

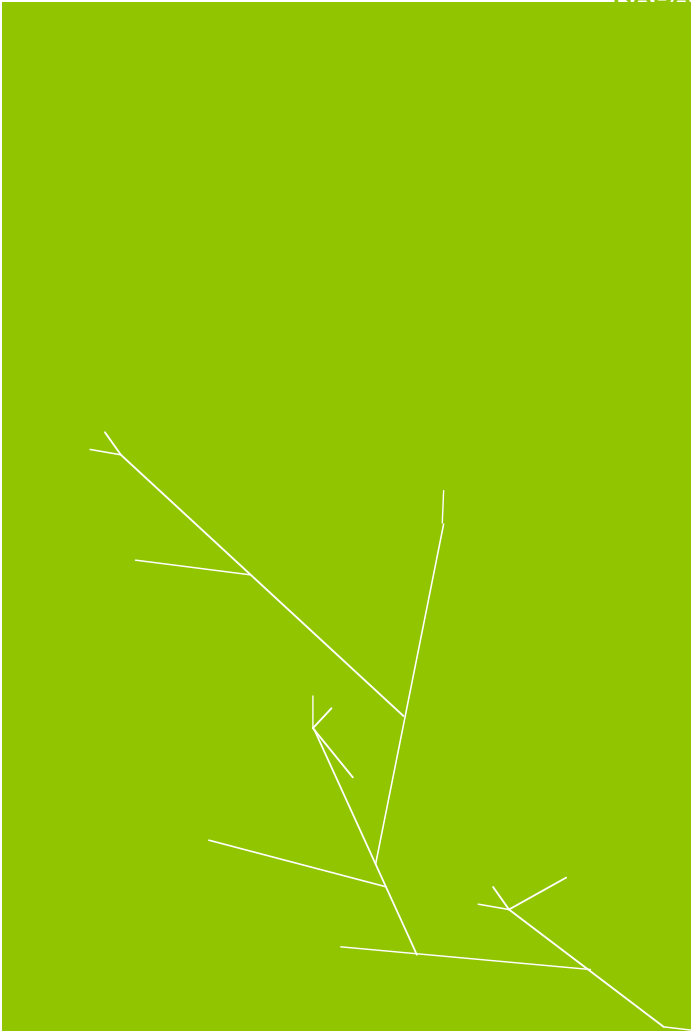
Undergraduate programs – curricula and subjects





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AN ACADEMY OF ARTS AND DESIGN

NABA is a training Academy of arts and design, founded in 1980 by a group of artists such as Guido Ballo, Gianni Colombo, Franco Grignani, Carlo Mo, Emilio Tadini, Tito Varisco and Luigi Veronesi, in order to challenge the rigidity of the academic tradition and to introduce new visions and languages closer to the artistic contemporary practices and to the system of Art and creative professions. NABA's education integrates the traditional disciplines of visual representation, the contemporary digital practices as well as the critical project culture of Italian design. NABA's training philosophy is based on the project-applied Art, synthesis of creative sensitivity, critical-methodological knowledge and technical-manual know-how. NABA's programs are characterised by an interdisciplinary methodology aimed at the development of artistic-professional competencies and profiles in the fields of Art, Design, Fashion Design, Media and Graphic Design. This approach is the result of a constant experimentation, of a strong vocation to research and to the relation with the artistic and productive context as well as of an attention paid to the ethic dimension of training. NABA's new campus, sited in the historical area of Navigli, was inaugurated in June 2005.

TEACHING METHODOLOGY

NABA's teaching methodology is diversified and comprises different typologies of team and individual work.

- Theoretical-critical lessons: cultural and methodological tools are acquired in order to face professional work in a critical and conscious way.
- Project workshops: works and products are developed through free practical exercises or through projects made in collaboration with bodies and companies
- Instrumental workshops: techniques and tools are acquired for the realization of projects according to the needs of each teaching program.

The training also comprises the participation in interdisciplinary activities and projects involving the whole Academy. Thanks to guided visits during the courses and to meetings with artists, professionals and companies, students get in touch with the world of Art and of creative professions, thus receiving creative and practical stimula. The individual work is further emphasised through individual projects, Socrates/Erasmus study exchanges as well as short internships.

NABA's first level academic courses do not only allow a direct access into the professional world, but they also allow students to continue their training program both in other academies and within the Italian and international university system.

The programs comply with the directives of the Italian Ministry for Education, Universities and Research (MIUR) both concerning the structure of the curriculum and the educational credits system.

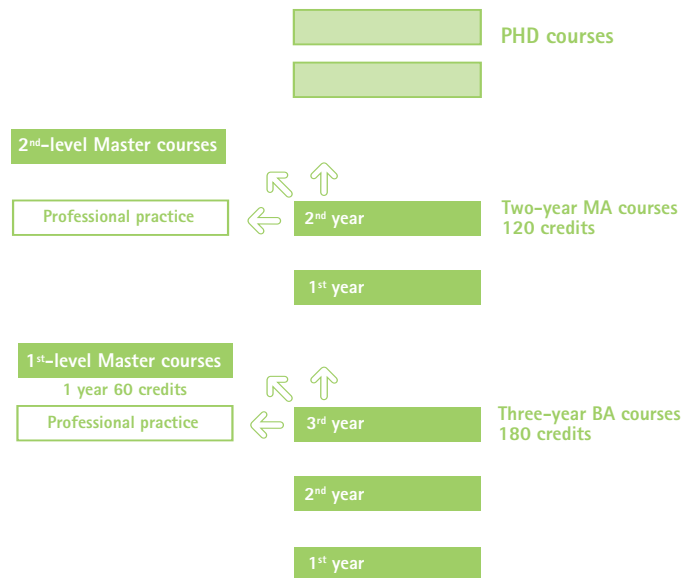
The curricula aim at developing the following attitudes and competencies:

- Originality: ability to express a vision and an individual practical skill
- Critical spirit and ability to interact with the social-cultural context
- Aesthetical sensitivity
- Historic-critical vision of the evolution of arts and productions
- Method: ability to combine the moment of conception with the moment of production
- Knowledge of materials, techniques and processes
- Representation and presentation skills related to products and projects through traditional graphic and multimedia techniques
- Ability of self-promotion, teamwork and orientation in the professional world.

THE REFORM IN THE ITALIAN ACADEMIC SYSTEM

NABA is a non-state institution belonging to the Higher Artistic and Musical Education (A.F.A.M.) system, a section of the Italian University system ruled by the Italian Ministry for Education, Universities and Research (MIUR). The AFAM system is currently being reformed through the law 508 which is leading to the reorganisation into a series of different qualification levels of the single four-year educational cycle, as it already happened with the University system. The reform does not only mean to ratify the equivalence between academic diplomas and university degrees, but it also gives to educational programs an autonomy which was previously granted only to approved experimentation courses. NABA was the first academy in Italy to activate courses in Graphic Design and Advertising Communication

in 1984, courses in Fashion Design and Textile Design in 1989 and in Product Design in 1997, yet such experimental courses joined the more "conventional" courses such as Painting, Theatre Design and Sculpture. Now, thanks to its pioneering role in terms of research and experimentation, NABA can start the reform process with an already acquired heritage and experience which are unique among all Italian academies.



EDUCATIONAL OFFER

NABA educational offer is structured in three major training areas: Visual Arts, Communication and Design. These areas comprise six NABA Schools: Visual Arts, Design, Fashion and Textile Design, Graphic Design and Art Direction, Media Design and Theatre Design. The courses are divided into undergraduate and postgraduate courses. The undergraduate courses have a duration of three years and are activated by the single Schools, while the postgraduate depend on the reference training areas they belong to.

All qualifications granted by NABA are internationally recognised: the undergraduate three-year courses are equivalent to the BA (Bachelor of Arts) programs and the postgraduate two-year courses to the MA (Master of Arts).

Master courses, with a duration of one year, correspond to a first level Italian university master.

In collaboration with other institutions, NABA promotes also a Master course in Landscape Design (Politecnico di Milano) and a Master course in Photography and Visual Design (Forma - Centro Internazionale di Fotografia di Milano).

Next to these academic courses, NABA offers free courses, summer courses, one-year and one-semester courses in collaboration with Central Saint Martins College, Domus Academy, Philadelphia University and San Francisco State University.

Since 2005 the Accademy has also been part of the Ph.D program in Arts and Technologies developed by the Planetary Collegium.

AREAS & SCHOOLS

VISUAL ARTS	SCHOOLS
COMMUNICATION	SCHOOLS
DESIGN	SCHOOLS
DESIGN	FASHION AND TEXTILE DESIGN
DESIGN	THEATRE DESIGN

UNDERGRADUATE COURSES

Three-year course in Visual Arts (BA)	Three-year course in Graphic Design and Art Direction* (BA)	Three-year course in Media Design (BA)	Three-year course in Design (BA)
	Three-year course in Fashion and Textile Design* (BA)		Three-year course in Theatre Design (BA)

POSTGRADUATES COURSES

Two-year course in Visual Arts and Curatorial Studies (MA)	Two-year course in Communication Design*** (MA)	Two-year course in Textile and Material Design*** (MA)
	One-year Master in Action Marketing and Visual Communication	One-year Master in 3D Digital Environment Design
	One-year Master in Photography and Visual Design	One-year Master in Interior Design**
		One-year Master in Landscape Design
		One-year Master in Sportswear Design**

* Courses taking place also in the evening ("Alternative Schedule" program)

** Master courses starting from the Academic Year 2007/2008

*** Two-year courses starting from the Academic Year 2007/2008

ADMISSION PREREQUISITES AND LANGUAGE REQUIREMENTS

Students wishing to attend the Undergraduate three-year BA Courses are required:

- 1) to hold a high school diploma
- 2) to pass an admission test
- 3) to demonstrate proficiency in the Italian language.

According to Italian laws, the high school diplomas are considered valid for admission only if obtained after at least 12 of education. International students wishing to state the validity of their high school diploma can enquire at the Italian authorities in the home country or contact NABA International Relations Office. The admission exam is compulsory for all the Italian Academies within the AFAM system; in NABA it consists in a creativity test, which varies according to the courses selected and in an interview meant to assess the motivations of the candidates and their language skills. All NABA Undergraduate BA courses are taught in Italian, therefore international students need to master the Italian language to be able to attend classes successfully. NABA offers to international candidates an intensive course of technical Italian for design during the month of September whose cost is included in the enrolment fee. This course is compulsory for BA and Diploma program students.

NABA intensive course of technical Italian for design is meant to improve and refine students' language skills, hence students are highly recommended to acquire at least a lower intermediate level of Italian before enrolling into the course by the means of attending the following classes:

Oriental and Middle Eastern students: 500 hours

Eastern European students: 360 hours

Other Europeans: 320 hours

Spanish and Portuguese speaking students: 160 hours

Students who do not meet admission requirements to BA might enroll in the DIPLOMA PROGRAM.

The diploma program can be taken for one, two or three years by students who did not complete 12 years of education, or can be taken for just one year as a foundation year by students who completed the 12 years of education but who did not pass the admission exam to BA program.

The diploma program is also suitable for students who just wish to attend a NABA program without restrictions (admission exam, compulsory attendance, yearly final exams).

For information on the admission procedures for NABA's postgraduate courses, please refer to:

int.rel@naba.it – www.master-naba.com

ADMISSION PROCEDURE FOR INTERNATIONAL STUDENTS

1. The candidate requests the application form to the International Relations Office or downloads it from the website.
2. Fills out the application form with full details.
3. Pays the enrolment fee by wire transfer (specifying the cause of payment and the candidate's name).
4. Sends to NABA a copy of the wire transfer receipt and a copy of the application form, by fax or by email (scanned copy).
5. NABA issues a pre-admission letter for visa purposes and sends it to the candidate's home address by express mail.
6. The candidate requests the translation, legalisation and value declaration certificate ("Dichiarazione di Valore") at the closest Italian Embassy or Consulate in the home country. As soon as

these documents will be ready, the candidate will send them to NABA, or bring them by himself if he will already be at school.

7. The candidate comes to NABA at the end of August (the exact date will be communicated by NABA in the pre-admission letter) to attend the "technical Italian for design" course.

This procedure is valid for both non-EU and EU citizens*, with different deadlines:

- non-EU citizens must request the translation, legalisation and value declaration certificate (point 6) from April 15th to May 15th and shall send to NABA the application form and transfer receipt copies (point 4) within June 1st

- EU-citizens may request the translation, legalisation and value declaration certificate (point 6) in any period of the year, and shall send to NABA the application form and transfer receipt copies (point 4) within July 30th.

NOTE:

*Excluding Italian citizens, whose admission procedure is described on the Italian website www.naba.it. Further information may be requested to: orientamento@naba.it.

