

NABA

NUOVA ACCADEMIA
DI BELLE ARTI

INTERNATIONAL ACADEMY
OF ART & DESIGN

UNDERGRADUATE
PROGRAMMES
CURRICULUM



UNDER- GRADUATE PROGRAMMES

NABA, NUOVA
ACCADEMIA
DI BELLE ARTI

why NABA

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

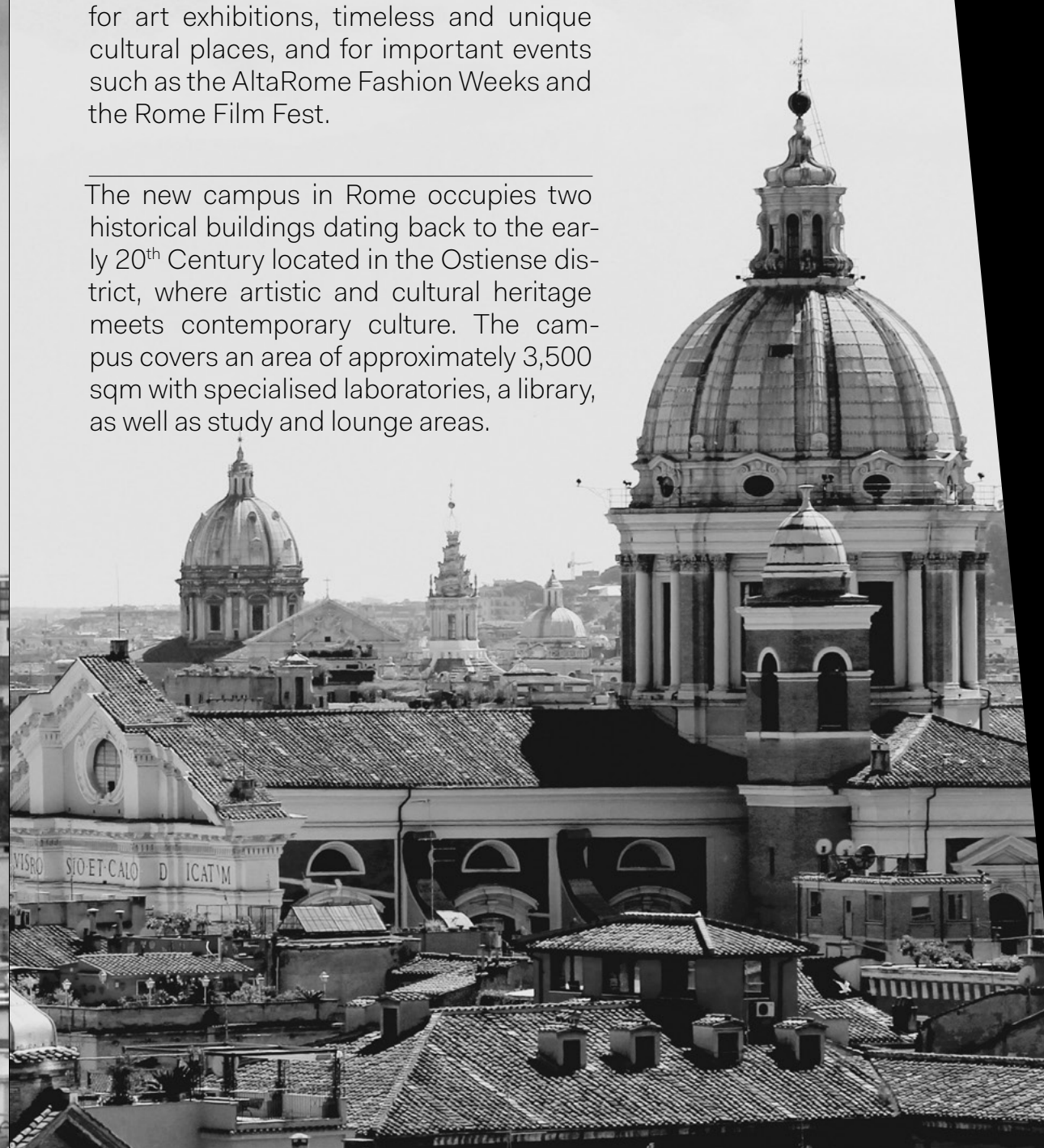
NABA's campus in Milan is located near the Navigli area, one of the liveliest areas of the city, and is inserted in a historical architectural complex consisting of 13 buildings - spread over approximately 17,000 sqm - that include students' study and lounge areas, a green area, several specialised laboratories, 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 20th 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:



**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.

bachelor of arts in

GRAPHIC DESIGN AND ART DIRECTION

AREA

Communication
and Graphic Design

AREA LEADER

Milan | Rome
Patrizia Moschella

COURSE LEADER

Milan
Samuel Mathias Zitelli

ADVISOR LEADER

Rome
Assunta Squitieri

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

LANGUAGE

Italian - English

CAMPUS

Milan - Rome

DEGREE AWARDED

First Level
Academic Degree

CREDITS

180 CFA

LENGTH

Three years

SPECIALISATIONS

Brand Design Creative Direction Visual Design

CAREER

OPPORTUNITIES

Art director

Copywriter

Graphic designer

Web designer

Brand designer

Editorial designer

Motion designer

Packaging designer

Illustrator

Visual designer

LEARNING OBJECTIVES

To explore multidisciplinary approaches

To conduct research, define strategies
and innovate

To experiment on real brief with leading
international partners

CURRICULUM

FIRST YEAR

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

SECOND YEAR

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

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

THIRD YEAR

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

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

COURSES

FIRST YEAR

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

SECOND YEAR

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

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

THIRD YEAR

PROJECT METHODOLOGY OF VISUAL COMMUNICATION (BD Spec.)	By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation - strategic, innovative and technical. This course is the foundation for the thesis development. Therefore, besides providing organisational and team management skills, it also covers the following areas: one first part dedicated to branding which, considering the current trends and the exercise of speculative design, allows to develop the ability to project into possible, plausible, probable futures, finally representing them as communication projects on any devices; a second part of immersion in the production techniques of multimedia graphics, declining them on different communication devices according to the creative needs of the project.
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PROJECT METHODOLOGY OF VISUAL COMMUNICATION (CD Spec.)	By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation - strategic, innovative and technical. This course is the foundation for the thesis development. Therefore, besides providing organisational and team management skills, it also covers the following areas in each specialisation: one first part dedicated to research and methodological study aimed at replacing the classic approach to the brief execution with an original approach based on experimental, independently managed solutions; a second part of immersion into the production techniques that support creativity and the expression of personal styles linked to creative direction and integrated new media, adjusted to different communication devices.
PROJECT METHODOLOGY OF VISUAL COMMUNICATION (VD Spec.)	By going in-depth on the theoretical and methodological competences for this programme, the course prepares the students for an independent and professional management of the whole creative process, with a focus on research and innovation - strategic, innovative and technical. This course is the foundation for the thesis development. Therefore, besides providing organisational and team management skills, it also covers the following areas in each specialisation: one first part dedicated to research and cultural study aimed at replacing the classic approach to the brief execution with an original approach based on experimental, independently managed solutions; a second part of immersion into the production techniques that support creativity and the expression of personal styles linked to visual design and extra-media techniques, adjusted to different communication devices.
SOCIOLOGY OF CULTURE (BD Spec.)	This course provides analytical tools for the interpretation of contemporary social phenomena - multiculturalism, globalisation, multimedia - that engage individuals, institutions and organisations in processes of identity definition. It has culture as a focal point and meaningful parameter of interaction and social life, including its extension into online communities. Meaning-building and sharing processes that characterise contemporary communication will be analysed through a genealogic approach that allows for brand design creation, with a mindful vision of the social impact of communication.
INTRODUCTION TO CULTURAL MARKETING (BD Spec.)	This theoretical and methodological course explores the world of corporate event organisation. It introduces the students to the disciplinary language (segmentation, targeting, positioning, marketing plan, fundraising, competitions and tenders) in consideration of the contemporary marketing evolution (marketing mix and online). It also provides guidelines to structure systems that are consistent with the client's needs, crucial to the development of corporate communication policies.
MULTIMEDIA LANGUAGES 2 PHOTOGRAPHY (CD Spec.)	With the integration of knowledge, technical skills and search for a personal style, this course analyses, at the same time, historical aspects as well as technical-methodological implications concerning the photographic project applied to promotional and institutional communication.

PHENOMENOLOGY OF IMAGE (CD Spec.)	This course covers the phenomenological aspects of the artistic research through the analysis of specific topics, authors and movements, with a focus on expressions and contaminations among visual arts, architecture, design, advertisement images and multimedia. The students will analyse fundamental ideas and moments in contemporary art history through particularly significant works of art, in order to highlight their most original and contemporary communicative potential. This will be the foundation for a knowledgeable understanding of phenomena and experimentations that are typical of the contemporary world.
MULTIMEDIA LANGUAGES 1 DIGITAL ANIMATION TECHNIQUES (VD Spec.)	This course, both theoretical and practical, is an introduction to animation techniques and is aimed at third year graphic design students that have already developed a taste for visual communication. It presents the fundamentals of a mindful animation project and promotes the use of a rich language in terms of images, pace, taste and narrative aspects that refer to the historical structure and characters' psychology.
AESTHETICS OF NEW MEDIA (VD Spec.)	This theoretical and philosophical course focuses on bodies and on the perceptive effects associated with the use of digital media as new means of signification. Starting from the phenomenological tradition, it considers the impact of new technologies on the subjects that generate new cultures and sensitivity.
MULTIMEDIA LANGUAGES 1 COMPUTER ART (BD Spec.)	This course analyses the history of the close relation between technological change and artistic research, in particular associated to the use of computers from the appearance of the first aesthetic experimentation. Through a methodological approach, this course deals with the design implications associated with interactive solutions in the communication context, with a focus of graphical and visual aspects.
PHENOMENOLOGY OF IMAGE (BD Spec.)	This course covers the phenomenological aspects of the artistic research through the analysis of specific topics, authors and movements, with a focus on expressions and contaminations among visual arts, architecture, design, advertisement images and multimedia. The students will analyse fundamental ideas and moments in contemporary art history through particularly significant works of art, in order to highlight their most original and contemporary communicative potential. This will be the foundation for a knowledgeable understanding of phenomena and experimentations that are typical of the contemporary world.
HISTORY OF CINEMA AND VIDEO (CD Spec.)	This course presents an excursus into the history of cinema starting from its origins to the contemporary production, with reference to TV series and their relation to cinema. Throughout the course, the understanding of cinema language and film production processes will be also carefully analysed.
AESTHETICS OF NEW MEDIA (CD Spec.)	This theoretical and philosophical course focuses on bodies and on the perceptive effects associated with the use of digital media as new means of signification. Starting from the phenomenological tradition, it considers the impact of new technologies on the subjects that generate new cultures and sensitivity.

**PHENOMENOLOGY
OF IMAGE
(VD Spec.)**

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

**MULTIMEDIA
LANGUAGES 2
PHOTOGRAPHY
(VD Spec.)**

The course works on both the historic aspects and the methodological implications of photography projects in the artistic expression. It provides knowledge, technical skills and promotes the search for a personal style.

**MULTIMEDIA
DESIGN 2**

This course deepens the study of digital platforms design, developing multi-channel, multi-fruition, and multi-support solutions. It helps students' ability to analyse the users' fruition needs, and goes in-depth on the topics of usability, experience (UX) and interface (UI). The course prepares for the study of the field of graphic design applied to digital publishing and web design, useful to undertake specialised study or to dive into the world of the production of innovative digital products and services.

**CAREER
DEVELOPMENT**

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

FINAL WORKSHOP

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

FINAL PROJECT

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

bachelor of arts in DESIGN

AREA
Design

AREA LEADER
Milan
Claudio Larcher

COURSE LEADER
Milan
Claudio Larcher

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

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Interior Design Product Design

CAREER OPPORTUNITIES

Designer

Product designer

Interior designer

Furniture designer

Retail designer

Exhibition designer

Service designer

LEARNING OBJECTIVES

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

To develop the ability to anticipate contexts of use, translate these into typological and formal solutions, and determine aspects of marketing and distribution

To learn how to use tools and techniques for the representation of spaces and products

CURRICULUM

FIRST YEAR

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

SECOND YEAR

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

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

COURSES

THIRD YEAR

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

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

FIRST YEAR

HISTORY OF MODERN ART

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

PROJECT METHODOLOGY

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

PROJECT CULTURE 1

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

HISTORY OF DESIGN 1

With the division of the History of design courses in two parts (History of design 1 and 2), the first course is intended as a general introduction to design-related themes through a wide and multidisciplinary historical perspective. By opening the scope of the design phenomenon from its traditional 19th and 20th Century background to a more complex and transversal understanding of decorative arts in their whole, from their Greek and Roman roots onwards, a close and continuous comparison with major arts becomes possible, in particular with painting and architecture. This gives the students at NABA a stronger and more definite mark to their theoretical studies. Aesthetics, language, culture, design technique and terminology will be an addition to a study path that will take its moves from the ancient sources, to then focus on the themes found between the industrial revolution and the second world war - the finishing point of the first programme.

