INTERNATIONAL EXCHANGE PROGRAMS

NABA
NUOVA ACCADEMIA DI BELLE ARTI

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

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

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

The programs at NABA are open to students interested in the design culture and artistic experimentation: they come from many different Italian regions, and almost 70 foreign countries, and have the most diverse high-school background.

NABA’s interdisciplinary didactic methodology is the result of a strong inclination towards innovation and a dynamic interaction with the artistic and professional context.

In fact, design methods are at the core of the didactic activities, allowing an idea to relate with a real social and market context, and to become an actual product that can be shared.

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

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

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

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

To study in Milan and Rome, the world capitals of fashion, art and design.

To be part of an international network of universities.

Get the fully recognized and accredited study abroad path as a part of your degree course.

To give your career a boost.

To develop real projects working with companies.

To learn from a prestigious faculty and internationally renowned professionals.

To study in an internationally ranked academy.

MILAN

Milan is the city of important events such as: Fashion Week, and Design Week.
**APPROACH**

**LEARNING BY DOING**

The Academy was founded in Milan in 1980 upon the private initiative of Ausonio Zappa, Guido Ballo and Gianni Colombo; its objective always was to challenge the rigid academic tradition and introduce visions and languages that are closer to contemporary artistic practices and to the system of arts and creative professions. Over the past 30 years, NABA has refined a proven instructional method that thoroughly integrates classroom study with experiential workshop practice.

Our multidisciplinary approach combines traditional visual disciplines with new digital technologies and synthesizes individual study with group project work. We establish numerous collaborations and projects with Italian and international companies and institutions to give students hands-on workplace opportunities to develop their critical thinking, conceptual problem-solving, and practical artistic and design skills.

**AWARDS AND RECOGNITIONS**

**ACCREDITED BY THE ITALIAN MINISTRY OF EDUCATION, UNIVERSITY AND RESEARCH**

NABA is unique among all Italian art and design academies. It was the first and private academy accredited by the Italian Ministry of Education, University and Research (MIUR). First and second level academic degrees are legally recognized in Europe and the world over.

The NABA approach has received high accolades from third-party authorities. Magazines such as Frieze, Flash Art, and Kaleidoscope have ranked NABA as a top design school. Domus magazine named it as one of Europe's top schools of architecture and design. NABA was included in Frame Publishers, Masterclass among the World's Leading Graduate Schools in Product Design (2012), Fashion Design (2013) and Interior Design (2014). In 2016 NABA has been listed in the Global Fashion School ranking by the prestigious BoF Business of Fashion.

NABA students have won awards in several international contests, including Who is on Next? Accessori, Orange France’s vous conféré les clés, Lipton Ice Tea Limited Edition, SSDSL’s FiftyFive Fights for the Future, Camera Nazionale della Moda Italiana 2015, Who is on next? category Man 2015, comON Creativity Sharing 2015, Contest One Show The Young Ones di New York 2016, Talent Guest at Armani Teatro 2016, EPDA (European Packing Design Association) contest 2016. They have also taken part into design contests sponsored by the Unesco Seoul Agenda, Premio Nazionale delle Arti, Fondazione Roberto Capucci, and the Milan Chamber of Commerce. NABA students were selected by the Art Directors Club Italiano for the Best of European Design and Advertising 2012 and by Vogue Talents 2012, 2013, 2014, 2015 and 2016.

**FACULTY**

Our professors are key to the success of our approach. They are highly skilled educators who are also practicing art and design professionals. They come from leading design and architecture studios, fashion companies, advertising and marketing agencies, and arts and culture institutes. Some are renowned art curators, designers, critics, published authors, or regular contributors to influential art and design magazines. All bring a current, real-world perspective to their lectures and group projects, through which they inspire students to learn, experiment, and grow.

**SCIENTIFIC DIRECTOR**

**ITALO ROTA**

Architect and designer, Italo Rota was born in 1953 in Milan, where he graduated from the Politecnico. After winning the competition for the interior spaces of the Musée d’Orsay, he moved to Paris, signing the renovation of the Museum of Modern Art at the Centre Pompidou (with Gae Aulenti), the French School rooms in Cour Carré at Louvre, the lighting of the Notre Dame cathedral and Seine promenade and the renovation of Nantes city centre.

He founded Studio Italo Rota & Partners, which deals with international projects from product design to architecture, aiming at achieving the wealth of space and form. Among his projects, the renovation of the Museo del Novecento, at Palazzo dell’Arengario in Milan and luxury design hotels all over the world.

The studio has received many awards, including the Golden Medal for Italian Architecture for public spaces, the Golden Medal for Italian Architecture for culture and the spare time, the Landmark Conservancy Prize (New York) and the Grand Prix de l’Urbonsime conferred in Paris. Besides his intense professional activity, Italo Rota has written articles for magazines and architecture books held conferences and lectures. On the occasion of Milan Expo 2015, Studio Italo Rota designed the Kuwait Pavilion.
CAMPUS

NABA’s campus in Milan hosts more than 4,000 students from all over Italy and more than 70 foreign countries. Its 13 buildings are located downtown in the Navigli district, one of Milan’s most exciting and stimulating areas, in a newly renovated industrial complex with significant architectural value. 

NABA’s superb IT infrastructure, high-tech equipment, and fully equipped labs provide students with every resource for unlimited experimentation and self-expression. Numerous and spacious common areas help to build a strong feeling of community among students and faculty members by fostering invaluable interaction and collaboration.

The NABA campus in Milan, which covers approximately 17,000 sqm, includes an atelier and labs for several activities: design, knitwear, fabrics printing and dyeing, 3D printing, computer graphics, sound design. In addition to these, there are also a student lounge area, print and paint shops, and a cafeteria.

The library contains books and other media relevant to NABA courses, all students theses from 1980 to the present, DVDs of Italian and foreign films, and magazines about specialized fields of design. Students can search for articles on EBSCO, the premiere online academic database. Lecture notes and supporting materials are available, as well as a complete record of design contests that students can participate in.

NABA’s Design Lab is a great resource for the production of models and projects. It is equipped with high-tech machines, tools, and a wide range of materials for the realization of ideas. Fashion students use NABA’s Fashion Lab to produce models and prototypes. Fully equipped with sewing machines, mannequins, and irons, as well as leathers and fabrics, the Fashion Lab is where students’ designs take shape.

LOCATION

ITALY

13 BUILDINGS

17,000 mq

around 4,000

STUDENTS

FROM ALL OVER

ITALY AND 70

FOREIGN COUNTRIES

80%

PLACEMENT RATE*

*Certificate by Demoslopea
At NABA, we believe that studying abroad is an important part of becoming culturally sensitive, globally aware artists and designers. We therefore nurture relationships with prestigious international universities and establish student exchange agreements providing students with the opportunity to study at NABA for one or two semesters as a fully recognized and accredited part of their degree course.

Studying abroad can be a life-changing experience. Living in another country, you can experience new places, people, cultures and possibilities. You can develop initiative, independence, and motivation and a working knowledge of another language – all qualities that can play a relevant role in your professional development.

We are confident that your stay with us will be fruitful and you will leave Italy with fond memories of your time at NABA.

Moreover, NABA is a member of Laureate International Universities, a network of more than 70 accredited campus-based and online universities in 25 countries across the Americas, Europe, Asia, Africa, and the Middle East. Many Laureate institutions are ranked among the top providers of higher education in their respective regions, countries and fields, and have received international recognition for their academic quality.
NABA offers a wide range of programs to prepare students for international careers in art and design. Thanks to NABA recognition by the Italian Ministry of Education, Universities and Research (MIUR), all NABA undergraduate and postgraduate degrees are internationally accepted. Our diplomas are equivalent to first and second-level university degrees and comply with the Bologna Agreement. Two departments (the Visual Arts Department and the Design and Applied Arts Department) include six main thematic areas: Communication and Graphic Design, Design, Fashion Design, Multimedia Arts, Theatre and Exhibit Design, Visual Arts.

Visual Arts Department Head: Marco Scotini
Design and Applied Arts Department Head: Guido Tattoni

ECTS credits: 180

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Visual Arts Department Head: Marco Scotini
Design and Applied Arts Department Head: Guido Tattoni

ECTS credits: 120
At the end of the BA, students are sufficiently autonomous and possess the necessary skills to embark on careers in various areas of communication: corporate, advertising and social media strategy. Analytical skills and methods, technical expertise and creative qualities help them become sensitive to and ready to perceive trends and to respond to new market demands.

The three-year BA in Graphic Design and Art Direction is:

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

CAREER OPPORTUNITIES
Graduates from this course can become:
› Graphic designers
› Corporate and brand designers
› Packaging designers
› Editorial designers
› Designers for digital publishing
› Art directors and copywriters
› Creative Directors, including in social media and viral areas
› Web and digital designers
› Creative designers in unconventional communications and for exhibition spaces (retail, shows, museums)
### YEAR II

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COURSES

YEAR II FALL SEMESTER

ART DIRECTION II

Integrated Communication
The course aims to stimulate an experimental vision, integrating the expression of innovative content and interpretation of aesthetics while diverging from conventional models. The Integrated Campaign course investigates design competencies at length, introducing students to integrated campaign management, where analysis, creativity and innovative strategy development require the use of various media and devices: press, guerrilla, web, viral and events/performance used functionally in accordance with the nature of the product or target audience. Students will develop an awareness of their professional orientation through teamwork and exchange with various figures involved in the projects: art and copy, strategic planners, photographers, digital artists, etc.

