CURRICULUM

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

INTERNATIONAL ACADEMY
OF ART & DESIGN

POST-GRADUATE PROGRAMMES

NABA, NUOVA ACCADEMIA DI BELLE ARTI

INDEX

NABA
Nuova Accademia di Belle Arti

Update: **03 2025**

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 Area, as well as PhDs and Special Programmes, 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 around 100 foreign countries, with the most different backgrounds.

NABA's interdisciplinary methodology is the result of a strong inclination towards research and experimentation, and it focuses on innovative design methods to respond to real needs and the most current issues, including new technologies, Artificial Intelligence and sustainability, 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:

Yuri Ancarani, Arthur Arbesser, Paolo Atzori, Silvia Aymonino, Pierre Bal-Blanc, Massimo Bartolini, Paolo Bazzani, Davide Bignotti (Interbrand), Gentucca Bini, 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, Maurizio Goez, Pietro Grandi, Laura Grimaldi, Alessandro Guerriero, Daniela Hamaui, Hou Hanru, Ilaria Innocenti, Emily Jacir, Claudio Jampaglia, Francesco Jodice, Karmachina, Erik Kessels, Francesco Librizzi, Alberto Maestri, Marcello Maloberti, Alina Marazzi, Christian Marazzi, Giacomo Moor, Marco Negri (Exchanges vfx), Adrian Paci, Saverio Palatella, Martina Parenti, Cesare Pietroiusti, Gloria Puppi, Fabio Quaranta, Matteo Ragni, Alessandro Isidoro Re, Sara Ricciardi, Simone Rizzo (Sunnei), Piergiorgio Robino (STUDIO NUCLEO), Olivier Saillard, Denis Santachiara, Fabio Sartorelli, Matteo Schubert (Alterstudio), Serena Sinigaglia, Federico Spada (Milestone), Assunta Squitieri, Martina Tariciotti, Mario Trimarchi, Nomeda and Gediminas Urbonas, Alberto Zanoletti, Marco Zavagno (Zaven), Dario Zonta, 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 from 2013 to 2024

ACADEMIC OFFER
2025/26

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

DESIGN AND APPLIED ARTS DEPARTMENT HEAD
LUCA PONCELLINI

VISUAL ARTS DEPARTMENT HEAD
MARCO SCOTINI

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
SET DESIGN ADVISOR
MARGHERITA PALLI

BACHELORS OF ARTS

Comics and Visual Storytelling
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

Fashion Design
Fashion Design

Fashion Styling and Communication

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

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

Creative Technologies
Game

VFX and 3D

LANGUAGE: Italian - English
CAMPUS: Milan

Film and Animation
Filmmaking

Animation

LANGUAGE: Italian - English
CAMPUS: Milan - Rome

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

User Experience Design
LANGUAGE: Italian - English
CAMPUS: Milan

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: 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
LANGUAGE: Italian - English
CAMPUS: Milan

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

Contemporary Art Markets
LANGUAGE: Italian - English
CAMPUS: Milan

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

RESEARCH DEGREES

PhD in Artistic Practice
LANGUAGE: English
CAMPUS: Milan

PhD in Artistic Practices and Design Culture NEW!
LANGUAGE: Italian
CAMPUS: Milan

MASTERS

Creative Advertising
LANGUAGE: English
CAMPUS: Milan

Luxury Brand Management NEW!
Discover the new FAST TRACK option

LANGUAGE: Italian - English
CAMPUS: Milan

Sustainable Innovation Communication
LANGUAGE: English
CAMPUS: Milan

Interior and Living Design NEW!
Discover the new FAST TRACK option

LANGUAGE: Italian - English
CAMPUS: Milan

Italian Design
LANGUAGE: English
CAMPUS: Milan

New Urban Design
LANGUAGE: 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

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

Screenwriting for Series
LANGUAGE: English
CAMPUS: Rome

Art and Ecology
LANGUAGE: English
CAMPUS: Milan

SPECIAL PROGRAMMES

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

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

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

Summer Courses
LANGUAGE: English
CAMPUS: Milan - Rome

FAST TRACK OPTION
Possibility to directly access a predefined Master of Arts' programme of the same Area upon completion of the Academic Master and achieving a sufficient number of credits.

NEW!
For all the updates on didactic news www.naba.it

*University Master's Degree accredited by International Telematic University UNINETTUNO (60 CFU).

The programmes indicated in this brochure may undergo variations due to academic or ministerial reasons. The BAs specialisations and activities to be chosen, where present, will be activated based on a minimum number of requests.

master of arts in

USER EXPERIENCE DESIGN

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Fabio Pelagalli

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Web designer

UX/UI designer

Interface designer

Experience designer

Interaction designer

User experience lead

Digital director

UX/UI researcher

Information architect

Content strategist

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

FIRST YEAR

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

SECOND YEAR

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

FIRST YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1	In the current economic paradigm, centred on the value of experiences and in which products and services are integrated with each other, what a user, consumer, customer sees, hears, touches and experiences, metaphorically represents the visible part of an iceberg. As regards UX, the submerged part is made up of a world of numbers, research, concepts, drafts, ideas, graphics that need to be understood, ordered and represented in a functional and effective way. Students explore the submerged part of the iceberg, researching and analysing data and information, and their multiple visualisation possibilities.
PROJECT METHODOLOGY	This class aims to reveal and enhance the design skills of students in the visual field, increasing their ability to connect contents and techniques using appropriate design methodologies, while also familiarising them with the elements required to understand and create brand strategies consistent and functional with the development of UX projects.
PHENOMENOLOGY OF CONTEMPORARY ARTS 1	In order to understand both theory and practice of the subject, this course aims, on the one hand, to delve into the theoretical aspects of user experience design, analysing the latest developments in contemporary design and providing students with the basics to understand the meaning of key concepts such as "user" and "experience", and on the other, to provide students, by exploring the main historical stages of Human-Computer Interaction, with a complete picture of the theoretical pillars contributing to the creation and development of UX, in order to identify the design styles that will prevail in the near future.
PROJECT METHODOLOGY OF VISUAL COMMUNICATION 2	Starting from the basics of service design, the course helps students understand what a service system is and how to evaluate business opportunities. Through a mix of theory and practice, and by learning design thinking techniques, the course develops collaborative design skills for services, products, processes, and ecosystems that can generate experiences capable of triggering behavioral changes in users. Inclusivity, sustainability, and a human-centered approach will be the basis of the students' projects. The course also includes conceptual and practical-methodological notions in the psychological field, such as cognitive processes related to perception, attention, memory, decision-making, motivation, emotion, and social influence, for designing effective digital experiences focused on people.

ART DIRECTION 1

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

PHENOMENOLOGY OF CONTEMPORARY ARTS 2

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

SECOND YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 3

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

ART DIRECTION 2

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

DESIGN MANAGEMENT

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 4

The development of technological systems is accompanied by the continuous innovation of products and digital tools. The ability to constantly model the approaches and functions of user experience design to the characteristics of new technologies is therefore necessary. The course provide students with the necessary knowledge to design innovative communication structures tailored to the most advanced technologies available. An important focus will be given to the development of projects based on the use of Artificial Intelligence systems. The study of concepts and tools for business creation, with reference to start-ups or innovative enterprises based on the adoption and development of new technologies, completes the course.

