



Undergraduate Programs Academic Catalog

2011/2012

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



Introduction



NABA, Nuova Accademia di Belle Arti Milano, is the largest private Academy in Italy, and since 1980 it is legally recognized and 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 AFAM 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 50 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 thank to the continuously updated expertise of the faculty, including professional practitioners and artists.

The constant relationship with 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 direction they'll decide to pursue.

Educational Offer

Three-year Bachelor of Arts Degree Programs (BA)	Two-year Master of Arts Degree Programs (MA)	One-year Master Programs
Design*	Design**	Interior Design**
Graphic Design and Art Direction* ¹	Communication Design	
Fashion Design* ¹	Fashion and Textile Design**	
Media Design and Multimedia Arts	Film and New Media	
Painting and Visual Arts	Visual Arts and Curatorial Studies	Photography and Visual Design ²
Theatre and Exhibit Design		
Ph.D. in Arts and Technologies (Planetary Collegium M-Node)**		

* In Italian and English.

** In English.

*NOTE: Program without * are all in Italian only.*

¹ In order to help working students, NABA offers late afternoon and evening sessions, reduced tuition fees, and special scholarships for these Programs.

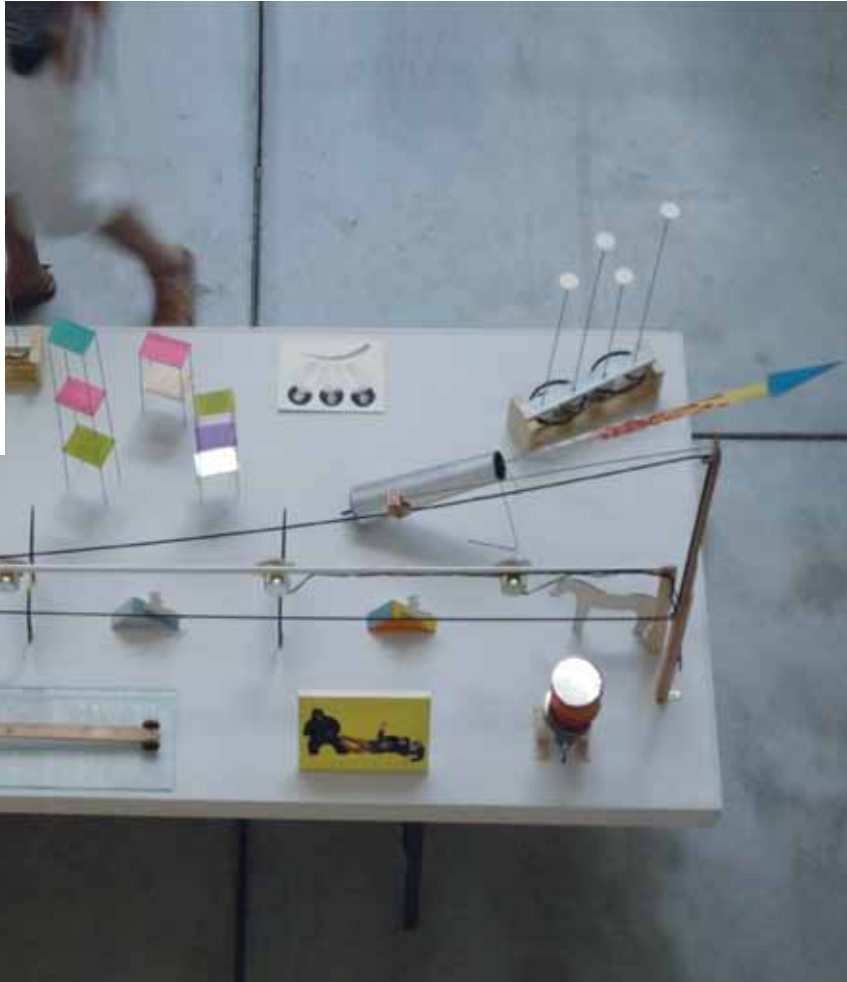
² In collaboration with Fondazione Forma per la Fotografia.

NABA educational offer also includes Free evening Programs, Summer Programs and International Programs in English that provide credits upon bilateral agreements with partner universities. These Programs change yearly.

AFAM/MIUR Departments	Three-year Degree Programs (BA)	Artistic and Design Fields
Visual Arts	Painting and Visual Arts	Painting. Video Art. Photography. Performance. Public Art. Sculpture. Illustration.
Design and Applied Arts	Graphic Design and Art Direction	Graphic and Packaging. Advertising and Multimedia Communication.
	Design	Product Design, Interior Design, Display Design and New Technologies Design, Service Design, Social Design.
	Fashion Design	Fashion Design, Knitwear Design, Textile and Accessories Design. Design of fashion communication systems.
	Theatre and Exhibit Design	Theatre Design. Cinema, TV, Exhibition Set Design. Costumes. Exhibition and Fashion Events Design.
	Media Design and Multimedia Arts	Screen-play writing, Direction and Editing. 2D and 3D Animation. New Media.



Painting and Visual Arts



Introduction

Educational Philosophy

The Three-year BA Program in Painting and Visual Arts acknowledges the transformations of the contemporary artistic practices, when they abandoned the disciplinary borders of fine arts in order to incorporate a new approach to the design practice and the interaction with the different productive and social environments. Thus, the program aims at training and preparing students to develop multiple artistic forms and to experiment and reinterpret the traditional academic approach; it also encourages them to investigate the relationship between painting and other visual arts as well as the relationship between image and project, with the aim of reflecting on the role of “being artistic” in the contemporary society. In fact, besides painting, students also study photography, videoart, performing arts, sculpture, and urban and landscape design.

Specializations

Painting
Visual Arts

Teaching Methodology

The program includes theoretical-critical, technical, and design related subjects that are interrelated in order to overcome the traditional separation between theoretical and practical activities found in academic education. Students are encouraged to conceive artistic work in terms of project development through a direct confrontation with the social context and with the dynamics and values of the contemporary art system. In order to develop an individual way of expressing themselves and a personal style, students are pushed to experiment, as well as analyze, several fields, techniques and methods that can be applied to a more



general visual context. Starting from an initial introduction to the various forms of the visual culture, students critically and directly address the emerging issues of contemporary art.

Professional Profiles

The program is based on the assumption that the role of an artist is becoming more and more similar to that of a professional capable of playing various roles within the contemporary aesthetical and social education. Thus, the artist can carry out functions and activities that are connected to the world of production as much as to that of communication and creativity. Besides the artistic skills, students are encouraged to develop their self-promotion, design, and organizational skills in order to improve their employability in the professional world and enhance the critical awareness of their work.

Projects and Activities

Students have the opportunity to attend and participate in conferences and workshops with international artists and to participate in projects, exhibitions and events promoted by the Academy in collaboration with its partners. Amongst these: private galleries (Galleria Artra, Prometeo Gallery, and Galleria Raffaella Cortese in Milan), institutions and foundations (MiArt, Fondazione La Triennale, and Hangar Bicocca in Milan; MUSEION, Museo d'Arte Moderna e Contemporanea, Bolzano; MAMbo, Museo d'Arte Moderna di Bologna; Fondazione Spinola-Banna per l'arte, Poirino, Turin; Art for the World Europa, Milano-Ginevra; FormContent, London), contemporary art and cultural associations (Isola Art Center, Milan; CareOf, ViaFarini, Milan; START, Milan), young artists competitions (Premio Nazionale delle Arti, Gemine Muse, Start Point Prize). Students will have the opportunity to intern at these and other institutions.

For further information on the projects developed by the students of the Three-year BA Program in Painting and Visual Arts, please visit:

nabaartivise.wordpress.com

www.vimeo.com/nabaartivise/videos

www.flickr.com/photos/naba_artivise

Program Director

MARCO SCOTINI. He is an art critic and independent curator, director of the Visual Arts Department at NABA, and curator of the Gianni Colombo Archive in Milan. His writings have been published in magazines such as *Arte e Critica*, *Springerin*, *Flash Art*, *Domus*, *Moscow Art Magazine*, *Brumaria*, *Kaleidoscope*, *Manifesta Journal* etc. He is the director of the magazine *No Order. Art in a Post-Fordist Society*, developed by NABA and published by Archive Books (Berlin). Among the most recent exhibitions he curated: *Prague Biennale (2003-2007)*; *Gianni Colombo, Castello di Rivoli Museo d'Arte Contemporanea*, together with Carolyn Christov-Bakargiev, Rivoli, 2009-2010; *A History of Irritated Material*, Raven Row, London, 2010, together with Lars Bang Larsen. Since 2005 he is curator of the travelling exhibition *Disobedience*. An ongoing video Archive, hosted by, among others: *Sala de Arte Publico Siqueiros, Mexico DF, 2005*; *Van Abbemuseum, Eindhoven, 2007*; *Nottingham Contemporary, Nottingham, 2008*; *Riga Art Space, Riga 2008*; *Ernst G. Welch School of Art & Design Gallery, Atlanta, 2010*; *MIT Medialab, Cambridge (Massachusetts) 2011*.

"I have always wondered what makes the difference between a great creator of images (sculpture, graphics, movies, design, choreographies, architecture etc. ...) and an artist. I have never figured out why I couldn't find an image that had "right of pre-emption" over the others and why I never took such a strong interest in the movie industry to forget about painting or to put architecture aside. On the contrary, I was impressed by certain movies, paintings, items, and buildings: not all of them. The ones that impressed me the most were those capable of stating the contingency of the order of the image itself and to show themselves as an unknown territory: not much a space to cross (though in an adventurous way), but as a space that had previously been concealed from our sight and that is disclosed for the first time. Thus, a space (a world) that can include what has been so far excluded: this is perhaps a good definition of art. For this reason, throughout the years, I have gradually stopped considering art as a collection of items (real and theoretical) and I have increasingly started to deem art as a function or a task to be learnt or taught. If art education has always been considered in terms of knowledge, now we should regard art as the first step of the educational processes: a set of un-codified, non-deterministic, and non-mandatory rules and as a trigger for social transformation".

Marco Scotini, Director of the Three-year BA Program in Painting and Visual Arts and of the Two-year MA Program in Visual Arts and Curatorial Studies





Coordinator

Domenico Berardinelli

Coordinator of the Three-year BA Program since 2006.

He collaborates, as editor and translator, with Italian and Spanish contemporary art magazines.

Professors 2011/2012

Yuri Ancarani, Federica Annoni, Simone Balsamo, Alberto Bettinetti, Stefano Boccalini, Antonella Bruzzese, Fabio Carlini, Vincenzo Castella, Anna de Manincor/ZimmerFrei, Ida Farè, Dimitri Kozaris, Natasa Lazarevic, Maresa Lippolis, Giancarlo Majorino, Marcello Maloberti, Emanuele Mocarelli, Francesco Monico, Igor Muroi, Claudio Olivieri, Adrian Paci, Lorenza Pignatti, Andrea Sala, Marco Scotini, Richard Sympson, Elvira Vannini, Luca Vitone, Elena Volpato, Marco Zappa.



Program Curriculum Painting and Visual Arts



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

TOTAL CREDITS 1ST YEAR 56



II YEAR	
	CFA
B HISTORY OF CONTEMPORARY ART I	6
C PAINTING AND VISUAL ARTS II	12
Design for Painting II or Painting II and Drawing II	
C VISUAL ARTS TECHNIQUES AND TECHNOLOGIES	8
Analysis and Design of Audio Spaces	
Sculpture Materials	
C VIDEO-INSTALLATIONS (VIDEOART)	8
Shooting Techniques	
Basic Editing	
Videoart	
A AESTHETICS	6
A SCULPTURE	6
A PUBLIC ART	6

TOTAL CREDITS 2ND YEAR 52

AF COURSE	
III YEAR	CFA
B HISTORY OF CONTEMPORARY ART II	6
C PAINTING AND VISUAL ARTS III	12
Design for Painting III or Painting III	
A CULTURAL ANTHROPOLOGY	6
4 courses to be chosen among the following*	24
A* DRAWING III	6
A* ILLUSTRATION	6
A* DECORATION	6
A* PHOTOGRAPHY	6
A* PUBLIC ART	6
A* ANALYSIS AND DESIGN OF AUDIO SPACES	6
A* SCULPTURE	6
A* HISTORY OF CINEMA AND VIDEO	6
A* PRINT-MAKING	6
A* THEORY AND METHODOLOGY OF MASS MEDIA	6
A* URBAN DESIGN	6
A* VIDEOART	6

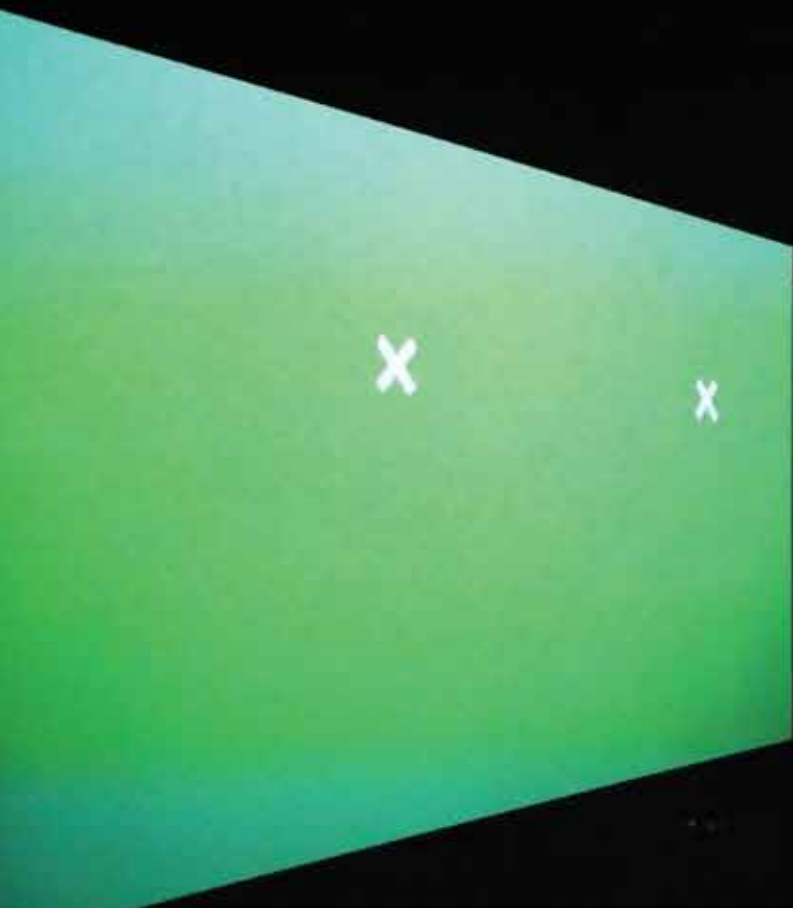
TOTAL CREDITS 3RD YEAR 48

- Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
- English language	4
- General IT	4
- Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES	24
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM	180

LEGEND:

- AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification
 CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
 B Basic Course (di Base)
 C Program Specific Course (Caratterizzanti)
 A Program Related Course (Affini)
 * Elective Course





Courses | year

Artistic Anatomy

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

Drawing

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

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

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

Phenomenology of Contemporary Arts

The course aims at guiding students through an exploration and critical analysis of the

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

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

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

Photography

This course intends to bring students closer to the culture of photography by analyzing the historic and technical aspects, and the issues related to “the ability to see” and “the ability to read” photographic images. It also aims at providing students with the necessary skills to use analogical and digital photographic equipment. For this purpose, the course includes a main module in Photography and an additional and complementary one in Photographic Techniques.

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

Photographic Techniques: this module aims at providing students with the technical skills related to analogical and digital photographic equipment, from small size devices up to the optical bench. Aspects such as shutter, diaphragm, exposure, focus length, field depth, hyperfocal, decentralization and tilting are analyzed. The technical lectures include

practical exercises in which students apply the knowledge and skills thus far acquired. The second part of the module mainly focuses on photography-visual language while maintaining a constant link with the practical exercises aimed at creating an individual research project.

History of Modern Art

The course traces the beginning, the institutionalization and the crisis of the Western representation models that has accompanied art in the modern age. The optical devices, the geometrical outlines, the framework idea, the relationship between the observer and the creator of the image, the role of the client, the exhibition place, are all topics investigated along this historic path from Giotto to Velázquez up to Courbet. The course provides a kind of “Representation” deconstruction of the modern image of the Western world.

Painting and Visual Arts I

The course intends to investigate, from a visual and textual point of view, the historic and contemporary artistic practices and to create artistic projects that critically and experimentally address the themes studied. The course has two main complementary modules:

Painting I: the module aims at studying the different aspects of painting by investigating the issues concerning the subject and the means with which students experiment. By using different techniques such as watercolor, tempera, oil, and acrylic and working with different supports (paper, wood, and canvas, to name but a few), students are encouraged to acquire their individual and unique knowledge of painting, not solely aimed at a personal research, but also as a means to develop it.

Design for Painting I: the module aims at conveying a rich selection of technical/theoretical approaches related to the contemporary artistic practices. From these, students can start to build, analyze, and broaden their own personal path and experiment new observation imaginaries and their reinterpretation into a creative project.

Standard lectures are alternated with periods of working-critique: a space for dialog and collective debate. This includes meetings with professionals in the art system, allowing students to get a closer look at the different contemporary experiences as well as offering them an ongoing discussion.

Painting Techniques and Technologies

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

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

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

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

Courses II year

History of Contemporary Art I

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

Painting and Visual Arts II

Design for Painting II or Painting II: students have the opportunity to develop one of the two study paths chosen during the I year, and to refine their technical/expressive and visual/communication skills through everyday practice, aimed at defining a personal area of interest and to convert application into research.

Drawing II: (module to be attended mandatorily with the Painting II module) this module consists in a theoretical/practical lab, which is based on and elaborates the research work initiated in the I year, during the Basic Drawing module. Structured into thematic groups, the theoretical part aims at stimulating the “active observation” strategies of the students’ perceptive abilities and their variability, as well as critical thoughts on the role of drawing in the world of contemporary artistic research.

