

# NABA

NUOVA ACCADEMIA  
DI BELLE ARTI

POSTGRADUATE  
PROGRAMMES  
CURRICULUM



INTERNATIONAL ACADEMY  
OF ART & DESIGN

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# POST- GRADUATE PROGRAMMES

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NABA, NUOVA  
ACCADEMIA  
DI BELLE ARTI

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# why NABA

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TO STUDY	in <b>Milan</b> and <b>Rome</b> , the world capitals of <b>Culture, Fashion, Art</b> and <b>Design</b> .
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TO COLLABORATE	with <b>companies</b> and <b>institutions</b> in projects, internships and to benefit from many other opportunities.
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TO GAIN	a <b>multidisciplinary, global, experimentation-oriented</b> approach.
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TO LEARN	from <b>prestigious</b> faculty members and internationally renowned <b>professionals</b> .
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TO ATTEND	programmes in Italian and English and obtain a degree that is legally <b>recognised by the Italian Ministry of University and Research (MUR)</b> , as well as at an international level.
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TO STUDY	at a <b>multi-awarded</b> institution, named as the <b>best Italian Academy of Fine Arts</b> and in the <b>top 100</b> worldwide in Art&Design field in <b>QS World University Rankings® by Subject 2021</b> .
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\*Course subject to authorisation by MUR for A.Y. 2022/23.

\*\*New name of the current Master of Arts in New Technologies for Arts, in use starting from A.Y. 2022/23.

# NABA

**NABA, Nuova Accademia di Belle Arti** is an internationally renowned Academy focused on arts and design: it is the largest private Academy 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 currently offers academic degrees equivalent to first and second level university degrees in the Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, and Visual Arts Areas, that allow students to continue their studies either within Academies or Universities in Italy and abroad.

The programmes are open to students interested in design culture and artistic experimentation: they come from many different Italian regions and more than 80 foreign countries, with the most different high-school backgrounds.

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

The strong historical-critical knowledge together with the technical skills shown in materials expertise, techniques and processes, as well as the teamwork projects developed by students with different backgrounds, and the constant relationship with companies and external institutions, allow students to develop original thoughts and creativity combined with the development of communication abilities: this know-how will accompany them in any educational or professional path.

## Faculty and visiting professors:

Silvana Amato, Yuri Ancarani, Pierre Bal-Blanc, Massimo Bartolini, Paolo Bazzani, Davide Bignotti (Interbrand), Stefano Cardini, Vincenzo Castella, Giovanni Chiaramonte, Roberto Maria Clemente (FIONDA), James Clough, Ana Dević (WHW), Liu Ding, Davide Gatti, Ron Gilad, Franco Gonella, Matteo Guarnaccia, Alessandro Guerriero, Daniela Hamaui, Hou Hanru, Ilaria Innocenti, Francesco Jodice, Erik Kessels, Francesca Liberatore, Francesco Librizzi, Marcello Maloberti, Christian Marazzi, Patrizia Martello, Fabio Martina, Mauro Martino (MIT), Giuseppe Mayer, Giuseppe Mazza, Giacomo Moor, Giona A. Nazzaro, Adrian Paci, Saverio Palatella, Hannes Peer, Cesare Pietroiusti, Tim Power, Fabio Quaranta, Matteo Ragni, Miao Ran, Sara Ricciardi, Simone Rizzo (Sunnei), Denis Santachiara, Simone Sarasso, Matteo Schubert (Alterstudio), Marinella Senatore, Serena Sinigaglia, Sergio Spaccavento, Alessandro Stellino, Fabio Teodori, Mario Trimarchi, Nomedas and Gediminas Urbonas, Alberto Zanoletti.

## 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*

# MILAN

Milan is a city of significant international events such as the Fashion Weeks and the Design Week.

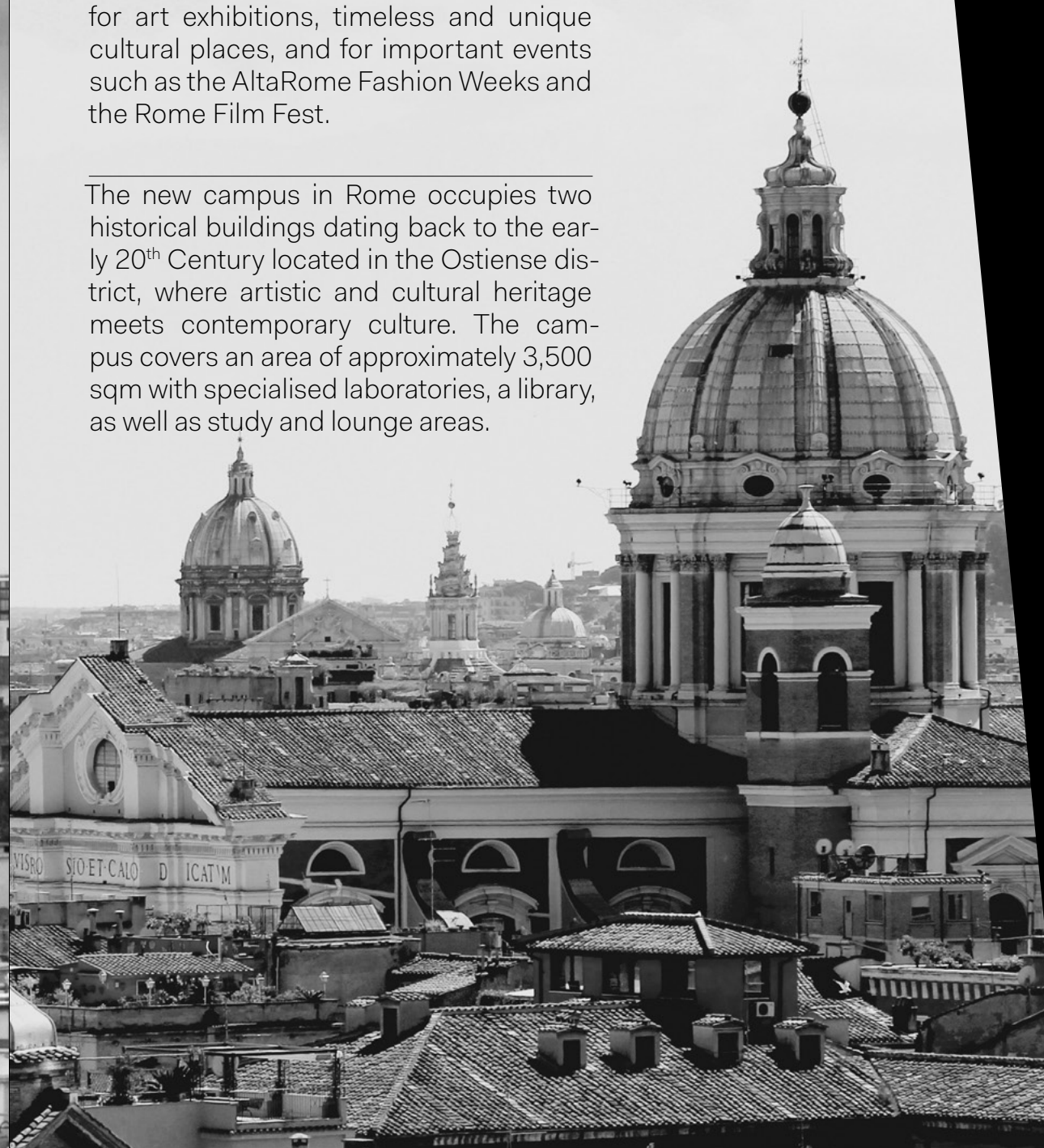
NABA's campus in Milan is located near the Navigli area, one of the liveliest areas of the city, and is inserted in a historical architectural complex consisting of 13 buildings - spread over approximately 17,000 sqm - that include students' study and lounge areas, a green area, several specialised laboratories, a library, and a cafeteria.



