

# NABA

NUOVA ACCADEMIA  
DI BELLE ARTI

POSTGRADUATE  
PROGRAMMES  
CURRICULUM



INTERNATIONAL ACADEMY  
OF ART & DESIGN

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why  
**NABA**

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TO STUDY

in **Milan** and **Rome**, the world capitals of **Culture, Fashion, Art** and **Design**.

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TO COLLABORATE

with **companies** and **institutions** in projects, internships and to benefit from many other opportunities.

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TO GAIN

a **multidisciplinary, global, experimentation-oriented** approach.

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TO LEARN

from **prestigious** faculty members and internationally renowned **professionals**.

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TO ATTEND

programmes in Italian and English and obtain a degree that is legally **recognised by the Italian Ministry of Education, University and Research (MIUR)**, as well as at an **international** level.

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TO STUDY

at a **multi-awarded** and globally ranked Academy, selected among the leading Design and Fashion schools by **DOMUS Magazine** and **FRAME Publishers**.

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# NABA

**NABA, Nuova Accademia di Belle Arti** is an internationally renowned Academy focused on arts and design: it is the largest private Academy in Italy and the first one to have been recognised by the Italian Ministry of Education, University and Research (MIUR), back in 1981.

With its two campus in Milan and Rome, NABA currently offers academic degrees equivalent to first and second level university degrees in the Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, and Visual Arts Areas, that allow students to continue their studies either within Academies or Universities in Italy and abroad.

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

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

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

NABA has been selected by Domus Magazine as one of Europe's Top 100 schools of Architecture and Design and included by Frame Publishers in the guide to the 30 World's Leading Graduate Design and Fashion Schools.

## Faculty and Visiting Professors:

Yuri Ancarani, Pierre Bal-Blanc, Paolo Bazzani, Alessandro Bertante, Davide Bignotti (Interbrand), Giorgio Biscaro, Stefano Cardini, Vincenzo Castella, Giovanni Chiaramonte, Roberto Maria Clemente (Fionda), Pietro Corraini, Ana Dević (WHW), Liu Ding, Davide Gatti, Franco Gonella (Vitaminic), Matteo Guarnaccia, Alessandro Guerriero, Daniela Hamai, Hou Hanru, Ilaria Innocenti, Francesco Jodice, Francesca Liberatore, Francesco Librizzi, Marcello Maloberti, Christian Marazzi, Patrizia Martello, Fabio Martina, Giuseppe Mayer (Armando Testa), Miao Ran, Giacomo Moor, Adrian Paci, Hannes Peer, Francesco Pesaresi, Cesare Pietrojusti, Tim Power, Matteo Ragni, Sara Ricciardi, Simone Rizzo (Sunnei), Denis Santachiara, Simone Sarasso, Matteo Schubert (Alterstudio), Fabrizio Sclavi, Marinella Senatore, Serena Sinigaglia, Alessandro Stellino, Mario Trimarchi, Nomedas e Gediminas Urbonas, Alberto Zanoletti.

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## learning by thinking

Our programmes constitute a continuous sequence of multidisciplinary experiences generating research and projects in the artistic and professional contexts of current trends.

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## learning by doing

Ideas become projects, strategies, techniques and technologies, turning into prototypes and in some cases developing into products for the companies we work with.

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## teaching by learning

Learning by doing is also teaching by learning and this has changed the relationship between teachers and students: classes and groups have transformed into work teams that liaise continuously with companies and research institutes. Experience forms the methodological skeleton through which innovation insinuates itself and guides us in planning the future together.

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*Italo Rota,  
NABA Scientific Advisor*

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# MILAN

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

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



# AREAS

## Communication and Graphic Design

Through the different study levels provided by the BA in Graphic Design and Art Direction, the MA in Communication Design and the Academic Master in Creative Advertising, this Area distinctively meets the continuously evolving needs of the field of communication, integrating an academic approach with the experimentation of visual languages.

## Design

The Area includes the BA in Design and the MAs in Interior Design, in Product and Service Design, and in Social Design, providing skills and theoretical as well as practical tools to imagine and design the future, to approach elaborate ideas in a cross-disciplinary way, to manage complex processes, and to adapt to change and create scenarios.

## Fashion Design

Developing through the BA in Fashion Design and the MAs in Fashion Design and in Textile Design, the Area focuses on theoretical and project-related topics, with a contemporary and innovative approach. The academic path provides the cultural and methodological tools to nurture talents and competencies, and to recognise fashion as an expressive language capable of interpreting the most original and contemporary demands.

## Media Design and New Technologies

The purpose of this Area, which includes the BAs in Media Design and Multimedia Arts and in Creative Technologies, and the MA in New Technologies for Arts, is to expand knowledge and the most advanced media and creative technology-based methods to create complex and contemporary authorial and research projects.

## Set Design

Through the BA in Set Design, offered by NABA since the beginning, this Area introduces students to the varied world of set and costume design for the show business and for live events, from opera to theatre plays, from dance to musicals to concerts, and to new kinds of sets for performances, exhibitions, events, music videos, and fashion shows.

## Visual Arts

By means of the BA in Painting and Visual Arts, the MA in Visual Arts and Curatorial Studies, and the Academic Masters in Contemporary Art Markets and in Photography and Visual Design, this Area addresses contemporary art as a methodology that enables interdisciplinary and cross-cultural approaches, beginning with an in-depth investigation into the aesthetic, social and economic contexts, opening up to the challenges of the future.