DESIGN 1	The course aims at providing the students with the basic tools to approach projects and their complexities, diversities and pluralities within the contemporary context. It comprises two modules, corresponding to the two areas of design: Product design and Interior design. Also, it includes a Design system module to provide students with basic understanding of the design languages and to give them theoretical support to the Product design and Interior design projects.
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TECHNOLOGY OF MATERIALS 1	The course aims at providing basic understanding of materials and their processing, which enables the students to choose and use suitable materials in the design-specific planning and prototyping phases.
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SECOND YEAR

DESIGN 2	This course offers in-depth study of the main design-related subjects: Product Design and Interior Design. Innovation is possible upon understanding all aspects of the complex product system: concept, form, function and communication. The Product design 2 module approaches this complex scenario starting from the planning stage, with the support of practical workshops. The Interior design 2 module deals with the human space issue. The learning purpose is to reach full awareness and command both of individual and group design projects, through the understanding of the procedures as well as of the tools used for analysis, description and communication of the project itself. The expected outcomes are the completion of interior design projects and the improvement of drawing techniques as well as the ability to create model-based representations of space.
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DIGITAL MODELLING TECHNIQUES	Students on this course are expected to acquire the main 3D modelling functionalities for Industrial Design and Interior Design projects, as well as basic understanding of digital and graphic communication tools for project communication. Visual communication includes the creation of a personal portfolio.
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PROJECT CULTURE 2	The course aims at a deeper understanding of design culture-related topics. In particular, on the social aspects of projects, as well as on sustainability and use of resources. In the Social design module, the needs of society are explored through design-oriented thinking processes. Designers can create positive and sustainable futures, starting from a deep understanding of the current situation. On this programme, students discover that creativity is not only linked to art, but to every aspect of our everyday life. Moreover, not only creativity must concern citizens and society, but it needs to come from them. The purpose is to familiarise with co-design and service design, which will offer students the chance to deal with complex and topical issues. The Awareness design module introduces the students to the theories and analyses of the human factors that are necessary to design objects, environments and systems capable of enhancing the human well-being. The idea of ergonomics is also introduced, together with all the practical and theoretical tools to independently analyse the principles of usability linked to the project context.
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HISTORY OF DESIGN 2	With the division of the History of design courses in two parts (History of design 1 and 2), the second course focuses on the evolution of design from the Second World War onwards. Decade after decade, the course analyses the main points of the debate, the guidelines of project themes, as well as the most significant work of each author and school in a comparison between Italy and the international scope, with particular attention to the present times and to the consequences of the digital revolution.
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DESIGN 3 EXHIBIT	This project-based course studies space as a communication tool. It consists in translating otherwise expressed ideas and stories into space. The course takes the students towards exhibit and retail design, with stronger emphasis on the experiential aspect.
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DESIGN 3 FURNITURE DESIGN	Over the year, students are requested to complete a project that considers all functional, typological, structural and technical aspects of the furniture world. The project must show: the ability to manage all social, economic, environmental and meaning implications that it will produce, as well as the context dynamics that it will change; the ability to define scenarios in the medium and long term; the ability to foresee possible technological systems evolutions and their potential integration in the complex background of social and cultural dynamics.
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DESIGN 3 SERVICE DESIGN	Service design is today a relevant part of the design world. In recent years, new services are increasingly replacing the manufacturing of objects and products that are not always necessary. Goods, tools and space sharing is a social transformation key-point of our era. A tool against the economic crisis, twisting the western-society idea of ownership as a staple, the idea of sharing is transforming the designers' work. The course aims at opening new ways of the design world, suggesting different and innovative projects.
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DESIGN 3 SMALL OBJECTS SERIES, ACCESSORIES	This course gives the students the opportunity to design new small-size products, related to the field of furniture and housewares: the challenge is to turn a concept into a project, developing the idea until it can become a product.
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MULTIMEDIA DESIGN RHINO (ID Spec.)	This course focuses on the advanced use of the Rhinoceros software for 3D modelling for interior design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Interior Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with architects who often need support during the execution phase of their projects, as well as to compare and present them.
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MULTIMEDIA DESIGN RHINO (PD Spec.)	This course focuses on the advanced use of the Rhinoceros software for 3D modelling for product design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Product Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with product designers who often need support during the execution phase of their projects, as well as to compare and present them.
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MULTIMEDIA LANGUAGES PHOTOGRAPHY

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

INTRODUCTION TO CULTURAL MARKETING

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

INTERACTIVE SYSTEMS

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

THIRD YEAR

CULTURAL ANTHROPOLOGY

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

TECHNOLOGY OF MATERIALS 2 (ID, PD Spec.)

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

DESIGN 4 (ID, PD Spec.)

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

INTERACTION DESIGN

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

LIGHT DESIGN (ID Spec.)

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

LIGHT DESIGN (PD Spec.)

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

URBAN DESIGN

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

DESIGN SYSTEM

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

CAREER DEVELOPMENT

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

FINAL WORKSHOP

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

FINAL PROJECT

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

bachelor of arts in

FASHION DESIGN

AREA

Fashion Design

AREA LEADER**Milan | Rome**

Colomba Leddi

COURSE LEADER**Milan**

Michele Corradini

ADVISOR LEADER**Rome**

Diego Manfreda

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

LANGUAGE

Italian - English

CAMPUS

Milan - Rome

DEGREE AWARDED

First Level

Academic Degree

CREDITS

180 CFA

LENGTH

Three years

SPECIALISATIONS

Fashion Design Fashion Styling and Communication Fashion Design Management

CAREER
OPPORTUNITIES

Fashion designer	Stylist
Textile designer	Web communicator
Accessories designer	Image consultant
Costume designer	Supply chain manager
Product manager	Brand manager
Art director	Fashion buyer

LEARNING
OBJECTIVES

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

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

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

CURRICULUM

FIRST YEAR

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

SECOND YEAR

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

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

THIRD YEAR

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

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

COURSES

FIRST YEAR

HISTORY OF MODERN ART	This course explores history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.
PROJECT METHODOLOGY	This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.
PROJECT CULTURE	This course gives an introduction to materials and methods used in fashion design, to the properties, applications and behaviours of textiles in relation to the body's three-dimensionality, as well as to the shapes, patterns and manufacturing techniques of garments. The course aims at guiding the students towards the practical use of this knowledge as a support to the design activity.
FASHION DESIGN 1 PROJECT TOOLS AND METHODS	This course is an introduction to the fashion tools and designing methods through the understanding of representation techniques (technical drawing and fashion sketching) aimed at the development of a mini-collection, besides the learning of sampling techniques as a supporting tool to the designing activity.
HISTORY OF COSTUME	This course analyses costumes as a mean of communication within societies in different eras. Its syllabus includes the analysis of the origins of the fashion phenomenon, the difference between fashion and costume, as well as the socio-economical processes that determined the raise and growth of fashion.
TEXTILE DESIGN 1	Through theoretical and practical activities, this course introduces the students to the manifold peculiarities of textile fibres, providing them with technical and designing tools for textile drawing and knitted fabrics.