# ROME

Rome is Italy's capital city, a showcase for art exhibitions, timeless and unique cultural places, and for important events such as the AltaRome Fashion Weeks and the Rome Film Fest.

The new campus in Rome occupies two historical buildings dating back to the early 20<sup>th</sup> Century located in the Ostiense district, where artistic and cultural heritage meets contemporary culture. The campus covers an area of approximately 3,500 sqm with specialised laboratories, a library, as well as study and lounge areas.



# ACADEMIC OFFER

## 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. These include the Bachelors of Arts, the Masters of Arts, and the Academic Masters, as well as the Special Programmes, specific cross-discipline courses that vary in duration and target a wider Italian and international audience.

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

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

### Awarded degrees and ministerial denominations

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

**DEAN**  
GUIDO TATTONI

**HEAD OF EDUCATION - ROME**  
SILVIA SIMONCELLI

**DESIGN AND APPLIED ARTS  
DEPARTMENT HEAD**  
LUCA PONCELLINI

**VISUAL ARTS  
DEPARTMENT HEAD**  
MARCO SCOTINI

**SCIENTIFIC ADVISOR**  
ITALO ROTA

**FASHION DESIGN  
ADVISOR**  
NICOLETTA MOROZZI

**COMMUNICATION  
AND GRAPHIC DESIGN  
ADVISOR**  
ANGELO COLELLA

**DESIGN ADVISOR**  
DANTE DONEGANI

## BACHELORS OF ARTS

180 CFA

### Graphic Design and Art Direction

Brand Design  
Creative Direction  
Visual Design

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome

### Design

Interior Design  
Product Design

LANGUAGE: Italian - English  
CAMPUS: Milan

### Fashion Design

Fashion Design  
Fashion Styling and Communication  
Fashion Design Management

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome

### Creative Technologies

Game  
VFX and 3D

LANGUAGE: Italian - English  
CAMPUS: Milan

### Film and Animation\* NEW!

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

\*Evolution of the current BA in Media Design and Multimedia Arts. Subject to authorisation by MUR for A.Y. 2022/23.



# MASTERS OF ARTS

120 CFA

## User Experience Design

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome\*\* NEW!

## Visual Design and Integrated Marketing Communication

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome\*\* NEW!

## Interior Design

LANGUAGE: Italian - English  
CAMPUS: Milan

## Product and Service Design

LANGUAGE: Italian - English  
CAMPUS: Milan

## Social Design

LANGUAGE: Italian - English  
CAMPUS: Milan

## Fashion Design

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome\*\* NEW!

## Textile Design

LANGUAGE: Italian - English  
CAMPUS: Milan

## Creative Media Production\*\*\* NEW!

LANGUAGE: Italian - English  
CAMPUS: Milan

## Visual Arts and Curatorial Studies

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome\*\* NEW!

# ACADEMIC MASTERS

60 CFA

## Creative Advertising

LANGUAGE: English  
CAMPUS: Milan

## Sustainable Innovation Communication\*\* NEW!

LANGUAGE: Italian - English  
CAMPUS: Milan

## New Urban Design\*\* NEW!

LANGUAGE: Italian - English  
CAMPUS: Milan

## Fashion Digital Marketing\*\* NEW!

LANGUAGE: Italian - English  
CAMPUS: Milan

## Art and Ecology\*\* NEW!

LANGUAGE: Italian - English  
CAMPUS: Milan

## Contemporary Art Markets

LANGUAGE: Italian - English  
CAMPUS: Milan

## Photography and Visual Design

LANGUAGE: Italian - English  
CAMPUS: Milan

# SPECIAL PROGRAMMES

## Corsi Brevi [Short Courses]

LANGUAGE: Italian  
CAMPUS: Milan

## Foundation Year

LANGUAGE: Italian - English  
CAMPUS: Milan

## Gap Year Programme

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome

## Online Courses

LANGUAGE: English

## Semester Abroad Programmes

LANGUAGE: Italian - English  
CAMPUS: Milan - Rome

## Summer Courses

LANGUAGE: English  
CAMPUS: Milan - Rome

# NEW!

For all the updates on didactic news  
[www.naba.it](http://www.naba.it):



\*\*Course/Teaching delivery campus subject to authorisation by MUR for A.Y. 2022/23.