Visual Arts Techniques and Technologies

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

Analysis and Design of Audio Spaces: as the introduction of videoart in the second half of the Sixties is closely linked to the diffusion of video tapes, in the last twenty years performing and installation arts are in the same way connected to the personal computer. Nowadays, the combination between art and “accessible technology” has reached the contexts of audiovisual New Media Performances, the production of new sound languages, and the creation of narrative devices. The module aims at investigating the relationship between creative production and technological process in the analysis and design of new audio spaces, and provides students with the critical and executive tools to create and develop their own sound project.

Sculpture Materials: in Brazil, during the Sixties, the “Tropicalia” movement introduced a new attitude towards art, society, and culture. This cultural movement represents a pretext to embrace a similar spirit and state of mind. Led by this mental outlook and by the combination of different disciplines and materials (architecture, music, design, art,

etc.), this module wants to explore the development of new operational sensitivities and a renewed design approach towards sculpture and installations.

Video-installations (Videoart)

Shooting Techniques: this module is based on the analysis and experimentation of some cinematographic language and techniques in the context of contemporary production (visual arts, cinema, new media) and focuses on the production of an original video project. The development process touches various steps: thinking by images, video shooting techniques, relationship between visual and audio paradigm, point of view of the movie and spectator, rethinking of space and time, perception of movement and visual dynamics, fruition device, teamwork, skills, collaborations, and the communication of the project. Experimental audiovisual language, short films, and audio dramaturgy are the fields and formats analyzed in the module.

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

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

Aesthetics

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

Sculpture

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.

Public Art

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

Courses III year

History of Contemporary Art II

The course carries out an in-depth analysis of the artistic practices of the second half of the Twentieth century, and it focuses on the movements of the past thirty years through the topic of the relationship between art and society. The theme, which has not been examined

in detail by official historians, is extremely interesting in relation to the latest researches that have emerged on a global scale starting from the second half of the 90s, and aim at a new definition of the relationship between aesthetics and politics.

Painting and Visual Arts III

Design for Painting III or Painting III: students will have the opportunity to further analyze one of the two study paths started in the previous years; the outcome of the student work goes towards developing their thesis and creating their individual professional and artistic portfolio.

Cultural Anthropology

The course aims to provide study elements concerning the new “ways of living”: how the recent information technology revolution has changed the ways of living within our homes and cities. Following the disappearance of the traditional dimensions of public and private, the house becomes a place of communication with the world, while the urban context becomes an “extension of the private”. Students investigate new forms of living: semi-public and semi-private spaces, space for relationships and personal space, the new objects of sur-modernity, and Marc Augé’s anonymous “non-places”, which “no matter where” they are built, have no identity and can be recognized only through linguistic messages and signs. The space, crossed by relationship and communication elements, is “desacralized” (i.e. it loses the hierarchic connotations of the patriarchal symbolic order) and everything mixes together and reflects itself in the artistic and media languages and artistic practices.

Drawing III

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

Illustration

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

Decoration

(Cf. courses of the Three-year BA Program in Fashion Design)

Photography

(Cf. courses of the I year)

Public Art

(Cf. courses of the II year)

Analysis and Design of Audio Spaces

(Cf. courses of the II year: module within the Visual Arts Techniques and Technologies course)

Sculpture

(Cf. courses of the II year)

History of Cinema and Video

(Cf. courses of the Three-year BA Program in Media Design and Multimedial Arts)

Print-Making

(Cf. courses of the I year: module within the Painting Techniques and Technologies course)

Theory and Methodology of Mass Media

(Cf. courses of the Three-year BA Program in Media Design and Multimedial Arts)

Urban Design

(Cf. courses of the Three-year BA Program in Design)

Videoart

(Cf. Courses II year: Video-installations)

Design



Introduction

Educational Philosophy

The world of ideation, design, and the production of tangible goods has undergone a complete revolution over the past few years, due to significant changes in consumer needs and desires (and it is still unclear who exactly should respond).

A designer requires an increasingly strong set of interdisciplinary skills, in order to face present day challenges in the design of objects and systems, from armchairs to iPhone applications. The Three-year BA Program in Design at NABA is based on this awareness, and it is structured as the first step of a full educational path, where students can gain familiarity with different forms of design culture. Here, they can learn basic concepts and techniques, carefully observing and remaining up-to-date with all the possible aspects of the contemporary world. The Three-year BA Program can be followed by a Two-year MA Program or a One-year Master Program, in which students can decide where to focus their research. These specialization Programs include work experience and should also be accompanied by some significant experience abroad.

When talking about design, there is no such concept as the “enfant prodige”, but rather an immense quantity of work and passion that help define a competent design professional. This said, it is very likely that a designer will be considered as the real (new) intellectual of the future.

Specializations

- Interior Design
- Product Design

Teaching Methodology

Throughout the Three-year BA Program in Design, students have the opportunity to gain a series of so called “basic skills” (hand and digital drawing; use of main software; in-depth study of theory of color and shape; critical approach to specialized readings and



critiques; working with wood, metal, and plastic; etc.). Once the students have gained these skills, they are then offered several different design experiences: carpentry workshops; programming; software and hardware; materials processing techniques; space, environment and object (analogical and/or digital). In other words, students are given a set of skills useful to explore the infinite world of design, and will discover the several different meanings of “being a designer” (then, everyone will hopefully have found their own way). The didactic methodology is very simple: students “learn by doing”. A lot of hands-on work is integrated and supported by theoretical studies, crucial not only to face and solve the practical problems that designers have to deal with, but also to be able to “think” and “understand” the world around us better.

Professional Profiles

The Three-year BA Program in Design provides the foundations of all those technical, practical, and relational skills that are necessary to face all the steps of the educational path at best (internships, work experiences in Italy and abroad, Two-year MA Programs or One-year Master Programs). The aim is to prepare a generation of design professionals capable of facing the complex contemporary world and of responding to the emerging requirements of objects, spaces and services production.

Projects and Activities

The several projects developed throughout the program are well diversified, in order for the students to have the opportunity to experiment with difference contests and design issues. For further information on the variety of the didactic offering, please visit the following web sites:

www.naba-design.net
www.youtube.com/user/NABAdesign
twitter.com/nabadesign

Department Director
ITALO ROTA

Program Director

VERED ZAYKOVSKY. Born in Tel-Aviv in 1968, she graduated from the Industrial Design Department at the Bezalel Academy of Art and Design, Jerusalem (1993). Based in Milan since 1998, she has worked as a freelancer, focusing on research and experimentation, design concepts, and exploring of new techniques in the context of new domestic craft-scape, product design, and installations, as well as on teaching-related activities.

Amongst her collaborations are: Bysteel, Driade, ENI, Id-Lab, Material ConneXion, Politecnico di Milano, Sturm Und Plastic, Torino GeoDesign, Triennale Design Museum.

“At this point in time, what’s exciting is the multiple ways in which things are connected. We realize that our environment reflects our lifestyle, every action has its consequences, and we must work together to build a thriving community. Whatever we design is an expression of our state of mind, which is strongly influenced by the quality of our life, our spatial context, and our social behaviors. Human needs, science and technology, economy, people, cultures, nature (resources), matter, and soul have to be connected in order to better face the challenges of each age, while Design is that complex discipline aiming to create those connections, and enable their evolution at different levels. I’m curious to find out what will be the outcome, once our students will have gained the appropriate professional tools and deepened their awareness, throughout their educational path during the Three-year BA program.”

Vered Zaykovsky, Director of the Three-year BA Program in Design

Coordinator

Rachel Fincken

Coordinator of the Three-year BA Program since 2004. She teaches Design Anthropology in the Design course.



Professors 2011/2012

Pierluigi Anselmi, Filippo Avalle, Simone Balsamo, Markus Benesch, Carlo Maria Beretta, Giorgio Bersano, Joyce Bonafini, Andrea Borlo, Lorenza Branzi, Antonella Bruzzese, Alberto Buraschi, Alessandro Busseni, Simona Caraceni, Milco Carboni, Fabio Carlini, Riccardo Castaldi, Emina Cervo Vukovic, Antonella Cirigliano, Francesca Cogni, Alessandro Confalonieri, Alessandro Contini, Ettore Contro, Davide Crippa, Valentina Croci, Valentina Dalla Costa, Mariano Dallago, Laura Della Motta, Germana De Michelis, Emanuela Di Grazia, Barbara Di Prete, Marco Dragoni, Nicolò Dragoni, Giovanna Fabbri, Francesco Faccin, Chiara Fagone, Ida Farè, Natascia Fenoglio, Rachel Fincken, Fabio Fornasari, Duilio Forte, Manuela Fossati, Ivan Gasparini, Savino Giuralarocca, Bruno Gregori, Marco Guazzini, Laurence Humiere, Eugenia Laghezza, Susanna Legrenzi, Giovanni Levanti, Francesco Librizzi, Luca Macrì, Giancarlo Majorino, Riccardo Mantelli, Massimo Martignoni, Maurizio Maselli, Alessandro Masserdotti, Attanasio Mazzone, Matteo Mocchi, Fabiano Morassutti, Giuseppe Morbidini, Igor Muroli, Donata Paruccini, Marco Penati, Edoardo Perri, Antonio Piccirilli, Fabrizio Pignoloni, Hagit Pincovici, Marco Pirovano, Stefano Pirovano, Luca Poncellini, Michele Porcu, Simone Quadri, Beppe Riboli, Remo Ricchetti, Innocenzo Rifino, Dario Riva, Diego Rossi, Marco Salvaterra, Maurizio Scalzi, Marco Scotini, Elisa Taddei, Petra Tikulin, Matteo Toffanello, Jader Tolja, Attilio Tono, Giulio Romano Vinaccia, Vered Zaykovsky, Yoav Ziv.



Program Curriculum Design



AF COURSE		
I YEAR		CFA
B	DESIGN	
	Perception - conception (form, function, structure)	
	Body Conscious Design	6
	Design Anthropology	
	Intensive workshops	
B	INTERIOR DESIGN I	6
B	DRAWING FOR DESIGN	
	Drawing	6
	Theory of Color and Form	
B	HISTORY OF DESIGN I	6
B	HISTORY OF MODERN ART	6
B	TECHNOLOGY OF MATERIALS I	6
C	PRODUCT DESIGN I	6
A	DIGITAL TECHNOLOGIES AND APPLICATIONS	
	CAD I	
	Digital Drawing	8
	Photography	
TOTAL CREDITS 1ST YEAR		50
II YEAR		CFA
B	INTERIOR DESIGN II	6
B	HISTORY OF CONTEMPORARY ART	6
B	TECHNOLOGY OF MATERIALS II	6
C	PRODUCT DESIGN II	
	Experimental Design Lab	12
C	DIGITAL MODELING TECHNIQUES I	8
C	DESIGN SYSTEM I	6
	1 course to be chosen among the following*	8
A*	ACCESSORY DESIGN	8
A*	LIGHT DESIGN	8
	1 course to be chosen among the following*	6
A*	CULTURAL ANTHROPOLOGY	6
A*	MARKETING AND MANAGEMENT	6
TOTAL CREDITS 2ND YEAR		58

AF COURSE		
III YEAR		CFA
	1 course to be chosen among the following*	6
B*	INTERIOR DESIGN III	6
C*	PRODUCT DESIGN III	6
C	DESIGN CULTURE	8
C	DIGITAL MODELING TECHNIQUES II	
	Rapid Prototyping	6
	Videoclip	
	1 course to be chosen among the following*	8
A*	DESIGN SYSTEM II	8
C*	URBAN DESIGN	8
A	PHENOMENOLOGY OF CONTEMPORARY ARTS	6
A	INTERACTION DESIGN	8
	1 course to be chosen among the following*	6
A*	AESTHETICS	6
A*	PHOTOGRAPHY	6
A*	HISTORY OF CINEMA AND VIDEO	6
TOTAL CREDITS 3RD YEAR		48
-	Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
-	English language	4
-	General IT	4
-	Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES		24
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM		180

LEGEND:

- AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification
- CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
- B Basic Course (di Base)
- C Program Specific Course (Caratterizzanti)
- A Program Related Course (Affini)
- * Elective Course





Courses | year

Design

This course wants to provide a set of tools and skills to allow students to think and act as designers, capable of dealing with a precise design brief, focusing on design methods and the different meanings of design. The Design course explores different modalities of observation, understanding and interpretation, and offers a first contextualization of design, necessary for further investigation in more specific courses: Interior Design I and Product Design I. The course comprises four separate modules:

Perception - conception (form, function, structure): the form, function, and structure of the tangible (and intangible) aspects of our life are the core of this design lab. The module wants to provide the students the tools to investigate the world around them, to discover perceptive and conceptual elements, and the modalities with which new projects are developed and survive.

Body Conscious Design: the crucial relationship among mind, body, and design is analyzed. Nowadays, designers have to look for creative and “body-friendly” solutions, which are “neurologically” functional and sustainable, and not just aesthetically appealing. Students will have the opportunity to explore and learn how to understand this design dimension through techniques and practical exercises.

Design Anthropology: the module explores the interaction between design and anthropology, to be intended as a tool for design itself, with the aim to bring designers closer to anthropology, ethnography, and user observation techniques. Successful product and service case studies are analyzed, and research techniques and tools are presented. Students will experiment what they learnt through a series of exercises and will have the opportunity to work autonomously on research projects aimed at the development of an innovative product/service.

Intensive workshops: furthermore, first year’s students will attend a series of design workshop focused on project communication and representation, and new technologies. Some of the tools for project representation and communication will be investigated (sketch

book, blog), and new technologies will be explored, as well as their impact on the design world.

Interior Design I

The First Year foundation lab aims at providing students the cultural and technical tools needed to understand the inhabited space, identify its conceptual and formal structures, its ways and structural reasons, and its communication levels. In order to do this, exemplary cases in the production of interiors and temporary exhibitions are investigated. Students will gain the necessary practical skills to describe and represent the space from a technical point of view (measures, plan, section, views, axonometric projections) and in 3D (study and scale models).

Drawing for Design

Drawing: the module provides the necessary tools for free-hand visualization and highlight of a project throughout the several phases of its development: from ideation to the first sketches, up to the final graphic representation. Since we live in a world dominated by digital software, being able to draw either with a pencil or a pen becomes crucial. This is a six-month module, and the class is divided according to the student’s skills.

Theory of Color and Form: in a world where designers are asked to design everything and its opposite, being able to draw by hand and knowing the theories of color and form are crucial elements for anyone who wants to become a professional in the field. More specifically, students will be exposed to the principles of the so-called “basic design”: the core of design from a practical, theoretical and methodological aspect. With reference to the great tradition that from Bauhaus and Vchutemas touches Black Mountain College and the Ulm School of Design, students will be exposed to practical exercises focusing on the creation of structures, production of patterns through linear sequences, and exercises on the Interaction of Color (based on Josef Albers’ principles).

History of Design I

It is an introduction to the world of design: following a historical approach that focuses

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

History of Modern Art

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

Technology of Materials I

The course aims at introducing students to the world of materials' qualities, requirements, and performances. Students will explore materials from a sensorial point of view, and will learn manufacturing techniques and transformation tools. They will work with four specific materials (paper, wood, metal, plastics), gaining skills that will allow them to face similar experiences with any other material. A series of visits to companies that are especially interesting for their production processes integrate the course. The relationship with the Consortium of the Furniture District in Lissone enables several particularly interesting and significant extra-curricular activities.

Product Design I

The course provides the necessary tools to face the complexity of product design. Through

a series of different exercises, basic issues will be dealt with: the shift from idea to design concept, the use of drawing (in its different modalities), model making, the relationship between man and object, and project feasibility. Similarly to the course of Interior Design, students will gain the necessary skills to describe and represent the world of objects in a technical way (measures, plan, section, views) and in 3D (study prototypes and models).

Digital Technologies and Applications

CAD I: it is as important to learn the basics of traditional drawing, as it is to learn those of digital drawing from the very beginning. How to dimension a drawing, the basics of technical representations, their translation into digital files. At the end of the year, an exhibition is organized to show a series of objects realized with the 3D printer, on the basis of digital files generated by the students.

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

Photography: The module aims to fill part of the gap between students and the culture of photography through the analysis of historical and technical aspects, and the issues related to “the ability to see” and “the ability to read” photographic images. Furthermore, the module - structured as a practical lab - aims at providing students with the necessary skills to represent and communicate the project and the methodological process that lead to its implementation.

Courses II year

Interior Design II

The course allows students to explore the topic of exhibiting and displaying, as a form of

communication of the present and near future (which is already happening) values. After having gained the basic tools during the first year, students start working on the topic of space as a sophisticated and complex language. While the focus of the course during the First Year is on scale representations and models, students are here asked to work on a 1:1 scale: fragments, prototypes, and systems where the space is thought of, designed, and built at a human scale, in order to empirically and directly understand the meaning of our “doing”.

History of Contemporary Art

(Cf. courses of the Three-year BA Program in Painting and Visual Arts: History of Contemporary Art I)

Technology of Materials II

Through a theoretical-practical approach, and a focus on materials and tools technologies, students are offered the opportunity to discover the possibilities and the ways of transforming materials (natural and synthetic) in different design applications. Students will be given information and knowledge related to this field, in order for them to be able to respond to speed and efficiency requirements when providing technical solutions. Creativity is fostered - without it being limited to technological aspects - as a notion and as an aim. While during the first year students are exposed to four “samples” (paper, wood, metal, plastics), the second year sees a more vertical approach, and a series of investigations that focus on the best modalities of “doing” and “how” (students will work on specific materials). The principle is the same of the previous year: being able to deal with different forms of manual work and required technical skills (thus focusing on the basic educational ingredients of the contemporary designer).

Product Design II

The course wants to provide the tools for a rational control of the project when shifting from theory to practice-application. The simulation of design and production processes allows students to understand the variables involved throughout the design process, such as market requirements, technological data, and image objectives. During the second year, the perspective is wider: starting from the actual object, all those elements that define in

different ways the industrial and/or product design system are analyzed (visual identity, packaging, corporate image).

Experimental Design Lab: a six-month module integrates the main one: students will have their hands on a real and specific project, which they will develop from ideation to prototyping.

Digital Modeling Techniques I

While during the first year students worked with Autocad, Photoshop, Illustrator, and InDesign, during their second year they’ll learn Modo, a 3D modeling software.