SECOND YEAR

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

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

THIRD YEAR

FASHION DESIGN 4 (FD Spec.)	The third year of this course sees the students develop an individual, complete clothing collection, entirely created by them. Starting from a common theme, the collection will be developed through all the methodological phases: from the explanation of the concept through images, to the choice of materials and colours, to the design and manufacturing of the models.
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FASHION DESIGN 4 (FDM Spec.)	The aim of the course is to allow students to be working on an integrated design project, linked to both marketing and merchandising aspects.
FASHION SETTING 2 (FSC Spec.)	The aim of this course is the understanding of the communication modes typical of the fashion world, together with the learning of a design system that is targeted at the creation of communication strategies for the promotion of fashion products. Through an analysis of the contemporary scenario of fashion brands and the identification and analysis of their branding strategies, students will be prompted to understand their market positioning and the strategies implemented for image promotion and diffusion.
PHENOMENOLOGY OF CONTEMPORARY ARTS	The course aims at exploring the contemporary visual culture and the complexity of today's visual experience.
THEATRE COSTUME	This course offers a global overview of costumes for the show industry and of their possible application, beside the fundamental technical-methodological design tools.
DECORATION TECHNIQUES AND TECHNOLOGIES DECORATION	This course helps the students develop their personal methodology, starting from the historical/theoretical analysis of the topic (knowledge), to the study of the classic and contemporary iconography (competency), to a reinvention phase, carried out through traditional or innovative techniques for the development of a project (ability).
DECORATION TECHNIQUES AND TECHNOLOGIES DESIGN	This course aims at teaching the students design methods that are suited to the products and to their manufacturing processes, as well as value attribution and distribution methods.
PERFORMING TECHNIQUES FOR VISUAL ARTS	This course aims at creating a learning, research and creation path that takes move from the symbolic use of body and space, also inspired by different cultural traditions.
AESTHETICS	The aim of the course is to analyse the concept of western aesthetics. In contemporary society we witness elements of crisis in the definition of the concept of beauty. During this course students will be able to understand and identify the different types of aesthetics and to reason on their different categories.
HISTORY OF CINEMA AND VIDEO	Through the screening of films and critical discussions, this course aims at providing the necessary notions for the complex and problematic understanding of the cinematographic mean, linking all financial, technological, communicative and artistic aspects.
INTRODUCTION TO CULTURAL MARKETING	Within the course, the marketing role will be analysed in its various applications in a specific industry: merchandising (product marketing), communication (on-off line), sales.

CULTURAL ANTHROPOLOGY	By analysing the role of research and use of words in the expression of thoughts, this course draws attention to the multiple disciplines that intertwine the sense and meaning of men and bodies.
CAREER DEVELOPMENT	The aim of this course is to support the students on it, to create their professional image through a personal portfolio. It will also make them aware of the possibilities, the rights and duties connected to the different jobs in the fashion system. During the course students will study general topics such as modality and contract of employment, elements of business economics, intellectual property rights. More specific topics linked to each discipline like for instance the analysis of the most important operators of the sector and the dynamics to access specific job markets will also be taught during the course.
FINAL WORKSHOP	This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.
FINAL PROJECT	The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical and conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in CREATIVE TECHNOLOGIES

AREA

Media Design
and New Technologies

AREA LEADER

Milan | Rome
Vincenzo Cuccia

COURSE LEADER

Milan
Emanuele Lomello

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

LANGUAGE

Italian - English

CAMPUS

Milan

DEGREE AWARDED

First Level
Academic Degree

CREDITS

180 CFA

LENGTH

Three years

SPECIALISATIONS

Game VFX and 3D

CAREER
OPPORTUNITIES

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

LEARNING
OBJECTIVES

To produce Visual Effects
for audio-visual projects

To create 3D characters
and environments

To design and develop video games,
and use innovative techniques
and technologies (Mocap, AI,
Virtual Production)

CURRICULUM

FIRST YEAR

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

SECOND YEAR

SEMESTER	COURSES	CFA
3	1 specialisation course to be chosen by the student Digital video (VFX-3D Spec.) Computer games 1 (GM Spec.)	6
3	Creative writing	8
3	1 specialisation course to be chosen by the student: Integrated new media techniques 2 (VFX-3D Spec.) Integrated new media techniques 2 (GM Spec.)	8
3	Multimedia communication	6
3	Additional training activities	2
TOTAL CREDITS 3RD SEMESTER		30

4	1 specialisation course to be chosen by the student: Digital applications for art 2 (VFX-3D Spec.) Digital applications for art 2 (GM Spec.)	8
4	1 specialisation course to be chosen by the student: Multimedia design 1 (VFX-3D Spec.) Multimedia design 1 (GM Spec.)	6
4	Design culture Research methods Design methods	10 5 5
4	1 course to be chosen by the student: Illustration Digital modelling techniques	6
TOTAL CREDITS 4TH SEMESTER		30
TOTAL CREDITS SECOND YEAR		60

THIRD YEAR

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

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

COURSES

FIRST YEAR

HISTORY OF MODERN ART

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

MULTIMEDIA DRAMATURGY

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

LINEAR AUDIOVISUALS

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

AUDIO AND MIXING

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

INTEGRATED NEW MEDIA TECHNIQUES 1

The lab introduces students to 3D modelling, teaching them design fundamentals and the relevant theoretical aspects through a hands-on approach (learning by doing).

DIGITAL CULTURES

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

DIGITAL APPLICATIONS FOR ART 1

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

SECOND YEAR

DIGITAL VIDEO (VFX-3D Spec.)

The course focuses on theoretical-practical fundamentals of digital video. The goal is for the students to reach awareness and maturity in identifying suitable technical solutions on a movie set as VFX supervisors.

COMPUTER GAMES 1 (GM Spec.)

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

CREATIVE WRITING

This course aims to teach students to create narrative works using techniques and working methodologies based on multiple media. The final output of the path, which includes periodic workshop reviews, is the creation of an account involving three media: writing, screenplay and narration through images.

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

This course aims to introduce students to the professional use of digital technologies used in 3D sculpting. By learning to use Pixologic ZBrush software, they will be trained to practice 3D sculpture and character design.

