



NABA MILANO
NUOVA ACCADEMIA DI BELLE ARTI

**UNDERGRADUATE
PROGRAMS**

ACADEMIC
CATALOGUE

A.Y. 2014/15

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**LIU NETWORK: LAUREATE
INTERNATIONAL UNIVERSITIES**



NABA, Nuova Accademia di Belle Arti Milano, is the largest private Academy in Italy, and since 1980 it is legally recognized. It belongs to the Alta Formazione Artistica e Musicale (Higher Education in Art and Music) (AFAM), part of the Italian University system regulated by the Ministry of Education, University and Research (MIUR).

NABA was the first academy to launch accredited Programs in fashion, graphics, and design, and currently offers first and second level educational paths (Three-year BA Programs, Two-year MA Programs and One-year Master Programs) in Visual Arts, Theatre and Exhibit Design, Graphics and Multimedia Arts, Fashion Design and Design.

At the end of the Programs, students obtain academic diplomas equivalent to university degrees and gain the necessary credits (CFA) to continue their studies either within Academies or Universities in Italy and abroad.

The programs at NABA are open to students interested in the design culture and artistic experimentation: they come from many different Italian regions, and almost 68 foreign countries, and have the most diverse high-school background.

NABA's interdisciplinary didactic 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.

All this is made possible also thanks to the continuously updated expertise of the faculty, including professional practitioners and artists.

The constant relationship with companies and external institutions, and the teamwork projects developed by students with different educational and professional backgrounds, represent a further push and allow professional dynamics to be simulated.

A strong historical/critical knowledge, technical skills shown in materials expertise, and techniques and processes that allow students to develop original thoughts and creativity are combined with a strong self-promotion and teamwork ability at the same time.

This gained know-how will accompany students in any educational or professional path.

NABA EDUCATIONAL OFFER

BA COURSES

COMMUNICATION AND GRAPHIC DESIGN

Graphic Design and Art Direction

Three-year Bachelor of Arts Degree (BA)

Credits: 180

DESIGN

Design

Three-year Bachelor of Arts Degree (BA)

Credits: 180

FASHION DESIGN

Fashion Design

Three-year Bachelor of Arts Degree (BA)

Credits: 180

MULTIMEDIA ARTS

Media Design and Multimedia Arts

Three-year Bachelor of Arts Degree (BA)

Credits: 180

THEATRE AND EXHIBIT DESIGN

Theatre and Exhibit Design

Three-year Bachelor of Arts Degree (BA)

Credits: 180

VISUAL ARTS

Painting and Visual Arts

Three-year Bachelor of Arts Degree (BA)

Credits: 180

Three-year Bachelor of Arts Degree in **GRAPHIC DESIGN AND ART DIRECTION**

ADVISORY LEADER: Angelo Colella

COURSE LEADER: Patrizia Moschella

DURATION: 3 years

LANGUAGE: Italian / English

TITLE: Academic Diploma Level I

CREDITS: 180 CFA

SPECIALIZATIONS:

Brand Design
Audiovisual Languages and Techniques

Upon completing the three-year BA in Graphic Design and Art Direction, students are sufficiently autonomous and possess the necessary skills to embark on careers in various areas of communication: corporate, advertising and social media strategy. Analytical skills and methods, technical expertise and creative qualities help them become sensitive to and ready to perceive trends and to respond to new market demands. The three-year BA in Graphic Design and Art Direction is:

- › A complete and ambitious path: graphics + digital media + advertising
- › A programme of interdisciplinary studies as required by today's market
- › A path based on a tested and reliable methods

- › Based on a reliable, time-tested method
- › Culturally updated
- › A synthesis of business strategy and creativity

LEARNING OBJECTIVES

During the three-year BA in Graphic Design and Art Direction, students will be provided with opportunities to:

- › Learn by doing
- › Become expert professionals able to teach others
- › Conduct research, define strategies and innovate
- › Bridge cultural and technological gaps
- › Explore multidisciplinary approaches to graphic design and communication

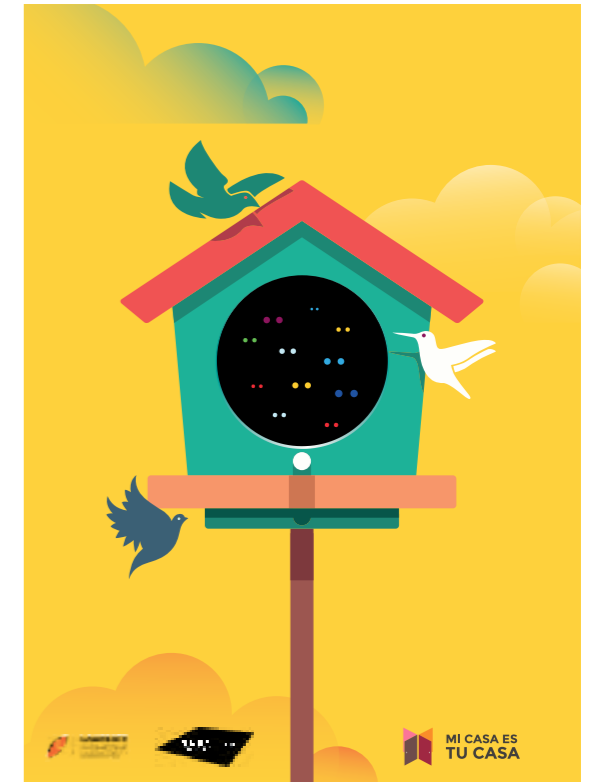
CAREER OPPORTUNITIES

Graduates from this course can become:

- › Graphic designers
- › Corporate and brand designers
- › Packaging designers
- › Editorial designers
- › Digital editorial designers
- › Art directors and Copywriters
- › Creative Directors, including in social media and viral areas
- › Web and digital designers
- › Creative designers in unconventional communications and for exhibition spaces (retail, shows, museums)



MI CASA ES TU CASA. A poster representative of hospitality theme, Cultural exchange between Laureate International Universities students, BA in Graphic Design and Art Direction students.



SEMESTER ABROAD

As part of the three-year BA in Graphic Design and Art Direction, students are given the opportunity to spend a semester at no addition cost at:

Santa Fe University of Art and Design - SANTA FE, USA

Bachelor of Fine Arts
in Graphic Design

Bachelor of Fine Arts
in Digital Arts
Animation - Illustration



NewSchool of Architecture and Design - SAN DIEGO, CALIFORNIA, USA

Bachelor of Science
in Media Design



Media Design School AUCKLAND, NEW ZEALAND

Bachelor of Media Design
Graphic Design

Bachelor of Media Design
Interactive Design



I YEAR

AF	CFA	COURSE
B	12	COMPUTER GRAPHICS I Adobe Photoshop Adobe Illustrator Adobe Indesign
B	6	HISTORY OF MODERN ART
B	6	HISTORY OF APPLIED ART
C	8	ART DIRECTION I Art & Copy Strategy and Planning
C	8	GRAPHIC DESIGN I Basic Design & Corporate Identity Typography
C	6	LAYOUT AND VISUALIZATION TECHNIQUES
A	6	SEMIOTICS
52		TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	6	HISTORY OF CONTEMPORARY ART
B	8	DIGITAL TECHNOLOGIES AND APPLICATION Video Techniques and Dynamic Graphics 3D Design
C	10	ART DIRECTION II Integrated Communication Research Methodology
C	8	GRAPHIC DESIGN II Editorial graphic design Packaging Identity
C	6	COMMUNICATION METHODOLOGIES AND TECHNIQUES Web Design I Digital Communication System (VIRAL)
A	6	MARKETING
* 1 Course to be chosen between the following		
A	6	CREATIVE WRITING* ILLUSTRATION* PHOTOGRAPHY I*
A	6	THEORY AND METHODOLOGY OF MASS MEDIA
56		TOTAL CREDITS II YEAR

III YEAR

AF	CFA	COURSE
B	6	COMPUTER GRAPHICS II Motion Graphic Web Design II
C	6	PHENOMENOLOGY OF CONTEMPORARY ARTS
C	12	PROJECT METHODOLOGIES OF VISUAL COMMUNICATION Design Tools Multimedia lab Graphic Printing Techniques Creative Lab
* 1 Course to be chosen between the following		
A	6	AUDIOVISUAL LANGUAGES AND TECHNIQUES* BRAND DESIGN*
* 3 Courses to be chosen among the following		
A*	6	AESTHETICS HISTORY OF CINEMA AND VIDEO PHOTOGRAPHY II DIGITAL ANIMATION TECHNIQUES
48		TOTAL CREDITS III YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, academic internship, work experience
	Mandatory additional training activities english
	Mandatory additional training activities general IT (Fundamentals of Digital Drawing)
	Mandatory additional training final exam
24	TOTAL CREDITS FOR TRAINING ACTIVITIES
180	TOTAL CREDITS FOR THREE-YEAR BA COURSE

AF Attività Formative: Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

A Program Related Course (Affini)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

* Elective Course

COURSES

COURSES I YEAR

COMPUTER GRAPHICS I

Adobe Photoshop

An introductory course to Adobe Photoshop professional use, teaching editing, retouching and image creation functions.

Adobe Illustrator

The course introduces the use of vector graphic techniques through an in-depth analysis of Illustrator CS6 software and its illustration, brand, logo, lettering creation instruments.

Adobe InDesign

Through a gradual acquisition of theoretical and practical instruments, in addition to an in-depth study of the fundamental elements of editorial graphics, the course provides the basics of the InDesign program.

HISTORY OF MODERN ART

History of Art, intended as a sensitive link between all social changes, is presented as a discipline capable of analyzing and elaborating critical models necessary to understand the contemporary world.

The interpretation of the past, its phenomenological developments, the topics of Western history of arts, the constant exchange amongst different cultures and the definition of always new equilibriums and relations in the modern era find a suitable clarification in the comparison and unusual plural interpretation of the topics of arts fruition and of the creative impulse of technological development.

HISTORY OF APPLIED ART

The course aims to awaken, deepen and enrich the passion for visual communication by analysing the evolution of a modern discipline that covers the developments of graphic design and high-impact advertising in everyday life: brands, posters, covers, magazines, commercial, social and institutional campaigns, subdivided in classic media (print, cine, TV) and new generation media (internet, social and web).

ART DIRECTION I

Art & Copy

The module introduces students to the study of creativity applied to advertising and promotional communication of a product or service, through the analysis of the design process that efficiently transforms an idea into a visual or text message on different media: press, TV, the Internet, new media.

Students are offered the opportunity to get to know the various professional roles and skills involved in the communication process, from the analysis of the brief up to the presentation of the idea: strategic planner, Art Director and Copywriter.

Strategy and Planning

The creative process is investigated and explained (data collection, brain-storming, positioning map) in order to define the strategic coordinates through which creative minds can develop an original idea, related to the communication issues/goals set by a given brand. It is composed of a both propaedeutic and intensive part.

GRAPHIC DESIGN I

Basic Design & Corporate Identity

Through a theoretical/practical approach, the module enables students to get to know the ideas of the aesthetical/compositional and geometrical/intuitive fields.

Students are introduced to the basic elements used to create the visual identity of a company or a service.

Typography

The module, supported by practical exercises, offers an investigation that ranges from the history of typography up to its historical and social evolution and its traditional and technologically most advanced forms such as computer fonts.

Starting from a cognitive analysis, students will study different application opportunities, in various cultural and communication contexts.

LAYOUT AND VISUALIZATION TECHNIQUES

In the widely digitalized universe of today's graphic designers, hand drawing represents the expressive tool capable of animating the intermediate phases of the project development process.

This course aims at providing students with the methodological basis of hand drawing and the techniques necessary to represent ideas, concepts, and creative proposals in professional communication environments. More specifically, students are led to acquire visualizing techniques (quick drawing, sketching), study figures and shapes, characters, color, and the perspective of space, to finally get to the most innovative techniques of digital drawing.

SEMIOTICS

The course is focused on the analysis of the communication process, the mechanisms of which will be examined and de-constructed. In order to do so, students will use the methodologies developed by semiotics in its

various movements (structural, interpretative, generative), paying special attention to communication and visual texts in all their form, including non-verbal communication elements. Furthermore, the course aims at highlighting the ways in which the communication process functions, the ability to create meaning, talking to the mind, feelings, and emotions at the same time. The goal is for students to gain basic skills and learn the ways in which a graphic sign, a drawing, a billboard, a trailer, or a video-clip can convey values and tell a story.

COURSES II YEAR

HISTORY OF CONTEMPORARY ART

The course aims at providing students with the analytical tools necessary to articulate a dynamic and critical vision of images within contemporary society. It is structured as an interdisciplinary investigation of the artistic production in the Twentieth 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.

DIGITAL TECHNOLOGIES AND APPLICATIONS

This module is taught integrating various areas of intervention of professional graphic designers:

Video and Dynamic Graphics Techniques

This module introduces the methodological basics of filming and editing in advertising, in addition to familiarising students with digital technologies by exploring motion graphics software programs.

3D Design

Packaging and Product Design Rendering in

Luxology Mode 701 is a 3D modelling course that lays the groundwork to develop the necessary skills and know-how to create high-end photo-realistic images: from real product modelling and texturing, up to the application of 3D software to packaging design.

ART DIRECTION II

Integrated Campaign

The Integrated Campaign course examines design competencies in detail, introducing students to integrated campaign management, where analysis, creativity and innovative strategy development require the use of various media and devices: press, guerrilla, web, viral and events/performances used functionally in accordance with the nature of the product or target audience.

Research Methodology

The course aims to familiarise students with innovative research methods and techniques which can be applied thanks to digital devices.

GRAPHIC DESIGN II

Editorial graphic design

This educational path aims to impart technical, methodological, and creative skills focusing on graphic design in publishing, tablet and smartphone video paging. Through Multilayer Editing, the module intends to draw students closer to the theoretical and practical methods of “deconstructed” graphics and non-conventional publishing, developing the interaction potentials between the iconic and typographic aspects of the page, according to the modes of digital softwares.

Packaging Identity

This module introduces students to the world of packaging, graphic layouts, and market positioning strategies.

COMMUNICATION METHODOLOGIES AND TECHNOLOGIES

Web Design I

This module provides the technical and cultural elements needed to develop web pages and websites, through an in-depth analysis of digital and web-oriented communication. The module focuses on standard programming technologies: XHTML, CSS and DOM. Supported by Flash, these languages represent the basic structure of any web project.

Digital communication systems (VIRAL)

The course introduces students to new communication logics related to the social media revolution: from Web 1.0 to Web 2.0. The course also presents the techniques and methodologies adopted by international brands along the search-display-video axis. It reveals new professional opportunities provided by the social-marketing mix.

MARKETING

The objective of the course is to allow students to understand and autonomously use basic marketing tools. This means being able to explore the current consumption trends and sociological changes, as well as to draft a marketing plan by analyzing all the phases involved in the launch of a new product.

The course inevitably develops many perspectives, touching on topics such as sociology (trends, consumption approaches, lifestyles), economics (demand and offer, budget, costs management, pricing), and communication (brand, design, advertising). While focusing on the acquisition of a method, the course also aims at a systemic integration of different approaches used in marketing practices, both when analyzing a given issue and when developing a project. Students also learn a specific language to understand at best a company’s internal and external context.

CREATIVE WRITING

Teaching creative writing requires first of all to provide a sufficient in-depth understanding of the writing styles of modern literature great authors (Kafka, Proust, Joyce, Montale, etc.). The course offers critical reviews on some classics and rewriting exercises with the clear aim to foster a crucial sensitivity for creative expression and communication.

ILLUSTRATION

This course introduces students to the world of illustration through an overview that goes from knowledge of genres and authors to the main traditional and digital techniques, moving towards the promotion and identification of a personal and individual style. Besides the traditional techniques (pencils, acrylics, etc.), digital techniques will also be explored: amongst others Corel Painter, one of the most used softwares in the field. This course is structured in two parts: an intensive one aimed at experimenting a professional methodology, and an open practical lab, where students can focus on the practical-methodological basis of digital drawing and on the graphic representation/re-elaboration of photo-editing and vectorial projects.

PHOTOGRAPHY I

Photography, as a creative expression, is an integral part of arts and belongs to those forms of artistic production involving thought, imagination, and sense of project of the author, whether he/she is a photographer, a designer, or an artist. The course does not intend to teach the analogical or digital photographic techniques, but it aims at transferring some basic concepts related to the “ability to see” and the “ability to read” photographic images, with respect to a modern design approach that considers the crossing of different disciplines interacting with the photographic medium.

THEORY AND METHODOLOGY OF MASS MEDIA

The course provides students with the operational tools needed to understand the phenomenon of Media and with an analysis method to investigate the effects of media and communication paying particular attention to psychological and social processes. The lectures will follow the teaching methodology of the Toronto School of Communication and will be especially focused on Marshall McLuhan’s intuition, according to which “the Medium is the Message” considering also the economical and social effects. The study of Media leads students to consider how people and institutions are modulated by technologies.

COURSES III YEAR

COMPUTER GRAPHICS II

Motion Graphic

Students will utilize advanced computer graphics softwares such as After Effect, used for editing multimedia products, while applying their design skills.

Web Design II

This module seeks to provide students with the necessary methodological tools to create a professional website in accordance with W3C standards, by analyzing real websites and working in teams.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course aims at guiding students through an exploration and critical analysis of the images coming from heterogeneous disciplines and languages, which characterize the contemporary “visual culture” in order to enrich their visual and cultural background. It also wants to lead students to the definition of new aesthetical morphologies and an original expressive universe.