Research Methodology
The course teaches students about research methods and techniques applicable to the development of communication projects, including through digital platforms. The course aims to develop the ability of students to collect, analyse and process the necessary information to address a creative brief.

DIGITAL TECHNOLOGIES AND APPLICATIONS

Video Techniques and Dynamic Graphics
The course introduces students to the world of motion design, exploring 2D and 3D productions using programs such as Photoshop, Illustrator and above all, After Effect. In addition to developing technical skills, students will gain the necessary design competence to create animated audiovisual graphics, focusing on visual and narrative aspects as an introduction to the advanced course during year three.

3D Design
The 3D Design course aims to impart the necessary modelling and rendering techniques and methodologies to design and produce images or videos created using 3D software for computer graphics. The objective of the course is to integrate three-dimensional environment competence (modelling, texturing, illumination, rendering of real or created objects) within traditional working pipelines, as a means of graphical support for the world of web, advertising, packaging and motion graphics.

HISTORY OF CONTEMPORARY ART

This module focuses on the acquisition of the analytical tools required to form dynamic and critical visions of images in modern society. Twentieth century artistic productions (visual arts, cinema, television and new technologies) will be studied from different viewing points, concentrating on a historical-anthropological methodological approach, while examining numerous documents (images and documentaries). Through studies of artists and movements, cultural trends and fashions, the History of Contemporary Art module will illustrate the transition from modernity to contemporaneity.

CREATIVE WRITING
The course teaches students to write creatively and requires above all a sufficiently in-depth understanding of writing styles exemplified by the great authors of modern literature (Kafka, Proust, Joyce, Montale, etc.). After critically commenting a selection of classic works, students will engage in rewriting exercises, with a view to cultivating a vital sensitivity towards creative expression and communication.

ILLUSTRATION
The course prepares students for the professional world of illustration in its contemporary sense, by offering a panoramic view of the subject, spanning from familiarity with genre and authors, to principle traditional and digital techniques. The divergent field of illustration will help students identify their personal styles and independently manage the entire creative process: research, experimentation and adapting illustration projects to different areas of communication publishing, advertising and graphics including with reference to recent applications/contamination with digital art: digital publishing.

PHOTOGRAPHY
The main objective of the course is to introduce students to the creation of photographic design projects for professional use, integrating three fundamental and interrelated levels: on a professional level by learning techniques and methodologies used in the editorial and ADV printing sectors; on a cultural level by gaining familiarity with photography and by analysing authors and cases that have contributed to innovating the use of photography, with particular emphasis on the area of communication; on an educational level, promoting the development of an original expressive language, synthesis of knowledge and technical expertise. At the end of the course, students will have gained a critical capacity in relation to both photography and other disciplines. Students will also have experimented first-hand the most common professional photography techniques in close relation to contemporary photographic languages.

YEAR II SPRING SEMESTER

GRAPHIC DESIGN II

Editorial graphic design
The module aims to train students to design and create digital and paper publications destined for the new publishing market, which provides for the migration of traditional skills to new media (tablets, smartphones, desktops).

Packaging Design
The module enables students to develop a professional approach, providing them with the means to operate internationally and the expertise to organise packaging design themes and projects: from strategic elements to technical/sectoral factors, from graphical/compositional aspects to product-retail extension potential. Students will be able to experiment their own creativity on stable, long-term Projects, supported by in-depth analytical thinking and post-production technical and graphical competence.

COMMUNICATION METHODOLOGIES AND TECHNIQUES

Web Design I
The course introduces students to the world of the World Wide Web and digital communication, providing them with cultural, methodological and technical elements to create professional projects. The course is oriented towards instilling in students a systematic and disciplined approach to designing structured digital interfaces of various complexities and to managing the entire process: from graphic and aesthetic design to the implementation of codes in accordance with web standards, testing feasibility through graphic processing software.

Digital Communication System (VIRAL)
The course introduces students to new communication logics related to the social media revolution: from Web 1.0 to Web 2.0.

COMMUNICATION AND GRAPHIC DESIGN
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The course also presents the techniques and methodologies adopted by international brands along the search-display-video axis. New opportunities offered by the social-marketing mix during the process that integrates creativity, planning and distribution aimed at emotional and experiential engagement of very different audiences are also explored.

MARKETING
The course intends to furnish students with the necessary skills and abilities to interpret relationships between organisations and markets, as well as to understand the evolution of contemporary marketing, providing guidelines on structuring offer systems based on customer needs, fundamental to the development of corporate communication policies. Upon completing the course, students will be able to comprehend subject-specific language and conduct simply analyses of reference contexts, outlining initial strategic lines on approaching target markets, with particular attention to the relationship between strategic marketing (segmentation, targeting, positioning, marketing plans) and the marketing mix (product, price, advertising, distribution).

THEORY AND METHODOLOGY OF MASS MEDIA
This module intends to provide students with the practical tools to comprehend the phenomenon of media. It also teaches students a method of analysis of the effects of media and communication, with particular reference to psychological and social processes. Lessons will focus on the teachings of the Toronto School of Communication and, in particular, on the intuition of Marshall McLuhan that “The Medium is the Message”, while also considering economic and social effects. By studying the media, students are prompted to contemplate how actions by individuals and institutions are modulated by technologies.

YEAR III FALL SEMESTER

PROJECT METHODOLOGIES OF VISUAL COMMUNICATION

Design Tools
The course concentrates on broadening experimentation in all areas of visual communication from graphics on paper to digital and multimedia graphics stimulating participants to creatively interconnect all of their study plan disciplines to the best advantage, subverting canonical rules of communication if necessary, in order to obtain new rules that are better suited to the present.

Graphic Printing Techniques
The course provides students with the knowledge and skills to make appropriate use of hardware and software tools for graphics, ensuring that design ideas are transformed into technical creations that maintain contempleted formal, colour and aesthetic aspects. Students will explore the main features of graphical processes for printing (traditional and digital) and how these affect printing file production processes. Students will also learn how to choose materials available on the market, select refining processes and product packaging technologies, while interacting with creation process workers using the correct terminology.

COMPUTER GRAPHICS II

Motion Graphic
The Motion Graphics course explores both After Effect and the theory of compositing associated with 4D cinema program knowledge. Students will learn to create complex editing and motion graphics projects, while managing the entire creative process, from pre to post production: interpretation of the brief through concept analysis, storyboardinmg aimed at promoting brand identity, signature tunes and TV promotions, making advertisements and animated graphics scenes for television formats and digital and unconventional events.

Web Design II
Students will develop the necessary technical and design skills to create websites using contemporary technologies, languages and methods. They will learn how to independently address the main web design issues through client-side technologies such as HTML and CSS, HTMLS and CSS3.

AUDIOVISUAL LANGUAGES AND TECHNIQUES

This course addresses student dissertations, aiming to impart knowledge and skills to students directed at creating complete audiovisual projects: from idea creation, script writing, to the development of preand post-production techniques, while identifying audio and video devices, including: Cinema, Television, Web. Students will gain useful self-critical skills and film-language decoding competence to enable them to create advertisements and complete their dissertation projects.

BRAND DESIGN
This course addresses student dissertations, representing the fulcrum of the educational path, and culminating in final student projects. The course aims to teach students design project methodology focusing on brand innovation as a synthesis of material and symbolic values. Students will learn how to manage entire projects in all their analytical, strategic and creative parts, integrating the conceptual and technical skills acquired over the three-year BA.

PHOTOGRAPHY
The main objective of the course is to introduce students to the creation of photographic design projects for professional use, integrating three fundamental and inter-relateved levels: on a professional level by learning techniques and methodologies used in the editorial and ADV printing sectors; on a cultural level by gaining familiarity with photography and by analysing authors and cases that have contributed to innovating the use of photography, with particular emphasis on the area of communication; on an educational level, promoting the development of an original expressive language, synthesis of knowledge and technical expertise. At the end of the course, students will have gained a critical capacity in relation to both photography and other disciplines. Students will also have experimented first-hand the most common professional photography techniques in close relation to contemporary photographic languages.

LAYOUT AND VISUALIZATION TECHNIQUES II (VISUAL DESIGN FOR COMMUNICATION)
The course provides students with the knowledge of visualization techniques, guiding them through a constant experimention while looking for a personal style of expression. Students will gain full awareness about graphics and illustration, which will characterize their future work in the classic and digital Visual Design field in an original and innovative way.

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

This module aims to guide students to critically explore and analyse images from heterogeneous disciplines and languages characterising contemporary "visual culture", in order to enrich their visual and cultural experience and lead them to outline new aesthetic morphologies and an original expressive universe.

During the module, students will visit exhibitions, conferences and meetings relating to the relationship between graphics and the different languages of artistic expression (fashion, photography, contemporary art, music).

