phenomenon through a transversal understanding and a comparison with major and decorative arts, the course gives students a stronger mark to their theoretical approach.

DESIGN 1

The course aims at providing the students with the basic tools to approach projects and their complexities, diversities and pluralities within the contem-porary context. It comprises two modules, corresponding to the two areas of design: Product design and Interior design. Also, it includes a Design theory module to provide students with basic understanding of the design languag-es and to give them theoretical support to the Product design and Interior design projects.

**TECHNOLOGY
OF MATERIALS 1**

The course aims at providing basic understanding of materials and their pro-cessing, which enables the students to choose and use suitable materials in the design-specific planning and prototyping phases.

SECOND YEAR

DESIGN 2

This course offers in-depth study of the main design-related subjects: Prod-uct Design and Interior Design. The Product design 2 module approaches the complex product system aspects, such as concept, form, function, and communication, with the support of practical workshops. The Interior design 2 module deals with the human space issue. The learning purpose is to reach full awareness and command of design projects, through the understanding of the tools used for analysis, description and communication of the project itself, so as to develop an interior design project and to improve drawing techniques, as well as the ability to create model-based representations of space.

**DIGITAL MODELLING
TECHNIQUES**

Students on this course are expected to acquire the main 3D modelling func-tionalities for Industrial Design and Interior Design projects, as well as basic un-derstanding of digital and graphic communication tools for project communica-tion. Visual communication includes the creation of a personal portfolio.

PROJECT CULTURE 2

The course aims at a deeper understanding of design culture in its social and sustainability aspects. In the Social design module, the needs of society are ex-plored through design-oriented thinking processes to create sustainable futures, starting from a deep understanding of the current situation. Students discover the creativity link to art, everyday life, and society, familiarising with co-design and service design. The Awareness design module introduces the students to the analyses of the human factors that are necessary to design objects, environ-ments and systems capable of enhancing the human well-being. Starting from the idea of ergonomics, students acquire all the practical and theoretical tools to analyse the principles of usability linked to the project context.

**HISTORY
OF DESIGN 2**

With the division of the History of design courses in two parts (History of design 1 and 2), the second course focuses on the evolution of design from the Second World War onwards. Decade after decade, the course analyses the main points of the debate, the guidelines of project themes, as well as the most significant work of each author and school in a comparison between Italy and the inter-national scope, with particular attention to the present times and to the conse-quences of the digital revolution.

DESIGN 3
EXHIBIT

This project-based course studies space as a communication tool. It consists in translating otherwise expressed ideas and stories into space. The course takes the students towards exhibit and retail design, with stronger emphasis on the experiential aspect.

DESIGN 3
FURNITURE DESIGN

Over the year, students are requested to complete a project that considers all functional, typological, structural and technical aspects of the furniture world. The project must show: the ability to manage all social, economic, environmental and meaning implications that it will produce, as well as the context dynamics that it will change; the ability to define scenarios in the medium and long term; the ability to foresee possible technological systems evolutions and their potential integration in the complex background of social and cultural dynamics.

DESIGN 3
SERVICE DESIGN

Service design is today a relevant part of the design world. In recent years, new services are increasingly replacing the manufacturing of objects and products that are not always necessary. Goods, tools and space sharing is a social transformation key-point of our era. A tool against the economic crisis, twisting the western-society idea of ownership as a staple, the idea of sharing is transforming the designers' work. The course aims at opening new ways of the design world, suggesting different and innovative projects.

DESIGN 3
SMALL OBJECTS
SERIES,
ACCESSORIES

This course gives the students the opportunity to design new small-size products, related to the field of furniture and housewares: the challenge is to turn a concept into a project, developing the idea until it can become a product.

MULTIMEDIA DESIGN
RHINO
(ID Spec.)

This course focuses on the advanced use of the Rhinoceros software for 3D modelling for interior design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Interior Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with architects who often need support during the execution phase of their projects, as well as to compare and present them.

MULTIMEDIA DESIGN
RHINO
(PD Spec.)

This course focuses on the advanced use of the Rhinoceros software for 3D modelling for product design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Product Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with product designers who often need support during the execution phase of their projects, as well as to compare and present them.

MULTIMEDIA
LANGUAGES
PHOTOGRAPHY

Photography as an expression of creativity belongs to the arts, in particular to that kind of artistic production where mind, creativity and sense of planning of the author come into play - whether a fashion designer, a graphic designer, or an artist. The course doesn't intend to teach analogic or digital photography techniques: it aims to a basic understanding of how to "see" and "read" photographic images, within the scope of modern planning processes where disciplines, ideas and the photographic mean often intertwine.

INTRODUCTION
TO CULTURAL
MARKETING

This course provides future designers with the basic tools to commercialise their ideas, understanding the logics of marketability and offer prototyping. Whether they need to present a product-system to a company, to start a micro production chain, or to devise a design-oriented enterprise activity, understanding the needs of prospective clients and offering them realistic solutions is key to strategic planning. From marketing surveys to the necessary techniques and styles to support the presentation of ideas to potential investors (institutions, business angels, the entire web), through the building of business models and the understanding of business plans, contemporary designers will be given the necessary tools to put their projects into solid economic perspective.

INTERACTIVE
SYSTEMS

The course focuses on the design and manufacture of interactive objects. The idea of interaction is introduced not only as the link between action and reaction, but also as the outcome of a structured process, marked by rhizomatic and complex relations. Students will learn confrontation and project collaboration. Each group contributes to the design and development of devices, using open hardware such as Arduino, as well as the various environments they can interface with. During the Lab module they become familiar with the tools and processes of digital fabrication.

THIRD YEAR

CULTURAL
ANTHROPOLOGY

This course aims at providing elements of anthropological studies applied to design. Anthropology is a very relevant theoretical subject to approach Product Design or Interior Design projects. Understanding human behaviours is at the basis of any new project, whether regarding objects, or space and its relation to men.

TECHNOLOGY
OF MATERIALS 2
(ID, PD Spec.)

The aim of this course is to complete and link all the courses in Technology of materials attended since the first year; it consists in a workshop to support advanced projects. Materials, technologies and their applications will be further studied through the development of a highly complex project within the chosen field.

DESIGN 4
(ID, PD Spec.)

The course is structured as a design workshop and research, and allows to choose among different course themes. It is propaedeutic to the final thesis for both Interior design and Product design. The course will be divided between research on a topic that the student will later develop into the final thesis, and short project-oriented workshops.

INTERACTION
DESIGN

This course explores the design-relevant implications of the idea of "information". This includes the production and diffusion of data, their transformation, the interfaces that make them intelligible, navigable, manageable and editable, the new scenarios, the reprogramming of existing models. The emerging of the information society and of the web has brought along crucial ideas and dynamics, that today permeate culture and design: system, network, exchange between systems, ecosystem, sampling, hacking, post-production, hertzian space, digital, real time, virtual and augmented reality. The course will analyse and offer first-hand experience of the ways this paradigm works, providing tools and methods to read these models and reprogram them, in order to design new futures and reconsider interaction in space as to subdue it to newly emerged needs or wishes and to answer diverse project issues (or, even better, to identify new issues).

**LIGHT DESIGN
(ID Spec.)**

The purpose of this course is to understand that light is, first and foremost, a language and as such must be approached and treated. At a semantic level we also find an interest into the subject as "science of illumination", that is the technical/scientific knowledge that deals with space illumination by using natural and artificial sources. The covered topics will be theory of light (intensity, spectrum, reflection etc.), physiology and psychology of vision, human eye perception, and visual comfort.

**LIGHT DESIGN
(PD Spec.)**

The purpose of this course is to provide understanding, support and the necessary tools to design and manufacture working lighting objects. By reviving the idea of "techné", that is the concurrence of art and technique, it provides student with basic knowledge and enables them to develop their ideas through manual and instrumental activities. Particular attention is devoted to the possibility of processing synthetic materials, in particular metacrilate, optical fibres, leds as well as photovoltaic cells, into applications aimed at the project.

URBAN DESIGN

This course guides the students through an experience of reading, interpreting and designing to face the complexity of the urban world, in particular of public areas as relational and social life spaces. It mainly aims at letting the students experiment with a working method and an approach to the project that starts with the observation of the urban "context". Dealing with its complexity is a crucial point for the design activity, whatever its scale.

DESIGN SYSTEM

An interdisciplinary, didactic course where students are invited to test the knowledge acquired throughout the entire programme, with the purpose of creating projects in small series following the entire process. From conception to manufacturing, including commercial evaluation and communication, the project ends with the presentation of the product to its final consumers.

**CAREER
DEVELOPMENT**

This course aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. This course covers general topics such as graphic representation, as well as the content of reports and essays. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

CURRICULUM
Rome

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology**	**12**
	Design thinking	8
	Drawing and modelling foundations	4
1	**Project culture 1**	**8**
	CAD	4
	Rhino 1	4
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**History of design 1**	**6**
2	**Design 1**	**12**
	Product design 1	6
	Interior design 1	6
2	**Technology of materials 1**	**8**
	Materials lab	4
	Sustainability	4
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Design 2**	**12**
	Interior design 2	6
	Product and innovation design 1	6
3	**Digital modelling techniques**	**10**
	Rhino 2	4
	Communication design	6
3	**Project culture 2**	**8**
	Social design	4
	Business design	4
TOTAL CREDITS 3RD SEMESTER		**30**
4	**History of design 2**	**6**
4	**Design 3 - Event design**	**6**
4	1 course to be chosen by the student:	
	Multimedia design - Parametric design and virtual reality	**6**
	Introduction to cultural marketing	
4	**Interactive systems**	**8**
	Lab (Fab Lab)	4
	Service design	4
4	**Additional training activities**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

COURSES
Rome

THIRD YEAR

SEMESTER	COURSES	CFA
5	Cultural anthropology	6
5	1 specialisation course to be chosen by the student:	
	Technology of materials 2 - Construction systems (ID Spec.)	6
	Technology of materials 2 - Production systems (PID Spec.)	
5	1 specialisation course to be chosen by the student:	
	Design 4 (ID Spec.)	8
	Project research	3
	Projects/Workshop	5
	Design 4 (PID Spec.)	8
	Project research	3
	Projects/Workshop	5
5	1 course to be chosen by the student:	
	Interaction design	4
	Light design	
5	1 course to be chosen by the student:	
	Urban design	4
	Design system	
5	Additional training activities	2
TOTAL CREDITS 5TH SEMESTER		**30**

6	Career development	6
6	Final workshop	12
	Thesis lab	8
	Thesis tutoring	4
6	Final project	10
6	Additional training activities	2
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

HISTORY OF MODERN ART
This course explores history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

PROJECT METHODOLOGY
This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing. It includes the Drawing and modelling foundations and the Design thinking modules.

PROJECT CULTURE 1
The etymology of the word design comes from the Latin "designare" meaning "to do something", to identify it through a sign and give meaning to it by designing its relation with other things, owners and users of goods. Based on this original meaning, we can say that designing equals to give meaning (to things). We can thus introduce the idea of culture within a creative project, which can convey depth and real value, as a vital condition for the project culture itself. The course is divided into different areas of digital drawing representation, with the teaching of 2D and 3D software such as Autocad and Rhino.

HISTORY OF DESIGN 1
The first of the two courses of History of design introduces to design-related themes through a multidisciplinary historical perspective. Aesthetics, language, culture, design technique and terminology will be an addition to a study path that will take its moves from the ancient sources and from the Greek and Roman roots to then focus on the themes found between the industrial revolution and the second world war, the finishing point of the first programme. Analysing the design phenomenon through a transversal understanding and a comparison with major and decorative arts, the course gives students a stronger mark to their theoretical approach.

DESIGN 1

The course aims at providing the students with the basic tools to approach projects and their complexities, diversities and pluralities within the contemporary context. It comprises two modules, corresponding to the two areas of design: Product design and Interior design.

TECHNOLOGY OF MATERIALS 1

The course aims at providing basic understanding of materials and their processing, which enables the students to choose and use suitable materials in the design-specific planning and prototyping phases.

SECOND YEAR

DESIGN 2

This course offers an in-depth study of the main design-related subjects: Product and Innovation Design and Interior Design. The Product and Innovation Design 1 module lays a basis in the area of product and innovation with a contemporary and experimental approach. The Interior Design 2 module deals with the human space issue. The learning purpose is to reach full awareness and command of design projects, through the understanding of the tools used for analysis, description and communication of the project itself, to develop an interior design project and to improve drawing techniques, as well as the ability to create model-based representations of space.

DIGITAL MODELLING TECHNIQUES

The course enhances the students' knowledge of 3D modelling and rendering for Industrial Design and Interior Design projects, and gives them a basic understanding of digital and graphic communication tools for project communication. Visual communication includes the creation of a personal portfolio.

PROJECT CULTURE 2

This course goes in-depth on project culture in its social and managerial aspects. In the Social design module, the needs of society are explored through design-oriented thinking processes to create sustainable futures, starting from a deep understanding of the current situation. Students discover the creativity link to art, everyday life, and society, familiarising themselves with co-design and service design. The Business Design module introduces the relationship between design and the entrepreneurial world with attention to the start-up world.

HISTORY OF DESIGN 2

With the division of the History of design courses in two parts (History of design 1 and 2), the second course focuses on the evolution of design from the Second World War onwards. Decade after decade, the course analyses the main points of the debate, the guidelines of project themes, as well as the most significant work of each author and school in a comparison between Italy and the international scope, with particular attention to the present times and to the consequences of the digital revolution.

DESIGN 3
EVENT DESIGN

This project-based course studies the urban space to design events and public happenings, with an emphasis on the experience besides the scenic aspect. Starting with an analysis of the urban territory and the scheduled events over the year, the students are encouraged to devise new solutions and project ideas to value the territory as well as the artistic and cultural patrimony of the city.

MULTIMEDIA DESIGN
PARAMETRIC DESIGN
AND VIRTUAL REALITY

This is a course on the advanced use of Metaverse-focused software, augmented reality and parametric design. Learning these tools is a necessary foundation to enter the professional world in different fields of creativity.

INTRODUCTION TO CULTURAL MARKETING

This course provides future designers with the basic tools to commercialise their ideas, understanding the logics of marketability and offer prototyping. Whether they need to present a product-system to a company, to start a micro production chain, or to devise a design-oriented enterprise activity, understanding the needs of prospective clients and offering them realistic solutions is key to strategic planning. From marketing surveys to the necessary techniques and styles to support the presentation of ideas to potential investors (institutions, business angels, the entire web), through the building of business models and the understanding of business plans, contemporary designers will be given the necessary tools to put their projects into solid economic perspective.

INTERACTIVE SYSTEMS

The course focuses on the design and manufacture of interactive systems. The idea of interaction is introduced not only as the link between action and reaction, but also as the outcome of a structured process, marked by rhizomatic and complex relations. During the Lab module, the students become familiar with the tools and processes of digital fabrication. The Service Design module suits the recent tendency to favour new services to replace the manufacture of not-always-necessary objects and products. Sharing goods, tools and spaces is a crucial social transformation point of our times. A tool against the crisis that overturns the typically Western idea of possession as a principle of our existence, sharing is transforming the designers' work.

THIRD YEAR

CULTURAL ANTHROPOLOGY

This course aims at providing elements of anthropological studies applied to design. Anthropology is a very relevant theoretical subject to approach Product Design or Interior Design projects. Understanding human behaviours is at the basis of any new project, whether regarding objects, or space and its relation to men.

TECHNOLOGY OF MATERIALS 2
CONSTRUCTION
AND PRODUCTION
SYSTEMS
(ID, PID Spec.)

The aim of this course is to complete and link all the courses in Technology of materials attended since the first year; it consists in a workshop to support advanced projects. Materials, technologies and their applications will be further studied through the development of a highly complex project within the chosen field.

DESIGN 4
(ID, PID Spec.)

The course is structured as a design workshop and research, and allows to choose among different course themes. It is propaedeutic to the final thesis for both Interior design and Product design. The course will be divided between research on a topic that the student will later develop into the final thesis, and short project-oriented workshops.

INTERACTION DESIGN

This course explores the design-relevant implications of the idea of "information". This includes the production and diffusion of data, their transformation, the interfaces that make them intelligible, navigable, manageable and editable, the new scenarios, the reprogramming of existing models. The emerging of the information society and of the web has brought along crucial ideas and dynamics, that today permeate culture and design: system, network, exchange between systems, ecosystem, sampling, hacking, post-production, hertzian space, digital, real time, virtual and augmented reality. The course will analyse and offer first-hand experience of the ways this paradigm works, providing tools and methods to read these models and reprogram them, in order to design new futures and reconsider interaction in space as to subdue it to newly emerged needs or wishes and to answer diverse project issues (or, even better, to identify new issues).

LIGHT DESIGN

The purpose of this course is to understand that light is, first and foremost, a language and as such must be approached and treated. At a semantic level we also find an interest into the subject as "science of illumination", that is the technical/scientific knowledge that deals with space illumination by using natural and artificial sources. The covered topics will be theory of light (intensity, spectrum, reflection etc.), physiology and psychology of vision, human eye perception, and visual comfort.

URBAN DESIGN

This course guides the students through an experience of reading, interpreting and designing to face the complexity of the urban world, in particular of public areas as relational and social life spaces. It mainly aims at letting the students experiment with a working method and an approach to the project that starts with the observation of the urban "context". Dealing with its complexity is a crucial point for the design activity, whatever its scale.

DESIGN SYSTEM

An interdisciplinary, didactic course where students are invited to test the knowledge acquired throughout the entire programme, with the purpose of creating projects in small series following the entire process. From conception to manufacturing, including commercial evaluation and communication, the project ends with the presentation of the product to its final consumers.

CAREER DEVELOPMENT

This course aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. This course covers general topics such as graphic representation, as well as the content of reports and essays. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
FASHION DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Michele Corradini

COURSE ADVISOR LEADER
Rome
Diego Manfreda

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

This BA aims at preparing students to enter the professional world within the national and international Fashion System. With a creative and practical approach, the programme guides students to find and develop their talents, led by a faculty consisting of professionals, and through collaborative experiences with companies and institutions connected to the cultural, social and economic life of Milan and Rome. It is a non-stop laboratory of ideas thanks to the collaboration among the different specialisations, which fosters the synergy of a real work team.

SPECIALISATIONS

Fashion Design MILAN - ROME
Fashion Styling and Communication MILAN - ROME
Fashion Design Management ROME

CAREER OPPORTUNITIES

Fashion designer
Textile designer
Accessories designer
Costume designer
Product manager
Art director

Stylist
Web communicator
Image consultant
Supply chain manager
Brand manager
Fashion buyer

LEARNING OBJECTIVES

To be aware of the tools and the design approach specific to a fashion designer

To improve the skills to analyse and develop concepts and ideas which later will be used in complex projects, managing all the steps of the design and the making phase

To share professional experience in team and exploring new scenarios of the fashion system to achieve new type of entrepreneurship

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology**	**12**
	Methodology	6
	Drawing	6
1	**Project culture**	**8**
	Textile culture 1	4
	Fashion patterns	4
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Fashion design 1 - Project tools and methods**	**10**
	Fashion drawing	5
	Prototyping	5
2	**History of costume**	**6**
2	**Textile design 1**	**8**
	Textile	4
	Knitwear	4
2	**Additional training activities**	**2**
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Pattern making**	**8**
	Handmade model	5
	CAD	3
3	**Fashion design 2**	**6**
3	**Accessories design**	**6**
3	**Digital technologies and applications**	**6**
3	Additional training activities	**4**
TOTAL CREDITS 3RD SEMESTER		**30**
4	1 specialisation course to be chosen by the student:	
	Fashion design 3 - Menswear (FD Spec.)	
	Fashion design 3 - Kidswear (FD Spec.)	
	Fashion design 3 - Knitwear (FD Spec.)	
	Fashion design 3 - Accessories (FD Spec.)	**6**
	Fashion design 3 - Fashion design management 1 (FDM Spec.)	
	Fashion setting 1 (FSC Spec.)	

	1 specialisation course to be chosen by the student:	
4	**Textile design 2 (FD Spec.)**	**8**
	Digital printing	4
	Textile drawing	4
	Textile design 2 (FDM Spec.)	**8**
	Textile culture 2	4
	Supply chain and sustainability	4
	Fashion design publishing (FSC Spec.)	**8**
4	1 specialisation course to be chosen by the student:	
	Multimedia design - Fashion video (FD, FSC Spec.)	**4**
	Multimedia design - Digital strategy (FDM Spec.)	
4	**Art semiotics**	**6**
4	1 course to be chosen by the student:	
	Multimedia languages - Photography	**6**
	Illustration	
	Multimedia languages - Graphic design	
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

THIRD YEAR

SEMESTER	COURSES	CFA
5	1 specialisation course to be chosen by the student:	
	Fashion design 4 (FD Spec.)	**12**
	Collection	6
	Prototyping	6
	Fashion design 4 (FDM Spec.)	**12**
	Fashion design management 2	8
	Marketing and management	4
	Fashion setting 2 (FSC Spec.)	**12**
	Art direction	8
	Styling	4
5	**Phenomenology of contemporary arts**	**6**
5	1 course to be chosen by the student	
	Theatre costume	
	Decoration techniques and technologies - Decoration	**6**
	Decoration techniques and technologies - Design	
	Performing techniques for visual arts	
5	1 course to be chosen by the student:	
	Aesthetics	
	History of cinema and video	**6**
	Introduction to cultural marketing	
	Cultural anthropology	
TOTAL CREDITS 5TH SEMESTER		**30**

6	**Career development**	**6**
6	1 specialisation course to be chosen by the student:	
	Final workshop (FD Spec.)	**12**
	Final project - Prototyping	6
	Synthesis workshop	6
	Final workshop (FDM Spec.)	**12**
	Final project - Brand vision	6
	Synthesis workshop	6
	Final workshop (FSC Spec.)	**12**
	Final project - Styling/ magazine	6
	Synthesis workshop	6
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

COURSES

FIRST YEAR

HISTORY OF MODERN ART
This course explores history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

PROJECT METHODOLOGY
This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.

PROJECT CULTURE
This course gives an introduction to materials and methods used in fashion design, to the properties, applications and behaviours of textiles in relation to the body's three-dimensionality, as well as to the shapes, patterns and manufacturing techniques of garments. The course aims at guiding the students towards the practical use of this knowledge as a support to the design activity.

FASHION DESIGN 1
PROJECT TOOLS AND METHODS
This course is an introduction to the fashion tools and designing methods through the understanding of representation techniques (technical drawing and fashion sketching) aimed at the development of a mini-collection, besides the learning of sampling techniques as a supporting tool to the designing activity.

HISTORY OF COSTUME
This course analyses costumes as a mean of communication within societies in different eras. Its syllabus includes the analysis of the origins of the fashion phenomenon, the difference between fashion and costume, as well as the socio-economical processes that determined the raise and growth of fashion.

TEXTILE DESIGN 1
Through theoretical and practical activities, this course introduces the students to the manifold peculiarities of textile fibres, providing them with technical and designing tools for textile drawing and knitted fabrics.

SECOND YEAR

PATTERN MAKING	The aim of this course is to provide the students with basic manual and digital pattern making tools, as well as to teach them the different uses and development methods of pattern templates. The course also focuses on material consumption schemes related to the use of fabrics and manufacturing techniques.
FASHION DESIGN 2	Over the course, students will design a complete womenswear collection. They will develop a theme from the initial concept, create a moodboard, bring it into fashion sketches and technical drawings, define materials and their properties, and manufacture the final product.
ACCESSORIES DESIGN	The course aims at providing the students with theoretical, technical and design tools for fashion accessories. It fosters the acquisition of the basic technical, cultural and design tools, of a creative flow management, as well as the development of analytical skills within the different business aspects of the fashion system for accessory design. Through technical and experimental learning processes, it also provides the necessary tools to design/prototype artisanal accessories.
DIGITAL TECHNOLOGIES AND APPLICATIONS	The course aims at providing the students with the technical tools related to the digital representation of the project, through the leading software linked to the world of creativity.
FASHION DESIGN 3 MENSWEAR, KIDSWEAR, KNITWEAR, ACCESSORIES **(FD Spec.)**	Over the course, the students will design a complete collection aimed at a specific market, to be chosen among menswear/kidswear/knitwear/accessories, applying and developing the acquired techniques and methods, verifying feasibility, and analysing and handling the reference market.
FASHION DESIGN 3 FASHION DESIGN MANAGEMENT 1 **(FDM Spec.)**	During the course, students will be able to analyse through case history the dynamics behind the identity of a brand. They will be able also to manage data and to connect the single steps of the design process to the production and the communication and marketing strategy of the products.
FASHION SETTING 1 **(FSC Spec.)**	Through lectures and practical classes, this course explores the connection among fashion, communication and marketing, focusing on the role of the stylist and its manifold applications: fashion collections, catwalk shows, advertising campaigns, editorials.
TEXTILE DESIGN 2 **(FD Spec.)**	Over the course, students will design a textile pattern collection through the processing of images, drawings and textile printing techniques, with particular attention given to traditional and digital printing techniques; they will also learn to define modules, variants and repeats.

TEXTILE DESIGN 2 **(FDM Spec.)**	During the course, the students will deepen the previous knowledge acquired related to the qualitative characteristics of the materials. Students will be facing the great topic of sustainability through the study of fabrics, certifications and the supply chain according to a research aimed at achieving innovative systems.
FASHION DESIGN PUBLISHING **(FSC Spec.)**	This course explores the publishing scene for fashion design, its interaction with the fashion system, the understanding of informative and expressive languages, as well as the drafting of a publishing project.
MULTIMEDIA DESIGN FASHION VIDEO **(FD, FSC Spec.)**	This course explores in depth the culture of visual communication in different work fields: fashion film, web, digital communication. Specific attention will be devoted to the project issues in product design, in order to synthetise and concretise the discussed topics.
MULTIMEDIA DESIGN DIGITAL STRATEGY **(FDM Spec.)**	The aim of the course is to understand the synergistic strategies and tools related to the development of the digital visibility and also new patterns of creative entrepreneurship in this field.
ART SEMIOTICS	The subject of this course is the analysis of the communication processes within a specific field. Its purpose is to analyse and dismantle their mechanisms, using the methods of semiotics in their various currents (structuralist, interpretative, generative), also focusing on its interaction with other media.
MULTIMEDIA LANGUAGES PHOTOGRAPHY	Through the critical reading and the analysis of photographic images and their context as well as through methodological practice, the course provides students with the tools for producing a personal fashion design photographic project.
ILLUSTRATION	This course aims at introducing the students to fashion illustration starting from anatomical drawings and from different types of stylisation, working on freehand and digital representation, finding a personal style.
MULTIMEDIA LANGUAGES GRAPHIC DESIGN	This course's purpose is to provide the technical and cultural background for fashion design and visual communication. Starting from the analysis of the specific elements of graphics, multiple outputs such as logos, layouts, merchandising, will be designed to develop a coherent and original visual language.