TRANSFER STUDENTS

Transfer students (students wishing to enrol in the 2nd or 3rd year) are required to send a portfolio (not returnable), the translation, legalisation and value declaration certificate of their high school diploma and of their university transcripts issued by the closest Italian Embassy or Consulate in their Country and produce evidence of the knowledge of Italian language (time frame to request these documents: between April 15th and May 15th) by 15th June. Please, be aware that the students' assignment to any given

year of the course is at discretion of NABA academic staff who will evaluate previous studies and portfolio. NABA will issue a pre-admission letter for visa purposes but the effective admission will be notified by 30th June. Students who have been admitted will have to take a test assessing their knowledge of the Italian language and attend the course "technical Italian for design".

TUITION FEES/SCHOLARSHIPS/FINANCIAL AID

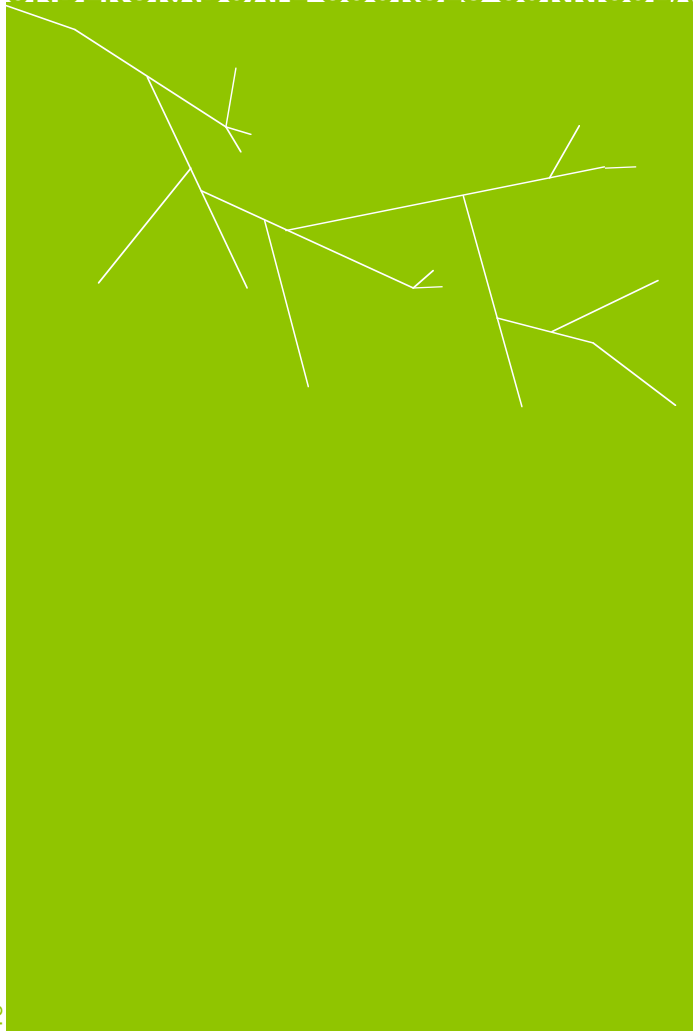
NABA intends to support talented and motivated students by granting scholarships and financial aid directly or through the collaboration of sponsoring companies and bodies. In order to meet the needs of working students, NABA offers the possibility to attend the undergraduate three-year three-year courses in "Fashion and Textile Design" and in "Graphic Design and Art Direction" in the evening and on easy terms.

NABA has also made an agreement with Regione Lombardia that allows qualified students to benefit from the contributions set by the Authority for the Right to University Study. For further information on tuition fees and scholarships, please refer to: int.rel@naba.it.

NABA LABS

Within the NABA Campus students can make use of a series of facilities: labs of Graphic Design, Editing Video, 2D and 3D Pattern-Making, Sound Design, CAD, Light Design, sewing and recording labs as well as a room dedicated to those students who have to prepare and develop projects and assignments. In the detached branch in via Col di Lana students can find labs aimed at the working of plastic, jewels, iron and wood.

UNDERGRADUATE COURSES CURRICULA



**CURRICULUM
VISUAL ARTS II YEAR**

		SUBJECTS	CFA
CTI	B	HISTORY OF CONTEMPORARY ART I	6
CTI	B	AESTHETICS	6
CSAV	B	PRINTMAKING	6
CSAV	C	SCULPTURE OR VIDEOART	8
CTI	C	PERCEPTION THEORY AND SHAPE PSYCHOLOGY	6
CSAV	C	PAINTING AND VISUAL ARTS II	12
CSAV	C	PUBLIC ART (1st. M.)*	8
			total 52

**CURRICULUM
VISUAL ARTS III YEAR**

		SUBJECTS	CFA
CTI	B	HISTORY OF CONTEMPORARY ART II	6
CSAV	C	PAINTING AND VISUAL ARTS III	12
CSAV	C	SCULPTURE OR VIDEOART OR PUBLIC ART	8
CTI	C	ANTHROPOLOGY	6
			3 OPTIONAL SUBJECTS TO CHOOSE AMONG THE FOLLOWING
CTI	A	THEORY AND METHODOLOGY OF MASS MEDIA	6
CSS	A	HISTORY OF PERFORMING ARTS	6
CTI	A	HISTORY OF CINEMA	6
CTI	A	MUSEOLOGY	6
CTI	A	URBAN DESIGN	6
CSAV	A	SPECIAL GRAPHIC TECHNIQUES	6
CPI	A	ILLUSTRATION	6
CPI	A	CAD	6
CPI	A	JEWEL DESIGN	6

total 50

PORTFOLIO, THESIS 12

ENGLISH LANGUAGE, GENERAL IT, INTERNSHIP, APPRENTICESHIP, ERASMUS 6

three-year total 162+18 180

CFA	ACADEMIC EDUCATIONAL CREDITS	
CSAV	VISUAL ART SUBJECTS	PAGE 44
CSS	THEATRE DESIGN SUBJECTS	PAGE 64
CTI	INTERSCHOOL THEORETICAL SUBJECTS	PAGE 71
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS	PAGE 68

B	FOUNDATION
C	SPECIFIC
A	RELATED

*In order to better identify the common courses among the schools, some courses' names do not correspond to the names set by the Ministry of University and Research. In such cases, the .ir initials have been indicated. The educational programs comply with the curricula approved by MIUR. 21

THREE-YEAR (BA) COURSE IN DESIGN

The designer's activity, able to create the success of production, plays today an extremely important role. The designer may be asked to solve complex problems going from the study of products and of manufacturing processes to the development of the most effective strategies in order to identify new market niches on which a company may concentrate its resources and image. If in the early 70s it was still possible to follow personal intuitions and sensations, today it is absolutely necessary to possess a more articulated and tested professional culture. NABA BA course in Design aims at supplying students with a general training of the design culture in the fields of Product Design, Interior Design and Exhibition Design as well as providing students with basic technical and methodological tools. The objective of the course is the initial training of professionals able to consciously face the new needs of the production world and to effectively enter professional studios and companies with strong competencies concerning the design and the production of objects, interiors and exhibitions.

CURRICULUM DESIGN I YEAR

		SUBJECTS	CFA
CSD	B	DESIGN PM I (PROJECT METHODOLOGY) Industrial Design I, Interior and Exhibition Design I	10
CSD	B	DESIGN TMT I (TECHNIQUES MATERIALS AND TOOLS) Materials, Modelling	8
CPI	B	DRAWING	4
CPI	B	DIGITAL DRAWING	4
CSD	B	HISTORY OF DESIGN I	6
CTI	B	HISTORY OF MODERN AND CONTEMPORARY ART I	6
CTI	C	PERCEPTION THEORY AND SHAPE PSYCHOLOGY	6
CSD	C	ERGONOMICS	6
CPI	C	CAD I	4
			total 54

THREE-YEAR (BA) COURSE IN FASHION AND TEXTILE DESIGN

The needs of an industry such as Fashion are so complex and various that its evolution and development can't be linked to extemporary intuitions and smart improvisations any longer. The undergraduate three-year course in Fashion and Textile Design offers a University-level training aimed at providing a strongly professional education in the different creative roles of the fashion system. It develops project competencies and cultural sensitivity in a completely innovative context moving around the body, the garment and the space, but it also comprises Perfume and Food Design. The educational program goes through the traditional segments of the textile-clothing sector (knowledge of materials, textile-applied creativity, style and pattern-making, planning of the collection and of accessories) and conjugate them together with the training of the visual culture, thus permitting a creative and critical approach to the phenomenon of Fashion. The professional profile trained at the end of the course is a fashion designer able to effectively work in creative teams, showrooms, companies, high fashion companies as well as fashion design and consulting studios.

CURRICULUM FASHION AND TEXTILE DESIGN I YEAR

		SUBJECTS	CFA
CSF	B	FASHION PM I (PROJECT METHODOLOGY)	10
CSF	B	FASHION TMT I (TECHNIQUES MATERIALS AND TOOLS) Pattern-making and Manufacturing, Touch	8
CPI	B	DRAWING	4
CPI	B	DIGITAL DRAWING	6
CSF	B	HISTORY OF COSTUME AND FASHION	4
CSF	B	FASHION ANTHROPOLOGY	4
CTI	B	HISTORY OF MODERN AND CONTEMPORARY ART	6
CSF	C	TEXTILE DESIGN	8
CPI	C	CAD	4
			total
			54

CURRICULUM

FASHION AND TEXTILE DESIGN II YEAR

		SUBJECTS	CFA
CSF	B	FASHION PM II Planning, Trends survey	10
CSF	B	FASHION TMT II Pattern-making and Manufacturing	8
CSF	B	HISTORY OF COSTUME AND FASHION II	4
CTI	B	HISTORY OF MODERN AND CONTEMPORARY ART II	6
CSF	C	KNITWEAR OR TEXTILE DESIGN	4
CSF	C	ACCESSORIES I	6
CTI	C	MARKETING	6
CTI	A	SEMIOTICS	6
CPI CTI CSAV	A	ILLUSTRATION OR PHOTOGRAPHY OR VISUAL ARTS	6
total			56

CURRICULUM

FASHION AND TEXTILE DESIGN III YEAR

		SUBJECTS	CFA
CSF	B	FASHION PM III Fashion-show, Event	10
CSF	B	FASHION TMT III Pattern-making and Manufacturing, Events Project	8
CSF	B	HISTORY OF COSTUME AND FASHION III	4
CTI	B	VISUAL CULTURE	6
CSF	C	PLANNING IN FASHION DESIGN OR LAB OF THEATRE COSTUME	4
CSF	C	PSYCHOLOGY OF FASHION SETTING	4
CSF	C	FASHION EXTENSION I - PERFUME OR FASHION EXTENSION II - SOUND DESIGN	4
CTI	A	HISTORY OF CINEMA OR AESTHETICS	6
total			46
INTERDISCIPLINARY SEMINARS			6
PORTFOLIO, INDIVIDUAL PROJECTS, THESIS			9
ENGLISH LANGUAGE, GENERAL IT, INTERNSHIP, APPRENTICESHIP, ERASMUS			9

three-year total 156+24 180

CFA	ACADEMIC EDUCATIONAL CREDITS	
CSF	FASHION AND TEXTILE DESIGN SUBJECTS	PAGE 51
CSS	THEATRE DESIGN SUBJECTS	PAGE 64
CTI	INTERSCHOOL THEORETICAL SUBJECTS	PAGE 71
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS	PAGE 68

B	FOUNDATION
C	SPECIFIC
A	RELATED

THREE-YEAR (BA) COURSE IN GRAPHIC DESIGN AND ART DIRECTION

In an era of hypercommunication it is vital to manage to communicate in a simple and original way. The three-year course in Graphic Design and Art Direction favours the creative approach in its integrity: the development of taste and critical sense as well as the objectivity of knowing technology without depending on it. It trains professional figures in the fields of Graphic Design and Advertising Communication (graphic designer, art director, multimedia director, web designer). The approach to communication is global: Marketing courses, Theory of Mass Media and of Communication next to courses of Visual Culture and Contemporary Art. Such a curriculum allows students to develop both aesthetical sensitivity and cultural approach to projects. Students will also acquire free-hand and computer-aided representation techniques and methods, will create communication solutions, graphic design projects, advertising and digital animations. The proposal is an alternative to the educational courses offered in this field by universities as it focuses on the development of technical and project abilities through a cultural and critical approach.