YEAR III SPRING SEMESTER

PROJECT METHODOLOGIES OF VISUAL COMMUNICATION

Multimedia lab and editorial devices

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

Creative Lab

The creative lab simulates work in professional contexts. This course is devoted to research method and innovative technology experimentation applied to educational projects and real customers wishing to explore alternative and unconventional creative solutions.

Students will learn to manage complex projects in full, while coping with strict timetables and group dynamics. Personal portfolios will also be created during the course to help students develop an awareness of their professional profile.

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AESTHETICS

The module aims to highlight issues and topics related to art and contemporary culture. Students are familiarised with philosophical aesthetics and how to recognise current trends in terms of artistic research. During the first semester, the fundamentals of aesthetic knowledge are studied with reference to crucial points throughout history until date, while research characterised by cognitive mortification over the years is explored during the second semester.

HISTORY OF CINEMA AND VIDEO

The course has several objectives: to gain familiarity with the themes related to audiovisual media in general and with cinema in particular; to analyse the relationship with film viewers in order to promote a more critical and effective vision of films by students; to learn the language of cinema and of underlying technologies; to gain insight to the creation phases of films; to analyse methods of reading texts and films, and acquire knowledge of the main movements during the history of cinema and the most important authors.

Inspired by a “learning by doing” philosophy, the three-year BA in Design alternates and integrates theoretical studies with experiential workshops. During the program, students are challenged by progressively more demanding tests and exercises as they hone their conceptual and technical skills. This accelerates their education and experience and exposes them to the many roles for designers today. After exploring basic concepts and techniques, students learn to observe the multitude of contemporary forms of design and apply them in their work. The program aims to stimulate sensitivity and passion for the world of objects, understood as cultural artifacts that reflect and shape human life. It explores space as an environment, examining its interactions with objects and its function as a stage for individual and collective rituals.

**LEARNING OBJECTIVES**

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

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

**CAREER OPPORTUNITIES**

The three-year BA in Design equips students with the necessary fundamentals to either continue their studies or enter the world of professional design. The program helps students gain the sensitivity required to handle the requirements of the contemporary design world and its demands regarding the design of object, spaces, and services. Areas of competency include product design, interaction design, interior design, installation design and new technologies, service design, and social design.
### YEAR II

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### YEAR III

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### FOOTNOTE

- Portfolio
- Project Lab
- FabLab
- Digital Modelining Techniques
COURSES

YEAR II FALL SEMESTER

INTERIOR DESIGN II
The course addresses the theme of residential, domestic and/or hybrid spaces, in local and global contemporary world contexts. The educational objective of the course is to acquire and develop a comprehensive understanding of individual and group design. This is achieved by students gaining confidence and certainty in design methodology, as well as familiarity and expertise in the use of survey instruments, exploration, description, narration of the design project itself. During the course, students will develop interior architecture design projects of different sizes and types, while improving their design and space representation techniques on paper, video and using 1:20 scale models.

PRODUCT DESIGN II
Design Methodology II
The course focuses on investigating, practising and implementing the principle tools and methods employed to devise and develop a product design. Students are introduced to a complete design path, from the initial brief, to detailed research, design development, the creation of final drawings and production of models. Particular attention is placed on formal, technical and structural solutions and the intrinsic relationship of the same with aspects of functionality and production systems. The course prepares students for Industrial Design environments.

Social Design
Social Design investigates the needs of society through design thinking. Designers are able to create a positive and sustainable future using a profound understanding of the current state of affairs as a starting-point. During this course, students will learn how creativity is linked not only to the arts, but to every aspect of our daily lives. In addition, creativity should not only relate to citizens and society, but can and must derive from the same. Students will work with people and will co-design solutions for sustainable everyday lifestyles. The objective of the course is to favour greater familiarity with the concept of co-design and with the design of services, enabling students to address relevant complex current themes. Finally, students will acquire the ability to develop projects related to cultural identity and cultural integration in a diverse society.

Materials and Technology for Project Innovation
The course aims to provide an updated vision of the materials and technologies that have played an important role in product and place design innovation over the last two decades. Through specific examples, students will gain a clearer understanding of how design relates to technology and materials.

DIGITAL TECHNOLOGIES AND APPLICATIONS
Rhino
The course aims to provide students with a basic understanding of the key 3D modelling features of the Rhinoceros program, which is widely used in Industrial Design and Interior Architecture environments. Both solids modelling with deformation tools and the modelling of surfaces suitable to creating organic shapes are explored. The course includes topics related to the design process and presentation of projects through the creation of illustrated plates for printing and rendering.

Fab Lab
The course provides students with the basic knowledge, tools and methods to navigate the world of digital fabrication. Students will learn how to manage a small mechanical design project, from concept to completion, keeping track of and documenting their design choices in terms of memory and motivation. Students will learn to:
- organise material lists and procurement, and adapt to market availability;
- check physical, technical and technological feasibility of the design idea;
- design for laser cut, for 3D printers and mill cutters;
- motivate design choices in objective and quantitative terms, as well as in relation to the aesthetic or “artistic” value of the design project;
- make design choices that will facilitate the dissemination and on-line evolution of their projects.

YEAR II SPRING SEMESTER

MATERIALS AND TECHNOLOGY II
Experimental Lab of Technology
Experimental Technology Workshop The course is designed to accompany students along a path focusing on the design and construction of interactive objects. Attention will be centred on the concept of interaction, intended not only exclusively as a relationship between action and reaction, but also and above all understood as the fruit of a structured process determined by a series of rhizomatic and complex relationships. Students will learn how to exchange views and collaborate to create a project. Groups of students will compete to design and develop a device using open hardware, such as Arduino, and various interface environments.

Laboratory
The course aims to provide students with the rudiments of the most common materials and technologies employed in furnishing and interior design projects. In other words, the course intends to provide students with a short overview of the steps and processes which, subsequent to the drawing up and approval of the design project, lead to working and production directed at constructing design projects. To support the topics described and the design course, design project representation techniques will also be examined, paying particular attention to graphs (necessary during design project creation stages).

HISTORY OF CONTEMPORARY ART
This module focuses on the acquisition of the analytical tools required to form dynamic and critical visions of images in modern society. Twentieth century artistic productions (visual arts, cinema, television and new technologies) will be studied from different viewpoints, concentrating on a historicalanthropological methodological approach, while examining numerous documents (images and documentaries). Through studies of artists and movements, cultural trends and fashions, the History of Contemporary Art module will illustrate the transition from modernity to contemporaneity.

LIGHT DESIGN (PRODUCT)
The objective of the course is to provide students with the necessary knowledge, support and tools to design and create a functioning light object. Building on the concept of “techné”, that is the coincidence of art and technology, students will learn the fundamentals of the subject to enable them to develop their ideas.
through manual and instrumental activities in a dedicated course workshop. Particular attention will be focused on the transformation of synthetic materials, notably methacrylate, optical fibres, LEDs and photovoltaic cells, for applications extended to design.

**LIGHT DESIGN (INTERIOR)**

This module aims to raise students’ awareness that light is above all a language and as such, it needs to be addressed and processed. On a semantic level, attention is also paid to the discipline in terms of being a “science of illumination”; that is, acquiring the technical and scientific competence to be able to illuminate spaces using natural and artificial sources. The module deals with topics such as the theory of light (intensity, spectrum, diffusion, reflection, etc.), vision physiology and psychology, perception of the human eye and visual comfort.

**ACCESSORIES DESIGN**

This course offers students the opportunity to gain solid design experience in a production unit of a company. Students will be asked to design new products for the company, while being required to understand how to transform a concept into a project, developing the project until the necessary quality for it to become a product has been attained. The themes addressed belong to the domestic sphere: household items, tableware and furnishings. As a starting point, students will learn how to understand brand DNA by analysing the company, its materials, technologies and collections. With the knowledge acquired, students will then begin to conceive new ideas for new products following a specific brief. In addition to functional considerations, students will be required to take into account the materials and technologies employed by the company, as well as economic and commercial aspects.

**EXHIBIT DESIGN**

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

**ANTHROPOLOGY**

The Cultural Anthropology module aims to provide students with notions regarding new “ways of living”, that is, how the recent computing revolution has changed our ways of living our homes and cities. Further, to the disintegration of traditional public and private dimensions, the home has become a place of communication with the world, while the city has become an “extension of the private”. Students will investigate new forms of living: semi-public and semi-private spaces, shared and personal spaces, new objects of sur-modernity. Marc Augé’s anonymous “non-places”, constructed “no matter where”, without identity and recognisable through linguistic messages or signs, how space, crossed by associations of relationships and communication, is deprived of its sacred character, in other words, how it loses its hierarchic connotations relating to patriarchal symbolism and how everything is intertwined and reflected in both language and artistic and media practices.

**MARKETING AND MANAGEMENT**

The Marketing and Management course intends to provide future product designers with the basic tools to enable them to take their ideas to market, with an understanding of marketability and offer prototyping logics. The course is centred around the development of a semantic level, attention is also paid to the discipline in terms of being a “science of illumination”; that is, acquiring the technical and scientific competence to be able to illuminate spaces using natural and artificial sources. The module deals with topics such as the theory of light (intensity, spectrum, diffusion, reflection, etc.), vision physiology and psychology, perception of the human eye and visual comfort.