Design System I

The theoretical path followed in this course goes through the entire history of design, focusing on objects as well as on designers, on the main cultural trends and especially on some critical-methodological categories that are typical of design practices. The course focuses on some core topics: concept and operational categories of design (notion of time and standard, idea of progress, the narrative function of objects, the domestic environment), national scenarios and cultural movements, the study of some designers and of some emblematic projects. The course includes a hands-on part where students investigate an entire design process applied to a new typology of editorial product.

Accessory Design

This course is placed in-between design and fashion. Using rapid prototyping techniques, students analyze the world of accessories and design a collection of objects inspired by either desire or necessity.

Light Design

Students will be able to choose between two light design courses (one focusing on the world of product, the other on space and interior design). The course wants to help students to become aware that light is, first of all, a language: it should be handled and processed as such. At a semantic level, attention will be given to the discipline intended as “light science”, thus a technical/scientific set of knowledge that focuses on space lighting through the use of natural and artificial sources. In the two different options (Interior and Product

Design), topics such as light theory (intensity, spectrum, diffusion, reflection, etc.), vision physiology and psychology, human eye perception, and visual comfort will be analyzed.

Cultural Anthropology

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Marketing and Management

Students will be given the basic elements of marketing and their relation to design, the current consumption trends and the sociological changes. They will also learn how to draft a marketing plan applied to either urban and/or product design. The course develops topics related to sociology (trends, consumption approaches, lifestyles), economics (demand and offer, budget, costs management, pricing) and communication (brand, design, advertising). The course also aims at providing students with a method (intended as a way to approach marketing issues, starting from the analysis up to the development of the project), a language, and the tools to develop the ability to understand a company's internal and external context. Special attention will be given to "urban marketing", meaning the field of application of design applied to the analysis and leverage of the urban context.

Courses III year

Interior Design III

This course is structured as a lab, in which students will develop their thesis project (if they actually chose this course). It relates to the courses of Design Culture and Product Design III and, starting from a given topic and a real space, leads students to develop the project for an exhibition or installation set up, to be thoroughly documented in the thesis. The educational path dedicated to environmental design, developed during the two previous years reaches its end in this course, which enables a real synthesis of the skills and knowledge gained. To be more specific, the thesis comprises different deliverables: a theoretical framework of the chosen topic; a thorough documentation including bibliography and webography, and

case studies; a series of study models; the actual project (developed and communicated with the support of technical drawings, final 3D models, material and technology samples, and visual representations that document the project at best).

Product Design III

Just like the course of Interior Design III, Product Design III is structured as a lab in which students will develop their thesis project (if they chose this course). It relates to the courses of Design Culture and Interior Design III, and starting from a given topic, leads students to develop the project for an object or a series of objects to be thoroughly documented in the thesis. Even in this instance, the educational path dedicated to product design, developed during the previous two years, reaches its conclusion in the development of a comprehensive project, and all its components. As their peers of Interior Design, Product Design students have to develop a thesis including a theoretical part (framework, documentation, webography and bibliography), and a final project including mock-ups, technical drawings, materials and technologies samples, final prototype.

Design Culture

The word design comes from Latin de + signare and it literally means "to do something", characterizing it with a sign that gives it a meaning and defines its relationship with other things, or the people that owns or use it. On the basis of this original meaning, we can say that design is giving (things) a meaning.

We thus introduce the idea of culture within the creative project, which can give to design a real depth and value, as a basic assumption for the design culture itself.

The course aims to get, out of these explorations, a series of stimuli and indications useful to deal with design projects, being able to properly and methodically evaluate and manage choices and applications of materials. The lectures include short but significant contributions by external experts and professionals, in order to enable a direct knowledge and understanding of real needs in the sectors of reference.

On the basis of theoretical lectures, practical exercises and external interventions, the final project of the course of Design Culture will be developed by groups of students that will be

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

Digital Modeling Techniques II

During the third year, students attend two six-month modules focusing on the world of project communication through digital tools.

Rapid Prototyping: this module focuses on 3D prototyping through different techniques, and the most advanced available technologies.

Videoclip: a module, structured as an intensive workshop, dedicated to the experimentation of video techniques, which will be used by the students to present their portfolio and their final project.

Design System II

The course aims to develop products and services keeping an open mind approach, which imagines the relationship between object (or environment) and user within a wide network of relationships (social, economic, environmental). Students can choose amongst different experiences that are defined around three different key topics (suggesting the idea that absolute key topics don't exist: rather, it is crucial for each one of us to define their own personal ones): "sustainability", "spare time", "digital production".

Urban Design

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

Phenomenology of Contemporary Arts

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

Interaction Design

From a practical point of view, students are exposed to two research fields: New Technologies and Interfaces. The investigation related to materials and technologies used by the design professional continues throughout the third year. Starting from the assumption that there is no distinction between new and old technologies (rather, we have appropriately and inappropriately used technologies), during the third year students study interaction: interaction between users and design systems, through the use of diversified technologies. This course is structured as a one-year lab that allows students to closely observe the modalities with which electronics interacts with the design world. The aim is to offer to the students multiple ways to respond to diversified design requests (or, better still, to imagine new demand).

Aesthetics

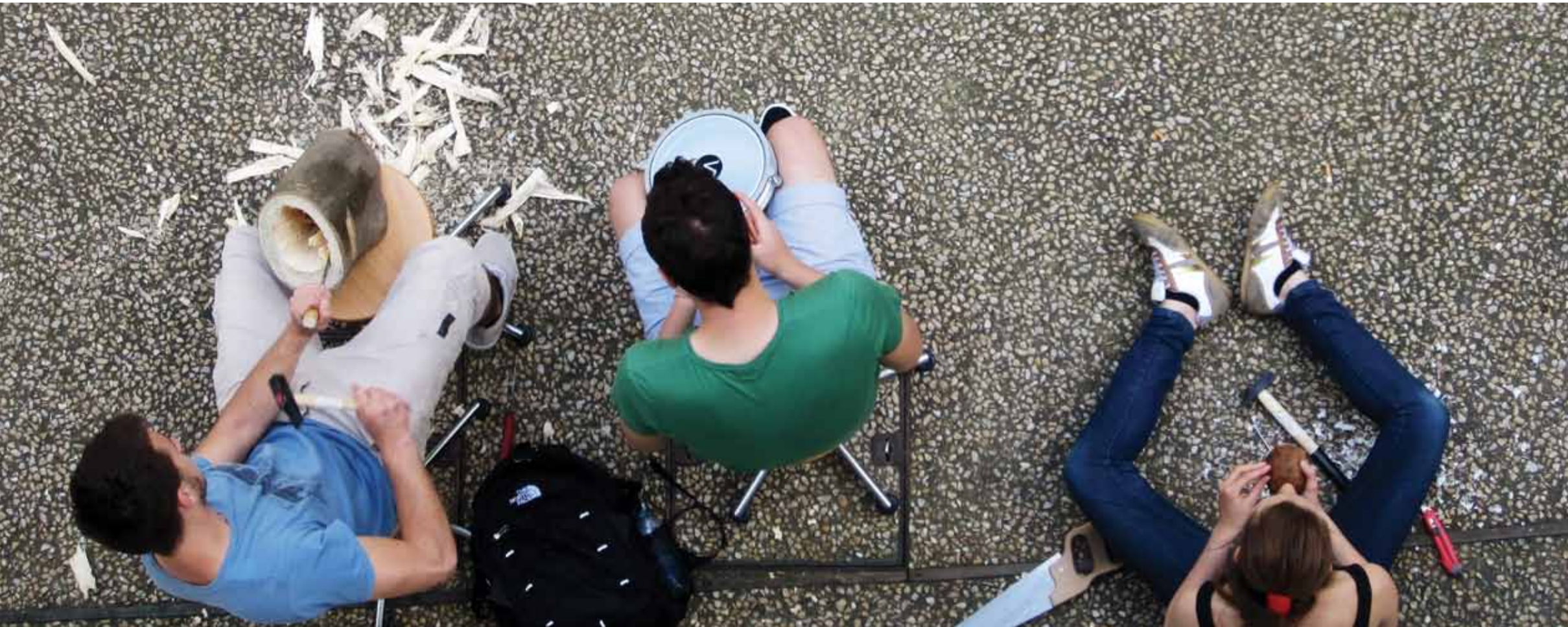
(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Photography

(Cf. courses of the Three-year BA Program in Fashion Design)

History of Cinema and Video

(Cf. courses of the Three-year BA Program in Media Design and Multimedia Arts)



Fashion Design



Introduction

Educational Philosophy

The Three-year BA Program offers a University level training aimed at providing professional education in the many different roles of the fashion system. The program focuses on investigating how, starting from research in clothing, the potentialities can be extended to other areas of the fashion world (accessories, textiles, interiors, communication methods for fashion, multimedia displays) and to the related project disciplines (design and architecture). The program focuses on project and technical experimentation and on cultural and methodological innovation with a special attention on the creative markets of the next decades; for this purpose, it develops into two significant research paths: that of industrial production and that of small scale production.

Design skills and cultural sensitivity are developed in a research context that revolves around the body, space, the world of senses and the more invisible aspects contributing to the idea of beauty that goes far beyond the eye. It investigates the traditional segments of the textile-clothing sector (knowledge of materials, textile experimentation, style and pattern-making, planning of the collection and of accessories) and combines them with an education towards the visual culture and the project, enabling a creative and critical approach to the phenomenon of fashion intended as an event, as a performance and as a representation.

Specializations

Fashion Design

Fashion Styling and Communication

Teaching Methodology

From a methodological point of view, the first year focuses on and opens up onto a series of topics, methods, and tools and offers



the fundamentals for the years to follow. The second year is dedicated to hands-on design experimentations; students study and develop their skills in the fields of fashion, knitwear, accessories and fabrics through design exercises that are the core of the educational activities. The third year is a synthesis of theoretical and production-oriented design where students work on their final project.

The students follow educational paths that go through the main areas of concept, design, and production development, so that in the third year they'll be able to identify the professional profile with which they will to present themselves on the job market. The two main fields are **Fashion Design** and **Fashion Styling and Communication**. **Fashion Design** students investigate the areas of design, prototyping and the production of a collection, while **Fashion Styling and Communication** students develop more design skills in the field of exhibition and display, and fashion communication. All phases of the design process are highly experimental: from concept development to creative and production processes, through the exploration of new fashion horizons. In this respect, students try out various methodologies related to the traditional processes of fashion production, but also develop the necessary skills that will allow them to implement their own creative and business ideas.

Professional Profiles

The educational path is aimed at providing students with the suitable theoretical, professional and production tools to face markets that are being radically transformed and redesigned. On one hand, the program prepares traditional fashion professionals such as stylists, pattern-makers, textile and accessory designers operating in companies and professional studios, and designers capable of working in the field of fashion communication and display (retail, publishing industry, show business). On the other hand, the program is focused on providing design, marketing and communication tools that will lead to the development of business ideas in new markets and through the use of new media.

Projects and Activities

During the Three-year BA Program in Fashion Design, students are encouraged to participate in competitions and to develop external projects that prepare them for future experiences in companies and in various cultural contexts both in Italy and abroad.

During the past years many projects were carried out such as: “Moda Etica” in collaboration with fashion associations in the emerging countries that exhibited during the Ethical Fashion

Show in Paris; “Abiti da lavoro” (“Work garments”) where a show of elegant hats for the women workers of the Cotton Factory of Perosa Argentina was organized; the “Decolife” competition that conjugated safety and elegance for citizens riding their bikes, which ended with a parade of bicycles in the streets of Milan and then Amsterdam and Sofia. The collaboration with the atelier of Palazzo della Sceicca at Abu Dhabi (Sheik’s Palace) enabled the selected students to do an internship abroad and to take part in a competition to produce clothes and accessories for the United Arab Emirates; “Dritto Rovescio” (“Right Wrong Side”), an exhibition on the creativity of Knitting which took place at Triennale di Milano; “Milan China”, a project involved in three editions of Milan’s Design Week, deals with the cultural relations between China and Milan and give rise to the languages of new projects and new forms of expressions.

“Opera Liquida” (“Liquid Opera”) a project created in collaboration with Carcere di Opera (the prison of Opera) that involved students and inmates in the designing and producing costumes and scenes for two theater shows. Furthermore, the Three-year BA Program in Fashion Design at NABA has often participated in the “White Fashion Trade Show” in Milan with communication projects, installations and the production of limited editions. The Academy also offers a textile lab and a “textile library” (an eco-sustainable fabrics archive) open to the students and regularly updated by different textile companies. NABA is one of the founding members of the Platform of the Fashion Training System that joins the National Fashion Chamber, the Assessorato alle Attività Produttive della Provincia di Milano (a compartment of Milan’s Provincial Government in charge of manufacturing activities) and the most important Fashion Schools in Milan and surrounding areas.

For more information on the projects carried out by the Three-year BA Fashion Design students, please visit:
www.do-knit-yourself.com





www.piattaformamoda.it
www.youtube.com/user/NABAFashionDesign

Department Director
NICOLETTA MOROZZI

Program Director

COLOMBA LEDDI. She has collaborated with many fashion designers including Nanni Strada, and in 1992 she became part of the group “Frammenti” to experiment with artisanal techniques to be applied to the clothing sector. In 1996, in an old courtyard in Milan, she opened her own atelier of tailor made and unique pieces. The label can be found in some of the best Italian and foreign boutiques (Rossana Orlandi, Imarika and Chicchi Ginepri in Milan, Few and Far in London, Noodle Stories in Los Angeles, HP France and Takashimaya in Tokyo, Husk in Australia). She participates in fashion fairs and collective exhibitions in Italy and abroad: during 2010 “Passeggiata evanescente”, with Melina Mulas, le 5 Venice in Venice; “Tutti a tavola” with David Khon, Villa Reale in Milan during the Design Fashion Week; in 2009 “Intervallo”, BankArt Yokohama in Japan curated by Kazuko Koike; collective exhibition “Arts as Bread” in Lubjiana Ethnographic Museum; in 2008 “Suseta”, with Melina Mulas, Pinacoteca Civica, Como; during 2006 at Triennale di Milano with Eidos Group. Colomba is also a costume designer for theater and cinema.

She also taught at many different universities and academies, such as Politecnico di Milano and Fashion Institute of Technology in New York.

“Fashion is not just a job.
It is a life choice.
It needs determination in the search for quality and a deep interest in research and experimentation.
It involves producing garments but also watching, understanding and telling in order to create a language that can transfer your perceptions into cloths, scenarios, shows and stories.”

Colomba Leddi, Director of the Three-year BA Program in Fashion Design

Coordinator

Silvia Tirrito

Expert in Fashion education.

Coordinator of the Three-year BA Program since 2005.

Professors 2011/2012

Simone Balsamo, Benedetta Barzini, Paolo Bazzani, Franca Bertagnolli, Silvio Bettarelli, Marta Bettiga, Denise Bonapace, Lorenza Branzi, Massimo Caiazzo, Vito Calabretta, Anna Cardani, Fabio Carlini, Claudio Cetina, Cristina Del Buono/Dissociate, Stefano Delli Veneri, Edmondo Erba, Chiara Fagone, Caterina Filice, Eleonora Fiorani, Savino Giuralarocca, Martina Grasselli, Francesca Grazzini, Matteo Guarnaccia, Alessandro Guerriero, Giancarlo Majorino, Massimo Martignoni, Nancy Martin Stetson, Lucia Mauri, Raphael Monzini, Nicoletta Morozzi, Patrizia Moschella, Pierluigi Mosconi, Orietta Pelizzari, Antonio Piccirilli, Lorenza Pignatti, Serena Piller, Liuba Popova, Laura Quarenghi Wray, Cinzia Ruggeri, Debora Sinibaldi, Michela Solari, Marina Spadafora, Alessandra Spranzi, Marco Zappa.



Program Curriculum
Fashion Design



AF COURSE	
I YEAR	CFA
B HISTORY OF MODERN ART	6
B HISTORY OF COSTUME AND FASHION I	6
B TECHNOLOGY OF MATERIALS I	
Tailoring techniques	
Real life drawing	
Fashion Illustration	8
B DIGITAL TECHNOLOGIES AND APPLICATIONS	
Digital Drawing	
CAD	6
C TEXTILE DESIGN I	
Textile Design	
Textile Culture	8
C FASHION DESIGN I	
Methodology	
Color	12
A ANTHROPOLOGY	6
TOTAL CREDITS 1ST YEAR	
52	
II YEAR	CFA
B PATTERN-MAKING I	8
B HISTORY OF CONTEMPORARY ART	6
C TEXTILE DESIGN II	
Textile Design	
Knitwear	8
C ACCESSORIES DESIGN	
Hand Made Accessory	
Industrial Accessory	8
A FASHION DESIGN II	
Methodology	
1 course to be chosen among the following*	6
A* THEATRE COSTUME	6
A* PHOTOGRAPHY	6
A* ILLUSTRATION	6
A MARKETING AND MANAGEMENT	6
A SEMIOTICS	6
TOTAL CREDITS 2ND YEAR	
60	

AF COURSE	
III YEAR	CFA
1 course to be chosen among the following*	8
B* PATTERN-MAKING II	8
B* TECHNOLOGY OF MATERIALS II	8
1 course to be chosen among the following*	12
C* FASHION STYLING AND COMMUNICATION	12
C* FASHION DESIGN III	12
A PHENOMENOLOGY OF CONTEMPORARY ARTS	6
A HISTORY OF COSTUME AND FASHION II	6
1 course to be chosen among the following*	6
A* AESTHETICS	6
A* HISTORY OF CINEMA AND VIDEO	6
1 course to be chosen among the following*	6
A* THEATRE COSTUME	6
A* DECORATION	6
A* DESIGN	6
TOTAL CREDITS 3RD YEAR	
44	
- Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
- English language	4
- General IT	4
- Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES	
24	
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM	
180	

LEGEND:

- AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification
 CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
 B Basic Course (di Base)
 C Program Specific Course (Caratterizzanti)
 A Program Related Course (Affini)
 * Elective Course





Courses | year

History or Modern Art

(Cf. courses of the Three-year BA Program in Design)

History of Costume and Fashion I

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

Technology of Materials I

Tailoring techniques: the aim of this module is to provide the basic tailoring techniques, necessary to produce the outfits that will be developed during the following years. Students gain the first skills needed to create models in an autonomous and professional way (from the pattern, application onto fabric, cutting fabric, hand and machine manufacturing).