CURRICULUM GRAPHIC DESIGN AND ART DIRECTION I YEAR

		SUBJECTS	CFA
CSGD	B	GRAPHIC & ART PM I (PROJECT METHODOLOGY) Basic Design, Corporate Identity, Strategy, Art & Copy	10
CSGD	B	GRAPHIC & ART TST I (TECHNIQUES MATERIALS AND TOOLS) Photoshop and Illustrator, XPress, In Design, graphic and printing techniques	8
CPI	B	DRAWING	4
CPI	B	DIGITAL DRAWING	4
CTI	B	THEORY OF COMMUNICATION	6
CTI	B	HISTORY OF MODERN ART	6
CSGD	C	LAY OUT	8
CTI	C	PERCEPTION THEORY AND SHAPE PSYCHOLOGY	4
CSGD	C	LETTERING	4
			total 54

CURRICULUM

GRAPHIC DESIGN AND ART DIRECTION II YEAR

		SUBJECTS	CFA
CSGD	B	GRAPHIC & ART PM II Editorial Graphic, Multilayer Editing, Art & Copy	10
CSGD	B	GRAPHIC & ART TMT II Web Publishing Environment, Flash Basic	8
CTI	B	HISTORY OF CONTEMPORARY ART I	6
CSGD	C	HISTORY OF GRAPHICS AND ADVERTISING	6
CPI CSGD	C	ILLUSTRATION OR CREATIVE WRITING	8
CTI	C	MARKETING	6
CPI	A	PHOTOGRAPHY OR ANIMATION	6
total			50

CURRICULUM

GRAPHIC DESIGN AND ART DIRECTION III YEAR

		SUBJECTS	CFA
CSGD	B	GRAPHIC & ART PM III Art & Copy, NABALab	10
CSGD	B	GRAPHIC & ART TMT III Web Publishing Advanced	8
CTI	B	VISUAL CULTURE	6
CTI	B	HISTORY OF CONTEMPORARY ART II	6
CPI	C	PACKAGING OR MULTIMEDIA COMMUNICATION	8
CTI	C	HISTORY OF CINEMA	8
CTI	A	AESTHETICS OR THEORY AND METHODOLOGY OF MASS MEDIA OR SEMIOTICS	6
total			52
INTERDISCIPLINARY SEMINARS			6
PORTFOLIO, INDIVIDUAL PROJECTS, THESIS			9
ENGLISH LANGUAGE, GENERAL IT, INTERNSHIP, ERASMUS			9
three-year total 156+24			180

CFA	ACADEMIC EDUCATIONAL CREDITS	
CSGD	GRAPHIC DESIGN AND ART DIRECTION SUBJECTS	PAGE 56
CTI	INTERSCHOOL THEORETICAL SUBJECTS	PAGE 71
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS	PAGE 68

B	FOUNDATION
C	SPECIFIC
A	RELATED

**CURRICULUM
MEDIA DESIGN II YEAR**

		SUBJECTS	CFA
CSM	B	MEDIA PM II Audiovisual Communication, Digital Applications, Lab TV Design, Project Philosophy	10
CSM	B	MEDIA TMT II Basic 3D animation, Filming techniques, Basic editing	8
CTI	B	HISTORY OF CONTEMPORARY ART I	6
CSM	B	ÆSTHETICS OF MEDIA	6
CPI CSM	C	MULTIMEDIA COMMUNICATION OR ADVANCED EDITING	8
CSM	C	SCREEN-PLAY	8
CTI CPI	A	HISTORY OF PERFORMING ARTS OR PHOTOGRAPHY	6
total			52

**CURRICULUM
MEDIA DESIGN III YEAR**

		SUBJECTS	CFA
CSM	B	MEDIA PM III Audiovisual Communication, Mediactivism, Lab Radio TV, Lab Film Direction	10
CSM	B	MEDIA TMT III Intermediate 3D Animation. , Compositing, Sound Design	8
CTI	B	HISTORY OF CONTEMPORARY ART II	6
CTI	C	THEORY AND METHODOLOGY OF MASS MEDIA	6
CSM	C	CONCEPT GAME DESIGN	8
CSAV	C	VIDEOART	8
CTI	A	SEMIOTICS OR VISUAL CULTURE	6
total			52
INTERDISCIPLINARY SEMINARS			6
PORTFOLIO, INDIVIDUAL PROJECTS, THESIS			9
ENGLISH LANGUAGE, GENERAL IT, INTERNSHIP, APPRENTICESHIP, ERASMUS			9
Three-year total 156+24			180
CFA	ACADEMIC EDUCATIONAL SUBJECTS		
CSM	MEDIA DESIGN SUBJECTS		PAGE 60
CSAV	VISUAL ARTS SUBJECTS		PAGE 44
CTI	INTERSCHOOL THEORETICAL SUBJECTS		PAGE 71
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS		PAGE 68
B	FOUNDATION		
C	SPECIFIC		
A	RELATED		

CURRICULUM
THEATRE DESIGN II YEAR

		SUBJECTS	CFA
CTI	B	HISTORY OF CONTEMPORARY ART I	6
CSS	C	THEATRE DESIGN II	12
CSS	C	SCENE DESIGN I	8
CSS	C	DIRECTION	6
CSD CSAV CSAV	A	LIGHT DESIGN OR URBAN DESIGN OR VIDEOART	6
CSF	A	HISTORY OF COSTUME AND FASHION I	6
CPI	A	PHOTOGRAPHY	6
CTI	A	PERCEPTION THEORY AND SHAPE PSYCHOLOGY	6

total 56

CFA	ACADEMIC EDUCATIONAL CREDITS	
CSS	THEATRE DESIGN SUBJECTS	PAGE 64
CSD	DESIGN SUBJECTS	PAGE 47
CSAV	VISUAL ART SUBJECTS	PAGE 44
CSF	FASHION AND TEXTILE DESIGN SUBJECTS	PAGE 51
CTI	INTERSCHOOL THEORETICAL SUBJECTS	PAGE 71
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS	PAGE 68

B	FOUNDATION
C	SPECIFIC
A	RELATED

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CURRICULUM
THEATRE DESIGN III YEAR

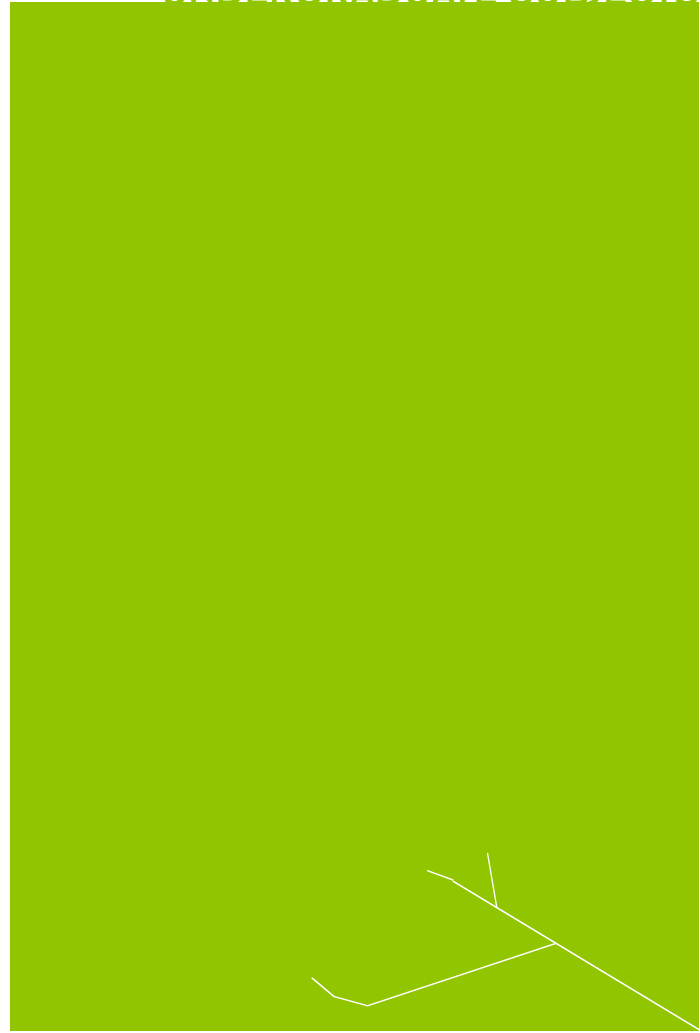
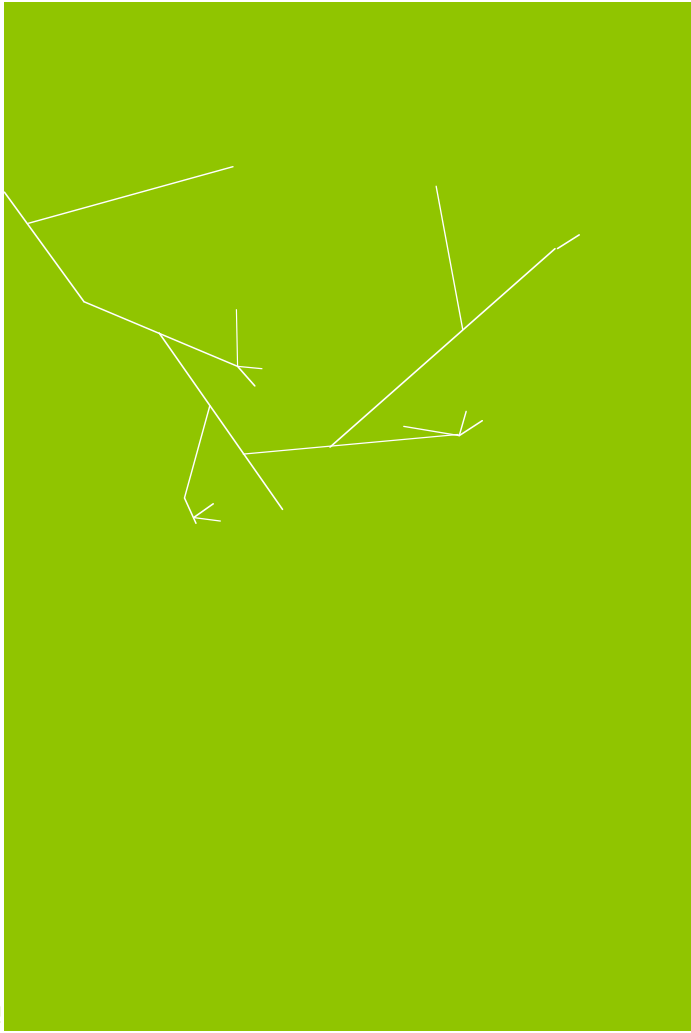
		SUBJECTS	CFA
CTI	B	HISTORY OF CONTEMPORARY ART II	6
CSS	C	THEATRE DESIGN III	12
CSS	C	SCENE DESIGN II	8
CSS	C	LAB OF THEATRE COSTUME	8
CTI	A	AESTHETICS OR HISTORY OF CINEMA	6
2 OPTIONAL SUBJECTS TO BE CHOSEN AMONG THE FOLLOWING			
CTI	A	THEORY AND METHODOLOGY OF MASS MEDIA	6
CTI	A	ANTHROPOLOGY	6
CTI	A	MUSEOLOGY	6
CTI	A	VISUAL CULTURE	6
CPI	A	JEWEL DESIGN	6

total 52

PORTFOLIO, THESIS 12

ENGLISH LANGUAGE, GENERAL IT, INTERNSHIP, ERASMUS 6

three-year total 162+18 180



UNDERGRADUATE COURSES SUBJECTS

Within the area of Undergraduate courses the different subjects are divided into foundation subjects (B), specific subjects (C) and related subjects (A), according to the Ministry's guidelines. A further classification has been introduced by NABA and it comprises a segmentation of subjects according to the school they refer to. The specific subjects of each School (CS) offer the theoretical-methodological basis of the educational program, while the Interschool subjects, divided into Interschool methodological subjects (CPI) and Interschool theoretical subjects (CTI), represent an area that allows to provide students with a common and interdisciplinary base. The subjects of "Project Methodology" and "Techniques, Material and Tools" are articulated in modules through which students can acquire a wide range of competencies.

CSAV	VISUAL ART SUBJECTS
CSD	DESIGN SUBJECTS
CSF	FASHION AND TEXTILE DESIGN SUBJECTS
CSGD	GRAPHIC DESIGN AND ART DIRECTION SUBJECTS
CSM	MEDIA DESIGN SUBJECTS
CSS	THEATER DESIGN SUBJECTS
CTI	INTERSCHOOL THEORETICAL SUBJECTS
CPI	INTERSCHOOL PROJECT AND TECHNICAL SUBJECTS

VISUAL ART SUBJECTS (CSAV)

ARTISTIC ANATOMY

It deals with the anatomic study of the body and with the body's main representing models in Art: the body between scientific representation and artistic expression, gestures and expressions, the body in space and in movement. The program also introduces students to the artistic movements of the 20th century, where the body as a subject worked as a model, an inspiring motif or even a support as well as an expressive medium in Photography, Cinema and Video. Students will develop an individual artistic project dealing with the topics learnt and based on an essential bibliography, experimenting the drawing from a living model.