EDITORIAL SYSTEMS FOR ART

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

THESIS

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

master of arts in
VISUAL DESIGN AND INTEGRATED MARKETING COMMUNICATION

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Fabio Pelagalli

COURSE LEADER
Rome
Serena Ciriello

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Communication designer

Marketing professional

Art director

Copywriter

Strategic planner

Communication manager

User experience and interface designer

Brand designer

Social media manager

Digital strategist

Creative director

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

SECOND YEAR

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

FIRST YEAR

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

FIRST YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

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

PROJECT METHODOLOGY

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

PHENOMENOLOGY OF CONTEMPORARY ARTS 1

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 2

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

ART DIRECTION 1

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

PHENOMENOLOGY OF CONTEMPORARY ARTS 2

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

SECOND YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 3

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

ART DIRECTION 2

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

DESIGN MANAGEMENT

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION 4

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

EDITORIAL SYSTEMS FOR ART

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

THESIS

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

*Progression, didactic contents, and propaedeutic nature of courses and modules may vary in the Milan and Rome Campus.
**For Rome Campus, it will be replaced by "English for artistic communication" corresponding to 4 CFA; if students select this activity, they will also need to add others for a further 2 CFA to reach the semester total credits. Please note that the Erasmus+ opportunity is always available even if it doesn't contribute to obtaining credits as additional activity.

academic master in
CREATIVE ADVERTISING

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Sara Buluggiu

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CAREER OPPORTUNITIES

Art director

Copywriter

Creative director

Strategic planner

Creative account

LEARNING OBJECTIVES

To acquire the basics of creative advertising through theory and practice

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

To participate in prestigious international creative competitions

CURRICULUM

COURSES

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

ADVERTISING, SOCIOLOGY OF CULTURAL PROCESSES, PROJECT DESIGN

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

ART DIRECTION

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

AUDIOVISUAL DOCUMENTATION TECHNIQUES

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

DIGITAL TECHNOLOGIES AND APPLICATIONS

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

INTEGRATED NEW MEDIA

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

FINAL PROJECT

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

academic master in

LUXURY BRAND MANAGEMENT^{NEW!}

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master is an immersive didactic experience, equipping students with the tools to design innovative strategies that enhance the identity of luxury brands, exploring the dynamics of the target market, both in services and high-end products, focusing on sustainability, digital innovation, and evolving consumption experiences. Combining theoretical lectures on branding and strategic management with workshops with leading industry companies, students will develop communication strategies based on new aesthetic and artistic languages, and the emotional aspects of the consumer experience, serving as the foundation of cross-media campaigns and international retail strategies.

FAST TRACK option

NABA offers the possibility to transition from the Academic Master in Luxury Brand Management to the Master of Arts in Visual Design and Integrated Marketing Communication upon completion of the Academic Master and achieving a minimum number of credits.

CAREER OPPORTUNITIES

Brand manager

Marketing manager

Digital communication manager

Social media manager

Brand strategist

Creative strategist

Brand consultant

LEARNING OBJECTIVES

To learn to analyse and interpret consumer behaviours, understanding their implications for luxury brands

To acquire the skills needed to design and implement distincitve high-end product and service branding strategies that integrate unique and innovative elements

To adopt tools to create and communicate exclusive and customised luxury experiences that enhance brand value and foster deep emotional connections with clients

CURRICULUM

COURSES

COURSES	CFA
Art management 1 - Heritage	4
Art management 2 - Sustainability and innovation	4
Luxury brand management	4
Marketing management	8
Brand design - The luxury experience	8
Brand design - Luxury, art, fashion and design	8
Art direction - Digital communication and social media	8
TOTAL CREDITS COURSES	44
Internship	12
Extra-curricular activities - Conferences and seminars	4
Final project	
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

ART MANAGEMENT 1
HERITAGE

The course explores management issues in the relationship between luxury, art and cultural heritage, both material and immaterial. Through case studies of famous historic brands and the analysis of art markets, students acquire strategic skills to create value through the leveraging of artistic and cultural heritages.

ART MANAGEMENT 2
SUSTAINABILITY
AND INNOVATION

The course explores strategies and innovations in the luxury sector from the point of view of environmental, ethical and social sustainability. Students delve into circular economy and upcycling models, along with ESG strategies for luxury and responsible practices adopted by high-end brands. Furthermore, the course addresses the role of blockchain and NFTs in the authentication and traceability of luxury goods.

LUXURY BRAND
MANAGEMENT

The course explores the development and management strategies of luxury brands through a design-oriented approach. Students delve into the organizational structure of companies, the supply chains, the processes of value creation, the positioning and differentiation of brands, combining creativity and strategic vision. Through case studies and business design methodologies, the course provides tools to build distinctive and sustainable luxury experiences, adapting to the evolution of the global market.

MARKETING
MANAGEMENT

The course offers an in-depth vision of marketing strategies applied to the cultural sector and brands with attention to psychological and sociological aspects. Students explore the dynamics of promoting artistic institutions, events and cultural heritage, developing skills in brand positioning and value management. Through case studies and marketing management tools, the course provides the skills necessary to create effective strategies that combine culture, business and innovation in an increasingly competitive market.

BRAND DESIGN
THE LUXURY
EXPERIENCE

The course addresses the topic of strategies for creating and managing the exclusive experience offered by high-end brands, or operators in the luxury sector. Students learn to design and enhance distinctive experiences in different areas of luxury, such as: travel and sustainable tourism, cosmetics and self-care, hospitality and mobility (cars, boats, planes), exclusive clubs and real estate. The central element of the course is the customer experience. Students will learn brand positioning strategies, exploring how exclusivity, emotionality and storytelling are the basis of value creation, and how technology and innovation can be integrated to fulfill the expectation of a target that is more and more careful of environmental sustainability.

BRAND DESIGN
LUXURY, ART, FASHION
AND DESIGN

The course explores the relations between art, fashion and design in the dimension of luxury, equipping students with tools and methodologies to develop communication and branding strategies for leading companies in the luxury sector. The course delves topics related to fashion, accessory, interior design and cultural heritage, with a particular focus on the intersection between luxury and art. Through a practical and theoretical approach, students will develop skills in brand management and strategic communication, with an international vision and attention to the historical and cultural value.

ART DIRECTION
DIGITAL
COMMUNICATION
AND SOCIAL MEDIA

The course addresses issues related to the multi-channel communication of a brand, positioned in the luxury segment. Students develop creative strategies for the definition of the visual identity of a brand, for the construction of visual narratives and their declination on different media, for the design of immersive experiences and sensorial branding. The course deepens the understanding of the current role of the influencer and brand ambassador, and projects students towards the exploration of possible future scenarios based on artificial intelligence and multiverses.