The module also includes an intensive course on Moulage, which further investigates the 3D techniques useful to gain more skills and know-how of shapes, materials and their manual processing methods. Different techniques and materials are tested, which may not necessarily lead to the creation of a dress but to the realization of many tailoring details.

Real life drawing: it introduces the basic representative models of the human body and it aims at developing the students level of expression that will allow them to have a personal vision of the body image.

Fashion Illustration: this module aims at teaching students how to use modern drawing tools and its expressive and decoration properties. It also enables them to understand the meaning of drawing starting from the fashion pattern up to technical drawing.

Digital Technologies and Applications

Digital Drawing: the module allows students to gain the theoretical-practical basic notions of digital graphic representation and photo editing through standard software such as Photoshop and Illustrator.

The module aims to provide students with the basic elements for the visualization and presentation of their projects, in order to progressively create a personal digital portfolio starting from the first year.

CAD: the module gives the necessary tools to read and represent the project, and provides the rules of form through the use of AutoCad, with an evolution from 2D to 3D drawing, and to the development of technical drawing to illustrate the models that will go into production.

Textile Design I

Textile Design: the module wants to bring students closer to the process of designing fabrics and textiles. It allows them to understand the functional, aesthetics and technological performances of textiles by investigating, starting from the tactile experience, some of the most important steps in the process of textile transformation, in which the designer can intervene in a decisive way.

Textile Culture: the module introduces students to the materials used in the production of garments and accessories, to the traditional technological methodologies, and to the most advanced applications used by Italian textile companies. The module is supported by a textile library to be used as a place for experimentation and study.

Fashion Design I

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

Color: it introduces the subject of color in order to lead students to the preparation of the chromatic palettes and to help them define the relevant notation systems needed to the project development.

Anthropology

The student is led to investigate the theme of the human body discovering its true size and its sensory and phenomenal aspects. It allows questioning the key concepts of the fashion language and phenomenon such as: novelty, taste, talent, identity and homologation. It aims to demonstrate how profound the question of self-representation can be and how complex the relationship is between the lived-in body and the body represented by the fashion world.

Courses II year

Pattern-making I

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

History of Contemporary Art

(Cf. courses of the Three-year BA Program in Painting and Visual Arts: History of Contemporary Art I)

Textile Design II

Textile Design: it allows students to gain the specific tools and methods for textile design and printing. It develops texture projects for the clothing sector by using hand made and industrial techniques.

Knitwear: students learn the techniques of how yarns are transformed and designed; the structure and physical characteristics of the threads and the creative processes that may be generated through the use of some techniques. Students analyze the projects in which knitting techniques become a matrix of creativity and design, and investigate manual and automated techniques for the production of knitted garments.

Accessories Design

Hand Made Accessory: this module introduces to the design and production of a hand made accessory, by enhancing the manual and experimental research aspect.

Industrial Accessory: the module teaches students how to design an accessory starting from a given shape, leading them through a thorough research of materials and production techniques, according to a product development plan. The differentiation between hand made and industrial aims at showing to the students the different issues arising from the two design and productive approaches.

Fashion Design II

Methodology: 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.

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 Theater 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.

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 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.

Illustration

This course has been defined as a continuation of the first year Fashion Illustration module and it is an in-depth study of applications, styles and illustration techniques used in interdisciplinary research contexts.

Marketing and Management

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

Semiotics

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

Courses III year

Pattern-making II

The course leads students to investigate the skills acquired in the previous years through the creation of personalised garments, starting from the sketch to the pattern up to the production of the finished garment in all its parts. This course supports the design part of the Fashion Design III course from a technical and practical point of view.

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. It represents a technical and executive support to the Fashion Environment course.

Fashion Styling and Communication

The students that choose the Fashion Styling and Communication course are lead to design and prepare an event as part of their final project that displays the other aspects of garments and fashion. The course aims at designing an integrated environment that includes communication as well as scenographic aspects such as lights and sound, which become fashion design tools that go beyond the outfit.

Fashion Design III

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

Phenomenology of Contemporary Arts

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

History of Costume and Fashion II

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

Aesthetics

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

History of Cinema and Video

(Cf. courses of the Three-year BA Program in Media Design and Multimedia Arts)

Theatre Costume

(Cf. courses of the II year)

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.

Graphic Design and Art Direction



Introduction

Educational Philosophy

The Three-year BA Program in Graphic Design and Art Direction prepares the next generation of professionals to respond to the new requirements emerging in the complex world of communication. They'll be able to master advanced technical and strategic skills, and methods to research and analyze the several languages of contemporary visual culture.

The program intends to promote a vast and articulated knowledge, a set of methodological, technical and cultural skills that will enable students to face graphic design and advertising projects with different targets in a multimedia communication environment. The educational path aims at preparing a new communicator, capable of understanding and managing design complexity; he'll be able to interact with a team of professionals in a coherent way along a path that goes from the creative process up to its correct application, both on traditional and new media.

The Three-year BA program responds to the increasing need for professionals capable of thinking about the project and translating it into the different languages of contemporary communication by using a range of different techniques: from traditional graphic techniques to 3D design softwares for structural product design and packaging; from web design up to the management of multimedia programs, film and tv commercials, guerrilla marketing and ambient advertising interventions.

Specializations

- Graphic and Brand Design
- Multimedia Advertising

Teaching Methodology

The program helps students develop their ability to understand



and interpret design briefs through research methodologies and analysis of concepts; students will improve their visualization skills aimed at developing design, integrated communication, brand identity, and advertising communication projects. The program also provides extensive web design, motion graphics, and 3D skills. An understanding of the languages of contemporary visual culture (with special emphasis on photography, cinema, TV, graphic design, and advertising) as well as notions in the field of semiotics and theory of communication support the development of adequate analysis and reinterpretation skills of the various forms and multiple contexts of communication. Students will be able to choose between two different specializations: one is aimed at investigating how to develop brand identity, structural design, and packaging projects; the second one is aimed at providing focused skills to develop multimedia advertising communication projects.

Professional Profiles

Graduates from this Three-year BA program will be able to work as Creative Directors, Visual Designers, Web Directors, and Graphic Designers in the fields of advertising, traditional and multimedia publishing industry, institutional, business, and social communication.

Furthermore, the skills developed and taught at NABA will provide students with the necessary tools to become professionals capable of managing the continuous digital technological innovation, as the current market increasingly demands. It is no coincidence that the range of practical skills offered by the program currently includes emerging disciplines in the world of communication, such as Interaction Design and the design of territorial identity systems.

Projects and Activities

The cross-disciplinary nature and the applicability of Graphic Design and Art Direction skills to different communication products enable frequent collaboration activities with external partners belonging to the profit and non-profit sectors. Among the design experiences dedicated to business communication it is worth mentioning: the project for a series of institutional posters to communicate the corporate image of Pago (leading producer of fruit juices); the design of the corporate identity for the H2C Hotel chain; the analysis of new concepts proposed by Ferrero for Nutella. Other meaningful collaboration activities have been carried out with ATM (Milan Public Transportation Company), for which advertising campaigns to promote the use of public transportation have been designed, and with Total

Corporate for the Absolut Vodka project. As regards communication in the social sector, many information and prevention campaigns have been developed in collaboration with the Università Cattolica, Università Statale and Politecnico. It is worth mentioning, amongst others, the integrated communication project designed for “Libera. Associazioni, nomi e numeri contro le mafie” (“Libera. Associations, names, and numbers against mafias”), developed in collaboration with the Faculty of Political Sciences at Università Statale di Milano. The project, which involved students in the creation of an awareness campaign on legality in Milan, included the design and development of poster campaigns, TV commercials, and motion graphic videos.

For further information on the projects developed by the students of the Three-year BA Program in Graphic Design and Art Direction, please visit:

www.nabartdirection.com

Program Director

ANGELO COLELLA. Before starting his Graphic Designer career in the 1980s, he developed significant experience as an Art Director in important Italian and international advertising agencies. He collaborated with Albe Steiner and for five years he was professor of Graphic Design at Società Umanitaria in Milan. He is the ideator and curator of many exhibitions and displays, as well as graphics and design reviews. He is the curator of the image of the Prague International Marathon and of the Czech Basketball Federation. He is a member of ADI, AIAP, BEDA, PDA and the prestigious Type Director Club of New York. He has been the Creative Corporate Director for important groups such as Publicis, Repubblica Lab, EBS Consulting in Prague, Arnoldworldwide Italy, Havas Group and, since recently, for Milano AD, Carpediem Group.



"Art Director, Graphic designer, Creative mind: instructions for use.

My job is based on imagination, aesthetical taste, and on the ability to transform craftsmen's practice into personal talent. Ideas and visions that can be applied to any product and to any business, institutional, social, and political sector... and to any media: NABA conveys great knowledge in visual arts and communication. Students learn to draw and work with colors, they use the most advanced and updated softwares, but most of all, they learn to use their minds and to apply their skills towards communication with creativity, common sense, and a lot of craftsmen work.

Graduates from the Three-year BA Program in Graphic Design and Art Direction will have the possibility to work in a graphic or web design studio, in a big advertising agency, sharing ideas with their colleagues to compare different points of view and discover how interesting it is to work in a team. Students will learn how to present their work, defend their art and sensitivity, give more value to what they do, simplify those "visions" that others find difficult to implement, thus becoming communication experts. Professionals capable of communicating their love for this fascinating job."

Angelo Colella, Director of the Three-year BA Program in Graphic Design and Art Direction

Coordinator

Patrizia Moschella

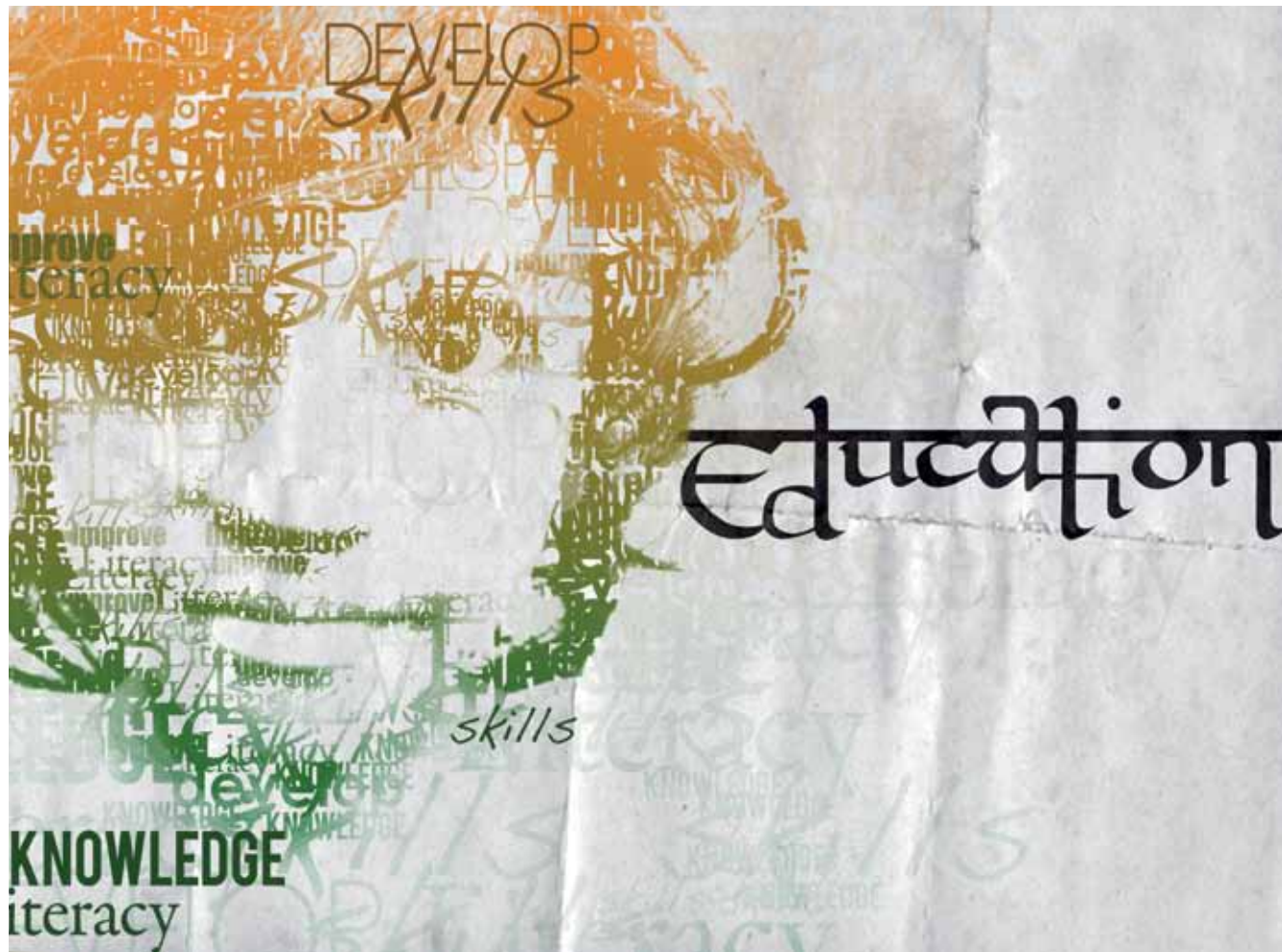
Sociologist of Cultural Processes.

Coordinator of the Three-year BA Program since 2004.

She teaches New Scenerios in the Brand Design course.

Professors 2011/2012

Mauro Accornero, Piero Bagolini, Alessandro Baici, Cesare Baroni, Arif Mohamed Bashir, Giuseppe Basile, Andrea Bomentre, Roberto Bernocchi, Alberto Bettinetti, Emanuela Bonini, Andrea Borlo, Laura Bottai, Enrico Buongrazio, Paola Camagni, Fabio Carlini, Guido Cesana, Matteo Civaschi, James Clough, Angelo Colella, Guido Cornara, Mario D'Adda, Mariano Dallago, Paolo D'Altan, Patrizia Paola Elli, Equal Design, Chiara Fagone, Umberto Fenocchio, Alberto Ferrari, Luca Ferreccio, Giacomo Festi, Eleonora Fiorani, Mara Florian, Michel Fuzellier, Natasa Lazarevic, Paolo Licci, Claudia Lubelli, Federico Magi, Giancarlo Majorino, Mauro Marinari, Manfredi Marino, Jacopo Martinoni, Maurizio Meani, Patrizia Melli, Giovanni Meroni, Gian Marco Milesi, Francesco Monico, Alessandro Montel, Giuseppe Morri, Patrizia Moschella, Claudia Neri, Alessio Passerini, Zeno Peduzzi, Guglielmo Pezzino, Lorenza Pignatti, Paolo Platania, Pietro Puccio, Marco Pupella, Laura Wray Quarenghi, Valentina Russello, Gianguido Saveri, Marco Scotini, Danilo Seregni, David Serenelli, Sergio Spaccavento, Alessandra Spranzi, Claudio Tesei, Luca Uliana, Lorenzo Vallone, Simone Valtulina, Marco Viganò.



Program Curriculum
Graphic Design and Art Direction



AF COURSE		
I YEAR		CFA
B	COMPUTER GRAPHICS I	
	Foundamentals of Digital Drawing	
	Photo-Editing and Vectorial Drawing	12
	Digital Page Layout	
	Graphic Technology and Digital Photography	
B	HISTORY OF MODERN ART	6
B	HISTORY OF GRAPHICS AND ADVERTISING	6
C	ART DIRECTION I	
	Art and Copy	8
	Strategy and Planning	
C	GRAPHIC DESIGN I	
	Basic Design	
	Corporate Identity	8
	Lettering	
	Web Project	
	Visual Perception	
C	LAYOUT AND VISUALIZATION TECHNIQUES I	6
A	SEMIOTICS	6
TOTAL CREDITS 1st YEAR		52
II YEAR		CFA
B	HISTORY OF CONTEMPORARY ART	6
B	DIGITAL TECHNOLOGIES AND APPLICATIONS	
	Video Techniques	8
	Dynamic Graphics	
	Digital Drawing	
C	ART DIRECTION II	
	Art and Copy	10
	Online Advertising and New Applications	
C	GRAPHIC DESIGN II	
	Editorial Graphics	8
	Multilayer Editing	
	Web Design I	
	Packaging and Brand Identity	
A	MARKETING	6
A	HISTORY OF CINEMA AND VIDEO	6
	1 course to be chosen among the following*	6
A*	PHOTOGRAPHY	6
A*	ILLUSTRATION	6
A*	CREATIVE WRITING	6
TOTAL CREDITS 2nd YEAR		50

AF COURSE		
III YEAR		CFA
B	COMPUTER GRAPHICS II	
	Motion Graphic	6
	3D Design	
	Graphic Printing Techniques	
C	PHENOMENOLOGY OF CONTEMPORARY ARTS	6
C	COMMUNICATION METHODOLOGIES AND TECHNIQUES	6
C	DESIGN FOR VISUAL COMMUNICATIONS	
	Creativity and Graphics Lab	12
	Web Design II	
	1 course to be chosen among the following*	6
A*	BRAND DESIGN	6
A*	AUDIOVISUAL LANGUAGES AND TECHNIQUES	6
	3 courses to be chosen among the following*	18
A*	AESTHETICS	6
A*	PHOTOGRAPHY	6
A*	LAYOUT AND VISUALIZATION TECHNIQUES II	6
A*	PUBLIC ART	6
A*	DIGITAL ANIMATION TECHNIQUES	6
A*	THEORY AND METHODOLOGY OF MASS MEDIA	6
TOTAL CREDITS 3rd YEAR		54
-	Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
-	English language	4
-	General IT	4
-	Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES		24
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM		180

LEGEND:

- AF Attività Formative - Educational activities; types of courses according to the MIUR (Ministry of Education University and Research) classification
- CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
- B Basic Course (di Base)
- C Program Specific Course (Caratterizzanti)
- A Program Related Course (Affini)
- * Elective Course





Courses | year

Computer Graphics I

Fundamentals of Digital Drawing: an intensive module on the use of standard softwares such as Photoshop and Illustrator.