THIRD YEAR

FASHION DESIGN 4 **(FD Spec.)**	The third year of this course sees the students develop an individual, complete clothing collection, entirely created by them. Starting from a common theme, the collection will be developed through all the methodological phases: from the explanation of the concept through images, to the choice of materials and colours, to the design and manufacturing of the models.

**FASHION DESIGN 4
(FDM Spec.)**

The aim of the course is to allow students to be working on an integrated design project, linked to both marketing and merchandising aspects.

**FASHION SETTING 2
(FSC Spec.)**

The aim of this course is the understanding of the communication modes typical of the fashion world, together with the learning of a design system that is targeted at the creation of communication strategies for the promotion of fashion products. Through an analysis of the contemporary scenario of fashion brands and the identification and analysis of their branding strategies, students will be prompted to understand their market positioning and the strategies implemented for image promotion and diffusion.

**PHENOMENOLOGY
OF CONTEMPORARY
ARTS**

The course aims at exploring the contemporary visual culture and the complexity of today's visual experience.

THEATRE COSTUME

This course offers a global overview of costumes for the show industry and of their possible application, beside the fundamental technical-methodological design tools.

**DECORATION
TECHNIQUES
AND TECHNOLOGIES**
DECORATION

This course helps the students develop their personal methodology, starting from the historical/theoretical analysis of the topic (knowledge), to the study of the classic and contemporary iconography (competency), to a reinvention phase, carried out through traditional or innovative techniques for the development of a project (ability).

**DECORATION
TECHNIQUES
AND TECHNOLOGIES**
DESIGN

This course aims at teaching the students design methods that are suited to the products and to their manufacturing processes, as well as value attribution and distribution methods.

**PERFORMING
TECHNIQUES
FOR VISUAL ARTS**

This course aims at creating a learning, research and creation path that takes move from the symbolic use of body and space, also inspired by different cultural traditions.

AESTHETICS

The aim of the course is to analyse the concept of western aesthetics. In contemporary society we witness elements of crisis in the definition of the concept of beauty. During this course students will be able to understand and identify the different types of aesthetics and to reason on their different categories.

**HISTORY OF CINEMA
AND VIDEO**

Through the screening of films and critical discussions, this course aims at providing the necessary notions for the complex and problematic understanding of the cinematographic mean, linking all financial, technological, communicative and artistic aspects.

**INTRODUCTION
TO CULTURAL
MARKETING**

Within the course, the marketing role will be analysed in its various applications in a specific industry: merchandising (product marketing), communication (on-off line), sales.

**CULTURAL
ANTHROPOLOGY**

By analysing the role of research and use of words in the expression of thoughts, this course draws attention to the multiple disciplines that intertwine the sense and meaning of men and bodies.

**CAREER
DEVELOPMENT**

The aim of this course is to support the students on it, to create their professional image through a personal portfolio. It will also make them aware of the possibilities, the rights and duties connected to the different jobs in the fashion system. During the course students will study general topics such as modality and contract of employment, elements of business economics, intellectual property rights. More specific topics linked to each discipline like for instance the analysis of the most important operators of the sector and the dynamics to access specific job markets will also be taught during the course.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
FASHION MARKETING MANAGEMENT*NEW!

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

This course aims to train professional figures capable of managing the multidisciplinary complexities of the Fashion System, connecting the ideation and development phase of the product to marketing, communication, and distribution strategies. The course provides cultural, design, and management skills related to fashion supply chain and marketing management. Students will develop brand vision and identity projects, digital communication, and distribution starting from the knowledge of the product system and designing strategic processes related to the new demands of the digital marketing market and new models of creative entrepreneurship. The course will address topics related to the supply chain and sustainable design, with a view to a product-system perspective that can think innovatively about the socio-cultural and sustainable impact of the fashion industry.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

*Under approval for A.Y. 2024/25. Please note that the BA Curriculum is currently under construction.

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CAREER OPPORTUNITIES

Product manager
Sustainable supply chain manager
Brand manager
Merchandiser
Collection manager

Fashion buyer
Sales manager
Account manager
Trend-researcher
Social media manager
E-commerce manager

LEARNING OBJECTIVES

To gain cultural, technical-design and management skills related to the Fashion System

To develop marketing and brand vision projects, in line with the new demands of the digital commerce market and with the new models of the creative entrepreneurship

To explore multidisciplinary approaches and new scenarios of the fashion industry

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CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of modern art**	**6**
1	**Project methodology** Methodology Project tools and methods	**12** 6 6
1	**Project culture** Textile culture Supply chain	**8** 4 4
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**History of costume**	**6**
2	**Fashion design - Management 1** Fashion system Brand management	**10** 5 5
2	**Introduction to cultural marketing - Marketing management 1** Project methodology tools and methods Fundamentals of marketing	**8** 4 4
2	**Additional training activities**	**2**
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Phenomenology of media - History and theory of new media**	**6**
3	**Fashion design - Management 2** Technology for the fashion product merchandising Sustainability, blockchain, logistics, certifications	**12** 6 6
3	**Fashion setting 1 - Retail**	**6**
3	**Graphic design**	**6**
TOTAL CREDITS 3RD SEMESTER		**30**

SEMESTER	COURSES	CFA
4	**Art semiotics**	**6**
4	**Phenomenology of media - Communication and digital strategy** Art direction Digital innovation	**6** 3 3
4	**Introduction to cultural marketing - Marketing management 2** Luxury and craftmanship management Legislation	**8** 4 4
4	**Fashion setting 2 - Fashion video**	**6**
4	1 course to be chosen by the student: **Multimedia languages - Photography** **Multimedia languages - 3D Modelling**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

THIRD YEAR

SEMESTER	COURSES	CFA
5	**Phenomenology of contemporary arts**	**6**
5	**Fashion design - Management 3** Fashion marketing management Soft skill entrepreneurship	**12** 6 6
5	**Fashion design - Trend research**	**6**
5	1 course to be chosen by the student: **Aesthetics** **History of cinema and video** **Cultural anthropology**	**6**
TOTAL CREDITS 5TH SEMESTER		**30**
6	**Career development**	**6**
6	**Final workshop** Brand vision Synthesis workshop	**12** 6 6
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

COURSES

FIRST YEAR

HISTORY OF MODERN ART

The course analyses the history of art as a key to understanding the current age, focusing on languages, contexts and the complexity of images. It investigates art manipulation and consumption from the industrial era to today's technological innovation and media.

PROJECT METHODOLOGY

The course introduces the students to design in the fields of applied arts and fashion, by teaching them methods and observation techniques, as well as visual analysis and processing.

PROJECT CULTURE

The course provides basic knowledge of materials and methods as used in fashion design, as well as product quality, application and behaviours of fabrics. It guides the students in understanding the steps of the production chain.

HISTORY OF COSTUME

The course analyses costumes as a form of communication within societies in different historic ages. The programme includes an analysis of the origins of the fashion phenomenon, the difference between fashion and costume, and the socio-economic dynamics that determined the development of fashion.

FASHION DESIGN MANAGEMENT 1

During the course, the students will be introduced to the structure of the Fashion System and will analyse - through case histories - the dynamics behind a fashion brand, data management, and the steps between design and production processes as well as the products' communication and marketing strategies.

INTRODUCTION TO CULTURAL MARKETING MARKETING MANAGEMENT 1

As part of this course, the students will analyse the way marketing develops into merchandising (product marketing), communication and commercial areas, in consideration of a specific market. Through the themes of operational strategic marketing, they will develop the relevant skills to create a business plan.

SECOND YEAR

PHENOMENOLOGY OF MEDIA HISTORY AND THEORY OF NEW MEDIA

The course investigates the cultural-phenomenological elements of the media language, allowing the students to identify and study a specific industry, and develop cross-disciplinary knowledge in terms of cultural sociology, semiology, and web history.

FASHION DESIGN MANAGEMENT 2

During the course, the students will deepen their knowledge of the fashion products production chain, and acquire the relevant skills to develop a consistent product offer through collection merchandising. Sustainability will be handled through the study of fabrics, certifications, and production chain with an eye to the research of innovative systems.

FASHION SETTING 1 RETAIL

The course reviews the dynamics in the fashion-product system, the representation and visualisation methods in the distribution field, as well as the aspects related to the territorial context in which a project is developed. It provides the students with specific knowledge in the field of fashion retail, mainly focusing on e-commerce and digital innovation experiences.

GRAPHIC DESIGN

The course aims to provide a technical and cultural base to design fashion visual communication, analysing the editorial landscape for fashion design, its interaction with the fashion system, as well as the understanding of information and expressive languages. Starting with elements of graphic design, the students will create several outputs (i.e. logotypes, page layouts, merchandising) to develop a consistent and original visual language.

ART SEMIOTICS

The course's subject is the analysis of the communication processes within a specific field, that it examines and disassembles, using the methodologies of semiotics in their different currents (structuralist, interpretative, generative), paying attention to its intersection with other media.

PHENOMENOLOGY OF MEDIA COMMUNICATION AND DIGITAL STRATEGY

The course goes in-depth into contemporary fashion storytelling, focusing on the creation, narration and dissemination of editorial and digital contents. The students will acquire skills in Fashion Digital Marketing and Art Direction, learning how to establish, communicate and market a brand. The goal is the development of an effective coordinated image in the digital world to boost affiliation and community, optimising brand identity, brand equity and brand positioning.

INTRODUCTION TO CULTURAL MARKETING MARKETING MANAGEMENT 2

The course provides the students with fundamental tools to bring an idea into the fashion and luxury field, understanding its marketability and prototyping of the offer. The students can learn how to present product-systems to companies, launch a micro self-production chain and devise a design-oriented business. They acquire the ability to carefully investigate the needs of their reference target, giving concrete answers and implementing project strategies.

FASHION SETTING 2
FASHION VIDEO

The course goes in-depth into the visual communication culture of fashion in different professional fields, such as fashion films, web, and digital communication. The lessons will focus on project issues in the creation of a product that is a synthesis and a concrete application of what has been learnt.

MULTIMEDIA LANGUAGES
PHOTOGRAPHY

The course offers the methodological bases to read and realise photographic images for fashion. With the analysis of the images and their context, through methodological and research practice, the course will provide the students with the basic tools to develop a photographic project for fashion.

MULTIMEDIA LANGUAGES
3D MODELLING

This course introduces the students to fashion 3D modelling, starting with an understanding of digital tools, working on image processing and developing garment-digitalisation projects.

THIRD YEAR

PHENOMENOLOGY OF CONTEMPORARY ARTS

This course offers an in-depth analysis of the contemporary visual culture as well as today's complex visual experience through a phenomenological approach, a theoretical foundation to analyse contemporary artworks and understand their impact and contamination on the individual and collective perception.

FASHION DESIGN
MANAGEMENT 3

Through this course, the students will turn their ideas and skills in the fields of marketing and management into operational processes, developing a fashion brand product or service project. The goal is to provide them with knowledge and skills to successfully integrate marketing, management, understanding of the market, strategic planning, brand management and adjustment to the global trends in e-commerce, digital marketing and retail.

FASHION DESIGN
TREND RESEARCH

The course provides the students with the necessary skills to identify and read into trends in the fashion industry, analysing their influence on collections and company ideas, in consideration of socio-cultural changes. The course will enhance the ability to devise future scenarios and generate new designs, offering solutions that align with the evolution of the fashion society and market

AESTHETICS

In this course, the students will analyse the Western idea of aesthetics. In our society, the idea of beauty is undergoing a period of difficult interpretation: the goal of the course will be to learn how to tell different aesthetic concepts apart, getting the student to reflect upon different categories of aesthetics.

HISTORY OF CINEMA AND VIDEO

Through the vision of films and critical debate, this course provides the necessary knowledge for an articulated understanding of the cinematographic system, linking the economic aspects with the technological, communication and artistic ones.

CULTURAL ANTHROPOLOGY

Over the study path, focused on research and the use of words in the expression of thoughts, this course draws attention to the many disciplines that intersect the sense and meaning of humans and bodies.

CAREER DEVELOPMENT

The aim of this course is to support the students on it, to create their professional image through a personal portfolio. It will also make them aware of the possibilities, the rights and duties connected to the different jobs in the fashion system. During the course students will study general topics such as modality and contract of employment, elements of business economics, intellectual property rights. More specific topics linked to each discipline like for instance the analysis of the most important operators of the sector and the dynamics to access specific job markets will also be taught during the course.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
CREATIVE TECHNOLOGIES

The BA in Creative Technologies (First Level Academic Degree in New Technologies for Applied Arts) explores the world of CGI and aims at growing professional figures in the fields of Game, VFX and 3D. Over the whole programme the students learn the most innovative digital techniques: from virtual production to develop VFX in real time, to character design and animation with the use of motion capture systems, from the development of videogames to the design of virtual reality experiences.

SPECIALISATIONS

Game VFX and 3D

CAREER OPPORTUNITIES

Creative technologist	3D artist
Technical artist	Character designer
VFX artist	CGI animator
Compositor	Game developer
Game designer	Colourist

LEARNING OBJECTIVES

To produce Visual Effects and use innovative techniques and technologies (Mocap, AI, Virtual Production)

To create 3D characters and environments

To design and develop video games and interactive experiences

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	History of modern art	6
1	Multimedia dramaturgy	8
	Storytelling	4
	Screenwriting foundations	4
1	Linear audiovisuals	6
	Linear audiovisuals	3
	Camera operation techniques	3
1	Audio and mixing	6
	Sound theories	2
	Sound design foundations	4
1	Mandatory IT training activities	4
TOTAL CREDITS 1ST SEMESTER		**30**
2	Integrated new media techniques 1	10
2	Digital cultures	8
2	Digital applications for art 1	6
2	Additional training activities	2
2	Mandatory training activities English and additional language skills	4
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	Creative writing	8
3	Multimedia communication	6
3	1 specialisation course to be chosen by the student:	
	Digital video (VFX-3D Spec.)	6
	Computer games 1 (GM Spec.)	
3	1 specialisation course to be chosen by the student:	
	Integrated new media techniques 2 (VFX-3D Spec.)	8
	Integrated new media techniques 2 (GM Spec.)	
3	Additional training activities	2
TOTAL CREDITS 3RD SEMESTER		**30**
4	1 specialisation course to be chosen by the student:	
	Digital applications for art 2 (VFX-3D Spec.)	8
	Digital applications for art 2 (GM Spec.)	
4	1 specialisation course to be chosen by the student:	
	Multimedia design 1 (VFX-3D Spec.)	6
	Multimedia design 1 (GM Spec.)	
4	1 specialisation course to be chosen by the student:	
	Design culture (VFX-3D Spec.)	10
	Production	5
	Development 1	5
	Design culture (GM Spec.)	10
	Production	5
	Development 1	5
4	1 course to be chosen by the student:	
	Illustration	6
	Digital modelling techniques	
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	1 specialisation course to be chosen by the student:	
	Digital applications for art 3 (VFX-3D Spec.)	**10**
	Applied digital media	4
	Development 2	6
	Digital applications for art 3 (GM Spec.)	**10**
	Applied digital media	4
	Development 2	6
5	1 specialisation course to be chosen by the student:	
	Integrated new media techniques 3 (VFX-3D Spec.)	**6**
	Computer games 2 (GM Spec.)	
5	1 course to be chosen by the student:	
	Multimedia installations	**6**
	Art semiotics	
5	**New media aesthetics**	**6**
5	Additional training activities	**2**
TOTAL CREDITS 5TH SEMESTER		**30**

6	**Career development**	**6**
6	1 specialisation course to be chosen by the student:	
	Final workshop (VFX-3D Spec.)	**12**
	Final project tutoring	6
	Workshop	6
	Final workshop (GM Spec.)	**12**
	Final project tutoring	6
	Workshop	6
6	**Final project**	**10**
6	Additional training activities	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

HISTORY OF MODERN ART

This course looks at art as a key for the interpretation of contemporary phenomena: the language contexts and scopes of art, the manipulation and consumption of images from the early stages of the industrial era to the technology and communication media development that characterise the contemporary scenario.

MULTIMEDIA DRAMATURGY

Two are the main goals of this course: providing the basic elements of the audiovisual language through an accurate analysis of narrative techniques and strategies in the contemporary audiovisual production, and developing theoretical-practical skills in order to produce scripts based on logics and forms of audiovisual narration. A further goal of this course is to introduce the students into production dynamics and teach them to meet deadlines and keep up to the work pace.

LINEAR AUDIOVISUALS

This course covers different expressive languages used in linear audiovisual products, as well as their related methodological tools as they are essential to the critical analysis and further implementation in the projects the students will develop over the subsequent months. The course provides the cognitive knowledge for the analysis of audiovisual texts starting from the basics of semiotic reading and psychoanalysis of cinema. Also, the main techniques of audiovisual filming will be covered.

AUDIO AND MIXING

This course introduces the students to the complex world of sounds, critical listening and audio in the media. Through practical exercise and theoretical-practical contents, the students will study the main steps of the audio production process for video: production, sound design, editing, mixing and mastering. Special attention will be paid to the design method and workflow, in order to create professional-quality audio products, and lay the foundation for good sound management in future projects.

INTEGRATED NEW MEDIA TECHNIQUES 1

The project lab introduces the students to the practice of 3D modelling, digital lighting, shading, and texturing, through the learning of the fundamental design tools. The theoretical notions are conveyed through practice (learning by doing).

DIGITAL CULTURES

The course explores the scenarios, disciplines, trends, action fields, festivals and production centres that, through the digital world, move among creativity, design, art and technology. Several areas of interest will be covered through the analysis of case studies: nets and data visualisation, generative software, VR, game, interaction design, product design, game platforms, DIY culture, arts, science, robotics and artificial intelligences.

DIGITAL APPLICATIONS FOR ART 1

This course introduces students to the theory and practice of concept art through the study of visual language and the application of its representation, familiarising students with the fundamental elements of signification and composition of images: from manual to digital drawing. All cultural aspects of image communication will be studied and analysed.

SECOND YEAR

CREATIVE WRITING

This course introduces the students to conceiving multimedia works characterised by a strong relationship between storytelling and visual development, where a crucial role is played by structure of the image and of the frame. In particular, the students approach the creation and writing of stories, through the build-up and development of characters and scenarios ready for the previsualisation of both interactive and linear storytelling elements.

MULTIMEDIA COMMUNICATION

This course analyses the historical-social phases concerning the evolution of mass-communication media through the study and analysis of basic ideas such as writing, communication and media. After the historical analysis, the focus shifts mainly on the modern and contemporary age, exploring critically the most important media-related phenomena such as social media, television, cinema, music, gaming. The course follows the main historical-evolutional phases of the digital revolution, and aims at providing critical discussion about today phenomena connected with technology, communication and media productions.

DIGITAL VIDEO (VFX-3D Spec.)

The course focuses on theoretical-practical fundamentals of digital video. The goal is for the students to reach awareness and maturity in identifying suitable technical solutions on a movie set as VFX supervisors. The project lab aims to introduce students to the world of compositing and to understand the basic principles of visual postproduction practices. Moreover, students will learn the basic functions of the software Nuke through the use of selected shots and practical training.

COMPUTER GAMES 1 (GM Spec.)

Starting from the basic elements that define game mechanisms, subsequently translated into metrics to shape characters and environments, this course's goal is to introduce the students to game design, and to provide them with the necessary tools to carry out their personal projects.

INTEGRATED NEW MEDIA TECHNIQUES 2 (VFX-3D Spec.)

The project lab aims to further 3D modelling skills to an intermediate level, through polygon modelling techniques for humanoid characters and/or animals and dedicated props. Students will learn advanced functions of the software Maya through the use of chosen projects and practical training, as well as understanding the principles of character design.

INTEGRATED NEW MEDIA TECHNIQUES 2 (GM Spec.)

The course aims at deepening the students' competencies in the use of Unity software: advanced techniques as well as basic elements of programming will be presented, that will enable the students to carry out projects starting from the assets acquired over the course.

DIGITAL APPLICATIONS FOR ART 2 (VFX-3D Spec.)

Building on the fundamentals acquired during Digital video, this course furthers compositing knowledge through the implementation of 3D tools and techniques into the working pipeline. The second part of the course, strongly project-oriented, will introduce student to the world of colour correction. The course aims to offer a complete overview of theoretical elements and practical tools. The project lab will cover the understanding and use of DaVinci Resolve.

DIGITAL APPLICATIONS FOR ART 2 (GM Spec.)

Starting from the basic principles related to the world of level design, this course introduces students to the management of graphic assets within Unity. During the course, students will learn to control characters, environments and props developed in 3D and to apply the basic principles of animation to them.

MULTIMEDIA DESIGN 1 (VFX-3D Spec.)

The lab introduces students to the world of character animation, teaching basic character modelling techniques, inverse kinematics and motion capture, addressing the fundamentals of character animation and the subsequent activities.

MULTIMEDIA DESIGN 1 (GM Spec.)

The lab takes game design to an advanced level, teaching students the most contemporary techniques and technologies in the fields of virtual reality and augmented reality. During the course, the programming concepts acquired the previous semester will be reviewed and explored more in-depth.

DESIGN CULTURE (VFX-3D, GM Spec.)

The course aims at showing the theoretical foundations of design, as well as the main methodologies of design thinking for the creation and development of concepts. Starting with a historical overview of what ideas and projects mean, the students will learn how to manage a project in 4 phases: research, synthesis, conception, implementation. Parallel to this theoretical-project based path, the acquired competencies will be applied to the CGI work pipeline.

ILLUSTRATION

The course follows up the in-depth study of concept art techniques acquired in the Digital applications for art 1 course, with a focus on the different applications to the entertainment industry: video games, advertising, events, films, and animation. The students will widen their traditional and digital drawing skills, in order to better develop and visualise their ideas.

DIGITAL MODELLING TECHNIQUES

This course focuses on the professional use of digital technologies in the field of 3D modelling. With the study of the Houdini software, the students will be introduced to parametric 3D modelling and the management of fluids and physics.

THIRD YEAR

DIGITAL APPLICATIONS FOR ART 3 (VFX-3D, GM Spec.)

The project workshop introduces the students to working in 3D design, VFX and game design, through cross-discipline work paced by the development of a common project. An open window on the production world, made of different professional roles and specialisations that the students will get to know in-depth also through possible collaborations or simulations.

INTEGRATED NEW MEDIA TECHNIQUES 3 (VFX-3D Spec.)

This strongly project-oriented course focuses on the understanding of advanced 3D modelling techniques. The syllabus includes a complete overview of all tools and multi-platform workflows for high-end productions.

COMPUTER GAMES 2 (GM Spec.)

Starting from the acquired competencies in character design, level design and interactive storytelling, the course provides for advanced game programming. The course offers the students technical competencies in rapid prototyping, for the fast development of mock-ups and levels.

MULTIMEDIA INSTALLATIONS

The course introduces the students to the design of multimedia installations, that is systems capable of interacting with the visitors both at a sensory and at a content level. Students will acquire technical and theoretical tools in order to simultaneously manage different media, with a focus on CGI.

ART SEMIOTICS

The object of this course is the analysis of the communication processes of art, of which it aims at analysing and dismantling the mechanisms, using the methods of semiotics in their various currents (structuralist, interpretative, generative), also focusing on its interaction with other media.

NEW MEDIA AESTHETICS

Theoretical-philosophical course that focuses on beauty and on the perceptive effects associated with the use of new media as new means of artistic expression. Starting from the phenomenological and hermeneutic tradition, it observes the impact of new technologies on the aesthetic scenario - images, sounds, space - generating new cultures and sensitivity.

CAREER DEVELOPMENT

This course, developed and held in collaboration with the Career Service, aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. The course will cover general topics, such as work types and contracts, elements of business economics, intellectual property and related rights, as well as more specific themes connected with different topics, such as the study of the most important players in the industry and of the dynamics that rule the access to certain professional markets. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
FILM AND ANIMATION

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE LEADER
Milan
Alessandro Bertante

COURSE ADVISOR LEADER
Rome
Fabio Capalbo

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

The BA in Film and Animation was born to prepare creative talents and professionals in the field of audiovisual creations, in particular in the branch of cinema, in both live action productions and animations, and in all the traditional, contemporary and future applications including their hybrid products. The dynamic nature of this industry and of new technologies assumes the outlining, even in the short term, of new professional roles, and the BA lays the foundations to keep up with these changes.