INTEGRATED NEW MEDIA TECHNIQUES 2 (GM Spec.)	The course aims at deepening the students' competencies in the use of Unity software: advanced techniques as well as basic elements of programming will be presented, that will enable the students to carry out projects starting from the assets acquired over the course.
MULTIMEDIA COMMUNICATION	This course analyses the historical-social phases concerning the evolution of mass-communication media through the study and analysis of basic ideas such as writing, communication and media. After the historical analysis, the focus shifts mainly on the modern and contemporary age, exploring critically the most important media-related phenomena such as social media, television, cinema, music, gaming. The course follows the main historical-evolutional phases of the digital revolution, and aims at providing critical discussion about today phenomena connected with technology, communication and media productions.
DIGITAL APPLICATIONS FOR ART 2 (VFX-3D Spec.)	The lab introduces students the world of compositing and helps them understand the key elements of postproduction processes. The course teaches the basic features of NUKE software through the use of targeted shots and practical training.
DIGITAL APPLICATIONS FOR ART 2 (GM Spec.)	Starting from the basic principles related to the world of level design, this course introduces students to the management of graphic assets within Unity. During the course, students will learn to control characters, environments and props developed in 3D and to apply the basic principles of animation to them.
MULTIMEDIA DESIGN 1 (VFX-3D Spec.)	The lab introduces students to the world of character animation, teaching basic character modelling techniques, inverse kinematics and motion capture, addressing the fundamentals of character animation and the subsequent activities.
MULTIMEDIA DESIGN 1 (GM Spec.)	The lab takes game design to an advanced level, teaching students the most contemporary techniques and technologies in the fields of virtual reality and augmented reality. During the course, the programming concepts acquired the previous semester will be reviewed and explored more in-depth.
DESIGN CULTURE	The course aims at showing the theoretical foundations of design, as well as the main methodologies of design thinking for the creation and development of "concepts". Starting with a historical overview of what ideas and projects mean, the students will learn how to manage a project in 4 phases: research, synthesis, conception, implementation. Parallel to this theoretical-project based path, the acquired competencies will be applied to the CGI work pipeline.
ILLUSTRATION	The course follows up the in-depth study of concept art techniques acquired in the Digital applications for art 1 course, with a focus on the different applications of concept art to the entertainment industry: video games, advertising, events, films, and animation. The students will widen their traditional and digital drawing skills, in order to better develop and visualise their ideas.

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

DIGITAL APPLICATIONS FOR ART 3 (VFX-3D, GM Spec.)	The project workshop introduces the students to working in 3D design, VFX and game design, through cross-discipline work paced by the development of a common project. An open window on the production world, made of different professional roles and specialisations that the students will get to know in-depth also through possible collaborations or simulations.
NEW MEDIA AESTHETICS	Theoretical-philosophical course that focuses on beauty and on the perceptive effects associated with the use of new media as new means of artistic expression. Starting from the phenomenological and hermeneutic tradition, it observes the impact of new technologies on the aesthetic scenario - images, sounds, space - generating new cultures and sensitivity.
INTEGRATED NEW MEDIA TECHNIQUES 3 (VFX-3D Spec.)	This strongly project-oriented course focuses on the introduction to the world of colour correction. The syllabus includes a complete overview of all theoretical and technical tools. The project lab includes the study and use of the Da Vinci Resolve software.
COMPUTER GAMES 2 (GM Spec.)	Starting from the acquired competencies in character design, level design and interactive storytelling, the course provides for advanced game programming. The course offers the students technical competencies in rapid prototyping, for the fast development of mock-ups and levels.
MULTIMEDIA INSTALLATIONS	The course introduces the students to the design of multimedia installations, that is systems capable of interacting with the visitors both at a sensory and at a content level. Students will acquire technical and theoretical tools in order to simultaneously manage different media, with a focus on CGI.
ART SEMIOTICS	The object of this course is the analysis of the communication processes of art, of which it aims at analysing and dismantling the mechanisms, using the methods of semiotics in their various currents (structuralist, interpretative, generative), also focusing on its interaction with other media.
CAREER DEVELOPMENT	This course, developed and held in collaboration with the Career Service, aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. The course will cover general topics, such as work types and contracts, elements of business economics, intellectual property and related rights, as well as more specific themes connected with different topics, such as the study of the most important players in the industry and of the dynamics that rule the access to certain professional markets. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.

FINAL WORKSHOP

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

FINAL PROJECT

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

bachelor of arts in

FILM AND ANIMATION* NEW!

AREA

Media Design
and New Technologies

AREA LEADER

Milan | Rome
Vincenzo Cuccia

COURSE LEADER

Milan
Alessandro Bertante

ADVISOR LEADER

Rome
Francesca Staasch

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

LANGUAGE

Italian - English

CAMPUS

Milan - Rome

DEGREE AWARDED

First Level
Academic Degree

CREDITS

180 CFA

LENGTH

Three years

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

SPECIALISATIONS

Filmmaking Animation

CAREER
OPPORTUNITIES

Screenwriter	Filmmaker
Director	Concept artist
Media designer	Art director for audiovisuals
Producer	2D animator
Editor	Creative producer
Director of photography	

LEARNING
OBJECTIVES

To realise audiovisual productions
for cinema and web

To create animation contents using
traditional and experimental design

To design interactive and transmedia
projects

CURRICULUM

FIRST YEAR

SEMESTER	COURSES	CFA
1	History of cinema	
1	Camera operation techniques	
1	Multimedia dramaturgy	
1	Sound design	
1	Mandatory IT training Activities	
2	Direction 1	
2	Project methodology of visual communication	
2	Editing techniques	
2	Sociology of new media	
2	Languages of contemporary art	
2	Mandatory IT training activities	
2	Mandatory training activities English and additional language skills	
2	Additional training activities	

TOTAL CREDITS FIRST YEAR

60

At the time of the brochure update,
the curriculum details are being defined.