Photo-Editing and Vectorial Drawing: through the use of standard softwares such as Photoshop and Illustrator, the module offers the practical-methodological basis of digital drawing, graphic representation/re-elaboration through photo-editing and vectorial drawing.

Digital Page Layout: the module looks at the new-generation softwares, such as InDesign CS5, used to design and create layouts.

Graphic Technology and Digital Photography: the module illustrates all technological applications used in printing processes, and it provides the technological skills needed to prepare a support for printing. This is made possible through an investigation on materials, equipment, and all that's needed to reproduce and realize a printed product. The module also provides students with the necessary skills to use digital photographic equipment for research and documentation, and tools to understand advertising photographic images.

History of Modern Art

(Cf. courses of the Three-year BA Program in Design)

History of Graphics and Advertising

The role of the graphic designer, capable of interfacing with different kinds of social actors, is always a product of its time: by approaching the history of graphic design, typography, and advertising in relation to the different socio-cultural contexts (i.e. the aspects that have altogether influenced these applied arts), the future graphic designer can acquire the necessary knowledge to practice the profession in a conscious and mature way. The standard practice of a graphic designer involves being able to critically put into perspective the identity of his own role in relation to the several ramifications of a collective history.

Art Direction I

Art and Copy: the module introduces students to the study of creativity applied to advertising and promotional communication of a product or service, through the analysis of the design process that efficiently transforms an idea into a visual or text message on different media: press, TV, the Internet, new media. Students are offered the opportunity to get to know the various professional roles and skills involved in the communication process, from the analysis of the brief up to the presentation of the idea: strategic planner, Art Director and Copywriter.

Strategy and Planning: the creative process is investigated and explained (data collection, brain-storming, positioning map) in order to define the strategic coordinates through which creative minds can develop an original idea, related to the communication issues/goals set by a given brand. The module is divided into two parts: a preparatory and intensive one, and the other one structured into several activities within the one-year course of Art and Copy.

Graphic Design I

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

Corporate Identity: students are introduced to the basic elements used to create the visual identity of a company or a service.

Lettering: the module, supported by practical exercises, offers an investigation that ranges from the history of typography up to its historical and social evolution and its traditional and technologically most advanced forms such as computer fonts. Starting from a cognitive analysis, students will study different application opportunities, in various cultural and communication contexts.

Web Project: students will be introduced to the digital graphic design environment, with special reference to the World Wide Web. The module touches basic technical aspects and the notions of usability, interactivity, and information architecture.

Visual Perception: it introduces students to the elements of theory of form and perception.

Layout and Visualization Techniques I

In the widely digitalized universe of today's graphic designers, hand drawing represents the expressive tool capable of animating the intermediate phases of the project development process. This course aims at providing students with the methodological basis of hand drawing and the techniques necessary to represent ideas, concepts, and creative proposals in professional communication environments. More specifically, students are led to acquire visualizing techniques (quick drawing, sketching), study figures and shapes, characters, color, and the perspective of space, to finally get to the most innovative techniques of digital drawing.

Semiotics

The course is focused on the analysis of the communication process, the mechanisms of which will be examined and de-constructed. In order to do so, students will use the methodologies developed by semiotics in its various movements (structural, interpretative, generative), paying special attention to communication and visual texts in all their form, including non-verbal communication elements. Furthermore, the course aims at highlighting the ways in which the communication process functions, the ability to create meaning, talking to the mind, feelings, and emotions at the same time. The goal is for students to gain basic skills and learn the ways in which a graphic sign, a drawing, a billboard, a trailer, or a video-clip can convey values and tell a story.

Courses II year

History of Contemporary Art

(Cf. courses of the Three-year BA Program in Painting and Visual Arts: History of Contemporary Art I)

Digital Technologies and Applications

The course comprises three separate modules dedicated to just as many areas where a

graphic designer could intervene.

Video Techniques: this module introduces to the methodological basis of filming and editing in advertising.

Dynamic Graphics: this module introduces students to the knowledge of digital technologies through the exploration of motion graphics softwares.

Digital Drawing: the module offers an in-depth study of the practical-methodological basis of digital drawing, graphic representation/re-elaboration through photo-editing and vectorial drawing. These skills, previously acquired in the Computer Graphics I course, will be further investigated.

Art Direction II

Art and Copy: students will develop design skills starting from a methodological approach that directly addresses real customers when designing creative campaigns aimed at producing movie and tv commercials. Each brief is introduced by the analysis of commercials, aimed at developing the students' critical skills when observing contemporary productions.

Online Advertising and New Applications: this module aims at investigating the so called "Above the Line" communication on the Internet, by joining advertising, graphic design, and non-conventional web marketing (Viral Marketing) notions. This practical and mixed module prepares future Web Art Directors and aspiring creatives, graphic designers, or copywriters oriented towards the new media. Banners, jump pages, websites, minisites and web campaigns of all kinds will be analyzed and created.

Graphic Design II

Editorial Graphics: students are led to acquire the technical, methodological, and creative skills aimed at graphic design in publishing.

Multi-layer Editing: it introduces students to the theoretical and practical methods of "deconstructed" graphics and non-conventional publishing, developing the interaction potentials between the iconic and typographic aspects of the page, according to the modes of digital softwares.

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

Packaging and Brand Identity: this module introduces students to the world of packaging, graphic layouts, and market positioning strategies.

Marketing

The objective of the course is to allow students to understand and autonomously use basic marketing tools. This means being able to explore the current consumption trends and sociological changes, as well as to draft a marketing plan by analyzing all the phases involved in the launch of a new product. The course inevitably develops many perspectives, touching on topics such as sociology (trends, consumption approaches, lifestyles), economics (demand and offer, budget, costs management, pricing), and communication (brand, design, advertising). While focusing on the acquisition of a method, the course also aims at a systemic integration of different approaches used in marketing practices, both when analyzing a given issue and when developing a project. Students also learn a specific language to understand at best a company's internal and external context.

History of Cinema and Video

(Cf. courses of the Three-year BA Program in Media Design and Multimedia Arts)

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 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.

Illustration

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

Creative Writing

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

Courses III year

Computer Graphics II

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

3D Design: it provides the basic skills of 3D modeling through the simulation of professional projects that are widely applicable to the world of communication.

Graphic Printing Techniques: this module allows students to acquire a better knowledge of the technological applications in printing processes previously studied in the first year, especially applied to their final project.

Phenomenology of Contemporary Arts

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

Communication Methodologies and Techniques

The course focuses on an in-depth critical study of theoretical models for analyzing and designing visual and advertising communication. It looks into the research methodologies, analysis and documentation of communication projects, also as a supporting tool to the graphics lab and to the thesis projects developed by the students.

Design for Visual Communications

Creativity and Graphics Lab: this module is characterized by the professional methodology typical of graphic design projects; real projects for real clients inside and outside the Academy will be developed by teams of students, who will work in collaboration with other courses.

Web Design II: this module aims at providing students with the necessary methodological tools to implement a professional website, according to the W3C standards, through the analysis of real websites, and through teamwork.

Brand Design

This course focuses on an in-depth study of research, analysis and interpretation tools necessary to understand the socio-cultural phenomena crucial for the definition of the brand identity of companies and services. Students will analyze the evolution of society and all the signals coming from consumers, in order to anticipate trends and tastes according

to estimations that transversally cross the world of design, graphics and advertising, textile and fashion design, as well as interior and retail design. Part of the course is dedicated to a research project aimed at the definition of a visual scenario that identifies the visual concepts and/or the direction for brand design. The course trains an emerging professional figure, capable of interpreting through expressive language the features of brand identity and to represent them in an original yet strategic way.

Audiovisual Languages and Techniques

In this theoretical/practical course students will investigate multimedia techniques applied to corporate and product communication, in order to design and implement an audiovisual advertising product. This course represents an in-depth study with a special focus on possible roles of the Art Director in the fields of multimedia advertising communication.

Aesthetics

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Photography

(Cf. courses of the II year)

Layout and Visualization Techniques II

This course develops students’ knowledge of all drawing techniques from the point of view of advertising communication. It analyzes the aesthetical conventions of drawing in communication, trying to convey them and enrich them by enriching the languages of drawn communication with new styles and methodologies. Students will acquire drawing tools for the creative and design phase.

Public Art

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Digital Animation Techniques

(Cf. courses of the Three-year BA Program in Media Design and Multimedia Arts:
module within the course of Digital Applications for Visual Arts)

Theory and Methodology of Mass Media

(Cf. courses of the Three-year BA Program in Media Design and Multimedia Arts)



Media Design and Multimedia Arts



Introduction

Educational Philosophy

The Three-year BA Program in Media Design and Multimedia Arts gives students a solid background to enter the professional market as authors/programmers of linear and interactive audiovisuals. At the end of the program, student will be professionals capable of designing and implementing different contents and forms of media applied creativity, as well as controlling and managing all the production phases involved. Cultural identity and specificity are activated and enacted through a phenomenological approach to the media, dedicated work on linear and non-linear narration techniques, and research activities focused on New Media Arts. In this way the program provides students with all the necessary tools and knowledge to enter the professional world with awareness and in a critical way, empowered with the ability to renew their own productions and to be always up-to-date on contemporary issues and debates.

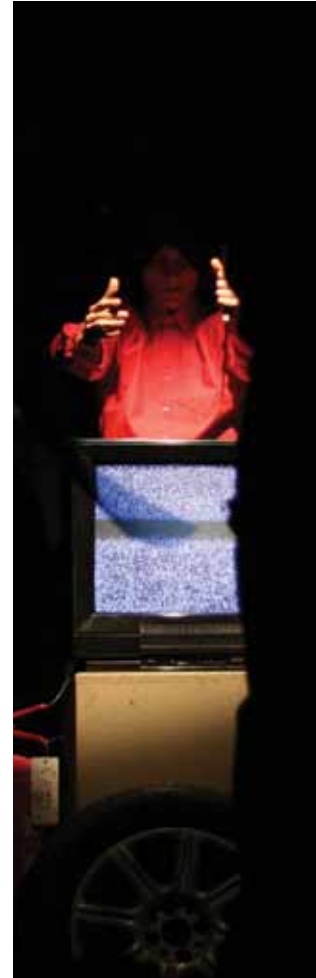
Specializations

Video and Film Making

Animation and Game Design

Teaching Methodology

A coherent and sound theoretical-critical framework is developed thanks to the lectures of renowned national and international interpreters and analysts of the critical debate revolving around media appliances, art and the interaction between technology and society. In the technical labs, digital media professionals work hand in hand with editing specialists, directors and experts from the field of cinema and TV production. After an introduction onto the various forms of narration and representation students can choose whether to delve in the research on audiovisuals, or on



digital animation, or on New Media Art (net art, media art, telematic art, techart, syncretic art). Students participate directly in various didactic productions embracing and involving all fields of audiovisual communication, from fiction to video art and animation. Besides curricular activities, students are involved in small extra-curricular productions for external clients and have the possibility to confront themselves with the “real world”, working side by side with professionals while always supported by their faculty.

Professional Profiles

The three-year BA Program prepares the next generation of professionals to work in the movie and show business: authors of linear movies and audiovisuals as well as multimedia installations, creators and makers of animations, theater sets, digital visual effects and characters. The course aims at training an author-designer capable of being at the same time an artist-researcher and a producer-entrepreneur, thus an all-round professional, able to work as a free-lance professional or to take up various positions in the TV, audiovisual, animation, show business and new media sectors. The Three-year BA Program is a complete study course in itself, offering a choice between two paths aiming at a first specialization: on one hand **Video and Film-making**, for all those who are interested to and inspired by linear and non-linear cinema and new media arts narration approaches; on the other hand **Animation and Game Design**, for those who have a passion for 2D and 3D animations, character design and interaction design developments.

Projects and Activities

The Media Design lab produces each year more than 20 audiovisuals that are broadcast during the ‘Nabawood’ festival, where students can give visibility to their works, evaluated by an external jury of artists and professionals. Amongst the projects produced for partners and external companies, it is worth mentioning: the promotional videos for the Museo Nazionale di Scienze Naturali (Natural Sciences National Museum), H3G, the media and theater project “Cena da Keynes” (Dinner at Keynes) and the re-release of Marianna Schivardi’s docufiction “Il grande fardello/The Big Bother”.

Moreover, the Academy has co-produced a few pieces within the professional industry. All these productions have visibility in the network of the most important national and international short film festivals, and are available on Youtube. In addition to this, research

projects have been launched on web formats and productions, in collaboration with some of the new web TVs operating in the Lombardy region. Students have therefore participated in pitching contests and competitions with More than Zero, c6tv, BonsaiTV, Stream.it, Diesel Tv, MTV, CurrentTV.

For further information on the projects developed by the students of the Three-year BA Program in Media Design and Multimedia Arts, please visit:

nabawood.wordpress.com

www.youtube.com/user/NabaMediaDesign

nabamediadesign.wordpress.com

Program Director

FRANCESCO MONICO. Director, multimedia author, artist and researcher with an international experience. Senior Fellow of the McLuhan Program in Culture & Technology at the University of Toronto. Member of the Center Advanced Inquiry Integrative Arts at the University of Plymouth with Prof. Roy Ascott.

Francesco Monico works within an international network to define the methodology of dialogue among art, science, technology and nature (“Technoetic”). In addition to teaching Theory and Methodology of Mass Media at NABA, he is Director of the Ph.D M-Node in Arts and Technologies. Inside his work he has developed a syncretic research on media, technology and new human proportions, which expresses an aesthetic in which art practice, teaching experience and scientific production combine in a unique research contest. He has written for the International Herald Tribune/Italy Daily, Wired Italy and he published for Meltemi “Il Dramma Televisivo” (“The Television Drama”, 2006) and “La variazione Technoetica” (“The Technoetic Variation”, 2008). He is member of the international committee of ISEA - International Symposium Electronic Art and he also joined the research and the teaching activities to that of TV author. In addition



to the reflection on the media and on audiovisuals he deals with New Media Art works. Francesco Monico works also on the innovation and methodology of creative processes; he is the author of works such as “TAFKAV - The Artist Former Known as Vanda”, a “technoetic” installation, and “Is there Love in the Technoetic Narcissus”.

“I have had the chance of combining a practical on-the-job professional experience with a research path that led me to pursue a specialization abroad in the same subjects and topics, which I had been working on for many years, including: the theory of media, multimedia culture, and new digital technologies. Today, anyone who produces an image, cannot reject a responsibility; nobody can state that video is not a tool through which reality and human culture can be investigated, nobody can claim that video is not only “communication”, but it is also a foundation of reality. Today, despite the fact that we live in a society that is generated by “communication means” rather than by “production means”, we are witnessing a production of knowledge that is almost illiterate from the media point of view. Primary education does not teach us how to understand the complex phenomenon of communication means and supports. On the contrary, contemporary artists and designers shall be totally aware of how these factors work and affect our sensorial faculties, our psychology and our very culture.”

Francesco Monico, Director of the Three-Year Ba Program in Media Design and Multimedia Arts, of the Two-Year MA Program in Film and New Media, and Director of the Planetary Collegium M-Node Ph.D. Program.

Coordinator

Maresa Lippolis

Coordinator of the Three-year BA Program since 2010.

She teaches Editing basics at the Three-year BA Programs in Media Design and Multimedia Arts, and Painting and Visual Arts.

Professors 2011/2012

Alessandro Abate, Paolo Agosta, Francesco Alinovi, Alterazioni Video, Gianna Angelini, Massimo Banzi, Alessandro Bertante, Fabio Bettonica, Amos Bianchi, Andrea Borlo, Martin Cannas, Pier Luigi Capucci, Fabio Carlini, Antonio Caronia, Lorenzo Casati, Dimitri Chimenti, Sara Ciraci', Antonella Cirigliano, Pierangelo Da Crema, Mariano Dallago, Jacopo De Michelis, Elio Deponti, Luca Deriu, Alberto D'Ottavi, Massimiliano Ferramondo, Eleonora Fiorani, Michel Fuzellier, Daniele Gentili, Eros Gioetto, Martino Giudici, Iocose, Cristina Lai, Maresa Lippolis, Emanuele Lomello, Marco Mancuso, Jacopo Martinoni, Francesco Monico, Valeria Muledda, Claudio Muzza, Otolab, Steve Piccolo, Manuela Patti, Massimo Pettiti, Lorenza Pignatti, Gionata Gesi Ozimo, Andrew Quinn, Federico Salsano, Marianna Schivardi, Marco Scotini, Marcella Vanzo.



Program Curriculum

Media Design and Multimedia Arts

AF COURSE		CFA
I YEAR		
B	DIGITAL APPLICATIONS FOR VISUAL ARTS I	8
	Computer Graphics	
	Digital Animation Techniques	
	Compositing II	
B	MULTIMEDIA DRAMA	6
	Story-telling	
	Screenplay Fundamentals	
C	AUDIOVISUAL LANGUAGES AND TECHNIQUES I	8
	Editing Techniques I	
	Linear Audiovisuals	
	Compositing I	
C	MULTIMEDIA DESIGN FOR THE ARTS	10
	Theory and practice of interactive and non-linear narrative	
	Art Multimedia Languages	
	Audiovisual Performance	
C	MULTIMEDIA ARTS THEORY	6
A	HISTORY OF THE NEW MEDIA	6
A	HISTORY OF CINEMA AND VIDEO	6
A	NEW INTEGRATED MEDIA TECHNOLOGIES	6
	Web 2.0	
	Web 2.0 Lab	
	Web Design	
TOTAL CREDITS 1ST YEAR		56
II YEAR		
B	DIGITAL APPLICATIONS FOR VISUAL ARTS II	8
	Video-games Direction	
	Game Design Applications	
	Digital Animation Techniques	
B	PHOTOGRAPHY	6
	Photographic Techniques	
	Photography Direction	6
C	INTERACTION DESIGN	
C	AUDIOVISUAL LANGUAGES AND TECHNIQUES II	8
	Editing Techniques II	
C	DIRECTION I	12
	Direction and Audiovisual Storytelling	
	Groundcourse	
	Applied Semiotics Lab	
	Audiovisual Direction I	6
A	NEW MEDIA AESTHETICS	
A	MULTIMEDIA LANGUAGES	6
	Multimedia Communication	
TOTAL CREDITS 2ND YEAR		52

AF COURSE		CFA
III YEAR		
B	HISTORY OF CONTEMPORARY ART	6
B	THEORY AND METHODOLOGY OF MASS MEDIA	6
C	DIRECTION II	12
	Audiovisual Communication II	
	Audiovisual Direction II	6
C	SOUND DESIGN	
A	PHENOMENOLOGY OF CONTEMPORARY ARTS	6
	1 course to be chosen among the following*	6
A*	SEMIOTICS	6
A*	DIGITAL MODELING TECHNIQUES	6
	1 course to be chosen among the following*	6
A*	VISUAL ARTS	6
A*	PROJECT CULTURE	6
TOTAL CREDITS 3RD YEAR		48
-	Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
-	English language	4
-	General IT	4
-	Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES		24
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM		180

LEGEND:

- AF Attività Formative - Educational activities: types of courses according to the MIUR (Ministry of Education University and Research) classification
- CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
- B Basic Course (di Base)
- C Program Specific Course (Caratterizzanti)
- A Program Related Course (Affini)
- * Elective Course





Courses | year

Digital Applications for Visual Arts I

Computer Graphics: the module allows the acquisition of the theoretical-practical basic notions of digital graphic representation and of photo-retouching through standard softwares such as Photoshop and Illustrator. The module aims at providing students with the fundamentals for the visualization and presentation of their projects and for progressively building a personal digital portfolio starting from the first year.