FINAL PROJECT

The Final project of the Master in Luxury Brand Management consists in the presentation of a portfolio in front of a Committee. The portfolio is created by the student under the supervision of the faculty members to valorise the work carried out during the Master's programme in both an educational and professional context. It includes projects completed in the classroom and those developed during the internship.

academic master in
SUSTAINABLE INNOVATION COMMUNICATION

AREA
Communication
and Graphic Design

AREA LEADER
Milan | Rome
Patrizia Moschella

COURSE LEADER
Milan
Patrizia Moschella

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CURRICULUM

CAREER OPPORTUNITIES

Communication strategy manager

Corporate communication specialist

Brand communication consultant

ESG specialist

Communication and sustainability specialist

Digital community and external relations specialist

CSR content curator

LEARNING OBJECTIVES

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

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

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

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

COURSES

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

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

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

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

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

FINAL PROJECT
The conclusion of the didactic path consists in the creation and presentation, in front of a Committee composed of faculty members of the Master, of a comprehensive portfolio of all the projects completed during the course. This will also include an extra-educational project developed during the curricular internship, as well as an in-depth thematic study supported by the research, analysis and development of a media strategy and planning. Value appreciation of sustainable innovation and the creation of new languages, as well as consistency between the brief and its strategic development, will be an important part of the assessment criteria.

master of arts in
INTERIOR DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

Interior designer

Stylist

Exhibition designer

Interior decorator

Furniture designer

Lighting designer

3D modelling specialist

Brand designer

Project illustrator

Design consultant

CURRICULUM

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

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

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

SECOND YEAR

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

FIRST YEAR

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

COURSES

FIRST YEAR

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

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

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

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

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

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

SECOND YEAR

DESIGN 3
This course, through its two modules Exhibition design and Project culture, revolves around the development of a temporary display project for a public indoor area, based on the theme of display design for cultural (exhibitions, museums), commercial (stands, exhibition booths) contexts or for local community services. The integrated didactic module provides further competences for the development of a project-based or curatorial researches, dedicated to the exploration of the relations between design and art, design and fashion, to the analysis of contemporary trends, or to the curatorial strategies in the field of contemporary art, museography, and interactive installations.

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

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

DESIGN 4
This course leads to the full development of all the necessary skills to manage an interior design project for complex public spaces. The students acquire the ability to manage the entire design process, from concept to executive design, including the strategies to present the project in all of its phases. The integrated didactic module, set up in the form of a collective Interior design research lab, provides in-depth study on specific research and project topics, to be determined according with the project theme.

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

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

master of arts in
PRODUCT AND SERVICE DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Product designer

Service designer

UX/UI designer

Brand specialist

Art director

3D modelling specialist

Design manager

Brand designer

Product development manager

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

FIRST YEAR

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

SECOND YEAR

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

FIRST YEAR

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

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

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

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

BRAND DESIGN

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

HISTORY OF DESIGN

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

SECOND YEAR

DESIGN 3

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

LIGHT DESIGN

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

DESIGN MANAGEMENT

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

DESIGN 4

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

ART DIRECTION
MULTIMEDIA DESIGN

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

THESIS

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

master of arts in
SOCIAL DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Valentina Dalla Costa

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Social project manager

Communication designer

Product designer

Social designer

Environmental designer

Community designer

Event designer

Strategic planner

Public policy manager

Design consultant

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

SECOND YEAR

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

FIRST YEAR

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

FIRST YEAR

DESIGN 1	This course, through the didactic modules Community design and Anthropology and sociology, approaches the theme of community design, that is design focused on the development of products, spaces, events or services targeted at the community, based on the acquisition of effective methodological tools to research and implement projects, as well as on the investigation of different approaches to the project that come from an anthropological study of the community. Through the supplementary didactic module, the course provides the enhancement of knowledge in the fields of community design and anthropology.
PROJECT METHODOLOGY	The goal of this course is to provide students with the methodological foundations in the most relevant fields of the design practice: designing physical objects and communication systems. The students face articulated design briefs that can lead to the development of highly complex projects, provided the necessary skills have been acquired. The course aims at generating the ability to adapt to different project conditions, and to develop a wide repertoire of cultural, theoretical, and technical tools for the project.
HISTORY OF ART	This course aims at providing a comprehensive overview of the Italian and European history of art, which is the scope of the cultural and aesthetic references behind the history of Italian design, and that conveys meaning to the discipline of social design, with particular attention to public art practices.
DESIGN 2	Through the two dedicated modules, the course deals with the theme of environmental design of urban or natural areas, with a strong multidisciplinary approach. In addition, it provides competences in the ecology research in relation to the local and global economic system, on the relation between design and sustainability, on the necessary strategies to be able to mindfully design within the cultural and social context where we live.

BRAND DESIGN

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

HISTORY OF DESIGN

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

SECOND YEAR

DESIGN 3

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

LIGHT DESIGN

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

DESIGN MANAGEMENT

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

DESIGN 4

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

ART DIRECTION
MULTIMEDIA DESIGN

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

THESIS

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

academic master in
INTERIOR AND
LIVING DESIGN NEW!

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master explores the world of interior and living design, equipping students with the skills needed to design spaces that meet the demands of an ever-evolving world. Students will learn design principles aimed at creating environments that combine functionality, aesthetics, and innovation, through theoretical learning focusing on sustainability, innovative materials, and digital design technologies, and an educational approach based on learning by doing, thanks to practical workshops and collaborations with leading industry companies.

FAST TRACK option
NABA offers the possibility to transition from the Academic Master in Interior and Living Design to the Master of Arts in Interior Design upon completion of the Academic Master and achieving a minimum number of credits.

CAREER OPPORTUNITIES

Interior designer	Brand designer
Retail designer	Space planner
Furniture designer	Design advisor

LEARNING OBJECTIVES

To develop creative design solutions in line with the most recent interior design trends, capable of generating experiences of profound emotional meaning

To acquire a mature awareness of the relationships that interior spaces define with people, objects, brand values and the digital dimension of the contemporary world

To adopt professional tools for the design and visualisation of interior spaces, cultivating a solid project methodology based on an innovative, sustainable and future-oriented approach

CURRICULUM

COURSES

COURSES	CFA
Project culture 1	4
Project culture 2	4
Design - Spaces, objects, digital environments	8
Design - Spaces of living	8
Interior design - Spaces of hospitality	8
Interior design - Spaces of retail	8
Career Development - Entrepreneurship	4
TOTAL CREDITS COURSES	44
Internship	12
Extra-curricular activities - Conferences and seminars	4
Final project	
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

PROJECT CULTURE 1 — Starting from the idea of design as a discipline that gives meaning to things and spaces, the course explores different cultural and methodological approaches to the interior design project, in relation to the geographies and chronologies of the modern and contemporary era.

PROJECT CULTURE 2 — Based on the analysis of numerous case studies, the course delves into specific project themes in the different fields of interior design, in order to understand the evolution of languages and the most innovative trends, as well as to develop a critical and aware vision in the design of interior spaces.

DESIGN SPACES, OBJECTS, DIGITAL ENVIRONMENTS — The course explores the theme of design systems and integrated design. Through design thinking and systemic thinking methodologies, students develop innovative strategies and solutions capable of mutually and interactively relating physical spaces and digital spaces, real and virtual objects, as well as the user experience in the material and immaterial dimension of the project.

DESIGN SPACES OF LIVING — The course delves into the theme of designing domestic, living, working or hybrid environments, searching for innovative solutions for comfort, functionality and aesthetics. Students acquire knowledge and awareness on the issues of sustainability of materials and solutions, investigate new living trends and develop projects aimed at guaranteeing the highest quality of life, work and living.

INTERIOR DESIGN SPACES OF HOSPITALITY — The course is aimed at the development of interior design projects for environments dedicated to reception and hospitality functions. Students deal with design themes relating to the internal spaces of hotels and resorts, public places, restaurants, clubs, reception or hospitalization facilities, placing the user or visitor experience at the center of the project.