Students will visit exhibitions and take part in conferences and meetings focusing on the relationship between graphic design and the various languages of artistic expression (fashion, photography, contemporary art, music).

PROJECT METHODOLOGIES OF VISUAL COMMUNICATION

Visual communication design methodology is a comprehensive course divided into interrelated modules, directed at creating educational projects in partnership with real customers.

Design Tools

This course is devoted to research method and innovative technology experimentation applied to educational projects and real customers wishing to explore alternative and unconventional creative solutions.

Multimedia Lab

The course focuses on learning audiovisual communication techniques through the use of creative languages and methodologies developed through the analysis and creation of complex narrative structures.

Graphical printing techniques

The course closely examines printing supplies (paper and special media, inks) and existing correlations between Bitmap image resolution and halftone screen aligning. The course also addresses work processes in the printing sector (design, electronic prepress, traditional and digital printing, layout and finishing), embellishment processes, colourimetry and Colour Management principles (CMS, ICC colour profiles), as well as PDF file creation and checking for printing.

Creative Lab

As an educational priority, the course strives to stimulate the ability of participants to reciprocally connect all the skills acquired over the three-year period through a multimedia device simulating professional experience and preparing students for the same.

AUDIOVISUAL LANGUAGES AND TECHNIQUES

In this theoretical/practical course students will investigate multimedia techniques applied to corporate and product communication, in order to design and implement an audiovisual advertising product.

This course represents an in-depth study with a special focus on possible roles of the Art Director in the fields of multimedia advertising communication.

BRAND DESIGN

This course focuses on an in-depth study of research, analysis and interpretation tools necessary to understand the socio-cultural phenomena crucial for the definition of the brand identity of companies and services. Students will analyze the evolution of society and all the signals coming from consumers, in order to anticipate trends and tastes according to estimations that transversally cross the world of design, graphics and advertising, textile and fashion design, as well as interior and retail design.

Part of the course is dedicated to a research project aimed at the definition of a visual scenario that identifies the visual concepts and/or the direction for brand design.

The course trains an emerging professional figure, capable of interpreting through expressive language the features of brand identity and to represent them in an original yet strategic way.

AESTHETICS

The course highlights the issues and topics related to the situation of contemporary art and culture. Students will acquire philosophical aesthetics knowledge and will analyze current trends in artistic research.

In the first semester students will study the foundations of aesthetic knowledge, from traditional to contemporaneity aspects, while

in the second semester they will investigate to the state of research in a period characterized by cognitive mortification.

HISTORY OF CINEMA AND VIDEO

The course has several different objectives: introducing students to audiovisual-related topics in general, and more specifically in the movie industry; analyzing the relationship between spectator and movie, in order for students to view movies in a more critical and effective way; learning the language of cinema and related technologies; knowing the steps of the movie-making process; analyzing the modalities to read and understand a script/movie; investigating the main movements of the history of cinema and the most significant authors.

PHOTOGRAPHY II

This course intends to advance the technical and linguistic skills of students in relation to design projects directed at advertising and editorial markets, through pictures taken in the studio using professional equipment. The complete process will be examined, from the analysis of published images, to layout interpretation, shooting, editing, image post production and retouching.

DIGITAL ANIMATION TECHNIQUES

By means of face-to-face lectures, commented screenings and workshops, students will be familiarised with animation cinema history, principles and techniques. Students will learn to communicate through moving images and sound, while broadening their preferences and developing critical thinking skills.

Digital Publishing Graphics, BA in Graphic Design and Art Direction students.



Three-year Bachelor of Arts Degree in **DESIGN**

ADVISORY LEADER: **Dante Donegani**

COURSE LEADER: **Vered Zaykovsky**

DURATION: **3 years**

LANGUAGE: **Italian / English**

TITLE: **Academic Diploma Level I**

CREDITS: **180 CFA**

SPECIALIZATIONS:
Interior Design
Product Design

Inspired by a “learning by doing” philosophy, the three-year BA in Design alternates and integrates theoretical studies with experiential workshops. During the program, students are challenged by progressively more demanding tests and exercises as they hone their conceptual and technical skills.

This accelerates their education and experience and exposes them to the many roles for designers today. After exploring basic concepts and techniques, students learn to observe the multitude of contemporary forms of design and apply them in their work.

The program aims to stimulate sensitivity and passion for the world of objects, understood as cultural artifacts 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.

LEARNING OBJECTIVES

During the three-year BA in Design, students will have the opportunity to:

- › Gain the cultural and scientific competencies to define design problems and the technical competencies to solve them

- › Develop the ability to anticipate contexts of use, translate these into typological and formal solutions, and determine aspects of marketing and distribution
- › Learn how to use tools and techniques relating to interior and product design, from manual drawing to digital modelling
- › Competencies regarding languages and artistic and visual cultures

CAREER OPPORTUNITIES

The three-year BA in Design equips students with the necessary fundamentals to either continue their studies or enter the world of professional design. The program helps students gain the sensitivity required to handle the requirements of the contemporary design world and its demands regarding the design of object, spaces, and services.

Areas of competency include product design, interaction design, interior design, installation design and new technologies, service design, and social design.

SEMESTER ABROAD

As part of the three-year BA in Design, students are given the opportunity to spend a semester at no additional cost at:

NewSchool of Architecture and Design - SAN DIEGO, CALIFORNIA, USA
Bachelor of Interior Architecture & Design

NEWSCHOOL
OF ARCHITECTURE & DESIGN



Anna Valsecchi, BA in Design student, *Womby*, final project.

I YEAR

AF	CFA	COURSE
B	6	INTERIOR DESIGN I
B	6	DRAWING FOR DESIGN Technical Drawing Expressive Drawing Perception - Conception
B	6	HISTORY OF DESIGN
B	6	HISTORY OF MODERN ART
B	6	MATERIALS AND TECHNOLOGY I Lab materials I Materials and technology
C	12	PRODUCT DESIGN I Design Methodology I Awareness Design Lab materials II
A	8	DIGITAL TECHNOLOGIES AND APPLICATIONS CAD Digital Drawing Photography
A	6	DESIGN SYSTEM I Design System (Semiotics) Design System (Contract)
56		TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	6	INTERIOR DESIGN II
B	6	HISTORY OF CONTEMPORARY ART
B	6	MATERIALS AND TECHNOLOGY II Experimental Lab of Technology Laboratory
C	12	PRODUCT DESIGN II Design Methodology II Social Design Materials and Technology for project innovation
C	8	DIGITAL MODELLING TECHNIQUES I Rhino Fab Lab
* 1 Course to be chosen among the following		
A	6	LIGHT DESIGN (product)* LIGHT DESIGN (interior)* ACCESSORY DESIGN* EXHIBIT DESIGN*
* 1 Course to be chosen between the following		
A	6	CULTURAL ANTHROPOLOGY* MARKETING AND MANAGEMENT*
50		TOTAL CREDITS II YEAR

III YEAR

AF	CFA	COURSE
C	12	INTERIOR DESIGN III* Project Communication and Representation Research Lab Projectual Lab
C	6	DESIGN CULTURE
A	6	TECHNOLOGY OF MATERIALS III
* 1 Course to be chosen between the following		
C	8	URBAN DESIGN* DESIGN SYSTEM II*
A	6	INTERACTION DESIGN
A	6	PHENOMENOLOGY OF CONTEMPORARY ART
* 1 Course to be chosen among the following		
A	6	HISTORY OF CINEMA AND VIDEO* PHOTOGRAPHY* DESIGN MANAGEMENT * AESTHETICS DIGITAL MODELLING TECHNIQUES II (PRODUCT) * DIGITAL MODELLING TECHNIQUES II (INTERIOR) *
50		TOTAL CREDITS III YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, work experience, academic internship, international exchange programs
	Mandatory additional training activities english**
	Mandatory additional training activities general IT
	Mandatory additional training final exam
24	TOTAL CREDITS FOR TRAINING ACTIVITIES

180	TOTAL CREDITS FOR THREE-YEAR BA COURSE
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AF Attività Formative: Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

A Program Related Course (Affini)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

* Elective Course

COURSES

COURSES I YEAR

INTERIOR DESIGN I

This first year foundation workshop aims to provide students with the cultural and technical tools to comprehend internal spaces, identify conceptual and formal structures, methods and objectives, by exploring emblematic cases in the production of interiors and temporary installations. Upon completing the course, students will be able to analyse an interior space, read and draw up an architectural drawing (plan, section, etc.) and draw up a design of limited complexity within an existing space.

DRAWING FOR DESIGN

The course has two complementary objectives: The first is a 'technical' objective, aiming to teach students the language and basic techniques of freehand and technical drawing (perspective, axonometric views, 2D drawings). Techniques that are common to the representation of both objects and spaces, obviously with specific adjustments. Freehand drawing techniques are also examined on the CAD course, integrating and providing an exhaustive understanding of object/space representation. The second objective concerns 'design', is closely related to the first, and focuses on developing three-dimensional object and space perception, while laying the necessary foundations to the actual design of spaces and objects.

Technical Drawing

Freehand drawing is a technique that is fundamental for the design process. It is far from being outdated and has clear

advantages: it is the simplest and quickest connection between the brain and paper; it enables real time dialoguing with customers or on site; it is crucial during the design process, as the impact of a design project or detail can be immediately conveyed intuitively and evocatively. The course proposes two complementary objectives:

- › The first is a 'technical' objective, aiming to teach students the language and basic techniques of freehand and technical drawing (perspective, axonometric views, 2D drawings). These techniques are common to both the representation of the object and the representation of space, naturally with specific adjustments.
- › The second objective concerns 'design', is closely related to the first, and focuses on teaching how to improve perception and finally on obtaining the necessary foundations to design spaces and objects.

Expressive Drawing

The course aims at instilling a conscious and reflective approach with regard to the language of contemporary drawing, so as to enable students to employ their full potential during creative and design processes. During the course, students will analyse graphic mediums and creative processes associated with their use. The purpose of this analysis is to establish a working methodology that fosters the personal development of students with respect to work themes and dynamics of personal interest. This is directed at setting graphic language free from a condition of being a mere "technical/ expressive means", collocating it as an "independent generator", catalyst and display of the invisible processes accompanying creativity.

Perception - Conception

The Perception Conception course is intended as an idea development workshop which concentrates on evolving creative stimuli into physical objects. This process is employed to explore the fundamentals of three-dimensional language, examining intrinsic relationships between shapes, structures and functions. The course provides a methodical path that facilitates the understanding of a series of key issues in Design disciplines: research nurturing creative reflections; breaking of moulds and experimental aptitudes; formulation of concepts and their formal interpretation; manual work and the importance of quality. Students are encouraged to examine their own preconceptions, question them, deconstruct preconceived ideas and open up to new points of view.

HISTORY OF DESIGN

It is an introduction to the world of design: following a historical approach that focuses on different areas of study, language, culture and critical theory will be investigated. The course prepares students to read the "design system": object and context, design methodologies and applied technologies, models, prototypes, and materials. Participants will explore the relationship between design and other disciplines (arts, crafts, architecture, fashion media), and between design and different contexts (nature, economy, industry). Great attention will be given to the use of analogical tools for knowledge sharing (books and paper magazines and publications).

HISTORY OF MODERN ART

History of Art, intended as a sensitive link between all social changes, is presented as a discipline capable of analyzing and elaborating critical models necessary to understand the contemporary world. The interpretation of the past, its phenomenological developments, the topics

of Western history of arts, the constant exchange amongst different cultures and the definition of always new equilibriums and relations in the modern era find a suitable clarification in the comparison and unusual plural interpretation of the topics of arts fruition and of the creative impulse of technological development.

MATERIALS AND TECHNOLOGY I

Lab Materials I

This practical course held in a workshop aims at providing students with the necessary initial familiarity and practical experience to design and create a "mock-up" or "test model". Models assume an important role within the design development process as a means to check the validity of formal, structural and functional choices concerning the design project. Students will begin by drafting and reading two-dimensional technical drawings, in order to create three-dimensional drawings, studying surfaces and sections. This will then enable them to construct a volumetric model to scale.

Materials and Technology

This theoretical course introduces students to design material quality, requirements and performance. Students will also learn about technological and sensory exploration of materials and be familiarised with processing techniques and tools for transforming them. As an integral part of the course, students will visit a company which is particularly important from the point of view of production processes (glass, plastic, wood) or visit a specific trade fair.

PRODUCT DESIGN I

Design Methodology I

The course will include illustration, analysis of significant case studies and a more design oriented module. The theoretical approach of the course will provide the necessary cognitive substrate to introduce students to the theme of *product design* and will be focused on a few exemplary design projects by masters of Italian design,

from Mangiarotti to Castiglioni, from Rosselli to Munari, from Mendini to Magistretti. In particular, a selection of their notably representative products will be identified and illustrated "behind the scenes": personal stories of the designers or customers impressed by the objects, anecdotes relating to the theme of serendipity as a fundamental project tool, alternative designs which never saw the light of day, but which conditioned the final proposal in an indelible manner, ambitions and social expectations shared by the community of "consumers" from that period in history. All of these contextual elements are considered fundamental, since they contribute to the final definition of the object by guiding, binding or supporting the designer's "designing". It is with this same sensitivity and attention that students will then be called to closely examine the "design journey" of a specific object. During the second part of the course, with the sharpness and precision of a renewed "Good Design", but also with the freshness and intelligence of a new "White Riding Hood", the students will be asked to approach the world of design in person.

Awareness Design

The course aims at introducing students to the theories and principles of analysing the human factors required to design objects, environments and systems optimised for human well-being. Using the history of industrial development in Italy as a starting point, the inception of the ergonomics discipline will be explored. Data collection methodologies will be examined through investigation, observation and the use of anthropometric manuals. In addition, the course will analyse the contemporary evolution of ergonomic principles, which exceeds the concept of mere usability, exploring the emotional value of aesthetics, pleasure and of environmental and social sustainability.

Lab Materials II

The programme is directed at refining the modelling capabilities acquired by students

during the basic module in the first semester. Advanced modelling and model colouring techniques will be illustrated. Students will be introduced to basic silicone mould creation techniques and to the use of resins and synthetic materials for casting. The course will enable students to master the techniques used to create models in professional settings, providing students with the capabilities to communicate with professionals upon concluding their educational paths. In addition to learning how to create models and about the relevant difficulties to overcome, students will refine their design ability, providing them with the means to design while taking into account real problems related to the production of an object.

DIGITAL TECHNOLOGIES AND APPLICATIONS

CAD

It is as important to learn the basics of traditional drawing, as it is to learn those of digital drawing from the very beginning. How to dimension a drawing, the basics of technical representations, their translation into digital files.

Digital Drawing

The module is structured in two semesters, dedicated to Photoshop and Illustrator and InDesign respectively. It aims at providing students with the foundations for visualizing and presenting their projects and ideas, so that they can progressively build their digital portfolio. A series of small books, illustrated using the three software, is produced at the end of the module.

Photography

Cameras are highly useful design methodology tools, irrespective of whether used for product design, interior architecture or service design. The educational aim of this module is to train students to conceive cameras as a means of research and analysis, documentation, design and representation.

DESIGN SYSTEM I

Design System (Semiotics)

The course aims to facilitate understanding by students of interactions between the various cultural dimensions converging in the design system, enabling them to correctly interpret design genres and languages during both analysis and design, so as to develop semantically "dense" objects which are effectively able to become part of modernity.

Design System (Contract)

The course examines Furniture Design, that is, the sector of designing and creating furnishings for houses, offices, hospitality facilities, outdoors, etc. Since analysis concentrates on national products and production, the course mainly focuses on "Made in Italy", examining the most important companies, most influential designers, significant sectors, most famous products, leading markets and relevant distribution.

In particular, the course illustrates the mechanisms of contract, that is, turnkey supplies created by various companies in the sector sustaining salient design projects developed by international architects or construction companies.

COURSES II YEAR

INTERIOR DESIGN II

The course allows students to explore the topic of exhibiting and displaying, as a form of communication of the present and near future (which is already happening) values. After having gained the basic tools during the first year, students start working on the topic of space as a sophisticated and complex language. While the focus of the course during the first year is on scale representations and models, students are here asked to work on a 1:1 scale: fragments, prototypes, and systems where the space is

thought of, designed, and built at a human scale, in order to empirically and directly understand the meaning of our "doing".

HISTORY OF CONTEMPORARY ART

The course aims at providing students with the analytical tools necessary to articulate a dynamic and critical vision of images within contemporary society. It is structured as an interdisciplinary investigation of the artistic production in the Twentieth 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.

MATERIALS AND TECHNOLOGY II

Experimental Lab of Technology

The course is designed to accompany students along a path focused on the design and construction of interactive objects. Attention is centred on the concept of interaction, intended not only exclusively as a relationship between action and reaction, but also and above all as the fruit of a structured process determined by a series of rhizomatic and complex relationships.

This course teaches students to exchange views and collaborate to create projects.

Groups of students will compete to design and develop a device using open hardware such as Arduino and various interface environments.

Laboratory

This module focuses on the final stages of design projects: the choice of materials - requiring familiarity with characteristics and relevant production processes -, studying technical solutions and assembly and securing systems, in addition to the drafting of technical drawings.