**DESIGN CULTURE**

The etymology of design dates back to the Latin “de” + “signare”, meaning “to do something”, to distinguish with a sign and attribute meaning, designating the relationship with other things, owners and users of goods. On the basis of this original meaning, we can say that design is giving meaning (to things). This is how the concept of culture in creative design is introduced, providing depth and legitimate significance to design, as a prerequisite to the founding of a design culture. The objective of the course is to provide students with stimuli and tools obtained through a series of explorations proposed by the teaching staff, to enable students to address design projects, evaluating and managing the various creative process phases of the same with intelligence and method.

**TECHNOLOGY OF MATERIALS III**

The course aims to complete and connect other modules relating to Materials Technology completed from the beginning of the first year on wards. The course is structured as a workshop supporting advanced design. During the course, previously gained expertise in relation to materials and technologies and their applications will be explored in greater depth. This exploration will consist in developing a highly complex design project in the context of the chosen area (product/interiors).

**YEAR III FALL SEMESTER**

**DESIGN SYSTEM II**

This interdisciplinary didactic course in which students are invited to test the knowledge acquired during the academic path, in order to create small batches of projects considering the whole process, from conception to production, including assessment of sales and communication, in addition to exhibiting products to end users.

**DESIGN (INTERIOR DESIGN III)**

Research Lab

The course aims to provide students with the necessary tools to be able to critically interpret interior design project themes in the broader context of cultural, social and technological transformation (new life styles, new typological configurations, new technological scenarios). The educational objectives of the course include: developing the ability to independently reprocess a new brief by identifying an original...
typology within a given scenario; and developing comprehensive historical, cultural, technical and experiential research.

**PRODUCT DESIGN III**

**Research Lab**
The course aims to provide students with the necessary tools to be able to critically interpret project themes in the broader context of cultural, social and technological transformation (new life styles, new typological configurations, new technological scenarios). The main educational objectives of the course include: developing the ability to independently reprocess a new brief by identifying an original typology within the given scenario; and developing comprehensive historical, productive, market and language research.

**INTERACTION DESIGN**

**INTERIOR DESIGN**
The course is an exploration of the design relevant implications of the concept of “information”. This includes the production and dissemination of data, the transformation of data, interfaces that render data intelligible, navigable, manageable and editable, new scenarios and the reprogramming of existing models. The emergence of the information society, followed by the web, has brought with it basic concepts and dynamics, which have now penetrated culture and design itself: system, network, exchange between systems, ecosystem, sampling, hacking, post-production, Hertzian space, digital, real-time, virtual and augmented reality, etc. During lectures, firsthand experiences on how this paradigm functions will be provided and analysed, offering tools and methods to interpret and reprogram these models, in order to design new models in the future and to redesign the interactions in space, adapting them to new needs or desires.

**PRODUCT DESIGN III**

**Projectual Lab**

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

**PROJECT COMMUNICATION AND REPRESENTATION**

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

**HISTORY OF CINEMA AND VIDEO**

The History of Cinema and Video module has the following objectives: to gain familiarity with the themes related to audiovisual media in general and with cinema in particular; to analyse the spectator film relationship in order to promote a more critical and effective vision of films by students; to learn the language of cinema and of underlying technologies; to gain insight to the creation phases of films; to analyse methods of reading texts and films, and acquire knowledge of the main movements during the history of cinema and the most important authors.

**PHOTOGRAPHY**

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

**DESIGN MANAGEMENT**

Students are invited to submit design ideas directed at identifying or inventing new relationships between two companies, with the objective of designing a product/distribution/services system suitable to today’s market. Particular attention is given to research to drive investigation and inspiration, to generate ideas and experiences by identifying fields of application. The projects will not only focus on product design or graphic design, but also on the creation of appropriate strategies considering the reasons for certain choices, where and how to position the new company on a specific market, what the company intends to say/tell (philosophy/mission), to whom it is directed (the target), what will be proposed as the offer and when to intervene with product marketing.
DIGITAL MODELLING TECHNIQUES II (PRODUCT)
An advanced level digital modelling workshop. Building on the basics learned during the second-year course of the three-year programme, students will enrich their knowledge of one of the best software programs most commonly used in design studios and industrial manufacturing companies to develop and view design projects, as well as to gain familiarity with the phases of production - SOLID WORKS. This course is recommended for students wishing to improve and refine their command of digital modelling tools. In particular, those student who are interested in collaborating with designers and manufacturing entities in the field of industrial design, where support is frequently required during the final design project stages, including when implementing, comparing and presenting the project.

DIGITAL MODELLING TECHNIQUES II (INTERIOR)
This course provides advanced Rhinoceros software training on 3D modelling for interior architecture. The course also teaches Vray plugin use for Rhino to create virtual environment images. Students will learn how to produce realistic images of personal interior architecture design projects. This course is recommended for students wishing to improve and refine their command of digital modelling tools, with particular reference to those students interested in collaborating with architects, where support is frequently required during the final design project stages, including when comparing and presenting the project.

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

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

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

**CAREER OPPORTUNITIES**
BA in Fashion Design graduates find employment as:

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

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

**COURSE LEADER:** Colomba Leddi
**DURATION:** 3 years
**LANGUAGE:** Italian / English
**TITLE:** Academic Diploma Level I
**CREDITS:** 180 CFA
**SPECIALIZATIONS:**
- Fashion Design
- Fashion Styling and Communication

Jeune et Jolie, 2016, Federico Ciarrocchi, BA in Fashion Design student, styling Francesca Ballardini
### YEAR II

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COURSES

YEAR II SPRING SEMESTER

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

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

YEAR III FALL SEMESTER

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

FASHION STYLING AND COMMUNICATION
The students which choose the Fashion Styling and Communication course are taught how to design an event that showcases collections through reading and decoding fashion languages. According to each student’s interests, the design process will focus on areas of communication, art direction and styling.

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

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

YEAR II FALL SEMESTER

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

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

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

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

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

PHOTOGRAPHY
Photography, as a creative expression, is an integral part of arts and belongs to those forms of artistic production involving thought, imagination, and sense of project of the author, whether he/she is a photographer, a designer, or an artist.

The course does not intend to teach the analogical or digital photographic techniques, but it aims at transferring some basic concepts related to the “ability to see” and the “ability to read” photographic images, with respect to a modern design approach that considers the crossing of different disciplines interacting with the photographic medium.

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

MARKETING AND MANAGEMENT
The course gives to the students knowledge about how prêt-à-porter fashion, haute couture, self-made enterprise markets work – including the more recent online markets. Its aim is to help students to understand the need to design with an eye to both the economic context and the market, but also to lead them to define costs and pricing and draft a business plan, both necessary when developing a fashion collection, a brand or one’s own business activity.
AESTHETICS
The course highlights the issues and topics related to the situation of contemporary art and culture. Students will acquire philosophical aesthetics knowledge and will analyze current trends in artistic research. The students will study the foundations of aesthetic knowledge, from traditional to contemporaneity aspects, and investigate to the state of research in a period characterized by cognitive mortification.

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

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

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

YEAR III SPRING SEMESTER

HISTORY OF COSTUME AND FASHION II
In the second year of the course, students will analyze the aesthetical ideal of each historical period in connection with the socio-cultural, political, and religious context. The aim is to understand the reason why specific silhouettes, materials and colors were chosen starting from 1800 up to the present.

FASHION STYLING AND COMMUNICATION
The students which choose the Fashion Styling and Communication course are taught how to design an event that showcases collections through reading and decoding fashion languages. According to each student’s interests, the design process will focus on areas of communication, art direction and styling.

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

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

BABYLON, NABA Final Fashion Show 2015. Photo by Max Botticelli.
The program provides the tools for students to interpret and participate in the complex reality of contemporary media. The nature of these media — linear as a film but also instant, accessible, and multimodal — provides more opportunities than ever for authors and artists to engage and interact with them to create fresh, original work. The bachelor's degree focuses on the content, history, and effects of various media, exploring topics such as mass media, literary and information theories, the anthropology of art, film history and theory, criticism, video shooting and editing, 2D and 3D design, directing photography and videography, compositing, sound design, and gaming.

