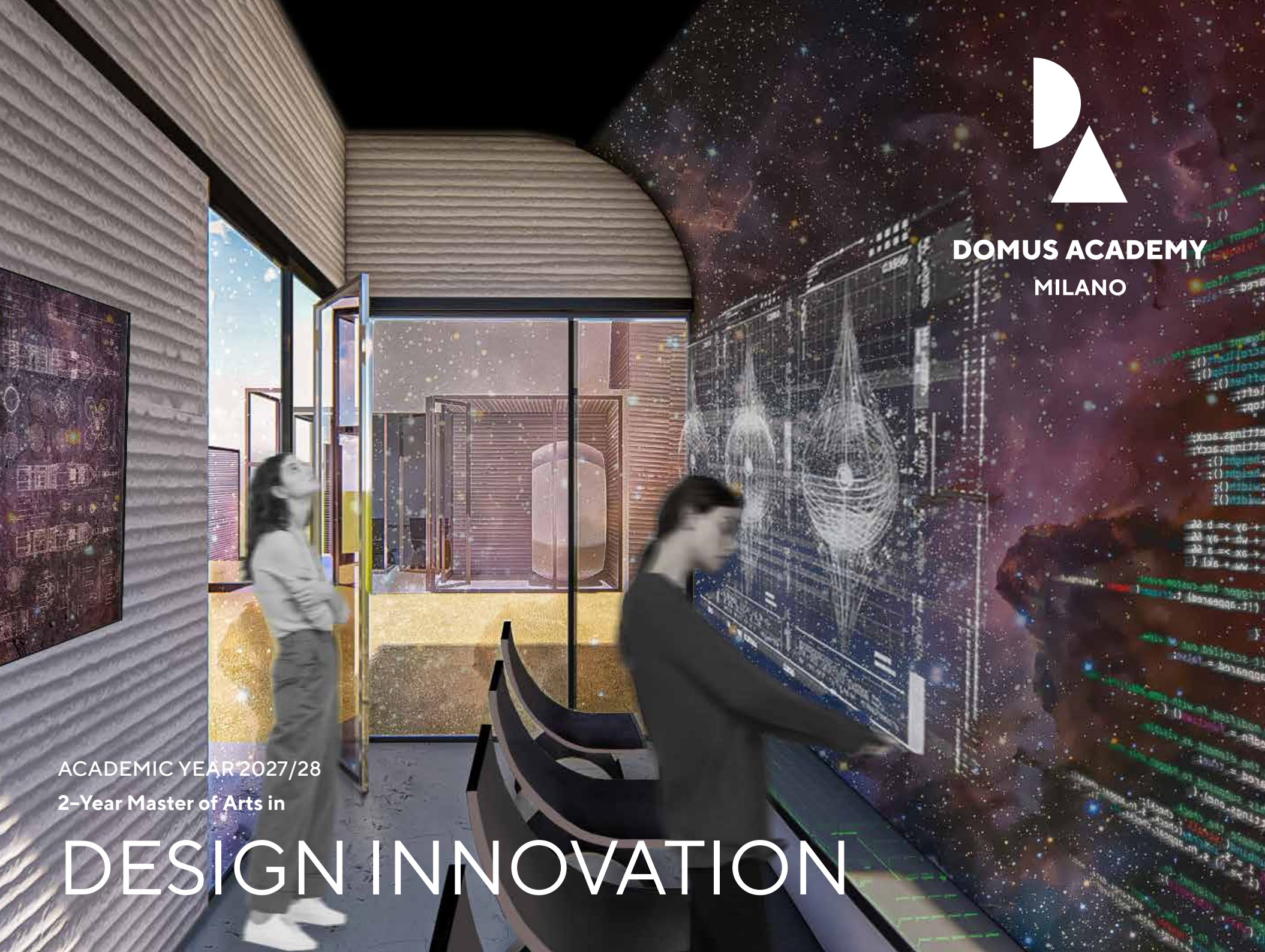


DOMUS ACADEMY
MILANO

ACADEMIC YEAR 2027/28

2-Year Master of Arts in

DESIGN INNOVATION

About Domus Academy



"Domus Academy for me is a modern Myth where Naiveness awe Complexity (and viceversa) and Rationality embraces Poetics (and viceversa)".

Juan Carlos Viso, Venezuela

"Domus Academy is a melting pot of culture and cultures, of up-coming and established professionals; it is the place where design is not a discipline but a way of seeing things and tackling life".