SPECIALISATIONS
Filmmaking Animation

CAREER OPPORTUNITIES

Screenwriter

Director

Media designer

Producer

Editor

Director of photography

Filmmaker

Concept artist

Art director for audiovisuals

2D animator

Creative producer

Showrunner

LEARNING OBJECTIVES

To realise audiovisual productions for cinema and web

To create animation contents using traditional and experimental design

To design interactive and transmedia projects

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**History of cinema and video**	**10**
	History of cinema	6
	Theory and analysis of films 1	4
1	**Multimedia dramaturgy**	**8**
	Storytelling	4
	Screenwriting foundations	4
1	**Camera operation techniques**	**4**
1	**Audio and mixing**	**6**
	Sound design foundations	4
	Sound recording	2
1	**Mandatory IT training activities**	**4**
TOTAL CREDITS 1ST SEMESTER		**32**

SEMESTER	COURSES	CFA
2	**Direction 1**	**6**
	Direction 1	4
	Storyboard	2
2	**Methodology of visual communication**	**6**
	Animation foundations	3
	Concept art	3
2	**Editing techniques 1**	**4**
2	**Sociology of new media**	**4**
2	**Contemporary art language**	**4**
2	**Mandatory training activities English and additional language skills**	**4**
TOTAL CREDITS 2ND SEMESTER		**28**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	1 specialisation course to be chosen by the student:	
	Creative writing - Screenwriting (FM Spec.)	**6**
	Creative writing (AN Spec.)	**6**
	Screenwriting for animation	3
	Storyboard for animation	3
3	1 specialisation course to be chosen by the student:	
	Direction of photography 1 (FM Spec.)	**6**
	Digital animation techniques (AN Spec.)	
3	1 specialisation course to be chosen by the student:	
	Video production - Preproduction (FM Spec.)	**6**
	Video production - Character and background design (AN Spec.)	
3	**Aesthetics**	**6**
3	**Interaction theories and techniques**	**6**
TOTAL CREDITS 3RD SEMESTER		**30**

SEMESTER	COURSES	CFA
4	1 specialisation course to be chosen by the student:	
	Direction 2 (FM Spec.)	**8**
	Direction 2	6
	Theory and analysis of films 2	2
	Direction 2 (AN Spec.)	**8**
	Direction 2	4
	Languages of animation 1	4
4	1 specialisation course to be chosen by the student:	
	Direction of photography 2 (FM Spec.)	**6**
	Direction of photography 2	3
	Colour correction	3
	Digital modelling techniques - 3D Foundations (AN Spec.)	**6**
4	**Art direction**	**8**
	Advertising	4
	Fashion film	4
4	1 course to be chosen by the student:	
	Editing techniques 2 (FM Spec.)	
	Digital applications for art - VFX	**4**
	Sound design	
	Multimedia installations	
4	**Additional training activities**	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	1 specialisation course to be chosen by the student: **Media production and organisation (FM Spec.)** **Media production and organisation (AN Spec.)**	4
5	1 specialisation course to be chosen by the student: **Direction 3 (FM Spec.)** Documentary Research methodology and final project proposal **Direction 3 (AN Spec.)** Languages of animation 2 Research methodology and final project proposal	8 4 4 8 4 4
5	**Right, economy and legislation of arts and entertainment**	4
5	**Multimedia design**	6
5	1 course to be chosen by the student: **Production design** **History of contemporary music** **Imagery archetypes**	6
5	**Additional training activities**	2
TOTAL CREDITS 5TH SEMESTER		**30**

SEMESTER	COURSES	CFA
6	1 specialisation course to be chosen by the student: **Career development (FM Spec.)** **Career development (AN Spec.)**	6
6	1 specialisation course to be chosen by the student: **Final workshop (FM Spec.)** Final project tutoring Workshops **Final workshop (AN Spec.)** Final project tutoring Workshops	12 6 6 12 6 6
6	**Final project**	10
6	**Additional training activities**	2
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

HISTORY OF CINEMA AND VIDEO
The course offers an overview of the history of cinema, from its origins up to contemporary productions. Expressive and production methods leading to the development of current audiovisual products in the field of cinema and video will be analysed, examining the main milestones of the history of cinema. Significant historic motion pictures will be viewed and discussed during the film analysis seminar.

MULTIMEDIA DRAMATURGY
The course has two objectives: to explore the various dynamics of narratology, examining the cultural structures underlying the constructing of a narrative world, and to help students develop theoretical and practical skills to produce scripts based on the logics and forms of audiovisual narration. The course examines the differences and contaminations between literature, cinema, television and theatre, retracing the most significant examples, providing students with basic technical tools to recognise texts, to write a script and to be introduced in the production dynamics, with its rhythm and deadline compliance.

CAMERA OPERATION TECHNIQUES
During the course, recording, basic set preparation and lighting using digital video cameras will be explored in a practical manner. Furthermore, students will be taught audiovisual language applied to camera operation techniques, helping them to develop basic visual storytelling skills for subsequent application.

AUDIO AND MIXING
The course introduces students to the complex world of sound, critical listening and audio in the media. Through theoretical and practical exercises and content, students will learn about the main phases of the audio production chain for video: preproduction, recording, editing, mixing and mastering. Attention is paid to design methodology and correct workflows, in order to create professional quality sound products and to provide the basics to be able to manage sound appropriately in future projects.

DIRECTION 1
This course provides students with the theoretical and critical skills that enable them to produce an audiovisual text that can be analysed in accordance with audiovisual aesthetics criteria. It includes the design and creation of a short format video product through the experience of group production dynamics.

METHODOLOGY OF VISUAL COMMUNICATION

This course provides students with theoretical static image reading and compositional analysis skills, imparting essential information on the use of the main digital composition and animation software for graphics, drawings, and videos that integrate graphic images. The course also imparts the necessary knowledge to work with animation, including thinking frame by frame and the awareness of real limits and lengthy execution times, providing students with the methodological tools to create a creative and organisational design framework, developing their awareness of the execution phases of the final product and their ability to work in small groups.

EDITING TECHNIQUES 1

This course provides students with theoretical and practical audiovisual editing skills, exploring the linguistic and technical aspects of this processing phase from a historical, analytical and design perspective. Students will also acquire skills in the use of specific editing software.

SOCIOLOGY OF NEW MEDIA

The course aims to introduce students to the sociology of communication applied to new media, retracing the main historical evolutionary milestones influencing the digital revolution. During this journey, the most important phenomena related to old and new media will be examined: cinema, seriality, gaming and social media (Tik Tok, Instagram and Twitch). The objectives of the course include the questioning of the "subject" of the media, revealing rhetoric and ideological structures, enabling students to recognise the technical and cultural elements forming the same.

CONTEMPORARY ART LANGUAGE

The course dynamically reflects on the practices, languages, models and devices representing the contemporary art scene. By analysing the most significant works and meaningful themes of post modernity, the course will address a constellation of concepts, theoretical positions and narrative compositions (political, social and gender), taking into consideration the time and manner in which art is produced and consumed in global cultural spaces.

SECOND YEAR

CREATIVE WRITING SCREENWRITING (FM Spec.)

The course comprises workshops directed at developing the writing skills of students for audiovisuals. The field of research involves studying narration structures, in order to develop a concept (pilot) for series script writing or for a feature film project. Students will explore the close connection between script writing and staging, directed at introducing students to the fundamental stages of writing for fiction.

CREATIVE WRITING (AN Spec.)

This course is taught through workshops directed at developing the writing, drawing and previewing skills of students for animation. The course teaches students to research and conceive ideas of stories for animation and to develop these into a script. It also aims to provide them with skills to graphically design the main elements of a concept for animation and enhance their storyboard creation skills using specific previsualisation software. At the end of the course, students will be asked to create an animatic and a storyboard of their own animation projects.

DIRECTION OF PHOTOGRAPHY 1 (FM Spec.)

This course analyses cinematographic and extra-cinematographic works so as to stimulate the students' creativity in relation to their artistic, compositional and visual choices in the context of image composition for audiovisuals, and provides them with the necessary awareness and maturity to identify appropriate technical solutions related to the direction of photography. The course also aims to advance the ability of students to design and create photography in an audiovisual, using new technologies and methodologies, lighting modes integrated with digital visual effects and special effects, managing digital images from set to postproduction.

DIGITAL ANIMATION TECHNIQUES (AN Spec.)

This course is designed to provide students with professional 2D animation skills: using a traditional drawing, aspects of 2D digital animation are addressed with specific software.

VIDEO PRODUCTION PREPRODUCTION (FM Spec.)

This course aims at providing theoretical and practical knowledge to achieve professional skills in the conception and creation of audiovisual products, by learning the main methodologies. Small teams of students work at a video production while devoting particular care to the set organisation: from direction documents to cast organization, from work schedule to production direction.

VIDEO PRODUCTION CHARACTER AND BACKGROUND DESIGN (AN Spec.)

This course teaches the students the important steps of research, development and creation of characters and the world they are in (background), not only from an artistic point of view and in consideration of the treatment and chroma of all the elements, but also in terms of the project, by respecting the essence and the vision of the actor/character and landscape based on the script. The students will analyse the characters' psychology while mindfully shaping their physical and behavioural form as well as the world they move around in, in its consistency with the story and beyond.

AESTHETICS

Within a detailed historical and theoretical overview, the course investigates thematic focal points bordering between aesthetics, natural philosophy, philosophical anthropology and the history of technology. The aim is to give students the opportunity to observe how the nexuses between art, nature and technology, both in the past and in today's cultural systems, have structured, and continue to structure historical forms of subjectivity.

INTERACTION THEORIES AND TECHNIQUES

The course introduces students to the world of interaction design through the study, analysis, design and prototyping of interactive multimedia systems and theoretical knowledge of the videogame sector. By studying human-machine relationships, physical computing, robotics and artificial intelligence, the main interactive installations and their authors will be analysed, introducing hardware (biosensors, motion analysis systems) and software work tools and a selection of techniques and technologies. In parallel to the theoretical path, students will work on the development of an interactive installation.

DIRECTION 2 (FM Spec.)

This course teaches students theoretical and practical notions to enable them to explore and form their own poetics in order to professionally design and implement an audiovisual project. Either individually or in groups, students will make a short film focusing on the authorial aspect and the direction of the actors. During the module Theory and analysis of films 2 seminar, contemporary cinematographic works relevant to the forms of narrative and stylistic experimentation will be viewed, discussed and analysed.

DIRECTION 2 **(AN Spec.)**	The course aims to give students the necessary knowledge on direction to create audiovisual narratives by exploring different registers: dramatic and comic. Moreover, it provides students with theoretical and practical skills to master the most relevant aspects of the evolution of animation language, exploring and applying the most significant techniques and procedures aimed at creating professional products. In particular, students will learn stop-motion and advanced 2D digital animation techniques.
DIRECTION OF **PHOTOGRAPHY 2** **(FM Spec.)**	The course focuses on the introduction to the world of compositing and on the understanding of the key elements of postproduction. The programme includes a complete overview of all the theoretical and technical tools such as lighting, shooting for VFX, colour correction and postproduction in compositing, as well as of the theoretical-practical basics of video digital production. The students reach awareness and maturity in identifying suitable technical solutions for a movie set and understand all the phases of correct lighting, colour correction and colour grading.
DIGITAL MODELLING **TECHNIQUES** 3D FOUNDATIONS **(AN Spec.)**	This course aims to teach students to devise and develop a small 3D animation project. During the course, students will gain the technical and methodological skills required to model a 3D character, acquiring basic techniques, including rigging, lighting and rendering.
ART DIRECTION	This course focuses on audiovisuals as a language for communication, providing students with knowledge and skills to create audiovisual project concepts that support the communication of brands, companies, musical artists, organisations, and institutions. Through original and courageous strategic contents, and a conscious and responsible design culture, the course highlights the artistic personalities of the students, facilitating the placing of talents in cultural industries. The students will work in teams to create various short-format videos, integrated audiovisuals for digital use and final video-presentations in order to document and present the various phases of a project.
EDITING **TECHNIQUES 2** **(FM Spec.)**	This course fosters the students' understanding, expertise and professional managing skills in audio-visual projects' editing and postproduction. The work on images will be the starting point to go in-depth on the semiotic implications of the related different forms of realism and belief capacity, to develop well-structured considerations on the potential and testimonial as well as ethical limits of images while they ask their viewers to believe what they show. The potential of editing is investigated in its emotional and rhythmic form, and in its re-enactment of space and time.
DIGITAL **APPLICATIONS** **FOR ART** VFX	This course gives the students a theoretical and practical introduction to the different techniques used in digital visual effects, with the use of professional postproduction software. The students will be guided in the study of the main compositing techniques: from rotoscoping to the integration of green/bluescreen footage, from the integration of 3D elements to colour correction. They will learn how to design and realise digital special effects through the production phases and the practical use of compositing techniques on dedicated software.

SOUND DESIGN	This course, conceived for cinema and animation, provides the students with artistic and technical proficiency in the addition of sound to linear and interactive audio-visual projects. Through audio processing, foley and dubbing techniques, as well as sound effects, the students deal with the production and handling of sound design. Through studio-based exercise, the students will study the main steps of the audio production process for video preproduction, recording, editing, mixing and mastering. The attention is hence focused on mixing and mastering techniques, to complete professional-quality sound projects in the audio production industry.
MULTIMEDIA **INSTALLATIONS**	This course introduces the students to the design of multimedia installations, that is systems that can interact with the audience both at a sensory and at a content level. The students will acquire technical and theoretical tools to handle different media at the same time, with a focus on audiovisual performances.

THIRD YEAR

MEDIA PRODUCTION **AND ORGANISATION** **(FM, AN Spec.)**	This course aims to impart in-depth knowledge of current cinematographic production and distribution contexts, including seriality, and essential professional design skills. Topics such as audiovisual project (live action and animation) production costs and funding, production and audiovisual film industries, access to festivals and distribution, and cinema and transmedia, will be covered during the path.
DIRECTION 3 **(FM, AN Spec.)**	Students will analyse contemporary cinema, in order to experiment and define their own poetics of their final exam proposal presentation from an artistic and productive standpoint. Particular focus is placed on real life audiovisual production, whether in film or documentary form, on its possible hybridisations of genres, narrative areas and stylistic features. The course is also a natural continuation of the knowledge, research and exploration of the vast world of animation cinema addressed the previous semesters, enabling students to develop their own identity and awareness through practical activities and studies of authors and by experimenting new techniques and styles, and assisting them with their dissertation project through a series of specific meetings.
RIGHT, ECONOMY **AND LEGISLATION** **OF ARTS AND** **ENTERTAINMENT**	This theoretical course aims to provide an insight on the legal and economic aspects of audiovisual works in both the cinematographic field and the vast field of digital image production. Aspects related to intellectual property, copyright and the new ways of applying it in the artistic field are also examined during the course.
MULTIMEDIA DESIGN	The course aims to familiarise students with multimedia installations and their design, or the application of new technologies in the audiovisual field (VR, virtual production, XR). Students will gain technical and theoretical knowledge to work with different media simultaneously, focusing in particular on audiovisual performance and immersive and interactive storytelling, including with the use of real time systems.

PRODUCTION DESIGN

This course guides the students into the world of set design for cinema, covering its new forms for artistic performances, events, music videos and advertising or television sets, with a focus on cinema and series production. The students will develop their knowledge of set design through theoretical lessons, projects and workshops and will learn to both analyse the most significant scenarios of contemporary cultural production, and devise more personal projects, with a full command of methodologies and of all the skills they'll need to enter the professional world.

HISTORY OF CONTEMPORARY MUSIC

This course presents a wide and rational overview of the contemporary music world, from its origins in the second post-war era until the latest electronic and digital experimentations.

IMAGERY ARCHETYPES

With an open, cross-discipline approach, this course analyses the dynamics of cultural dissemination related to the western culture archetypes, creators of a shared symbolic system. Starting from the study of Twentieth-century cinematographic art, its relations with literature, photography, theatre and the world of comic art will be analysed, highlighting points of contact as well as peculiar expressive features. The course will cover how artistic collective images are born, as well as the mechanisms and techniques to convey their messages into a narration that has depth of content as well as stylistic consistency.

CAREER DEVELOPMENT

This course aims at giving the students that are about to graduate the necessary skills and knowledge to approach the professional world. In particular, part of the course, in collaboration with the Career Service, will cover some aspects that relate to the professional practice (types of contract, intellectual property, CSR - corporate social responsibility). The organisation in form of workshops and the meetings with professionals from different creative industries covered by the course, help the students develop awareness of the requested skills in the related creative areas, stimulating them to approach design with an understanding of ethical implications (sustainability, corporate relations, community development and support of art and culture). The ultimate goal of the course is to enable students develop portfolio creation and presentation skills.

FINAL WORKSHOP

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

FINAL PROJECT

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
SET DESIGN

AREA
Set Design

AREA LEADER
Milan
Vincenzo Cuccia

COURSE ADVISOR LEADER
Milan
Margherita Palli

The BA provides students with the tools to address the complex reality of set design through the study of design-related topics in the fields of theatre, events, exhibitions, fashion shows, cinema and television, among others. Through crossover courses like photography, light design, costume design and performing arts, and internships at theatres and leading companies in the field, students acquire qualified skills to enter the professional world, including the development of professional dossiers, budgets and periodic analysis production, work planning and organisation.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

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SPECIALISATIONS

Theatre and Opera
Media and Events

CAREER OPPORTUNITIES

Opera, ballet and prose set and costume design

Musical and concert set design

Fashion show and photo shooting set design

Exhibition and event set design

Music video and advertising set design

Television and cinema set and costume design

LEARNING OBJECTIVES

To devise and design stage sets, costumes, installations for exhibitions and events

To organise projects, budgets and planning

Working in a team with set design labs, set and costume designers, theatre planning and direction departments, and with curators for art, design and fashion events

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CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Set design 1**	**10**
	Basic theatre design	6
	Theatre design projects	4
1	**Digital technologies and applications 1**	**6**
	CAD	3
	Digital drawing	3
1	**History of costume**	**6**
1	**History of modern art**	**6**
1	Additional training activities	**2**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Drawing for design**	**10**
2	**Scene design 1**	**10**
	Basic scene design	5
	Scene design projects	5
2	**Digital technologies and applications 2**	**6**
	Video processing	6
2	Mandatory training activities English and additional language skills	**4**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

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SECOND YEAR

SEMESTER	COURSES	CFA
3	1 specialisation course to be chosen by the student:	
	Set design 2 (TO Spec.)	**10**
	Set design 2 (ME Spec.)	
3	1 specialisation course to be chosen by the student:	
	Direction (TO Spec.)	**6**
	Theatre direction	3
	Theatre direction lab	3
	Direction (ME Spec.)	**6**
	Media and events direction	3
	Media and events direction lab	3
3	1 specialisation course to be chosen by the student:	
	Costume design (TO Spec.)	**6**
	Costume design (ME Spec.)	
3	**Photography**	**8**
TOTAL CREDITS 3RD SEMESTER		**30**

SEMESTER	COURSES	CFA
4	1 specialisation course to be chosen by the student:	
	Digital applications for visual arts (TO Spec.)	**10**
	Theatre 3D design	5
	Theatre design CAD	5
	Digital applications for visual arts (ME Spec.)	**10**
	Media and events 3D design	5
	Media and events CAD design	5
4	1 course to be chosen by the student:	
	History of cinema and video	**6**
	Phenomenology of contemporary arts	
4	**Scene design 2**	**10**
	Theatre scene design	5
	Scene design techniques	5
4	Mandatory IT training activities	**4**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

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COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	History of performing arts	6
5	1 specialisation course to be chosen by the student:	
	Set design 3 (TO Spec.)	10
	Advanced theatre design	7
	Theatre design projects	3
	Set design 3 (ME Spec.)	10
	Advanced media and events design	7
	Media and events design projects	3
5	Scene design 3	10
	Advanced scene design	4
	Scene design projects	6
5	1 course to be chosen by the student:	
	Performative techniques for visual arts	
	Light design	6
	Applied techniques for theatre production	
	Cultural anthropology	
TOTAL CREDITS 5ᵀᴴ SEMESTER		**32**

	1 specialisation course to be chosen by the student:	
6	Final workshop (TO Spec.)	12
	Theatre stage design	4
	Projections and digital theatre design	4
	Dramaturgy and performing arts	4
	Final workshop (ME Spec.)	12
	Architectures and spaces for events, exhibition and fashion	4
	Video installation design for events	4
	Direction of events and staging	4
6	Final project	10
6	Additional training activities	6
TOTAL CREDITS 6ᵀᴴ SEMESTER		**28**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

SET DESIGN 1	This course aims at providing the students with basic tools to deal with the complex theme of set preparation, from the creative to the execution phase. The course is divided in two modules, with a more creative one, and a more technical one. It introduces basic representation and visualisation techniques that rely on manual technical drawing. The didactic method revolves around practical exercises, that are specific to each module.
DIGITAL TECHNOLOGIES AND APPLICATIONS 1	This course aims at providing the students with the basic tools to use 2D and 3D drawing software for space modelling and visualisation. The teaching method will be based on front lectures, followed by specific practical exercises.
HISTORY OF COSTUME	The course analyses costumes as a communication tool of societies in different historic ages. The programme includes the analysis of the origins of the fashion phenomenon, of the difference between fashion and costume, and of the socio-economic dynamics that determined the development of fashion.
HISTORY OF MODERN ART	This course explores history of art as a way to understand many contemporary phenomena: the languages of art with its contexts and fields; images and their manipulation and consumption, from the beginnings of the industrial era to the developments of technology and of the communication media that characterise our current world.
DRAWING FOR DESIGN	This course provides the students with basic skills in hand drawing, investigating its many sides from graphic techniques to pictorial techniques, until technical drawing.
SCENE DESIGN 1	This course provides the students with basic skills in theatre stagecraft, with the study of stages as scenic machinery. The two modules analyse both the theatre perspective representation systems, and the elements of the scene with their construction methods, going through the development of technical drawings and scale models.

DIGITAL TECHNOLOGIES AND APPLICATIONS 2
The course helps the students let their personal poetics surface through hand drawing practice aimed at creating a character. In the second part of the course, the character is to be animated within a scene that has been purposely conceived and created.

SECOND YEAR

SET DESIGN 2 (TO Spec.)
The course provides the students with the necessary professional tools to design a set for performing arts and exhibitions, enabling them to deliver comprehensive projects designed for contemporary audiences. Over this academic year, the students will devise scenes and costumes for a ballet.

SET DESIGN 2 (ME Spec.)
The course provides the students with basic tools to develop the technical concept and design of exhibitions, display windows, or events, enabling them to create projects aimed at contemporary audiences.

DIRECTION (TO Spec.)
This course focuses on live performances direction, and provides basic tools of direction both at a theoretical level, through front lectures, and at a practical one with theatre workshops. Moreover, it helps the students develop their individual point of view, that mediates with the deepest contemporary needs.

DIRECTION (ME Spec.)
This course is divided into two modules: the first aims to train students to design an installation within a location; the second aims to convey the expertise necessary to develop videos to be shown at concerts and events. Students will take part in lectures, site visits and classroom design workshops.

COSTUME DESIGN (TO Spec.)
This course provides the students with basic design methodology, that enables them to design live performances costumes with the creation of moodboards and characters, sketches, sampling and creation of scenic costumes. Particular attention is devoted to the graphic presentation and to the techniques used in the creation of the costumes.

COSTUME DESIGN (ME Spec.)
The course provides the students with a basic method to design dresses starting from moodboard, identification of an event's theme, and development of sketches. The project goes through all the phases from sampling to manufacture, including the creation of accessories, decoration and jewellery. Particular attention is devoted to the graphic presentation and to the techniques used for the creation of the garments.

PHOTOGRAPHY
On this course, photography is placed within the broader context of the development of western cultures and visions; it is put in relation with other disciplines and with the development of mankind. The goal is to understand how representation has changed over the course of art history, until the development of optic images, photography and cinema.

DIGITAL APPLICATIONS FOR VISUAL ARTS (TO Spec.)
This course, divided in two modules, studies in detail the necessary tools to conceive a theatre show. It includes the creation of technical drawings and visualisations with the use of 2D and 3D drawing software applications.

DIGITAL APPLICATIONS FOR VISUAL ARTS (ME Spec.)
This course, divided in two modules, provides the necessary tools to conceive the staging of an exhibition. Technical drawings and visualisations will be created with the use of 2D and 3D drawing software applications.

HISTORY OF CINEMA AND VIDEO
Through the analysis of the main currents and authors in the history of cinema from its raise until today, this course provides the students with the necessary tools to rediscover the specificity of images, that is learning how to look at what we are no longer able to see.

PHENOMENOLOGY OF CONTEMPORARY ARTS
This course investigates the contemporary visual culture and the complexity of nowadays' visual experiences.

SCENE DESIGN 2
The course aims at providing the students with advanced skills in stagecraft applied to theatre and set fitting. The two modules analyse different scene elements through practical examples of set creation documented through their construction phases, and the students will develop executive technical drawings for the production laboratories.

THIRD YEAR

HISTORY OF PERFORMING ARTS
The course aims at providing sound theoretical knowledge of the main theatre authors of the 20th Century, starting from the raise of the director's theatre in Europe.

SET DESIGN 3 (TO Spec.)
This course is divided in two modules. The first module, Advanced theatre design, provides the students with the necessary professional tools to design a set for the world of artistic performances and exhibitions, in order to deliver comprehensive projects designed for contemporary audiences. The second module deals with a set design project that diverts from the classic theatrical architecture, and is meant for non-conventional spaces.

SET DESIGN 3 (ME Spec.)
This course is divided in two modules. The first module, Advanced media and events design, provides the students with advanced tools for the planning of temporary events: exhibitions, display windows, conventions. The second module, Media and events design projects, introduces the students to the conception of a project for a brand to be defined.