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

› Media design
› Audiovisual direction of linear narratives

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

CAREER OPPORTUNITIES
The three-year bachelor’s program prepares the new generation of professionals to work in the movie industry and show business: creators and authors of linear movies, audiovisual pieces, multimedia and interactive installations, animations 2D, 3D models and digital visual effects. The course aims at training author-designers who are capable of also serving as artists, researchers, producers, and entrepreneurs simply put, well-rounded professionals who can work as freelancers or take up various positions in the TV, audiovisual, animation, show business and new media sectors.
## YEAR II

### FALL

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<tr>
<th>ECTS</th>
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| 8    | DIRECTION I  
Audiovisual Direction I  
Creative Writing |
| 8    | DIGITAL APPLICATIONS FOR  
VISUAL ARTS II  
Video-games Direction  
Lab game design  
Digital Animation Techniques |
| 6    | PHOTOGRAPHY  
Shooting Techniques  
Photography Direction |
| 6    | NEW MEDIA AESTHETIC  
Mandatory additional educational activities Portfolio |
| 30   | TOTAL CREDITS |

### SPRING

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| 6    | INTERACTION DESIGN  
Interaction Design  
Visual Effects |
| 8    | AUDIOVISUAL LANGUAGES AND TECHNIQUES II  
Advanced Editing  
Editing Techniques |
| 6    | DIRECTION I  
Applied Semiotics Lab  
Audiovisual Communication I  
Seminar of movie analysis |
| 1 Course to be chosen between the following | MULTIMEDIA LANGUAGES  
Audio Documentary  
Direct Sound Recording  
NON-LINEAR STORYTELLING  
Game Design |
| 2    | Mandatory additional educational activities Portfolio |
| 2    | Additional educational activities |
| 30   | TOTAL CREDITS |

## YEAR III

### FALL

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<td>HISTORY OF CONTEMPORARY ART</td>
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| 6    | THEORY AND METHODOLOGY OF MASS MEDIA  
Seminar of movie analysis  
Mass Media |
| 8    | DIRECTION II  
Audiovisual Communication II  
Direction and Audiovisual Storytelling  
Audiovisual Direction II |
| 6    | PHENOMENOLOGY OF CONTEMPORARY ARTS |
| 4    | Additional educational activities |
| 30   | TOTAL CREDITS |

### SPRING

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| 4    | DIRECTION II  
Audiovisual Direction III |
| 6    | SOUND DESIGN |
| 2 Courses to be chosen between the following | SCULPTURE  
PROJECT CULTURE*  
Research Methodology  
Project Culture  
SEMIOPTICS  
DIGITAL MODELLING  
TECHNIQUES  
Rendering and Modeling  
3D Compositing |
| 22   | TOTAL CREDITS |
Audiovisual Direction
This module intends to focus on design for staging, beginning with the screenplay phase. Teaching on the module will include face-to-face lectures, design lessons and review of student work, taking character building, dialogue and environment creation direction exercises as a point of departure.

Creative Writing
The module provides students with literary (in the narrative form) and cinematographic (in the subject form) composition tools. The field of research involves studying narration structures, in order to develop a concept for cinematographic adaptation.

DIGITAL APPLICATIONS FOR VISUAL ARTS II

Video-games Direction
This module outlines the contours of the most significant new expressive forms in the digital age: video games. Building on an analysis of the most successful video game productions, the module offers a cultural analysis of this phenomenon and defines the methodological guidelines leading to the design of a video game.

Lab Game Design
The Lab Game Design module includes a series of workshop lessons focusing on the use of the software programs employed to develop video games, which will guide students to create a game design document defined during the Game Design module.

Digital Animation Techniques
The module aims to provide students with technical and methodological skills to model three-dimensional virtual, organic or mechanical objects.

PHOTOGRAPHY

Shooting Techniques
This module is structured as a practical path guiding shooting choices and practices related to audiovisual pre-production and production processes. Students will also attend studio workshop lessons.

Photography Direction
The module provides an analytical overview of cinematographic works to promote awareness and creativity in students when addressing artistic, composition and visual choices for photography direction. A parallel workshop path will be followed, enabling students to gain confidence in identifying suitable technical solutions.

NEW MEDIA AESTHETICS

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

INTERACTION DESIGN

Interaction Design
Through the use of Arduino and familiarity with basic electronics, students will learn to manipulate theoretical interaction concepts aimed at creating objects and interactive installations.

Visual Effects
The module is structured as a practical path guiding the insight of techniques and solutions, using typical case studies as a basis to create high impact photorealistic "rendering" and develop visual effects employing compositing software directed at digital 3D.

AUDIOVISUAL LANGUAGES AND TECHNIQUES II

Advanced Editing
The module provides an analysis of a selection of guiding concepts such as the use of archives in contemporary audiovisual production and critical discussion of the meaning of truth transmitted through film images in the development of the sense during editing.

Editing Techniques
The module provides students with the necessary knowledge and techniques to enable them to experience the most frequent post-production broadcast working situations.

DIRECT I

Seminar of movie analysis
The course leads up to the design of characters and interactive environments, essential to enrich the "problem-solving" experience offered by the game's mechanics, and thus laying the foundations for that subject referred to "Interactive Storytelling".

Applied Semiotics Lab
This module includes theoretical lessons and semiotic analysis exercises aimed at offering a supporting methodological prospective during creative and design phases.

Audiovisual communication I
This module includes theoretical lessons and direction exercises aimed at providing students with theoretical knowledge and practical skills in order to gain the necessary professional competence for the audiovisual sector.

MULTIMEDIA LANGUAGES

Audio documentary
Using the analysis of radio play forms as a starting block, the Audio Documentary module supplies examples and tools for the production of a narration destined for radio broadcasting.

Direct sound recording
The module provides students with knowledge and techniques, enabling them to record live. The module also provides tools for research and remapping of our perceptions, focusing attention on the sense of reasoned listening of the environments and sounds surrounding us every day.

Non-linear storytelling
The module comprises theory lectures and writing exercises directed at leading to the construction of a video game's narrative world, in which many different stories can be followed according to a non-linear course conducted by the player.

Game design
Through the study of character and level design, filtered through the lens of disciplines such as anthropology and cognitive psychology, the course leads up to the design of characters and interactive environments, essential to enrich the "problem-solving" experience offered by the game's mechanics, and thus laying the foundations for that subject referred to "Interactive Storytelling".

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YEAR III FALL SEMESTER

HISTORY OF CONTEMPORARY ART
This module focuses on the acquisition of the analytical tools required to form dynamic and critical visions of images in modern society. Twentieth century artistic productions (visual arts, cinema, television and new technologies) will be studied from different view points, concentrating on a historicalanthropological methodological approach, while examining numerous documents (images and documentaries). Through studies of artists and movements, cultural trends and fashions, the History of Contemporary Art module will illustrate the transition from modernity to contemporaneity.

THEORY AND METHODOLOGY OF MASS MEDIA
Seminar of movie analysis
The course involves the vision of contemporary films, while focusing on the forms and themes of current cinematographic experimentation.

Mass Media
The Mass Media module enables students to obtain a complete picture of theoretical reflection regarding the mass media. This canvas will aid students form critical thoughts on traditional and new communication means and on contemporaneity in general.

DIRECTION II
Audiovisual communication II
Through short monographs, the module focuses on analysing the poetry of some of the most incisive authors of contemporary cinematographic productions.

Direction and Audiovisual Storytelling
This module guides students in the analysis of narrative techniques, starting with the analysis of a selection of novels, TV series scripts and popular graphic novels. Particular attention is focused on the understanding of different expressive registers, on the complexity of dialogues and the nature and evolution of characters, as well as on event settings and context creation (dystopian, historical or uchronia).

Audiovisual Direction II
The module aims to provide students with an updated vision of contemporary directorial and narrative devices.

PHENOMENOLOGY OF CONTEMPORARY ARTS
This module aims to guide students to critically analyse phenomena from heterogeneous disciplines and languages characterising contemporary “visual culture”, in order to enrich their visual and cultural experience and lead them to outline new aesthetic morphologies and an original expressive universe.

YEAR III SPRING SEMESTER

DIRECTION II
Audiovisual Direction III
To reflect today on the nature of reality and its contemporary stylistic representations, means going beyond the classical scheme that divides documentary and fictional cinema. In this sense, the course aims to provide students with an up-to-date vision of current direction and narrative devices, focusing particular attention on experimenting and forms of genre hybridisation. course analyses gaming works in detail, extending and deepening the understanding of the creative processes involved in the production of contemporary narrative devices.

SOUND DESIGN
The module combines critical cultural knowledge and creative research with technical and technological processes in the analysis and design of various sound production areas.

SCULPTURE
This module begins by questioning today’s meaning of the word sculpture. From three-dimensional objects employing canonical materials and languages of art history, to the assembly of various elements from different disciplines and the use of diverse linguistic means. From food to sound, drawing to video, walks to routes. Starting with a physical component to organise a space by developing an idea. Exploring the relationship between the individual and his or her surrounding environment, the Sculpture module explores the reading of codes, methods and places defining contemporary art.

PROJECT CULTURE
Research Methodology
The module’s main objective is to stimulate students to transform the narration of certain contemporary themes. The module also aims to teach students to produce original stories in short spaces of time following guidelines and to help them learn how to present their stories in an appropriate manner.

Project culture
This module imparts concepts, terminology and literature relating to the contemporary notions of creative industries, the creative ecosystem and innovation in production systems, illustrating relationships and interconnections between the main actors forming the same: creative professional figures, research and training centres and production sectors.

SEMIOTICS
This module analyses communication processes, examining and unravelling mechanisms, employing methods developed by the various currents of semiotics (structuralist, interpretive, generative) with particular focus on communication and visual texts in all their forms, including non-verbal elements of communication.

DIGITAL MODELLING TECHNIQUES
The module helps students improve their modelling and 3D animation skills and enables them to learn rendering and compositing techniques for 3D objects and video object integration.
For more than two decades, NABA’s three-year BA in Theatre and Exhibit Design has integrated theoretical and critical studies with technical and practical work. From its launch, this program has been enriched through opportunities for students to gain significant in-the-field experience. The BA program teaches theoretical, technical, and practical aspects of subjects such as scenography, theatre design, theatre costuming, and lighting. More recently, new transversal courses in other disciplines, such as narratology, and performing arts complete student training. These are arts with broad boundaries: everything required for a performance (theatre, film, television) or a spectacular event can be defined as “scenography”.