INTERIOR DESIGN SPACES OF RETAIL — The course addresses the theme of designing commercial and exhibition environments, at the intersection of functionality, customer experience and brand identity. Students explore innovative design strategies relating to the layout of physical spaces, internal fittings, display design, experimentation with materials, multimedia integration and the virtual dimension of communication, in a methodological path that reflects the needs of enhancing a brand and its public image.

CAREER DEVELOPMENT ENTREPRENEURSHIP — The course guides students in developing entrepreneurial skills, combining creativity and strategy. Through case studies and business design tools, the course offers methods and knowledge to be able to plan an independent professional career, operate in the start-up field or create value on the professional market.

FINAL PROJECT — The Final project of the Master consists in the presentation of a portfolio in front of a Committee. The portfolio is created by the student under the supervision of the faculty members to valorise the work carried out during the Master's programme in both an educational and professional context. It includes projects completed in the classroom and those developed during the internship.

academic master in
ITALIAN DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Massimo Martignoni

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CAREER OPPORTUNITIES

Product designer

Furniture designer

Light designer

Household appliances design consultant

LEARNING OBJECTIVES

To acquire the know-how of Italian Design through the study of functional and expressive features behind that, to develop a personal expressive and professional language

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

To activate a dynamic inclination to the connection "problem setting/problem solving", developing an independent method of critical and operative analysis

CURRICULUM

COURSES

COURSES	CFA
Design	8
Project culture - The evolution of design: the languages, the material, the technology	8
Design methodology - The Italian design project: research, strategy, communication	8
Design system - Forecasting socioeconomics, sustainability scenarios, marketing innovations	8
History of design	6
History of contemporary art - Forms of expressions	6
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

DESIGN

This course drives to explore the different aspects of production and innovation of consumer goods together with their linked topics: brand value, point of sale, services and communication. The analysed topics are the evolution of common behaviours, the impact of technology and research on innovative materials, the relation between aware entrepreneurship and management efficiency.

PROJECT CULTURE
THE EVOLUTION OF DESIGN: THE LANGUAGES, THE MATERIAL, THE TECHNOLOGY

The course offers an articulated overview of programmes and languages that have characterised the Italian Design, with a specific attention to the XXI Century scenarios. A strategic element is the study of several case histories – referred to the Italian productive system uniqueness – with the testimony of some of the main figures in the field.

DESIGN METHODOLOGY
THE ITALIAN DESIGN PROJECT: RESEARCH, STRATEGY, COMMUNICATION

The course is an in-depth analysis of three operative pillars of Italian Design: research, strategy, and communication. If the research focuses on the development of scenarios and product concepts aimed at defining aesthetic guidelines, the strategy involves an elastic and flexible comparison with issues of distribution and conquest of market areas, while the communication regards an updated and non-nostalgic valorisation of the historical heritage, shared by designers and productive system.

DESIGN SYSTEM
FORECASTING SOCIOECONOMICS, SUSTAINABILITY SCENARIOS, MARKETING INNOVATIONS

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

HISTORY OF DESIGN

The course aims to read the physiognomy of contemporary design through a critical approach multidisciplinary aimed at interpreting today's cultural complexity. The reference to the main evolutionary episodes in the development of design during the XX Century up to today are thus an opportunity to question the prospects of the present and tomorrow.

HISTORY OF CONTEMPORARY ART
FORMS OF EXPRESSIONS

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

FINAL PROJECT

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

academic master in
NEW URBAN DESIGN

AREA
Design

AREA LEADER
Milan | Rome
Claudio Larcher

COURSE LEADER
Milan
Claudio Larcher

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CAREER OPPORTUNITIES

Urban designer

Public administration consultant

Consultant for public utility and multi-utility companies

City brand designer

Collaborator at architecture/ engineering practices, urban design companies

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

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

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

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

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

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

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

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

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

master of arts in
FASHION AND COSTUME DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Rome
Clara Tosi Pamphili

LANGUAGE
Italian - English

CAMPUS
Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Costume designer
Fashion designer
Independent designer
Creative director
Celebrity stylist

Fashion stylist
Trend forecaster
Archive curator
Haute couture designer

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

FIRST YEAR

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

SECOND YEAR

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

FIRST YEAR

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

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

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

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

PATTERN MAKING

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

PHENOMENOLOGY OF STYLES

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

SECOND YEAR

FASHION DESIGN 3

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

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

MULTIMEDIA LANGUAGES

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

FASHION DESIGN 4

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

MATERIAL CULTURE

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

THESIS

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

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

master of arts in
FASHION DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Fashion designer

Innovative fashion designer

Sustainable fashion designer

Brand director

Creative director

Merchandiser

Fashion visual merchandiser

Trend researcher and forecaster

Image consultant

Costume designer

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

FIRST YEAR

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

SECOND YEAR

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

FIRST YEAR

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

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

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

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

PATTERN MAKING

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

PHENOMENOLOGY OF STYLES

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

SECOND YEAR

FASHION DESIGN 3

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

The course aims to develop critical analysis skills in relation to elements and processes that define a project in fashion communication. Through the study of aesthetic and visual formulas, students engage with the theme of Artificial Intelligence and modelling with new technologies, questioning the dynamics of post-contemporary society to identify strategies and approaches to new communication interfaces. The objective of the course is to acquire knowledge of communication methods related to the fashion world, to convey ethical guidelines regarding the use of Artificial Intelligence, and to learn a design system aimed at developing communication strategies for promoting fashion products.

MULTIMEDIA LANGUAGES

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

FASHION DESIGN 4

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

MATERIAL CULTURE

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

THESIS

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

master of arts in
TEXTILE DESIGN

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Textile designer

Knitwear designer

Innovative textile designer

Sustainable textile designer

Fibre and textile researcher

Brand director

Creative director

Merchandiser

Fabric visual merchandiser

Trend researcher and forecaster

Fibre and textile artist

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

SECOND YEAR

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

FIRST YEAR

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

FIRST YEAR

FASHION DESIGN 1

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

TEXTILE DESIGN

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

STYLE, HISTORY OF ART AND COSTUME

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

FASHION DESIGN 2

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

PATTERN MAKING

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

PHENOMENOLOGY OF STYLES

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

SECOND YEAR

FASHION DESIGN 3

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

PROJECT METHODOLOGY OF VISUAL COMMUNICATION

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

MULTIMEDIA LANGUAGES

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

FASHION DESIGN 4

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

MATERIAL CULTURE

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

THESIS

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

academic master in
FASHION DIGITAL MARKETING

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CAREER OPPORTUNITIES

Digital marketing manager

Digital project manager and strategist

Digital content creator

Community manager

Web and social marketing manager

Digital PR

E-commerce manager

Analytics manager

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

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

PHENOMENOLOGY OF STYLES
The course guides students in identifying the elements necessary for constructing a fashion narrative. Starting from a historical and aesthetic analysis of fashion communication and its phenomena, it explores the flow of changes and contaminations that make up the contemporary language of fashion, with critical insights into responsibility and awareness, and the role of Artificial Intelligence in fashion languages.