SECOND YEAR

SEMESTER	COURSES	CFA
3	1 specialisation course to be chosen by the student: Creative writing (FM Spec.) Creative writing (AN Spec.)	
3	1 specialisation course to be chosen by the student: Direction of photography 1 and 2 (FM Spec.) Digital animation techniques (AN Spec.) Computer 3D (AN Spec.)	
3	1 specialisation course to be chosen by the student: Video production (FM Spec.) Video production (AN Spec.)	
3	Interaction theories and techniques	
3	Aesthetics	
4	1 specialisation course to be chosen by the student: Direction 2 (FM Spec.) Direction 2 (AN Spec.)	
4	Art direction	
TOTAL CREDITS SECOND YEAR		60

THIRD YEAR

SEMESTER	COURSES	CFA
5	1 specialisation course to be chosen by the student: Media production (FM Spec.) Media production (AN Spec.)	
5	Law, legislation and economy of media and entertainment	
5	1 specialisation course to be chosen by the student: Direction 3 (FM Spec.) Direction 3 (AN Spec.)	
5	Multimedia design	
6	Career development	
6	Final workshop	
6	Final project	
6	Additional training activities	
TOTAL CREDITS THIRD YEAR		60
TOTAL CREDITS BACHELOR OF ARTS		180

COURSES

FIRST YEAR

HISTORY OF CINEMA	The course offers an overview of the history of cinema, from its origins up to contemporary productions. Expressive and production methods leading to the development of current audiovisual products in the field of cinema and video will be analysed, examining the main milestones of the history of cinema. Significant historic motion pictures will be viewed and discussed during the film analysis seminar.
CAMERA OPERATION TECHNIQUES	During the course, recording, basic set preparation and lighting using digital video cameras will be explored in a practical manner. Furthermore, students will be taught audiovisual language applied to camera operation techniques, helping them to develop basic visual storytelling skills for subsequent application.
MULTIMEDIA DRAMATURGY	The course has two objectives: to explore the various dynamics of narratology, examining the cultural structures underlying the constructing of a narrative world, and to help students develop theoretical and practical skills to produce scripts based on the logics and forms of audiovisual narration. The course examines in detail the differences and contaminations between literature, cinema, television and theatre, retracing and comparing the most significant examples. The course aims to provide students with basic technical tools to be able to recognise texts and apply these techniques to write a script. It also aims to introduce students to individual production dynamics, accustoming them to rhythm and deadline compliance.
SOUND DESIGN	The course introduces students to the complex world of sound, critical listening and audio in the media. Through theoretical and practical exercises and content, students will learn about the main phases of the audio production chain for video: preproduction, recording, editing, mixing and mastering. Attention is paid to design methodology and correct workflows, in order to create professional quality sound products and to provide the basics to be able to manage sound appropriately in future projects.
DIRECTION 1	This course provides students with the theoretical and critical skills that enable them to produce an audiovisual text that can be analysed in accordance with audiovisual aesthetics criteria. It includes the design and creation of a short format video product through the experience of group production dynamics.

**PROJECT
METHODOLOGY
OF VISUAL
COMMUNICATION**

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

**EDITING
TECHNIQUES**

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

**SOCIOLOGY
OF NEW MEDIA**

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

**LANGUAGES
OF CONTEMPORARY
ART**

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

SECOND YEAR

**CREATIVE WRITING
(FM Spec.)**

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

**CREATIVE WRITING
(AN Spec.)**

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

**DIRECTION
OF PHOTOGRAPHY
1 AND 2
(FM Spec.)**

During this course, students will analyse cinematographic and extra-cinematographic works so as to stimulate their creativity in relation to their artistic, compositional and visual choices in the context of image composition for audiovisuals. The course aims to provide them with the necessary awareness and maturity to identify and put into practice appropriate technical solutions related to the direction of photography. It also aims to advance the ability of students to design and create photography in an audiovisual, using new technologies and methodologies, lighting modes integrated with digital visual effects and special effects, managing digital images from set to postproduction and processing photography postproduction during the colour correction phase.

**DIGITAL ANIMATION
TECHNIQUES
(AN Spec.)**

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

**COMPUTER 3D
(AN Spec.)**

This course aims to teach students to devise and develop a small 3D animation project. During the course, students will gain the technical and methodological skills required to model a 3D character, acquiring basic techniques, including rigging, lighting and rendering.

**VIDEO PRODUCTION
(FM, AN Spec.)**

The course aims to provide students with the necessary knowledge to effectively manage productions, both from a point of view of understanding figures and their hierarchy, and from a purely organisational perspective. Set preparation in accordance with professional preproduction methodologies is addressed during the semester: direction documents, cast organisation, processing plans, director assistance, choice of costumes, production direction on the set. With reference to the animation specialisation, the course focuses on 2D animation audiovisual preproduction, to enable students to develop skills in character design, layout and storyboarding.

**INTERACTION
THEORIES
AND TECHNIQUES**

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

AESTHETICS

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

DIRECTION 2 (FM Spec.)	This course teaches students theoretical and practical notions to enable them to explore and form their own poetics in order to professionally design and implement an audiovisual project. Either individually or in groups, students will make a short film focusing on the authorial aspect and the direction of the actors. During the film analysis seminar, contemporary cinematographic works relevant to the forms of narrative and stylistic experimentation will be viewed, discussed and analysed.
DIRECTION 2 (AN Spec.)	The course aims to give students the necessary knowledge on direction to create audiovisual narratives by exploring different registers: dramatic and comic. Moreover, it provides students with theoretical and practical skills to master the most relevant aspects of the evolution of animation language, exploring and applying the most significant techniques and procedures aimed at creating professional products. In particular, students will learn stop-motion and advanced 2D digital animation techniques.
ART DIRECTION	This course focuses on audiovisuals as a language for communication, helping students to acquire the knowledge and skills to create audiovisual project concepts that support the communication of brands, companies, musical artists, organisations and institutions. The exploration of original, courageous and relevant strategic content directed at developing a conscious and responsible design culture will be central and will engage the artistic personalities of the students, highlighting their potential. The aim is to enable them to gain and develop skills to facilitate the placing of talents in cultural industries. They will work in teams to create various short-format videos, integrated audiovisuals for digital use and final video-presentations in order to document and present the various phases of a project.

THIRD YEAR

MEDIA PRODUCTION (FM, AN Spec.)	This course aims to impart in-depth knowledge of current cinematographic production and distribution contexts, including seriality, and essential professional design skills. Topics such as audiovisual project (live action and animation) production costs and funding, production and audiovisual film industries, access to festivals and distribution, and cinema and transmedia, will be covered during the path.
LAW, LEGISLATION AND ECONOMY OF MEDIA AND ENTERTAINMENT	This theoretical course aims to provide an insight on the legal and economic aspects of audiovisual works in both the cinematographic field and the vast field of digital image production. Aspects related to intellectual property, copyright and the new ways of applying it in the artistic field are also examined during the course.
DIRECTION 3 (FM, AN Spec.)	During the course, students will analyse contemporary cinema works and authors, in order to experiment and define their own poetics of their final exam proposal presentation from an artistic and productive standpoint. Particular focus is placed on real life audiovisual production, whether in film or documentary form, on its possible hybridisations of genres, narrative areas and stylistic features. With regard to animation, the course aims to be a natural continuation of the knowledge, research and exploration of the vast world of animation cinema addressed the previous semesters. Aiming, on the one hand, to enable students to develop their own identity and awareness through practical activities and studies of authors and by experimenting new techniques and styles, while, on the other hand, assisting them with their dissertation project through a series of specific meetings.