PAINTING TECHNIQUES

The program goes into the history and the practice of painting and sculptural techniques as well as the supports used by artists along the centuries (graphic techniques, pigments, oil painting, watercolour painting, acrylic and vinilic colours, wooden supports, canvas, papers and glues) offering students a basis for the development of a personal artistic research. The goal of the course is the acquisition of a rich and complete technical-artistic support so that students can develop their own creative research in a conscious and effective way.

PRINT-MAKING

Objective of the course is the creation of a lab for "multiple works". The course analyses and elaborates all implications deriving from the action of a repeated gesture. Applications can go from posters to magazines, record covers, garments, serigraphy, photo editions, prints and engravings, up to three-dimensional products. The

intention is to operate with the awareness of using a planned repetitiveness that affects the ideation and the construction of one's own work (having the goal of being reproduced and diffused in more copies).

PUBLIC ART

Since the mid 80s the evident objective of Public Art has been to intervene in some infrastructures so that the historical function of a square or of a monument could be refound with a completely new approach, thus defining a spacial whole as a social whole. Students will deal with survey and intervention projects in which they will have to conjugate in a critical way Architecture and Urban Design, Urban Planning and Landscape Architecture, Visual Communication and Plastic Arts in general.

SCULPTURE

The course introduces students to some key themes of the contemporary artistic research, starting from the idea of Sculpture meant as a three-dimensional object that takes up a room. From the classic object made with traditional materials and languages to the assembly of more elements coming from different disciplinary fields up to the use of different languages. Research starts from a physical element and, through the development of an idea, it gets to the management of space. Going through the concept of exploration between men and surrounding universe, the course intends to trace the reading of codes, ways and places that define the contemporary artistic environment.

VIDEOART I AND II

The course focuses on the relationships between the avant-gardes of art and cinema and goes into those experiences defined as experimental movies, videoart, microcinema and non-fiction. The

program is divided into two parts. The first theoretical part is composed of historiographic/analytical lectures dealing with the description of avant-gardes, the evolution of technologies (film, electronic, digital) and the analysis of authors' different writing types, styles and methods through presentations, film-projections and discussions. The second part/year comprises a digital lab to experiment and know media techniques and processes: audiovisual and artistic videos.

VISUAL ARTS

Visual Arts: this course deals with a project theme that changes every year and that allows students to develop an individual approach and a personal project culture. Through a survey of the external context, the analysis of various artists' works and the constant interaction with the professor, students are encouraged to experiment and to express a personal imaginary through the use of Painting, Sculpture, Installation, Video and Performance.

Painting: the objective is to highlight, through the different aspects of the painting language, each student's growth potentiality, combining manuality and consciousness, knowledge of technical tools and of issues concerning shape, colour, composition and space, meant as an infinite territory of possibilities and not as fixed categories.

DESIGN SUBJECTS (CSD)

DESIGN MANAGEMENT

It proposes an approach to develop environmentally sustainable products and services in order to provide students with the sensitivity, the tools and methods able to integrate environmental requirements in the design of products and services. It deals with

themes such as Life Cycle Design and Life Cycle Assessment through practical exercises and through the use of a specific software as well as with the planning of an eco-efficient product and/or service.

DESIGN PM I (PROJECT METHODOLOGY)

Industrial Design I: The course provides the tools needed to face the complexity of Industrial Design in order to develop a synthesis ability and to create a coherent proposal. Basic problems are analysed through practical exercises and case studies: the passage from sketch to model, the relationship between men and objects as well as the technical problems in the production of the project. **Interior and Exhibition Design I:** the course aims at supplying students with the cultural and technical tools needed to understand the inhabited space, to identify its conceptual and formal structures, its ways and aims of construction and its communication levels through the analysis of symbolic cases in the production of interiors and temporary exhibitions.

DESIGN PM II

Industrial Design II: It provides the tools needed for a rational control of the project in the phase going from the theoretical level to the practical application level through the critical analysis of the contexts and experiences that have marked breaking or avant-garde conditions as well as through the analysis of products, company programs and innovative designers. The simulation of design and productive pathways allows students to acquire the variables occurring in the realization of a project such as market requirements, technological data or image objectives. **Interior and Exhibition Design II:** it explores the theme of showing, exhibiting and putting on stage as a way to communicate present values and brand strategies.

DESIGN PM III

Industrial Design III: it traces a "possibile" design pathway to follow in order to obtain the best conditions for the creation and growth of a design idea. The discussion and scientific analysis of a company's brief, the knowledge of the merchandise field of the reference productive sector and the drafting of design concepts represent the starting point for the final/executive project that will be produced through renderings and three-dimensional models. **Interior and Exhibition Design III:** the course deals with the theme of displaying as a possible way to intervene following the perception of the space and the understanding of the language, as well as through the analysis of the design and project pathway followed by some artists. The course will be completed with the creation of an internal or external public space.

DESIGN TMT I (TECHNIQUES MATERIALS AND TOOLS)

Materials: The course means to introduce students to the knowledge of materials' qualities, requirements and performances in order to master basic and useful information. This also implies the sensorial exploration of materials and the knowledge of working techniques and transformation tools. **Modelling:** the course provides students with the themes concerning the production of models, both as a tool for the design research and for a correct interpretation of the drawing. The practical exercises mean to show how the simplification and the geometrical conceptualization of objects of common use can occur in different ways (starting from different volumes, surfaces or structures). Research is a crucial support in the projects produced in the design courses.

DESIGN TMT II

Materials: through a theoretical-practical teaching of technologies, materials and tools, students find out the transformation

values and possibilities of synthetic materials, in particular of the methacrylate and of optical fibres in Design applications. Students acquire a solid background in the field in order to meet the needs of timeliness and efficiency in technical solutions. Creativity is stimulated and not limited to the technological aspect. **Representation techniques:** the course aims at explaining the communicative ability of the different materials and of the different representation techniques to allow students to develop the ability to express their design idea through different suitable languages.

DESIGN TMT III

Technologies: the course goes into the research methodology of the project's technical aspect and of issues concerning the correct use of materials, the respect of the productive needs as well as the awareness of the investments implied. Students are asked to re-design historical Design objects with new techniques as well as to explore the different realizing solutions in order to be able to respect and question at the same time the production boundaries. **Solidthinking:** it comprehensively deepens the theoretical-practical functionalities in the curves and polygonal modelling and in the three-dimensional digital rendering representation through the use of the software Cad-Caid Solidthinking. Students will learn to be autonomous in the modelling and rendering of executive layouts.

ERGONOMICS

The course introduces to the Product Ergonomics as a wide discipline of study: from the performances the product can offer to the benefits it produces for the users. It takes into consideration the main aspects of Ergonomics: man's anatomy in the vital and social space and the study of the ergonomic industrial product, a product

that, in the various moments of its life (ideation, realization, use, disposal or recycling) is not only harmless but it also gives psycho-physical benefits to everyone getting in contact with it.

HISTORY OF DESIGN I

It introduces to the world of Design: language, culture and critical theory according to a historical approach that goes through different deepening areas. Students will be able to read the "Design System": object and context, design methodologies and applied technologies, models, prototypes and materials. It explores the relationships between Design and other disciplines (Art, Crafts, Architecture, Fashion and Media) and between Design and different contexts (nature, economy, industry).

HISTORY OF DESIGN II

The program goes through the whole history of Design focusing both on objects and designers, on the main cultural currents and especially on some particular critical-methodological categories of Design. It is articulated around specific themes: the conceptual and operating categories of the project (notion of time and standard, idea of progress, the story-telling function of objects, the household scene), the national scenarios, the cultural currents, the different designers and the symbolic projects.

LIGHT DESIGN

Objective of this course is to get to the awareness that light is, first of all, a language. Students will learn how to use this language for their projects in theatre design, interior and exterior design as well as in exhibition design; additionally, students will acquire the tools needed to interact with the field technicians and to make choices able to emphasise the potentials of light, also through the use of materials needed for its absorption, reflection and diffusion.

FASHION AND TEXTILE DESIGN SUBJECTS (CSF)

ACCESSORIES

The course develops an analysis of accessories and leather goods and leads students to develop a collection of two accessories sets: the first one composed of bags, belts, gloves and shoes, the second one composed of hats, jewels and fans, through the development of a colour card as well as an image and texture research.

FASHION ANTHROPOLOGY

Starting from the relationship that human beings have with their own body, the course intends to lead students in a multidisciplinary journey within Fashion dealing with the relationship between modernity and oldness, the imposition of Western models, the continuous search for "novelties" in the industrial, commercial and marketing system, comparing them with the real needs of people. The course wants to provide students with enough tools so that the themes explained can be deepened and critically analysed in further details.

FASHION PM I - (PROJECT METHODOLOGY)

It introduces students to the professional methods of Fashion planning: the identification of a trend, the study of a concept and a style, the realization of a mood-board, the communication of a theme through images, the elaboration of colour cards, materials cards, shapes and models. Project development and methodology from the idea/concept up to its production. The program develops a critical culture of Fashion positioning in the contemporary culture.

FASHION PM II

Planning: it deals with a project theme that changes every year and that leads students to confront themselves with a concrete need expressed by the market, encouraging them to create new proposals and new ways for the Fashion planning. Through the analysis of the scenario of goods and of their suitability to the needs identified, students are asked to elaborate and properly communicate collection proposals developed individually or in teams.

Trends observatory: it goes into the meaning of the word "trend" and the professionals' tools (trends agencies, cool hunters, image consultants) researching them. It offers tools to pick up visions and changes in the society and in the distribution market, it explores innovative communication solutions linked to successful products, cult personalities, street habits and new experience needs.

FASHION PM III

Fashion Show: students are asked to elaborate a complete collection (mood book, colour and fabrics cards, icon garments, production grid) up to its presentation in a final fashion show organised by the Academy (accessories, styling, communication), thus making the knowledge and the competencies acquired in the previous years professional.

Event: it leads students to elaborate and prepare a performing event able to put on stage and highlight the values of the garment in a research going beyond the traditional forms of setting and communication of Fashion.

FASHION SETTING I - PERFUME

The course starts from a question: Why are fashion designers also perfume designers? Can perfumes be considered as invisible garments? The course means to emphasise the creative dimension of

perfumes and to study their market and image references by analysing the main brands and products.

FASHION SETTING II - SOUND DESIGN

The relationships between sound and fashion are various: fashion shows, advertising campaigns, sound compositions, soundtracks, djing. The aim of the course is to distinguish between different music types, to comprehend their aesthetical value and to follow the composition routes with reference to the Fashion world and not only. Particular attention is paid to the relationship between image, setting and sound. The course also goes into the practical and organisational problems occurring in the preparation of installations, so that students can put into practice what they have learnt.

FASHION TMT I (TECHNIQUES MATERIALS AND TOOLS)

Pattern-making and Manufacturing: it provides students with the main notions for the manufacturing of garments (patterns, application on fabric, cut of fabric, manual and machine manufacturing) and with the traditional and innovative finishing methods of garments. It offers a support to the production of prototypes for the other courses (PM, Rendering, Textile Design). **Touch:** it informs students on the vital role of senses in the planning of a collection, emphasising in particular the tactile role of materials in order to highlight fabrics' inner features.

FASHION TMT II

Pattern-making and Manufacturing: students will acquire pattern-making competencies for all clothing items (trousers, suits, bustiers, shoulderpieces), up to the realization of a final book where all the basic schemes and their variants are catalogued. It leads students to develop prototype garments introducing industrial and tailoring techniques.

FASHION TMT III

Pattern-making and Manufacturing: it goes into the competencies acquired in the previous years through the creation of garments personalised by students, from the sketch to the pattern up to the production of the finished garment in all its parts for the final fashion show.

Events project: it offers the theoretical-practical basic notions to organise and manage spectacular events for the Fashion sector in collaboration with the course of Project Methodology. It is a practical experience aimed at the production of a performing event that can be produced individually or in teams and, especially, by exploiting all the profession roles present in the Academy, thus learning how to manage the different professional competencies related to an event.

HISTORY OF COSTUME AND FASHION I, II, III

The course consists in the analysis of costumes, composed of garments, accessories, hairstyles and make-up, as a form of an individual and collective language and communication within the society and in the different historical periods. The study of the aesthetical ideal of each historical period is linked to the social-cultural, political and religious context in order to understand the reason for the choice of specific silhouettes and matter and colour solutions in every period. This analysis also includes the historical evolution in the construction of costumes (draping, cutting techniques, use of materials).

KNITWEAR

The Knitwear course leads students to develop an individual project of garments and accessories through the needles technique and the use of knitting machines in order to permit an actual rese-

arch and experimentation of the matter, of the techniques and of the entire planning route from ideation to production.