THEORY AND METHODOLOGY OF MASS MEDIA
The course explores the phenomenico-cultural elements that constitute the language of digital media and their critical aspects in contemporary society, enabling students to identify and analyse a particular reference sector. It aims to develop interdisciplinary knowledge in terms of cultural sociology, semiotics, and the history of the web.

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

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

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

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

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

academic master in
SNEAKER DESIGN^{NEW!}

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

COURSE LEADER
Milan
Luca Belotti

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master (First Level Academic Master Degree in Footwear Design) trains professionals in the field of shoe design, in particular streetwear, with an approach which pairs sound theoretical foundations, laboratory experience and collaborations with companies within the targeted industry. The students will acquire specific skills in designing and prototyping artisanal and industrial products, with special attention to innovation, market trends and sustainable production.

CAREER OPPORTUNITIES

Sneaker designer

Footwear designer

Footwear pattern maker

Materials and trends researcher and developer

Fashion and style consultant for accessories

Merchandising manager

Freelancer designer

Product developer

LEARNING OBJECTIVES

To understand the basic competencies of the profession through the vocabulary, concepts and tools that are typical of shoe design, in particular in the streetwear industry

To design, prototype and create industrial and artisanal collections for footwear

To develop the ability to both work in a team and manage projects independently, sustaining a dialogue with professionals and the industry

CURRICULUM

COURSES

COURSES	CFA
History of fashion	6
Phenomenology of styles	6
Accessories design	8
Material culture	8
Pattern making	8
Brand design	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

HISTORY OF FASHION
The course is an introduction to the reading of historical and contemporary aesthetic codes through elements of anthropology and semiotics, with special attention to the evolution of accessories, shoes and other bodily ornaments. The study of specific figures or themes helps the students broaden their vision to new and diverse references and inspirations.

PHENOMENOLOGY OF STYLES
This course guides the student in the identification of useful elements to create a fashion story in the field of footwear. Starting with historical and aesthetic analysis, the students analyse changes and contaminations of the contemporary language and the role of footwear throughout media and cultural environments.

ACCESSORIES DESIGN
The course introduces the design of accessories collections with a personal character through a reflection on artisanal and industrial processes, and the creation of physical and visual work. The goal of this course is for the students to understand and use all the methodological phases of design: from concept narration to the choice of materials and colours, to the design and creation of technical sheets and models.

MATERIAL CULTURE
With a theoretical and project-based approach, the course introduces the students to the world of traditional and innovative materials as a primary element in the design of footwear collections. The course also guides them into the discovery of the Italian manufactury system - with an innovative and sustainable vision - and, through laboratories, of the materials manipulation techniques.

PATTERN MAKING
The course leads to the definition of three-dimensional models and prototypes of contemporary accessories. In their laboratory practice, the students learn traditional construction techniques, as well as manipulation and surface decoration. Extensive practice with digital software allows the students to become confident in the digital creation of images, models, compositing and rendering.

BRAND DESIGN
Starting from a personal theme, the students design a comprehensive footwear collection, representing their vision in terms of style and materials. The inspirations will then contribute to the conception, drawing and creation of samples for a complete final project in terms of communication and marketing of the product.

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

master in
BUSINESS LAW FOR THE FASHION SYSTEM

A collaboration between NABA and UNINETTUNO University

AREA
Fashion Design

AREA LEADER
Milan | Rome
Colomba Leddi

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

LANGUAGE
English
(with simultaneous translation)

FORMULA
Online + 1 week
in presence at NABA
Milan Campus

DEGREE AWARDED
First Level University*
Master's Degree

CREDITS
60 CFU

LENGTH
One year

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

*Accredited by International Telematic University UNINETTUNO.

CAREER OPPORTUNITIES

Fashion legal consultant

International trade specialist

Sustainable regulation specialist

Digital regulation specialist

IP regulation specialist

Talent acquisition specialist

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

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

THE TEXTILE AND FASHION SYSTEM

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

LAW IN ACT FOR THE FASHION SYSTEM

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

INTELLECTUAL PROPERTY IN THE FASHION SYSTEM

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

DIGITAL LAW IN THE FASHION SYSTEM

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

SUSTAINABILITY IN THE FASHION SYSTEM

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

INTERNATIONAL LAW AND DIGITAL SOLUTIONS FOR THE FASHION SYSTEM	It offers insight of large scale changes that fashion industry is undergoing as a direct result of the rise of technology and its impact. Digital transformation is the means by which brand and reputation can be protected in an uncertain and complex environment. The availability of big data, Artificial Intelligence, metaverse and analytics can be used by fashion companies strategically to tailor consumer experience, reshape supply chain and allow the customer to lead the way. The ultimate challenge for fashion companies is to effect digital transformation solutions in every aspect of its organisational culture. The module also provides the best models and wide range of fashion-specific software solutions for cybersecurity, logistics, manufacturing, retail, sustainability. The objective is to gain expertise and skills that are highly required by fashion to maximise the benefits of digital transformation.
FINAL PROJECT	The conclusion of the didactic path consists of the presentation and discussion of the Final project in front of a Committee composed of faculty members of the Master. The Final project is a research and/or design work within the cultural, management, and communication areas of fashion law, to be developed in an autonomous and independent way, according to the instructions provided by the faculty members.

master of arts in
CREATIVE MEDIA PRODUCTION

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE LEADER
Milan
Michele Aquila

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CURRICULUM

CAREER OPPORTUNITIES

Technical and Concept artist

Creative coder

Creative technologist

Creative producer

Interactive storyteller

VR and MR expert

Film documentary director

Scriptwriter

AI researcher

LEARNING OBJECTIVES

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

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

To implement creative proposals on different media

FIRST YEAR

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

SECOND YEAR

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

COURSES

FIRST YEAR

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

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

DIGITAL CULTURES 1
The purpose of this course is to introduce students to contemporary digital culture, with a particular focus on generative Artificial Intelligence. The course explores, following a scientific, aesthetic and ethical approach, new creative and productive modalities realised in collaboration with machines.

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

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

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

SECOND YEAR

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

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

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

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

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

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

master of arts in
DIGITAL AND LIVE PERFORMANCE

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE LEADER
Milan
Michele Aquila

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

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

CAREER OPPORTUNITIES

Performer

Digital performer

Author, curator and critique of performative projects

Multimedia dramatist

Creative technologist

Perfoming arts producer

LEARNING OBJECTIVES

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

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

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

CURRICULUM

COURSES

FIRST YEAR

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

SECOND YEAR

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

FIRST YEAR

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

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

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

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

**LINEAR
AUDIOVISUALS**
VIDEODANCE

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

**DIGITAL
CULTURES 2**

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

SECOND YEAR

**MULTIMEDIA
DESIGN 3**

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

**DIGITAL TOOLS
FOR ARTS**
DIGITAL
PERFORMANCE

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

**PROJECT
CULTURE**

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

**MULTIMEDIA
DESIGN 4**
PERFORMANCE

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

**AESTHETICS
OF NEW MEDIA**

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

THESIS

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

academic master in
SCREENWRITING FOR SERIES

AREA
Media Design
and New Technologies

AREA LEADER
Milan | Rome
Vincenzo Cuccia

COURSE LEADER
Rome
Francesca Staasch

LANGUAGE
English

CAMPUS
Rome

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

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

CAREER OPPORTUNITIES

Screenwriter

Story editor

Script consultant

Showrunner

Creative producer

Head of development

Producer

LEARNING OBJECTIVES

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

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

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

CURRICULUM

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

COURSES

DIGITAL CULTURES

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

MULTIMEDIA DRAMATURGY

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

DIRECTION

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

PRODUCTION

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

PROFESSIONAL DEVELOPMENT

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

CREATIVE WRITING
SCREENWRITING FOR SERIES

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

FINAL PROJECT

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

master of arts in
VISUAL ARTS AND CURATORIAL STUDIES

AREA
Visual Arts

COURSE LEADER
Milan
Marco Scotini

COURSE LEADER
Rome
Caterina Iaquinta

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
Second Level
Academic Degree