MULTIMEDIA DESIGN	The course aims to familiarise students with multimedia installations and their design, or the application of new technologies in the audiovisual field (VR, virtual production, XR). Students will gain technical and theoretical knowledge to work with different media simultaneously, focusing in particular on audiovisual performance and immersive and interactive storytelling, including with the use of real time systems.
CAREER DEVELOPMENT	This course aims at giving the students that are about to graduate the necessary skills and knowledge to approach the professional world. In particular, part of the course, in collaboration with the Career Service, will cover some aspects that relate to the professional practice (types of contract, intellectual property, CSR - corporate social responsibility). The organisation in form of workshops and the meetings with professionals from different creative industries covered by the course, help the students develop awareness of the requested skills in the related creative areas, stimulating them to approach design with an understanding of ethical implications (sustainability, corporate relations, community development and support of art and culture). The ultimate goal of the course is to enable students develop portfolio creation and presentation skills.
FINAL WORKSHOP	This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.
FINAL PROJECT	The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical and conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

bachelor of arts in SET DESIGN

AREA
Set Design

AREA LEADER
Milan
Vincenzo Cuccia

**COURSE ADVISOR
LEADER**
Milan
Margherita Palli

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

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Theatre and Opera Media and Events

CAREER OPPORTUNITIES

Opera, ballet
and prose set
and costume design

Musical and concert
set design

Fashion show
and photo shooting
set design

Exhibition and event
set design

Music video and
advertising set design

Television and cinema
set and costume
design

LEARNING OBJECTIVES

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

To organise projects, budgets
and planning

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

CURRICULUM

FIRST YEAR

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

SECOND YEAR

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

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

COURSES

THIRD YEAR

SEMESTER	COURSES	CFA
5	History of performing arts	6
5	1 specialisation course to be chosen by the student: Set design 3 (TO Spec.) 10 Advanced theatre design 7 Theatre design projects 3 Set design 3 (ME Spec.) 10 Advanced media and events design 7 Media and events design projects 3	6
5	Scene design 3 10 Advanced scene design 4 Scene design projects 6	
5	1 course to be chosen by the student: Performative techniques for visual arts Light design Applied techniques for theatre production Cultural anthropology	6
TOTAL CREDITS 5TH SEMESTER		32
6	1 specialisation course to be chosen by the student: Final workshop (TO Spec.) 12 Theatre stage design 4 Projections and digital theatre design 4 Dramaturgy and performing arts 4 Final workshop (ME Spec.) 12 Architectures and spaces for events, exhibition and fashion 4 Video installations design for events 4 Direction of events and staging 4	6
6	Final project	10
6	Additional training activities	6
TOTAL CREDITS 6TH SEMESTER		28
TOTAL CREDITS THIRD YEAR		60
TOTAL CREDITS BACHELOR OF ARTS		180

FIRST YEAR

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

DRAWING FOR DESIGN	This course provides the students with basic skills in hand drawing, investigating its many sides from graphic techniques to pictorial techniques, until technical drawing.
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SCENE DESIGN 1	This course provides the students with basic skills in theatre stagecraft, with the study of stages as scenic machinery. The two modules analyse both the theatre perspective representation systems, and the elements of the scene with their construction methods, going through the development of technical drawings and scale models.
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DIGITAL TECHNOLOGIES AND APPLICATIONS 2	The course helps the students let their personal poetics surface through hand drawing practice aimed at creating a character. In the second part of the course, the character is to be animated within a scene that has been purposely conceived and created.
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SECOND YEAR

SET DESIGN 2 (TO Spec.)	The course provides the students with the necessary professional tools to design a set for performing arts and exhibitions, enabling them to deliver comprehensive projects designed for contemporary audiences. Over this academic year, the students will devise scenes and costumes for a ballet.
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SET DESIGN 2 (ME Spec.)	The course provides the students with basic tools to develop the technical concept and design of exhibitions, display windows, or events, enabling them to create projects aimed at contemporary audiences.
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DIRECTION (TO Spec.)	This course focuses on live performances direction, and provides basic tools of direction both at a theoretical level, through front lectures, and at a practical one with theatre workshops. Moreover, it helps the students develop their individual point of view, that mediates with the deepest contemporary needs.
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DIRECTION (ME Spec.)	This course is divided into two modules: the first aims to train students to design an installation within a location; the second aims to convey the expertise necessary to develop videos to be shown at concerts and events. Students will take part in lectures, site visits and classroom design workshops.
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COSTUME DESIGN (TO Spec.)	This course provides the students with basic design methodology, that enables them to design live performances costumes with the creation of moodboards and characters, sketches, sampling and creation of scenic costumes. Particular attention is devoted to the graphic presentation and to the techniques used in the creation of the costumes.
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COSTUME DESIGN (ME Spec.)	The course provides the students with a basic method to design dresses starting from moodboard, identification of an event's theme, and development of sketches. The project goes through all the phases from sampling to manufacture, including the creation of accessories, decoration and jewellery. Particular attention is devoted to the graphic presentation and to the techniques used for the creation of the garments.
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PHOTOGRAPHY	On this course, photography is placed within the broader context of the development of western cultures and visions; it is put in relation with other disciplines and with the development of mankind. The goal is to understand how representation has changed over the course of art history, until the development of optic images, photography and cinema.
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DIGITAL APPLICATIONS FOR VISUAL ARTS (TO Spec.)	This course, divided in two modules, studies in detail the necessary tools to conceive a theatre show. It includes the creation of technical drawings and visualisations with the use of 2D and 3D drawing software applications.
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DIGITAL APPLICATIONS FOR VISUAL ARTS (ME Spec.)	This course, divided in two modules, provides the necessary tools to conceive the staging of an exhibition. Technical drawings and visualisations will be created with the use of 2D and 3D drawing software applications.
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HISTORY OF CINEMA AND VIDEO	Through the analysis of the main currents and authors in the history of cinema from its raise until today, this course provides the students with the necessary tools to rediscover the specificity of images, that is learning how to look at what we are no longer able to see.
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PHENOMENOLOGY OF CONTEMPORARY ARTS	This course investigates the contemporary visual culture and the complexity of nowadays' visual experiences.
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SCENE DESIGN 2	The course aims at providing the students with advanced skills in stagecraft applied to theatre and set fitting. The two modules analyse different scene elements through practical examples of set creation documented through their construction phases, and the students will develop executive technical drawings for the production laboratories.
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THIRD YEAR