# ACADEMIC OFFER

## BACHELORS OF ARTS

CFA 180

### Graphic Design and Art Direction

Brand Design  
Creative Direction  
Visual Design

LANGUAGE: Italian and English  
CAMPUS: Milan and Rome

### Media Design and Multimedia Arts

Film Making  
Animation  
Game Design

LANGUAGE: Italian and English  
CAMPUS: Milan and Rome

### Design

Interior Design  
Product Design

LANGUAGE: Italian and English  
CAMPUS: Milan

### Set Design

Theatre and Opera  
Media and Events

LANGUAGE: Italian and English  
CAMPUS: Milan

### Fashion Design

Fashion Design  
Fashion Styling and Communication  
Fashion Design Management – **NEW\***

LANGUAGE: Italian and English  
CAMPUS: Milan and Rome

### Painting and Visual Arts

Painting  
Visual Arts

LANGUAGE: Italian and English  
CAMPUS: Milan and Rome

### Creative Technologies

VFX  
3D Design  
Game Development

LANGUAGE: Italian and English  
CAMPUS: Milan

\*Starting from A.Y. 2021/22



# MASTERS OF ARTS

CFA 120

## Communication Design

LANGUAGE: Italian and English  
CAMPUS: Milan

## Interior Design

LANGUAGE: Italian and English  
CAMPUS: Milan

## Product and Service Design

LANGUAGE: Italian and English  
CAMPUS: Milan

## Social Design

LANGUAGE: Italian and English  
CAMPUS: Milan

## Fashion Design

LANGUAGE: Italian and English  
CAMPUS: Milan

## Textile Design – NEW\*

LANGUAGE: Italian and English  
CAMPUS: Milan

## New Technologies for Arts

LANGUAGE: Italian and English  
CAMPUS: Milan

## Visual Arts and Curatorial Studies

LANGUAGE: Italian and English  
CAMPUS: Milan

# ACADEMIC MASTERS

CFA 60

## Creative Advertising

LANGUAGE: English  
CAMPUS: Milan

## Contemporary Art Markets

LANGUAGE: Italian and English  
CAMPUS: Milan

## Photography and Visual Design

LANGUAGE: Italian and English  
CAMPUS: Milan

# FOUNDATION YEAR

LANGUAGE: English and Italian  
CAMPUS: Milan

# SUMMER COURSES

LANGUAGE: English  
CAMPUS: Milan and Rome

# SEMESTER ABROAD PROGRAMMES

LANGUAGE: English  
CAMPUS: Milan and RomeDEAN  
GUIDO TATTONIHEAD OF EDUCATION – ROME  
SILVIA SIMONCELLIDESIGN AND APPLIED ARTS  
DEPARTMENT HEAD  
LUCA PONCELLINIVISUAL ARTS  
DEPARTMENT HEAD  
MARCO SCOTINISCIENTIFIC ADVISOR  
ITALO ROTAFASHION ADVISOR  
NICOLETTA MOROZZICOMMUNICATION  
AND GRAPHIC  
DESIGN ADVISOR  
ANGELO COLELLADESIGN ADVISOR  
DANTE DONEGANI

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

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

## Awarded degrees and ministerial denominations

The degrees awarded at the end of AFAM programmes are First Level (Bachelor of Arts) and Second Level (Master of Arts) Academic Degrees and First Level Academic Master Degrees (Academic Master), recognised by the MIUR and equivalent to University Degrees. The BA in Creative Technologies corresponds to the ministerial name of "First Level Academic Degree in New Technologies for Applied Arts"; the MAs in Interior Design, in Product and Service Design, and in Social Design to that of "Second Level Academic Degree in Design"; the MAs in Fashion Design and in Textile Design to "Second Level Academic Degree in Fashion and Textile Design".

\*Starting from A.Y. 2021/22

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



master of arts in

# COMMUNICATION DESIGN

**AREA LEADER**  
Patrizia Moschella

**COURSE LEADER**  
Fabio Pelagalli

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

The main feature of the two-year MA is the synthesis between the typical marketing approach, as usually covered in more corporate business oriented courses, and the artistic-expressive approach as used by new technologies. The programme helps students develop a solid background in the field of marketing and integrated communication, gaining a wide range of technical-expression skills and design production tools. By working on real briefs, students have the chance to put their acquired skills into practice and to undertake all phases of complex communication projects.

**CAREER  
OPPORTUNITIES**

Communication  
designer

Marketing professional

Art director

Copywriter

Strategic planner

Communication  
manager

User experience  
and interface designer

Brand designer

Social media manager

Digital strategist

Creative director

**LEARNING  
OBJECTIVES**

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### PROJECT METHODOLOGY OF VISUAL COMMUNICATION 1

The best metaphor to represent the complexity of communication design, is an iceberg. Icebergs have an emerged part, and a submerged part, way bigger than the first one. In this metaphor, the emerged part is what users, consumers and clients can see, touch, experience. Though, in order to have an emerged part, icebergs need a submerged part. In communication design, the submerged part is made of numbers, research, concepts, drafts, ideas, graphs that not only make communication aesthetically pleasant, but also give it measurable efficiency. Communication must talk to and with its target. In this course, the students explore the submerged part of the iceberg, basically made of four elements: research, economics, marketing and advertisement.

### PROJECT METHODOLOGY

The students who enrol in the MA in Communication Design come from different three-year programmes. Therefore, we consider as vital to include a course like this to uniform and, at the same time, significantly enhance the project methodology of the students in a visual field that they will later carry over into many other courses. This teaching has, thus, as its objective the highlight and enhancement of the student's design skills in the visual field, and, at the same time, it provides a consistent method to manage creativity, so that it can be later applied to all courses.