PRODUCT DESIGN II

Design Methodology II

At the beginning of a project, a product designer considers multiple development options. In fact, several approaches are possible in a design project: the choices made are dictated by the context in which the design project is developed (customer profile) and available production processes. An initial idea may be subjected to minimal or even drastic technical, stylistic and economic changes based on the materials and technologies used. Maintaining the same initial idea, students are asked to propose, develop and present two different solutions in the development phase of the project, while considering the two distinct situations: an artisanal environment (considering a low to medium number of pieces) and an industrial environment (considering a high number of pieces). Students are introduced to a complete design path, from the initial brief (definition of the problem), to detailed research, design development, the creation of final drawings and production of the model.

Social Design

Social Design investigates the needs of society through design thinking. Designers are able to create a positive and sustainable future using a profound understanding of the current state of affairs as a starting-point. During this course, students will learn how creativity is linked not only to the arts, but to every aspect of our daily lives. In addition, creativity should not only relate to citizens and society, but can and must derive from the same. Students will work with people and will co-design solutions for sustainable everyday lifestyles. The course will take students through the process of social innovation, examining literature, analysing case studies and staging practicals with local stakeholders. Students will gain greater familiarity with the concept of co-design and with the design of services, enabling them to deal with such complex and exciting themes. Students will acquire the ability to develop

projects related to cultural identity and cultural integration in a diverse society.

They will produce a project capable of influencing their immediate surroundings and create a prototype directly in their environment. In addition to the local project, students will be invited to reflect on potential application beyond the small scale and the creation of a sort of "instructions for use" for their idea.

Materials and Technology for Project Innovation

This course provides an updated vision of the materials and technologies that have played an important role in the innovation of design over the past twenty years in relation to both products and places.

Well-founded examples are used to stimulate the understanding by students of how technology and materials relate.

DIGITAL MODELLING TECHNIQUES I

Rhino

The course aims at providing students with a basic understanding of the key 3D modelling features of the program 'Rhinoceros 3D' (Rhino), by explaining the theoretical and practical modelling concepts for solids and surfaces in industrial and interior design environments. At the end of the course, students will be able to quickly build, with dimensional accuracy, a wide range of digital models, ready for rapid prototyping, processing or rendering using the Rhino rendering engine and plug-ins.

Through a series of practicals, students will learn to use the program both as an important tool for project verification and communication, as well as a fundamental design tool, especially for product design.

Fab Lab

Students will learn how to manage a small mechanical design project, from concept to completion, keeping track of and documenting design choices in terms of memory and motivation. At the end of the course, students will be able to support and motivate their design

choices in objective and quantitative terms, as well as in relation to the aesthetic or "artistic" value of the design project. Among the creative possibilities of their own design project, students will include both digital production tools and the possibility to build themselves machinery which will enable production. In this process, students will take into account collaborative, opensource and peer-to-peer logics.

LIGHT DESIGN (PRODUCT)

The objective of the course is to transfer knowledge, support and the necessary tools to design and create a working luminous object. Students are provided with basic training to encourage them to develop their ideas with manual and instrumental activities in a fully-equipped workshop for the course, reviving the concept of 'techné', that is, the relationship between art and technology. Particular attention is focused on the possibility of transforming synthetic materials, especially methacrylate, optical fibre, LEDs and photovoltaic cells in applications extended to design.

LIGHT DESIGN (INTERIOR)

This course strives to impart the awareness that, above all, light is a language and as such needs to be addressed and processed. At a semantic level, focus is also placed on the subject intended as the "science of lighting", that is, the technical and scientific knowledge required to light spaces using natural and artificial light sources. These include topics such as the theory of light (intensity, spectrum, diffusion, reflection, etc.), the physiology and psychology of vision, perception of the human eye, visual comfort.

ACCESSORY DESIGN

During the course students are offered the opportunity to have a real experience with a company. The themes are relative to the domestic field such as home and furniture objects. Students, working with real limits relative to materials, machines, serial

reproducibility and costs, can stimulate their creativity looking for original solutions. The project process starts from the idea and the challenge is to transform it in a real product.

EXHIBIT DESIGN

This design course examines space as an important communication tool. It consists of a spatial exercise of ideas and stories originally expressed in another form. The course navigates students towards the exhibit and retail design, placing greater emphasis on experiential aspects.

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 the disappearance of the traditional dimensions of public and private, the house becomes a place of communication with the world, while the urban context becomes an "extension of the private". Students investigate new forms of living: semipublic and semi-private spaces, space for relationships and personal space, the new objects of sur-modernity, and Marc Augé's anonymous "non-places", which "no matter where" they are built, have no identity and can be recognized only through linguistic messages and signs. The space, crossed by relationship and communication elements, is "desacralized" (i.e. it loses the hierarchic connotations of the patriarchal symbolic order) and everything mixes together and reflects itself in the artistic and media languages and artistic practices.

MARKETING AND MANAGEMENT

Students will be given the basic elements of marketing and their relation to design, the current consumption trends and the sociological changes. They will also learn how to draft a marketing plan applied to either urban and/or product design. The course develops topics related to sociology (trends, consumption

approaches, lifestyles), economics (demand and offer, budget, costs management, pricing) and communication (brand, design, advertising). The course also aims at providing students with a method (intended as a way to approach marketing issues, starting from the analysis up to the development of the project), a language, and the tools to develop the ability to understand a company's internal and external context. Special attention will be given to "urban marketing", meaning the field of application of design applied to the analysis and leverage of the urban context.

COURSES III YEAR

INTERIOR DESIGN III

Project Communication and Representation

The educational objective of the course is to introduce communicative strategies directed at enabling students to present their ideas, projects and processes in the most appropriate manner, focusing specifically on dissertation projects. Classes will be divided into a path of literacy on the basic principles, elements and history of graphic design. This will be achieved by presenting classic case histories (Made in Italy graphic design) and contemporary case histories (an overview of modern graphic design trends and styles). Practical work, aimed at understanding and acquiring shared knowledge, will be carried out in each lesson.

Research Lab

The Interior Architecture dissertation workshop is a final design opportunity for students during the three-year BA educational path in Interior Design, which helps to direct student in the developing of the graphics and concepts of their dissertations for their final academic diploma examinations. Centred around a different theme each year, the design research workshop aims to identify a concept around which personal dissertation projects can be developed.

Projectual Lab

The Design workshop focuses on helping students refine the design tools acquired during their studies, directing them in preparing a preliminary project proposal able to make use of the space and elements of Interior Design as an important instrument of communication addressed to the profession.

PRODUCT DESIGN III

Project Communication and Representation

The educational objective of the course is to introduce communicative strategies directed at enabling students to present their ideas, projects and processes in the most appropriate manner, focusing specifically on dissertation projects.

Classes will be divided into a path of literacy on the basic principles, elements and history of graphic design. This will be achieved by presenting classic case histories (Made in Italy graphic design) and contemporary case histories (an overview of modern graphic design trends and styles). Practical work, aimed at understanding and acquiring shared knowledge, will be carried out in each lesson.

Research Lab

The dissertation workshop represents the final design opportunity for students during the three-year educational path in Product Design. The Product Design III course aims to provide appropriate tools to critically interpret design themes in the broader context of cultural, social and technological transformations (new life styles, new typological configurations, new technological scenarios).

The educational objectives of the course include: developing the ability to independently reprocess a new brief by identifying an original typology within the given scenario; and developing comprehensive historical, productive, market and language research.

Projectual Lab

After an initial phase focusing on research, students will be required to develop a design project that pays careful attention to functional, typological, structural and technical aspects. The design project should demonstrate: the capacity to manage social, economic and environmental implications, as well as the implications of meaning, generated by the design project itself, in addition to the changing dynamics of context that the same will bring about; the ability to define design scenarios over the medium and long term, while simultaneously being able to prefigure potential trajectories of evolution of technological systems and their potential integration in the complex framework of social and cultural dynamics.

DESIGN CULTURE

The word design comes from Latin *de+signare* and it literally means "to do something", characterizing it with a sign that gives it a meaning and defines its relationship with other things, or the people that owns or use it. On the basis of this original meaning, we can say that design is giving (things) a meaning. We thus introduce the idea of culture within the creative project, which can give to design a real depth and value, as a basic assumption for the design culture itself.

The course aims to get, out of these explorations, a series of incentives and indications useful to deal with design projects, being able to properly and methodically evaluate and manage choices and applications of materials. The lectures include short but significant contributions by external experts and professionals, in order to enable a direct knowledge and understanding of real needs in the sectors of reference. On the basis of theoretical lectures, practical exercises and external interventions, the final project of the course of Design Culture will be developed by groups of students that will be given a design brief coming from a production/business reality.

Through a series of visits, targeted inputs, and continuous tutoring by the professors, the students will physically and tangibly develop their creative idea and will prove their newly gained capabilities and skills, as far as both ideation and realization of the project are concerned.

TECHNOLOGY OF MATERIALS III

During the third year, students attend lessons focusing on communicating their ideas using digital tools. The course is completed by an in-depth focus on 3D prototyping through different techniques using the most advanced available technologies.

URBAN DESIGN

The course aims at mentoring students through reading, interpretation and design activities that deal with the complexity of urban reality, especially public spaces as places for building social relationships. Students will experiment a method and a design approach that start from the observation of the urban "context", on the basis of the idea that being able to deal with its complexity is a crucial skill for design professionals, at any scale. The course includes theoretical lectures and practical exercises.

DESIGN SYSTEM II

During the course, objects consistent with craft and design will be created. Advanced materials and new processes will also be experimented with an aim to rediscovering the pleasure of artisanal dexterity.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course analyzes the influence of Twentieth Century Art on contemporary design culture. Critical and interpretation tools are developed through the study of some crucial experiences in the world of visual arts and of the historical avant-garde movements up to present times.

INTERACTION DESIGN

From a practical point of view, students are exposed to two research fields: *New Technologies* and *Interfaces*.

The investigation related to materials and technologies used by the design professional continues throughout the third year. Starting from the assumption that there is no distinction between new and old technologies (rather, we have appropriately and inappropriately used technologies), during the third year students study interaction: interaction between users and design systems, through the use of diversified technologies.

This course is structured as a one-year lab that allows students to closely observe the modalities with which electronics interacts with the design world.

The aim is to offer to the students multiple ways to respond to diversified design requests (or, better still, to imagine new demand).

HISTORY OF CINEMA AND VIDEO

The course has several different objectives: introducing students to audiovisual-related topics in general, and more specifically in the movie industry; analyzing the relationship between spectator and movie, in order for students to view movies in a more critical and effective way; learning the language of cinema and related technologies; knowing the steps of the movie-making process; analyzing the modalities to read and understand a script/movie; investigating the main movements of the history of cinema and the most significant authors.

PHOTOGRAPHY

Photography, as a creative expression, is an integral part of arts and belongs to those forms of artistic production involving thought, imagination, and sense of project of the author, whether he/she is a photographer, a designer, or an artist. The course does not intend to teach the analogical or digital photographic

techniques, but it aims at transferring some basic concepts related to the “ability to see” and the “ability to read” photographic images, with respect to a modern design approach that considers the crossing of different disciplines interacting with the photographic medium.

DESIGN MANAGEMENT

This optional course is designed for students who intend to integrate production processes and design culture with company strategy. Through the development of marketing projects, the course draws on the importance of structured communication when presenting design.

AESTHETICS

The course highlights the issues and topics related to the situation of contemporary art and culture. Students will acquire philosophical aesthetics knowledge and will analyze current trends in artistic research. In the first semester students will study the foundations of aesthetic knowledge, from traditional to contemporaneity aspects, while in the second semester they will investigate to the state of research in a period characterized by cognitive mortification.

DIGITAL MODELLING TECHNIQUES II (PRODUCT)

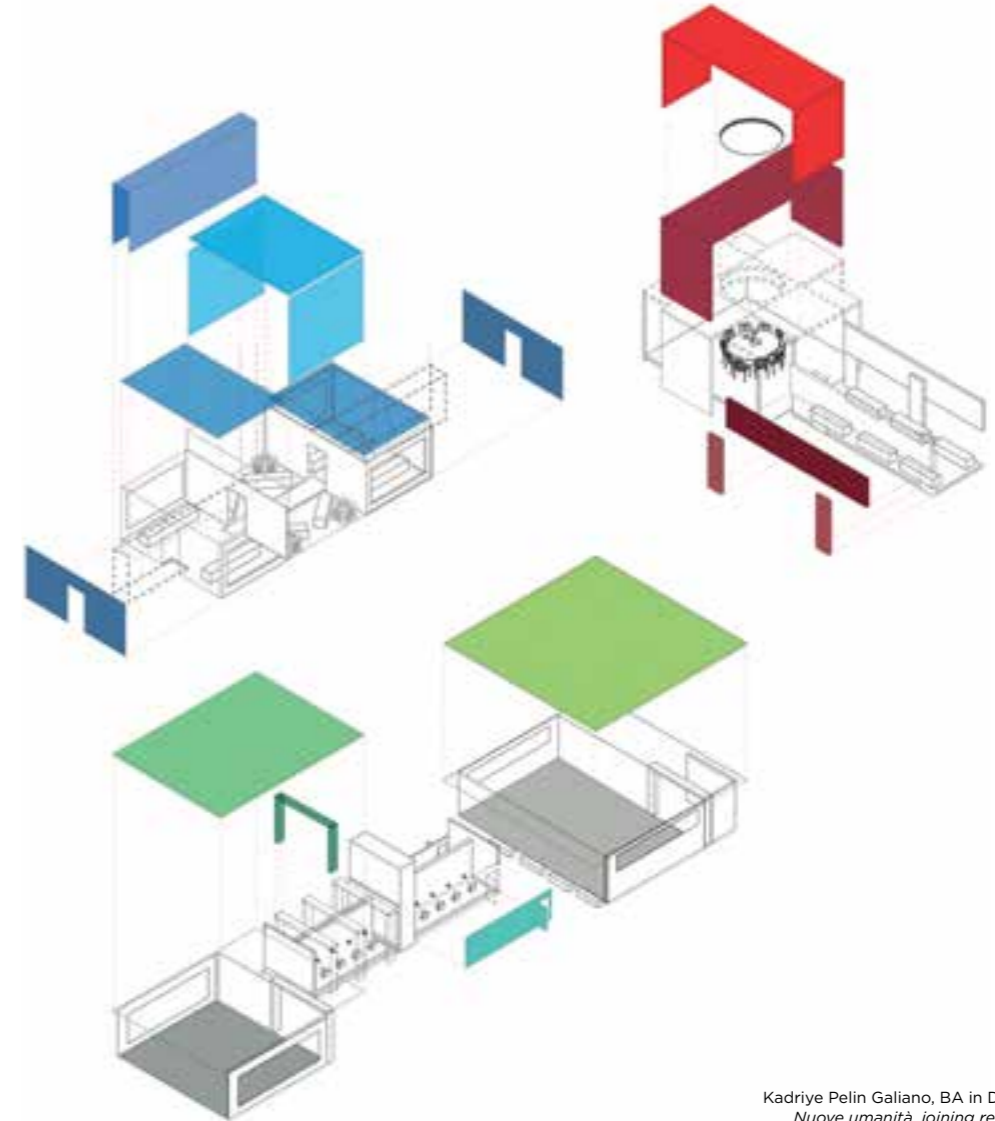
An advanced level digital modelling workshop. Picking up from the basics learned during the second-year course of the three-year BA programme, students will broaden their knowledge of the best software and digital tools most commonly used in design studios to develop and view design projects.

This course is recommended for students wishing to improve and refine their command of digital modelling tools. In particular, those student who are interested in collaborating with designers in industrial design contexts, where support is frequently required during the final design project stages, including when comparing and presenting projects.

DIGITAL MODELLING TECHNIQUES II (INTERIOR)

An advanced level digital modelling workshop.

Picking up from the basics learned during the second-year course of the three-year BA programme, students will broaden their knowledge of the best software and digital tools most commonly used in design studios, in particular for viewing architectural and interior design projects. This course is recommended for students wishing to improve and refine their command of digital modelling tools. Notably, those student who are interested in collaborating with architects, where support is frequently required during the final design project stages, including when comparing and presenting projects.



Kadriye Pelin Galiano, BA in Design student,
Nuove umanità, joining religions in Milan

Three-year Bachelor of Arts Degree in **FASHION DESIGN**

ADVISORY LEADER: Nicoletta Morozzi

TITLE: Academic Diploma Level I

COURSE LEADER: Colomba Leddi

CREDITS: 180 CFA

DURATION: 3 years

SPECIALIZATIONS:

LANGUAGE: Italian / English

Fashion Design
Fashion Styling and Communication

The goal of the BA in Fashion Design is to prepare students to find a job within the Italian and international fashion system. The program is structured to help the student achieve learning objectives in a coherent and progressive way. Each year, students can take a fun, experimental course focused on coaching and free creativity, from which they gain motivation and passion and discover their personal skills through teamwork. Along with the program, students participate in collaborative projects with companies that give them a realistic experience of professional life. This structure allows students to specialize within different areas of expertise, thus focusing the field of their future job.

LEARNING OBJECTIVES

During the three-year BA in Fashion Design, students have the opportunity to:

- › Learn the tools and techniques of fashion design
- › Discover and focus on a field of interest within the fashion system
- › Develop the capacity to analyze and elaborate on concepts
- › Participate actively in the profession
- › Share work experiences within teams
- › Explore new forms of entrepreneurship

CAREER OPPORTUNITIES

BA in Fashion Design graduates find employment as:

- › Fashion designers
- › Accessories designers
- › Pattern makers
- › Illustrators
- › Stylists for magazines and communication agencies
- › Visual merchandisers
- › Event organizers
- › Costume designers and stylists for film and TV production



Sibila Milanova,
BA in Fashion
Design student,
STAR+DUST, fashion
show, 2014. Photo by
M. Botticelli.