TEXTILE DESIGN I

Textile design: the course goes into the specific tools and methods for the planning of textile design. Students will develop free-hand and software-aided texture projects for the clothing sector, considering the supporting material and the industrial printing processes. The practical exercises are integrated by theoretical lessons on the industrial printing processes and on the role of printed fabrics in the contemporary scenario of Fashion. **Textile culture:** the course introduces to textile and non-textile materials for garments and accessories, to the traditional techniques and to the most advanced applications used by Italian companies. The course also comprises meetings with technicians of Italian textile companies explaining spinning, weaving and finishing techniques, as well as a practical part to experiment the basic weaves on hand-loom and creativity in terms of fiber art.

TEXTILE DESIGN II

The course allows to experiment the structural Design, (coinciding with the pipeline of textile transformation) and to show students the differences between structural Design and surface Design. The course goes into some of the most important processes in the sequence of textile transformation, in which the designer can intervene in a decisive way. Starting from a project theme, students are encouraged to gather suitable samples for the creation of a textile diary, to develop a visual research and to elaborate a proposal indicating their favourite textile development step.

GRAPHIC DESIGN AND ART DIRECTION SUBJECTS (CSGD)

CREATIVE WRITING

The course, starting from texts written by real masters of modern literature (Kafka, Proust, Joyce, Montale), commented in a critical way, explains to students the various styles and personal writing of such writers. The objective is to stimulate a vital sensitivity for the creative expression and communication.

GRAPHIC & ART PM I (PROJECT METHODOLOGY)

Basic Design: it introduces students to the elements of visual production (perceptive, compositive and geometrical-intuitive).

Corporate Identity: it deals with the integrated planning, articulated in the different phases occurring in the construction of the company image (Press, TV, Radio, billboards). **Strategy:** it deepens the method of the creative process (data collection, brain-storming, positioning map, choice and analysis of concepts and copy strategy) and trains students to elaborate a press campaign through the visual and textual language. **Art & Copy:** it deepens the theme of the idea as a central and crucial element of communication.

GRAPHIC & ART PM II

Editorial Graphic: it deals with the graphic design of books and magazines providing technical and methodological competencies of research and production. **Multilayer Editing:** it introduces students to the theoretical and practical modalities of the "deconstructed" graphic and of the non-conventional publishing, developing the interaction potentials of the icons and fonts of the page according to the modes of digital programs. **Art & Copy:** it leads

students to confront themselves with the times and modes of the professional work through the development of creative projects on various products, different in commercial sector and reference target.

GRAPHIC & ART PM III

Art & Copy: it consolidates the global approach to the project in all the working steps: from the thought to the production of the idea through the creative solution, working for real clients, up to the elaboration of a final proposal considering all aspects (lay-out, contents, adaptation to various media and possible production).

NABA Lab: it represents a space where students can face the methodology of the graphic and communication project, operating and intervening in all its steps in a team as if they were an agency or a professional studio.

GRAPHIC & ART TMT I (TECHNIQUES MATERIALS AND TOOLS)

Photoshop and Illustrator: they offer the theoretical-practical basic notions of digital drawing, graphic representation-re-elaboration and vector graphic design. **Xpress:** here lessons get more advanced, explaining the tools of the software and how to apply them following editorial graphic rules according to precise requests of visual impact and execution. **In Design:** it provides the theoretical and practical knowledge for the use of the software in all its potentials, so that students can use the tools connected with it in a productive and effective way. **Graphic and Printing Techniques:** students will acquire the technical basic notions of the printing process for each type of press-related work.

GRAPHIC & ART TMT II

Web Publishing Environment: it provides the technical and cultural elements needed to deal with the development of a web site.

Flash Base: it explains the use of the software Macromedia Flash MX, dealing with a variety of techniques related to graphic animation and considering the entire development cycle: collection of materials, execution, embellishment of the result produced.

GRAPHIC & ART TMT III

Web Publishing Advanced: it goes deeper into the technical and project elements needed for the development of web sites.

Flash Base: it improves the use of the software Macromedia Flash MX, developing the main techniques needed to create web sites of small/medium dimensions. Attention is paid also to the planning and inserting of commercial banners within web HTML pages.

HISTORY OF GRAPHICS AND ADVERTISING

Graphics and advertising, although they are perceived as "young" techniques, have a long and important history, which this course wants to emphasise by underlining the movements and personalities that brought to important innovations in the way of communicating. Through an analytical approach of the history of Graphics and Advertising, which links the economical, social and cultural aspects with those of visual communication, the course provides the competencies to practise the profession in a conscious and responsible way.

LAY OUT

The course takes place contemporarily to the course of drawing, whose main themes are repeated and analysed from the point of view of advertising communication. It analysis the aesthetical conventions of drawing in the advertising field trying to enrich

them by widening the languages of drawn communication with new styles and methodologies. Students will acquire the drawing tools in the creative and project phase.

LETTERING

Objective of the course is to transfer the basic elements of the lettering culture, needed for a professional approach to visual communication, through an analysis of the history and of the evolution of fonts, from Gutenberg's invention to grafitism up to an experimentation of their application in various communicative contexts.

MEDIA DESIGN SUBJECTS (CSM)

ADVANCED EDITING

The theory, the vision and the analysis of cinematographic and TV works as well as the 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 able to operate and interact with professional editors.

AESTHETICS OF MEDIA

The awareness of the technologies' impact on Contemporary Art and the comments on Art in Marshall McLuhan's work, Canadian theorist of communication, guide the development of the Aesthetics of Media. How did communication and mass media influence the artistic production? What's the role of technique in the artistic and communication production? To what extent does the message (especially the poetic message) depend on the medium supporting it? What are the Aesthetics of Communication

and net.art? And in particular: is the artist the antenna that picks up the change and informs us about it?

CONCEPT GAME DESIGN

The objective of this course is to introduce students to one of the new expressive ways of the digital era. Videogames present a language of their own as well as different codes that make them unique in the field of electronic entertainment. The theoretical tools highlighted will be later used in the production of an individual project.

HISTORY AND CRITICAL STUDIES OF MEDIA

The course wants to provide students with the main cultural data needed to understand the digital revolution occurring in these years and deals with the following themes: language and birth of screenplay-writing, written and oral texts, thought and language, birth of modern science and of digital writing.

MEDIA PM I (PROJECT METHODOLOGY)

Audiovisual Communication: it introduces the audiovisual product as a significant communication tool through a semiologic analysis dealing with the language and the sign from minimal units to film articulation, expressed in audiovisual codes and sub-codes like the filmic punctuation and the "sound view". It goes through the technical bases of audio and video. **Screenplay Fundamentals:** it represents the first approach to the screenplay for images in motion (film, commercials, documentaries). The written description of a character, the outline, the treatment, the screenplay and the story board are deepened in a practical way through the analysis of texts, films, short-movies, audiovisual products and individual exercises. **Story-telling:** it deepens the story-telling, both in texts and audiovisual products, going into the story-telling structures with proper tools.

MEDIA PM II

Audiovisual Communication II: it introduces students to the real work in the audiovisual environment, both in production and post-production, through the use of labs for the elaboration and production of projects. Supported by the Screenplay Lab, the course leads students to the production of movies. **Digital Application for Set Design:** it analysis the particular features of the communication medium and of the ways how it appears to the audience, distinguishing the competencies needed for the creation of the TV product through a general overview dealing with film-direction, photography and productive system. **TV Design Lab:** it provides the basic notions for the programming director's work who is in charge of the production of radio-TV programs with both productive and editorial tasks. **Project Philosophy:** it offers some fundamental theoretical and practical notions concerning the project meant in its widest definition, from essential and organised form of creative action to complex structure of cultural production.

MEDIA PM III

Audiovisual Communication III: in collaboration with both a director-producer and a screenplay-writer, the course aims at realising a professional audiovisual product with a documentary style. **Mediactivism:** it introduces the communication experiences coded in a frame that allows to understand the relationship between individuals, communication media and society. **Radio TV Lab:** objective of this course is to communicate the cultural forms that in today's society are connected to the radiotelevision field, the languages and formats specific of the radio-TV activity from the point of view of production and broadcasting, but above all of the cultural way of message-organisation. **Direction Lab:** it introduces to the professional role of the director, i.e. the figure managing a technical and artistic team and guiding/coordinating authors,

screenplay-writers, actors, set designers, costume designers, cameramen and technicians.

MEDIA TMT I (TECHNIQUES MATERIALS AND TOOLS)

2D Animation: this general training introduces students to the various professions of the animation cinema: from the animation of the image-inserter, to the storyboardist up to the director. Students will acquire the animation techniques, will research characters, stories and styles, will make the frames with professional cartoons-software. **Web Design:** it provides students with enough information for the production of a personal internet site using basic Html/Flash. technologies. **Audiovisual Performance :** it introduces students to 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.

MEDIA TMT II

Basic 3D Animation: the course is based on the training of the 3D animation method on Maya software and leads students to explore the modelling and animation fields of figures and scenarios, acquiring a background to use in many heterogenous digital media productions. **Filming techniques:** on one side the course wants to deepen the theme of light to use in any type of production, on the other side it illustrates the managing techniques of Photography both in a traditional audiovisual context and in the production of experimental films. **Basic Editing:** the course prepares students in the use of one of the most diffused tools for the editing of images, Final Cut Pro.

MEDIA TMT III

Intermediate 3D. Animation: the course improves students' skills to create animations and allows 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. **Compositing:** students will acquire the basic compositing techniques of audiovisual products and of the relation with the digital part (special effects with the software Combustion). **Sound Design:** after a technical seminar on the software Cubase, the course explores the world of audio: recording, creation, editing and composition of sound through specific software. The course takes place in a dedicated lab equipped with a recording hall.

SCREEN-PLAY

The course means to go into the problems related to the screenplay writing for audiovisual products so that students can be able to create, starting from an idea chosen by the professor, not only the written part before the shooting, i.e. the subject, the outline, the screen-play and the story-board, but also the audiovisual product as a whole.

THEATRE DESIGN SUBJECTS (CSS)

DIRECTION

The course is aimed at a personal survey on who the figure of the director is in theatre and not only. The teaching methodology implies a concrete relationship with the main aspects of the discipline and of the director's profession. From a series of theoretical lessons (with the use of audiovisual materials and texts) on the various aspects related to the profession, the course is integrated with lab experiences in which students learn how to put on stage a show.

HISTORY OF THEATRE

The course focuses on important movements of interest and culture, developing the technical and scientific possibilities and creating a wide and articulated horizon of competencies. The course is structured around different groups of interest: Ancient theatre, Medieval theatre, Renaissance theatre, new Classicism, Revolution theatre, Romantic theatre, differences between Nineteenth and Twentieth centuries, the avant-gardes, contemporary theatre. From these groups of interest particularly significant themes will be then analysed, both from a dramaturgic and a spectacular point of view.

MODEL MAKING

The courses introduces students to the production of models, both as a tool for project research and as a correct interpretation of the drawing. Practical exercises are aimed at showing how the simplification and geometrical conceptualization of objects of common use can occur in different forms (starting from different rules: volumes, surfaces or structures).

SCENE DESIGN I

This course is an integration to the Theatre Design course. Students will elaborate a technical project leading to the production of a theatre sketch, a play, a set design or a fashion show, thus developing all those technical-operational skills that are fundamental in the training of a space decorator.

First year: perspective return with exercises, theatre terminology, elements composing the stage, introduction to the profession of set designers, aims, metre-scales.

Second year: the world of puppets: introduction and history; materials and use; development of technical tables with specifications of the program chosen in the Theatre Design course and pro-

duction of the model; study, development and production of the show organised by the Academy in collaboration with the courses of Direction, Performing Arts, Costume and Lights. Thanks to the collaboration with Teatro Litta of Milan, students will actively participate in the planning and production of theatre designs for prose shows.

THEATRE COSTUME LAB

The course experiments the creative method considering script and characters, the Direction and Stage Design ideas, the body and the presence of the actor, focusing in particular on the iconographic research and on the choice and invention of fabrics. The course concentrates on the analysis and on the pragmatic and conceptual development of a theatre script.

THEATRE DESIGN I

The course aims at teaching the main technical competencies for the production of theatre projects. Students will experiment a method of graphic and painting reproduction completed with an individual creative experience. The theme proposed (freely interpreted or taken from the history of theatre) is developed through sketches, drawings, models in scale, plans and sections. The course also comprises practical exercises on space through stage elements and through the study and planning of the staging, starting from a theatre script.

THEATRE DESIGN II AND III

Students will work on the planning of set designs following a personalised pathway leading them to the production of complete theatre projects thus developing basic technical competencies for the executive planning of each project. In the second year, stu-

dents will develop two projects chosen among the themes proposed: the first project aims at developing the creative and project potentials and therefore it is complete in all its parts, while the second project means to develop the idea through the study of sketches, plans and sections. The third year comprises a complete project of theatre design for a work or an event (for Theatre, Cinema or TV): research, free-hand sketches, computer-aided sketches (with plans and sections), materials research, executive tables in scale, equipments list, costumes design. Students will also participate in the planning and development of a performance, produced by the Academy and presented to an audience, which involves the disciplines learnt such as Direction, Theatre Design, Scene Design and Light Design. The training is further completed with guided visits to shows, theatre and equipment studios.