HISTORY OF PERFORMING ARTS	The course aims at providing sound theoretical knowledge of the main theatre authors of the 20 th Century, starting from the raise of the director's theatre in Europe.
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SET DESIGN 3 (TO Spec.)	This course is divided in two modules. The first module, Advanced theatre design, provides the students with the necessary professional tools to design a set for the world of artistic performances and exhibitions, in order to deliver comprehensive projects designed for contemporary audiences. The second module deals with a set design project that diverts from the classic theatrical architecture, and is meant for non-conventional spaces.
SET DESIGN 3 (ME Spec.)	This course is divided in two modules. The first module, Advanced media and events design, provides the students with advanced tools for the planning of temporary events: exhibitions, display windows, conventions. The second module, Media and events design projects, introduces the students to the conception of a project for a brand to be defined.
SCENE DESIGN 3	The course is divided in two modules and aims at consolidating the previously acquired technical knowledge. The students will deal with complex stage machinery, and will recreate a set starting from an artist's work.
PERFORMATIVE TECHNIQUES FOR VISUAL ARTS	The course outlines a learning, research and creation path starting from the symbolic use of body and space experiences, also taking inspiration from different cultural traditions.
LIGHT DESIGN	The course provides basic skills in light design for theatre and events.
APPLIED TECHNIQUES FOR THEATRE PRODUCTION	This course aims at analysing and creating special effects that are outside the boundaries of the use of computers, with the use of latex moulds and professional make-up. Characterisation with the use of special make-up, prostheses, and theatrical masks will be studied in detail.
CULTURAL ANTHROPOLOGY	The course, focused on the research and use of words to express thoughts, draws the attention to the many disciplines that intersect the sense and meaning of humans and bodies.
FINAL WORKSHOP	This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their final project. Rather than an actual course, the synthesis workshop is a set of activities that are deeply characterised by and planned around the final projects. The students have the possibility to attend front lessons that are strictly related to their chosen projects' themes, as well as reviews dedicated to their specific projects held by professionals in the industries of reference. Such activities are planned after the approval of the final projects, so that the lecturers' work can be as customised as possible, and the students can receive very targeted support, optimising the outcomes and quality of their work. Depending on the individual cases, group lessons will alternate with individual review sessions.

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

PAINTING AND VISUAL ARTS

AREA
Visual Arts

COURSE LEADER
Milan
Andris Brinkmanis

ADVISOR LEADER
Rome
Caterina Iaquina

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

LANGUAGE
Italian - English

CAMPUS
Milan - Rome

DEGREE AWARDED
First Level
Academic Degree

CREDITS
180 CFA

LENGTH
Three years

SPECIALISATIONS

Painting Visual Arts

**CAREER
OPPORTUNITIES**

Visual artist

Illustrator

Assistant curator

Manager of cultural
events

Film director

Graphic designer

Photography director

Exhibition
and set designer

Video and audio editor

**LEARNING
OBJECTIVES**

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

To produce and display artistic works

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

CURRICULUM

FIRST YEAR

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

SECOND YEAR

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

THIRD YEAR

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

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

COURSES

FIRST YEAR

ARTISTIC ANATOMY

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

HISTORY OF MODERN ART

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

PAINTING TECHNIQUES

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

VISUAL ARTS 1

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

DRAWING 1

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

PHENOMENOLOGY OF CONTEMPORARY ARTS

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

PAINTING 1

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

PHOTOGRAPHY 1

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

SECOND YEAR

HISTORY OF CONTEMPORARY ART 1

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

VISUAL ARTS 2

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

VISUAL ARTS TECHNIQUES AND TECHNOLOGIES

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

PUBLIC ART

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

AESTHETICS

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

PAINTING 2

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

VIDEO INSTALLATIONS 1

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

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

SCULPTURE 1

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

THIRD YEAR

HISTORY OF CONTEMPORARY ART 2

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

VISUAL ARTS 3 (VA Spec.)

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

**PAINTING 3
(PT Spec.)**

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

DRAWING 2

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

PHOTOGRAPHY 2

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

SCULPTURE 2

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

**VIDEO
INSTALLATIONS 2**

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

**CULTURAL
ANTHROPOLOGY**

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

FINAL WORKSHOP

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

FINAL PROJECT

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

special programme

FOUNDATION YEAR

COURSE ADVISOR
Denise Carnini

The Foundation Year is a propaedeutic interdisciplinary programme aimed at candidates with a secondary school diploma or other appropriate diplomas, who do not meet all the admission requirements for their chosen NABA Bachelor of Arts. It provides applicants with adequate and sufficient linguistic and educational/cultural competences in the relevant fields to enable their enrolment on the first academic year of the BA of interest. The courses are taught in both English and Italian. Upon successful completion of the Foundation Year, students are awarded a certificate issued by NABA.

LANGUAGE
Italian - English

CAMPUS
Milan

LENGTH
One year

LEARNING
OBJECTIVES

Improvement of language skills

Knowledge of methodologies
of the field of interest

Cultural education
in Visual and Applied Arts

Familiarity with the Italian
historical-cultural-social context

CURRICULUM

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

COURSES

LANGUAGE SKILLS	The course aims at providing basic understanding of the course's language, and to enable the students to communicate and share information within and outside the academic environment, both in writing and speaking.
ITALIAN CULTURE	The course aims at providing the basic elements for communication in Italian, written and oral, to allow students to interact effectively with the daily environment.
DIGITAL SKILLS	The course aims at providing the students with basic tools to process digital images, both raster and vector, as well as with graphic layout techniques. The methodology of instruction will be based on front lessons supported by practical exercises.
REPRESENTATION TECHNIQUES	The objective of the course is to introduce basic techniques of representation and visualisation based on hand drawing. The methodology of instruction will be based on specific practical exercises.
TECHNICAL LANGUAGES	The course aims at providing a specific technical vocabulary related to the disciplines of Visual and Applied Arts, to enable the students to have efficient conversations with their professors.
HISTORY OF ART	This course investigates the art history, focusing on the main artists in the Italian and European area as well as on their relation with the historic context and the city of Milan.
ITALIAN PANORAMA	The course aims at providing knowledge and understanding of the contemporary social and cultural context in Italy, with specific focus on the city of Milan.
PORTFOLIO	The goal of this course is to provide knowledge and basic support to organise a project portfolio, that will summarise the work carried out during the Foundation Year, and that will become a tool for the final assessment of the students.
PRESENTATION SKILLS	This course's goal is to provide the necessary basic skills to introduce and verbally present ideas, suggestions and projects in a professional and efficient way.

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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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