Giulio Ceppi, Italy

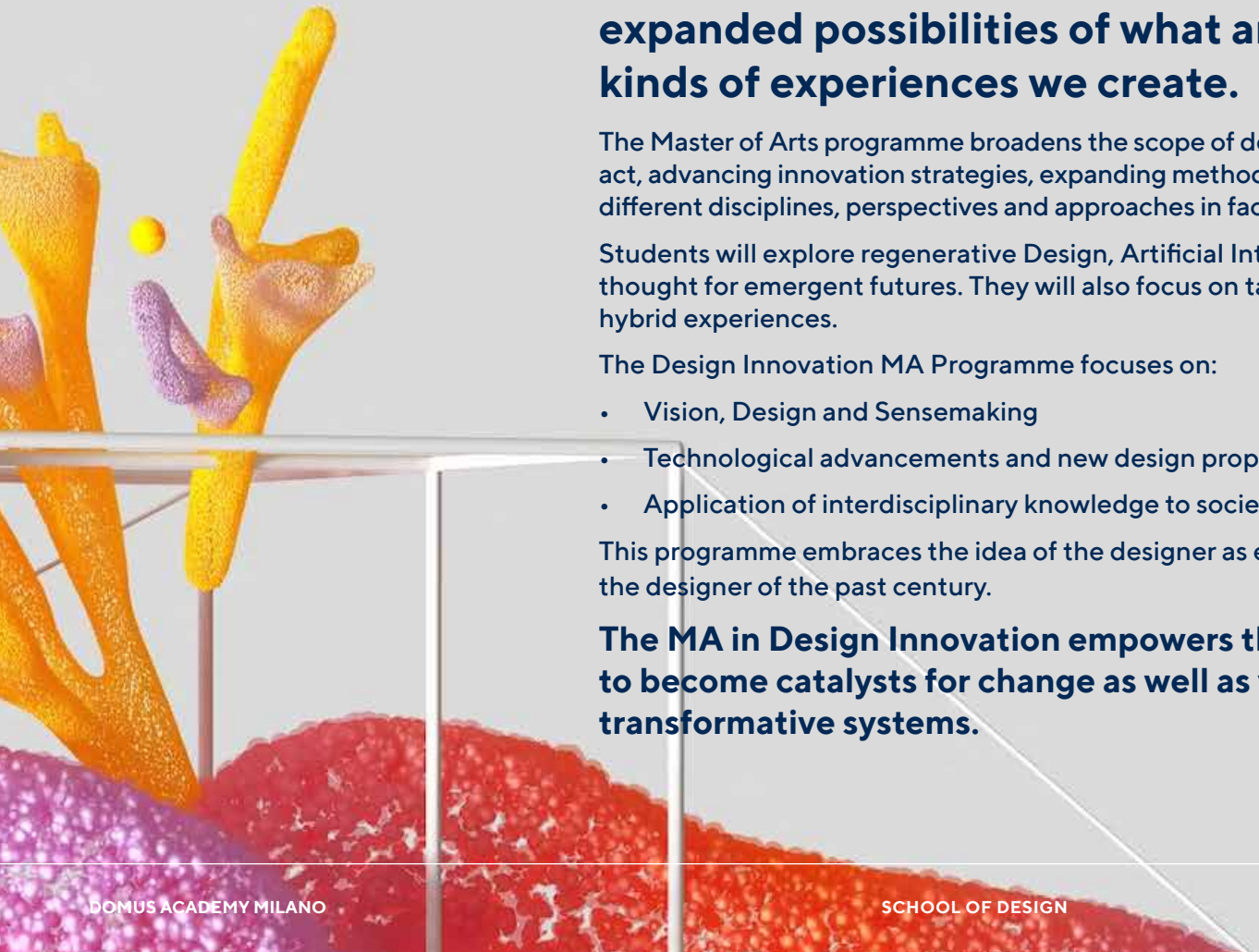
"Domus Academy defined my identity as a designer at the center of chaos, multi-cultural influences and a beautiful country like Italy. One year at Domus Academy pushed my creativity to a higher level. "

Sander Brouwer, The Netherlands

"Domus Academy was founded to create differences, heterogeneity, discontinuities, turbolence and leaps."

Isao Hosoe, Japan

Design Innovation



Design is undergoing a *paradigmatic shift*, moving forward in the 21st century.