I YEAR

AF	CFA	COURSE
B	6	HISTORY OF MODERN ART
B	6	HISTORY OF COSTUME AND FASHION I
B	8	TECHNOLOGY OF MATERIALS Tailoring techniques for prototyping
B	6	DIGITAL TECHNOLOGIES AND APPLICATIONS <i>Digital Drawing</i> <i>CAD</i>
C	8	TEXTILE DESIGN I Textile Design Textile Culture Technical Drawing
C	12	FASHION DESIGN I Project Methodology Fashion Drawing
A	6	ANTHROPOLOGY

52 TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	8	PATTERN-MAKING I
B	6	HISTORY OF CONTEMPORARY ART
C	8	TEXTILE DESIGN II Textile Design Knitwear
C	8	ACCESSORIES DESIGN Handmade Accessory Industrial Accessory
C	12	FASHION DESIGN II Collection Prototyping
* 1 Course to be chosen among the following		
A	6	PHOTOGRAPHY* PERFORMATIVE TECHNIQUES FOR VISUAL ARTS* ILLUSTRATION*
A	6	MARKETING AND MANAGEMENT
A	6	SEMIOTICS

60 TOTAL CREDITS II YEAR

III YEAR

AF	CFA	COURSE
B	8	TECHNOLOGY OF MATERIALS II Fashion Design: Events Fashion Design: Pattern making Fashion Design: Digital Print Fashion Styling: Events Fashion Styling: Computer Graphic Fashion Styling: Styling
C	12	FASHION SETTING (FASHION STYLING AND COMMUNICATION) FASHION DESIGN III
A	6	PHENOMENOLOGY OF CONTEMPORARY ARTS
A	6	HISTORY OF COSTUME AND FASHION II
* 1 Course to be chosen between the following		
A	6	HISTORY OF CINEMA AND VIDEO* AESTHETICS* HISTORY OF PERFORMANCE*
* 1 Course to be chosen among the following		
A	6	DECORATION* DESIGN* THEATRE COSTUME*

44 TOTAL CREDITS III YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, work experience, international exchange programs, academic internship
	Mandatory additional training activities english
	Mandatory additional training activities general IT
	Mandatory additional training final exam

24 TOTAL CREDITS FOR TRAINING ACTIVITIES

180 TOTAL CREDITS FOR THREE-YEAR BA COURSE

AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

A Program Related Course (Affini)

* Elective Course

COURSES

COURSES I YEAR

HISTORY OF MODERN ART

History of Art, intended as a sensitive link between all social changes, is presented as a discipline capable of analyzing and elaborating critical models necessary to understand the contemporary world. The interpretation of the past, its phenomenological developments, the topics of Western history of arts, the constant exchange amongst different cultures and the definition of always new equilibriums and relations in the modern era find a suitable clarification in the comparison and unusual plural interpretation of the topics of arts fruition and of the creative impulse of technological development.

HISTORY OF COSTUME AND FASHION I

The course focuses on the analysis of costumes - including clothes, accessories, hairstyles, and make-up - as a form of individual and collective language and of communication within society and in different historical periods. This analysis also includes the historical evolution in the creation of costumes (draping, cutting techniques, use of materials) up to the late 1500s. It also provides the first notions of how the current fashion system is structured, introducing the students to the most important fashion events that take place yearly in Milan.

TECHNOLOGY OF MATERIALS

Tailoring techniques for prototyping

The aim of this module is to provide the basic tailoring techniques, necessary to produce the outfits that will be developed during the following years. Students gain the first skills

needed to create models in an autonomous and professional way (from the pattern, application onto fabric, cutting fabric, hand and machine manufacturing). The module also includes an intensive course on Moulage, which further investigates the 3D techniques useful to gain more skills and know-how of shapes, materials and their manual processing methods. Different techniques and materials are tested, which may not necessarily lead to the creation of a dress but to the realization of many tailoring details.

DIGITAL TECHNOLOGIES AND APPLICATIONS

Digital Drawing

The module is structured in two semesters, dedicated to Photoshop and Illustrator and InDesign respectively. It aims at providing students with the foundations for visualizing and presenting their projects and ideas, so that they can progressively build their digital portfolio. A series of small books, illustrated using the three software, is produced at the end of the module.

CAD

The course will cover Lectra Modaris and Diamino applications, CAD specific programs for the world of clothing. Modaris is a CAD program dedicated to apparel modelling, designed to create models for industrialisation, to modify models and develop sizes. Diamino is a CAD program designed for the placement of models, and for calculating fabric requirements to create items of clothing in one or more sizes.

TEXTILE DESIGN I

Textile design

The course introduces the "Know-how" through theoretical and practical lessons.

The basic concepts required to create a fabric, from the construction of a frame, its operation, to fabric weaving through the various workings and the use of different materials and colours.

Textile Culture

The objective of the Textile Culture module is to provide an initial understanding of textiles, from fibres and their characteristics, to fabrics and their performance. This initial familiarity will be used to explore cataloguing, from yarn processing techniques and weaving, enabling students to recognise and evaluate products. The module is supported by a fabric library (tessuteca) that can be used to experiment and study.

FASHION DESIGN I

Project methodology

The aim of the module is to teach students a method of approach from the idea up to the production of the garment, by going through the various creative and design phases: the study of a concept and a style, the realization of a mood-board, the communication of a theme through images, the elaboration of shapes, models, color palettes and materials. Each student will plan out and implement a variety of design methods used in the fashion and design worlds.

Fashion Drawing

The Drawing for Fashion module aims at providing students with the tools to portray items of clothing worn in relation to their design. Students will practice drawing human figures, stylizations and fashion plates, applying various graphic and colouring techniques.

ANTHROPOLOGY

The student is led to investigate the theme of the human body discovering its true size and its sensory and phenomenal aspects. It allows questioning the key concepts of the fashion language and phenomenon such as:

novelty, taste, talent, identity and homologation. It aims at demonstrating how profound the question of self-representation can be and how complex the relationship is between the lived-in body and the body represented by the fashion world.

COURSES II YEAR

PATTERN-MAKING I

This course has the aim of teaching students the techniques of making the various garments that comprise a fashion collection. It leads students to gain applied patternmaking competences (the patterns for pants, dresses, bustiers, shoulder-pieces), up to the realization of a final book where all the basic schemes and their variants that a complete collection should include are catalogued. It leads students to develop some prototypes using industrial and tailoring techniques.

HISTORY OF CONTEMPORARY ART

The course aims at providing students with the analytical tools necessary to articulate a dynamic and critical vision of images within contemporary society. It is structured as an interdisciplinary investigation of the artistic production in the Twentieth 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.

TEXTILE DESIGN II

Through this course students are led to the development of a complete personal collection (mood-board, color palettes and fabrics, emblematic garments, production grid),

which illustrates the theme assigned to them each time, from the concept phase up to the realization of the actual garments.

ACCESSORIES DESIGN

The module teaches students how to design an accessory starting from a given shape, leading them through a research of materials and production techniques, according to a product development plan.

FASHION DESIGN II

Through this course students are led to the development of a complete personal collection (mood-board, color palettes and fabrics, emblematic garments, production grid), which illustrates the theme assigned to them each time, from the concept phase up to the realization of the actual garments.

PHOTOGRAPHY

Photography, as a creative expression, is an integral part of arts and belongs to those forms of artistic production involving thought, imagination, and sense of project of the author, whether he/she is a photographer, a designer, or an artist. The course does not intend to teach the analogical or digital photographic techniques, but it aims at transferring some basic concepts related to the “ability to see” and the “ability to read” photographic images, with respect to a modern design approach that considers the crossing of different disciplines interacting with the photographic medium.

PERFORMATIVE TECHNIQUES FOR VISUAL ARTS

The course proposes new methods of “staging clothes” through performances. The course is designed as an experimental workshop, studying body movements in relation to the fashion idea to be conveyed. It explores how both articles of clothing and fabrics act when worn, in order to find new expressive languages for fashion.

ILLUSTRATION

It is an in-depth study of applications, styles and illustration techniques used in interdisciplinary research contexts.

MARKETING AND MANAGEMENT

The course gives to the students knowledge about how prêt-à-porter fashion, haute couture, self-made enterprise markets work – including the more recent online markets. Its aim is to help students to understand the need to design with an eye to both the economic context and the market, but also to lead them to define costs and pricing and draft a business plan, both necessary when developing a fashion collection, a brand or one's own business activity.

SEMIOTICS

The course provides the theoretical-methodological tools needed to understand the functioning of the fashion system: the ways through which it produces meanings, values and identities as well as relations between fashion and design and between fashion and communication in order to lead students to define structured design concepts and to develop a mindful vision of the fashion phenomenon.

COURSES III YEAR

TECHNOLOGY OF MATERIALS II

This III year course offers the theoretical-practical foundations needed to organize and manage events and displays for the fashion sector. It is a practical experience aimed at the production of a performing event that can be produced individually or in teams.

FASHION STYLING AND COMMUNICATION

The students which choose the Fashion Styling and Communication course are taught how to design an event that showcases collections through reading and decoding fashion languages.

According to each student's interests, the design process will focus on areas of communication, art direction and styling.

FASHION DESIGN III

The students that choose this course are asked to design a personal collection inspired by themes that are proposed each year. The collection is part of their final work and includes: research (concept development and theoretical references), design part (mood-board, color and fabrics palettes, production grid) and the implementation of 3/5 outfits.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course aims at guiding students through an exploration and critical analysis of the images coming from heterogeneous disciplines and languages, which characterize the contemporary “visual culture” in order to enrich their visual and cultural background. It also wants to lead students to the definition of new aesthetical morphologies and an original expressive universe. Students will visit exhibitions and take part in conferences and meetings focusing on the relationship between fashion and the various languages of artistic expression (photography, graphic design, contemporary art, music).

HISTORY OF COSTUME AND FASHION II

In the second year of the course, students will analyze the aesthetical ideal of each historical period in connection with the socio-cultural, political, and religious context. The aim is to understand the reason why specific silhouettes, materials and colors were chosen starting from 1600 up to the present.

HISTORY OF CINEMA AND VIDEO

The course has several different objectives: introducing students to audiovisual-related topics in general, and more specifically in the movie industry; analyzing the relationship between

spectator and movie, in order for students to view movies in a more critical and effective way; learning the language of cinema and related technologies; knowing the steps of the movie-making process; analyzing the modalities to read and understand a script/movie; investigating the main movements of the history of cinema and the most significant authors.

AESTHETICS

The course highlights the issues and topics related to the situation of contemporary art and culture. Students will acquire philosophical aesthetics knowledge and will analyze current trends in artistic research. The students will study the foundations of aesthetic knowledge, from traditional to contemporaneity aspects, and investigate to the state of research in a period characterized by cognitive mortification.

HISTORY OF PERFORMANCE

This module aims to provide historical and cultural coordinates of modern and contemporary theatre. Some of the most significant experiences of twentieth-century dramaturgy are analysed in detail, including through monograph lessons. In addition, the rise of the theatre direction in Europe is also studied. Finally, thematic lines and aesthetic directors of post-war theatre will be examined, in order to put modernity to the test in a continuous dialogue with the present. Guest visits, projections, and workshops are also envisaged.

DECORATION

Decoration is something totally different from what is traditionally intended with project, as it does not involve any forecast of organization or use. Decoration “has no tasks”, its status consists in presenting itself as communication of sensations, as consumption phenomenon in itself, as a list of personal values. In this intense inter-disciplinary course, open to other programs, students will be encouraged to deal with three-dimensional objects as if they were



paintings, looking for pieces of visual thoughts in themselves in order to give life to decoration and its expressive and poetical vocation.

DESIGN

This course is structured as a practical lab aimed at fostering the development of students' design, organisational and self-entrepreneurial skills. It envisages collaborations with companies, institutions and local governments directed towards the production of public events.

THEATRE COSTUME

The course focuses on the design and realization of theatre costumes for real shows, not only underlining the differences with fashion garments, but also the need to link the Theatre Costume project to the interpretation of a given play. The course includes a comparative analysis between the stylistic characteristics of historical costumes with reference to their evolution into theatre costumes.

NABA Final Fashion Show
STAR+DUST. Photo by M. Botticelli.

Three-year Bachelor of Arts Degree in **MEDIA DESIGN AND MULTIMEDIA ARTS**

COURSE LEADER: **Maresa Lippolis**

DURATION: **3 years**

LANGUAGE: **Italian**

TITLE: **Academic Diploma Level I**

CREDITS: **180 CFA**

SPECIALIZATIONS:
**Filmmaking
Animation 2D and 3D**

The program provides the tools for students to interpret and participate in the complex reality of contemporary media.

The nature of these media -linear as a film but also instant, accessible, and multimodal- provides more opportunities than ever for authors and artists to engage and interact with them to create fresh, original work.

The bachelor's degree focuses on the content, history, and effects of various media, exploring topics such as mass media, literary and information theories, the anthropology of art, film history and theory, criticism, video shooting and editing, 2D and 3D design, directing photography and videography, compositing, sound design, and gaming.

LEARNING OBJECTIVES

The BA aims to provide students with competencies in the following fields:

- › Media design
- › Audiovisual direction of linear narratives

- › Interactive media direction of non-linear narratives
- › 3D character design and animation
- › Authoring of interactive, intermedia, and multimedia works

CAREER OPPORTUNITIES

The three-year bachelor's program prepares the new generation of professionals to work in the movie industry and show business: creators and authors of linear movies, audiovisual pieces, multimedia and interactive installations, animations 2D, 3D models and digital visual effects.

The course aims at training author -designers who are capable of also serving as artists, researchers, producers, and entrepreneurs- simply put, well-rounded professionals who can work as freelancers or take up various positions in the TV, audiovisual, animation, show business and new media sectors.

SEMESTER ABROAD

As part of the three-year BA in Media Design and Multimedia Arts, students are given the opportunity to spend a semester at no addition cost at:

Santa Fe University of Art and Design - SANTA FE, USA

Bachelor of Fine Arts in Film Production

Bachelor of Fine Arts in Film Visual Effects
Animation



NewSchool of Architecture and Design - SAN DIEGO, CALIFORNIA, USA

Bachelor of Arts in Game Art



Media Design School AUCKLAND, NEW ZEALAND

Bachelor of Media Design

Bachelor of Arts and Design
3D Animation and Visual Effects

Bachelor of Creative Technologies
Game Art and Programming



Dorotea Pace, BA in Media Design and Multimedia Arts student, Dreamer

I YEAR

AF	CFA	COURSE
B	8	DIGITAL APPLICATIONS FOR VISUAL ARTS I Digital Animation Techniques Compositing
B	6	MULTIMEDIA DRAMA Screenplay Fundamentals Story-telling
C	8	AUDIOVISUAL LANGUAGES AND TECHNIQUES I Editing Techniques I Linear Audiovisuals Computer Graphic I
C	10	MULTIMEDIA DESIGN FOR THE ARTS Media Archeology I Media Archeology II Computer graphic II Audiovisual Performance
C	6	MULTIMEDIA ARTS THEORY
A	6	HISTORY OF NEW MEDIA History of New Media Seminar of movie analysis
A	6	HISTORY OF CINEMA AND VIDEO Introduction to history of cinema
A	6	NEW INTEGRATED MEDIA TECHNOLOGIES Web 2.0 Web design
56		TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	8	DIGITAL APPLICATIONS FOR VISUAL ARTS II Video-games Direction Lab game design Digital Animation Techniques
B	6	PHOTOGRAPHY Shooting Techniques Photography Direction
C	6	INTERACTION DESIGN Interaction Design Visual Effects
C	8	AUDIOVISUAL LANGUAGES AND TECHNIQUES II Advanced Editing Editing Techniques II
C	12	DIRECTION I Seminar of movie analysis Audiovisual Direction I Creative Writing Applied Semiotics Lab Audiovisual Communication I
A	6	NEW MEDIA AESTHETIC
A	6	MULTIMEDIA LANGUAGES Non-linear Storytelling Game Design Audio Documentary Direct Sound Recording
52		TOTAL CREDITS 2 YEAR

III YEAR

AF	CFA	COURSE
B	6	HISTORY OF CONTEMPORARY ART
B	6	THEORY AND METHODOLOGY OF MASS MEDIA Seminar of movie analysis Mass Media
C	12	DIRECTION II Audiovisual Communication II Audiovisual Communication III Direction and Audiovisual Storytelling Audiovisual Direction II Audiovisual Direction III Creative writing
C	6	SOUND DESIGN
A	6	PHENOMENOLOGY OF CONTEMPORARY ARTS
* 1 Course to be chosen between the following		
A	6	SCULPTURE* PROJECT CULTURE* Research Methodology Project Culture
A	6	SEMIOTICS DIGITAL MODELLING TECHNIQUES Rendering and Modeling 3D Compositing
48		TOTAL CREDITS 3 YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, academic internship, work experience
	Mandatory additional training activities english
	Mandatory additional training activities general IT (Fundamentals of Digital Drawing)
	Mandatory additional training final exam
24	TOTAL CREDITS FOR TRAINING ACTIVITIES

180	TOTAL CREDITS FOR THREE-YEAR BA COURSE
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AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

A Program Related Course (Affini)

* Elective Course

COURSES

COURSES I YEAR

DIGITAL APPLICATIONS FOR VISUAL ARTS I

Digital Animation Techniques

This module aims at giving students a general training, preparing them for the various professions connected with animation cinema: from animators to in-betweeners, from story-board makers to directors. Students will learn animation techniques, search for characters, stories, styles and will shoot frames with professional animation software for cartoons.