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

Compositing II: the module teaches the advanced techniques of audiovisual manipulation and digital images correlation towards the production of multi-layer audiovisuales.

Multimedia Drama

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

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

Audiovisual Languages and Techniques I

Editing Techniques I: this module introduces students to editing and provides them with the necessary theoretical and practical tools through practical training in the labs and the use of Final Cut Pro, one of the most widespread software for image editing.

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

Compositing I: students will acquire the basic manipulation techniques of audiovisual products and of the relation with the digital parts necessary for the production of multi-layer audiovisuales.

Multimedia Design for the Arts

This course aims at communicating the new editorial forms and contents introduced by the shift from linear to non-linear media. To reach this objective, it utilizes the forms of contemporary arts applied to media. To reflect on the complexity and depth of the phenomenon, some of the main interpreters and analysts of this modern debate are invited to take part in specific meetings.

Theory and practice of interactive and non-linear narrative: students will be involved in realizing an ARG (Alternate Reality Game), which combines the world of art with that of television. A unique experiment aiming at combining critical thoughts (carried out through the study and discussion on key texts), artistic practice and interaction with what is, apparently, the least interactive of all mass communication media.

Art Multimedia Languages: this module intends to give a historical framework to the contemporary digital art and culture contexts within the wider scenario of Arts. Within the vast and complex New Media Art field, students will be able to trace back experiences, trends and practices that, for their approaches and methods, can be placed at the time closure of a very long path engaged by the arts in their connection and relation to sciences, media, and technologies: a path which begun with the historical avant-gardes and eventually peaked with modern multimedia reality.

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

Multimedia Arts Theory

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

History of the New Media

This course wants to provide students with the main cultural references to understand the digital revolution that has been taking place in the last few years. The following topics will be dealt with: language and origin of writing, oral and written communication, thought and language, birth of modern science and of digital writing.

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.

New Integrated Media Technologies

Web 2.0: this module aims at providing the theoretical and cultural basis necessary to use, diffuse and publish digital contents on Internet sites defined as Web 2.0, as well as to create the relevant contents according to the formats that are most suitable to each specific

context. Participation and conversation dynamics will also be analyzed.

Web 2.0 Lab: created to support the Web 2.0 module, this is a hands-on lab, in which students will be able to build their individual communication project. Supported by an analysis made on other blogs, whether amateurish or professional, and by an acquired knowledge of the different file formats, their uses and characteristics, while creating their professional portfolio students learn to evaluate the right compromise between quality and the necessary performances to communicate their work.

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

Courses II year

Digital Applications for Visual Arts II

Video-games Direction: the main aim of the module is to outline one of the new most significant expressive forms of the digital era. The various video-game typologies and technologies, regardless of them being intended for Playstation, Nintendo, Xbox, the web or more generically for the digital world, have taken up the features of real forms of art. Nowadays, video-games have their own language and various codes that make them unique in the electronic communication sector.

Game Design Applications: the module gives an overview on the main and more advanced freeware and shareware tools offered by the world of game design prototype development. This practical exploration is supported by a more critical investigation based on the analysis of videogames case study.

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

Photography

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

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

Interaction Design

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

Audiovisual Languages and Techniques II

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

Direction I

Direction and Audiovisual Storytelling: this module introduces students to the real work in the audiovisual environment, both in production and post-production, through a hands-on methodology based on the elaboration and production of projects. Supported by the

Screenplay workshop, the module leads students to the production of their first own short film.

Groundcourse: the module is structured as a practical workshop in collaboration with the Three-year BA Program in Theatre and Exhibit Design (Performing Art module, within the course of Direction). It aims to prepare students to create a theatre or movie character, know about acting performance and practice, “direct” one or more actors for video shootings. Students will gain the necessary knowledge and a wider understanding about the world around us, and its unpredictability.

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

Audiovisual Direction I: this module introduces the role of the director, i.e. the professional managing a technical and artistic teams and guiding/coordinating authors, screenplay-writers, actors, set designers, costume designers, cameramen and technicians.

New Media Aesthetics

The awareness of the impact of technologies on contemporary art and the reflections on art originating from the work of the Canadian communication theoretician Marshall McLuhan, lead the development of media aesthetics as a discipline. How did mass communication media influence artistic production? What role does technique play in artistic and communication production? To what extent is message (above all poetical message) bound to the medium that supports it? What is intended by media aesthetics and net.art? And most importantly: is the artist-designer the antenna announcing change through his/her work? These are the questions to which this discipline tries to find an answer.

Multimedia Languages

Multimedia Communication: students will create, develop and realize a project using different web technologies, with particular emphasis on the dimension of audio and video interactive communication. This is an advanced course and it provides an in-depth study of the techniques already acquired in the basic Web Design courses.

Courses III year

History of Contemporary Art

(Cf. courses of the Three-year BA Program in Painting and Visual Arts: History of Contemporary Art I)

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.

Direction II

Audiovisual Communication II: the module is developed in collaboration with both a director-producer and a screenplay-writer, and it aims at realizing a professional audiovisual product in a documentary style.

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

Sound Design

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

Phenomenology of Contemporary Arts

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

Semiotics

(Cf. courses of the Three-year BA Program in Graphic Design and Art Direction)

Digital Modeling Techniques

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

Visual Arts

The course, shared with the Three-Year BA Program in Painting and Visual Arts, aims at enriching the individual cultural background through a multidisciplinary learning process exploring all possible fields of art. The objective is to bring students to a higher level of freedom in their artistic research, also intended as independent experimentation of new imaginaries.

Project Culture

This course aims at teaching students the importance of the design and projects as tools for communication and knowledge sharing. Two main topics are investigated: the rationalization of creativity and the research methodology.

Theatre and Exhibit Design



Introduction

Educational Philosophy

The theatre designer, architect of illusion, designs ephemeral spaces and temporary events, while working transversally through different sectors. Besides his traditional work in drama, musical, dance, and the show business in general, the theatre designer works as a scenographer and designs TV and movie sets, spaces for events, and art shows. He also collaborates to fashion shows, and window dressing and store set-ups.

The Three-year BA Program in Theatre and Exhibit Design offers to the students the opportunity to specialize in **Theatre Design** or **Exhibition and Display Design**, and to develop projects at different scales, using traditional and digital tools: drawing, model making, 3D design. Theoretical activities within the Academy are combined with hands-on experiences in external structures where students can get to know the professional world and learn to interact with different disciplines: space design; light design; costume design; technical/practical implementation with different techniques and material (in a workshop); courses on safety, organizational planning and budgeting.

Students that choose to specialize in **Theatre Design** will investigate theoretical and technical aspects that will allow them to manage an artistic production process, will focus on painting and sculpting techniques, and will work on theatre costumes and decoration.

On the other hand, students studying **Exhibition and Display Design** will focus on 2D and 3D techniques (Digital Technologies and Applications II) and audiovisual supports (Sound Design, Urban Design, Video Art).

Specializations

Theatre Design
Exhibition and Display Design



Theaching Methodology

The combination of a historical/critical study and a technical/practical work is supported by significant field experiences. Students are led to the realization of real theatrical productions, and are invited to intern in the theatre, TV, or audiovisual sector, in order to develop practical experiences and create a personal professional profile. They build theoretical and technical knowledge that allows them to manage an artistic production process, learn to work in team, use 2D and 3D design software, and utilize audiovisual supports through the acquisition of audio and video editing techniques.

The first year aims at the acquisition of the necessary tools for elaborating a project, presenting it, studying traditional and modern staging techniques, and investigating new materials. Short work experiences, and meetings with professionals in different disciplines (conferences, workshops, or presentations) integrate the educational program.

During the second year students choose their educational path, and have the opportunity to work on focused projects. They will also be exposed to several experiences in theatres, movie sets, events, and exhibitions.

The third year is dedicated to the development of an individual project and all its aspects. At the end of the program, students will get into the job market, or continue their educational path attending an MA program. During the third year, a play will be set up, in collaboration with acting students, theatres, directors (or artists and authors).

Professional Profiles

At the end of the Three-year BA Program in Theatre and Exhibit Design, students are capable to present and develop a staging project and all its components (sketches, 2D and 3D drawings, budget, model). They will have acquired good technical/practical skills to design set-ups, decorations, and models, build objects, and use materials, techniques, and tools. These skills go alongside with theoretical knowledge on the history of theatre, art, and cinema, which enables students to develop a thorough iconographic and symbolic research. Our graduates will be able to work in theatre design, architecture, or light design studios, with roles that go from set designer for cinema and theatre, to costume designer, to props designer for cinema, fashion, or events.

Projects and Activities

Since the first year, students are invited to get informed about the work realized by professionals in the field, through a series of dedicated meetings focused on theatre and cinema scenography, on video techniques, and production processes not only in theatre but in display and set-ups in general. Furthermore, each year students are involved in a special project, aimed at designing and building scenographies in a workshop. Special projects are often developed in theatres or external institutions and in collaboration with professors in different disciplines (costume design, video, stage-craft, and scenography). Students also have the opportunity to do at least one internship throughout the three years, of minimum one month. The program also develops special projects, collaborating with external partners such as: Piccolo Teatro di Milano, Scuola d'Arte Drammatica Paolo Grassi, Festival Internazionale del Teatro Romano di Volterra, Teatro Degli Incamminati (Monza), nudoecrudo teatro (Bollate, Milan). Internship agreements are established with theatres, foundations, festivals and companies in Italy and in Europe. Amongst others: Triennale di Milano, Teatro Alla Scala, Opera National in Paris, Scuola Civica di Cinema di Milano, Conservatorio G. Verdi di Milano, CTA (Milan), Film Festival del Cinema (Turin), Festival del Cinema Africano (COE) di Milano, Teatro Stabile di Brescia, Sartoria GP11 (Rome), Sartoria Brancato (Milan), Festival Fabbrica Europa (Florence), Armunia Festival (Castiglioncello), Festival Rossini di Pesaro, Opera di Roma, Teatro Regio di Parma, Teatro Regio di Torino, Colorado Film, Molteni spa, Roberto Cavalli spa, Mediaset TV e Web TV. Active collaborations happen with directors Luca Ronconi, Mario Martone, Cesare Lievi, Franco Branciaroli.



Program Director

MARGHERITA PALLI. She has worked at Alik Cavaliere atelier, with Pierluigi Nicolini for XVI Triennale di Milano, with Gae Aulenti at the Musée d'Orsay project and at the realization of theatre performances.

In 1984 she starts her career as a theatre designer, with Luca Ronconi, with which she developed many drama and opera projects in Italy and abroad: Paris, Salzburg, Munich, Brussels, Athens, Tokyo, Spain. She also works with other directors: Mauro Avogadro, Andrea Barzini, Franco Branciaroli, Liliana Cavani, Cesare Lievi, Valter Malosti e Mario Martone. In 2006 she designs the costumes for the "Festino di Santa Rosalia" in Palermo, choreographed by Daniel Erzalow.

Amongst the exhibitions curated in collaboration with Luca Ronconi, or individually, we can mention: "La Scena del Vate" Theatre Museum - Teatro alla Scala di Milano; "Van Dyck Riflessi Italiani" Palazzo Reale-Sala delle Cariatidi, Milan; "Cina nascita di un impero", Scuderie del Quirinale; "L'Europa dei 27", Sala dei Corazzieri Quirinale; "Sebastiano del Piombo", Palazzo Venezia, Rome; "Roma, la Pittura di un Impero", Scuderie del Quirinale; "Tutti a Tavola", Pinacoteca di Brera, for the Salone Internazionale del Mobile 2010; "La Bella Italia, arte e identità delle capitali", La Venaria Reale, for the celebration of the 150th anniversary of Italy's Unification.

She has been awarded many prizes for her scenic designer activity both in drama and opera: Premio UBU; Premio Gassman; Premio ETI-Gli Olimpici del teatro; Premio Abbiati; Premio Amici del Loggione del Teatro alla Scala; Premio Pier Luigi Samaritani; Premio Associazione Nazionale dei Critici di Teatro.

Since 1991 she dedicates part of her activity to teaching: she is professor of Theatre Design at NABA and of the Scenography Lab at IUAV-FDA in Venice. She was previously professor of Scenography at Politecnico di Milano-Bovisa.

"Here at NABA School of Theatre and Exhibit Design we like to think that working as theatre designers is a way of designing ephemeral spaces for theatre performances, opera, ballet, musicals, movies, concerts and the show business in general. Silence, light, color and their supports: in one word, "space". The space where a theatre piece, a movie scene, or an event takes place is not only a physical location but also an illumination source. Here, the interpretation of a script and its narration are deeply understood.

The job of a theatre designer, because this is a job, requires deep passion, continuous research, and strict compliance with the rules. This is not only a creative individual profession: designing the set of a theatre play, an event, or a movie implies learning a technical code, a language for communicating and reproducing ideas. We should never forget that we are working in a team and setting up a show is very much like being the skipper of an imaginary sailing boat along a direction or a trail that only exists as an idea..."

Margherita Palli, Director of the Three-year BA Program in Theatre and Exhibit Design
Giacomo Andrico, Professor of Theatre Design

Coordinator

Antonella Cirigliano

Director, Performer, Event Designer.

Coordinator of the Three-year BA Program since 2007.

She teaches Performing Art in the Direction course.

Professors 2011/2012

Yuri Ancarani, Giacomo Andrico, Simone Balsamo, Matteo Benini, Alessandro Bertante, Paolo Bignamini, Antonella Bruzzese, Guia Buzzi, Antonio Calbi, Giorgio Calì, Fabio Carlini, Claudio Cetina, Antonella Cirigliano, Mauro Colliva, Lorenzo Curone, Elena D'Agnolo Vallan, Mariano Dallago, Ilio Danzi, Alice De Bortoli, Thomas De Falco, Claudio De Pace, Paolino Di Benedetto, Mariangela Doglio, Chiara Fagone, Andrea Umberto Faini, Ida Farè, Fabio Fornasari, Savino Giuralarocca, Flavio Guerini, Giorgio Lombardini, Giancarlo Majorino, Massimo Martignoni, Francesca Molteni, Donatella Mondani, Francesco Monico, Gianni Montonati, Zuzanna Niespor, Margherita Palli, Francesca Pedrotti, Lorenza Pignatti, Cristina Pogliaghi, Liuba Popova, Beppe Rossi, Marco Rossi, Keiko Shiraiishi, Franco Venturi, A.J. Weissbard, Marco Zappa.

Program Curriculum
Theatre and Exhibit Design

AF COURSE		
I YEAR		CFA
B	DRAWING FOR DESIGN	8
	Drawing	
	Painting Techniques	
B	HISTORY OF MODERN ART	6
B	HISTORY OF COSTUME AND FASHION I	6
C	THEATRE DESIGN I	10
	Methodology	
	Dramaturgy	
	Drawing for Scenography	
C	SCENE DESIGN I	10
	Foundations of Scene Design	
	Model-making	
	Movie Set Design	
A	DIGITAL TECHNOLOGIES AND APPLICATIONS I	10
	Digital Drawing	
	CAD	
	Basic Videoart	
TOTAL CREDITS 1ST YEAR		50
II YEAR		CFA
B	PHOTOGRAPHY	6
B	HISTORY OF COSTUME AND FASHION I	6
B	HISTORY OF CONTEMPORARY ART I	6
C	DIRECTION	6
	Contemporary Direction	
	Performing Art	
	Show Business Practices and Culture	
C	THEATRE DESIGN II	10
	Methodology	
	Video Techniques and Web 2.0	
	Light Design	
C	SCENE DESIGN II	10
	Techniques and Tools I	
	Dedicated Workshops (props management and art direction, practical labs)	
	Movie Sets	
A	THEATRE COSTUME	6
TOTAL CREDITS 2ND YEAR		50

AF COURSE		
III YEAR		CFA
B	AESTHETICS	6
C	THEATRE DESIGN III	10
	Methodology	
	Video Techniques and Web 2.0	
	3D Studio Max	
	Exhibition Set-ups	
C	SCENE DESIGN III	8
	Techniques and Tools II	
	Dedicated Workshops (props management and art direction, practical labs)	
C	HISTORY OF CINEMA AND VIDEO	8
	4 courses to be chosen among the following*	24
A*	DIGITAL TECHNOLOGIES AND APPLICATIONS II	6
A*	CULTURAL ANTHROPOLOGY	6
A*	DECORATION	6
A*	ANALYSIS AND DESIGN OF AUDIO SPACES	6
A*	HISTORY OF COSTUME AND FASHION II	6
A*	HISTORY OF CONTEMPORARY ART II	6
A*	URBAN DESIGN	6
A*	VIDEO-INSTALLATIONS	6
TOTAL CREDITS 3RD YEAR		56
-	Interdisciplinary conferences and seminars, extra-curricular projects and productions, career and professional planning, internships, international exchanges programs and projects	8
-	English language	4
-	General IT	4
-	Final project	8
TOTAL CREDITS FOR ADDITIONAL AND MANDATORY EDUCATIONAL ACTIVITIES		24
TOTAL CREDITS FOR THREE-YEAR BA PROGRAM		180

LEGEND:

- AF Attività Formative - Educational activities; types of courses according to the MIUR (Ministry of Education University and Research) classification
 CFA Crediti Formativi Accademici - Credits: equivalent to University Credits (Crediti Formativi Universitari CFU)
 B Basic Course (di Base)
 C Program Specific Course (Caratterizzanti)
 A Program Related Course (Affini)
 * Elective Course



Courses | year

Drawing for Design

Drawing: this module aims at providing the basic tools needed for free-hand visualization or for highlighting the value of a project throughout the several steps of its development: from ideation to the first sketches, up to the final graphic representation. It is based on the assumption that to draw doesn't mean to statically reproduce a subject, but that drawing is a conceptual activity that influences the whole design process.