A convergence of urgent phenomena, from the risk of *marginalising social issues* and *environmental concerns* to the continuous *development* of *advanced technology*, has expanded possibilities of what and how we design, and the kinds of experiences we create.

The Master of Arts programme broadens the scope of design research and practice as a cultural and social act, advancing innovation strategies, expanding methodologies and acknowledging the co-opetition of different disciplines, perspectives and approaches in facing and solving the challenges of tomorrow.

Students will explore regenerative Design, Artificial Intelligence, systemic complexity, and speculative thought for emergent futures. They will also focus on tangible interaction, decentralised ownership, and hybrid experiences.

The Design Innovation MA Programme focuses on:

- Vision, Design and Sensemaking
- Technological advancements and new design propositions
- Application of interdisciplinary knowledge to societal and complex challenges

This programme embraces the idea of the designer as enabler, going beyond the boundaries and role of the designer of the past century.

The MA in Design Innovation empowers the next generation of designers to become catalysts for change as well as visionary leaders in shaping transformative systems.



Learning outcomes

The programme:

– Shapes future design professionals capable of researching and applying creative design principles to explore innovative contexts and forge new propositions
– Promotes the analytical thinking needed to critically evaluate new design situations and contexts
– Promotes new design skills and knowledge needed for critical evaluation to integrate and manage innovation and new technologies, from initial creativity through production and distribution
– Develops business models that promote sustainability and ethical practices
– Engages in interdisciplinary development to drive innovation

Career profiles

This programme prepares you to a career in the following advanced roles:

– Strategic / Product designer
– Scenarios designer
– User Experience designer
– R&D and Process innovator
– Materials innovator
– Transformation manager

It will also prepare students to begin a PhD programme in the design area.



DURATION: 24 months

ACCREDITATION: Italian Ministry for University and Research (MUR)

CREDITS: 120 ECTS

LANGUAGE: English

INTAKE: 30th September and 1st October 2027

ENTRY REQUIREMENTS: Bachelor and IELTS 5.0 (4.5 + remedial)

AUDIENCE:

Designers/Professionals aiming at:

- Investigating and exploring new design approaches, processes, technologies and softwares
- Exploring critical thinking and research with academics and professionals
- Getting design mastery in specific fields
- Creating and developing their own academic and professional network
- Having a wider access to PhD programmes

LEARNING EXPERIENCE:

- Lessons, Workshops, Applied Labs and boot camps
- Final Thesis (Research + Project)
- Internship / Project Learning Experience

First Year Study Plan

SEMESTER I

Subjects	*CFA*	*CFA*	*Type*
DESIGN 1		12	T/P
Contextualising Design	6		WS
Design Tools Applied	6		WS
PROJECT METHODOLOGY		12	T/P
Design Methodology	6		WS
Digital Fabrication	6		WS
HISTORY OF DESIGN		6	T
Contemporary Design	6		CS
TOTAL CREDITS SEMESTER I		30	

SEMESTER II

Subjects	*CFA*	*CFA*	*Type*
DESIGN 2		12	T/P
Regenerative Design	6		WS
Sustainable Materials	6		WS
BRAND DESIGN		12	T/P
Brand Identity	6		WS
Communication Design	6		WS
HISTORY OF ART		6	T
Contemporary Art	6		CS
TOTAL CREDITS SEMESTER II		30	

T = Theoretical
T/P = Theoretical/Practical
WS = Workshop
CS = Course
BC = Boot camp

1st Semester

DESIGN 1

CONTEXTUALISING DESIGN

Embracing a context-driven approach and incorporating reflective practices in design

This module, based on laboratory activities, explores the principles and meaning of design as a cultural act and a tool for critically interpreting reality. Through the use of reflective practices, the course promotes a conscious and critical design approach capable of challenging conventional solutions and generating new perspectives. The goal is to provide students with a thorough understanding of the interconnected elements that constitute the design process, highlighting how these elements are essential to building solid, coherent, and thought-provoking design proposals. The curriculum places particular emphasis on design methodology, understood as a tool for investigating and interpreting the starting context—its dynamics, emerging issues, and the stakeholders involved. The final product is conceived as the outcome of an analytical and creative process, in which observation of the context guides the definition of meaningful and relevant solutions. During the module, analogical research and experimentation will be encouraged, alongside digital ones, to develop a more direct sense of proportion, harmony, and design practice.