CREDITS
120 CFA

LENGTH
Two years

Established in 2006, the MA combines solid training in artistic production with highly specialised curatorial practice. Lead by globally recognised artists, curators, critics and intellectuals, the programme explores the relationship between art, visual culture, aesthetics and social dynamics, focusing on the main research and theoretical methodologies of contemporary art. Given the solid positioning of the NABA Visual Arts Department within the contemporary art system, students will tackle interdisciplinary activities, and new training and operating models in contemporary art.

CAREER OPPORTUNITIES

Artist

Curator

Editor of art magazines and books

Art critic

Exhibition designer

Gallery and museum director

Auction house consultant

Art dealer

Director of public institutions

LEARNING OBJECTIVES

To develop an in-depth knowledge of the practical and theoretical tools for artistic, curatorial, editorial, exhibition, historical-critical projects

To acquire knowledge of the main research and theoretical methodologies of contemporary art and of the aesthetic and visual vocabulary to work with images

To produce and display artistic works and curatorial projects on a professional and international level

CURRICULUM

COURSES

FIRST YEAR

SEMESTER	COURSES	CFA
1	**Phenomenology of contemporary arts**	**6**
1	**Visual arts 1**	**12**
	Visual arts 1	9
	Curatorial studies	3
1	**Exhibition design 1**	**12**
	Exhibition design 1	6
	Editorial studies 1	6
TOTAL CREDITS 1ST SEMESTER		**30**
2	**Curatorial studies 1**	**12**
	Curatorial studies 1	5
	Exposed cinema studies*	3
	Critical writing 1	4
2	**Photography**	**6**
	2 activities to be chosen by the student:	
	Museology	**6**
2	**Additional training activities: erasmus****	**6**
	Additional training activities: academic training/internship	**6**
	Additional training activities: cross disciplinary workshops, individual projects, conferences	**6**
TOTAL CREDITS 2ND SEMESTER		**30**
TOTAL CREDITS FIRST YEAR		**60**

SECOND YEAR

SEMESTER	COURSES	CFA
3	**History of contemporary art**	**6**
3	**Curatorial studies 2**	**12**
	Curatorial studies 2	5
	Economics of art	3
	Critical writing 2	4
3	**Exhibition design 2**	**12**
	Exhibition design 2	6
	Editorial studies 2	6
TOTAL CREDITS 3RD SEMESTER		**30**
4	**Visual arts 2**	**12**
	Visual arts 2	9
	Curatorial studies 3	3
4	**Visual anthropology**	**6**
4	**Thesis**	**12**
TOTAL CREDITS 4TH SEMESTER		**30**
TOTAL CREDITS SECOND YEAR		**60**
TOTAL CREDITS MASTER OF ARTS		**120**

FIRST YEAR

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course's purpose is to analyse, through keywords referred to the authors defined within the project, the creative act and the correlated processes of singularisation, in a scope of environmental attention, that is ecosophy. The environment is the place where singularities find their variations, thus promoting intersections and flows that prepare the act of creation as defined by Gilles Deleuze and Félix Guattari.

VISUAL ARTS 1

The course reflects on an essential moment of the artist's and curator's activity: the production of an artistic work that will be part of a critical and expository context, the implications of its "being public". The students deepen their individual research path, confronting their work with a broad range of experimental practices and different cultural contexts. Collaborative projects through various media are also encouraged – such as painting, photography, sculpture, engraving, video, performance, installation and digital media – as well as the students' critical attitude in exhibiting and communicating their artistic work, aware of the complexity of the global art system.

EXHIBITION DESIGN 1

Through the two modules of Exhibition design 1 and Editorial studies 1, this course revolves around the investigation of the exhibition and editorial design areas, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).

CURATORIAL STUDIES 1

The space of art is common to artists and curators, who every time interact and re-define their roles as well as the ways contemporary art happens within an open process. The course, with its three modules, introduces to the curatorial practice and to critical writing, analysing the themes of the production of exhibition modules (including media-based ones), from an aesthetic, social, economic and philosophical point of view. Through group analysis and individual research, the course aims at the acquisition of critical understanding of space, narrative paths, audience and institutional structures that, in different ways, influence the contemporary creation of exhibition processes.

PHOTOGRAPHY	This course starts with the study of photography as a preferential expressive media to understand the contemporary imagination, as well as the anthropological and social research. The students are encouraged to develop personal or group projects, experimenting with photo and video techniques.
MUSEOLOGY	Starting from the analysis of the origin and evolution of museum spaces, the course reflects on the historical and colonial heritage of the institutions and their cultural, Eurocentric and patriarchal assumptions, to interrogate and deconstruct exhibition models and historiographic canons from a decolonial perspective.

SECOND YEAR

HISTORY OF CONTEMPORARY ART	The course investigates the existing links among different cultural movements and contexts of the 20th Century, and presents original re-discoveries in contemporary art. Through key concepts and innovative investigation tools, the course encourages the deconstruction of the predominant narrative paths and the canonical western models that have been given to us by the official history of art. The aim of the course is the rewriting of complex stories, intertwined and locally sited, in the light of the polycentric transformation of the current artistic production.
CURATORIAL STUDIES 2	The course, with its three modules, has its foundations in the analysis, carried out in the first year, of exhibition models and curatorial principles, leading the students to directly experience the creation of an exhibition project and to be in touch with industry-relevant magazines, commercial galleries and institutional spaces. Under the mentorship of international curators, each student is guided into the selection of a cultural topic for in-depth analysis, the creation of object-based narrative paths, and the design of an original exhibition format. The privileged themes that the students are encouraged to follow – archives, genres, ecology – can be presented in form of exhibitions, but also as screening programmes, performative cycles, as well as spaces for public debate.
EXHIBITION DESIGN 2	The course, in its two modules of Exhibition design 2 and Editorial studies 2, revolves around the investigation of the exhibition and editorial design options, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).
VISUAL ARTS 2	The course aims at exploring the contemporary artistic practice, both as the outcome of individual work, and as collective projects. Through project workshops and meetings with international artists, the students enhance their expressive skills and experiment with group work in researching and creating cross-disciplinary artistic projects.
VISUAL ANTHROPOLOGY	The course analyses the mutual influence of men and images, starting from the issue of the status of images in the contemporary system, to investigate its role and function in the everyday reality.