### PHENOMENOLOGY OF CONTEMPORARY ARTS 1

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

**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 2**

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

**ART DIRECTION 1**

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

**PHENOMENOLOGY  
OF CONTEMPORARY  
ARTS 2**

A contemporary communication designer cannot disregard a deep understanding of what is going on in visual arts in general. Because arts and design have always been in a tight relationship, contemporary designers can look at the artistic production as a reservoir for inspiration and influence. For this purpose, it is vital for the students to have, as part of their mandatory vocational education, a sound knowledge of visual arts, in two ways: on one hand, understanding of what happened in visual arts from the post-war era to our days; on the other hand, understanding of what is going on, globally and locally, in the world of visual arts by mapping all the most relevant authors, and focusing on the current art gallery system.

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## SECOND YEAR

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**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 3**

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

**ART DIRECTION 2**

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

**DESIGN  
MANAGEMENT**

This course aims at introducing ideas and tools to establish a company, with particular reference to the creation of start-ups or innovative enterprises based on the adoption and development of new technologies.

**PROJECT  
METHODOLOGY  
OF VISUAL  
COMMUNICATION 4**

This course represents the accomplishment of the study path. In the field of economics, ideas and tools for the creation of an enterprise are introduced, with specific reference to the creation of start-ups/innovative businesses. The students apply this knowledge to the creation of digital editorial projects with highly innovative and creative contents, based on right strategies and market positioning. This course also helps reinforcing the students' knowledge and skills in branding. Depending on the type of actual brief brought to the class every year, the students might be challenged with a project in: brand identity, visual branding, rebranding, brand extension. Particular attention is devoted to the process of individual marketing that is functional to the creation of people-centred strategies. Using the fundamental elements of brand design/brand identity, the students learn how to build a reputation that is marked by a consistent, sustainable and ethic self-representation.

**EDITORIAL SYSTEMS  
FOR ART**

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

**THESIS**

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

academic master in

# CREATIVE ADVERTISING

**AREA LEADER**  
Patrizia Moschella

**COURSE ADVISOR  
LEADER**  
Sara Buluggiu

The one-year Academic Master provides students the chance to develop core skills in copywriting, storytelling and art direction, enabling them to engage in campaigns across various types of media. The programme focuses on the basics of creative advertising - from terminology to project logics - through theory and practice. In addition to theoretical lessons, students will attend intensive workshops with leading companies and sector professionals and will be encouraged to participate in prestigious international creative competitions.

**LANGUAGE**  
English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
First Level Academic  
Master Degree

**CREDITS**  
60 CFA

**LENGTH**  
One year

**CAREER  
OPPORTUNITIES**

Creative director  
Copywriter  
Art director  
Brand consultant  
Media planner  
Account

**LEARNING  
OBJECTIVES**

To acquire the basics of creative advertising through theory and practice

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

To participate in prestigious international creative competitions

# CURRICULUM

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

# COURSES

## ADVERTISING, SOCIOLOGY OF CULTURAL PROCESSES, PROJECT DESIGN

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

## ART DIRECTION

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

## AUDIOVISUAL DOCUMENTATION TECHNIQUES

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

## DIGITAL TECHNOLOGIES AND APPLICATIONS

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

## INTEGRATED NEW MEDIA

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

## FINAL PROJECT

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

## master of arts in INTERIOR DESIGN

**AREA LEADER**  
Claudio Larcher

**COURSE ADVISOR  
LEADER**  
Valentina Dalla Costa

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

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

### CAREER OPPORTUNITIES

|                         |                   |
|-------------------------|-------------------|
| Interior designer       | Lighting designer |
| Exhibition designer     | Brand designer    |
| Furniture designer      | Design consultant |
| 3D modelling specialist |                   |
| Project illustrator     |                   |
| Stylist                 |                   |
| Interior decorator      |                   |

### LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

|                            |  |
|----------------------------|--|
| <b>DESIGN 1</b>            | This course, through the two modules Interior design 1 and Materials and technologies, focuses on the development of an interior design project, based on the acquisition of efficient research methods and project implementation, as well as on investigating different techniques to represent spaces. The integrated didactic module provides an in-depth focus on materials and technologies that characterise interior design, with attention to the most recent innovation in this field. |
| <b>PROJECT METHODOLOGY</b> | This course aims at exposing the students to design themes with high conceptual complexity, so that they can develop the ability to adapt to different project conditions and develop a wide range of cultural, theoretical and technical tools. The integrated didactic module provides the skills to master modelling and rendering techniques for interiors.  |
| <b>ART HISTORY</b>         | This course aims at providing a comprehensive overview of the Italian and European history of art, which is the scope of the cultural and aesthetic references behind the history of Italian design, and that give contemporary interior design its meaning.   |
| <b>DESIGN 2</b>            | This course, through the two modules Interior design 2 and Furniture design, focuses on the development of an interior design project, aimed at deepening the understanding of meanings and values linked to public space projects, relational qualities of the space, link among space, men and objects. The integrated didactic module provides specific technical competences in the field of furniture and home accessories design.  |
| <b>BRAND DESIGN</b>        | The purpose of this course is to investigate the link between interior design and the creation of a brand, company, or institution identity and values system in the design process of commercial and/or public spaces. The integrated didactic module provides in-depth study of the typical tools and techniques of a contemporary experience project, in the intersection among people, spaces, digital services, artificial intelligence and big data.                                       |