SCENE DESIGN 3	The course is divided in two modules and aims at consolidating the previously acquired technical knowledge. The students will deal with complex stage machinery, and will recreate a set starting form an artist's work.
PERFORMATIVE TECHNIQUES FOR VISUAL ARTS	The course outlines a learning, research and creation path starting from the symbolic use of body and space experiences, also taking inspiration from different cultural traditions.
LIGHT DESIGN	The course provides basic skills in light design for theatre and events.
APPLIED TECHNIQUES FOR THEATRE PRODUCTION	This course aims at analysing and creating special effects that are outside the boundaries of the use of computers, with the use of latex moulds and professional make-up. Characterisation with the use of special make-up, prostheses, and theatrical masks will be studied in detail.
CULTURAL ANTHROPOLOGY	The course, focused on the research and use of words to express thoughts, draws the attention to the many disciplines that intersect the sense and meaning of humans and bodies.
FINAL WORKSHOP	This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their final project. Rather than an actual course, the synthesis workshop is a set of activities that are deeply characterised by and planned around the final projects. The students have the possibility to attend front lessons that are strictly related to their chosen projects' themes, as well as reviews dedicated to their specific projects held by professionals in the industries of reference. Such activities are planned after the approval of the final projects, so that the lecturers' work can be as customised as possible, and the students can receive very targeted support, optimising the outcomes and quality of their work. Depending on the individual cases, group lessons will alternate with individual review sessions.
FINAL PROJECT	The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in
PAINTING AND VISUAL ARTS

AREA
Visual Arts

COURSE LEADER Milan
Andris Brinkmanis

COURSE LEADER Rome
Caterina Iaquinta

The BA explores the transformation of contemporary art practices, connecting art with different areas of the production and social contexts. Relating to the dynamics and values of the contemporary art system, the programme reinterprets and expands the traditional academic approach to painting and visual arts, guiding students through experimentation, investigating a variety of environments, techniques and methods, which will support them in developing an individual way of expressing themselves and their personal artistic ideas.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Painting
Visual Arts

CURRICULUM

CAREER
OPPORTUNITIES

Visual artist

Illustrator

Assistant curator

Manager of cultural events

Film director

Graphic designer

Photography director

Exhibition and set designer

Video and audio editor

LEARNING
OBJECTIVES

To learn basic skills in painting, drawing, graphic design, video, photography, sound design, history of art, aesthetics and contemporary art field

To produce and display artistic works

To demonstrate communication and organisational skills relevant to the art and cultural field

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Artistic anatomy**	6
1	**History of modern art**	6
1	**Painting techniques**	8
	Painting techniques	4
	Engraving	4
1	**Visual arts 1**	6
1	**Mandatory IT training activities**	4
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Drawing 1**	8
	Basic drawing	5
	Illustration	3
2	**Phenomenology of contemporary arts**	8
2	**Painting 1**	6
2	**Photography 1**	8
	Photography	5
	Photography techniques	3
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**History of contemporary art 1**	6
3	**Visual arts 2**	6
3	**Visual arts techniques and technologies**	8
	Shooting techniques	5
	Basic editing	3
3	**Public art**	6
3	**Mandatory training activities English and additional language skills**	4
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Aesthetics**	6
4	**Painting 2**	6
4	**Video installations 1**	8
	Videoart	5
	Analysis and design of the sound-spaces - Sound design	3
4	**Sculpture 1**	8
	Sculpture	6
	Performing arts	2
4	**Additional training activities**	2
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	**History of contemporary art 2**	**6**
5	1 specialisation course to be chosen by the student:	
	Visual arts 3 (VA Spec.)	**12**
	Visual arts 3	8
	Display	4
	Painting 3 (PT Spec.)	**12**
	Painting 3	8
	Display	4
5	1 course to be chosen by the student:	
	Drawing 2	**8**
	Drawing	5
	Illustration	3
	Photography 2	**8**
	Sculpture 2	**8**
	Video installations 2	**8**
5	**Additional training activities**	**4**
TOTAL CREDITS 5TH SEMESTER		**30**

SEMESTER	COURSES	CFA
6	**Cultural anthropology**	**6**
6	1 specialisation course to be chosen by the student:	
	Final workshop (VA Spec.) Thesis tutoring	**12**
	Final workshop (PT Spec.) Thesis tutoring	
6	**Final project**	**10**
6	**Additional training activities**	**2**
TOTAL CREDITS 6TH SEMESTER		**30**
TOTAL CREDITS THIRD YEAR		**60**
TOTAL CREDITS BACHELOR OF ARTS		**180**

FIRST YEAR

ARTISTIC ANATOMY

This course covers the anatomic study of the human body and the fundamental models of representation of the human figure in art. Moreover, the programme introduces the students to the artistic research of the 20th Century, where the body as an object, model, inspiration or support becomes an expressive element in photography, cinema and video.

HISTORY OF MODERN ART

The course covers the chronological era from the second half of the 19th Century to the '40s of the 20th Century, introducing the main figures and artistic movements starting from Gustave Courbet, with a deeper insight on the historic avant-gardes. Beside studying artists and works of art, the course focuses on the social history of art, and analyses, through thematic investigation and the side reading of some significant political and cultural movement, the main theories as well as the artistic and exhibition practice of modern times.

PAINTING TECHNIQUES

The study of artistic and pictorial techniques represents the grammar of visual arts, and allows to acquire all the technical skills and understanding needed to create all types of bi- or three-dimensional representations. Through the learning of technical procedures, the students will become aware of the nature of the materials used in fine arts, their use, and how to select them for specific needs. The course comprises both theoretical study and visual, tactile and olfactory familiarisation as well as manipulation, use and experimentation with different techniques.

VISUAL ARTS 1

This course presents a wide selection of technical-theoretical approaches to the contemporary artistic practice as a starting point for the students to create, deepen, and broaden their personal development path, by experimenting with new observation points and their translation into artistic projects. Front lectures alternate with sessions of working critique: time to have a dialogue and collective debate. Moreover, there will be meetings with professionals working within the art system, that will allow for a closer view of different experiences in the contemporary industry, as well as discussions with the students.

DRAWING 1

This course helps the students acquire efficient coordination between visual processes and their graphic translation, fostering incisive considerations about the phenomenology of representation. The goal is to let the students identify their own graphic style by experimenting with different techniques and languages, in relation to graphic signs.

PHENOMENOLOGY OF CONTEMPORARY ARTS

This course guides the students into the investigation and discriminating analysis of all the images that characterise the visual culture, thanks to the understanding of the different languages of the contemporary artistic expression (cinema, fashion, photography, graphics, contemporary art, music). The course also includes an in-depth study module aimed at investigating the relations among the avant-gardes in art and cinema.

PAINTING 1

This course goes in-depth on several aspects of painting, through an analysis of issues related to the subjects and the media that are experimented with. By using different techniques such as watercolours, tempera, oil and acrylic colours, and working on different supports (paper, wood, canvas among others), the students are encouraged to acquire exclusive knowledge of painting, and to understand it not as the goal of their research, but as a tool to develop it.

PHOTOGRAPHY 1

Over this course, the student will approach the culture of photographic projects through the analysis of the historic and technical aspects, also analysing all issues related to "how to look at" and "how to read" photographic images. The course also aims at providing the students with the necessary competences to use analogic and digital photographic tools.

SECOND YEAR

HISTORY OF CONTEMPORARY ART 1

The course aims at providing students with the necessary analytical tools for the articulation of a dynamic and critical vision of images within the contemporary society. It is structured as an interdisciplinary investigation of the artistic production of the 20th Century (visual arts, cinema, TV, and new technologies) with a methodological framework of reference that privileges a historical-anthropological approach and the analysis of several documents (images and documentaries). Through the study of artists and movements, styles and cultural trends, the course illustrates the shift from modernity to contemporaneity.

VISUAL ARTS 2

Through a series of experimental workshops, the course provides understanding of the different design methods to be followed in order to strengthen and develop both the technical and formal aspects of individual design projects, as well as their theoretical elements and content. The students will be provided with a means of reflection, while being introduced to the design tools and concepts required to enter the world of contemporary art.

VISUAL ARTS TECHNIQUES AND TECHNOLOGIES

The Shooting techniques module is based on the analysis of and experimentation with the cinematographic language and techniques in the context of contemporary production (visual arts, cinema, new media), and focuses on the production of an original video project. The development process includes various steps: thinking by images, video shooting techniques, the relationship between visual and audio paradigms, movie and spectator points of view, rethinking of space and time, perception of movement and visual dynamics, fruition devices, teamwork, skills, collaborations, communication of the project. Experimental audiovisual language, short films and audio dramaturgy are the fields and formats analysed in the module. The Basic editing module encourages the students to increase their awareness and autonomy in audiovisual postproduction. It provides different levels of skills, starting from technical ones related to the various and most currently used editing software, to the design and organisation of materials in editing, up to the creation of images and audio languages.

PUBLIC ART

Since the mid-80s, the objective of public art has been to intervene on urban infrastructures so that the historic function of squares or monuments could be recovered, thereby recognising the spatial whole as a social whole. The course engages students in research and intervention projects that will lead them to critically conjugate architecture and urban design, urban planning and landscape architecture, visual communication and plastic arts. Students will try to stimulate artistic processes that are capable of communicating with the physical and social environment. To this purpose, the course includes meetings with professionals from the world of art, sociology, anthropology, economics, and urban planning.

AESTHETICS

The course highlights problems and issues of contemporary art and culture. It focuses on philosophical aesthetics and on the identification of artistic research trends. During the course, the students will study the fundamentals of aesthetic knowledge by analysing crucial passages from tradition to modernity, and will investigate the state of research.

PAINTING 2

This course aims at widening the students' knowledge of the pictorial language through an analysis of its main elements: painting surfaces, colours and materials, expressive values of media, distinctive expressive features of different painting techniques, the act of painting and the signs it creates, specificity of the painted gaze, and images in relation to their information load.

VIDEO INSTALLATIONS 1

The Videoart module focuses on the technical aspects of implementing audiovisual projects. It aims at providing students with the necessary tools to create videos, starting from the design phase to the actual production (shooting and editing), post-production, and final presentation. The module wants to develop and bring out the qualities of each student and to enhance their artistic sensitivity. The introduction of video art in the second half of the '60s was closely linked to the diffusion of video tapes, and over the last twenty years, performing and installation arts are similarly connected to personal computers. Nowadays, the combination of art and accessible technology has influenced the contexts of audiovisual new media performances, the production of new sound languages and the creation of narrative devices.

Related to previous courses, the Analysis and design of the sound-spaces module aims at investigating the relationship between creative production and technological process in the analysis and design of new audio spaces, and provides students with the critical and executive tools to create and develop their own sound projects.

SCULPTURE 1

The Sculpture module begins by questioning the meaning of sculpture today. From three-dimensional objects made of standard materials and languages of the history of art, to the assembly of different elements coming from various disciplinary fields. It aims to provide students the basic training and knowledge on how to use the tools, materials and techniques connected with the area of sculpture as well as how it may be conceived and conveyed: reading and using sculpture in its complexity, i.e. as a language at the service of one's artistic and creative thought, as a means of reflection and investigation of reality and not as a simple artistic mode. The Performing arts module aims at providing the students with the necessary skills to create performative actions of the body, gestures or objects in a specific space. Each elaborated work derives from gestures seen as the primary expression of communication before they become the linguistic tool of a cultural and artistic identity. This module's "experiential" methodology adopts physical and actor training methods in order to provide knowledge, allowing the students to acquire mature consciousness of both the artistic possibilities and the unpredictable aspects of the world around us.

THIRD YEAR

HISTORY OF CONTEMPORARY ART 2

The course will be directed at studying and understanding the impact of performative languages in contemporary artistic productions from the Seventies up to the present. It aims to provide a broad vision of the phenomenon of performance, playing on a twofold theoretical and historic-critical register to highlight the shapes of contemporary artistic productions, from research theatre, to the poetical centrality of the body, and action as a narrative form.

VISUAL ARTS 3 (VA Spec.)

The course consists in a final series of experimental laboratories directed at establishing the design and exhibition methods to be undertaken by the students, who will learn how to present and exhibit their personal work, familiarising with the latest trends and practices within the world of contemporary art. In the Display module, with a view to let students familiarise with artistic production processes, including contemporary exhibition systems, the course will focus on the practices and models employed to create exhibition spaces, analysing typical examples and case studies relating to the history of exhibitions and curatorial methodologies from the beginning of the 20th Century to the present day. This awareness is crucial for the students to be able and contemplate the spatial devices that determine the relationships between works, presentation and visitors. In fact, it is these relations that define the sequence and configuration taken by the works, giving them a role and a specific meaning.

PAINTING 3 (PT Spec.)

Following the first two years of experimentation, the students are encouraged to explore various aspects of the pictorial language, integrating these into their own personal research, and creating meaning. The course analyses modern painting in-depth, while focusing on personal research. Attention will also be focused on the latest new pictorial scene in order to model a complex gaze capable of deciphering contemporaneity. A careful selection of artists will be presented to the class. Periodically, a selection of key figures relevant to the current pictorial theory and practice will be welcomed as guests to the course. In the Display module, with a view to let students familiarise with artistic production processes, including contemporary exhibition systems, the course will focus on the practices and models employed to create exhibition spaces, analysing typical examples and case studies relating to the history of exhibitions and curatorial methodologies from the beginning of the 20th Century to the present day. This awareness is crucial for the students to be able and contemplate the spatial devices that determine the relationships between works, presentation and visitors. In fact, it is these relations that define the sequence and configuration taken by the works, giving them a role and a specific meaning.

DRAWING 2

The Drawing module provides students with the cognitive and methodological tools to support the study and critical assimilation of the thematic areas of their theses. Through practical exercises, it takes the students – directly and indirectly – to the definition and development of their theses, paying special attention to the approach and the implementation of the project as well as of related research and experimentations. Moving further and further away from traditional illustration, the Illustration module's main methodology focuses on the use of expressive research and experimentation to lead the students to a conscious and mature use of their graphic and illustration abilities, regardless of the used techniques.

PHOTOGRAPHY 2

The course provides the students with tools to further develop awareness in reading and creating images. The course helps the students gain the ability to build scenarios and images through the language of photography, without necessarily being bound to its production tools. "There is a 'point' where it is difficult to distinguish between container and contents. Choices, the seemingly more peripheral gestures, contribute to shape the work from deep within. It is in that moment that we have to look, when there is no more difference between theory and technique, between horizon and pole driven into the ground." (Vincenzo Castella)

SCULPTURE 2

The course follows up the work begun in the second year, encouraging individual work and further reflections on how to modify the word sculpture to fit its contemporary meaning. From three dimensional objects made of materials and languages pertaining to the history of art, to the assembly of multiple elements from different disciplinary areas and from the use of different linguistic means: from food to sound, from drawing to video, from thematic walks to itineraries. Projects start from a physical element in order to manage space while developing an idea. Exploring the concept of relationship between individuals and their surrounding universe, the course will explore the reading of the codes, methods and places that define contemporary art.

| VIDEO INSTALLATIONS 2 | This course focuses on the technical aspects of implementing audiovisual projects. It aims at providing the students with the necessary tools to create videos, starting from the design phase through to the actual production (shooting and editing), postproduction, and final presentation. It wants to develop and bring out the qualities of each student, and to enhance their artistic sensitivity. The course includes the development and presentation to the class of a personal audiovisual project. |

| CULTURAL ANTHROPOLOGY | The course aims at providing study elements concerning the new "ways of living": how the recent information technology revolution has changed the ways of living within our homes and cities. Following to the disappearance of the traditional dimensions of public and private, houses have become a place of communication with the world, while the urban context has turned into an extension of the private sphere. The students investigate new forms of living: semi-public and semi-private spaces, space for relationships and personal space, the new objects of "surmodernity", and Marc Augé's anonymous "non-places", which "no matter where" they are built, have no identity and can be recognised only through linguistic messages and signs. The space, crossed through by relationship and communication elements, is desacralised (i.e. loses the hierarchic connotations of the patriarchal symbolic order), and all things mix and reflect themselves in artistic and media languages as well as in artistic practice. |

| FINAL WORKSHOP | These activity aims at supporting the students who are about to graduate in the management of their final project. The final workshop is a compound of activities that are designed and planned around the thesis projects themselves. It offers workshops on: public art, special graphic techniques, research methodology, graphic elaboration. The students will have the opportunity to attend classes, in the form of lectures, that relate to their chosen thesis project, as well as to have lecturers in their field of reference reviewing their work. The planning of such activities follows the approval of the student's final project, in order to customise the lecturers' contribution as much as possible, and to offer the students highly targeted support, thereby maximizing outcomes and quality. Group lectures and individual reviews will alternate according to the individual cases. |

| FINAL PROJECT | The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical ad conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with. |

special programme
FOUNDATION COURSE

COURSE LEADER
Milan | Blended
Simone Domenico
Liscio

The Foundation Course is a propaedeutic interdisciplinary programme for candidates with a secondary school diploma or other appropriate diplomas, who don't meet all the admission requirements to apply in a Bachelor of Arts programme. It gives applicants an introduction to the Visual and Applied Arts fields, adequate linguistic-cultural competences and familiarity with the Italian historical-cultural-social context. Available either in English or in Italian, in addition to the on-campus attendance, the programme also offers for the English track a blended delivery option for the first semester only (on demand/asynchronous lessons and live/synchronous lessons with lecturers). Upon successful completion, students will be awarded a certificate issued by NABA.

ENGLISH TRACK
Approach: Blended/
in presence on Milan
campus

ITALIAN TRACK
Approach: in presence
on Milan campus

LENGTH
One year

LEARNING OBJECTIVES	Improvement of language skills
	Knowledge of methodologies of the field of interest
	Cultural and historical education in Visual and Applied arts
	Familiarity with the Italian historical-cultural-social context

CURRICULUM

COURSES	HOURS
1 course to be chosen by the student:	
Language skills (English)	120
Language skills (Italian)	
Italian culture	40
Italian experience	32
TOTAL HOURS 1ST SEMESTER	192
History of art	40
Digital skills	40
Representation techniques	64
Painting techniques	40
Photography	40
Portfolio	64
TOTAL HOURS 2ND SEMESTER	288

Please note: here is provided the English track Curriculum while the Italian track one may vary in choices.
For further details please contact the Enrolment office.

COURSES

PAINTING TECHNIQUES

The course aims at providing students with elementary knowledge of painting techniques and other types of hand colouring (i.e. watercolour, ink, chalk colouring, etc.).

PHOTOGRAPHY

The course aims at providing students with an introduction to the image composition in order to support students in their images selection which will then include in their own portfolio.

PORTFOLIO

The goal of this course is to provide knowledge and basic support to organise a project portfolio, that will summarise the work carried out during the Foundation Course.

LANGUAGE SKILLS
ENGLISH

The course is addressed to students who have a basic level of English but need to reach a sufficient level of the language in order to then attend the Bachelor of Arts programme of interest. The course will be focusing on providing basic understanding of the language, and to enable the students to communicate and share information within and outside the academic environment, both in writing and speaking.

LANGUAGE SKILLS
ITALIAN

The course is addressed to students who have a high level of English, so they do not need to improve the language in order to then attend the Bachelor of Arts programme of interest. The course will be focusing on providing elementary grammar, vocabulary, communication and writing skills in Italian.

ITALIAN CULTURE

The course aims to provide knowledge and understanding of the historical and cultural context of Italy, covering the modern era up to the present day.

ITALIAN EXPERIENCE

The course aims at fostering interaction and cultural integration within the current social and cultural context of Italy through lessons that include a strong practical component to enhance effective engagement in the everyday life in the city of Milan.

HISTORY OF ART

This course investigates the art history, focusing on the main artists in the Italian and European area as well as on their relationship with the historical context and the city of Milan.

DIGITAL SKILLS

The course aims at providing students with basic tools to process digital images, both raster and vector, as well as with graphic layout techniques. Students will be able to learn the basic skills of the most common software used in the creative fields.

REPRESENTATION TECHNIQUES

The course aims at providing students with solid basis in drawing and basic techniques of representation and visualisation based on hand drawing.

Galileo Global Education™

NABA, Nuova Accademia di Belle Arti is part of Galileo Global Education, a leading international provider of higher education with an offer that spans from applied arts, fashion, design and digital/Internet to business and medicine. Through its network of 54 schools, the group is present in over 91 campus in 13 countries around the world and has over 200,000 enrolled students. It is Europe's largest higher education group and the third in the world, in terms of both geographical spread and breadth of course offering. Galileo Global Education's ambition is to be the world education leader in innovation, creativity, arts and culture - driven by students' employability, agility and impact.

www.ggeedu.com

Institutional networks

Cumulus Association

ELIA

New European Bauhaus
beautiful | sustainable | together

ADCI
ART DIRECTORS CLUB
ITALIANO

ADIMEMBER

Piattaforma
SISTEMA FORMATIVO MODA

**NABA,
Nuova Accademia
di Belle Arti**

MILAN CAMPUS
Via C. Darwin 20
20143 Milan

ROME CAMPUS
Via Ostiense 92
00154 Rome

Admissions Information
T +39 02 97372106
E int.info@naba.it

www.naba.it

FOUNDATION
COURSE

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

INTERNATIONAL ACADEMY
OF ART & DESIGN

FOUNDATION COURSE

It is a propaedeutic interdisciplinary programme aimed at candidates with a secondary school diploma or other appropriate ones who don't meet all the admission requirements to apply in a Bachelor of Arts degree (i.e. 12 years of previous education, US High school diploma with 3 APs, UK High school diploma with 3 A levels, Chinese diploma with GK or YK exam).

Available either in English or in Italian, in addition to the on-campus attendance, the Foundation Course also offers for the English track a blended delivery option for the first semester only (on demand/asynchronous lessons and live/synchronous lessons with lecturers). Upon successful completion, students will be awarded a certificate issued by NABA and they are eligible to apply to their BA of interest.

learning objectives

IMPROVEMENT OF LANGUAGE SKILLS AND KNOWLEDGE OF METHODOLOGIES IN THE FIELD OF INTEREST

CULTURAL AND HISTORICAL EDUCATION IN VISUAL AND APPLIED ARTS

FAMILIARITY WITH THE ITALIAN HISTORICAL - CULTURAL - SOCIAL CONTEXT

INFORMATION

curriculum*

1ST SEMESTER	
COURSES	HOURS
1 course to be chosen by the student:	
Language skills (English)	120
Language skills (Italian)	
Italian culture	40
Italian experience	32
TOTAL HOURS	**192**

2ND SEMESTER	
COURSES	HOURS
History of art	40
Digital skills	40
Representation techniques	64
Painting techniques	40
Photography	40
Portfolio	64
TOTAL HOURS	**288**

join the programme

- STARTING DATES
  October 2024 | February 2025

- ADMISSION REQUIREMENTS
  Secondary school diploma

- WHAT YOU WILL GET
  Upon successful completion of the programme, students are awarded a certificate issued by NABA and they are eligible to apply to their BA of interest.

CLICK HERE TO DISCOVER MORE
naba.it/en/foundation-course
naba.it/en/foundation-course-blended

*Please note: here is provided the English track Curriculum while the Italian track one may vary in choices. For further details please contact the Enrolment office.

NABA,
Nuova Accademia
di Belle Arti

MILAN CAMPUS
Via C. Darwin 20
20143 Milan

NABA International
Enrolment Office
E int.info@naba.it
W naba.it/en/foundation-course
naba.it/en/foundation-course-blended

www.naba.it

MADE IN NABA® MADE IN NABA® MADE IN NABA® MADE IN NABA® MADE IN NABA® M

CURRICULUM

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

INTERNATIONAL ACADEMY
OF ART & DESIGN

POST-
GRADUATE
PROGRAMMES

NABA, NUOVA
ACCADEMIA
DI BELLE ARTI

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NABA
Nuova Accademia di Belle Arti

Update: **01 2024**

NABA

NABA is an internationally renowned Academy focused on arts and design: it is the largest Academy of Fine Arts in Italy and the first one to have been recognised by the Italian Ministry of University and Research (MUR), back in 1981.

With its two campus in Milan and Rome, NABA, Nuova Accademia di Belle Arti currently offers academic degrees equivalent to first and second level university degrees in the Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, and Visual Arts Areas, that allow students to continue their studies either within Academies or Universities in Italy and abroad.

The programmes are open to students interested in design culture and artistic experimentation: they come from many different Italian regions and more than 90 foreign countries, with the most different backgrounds.

NABA's interdisciplinary methodology is the result of a strong inclination towards innovation and a dynamic interaction with the artistic and professional context. In fact, design methods are at the core of the didactic activities, allowing an idea to relate with a real social and market context, and to become an actual product that can be shared, also thanks to the continuously updated expertise of the faculty, that includes professional practitioners and artists.

NABA is a multi-awarded and internationally renowned institution, named as the best Italian Academy of Fine Arts in the top 100 worldwide in Art & Design field in QS World University Rankings® by Subject.

Faculty and visiting professors:

Silvana Amato, Yuri Ancarani, Paolo Atzori, Silvia Aymonino, Pierre Bal-Blanc, Massimo Bartolini, Paolo Bazzani, Davide Bignotti (Interbrand), Gentucca Bini, Leonardo Caffo, Gloria Maria Cappelletti, Vincenzo Castella, Roberto Maria Clemente (FIONDA), James Clough, Fabrizio Cristallo (Grøenlandia), Massimo D'Anolfi, Ana Dević (WHW), Liu Ding, Simone Ferrari, Michelangelo Frammartino, Alessandro Guerriero, Daniela Hamaui, Hou Hanru, Ilaria Innocenti, Francesco Jodice, Karmachina, Erik Kessels, Francesco Librizzi, Alberto Maestri, Marcello Maloberti, Alina Marazzi, Christian Marazzi, Mauro Martino (IBM Research), Serena Mazzini, Giacomo Moor, Marco Negri (Exchanges vfx), Adrian Paci, Saverio Palatella, Martina Parenti, Cesare Pietroiusti, Fabio Quaranta, Matteo Ragni, Alessandro Isidoro Re, Sara Ricciardi, Filippo Rieder, Simone Rizzo (Sunnei), Piergiorgio Robino (STUDIO NUCLEO), Olivier Saillard, Denis Santachiara, Fabio Sartorelli, Matteo Schubert (Alterstudio), Marinella Senatore, Francesca Serafini, Serena Sinigaglia, Federico Spada (Milestone), Assunta Squitieri, Fabio Teodori, Mario Trimarchi, Nomeda and Gediminas Urbonas, Alberto Zanoletti, Marco Zavagno (Zaven), Carlo Zoratti, David Warren.

learning by thinking

Our programmes constitute a continuous sequence of multidisciplinary experiences generating research and projects in the artistic and professional contexts of current trends.

learning by doing

Ideas become projects, strategies, techniques and technologies, turning into prototypes and in some cases developing into products for the companies we work with.

teaching by learning

Learning by doing is also teaching by learning and this has changed the relationship between lecturers and students: classes and groups have transformed into work teams that liaise continuously with companies and research institutes. Experience forms the methodological skeleton through which innovation insinuates itself and guides us in planning the future together.

Italo Rota,
NABA Scientific Advisor

ACADEMIC OFFER
2024/25

AREAS

NABA Academic Offer develops in six didactic Areas: Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, Visual Arts. The Bachelors of Arts, the Masters of Arts and the Academic Masters are relatable to these areas, while the Research Degrees completely practice-based are transversal to the disciplines. The academic offer is completed by the Special Programmes, interdisciplinary courses of different durations.

Credit points in the Higher Education in Art, Music and Dance system (AFAM)

The AFAM Institutions use academic credits (CFA) which, just as ECTS - European Credit Transfer System, are based on the idea of "workload". CFA and ECTS are fully equivalent (1 CFA = 1 ECTS). One CFA normally corresponds to 20-25 hours of student work spent between face-to-face activities with lecturers, and individual study, research and projects development. The average amount of academic work performed by a student in one year is conventionally calculated as 60 credits.