INTERSCHOOL METHODOLOGICAL AND TECHNICAL SUBJECTS (CPI)

ANIMATION

The course introduces students to the different professions of the animation cinema: from the animator to the inserter, from the story-boardist to the director. Students will learn the animation techniques, will research characters, plots and styles and will deal with frames through professional animation software up to the production of a 2D animation short-movie with software Animo and After Effects.

CAD I

The course comprises the reading and representation of the project, the rules of form through the use of the unified software Autocad 2004 with an evolution from the bi-dimensional to the

three-dimensional drawing. The course is divided into lectures, exercises and labs and is structured in two semesters. The first semester is dedicated to the 2D design, while in the second semester the program focuses on the transformation of bi-dimensional figures into 3D figures.

CAD II

Objective of the course is that students will be able to autonomously produce models and environments in 3D through guided computer lessons. Students will acquire a level that allows them to develop, starting from an idea, more and more difficult sketches, technical tables and three-dimensional models. The course favours an approach based on the study of geometries and goes through all possibilities and ways for the 3D execution design (software Rhino).

DRAWING

The teaching objective of this course, common to all Schools, consists in providing all basic tools needed for the free-hand visualisation or for the highlighting of a project in its various development steps: from ideation to the first sketches up to the final graphic representation. Although the course comprises a common basis, it will be also declined according to the technical and project needs of the different disciplines (Design, Graphic, Fashion, Media, Visual Art, Theatre Design).

DIGITAL DRAWING

The course, common to all schools, allows the acquisition of the theoretical-practical basic notions of the digital graphic representation and of photo-retouch through standard software such as Adobe Photoshop and Adobe Illustrator. Objective of the course is to provide students with the basic elements for the visualisation

and presentation of their projects, in order to progressively create a digital portfolio of their works starting from the first year.

ILLUSTRATION

The course provides the competencies needed to face the different types of traditional and non-conventional visualisation, starting from specific orders. The acquisition of expressive media allows to develop and indentify a personal style that is crucial to enrich the illustrated image. Students will deal with both advertising and editorial projects, starting from a first analysis up to an executive production. Particular attention is paid to the development of a personal illustrating attitude for each student as well as to the contact with the client/user through meetings with authors, the analysis and comparison of different types and the acquisition of the main techniques.

MULTIMEDIA COMMUNICATION

In the first semester the professor selects together with the students projects of Communication Architecture on which students can work individually or in small teams; at the end of the semester students will have elaborated a complete project of multimedia platform (site, cd rom). In the second semester the project is developed or produced through the use of web technologies paying particular attention to the dimension of the visual and audio interactive communication structure. The course implies an advanced level and aims at deepening the techniques learnt in the basic courses of Web design.

PACKAGING

Packaging Design: it introduces students to the project techniques and modalities used in Packaging Design and it examines the packaging as a transport-container as well as a crucial part for the

success of the product. The course also analyses the distribution system, the technical aspects of the structural planning (materials, environment) and the strategic function of packaging in the brand development and marketing. It comprises the production of one or two product lines to develop individually or in small teams on the basis of a research brief. **Packaging Design 3D:** it provides the basic elements of the digital three-dimensional modelling and representation through the use of the software Cad-Caid Solidthinking, orientating the practice on different types of three-dimensional representation and considering the structure of basic forms of packaging for different materials and uses.

PHOTOGRAPHY

Photography, as a creative expression, is an integral part of arts and belongs to those forms of artistic production which involve thought, imagination and sense of project of the author, no matter if it is a photographer, a designer or an artist. The course does not intend to teach the analogic or digital photographic techniques, but it aims at transferring some fundamental concepts related to the "ability to see" and "ability to read" photographic images that consider the crossing of different disciplines interacting with the photographic medium.

INTERSCHOOL THEORETICAL SUBJECTS (CTI)

AESTHETICS

The course highlights the problems and difficulties concerning the situation of Art and of contemporary Culture. It introduces to the basic notions of the philosophical aesthetics and goes through the present trends in terms of artistic research.

The course is divided into two semesters. In the first semester stu-

dents will acquire an aesthetic knowledge, from traditional crucial points up to contemporary times, while the second semester is dedicated to the state of research in a period characterised by a cognitive mortification.

ANTHROPOLOGY

The course provides the study elements concerning the new "ways of living", i.e. how the recent digital revolution has changed the ways of living our homes and cities. Following the disappearance of the traditional dimensions of public and private, the house becomes a place communicating with the world, while the urban context becomes an "extension of the private". Students will approach new forms of living: semi-public and semi-private spaces, relationship-spaces and self-spaces, the new objects of sur-modernity, Marc Augé's anonymous non-places which, no matter where they are built, have no identity and can be recognised only through linguistic messages and signs. Space, crossed by relationship and communication elements, "desacralizes itself", i.e. it loses the hierarchic connotations of the patriarchic symbolic order. Everything mixes together and mirrors itself in the artistic and media languages and practises.

HISTORY OF ART AND ARCHITECTURE

The course proposes a crossed reading of the artistic phenomena starting from 1945 as a succession of stories and micro-stories that try to represent the changing and fluid picture of contemporary Aesthetics. The wide scenario is examined favouring two points of observations: a) the city as a theatre of collective experiences and as an experimental lab, b) the inhabited house and its interiors as a mirror of society's desires (and contradictions). Objective of the course is to develop critical and analytical abilities, to stimulate the attitude to visual and textual confrontation,

to provide survey tools for historical research (identification of the sources, bibliography, iconography, treatment of the data acquired).

HISTORY OF CINEMA

The course has the following objectives: 1) an approach to the themes of audiovisual products in general and of cinema in particular 2) the analysis of the spectator-film relationship in order to make students' vision of films more critical and effective 3) the knowledge of the cinematographic language and of the technologies underneath cinema 4) the knowledge of the production steps of a movie 5) the analysis of the reading modalities of a script 6) the knowledge of the main movements of the History of Cinema and of the most significant authors.

HISTORY OF CONTEMPORARY ART I

The course deals with an in-depth analysis of the relationship between Art and environmental space within all the artistic movements of the twentieth century starting from one of the protagonists of such research like Gianni Colombo (Milan, 1937-1993). Colombo's overcoming of the bi- or three-dimensional work and direct involvement of the exposition place allow to concentrate the attention on the temporalization of space as well as on the programming and participation of the work. Sectors such as Cinema, Theatre, Design, Video and Architecture will be read in an integrated and historisized framework.

HISTORY OF CONTEMPORARY ART II

The course makes an in-depth analysis of the artistic practices of the second half of the Twentieth century focusing on the movements of the past thirty years through the theme of the relationship between Art and society. The theme has not been examined

in details by official historians, but it is extremely interesting in relation to the most recent pieces of research globally made from the second half of the 90s.

HISTORY OF MODERN ART

The course traces the birth, the institutionalization and the crisis of the Western representation model that has characterised Art in the modern age. The optical devices, the geometrical outlines, the idea of the square, the relationship between the observer and the image producer, the role of the client and the exhibition place will be the themes dealt with along this historical journey from Giotto to Velázquez up to Courbet, not according to a temporal linear development but in relation to the level of formalization reached by each of the issues treated. The course proposes a sort of deconstruction "Representation" as a status of the Western modern image.

HISTORY OF MODERN AND CONTEMPORARY ART I AND II

The main concepts and events of the History of Western Art and Architecture are here shown through the most significant works as an introduction for a reasoned comprehension of the phenomena of the modern and contemporary age. The course provides a theoretical basis that allows to face the different issues and themes of the historic-artistic culture. It has both a formative and a practical value for those who will be professionally involved in the creative elaboration of images, spaces and objects. It is articulated in two years, starting from the stylistic characters of Art and Architecture of the ancient world up to the Italian rationalism and protodesign.

MARKETING

Students will acquire the basic elements of marketing, the present consumption trends and the current sociological changes. They will learn how to make a marketing plan by analysing all steps involved in the launching plan of a new product. The course develops also themes related to Sociology (trends, consumption approaches, lifestyles), Economics (supply and offer, budget, costs management, pricing) and Communication (brand, Design, Advertising). The course aims at the acquisition of a method (as a system to approach marketing problems, from the analysis to the development of the project), of a language and of the comprehension of a company's internal and external context.

PERCEPTION THEORY AND SHAPE PSYCHOLOGY

The course is included in the Basic Design area and it touches the different fields of the project, so it is an introductory course: it represents a creative training and it aims at providing conceptual, logical and scientific tools. The reading and decodification of the images are followed by the application of the "laws of seeing" to produce new configurations. By elaborating the themes proposed in a systematic and intuitive way, students will acquire different methodologies. Moreover, by approaching the creative act, students will entrust not only their own sensitivity and their personal intuitions, but they will also acquire a planning methodology of "creating" according to reasoned choices.

SEMIOTICS

The course provides the theoretical-methodological tools needed to decode the functioning of the Fashion system: the ways through which it produces meanings, values and identities as well as the relations occurring between Fashion and Design and between Fashion and Communication in order to build a project concept.

The course first analyses Fashion as a body language and as a project of ideas to wear, and then goes through the different communication forms of Fashion, its advertising language and the ways through which not only brand identities but also identities of new subjects and lifestyles are built.

THEORY AND METHODOLOGY OF MASS MEDIA

The course provides students with operating tools needed to understand the phenomenon of Media and to perform an analysis method of the effects of Media and Communication paying particular attention to psychological and social processes. Lessons will deal with the teaching of the "Toronto School of Communication" and will be specifically 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.

THEORY OF COMMUNICATION

The course aims at teaching the theoretical and practical models for the analysis and planning of visual communication, in particular in Advertising and Branding. The teaching methodology chosen comprises "classical" aspects: lectures with the use of written (articles, texts and bibliographies) and multimedia didactic supports (audiovisual materials, cd roms, webographies) as well as "lab and practical" aspects (activities aimed at encouraging students' involvement through the discussion of real case histories and the possible planning of visual communication).

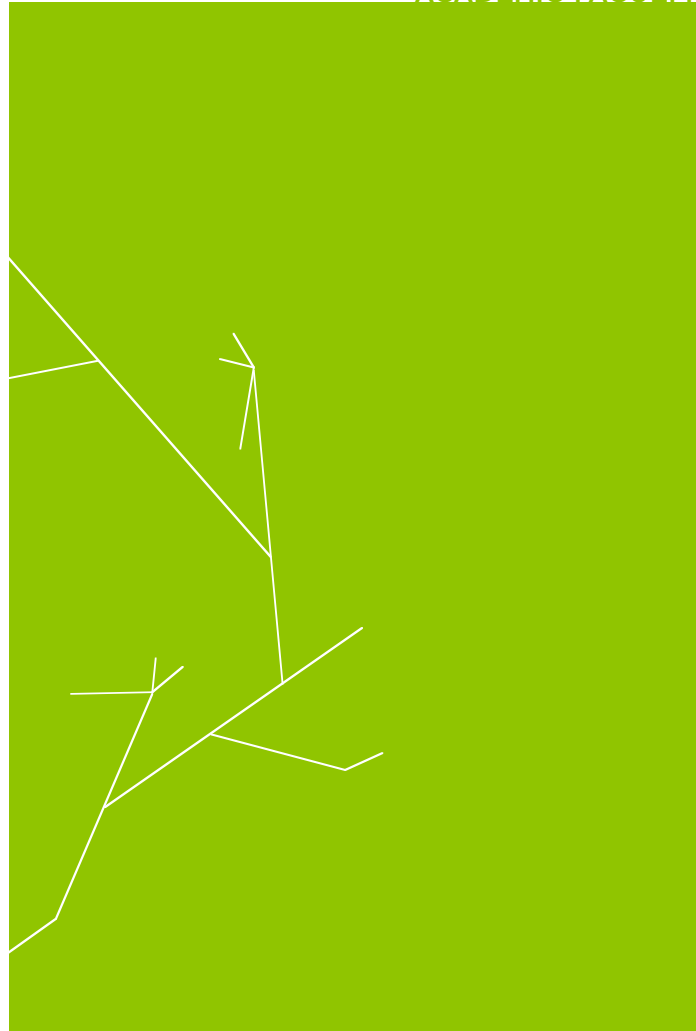
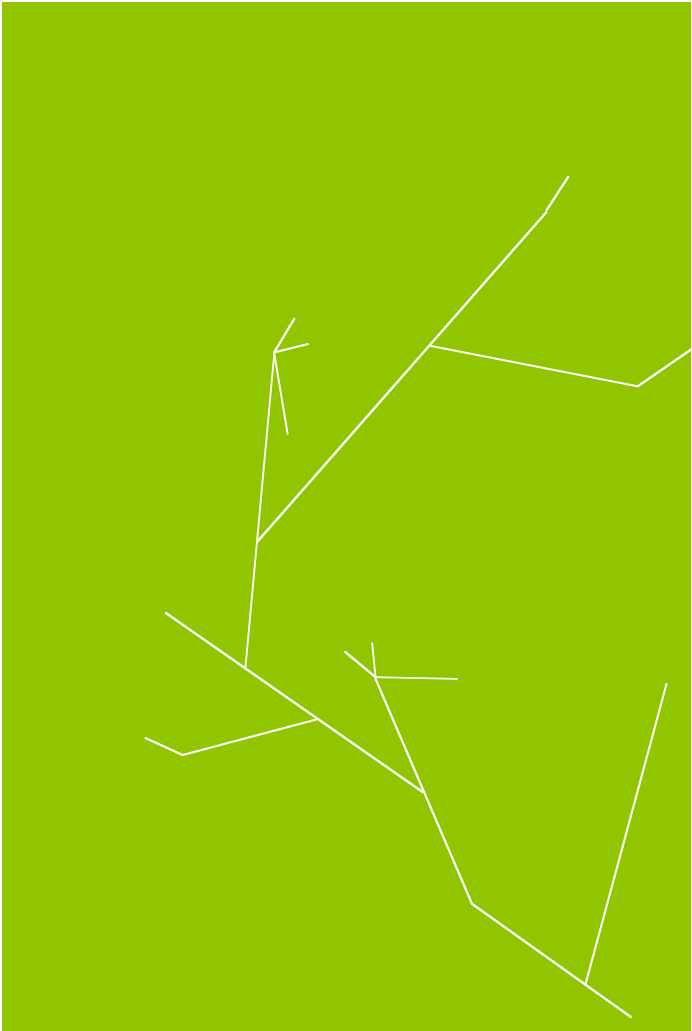
URBAN DESIGN