\*\*\*New name of the current Master of Arts in New Technologies for Arts, in use starting from A.Y. 2022/23.

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

# master of arts in USER EXPERIENCE DESIGN

**AREA**  
Communication  
and Graphic Design

**AREA LEADER**  
Patrizia Moschella

**COURSE LEADER**  
Fabio Pelagalli

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan - Rome\* NEW!

**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.

\*Teaching delivery campus subject to authorisation by MUR for A.Y. 2022/23.

## 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 develop contemporary languages and visual styles, that are also suited to the technological context

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

In the current emerging 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. During this course, students explore the submerged part of the iceberg, researching and analysing data and information, and examining the multiple visualisation possibilities of the same.

### 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

The best way to understand both theory and practice of a subject is through its history. 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.

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 2**

This course introduces students to business design and service design, studying marketing and the transformation of current economic models, helping students develop an ability to collaboratively design services, products, processes and eco-systems learning Design Thinking techniques. Inclusiveness, sustainability and a human-centric approach will be the basis of the students' design projects. Students will also learn basic concepts, practices and methodologies in psychology - such as cognitive processes related to perception, attention, memory, decision-making processes, motivation and emotion, social influences - essential to design of effective and people-focused digital experiences.

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**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.

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**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.

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## SECOND YEAR

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 3**

The course aims to enable 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 will be required to develop 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.

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**ART DIRECTION 2**

This course will enable students to acquire the skills to build a creative strategy in the field of digital communication. Students will study principal content development techniques, analysing aspects of digital marketing and implementing a social creative strategy.

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**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.

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**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 aims to provide students with the necessary knowledge to design innovative communication structures tailored to the most advanced technologies available. Business creation concepts and tools will be an important focus, with particular reference to start-ups or innovative companies based on the adoption and development of new technologies.

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**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.

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**THESIS**

The highest point of the didactic path of the Two-year Master of Arts in User Experience Design 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

Patrizia Moschella

## COURSE LEADER

Fabio Pelagalli

## LANGUAGE

Italian - English

## CAMPUS

Milan - Rome\* NEW!

## 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.

\*Teaching delivery campus subject to authorisation by MUR for A.Y. 2022/23.

## CAREER OPPORTUNITIES

Communication  
designer

Marketing professional

Art director

Copywriter

Strategic planner

Communication  
manager

User experience  
and interface designer

Brand designer

Social media  
manager

Digital strategist

Creative director

## LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

The best metaphor to represent the complexity of communication design, is an iceberg. Icebergs have an emerged part, and a submerged part, way bigger than the first one. In this metaphor, the emerged part is what users, consumers and clients can see, touch, experience. Though, in order to have an emerged part, icebergs need a submerged part. In communication design, the submerged part is made of numbers, research, concepts, drafts, ideas, graphs that not only make communication aesthetically pleasant, but also give it measurable efficiency. Communication must talk to and with its target. In this course, the students explore the submerged part of the iceberg, basically made of four elements: 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, we consider as vital to include a course like this to uniform and, at the same time, significantly enhance the project methodology of the students in a visual field that they will later carry over into many other courses. This teaching has, thus, as its objective the highlight and enhancement of the student's design skills in the visual field, and, at the same time, it provides a consistent method to manage creativity, so that it can be later applied to all courses.

### PHENOMENOLOGY OF CONTEMPORARY ARTS 1

Understanding the scenario of contemporary design, both in its graphic aspects and in other fields such as fashion and design, is something vital for everyone working in the field of communication design. In this historic moment, a communication designer who can't identify, interpret and apply their surrounding visual culture is simply unconceivable. 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.

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 2**

This course aims at supporting 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. The proposals will have to be suited to multiple communication channels, online and offline.

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**ART DIRECTION 1**

This course aims at challenging the students, for the first time, with a comprehensive and complex art direction project, in a communicative scope that focuses, in particular, on advertising. For this purpose, in the first part of the course the students are introduced to the fundamental moments in the history of worldwide and Italian art direction, as well as to the vocabulary and processes that are typical of this discipline. After, the students will apply everything they have learnt to a project to be developed for a real client. A fundamental part of this course is the workshop aimed at teaching the current interactive project methods, to develop art direction projects in a highly complex digital environment.

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**PHENOMENOLOGY  
OF CONTEMPORARY  
ARTS 2**

A contemporary communication designer cannot disregard a deep understanding of what is going on in visual arts in general. 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, as part of their mandatory vocational education, a sound knowledge of visual arts, in two ways: on one hand, understanding of what happened in visual arts from the post-war era to our days; on the other hand, understanding of what is going on, globally and locally, in the world of visual arts by mapping all the most relevant authors, and focusing on the current art gallery system.

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## SECOND YEAR

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 3**

This course aims at providing the students with the necessary elements to create digital communication strategies. From the analysis of all digital marketing aspects, to the implementation of creative strategies on social media, the students are engaged on real briefs presented by real clients. Also, special attention is devoted to the video production market, with the opportunity to participate to a prestigious international creativity contest.

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**ART DIRECTION 2**

This course is strongly project-oriented: it reaps 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.

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**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.

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 4**

This course represents the accomplishment of the study path. In the field of economics, ideas and tools for the creation of an enterprise are introduced, with specific reference to the creation of start ups/innovative businesses. The students apply this knowledge to the creation of digital editorial projects with highly innovative and creative contents, based on right strategies and market positioning. This course also helps reinforcing the students' knowledge and skills in branding. Particular attention is devoted to the process of individual marketing that is functional to the creation of people-centred strategies.

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**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.

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**THESIS**

The highest point of the didactic path of the Two-year Master of Arts in Visual Design and Integrated Marketing Communication 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.



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## academic master in CREATIVE ADVERTISING

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**AREA**  
Communication  
and Graphic Design

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**AREA LEADER**  
Patrizia Moschella

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**COURSE ADVISOR  
LEADER**  
Sara Buluggiu

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**LANGUAGE**  
English

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**CAMPUS**  
Milan

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**DEGREE AWARDED**  
First Level Academic  
Master Degree

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**CREDITS**  
60 CFA

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**LENGTH**  
One year

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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.