DESIGN TOOLS APPLIED

Interactive prototyping for digital experiences

In this Applied Lab, students explore interactive prototyping, focusing on high-fidelity UIs for web and mobile applications. Participants delve into a learning path to unlock their creativity and master the art of crafting interactive user experiences that are at the same time highly functional and visually pleasing. Through practical exercises and a hands-on project, students learn the latest tools and techniques used by industry professionals to bring their designs to life. From the concept phase to developing interactive prototypes that showcase seamless user interactions, this module equips students with the skills to transform their ideas into impactful digital experiences.

1st Semester

PROJECT METHODOLOGY

DESIGN METHODOLOGY

Shifting the object of Design: from products and services to systems

The studio-based module invites participants to consider and challenge existing design methodologies and approaches. Students go beyond the traditional focus on individual products or services, encouraging a broader perspective that encompasses systems and interdependencies. Through a series of collaborative studio sessions, participants explore diverse design methodologies, critically examining their strengths and limitations. By embracing a mindset of curiosity and innovation, students introduce different perspectives to the design process, fostering creativity and pushing the boundaries of conventional approaches.

DIGITAL FABRICATION

Harnessing 3D printing and prototyping

In this Workshop, participants dig into innovative materials and cutting-edge technologies that have revolutionised the design landscape, including the groundbreaking field of 3D printing. They also examine state-of-the-art manufacturing techniques, unlocking the potential for innovative and customised designs. Through a series of engaging projects and hands-on experiments, students research and evaluate the potential of innovative materials, and gain insights into the latest advancements in manufacturing technologies, exploring how 3D printing can empower designers to bring their boldest visions to life.

STUDY PLAN

1st Semester

HISTORY OF DESIGN

CONTEMPORARY DESIGN

Investigating the journey from Radical Design to the design for Anthropocene

In this course, students are guided through the fascinating era of Anti-Design and Radical Design, uncovering the innovative ideas and movements that emerged during this period. With a specific focus on Speculative Critical Design, participants investigate how designers have dared to challenge traditional norms, pushing the boundaries of creativity and critical thinking. Students explore the revolutionary ideas, philosophies, and groundbreaking works that challenged the status quo, embracing experimentation and pushing the boundaries of traditional design. A specific focus on contemporary design offers students the opportunity to study the evolution of design practices from the 2000s to the 2020s, so to get a full understanding of the intertwined relationship between design, politics, and economics. Engaging lectures, immersive discussions, and visual presentations enable participants to grasp the significant transformative power design movements had on the broader evolution of design practice, and thus on the progression of society.

2nd Semester

DESIGN 2

REGENERATIVE DESIGN

Designing for regeneration: beyond sustainability and circularity

In this studio-based module, participants explore the paradigm shift from sustainability and circularity to designing for regeneration. Drawing inspiration from this concept, students adopt innovative approaches and strategies that go beyond traditional sustainability practices. Through practical exercises and collaborative projects, participants gain a deep understanding of how design can actively contribute to restoring ecosystems, fostering social equity, and regenerating the environment. This module empowers students to become agents of positive change, equipping them with the knowledge and skills to create regenerative designs that reshape the world we live in.

SUSTAINABLE MATERIALS

Exploring innovative materials and applications for sustainable strategies

The Applied Lab offers participants the opportunity to encounter the intricate world and dynamic intersection of innovative materials and their applications with a keen emphasis on sustainable circular strategies. Guided by hands-on experimentation and critical reflections, participants will explore cutting-edge materials through which develop symbiotic and circular design approaches. By experimenting the production and use of biobased and biofabricated materials and exploring low-impact manufacturing techniques, participants will gain valuable insights and skills to create innovative and environmentally responsible designs. This module equips participants with the tools and mindset to make a positive difference in the design world.

STUDY PLAN

2nd Semester

BRAND DESIGN

BRAND IDENTITY

Designing and communicating identity

In this studio-based module, students approach the branding process as a tool to deeply understand and refine the brand descriptors and value system and elaborate them into a tangible communication model designed to increase the brand visibility, improve the market positioning and generate market value. A mix of strategic approach and hands-on crafting of visual identities - considering both physical and digital touchpoints- empowers students to become skilled brand storytellers, capable of offering to the users powerful narratives that generate a lasting impact.

COMMUNICATION DESIGN

Mastering new product identity launch and communication

This Workshop offers a broad exploration of the art and science behind successfully designing and communicating product identity. Through a combination of theoretical concepts, practical exercises, and real-world case studies, students discover the multidimensional aspects of Visual Communication in relation to product identity. From conceptualising brand concepts to designing visual assets, participants strengthen the skills and strategies to master the process of visually crafting and conveying product identities. This module provides students with the expertise to craft impressive visual narratives and to successfully shape compelling product stories that resonate with target audiences.