The course is a reading, interpretation and planning experience related to the complexity of the urban reality, in particular with

the public space meant as a place of relations and sociality. The course means to show a working method and in particular an approach to the project starting from the observation of the urban "context", because confronting oneself with its complexity is a fundamental attitude for the design activity in all its applications.

VISUAL CULTURE

Objective of the course is to guide students in the critical analysis of images coming from different disciplines and of the heterogeneous languages that define the contemporary "visual culture" in order to enrich students' visual and cultural heritage through the discovery of new aesthetics and of an original expressive universe. The program is declined according to the students' specific teaching needs and comprises visits to exhibitions, conferences and meetings dealing with the relationship between the different languages of artistic expression (Fashion, Photography, Graphic Design, Contemporary Art, Music).



NABA's teaching staff is composed of artists, professionals and experts strongly connected with the system of Art and professions. Professors and assistants are moreover joint by external guests participating in seminars, labs and conferences.

ALESSANDRO GUERRIERO

President of NABA

Alessandro Guerriero founded in 1976 Alchimia, one of the most vital groups in the evolution of Italian post-avantgarde Design. In 1982 he was awarded the "Compasso d'oro" prize (Golden Compass) for his research in the field of Design. Here are some of the most important installations produced by Guerriero with Alchimia: La Stanza del Secolo at Palazzo dei Diamanti in Ferrara; Forum Design in Linz; Elogio del Banale for the Biennale of Venice; Stanza da Manuale at the Modern Art Gallery in Bologna; Architettura Ermafrodita at PAC in Milan; La Casa di Giulietta at the Modern Art Gallery in Verona; La Casa degli Sposi for the Triennale of Milan; Mobile Infinito at the Modern Art Museum in Tokyo and Kyoto; Stanza Fin-de-siècle at the Centre Georges Pompidou in Paris ; Documenta 8 in Kassel; Erfurt Città Alchimia in DDR. In 1982 he founded the Domus Academy. He signed some architecture projects: Casa della Felicità for Alessi, the Art Museum in Groningen with A. Mendini, M. De Lucchi, Ph.Starck and Coop Himmelblau. He collaborated in the editing and art direction of the magazine Domus; he was director of the magazine Decoration International. In 1988 he edited the magazine OLLO - Rivista senza Messaggio - dedicated to Architecture, Design, Art and Fashion. Some of his works can be found at the Modern Art Museum in Kyoto, at the Twentieth Century Design Collection and at the Metropolitan Museum in New York, at the Museum für Angewandte Kunst in Vienna, at the Groningen Museum in Holland, at the Louisiana Museum für Moderne Kunst, the

Kunstmuseum of Düsseldorf and the Museum of Modern Art in Boston. Since 2003 he has been President of NABA - Nuova Accademia di Belle Arti in Milan - and of the Cultural Association NABA Futurarium.

ANGELO COLELLA

Coordinator of the Graphic Design and Art Direction Department

Angelo Colella, after working for a long time as an Art Director in important Italian and international advertising agencies, approached in the 80s the world of Graphic Design. He collaborated with Albe Steiner and he was professor of Graphic Design at the Società Umanitaria in Milan through which he held seminars and conferences at the Academy of Prague, Warsaw and at the Gallego Centre of Santiago de Compustela. He is a jury member for national and international competitions.

He created the image of "Vivi Down", an Association dedicated to the protection of people with Down syndrome. He is ideator and curator of many shows and exhibitions inspired by "social" issues among which "Infortunio sul lavoro" and "Lo statuto dei lavoratori" in collaboration with the Associazione Magistratura Democratica of Milan. He was curator of the image of the Horse Therapy Centre for children at the Niguarda Hospital in Milan as well as ideator and curator of the initiative "Arte in Maschera" in collaboration with the paper-pulp school of Borgosesia. He was also curator of the image of the Prague International Marathon and of the art review "A sense of wellbeing" by Karlovy Vary in the Czech Republic. He dealt with exhibitions and shows with Gianni Colombo and Marcello Morandini. Responsible of the graphic project of the magazine G&D (Graphic & Design) and of the monthly information and culture magazine: "Project Czech Republic". He is member of ADI, AIAP, BEDA, PDA and of the prestigious Type Director Club of New York. His studio, with branches in Milan and

Prague, is in charge of the image and communication of major companies in different fields and operates in the world of events, gadgets, museums, art and culture exhibitions. Partner (Corporate Design Area) of Republic (Gruppo Publicis). He is consultant in the "Environment and Mobility" department of Comune di Milano and of the Centre for Urban Security. He is coordinator of the Graphic Design and Art Direction Department at Nuova Accademia di Belle Arti in Milan.

ANNA BARBARA

Coordinator of the Fashion and Textile Design Department

Anna Barbara graduated in 1993 in Architecture and she has always dealt with the relationships between sensoriality and Architecture, places, objects and Art.

In 2000 she won the scholarship of the Canon Foundation at the Hosei University of Tokyo in Japan. She held courses and lectures in many international Universities and she was a jury member in many international contests. She was professor at the Kookmin University of Seoul in South Korea and at the Università dell'Immagine in Milan. She is Professor at the Politecnico di Milano at the Faculty of Industrial Design, at the Faculty of Environmental Architecture in Piacenza and at the Design Department of NABA - Nuova Accademia di Belle Arti in Milan, where she is also coordinator of the Fashion and Textile Design Department.

STEFANO MIRTI

Coordinator of the Design Department

He graduated in Architecture at the Politecnico di Torino where he also obtained the Ph.D. doctorate in Architecture Technology, as well as the post-Ph.D. doctorate at the University of Tokyo (Tadao Ando lab). He was Professor at the Tama Fine Art University of

Tokyo (2000/1), and at the Interaction Design Institute of Ivrea (2001/5).

He was one of the founders of Cliostroaat, he was responsible of e1 (Exhibition Unit) of IDII (Interaction Design Institute Ivrea) (2004/5), and he is responsible of Design at the Id-lab (Interaction Design Lab). He worked and designed in Japan, South East Asia and in many European cities. He writes and collaborates with Italian and international magazines like Domus. For Postmedia Books he wrote the following books: "Toyo Ito: istruzioni per l'uso" (2004), "Yung Ho Chang: luce chiara, camera oscura" (2005), "Interaction Design Primer" (2006).

FRANCESCO MONICO

Coordinator of the Media Design Department

Since 1996 Francesco Monico has been professor of Theory and Method of Mass Media at NABA - Nuova Accademia di Belle Arti in Milan, where he created the Media Design Department for which he is now coordinator. He is fellow of the McLuhan Program in Culture and Technology at the University of Toronto (CA) and member of the research team CAiiA at the University of Plymouth (UK). In Italy he is Director of the PhD M-Node research program. He deals with research activities for cultural forms and technological mediations together with research and development activities for Media and new technologies. He is a professional journalist and he has written for the International Herald Tribune/Italy Daily.

MARGHERITA PALLI

Coordinator of the Theatre Design Department

She graduated in Theatre Design at the Accademia di Belle Arti di Brera in 1976. Between '76 and '78 she collaborated with Alik Cavaliere and in '79 with Pierlugi Nicolini for the XVI Triennale di

Milano. Between '83 and '84 she collaborated with Gae Aulenti at the Project of the Musée d'Orsay and at the production of three theatre shows. In '84 she started working as a theatre designer with the director Luca Ronconi, with whom she has produced a long series of shows all over the world. She also works with other directors such as Mauro Avogadro, Franco Branciaroli, Andrea Barzini, Liliana Cavani, Cesare Lievi.

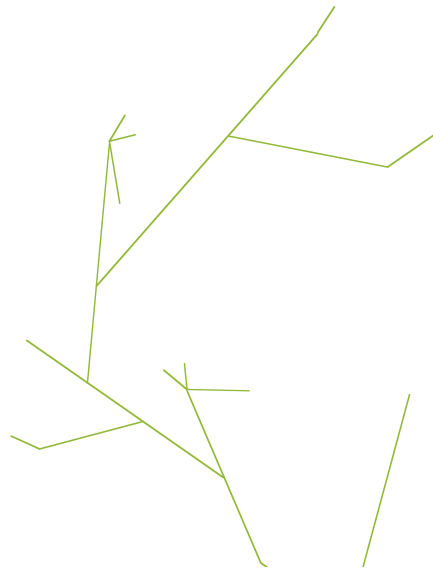
She has been teaching since 1991. She is Professor of Theatre Design at NABA - Nuova Accademia di Belle Arti in Milan and of the Theatre Design Lab at the IUAV in Venice, she was also Professor of Theatre Design at the Politecnico di Milano - Bovisa. In these years she has been awarded many prizes for her activity as Theatre Designer both in prose and lyric theatres: UBU Award, Gassman Award, ETI Award - Theatre Olympics, Abbiati Award, Amici del Loggione Award of the Scala Theatre and Pier Luigi Samaritani Award.

MARCO SCOTINI

Coordinator of the Visual Arts Department

He is an art critic and an independent curator. He graduated in Aesthetics, he was a student of C.L. Ragghianti and member of the Ragghianti Foundation of Lucca from 1996 to 2003. He held seminars at the Faculty of Literature and Philosophy at the University of Urbino and at the International University of Art in Florence. As a scholar of Aesthetics he dealt with all the history of critical studies and artistic historiography appearing with important contributions in many specialised magazines. Moreover, he dedicated many essays to the history of Art Critical studies and to the History of Cinema. He collaborates with the magazines Flash Art, Tema Celeste, Arte e Critica, Artelier, Art Moscow Magazine, Espacio, Manifesta Journal. As a curator he produced the following exhibitions: for Regione Lazio and the Ministry of the

Environment, "Il Giardino di Abeona", Rome 1997/98, for the Ragghianti Foundation, "Tempo sul Tempo", Lucca 1999/2000, for the Marino Marini Museum, "Museo Entr'acte", Florence 2000, for Mattoni Water Colours, "A Sense of Wellbeing", Carlsbad, Czech Republic 2001, "Beautiful Banners", Prague Biennial 1, Prague 2003, "Empowerment" for the Villa Croce Museum, Genoa 2004, "Revolutions Reloaded", Milan-Berlin-Bucarest 2004, "Produciendo Realidad", Lucca 2004, "Disobedience", Berlin, Prague, St. Petersburg, Mexico City, Barcelona 2005-2006, "Acción Directa", Prague Biennale 2, Prague 2005. He is curator of the Gianni Colombo Archive in Milano. Since 1996 he has been member of the Italian Association for Aesthetics Studies.



THE INTERNATIONAL RELATIONS OFFICE

In order to promote the development of International Relations and to assist International Students, NABA has created an International Relations Office.

This office provides information on programs, students' services, language requirements and facilitate the admission and integration of international students in the academic life.

ACCOMMODATION SERVICE

NABA supports students in finding suitable accommodation before and upon arrival.