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**CAREER  
OPPORTUNITIES**

Art director  
Copywriter  
Creative director

Strategic planner  
Creative account

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**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	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
<b>TOTAL CREDITS COURSES</b>	<b>34</b>
Internship	16
Final project	10
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>26</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>

# COURSES

## ADVERTISING, SOCIOLOGY OF CULTURAL PROCESSES, PROJECT DESIGN

The introductory courses in Advertising, Sociology of cultural processes and Project design 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 the 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 Academic Master in Creative Advertising consists in the presentation and discussion of the Final project in front of a jury composed by faculty members of the Master. The Final project is a communication project or a project for an advertising campaign, to be developed in autonomous and independent way, according to the instructions provided by the Course Advisor Leader. The Final project is based on a brief that the students have to choose among a range of options proposed by the faculty members or by the Course Advisor Leader.

academic master in

# SUSTAINABLE INNOVATION COMMUNICATION\* NEW!

**AREA**  
Communication  
and Graphic Design

**AREA LEADER**  
Patrizia Moschella

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 innovations.

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
First Level Academic  
Master Degree

**CREDITS**  
60 CFA

**LENGTH**  
One year

\*Course subject to authorisation by MUR for A.Y. 2022/23.

## CAREER OPPORTUNITIES

Communication  
strategy manager

Sustainable  
communication  
specialist

Field communication  
expert

Trainer in the  
communication  
industry

Brand communication  
consultant

## LEARNING OBJECTIVES

To understand and encode the scientific values proper of the sustainable innovation, translating them into solid strategic elements for communication

To develop different design methodologies to face the real world different eco-social challenges

To manage complete and complex internal and external communication projects, devising systemic approaches aimed at promoting social innovation and a sustainable future

# CURRICULUM

COURSES	CFA
Project methodology	8
Ecodesign	6
Design system	10
Sociology of cultural processes	8
Project methodology of visual communication	12
<b>TOTAL CREDITS COURSES</b>	<b>44</b>
Internship	10
Final project	6
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>16</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>

# COURSES

<b>PROJECT METHODOLOGY</b>	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.
<b>ECODESIGN</b>	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.
<b>DESIGN SYSTEM</b>	The course addresses the design of systemic innovation models that adhere to sustainability guidelines, including through participation in competitions of international relevance requiring a participatory interdisciplinary approach based on co-creation, such as those for public health, for the innovation of eco-sustainable tourism, for the reception of migratory flows and for the inclusive culture of gender and ethnicity.
<b>SOCIOLOGY OF CULTURAL PROCESSES</b>	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.
<b>PROJECT METHODOLOGY OF VISUAL COMMUNICATION</b>	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).
<b>FINAL PROJECT</b>	The conclusion of the Academic Master in Sustainable Innovation Communication consists in the presentation and discussion of the Final project in front of a jury composed by faculty members of the Master. The Final project is a complete communication project, preferably based on a real brief and in collaboration with companies, focusing on enhancing sustainable innovation and creating new languages, supported by coherent media strategy and planning. Given the complexity of the project, it may be carried out in a team, but developed in autonomous and independent manner, according to the instructions provided by the faculty members.

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## master of arts in INTERIOR DESIGN

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**AREA**  
Design

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**AREA LEADER**  
Claudio Larcher

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**COURSE ADVISOR  
LEADER**  
Valentina Dalla Costa

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**LANGUAGE**  
Italian - English

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**CAMPUS**  
Milan

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**DEGREE AWARDED**  
Second Level  
Academic Degree

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**CREDITS**  
120 CFA

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**LENGTH**  
Two years

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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.

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### CAREER OPPORTUNITIES

Interior designer

Stylist

Exhibition designer

Interior decorator

Furniture designer

Lighting designer

3D modelling specialist

Brand designer

Project illustrator

Design consultant

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### LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

<b>DESIGN 1</b>	The course aims to provide students with the basic tools to address the complexity, diversity and multiplicity of design projects in contemporary contexts. It comprises two modules, Interior design 1 and Materials and technologies, which teach students 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.
<b>PROJECT METHODOLOGY</b>	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.
<b>HISTORY OF ART</b>	This course aims at providing a comprehensive overview of the Italian and European history of art, which is the scope of the cultural and aesthetic references behind the history of Italian design, and that give contemporary interior design its meaning.
<b>DESIGN 2</b>	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.
<b>BRAND DESIGN</b>	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 20<sup>th</sup> 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.

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## SECOND YEAR

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**DESIGN 3**

This course, through its two didactic 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, etc.) or commercial (stands, exhibition booths, etc.) contexts, or for local community services. The integrated didactic module provides further competences for the development of a project-based or curatorial researches, which could be dedicated to the exploration of the relations between design and art, design and fashion, to the analysis of contemporary trends, to the curatorial strategies in the field of contemporary art, museography, interactive installations.

**LIGHT DESIGN**

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

**DESIGN MANAGEMENT**

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

**DESIGN 4**

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

**ART DIRECTION**

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

**THESIS**

The highest point of the didactic path of the Two-year Master of Arts in Interior Design 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 Advisor 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 Advisor 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**  
Claudio Larcher

**COURSE ADVISOR  
LEADER**  
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 by placing them 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

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

<b>DESIGN 1</b>	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.
<b>PROJECT METHODOLOGY</b>	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.
<b>HISTORY OF ART</b>	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.
<b>DESIGN 2</b>	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.
<b>BRAND DESIGN</b>	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 around Product and Service Design, following up the Design 3 course. The goal of this course is to perfect the ability to develop complex projects, starting with thoughts and considerations 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 supplementary module that investigates at an experimental level with the new project opportunities linked to the current availability of great data and information flows.