2nd Semester

HISTORY OF ART

CONTEMPORARY ART

Exploring Contemporary Art: language and digital expression

This course offers an extensive investigation of the dynamic and ever-evolving world of Contemporary Art. The module invites students through the network of contemporary artistic phenomena and important movements of the 20th century, fostering a deep understanding of their historical context and impact. In addition, the course focuses on recent visual arts production, encompassing a wide range of disciplines for a comprehensive discernment of creative arts' stylistic and cultural references. From traditional fine arts to the exciting domain of new media art, which incorporates advanced technologies and innovative approaches, participants engage in critical analyses, collaborative exercises, and stimulating discussions. The module encourages students to develop a personal and informed approach to the arts, integrating knowledge and exploring their boundless possibilities.

STUDY PLAN

Second Year Study Plan

SEMESTER III

Subjects	*CFA*	*CFA*	*Type*
DESIGN 3		12	T/P
Design Futures	6		WS
Generative Design	6		WS
ART DIRECTION		6	T
Creative Direction	6		CS
LIGHT DESIGN		6	T/P
Light Data Visualisation	6		WS
1 SUBJECT TO BE CHOSEN BY THE STUDENT:		6	
Wearable, Nearable, Portable	6		CS
or			
Design for Sustainability and Social Impact	6		CS
or			
Accelerator	6		CS
TOT. CREDITS SEMESTER III		30	

SEMESTER IV

Subjects	*CFA*	*CFA*	*Type*
DESIGN 4		12	T/P
Systemic Design	6		WS
Tangible Interaction	6		WS
1 SUBJECT TO BE CHOSEN BY THE STUDENT:		6	
DESIGN MANAGEMENT			T
Design Leadership	6		CS
or			
Internship / Project Learning Experience	6		
THESIS		12	
Degree Project	12		
TOT. CREDITS SEMESTER IV		30	

T = Theoretical
T/P = Theoretical/Practical
WS = Workshop
CS = Course
BC = Boot camp

3rd Semester

DESIGN 3

DESIGN FUTURES

Exploring futures-oriented approaches to design alternative visions for a better world

In this studio-based module, participants venture into speculative futures practices, exploring the transformative potential of social dreaming and collective imagination. By extrapolating emergent trends, and crafting thought-provoking What-If scenarios, participants challenge conventional thinking and existing realities.

Through the lenses of design speculation and experiential futures, participants venture into co-creating future visions and scenarios, as well as building tangible artefacts from the future. This module also emphasises the importance of disseminating alternative visions, enabling scenarios and artefacts from the future to inspire and drive positive change.

GENERATIVE DESIGN

Generative AI Integration: Transforming Design Practice and Workflow

This comprehensive course offers students an exceptional opportunity to explore the revolutionary potential of Generative AI technologies and their transformative applications in contemporary design practice. Through an intensive hands-on approach, participants will master essential generative AI tools while discovering how these cutting-edge technologies can fundamentally reshape creative workflows and design methodologies. The course combines practical workshops, critical reflection, and collaborative experimentation, enabling students to develop proficiency with various generative tools, critically evaluate their potential and limitations, and integrate these powerful technologies seamlessly into their existing design processes. This immersive learning experience empowers designers to enhance their creative efficiency, streamline their workflow, and leverage AI as a strategic tool to elevate the quality and speed of their professional practice.

3rd Semester

ART DIRECTION

CREATIVE DIRECTION

Embracing innovation and creativity in multidisciplinary design direction

The course is a dynamic exploration of innovation and creativity in multidisciplinary design direction. With a focus on introducing the essential knowledge and competencies required for art direction, this module combines theory and practice to foster a deep understanding of creativity, communication, and design. Through the analysis and illustration of innovative multidisciplinary case studies, students build a profound comprehension of how these elements intersect and inform effective creative direction. The course also places a strong focus on the strategic direction, identity, imag88 5e, and content within creative contexts. By embracing innovation and creativity, participants cultivate the abilities necessary to become effective creative directors who can shape impactful design experiences.