Awarded degrees and ministerial denominations

The degrees awarded at the end of AFAM programmes are First Level (Bachelor of Arts) and Second Level (Master of Arts) Academic Degrees, and First Level Academic Master Degrees (Academic Master), recognised by MUR and equivalent to University Degrees.
For any details on the degrees awarded in specific cases, please see the individual programmes description.

DEAN
GUIDO TATTONI

HEAD OF EDUCATION - ROME
SILVIA SIMONCELLI

DESIGN AND APPLIED ARTS DEPARTMENT HEAD
LUCA PONCELLINI

VISUAL ARTS DEPARTMENT HEAD
MARCO SCOTINI

SCIENTIFIC ADVISOR
ITALO ROTA

COMMUNICATION AND GRAPHIC DESIGN AREA
AREA LEADER
PATRIZIA MOSCHELLA
ADVISOR
ANGELO COLELLA

DESIGN AREA
AREA LEADER
CLAUDIO LARCHER
ADVISOR
DANTE DONEGANI

FASHION DESIGN AREA
AREA LEADER
COLOMBA LEDDI
ADVISOR
NICOLETTA MOROZZI

MEDIA DESIGN AND NEW TECHNOLOGIES, SET DESIGN AREAS
AREA LEADER
VINCENZO CUCCIA

BACHELORS OF ARTS
180 CFA

Comics and Visual Storytelling[NEW!]
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Graphic Design and Art Direction
Brand Design

Creative Direction

Visual Design

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Design
Interior Design[MILAN - ROME]

Product Design[MILAN]

Product and Innovation Design[ROME]

LANGUAGE: Italian - English
CAMPUS: Milan - Rome*[NEW!]

Fashion Design
Fashion Design[MILAN - ROME]

Fashion Styling and Communication[MILAN - ROME]

Fashion Design Management[ROME]

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Fashion Marketing Management*[NEW!]
LANGUAGE: Italian - English
CAMPUS: Milan

Film and Animation
Filmmaking

Animation

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Creative Technologies
Game

VFX and 3D

LANGUAGE: Italian - English
CAMPUS: Milan

Set Design
Theatre and Opera

Media and Events

LANGUAGE: Italian - English
CAMPUS: Milan

Painting and Visual Arts
Painting

Visual Arts

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

MASTERS OF ARTS
120 CFA

User Experience Design
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Visual Design and Integrated Marketing Communication
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Interior Design
LANGUAGE: Italian - English
CAMPUS: Milan

Product and Service Design
LANGUAGE: Italian - English
CAMPUS: Milan

Social Design
LANGUAGE: Italian - English
CAMPUS: Milan

Fashion and Costume Design
LANGUAGE: Italian - English
CAMPUS: Rome

Fashion Design
LANGUAGE: Italian - English
CAMPUS: Milan

Textile Design
LANGUAGE: Italian - English
CAMPUS: Milan

Creative Media Production
LANGUAGE: Italian - English
CAMPUS: Milan

Digital and Live Performance NEW!
LANGUAGE: Italian - English
CAMPUS: Milan

Visual Arts and Curatorial Studies
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

ACADEMIC MASTERS
60 CFA

Creative Advertising
LANGUAGE: English
CAMPUS: Milan

Sustainable Innovation Communication
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Italian Design NEW!
LANGUAGE: Italian - English
CAMPUS: Milan

New Urban Design
LANGUAGE: Italian - English
CAMPUS: Milan

Fashion Digital Marketing
LANGUAGE: Italian - English
CAMPUS: Milan

Business Law for the Fashion System**
LANGUAGE: English (with simultaneous translation)
APPROACH: Online/on Milan campus

Screenwriting for Series
LANGUAGE: Italian - English
CAMPUS: Rome

Art and Ecology
LANGUAGE: Italian - English
CAMPUS: Milan

Contemporary Art Markets
LANGUAGE: Italian - English
CAMPUS: Milan

Photography and Visual Design
LANGUAGE: Italian - English
CAMPUS: Milan

RESEARCH DEGREES NEW!

PhD in Artistic Practice
LANGUAGE: English
CAMPUS: Milan

SPECIAL PROGRAMMES

Foundation Course
LANGUAGE: Italian - English
APPROACH: Blended/on Milan campus

Gap Year Programme
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Semester Abroad Programmes
LANGUAGE: Italian - English
CAMPUS: Milan - Rome

Summer Courses
LANGUAGE: English
CAMPUS: Milan - Rome

NEW!
For all the updates
on didactic news
www.naba.it:
(scan or click on the QR code)

*Under approval for A.Y. 2024/25.
**University Master's Degree accredited by International Telematic University UNINETTUNO (60 CFU).

The programmes and topics indicated in this brochure may undergo variations due to academic or ministerial reasons.

master of arts in
USER EXPERIENCE DESIGN

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Fabio Pelagalli

COURSE ADVISOR LEADER
Rome
Serena Ciriello

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in User Experience Design (Second Level Academic Degree in Communication Design) provides the theoretical, technical and methodological skills for the design of complex digital communication systems. Through a continuous synthesis between creativity and strategy, and with an analytical and systemic approach to design that refers to cognitive psychology and contemporary visual culture, the MA deals with the study and design of digital interfaces and has a focus on user experience (UX/UI) as well as on information architecture.

CAREER OPPORTUNITIES

Web designer

UX/UI designer

Interface designer

Experience designer

Interaction designer

User experience lead

Digital director

UX/UI researcher

Information architect

Content strategist

LEARNING OBJECTIVES

To identify the potential offered by new technologies as well as the impact of the interaction between men and information technology systems, also trying to understand their influence on communication processes

To search and analyse the necessary information to devise effective creative solutions and contemporary languages and visual styles suited to the technological context

Organising and managing complex design projects integrating the experience, branding, design and usability aspects of digital products or online services, in order to efficiently fulfil the content management goals

CURRICULUM

COURSES

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Project methodology of visual communication 3**	12
	Interface design	8
	Architecture of information 2	4
3	**Art direction 2**	6
	2 activities to be chosen by the student:	
	Design management	6
3	**Additional training activities: erasmus***	6
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Project methodology of visual communication 4**	12
	Interaction design	8
	Business modelling	4
4	**Editorial systems for art**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Project methodology of visual communication 1**	12
	Visual design	8
	Architecture of information 1	4
1	**Project methodology**	12
	Digital design	6
	Brand strategy	6
1	**Phenomenology of contemporary arts 1**	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Project methodology of visual communication 2**	12
	Service design	8
	Fundamentals of cognitive psychology	4
2	**Art direction 1**	12
	Motion design	6
	Brand identity	6
2	**Phenomenology of contemporary arts 2**	6
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

FIRST YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

In the current economic paradigm, centred on the value of experiences and in which products and services are integrated with each other, what a user, consumer, customer sees, hears, touches and experiences, metaphorically represents the visible part of an iceberg. As regards UX, the submerged part is made up of a world of numbers, research, concepts, drafts, ideas, graphics that need to be understood, ordered and represented in a functional and effective way. Students explore the submerged part of the iceberg, researching and analysing data and information, and their multiple visualisation possibilities.

PROJECT METHODOLOGY

This class aims to reveal and enhance the design skills of students in the visual field, increasing their ability to connect contents and techniques using appropriate design methodologies, while also familiarising them with the elements required to understand and create brand strategies consistent and functional with the development of UX projects.

PHENOMENOLOGY OF CONTEMPORARY ARTS 1

In order to understand both theory and practice of the subject, this course aims, on the one hand, to delve into the theoretical aspects of User Experience Design, analysing the latest developments in contemporary design and providing students with the basics to understand the meaning of key concepts such as "user" and "experience", and on the other, to provide students, by exploring the main historical stages of Human-Computer Interaction, with a complete picture of the theoretical pillars contributing to the creation and development of UX, in order to identify the design styles that will prevail in the near future.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 2

Starting from the basics of Service Design, the course helps students understand what a service system is and how to evaluate business opportunities. Through a mix of theory and practice, and by learning Design Thinking techniques, the course develops collaborative design skills for services, products, processes, and ecosystems that can generate experiences capable of triggering behavioral changes in users. Inclusivity, sustainability, and a human-centered approach will be the basis of the students' projects. The course also includes conceptual and practical-methodological notions in the psychological field, such as cognitive processes related to perception, attention, memory, decision-making, motivation, emotion, and social influence, for designing effective digital experiences focused on people.

ART DIRECTION 1

The course aims to advance students' expressive and creative design skills. In close connection with the other first-semester courses, students will learn principal digital animation and dynamic graphics techniques, completing their study of branding by developing a brand identity prototype.

PHENOMENOLOGY OF CONTEMPORARY ARTS 2

An innovative vision of User Experience Design cannot be separated from an in-depth knowledge of the multidisciplinary aspects connecting today's material and digital worlds. Through a theoretical and practical analysis of technological development, and of the problems and possibilities involved in the design of new digital platforms, students will gain an understanding of contemporary and future social and cultural phenomena deriving from the increasingly complex system of interaction between man and machine, contributing to a design culture based on accessibility and sustainability.

SECOND YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 3

The course enables students to acquire an understanding and the ability to strategically and creatively design a digital graphic interface project. Supported by a part dedicated to information architecture, students deal with a methodology that critically analyses a business, its target, its competitive context and the economic scenario, in order to develop creative proposals consistent with the information obtained. Students will also be provided with the opportunity to participate in an international contest dedicated to the subject.

ART DIRECTION 2

With a focus on interdisciplinarity and new technologies, the objective of this course is to teach the students the importance of Art Direction for digital interfaces by showing how "telling stories" through design helps to provide audiences and users with a more interesting and engaging experience. This course will provide the tools to lead a complete strategic multichannel communication project. Students will learn to understand, assimilate and use different languages, media and channels to articulate comprehensive visual strategies aimed at creating a stronger relationship between brands and users.

DESIGN MANAGEMENT

The course aims to train future professionals, introducing them to concepts and elements to effectively manage the multiplicity of activities required of the professional context in which they will work. Through tools and techniques that facilitate personal efficiency, help coordinate the multiple resources involved in a project and verify the timeliness and economic efficiency of any activities carried out, the course helps students to develop a complex and intricate design methodology.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 4

The development of technological systems is accompanied by the continuous innovation of products and digital tools. The ability to constantly model the approaches and functions of User Experience Design to the characteristics of new technologies is therefore necessary. The course provide students with the necessary knowledge to design innovative communication structures tailored to the most advanced technologies available. Business creation concepts and tools will be an important focus, with particular reference to start-ups or innovative companies based on the adoption and development of new technologies.

EDITORIAL SYSTEMS FOR ART

Modern technological systems designed to provide users with interactive experiences are employed today to enhance cultural heritage. The course will guide students to discover potential digital solutions applicable at museums, archaeological sites and artistic exhibitions.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

master of arts in
VISUAL DESIGN AND INTEGRATED MARKETING COMMUNICATION

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Fabio Pelagalli

COURSE ADVISOR LEADER
Rome
Serena Ciriello

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Visual Design and Integrated Marketing Communication (Second Level Academic Degree in Communication Design) provides a synthesis between the typical marketing approach, as usually covered in more corporate business oriented courses, to help students develop a solid background in the field, and the artistic-expressive approach as also used by new technologies, gaining a wide range of technical and design production skills. By working on real brief, they have the chance to put their acquired skills into practice and to undertake all phases of complex communication projects.

CAREER OPPORTUNITIES

Communication designer

Marketing professional

Art director

Copywriter

Strategic planner

Communication manager

User experience and interface designer

Brand designer

Social media manager

Digital strategist

Creative director

LEARNING OBJECTIVES

To decode the elements and languages of communication as well as their contemporary cultural and imaginary contexts

To assess different languages of communication and identify the impact of the communication processes on today's socio-economic and cultural context

To manage complex communication projects, finding the right balance between the economic and the artistic-creative dimension

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Project methodology of visual communication 1**	**12**
	Research methodology	3
	ADV industry and models	3
	Marketing and economics	6
1	**Project methodology**	**12**
	Graphic design and digital layout	8
	Brand identity	4
1	**Phenomenology of contemporary arts 1**	**6**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Project methodology of visual communication 2**	**12**
2	**Art direction 1**	**12**
	Advertising	7
	Video production for ADV*	5
2	**Phenomenology of contemporary arts 2**	**6**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Project methodology of visual communication 3**	**12**
	Digital marketing and social media strategy	6
	Digital publishing*	3
	ADV contest*	3
3	**Art direction 2**	**6**
	2 activities to be chosen by the student:	
	Design management	**6**
	Additional training activities: erasmus**	**6**
3	**Additional training activities: academic training/internship**	**6**
	Additional training activities: cross disciplinary workshops, individual projects, conferences	**6**
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Project methodology of visual communication 4**	**12**
	Business modelling	4
	Interface design*	5
	Rebranding	3
4	**Editorial systems for art**	**6**
4	**Thesis**	**12**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

COURSES

FIRST YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

The best metaphor to represent the complexity of communication design is an iceberg, made of an emerged part, and a submerged part, way bigger than the first one. The emerged part is what users, consumers, and clients can see, touch, experience. In order to have that one, icebergs need a submerged part. In communication design, it is made of numbers, research, concepts, drafts, ideas, graphs that make communication aesthetically pleasant, effective, measurable, and capable of talking to its target. The students explore the submerged part of the iceberg, basically made of research, economics, marketing and advertisement.

PROJECT METHODOLOGY

The students who enrol in the MA in Visual Design and Integrated Marketing Communication come from different three-year programmes. Therefore, this course uniforms and significantly enhances their project methodology in a visual field that they will later carry over into many other courses. This teaching has, thus, as its objective the highlight and enhancement of the student's design skills in the visual field, and, at the same time, it provides a consistent method to manage creativity, so that it can be later applied to all courses.

PHENOMENOLOGY OF CONTEMPORARY ARTS 1

Understanding the scenario of contemporary design and visual culture, both in their graphic aspects and in other fields such as fashion and design, is something vital for a communication designer. That's why this course aims, on one hand, at giving a historic understanding of what has happened in design and graphic design in the last 50 years, also highlighting the main authors and movements. On the other hand, it shows the emerging trends in the contemporary world, to raise the students' awareness not only of what happened in the recent past, but also of the future movements and styles.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 2

This course supports the understanding and execution, both at a strategic and at a creative level, of a communication briefing. The participants will have to handle a real company case, facing a communication plan that requires the critical analysis of business, target, competitive context and economic scope, also in an international perspective. Afterwards, they will be requested to develop creative proposals that are consistent with the funding values and the positioning of the company, suitable for multiple communication channels, online and offline.

ART DIRECTION 1

This course aims to guide students through a complete and complex art direction project in the field of communication, with a particular focus on Creative Advertising. To achieve this goal, in the first part of the course, students are introduced to the basics of global and Italian art direction history, as well as the vocabulary and processes specific to this discipline. Subsequently, students are required to apply everything they have learned in a multi-project lab experience. Particular attention is also given to the video production market for advertising communication.

PHENOMENOLOGY OF CONTEMPORARY ARTS 2

A contemporary communication designer cannot disregard a deep understanding of what is going on in visual arts. Because arts and design have always been in a tight relationship, contemporary designers can look at the artistic production as a reservoir for inspiration and influence. For this purpose, it is vital for the students to have a sound knowledge of visual arts, understanding of what happened in visual arts from the post-war era to our days as well as of what is going on, by mapping all the most relevant authors, and focusing on the current art gallery system.

SECOND YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 3

The purpose of this course is to provide students with the elements to build a digital communication strategy. From analysing aspects of digital marketing to executing a creative strategy in the social media platforms, students work on a concrete problem presented through a real client. They apply this knowledge to create a high innovative, creative and market-driven digital editorial project. Upon completion of the course, students have the opportunity to participate in a prestigious international creativity contest.

ART DIRECTION 2

This course is strongly project-oriented: it recaps the educational value of the previous courses, and aims at carrying out complex and articulated projects such as the creation of a magazine, or of a one-off publication. The multiple competencies acquired by the students are all put into practice (identification of reference targets, sense for visual languages, understanding of basic elements of page layout, typography, art direction, storytelling). Also, the attention focuses on contemporary social and historic contents.

DESIGN MANAGEMENT

The course aims to train future communication designers, introducing concepts and tools for managing activities in the professional field in which they will operate. Through individual time management tools, useful for increasing personal efficiency, and management techniques, aimed at coordinating multiple resources involved in a project and systematically verifying the punctuality and economic efficiency of the activities carried out, the course helps students to develop a complex and articulated communication design methodology.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 4

This course represents the completion of the educational path. In the economic field, concepts and tools for business creation are introduced, with particular reference to the creation of innovative startups/companies. There is a special attention to the individual marketing process functional to the construction of a strategy that places the person at the centre. Students are also supported in strengthening their knowledge and skills in the field of branding. The course is characterised by a laboratory dedicated to learning current interactive project planning for the realisation of an art direction project in a highly complex digital environment.

EDITORIAL SYSTEMS FOR ART

This course has been conceived with the purpose of providing all the methodological and design tools that are necessary for a purposeful and innovative editing of the Thesis documents. This teaching will present the students with the editorial formats that, at the time of the Thesis publishing, represent concrete, contemporary and innovative references for publication.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

academic master in
CREATIVE ADVERTISING

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE ADVISOR LEADER
Milan
Sara Buluggiu

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master provides students the chance to develop their talents in copywriting, storytelling and art direction, enabling them to ideate campaigns across various types of media. The programme alternates the teaching of the basics of creative advertising - from terminology to project logics - to a "learning by doing" didactic approach: students, in fact, will attend intensive workshops with leading companies and sector professionals and will be encouraged to participate in prestigious international creative competitions.

CAREER OPPORTUNITIES

Art director

Copywriter

Creative director

Strategic planner

Creative account

LEARNING OBJECTIVES

To acquire the basics of creative advertising through theory and practice

To experiment with real campaigns and briefs with leading companies and sector professionals

To participate in prestigious international creative competitions

CURRICULUM

COURSES

COURSES	CFA
Advertising	2
Sociology of cultural processes	2
Project design	2
Art direction	7
Audiovisual documentation techniques	7
Digital technologies and applications	7
Integrated new media	7
TOTAL CREDITS COURSES	34
Internship	16
Final project	10
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	26
TOTAL CREDITS MASTER	60

ADVERTISING, SOCIOLOGY OF CULTURAL PROCESSES, PROJECT DESIGN

The courses explore the main aspects of advertisement communication, and provide a base to build a creative and strategic design mindset. The students acquire methods and tools to devise and create texts and narrations; the theoretical, historical and methodological prerequisites of social research; the elements of creative communication that come from marketing-based knowledge; how to organise creative work for professional advertisement campaigns; the operative methods to create graphic representations and support different aspects of project development.

ART DIRECTION

The workshops within this course are aimed at developing the natural creative talent for practical application in advertising in all its forms. Competencies are acquired in the field of creative conception, design, creation and diffusion of corporate and product communication.

AUDIOVISUAL DOCUMENTATION TECHNIQUES

The workshops within this course provide students with technical-operative skills in the working and production techniques of audio-visual projects, with specific reference to advertisement contents, and in-depth study of the methodological and critical tools for the acquisition of competencies related to narrative languages. The students will develop ideas and creative projects suitable for radio, television and cinema.

DIGITAL TECHNOLOGIES AND APPLICATIONS

Through the workshops of this course, students face the future of creativity that is becoming increasingly technological due to the digitisation of all media. By analysing the opportunities offered by the connected communities and by the digital networks, and investigating the engagement and customer satisfaction practice, the students develop competencies related to the application of advanced digital tools to the visual languages of advertisement.

INTEGRATED NEW MEDIA

The contents of this course's workshops revolve around the multiplicity of contemporary languages and technical innovations. The practice of creative design goes towards the use of new media. The students will develop their skills to devise and experiment with new, non-conventional expressive languages.

FINAL PROJECT

The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is a communication project or a project for an advertising campaign, to be developed in autonomous and independent way, according to the instructions provided by the Course Advisor Leader. The Final project is based on a brief that the students have to choose among a range of options proposed by the faculty members or by the Course Advisor Leader.

academic master in

SUSTAINABLE INNOVATION COMMUNICATION

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master explores theories, methods and design approaches to contemporary communication through an intensive programme and helps students to develop cross-disciplinary analysis, cultural coding and language skills pertinent to the sustainable innovation of institutions, public and private companies. It provides students with the competences to design and plan communication systems in which marketing, strategy and creativity are integrated with coherence and harmony in order to enhance the eco-systemic impact of cultural and technological innovation with focus on sustainability.

CAREER OPPORTUNITIES

Communication strategy manager

Corporate communication specialist

Brand communication consultant

ESG specialist

Communication and sustainability specialist

Digital community and external relations specialist

CSR content curator

LEARNING OBJECTIVES

To understand and decode the cultural and scientific values of sustainable innovation, developing communication strategies that are suited to enhance ecological and social impact projects

To manage comprehensive and complex internal and external communication projects, coordinating the creative process in collaboration with the agency professionals and on different digital devices

To create and coordinate content that is targeted to the technical roles of communication who interact with companies, such as web designers, publishers, agencies and social media managers

CURRICULUM

COURSES	CFA
Project methodology	**8**
Metrics of sustainable impact	3
Speculative and imaginative thinking	5
Ecodesign	**6**
Design system	**10**
Sociology of cultural processes	**8**
Theory and methodology of social research	4
Research for innovation	4
Project methodology of visual communication	**12**
Ethics and territorial government - Cultural heritages, environment, society	4
Design for sustainable conversion	8
TOTAL CREDITS COURSES	**44**
Internship	**10**
Final project	**6**
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	**16**
TOTAL CREDITS MASTER	**60**

COURSES

PROJECT METHODOLOGY
The course teaches students to design sustainable innovation applying Speculative and Imaginative Thinking techniques starting from reading of data, economic and scientific indices: tools used to read eco-social impact metrics to design future scenarios.

ECODESIGN
This theoretical and practical course introduces students to sustainable design with a critical and cross-disciplinary approach, exploring contemporary case histories relating to all elements of design (methodologies, models, materials and tools) and their efficacious impact on various sectors, communities, territories and cultures. It provides students with solid cultural references, fundamental for the contexts in which they will operate: companies, public administrations, non-profit organisations.

DESIGN SYSTEM
The course addresses the design of systemic innovation models that adhere to sustainability guidelines, including through participation in competitions of international relevance requiring a participatory interdisciplinary approach based on co-creation, such as those for public health, for the innovation of eco-sustainable tourism, for the reception of migratory flows and for the inclusive culture of gender and ethnicity.

SOCIOLOGY OF CULTURAL PROCESSES
This course teaches students to analyse contemporary phenomena with particular focus on the appearance and phenomenology of sustainable thought and cultures (ecological and social), explored in the interdependence of local and global economies. It also helps students develop skills in sociological research applicable to real projects that will be addressed in the various workshops.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION
The course focuses on the design of communication strategies through a theoretical part addressing languages, ethical semantics and regulatory frameworks (local, national and international) on which communication is developed, and a design/experiential part, in collaboration with companies and external partners, on real briefs such as innovation/conversion of the mobility sector, retail, events, tourism, etc. Particular attention will also be paid to the issue of CSR (Corporate Social Responsibility).

FINAL PROJECT
The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is a complete communication project, preferably based on a real brief and in collaboration with companies, focusing on enhancing sustainable innovation and creating new languages, supported by coherent media strategy and planning. Given the complexity of the project, it may be carried out in a team, but developed in autonomous and independent manner, according to the instructions provided by the faculty members.

master of arts in
INTERIOR DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Interior Design (Second Level Academic Degree in Design) develops all-round professional profiles ready to enter the global marketplace. In the contemporary world, interiors play an increasingly important role in individual and collective living spaces of global cities, becoming part of a complex physical and narrative system. The MA enables its students to deal with conceptual and operational issues through an interdisciplinary approach open to innovation and cultural exchange, and different project experiences led by international professionals.

CAREER OPPORTUNITIES

Interior designer	Stylist
Exhibition designer	Interior decorator
Furniture designer	Lighting designer
3D modelling specialist	Brand designer
Project illustrator	Design consultant

LEARNING OBJECTIVES

To explore the limits and constraints of the world of interior design, widening the knowledge, critical awareness, empirical and creative thinking skills

To develop a solid empirical design thinking and a conscious methodological approach for the future professional career

To design how humans will live, work, and communicate through interior spaces, over two years of intense interior space exploration, in the exceptionally stimulating and creative environment of the city of Milan

CURRICULUM

COURSES

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Design 3**	12
	Exhibition design	8
	Project culture	4
3	**Light design**	6
3	2 activities to be chosen by the student:	
	Design management	6
	Additional training activities: erasmus	6
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
	TOTAL CREDITS 3RD SEMESTER	**30**
4	**Design 4**	12
4	**Art direction**	6
4	**Thesis**	12
	TOTAL CREDITS 4TH SEMESTER	**30**
	TOTAL CREDITS SECOND YEAR	**60**
	TOTAL CREDITS MASTER OF ARTS	**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Design 1**	12
	Interior design 1	8
	Materials and technologies	4
1	**Project methodology**	12
	Design of space	6
	3D modelling and rendering	6
1	**History of art**	6
	TOTAL CREDITS 1ST SEMESTER	**30**
2	**Design 2**	12
	Interior design 2	8
	Furniture design	4
2	**Brand design**	12
	Brand strategy	8
	Experience design	4
2	**History of design**	6
	TOTAL CREDITS 2ND SEMESTER	**30**
	TOTAL CREDITS FIRST YEAR	**60**

FIRST YEAR

DESIGN 1
The course aims to provide students with the basic tools to address the complexity, diversity and multiplicity of design projects in contemporary contexts. Through two modules, Interior design 1 and Materials and technologies, students learn how to address the design of spaces from the point of view of materials, focusing on the study and specific use of technologies suitable for Interior Design.