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

### THESIS

The highest point of the didactic path of the Two-year Master of Arts in Product and Service Design 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 Advisor 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 Advisor 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**  
Claudio Larcher

**COURSE ADVISOR  
LEADER**  
Valentina Dalla Costa

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

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

## CAREER OPPORTUNITIES

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

## LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### DESIGN 1

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

### PROJECT METHODOLOGY

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

### HISTORY OF ART

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

### DESIGN 2

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

<b>BRAND DESIGN</b>	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.
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<b>HISTORY OF DESIGN</b>	The purpose of this course is to provide a comprehensive overview of Italian design throughout the 20 <sup>th</sup> 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.
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## SECOND YEAR

<b>DESIGN 3</b>	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.
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<b>LIGHT DESIGN</b>	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.
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<b>DESIGN MANAGEMENT</b>	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.
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<b>DESIGN 4</b>	In this course, conceived as a collective Social design lab, the students develop of one or more Social Design projects, taking to full ripeness all the necessary competences for the management of complex Social Design projects. The project themes constitute a proper research and innovation laboratory in the field of Social Design. The students acquire the ability to manage the whole design process, from the analysis and study of the context to the conception of the actual Social Design project, including the strategies to present and share the project in all its phases. The course also includes a supplementary didactic Co-design and public policies module, which offers in-depth analysis on specific research and design topics that revolve around social policies, in order to better characterise the project and make it elaborate and complete in all its parts.
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<b>ART DIRECTION</b>	This course is a contribution, in cultural and operational terms, to Social Design projects from the point of view of visual design, graphic and photographic expression, creation of multimedia works, and digital representation of interiors.
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<b>THESIS</b>	The highest point of the didactic path of the Two-year Master of Arts in Social Design 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 Advisor 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 Advisor 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.
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# academic master in NEW URBAN DESIGN\* NEW!

**AREA**  
Design

**AREA LEADER**  
Claudio Larcher

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
First Level Academic  
Master Degree

**CREDITS**  
60 CFA

**LENGTH**  
One year

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

\*Course subject to authorisation by MUR for A.Y. 2022/23.

**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 to 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	CFA
Urban design	10
Ecodesign	8
Landscape design	6
Digital cultures	8
History of architecture and urban planning	6
Anthropology of complex societies	6
<b>TOTAL CREDITS COURSES</b>	<b>44</b>
Internship	10
Final project	6
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>16</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>

# COURSES

<b>URBAN DESIGN</b>	This course provides students with a cultural and project-oriented introduction to the historical, artistic, technical and design aspects of urban space.
<b>ECODESIGN</b>	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.
<b>LANDSCAPE DESIGN</b>	Territorial transformations have generated a large number of empty areas that have not always been contemplated in the work of landscape architects, consequently modern theory of architecture calls for focus on landscape design. This course familiarises students with and advances their understanding of the new urban potential and the mutations underway in contemporary cities understood to be metropolises.
<b>DIGITAL CULTURES</b>	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.
<b>HISTORY OF ARCHITECTURE AND URBAN PLANNING</b>	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.
<b>ANTHROPOLOGY OF COMPLEX SOCIETIES</b>	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.
<b>FINAL PROJECT</b>	The conclusion of the Academic Master in New Urban Design consists in the presentation and discussion of the Final project in front of a jury 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 DESIGN

**AREA**  
Fashion Design

**AREA LEADER**  
Colomba Leddi

**COURSE LEADER**  
Luca Belotti

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan - Rome\* NEW!

**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.

\*Teaching delivery campus subject to authorisation by MUR for A.Y. 2022/23.

## 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

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

<b>FASHION DESIGN 1</b>	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 and moulage 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.
<b>TEXTILE DESIGN</b>	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.
<b>STYLE, HISTORY OF ART AND COSTUME</b>	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.
<b>FASHION DESIGN 2</b>	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. Thanks to the practical experience 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, together with the previously acquired techniques, allow for the creation of personal and experimental textile work to be used in their clothing collection. The course also includes further study of the draping technique in the Draping and moulage 2 module, to make students self-sufficient in the creation of garments for their collection. The students will also 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** In this course, 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. At the same time, the Textile lab 3 module lets the students apply the same inspiration to the design, drawing and manufacture of samples and textiles that can actually be used in their final projects.

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

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

**FASHION DESIGN 4** This course is where the students have a chance to maximise the practice of what they have learned over the two-year path. Starting with the design elements identified in Fashion design 3, the students manage all the phases of the manufacturing process that, ending with the creation of prototypes and garments, allow them to reach an outcome which is representative of their personality and professional skills.

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

**THESIS** The highest point of the didactic path of the Two-year Master of Arts in Fashion Design 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**  
Colomba Leddi

**COURSE LEADER**  
Luca Belotti

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

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

## CAREER OPPORTUNITIES

Textile designer

Knitwear designer

Innovative textile designer

Sustainable textile designer

Fiber and textile researcher

Brand director

Creative director

Merchandiser

Fabric visual merchandiser

Trend researcher and forecaster

Fiber and textile artist

## LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## 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 and moulage 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 aims to introduce 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 such as weaving, embroidery, dying and creation of colour variations.

**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 goal of this course is to complement and further develop 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 and moulage 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 aims to teach students to define and create three-dimensional textile models and to provide them with an understanding of industrial processes through participation in specific projects with companies. During the Textile lab 2 module, students will learn textile handling and decoration techniques, enabling them to create personal and experimental textile work, processing images and drawings, and applying traditional textile printing methods and techniques. During the Digital printing module, students will be guided to create a collection of computer-processed digital prints for a specific sector (such as women's, men's or home textile collections), using personal themes to create prints, patterns, and their variations.

**PHENOMENOLOGY OF STYLES**

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

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## SECOND YEAR

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**FASHION DESIGN 3**

This course aims to strengthen the creative language skills of students guiding them in the design of 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, on the other hand, 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 aims to enable 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 are invited to question post-contemporary society dynamics, in order to identify original strategies and approaches for new communication interfaces. The objective of the course is to provide students with 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**

This course provides students with the opportunity to maximise the practice of what they have learned over the two-year path. 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 takes the development and creation of 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 of the Two-year Master of Arts in Textile Design 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\* NEW!

**AREA**  
Fashion Design

**AREA LEADER**  
Colomba Leddi

**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 sustainable approach.

\*Course subject to authorisation by MUR for A.Y. 2022/23.