LIGHT DESIGN

LIGHT DATA VISUALISATION

Transforming data into impactful visual narratives

The Workshop focuses on data storytelling and visualization, aiming to make information accessible in a way that captivates and retains the audience's interest. Student will refine their skills in information design, data analysis, data visualization through the technical and sensorial qualities of light, to create artefacts, interactive installations, and senseable spaces, thereby crafting engaging narratives and fostering audience engagement. By exploring the typological and technical aspects of light-based communication, participants gain insight on how to convey relevant messages and impact on collective processes and knowledge through light-based, visual appealing, experiential interactive installations. By integrating theoretical knowledge with practical applications, students will learn to present data in an informative and visually compelling way. The Workshop encourages innovative thinking and creativity, pushing students to go beyond traditional methods and explore new ways of storytelling to go beyond traditional methods and explore new ways of storytelling through visual data and interactive installations.

STUDY PLAN

3rd Semester

1 Subject to be chosen by the student:

WEARABLE, NEARABLE, PORTABLE

Enhancing daily life through everyday carry and close-to-the-body technologies

This immersive course introduces students to the growing field at the intersection of clothing, accessories, and advanced technologies, examining its social, commercial, technical, and design dimensions.

From early wearable tools to today's integration of sensors, microelectronics, and connected systems, the course explores how lightweight, non-invasive technologies can support everyday needs in areas such as health, safety, communication, and mobility.

Students develop wearable or portable design concepts, including interconnected systems and small product ecosystems, balancing functionality, desirability, and technical feasibility. Through research, experimentation, and concept development, the course equips participants to design new interactions between the human body and technology, adopting a critical and forward-looking design perspective.

or

DESIGN FOR SUSTAINABILITY AND SOCIAL IMPACT

Regeneration, circularity, and societal improvement as a focus for a wiser, long-term oriented design practice

This course confronts the significant impact of designing for communities, at a small and large scale, as well as for the broader society. Students engage in community-focused projects that address social and environmental challenges through sustainability and social responsibility.

The course includes civic engagement, design activism, and research into cultural, economic, and policy contexts that influence design practice. It also addresses approaches linked to circular and regenerative economies, including the use of recycled materials, repair culture, energy efficiency, and strategies for reducing environmental impact.

By the end of the course, students can develop design projects that are socially and environmentally responsible, operating across different scales with a focus on meaningful and impactful outcomes.

or

ACCELERATOR

Igniting your entrepreneurial journey with a hands-on intensive experience

Designed to provide students with a comprehensive understanding of startup initiatives and accelerator programmes, this immersive course combines theoretical knowledge with interactive activities and applied learning.

With guidance from experienced mentors, participants develop and refine venture ideas or work towards the creation of a minimum viable product, while defining a clear and structured development plan. The course supports an iterative process of testing, evaluation, and improvement, aligned with real-world entrepreneurial practice.

Through active participation, students acquire the skills and knowledge needed to navigate early-stage venture development and to approach entrepreneurship with clarity, structure, and confidence.

STUDY PLAN

4th Semester

DESIGN 4

SYSTEMIC DESIGN

Embracing systems complexity in design practice

This studio-based module empowers participants to navigate the ever-growing challenges of our interconnected world. Embracing the inherent complexity of design, it invites students to shift their perspective from a product-centric approach to understanding systemic change. By comprehending the interdependencies and dynamics within systems, participants develop a nuanced understanding of how design can drive positive change at various scales. Equipped with the tools and mindset to navigate complexity, identify leverage points, and co-create systemic interventions, students address pressing societal challenges while considering technical feasibility and economic viability. This course fosters the development of skills and knowledge necessary to tackle labyrinthine problems, create sustainable solutions, and facilitate transformative change.

TANGIBLE INTERACTION

Designing interactive experiences with physical computing

This Workshop offers an immersive exploration into the realm of physical computing and haptic interfaces, empowering participants to design interactive experiences that seamlessly bridge the gap between the digital and physical world. By critically evaluating and experimenting with a wide range of software and hardware technologies, students acquire a nuanced understanding of the tools and platforms required to craft innovative interactive solutions. Through the creation of physical prototypes, participants enhance their skills and boost their confidence in designing intuitive and engaging user experiences that exploit the full potential of tangible interactions.

1 Subject to be chosen by the student:

DESIGN LEADERSHIP

DESIGN MANAGEMENT

Navigating the intersection of design, innovation management and entrepreneurship

This forward-thinking course focuses on the transformational force gained by design in shaping and improving business processes, organisational structures and building the value of brands.

Design intersects with project management, entrepreneurship, innovation and policymaking thanks to its broad and cross-disciplinary set of tools, approaches and points of view, thus creating new solutions and unexpected development paths.