Painting Techniques: the module investigates the history and the practice of painting and sculpting techniques as well as the supports used by artists throughout the centuries (graphic techniques, pigments, oil painting, watercolor painting, acrylic and vinyl colors, wooden supports, canvas, papers and glues). The module wants to enable the acquisition of a thorough technical-artistic knowledge, to support students in the development of their own creative and mature research in a conscious and effective way.

History of Modern Art

(Cf. courses of the Three-year BA Program in Design)

History of Costume and Fashion I

The course focuses on the analysis of costumes - including clothes, accessories, hairstyles, and make-up - as a form of individual and collective language and of communication within society and in different historical periods. The study of the aesthetic ideal of each historical period is linked to its socio-cultural, political and religious context, to better understand the choices for specific silhouettes, materials, and colors in the different ages. This analysis also includes the historical evolution in the creation of costumes (draping, cutting techniques, use of materials).

Theatre Design I

The course aims at teaching the necessary technical skills for the production of theatre projects.

Methodology: students will experiment a method of graphic and painting reproduction, completed with an individual creative experience. The suggested topic (freely interpreted or taken from the history of theatre) is developed through sketches, drawings, scale models, plans and sections. The module includes practical exercises on space composition through stage elements and through the study and planning of the staging, starting from a theatre script.

Dramaturgy: the module will take place during the first semester, and will focus on the different dynamics of creative writing, investigating differences and interactions amongst literature, cinema, television, and theatre, and exploring and comparing the most significant examples. Students can thus acquire the basic technical tools to understand a script and its possible applications. Each form of expression comes from a text and it is crucial, when approaching the professional world, to have the ability not to handle it as an alien subject. During the first part of the module, the multiple forms of narration are analyzed: first person, third person, indirect free speech, monologue, and their most frequent applications. The second part focuses on the specifics of text and the narrative world in which it is created: its structure, times, characters, narrative rhythm and dialogues are analyzed.

Drawing for Scenography: in this module, students will apply traditional drawing techniques (previously investigated and used in the specific course) as a tool for scenography.

Scene Design I

Foundations of Scene Design: this module supports the Scenography course, introducing students to the development of the technical aspects of theatrical, opera, display, fashion show production. It aims at providing participants with the basic technical/production skills that complete their education as space decorators. The first semester is dedicated to in-class lectures, while during the second semester some specific stage lectures will be held at Piccolo Teatro Strehler di Milano.

Model-making: the module introduces students to model-making related topics, as a tool for design research and for a proper interpretation of drawings. Practical exercises aim at showing how different the simplification and geometrical conceptualization of common use objects can be.

Movie Set Design: the module is structured as a path through all phases of the set design process in the movie industry (including Advertising and TV). It prepares the next generation of professionals, providing them with crucial and new knowledge about a specific working field. Students will focus on scenography, the work of the scenographer, and that of the professionals needed in a specific field of this discipline.

Digital Technologies and Applications I

Digital Drawing: the module allows students to gain the theoretical-practical basic notions of digital graphic representation and photo editing through standard software such as Photoshop and Illustrator. The aim is to provide students with the basic elements for the visualization and presentation of their projects, in order to progressively create a personal digital portfolio starting from the first year.

CAD: the module gives the necessary tools to read and represent the project, and provides the rules of form through the use of AutoCad 2004, with an evolution from 2D to 3D drawing. The module includes lectures, practical exercises, and lab and it is structured in two semesters, dedicated to 2D drawing and to transformations of bi-dimensional shapes in 3D respectively.

Basic Videoart: this module aims at providing students with the basic tools to design and implement digital sets for various kinds of events: from fashion shows to exhibitions, conventions, performances etc. Starting from an investigation of video tools, the module then leads the students to create simple virtual sets.

Courses II year

Photography

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

History of Costume and Fashion I

(Cf. courses of the I Year)

History of Contemporary Art I

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Direction

Contemporary Direction: the module analyzes the changes in scenic arts from the point of view of direction, starting from the end of the XIX Century up to present days. Poetics, aesthetics, practices of the masters and artists of direction since 1950 are investigated, as main contributors to the definition of direction as “center, core, engine” of theatrical productions. Furthermore, the module studies the forms of theatre and direction within Italian theatre. Ranging from plays of Naturalism to purely invented ones, from direction as mise-en-scene and practice at the service of authors and interpreter, to theatre as autonomous creation and invention. From representational theatre, all the way to director’s signature movie/theatre making, constantly looking for stage art, in which space is a crucial element and constantly reinvented to allow spectators to participate in different ways.

Performing Art: the module is structured as a practical workshop in collaboration with the Three-year BA Program in Media Design and Multimedia Arts (Groundcourse project). It aims to prepare students to create a theatre or movie character, know about acting performance and practice, “direct” one or more actors for video shootings. Students will gain the necessary knowledge and a wider understanding about the world around us, and its unpredictability.

Show Business Practices and Culture: the show business world is made up of many different artistic expressions: from classical theatre to concerts, from circus performances to events and happenings half way through “situational” performance and performing arts. In order to support such a complex design dimension, the module aims at providing students with the necessary tools to find a compromise between the needs of free artistic expression and the regulatory and

management requirements connected with the production of a show, a festival, or a theatre and artistic event. The module wants to provide useful standard tools in different fields (display, safety, practicability, SIAE - Italian authors' and publishers' association, contracts, etc...).

Theatre Design II

Methodology: students work on the design of scenographies and sets, following an individual path that leads them to the production of complete theatre projects and to the development of basic technical knowledge for the executive design and implementation of each work. During the second year, students develop two projects chosen among the suggested topics: the first project aims at developing the creative and design potentials and it is thus thorough in all its parts; the second project focuses on the development of an idea through sketches, plans and sections.

Video Techniques and Web 2.0: this module is structured in two parts. During the first one, dedicated to Video Techniques, students are invited to think about a video-installation starting from the definition of the location, subject, and contents research, and to investigate technical and production tools from shooting to editing techniques.

The second part focuses on Web 2.0 languages, and it aims to provide students with the basic knowledge for a creative and appropriate design within the World Wide Web. Concept, theory and graphic design will be realized with the support of Adobe Flash.

Light Design: this module, which will take place at Piccolo Teatro Strehler di Milano, is aimed at teaching the basic knowledge on the use of light when creating a stage and it includes a theoretical and of a practical part.

Scene Design II

Techniques and Tools I: it offers an introduction to the profession of scenographer/builder: it investigates techniques for restitution of perspective, theatre vocabulary, and the different parts of a scene (slopes, aims, metric scales). It presents the main techniques for crafting scenes.

Dedicated Workshops (props management and art direction, practical labs): through a series of workshops with professionals in the different sectors of production and show business, students get familiar with the techniques for building sets for movies, TV, and displays. In particular, lectures on props management and art direction take place at Piccolo Teatro di Milano, the practical labs on video production, digital scenography, and other projects are carried out in collaboration with Scuola Paolo Grassi and Conservatorio G.Verdi di Milano.

Movie Sets: it is an investigation on “making movies”, which includes sketches, models, technical drawings, location search, furniture building, up to the preparation of the set and live and post-production special effects.

Theatre Costume

The course starts from a comparative analysis between the stylistic aspects of historical costumes and their transposition into theatre costumes. It includes the recreation of historical costumes, the creative creation of either historical or invented ones, and a focus on techniques for theatre elaboration of textiles.

Courses III year

Aesthetics

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Theatre Design III

Methodology: in the third year students develop a complete scenography for a play or an event (either for theatre, cinema, or TV), including: research, free-hand sketches, free-hand or computer-aided outlines (with plans and sections), research and choice of materials, scale executive drawings, list of equipment, and costume design. Students are invited to develop a personal artistic growth path supported by the technical knowledge provided throughout the course. Furthermore, they have the opportunity to contribute to the design and implementation

of a show produced by the Academy and presented to the public, as a result of the different disciplines previously learnt in the program. The course also includes visits to shows, theatre and equipment and props labs.

Video Techniques and Web 2.0: this module is shared with the II year course, and is structured in two parts. During the first one, dedicated to Video Techniques, students are invited to think about a video-installation starting from the definition of the location, subject, and contents research, and to investigate technical and production tools from shooting to editing techniques. The second part focuses on Web 2.0 languages, and it aims at providing students with the basic knowledge for a creative and appropriate design within the World Wide Web. Concept, theory and graphic design will be realized with the support of Adobe Flash.

3D Studio Max: this module, focused on Autodesk 3D Studio Max, aims at providing students with the tools for using the software in the field of scenic set-ups.

Modeling and rendering topics and techniques are studied, in order for the students to acquire an optimal working methodology, dedicated to the production of images in theatre scenography. Practical activities are combined with theoretical lectures, through which students will be able to develop, import, visualize, and modify scenographic models. The module provides the necessary skills to graphically represent the models created with advanced lighting and texturing techniques. Furthermore, the rendering techniques used will give to the students a tool to obtain photo-realistic details.

Exhibition Set-ups: the module provides the students with an alternative method to set-up/communicate/present a new idea/product as an integral part of the promotional activities to communicate it. The module is based on the idea that students should learn and develop their creativity through the interpretation of new concepts and ideas, in order to promote not only the products and its characteristics, but its meaning as well.

Scene Design III

Techniques and Tools II: this module focuses on materials and their use in scenography, leads to the realization of technical drawings including all necessary specifications, and of the models of the projects developed in the Theatre Design course. It supports the implementation of

the show organized by the Academy, in collaboration with the Direction, Theatre Design, and Costume courses.

Dedicated Worskshops (props management and art direction, practical labs): through a series of workshops with professionals in the different sectors of production and show business, students get familiar with the techniques for building sets for movies, TV, and displays. In particular, lectures on props management and art direction take place at Piccolo Teatro di Milano, the practical labs on video production, digital scenography, and other projects are carried out in collaboration with Scuola Paolo Grassi and Conservatorio G.Verdi di Milano.

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.

Digital Technologies and Applications II

The course investigates digital techniques applied to theatre scenography and video-art with the most advanced software supporting the scenic design process.

Cultural Anthropology

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Decoration

(Cf. courses of the Three-year BA Program in Fashion Design)

Analysis and Design of Audio Spaces

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

History of Costume and Fashion II

(Cf. courses of the Three-year BA Program in Fashion Design)

History of Contemporary Art II

(Cf. courses of the Three-year BA Program in Painting and Visual Arts)

Urban Design

(Cf. courses of the Three-year BA Program in Design)

Video-installations

(Cf. courses of the Three-year BA Program in Painting and Visual Arts: Video-installation - Videoart)



General Information



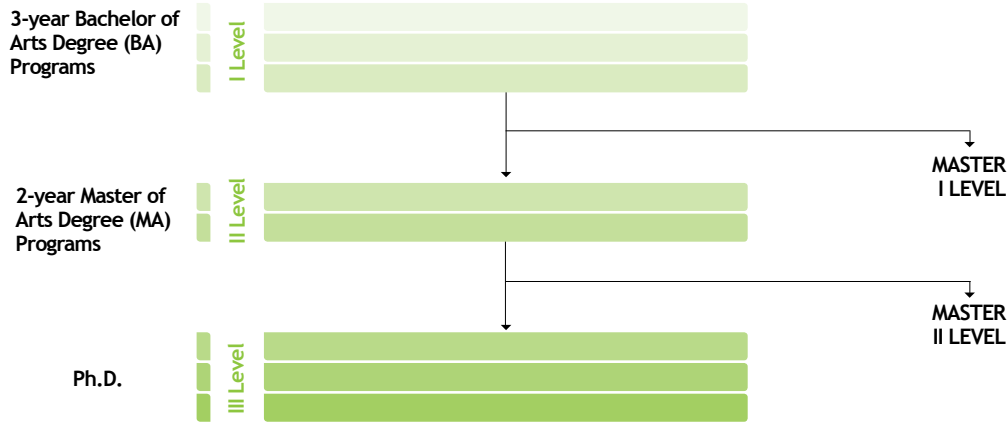
Studying at NABA

The AFAM system and degrees

NABA, Nuova Accademia di Belle Arti Milano, is a legally recognized Academy belonging to the Alta Formazione Artistica e Musicale (Higher Education in Art and Music) AFAM/MIUR, part of the Italian University system regulated by the Ministry of Education, University and Research (MIUR). All legally recognized institutions providing education in the fields of arts, music and performing arts have to refer to the AFAM system.

With the implementation of the Law 508/99, a reform was passed within the AFAM system, to apply the principles contained in the Bologna Declaration - signed by the EU countries: harmonizing the different European educational systems to foster the reciprocal recognition of qualifications and educational curricula. The reform ratified the equivalence between academic diplomas and university degrees and it thus guarantees to the students within the AFAM system the same rights to the programs and financial aids established for university students (subsidies for the right to education, student loans, exchange programs).

AFAM TRAINING SYSTEM



The Academy

NABA, Nuova Accademia di Belle Arti Milano, was founded in Milan in 1980 on the private initiative of a group of artists aiming at questioning the rigidity of academic traditions and introducing new visions and languages, more aligned with contemporary artistic practices and with the world of arts and creative professions. Besides the traditional programs in Painting and Theatre Design, NABA was the first Italian Academy to activate, back in 1984, a Program in Graphic Design and Advertising Communication. Since then, the new Programs in Fashion and Textile Design (1989), Product Design (1997) and Media Design (2000) were launched.

NABA is part of Milano Accademie, a network that includes the most prestigious art institutions in Milan. Together with other fashion schools based in Lombardy, NABA activated the Piattaforma Sistema Formativo Moda (Platform for the Fashion Education System). It is also part of MANET (Media Art Net), established to foster the development of research on media applied technologies, and it collaborated with other Universities in Milan to the creation of the Portale del Sistema Universitario Milanese (Portal of the Milan University System). It received the certificate of civic merit from the Milan City Council for its contribution to the development of culture and education in the Lombardy Region.

NABA has signed international exchange and cooperation agreements with 44 Universities within the LLP/ Erasmus program, and 13 extra-European Universities. It organizes international programs in English, run in collaboration with American colleges. At the end of 2009, NABA joined the Laureate International Universities, an international network that, including over 55 accredited institutions spanning 28 countries, offers first and second level university degrees to more than 600.000 students throughout the world. For further information: www.laureate.net

Students

About 1400 students attend the Three-year BA programs at NABA; they come from all over Italy and about 50 foreign countries, and have the most different high-school background. NABA offers an educational experience that allows students to meet practitioners and artists from multiple professional fields, participate in several extra-curricular activities and meet peers from all over the world. These meetings and the different collaborations opportunities available enable students to develop their artistic and professional experience, and to build meaningful and useful relationships to enter the job market. Series of meetings, seminars, and conventions amongst which the cultural initiative "Wednesdays at NABA", all represents opportunities to get to know Italian and foreign artists and the international scene.

NABA Faculty

The professors comprising the faculty at NABA are professionals and artists that bring constantly updated competencies and energies into their teaching. They work together with a team in charge of the scientific direction, didactic coordination, and student relations. Furthermore, students can use a series of services and facilities that support the educational activities.

Didactic Coordination

Didactic coordinators collaborate with the Direction of educational planning and activities, ensuring the program's consistency for Ministerial recognition. They oversee didactic procedures and make sure they comply with, fostering the relationship between students and faculty, and advising students in how to make the best use of other services offered by the Academy. Coordinators also monitor the quality of the educational activities and students' satisfaction, supporting them throughout their educational path.

Evaluation and Monitoring

The Academy adopts an internal system to evaluate and monitor didactic and research activities, actions aimed at supporting the right to education, and administration management, in compliance with the procedures established by the Quality System UNI ENISO 9001:2000 and by the ministerial regulations in force. In order to ensure consistent statistical data, NABA annually monitors data and information regarding students' enrollment, advancement, and graduates' professional placement. Students have to fill in questionnaires to evaluate single courses, support and extra-curricular activities, and general and educational services in order to guarantee a constant improvement of didactics and services.

After the Three-year Program

In order to respond to the requirements of a high-level, specialized education, the Academy developed an educational offer that also includes One-year and Two-year MA programs. These programs attract students from Italian and foreign Universities and Academies, and represent an opportunity for students to specialize and perfection their skills. Graduates from a Three-year BA program at NABA have the opportunity to attend a MA program at advantageous conditions. For a detailed list of One-year and Two-year MA programs, please see table on page 8.

Campus and facilities

All Programs take place at the NABA Campus: over 8.000 square meters located in the Navigli (Canals) historic district of Milan, within a recently remodeled industrial area with a high architectonic value. The Campus offers an excellent IT infrastructure, and it includes computer, video editing, 2D and 3D modeling, and sound

design labs, as well as tailoring, engraving, model making, painting, and light workshops. A separate facility including plastic, metal, and wood workshops is located in Via Col di Lana. The Campus also includes NABASITE, a space dedicated to exhibitions hosting Italian and foreign artists' work, and NABAR, cafeteria and space for socializing, where parties and events are occasionally organized in collaboration with different partners. Students can freely access a reading and a computer room.