## CAREER OPPORTUNITIES

Digital marketing manager

Digital project manager and strategist

Digital content creator

Display and advertising creator

Web and social marketing manager

E-commerce manager

Digital PR

SEO manager

Community manager

## LEARNING OBJECTIVES

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

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

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

# CURRICULUM

COURSES	CFA
Phenomenology of styles	6
Phenomenology of media	6
Digital technologies and applications	8
Marketing and management	8
Brand design	8
Project methodology of visual communication	8
<b>TOTAL CREDITS COURSES</b>	<b>44</b>
Internship	10
Final project	6
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>16</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>

# COURSES

<b>PHENOMENOLOGY OF STYLES</b>	The course guides students in identifying useful elements to construct a fashion narrative. Students will analyse historical and aesthetic aspects of the field of fashion communication and explore phenomena to investigate the flow of changes and contaminations forming the contemporary language of fashion and its intertwining with other media and cultural fields.
<b>PHENOMENOLOGY OF MEDIA</b>	This course explores phenomenon and cultural elements making up the language of the media, enabling students to identify and study a particular sector of reference and develop interdisciplinary knowledge in terms of cultural sociology, semiology and history of the web.
<b>DIGITAL TECHNOLOGIES AND APPLICATIONS</b>	This course familiarises students with specific Fashion Digital Marketing tools (including budgeting, ADV planning and programming, industry apps and software), teaching them to develop and apply them, as well as to understand, analyse and interpret data flows.
<b>MARKETING AND MANAGEMENT</b>	During this course, students will analyse the way in which marketing is developed in merchandising (product marketing), communication (on-off line) and sales, taking into account a specific sector of reference.
<b>BRAND DESIGN</b>	The course explores economic and managerial factors, enabling students to understand the basics of digital marketing in terms of branding and merchandising methodologies and strategies in the fashion and lifestyle sector (including web, social networks, e-commerce).
<b>PROJECT METHODOLOGY OF VISUAL COMMUNICATION</b>	The course addresses elements of communication to helping students understand contemporary fashion communication methodology and enabling them to create, narrate and disseminate digital contents that strengthen brand value and awareness in terms of affiliation and community.
<b>FINAL PROJECT</b>	The conclusion of the Academic Master in Fashion Digital Marketing consists in the presentation and discussion of the Final project in front of a jury composed by faculty members of the Master. The Final project is a digital marketing project related to the fields of culture, management or fashion communication, to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

master of arts in

# CREATIVE MEDIA PRODUCTION\* NEW!

**AREA**  
Media Design  
and New Technologies

**AREA LEADER**  
Vincenzo Cuccia

**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, visual and generative sound design.

\*New name of the current Master of Arts in New Technologies for Arts, in use starting from A.Y. 2022/23.

## CAREER OPPORTUNITIES

Technical  
and Concept artist  
Creative coder  
Creative technologist  
Creative producer  
Interactive storyteller

VR and MR expert  
Film documentary  
director  
Scriptwriter  
Cinematographer

## 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



# CURRICULUM

## FIRST YEAR

SEMESTER	COURSES	CFA
1	<b>Multimedia design 1</b>	<b>12</b>
	Interactive systems	6
	Multimedia languages	6
1	<b>Creative writing</b>	<b>12</b>
	Short film scriptwriting	6
	Feature scriptwriting	6
1	<b>Digital cultures 1</b>	<b>6</b>
<b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b>		<b>30</b>
2	<b>Multimedia design 2</b>	<b>12</b>
2	<b>Linear audiovisuals</b>	<b>12</b>
2	<b>Digital cultures 2</b>	<b>6</b>
<b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS FIRST YEAR</b>		<b>60</b>

## SECOND YEAR

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

# COURSES

## FIRST YEAR

<b>MULTIMEDIA DESIGN 1</b>	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.
<b>CREATIVE WRITING</b>	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 short films and feature films. 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 subjects and scripts following established work phases: logline, subject, processing, script.
<b>DIGITAL CULTURES 1</b>	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.
<b>MULTIMEDIA DESIGN 2</b>	The course aims to provide students with a greater understanding of non-linear and interactive narratives, with particular focus on sound. Design lessons are accompanied by a workshop directed at teaching students how to use MaxMsp software.
<b>LINEAR AUDIOVISUALS</b>	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.
<b>DIGITAL CULTURES 2</b>	This course aims at introducing the students to the contemporary digital culture following an artistic approach, where digital culture is meant as the contemporary infrastructure based on bits, their artistic uses, and intersections between creativity and digital technologies.



## SECOND YEAR

### MULTIMEDIA DESIGN 3

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

### DIGITAL TOOLS FOR ART

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

### PROJECT CULTURE

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

### MULTIMEDIA DESIGN 4

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

### AESTHETICS OF NEW MEDIA

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

### THESIS

The highest point of the didactic path of the Two-year Master of Arts in Creative Media Production 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

# VISUAL ARTS AND CURATORIAL STUDIES

**AREA**  
Visual Arts

**COURSE LEADER**  
Marco Scotini

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.

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan - Rome\* NEW!

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

\*Teaching delivery campus subject to authorisation by MUR for A.Y. 2022/23.

CAREER  
OPPORTUNITIES

Artist	Gallery and museum director
Curator	
Editor of art magazines and books	Auction house consultant
Art critic	Art dealer
Exhibition designer	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

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### PHENOMENOLOGY OF CONTEMPORARY ARTS

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

### VISUAL ARTS 1

The course reflects on an essential moment of the artist's and curator's activity: the production of artistic work that will be part of a critical and expository context, the implications of its "being public". The students deepen their individual research path, confronting their work with a broad range of experimental practices and different cultural contexts. Collaborative projects through various media are also encouraged, including painting, photography, sculpture, engraving, video, performance, installation and digital media. Great attention is paid to providing the students with critical attitude towards the presentation, exhibition and communication of their artistic work, which can no longer ignore the complexity of the art system on a global scale.

### 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 that has never been ultimately defined. The course, with its three modules Curatorial studies 1, Exposed cinema studies and Critical writing 1, introduces to the curatorial practice and to critical writing, analysing the themes of the production of exhibition modules (including media-based ones), that are questioned 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 20<sup>th</sup> 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 of Curatorial studies 2, Economics of art and Critical writing 2, 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 that is presented to a general public. Under the mentorship of international curators coming from different global contexts, 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 are archives, genres, ecology, which can be presented not only in form of exhibitions, but also as screening programmes, performative cycles, as well as spaces for public debate. At the same time, the students will be put in touch with industry-relevant magazines, commercial galleries and institutional spaces.

