CURRICULUM

NABA

INTERNATIONAL ACADEMY
OF ART & DESIGN

NUOVA ACCADEMIA
DI BELLE ARTI

UNDER-GRADUATE PROGRAMMES

NABA, NUOVA ACCADEMIA DI BELLE ARTI

INDEX

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

Fashion Styling and Communication

Fashion Design Management

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

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
CAMPUS: Milan

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

10

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

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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

Copywriter

Graphic designer

Web designer

Brand designer

Editorial designer

Motion designer

Packaging designer

Illustrator

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.

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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.)

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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.

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bachelor of arts in
DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Germana De Michelis

LANGUAGE
Italian - English

CAMPUS
Milan - Rome*NEW!

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

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.

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

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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

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**
	1 course to be chosen by the student:	
4	**Design 3 - Exhibit**	**6**
	Design 3 - Furniture design	
	Design 3 - Service design	
	Design 3 - Small objects series, accessories	
	1 course to be chosen by the student:	
4	**Multimedia design - Rhino (ID Spec.)**	**6**
	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:	
	Technology of materials 2 (ID Spec.)	**6**
	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:	
	Interaction design	**4**
	Light design (ID Spec.)	
	Light design (PD Spec.)	
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**

COURSES
Milan

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 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 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, understanding of basic materials and culture of photography.

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. Also, it includes a Design theory module to provide students with basic understanding of the design languages 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 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 in-depth study of the main design-related subjects: Product 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 functionalities for Industrial Design and Interior Design projects, as well as basic understanding of digital and graphic communication tools for project communication. 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 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 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, environments 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 international scope, with particular attention to the present times and to the consequences 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

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.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Fashion Design
Fashion Styling and Communication
Fashion Design Management

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.)	**6**
	Fashion design 3 - Accessories (FD Spec.)	
	Fashion design 3 - Fashion design management 1 (FDM Spec.)	
	Fashion setting 1 (FSC Spec.)	

SEMESTER	COURSES	CFA
4	1 specialisation course to be chosen by the student:	
	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
CREATIVE TECHNOLOGIES

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE ADVISOR LEADER
Milan
Andrea Maggiolo

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

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

Technical artist

VFX artist

Compositor

Game designer

3D artist

Character designer

CGI animator

Game developer

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**

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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.

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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

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.

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

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

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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

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

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**

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**
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**

COURSES

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.

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**

SEMESTER	COURSES	CFA
6	1 specialisation course to be chosen by the student:	
	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**

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**

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
Simone Domenico
Liscio

The Foundation Course is a propaedeutic interdisciplinary programme, available in both English and Italian, aimed at candidates with a secondary school diploma or other appropriate diplomas, who do not meet all the admission requirements for their chosen NABA Bachelor of Arts. It provides applicants with an introduction to the Visual and Applied Arts fields and adequate linguistic-cultural competences to improve their language skills and familiarity with the Italian historical-cultural-social context, in order to support their application to the BA of interest. Upon successful completion of the Foundation Course, students are awarded a certificate issued by NABA.

LANGUAGE
Italian - English

CAMPUS
Milan

LENGTH
One year

CURRICULUM

Improvement of language skills

Knowledge of methodologies
of the field of interest

Cultural education
in Visual and Applied Arts

Familiarity with the Italian
historical-cultural-social context

COURSES	HOURS
Language skills (Italian or English)	120
Italian culture	32
Digital skills	40
Representation techniques	48
TOTAL HOURS 1ST SEMESTER	240
Language skills (Italian or English)	40
Technical languages	40
History of art	40
Italian panorama	40
Portfolio	64
Presentation skills	16
TOTAL HOURS 2ND SEMESTER	240

COURSES

**LANGUAGE SKILLS
(Italian or English)**
The course aims at providing basic understanding of the course's language, and to enable the students to communicate and share information within and outside the academic environment, both in writing and speaking.

ITALIAN CULTURE
The course aims at providing the basic elements for communication in Italian, written and oral, to allow students to interact effectively with the daily environment.

DIGITAL SKILLS
The course aims at providing the students with basic tools to process digital images, both raster and vector, as well as with graphic layout techniques. The methodology of instruction will be based on front lessons supported by practical exercises.

**REPRESENTATION
TECHNIQUES**
The objective of the course is to introduce basic techniques of representation and visualisation based on hand drawing. The methodology of instruction will be based on specific practical exercises.

**TECHNICAL
LANGUAGES**
The course aims at providing a specific technical vocabulary related to the disciplines of Visual and Applied Arts, to enable the students to have efficient conversations with their professors.

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 relation with the historic context and the city of Milan.

ITALIAN PANORAMA
The course aims at providing knowledge and understanding of the contemporary social and cultural context in Italy, with specific focus on the city of Milan.

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, and that will become a tool for the final assessment of the students.

**PRESENTATION
SKILLS**
This course's goal is to provide the necessary basic skills to introduce and verbally present ideas, suggestions and projects in a professional and efficient way.

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.

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