PROJECT METHODOLOGY
This course aims at exposing the students to design themes with high conceptual complexity, so that they can develop the ability to adapt to different project conditions and develop a wide range of cultural, theoretical and technical tools. The integrated didactic module provides the skills to master modelling and rendering techniques for interiors.

HISTORY OF ART
This course aims at providing a comprehensive overview of the Italian and European history of art, which is the scope of the cultural and aesthetic references behind the history of Italian design, and that give contemporary interior design its meaning.

DESIGN 2
This course, through the two modules Interior design 2 and Furniture design, focuses on the development of an interior design project, aimed at deepening the understanding of meanings and values linked to public space projects, relational qualities of the space, link among space, men and objects. The integrated didactic module provides specific technical competences in the field of furniture and home accessories design.

BRAND DESIGN

The purpose of this course is to investigate the link between the Interior Design and the creation of a brand, company, or institution identity and values system in the design process of commercial and/or public spaces. The integrated didactic module provides in-depth study of the typical tools and techniques of a contemporary experience project, in the intersection among people, spaces, digital services, artificial intelligence and big data.

HISTORY OF DESIGN

The purpose of this course is to provide a comprehensive overview of Italian design, throughout the 20th Century and the contemporary age, in the wider context of modern and post-modern history in the western world. The course is based on the identification of links and implications between the role of design and the development of social, cultural and political systems in the contemporary history of Europe and the United States.

SECOND YEAR

DESIGN 3

This course, through its two modules Exhibition design and Project culture, revolves around the development of a temporary display project for a public indoor area, based on the theme of display design for cultural (exhibitions, museums), commercial (stands, exhibition booths) contexts or for local community services. The integrated didactic module provides further competences for the development of a project-based or curatorial researches, dedicated to the exploration of the relations between design and art, design and fashion, to the analysis of contemporary trends, or to the curatorial strategies in the field of contemporary art, museography, and interactive installations.

LIGHT DESIGN

This course's purpose is to lay the cultural, technical and light engineering foundations of light design, to allow the students to develop the ability to define the light atmosphere of indoor spaces through the right choice and positioning of light sources.

DESIGN MANAGEMENT

This course aims at providing an articulate overview of the different operational strategies that can be carried out to develop a project in different professional contexts (personal studio and/or collective organisations). Also, it will go over the fundamental tools to understand an approach that is oriented towards business design and service design for interiors.

DESIGN 4

This course leads to the full development of all the necessary skills to manage an interior design project for complex public spaces. The students acquire the ability to manage the entire design process, from concept to executive design, including the strategies to present the project in all of its phases. The integrated didactic module, set up in the form of a collective Interior design research lab, provides in-depth study on specific research and project topics, to be determined according with the project theme.

ART DIRECTION

This course contributes, in cultural and operational terms, to interior design projects from the point of view of visual design, graphic and photographic expression, creation of multimedia works, and digital representation of interiors.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

master of arts in
PRODUCT AND SERVICE DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The transition of the modern world from a "society of goods" to a "society of services", and the search for a sustainable relationship with nature, gives designers the chance to explore the ethics of design more thoroughly. During the MA in Product and Service Design (Second Level Academic Degree in Design), professors and professionals guide students to become full-scale designers, capable of envisioning new products and services, managing all phases of a project's development, from conception to manufacturing and release onto the market, through definition of the design strategy and material researching.

CAREER OPPORTUNITIES

Product designer
Service designer
UX/UI designer
Brand specialist
Art director

3D modelling specialist
Design manager
Brand designer
Product development manager

LEARNING OBJECTIVES

To research and define concepts and scenarios, to design a strategic vision that puts the product into its socio-economic context thanks to the sound knowledge of project culture case histories

To explain the languages of materials and technologies in a productive and economic perspective, identifying historical, anthropological implications

To manage multimedia techniques and technologic tools to represent projects for products, services and interaction, interpreting sociological models for identifying changes in new consumer targets

CURRICULUM

COURSES

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Design 3**	12
	Product and service design lab 1	8
	Interface design	4
3	**Light design**	6
3	2 activities to be chosen by the student:	
	Design management	6
	Additional training activities: erasmus	6
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Design 4**	12
	Product and service design lab 2	8
	Data-driven design	4
4	**Art direction**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Design 1**	12
	Product design 1	8
	Visual design	4
1	**Project methodology**	12
	Materials and technologies	6
	3D modelling and rendering	6
1	**History of art**	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Design 2**	12
	Product design 2	8
	Communication design	4
2	**Brand design**	12
	Brand strategy	8
	Experience design	4
2	**History of design**	6
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

FIRST YEAR

DESIGN 1
Through the Product design 1 and Visual design modules this course has a double goal: providing a broad overview on product design as an exchange between users and manufacturers and as a creative process, through the ability to work with "Soft Qualities" languages, with Primary Design theories and CMF (colours, materials, finishing) practice. The supplementary module approaches the conception of graphic and photographic aesthetic modules to support the products: images become functional to the diffusion and narration of projects.

PROJECT METHODOLOGY
The course provides basic knowledge and skills for a product designer: virtual modelling and photorealistic representation; knowledge about materials and technologies. The course's goal is to provide shared knowledge and methodological tools through two separate didactic modules: one focuses on understanding the materials and technologies that are available to the contemporary world of design, with specific attention devoted to the most recent innovations; the other aims at the acquisition of advanced tools for objects 3D modelling and rendering.

HISTORY OF ART
Starting from the history of art, modern and contemporary in particular, this course identifies the contact points between the world of art and the culture of design, providing ideas to suit personal and original approaches to the project's theme.

DESIGN 2
The course, that includes two modules, Product design 2 and Communication design, aims at developing a comprehensive, detailed project for a product or products collection, for industrial production or limited series; it guides the students towards the acquisition of the necessary competences to develop a concept, design a product, create models and/or prototypes, and refine their presentation tools. The supplementary module deals with all matters related to design and product communication.

BRAND DESIGN

This course analyses corporate identities through their product images, and through their communication and presentation strategies as part of the brand creation. Specific attention is devoted to the products staging, both in their physical and virtual instances, in different contexts such as commercial, cultural and in services.

HISTORY OF DESIGN

This course aims at providing a comprehensive, in-depth overview of the history of Italian design; it is meant as a narration, through images and links, to make the students understand the intangible values expressed by the contemporary design culture through the work of avant-gardes and individual authors.

SECOND YEAR

DESIGN 3

This course is a wide container of training, research and innovation experiences around product and service design. Projects approach objects as physical outcomes and/or symbols of a multi-dimensional - physical and digital - system, capable of providing services to people or to the community. The course, conceived as a collective Product and service design lab, also includes a supplementary Interface design module, which delves into the theme of designing interactive devices, and of user experience design through control interfaces.

LIGHT DESIGN

The course aims at providing the cultural and technical grounds of lighting engineering that will enable the students to manage the aesthetics as well as the performance and technical aspects of lights within classic or innovative types of products.

DESIGN MANAGEMENT

The educational goal of this course is an articulated view of the different operational strategies that are implemented to develop projects in different professional contexts (independent professional studios and/or collective as well as corporate organisations), and to present the basic tools for the understanding of a market-oriented approach to the design of products, spaces and services.

DESIGN 4

This course is a wide container of training, research and innovation experiences, following up the Design 3 course. The goal of this course is to perfect the ability to develop complex projects, starting with thoughts about ideas, values and themes expressed by the contemporary culture, in order to carry out implementation strategies for design systems and for physical or digital production processes. The course, conceived as a collective Product and service design lab, also includes a Data-driven design module that investigates at an experimental level with the new project opportunities linked to the current availability of great data and information flows.

ART DIRECTION

This course aims at providing all the cultural and strategic tools that enable the future professionals to manage the artistic and creative direction of product collections for design-oriented companies, and help them develop skills to make mindful choices with regard to both product design and product communication.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by a presentation of the research and of the final project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

master of arts in
SOCIAL DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

If focused on social development strategies, design is capable of valorising human and natural resources, driving sustainable innovation, and promoting the empowerment of local communities and social evolution through the activation of micro and macro economies: social design is acquiring an increasingly significant role in the projects of companies and public administrations. The MA in Social Design (Second Level Academic Degree in Design) enables students to understand and to explore new scenarios for practicing design in today's and tomorrow's world.

CAREER OPPORTUNITIES		
Social project manager	Community designer
Communication designer	Event designer
Product designer	Strategic planner
Social designer	Public policy manager
Environmental designer	Design consultant

LEARNING OBJECTIVES

To combine the work methodology of design with expertise in the fields of social, cultural and political contexts

To develop projects aimed at the engagement of social communities, at the upgrading of environmental, urban or natural contexts and at dealing with real case-studies

To learn to understand the contemporary social and cultural dynamics, to anticipate their possible future evolutions and to identify innovative design strategies for a sustainable development of the human society

CURRICULUM

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Design 3**	12
	Social design lab 1	8
	Project management	4
3	**Light design**	6
3	2 activities to be chosen by the student:	
	Design management	6
	Additional training activities: erasmus	6
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Design 4**	12
	Social design lab 2	8
	Co-design and public policies	4
4	**Art direction**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Design 1**	12
	Community design	8
	Antropology and sociology	4
1	**Project methodology**	12
	Product design	6
	Communication design	6
1	**History of art**	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Design 2**	12
	Environmental design	8
	Ecology and economy	4
2	**Brand design**	12
	Brand strategy	8
	International cooperation	4
2	**History of design**	6
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

COURSES

FIRST YEAR

DESIGN 1 — This course, through the didactic modules Community design and Anthropology and sociology, approaches the theme of community design, that is design focused on the development of products, spaces, events or services targeted at the community, based on the acquisition of effective methodological tools to research and implement projects, as well as on the investigation of different approaches to the project that come from an anthropological study of the community. Through the supplementary didactic module, the course provides the enhancement of knowledge in the fields of community design and anthropology.

PROJECT METHODOLOGY — The goal of this course is to provide students with the methodological foundations in the most relevant fields of the design practice: designing physical objects and communication systems. The students face articulated design briefs that can lead to the development of highly complex projects, provided the necessary skills have been acquired. The course aims at generating the ability to adapt to different project conditions, and to develop a wide repertoire of cultural, theoretical, and technical tools for the project.

HISTORY OF ART — This course aims at providing a comprehensive overview of the Italian and European history of art, which is the scope of the cultural and aesthetic references behind the history of Italian design, and that conveys meaning to the discipline of Social Design, with particular attention to public art practices.

DESIGN 2 — Through the two dedicated modules, the course deals with the theme of environmental design of urban or natural areas, with a strong multidisciplinary approach. In addition, it provides competences in the ecology research in relation to the local and global economic system, on the relation between design and sustainability, on the necessary strategies to be able to mindfully design within the cultural and social context where we live.

BRAND DESIGN

This course deals with the theme of social responsibility applied to the identity of brands, companies, or public institutions, from the point of view of both operational practices and public communication. The first didactic module is committed to the strategies that activate social and cultural networks through project development. The second didactic module goes in-depth on the ethical, regulatory and operational aspects that are typical of the international non-profit cooperation sector.

HISTORY OF DESIGN

The purpose of this course is to provide a comprehensive overview of Italian design throughout the 20th Century and the contemporary age, in the wider context of modern and post-modern history in the western world. Particular attention will be given to co-design and to the social impact of design. The course is based on the identification of links and mutual implications between the role of design and the development of social, cultural and political systems in contemporary history.

SECOND YEAR

DESIGN 3

This course, conceived as a collective Social design lab, is committed to the development of one or more Social Design projects in cultural or entrepreneurial contexts, or within the scope of services to local communities. The project themes aim at defining a proper research and innovation laboratory in the field of Social Design. The course also includes a supplementary didactic module which focuses on the theoretical and strategic aspects related to project management.

LIGHT DESIGN

This course's purpose is to lay the cultural, technical and light engineering foundations of light design, to help the students develop the ability to define the light atmosphere of spaces through the right choice and positioning of light sources. In particular, the course deals with the illumination of public spaces and events.

DESIGN MANAGEMENT

This course aims at providing an articulate overview of the different operational strategies that can be carried out to develop a project in different professional contexts (personal studio and/or collective organisations). Also, it looks at the fundamental tools to understand what a mindful approach to the financial, entrepreneurial and operational aspects of a project means.

DESIGN 4

In this course, conceived as a collective Social design lab, the students develop complex Social Design projects, taking to full ripeness all the necessary competences. The project themes constitute a proper research and innovation laboratory, providing students with the ability to manage the whole design process, from the analysis and study of the context to the conception of the actual project, including the strategies to present and share it in all its phases. The course also includes a supplementary didactic Co-design and public policies module, which make the project elaborate and complete in all its parts.

ART DIRECTION

This course is a contribution, in cultural and operational terms, to Social Design projects from the point of view of visual design, graphic and photographic expression, creation of multimedia works, and digital representation of interiors.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by a presentation of the research and of the final project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

academic master in
ITALIAN DESIGN^{NEW!}

Product designer

Light designer

Furniture designer

Household appliances
design consultant

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

The Academic Master is an experiential journey to research and analysis of the features of the Italian Design: through an intensive programme which combines theory - to acquire knowledge and method, workshops - to explore the most advanced edges of the Italian approach to projects, and meetings with the main players in this field, the course trains professionals able to lead trends at an international level, contributing to both innovation in industrial production, and development of new intuitions, aesthetic visions and cultural values.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

**LEARNING
OBJECTIVES**

To acquire the know-how of Italian Design through a study of shapes, icons and images of products, and develop a personal expressive language

To develop the ability to combine project decisions in a wider vision of management and enterprise processes

To activate an inclination to "problem setting" besides "problem solving", where the operative knowledge supports the development of critical analysis

CURRICULUM

COURSES

COURSES	CFA
Design	8
Project culture	8
Project methodology	8
Design system	8
History of design	6
History of contemporary art	6
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

DESIGN

This course sees the students explore the different aspects of production and innovation of consumer goods together with their linked topics: brand value, point of sale, services and communication. They will investigate the evolution of common behaviours, the application of technology and innovative materials to the products, and an approach to research that is combined with entrepreneurial creativity and efficient management processes.

PROJECT CULTURE

The course offers an overview of programmes and languages that have characterised Italian Design. Specific attention is devoted to their evolution in the last twenty years with the study of case histories of small and large companies, together with the testimony of some of the main figures in today's project culture.

PROJECT METHODOLOGY

During this course, the students analyse three aspects of Italian Design: research, from the conception of scenarios and products to the definition of aesthetic and design guidelines; strategy, from positioning to image, until distribution and communication; communication from the strategies used in the case studies to the study of current trends.

DESIGN SYSTEM

The goal of this course is to analyse the scenarios and socio-economic evolution that change the behavioural and consumption models, through an overview of the interactions between products and environment, in order to define a sustainable production path. Moreover, it provides tools to understand marketing languages and themes in the field of furniture and large companies.

HISTORY OF DESIGN

The course presents an excursus on design with a critical approach to the history of design thinking, together with an in-depth view of its different poetics: from the industrial revolution until today going through Werkbund, Futurism, Bauhaus, International Style, and the debates of the 80s and 90s.

HISTORY OF CONTEMPORARY ART

This course introduces the students to the different areas of creativity with a focus on historic avant-gardes and contemporary artistic trends. While visiting exhibitions and galleries, as well as meeting artists that are prominent in today's scene, the students will be confronted with a multitude of creative and design practices: from drawing to video landscapes.

FINAL PROJECT

The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is a project in the field of design to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

academic master in
NEW URBAN DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master gives a new perspective on the role of urban designers, and allows the students to enhance their experience in reading into, interpreting and designing cities to face the new complexity of urban contexts, and complement it with practical actions also establishing relationships with local and international partners. Through the research of new ways to understand the city, this course develops the specific necessary skills to carry out new urban design projects, with specific attention to service design.

CAREER OPPORTUNITIES

Urban designer

Public administration consultant

Consultant for public utility and multi-utility companies

City brand designer

Collaborator at architecture/ engineering practices, urban design companies

LEARNING OBJECTIVES

To read the city in its various proportions and dimensions (physical city, social city, political city) in order to develop urban design projects with particular attention to the re-design of services (physical, social, political)

To acquire a methodological approach at managing neighbourhood or metropolitan area revitalisation design and planning, temporary community activities and events, interconnections between buildings, transport systems, social networks, natural environment and care of local communities

To be able to interact with the main industry interlocutors: institutions, associations, companies, architectural companies, sociologists, anthropologists and citizens

CURRICULUM

COURSES

COURSES	CFA
Urban design	10
Ecodesign	8
Project methodology	6
Digital cultures	8
History of architecture and urban planning	6
Cultural anthropology	6
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

URBAN DESIGN
This course provides students with a cultural and project-oriented introduction to the historical, artistic, technical and design aspects of urban space.

ECODESIGN
This course examines several design processes connected with various scales of intervention, applying theories and methodologies to the various specific features of this sector. Emphasis is placed on development processes attentive to the economic, technological, sectoral, commercial and distribution constraints of clients, taking production, ethics and artistic perspectives into consideration.

PROJECT METHODOLOGY
This course aims at building specific skills in the development of urban design projects. It offers the students a methodological approach suited to managing the analysis, development and execution of a project, as well as the presentation of all the process phases. Specific attention is devoted to developing strategies from reflections and considerations around ideas, values and themes linked to our contemporary cities.

DIGITAL CULTURES
This course focuses on the system of relationships defining the field of digital culture, with particular reference to IT and media aspects, addressed from a theoretical, methodological and critical perspective. It also addresses the historical evolution and the sociological, anthropological and scientific implications of artistic and design research in the digital field.

HISTORY OF ARCHITECTURE AND URBAN PLANNING
The course explores the history and practices of architecture, paying particular attention to the methodological aspects of design, its historical development and processes. The goal is to bring architecture in all its forms back into education and research.

CULTURAL ANTHROPOLOGY
This course reflects on the symbolic and social dynamics of cultures, examining material and aesthetic ones, the creativity of the imagination and the human spirit, exploring the many geographical and historical variants and the creation of ever-changing relationships between human communities and nature, from tribal to global.

FINAL PROJECT
The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is not aimed to find a definite and closed answer, but a flexible, evolving and solid vision of new urban realities, to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

master of arts in
FASHION AND COSTUME DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE ADVISOR LEADER
Rome
Clara Tosi Pamphili

LANGUAGE
Italian - English

CAMPUS
Rome

DEGREE AWARDED
Second Level Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The Master of Arts in Fashion and Costume Design (Second Level Academic Degree in Fashion and Textile Design) gives the students the necessary skills to handle experimental design, laboratory, and cultural projects that are linked to fashion and costume design. The course aims at investigating, over the two years, the topic of narration and *mise-en-scène* of garments created for specific events and bodies, covering the topic of archives and collections as heritage and starting points for designing.

CAREER OPPORTUNITIES

Costume designer

Fashion designer

Independent designer

Creative director

Celebrity stylist

Fashion stylist

Trend forecaster

Archive curator

Haute couture designer

LEARNING OBJECTIVES

To analyse practical, theoretical, and artistic information linked to fashion and costume design phenomena

To make use of complex methodologies to create articulate solutions and manifold projects, for the creation of clothing collections specifically targeted at the haute couture and performing arts' costume context

To develop a high degree of professionalism, supported by entrepreneurial skills, creativity, motivation, self-sufficiency, and communication skills

CURRICULUM

COURSES

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Fashion design 3**	12
	Fashion and costume 3	6
	Tailoring lab 1	6
3	**Project methodology of visual communication**	6
	2 activities to be chosen by the student:	
	Multimedia languages	6
	English for artistic communication	4
3	**Additional training activities: academic training/internship**	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		**30***
4	**Fashion design 4**	12
	Fashion and costume 4	6
	Tailoring lab 4	6
4	**Material culture**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Fashion design 1**	12
	Fashion and costume 1	6
	Historic pattern making	6
1	**Textile design**	12
	Textile lab	6
	Archives 1	6
1	**Style, history of art and costume**	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Fashion design 2**	12
	Fashion and costume 2	6
	Archives 2	6
2	**Pattern making**	12
	Costume supplements	6
	Styling	6
2	**Phenomenology of styles**	6
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

FIRST YEAR

FASHION DESIGN 1
In this course the students approach costume design for specific events or performances, starting with a theme and a text. The students are invited to express their personal points of view through experimentation and the creation of physical and visual works that define the project identity in terms of ideas, narration, shapes, manufacture, choice of materials and technical drawing. The Historic pattern-making module will cover the topic of historic costumes and their construction.

TEXTILE DESIGN
This course aims at introducing the students to the textile world as a primary element in design, and makes them aware of how creativity in fashion and costume design is linked to a sound understanding of textiles and of their best use in functional and decorative terms. The topic of archives will be an opportunity for in-depth research in fashion and costumes.

STYLE, HISTORY OF ART AND COSTUME
This course leads to the understanding of different historic and contemporary aesthetic codes, thanks to elements of anthropology and semiotics. This course analyses the intersection of art, identity, politics, economy, and history from ancient times until today, with specific attention to the evolution of garments, accessories, shoes, and other body ornaments through the lens of historic, artistic, and social changes. Through the discovery of archives, costume and fashion, the students have a chance to broaden their vision to include useful research reference and to better define their inspiration.

FASHION DESIGN 2
Starting with the studies developed in the first semester, the Fashion and costume 2 module gives the students an opportunity to develop a project for cinema, defining a research method and a concept, the sources, setting and characters, the visual context and the narration, with an eye to the relation between cinema and fashion. Through the study of fashion archives, the students will get to understand a brand's or *couturier*'s identity idea in their time, as well as their potential synergies with contemporary fashion.

PATTERN MAKING

This course investigates how aesthetic models linked to historic and contemporary iconography can be read and understood in fashion and costume. The Costume supplements module retraces the study and implementation of the fundamental and characteristic elements of costume and their specific features such as artistic-artisanal techniques. The Styling module will go in-depth on the creation of looks as related to a specific narration and interpretation.

PHENOMENOLOGY OF STYLES

This course guides the students in the identification of useful elements to create their personal narrative. Starting with a historic-aesthetic analysis in the field of fashion communication, the students investigate, through an analysis of phenomena, the flow of changes and contaminations that compose the contemporary fashion and costume language and its links with other media.

SECOND YEAR

FASHION DESIGN 3

In this course, the students' creative language is empowered so that they can develop a comprehensive fashion and costume project that represents and highlights their vision in terms of style, narration, shapes, techniques and materials. The project-related research will be crucial, to express an original language in a specific context or in the merger of costume and fashion.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

This course aims to create critical analysis skills related to elements and processes that define experimental projects in fashion communication. Through the study of aesthetic and visual formulas, the students are invited to question the dynamics of the post-contemporary society, in order to identify strategies and approaches to the new communication interfaces. The goal of this course is to understand the communication techniques used in the fashion and costume world, and the acquisition of a design system that is aimed at the creation of communication strategies for archives, fashion and costume.

MULTIMEDIA LANGUAGES

The course aims at providing the students with the necessary techniques to master the digital tools newly introduced into fashion professions. Through practical exercises and tutorials on digital software, the students become familiar with image editing and digital creation, compositing and rendering techniques.

FASHION DESIGN 4

This course is where the students have a chance to maximise the practice of what they have learned over the two-years. Starting with the design elements identified in Fashion design 3 course, the students will manage all the phases of the manufacturing process that, ending with the creation of prototypes and all those elements that are related to visual storytelling, will allow them to reach an outcome which is representative of their personality and professional skills.

MATERIAL CULTURE

This curse aims at providing the necessary knowledge linked to the development of professional skills in the fashion and costume world. Through individual meetings focused on a visual representation of the projects, the students have a chance to create a book that will be a decisive tool to convey their ideas and competencies. Thanks to dedicated meetings, the students will get in contact with different fields of their professional world, and learn their specific dynamics.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by a presentation of the research and of the final project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

*If students select "English for artistic communication" among other activities, they will also need to add others for a further 2 CFA to reach the semester total credits. Please note that for Rome Campus the Erasmus+ opportunity is available even if it doesn't contribute to obtaining credits as additional activity.

master of arts in
FASHION DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Fashion Design (Second Level Academic Degree in Fashion and Textile Design) trains professional figures to manage creative processes in the field of fashion design, from research to prototyping. Its innovative and sustainable workshops as well as the cultural contents allow the students to understand those elements of the fashion language that relate to the creation of apparel collections. Our lecturers, all industry professionals, guide the students in the search for their own vision that will be expressed in a very personal portfolio.

CAREER OPPORTUNITIES

Fashion designer	Merchandiser
Innovative fashion designer	Fashion visual merchandiser
Sustainable fashion designer	Trend researcher and forecaster
Brand director	Image consultant
Creative director	Costume designer

LEARNING OBJECTIVES

To evaluate the fashion phenomenon as an articulated visual language, with self-awareness in terms of skills and style, interpreting and translating ideas into high-quality projects

To use complex methodologies to show the ability to create articulate solutions for manifold projects, starting from research and analysis, to the design process and its representation and communication

To professionally carry out and manage all the production phases, while showing acquaintance with a wide number of applications, knowledge and skills

CURRICULUM

COURSES

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Fashion design 1**	**12**
	Fashion design 1	6
	Draping 1	6
1	**Textile design**	**12**
	Textile lab 1	6
	Textile culture	6
1	**Style, history of art and costume**	**6**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Fashion design 2**	**12**
	Fashion design 2	6
	Pattern making and sewing	6
2	**Pattern making**	**12**
	Textile lab 2	6
	Draping 2	6
2	**Phenomenology of styles**	**6**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Fashion design 3**	**12**
	Fashion design 3	6
	Textile lab 3	6
3	**Project methodology of visual communication**	**6**
	2 activities to be chosen by the student:	
	Multimedia languages	**6**
3	**Additional training activities: erasmus**	**6**
	Additional training activities: academic training/internship	**6**
	Additional training activities: cross disciplinary workshops, individual projects, conferences	**6**
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Fashion design 4**	**12**
4	**Material culture**	**6**
4	**Thesis**	**12**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

FASHION DESIGN 1 This course introduces the students to the design of a clothing collection characterised by a personal touch, with a reflection on the contemporary role of fashion. In the Fashion design 1 module, the students are invited to express their personal point of view through experimentation and the creation of physical and visual works that define their identity in terms of ideas, storytelling, shapes, manufacture, choice of materials and technical drawing. In the Draping 1 module, the students get to know and use draping techniques to support their fashion design process, in order to study and understand the development of shapes and models by working directly on the three dimensions of the human body.