### 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 of the Two-year Master of Arts in Visual Arts and Curatorial Studies 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****ART AND ECOLOGY\* NEW!****AREA**

Visual Arts

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).

**LANGUAGE**

Italian - English

**CAMPUS**

Milan

**DEGREE AWARDED**First Level Academic  
Master Degree**CREDITS**

60 CFA

**LENGTH**

One year

\*Course subject to authorisation by MUR for A.Y. 2022/23.

CAREER  
OPPORTUNITIES

Artist and curator

Landscape designer

Land art curator

Public art researcher  
and advisor

Public art artist

Director and editor of  
specialised magazinesEnvironment  
and sustainability  
consultantLEARNING  
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
Visual culture	8
Public art and participatory design	8
Landscape design	8
Landscape aesthetics	6
Phenomenology of ecosystems	8
Expression issues of complex societies	6
<b>TOTAL CREDITS COURSES</b>	<b>44</b>
Internship	10
Final project	6
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>16</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>

# COURSES

<b>VISUAL CULTURE</b>	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.
<b>PUBLIC ART AND PARTICIPATORY DESIGN</b>	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.
<b>LANDSCAPE DESIGN</b>	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-anthropocentric 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".
<b>LANDSCAPE AESTHETICS</b>	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.
<b>PHENOMENOLOGY OF ECOSYSTEMS</b>	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 "cosmotronics", questioning of the western technology model.
<b>EXPRESSION ISSUES OF COMPLEX SOCIETIES</b>	This practice-based course combines expressive practices (painting, photography, design) with advanced theoretical and methodological knowledge related to the most recent developments in anthropology, communication and computerisation of the environment.
<b>FINAL PROJECT</b>	The conclusion of the Academic Master in Art and Ecology consists in the presentation and discussion of the Final project in front of a jury composed by faculty members of the Master. The Final project is an artistic, critical or curatorial project, to be developed in autonomous and independent way, according to the instructions provided by the faculty members.

## academic master in

# CONTEMPORARY ART MARKETS

**AREA**  
Visual Arts

**COURSE ADVISOR LEADER**  
Ilaria Bonacossa

The Academic Master is an intensive study path directed at providing students with effective tools for the interpretation of art market dynamics, with particular focus on contemporary artistic languages. The first cycle of the programme is dedicated to classroom activities, workshops and visits to galleries, foundations and museums. The second is focused on internships, enabling students to experience different market areas first-hand, and on the final projects. Students will also attend study trips to Artissima in Turin and Art Basel, the sector's most important fairs.

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
First Level Academic Master Degree

**CREDITS**  
60 CFA

**LENGTH**  
One year

CAREER  
OPPORTUNITIESPrivate and corporate  
collections curatorManager of artists  
foundations  
and archivesSpecialist at auction  
houses

Art dealer

Project manager for  
galleries, museums  
and foundationsCommunication  
manager and journalist

Art advisor

Consultant for legal  
and financial art  
servicesLEARNING  
OBJECTIVES

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

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

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

## CURRICULUM

COURSES	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
<b>TOTAL CREDITS COURSES</b>	<b>44</b>
Internship	10
Final project	6
<b>TOTAL CREDITS MANDATORY TRAINING ACTIVITIES</b>	<b>16</b>
<b>TOTAL CREDITS ACADEMIC MASTER</b>	<b>60</b>



# COURSES

## 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. The art market is a constantly growing sector and consequently its analysis is of crucial importance, above all from a legal point of view. While on one side the art market is characterised by 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. All art has been contemporary, but not all art has been anything close to what Contemporary Art can look like today. Why is Contemporary Art so shocking? Do it has to be? Have we found the answer to the question of what makes some contemporary artwork Contemporary Art? Benjamin was one of the first theorists to notice the constitutive nature of shock in the art of his days. One might venture, at this point, that the art he talked about is labelled Modern Art and, as such, is distinguished from Contemporary Art. Pursuing the relevance of this distinction, however, is unfruitful, since it leads us to the supercilious distinction made in the past decades between Modern and Postmodern art, a distinction best avoided. By approaching the art that deals with the shock of the Modern Age, we will only make the following distinction: before a certain point, the arts registered the shocks of what Charles Baudelaire called "modernité"; after a certain point, the artists consciously used shock as the foundation of their aesthetics. The distinction is not yet that between Modern and Contemporary Art, but wherever one decides to insert the break, the distinction comes in handy. Before the aesthetic adoption of "shock", we can still speak of Beauty as the primary aesthetic quality. A work of art needed, above all, to represent whatever it represented in an aesthetically pleasing way, be that the Beautiful, the Sublime, or the Grotesque.

## ART MANAGEMENT

The aim of this course is to develop an understanding of management practices and trends within the international contemporary art market. The course focuses on the interactions between artists, collectors, museums, auction houses and galleries, as well as on the approach to art as an investment to gain insight into the economic and management dimensions of the contemporary art world. The aim of this course is twofold: to gain insight into the economic and management dimensions of the contemporary art world; and to make students with a variety of interests (like business or society) aware of the intricate and often problematic interaction between the world of money and finance on one side, and the creative world on the other.

## ECONOMY AND ART MARKET

The course is divided in two parts. The first one presents an overview of the economic thinking, with reference to the most recent economic theories. The second one deals with the art market, its structures, its economy and its interactions with the system of art and culture in its complexity. The lessons present the main actors and the history of the market, analyse the processes of globalisation and financialisation, and investigate the complex relationship between value and price of works of art.