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

**LEARNING OBJECTIVES**

During the three-year BA in Theatre and Exhibit Design, students have the opportunity to:
- Design scenography for theatre, television, and cinema
- Create exhibition installations for art, design, fashion, and other events
- Design and create costumes for plays, opera, musicals, and other shows
- Design the lighting of outdoor or indoor spaces for productions
- Organize theatrical and other events
- Provide assistance to art curators

**CAREER OPPORTUNITIES**

The program offers a broad spectrum of specializations relating to theatre and cinema, television, and the creation of artifacts, scenery, costumes, lighting design, and installations for every performance-related activity. Scenographers can assist theatre directors, act as set designers or interior decorators of television and cinema sets, and design and create installations for events, art exhibitions, and fashion shows.
| ECTS | COURSE | FALL | ECTS | COURSE | SPRING | ECTS | COURSE | FALL | ECTS | COURSE | SPRING |
|------|--------|------|------|--------|--------|------|--------|------|------|--------|--------|------|--------|------|
| 6    | DIRECTION I | Contemporary Direction | 10   | THEATRE DESIGN II | 6     | PHOTOGRAPHY | 6    | THEATRE COSTUME | 2     | Additional educational activities | 30    | TOTAL CREDITS | 30    | TOTAL CREDITS |
| 10   | SCENE DESIGN II | Intermediate Scene Design | 8    | HISTORY OF CINEMA AND VIDEO | 8     | HISTORY OF CONTEMPORARY ART I | 6    | AESTHETICS | 30    | TOTAL CREDITS | 30    | TOTAL CREDITS |
|      | Special Effects | Setting | 6    | LIGHT DESIGN | 6     | DIGITAL APPLICATIONS FOR VISUAL ARTS | 6    | THEATRE DESIGN III | 10    | Advanced Theatre Design | 10    | Advanced Theatre Design |
|      | Light Design | 8    | SCENE DESIGN III | Advanced Scene Design | Scene Design projects | 6    | DIRECTION II | Story-telling | Movie Set | 6    | HISTORY OF CONTEMPORARY ART I | 6     | HISTORY OF CONTEMPORARY ART II | 6     | HISTORY OF CONTEMPORARY ART II |
|      | HISTORY OF CINEMA AND VIDEO | History of Cinema and Video | 2    | Additional educational activities | Portfolio | 2    | Additional educational activities | 2     | Mandatory additional educational activities | 30    | TOTAL CREDITS | 30    | TOTAL CREDITS |
|      | Performative techniques for film | 22    | TOTAL CREDITS |
COURSES

YEAR II - FALL SEMESTER

DIRECTION
Upon completing the Direction module, students will be able to develop a critical analysis, placing the most inner and personal self within a broader context in an honest manner without being predictable. The course also helps students develop their own points of view, teaching them to mediate their perspectives with the deepest needs of current times, while being able to distinguish between personal and private.

THEATRE DESIGN II
Students will acquire the basics of stage design, learning to read text complexities and to develop a performance space designed for contemporary audiences.

PHOTOGRAPHY
Upon completing the Photography course, students will gain an aptitude for stage images. The programme explores image dramaturgy, as well as the theory and history of photography in theatrical contexts.

THEATRE COSTUME
During the course students will study design methodology, graphical presentation and costume making techniques for various kinds of theatrical contexts.

YEAR II - SPRING SEMESTER

SCENE DESIGN II
Intermediate Scene Design
At the end of the course, students will be able to analyse and address all stages, from the draft to the acting scene to the stage.

Setting
At the end of the module, students will be able to develop designs from a technical point of view, turning any “technical drawing” into a final design.

Special effects
The module teaches students to analyse and create special effects that go beyond the use of computers. How special make-up and theatrical masks to contribute to character characterisation will also be explored.

Light design
At the end of the module, students will be able to recognise all light sources; design with plans and sections drawn up using CAD; study light dramaturgy in a show in order to develop light designs.

HISTORY OF CINEMA AND VIDEO
History of cinema and video
Upon completing the module, students will be able to:
› rediscover the specificity of images, that is learn to look at what they have forgotten how to see;
› view and listen in an alert and focused manner,
› in order to capture every visual and sound element of a film;
› consider films not as an object to be judged or contemplated, but as a text to be broken down, attempting to identify the sense of the various technical and linguistic elements.

Performance techniques for film
The course aims to contextualise the evolution of the “theatrical world” (dramaturgy, stages, scenes, lights) as the global evolution of thought and art, providing students with a solid theoretical insight to the main authors of the 1900’s.

HISTORY OF CONTEMPORARY ART I
This module focuses on the acquisition of the analytical tools required to form dynamic and critical visions of images in modern society. Twentieth century artistic productions (visual arts, cinema, television and new technologies) will be studied from different view points, concentrating on a historicalanthropological methodological approach, while examining numerous documents (images and documentaries). Through studies of artists and movements, cultural trends and fashions, the History of Contemporary Art module will illustrate the transition from modernity to contemporaneity.

AESTHETICS
The Aesthetics module aims to highlight issues and topics related to art and contemporary culture. Students are familiarised with philosophical aesthetics and how to recognise current trends in terms of artistic research.

YEAR III - FALL SEMESTER

PERFORMATIVE TECHNIQUES FOR VISUAL ARTS
The course includes practical and theoretical lessons on performance, theatre and dance. The course aims to create a learning, research and creation process, building on the symbolic use of the body’s experience and space, taking inspiration from various cultural traditions.

SCENE DESIGN III
During this module, students will consolidate their design skill related to theatre design, including from a constructive point of view.

DIRECTION II
Story-telling
During this course, students will learn to distinguish pure narrative language from its contaminated forms, including subject, processing and screenplay.

Movie Set
At the end of this course, students will be able to develop physical spaces and videos building on the works of painters of reality and on recent compositions by some of the most important photographers.

HISTORY OF THEATRE PERFORMANCE
This module aims to provide historical and cultural coordinates of modern and contemporary theatre. Some of the most significant experiences of twentieth-century dramaturgy are analysed in detail, including through monograph lessons. In addition, the rise of theatre direction in Europe is also studied. Finally, thematic lines and aesthetic directors of post-war theatre will be examined, in order to put modernity to the test in a continuous dialogue with the present. Guest visits, projections, and workshops are also envisaged.
URBAN DESIGN
The objective of the course is to guide students through a reading, interpretation and design experience that measures up against the complexities of urban realities, in particular against public spaces, intended as a place for cultivating relationships and socialising. The course strives to experiment a work method and above all a design approach that begins by observing the urban “context”, in the belief that the ability to weigh complexities against another is a fundamental element of the design project. The Urban Design course is structured around a series of theoretical lessons and practicals.

DESIGN OF AUDIO SPACES
In the second half of the sixties, the dawn of video art was closely related to the distribution of videotape, just as performance and installation arts have been connected to personal computers over the last twenty years. Today, the binomial between art and “usable technology” has reached the field of new audiovisual media performances, the production of new sound languages and the construction of narrative devices. The module aims to stimulate students to reflect on the convergence of creative production and technological processes in the analysis and design of sound spaces. The course also intends to provide students with the critical and practical tools to conceive and develop their own sound design.

YEAR III SPRING SEMESTER
THEATRE DESIGN III
Advanced Theatre Design
Upon completing this module, students will consolidate the stage design knowledge acquired during the second year, learning to read lyric opera complexities and to develop a performance space designed for contemporary audiences.

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

ANTHROPOLOGY
The module aims to provide students with notions regarding new “ways of living”, that is, how the recent computing revolution has changed our ways of living our homes and cities. Further to the disintegration of traditional public and private dimensions, the home has become a place of communication with the world, while the city has become an “extension of the private”. Students will investigate new forms of living: semi-public and semi-private spaces, shared and personal spaces, new objects of sub-modernity, Marc Augé’s anonymous “non-places”, constructed “no matter where”, without identity and recognisable through linguistic messages or signs only. How space, crossed by associations of relationships and communication, is deprived of its sacred character, in other words, how it loses its hierarchic connotations relating to patriarchal symbolism and how everything is intertwined and reflected in both language and artistic and media practices.
This three-year program acknowledges the contemporary transformations that are blurring the traditional borders between fine art disciplines in favor of a project-driven perspective that attempts to connect art to a broader social context. The program reinterprets and expands a traditional academic approach to painting and visual arts. It includes instruction and experimentation with the full array of artistic techniques and media, encouraging students to conceive artistic works with the complete project in mind and with regard for the dynamics and values of contemporary art. Students are guided through experimentation with a variety of environments, techniques, and methods, which support them in developing an individual way of expressing themselves and their personal artistic path. The program was founded on the belief that the role of an artist is becoming more and more similar to that of a professional capable of playing various roles within contemporary aesthetic and social education, thereby carrying out functions that are connected with the worlds of production and communication. Besides creative skills, students are also encouraged to develop their skills with self-promotion and organization to gain easier access to the professional world.