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

*For Rome Campus, the module is "Exposed archive studies".
**For Rome Campus, it will be replaced by "English for artistic communication" corresponding to 4 CFA; if students select this activity, they will also need to add others for a further 2 CFA to reach the semester total credits. Please note that the Erasmus+ opportunity is always available even if it doesn't contribute to obtaining credits as additional activity.

academic master in
ART AND ECOLOGY

AREA
Visual Arts

COURSE LEADER
Milan
Gabriele Sassone

LANGUAGE
English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master provides the students with a cross-disciplinary methodological approach and the needed tools to fulfil the most urgent issues related to landscape, environmental protection, biodiversity and sustainability, by connecting artistic creativity, design practice and scientific knowledge. Through theoretical seminars, experimental workshops and field research, the students explore the dynamics and stratifications that define an ecosystem (natural and social).

CAREER OPPORTUNITIES

Artist and curator

Land art curator

Public art researcher and advisor

Public art artist

Director and editor of specialised magazines

Environment and sustainability consultant

LEARNING OBJECTIVES

To deal with dynamics and stratifications that define an ecosystem (natural and social)

To manage monitoring, intervention and artistic landscape design processes

To develop sustainable practices and economies, public art projects as well as agroecology and cultural models related to landscape transformations

CURRICULUM

COURSES	CFA
Public art and participatory planning	8
Ecosophy	6
New languages for the representation of the landscape	8
Phenomenology of cartographic devices	6
Methodologies for art and ecology	8
Anthropology of complex societies	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

COURSES

PUBLIC ART AND PARTICIPATORY PLANNING
The relationship between public space and artistic practices is developed during this course directly on site, using novel local research tools and transversal approaches to aesthetic, social, scientific and environmental aspects. In an attempt to devise new solutions to complex problems, the idea of participatory design proposes a working model in which knowledge is shared and a plurality of subjects are placed at the service of a new culture of life.

ECOSOPHY
The evolution of the modern concept of landscape is investigated analysing theoretical and technological thinking, as well as various forms of representation of artistic practices. Landscape is understood as the environment in which living beings (in all their different forms) interact, promoting flows, intersections, mutual interdependencies and where history and geography re-discuss their respective borders.

NEW LANGUAGES FOR THE REPRESENTATION OF THE LANDSCAPE
This theoretical and interdisciplinary course aims to analyse the complex relationship among image, technology and society leading to the contemporary idea of the environment. In particular, it addresses western historical and theoretical limits in conceiving nature, striving, in parallel, to develop a process of decolonisation of the relationship between human and extra-human beings.

PHENOMENOLOGY OF CARTOGRAPHIC DEVICES
Topics such as climate change, geo-sciences and biodiversity are the focus of the course, which seeks to offer theoretical and practical guidance, in addition to a professional qualification in ecosystem design, management and conservation. Particular emphasis is given to a new paradigm, that of "cosmotechnics", questioning of the western technology model.

METHODOLOGIES FOR ART AND ECOLOGY
Bordering between urban planning, architecture and art, in this course landscape design is conceived as a transformation of the methods of mapping, photographing and intervening on an environment to create a space for a new way of living: not to be understood merely as an urban space, but also as a rural, oceanic, forest, non-anthropic context. Through experimental workshops held by internationally acclaimed experts, the course explores issues such as borders, geographies, habitats, living beings, inter-species, alternative resources, "commons".

ANTHROPOLOGY OF COMPLEX SOCIETIES
This course combines expressive practices with advanced theoretical and methodological knowledge related to the most recent developments in anthropology, communication and computerisation of the environment.

FINAL PROJECT
The conclusion of the didactic path consists in the presentation and discussion of the Final project in front of a Committee composed by faculty members of the Master. The Final project is an artistic, critical or curatorial project, to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

academic master in
CONTEMPORARY ART MARKETS

AREA
Visual Arts

COURSE LEADER
Milan
Cristina Masturzo

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic Master Degree

CREDITS
60 CFA

LENGTH
One year

The Academic Master is an intensive study path directed at providing students with effective tools for the interpretation of art market dynamics, with particular focus on contemporary artistic languages. The first cycle of the programme is dedicated to classroom activities, workshops and visits to galleries, foundations, museums, private and corporate collections. The second is focused on internships, enabling students to experience different areas and professions of the art system first-hand, and on the final projects. Students will also attend study trips to key events in the field such as Artissima and Art Basel.

CAREER OPPORTUNITIES

Private and corporate collections curator

Manager of artists foundations and archives

Specialist at auction houses

Art dealer

Project manager for galleries, museums and foundations

Communication manager and journalist

Art advisor

Consultant for legal and financial art services

LEARNING OBJECTIVES

To understand the dynamics of the art market and the roles of the different professionals engaged in this sector

To acquire solid cultural, legal and economic knowledge of the art market

To develop projects and acquire historical and critical analysis and specialised communication competencies, along with practical and management skills

CURRICULUM

COURSES

COURSES	CFA
Art market legislation	6
History of contemporary art	6
Art management	8
Economy and art market	8
Contemporary museum studies	8
Valorisation of collections	8
TOTAL CREDITS COURSES	44
Internship	10
Final project	6
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	16
TOTAL CREDITS MASTER	60

ART MARKET LEGISLATION

The course provides students with overall knowledge of the art law discipline. With a comparative approach, the legal aspects of the artist rights, the identification and protection of artwork, the contracts on the circulation of artwork, and the management of artists' archives will be covered and analysed. Particular attention will be dedicated to contemporary artwork, not neglecting the study of the peculiar discipline of cultural heritage law. While on one side the art market is characterised by a global vocation, on the other side it is important to know and consider the peculiarities of each national legislation.

HISTORY OF CONTEMPORARY ART

The course provides the students with the opportunity to investigate the artistic languages since the early 1900s and to build up sound cultural, historical and critical references, exploring the links among different cultural movements and contexts of the 20th century as well as original rediscoveries of the contemporary art.

ART MANAGEMENT

Through case histories and workshops, the course provides the critical understanding of economic dimension of the contemporary art world. Analysing the most relevant management practices and trends within the international contemporary art market, it focuses on the interactions among artists, collectors, museums, auction houses, fairs and galleries, as well as on the approach to art as an investment and on the specific finance instruments in the field.

ECONOMY AND ART MARKET

Through the different modules, the course presents an overview of the economic thinking, with reference to the most recent scenario, and delve deeply in the art market, its structures, its main actors and their interactions. The students gain a complex knowledge of the dynamics in the development of the art market, learning how to analyse the most meaningful processes for the present, such as globalisation, financialisation, and the relationship between value and price of works of art.

CONTEMPORARY MUSEUM STUDIES

The course deals with the history of the contemporary museum and collecting, from the second post-war period to the present, analysing the main profiles, characters, and artistic collections. Through lectures, meetings with collectors, and guided visits, the course delves into the role and the challenges of the contemporary museum and analyses the collection as a social and cultural phenomenon, as well as a crucial juncture in the art market and the institutional network.

VALORISATION OF COLLECTIONS

Through theoretical lectures, workshops, and guided visits, the course investigates the valorisation strategies of both Italian and international contemporary art collections, spanning from management to cultural and communication projects. The different typologies of collections – public, private, corporate – are deeply analysed in their history, features and aims, with a particular focus concerning the Milan's institutions.