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

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## SECOND YEAR

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

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

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

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

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

### THESIS

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

master of arts in

# PRODUCT AND SERVICE DESIGN

**AREA LEADER**  
Claudio Larcher

**COURSE ADVISOR LEADER**  
Valentina Dalla Costa

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

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

**CAREER OPPORTUNITIES**

Product designer

Brand designer

Service designer

Art director

UX/UI designer

Brand specialist

Product development manager

3D modelling specialist

Design manager

**LEARNING OBJECTIVES**

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

|                            |   |
|----------------------------|---|
| <b>DESIGN 1</b>            | Through the Product design 1 and Visual design modules this course has a double goal: providing a broad overview on product design as an exchange between users and manufacturers and as a creative process, through the ability to work with "Soft Qualities" languages, with Primary Design theories and CMF (colours, materials, finishing) practice. The supplementary module approaches the conception of graphic and photographic aesthetic modules to support the products: images become functional to the diffusion and narration of projects. |
| <b>PROJECT METHODOLOGY</b> | The course's goal is to provide shared knowledge and methodological tools through two separate didactic modules: one focuses on understanding the materials and technologies that are available to the contemporary world of design, with specific attention devoted to the most recent innovations; the other aims at the acquisition of advanced tools for objects 3D modelling and rendering.  |
| <b>ART HISTORY</b>         | Starting from the history of art, modern and contemporary in particular, this course identifies the contact points between the world of art and the culture of design, providing ideas to suit personal and original approaches to the project's theme.   |
| <b>DESIGN 2</b>            | The course, that includes two modules, Product design 2 and Communication design, aims at developing a comprehensive, detailed project for a product or products collection, for industrial production or limited series; it guides the students towards the acquisition of the necessary competences to develop a concept, design a product, create models and/or prototypes, and refine their presentation tools. The supplementary module deals with all matters related to design and product communication.  |
| <b>BRAND DESIGN</b>        | This course analyses corporate identities through their product images, and through their communication and presentation strategies as part of the brand creation. Specific attention is devoted to the products staging, both in their physical and virtual instances, in different contexts such as commercial, cultural and in services.   |

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

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## SECOND YEAR

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**DESIGN 3** This course is a wide container of training, research and innovation experiences around product and service design. Projects approach objects as physical outcomes and/or symbols of a multi-dimensional - physical and digital - system, capable of providing services to people or to the community. The course, conceived as a collective Product and service design lab, also includes a supplementary Interface design module, which delves into the theme of designing interactive devices, and of user experience design through control interfaces.

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

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

**DESIGN 4** This course is a wide container of training, research and innovation experiences around product and service design, following up the Design 3 course. The goal of this course is to perfect the ability to develop complex projects, starting with thoughts and considerations about ideas, values and themes expressed by the contemporary culture, in order to carry out implementation strategies for design systems and for physical or digital production processes. The course, conceived as a collective Product and service design lab, also includes a Data-driven design supplementary module that investigates at an experimental level with the new project opportunities linked to the current availability of great data and information flows.

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

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### THESIS

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

## master of arts in SOCIAL DESIGN

**AREA LEADER**  
Claudio Larcher

**COURSE ADVISOR  
LEADER**  
Valentina Dalla Costa

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

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

### CAREER OPPORTUNITIES

Social designer

Community designer

Environmental  
designer

Communication  
designer

Product designer

Event designer

Strategic planner

Social project manager

Public policy manager

Design consultant

### LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

| SEMESTER                                     | COURSES                    | CFA       |
|--|----------------------------|-----------|
| 1  | <b>Design 1</b>            | <b>12</b> |
|  | Community design           | 8         |
|  | Anthropology               | 4         |
| 1  | <b>Project methodology</b> | <b>12</b> |
|  | Product design             | 6         |
|  | Communication design       | 6         |
| 1  | <b>Art history</b>         | <b>6</b>  |
| <b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b> |                            | <b>30</b> |
| 2  | <b>Design 2</b>            | <b>12</b> |
|  | Environmental design       | 8         |
|  | Sociology                  | 4         |
| 2  | <b>Brand design</b>        | <b>12</b> |
|  | Brand strategy             | 6         |
|  | International cooperation  | 6         |
| 2  | <b>Design history</b>      | <b>6</b>  |
| <b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b> |                            | <b>30</b> |
| <b>TOTAL CREDITS FIRST YEAR</b>              |                            | <b>60</b> |

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### DESIGN 1

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

### PROJECT METHODOLOGY

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

### ART HISTORY

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

### DESIGN 2

Within the dedicated module, the course deals with the theme of environmental design of urban or natural areas, starting with the premise that sustainability-related research is rapidly expanding, and has a strong multi-disciplinary approach. Urban contexts are changing, and metropolitan populations are relentlessly growing: designing resilient, resource-efficient spaces and contexts aimed at sociability has become an urgent need. Through the Sociology module, the course offers the students a broad overview of the design and sociological context, which enables them to conceive spaces capable of facing new urban or environmental challenges.

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

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

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## SECOND YEAR

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**DESIGN 3** This course, conceived as a collective Social design lab, is committed to the development of one or more social design projects in cultural or entrepreneurial contexts, or within the scope of services to local communities. The project themes aim at defining a proper research and innovation laboratory in the field of social design. This course also includes the supplementary didactic module Ecology and economy, which provides further competences in ecology research in relation to the local and global economy system, on the relation between design and sustainability, on the necessary strategies to mindfully design for the cultural and social context where we live.