By connecting strategies for developing, promoting, and managing innovation and design, the course empowers students to become visionary leaders who can confidently navigate the complex intersection of creativity and strategic thinking.

or

INTERNSHIP / PROJECT LEARNING EXPERIENCE

Students have the option to include a period of internship or project learning experience as part of their study path. This opportunity is designed to provide practical, hands-on experience in a real-world environment, complementing the theoretical knowledge gained in the classroom.

STUDY PLAN

4th Semester

THESIS

DEGREE PROJECT

> ***Framing, crafting, and presenting individual research endeavour***
>
> This final module provides a platform for students to craft and present their individual research endeavours. Students begin by submitting a proposal that establishes the character and scope of their degree project, which is then reviewed by a thesis committee. Throughout the development process, students are assigned a supervisor who guides them in refining their research. Drawing upon existing academic and disciplinary research, students are expected to formulate a project-based research proposal that addresses the evolving conditions of the contemporary context. In the final phase, students present and defend their thesis before a committee showcasing their original contributions and engaging in scholary discourse.

STUDY PLAN



Definitions

COURSE (CS): the course denomination refers to courses or modules that cover theory, criticism and history. The scheduled sessions focus on taught learning with lectures, seminars and tutorials. The advanced level expects active student participation in the form of discussions, and group and individual analysis leading to solid knowledge, comprehension and individual perspective of contemporary contexts and their genesis.

WORKSHOP (WS): the workshop is a studio-based learning environment that involves active learning focusing on project work, strategy and experimentation. Cognitive processes and skills are developed and refined, exercising critical thought and creative making while exploring new design paradigms. Practitioners, theoreticians and domain innovators are involved in delivering content, critiquing work, and guiding outcomes.

BOOT CAMP (BC): boot camps are intensive accelerated mini-programmes focusing on particular themes, technologies or approaches inserted into the study plan as extended training sessions. Visiting professors and leading professionals conduct concentrated cross-disciplinary sessions introducing and sharing knowledge and expertise of advanced and emerging professional realities.

Course Leader



Stefano Cardini

Course Leader 2-Year Master of Arts in
DESIGN INNOVATION

“We must steer complexity and use it as a tool that allows us to design better options for both human beings and the environment, thus creating a more sustainable world and a better society.”

Architect, designer, entrepreneur and teacher.

He has 25+ years’ experience as a designer and consultant, working with major international organisations as well as with SMEs and private customers. His main focus is on creating value through design and branding tools and storytelling, with no thematic or methodological constraints and paying the same continuous attention to the strategic and tactical aspects, the long-term vision, and the execution of each project.

As an educator, he has both designed and delivered courses and workshops about design applied to different fields, from interiors to communication, from interaction to services. For three years, he managed a Masters Course, and for two years he has been the Chief Academic Officer of the biggest private design school in Italy. As a trainer/consultant, he has designed and implemented tools and communication techniques to help companies interpret present and future scenarios.

He also creates illustrations and drawings, as they are essential tools to visualise a project, support, and enrich each phase of a design process, from the initial idea to the concrete object. He designs with the same passion for physical objects and conceptual systems.



Riccardo Mantelli
Gabriela Galati
Ece Özdil





Faculty

Contemporary and heterogeneous faculty composed by teachers, visiting professors, famous and emerging designers, professionals, startuppers, innovators, creators, journalists, special guests, such as:

Alberto Andreetto
Yulya Besplemennova
Maddalena Casadei
Giovanni Caruso
Alice Casiraghi
Silvio Cioni
Andrea Foffa
Gabriela Galati
Luca Giacolini
Riccardo Mantelli
Gabriele Moschin
Claudia Neri
Margherita Paleari
Laura Polazzi
Eleonora Ricca
Lorena Trebbi
Ece Özdil

2-Year Master of Arts Admission Process

1. CHECK ENTRY REQUIREMENTS

General entry requirements include:

- At least 15 years of previous Education
- Holding a first level academic degree (Bachelor's Degree or Academic Diploma) in fields related to the selected study program
- Certificate of English language (IELTS 5.0 Academic or General on entry)

2-Year Master or Arts are open also to students with not related degrees or diplomas, if the applicant is motivated by a research interest towards the programmes' topics

2. PREPARE SUPPORTING DOCUMENTS

Applicants are required to submit:

- An artistic and/or professional portfolio of projects*. This portfolio should ideally include textual descriptions and visual materials that demonstrate skills and experiences in the field.