Compositing

The module teaches the advanced techniques of audiovisual manipulation and digital images correlation towards the production of multi-layer audiovisuals.

MULTIMEDIA DRAMA

Screenplay fundamental

This module represents the first approach to screenplay for images in motion (movies, commercials, documentaries). The story and script writing, the stepping into the treatment, the outline, the screenplay and the storyboard are investigated in a practical way through the analysis of texts, films, short-movies, audiovisual products and individual exercises.

Storytelling

This module focuses on story-telling, both in texts and audiovisual outcomes, going into the basic elements of the story-telling structures with the appropriate tools: action, space, time, characters, stories.

AUDIOVISUAL LANGUAGES AND TECHNIQUES I

Editing Techniques I

This module introduces students to editing and provides them with the necessary theoretical and practical tools through practical training in the labs and the use of one of the most widespread software for image editing.

Linear Audiovisuals

This module introduces the audiovisual product as a significant communication tool through a semiotic analysis. The language and the signs are investigated from their minimal units to their articulation into movies, expressed through audiovisual codes and sub-codes like “filmic punctuation” and the “sound view”. It studies audio and video basic technical knowledge.

Computer Graphic I

Students will acquire the basic manipulation techniques of audiovisual products and of the relation with the digital parts necessary for the production of multilayer audiovisuals.

MULTIMEDIA DESIGN FOR ARTS

Media Archeology I

The Media Archaeology course explores the evolution of audiovisual production techniques from a historical and phenomenological standpoint, analysing the potentiality of an artistic recovery of the same.

Media Archeology II

The module aims to introduce to the evolution of the communicative dimension of computing, from the first machines to current post-PC devices, within the scenario of paths and historical, cultural, economic and technological turning points.

Computer graphic II

This course is designed to enhance the professional and communication skills of students in relation to the production of digital graphics intended for printing and web graphics. The course is also oriented at developing the graphic design skills of students, in order to enable them to interpret, identify and select appropriate styles and languages for the purposes of designing and creating graphics.

Audiovisual performance

This module leads students in a journey through the techniques and languages of Live Media Performance and of Vjing, practices based on tools and languages that are similar and complementary to the fields of Graphic Design, Photography, Video, Music and Applied Arts in general.

MULTIMEDIA ARTS THEORY

This course proposes an investigation on the meaning of “Communication” and on its transformations thanks to the use of technological tools. Special attention will be given to the concept of “simulation”, currently playing a central role in the new media, also acquiring a technical-scientific dimension. In this context, the ability of the media to (re)-create or simulate possible realities will be investigated from a formal point of view (for example in the application of 3D graphics to cinema, advertising, video-games, or to the meta-worlds such as Second Life), from a structural point of view (for example in robotics, artificial life, bio-technologies), and from a narrative point of view (for example in news-making).

HISTORY OF THE NEW MEDIA

History of the New Media

This course wants to provide students with the main cultural references to understand the digital revolution that has been taking place in the last few years.

The following topics will be dealt with:

language and origin of writing, oral and written communication, thought and language, birth of modern science and of digital writing.

Seminar of movie analysis

The seminar comprises a series of full screenings of important films in the history of cinema, followed by open and dialogic readings of the main narrative forms developed in the audiovisual field.

HISTORY OF CINEMA AND VIDEO

Introduction to History of Cinema

This course aims to provide the necessary knowledge to understand the complexities and problems related to cinema and its historical evolution. Through screenings and critical discussions of an appropriate number of films included in the program, students will be able to view films with different eyes, in order to better understand production and textual characteristics.

NEW INTEGRATED MEDIA TECHNOLOGIES

Web 2.0

This module aims at providing the theoretical and cultural basis necessary to use, diffuse and publish digital contents on Internet sites defined as Web 2.0, as well as to create the relevant contents according to the formats that are most suitable to each specific context. Participation and conversation dynamics will also be analyzed.

Web Design

This module provides students with the necessary information to realize a personal website, using basic Html/Flash technologies.

COURSES II YEAR

DIGITAL APPLICATIONS FOR VISUAL ARTS II

Video-games Direction

The main aim of the module is to outline one of the new most significant expressive forms of the digital era.

The various video-game typologies and technologies, regardless of them being intended for Playstation, Nintendo, Xbox, the web or more generically for the digital world, have taken up the features of real forms of art. Nowadays, video-games have their own language and various codes that make them unique in the electronic communication sector.

Lab Game Design

The Lab Game Design modules includes a series of workshop lessons focusing on the use of the software programs employed to develop video games. Students will also create the interactive prototype designed in the Game Design module.

Digital Animation Techniques

This module is based on teaching 3D animation techniques through the softwares Modo and Maya; it encourages students to explore the fields of modelling and animation of figures and scenarios, thereby acquiring a background of knowledge that can be used in many different and heterogeneous digital-based productions.

PHOTOGRAPHY

Shooting Techniques

This module aims at providing students with the necessary skills to use digital photographic equipment. Both the shooting and the post-production processes will be analyzed. Students will start with a study of light in order to subsequently learn how to use an optical bench, digital equipment, and ultimately software devoted to photographic elaboration. Besides fostering the development of specific technical skills, students are encouraged to reflect on the photographic medium, to learn “to see” and “to read” the photographic image as it is.

Photography Direction

This module offers an in-depth study of the role of light and its applications in any kind of photography production. It also aims at illustrating photography management techniques both in the traditional audiovisual field and in the production of experimental filmed sequences.

INTERACTION DESIGN

Interaction Design

This course introduces students to the necessary techniques to implement installations and interactive objects and to rapid prototyping through digital techniques. Through the use of Arduino, students learn how to transform theoretical design concepts into prototypes of interactive installations, which integrate a wide range of sensors and bring user experience beyond the use of key-board, mouse and screen.

Visual Effects

The Visual Effects course promotes an empirical methodology to simply and effectively analyse and resolve some of the most widely used case studies in the production of visual effects for both cinema and advertising. The objective is to learn how to use sufficiently simple technologies and solutions to obtain the best visual impact.

AUDIOVISUAL LANGUAGES AND TECHNIQUES II

Advanced Editing

The main objective of this course is to investigate the construction of the “sense of truth” in the grammar of editing both in relation to documentary and fictional productions, stimulating individual creative possibilities. The course includes an in-depth study of certain key contemporary productions, with contributions from visiting professors on specific issues.

Editing Techniques II

The in-depth study of theory, the vision, and the analysis of cinematographic and TV works as well as practical experimentation allow students to acquire the ability and the sensitivity to create an audiovisual product autonomously. Students will operate on professional workstations (AVID 9000, AVID Xpress DV). Objective of the course is to train experts capable of working as free-lancers or interacting effectively with professional editors.

DIRECTION I

Seminar of movie analysis

The seminar comprises series of full screenings of important films in the history of cinema, followed by open and dialogic readings of the main narrative forms developed in the audiovisual field.

Audiovisual Direction I

This module introduces the role of the director, i.e. the professional managing a technical and artistic team and guiding/coordinating authors, screenplay-writers, actors, set designers, costume designers, cameramen and technicians.

Creative Writing

The objective of the course is to provide students with literary (in the narrative form) and cinematographic (in the subject form) composition tools. Students will study narrative structures with a view to finding a concept (self-produced or taken from an existing story) from which a cinematographic adaptation can be developed.

Applied Semiotics Lab

The lab focuses on a dynamic/constructive text analysis and aims at enabling students to artistically elaborate the results of their strategic/conceptual thinking. The theoretical framework of reference for the analysis of the audiovisual script is offered by the *Semiotic Textology* discipline elaborated at the end of the 1990s by Hungarian J.S.Petőfi.

Audiovisual communication I

The course aims to provide the theoretical notions and the practical specificities to train professional figures capable of working in the audiovisual field.

NEW MEDIA AESTHETICS

The awareness of the impact of technologies on contemporary art and the reflections on art originating from the work of the Canadian communication theoretician Marshall McLuhan, lead the development of media aesthetics as a discipline. How did mass communication media

influence artistic production? What role does technique play in artistic and communication production? To what extent is message (above all poetical message) bound to the medium that supports it? What is intended by media aesthetics and net art? And most importantly: is the artist-designer the antenna announcing change through his/her work? These are the questions to which this discipline tries to find an answer.

MULTIMEDIA LANGUAGES

Non linear storytelling

The course introduces students to video game writing through an in-depth analysis of the construction of the narrative world, where narration is perceived to be included in video game production as a system/world that consistently interprets our real-world experiences and their symbolic and imaginary transfiguration.

Game design

Through the study of Character and Level design, filtered through the lens of disciplines such as Anthropology and Cognitive Psychology, the course will concentrate on character and interactive environment design, essential to enriching the “problem-solving” experiences offered by game mechanics, thus laying the foundations of that subject defined “Interactive Storytelling”.

Audio documentary

The course aims to provide students with useful tools for exploring the vast and complex universe of creative radio use. Through familiarity with audio materials and the analysis of dramaturgic structures, the course will explore certain historical and theoretical turning points, in order for students to gain a method of listening - the starting point to developing practical applications.

Direct sound recording

Often when creating audiovisual content, the aspect of sound is relegated to merely accompanying of the visual protagonist;

this course provides students with an insight to methodologies and expertise directed at enhancing the acoustic instrument as protagonist narrative element during sound recording.

COURSES III YEAR

HISTORY OF CONTEMPORARY ART

The course aims at providing students with the analytical tools necessary to articulate a dynamic and critical vision of images within contemporary society. It is structured as an interdisciplinary investigation of the artistic production in the Twentieth 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.

THEORY AND METHODOLOGY OF MASS MEDIA

Seminar of movie analysis

The development of mass communication means, that is the mass media, was quick and above all greatly impacted twentieth century society. In any event, thanks to digital technologies, the mass media can already be considered a phenomenon from the past.

Mass Media

The development of mass communication means, that is the mass media, was quick and above all greatly impacted twentieth century society. In any event, thanks to digital technologies, the mass media can already be considered a phenomenon from the past. As a consequence, it is essential to understand how traditional mass media have been "remedied" by the digital era and have acquired new meanings.

The effects and potential social and cultural consequences of this paradigm shift should also be considered.

DIRECTION II

Audiovisual communication II

This course focuses on the analysis of audiovisual works created by the most incisive authors of international cinema. This will be achieved through students developing short monographs and participating in workshop activities.

Audiovisual communication III

During the Audiovisual Communication III course, students will be required to demonstrate their technical and artistic maturity by creating a unique and good quality audiovisual project.

Direction and Audiovisual Storytelling I

This module introduces students to the real work in the audiovisual environment, both in production and post-production, through a hands-on methodology based on the elaboration and production of projects. Supported by the Screenplay workshop, the module leads students to the production of their first own short film.

Audiovisual Direction II

This module includes a number of meetings with professional directors who will support students in the realization of individual projects, developed along the final project process, from the critical, technical and methodological points of view.

Audiovisual Direction III

To reflect today on the nature of reality and its contemporary stylistic representations, means going beyond the classical scheme that divides documentary and fictional cinema. In this sense, the course aims to provide students with an up-to-date vision of current direction and narrative devices, focusing particular attention on experimenting and forms of genre hybridisation.

Creative Writing

The objective of the course is to provide students with literary (in the narrative form) and cinematographic (in the subject form) composition tools. Students will study narrative structures with a view to finding a concept (self-produced or taken from an existing story) from which a cinematographic adaptation can be developed.

SOUND DESIGN

After a technical seminar on the software Cubase, the module explores the world of audio: recording, creation, editing and composition of sound through the use of specific softwares. The course takes place in a dedicated studio, equipped with a recording hall.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course aims at guiding students through an exploration and critical analysis of the heterogeneous imagery generated by different disciplines and languages, which characterize the contemporary "visual culture" in order to enrich their visual and cultural background. It also wants to lead students to the definition of new aesthetical morphologies and an original expressive universe.

Students will visit exhibitions and take part in conferences and meetings focusing on the relationship between video and the various languages of artistic expression (graphics, photography, contemporary art, music).

SCULPTURE

The subject begins by examining the question of the current meaning of the term sculpture. From the three dimensional object made from 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 the promenade to the itinerary.

Starting with a physical element in order to manage space by developing an idea. Exploring the concept of relationships between individuals and the universe surrounding them, the Sculpture II course will explore the reading of codes, methods and places that define modern art.

PROJECT CULTURE

Research Methodology

Although it is well established that both conceptualisation and narration are based on the act of creation, a distinction between temporality, action and characters can still be traced, enabling a process leading from the world of ideas to that of stories to be traced. The objective of this course is to teach students to create stories using concepts presented and discussed in class as a starting point.

Project culture

The course is based on general reflections relating to the nature of design, in accordance with the fundamental contributions of John Chris Jones in the context of Design Studies, focusing on the study of design process models and representations, on the nature and categorisation of methods and methodologies, and on the role of the designer. The course will also concentrate on broadening design and technology perspectives, taking examples of user experience design or User Research activities as a reference. Further to this, the course will then explore the broader context of relationships between design and communication. In conclusion, essential and transversal questions such as that of the social and participatory dimensions of design (Sustainable Design) will be highlighted.

SEMIOTICS

The course is focused on the analysis of the communication process, the mechanisms of which will be examined and de-constructed. In order to do so, students will use the methodologies developed by semiotics

in its various movements (structural, interpretative, generative), paying special attention to communication and visual texts in all their form, including non-verbal communication elements. Furthermore, the course aims at highlighting the ways in which the communication process functions, the ability to create meaning, talking to the mind, feelings, and emotions at the same time. The goal is for students to gain basic skills and learn the ways in which a graphic sign, a drawing, a billboard, a trailer, or a video-clip can convey values and tell a story.

DIGITAL MODELLING TECHNIQUES

The course improves students' skills to create animations and allows them to acquire the most up-to-date rendering and compositing techniques between 3D objects and video objects with software like Maya, Modo and Cinema 4D.



Dorotea Pace, BA in Media Design and Multimedia Arts student, *Dreamer*

Three-year Bachelor of Arts Degree in **THEATRE AND EXHIBIT DESIGN**

ADVISORY LEADER: Margherita Palli

DURATION: 3 years

LANGUAGE: Italian

TITLE: Academic Diploma Level I

CREDITS: 180 CFA

SPECIALIZATIONS:
Theatre Design
Exhibition and Display Design

For more than two decades, NABA's three-year BA in Theatre and Exhibit Design has integrated theoretical and critical studies with technical and practical work. From its launch, this program has been enriched through opportunities for students to gain significant in-the-field experience. The BA program teaches theoretical, technical, and practical aspects of subjects such as scenography, theatre design, theatre costuming, and lighting. More recently, new transversal courses in other disciplines, such as dramaturgy, narratology, and performing arts complete student training. These are arts with broad boundaries: everything required for a performance (theatre, film, television) or a spectacular event can be defined as "scenography."

Students gain theoretical knowledge and techniques that enable them to organise their artistic production processes and learn to work in a team. They develop skills with 2D and 3D design programs and audiovisual media in addition to various painting and graphical representation techniques. Students learn to make artifacts such as scenery, props, and costumes. They acquire computer and organisational skills, both through practical application in the field during various training experiences and through drawing up budgets, periodic reviews, and specifications.

LEARNING OBJECTIVES

During the three-year BA in Theatre and Exhibit Design, students have the opportunity to:

- › Design scenography for theatre, television, and cinema
- › Create exhibition installations for art, design, fashion, and other events
- › Design and create costumes for plays, opera, musicals, and other shows
- › Design the lighting of outdoor or indoor spaces for productions
- › Organize theatrical and other events
- › Provide assistance to art curators

CAREER OPPORTUNITIES

The program offers a broad spectrum of specializations relating to theatre and cinema, television, and the creation of artifacts, scenery, costumes, lighting design, and installations for every performance-related activity. Scenographers can assist theatre directors, act as set designers or interior decorators of television and cinema sets, and design and create installations for events, art exhibitions, and fashion shows.