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

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

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**DESIGN 4** In this course, conceived as a collective Social design lab, the students develop of one or more social design projects, taking to full ripeness all the necessary competences for the management of complex social design projects. The project themes constitute a proper research and innovation laboratory in the field of social design. The students acquire the ability to manage the whole design process, from the analysis and study of the context to the conception of the actual social design project, including the strategies to present and share the project in all its phases. The course also includes a supplementary didactic Co-design and public policies module, which offers in-depth analysis on specific research and design topics that revolve around social policies, in order to better characterise the project and make it elaborate and complete in all its parts.

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

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



master of arts in

# FASHION DESIGN

**AREA LEADER**  
Colomba Leddi

**COURSE LEADER**  
Luca Belotti

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

The MA in Fashion Design (Second Level Academic Degree in Fashion and Textile Design) is an intensive programme based on the development of workshop-based projects in the field of fashion design. During the course, through the guidance of a faculty made up of professionals, students learn how to apply the different tools of the fashion language to their projects, with the purpose of creating a substantial portfolio that will support the start of their professional career. The MA brings together theoretical, artistic, and technical elements, turning them into incisive statements of style and mindset.

**CAREER OPPORTUNITIES**

Fashion designer  
Brand director  
Creative director  
Merchandiser  
Fashion visual merchandiser  
Trend forecaster  
Image consultant

Costume designer  
Fashion innovative designer  
Sustainable fashion designer

**LEARNING OBJECTIVES**

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

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

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

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

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

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

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

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## SECOND YEAR

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

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

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

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

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

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

master of arts in

# TEXTILE DESIGN - NEW!\*

**AREA LEADER**  
Colomba Leddi

**COURSE LEADER**  
Luca Belotti

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

The MA in Textile Design (Second Level Academic Degree in Fashion and Textile Design) aims to develop professional figures capable of managing the creative processes associated with fashion textile design, from woven to knitted fabrics, including innovation, sustainability, and design-thinking-related aspects. The programme, which is supported by strong relations with the Italian production sector, offers theoretical, technical and experimental lessons applied to projects, providing students with in-depth knowledge of the textile discipline and its expression in the fashion and art industries.

\*Starting from A.Y. 2021/22

**CAREER OPPORTUNITIES**

Textile designer  
Knitwear designer  
Textile researcher  
Brand director  
Creative director  
Merchandiser  
Trend forecaster

Costume designer  
Sustainable textile designer  
Fibre and textile artist

**LEARNING OBJECTIVES**

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

To use complex methodologies to show the ability to create articulate solutions for manifold projects, starting from research and analysis, to the design process and its representation and communication, while showing acquaintance with a wide number of applications, knowledge and skills

To learn an integrated approach to the textile world, rooted in the Italian design culture, and explore the values and needs of a new, global humanity, as well as of its sustainable relation to nature and environment

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

**FASHION DESIGN 1** This course introduces the students to the world of knitwear with the learning of basic hand-knitting techniques, and with the creation of handwork with knitting and crochet needles in the Knitwear 1 module. Once the behaviour and construction of knitting is understood, the students can change its structure to develop a unique and original approach to their samples. In the Draping and moulage 1 module, the students get to know and use draping techniques to support their fashion design process, in order to study and understand the development of shapes and models by working directly on the three dimensions of the human body.

**TEXTILE DESIGN** This course aims at introducing the students to the textile world as a primary element in the design of fashion collections, and making them aware of how creativity in fashion is linked to sound understanding of textiles and of their best use. Thanks to the practical experience in the Textile lab 1 module, the students investigate techniques of weaving, embroidery, dyeing and creation of colour variations of textile samples and yarns, as well as printing and preparation of modular and repeat patterns. The Textile culture module favours a theoretical/project-based approach to the understanding of fibres and textiles, with in-depth study of the textile supply chain, the value of the Italian know-how, and of research in terms of design thinking, innovation and sustainability.

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

**FASHION DESIGN 2** The goal of this course is to complement and further develop the skills acquired by the students in the previous semester in the fields of knitwear and textiles. With the Knitwear 2 module, the students are introduced to the field of industrial knitting, analysing the use of yarns and the production of knitted textiles with manual and industrial machines. The experimentation with the new industrial technologies allows the students to understand and read use instructions in order to create original stitches and manufacture knitted garments and accessories. The course includes a further study of the draping technique with the Draping and moulage 2 module, in order to make the students self-sufficient in understanding the behaviour of different textiles on the human body. They will then be able to apply their competence in the design of textile sample collections that can actually be used in fashion design.

**PATTERN MAKING** This course allows the students to apply the techniques previously acquired with the Textile design course, having as its goal the definition and construction of three-dimensional textile models. Thanks to the practical experience in the Textile lab 2 module, the students learn new handling techniques that, together with the previously acquired ones, allow for the creation of personal and experimental textile work through the processing of images, drawings, and methods and techniques of the traditional textile printing. In the Digital printing module, the students are guided to the creation of a computer-processes digital prints collection for specific sectors (such as women, men or home textiles collections), using personal themes to create prints, patterns, and their variations.