Living in Milan

Milan is a large city with an international dimension, and it is the Italian center of entrepreneurial and production activities: from publishing to advertising, from small artisan studios to hi-tech companies. It is the city of architects, designers, fashion designers, entrepreneurs, graphic designers, creative professionals and publishers. Students that choose to come to Milan and study here for their college-level education will find an active context in which they'll be able to live significant experiences and engage in cultural exchanges and meaningful encounters for their professional growth. Furthermore, students can enjoy their spare time thank to the wide variety of theaters, museums, sport facilities, and concert and music halls that the city offers; upon presentation of their NABA student card, students will be granted special discounts when entering museums or exhibitions, buying tickets for movies, theaters, or cultural events, and getting a gym membership at those facilities that have signed agreements with the Milan University System. They are also entitled to discounted fares when using public transportation. Agreements have also been signed with several stores around the campus.

Accommodation Service

NABA helps international students find their accommodation in Milan, providing at least two housing alternatives that respond to their preferences and are within their budget. The service also assists students with directions, contacting landlords, and help understand their rental contract.



School Regulations

Regulations and programs¹

The School Regulations for the Three-year BA Programs comply with ministerial provisions, according to the Presidential Decree n. 482, January 22nd 2008. The Curriculum, detailed contents of courses and additional educational activities, and examination modalities are defined yearly by the faculty, and agreed upon by the Program Director. They are included in a document called “Program Description”.

Educational activities

Educational activities at NABA include curricular courses, additional extra-curricular activities, and individual and group study activities. Curricular courses are divided into basic learning activities, Program specific learning activities, and Program related learning activities. According to ministerial regulations, some of those are mandatory and some elective, and include theoretical/critical, methodological and technical courses. The teaching methodology at NABA includes frontal lessons, lab sessions and practical exercises, seminars, workshops, and conferences. Courses can be of different length (one-year, six-month, intensive), depending on the specific needs.

Additional activities include tests to verify students proficiency in English and basic IT, implementation of individual production and research-oriented art projects, participation in cross-disciplinary activities, international exchange programs and internships, and further activities aimed at providing students with the necessary skills to enter the job market.

Academic Credits

One academic credit (CFA) corresponds to 25 hours of student commitment. For each course, credits are acquired by the student after passing the specific final examination. Credits for other educational activities are recognized by specific and formalized forms of verification. The average workload and study-time for a student engaged in full-time academic activities is conventionally established at 60 credits (CFA) per year, for a total average of 1500 hours.

Internship and portfolio

Internships are part of the educational activities and are regulated by the provisions of Law nr. 196/1997, and by specific academic regulations. As an alternative to their internship, students can carry out research or production activities within the Academy; under the supervision of a professor and in collaboration with external companies and institutions, they can decide to develop artistic productions or business projects.

The design and implementation of an artistic and professional portfolio, to be presented and evaluated during the final examination, represents a crucial part of a student’s educational path.

Individual Study Plan

By the end of the first year (specific deadline to be communicated each year), students have to submit a proposal for their study plan, and choose amongst the several elective courses and additional learning activities offered. When drafting their individual plan, students have to respect the progression of courses indicated in the Program Curriculum. Should the student’s individual plan be consistent with the Program Curriculum, it would be automatically approved. Otherwise, the plan will be evaluated and eventually approved by the Program Coordinator. For the academic years following the first one, students will have to re-submit their study plans, requesting modifications/changes to the one previously approved. The new version submitted should indicate the deadlines for acquiring missing credits, due to failing some of the courses established by the Curriculum for previous years. The possibility to modify the Individual Study Plan by introducing courses taught in alternate years, or for which limited attendance is available, is dependent on the requirements of the overall educational programming. A student’s admission to the final examination for obtaining the qualification is dependent upon the correspondence between the last approved study plan and the number of credits that have been effectively acquired by the student.

Attendance

Attendance is mandatory. Specific exceptions to mandatory attendance can be obtained upon presenting a written request within the deadline established by the examination regulations, and only for the following reasons: health reasons, family reasons, internships, participation in projects presenting a documented artistic and professional value.

Progression of studies

Students will carry out their educational activities according to the schedule established by the approved individual study plan. Students can take exams and tests for the activities for which they meet the attendance requirements, provided the course has ended, and that all the requirements indicated in the Program Curriculum have been met. Students can normally choose among three examination dates: during the summer, the fall, or the winter session. For mandatory one-year courses it is necessary to respect annual priority. Students cannot take examinations for more than one annual course on the same subject in the same examination session. When a course requires to be attended only upon passing the examination of another course from the previous year, the student shall pass that examination by the fall session. Written requests for exceptions shall be presented to the Program

¹ A complete version of the synthesis of the School Regulations hereby presented is available on the Academy website and in the dedicated printed document.

Coordinator. In order to take examinations, students have to present a written request that lists the exams they are willing to take, and related session: this request has to be presented by the deadline indicated in the Academic Calendar. Students can enroll for examinations only upon presentation of their Individual Study Plan, and upon payment of the tuition fees. Exams taken in the winter session pertain to the previous academic year, and thus do not require registration.

Final Degree

To obtain the final qualification, students must have earned 180 CFA. The qualification is awarded after passing a final exam, consisting in the presentation and discussion of the portfolios and a final project. This should include the development of an artistic production and research, and a historical/critical or methodological introduction. In order to be admitted to the final exam, candidates must have obtained the minimum required mark of 66 points. As per current regulations, on the basis of the assessed projects, portfolios, and thesis presentation, the Committee may lift up to 10 grade points the already determined admission mark, expressed in a mark out of 110, assigning a maximum of 5 points to the final project and the remaining points to the projects and portfolios. The Committee may vote to award a mark up to 110 (cum laude) to the students who have been admitted to the final exam with a mark equal or greater than 100. Upon established relevance of the results achieved by the candidate and the unanimous assessment of the Committee, the student may be awarded the top mark of 110 *cum laude*. Three sessions are established for final project presentations: summer, fall, and winter. The final examination is a public event, as is the actual proclamation of the final result. The diplomas are issued in accordance with local regulations.

Mandatory knowledge of the English language

In order to enter the professional world of art and creativity, it is crucial to be able to speak English. For this very reason, NABA established that English is the only European language - besides Italian - that is mandatory for students to speak. Therefore, according to the reform, NABA awards credits (CFA) for the assessment of specific knowledge of English, that students should autonomously develop. In order to help students learn English, NABA organizes, in collaboration with the British Council, several English courses and activities, open to students, professors, and NABA staff.

Academic Calendar

The Academic Calendar is structured into two semesters; each semester includes a didactic part, and examination sessions (summer, fall, and winter). Each didactic session consists of 12 weeks dedicated to one-year and six-month courses and of 3 weeks of intensive, transversal and interdisciplinary activities. Lessons start in October and generally end by mid-June.

The summer exam session takes place in June and July, when practical design activities dedicated to the

preparation of exhibitions or projects, to elective focused design activities, or to intensive courses can also be organized.

Italian language courses for foreign students usually start at the end of August. Lectures are usually Mondays through Fridays, although specific intensive and extra curricular activities, also aimed at acquiring missing credits, might be organized on Saturdays. Cultural activities can also be scheduled for the weekend. The sessions specifically dedicated to working students take place late in the afternoon and in the evenings.

Admission requirements²

In order to be admitted to a Three-year BA program, applicants must be in possession of a high-school degree or other study qualification obtained abroad and recognized as valid by the Academy, in compliance with international agreements.

Admission to the Program is subject to passing an admission test, aimed at evaluating the candidate's aptitude and motivation towards design and artistic experimentation.

Admission exams include:

- Design assessment, in which candidates have to develop a project on a specific topic previously communicated. Topics change according to the chosen Program.
- Individual aptitude interview, in which the professors evaluate motivations, competence, and inclination towards research and problem solving.

Admission results include three possible evaluations: admission, non-admission, and admission with debt. In the event of admission with debt, the student must follow a specific preparatory program within the first year.

The Academy provides a yearly program including procedures, description of the admission pre-requisites, and schedule for the admission exams, which normally take place in March, May, July and September.

Three-year Ba Programs General Coordinator and quality ensurance

Annalisa Bottoni

² A complete version of the synthesis of the Admission requirements hereby presented is available on the Academy website and in the dedicated printed document.

Student Services

Orientation

The Orientation office ensures, throughout the academic year, individual meetings for students, parents, and professors interested in getting to know the Academy better, and gather information on educational paths and activities, career opportunities, admission requirements. Furthermore, the service activates several initiatives to offer to the students and their families opportunities to know the educational activities of the Academy. For example: Openday; various specific initiatives within the informal context of the cafeteria; NABAday (dedicated to visits and participation in practical labs within the Academy); NABAvision - Summer Workshops (summer courses for IV year high-school students). The staff of Office also participates in the main Orientation Fairs organized all over Italy.

Students Office

The Three-year BA Programs Students office is the service of reference for information and administrative procedures related to the student's career (enrollment and Individual Study plans management, exam registration) and issuing of certifications. It is open extended hours throughout the year.

Erasmus program and international exchanges

Students of the Three-year BA programs at NABA have the opportunity to participate in exchange programs starting from their second year: they can spend a period of study lasting 3 to 12 months in a foreign country, at an Academy or University which has signed with NABA an agreement within the LLP/Erasmus program or other international cooperation agreements (see list of institutions on page 144). All bureaucratic documents and contacts between the student and the chosen institution will be handled by the International Exchange Office, according to established procedures and preferential channels that allow the student to avoid dealing with many bureaucratic steps.

According to the agreement signed with each partner institution, students will remain enrolled and will keep paying their tuition fee at their original institution (being exempted from paying any contribution to the hosting institute). Students will be able to attend lectures, use structures, and obtain validations for the exams they will pass in the foreign institution (provided that the courses are similar to those included in the Curriculum established by NABA). Furthermore, the receiving institution has the duty to provide incoming students with all necessary information to find suitable accommodation for the exchange period.

Students may also receive a financial contribution from the European Union. Being granted this kind of scholarship implies obtaining the Erasmus student status and thus a number of advantages and benefits. The complete set of regulations regarding international exchange programs is available in the MyNABA area of the NABA website.

Internship

NABA Internship and Placement Office is available to all NABA graduates (up to the first year after their graduation) and to all NABA students, usually during the final year, in the summer period or after they have obtained their Program Coordinator authorization.

The service is available every day upon appointment and is aimed at helping students in all the steps of their internship: from choosing where to intern, to preparing for the interview, and finally evaluating the experience. Students are also supported in the development of self-promotion tools: drafting their resume and the motivational letter and preparing their portfolio.

The service organizes training sessions and gives advice to students and alumni on contracts and on freelancing and business start-up regulations.

Amongst the companies and institutions with which NABA signed internship agreements are: The Swatch Group • Leo Burnett • Gianni Versace • Giorgio Armani • Trussardi • McCann Erikson • Form Content, London • Sotheby's Italia • Valentino Fashion Group • Fondazione Teatro alla Scala • Arnoldo Mondadori Editore • Mediaset • Studio Italo Rota & Partners.

Counseling

Professional, confidential counseling is available upon appointment to help students cope with specific issues when entering the world of the Academy, or when going through motivational crisis. Counseling aims at enabling mature and responsible decisions and at providing students with a methodological support in the definition and planning of their personal educational/professional path.

NABA Website/MyNABA Area/NABA Community/Online platform

Students are constantly kept up-to-date on NABA opportunities and initiatives through the Academy institutional web site, which includes a Public Area and a Reserved Area for internal communications (MyNABA). The Student Service Guide, the updated Program Curricula, the detailed description for each course, professors' Resumes, the complete School Regulations, the schedule of courses and labs, Forms, Information or Notices published by the Students Office or concerning contests, internships, scholarships, tutoring opportunities, exchange programs, and cultural events are all available in the MyNABA area.

Each student is provided with a personal email address and mail-box.

A NABA blog represents a further tool to give visibility to the initiatives of the Academy's professors, alumni and students.

An online NABA community is also active, to follow activities and projects organized and managed by the Academy on Facebook (www.facebook.com/NABA.NuovaAccademiadiBelleArtiMilano) and Twitter (www.twitter.com/NABAMilano).

Furthermore, NABA developed an online platform to allow students, alumni, and professors to show their creative work: a virtual space where they can share resumes, portfolios, and projects with companies,

nonprofit organizations, public institutions, studios, etc. The platform is the perfect place to publish job postings, activate ad hoc projects, promote competitions, and establish a fruitful dialogue with an interesting and inspiring community.

Library

The NABA library offers a variety of publications arranged by course topic and all the theses developed by the students since 1980 (year in which the Academy was founded).

The library collection also includes videos and DVDs of both foreign and Italian films, several periodicals specialized in the sectors of the Programs offered, and online magazines that can be browsed on line. Students can also access the Materials Library of Material ConneXion, the largest research and consultancy center for advanced, innovative and sustainable materials and processes.

A Students Reading Room is adjacent to the library, and available for students to work individually, study, or read. Upon request of the professors, the library also provides notes from the lectures as further integration.

A complete archive of public competitions that may be of interest for the students is also available at the Library.

Library services are offered to the Academy's professors and students only.

Scholarships and economic support

NABA promotes a support policy for talented and deserving students, establishing tuition fees according to students' income and providing a number of scholarships or different kinds of loans, directly or with the help of sponsors.

Under Art. 13 of Law No 341/1990 and Art. 13 L. 390/1991, every year NABA issues a regulation that allows enrolled students to conduct part-time collaborations to support educational activities within the services offered by the Academy.

In order to respond to the needs of working students, NABA offers the opportunity to attend the evening Three-year BA Programs in Fashion Design and Graphic Design and Art Direction at facilitated conditions.

Naba signed a convention with Regione Lombardia, that allows eligible students to benefit of contributions established by the Right to Education; in fact, NABA provides students with direct interventions and services towards the implementation of the right to education envisaged in the Lombardy regional law n. 33 of December 13th 2004.



International Exchange Agreements

LLP - Erasmus Program

AUSTRIA

Kunstuniversität Linz (Linz)

BELGIUM

La Cambre Ecole national Superieure des Arts Visuels (Bruxelles)
ERG - Ecole Superieure des Arts (Bruxelles)
Katholieke Hogeschool Mechelen (Mechelen)

FINLAND

Helsinki Metropolia University of Applied Sciences (Helsinki)
University of Art and Design Taik (Helsinki)
Evetek Institute of Art and Design (Vantaa)

FRANCE

Ecole des Beaux Arts de Bordeaux (Bordeaux)
Ecole Régionale des Beaux Arts de Nantes (Nantes)
Ecole Supérieure d'Arts Appliqués Boule (Paris)
Ecole Supérieure des Beaux Arts de Toulouse (Toulouse)

GERMANY

Fachhochschule für Technik und Wirtschaft (FHTW) (Berlin)
Fachhochschule Dortmund (Dortmund)
Fachhochschule Mainz (Mainz)
Akademie der Bildenden Künste (München)
Fachhochschule Würzburg-Schweinfurt (Würzburg)

GREAT BRITAIN

University of Dundee (Dundee)
University College Falmouth (Falmouth)
University of Plymouth (Plymouth)
University College for the Creative Arts (Farnham, Maidstone, Rochester, Epsom e Canterbury)
Winchester School of Art (Winchester)

IRELAND

Limerick Institute of Technology (Limerick)

THE NETHERLANDS

Hogeschool Zuyd fac. ABK (Maastricht)
Willem de Koonig Academy - Hogeschool (Rotterdam)

PORTUGAL

Faculdade de Belas Artes da Universidade de Lisboa (Lisboa)
Instituto Politecnico de Castelo Branco (Castelo Branco)
Instituto de artes visuais, design e marketing (Lisboa)

CZECH REPUBLIC

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

SPAIN

BAU Escola de Disseny (Barcelona)
ELISAVA Escola Superior de Disseny (Barcelona)
Escuela de Arte 10 (Madrid)
Universidad Politécnica de Madrid (Madrid)
Real Escuela Superior de Arte Dramatico (Madrid)
Universidad Europea de Madrid (Madrid)
Universidad de Salamanca (Salamanca)

TURKEY

Anadolu Universitesi (Eskisehir)
Marmara Universitesi Güzel Sanatlar Fakültesi (Istanbul)
Yeditepe University (Istanbul)
Sabancı University (Istanbul)
Istanbul Bilgi University (Istanbul)

Bilateral Agreements

CHILE

Universidad de Finis Terrae (Santiago de Chile)
Universidad UNIACC (Santiago de Chile)

COLOMBIA

Universidad de Los Andes (Bogota)
Corporacion Colegiatura Colombiana (Medellin)

ECUADOR

Universidad Santa María de Chile (Guayaquil)

JAPAN

Nagoya University of Arts (Nagoya)

MEXICO

Tecnologico de Monterrey, Campus Estado de Mexico (Monterrey)
Universidad Iberoamericana (Puebla)

NEW ZEALAND

Media Design School (Auckland)

SERBIA

Akademija Lepih Umetnosti (Beograd)

UNITED STATES

Pratt Institute (Brooklyn - New York)
Rhode Island School of Design (Providence)
San Francisco State University (San Francisco)
Santa Fe University of Art and Design (Santa Fe)

RUSSIA

Marhi Moscow Institute of Architecture (Moscow)

INDIA

National Institute of Fashion Technology (New Delhi)
Pearl Academy of Fashion (New Dehli)

ISRAEL

Shenkar College of Engineering & Design





Photo credits

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- pp. 4-5, Students working, photo by Armando Perna.
- p. 6, Davide Ciccarese with Pietro Cavicchio, Michele Favale, Valeria Martignoni, Francesco Mele, William Raffredi, Sara Ricciardi, Dante Spagnoli and with the students of the Three-year BA Program in Design, *Habitat Spontanei*, workshop during the event *Ama Foreste*, Salone Internazionale del Mobile 2011, photo by Vered Zaykovsky.
- p. 10, Dario Pecoraro, graduate of the Three-year BA Program in Painting and Visual Arts and Two-year MA Program in Visual Arts and Curatorial Studies, *Strange People*, 2008, view of the Backpackers installation. Passaggi Urbani, BV33, Como, 2008.
- p. 11, Emre Baloglu, student of the Three-year BA Program in Painting and Visual Arts, *Storia dell'analisi economica*, drilled book, 2010.
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- Directors' photo: photo and concept by Claudio Cetina, Flavio Mancinelli, Alberto Segramora.

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NUOVA ACCADEMIA DI BELLE ARTI MILANO



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