FINAL PROJECT

The conclusion of the didactic path is the Final project in which the students will individually present and discuss their thesis project (Portfolio) developed with the support of the Course Leader and/or one of the lecturers of reference within the ambit of the specific itinerary required by the second teaching period. The Final project takes the form of a Portfolio, consisting of the papers and projects completed during the first teaching period and/or new contents prepared by the students. The purpose of the Portfolio is to demonstrate and highlight the knowledge and competences acquired by the students and, at the same time, to valorise their personal and original research interests, consistent with the didactic itinerary completed.

academic master in
PHOTOGRAPHY AND VISUAL DESIGN

AREA
Visual Arts

COURSE LEADER
Milan
Francesco Zanot

The Academic Master prepares professionals for their entry into the world of photography, arts, and national and international communication, integrating theoretical study with projects, workshops and guided visits to research centers and exhibition spaces, audiovisual production facilities, publishing houses, theatres, artists' studios, museums and contemporary art galleries. The second part of the programme is dedicated to a period of internship in collaboration with a network of partner companies and institutions that facilitate the entry of students into the job market.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic
Master Degree

CREDITS
60 CFA

LENGTH
One year

CURRICULUM

CAREER OPPORTUNITIES

Photographer in the advertising, fashion, architecture and art fields

Curator, cultural operator, events manager for photographic exhibitions, festivals and fairs

Photo editor and image consultant for companies and publishing houses

Photo research specialist and archivist for image banks and stock photography agencies

LEARNING OBJECTIVES

To acquire a solid base of historical and cultural knowledge

To develop the technical and practical skills necessary for success in national and international markets

To learn a number of professional methods and presentation techniques that will be useful in the working environment

COURSES	CFA
Curatorial studies and exhibition design	6
Photography - Magazine	8
Visual communication	6
History of photography	6
Photo documentation - System of photography	8
Phenomenology of image	2
Computer graphic	4
Digital photography	6
Portfolio	4
TOTAL CREDITS COURSES	50
Internship	10
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	10
TOTAL CREDITS MASTER	60

COURSES

The work of some key-figures in the history of photography, as well as specific photographic practices (such as street photography, reportage, conceptual photography), are the object of dedicated in-depth study, together with the main theoretical studies on grammar, semiotics, structure and working principles of the photography language, from a historic and philosophical point of view.
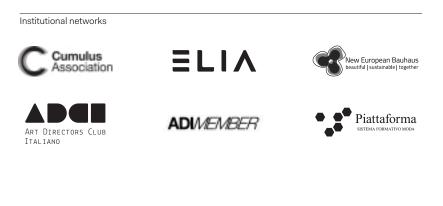
CURATORIAL STUDIES AND EXHIBITION DESIGN

Starting with the analysis of the historic and theoretical context, the course leads to the organisation of an exhibition through the development of all the different preparatory phases: from its conception to the creation of the artwork, to the actual exhibition design and the creation of the necessary communication tools. Beside putting the acquired knowledge into practice, the students have the chance to meet and confront an actual audience. Alongside the lecturers, the course sees the collaboration of curators, artists and exhibition designers to go in-depth into specific topics and to analyse relevant case-histories.

PHOTOGRAPHY MAGAZINE

The course's goal is the creation of students' individual works that will merge into a magazine, entirely designed and developed by the class. Distributed in Italy at public and private institutions, the magazine represents a fundamental opportunity to disseminate the class work and confront real audiences. All the creation phases of the magazine are discussed, turning the class turns into an editorial room with several both theoretical (from publishing grammar to the object of the magazine) and technical focuses. The course is completed by a single-subject section about the relation between photography and architecture, that is the photographic representation of the relation between men and nature, and urban living.

VISUAL COMMUNICATION

The course focuses on three specific aspects of artistic research through the photographic language: first, the use of archives in the creation of artistic projects – from "found photography" to the internet; second, photography and words – relations and interactions among media, from captions to journals; third, photography and travels – images as a tool for discovery and definition of new geographies. Mixing theory, creation of new images and use of existing photographs, the idea itself of authorship is questioned, due to the multiple competences that are usually associated with different figures: artist, curator, editor, publisher.

HISTORY OF PHOTOGRAPHY

The course introduces to the main figures, currents, and periods of the history of photography. Following both a chronological order and a thematic one, the lesson focus on the technical, semantic, social and artistic itinerary of this language, starting with the invention of the photographic medium to the most recent trends on the international artistic scene.

PHOTO DOCUMENTATION
SYSTEM OF PHOTOGRAPHY

This course focuses, in particular, on three topics. The first one is the relation between photography and publishing, both as periodical publishing (magazines) and books. Starting with a study of the publishing system, the peculiarities of working on these supports are analysed both from a photographer's point of view, and from a curator's and editor's viewpoint. Special attention is devoted to self-publishing, that is artist's books, analysing their recent history, production methods, financing and distribution. The second topic is the relation between photography and web. Beside studying case-histories, the course will introduce web strategies and work processes from websites to blogs, to social networks. The third part deals with photography rights, explaining both Italian and international norms, copyright, and author's rights.

PHENOMENOLOGY OF IMAGE

The course goes in-depth in the use of photography for the creation of public art projects. The language of photography, increasingly cross-discipline and contaminated, is currently capable of embracing very diverse instances. Residencies and other forms of cultural projects are pointing out a kind of permeability between photographer works and their surrounding contexts, while many public art experiences prove how citizens can be involved in processes of representation and activation of their territory. The workshop focuses on the different ways authors and the public community interact to create shared projects. Part of the course is also devoted to public clients and the necessary tools to take part in support and funding tenders.

COMPUTER GRAPHIC

The course is divided in two complementary parts. The first part provides advanced competences in the use of photo editing softwares, colour adjustment (i.e. Photoshop, Bridge) and specific plug-ins for the digital editing of photographic images. The students will start analysing the work of authors from the end of the last millennium, reaching then the most recent declinations of this research line in our days and combining theoretical analysis, technique and practice in a dedicated classroom. The second part deals with digital photo printing, from file preparation to their transfer on paper, and techniques and materials are experimented within the laboratory. Particular relevance is given to colour, from the related optical-physical properties to the meanings it conveys.

DIGITAL PHOTOGRAPHY

The course increases awareness in the creation and interpretation of photographic images seen as open containers of meanings. Spanning from the practice of documentary photography to the AI-generated images, this course focuses on the contemporary photography's role and functions, able to provide evidences of reality as well as to radically question it. Starting from case studies of territory photography (from mapping to transformation) and reportage photography (as a tool of social investigation and as a personal standpoint), the course makes a comparison between the analogue production experience and tradition, and the contemporary digital universe.

PORTFOLIO

The course is divided in two fundamental parts: the first one is devoted to the acquisition of the photographic technique, from its basics (cameras, shutter speed, aperture, lenses, exposure, films, digital sensors) to specialised and professional expertise. Beside the use of the most common small-format cameras, the peculiar features of specific medium and large-sized equipment (view cameras) are analysed in detail. Also, the photography studio environment is studied, in order to become familiar with the equipment and develop set-shooting skills. The second part focuses on the creation of an images portfolio, starting with the acquisition of those self-assessment skills that are necessary to the selection of the most representative images of individual authors and projects. This part is completed by competences in sequencing, narration through images, and layout that help creating an essential tool for the presentation of every photographer's work. The course aims at giving the students an in-depth knowledge of the realisation and reading of the photographic images. The conclusion of the didactic path is the Final project where the students have to present and discuss their Portfolio in front of a Committee, made up by their lecturers and the Course Leader.

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