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

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## SECOND YEAR

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**FASHION DESIGN 3** Through the empowerment of their creative language, in this course the students design a textile and knitting collection that can represent and highlight their ideas for what refers to style and materials. The Textile lab 3 module allows the students to create, draw and set up a personal and original collection of textile samples that can be applied to fashion design projects, as pure aesthetic and artistic expression in the field of "Fibre and Textile Art". The Knitwear 3 module, on the other hand, is focused on the design of an experimental knitwear collection with a tricot-couture feel through the application of the acquired technical and manual competences (drawing of stitches, use of knitting and crochet needles, manual and industrial machines).

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

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

**FASHION DESIGN 4** This course is where the students have a chance to maximise the practice of what they have learned over the two-year course. Starting with the design elements identified in Fashion design 3, the students manage all the phases of the manufacturing process to reach an outcome which is representative of their personality and professional skills. The Textile lab 4 module guides the students to the creation of a textile samples collection for the industrial world, complemented by the conception of shapes and prototypes that can be applied to the three-dimensions of the human body, that is to the creation of ideas and settings

that investigate the languages of textile design. The Knitwear 4 module takes the development and creation of the knitwear collection designed during the previous semester to a more concrete level in terms of prototyping and personal representation.

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

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



## master of arts in

# NEW TECHNOLOGIES FOR ARTS

**AREA LEADER**  
Amos Bianchi

**COURSE LEADER**  
Amos Bianchi

The MA investigates the complexity of the physical and digital world, inquired and narrated through video cameras, microphones, databases, sensors, and machine learning. It explores the creative possibilities offered by traditional and experimental audio-visual media and by new technologies. It's grounded on solid theories and methods to develop an innovative artistic expressive representation of reality through audio-visual productions, enhanced by the adoption of creative coding, human-computer interaction, x-reality, visual and generative sound design.

**LANGUAGE**  
Italian and English

**CAMPUS**  
Milan

**DEGREE AWARDED**  
Second Level  
Academic Degree

**CREDITS**  
120 CFA

**LENGTH**  
Two years

**CAREER  
OPPORTUNITIES**

Technical  
and Concept artist

Creative coder

Creative technologist

Creative producer

Interactive storyteller

VR and MR expert

Game designer

Film documentary  
director

Scriptwriter

Cinematographer

**LEARNING  
OBJECTIVES**

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

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

To implement creative proposals on different media



# CURRICULUM

## FIRST YEAR

| SEMESTER                                     | COURSES             | CFA       |
|--|---------------------|-----------|
| 1  | Multimedia design 1 | 12        |
| 1  | Creative writing    | 12        |
| 1  | Digital cultures 1  | 6         |
| <b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b> |                     | <b>30</b> |
| 2  | Multimedia design 2 | 12        |
| 2  | Linear audiovisuals | 12        |
| 2  | Digital cultures 2  | 6         |
| <b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b> |                     | <b>30</b> |
| <b>TOTAL CREDITS FIRST YEAR</b>              |                     | <b>60</b> |

## SECOND YEAR

| SEMESTER                                     | COURSES  | CFA        |
|--|--|------------|
| 3  | Multimedia design 3  | 12         |
| 3  | Digital tools for arts   | 6          |
|  | 2 activities to be chosen by the student:  |            |
|  | Project culture  | 6          |
|  | Additional training activities: erasmus  | 6          |
| 3  | Additional training activities: academic training/internship                                   | 6          |
|  | Additional training activities: cross disciplinary workshops, individual projects, conferences | 6          |
| <b>TOTAL CREDITS 3<sup>RD</sup> SEMESTER</b> |  | <b>30</b>  |
| 4  | Multimedia design 4  | 12         |
| 4  | Aesthetics of new media  | 6          |
| 4  | Thesis   | 12         |
| <b>TOTAL CREDITS 4<sup>TH</sup> SEMESTER</b> |  | <b>30</b>  |
| <b>TOTAL CREDITS SECOND YEAR</b>             |  | <b>60</b>  |
| <b>TOTAL CREDITS MASTER OF ARTS</b>          |  | <b>120</b> |

# COURSES

## FIRST YEAR

### MULTIMEDIA DESIGN 1

This course focuses on non-linear narration and interactive environments. Part of it revolves around digital design and the gaming world: culture, aesthetics, dynamics. The other part focuses on multimedia installations; here, code design extends to interaction design and analogue-digital interfaces.

### CREATIVE WRITING

This course teaches the students the contemporary forms of creative writing in the audio-visual non-fiction production. Depending on the brief that is selected each year, the course moves between short documentary films and series. Giving for granted the narrative and technical basics of scriptwriting, the students - individually or in groups - are led to the development of two subjects following established phases: logline, subject, treatment, script, production plan.

### DIGITAL CULTURES 1

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

### MULTIMEDIA DESIGN 2

This course deepens the study of non-linear and interactive narration, with particular attention to sound. Beside the project-based classes, a workshop focuses on the understanding and use of the MaxMsp software.

### LINEAR AUDIOVISUALS

This course aims at guiding the students towards the creation of non-fiction, medium-length or feature films based on teamwork, where the concept is developed by the entire team and each student is assigned a specific role. The course covers pre-production, production and post-production of complete audio-visual projects. A workshop supports the project to provide the students with technical skills, in order to achieve the best possible outcome.

### DIGITAL CULTURES 2

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

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## SECOND YEAR

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### MULTIMEDIA DESIGN 3

This course aims at the creation of interactive audio-visual narrations. The students, divided in two groups (image/sound and creative coding) work at a common project in the fields of extended reality, augmented reality, virtual reality.

### DIGITAL TOOLS FOR ART

This is a laboratory-oriented course, that aims at supporting the course in Multimedia design 3 in the technological implementation of the final project. For the first editions of this course, a focus on technologies between machine learning and audio-visual production is foreseen.