TEXTILE DESIGN This course aims at introducing the students to the textile world as a primary element in the design of fashion collections, and making them aware of how creativity in fashion is linked to the sound understanding of textiles and of their best use. The course promotes a theoretical/project-based approach to the understanding of fibres and textiles through the Textile culture module, complemented by the workshop experience of the Textile lab 1 module. Here, the students investigate different handling techniques such as weaving, embroidery, dying and colour charts, printing and preparation of modular and repeat patterns.

STYLE, HISTORY OF ART AND COSTUME This course leads to the understanding of different contemporary aesthetic codes, thanks to the study of elements of anthropology and semiotics. Through a series of single-subject lessons focused on individual figures or themes in the fields of culture, art and fashion, the students can broaden their vision to include useful research reference, and better define their inspiration.

FASHION DESIGN 2 The aim of this course is for the students to create the first personal clothing collection going through all the methodological phases: from narrating their ideas through images, to the choice of materials and colours, to the design and manufacturing of their models. Starting from the study developed in the first semester, in the Fashion design 2 module the students will define the style and category of their garments, as well as their manufacture with the Pattern making and sewing module. They will thus create a series of looks that represent the path they have covered through the year.

PATTERN MAKING

This course allows the students to apply the techniques previously acquired with the Textile design course, having as its goal the definition and construction of three-dimensional textile models. In the Textile lab 2 module, the students learn new handling techniques that include image editing, drawing, and methods and techniques of the traditional textile printing that allow for the creation of personal and experimental textile work to be used in their clothing collection. The Draping 2 module make students self-sufficient in the creation of garments for their collection, enabling them to understand how pattern making changes from working on a mannequin to creating flat (industrial) patterns.

PHENOMENOLOGY OF STYLES

This course guides the student in the identification of useful elements to create their personal storytelling. Starting with a historic-aesthetic analysis in the field of fashion communication, the students investigate, through an analysis of phenomena, the flow of changes and contaminations that compose the contemporary fashion language.

SECOND YEAR

FASHION DESIGN 3

The students' creative language is empowered so that they can design a comprehensive clothing collection that represents and highlights their vision in terms of style and materials. Starting from personal themes, in the Fashion design 3 module the students develop their attitudes in the inspiration, synthesis and definition of a collection through the research and narration of original, experimental and contemporary languages. The Textile lab 3 module lets the students apply the same inspiration to the design, drawing and manufacture of samples and textiles that can actually be used in their final projects.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

This course aims at the development of critical analysis skills linked to elements and processes that define experimental projects in fashion communication. Through the study of aesthetic and visual formula, the students are invited to question the dynamics of the post-contemporary society, in order to identify strategies and approaches to the new communication interfaces.

MULTIMEDIA LANGUAGES

The goal of this course is to provide the students with techniques to thoroughly understand the new digital tools that have become part of the fashion professions. Through practical exercises and tutorials on digital software, the students familiarise with the image editing and digital creation, compositing and rendering techniques.

FASHION DESIGN 4

This course is where the students have a chance to maximise the practice of what they have learned over the two-year path. Starting with the design elements identified in Fashion design 3, the students manage all the phases of the manufacturing process that, ending with the creation of prototypes and garments, allow them to reach an outcome which is representative of their personality and professional skills.

MATERIAL CULTURE

This course aims at providing necessary knowledge linked to the development of professional skills on the fashion world. Through individual meetings focused on the composition of a visual representation of the collection, the students have a chance to create a fashion book that will be a decisive tool to convey their ideas and competences. In dedicated meetings, the students will get in contact with different specific fields of their professional world, and learn their specific dynamics.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by a presentation of the research and of the final project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

master of arts in
TEXTILE DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Textile Design (Second Level Academic Degree in Fashion and Textile Design) trains professional figures to manage creative processes in the fields of textile and knitwear design. Thanks to the collaboration with companies of the Italian system, the course offers innovative and sustainable workshops as well as cultural contents that provide thorough knowledge of the subject, and of its expressions in the fashion and art fields. Our lecturers, all industry professionals, guide the students in the search for their own vision that will be expressed in a very personal portfolio.

CAREER OPPORTUNITIES

Textile designer

Knitwear designer

Innovative textile designer

Sustainable textile designer

Fiber and textile researcher

Brand director

Creative director

Merchandiser

Fabric visual merchandiser

Trend researcher and forecaster

Fiber and textile artist

LEARNING OBJECTIVES

To analyse textiles and knitwear as distinct visual languages, interpreting and translating ideas into projects with an innovative, responsible and sustainable spirit

To employ proper methodologies to the design process and its representation and communication, manifesting a professional mastery of knowledge and applications

To learn an integrated approach to the textile world, exploring the values and needs of a new, global humanity with consciousness and responsibility

CURRICULUM

COURSES

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Fashion design 1**	**12**
	Knitwear 1	6
	Draping 1	6
1	**Textile design**	**12**
	Textile lab 1	6
	Textile culture	6
1	**Style, history of art and costume**	**6**
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Fashion design 2**	**12**
	Knitwear 2	6
	Draping 2	6
2	**Pattern making**	**12**
	Textile lab 2	6
	Digital printing	6
2	**Phenomenology of styles**	**6**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Fashion design 3**	**12**
	Knitwear 3	6
	Textile lab 3	6
3	**Project methodology of visual communication**	**6**
3	2 activities to be chosen by the student:	
	Multimedia languages	**6**
	Additional training activities: erasmus	**6**
	Additional training activities: academic training/internship	**6**
	Additional training activities: cross disciplinary workshops, individual projects, conferences	**6**
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Fashion design 4**	**12**
	Knitwear 4	6
	Textile lab 4	6
4	**Material culture**	**6**
4	**Thesis**	**12**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

FASHION DESIGN 1

This course introduces the students to the world of knitwear, teaching them basic hand-knitting techniques, creating handwork with knitting and crochet needles in the Knitwear 1 module. Upon understanding the behaviour and construction of knitting, students will be able to change its structure to develop a unique and original approach to their samples. In the Draping 1 module, students will learn and use draping techniques, studying and becoming familiar with how fabric shapes and models itself working directly on the three dimensions of the human body.

TEXTILE DESIGN

This course introduces students to the world of textiles as a primary element in the design of fashion collections and textiles, and making them aware of how creativity in fashion is linked to a sound understanding of materials and of their final use, developing a conscious and responsible sensitivity. The Textile culture module favours a theoretical/project-based approach to the understanding of fibres and textiles, with in-depth study of the textile supply chain, the value of the Italian know-how, and of research in terms of design thinking, innovation, and sustainability. The Textile lab 1 module enables students to explore various textile structure and handling techniques.

STYLE, HISTORY OF ART AND COSTUME

This course studies and examines fabrics in terms of cultural geography, tracing through the history and travels of fabrics that defined as the "weft of the world", exploring the intersections of art, costume and fashion, and historical, political, economic and socio-cultural changes. Through these explorations students are able to broaden their vision to include different useful research reference, and better define their inspiration, including in terms of innovation, technology and sustainability.

FASHION DESIGN 2

The course complements and further develops the skills acquired by students in the previous semester in the fields of knitwear. The Knitwear 2 module introduces students to the design of knitwear, applying and developing typical industry-specific methodologies, verifying instructions for use and feasibility criteria, analysing and interacting with the market and companies of reference. The Draping 2 module introduces students to industrial knitting techniques, exploring the application of yarn and production of knitted textiles using professional machines and experimenting new industrial technologies, including through participation in specific projects with companies.

PATTERN MAKING

The course enables students to define and create three-dimensional textile models and to understand the industrial processes through participation in specific projects with companies. During the Textile lab 2 module, students will learn textile handling and decoration techniques, creating personal and experimental textile work, processing images and drawings, and applying textile printing methods and techniques. The Digital printing module guides students to create a collection of computer- processed digital prints for a specific sector, using personal themes to create prints, patterns, and their variations.

PHENOMENOLOGY OF STYLES

This course guides students in the identification of useful elements to create their personal storytelling. Starting with a historical and aesthetic analysis in the field of fashion communication and Fiber and Textile Art, students will investigate, through an analysis of phenomena, the flow of changes and contaminations forming the contemporary language of fashion and textile art and its intertwining with other media.

SECOND YEAR

FASHION DESIGN 3

By strengthening their own creative language, students design a textile and knitting collection that represents and gives prominence to their individual visions in terms of style and materials. The Textile lab 3 module allows students to invent, design and set up a personal, original and applicable collection of textile samples that can be applied to fashion design projects, as a pure aesthetic and artistic expression in the field of Fibre and Textile Art. The Knitwear 3 module focuses on the design of an experimental knitwear collection with a tricot-couture feel through the application of previously acquired technical and manual competences (drawing of stitches, use of knitting and crochet needles, manual and industrial machines) and targeted cooperation with companies from the sector.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

This course enables students to acquire critical analysis skills in relation to elements and processes that define the representation of fabric and knits for traditional and digital communication methods. Through the study of aesthetic and visual formula, students question post-contemporary society dynamics, in order to identify original strategies and approaches for new communication interfaces. The course aims at providing an understanding of communication forms linked to the textile and knitwear sectors and design systems, in order to facilitate the forming of communication strategies promoting textile products.

MULTIMEDIA LANGUAGES

The goal of this course is to provide the students with techniques to thoroughly understand the new digital tools that have become part of the fashion professions. Through practical exercises and tutorials on digital software, the students familiarise with the image editing and digital creation, compositing and rendering techniques for textile.

FASHION DESIGN 4

Maximising the practice of what learned over the two-year path and starting with the design elements identified in the Fashion design 3 course, students will manage all the manufacturing process phases to reach an outcome representative of their personality and professional skills. The Textile lab 4 module guides students in the creation of a textile samples collection for the industrial world, complemented by the conception of shapes and prototypes that can be applied to the three-dimensions of the human body, that is to the creation of ideas and settings that investigate the languages of Fibre and Textile Art. The Knitwear 4 module develops the knitwear collection designed during the previous semester to a more concrete level in terms of prototyping, execution and representation, applying an intuitive, manual and industrial approach.

MATERIAL CULTURE

This course aims at providing necessary knowledge linked to the development of professional skills in the world of textiles and knitwear. Through a series of individual meetings focused on the visual representation of their collections, students will be provided with the opportunity to create a visual book as a decisive tool to convey their ideas and skills. Through a series of dedicated meetings, students will also be able to interact with various professionals and companies in the sector in order to learn the specific dynamics of the textile supply chain.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by a presentation of the research and of the final project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

academic master in

FASHION DIGITAL MARKETING

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master is an intensive study path that analyses the developments of the contemporary fashion system in terms of marketing, communication and culture, with the aim of preparing professionals in the digital marketing field, capable of creating specific contents and strategies for fashion and lifestyle brands. With the study of digital technologies, tools and media within theoretical and project-based courses, where lectures are complemented by seminars and thematic workshops, the students can develop a self-sufficient, innovative and critical approach.

CAREER OPPORTUNITIES

Digital marketing manager

Digital project manager and strategist

Digital content creator

Community manager

Web and social marketing manager

Digital PR

E-commerce manager

SEO and analytics manager

LEARNING OBJECTIVES

To understand the contents, expressive languages and tools underlying digital marketing in the fashion and lifestyle sector

To acquire skills to design, plan and implement strategies dedicated to the fashion and digital systems

To develop an aptitude for teamwork and the competence to manage various situations independently, with the ability to interact with professionals and sectoral entities

CURRICULUM

COURSES

COURSES	CFA
Phenomenology of styles	6
Theory and methodology of mass media	6
Cultural marketing	8
Digital technologies and applications	8
Brand design	8
Project methodology of visual communication	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

PHENOMENOLOGY OF STYLES
The course guides the students in the identification of useful elements to create a fashion storytelling. Starting with a historic-aesthetic analysis in the field of fashion communication and its phenomena, the course examines the flow of changes and contaminations that compose the contemporary fashion language, with a critical in-depth analysis of responsibilities and awareness.

THEORY AND METHODOLOGY OF MASS MEDIA
The course investigates the cultural-phenomenon elements of the fashion media language, allowing the students to identify and study a specific industry, and develop cross-disciplinary knowledge in terms of cultural sociology, semiology, and web history.

CULTURAL MARKETING
The course analyses the way marketing develops in the digital fashion field within merchandising, communications and sales. It examines and studies the information and tools that support the role of contemporary communication agencies on digital extensions.

DIGITAL TECHNOLOGIES AND APPLICATIONS
In this course, the students learn how to develop and use the specific tools and technologies of Fashion Digital Marketing, and to read, analyse and interpret the data flow, increasing their understanding of target goals and range of uses.

BRAND DESIGN
The course enables the students to understand, develop and use the specific tools of Fashion Digital Marketing for the brand establishment, communication and marketing, working on the creation and definition of effective corporate identities in the digital world.

PROJECT METHODOLOGY OF VISUAL COMMUNICATION
The course deals with communication elements to enable the understanding of the methods of contemporary fashion storytelling, to create, tell and disseminate digital contents and strengthen the brand image in terms of affiliation, community, and e-commerce development.

FINAL PROJECT
The conclusion of the didactic path consists of the presentation and discussion of the Final project in front of a Committee composed of faculty members of the Master. The Final project is a digital marketing project in the fields of fashion culture, management or communication, to be developed in an autonomous and independent way, according to the instructions provided by the faculty members.

master in
BUSINESS LAW FOR THE FASHION SYSTEM

A collaboration between NABA and UNINETTUNO University

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan | Online
Luca Belotti - NABA
Francesca Maschio
- UNINETTUNO

LANGUAGE
English
(with simultaneous translation)

FORMULA
Online + 1 week
in presence at NABA
Milan Campus

DEGREE AWARDED
First Level University*
Master's Degree

CREDITS
60 CFU

LENGTH
One year

This First Level University Master's Degree intends to train highly qualified professionals capable of managing the business, legal, technological, and marketing aspects of the fashion and textile industry in a systematic and multidisciplinary way, at national and international level, with a focus on sustainability (environmental, economic, and socio-cultural) and digitalisation aspects. The online Master includes on-demand and live lessons on the UNINETTUNO e-learning platform and one week in presence at the NABA Campus in Milan.

*Accredited by International Telematic University UNINETTUNO.

CAREER OPPORTUNITIES

Fashion legal consultant

International trade specialist

Sustainable regulation specialist

Digital regulation specialist

IP regulation specialist

Talent acquisition specialist

LEARNING OBJECTIVES

To understand the languages and tools of fashion-related disciplines: from economics to law, from e-commerce to new technologies

To manage the dynamics and issues that relate to the legal business and management within the national and international fashion system

To develop an attitude for the management of case studies in contexts of sustainability, the digital world and new opportunities in the fashion industry

CURRICULUM

COURSES

COURSES	CFU
The textile and fashion system	8
Law in act for the fashion system	8
Intellectual property in the fashion system	8
Digital law in the fashion system	8
Sustainability in the fashion system	8
International law and digital solutions for the fashion system	8
TOTAL CREDITS COURSES	48
Internship	4
Final project	8
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	12
TOTAL CREDITS MASTER	60

THE TEXTILE AND FASHION SYSTEM

It provides an overview of the dynamics, composition and geography of the Italian fashion and textile supply chain, developing content related to the knowledge of districts, the history of product creation (from yarn production to retail), the role of trade associations (Sistema Moda Italia and Camera Nazionale della Moda Italiana), the discovery of professional profiles in the sector, and the structure of fashion and textile companies in corporate (organizational chart) and commercial (points of sale) terms. Completing the module is an in-depth look at international relations between Italy and major players in Asia (China, India) and the Middle East (United Arab Emirates).

LAW IN ACT FOR THE FASHION SYSTEM

It provides, through an interdisciplinary methodology, advanced skills for corporate-legal-management professionals in the fashion and textile industry, and its annexes: commercial contracts (M&A, co-branding, licensing, franchising, merchandising, sponsorships), supply and distribution contracts (agency contracts, antitrust, selective distribution), customs and transportation law, labor law.

INTELLECTUAL PROPERTY IN THE FASHION SYSTEM

It addresses the issues of originality, uniqueness and protection of creativity in fashion by Intellectual Property, starting from the foundations that define Brand Identity and Brand Value in the fashion and textile sector, with a specific focus into the various IP assets relevant to build the best Fashion strategy. The module analyses in detail copyright, trademarks, designs, patents, geographical indications, from registration in the national system, EUIPO and WIPO, to enforcement and protection against counterfeiting. Each lesson offers case studies and strategic solutions on the most renowned fashion brands.

DIGITAL LAW IN THE FASHION SYSTEM

It deals with content related to business opportunities and related legal protections in cyberspace, from a fashion 4.0 development perspective. Starting with elements such as knowledge of digital marketplace dynamics, blockchain and smart contracts, the course focuses on the legal role in the development and evolution of e-commerce.

SUSTAINABILITY IN THE FASHION SYSTEM

It addresses how legal protection can be developed and applied in terms of environmental (planet), economic (profit), and sociocultural (people) sustainability. From the evolution of sustainability in fashion and textiles in terms of circular economy in respect of the environment to supply chain, through disputes and legal implications related to identity and cultural appropriation.

INTERNATIONAL LAW AND DIGITAL SOLUTIONS FOR THE FASHION SYSTEM

It offers insight of large scale changes that fashion industry is undergoing as a direct result of the rise of technology and its impact. Digital transformation is the means by which brand and reputation can be protected in an uncertain and complex environment. The availability of big data, artificial intelligence, metaverse and analytics can be used by fashion companies strategically to tailor consumer experience, reshape supply chain and allow the customer to lead the way. The ultimate challenge for fashion companies is to effect digital transformation solutions in every aspect of its organisational culture. The module also provides the best models and wide range of fashion-specific software solutions for cybersecurity, logistics, manufacturing, retail, sustainability. The objective is to gain expertise and skills that are highly required by fashion to maximise the benefits of digital transformation.

FINAL PROJECT

The conclusion of the didactic path consists of the presentation and discussion of the Final project in front of a Committee composed of faculty members of the Master. The Final project is a research and/or design work within the cultural, management, and communication areas of fashion law, to be developed in an autonomous and independent way, according to the instructions provided by the faculty members.

master of arts in
CREATIVE MEDIA PRODUCTION

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE LEADER
Milan
Michele Aquila

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Creative Media Production (Second Level Academic Degree in New Technologies for Arts) investigates the complexity of the physical and digital world, inquired and narrated through video cameras, microphones, databases, and sensors. It explores the creative possibilities offered by traditional and experimental audiovisual media and by new technologies. It's grounded on solid theories and methods to develop an innovative artistic expressive representation of reality through linear and non-linear audiovisual productions, enhanced by the adoption of creative coding, human-computer interaction, x-reality, artificial intelligence and generative sound design.

CURRICULUM

CAREER
OPPORTUNITIES

Technical and Concept artist

Creative coder

Creative technologist

Creative producer

Interactive storyteller

VR and MR expert

Film documentary director

Scriptwriter

AI Researcher

LEARNING
OBJECTIVES

To identify the languages of new technologies and to understand where and how to best apply them

To understand the creative processes created by new technologies and manage complex projects in which technology and creativity fuel each other

To implement creative proposals on different media

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Multimedia design 1**	12
	Interactive systems	6
	Multimedia languages	6
1	**Creative writing**	12
	Writing for screen	6
	Audiovisual concept and development	6
1	**Digital cultures 1**	6
TOTAL CREDITS 1ST SEMESTER		30
2	**Multimedia design 2**	12
	Interactive installations	8
	Virtual environments	4
2	**Linear audiovisuals**	12
2	**Digital cultures 2**	6
TOTAL CREDITS 2ND SEMESTER		30
TOTAL CREDITS FIRST YEAR		60

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Multimedia design 3**	12
3	**Digital tools for arts**	6
3	**Project culture**	6
3	1 activity to be chosen by the student:	
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		30
4	1 course to be chosen by the student:	
	Multimedia design 4 - Documentary	12
	Multimedia design 4 - Creative coding	
4	**Aesthetics of new media**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		30
TOTAL CREDITS SECOND YEAR		60
TOTAL CREDITS MASTER OF ARTS		120

COURSES

FIRST YEAR

MULTIMEDIA DESIGN 1
The course aims to train students on non-linear narration and interactive environments. Part of the path is based on digital design and focuses on interactivity: culture, aesthetics, dynamics. Another part centres on multimedia installations, extending code design to interaction design and analogue-digital interfaces with specific reference to sound.

CREATIVE WRITING
This course teaches students contemporary forms of creative writing for audio-visual productions. In accordance with the briefs selected each year, the course moves between writing scriptwriting and development of audiovisual concepts. On the presupposition that the students are already versed in the narrative and technical basics of scriptwriting, the course guides them, individually or in groups, in the development of subjects and scripts following established work phases: logline, subject, processing, script.

DIGITAL CULTURES 1
The purpose of this course is to introduce students to contemporary digital culture following a scientific, aesthetic and ethical approach, where digital culture is understood as the contemporary infrastructure based on bits, their social uses, fields of application and predictions of developments in the near future.

MULTIMEDIA DESIGN 2
The course aims to provide the students with a greater understanding of non-linear and interactive narratives, with particular focus on virtual spaces and sound. Design lessons are accompanied by a workshop directed at teaching students how to use the main softwares and platforms to develop interactive solutions.

LINEAR AUDIOVISUALS
This course aims to guide students in the creation of an audiovisual project employing a working methodology based on progressive tutorials. The course covers preproduction, production and postproduction of several complete audio-visual projects. A project-support workshop provides students with technical skills directed at achieving the best possible outcome of the footage.

DIGITAL CULTURES 2
This course aims at introducing the students to the contemporary digital culture following an artistic approach, where digital culture is meant as the contemporary infrastructure based on bits, their artistic uses, and intersections between creativity and digital technologies.

SECOND YEAR

MULTIMEDIA DESIGN 3
This course aims at the creation of interactive audio-visual narrations. Students, divided into work groups based on their design methodology (image/sound and creative coding), work on a common project in the fields of extended reality, augmented reality and virtual reality.

DIGITAL TOOLS FOR ART
This is a laboratory-oriented course that focuses on working on contemporary out-of-format video forms with particular emphasis on postproduction.

PROJECT CULTURE
The course aims to introduce students to the theme of digital innovation, paying specific attention to systemic and market aspects. After having placed the practice of multimedia designers within the current production and distribution systems, the course provides for practice exercises aimed at understanding the relationship between the students' work, innovation and the market.

MULTIMEDIA DESIGN 4
This is a strongly experimentation-oriented course that is also directed at assisting students develop their final projects. The students are guided, individually or as a group, in gaining an in-depth understanding of contemporary scenarios and developing the preproduction phase of their final projects, according to the two specialisations of the course in documentary films or creative coding.

AESTHETICS OF NEW MEDIA
This is a seminar-based course that intends to guide the students towards academic writing. As a preparatory course to the final project, it shows examples of contemporary academic writing within relevant contexts, through selected contents which support the virtuous circle between media production and aesthetic innovation.

THESIS
The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

master of arts in
DIGITAL AND LIVE PERFORMANCE NEW!

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

The MA in Digital and Live Performance (Second Level Academic Degree in New Technologies for Art) is a highly specialised interdisciplinary course focusing on different areas, including contemporary dramaturgy, body and movement, new technologies, interaction and sound design. The two-year MA is unique in Italy and aims to establish a set of methods to research innovative languages, ideate and design multidisciplinary artistic performances, training professionals able to dialogue and interact with international productions.

CAREER OPPORTUNITIES

Performer

Digital performer

Author, curator and critique of performative projects

Multimedia dramatist

Creative technologist

Perfoming arts producer

LEARNING OBJECTIVES

To consolidate the creative and authorial identity of students by supporting research, design and production of performing arts in the contemporary scene

To create innovative projects and encourage the development of productions and talents that can establish themselves in the national and international artistic and creative production circuits

To promote the consolidation of a cultural and artistic ecosystem that integrates research, production, supply and distribution

CURRICULUM

COURSES

SECOND YEAR

SEMESTER	COURSES	CFA
3	**Multimedia design 3**	12
3	**Digital tools for arts - Digital performance**	6
3	**Project culture**	6
3	1 activity to be chosen by the student:	
	Additional training activities: academic training/internship	6
	Additional training activities: cross disciplinary workshops, individual projects, conferences	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	1 course to be chosen by the student:	
	Multimedia design 4 - Documentary	12
	Multimedia design 4 - Creative coding	
	Multimedia design 4 - Performance	
4	**Aesthetics of new media**	6
4	**Thesis**	12
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Multimedia design 1**	12
	Interactive systems	6
	Multimedia languages	6
1	**Creative writing**	12
	Dramaturgy	6
	Performance concept and development	6
1	**Digital cultures 1**	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Multimedia design 2**	12
	Interactive installations	8
	Performative techniques for visual arts	4
2	**Linear audiovisuals - Videodance**	12
2	**Digital cultures 2**	6
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

FIRST YEAR

MULTIMEDIA DESIGN 1
The course aims to train students on non-linear narration and interactive environments. Part of the path is based on digital design and focuses on interactivity: culture, aesthetics, dynamics. Another part centres on multimedia installations, extending code design to interaction design and analogue-digital interfaces with specific reference to sound.

CREATIVE WRITING
The course is designed to train authors to respond to the cultural and professional demands of the contemporary performing arts scene. Through critical preparatory work and research, students are able to approach dramaturgy and stage practice writing using different styles. The course consists of two modules: one for writing for scenes aimed at translating performative scenes into a vision; and another for the conception and development of performative projects, from digital design to scenic interaction with audiovisual content.

DIGITAL CULTURES 1
The purpose of this course is to introduce students to contemporary digital culture following a scientific, aesthetic and ethical approach, where digital culture is understood as the contemporary infrastructure based on bits, their social uses, fields of application and predictions of developments in the near future.

MULTIMEDIA DESIGN 2
The course teaches students multimedia design, encompassing hybrid design, combining new media techniques with the practices of the body and live creation. In the Interactive Installations module, students explore installation environments of the contemporary scene, while the Performative techniques for visual arts module provides students with the necessary elements to complete their aesthetic/expressive research incorporating new technologies through both theoretical and practical lessons. The aim is to impart solid contemporary multimedia and interdisciplinary cultural production tools.