SEMESTER ABROAD

As part of the three-year BA in Theatre and Exhibit Design, students are given the opportunity to spend a semester at no addition cost at:

Santa Fe University of Art and Design - SANTA FE, USA
Bachelor of Arts in Theatre Design



BA in Theatre and Exhibit Design students,
Design dance, directed by Francesca Molteni,
at Salone del Mobile/Teatro dell'Arte.
Photo by Miro Zagnoli



I YEAR

AF	CFA	COURSE
B	8	DRAWING FOR DESIGN Drawing for Design Painting and Techniques
B	6	HISTORY OF MODERN ART
B	6	HISTORY OF COSTUME I
C	10	THEATRE DESIGN I Dramaturgy Fundamentals Theatre Design Theatre Design projects
C	10	SCENE DESIGN I Fundamentals of Scene Design Scene Design projects
A	10	DIGITAL TECHNOLOGIES AND APPLICATION Digital Drawing CAD Basic Videoart

50 TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	6	PHOTOGRAPHY
B	8	HISTORY OF CINEMA AND VIDEO History of Cinema and Video Performative techniques for film
B	6	HISTORY OF CONTEMPORARY ART I
C	6	DIRECTION Contemporary Direction Direction Lab
C	10	THEATRE DESIGN II
C	10	SCENE DESIGN II Intermediate Scene Design Special Effects Movie Sets Light Design
B	6	AESTHETICS
A	6	THEATRE COSTUME

58 TOTAL CREDITS II YEAR

III YEAR

AF	CFA	COURSE
C	10	THEATRE DESIGN III Advanced Theatre Design Theatre Design projects
C	8	SCENE DESIGN III Advanced Scene Design Scene Design projects
A	6	DIRECTION II Story-telling Movie Set
A	6	DIGITAL APPLICATIONS FOR VISUAL ARTS Digital Applications for Visual Arts CAD Drawing
A	6	PERFORMATIVE TECHNIQUES FOR VISUAL ARTS

* 2 Courses to be chosen among the following

A*	6	HISTORY OF CONTEMPORARY ART II*
		ANTHROPOLOGY*
		URBAN DESIGN*
		HISTORY OF COSTUME AND FASHION II*
		DESIGN OF AUDIO SPACES*
		HISTORY OF THEATRE PERFORMANCE

48 TOTAL CREDITS III YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, academic internship, work experience
	Mandatory additional training activities english
	Mandatory additional training activities general IT (Fundamentals of Digital Drawing)
	Mandatory additional training final exam

24 TOTAL CREDITS FOR TRAINING ACTIVITIES

180 TOTAL CREDITS FOR THREE-YEAR BA COURSE

AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

A Program Related Course (Affini)

* Elective Course

COURSES

COURSES I YEAR

DRAWING FOR DESIGN

Drawing for design

The module aims to provide students with the basic notions of decoration required to develop creative still life design projects.

Students will be provided with opportunities to draw, compose and to study relationships between objects and space, acquiring the ability to translate reality into images employing manual skills and digital tools in parallel.

Painting techniques

By learning the techniques employed by artists and scenographers over the centuries, students become familiar with the materials used in fine arts, their nature, application systems and individual choices.

This familiarity is acquired studying theory, gaining visual, tactile and olfactory consciousness and by using and experimenting with materials.

HISTORY OF MODERN ART

History of art, intended as a perceivable vehicle of social change, is proposed as a discipline that analyses and formulates critical models to interpret the contemporary world.

Interpretation of the past, its phenomenological developments, Western art history themes, the continuous interweaving of various cultures and the definition of ever new balances and relations in the modern era are clarified in relation to and in the unparalleled plural interpretation of how art and creative impulses are employed in technological development.

HISTORY OF COSTUME I

Costumes, that is, clothes, accessories, hairstyles and make-up, are analysed on the History of Costume course. The course aims to acquaint students with the phenomenon of costume and fashion in various historical, socio-economic and cultural contexts, including cinema, theatre, literature and music. The programme begins by examining the origins of clothing and the meaning of accessories and body decorations, continuing with the evolution of costume through various historical styles, from ancient Egypt to the twentieth century.

THEATRE DESIGN I

Dramaturgy

The Theatrical Dramaturgy module addresses the diverse dynamics of creative writing, investigating the differences and contamination between literature, cinema, television and theatre, retracing and comparing the most significant examples. This module provides students with the basic technical tools to recognise texts and their potential applications.

Fundamentals of Theatre Design

The Fundamentals of Theatre Design module provides students with the necessary fundamentals and rules of visual communication, playing with architecture, deconstructing and reconstructing, in order to reflect on the temporal dimensions of scenographic spaces. The course includes a series of practicals designed to stimulate the acquisition by students of basic expressive competencies pertinent to the language of scenographers. During the course, themes such as technical drawing and layouts, rapid visualisation techniques and rapid modelling techniques will be examined in detail.

Theatre Design Projects

The course aims to provide students with the necessary basics of perspective rendering and graphic techniques to represent scenographic design projects in relation to the themes examined in the Basic Scenography module.

SCENE DESIGN I

Fundamentals Scene Design

The Fundamentals Scene Design module aims to provide students with essential graphical interpretation and representation tools to design stage spaces.

The course focuses on the importance of studying perspectives applied to theatre spaces, favouring workshop activities and encouraging drawing and study models.

Scene Design Projects

Learning stagecraft terms, acquisition of design techniques, organisation of drawings, perspective rendering, working drawings and maquettes.

Detailed study of perspective rendering, with particular attention to relationships between elements on the stage and humans.

DIGITAL TECHNOLOGIES AND APPLICATIONS

Digital drawing

The Digital Drawing module familiarises students with the 3DS Max software, teaching students how to use it in connection with Autocad (importing technical drawings). Students are also taught architectural modelling and rendering basics with a view to acquiring sketching skills. Course lecturers will also help students learn basic 3DS Max modelling commands through practical exercises.

CAD

This module provides students with the basic skills in how to use Autocad. Students will learn how to create two-dimensional architectural documents and will be introduced

to three-dimensional modelling in 3DSmax (which will be studied in the Digital Drawing module).

Basic Videoart

This module concentrates on familiarising students with the tools and techniques required to create and animate prefilmic materials. The module constitutes an initial approach to the composition of prefilmic spaces for filming.

COURSES II YEAR

PHOTOGRAPHY

Photography, as an expression of creativity, is an integral part of the arts and belongs to the forms of artistic production in which thought, imagination and a sense of design are required of the author, whether a photographer, scenographer, designer or artist.

This subject does not focus on acquiring analogue or digital photographic techniques, but on studying image dramaturgy, in addition to the theory and history of photography, in relation to the theatrical imitative device.

HISTORY OF CINEMA AND VIDEO

History of cinema and video

The course aims to provide students with the necessary knowledge to understand cinema together with its complexities and issues, relating financial aspects with technological, communicative and artistic elements.

The course rediscovers the specificity of images, helping students to learn to see what we have unlearned to see. In other words, returning to an attentive and focused vision-listening, able to perceive every visual and audio element within a film. Students will be encouraged to consider films not as objects to be judged or contemplated, but texts to be broken down in an attempt to identify the various technical and linguistic contributions.

Performative techniques for film

This module guides students through historical and cultural periods. The module contextualises the evolution of the "theatrical world" (dramaturgy, scenic places, scenes, lights) as the global evolution of thought and art. Lessons provide students with a solid theoretical background on the main authors of the 900s.

HISTORY OF CONTEMPORARY ART I

History of Contemporary art, intended as a perceivable vehicle of social change, is proposed as a discipline that analyses and formulates critical models to interpret the contemporary world. Interpretation of the past, its phenomenological developments, Western art history themes, the continuous interweaving of various cultures and the definition of ever new balances and relations in the modern era are clarified in relation to and in the unparalleled plural interpretation of how art and creative impulses are employed in technological development.

DIRECTION

The course aims to provide students with the fundamentals of direction, both on a theoretical level, through face-to-face lectures, and on a practical level, through theatre workshops. The objective of the course is to accustom students to formulating a critical analysis able, in an honest manner and without taking anything for granted, to put together our most intimate and personal self with a broader us and with the real world. Students will learn how to develop their own points of view and discover how to mediate this with their deepest requirements in relation to their own time, mastering how to distinguish between personal and private.

THEATRE DESIGN II

Students will learn the basics of scenography design, gaining awareness of the complexity of text interpretation, creating spaces designed for contemporary audiences.

Students will be asked to design a show at the Greek theatre in Syracuse, using a Greek tragedy as a starting point.

SCENE DESIGN II

Intermediate Scene Design

Using a scenography design project as a starting point, each step, from sketches to the acting of scenes on the stage, are analysed and addressed. All technical and design content will be analysed with a view to implementing a design project.

Movie Set

The development of designs created by students from a technical point of view, transforming every "technical drawing" in a final/working drawing.

Special effects

The Special Effects module analyses those special effects that go beyond the use of computers. Special make-up and theatrical masks employed to portray characters will be examined in detail.

Light design

The Light Design module aims to provide students with the fundamentals of lighting, taking technical and design issues into consideration. In addition to studying theatrical lighting, students will also visit several important theatres and consequently various installations.

AESTHETICS

This subject aims to highlight the issues and topics related to art and contemporary culture. Philosophical aesthetics and trends in artistic research are also examined. The fundamentals of aesthetic knowledge, exploring the crucial points of tradition up to contemporary times, are examined in the first semester. The status of research during the years characterised by cognitive mortification is investigated in the second semester.

THEATRE COSTUME

During the course, students learn about design methodologies and graphical presentation, as well as techniques for creating costumes for various types of shows. The course also focuses on the creative design and creation of historical and fictional costumes, and examines theatrical processing techniques of various fabrics and materials.

COURSES III YEAR

THEATRE DESIGN III

During this course, students develop a complete scenography design project for works or an event (for the theatre, cinema or television), including: research, freehand sketches, freehand or computer generated drafts (including a plan and section for each act), choice of materials and working drawings in scale, equipment lists and costume designs. Students are stimulated to develop their personal artistic path, which is to be supported by the technical knowledge acquired during the course. Students will also take part in the design and creation of a show produced by the Academy and presented to the public. Students studying various subjects will provide their contribution to the show.

SCENE DESIGN III

Materials and their use in scenography are studied in detail on this course. The technical drawings, complete with specifications and design models, introduced on the Scenography module are also examined in greater detail. This module supports the staging of the show developed during the Scenography course.

DIRECTION II

This course focuses on developing video direction, starting from the script through to the completion of a full video. The course aims to provide students with a broad overview of the various languages used.

DIGITAL APPLICATIONS FOR VISUAL ARTS

The course aims to train students to develop scenographic visualisations using digital programs (autocad, 3D studio Max, Photoshop).

PERFORMATIVE TECHNIQUES FOR VISUAL ARTS

The Performative Techniques for Visual Arts course includes practical lessons and theoretical insights on the subjects of performance, theatre and dance. The course is directed at creating a process of learning, research and creation, commencing from the symbolic use of the body's experience and that of space, taking inspiration from various cultural traditions.

HISTORY OF CONTEMPORARY ART II

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

ANTHROPOLOGY

New "ways of living", that is, how the recent information technology revolution has changed how we live our homes and our cities, are studied in this subject. Following the disappearance of the traditional dimensions of public and private, homes have become a place of communication with the world, while cities have become an "extension of the private sphere". During this course, students will approach new forms of living: semi-public and semi-private spaces, spaces for relations and oneself, new objects of sub-modernity, the "non-places" Marc Augé, which are anonymous, created "wherever", without an identity and recognisable only



through linguistic or messages and signs. How space, crossed by bands of relationships and communication, becomes “desacralised”, that is, it loses the hierarchical connotations of its patriarchal symbolic order, becoming completely intertwined. This is reflected in languages and in artistic and medial practices.

URBAN DESIGN

The Urban Design course focuses on guiding students in reading, interpreting and designing complex urban contexts, with particular emphasis on public spaces, intended as a place for relating and socialising with others. The course aims primarily to experiment work methods and above all design approaches, taking the observation of “urban” contexts as a starting point, in the belief that recognition and consideration of its complexity is essential to design projects of any scale. The course is structured around a series of theoretical lessons and practical exercises.

HISTORY OF COSTUME AND FASHION II

During the second year of the History of Costume and Fashion, the study of the aesthetic ideals of each historical period is related to socio-cultural, political and religious contexts, in order to understand the choice of certain silhouettes and material and chromatic solutions between 1600s and today.

DESIGN OF AUDIO SPACES

In the second half of the Sixties, the rise of videoart was closely related to the diffusion of videotape, similar to how the personal computer has become the media for performance and installation arts over the last twenty years. Today, the art and “usable technology” duo has reached the field of audiovisual New Media Performances, new audio language production, narrative device creation. The module strives to stimulate reflections on the point of intersection between creative productions and technological processes

to analyse and design sound spaces, providing students with the critical and practical basics to devise and develop sound designs.

HISTORY OF THEATRE PERFORMANCE

This module aims to provide historical and cultural coordinates of modern and contemporary theatre. Some of the most significant experiences of Twentieth Century dramaturgy are analysed in detail, including through monograph lessons. The birth of theatre direction in Europe will also be studied. Finally, thematic lines and aesthetic directors of post-war theatre will be examined, in order to put modernity to the test in a continuous dialogue with the present. Guest visits, projections, and laboratories are envisaged.

Three-year Bachelor of Arts Degree in **PAINTING AND VISUAL ARTS**

ADVISORY LEADER AND DIRECTOR OF THE VISUAL ARTS DEPARTMENT: **Marco Scotini**

COURSE LEADER: **Andris Brinkmanis**

DURATION: **3 years**

LANGUAGE: **Italian**

TITLE: **Academic Diploma Level I**

CREDITS: **180 CFA**

SPECIALIZATIONS:
**Painting
Visual Arts**

This three-year program acknowledges the contemporary transformations that are blurring the traditional borders between fine art disciplines in favor of a project-driven perspective that attempts to connect art to a broader social context.

The program reinterprets and expands a traditional academic approach to painting and visual arts. It includes instruction and experimentation with the full array of artistic techniques and media, encouraging students to conceive artistic works with the complete project in mind and with regard for the dynamics and values of contemporary art. Students are guided through experimentation with a variety of environments, techniques, and methods, which support them in developing an individual way of expressing themselves and their personal artistic path.

The program was founded on the belief that the role of an artist is becoming more and more similar to that of a professional capable of playing various roles within contemporary aesthetic and social education, thereby carrying out functions that are connected with the worlds of production and communication. Besides creative skills, students are also encouraged to develop their skills with self-promotion and organization to gain easier access to the professional world.

LEARNING OBJECTIVES

During the three-year BA in Painting and Visual Arts, students have the opportunity to:

- › Produce and display artistic works
- › Use visual and aesthetic vocabularies to work with images
- › Demonstrate communication and organizational skills relevant to the art and cultural field
- › Learn basic skills in painting, drawing, graphic design, video, photography, sound design and other media
- › Gain a basic knowledge of art history and the contemporary art system

CAREER OPPORTUNITIES

Graduates find employment as: Visual artists, Illustrators, Assistants curators, Managers of cultural events, Assistants film directors, Filmmakers and videographers, Cinematographers, Sound designers, Graphic designers, Exhibition and set designers, Video and audio editors, Photography assistants.

SEMESTER ABROAD

As part of the three-year BA in Painting and Visual Arts, students are given the opportunity to spend a semester at no addition cost at:

Santa Fe University of Art and Design - SANTA FE, USA
Bachelor of Arts in Studio Arts



Emre Baloglu, BA in Painting and Visual Arts student, *Storia dell'analisi economica*.

I YEAR

AF	CFA	COURSE
B	6	ARTISTIC ANATOMY
		DRAWING
B	8	Basic Drawing Illustration
		PHENOMENOLOGY OF CONTEMPORARY ARTS
B	8	Visual Culture Theory and History of Videoart
		PHOTOGRAPHY
B	8	Photography Photographic Techniques
		HISTORY OF MODERN ART
		PAINTING
C	12	Painting I Visual Arts I
		PAINTING TECHNIQUES AND TECHNOLOGIES
C	12	Painting Techniques Digital Drawing Print-Making
60		TOTAL CREDITS I YEAR

II YEAR

AF	CFA	COURSE
B	6	HISTORY OF CONTEMPORARY ART I
		PAINTING II
C	10	Painting II Visual Arts II
		VISUAL ARTS TECHNIQUES AND TECHNOLOGIES
C	8	Shooting Techniques Analysis and Design of Audio Spaces
		VIDEO-INSTALLATIONS
C	8	Videoart Basic Editing
		AESTHETICS
		SCULPTURE
A	8	Sculpture Videosculpture
		PUBLIC ART
A	8	Public Art Performing Art
54		TOTAL CREDITS II YEAR

III YEAR

AF	CFA	COURSE
B	6	HISTORY OF CONTEMPORARY ART II
		PAINTING III*
C	10	Visual Arts III - Display PAINTING III* Painting III - Display
		CULTURAL ANTHROPOLOGY
* 1 Courses to be chosen among the following		
		DRAWING II* Drawing Illustration
A	8	PHOTOGRAPHY II* SCULPTURE II* VIDEO-INSTALLATIONS*
* 2 Courses to be chosen among the following		
		URBAN DESIGN I* HISTORY OF CINEMA AND VIDEO* SPECIAL GRAPHICS TECHNIQUES* THEORY AND METHODOLOGY OF MASS MEDIA* PERFORMING TECHNIQUES FOR VISUAL ARTS*
42		TOTAL CREDITS III YEAR

CFA	ADDITIONAL TRAINING ACTIVITIES
	Cross-disciplinary seminars, conferences, extra-curricular projects, internship, academic internship, work experience
	Mandatory additional training activities english
	Mandatory additional training activities general IT (Fundamentals of Digital Drawing)
	Mandatory additional training final exam
24	TOTAL CREDITS FOR TRAINING ACTIVITIES
180	TOTAL CREDITS FOR THREE-YEAR BA COURSE

AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification

CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)

B Basic Course (di Base)

C Program Specific Course (Caratterizzanti)

A Program Related Course (Affini)

* Elective Course

COURSES

COURSES I YEAR

ARTISTIC ANATOMY

The course deals with the anatomical study of the body and the fundamental representative models of the human body in art: between scientific and artistic representation, gesture and expression, space and movement. The course also allows students to approach 20th century artistic movements where the body, as a subject and model, and as an inspiration or support, becomes a means of expression in photography, cinema, and video.