### PROJECT CULTURE

This course's goal is to introduce the students to the theme of digital innovation, paying specific attention to the systemic and market aspects. After having placed the practice of documentary film directors and of creative technologists within the current production and distribution systems, the course provides for practice exercises aimed at understanding the relation among the students' work, innovation, and the market.

### MULTIMEDIA DESIGN 4

This is a strongly experimentation-oriented course, and is associated with the development of the final project. The students, individually or as a group, are guided into the development of the pre-production phase of their final project, according to the two specialisations of the course in documentary films or creative coding.

### AESTHETICS OF NEW MEDIA

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

### THESIS

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

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## master of arts in

# VISUAL ARTS AND CURATORIAL STUDIES

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### COURSE LEADER

Marco Scotini

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

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### LANGUAGE

Italian and English

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### CAMPUS

Milan

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### DEGREE AWARDED

Second Level  
Academic Degree

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### CREDITS

120 CFA

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### LENGTH

Two years

## CAREER OPPORTUNITIES

Artist  
 Curator  
 Editor of art magazines and books  
 Art critic  
 Exhibition designer  
 Gallery and museum director

Auction house consultant  
 Art dealer  
 Director of public institutions

## LEARNING OBJECTIVES

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

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

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

# CURRICULUM

## FIRST YEAR

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

## SECOND YEAR

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

# COURSES

## FIRST YEAR

### PHENOMENOLOGY OF CONTEMPORARY ARTS

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

### VISUAL ARTS 1

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

### EXHIBITION DESIGN 1

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

### CURATORIAL STUDIES 1

The space of art is common to artists and curators, who every time interact and re-define their roles as well as the ways contemporary art happens within an open process that has never been ultimately defined. The course, with its three modules Curatorial studies 1, Exposed cinema studies and Critical writing 1, introduces to the curatorial practice and to critical writing, analysing the themes of the production of exhibition modules (including media-based ones), that are questioned from an aesthetic, social, economic and philosophical point of view. Through group analysis and individual research, the course aims at the acquisition of critical understanding of space, narrative paths, audience and institutional structures that, in different ways, influence the contemporary creation of exhibition processes.

### PHOTOGRAPHY

This course starts with the study of photography as a preferential expressive media to understand the contemporary imagination, as well as the anthropological and social research. The students are encouraged to develop personal or group projects, experimenting with photo and video techniques.

### MUSEOLOGY

Starting from the analysis of the origin and evolution of museum spaces, the course reflects on the historical and colonial heritage of the institutions and their cultural, Eurocentric and patriarchal assumptions, to interrogate and deconstruct exhibition models and historiographic canons from a decolonial perspective.

## SECOND YEAR

### HISTORY OF CONTEMPORARY ART

The course investigates the existing links among different cultural movements and contexts of the 20<sup>th</sup> Century, and presents original re-discoveries in contemporary art. Through key concepts and innovative investigation tools, the course encourages the deconstruction of the predominant narrative paths and the canonical western models that have been given to us by the official history of art. The aim of the course is the rewriting of complex stories, intertwined and locally sited, in the light of the polycentric transformation of the current artistic production.

### CURATORIAL STUDIES 2

The course, with its three modules of Curatorial studies 2, Economics of art and Critical writing 2, has its foundations in the analysis, carried out in the first year, of exhibition models and curatorial principles, leading the students to directly experience the creation of an exhibition project that is presented to a general public. Under the mentorship of international curators coming from different global contexts, each student is guided into the selection of a cultural topic for in-depth analysis, the creation of object-based narrative paths, and the design of an original exhibition format. The privileged themes that the students are encouraged to follow are archives, genres, ecology, which can be presented not only in form of exhibitions, but also as screening programmes, performative cycles, as well as spaces for public debate. At the same time, the students will be put in touch with industry-relevant magazines, commercial galleries and institutional spaces.

### EXHIBITION DESIGN 2

The course, in its two modules of Exhibition design 2 and Editorial studies 2, revolves around the investigation of the exhibition and editorial design options, that is, the theoretical and practical research around the idea of expanded display and art publishing (where books are also conceived as display areas).

### VISUAL ARTS 2

The course aims at exploring the contemporary artistic practice, both as the outcome of individual work, and as collective projects. Through project workshops and meetings with international artists, the students enhance their expressive skills and experiment with group work in researching and creating cross-disciplinary artistic projects.

### VISUAL ANTHROPOLOGY

The course analyses the mutual influence of men and images, starting from the issue of the status of images in the contemporary system, to investigate its role and function in the everyday reality.