LEARNING OBJECTIVES
During the three-year BA in Painting and Visual Arts, students have the opportunity to:
› Produce and display artistic works
› Use visual and aesthetic vocabularies to work with images
› Demonstrate communication and organizational skills relevant to the art and cultural field
› Learn basic skills in painting, drawing, graphic design, video, photography, sound design and other media
› Gain a basic knowledge of art history and the contemporary art system

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

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### YEAR III

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<td><strong>30</strong></td>
<td>TOTAL CREDITS</td>
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COURSES

YEAR II - FALL SEMESTER

HISTORY OF CONTEMPORARY ART I

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

PAINTING II

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

Visual Arts II

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

VISUAL ARTS TECHNIQUES AND TECHNOLOGIES

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

Shooting Techniques

This module is based on the analysis and experimentation of some cinematographic language and techniques in the context of contemporary production (visual arts, cinema, new media) and focuses on the production of an original video project. The development process touches various steps: thinking by images, video shooting techniques, relationship between visual and audio paradigm, point of view of the movie and spectator, rethinking of space and time, perception of movement and visual dynamics, shooting techniques, relationship between visual and audio paradigm, point of view of the movie and spectator, rethinking of space and time, perception of movement and visual dynamics, creation of narrative devices. The module aims at investigating the relationship between creative production and technological process in the analysis and design of new audio spaces and provides students with the critical and executive tools to create and develop their own sound project.

PUBLIC ART

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

VIDEO-INSTALLATIONS

Videoart

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

Basic Editing

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

YEAR II - SPRING SEMESTER

AESTHETICS

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

PAINTING II

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

Painting II

The second-year painting course aims to widen students’ knowledge of pictorial language, through an analysis of the main elements composing the same: painting surfaces, colours and materials, expressive values of media, distinctive expressive features of various painting techniques, the act of painting and the various signs produced by it, specificity of the painted gaze, as well as relationships with images and the information load carried by the same.
Sculpture
The course begins with questioning the meaning of sculpture today. From three-dimensional objects made from standard materials and languages of the history of art, to the assembly of several elements coming from different disciplinary fields and from the use of different linguistic tools. From food to sound, from drawing to video, and from walking to following a path. Research starts from a physical element and, through the development of an idea, it reaches the management of space. By exploring the concept of the relationship between the individual and the universe around him, the course intends to understand codes, methods, and places that define the contemporary artistic environment.

Videosculture
The video sculpture module will explore ways of building space through video and cinema media and will investigate filmic space as a specifically built space. The course will examine various installation and environment construction techniques, as well as complex multimedia works from films to video installations or video sculptures.

Urban Design I
The Urban Design course aims at guiding students through an experience of reading, interpreting and design, dealing with urban complexities, in particular with that of public space, understood as a place for liaising and socialising. The course encourages students to experiment work methods and above all design approaches. These methods and approaches begin by observing the urban “context”, in the belief that facing its complexity is fundamental to design projects of any scale. The course develops around a series of theoretical lectures and practicals.

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

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

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

Performing Techniques for Visual Arts
The course is directed at preparing students in order that they are able to create a performative action in a specific space using their bodies, a gesture or an object. This preparation begins by focusing on gestures as a primary expression of communication, followed by the language of cultural and artistic identities. This “experiential” method, in addition to physical and actorial training, becomes instruments for students to gain the necessary knowledge and a broader understanding about the world around us, including its unpredictability. Places become authentic occasions to meet, focusing on the dramaturgy of space and on non-verbal communication. The module includes seminars and workshops organised in collaboration with artists and performers.

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

Sculpture II
Sculpture II will pursue the work begun in the second year, encouraging individual work and further reflections on how to modify the word sculpture to fit its contemporary meaning. From three dimensional objects made from materials and languages pertaining to the history of art, to the assembly of multiple elements from different disciplinary areas and from the use of different linguistic means. From food to sound, from drawing to video, from the promenade to the itinerary. Starting with a physical element in order to manage space by developing an idea. Exploring the concept of relationships between individuals and the universe surrounding them, the Sculpture II course will explore the reading of codes, methods and places that define modern art.

Illustration
Getting further and further from traditional illustration, the course main methodology focuses on the use of expressive research and experimentation to lead students to a conscious and mature use of their graphic and illustration abilities, regardless of the realization technique used.
VIDEO-INSTALLATIONS
This module focuses on the technical aspects of implementing an audio/visual project. It aims at providing students with the necessary tools to create a video, starting from the design phase to the actual realization (shooting and editing), post-production, and final presentation. The module wants to develop and bring out the qualities of each student and enhance their artistic sensitivity.

YEAR III - SPRING SEMESTER

PAINTING III
The Painting III course for final year students analyses modern painting in-depth, while focusing on personal research. The programme is centred on the practice of painting and reflections on the specificity of language. Following the first two years of experimentation, students are invited to explore various aspects of pictorial language, integrating these ones into their own personal research and creating meaning. Attention will also be focused on the brand new pictorial scene to model a complex gaze capable of deciphering contemporaneity. A careful selection of artists will be presented to the class. Periodically, a selection of key figures relevant to current pictorial theory and practice will be welcomed as guests to the course. In view of the final examination, the course aims to instil an aptitude for criticism and self-criticism. The course will be centred on personal research and, in addition to continually exchanging ideas with the course lecturer, students will be asked to discuss their own path with the class.

Visual Arts III Display
With a view to familiarising students with artistic production processes, including contemporary exhibition systems, the course will focus on the practices and models employed to create exhibition spaces, analysing typical examples and case studies of reference over the history of exhibitions and curatorial methodology from the beginning of the twentieth century to the present day. This subject, divided into thematic units, is designed to provide students with the methodological tools to navigate through the history of exhibitions and in debates on curatorial practices, enabling them to create a field of research and experimentation suited to the exhibition size of their work. Through lectures and practical workshops, the course programme aims to provide students with an understanding that Twentieth century art history is full of attempts to modify relationships between the development of artistic practices and a new experimental concept of exhibitions. This awareness is crucial in order to enable students to contemplate the spatial devices determining relationships between works, presentation and visitors. In fact, these relationships define the sequence and configurations assumed by the works, attributing a role and a specific meaning to the same.

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

CULTURAL ANTHROPOLOGY
The course aims to provide study elements concerning the new “ways of living”: how the recent information technology revolution has changed the ways of living within our homes and cities. Following the disappearance of the traditional dimensions of public and private, the house becomes a place of communication.
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<th>Study in Milan</th>
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<td>Social, sport and cultural activities, extra-curricula services</td>
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<td>Buddy Project</td>
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<td>MyNABA</td>
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<td>International Exchange Partner Institutions</td>
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<td>Study Abroad Stories</td>
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INTERNATIONAL EXCHANGE AT NABA

NABA extends a warm welcome to students coming under the International Exchange Program. Many of you will be some distance from home and we will do our best to ensure that your stay with us will be academically rewarding and socially enjoyable. We have almost 400 international students studying at the Academy during a typical academic year. They come from a wide variety of backgrounds and cultures and they are all engaged in enhancing and enriching life at the Academy. NABA has taken a number of steps to ensure that International Exchange students receive all the necessary attention and assistance they might need.

STUDY IN MILAN

If you are passionate about design and the arts, if you want to develop your passion into a fulfilling career, come to the city where design and the arts are part of a rich historical past, a vibrant present, and a thrilling future.

THE WORLD'S EPICENTER OF FASHION AND DESIGN

For decades, Milan has been a magnet for top designers, a place where brilliant and creative minds come to make their fortunes in fashion and design. What better place to learn the craft? In Milan, you'll enjoy a rare level of access and immersion in design. You’ll be exposed to Italy’s finest artisan resources, production, and fabrication facilities. You can attend and even participate in world-famous design shows and exhibitions, including Milan’s Salone del Mobile and Fashion Weeks. You’ll be among the first to know about the latest trendsetting work, and you’ll have the chance to make valuable career connections.

A CITY RICH IN HISTORY, YOUNG IN SPIRIT

Artistic expression has been a fundamental, vital element of Italian culture for centuries. You see it in the ancient ruins, the classic architecture, the timeless paintings and sculpture. You see it in each newly launched fashion label and product brand, and in exhibitions that feature some of the most innovative designs being conceived and produced anywhere in the world.

A CITY THAT LIVES AND BREATHES ART

Milan is a full immersion in all forms of art. You’ll find yourself surrounded by a thriving contemporary art scene; a bold avant-garde theatre community; world-class galleries, museums, design studios, and showrooms; and cutting-edge interaction design and media production companies.

A CITY IN THE HEART OF EUROPE

Milan is ideally located in Europe for maximum travel opportunities and fun. You can explore the spectacular alpine and lakeside beauty of northern Italy, take a train to Venice, and Tuscany, Umbria, Rome... Or hop a plane to spend the weekend in France, Germany, or even the UK or Spain! The possibilities really are endless. Italy is a country with extraordinarily beautiful landscapes and dynamic urban scenes. You’ll understand why Italy has nurtured the passions of artists and designers for centuries. NABA’s campus has good public transportation connections to major airports and train stations.
APPLICATION PROCEDURE

If you are a student belonging to any of our partner institutions, we would like to welcome you at NABA as an exchange student. Please check that your home institution has a formal exchange student agreement with NABA, and follow the guidance here below to apply. If your home institution does not have a formal partnership agreement with NABA, then unfortunately we cannot consider your application at this time. If you have any questions please don’t hesitate to contact us erasmus@naba.it.