DRAWING

The course leads students to acquire an effective coordination between the events of the visual process and their graphic expression, by stimulating critical thinking on the phenomenology of representation. It also aims at enabling students to identify their own graphic style by experimenting with various techniques and different languages related to the sign.

Basic Drawing

This module is structured as a practical lab that pushes students in their search for a personal and conscious drawing method. It aims at generating critical thoughts on the conventions and standards of representation, and it demonstrates the importance of drawing in the contexts of contemporary art thoughts and production. Special importance is given to teamwork, both with regards to the development of projects and during discussion of the results.

Illustration

This module intends to stimulate and increase the students' graphic representation capabilities, through practical exercises and investigations aimed at learning new methodologies and developing a personal *modus operandi* in the context of drawing. During the first phase, starting from fast and instinctive drawing, the basic elements to create a personal style are defined; in the second phase, various techniques are experimented, to explore the different expressive possibilities of one's own language.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course aims at guiding students through an exploration and critical analysis of the imagery, which characterizes the contemporary "visual culture" through the knowledge of the different languages belonging to the current artistic expression (fashion, photography, graphic design, contemporary art, music). The course also provides a study module aimed at exploring the relationship between artistic and cinema *avant-gardes*.

Visual Culture

The objective of the module is to provide students with the necessary tools to understand and decode contemporary visual culture. Students are led to identify the relations amongst the different expressive disciplines: photography, plastic arts and sculpture, documentaries, and the new vision devices supplied by electronic technologies. The module, developed according to the students' specific educational needs, also includes visits to exhibitions, conferences and seminars.

Theory and History of Videoart

The module wants to help students develop specific knowledge in the field of audiovisual arts through a chronological and comparative path that addresses the discipline starting from *avant-gardes* up to contemporary researches.

PHOTOGRAPHY

This course intends to bring students closer to the culture of photography by analyzing the historic and technical aspects, and the issues related to "the ability to see" and "the ability to read" photographic images.

It also aims at providing students with the necessary skills to use analogical and digital photographic equipment. For this purpose, the course includes a main module in Photography and an additional and complementary one in Photographic Techniques.

Photography

The main characteristic of photography is its unique ability to "capture", all together, the totality of shapes and movements, spaces and events. With this in mind, the module evolves around three main topics: the first two are oriented towards theoretical aspects (elements of history and techniques of photography, analysis of photography as a language, elements of photography composition as a project) while the third one is dedicated to the realization of photography projects.

Photographic Techniques

This module aims at providing students with the technical skills related to analogical and digital photographic equipment, from small size devices up to the optical bench. Aspects such as shutter, diaphragm, exposure, focus length, field depth, hyperfocal, decentralization and tilting are analyzed. The technical lectures include practical exercises in which students apply the knowledge and skills thus far acquired. The second part of the module mainly focuses on photography-visual language while maintaining a constant link with the practical exercises aimed at creating an individual research project.

HISTORY OF MODERN ART

The course traces the beginning, the institutionalization and the crisis of the Western representation models that has accompanied art in the modern age.

The optical devices, the geometrical outlines, the framework idea, the relationship between the observer and the creator of the image, the role of the client, the exhibition place, are all topics investigated along this historic path from Giotto to Velázquez up to Courbet. The course provides a kind of "Representation" deconstruction of the modern image of the Western world.

PAINTING

Painting I

The module aims at studying the different aspects of painting by investigating the issues concerning the subject and the means with which students experiment.

By using different techniques such as watercolor, tempera, oil, and acrylic and working with different supports (paper, wood, and canvas, to name but a few), students are encouraged to acquire their individual and unique knowledge of painting, not solely aimed at a personal research, but also as a means to develop it.

Visual Arts I

The module aims at conveying a rich selection of technical/theoretical approaches related to the contemporary artistic practices. From these, students can start to build, analyze, and broaden their own personal path and experiment new observation imaginaries and their reinterpretation into a creative project. Standard lectures are alternated with periods of working-critique: a space for dialog and collective debate.

This includes meetings with professionals in the art system, allowing students to get a closer look at the different contemporary experiences as well as offering them an ongoing discussion.

PAINTING TECHNIQUES AND TECHNOLOGIES

The aim of the course is for students to learn the traditional technical/stylistic techniques used in painting and engraving (copperplate engraving – xylography and linoleography); it also helps students to acquire graphic representation and digital image manipulation skills.

Painting Techniques

The module wants to provide students with specific knowledge on artistic materials, their structure and applications, aimed at acquiring a comprehensive technical/artistic support to student's creativity.

Digital Drawing

In this module, students acquire the basic theoretical/practical elements of digital graphic representation and photo editing by using standard softwares such as Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. The main objective of the module is to provide students with an adequate preparation in information technology that will allow them to gain knowledge of the new media languages currently used in all professional environments.

Print-Making

The module is divided into two parts: in the first part students learn the techniques of copperplate engraving, etching, aquatint, soft ground etching, embossing, drypoint and mezzotint, xylography and linoleography as well as the related matrix printing techniques; in the second part, through the knowledge and skills acquired, students are led to develop their own art project (book, poster, etc.).

COURSES II YEAR

HISTORY OF CONTEMPORARY ART I

The course aims at providing students with the analytical tools necessary to articulate a dynamic and critical vision of images within contemporary society. It is structured as an

interdisciplinary investigation of the artistic production in the Twentieth 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.

PAINTING II

This second-year painting programme, created together with the first-year course professor and in view of further development in the third year, offers an insight into the language of painting, from its formal and technical elements, to theoretical and practical reflections on the use and reading of images. The course also includes workshop and exhibition activities directed at cultivating individual expressiveness and aiding the development of an artistic path at a later date. The course comprises two complementary modules

Painting II

The second-year painting course aims to widen students' knowledge of pictorial language through an analysis of the main elements composing the same: painting surfaces, colours and materials, expressive values of media, distinctive expressive features of various painting techniques, the act of painting and the various signs produced by it, specificity of the painted gaze, as well as relationships with images and the information load carried by the same.

Visual Arts II

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

VISUAL ARTS TECHNIQUES AND TECHNOLOGIES

The course questions the relationship between the creative production and the technical and technological process in the analysis and design of contemporary artistic practices with the aim of providing students with the critical and executive tools to develop their own artistic research.

Shooting Techniques

This module is based on the analysis and experimentation of some 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 touches various steps: thinking by images, video shooting techniques, relationship between visual and audio paradigm, point of view of the movie and spectator, rethinking of space and time, perception of movement and visual dynamics, fruition device, teamwork, skills, collaborations, the communication of the project. Experimental audiovisual language, short films and audio dramaturgy are the fields and formats analyzed in the module.

Analysis and Design of Audio Spaces

As the introduction of videoart in the second half of the Sixties is closely linked to the diffusion of video tapes, in the last twenty years performing and installation arts are in the same way connected to the personal computer. Nowadays, the combination between art and "accessible technology" has reached the contexts of audiovisual New Media Performances, the production of new sound languages and the creation of narrative devices.

The 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 project.

VIDEO-INSTALLATIONS

Videoart

This module focuses on the technical aspects of implementing an audio/visual project. It aims at providing students with the necessary tools to create a video, starting from the design phase to the actual realization (shooting and editing), post-production, and final presentation. The module wants to develop and bring out the qualities of each student and enhance their artistic sensitivity.

Basic Editing

The module leads students to mature their awareness and autonomy in audiovisual post-production. It provides different levels of skills starting from the technical ones relating to the various and most currently used editing softwares, to the design and organization of materials during editing, up to the creation of an image and audio language.

AESTHETICS

The course highlights the issues and topics related to the situation of contemporary art and culture. Students will acquire philosophical aesthetics knowledge and will analyze current trends in artistic research. In the first semester students will study the foundations of aesthetic knowledge, from traditional to contemporaneity aspects, while in the second semester they will investigate to the state of research in a period characterized by cognitive mortification.

SCULPTURE

Sculpture

The course begins with questioning the meaning of sculpture today. From three-dimensional objects made from standard materials and languages of the history of art, to the assembly of several elements coming from different disciplinary fields and from the use of different linguistic tools. From food to sound, from drawing to video, and from walking to following

a path. Research starts from a physical element and, through the development of an idea, it reaches the management of space.

By exploring the concept of the relationship between the individual and the universe around him, the course intends to understand codes, methods, and places that define the contemporary artistic environment.

Videosculpture

The video sculpture module will explore ways of building space through video and cinema media and will investigate filmic space as a specifically built space.

The course will examine various installation and environment construction techniques, as well as complex multimedia works - from films to video installations or video sculptures.

PUBLIC ART

Since the mid 80s, the evident objective of public art was to intervene in some infrastructures so that the historical function of a square or monument could be recovered with a completely new approach, thus recognizing the need to define a spatial whole as a social whole. The course involves 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 a careful analysis of the area, students will take the city of Milan as an example, and will try to stimulate artistic processes able to communicate with the physical and social environment. For this purpose, the course includes meetings with professionals from the world of art, sociology, anthropology, economics, and urban planning.

COURSES III YEAR

HISTORY OF CONTEMPORARY ART II

The course will be directed at studying and understanding the impact of performative languages in contemporary artistic productions from the seventies until the present.

It aims to provide a broad vision of the phenomenon of performance, playing on a twofold theoretical and historical-critical register to highlight the shapes of contemporary artistic productions, from research theatre, to poetical centrality of the body, and action as a narrative form.

PAINTING III

The Painting III course for final year students analyses modern painting in-depth, while focusing on personal research.

The programme is centred on the practice of painting and reflections on the specificity of language. Following the first two years of experimentation, students are invited to explore various aspects of pictorial language, integrating these ones into their own personal research and creating meaning.

Attention will also be focused on the brand new pictorial scene 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 current pictorial theory and practice will be welcomed as guests to the course. In view of the final examination, the course aims to instil an aptitude for criticism and self-criticism. The course will be centred on personal research and, in addition to continually exchanging ideas with the course lecturer, students will be asked to discuss their own path with the class.

Visual Arts III - Display

With a view to familiarising students 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 of reference over the history of exhibitions and curatorial methodology from the beginning of the twentieth century to the present day. This subject, divided into thematic units, is designed to provide students with the methodological tools to navigate through the history of exhibitions and in debates on curatorial practices, enabling them to create a field of research and experimentation suited to the exhibition size of their work.

Through lectures and practical workshops, the course programme aims to provide students with an understanding that twentieth century art history is full of attempts to modify relationships between the development of artistic practices and a new experimental concept of exhibitions. This awareness is crucial in order to enable students to contemplate the spatial devices determining relationships between works, presentation and visitors. In fact, these relationships define the sequence and configurations assumed by the works, attributing a role and a specific meaning to the same.

Painting III - Display

Painting III comprises a final series of experimental laboratories directed at establishing the design and exhibition methods to be undertaken by students, who will learn to present and exhibit their personal work, familiarising themselves with the latest trends and practices within the world of contemporary art. Guest speakers will be welcomed and public presentations organised during the module as a form of review.

CULTURAL ANTHROPOLOGY

The course aims to provide 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 the disappearance of the traditional dimensions of public and private, the house becomes a place of communication

with the world, while the urban context becomes an “extension of the private”. Students investigate new forms of living: semipublic and semi-private spaces, space for relationships and personal space, the new objects of sur-modernity, and Marc Augé’s anonymous “non-places”, which “no matter where” they are built, have no identity and can be recognized only through linguistic messages and signs. The space, crossed by relationship and communication elements, is “desacralized” (i.e. it loses the hierarchic connotations of the patriarchal symbolic order) and everything mixes together and reflects itself in the artistic and media languages and artistic practices.

DRAWING II

Drawing

It provides students with the cognitive and methodological tools to support the study and critical assimilation of the thematic areas of their thesis. Through practical exercises, it leads students – directly and indirectly - to the definition and development of their thesis, with special attention to the approach and the implementation of the project and related research and experimentations.

Illustration

Getting further and further from traditional illustration, the course main methodology focuses on the use of expressive research and experimentation to lead students to a conscious and mature use of their graphic and illustration abilities, regardless of the realization technique used.

PHOTOGRAPHY II

The Photography II course provides students with the tools to further develop an awareness in reading and creating images.

The course will help 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” in which it is difficult

to distinguish between container and contents. Choices, the seemingly more peripheral gestures, contribute to shaping the work from deep within. It is at 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 II

Sculpture II will pursue 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 from 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 the promenade to the itinerary. Starting with a physical element in order to manage space by developing an idea. Exploring the concept of relationships between individuals and the universe surrounding them, the Sculpture II course will explore the reading of codes, methods and places that define modern art.

VIDEO-INSTALLATIONS

This module focuses on the technical aspects of implementing an audio/visual project. It aims at providing students with the necessary tools to create a video, starting from the design phase to the actual realization (shooting and editing), post-production, and final presentation. The module wants to develop and bring out the qualities of each student and enhance their artistic sensitivity.

URBAN DESIGN I

The Urban Design course aims at guiding students through an experience of reading, interpreting and design, dealing with urban complexities, in particular with that of public space, understood as a place for liaising and socialising. The course encourages students to

experiment work methods and above all design approaches. These methods and approaches begin by observing the urban "context", in the belief that facing its complexity is fundamental to design projects of any scale. The course develops around a series of theoretical lectures and practicals.

HISTORY OF CINEMA AND VIDEO

The course has several different objectives: introducing students to audiovisual-related topics in general, and more specifically in the movie industry; analyzing the relationship between spectator and movie, in order for students to view movies in a more critical and effective way; learning the language of cinema and related technologies; knowing the steps of the movie-making process; analyzing the modalities to read and understand a script/movie; investigating the main movements of the history of cinema and the most significant authors.

SPECIAL GRAPHIC TECHNIQUES

The course provides a specific knowledge of the special graphic techniques: from copperplate engraving - etching, aquatint, soft ground etching, embossing, drypoint and mezzotint - to xylography and linoleography, as well as the related matrix printing techniques. In the second part of the course, through the knowledge and skills acquired, students are led to develop an artistic personal project.

THEORY AND METHODOLOGY OF MASS MEDIA

The course provides students with the operational tools needed to understand the phenomenon of Media and with an analysis method to investigate the effects of media and communication paying particular attention to psychological and social processes. The lectures will follow the teaching methodology of the Toronto School of Communication and will be especially focused on Marshall

McLuhan's intuition, according to which "the Medium is the Message" considering also the economical and social effects. The study of Media leads students to consider how people and institutions are modulated by technologies.

PERFORMING TECHNIQUES FOR VISUAL ARTS

The course is directed at preparing students in order that they are able to create a performative action in a specific space using their bodies, a gesture or an object. This preparation begins by focusing on gestures as a primary expression of communication, followed by the language of cultural and artistic identities. This "experiential" method, in addition to physical and actorial training, become instruments for students to gain the necessary knowledge and a broader understanding about the world around us, including its

unpredictability. Places become authentic occasions to meet, focusing on the dramaturgy of space and on non-verbal communication. The module includes seminars and workshops organised in collaboration with artists and performers.

Hanne Saetra, BA in Painting and Visual Arts student, Secret Garden





SANTA FE, USA



SAN DIEGO, CALIFORNIA, USA



AUCKLAND, NEW ZEALAND

SEMESTER ABROAD

AS PART OF THE STUDY PLAN - NO EXTRA TUITION FEE

OPPORTUNITIES TO STUDY ABROAD

NABA's International Office assists students wishing to study abroad, including through exchange programmes. The office promotes educational experiences at numerous prestigious international partner universities worldwide that are members and non-members of the Laureate network. Thanks to this vast international network, students at NABA are able to spend periods of study abroad, enriching their educational curriculum and laying the groundwork for increasingly international future careers.

International study opportunities are mainly provided as part of the *Erasmus+* project promoted by the European Commission, the *International Exchange Program* for destinations outside of Europe, the *Semester Abroad* project at the Laureate group Art & Design Universities (Laureate International Universities) and short summer courses.

NABA's partner universities and institutions include: Central Saint Martins College of Art and Design and London College of Fashion in the UK; BTK in Germany; UEM in Spain; Bilgi University in Turkey; Santa Fe University of Art and Design, NewSchool of Architecture and Design, Pratt Institute, San Francisco State University, West Virginia University in the United States; Pearl Academy of Fashion in India; Kyoto University of Art & Design e Nagoya University of Arts in Japan; UVM in Mexico; Universidad UNIACC in Chile; Bezalel Academy of Arts & Design in Israel; RMIT in Australia; Media Design School in New Zealand.