**THESIS**

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

**academic master in****CONTEMPORARY  
ART MARKETS****COURSE ADVISOR  
LEADER**

Ilaria Bonacossa

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

**LANGUAGE**

Italian and English

**CAMPUS**

Milan

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

60 CFA

**LENGTH**

One year

CAREER  
OPPORTUNITIES

Project manager  
for galleries, museums  
and foundations

Specialist  
at auction houses

Art advisor

Art dealer

Private and corporate  
collections curator

Manager of artists  
foundations  
and archives

Communication  
manager and journalist

Consultant for legal  
and financial art  
services

LEARNING  
OBJECTIVES

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

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

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

## CURRICULUM

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

# COURSES

## ART MARKET LEGISLATION

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

## HISTORY OF CONTEMPORARY ART

The course provides the students with the opportunity to investigate the artistic languages since the early 1900s and to build up sound cultural, historical and critical references, exploring the links among different cultural movements and contexts. All art has been contemporary, but not all art has been anything close to what Contemporary Art can look like today. Why is Contemporary Art so shocking? Do it has to be? Have we found the answer to the question of what makes some contemporary artwork Contemporary Art? Benjamin was one of the first theorists to notice the constitutive nature of shock in the art of his days. One might venture, at this point, that the art he talked about is labelled Modern Art and, as such, is distinguished from Contemporary Art. Pursuing the relevance of this distinction, however, is unfruitful, since it leads us to the supercilious distinction made in the past decades between Modern and Postmodern art, a distinction best avoided. By approaching the art that deals with the shock of the Modern Age, we will only make the following distinction: before a certain point, the arts registered the shocks of what Charles Baudelaire called "modernité"; after a certain point, the artists consciously used shock as the foundation of their aesthetics. The distinction is not yet that between Modern and Contemporary Art, but wherever one decides to insert the break, the distinction comes in handy. Before the aesthetic adoption of "shock", we can still speak of Beauty as the primary aesthetic quality. A work of art needed, above all, to represent whatever it represented in an aesthetically pleasing way, be that the Beautiful, the Sublime, or the Grotesque.

## ART MANAGEMENT

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

## ECONOMY AND ART MARKET

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

## CONTEMPORARY MUSEUM STUDIES

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

## VALORISATION OF COLLECTIONS

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

## FINAL PROJECT

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



academic master in

# PHOTOGRAPHY AND VISUAL DESIGN

## COURSE ADVISOR LEADER

Francesco Zanot

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

## LANGUAGE

Italian and English

## CAMPUS

Milan

## DEGREE AWARDED

First Level Academic  
Master Degree

## CREDITS

60 CFA

## LENGTH

One year

## CAREER OPPORTUNITIES

Photographer  
in the advertising,  
fashion, architecture  
and art fields

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

Photo editor  
and image consultant  
for companies  
and publishing houses

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

## LEARNING OBJECTIVES

To acquire a solid base of historical  
and cultural knowledge

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

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

# CURRICULUM

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

# COURSES

## CURATORIAL STUDIES AND EXHIBITION DESIGN

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

## PHOTOGRAPHY MAGAZINE

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

## VISUAL COMMUNICATION

The course focuses on three specific aspects of artistic research through the photographic language, in particular: first, the use of archives in the creation of artistic projects: from "found photography" to the internet; second, photography and words: relations and interactions among media, from captions to journals; third, photography and travels: images as a tool for discovery, exploration and definition of new geographies. Bound by being rooted into a tradition that goes beyond the origins of photography itself, these study and production areas are here investigated through mixed paths made of theory, creation of new images and use of existing photographs. The idea itself of authorship is questioned, due to the multiple competences that are usually associated with different figures: artist, curator, editor, publisher.

**HISTORY OF PHOTOGRAPHY**

The course introduces and studies the main figures, currents, and periods of the history of photography. Rather than following a chronological order, each lesson focuses on one specific topic that is considered crucial within the technical, semantic, social and artistic itinerary of this language, starting with the invention of the photographic medium to the most recent trends on the international artistic scene. The work of some key-figures in the history of photography, as well as specific photographic practices (such as street photography, reportage, conceptual photography), are the object of dedicated in-depth study, and of critical and scientific analysis. Also, object of this course are the main theoretical studies on grammar, semiotics, structure and working principles of the photography language, from a historic and philosophical point of view.

**PHOTO DOCUMENTATION SYSTEM OF PHOTOGRAPHY**

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

**PHENOMENOLOGY OF IMAGE**

The course goes in-depth in the use of photography for the creation of public art projects. The language of photography has changed a lot in recent years, and has become increasingly cross-discipline, open and contaminated, capable of embracing and including very diverse instances. Many public art experiences prove how citizens can be involved in processes of representation and activation of their territory. Today, residencies and other forms of cultural projects are already pointing out extended temporalities, a kind of permeability between photographer works and their surrounding contexts. The workshop focuses on these dynamics, that is the different ways authors and the public community interact to create shared projects, both through the study of the most relevant case history, and suggesting new ways to activate similar projects. Part of the course is also devoted to public clients, listing their different instances and providing the necessary tools to take part in support and funding tenders.

**COMPUTER GRAPHIC**

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

**DIGITAL PHOTOGRAPHY**

The course aims at increasing awareness in the creation and interpretation of photographic images. During the lectures, by analysing the typical tools of the photographic language, images are seen as open containers of meanings. Centred on the practice of documentary photography, this course mainly focuses on two aspects: territory photography as a mapping, re-vision and transformation tool; and reportage photography, beside any reference to the news, used as a tool of social investigation and as a personal standpoint. By providing high-level skills in the field of photographic design, the course is integrated with equally advanced technical contents, and makes a comparison between the analogue production experience and tradition, and the contemporary digital universe.

**PORTFOLIO**

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

**NABA**

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NABA, Nuova Accademia di Belle Arti is part of Galileo Global Education, a leading international provider of higher education with an offer that spans from applied arts, fashion, design and digital/Internet to business and medicine. Through its network of 42 schools, the group is present in over 80 campus in 13 countries around the world and has over 110,000 enrolled students. It is Europe's largest higher education group, in terms of both geographical spread and breadth of course offering. Galileo Global Education's ambition is to be the world education leader in innovation, creativity, arts and culture - driven by students' employability, agility and impact.

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