STEP 1
CHECK YOUR ENTRY REQUIREMENTS

You can design your Exchange program by selecting courses from across the extensive range of NABA’s disciplines, as long as you satisfy the necessary prerequisites based on your academic history at your home institution.

ACADEMIC

You should have completed at least the first year of a university degree in one of our partner universities in a subject area relevant to the course delivered at NABA. To combine classes from different courses, semesters or years of study is not possible, you can exclusively choose classes from one of our course programs. To see the list of courses available to exchange students, please check the course catalogue.

LANGUAGE

As part of your exchange study experience at NABA, you are required to participate in contextual studies modules. Therefore, if Italian or English are not your first languages, a required level of Italian or English language to succeed is set. Students should have achieved IELTS 5.0 or equivalent when entering the NABA Programs delivered in English language and the B1 level or equivalent when entering NABA Programs delivered in Italian language.

STEP 2
SEEK NOMINATION BY YOUR HOME INSTITUTION

Before submitting an application talk to your home institution to seek their nomination. Your home institution will officially nominate you to study at NABA and we will then provide your institution with all the information and materials you will need to submit an application online.

STEP 3
SUBMIT YOUR APPLICATION

You should upload your exchange student application online through the homepage of the NABA website www.naba.it. As a part of the online application you will be asked to submit a personal statement, previous university results transcript, cv, portfolio, scan copy of your passport/ID and passport-size photo. You are required to provide your portfolio electronically, uploading it by using our Portfolio Upload task (maximum size 8Mb). If your portfolio is available as a weblink, you can provide the link in the application form.

STEP 4
RECEIVE AN OFFER

Once we receive your completed application pack, this will be forwarded to the course leader of your selected NABA course. The course leader will evaluate your work, your motivation and your knowledge of the Italian or English language and report to the International Office. You will be notified on the outcome of your application by email. Successful applicants will receive an official NABA acceptance offer via email. The offer email will contain important information about your course requests, your visa and other important information for your exchange period at NABA.

STEP 5
ACCEPT YOUR OFFER

Follow the instruction on your offer email to accept your offer and become an exchange student at NABA. It is important that you discuss your Learning Agreement with your home institution before departure. Once your learning agreement is signed by yourself and by your home institution, please send it to NABA International Office.

STEP 6
RECEIVE VISA DOCUMENTS AND APPLY FOR VISA

If you are a national from outside the European Economic Area (EEA) and Switzerland, you will need a Student Visa. You should apply before you leave your home country in early advance. If we offer you an exchange place, we will provide more detailed information about the rules and requirements for Student Visa.

STEP 7
TRAVEL TO MILAN, ITALY

Before leaving your home country make sure you have a valid health insurance while studying in Italy. You are not expected to pay tuition fees to NABA, exchange students pay fees to their home institution and NOT their host institution; however, you are expected to undertake your living expenses, e.g. accommodation, travel costs, etc.

STEP 8
ATTEND WELCOME DAY AT NABA

Familiarise yourself with NABA and Milan. Meet other international students that might be studying the same course as you.

STEP 9
SEMESTER STARTS

Get ready for one of the most fascinating experiences in your life.

APPLICATION DEADLINES

<table>
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<tr>
<th>FALL SEMESTER</th>
<th>SPRING SEMESTER</th>
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<tr>
<td>(Sept. - Feb.)</td>
<td>(Feb. - July)</td>
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<td>30th April</td>
<td>30th September</td>
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Please note the start and end date of your exchange may vary from year to year exact start and end dates will be confirmed in your acceptance email if your application is successful.
HOUSING SERVICES

NABA supports BA, MA and Master students find accommodation offering, through selected agencies and private owners, single or double rooms in apartments shared with other students and/or single apartments.

For more info www.housing.laureatedesign.it

SOCIAL, SPORT AND CULTURAL ACTIVITIES, EXTRA CURRICULAR SERVICES

The Student Life Office provides several non-educational services directed at facilitating student integration at NABA. These services range from assistance with bureaucratic issues (Italian personal tax codes, residency permits for non-European students, bank account opening, etc.) to healthcare and social life matters. Activities promoting integration include the welcoming of new groups of students, leisure time courses and courses encouraging personal growth, such as meditation, biodance and yoga, cineforum, weekend trips and excursions out-of-town, in addition to social and musical events on campus. All students can participate in the sports and recreational activities promoted by the Student Life Office, both on and off campus, such as football, tennis, table tennis, etc. Students can also take advantage of special arrangements with gyms and shops in the area. Students may make appointments with local doctors and benefit from their healthcare services; information on specialised medical centres is readily available to students.

BUDDY PROJECT

The Student Life Office coordinates the Buddy Project, an initiative in which a group of second and third year students offer additional support to international first year students and to exchange students. Assistance is provided in particular during the period leading up to arrival on campus and during students first period of stay in Italy.

STUDENT CARE

Student Care is a new service offered by NABA to its students, especially to students with specific learning disabilities (SLD) and physical disabilities. The service aims to facilitate the learning experience, with particular focus on how students are examined and/or removing learning process obstacles, in addition to monitoring academic careers.

MYNABA

The MyNABA area of the school’s website is reserved for internal NABA communications. It’s the place where students and teachers can find information about academic careers, educational activities, and campus services and laboratories. In MyNABA area is possible to access to a personal NABA email account. Students can access the MyNABA area through the homepage of the NABA website www.naba.it
ERASMUS PROGRAM+

AUSTRIA
› Kununiversität Linz (Linz)
› New Design University (Polten)

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

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

FRANCE
› Ecole de Design Nantes Atlantique (Nantes)
› Ecole Régionale des Beaux Arts de Nantes (Nantes)
› Ecole Supérieure d’Arts Appliqués Bouli (Paris)
› Ecole Superieure des Arts Appliqués Duperre (Paris)
› Ecole Superieure Estienne (Paris)
› ESAM Design School of Modern Arts (Paris)
› ESMOD France (Paris)

GERMANY
› BTK University of Art and Design (Berlin)
› FHTW Fachhochschule fur Technik und Wirtschaft (Berlin)
› Kunsthochschule Berlin Weißensee (Berlin)
› Fachhochschule Dortmund (Dortmund)
› Fachhochschule Mainz (Mainz)
› Akademie der Bildenden Künste (München)

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

IRELAND
› Limerick Institute of Technology (Limerick)

NETHERLANDS
› Willem de Kooning Academy Hogeschool (Rotterdam)

NORWAY
› Westerdals Oslo ACT (Oslo)

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

SPAIN
› BAU Centre Universitari de Disseny (Barcelona)
› Escola Superior de Disseny d’Arts Plastiques (Barcelona)
› ELISAVA Escola Superior de Disseny (Barcelona)
› School of Art 10 (Madrid)
› Real Escuela Superior de Arte Dramatico (Madrid)
› Universidad Europea de Madrid (Madrid)
› Universidad Politécnica de Madrid (Madrid)
› Universidad de Salamanca (Salamanca)
› Universidad Europea Canarias (Tenerife)

TURKEY
› Istanbul Bilgi University (Istanbul)
› ITU Istanbul Technical University (Istanbul)
› Marmara Universitessi Güzel Sanatlaur Fakültesi (Istanbul)
› Mimar Sinan Fine Arts University (Istanbul)
› Sabanci University (Istanbul)

BILATERAL AGREEMENTS

AUSTRALIA
› RMIT University (Brunswick)
› Torrens University (Brisbane, Melbourne, Sydney)

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

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

CHINA
› Hunan International Economics University (Changsha)

KOREA
› Hanyang University (Seoul)
› Hongik University (Seoul)

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

INDIA
› National Institute of Fashion Technology (New Delhi)

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

NEW ZEALAND
› Media Design School (Auckland)

UNITED STATES
› Cornell University (Ithaca)
› Pratt Institute (New York)
› San Francisco State University (San Francisco)
› New School of Architecture & Design (San Diego)
› Santa Fe University of Art and Design (Santa Fe)
STUDY ABROAD STORIES: A LIFETIME OF BENEFITS

CAROLINE DE L’ESPINAY, BA DESIGN
L’Ecole de Design Nantes Atlantique (France)

“I spent a good time here in Italy. This experience abroad was a real adventure, full of discoveries, sharing, laugh and smiles! I will take back with me many memories. I met nice people from all over the world, full of talent, passion, and dreams. I will never forget!”

MELANIE GRACE MANANSALA, BA FASHION DESIGN
RMIT University (Australia)

“A great way to learn new skills and attributes in a new way, being surrounded by such inspiring like-minded people. Loved living in Italy, meeting new people and taking in the new culture.”

MARIA CORDUA URZUA, BA GRAPHIC DESIGN & ART DIRECTION
Diego Portales University (Chile)

“I have met people from all over the world and learned more about them and their countries. It was a big step in my life, to live alone and learn another language. Everything made me grow.”