## CONTEMPORARY MUSEUM STUDIES

In the aftermath of the Second World War, throughout Europe, one of the most discussed topics is the re-construction of buildings for cultural purposes. The rapid re-opening of museums soon follows the phase of necessary residential rebuilding: the example of Milan is among the most important ones. Large urban areas, seriously damaged by the conflict, are gradually re-conceptualised from a cultural point of view. In this scenario, museums take on the role of highly relevant public spaces and ideal instruments for a broader process of education, gaining greater awareness of their role within the public sphere. Starting from the 19<sup>th</sup> Century's legacy and from the early 20<sup>th</sup> Century's context, through the important phase of reconstruction (after the Second World War) until the '70s, the course carries out a survey on some case studies related to the city of Milan, in order to analyse its cultural and institutional framework. Through cross-discipline readings and thematic analysis, in addition to the materials related to individual museum institutions, the students will study the most important figures of the national art scene.

## VALORISATION OF COLLECTIONS

The course aims at offering students an overview of how both private and public collections are created, analysing the role of the art market as well as of cultural trends in influencing the choices of collectors and public institutions. It will thus develop the students' awareness towards the strategies and the circumstances that contribute to the physiognomy and the value of collections. Furthermore, the course will focus on the provenance of artworks highlighting the often crucial role played by private collectors and donors in the creation of public collections. A special focus will concern Milan's collections: through guided visits to main art institutions, both public and private, interaction with the main actors in the art field, places and operating examples, the course provides students from different cultural backgrounds with general knowledge of the Italian art system, in order to help them become acquainted with art and collection history and its lexicon.

## FINAL PROJECT

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

academic master in

# PHOTOGRAPHY AND VISUAL DESIGN

**AREA**  
Visual Arts

**COURSE ADVISOR  
LEADER**  
Francesco Zanot

**LANGUAGE**  
Italian - English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
First Level Academic  
Master Degree

**CREDITS**  
60 CFA

**LENGTH**  
One year

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.

**CAREER  
OPPORTUNITIES**

Photographer  
in the advertising,  
fashion, architecture  
and art fields

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

Photo editor and  
image consultant  
for companies and  
publishing houses

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

**LEARNING  
OBJECTIVES**

To acquire a solid base of historical  
and cultural knowledge

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

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

# CURRICULUM

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

# COURSES

## CURATORIAL STUDIES AND EXHIBITION DESIGN

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

## PHOTOGRAPHY MAGAZINE

The course's goal is the creation, under the lecturers' direction, of students' individual works that will merge into a magazine, entirely designed and developed by the Master's class. Distributed in Italy at museums, foundations, galleries, 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 during the lessons; the class turns into an editorial room with several focuses on theoretical (from publishing grammar to the object of the magazine), technical and practical details. 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, in particular: 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, exploration and definition of new geographies. Bound by being rooted into a tradition that goes beyond the origins of photography itself, these study and production areas are here investigated through mixed paths made of 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 and studies the main figures, currents, and periods of the history of photography. Rather than following a chronological order, each lesson focuses on one specific topic that is considered crucial within the technical, semantic, social and artistic itinerary of this language, starting with the invention of the photographic medium to the most recent trends on the international artistic scene. The work of some key-figures in the history of photography, as well as specific photographic practices (such as street photography, reportage, conceptual photography), are the object of dedicated in-depth study, and of critical and scientific analysis. Also, object of this course are the main theoretical studies on grammar, semiotics, structure and working principles of the photography language, from a historic and philosophical point of view.

**PHOTO  
DOCUMENTATION  
SYSTEM  
OF PHOTOGRAPHY**

This course focuses, in particular, on three topics. The first part revolves around the relation between photography and publishing, both as periodical publishing (magazines) and books. Starting with a study of the publishing system (local and international, large and small publishing houses), 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, with the analysis of their recent history, production methods, financing and distribution. The second topic is the relation between photography and web, in recent years a vital channel for the presentation and diffusion of images. Beside studying specific case-histories, the course will introduce web strategies and work processes from websites to blogs, to social networks. The third part of the course deals with photography rights. Italian, European and international norms are explained in details, both for what concerns the publishing of images on magazines, books, web, and their use in different contexts. Copyright and author's rights are analysed from a legal and financial point of view, evaluating possibilities and limits in the use of others' images, as well as the possible revenues linked to the use of the own ones.

**PHENOMENOLOGY  
OF IMAGE**

The course goes in-depth in the use of photography for the creation of public art projects. The language of photography has changed a lot in recent years, and has become increasingly cross-discipline, open and contaminated, capable of embracing and including very diverse instances. Many public art experiences prove how citizens can be involved in processes of representation and activation of their territory. Today, residencies and other forms of cultural projects are already pointing out extended temporalities, a kind of permeability between photographer works and their surrounding contexts. The workshop focuses on these dynamics, that is the different ways authors and the public community interact to create shared projects, both through the study of the most relevant case history, and suggesting new ways to activate similar projects. Part of the course is also devoted to public clients, listing their different instances and providing 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 analyse the work of authors who, from the end of the last millennium, have introduced such practices in their artistic work, reaching the most recent declinations of this research line in our days. The study path combines theoretical analysis, technique and practice in a dedicated classroom, equipped for the purpose. The second part deals with digital photo printing. From file preparation to their transfer on paper, 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 aims at increasing awareness in the creation and interpretation of photographic images. During the lectures, by analysing the typical tools of the photographic language, images are seen as open containers of meanings. Centred on the practice of documentary photography, this course mainly focuses on two aspects: territory photography as a mapping, re-vision and transformation tool; and reportage photography, beside any reference to the news, used as a tool of social investigation and as a personal standpoint. By providing high-level skills in the field of photographic design, the course is integrated with equally advanced technical contents, and 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 climax of the Academic Master in Photography and Visual Design is the Final project where the students have to present and discuss their Portfolio in front of a committee, made up by their lecturers and the Course Advisor Leader.

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NABA, Nuova Accademia di Belle Arti is part of Galileo Global Education, a leading international provider of higher education with an offer that spans from applied arts, fashion, design and digital/Internet to business and medicine. Through its network of 45 schools, the group is present in over 85 campus in 13 countries around the world and has over 120,000 enrolled students. It is Europe's largest higher education group, in terms of both geographical spread and breadth of course offering. Galileo Global Education's ambition is to be the world education leader in innovation, creativity, arts and culture - driven by students' employability, agility and impact.

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