Naba's accommodation service consists of matching the student's request (according to the student's budget) with a suitable room or apartment.

According to the information given by the student NABA provides at least two alternatives meeting the student's request .

NABA provides support in calling the landlord and in giving directions on how to get to the apartment.

Once the student visits the apartment and decides to rent it NABA will support the student in understanding the rental contract.

INTERNSHIP AND PLACEMENT OFFICE FOR INTERNATIONAL STUDENTS AND GRADUATES

NABA internship and placement office assists BA first and second year international students interested in experiencing short internships as well as third year students and NABA graduates looking for longer internships which may later become a more definite job opportunity.

In any case, please notice that students are required to experience an internships as part of their study curricula in order to be awarded extra credits (see BA curricula).

The internship and placement office helps students define their professional profile, choose and contact the company that meets their requirements and capabilities and manages all the bureaucratic aspects of the internship (agreement with the company and personal insurance).



EXCHANGE STUDY PROGRAMME

NABA BA students can participate in exchange programmes with more than fifty European and extra-European universities and academies which have signed a bilateral agreement with NABA (Socrates/Erasmus Programme and other exchange programmes). The exchange can last one semester or one academic year. The exchange period will be fully recognised by NABA on condition that the study plan followed abroad is compatible with the one envisaged by NABA.

Students will remain enrolled at NABA, will not pay any further tuition fees to the receiving institution and will have the same duties and rights as the students regularly enrolled in the receiving institution. Students may also receive a financial contribution from the European Commission which will help them cover some of the expenses they will encounter.

The Socrates/Erasmus Program is open to BA and MA students belonging to the following countries: the 25 European Union countries: Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden, United Kingdom and Turkey; the three EEA countries: Iceland, Liechtenstein and Norway

The purpose of the Erasmus programme is to improve the quality of higher education and strengthen its European dimension, by encouraging international cooperation between universities, fostering the European mobility of students and professors, and contributing to improve the transparency and academic recognition of qualifications and studies throughout the European Union.

The following institutions have signed agreements with NABA for student's exchange:

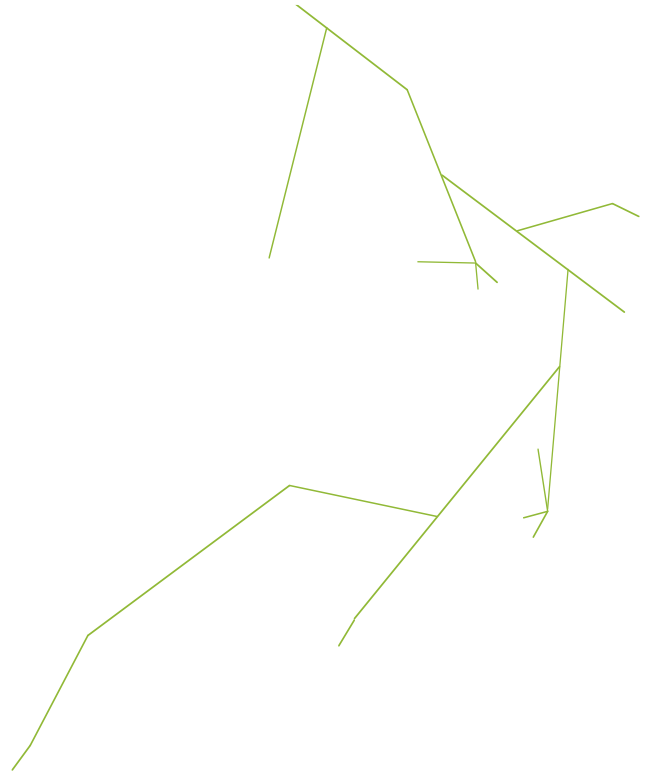
SOCRATES - ERASMUS PROGRAM

AUSTRIA: Kunstuniversität Linz (Linz); **BELGIUM:** La Cambre Ecole Nationale Supérieure des Arts Visuels (Bruxelles); Katholieke Hogeschool Mechelen (Mechelen); Ecole Supérieure des Arts Saint Luc de Wallonie (Liege); **CYPRUS:** Intercollege Cyprus (Nicosia) **FINLAND:** University of Art and Design UIAH (Helsinki); Central Ostrobothnia Polytechnic (Kokkola); Evtek Institute of Art and Design (Vantaa); **FRANCE:** Ecole des Beaux Arts de Bordeaux (Bordeaux); Ecole Régionale des Beaux Arts de Nantes (Nantes); Ecole Nationale Supérieure des Arts Décoratifs (Paris); Ecole Supérieure des Arts Appliqués Duperre (Paris); Ecole Supérieure des Beaux Arts de Toulouse (Toulouse); Ecole Supérieure d'Arts Appliqués Boule (Paris), Ecole Supérieure d'Architecture Intérieure de Lyon (Lyon); Ecole Supérieure des Arts Décoratifs de Strasbourg (Strasbourg); **GERMANY:** Kunsthochschule Berlin Weissensee (Berlin); Fachhochschule für Technik und Wirtschaft (FHTW) (Berlin); Fachhochschule Dortmund (Dortmund); Fachhochschule Mainz (Mainz); Akademie der Bildenden Künste (München); Fachhochschule Würzburg-Schweinfurt (Würzburg); Fachhochschule Schwäbisch Hall (Schwäbisch Hall) **UK:** University of Dundee (Dundee); University College Falmouth (Falmouth); University College for the Creative Arts (Canterbury, Epsom, Farnham, Maidstone e Rochester); University of Plymouth (Plymouth); **IRLAND:** Dublin National College of Art and Design (Dublin); Limerick Institute of Technology (Limerick); **HOLLAND:** Hogeschool Zuyd fac. ABK (Maastricht); Willem de Koonig Academy - Hogeschool Rotterdam (Rotterdam). **POLAND:** Akademia Sztuk Pięknych w Katowicach (Katowice); **PORTUGAL:** Faculdade de Belas Artes da Universidade de Lisboa (Lisboa);

Instituto Politecnico de Castelo Branco (Castelo Branco) **CZECH REPUBLIC:** Technicka Univerzita v Liberci (Liberec); Filmova a Televizni Fakulta AMU - Academy of Film and Video (Praha); **SPAIN:** Universidad Politécnica de Madrid (Madrid); Universidad de Salamanca (Salamanca); Real Escuela Superior de Arte Dramatico (Madrid); BAU Escola de Disseny (Barcelona); Universidad Europea de Madrid (Madrid) **TURKEY:** Anadolu Universitesi (Eskisehir); Marmara Universitesi Güzel Sanatlar Fakültesi (Istanbul)

PROJECTS OF INTERNATIONAL COOPERATION

AUSTRALIA: Curtin University of Technology (Perth) **CHILE:** Universidad de Finis Terrae (Santiago de Chile); Universidad UNIACC (Santiago de Chile) **COLOMBIA:** Universidad de Los Andes (Bogota); Corporacion Colegiatura Colombiana (Medellín) **ECUADOR:** Jefferson International College (Guayaquil); Universidad Santa María de Chile (Guayaquil) **JAPAN:** Nagoya University of Arts (Nagoya) **INDIA:** National Institute of Fashion Technology (New Delhi) **MEXICO:** Tecnologico de Monterrey, Campus Estado de Mexico (Monterrey); Universidad Iberoamericana (Puebla) **UNITESD STATES:** Rhode Island School of Design (Providence); San Francisco State University (San Francisco); Pratt Institute (Brooklyn - New York) **TURKEY** Yeditepe University (Istanbul).



NABA'S PARTNER COMPANIES

Abet Laminati, Acma Centro di Architettura, ADC Group S.r.l., Aiap-Associazione italiana progettazione per la comunicazione visiva, Albini, Alcantara, Angelini Design S.r.l., Anna Gemma Lascari, Antonella Frezza, Apple Italia, Ara, Area Kitchen, Arflex International e Seven Salotti, Argo, Armando Testa S.p.a., Arnoldo Mondadori Editore SPA, Art for the World Europa, Artesenias De Colombia, Asili-San Donato Milanese, Asl Città Di Milano, Assap-Italian Advertising Agencies Association, Associazione Culturale Teatro della Cooperativa, Associazione Illustratori, Associazione Musicale Roberto Franceschi, Assomoda, Atm, Baleri Italia, Bastogi S.p.A., Bembercell S.p.a., Blue Gold Spa, BlueMagic, BM Factory, Bonetto Design, Brioschi Finanziaria S.p.a, Brugnoli, Buongiorno Vitaminic, Camelot SNC, Camera di Commercio Italo-Ceca, Camera Nazionale Della Moda Italiana, Canclini, Carmi e Ubertis SRL, Casa Circondariale di Bollate, Casa di Reclusione di Opera, Cento per Cento S.r.l., Charmant, Chibidue, Ciboh SRL, Clerici Tessuti, Cna-Federmoda, Cobra, Code S.r.l., Color Expert, Columbus S.r.l., Compagnia della Rancia S.r.l., Comune di Milano, Contrasto, Cooperativa Alice, Cortez Elite Sas, Costume National, Ctm Altromercato, Datch, De Agostani, Design Continuum, Design Diffusion Edizioni, Design Network S.r.l., Design-italia.It, Disano Illuminazione, Ebs Consulting Praga, Editrice Abitare Segesta, Effige S.r.l., Eidos, ELC ADV Sas, Elementi Moda S.r.l., Elio Fiorucci, Esterni, Fabbrica Art & Media, Faliero Sarti, FB Copy Center, Fiam Italia, Fiat Auto, Fiera Milano International, Filati Di Ziche, Filo And Dupont De Nemours International, Filpucci, Flash Art, Fondazione La Triennale di Milano, Fondazione Magica Cleme, Fondazione Veronica Sacchi, Forma - Centro Internazionale di Fotografia, Forumnet, Frankie Morello, Fratelli Guzzini, Frea & Partner, GAM Museo

dell'Ottocento, Gertie S.r.l., Gi.Ti.Bi. Filati, Giemmenne S.r.l., Giochi Preziosi S.p.a., Giorgio Armani S.p.a., Giovanni Crespi, Givitex, Glen S.r.l., Grandi Stazioni, Green Cube, Green Tomato, A. Preti S.n.c., Gruppo Giuseppe Botto, Guccio Gucci S.p.a., Hearst Mondadori Editoriali SRL, Jafil, Ideacomo, Il Cantiere di Edizioni Melograno, Integral Ruedi Baur & Associès, Karlovarske Mineralny Vody Rep. Ceca, Kartell, Krizia, La Perla, Laboratorio Pesaro, Lamborghini, Lanificio Egidio Ferla S.P.A., Legler, Limonta, Lineapiù, L'Oréal, Lucio Costa S.n.c., Luigi Boggio Casero, Luisa Beccaria S.r.l., Lycra, Maimeri, Malhas, Manifattura Di Domodossola, Mantero Seta, Mario Boselli Jersey, Mario Turconi & Co SAS, Master of Linen, Master Pubblicità S.r.l., Mectex, Milano Metropoli, Miss Deanna, Missoni S.p.a., Mobilbracco, Modesto Caleffi, Molteni, Montangero & Montangero S.r.l., MUBA, Muji, My Style, Navigli Lombardi, Neil Barrett, Netservice Communication & Events, Nokia, O-luce, Open Care, Oreste Boggio Casero, Orobianco, Osram, Pago, Periscopi S.r.l. Peverelli, Piccolo Teatro di Milano, Pininfarina Extra S.r.l., Poltrona Frau, Prague International Marathon, Pro Carton, Profero Design, Provincia di Milano, Publicis S.r.l., Pupi Solari, Ratti S.p.a., Rio Tago S.r.l., Rohka, Rowland, Salustamp, Samsung Fashion S.r.l., Sari Spazio, Sevenone Media, Shelter Group SRL, Sidesign Advertising, Siram, Sistema Moda Italia, Sixandco S.r.l., Sodalitas, Solbiati, Stazione Sperimentale per La Seta, Studio Agazzi, Studio C Lab, Studio Ghigos, Swarovski, Teatro Litta, Teatro Stabile di Genova, Texclubtech, TFL Italia, The dc company Italy S.p.a, Swatch, Tirelli Costumi S.p.a., Traldo Togni, Valentino Fashion Group S.p.a., Velvet S.n.c., Vimar, Vitale Barberis Canonico, Vivienne Westwood, Volkswagen, Volontè SRL, Yoox, Zagato Centrostile.

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Fax +39 02 97372.280

Contacts and information for International students

Undergraduate courses:

int.rel@naba.it www.naba.it

Postgraduate courses:

int.rel@naba.it www.master-naba.com

Summer courses and international programs:

int.rel@naba.it e www.italian-design-academy.com

How to reach NABA

bus – 90, 91, 47

underground – MM 2 (green line) station: Romolo