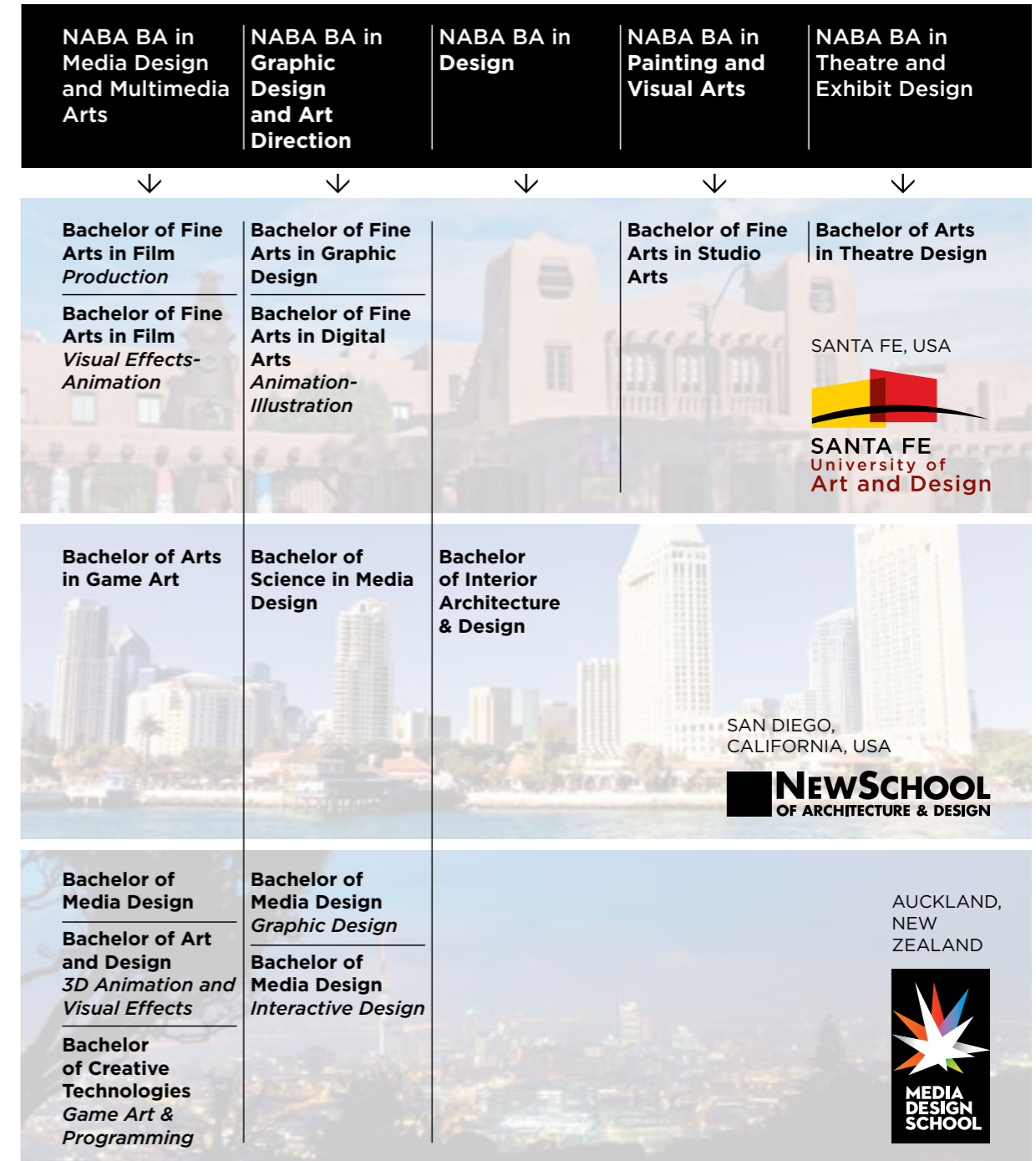
THE SEMESTER ABROAD PROJECT AT LAUREATE INTERNATIONAL ART & DESIGN UNIVERSITIES

Through the Semester Abroad project with Laureate Design Universities, NABA students have the exciting opportunity to study in the United States or New Zealand - for no extra tuition cost. In Santa Fe, USA, a high-altitude city renowned for its obsession with art and culture, students can focus on film production, fine arts, theatre design, and more. In San Diego, a metropolis bordering the beaches of Southern California, they can study interior architecture and design. And in Auckland, New Zealand, a centre of media arts, they can learn the newest techniques of animation, game art, and interactive design. See the graphic on the next page to match these study abroad options with corresponding degree paths at NABA.

Studying abroad is not just a great life experience. It's also a way to make new connections, learn to think in more expansive ways, and cultivate the skills professional designers need. According to // *Sole 24 ORE* (23 September 2014),

“92% of employers look, in future employees, for the transferable skills that study abroad programmes can strengthen.”

For more information about the Semester Abroad project with Laureate Design Universities, contact NABA's International Office.





CAREER SERVICES

The NABA Internship and Job Placement Office helps students and graduates identify and apply for internships and staff positions with prospective employers. It also offers students advice and assistance in drafting their résumés, writing cover letters, and organizing their professional portfolios. NABA has placed students and graduates in leading companies in the fields of art, design, fashion, graphics, communication, editing, and media.

And as is so often the case with NABA students, their internships turn into permanent placements at leading companies, such as:

Armando Testa • Atelier Mendini • BMW • Condé Nast • Diesel - 55DSL • Dolce & Gabbana • Costume National • Emergency • Versace • Giorgio Armani • Giugiaro Architettura • Gucci • IKEA • J. Walter Thompson • Jil Sander • Kenzo • La Triennale di Milano • Leo Burnett • Luceplan • Luxottica • Magnum Photos • McCann Erickson • Moschino • Ogilvy • Cimbali • Gruppo Miraglio • Piccolo Teatro di Milano • Pininfarina • Pirelli • Saatchi & Saatchi • Siemens • Sotheby's • The Swatch Group • Teatro alla Scala • Trussardi • Zanotta

NABA developed Darwinsquare (www.darwinsquare.com), an online platform where students, alumni, and professors share their CVs and showcase images from their creative and professional portfolios. It's a forum where companies can publish job postings, start ad hoc projects, promote competitions, and establish a fruitful dialogue with an interesting and inspiring community.

NABA'S PLACEMENT RATE ONE YEAR AFTER GRADUATION (DATA BY DEMOSKOPEA 2013): 81%.

ALUMNI

Our graduates leave with the rich, relevant experiences and the advanced portfolios they need to launch their careers in the design and art fields of their choice.

Today, former NABA students are collaborating in some of the leading companies and institutions in Italy and abroad: **Alcantara, Armani, Costume National, Jil Sander, Marni, Miroglio Fashion, Pirelli (PZero), The Swatch Group and Trussardi.** They are setting new trends as innovators in product, fashion, interior, landscape, and graphic design. They're working

as advertising and communications creative directors, art directors, and filmmakers. They're pushing the limits of interactive and new media design. They're producing, writing, and directing throughout the TV and film production industries. And they're creating groundbreaking visual and theatre arts throughout Europe and the world. The first association of former NABA students was established in 2012 to help NABA alumni develop their professional careers while stimulating exchange and discussion areas for them to stay in contact, widen their network of contacts, and share their personal achievements.

FLAVIA CORSAO

*Graphic and Web Designer
at Greensky Ltd - London*

“ *I consider myself a hopeless dreamer unable to curb my imagination. Thanks to NABA, I am now able to filter my ideas and create solutions that can be applied to real situations, fully exploiting my creativity and furnishing foundations that are still valid today. The most important lessons learnt have been to pay the utmost attention to detail and the importance of creating simple yet significant solutions whenever problems arise. I love my job and I find it amazing that my imagination is the main ingredient which enables me to excel.*

LAURA GATTI

*Visual Window Displays & Special
Events Designer at Gucci - Milan*

“ *Image is paramount to companies in the luxury sector, including the one I work for. It is no coincidence that the most beautiful and quality products need to be enhanced and communicated to be successful and to attract customers. One of my main tasks in Gucci is to make shop-windows an experience, to emerge products in an ever new atmosphere, playing with patterns and decorations, stylistic references and the moods of entire collections. My three-year BA at NABA has been of crucial importance, since it has provided me with the tools to learn to think in a creative manner and to bring my thoughts to life, in particular through 3D modelling.*

HOUSING SERVICES

NABA helps international students find accommodation in Milan, providing at least three housing alternatives (students' residence, accommodation managed by the school, and privately owned apartments) that satisfy their preferences and budget. It also assists students with directions, contacting landlords, and help in understanding their rental contracts.

SOCIAL, SPORT AND CULTURAL ACTIVITIES, EXTRA CURRICULA SERVICES

NABA's Student Services office serves the non-academic needs of students and organizes activities to help them settle in Milan and become actively involved in university life.

This includes welcoming and orientation for new students, such as guided tours to discover Milan, weekend trips and excursions outside the city, and artistic and musical events on campus. The office helps students with practical and bureaucratic issues such as visas and bank accounts. Students receive on-campus medical consultations for paperwork purposes. Students can engage in sports and recreational activities on and off campus, such as football/soccer, tennis, ping-pong, and yoga classes. They can also benefit from the school's special agreements with shops and gyms.

MYNABA

The MyNABA area of the school's website is reserved for internal NABA communications. It's the place where students and teachers can find information about academic careers, educational activities, and campus services and laboratories.

In MyNABA area is possible to access to a personal NABA email account. Students can access the MyNABA area through the homepage of the NABA website, www.naba.it

NABA SOUND

NABA Sound is an educational project within the sound production field: Djing e VJing, Electronic Music Production, Sound Art, Sound Design e Sound Branding. NABA Sound is a label supporting young talents through publication on the NABA Sound Magazine (CD) and exhibition in the Temporary NABA SOUND Events area. NABA Sound has a fully equipped lab.

LANGUAGE CENTRE

The Language Centre at NABA has been opened to help students to improve their knowledge of English in order to obtain their language credits as part of their study plan. NABA is part of Laureate International Universities and therefore share the partnership with Cambridge University Press and Cambridge Language Assessment. In order to support students in their learning process, the Language Centre organizes English courses, which are free of charge, at different levels which run either over a term or as intensive 4-week courses. It also organizes remedial courses for those students who want to attend the English programs but don't have the necessary English level at the time of enrollment. NABA runs English tests either to assess students who need to get their credits or for those students who can't produce a recognized certificate before joining one of the English programs. The academy wants to stress the importance of English nowadays and therefore has made it part of the students' curriculum in order to guarantee that students leaving the academy after their bachelor degree will all have a B1 level of English.

The presence of the Language Centre at NABA also facilitates the exchanges that can take place between the academy and the other universities of the Laureate network.



Educational Partner



Fashion Styling Summer Course 2012

INTERNATIONAL EXCHANGE AGREEMENTS

ERASMUS PROGRAM+

AUSTRIA

- › Kunstuniversität Linz (Linz)

BELGIUM

- › La Cambre Ecole National Superieure des Arts Visuels (Bruxelles)
- › ERG Ecole Superieure des Arts (Bruxelles)
- › Thomas More (Mechelen)

CZECH REPUBLIC

- › Filmova a Televizni Fakulta AMU - Academy of Film and Video (Praha)

FINLAND

- › Helsinki Metropolia University of Applied Sciences (Helsinki)
- › Aalto University School of Art and Design (Helsinki)

FRANCE

- › Ecole Régionale des Beaux Arts de Nantes (Nantes)
- › Ecole Supérieure d'Arts Appliqués Boule (Paris)
- › Ecole Superieure des Arts Appliqués Duperré (Paris)
- › Ecole Superieure Estienne (Paris)
- › ESAM Design School of Modern Arts (Paris)

GERMANY

- › BTK University of Art and Design (Berlin)
- › FHTW Fachhochschule für Technik und Wirtschaft (Berlin)
- › Kunsthochschule Berlin Weissensee (Berlin)
- › Fachhochschule Dortmund (Dortmund)
- › Fachhochschule Mainz (Mainz)
- › Akademie der Bildenden Künste (München)

GREAT BRITAIN

- › Bath Spa University (Bath)
- › Coventry University (Coventry)
- › University of Dundee (Dundee)
- › University College Falmouth (Falmouth)
- › Havering College of Further and Higher Education (Horchurch)
- › London College of Fashion (London)
- › University of Northampton (Northampton)
- › University of Plymouth (Plymouth)
- › University College for the Creative Arts (Farnham, Rochester, Epsom and Canterbury)
- › Winchester School of Art (Winchester)

IRELAND

- › Limerick Institute of Technology (Limerick)

PORTUGAL

- › Faculdade de Belas Artes da Universidade de Lisboa (Lisbon)
- › IADE Instituto de Artes Visuais, Design e Marketing (Lisbon)
- › Universidade Europeia (Lisbon)

SPAIN

- › BAU Escola de Disseny (Barcelona)
- › DEIA Escola d'Art Superior de Disseny (Barcelona)
- › ELISAVA Escola Superior de Disseny (Barcelona)
- › Escuela de Arte 10 (Madrid)
- › Real Escuela Superior de Arte Dramático (Madrid)
- › Universidad Europea de Madrid (Madrid)
- › Universidad Politécnica de Madrid (Madrid)
- › Universidad de Salamanca (Salamanca)
- › Universidad Europea Canarias (Tenerife)

THE NETHERLANDS

- › Willem de Koonig Academy - Hogeschool (Rotterdam)

TURKEY

- › Istanbul Bilgi University (Istanbul)
- › ITU Istanbul Technical University (Istanbul)
- › Marmara Üniversitesi Güzel Sanatlar Fakültesi (Istanbul)
- › Mimar Sinan Fine Arts University (Istanbul)
- › Yeditepe University (Istanbul)
- › Sabanci University (Istanbul)

BILATERAL AGREEMENTS

AUSTRALIA

- › RMIT University (Brunswick)

BRAZIL

- › UniRitter (Porto Alegre)
- › UNIFACS (Salvador)

CHILE

- › Diego Portales University (Santiago de Chile)
- › Universidad de Finis Terrae (Santiago de Chile)
- › Universidad UNIACC (Santiago de Chile)

INDIA

- › National Institute of Fashion Technology (New Delhi)

ISRAEL

- › Bezalel Academy of Arts and Design (Jerusalem)
- › Shenkar College of Engineering & Design (Ramat Gan)

NEW ZEALAND

- › Media Design School (Auckland)

JAPAN

- › Kyoto University of Art and Design (Kyoto)
- › Nagoya University of Arts (Nagoya)

UNITED STATES

- › Cornell University (Ithaca)
- › Pratt Institute (New York)
- › New School of Architecture & Design (San Diego)
- › San Francisco State University (San Francisco)
- › Santa Fe University of Art and Design (Santa Fe)

OTHER PARTNERSHIPS

CHINA

- › Tsinghua University (Pechino)
- › Shanghai University of Engineering Science (Shanghai)
- › Hunan International Economics University (Changsha)
- › SIVA Shanghai Institute of Visual Art (Shanghai)
- › ECNU East China Normal University (Shanghai)
- › Soochow University (Suzhou)

KOREA



- › Keimyung University (Daegu)

MESSICO

- › UVM Universidad del Valle del México

ACADEMIC OFFERINGS

NABA offers a wide range of programs to prepare students for international careers in art and design. Thanks to NABA recognition by the Italian Ministry of Education, Universities and Research (MIUR), all NABA undergraduate and postgraduate degrees are internationally accepted. Our diplomas are equivalent to first- and second-level university degrees and comply with the Bologna Agreement. Two departments (the **Visual Arts** Department and the **Design and Applied Arts** Department) include six main thematic areas: **Communication and Graphic Design, Design, Fashion Design, Multimedia Arts, Theatre and Exhibit Design, Visual Arts.**

	COMMUNICATION AND GRAPHIC DESIGN	DESIGN	FASHION DESIGN	MULTIMEDIA ARTS	THEATRE AND EXHIBIT DESIGN	VISUAL ARTS	SPECIAL PROGRAMS
UNDERGRADUATE PROGRAMS 	Graphic Design and Art Direction* Three-year Bachelor of Arts Degree (BA) Credits: 180	Design* Three-year Bachelor of Arts Degree (BA) Credits: 180	Fashion Design* Three-year Bachelor of Arts Degree (BA) Credits: 180	Media Design and Multimedia Arts Three-year Bachelor of Arts Degree (BA) Credits: 180	Theatre and Exhibit Design Three-year Bachelor of Arts Degree (BA) Credits: 180	Painting and Visual Arts Three-year Bachelor of Arts Degree (BA) Credits: 180	Diploma Programs* Certificate Programs* Preparatory Semester in Design** Summer Courses** Semester Abroad Programs**
POSTGRADUATE PROGRAMS 	Communication Design Two-year Master of Arts Degree (MA) Credits: 120 Creative Advertising** One-year Master Program Credits: 60	Design-Product Design** Two-year Master of Arts Degree (MA) Credits: 120 Design-Interior Design** Two-year Master of Arts Degree (MA) Credits: 120	Fashion and Textile Design** Two-year Master of Arts Degree (MA) Credits: 120			Visual Arts and Curatorial Studies Visual Arts and Performing Studies - Painting/Visual Arts and Curatorial Studies Two-year Master of Arts Degree (MA) Credits: 120 Photography and Visual Design One-year Master Program Credits: 60	* Programs delivered in Italian and English ** Programs delivered in English All other programs without* are delivered in Italian

LIU NETWORK: LAUREATE INTERNATIONAL UNIVERSITIES

NABA joined the Laureate International Universities network in 2009. Laureate International Universities is a trusted global leader in providing access to high-quality, innovative institutions of higher education. The Laureate International Universities network includes 80 accredited campus-based and online universities. Our more than 950,000 students are part of an academic community that spans more than 30 countries throughout North America, Latin America, Europe, North Africa, Asia, and the Middle East.

Laureate universities offer hundreds of undergraduate, master's, and doctoral degree programs in fields including architecture, art, business, culinary arts, design, education, engineering, health sciences, hospitality management, information technology, law, and medicine. President William J. Clinton, 42nd President of the United States, serves as the Honorary Chancellor of the Laureate International Universities network, offering advice on social responsibility, youth leadership, and increasing access to higher education.

For more information, visit www.laureate.net



LAUREATE
INTERNATIONAL
UNIVERSITIES

Art & Design
Education

The programs indicated in this brochure can undergo variations due to academic or ministerial reasons.