LINEAR AUDIOVISUALS
VIDEODANCE

This course aims to guide students in the creation of audiovisual products according to a working methodology based on progressive and transformational exercises. The course addresses preproduction, production and postproduction of several complete audiovisual projects. The course programme is conceived as a practical workshop aimed at using video in the performing arts, creating videodance projects or multimedia installations for digital performances or in support of hybrid projects and in interaction with live performances.

DIGITAL CULTURES 2

This course aims at introducing the students to the contemporary digital culture following an artistic approach, where digital culture is meant as the contemporary infrastructure based on bits, their artistic uses, and intersections between creativity and digital technologies.

SECOND YEAR

MULTIMEDIA DESIGN 3

This course aims at the creation of interactive audiovisual narrations. Students, divided into work groups based on their design methodology (image/sound and creative coding), work on a common project in the fields of extended reality, augmented reality and virtual reality.

DIGITAL TOOLS FOR ARTS
DIGITAL PERFORMANCE

The course adopts a workshop-based approach to learning and aims to provide students with digital techniques and methodologies with particular emphasis on technological and multimedia productions and on virtual and interactive systems.

PROJECT CULTURE

The course aims to introduce students to contemporary dramaturgy focusing particularly on the aspects of innovation, market and understanding of the relationship between artists and the professional world. After examining the practices of multimedia designers in national and international performance production systems, the course offers a series of practical exercises that help finalise specific projects.

MULTIMEDIA DESIGN 4

This is a strongly experimentation-oriented course that is also directed at assisting students develop their final projects. The students are guided, individually or as a group, in gaining a detailed understanding of contemporary scenarios and developing digital and live performance projects for their final projects.

AESTHETICS OF NEW MEDIA

This is a seminar-based course that intends to guide the students towards academic writing. As a preparatory course to the final project, it shows examples of contemporary academic writing within relevant contexts, through selected contents which support the virtuous circle between media production and aesthetic innovation.

THESIS

The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal.

academic master in
SCREENWRITING FOR SERIES

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

**COURSE ADVISOR
LEADER**
Rome
Francesca Staasch

LANGUAGE
Italian - English

CAMPUS
Rome

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

This Master is an intensive programme that integrates theories, methods and hands on projects by developing cross-disciplinary skills of analysis and cultural coding of contemporary languages. It intends to train professionals figures in the field of audio-visual screenwriting who will be capable of intercepting compelling themes and narratives for the constantly evolving world of the development of serial projects of national and international relevance.

CAREER OPPORTUNITIES

Screenwriter

Story editor

Script consultant

Showrunner

Creative producer

Head of development

Producer

LEARNING OBJECTIVES

To understand and codify the topics of the contemporary world by translating them into compelling audiovisual narrative elements

To critically review and analyse the writing of the scripts of national and international serial production

To be able to work independently on personal and/or commissioned screenwriting projects as well as manage team work in the writers' room in order to produce projects and proposals that follow professional standards

CURRICULUM

COURSES

COURSES	CFA
Digital cultures	6
Multimedia dramaturgy	12
Storytelling	6
Screenwriting	6
Direction	4
Production	6
Professional development	4
Creative writing - Screenwriting for series	12
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

DIGITAL CULTURES

How have media and new media changed in the last twenty years, and how will they evolve? This course examines the cultural structures at the base of the creation of narrative worlds through a critical review of the theoretical-methodological tendencies of anthropology in recent years. Besides, it develops specific areas focused on field research, analysis of visual sources, and writing between observation and participation.

MULTIMEDIA DRAMATURGY

This course analyses the differences and contaminations among literature, cinema and TV series comparing the most significant examples, and examines the development of expressive forms into the creation of different narrative models. The Screenwriting module goes in-depth on techniques and methodologies that are at the base of professional screenwriting.

DIRECTION

This course encourages considerations, explorations and practices in staging techniques from the point of view of cinematographic direction. From audiovisual language to visual processing, going through authorship and cinematographic genre rules, aiming to understand and apply different visual choices in relation to screenwriting for series.

PRODUCTION

This course aims at getting to know the production context of audiovisual series, the choices that lead to developing a series project, and its subsequent editorial operations, from a point of view of doability, target, publishing houses' needs, broadcasters, and platforms.

PROFESSIONAL DEVELOPMENT

This course fosters the development of the students' awareness of what are the necessary skills to work in a writers' room as well as in movies and series production houses. The goal is to provide them with the ability to present their projects and professional skills, together with their awareness of ethical implications (sustainability, company relations, community development, and support to art and culture), copyright safeguard and trade unions.

CREATIVE WRITING
SCREENWRITING FOR SERIES

The writing lab is a practical course aimed at the development of a series where the students are guided by screenplay professionals along the entire creative process.

FINAL PROJECT

The conclusion of the didactic path consists of the presentation and discussion of the Final project in front of a Committee composed of faculty members of the Master. The Final project is a pitch on an original tv series project, to be developed in an autonomous and independent way, according to the instructions provided by the faculty members.

master of arts in
VISUAL ARTS AND CURATORIAL STUDIES

AREA
Visual Arts

**COURSE LEADER
Milan**
Marco Scotini

**COURSE LEADER
Rome**
Caterina Iaquinta

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

Established in 2006, the MA combines solid training in artistic production with highly specialised curatorial practice. Lead by globally recognised artists, curators, critics and intellectuals, the programme explores the relationship between art, visual culture, aesthetics and social dynamics, focusing on the main research and theoretical methodologies of contemporary art. Given the solid positioning of the NABA Visual Arts Department within the contemporary art system, students will tackle interdisciplinary activities, and new training and operating models in contemporary art.

CAREER OPPORTUNITIES

Artist

Curator

Editor of art magazines and books

Art critic

Exhibition designer

Gallery and museum director

Auction house consultant

Art dealer

Director of public institutions

LEARNING OBJECTIVES

To develop an in-depth knowledge of the practical and theoretical tools for artistic, curatorial, editorial, exhibition, historical-critical projects

To acquire knowledge of the main research and theoretical methodologies of contemporary art and of the aesthetic and visual vocabulary to work with images

To produce and display artistic works and curatorial projects on a professional and international level

CURRICULUM

COURSES

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Phenomenology of contemporary arts**	**6**
1	**Visual arts 1**	**12**
	Visual arts 1	9
	Curatorial studies	3
1	**Exhibition design 1**	**12**
	Exhibition design 1	6
	Editorial studies 1	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Curatorial studies 1**	**12**
	Curatorial studies 1	5
	Exposed cinema studies*	3
	Critical writing 1	4
2	**Photography**	**6**
	2 activities to be chosen by the student:	
	Museology	**6**
	Additional training activities: erasmus**	**6**
2	**Additional training activities: academic training/internship**	**6**
	Additional training activities: cross disciplinary workshops, individual projects, conferences	**6**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**History of contemporary art**	**6**
3	**Curatorial studies 2**	**12**
	Curatorial studies 2	5
	Economics of art	3
	Critical writing 2	4
3	**Exhibition design 2**	**12**
	Exhibition design 2	6
	Editorial studies 2	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Visual arts 2**	**12**
	Visual arts 2	9
	Curatorial studies 3	3
4	**Visual anthropology**	**6**
4	**Thesis**	**12**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course's purpose is to analyse, through keywords referred to the authors defined within the project, the creative act and the correlated processes of singularisation, in a scope of environmental attention, that is ecosophy. The environment is the place where singularities find their variations, thus promoting intersections and flows that prepare the act of creation as defined by Gilles Deleuze and Félix Guattari.

VISUAL ARTS 1

The course reflects on an essential moment of the artist's and curator's activity: the production of artistic work that will be part of a critical and expository context, the implications of its "being public". The students deepen their individual research path, confronting their work with a broad range of experimental practices and different cultural contexts. Collaborative projects through various media are also encouraged – such as painting, photography, sculpture, engraving, video, performance, installation and digital media – as well as the students' critical attitude in exhibiting and communicating their artistic work, aware of the complexity of the global art system.

EXHIBITION DESIGN 1

Through the two modules of Exhibition design 1 and Editorial studies 1, this course revolves around the investigation of the exhibition and editorial design areas, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).

CURATORIAL STUDIES 1

The space of art is common to artists and curators, who every time interact and re-define their roles as well as the ways contemporary art happens within an open process. The course, with its three modules, introduces to the curatorial practice and to critical writing, analysing the themes of the production of exhibition modules (including media-based ones), from an aesthetic, social, economic and philosophical point of view. Through group analysis and individual research, the course aims at the acquisition of critical understanding of space, narrative paths, audience and institutional structures that, in different ways, influence the contemporary creation of exhibition processes.

| **PHOTOGRAPHY** | This course starts with the study of photography as a preferential expressive media to understand the contemporary imagination, as well as the anthropological and social research. The students are encouraged to develop personal or group projects, experimenting with photo and video techniques. |

| **MUSEOLOGY** | Starting from the analysis of the origin and evolution of museum spaces, the course reflects on the historical and colonial heritage of the institutions and their cultural, Eurocentric and patriarchal assumptions, to interrogate and deconstruct exhibition models and historiographic canons from a decolonial perspective. |

SECOND YEAR

| **HISTORY OF CONTEMPORARY ART** | The course investigates the existing links among different cultural movements and contexts of the 20th Century, and presents original re-discoveries in contemporary art. Through key concepts and innovative investigation tools, the course encourages the deconstruction of the predominant narrative paths and the canonical western models that have been given to us by the official history of art. The aim of the course is the rewriting of complex stories, intertwined and locally sited, in the light of the polycentric transformation of the current artistic production. |

| **CURATORIAL STUDIES 2** | The course, with its three modules, has its foundations in the analysis, carried out in the first year, of exhibition models and curatorial principles, leading the students to directly experience the creation of an exhibition project and to be in touch with industry-relevant magazines, commercial galleries and institutional spaces. Under the mentorship of international curators, each student is guided into the selection of a cultural topic for in-depth analysis, the creation of object-based narrative paths, and the design of an original exhibition format. The privileged themes that the students are encouraged to follow – archives, genres, ecology – can be presented in form of exhibitions, but also as screening programmes, performative cycles, as well as spaces for public debate. |

| **EXHIBITION DESIGN 2** | The course, in its two modules of Exhibition design 2 and Editorial studies 2, revolves around the investigation of the exhibition and editorial design options, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas). |

| **VISUAL ARTS 2** | The course aims at exploring the contemporary artistic practice, both as the outcome of individual work, and as collective projects. Through project workshops and meetings with international artists, the students enhance their expressive skills and experiment with group work in researching and creating cross-disciplinary artistic projects. |

| **VISUAL ANTHROPOLOGY** | The course analyses the mutual influence of men and images, starting from the issue of the status of images in the contemporary system, to investigate its role and function in the everyday reality. |

| **THESIS** | The highest point of the didactic path is the final degree project, where the students have to submit and defend their Thesis in front of a Committee, made up by their lecturers and the Course Leader. The Master of Arts' Thesis takes the form of an in-depth research aimed at carrying out a project. The final document is constituted by the presentation of the research and of the project documents, and aims at proving the critical, design and fulfilment competences acquired by the student over the MA. The development of the Thesis is something that every student carries out individually, independently and in complete autonomy. During the process, each student is supported by at least one Mentor ("Advisor"), who needs to approve the project proposition, guide the student in developing the research and, finally, approve the dissertation of the final Thesis work. The final dissertation is individual. Upon the Course Leader authorisation, the research can start as a collective work carried out by a group of students, up to four participants. The final presentation of the project will necessarily be represented by a personal document, and the role of each student needs to be defined since the approval of the project proposal. |

*For **Rome Campus**, the module is "Exposed archive studies".
For **Rome Campus, it will be replaced by "English for artistic communication" corresponding to 4 CFA; if students select this activity, they will also need to add others for a further 2 CFA to reach the semester total credits. Please note that the Erasmus+ opportunity is always available even if it doesn't contribute to obtaining credits as additional activity.

academic master in

ART AND ECOLOGY

AREA
Visual Arts

COURSE LEADER
Milan
Gabriele Sassone

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master provides the students with a cross-disciplinary methodological approach and the needed tools to fulfil the most urgent issues related to landscape, environmental protection, biodiversity and sustainability, by connecting artistic creativity, design practice and scientific knowledge. Through theoretical seminars, experimental workshops and field research, the students explore the dynamics and stratifications that define an ecosystem (natural and social).

CAREER OPPORTUNITIES

Artist and curator

Land art curator

Public art researcher and advisor

Public art artist

Director and editor of specialised magazines

Environment and sustainability consultant

LEARNING OBJECTIVES

To deal with dynamics and stratifications that define an ecosystem (natural and social)

To manage monitoring, intervention and artistic landscape design processes

To develop sustainable practices and economies, public art projects as well as agroecology and cultural models related to landscape transformations

CURRICULUM

COURSES	CFA
Public art and participatory planning	8
Ecosophy	6
New languages for the representation of the landscape	8
Phenomenology of cartographic devices	6
Methodologies for art and ecology	8
Anthropology of complex societies	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

COURSES

PUBLIC ART AND PARTICIPATORY PLANNING

The relationship between public space and artistic practices is developed during this course directly on site, using novel local research tools and transversal approaches to aesthetic, social, scientific and environmental aspects. In an attempt to devise new solutions to complex problems, the idea of participatory design proposes a working model in which knowledge is shared and a plurality of subjects are placed at the service of a new culture of life.

ECOSOPHY

The evolution of the modern concept of landscape is investigated analysing theoretical and technological thinking, as well as various forms of representation of artistic practices. Landscape is understood as the environment in which living beings (in all their different forms) interact, promoting flows, intersections, mutual interdependencies and where history and geography re-discuss their respective borders.

NEW LANGUAGES FOR THE REPRESENTATION OF THE LANDSCAPE

This theoretical and interdisciplinary course aims to analyse the complex relationship among image, technology and society leading to the contemporary idea of the environment. In particular, it addresses western historical and theoretical limits in conceiving nature, striving, in parallel, to develop a process of decolonisation of the relationship between human and extra-human beings.

PHENOMENOLOGY OF CARTOGRAPHIC DEVICES

Topics such as climate change, geo-sciences and biodiversity are the focus of the course, which seeks to offer theoretical and practical guidance, in addition to a professional qualification in ecosystem design, management and conservation. Particular emphasis is given to a new paradigm, that of "cosmotechnics", questioning of the western technology model.

METHODOLOGIES FOR ART AND ECOLOGY

Bordering between urban planning, architecture and art, in this course landscape design is conceived as a transformation of the methods of mapping, photographing and intervening on an environment to create a space for a new way of living: not to be understood merely as an urban space, but also as a rural, oceanic, forest, non-anthropic context. Through experimental workshops held by internationally acclaimed experts, the course explores issues such as borders, geographies, habitats, living beings, inter-species, alternative resources, "commons".

ANTHROPOLOGY OF COMPLEX SOCIETIES

This course combines expressive practices with advanced theoretical and methodological knowledge related to the most recent developments in anthropology, communication and computerisation of the environment.

FINAL PROJECT

The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is an artistic, critical or curatorial project, to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

academic master in

CONTEMPORARY ART MARKETS

AREA
Visual Arts

COURSE ADVISOR LEADER
Milan
Ilaria Bonacossa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master is an intensive study path directed at providing students with effective tools for the interpretation of art market dynamics, with particular focus on contemporary artistic languages. The first cycle of the programme is dedicated to classroom activities, workshops and visits to galleries, foundations and museums. The second is focused on internships, enabling students to experience different market areas first-hand, and on the final projects. Students will also attend study trips to Artissima in Turin and Art Basel, the sector's most important fairs.

CAREER OPPORTUNITIES

Private and corporate collections curator

Manager of artists foundations and archives

Specialist at auction houses

Art dealer

Project manager for galleries, museums and foundations

Communication manager and journalist

Art advisor

Consultant for legal and financial art services

LEARNING OBJECTIVES

To understand the complex dynamics of the art market and the roles of the different professionals engaged in this sector

To acquire solid cultural, legal and economic knowledge of the art market

To develop projects and acquire historical and critical analysis and specialised communication competencies, along with practical and management skills

CURRICULUM

COURSES

COURSES	CFA
Art market legislation	6
History of contemporary art	6
Art management	8
Economy and art market	8
Contemporary museum studies	8
Valorisation of collections	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

ART MARKET LEGISLATION

The course provides students with overall knowledge of the Art Law discipline. With a comparative approach, the legal aspects of the artist rights, the identification and protection of artwork, the contracts on the circulation of artwork, and the management of artists' archives will be covered and analysed. Particular attention will be dedicated to contemporary artwork, not neglecting the study of the peculiar discipline of cultural heritage law. While on one side the art market is characterised by a global vocation, on the other side it is important to know and consider the peculiarities of each national legislation.

HISTORY OF CONTEMPORARY ART

The course provides the students with the opportunity to investigate the artistic languages since the early 1900s and to build up sound cultural, historical and critical references, exploring the links among different cultural movements and contexts of the 20th century as well as original rediscoveries of the contemporary art.

ART MANAGEMENT

The aim of this course is to develop an understanding of management practices and trends within the international contemporary art market. The course focuses on the interactions between artists, collectors, museums, auction houses and galleries, as well as on the approach to art as an investment to gain insight into the economic and management dimensions of the contemporary art world. The aim of this course is twofold: to gain insight into the economic and management dimensions of the contemporary art world; and to make students with a variety of interests (like business or society) aware of the intricate and often problematic interaction between the world of money and finance on one side, and the creative world on the other.

ECONOMY AND ART MARKET

Through the different modules, the course presents an overview of the economic thinking, with reference to the most recent economic theories, and delve deeply in the art market, its structures, its main actors and their interactions with the system of art and culture. The students gain a complex knowledge of the dynamics in the developement of the art market, analysing processes such as globalisation, financialisation, and the relationship between value and price of works of art.

CONTEMPORARY MUSEUM STUDIES

In the aftermath of the Second World War, throughout Europe, one of the most discussed topics is the re-construction of buildings for cultural purposes. The rapid re-opening of museums soon follows the phase of necessary residential rebuilding: the example of Milan is among the most important ones. In this scenario, museums take on the role of highly relevant public spaces and ideal instruments for a broader process of education, gaining greater awareness of their role within the public sphere. Starting from the early 20th Century's, the course carries out a survey on some case studies related to the city of Milan, in order to analyse its cultural and institutional framework. Through cross-discipline readings and thematic analysis, the students will study the most important figures of the national art scene.

VALORISATION OF COLLECTIONS

The course provides students with an overview of how both private and public collections are created, analysing the role of the art market as well as of cultural trends in influencing the choices of collectors and public institutions. Furthermore, the course will focus on the provenance of artworks highlighting the often crucial role played by private collectors and donors in the creation of public collections. A special focus will concern Milan's collections: through guided visits to main art institutions, interaction with the main actors in the art field, places and operating examples, the course provides students from different cultural backgrounds with general knowledge of the Italian art system, in order to help them become acquainted with art and collection history and its lexicon.

FINAL PROJECT

The conclusion of the didactic path is the Final project in which the students will individually present and discuss their final projects (Portfolio) developed with the support of the Course Advisor Leader and/or one of the lecturers of reference within the ambit of the specific itinerary required by the second teaching period. The Final project takes the form of a Portfolio, consisting of the papers and projects completed during the first teaching period and/or new contents prepared by the students. The purpose of the Portfolio is to demonstrate and highlight the knowledge and competences acquired by the students and, at the same time, to valorise their personal and original research interests, consistent with the didactic itinerary completed.

academic master in

PHOTOGRAPHY AND VISUAL DESIGN

AREA
Visual Arts

COURSE ADVISOR LEADER
Milan
Francesco Zanot

The Academic Master prepares professionals for their entry into the world of photography, arts, and national and international communication, integrating theoretical study with projects, workshops and guided visits to research centers and exhibition spaces, audiovisual production facilities, publishing houses, theatres, artists' studios, museums and contemporary art galleries. The second part of the programme is dedicated to a period of internship in collaboration with a network of partner companies and institutions that facilitate the entry of students into the job market.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic Master Degree

CREDITS
60 CFA

LENGTH
One year

CAREER OPPORTUNITIES

Photographer in the advertising, fashion, architecture and art fields

Curator, cultural operator, events manager for photographic exhibitions, festivals and fairs

Photo editor and image consultant for companies and publishing houses

Photo research specialist and archivist for image banks and stock photography agencies

LEARNING OBJECTIVES

To acquire a solid base of historical and cultural knowledge

To develop the technical and practical skills necessary for success in national and international markets

To learn a number of professional methods and presentation techniques that will be useful in the working environment

CURRICULUM

COURSES	CFA
Curatorial studies and exhibition design	6
Photography - Magazine	8
Visual communication	6
History of photography	6
Photo documentation - System of photography	8
Phenomenology of image	2
Computer graphic	4
Digital photography	6
Portfolio	4
TOTAL CREDITS COURSES	50
Internship	10
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	10
TOTAL CREDITS MASTER	60

COURSES

CURATORIAL STUDIES AND EXHIBITION DESIGN

Starting with the analysis of the historic and theoretical context, the course leads to the organisation of an exhibition through the development of all the different preparatory phases: from its conception to the creation of the artwork, to the actual exhibition design and the creation of the necessary communication tools. Beside putting the acquired knowledge into practice, the students have the chance to meet and confront an actual audience. Alongside the lecturers, the course sees the collaboration of curators, artists and exhibition designers to go in-depth into specific topics and to analyse relevant case-histories.

PHOTOGRAPHY MAGAZINE

The course's goal is the creation of students' individual works that will merge into a magazine, entirely designed and developed by the class. Distributed in Italy at public and private institutions, the magazine represents a fundamental opportunity to disseminate the class work and confront real audiences. All the creation phases of the magazine are discussed, turning the class turns into an editorial room with several both theoretical (from publishing grammar to the object of the magazine) and technical focuses. The course is completed by a single-subject section about the relation between photography and architecture, that is the photographic representation of the relation between men and nature, and urban living.

VISUAL COMMUNICATION

The course focuses on three specific aspects of artistic research through the photographic language: first, the use of archives in the creation of artistic projects – from "found photography" to the internet; second, photography and words – relations and interactions among media, from captions to journals; third, photography and travels – images as a tool for discovery and definition of new geographies. Mixing theory, creation of new images and use of existing photographs, the idea itself of authorship is questioned, due to the multiple competences that are usually associated with different figures: artist, curator, editor, publisher.

HISTORY OF PHOTOGRAPHY

The course introduces to the main figures, currents, and periods of the history of photography. Following both a chronological order and a thematic one, the lesson focus on the technical, semantic, social and artistic itinerary of this language, starting with the invention of the photographic medium to the most recent trends on the international artistic scene. The work of some key-figures in the history of photography, as well as specific photographic practices (such as street photography, reportage, conceptual photography), are the object of dedicated in-depth study, together with the main theoretical studies on grammar, semiotics, structure and working principles of the photography language, from a historic and philosophical point of view.

PHOTO DOCUMENTATION
SYSTEM OF PHOTOGRAPHY

This course focuses, in particular, on three topics. The first one is the relation between photography and publishing, both as periodical publishing (magazines) and books. Starting with a study of the publishing system, the peculiarities of working on these supports are analysed both from a photographer's point of view, and from a curator's and editor's viewpoint. Special attention is devoted to self-publishing, that is artist's books, analysing their recent history, production methods, financing and distribution. The second topic is the relation between photography and web. Beside studying case-histories, the course will introduce web strategies and work processes from websites to blogs, to social networks. The third part deals with photography rights, explaining both Italian and international norms, copyright, and author's rights.

PHENOMENOLOGY OF IMAGE

The course goes in-depth in the use of photography for the creation of public art projects. The language of photography, increasingly cross-discipline and contaminated, is currently capable of embracing very diverse instances. Residencies and other forms of cultural projects are pointing out a kind of permeability between photographer works and their surrounding contexts, while many public art experiences prove how citizens can be involved in processes of representation and activation of their territory. The workshop focuses on the different ways authors and the public community interact to create shared projects. Part of the course is also devoted to public clients and the necessary tools to take part in support and funding tenders.

COMPUTER GRAPHIC

The course is divided in two complementary parts. The first part provides advanced competences in the use of photo editing softwares, colour adjustment (i.e. Photoshop, Bridge) and specific plug-ins for the digital editing of photographic images. The students will start analysing the work of authors from the end of the last millennium, reaching then the most recent declinations of this research line in our days and combining theoretical analysis, technique and practice in a dedicated classroom. The second part deals with digital photo printing, from file preparation to their transfer on paper, and techniques and materials are experimented within the laboratory. Particular relevance is given to colour, from the related optical-physical properties to the meanings it conveys.

DIGITAL PHOTOGRAPHY

The course increases awareness in the creation and interpretation of photographic images seen as open containers of meanings. Centred on the practice of documentary photography, this course focuses on two aspects: territory photography as a mapping, re-vision and transformation tool; and reportage photography, used as a tool of social investigation and as a personal standpoint. By providing high-level skills in the field of photographic design, the course makes a comparison between the analogue production experience and tradition, and the contemporary digital universe.

PORTFOLIO

The course is divided in two fundamental parts: the first one is devoted to the acquisition of the photographic technique, from its basics (cameras, shutter speed, aperture, lenses, exposure, films, digital sensors) to specialised and professional expertise. Beside the use of the most common small-format cameras, the peculiar features of specific medium and large-sized equipment (view cameras) are analysed in detail. Also, the photography studio environment is studied, in order to become familiar with the equipment and develop set-shooting skills. The second part focuses on the creation of an images portfolio, starting with the acquisition of those self-assessment skills that are necessary to the selection of the most representative images of individual authors and projects. This part is completed by competences in sequencing, narration through images, and layout that help creating an essential tool for the presentation of every photographer's work. The course aims at giving the students an in-depth knowledge of the realisation and reading of the photographic images. The conclusion of the didactic path is the Final project where the students have to present and discuss their Portfolio in front of a Committee, made up by their lecturers and the Course Advisor Leader.

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