**Only for the Master of Arts in Design Leadership & Strategy applicants, alternatively or in addition to the portfolio, can submit a comprehensive list of academic and/or professional experiences. This list should include brief descriptions of key courses, projects, or thesis work undertaken during your Bachelor's degree, and may include supporting visual materials if available. We would like you to provide us with a detailed explanation of your educational background and significant coursework or projects in a list and/or any related and significant work experience that will make us better understand your potentiality in the field of design leadership and strategy.*

Moreover, the required documents for application are:

- Curriculum vitae/resume
- Motivational letter
- Copy of Bachelor's Degree or Academic Diploma in original language and translated if necessary* or official certificate of expected graduation issued by your Institution if not graduated yet
- Copy of Bachelor's Degree or Academic Diploma's official transcript/mark sheet in original language and translated if necessary* or Diploma Supplement if available or most updated official transcript/mark sheet if not graduated yet (listing subjects and exams, with corresponding number of hours/credits, final grade CGPA or Class if graduated, grading scale)
- Documentation regarding further courses or seminars attended (if available)
- English language certificate
- Copy of passport
- Payment receipt of Euro 100 application fee

**Alternative accepted languages: Italian, French, Spanish.*

3. SUBMIT THE APPLICATION

You can apply through our DEA,
our official online application portal:

https://admissions.domusacademy.com/dadea/

Please notice that if you are supported by an external educational counselor your representative will send us directly your application pack.

4. ENROL IN THE PROGRAMME

Upon being offered a place, the student must secure it by submitting the Enrolment Form and a receipt showing the payment of the pre-enrolment fee within official deadline provided in the admission letter; Admissions office will inform students on documents needed for enrolment and matriculation to the course.

Domus Academy will assist students for visa application.

Non-European students will need to apply for study visa via Universitaly

https://www.universitaly.it/

and will have to check with the Italian Embassy or Consulate of reference for the proper documents needed.



Why Domus Academy

A PLACE FOR ENVISIONERS

The visionary school of design research and experience supporting the next-generation to be system game-changers and leaders of tomorrow, encouraging young talents to use imagination and creativity to shape the world and create the change.

CROSS-KNOWLEDGE PROFILES

The school has always focused its pedagogical approach on vertical knowledge as well as on horizontal skillset, contaminating different areas of knowledge and providing students with long lasting curriculum.

REAL INTERNATIONAL ENVIRONMENT

An open international and collaborative environment where talents can work with faculty and companies on future based concepts through disruptive and cross-disciplinary design approaches.

UNIQUE EXPERIENCE & CAREER OPPORTUNITIES

Learning methodology based on multiple activities: lectures, workshops, labs, bootcamps, and customisable study plan. Connections with companies and professionals, masterclasses with designers and Alumni. Highest Certified Placement rate.

ICONIC DESIGN SCHOOL IN THE DESIGN CAPITAL

Full range of courses with Italian and International accreditation. Based in Milan, the world's capital of fashion and design. Internationally recognised as one of the most iconic Schools.

Awards and recognitions

TOP DESIGN SCHOOL

- Included in the **TOP 3% of universities GLOBALLY** by **QS World University Rankings** by Subject 2026
- Selected by **Calibre** as one of the TOP 20 Fashion and Design Schools 2026
- Recognised as one of the world's top 30 Fashion Schools by **CEOWorld Magazine**
- Included in **UI GreenMetric**, the ranking of the world's most sustainable universities, and in **THE Impact Rankings**
- Selected by **Azure Magazine** as one of the Top 8 Schools for Interior Design and Interaction Design, recognised by **Domus Magazine** as one of Europe's leading schools of Architecture and Design, named one of the Best Design Schools in the World by **Bloomberg Businessweek**, awarded the Special Badge of Excellence in Learning Experience by **The Business of Fashion**
- **Compasso d'Oro** Award by the ADI, Associazione Disegno Industriale (Industrial Design Association)

STUDENT AWARDS

- Rüya Akyol (Master in Product Design): winner Young Designer of the Year by the Elle Decoration International Design Awards (EDIDA) Türkiye, 2025
- Catherine Cable, Sarah Abdel Jalil, Tina Jain, Sevval Ozdogan, Sanjoli Gupta (Master in Visual Brand Design, Master in Business Design and Master in Product Design): selected to take part into 2025 Gwangju Biennale, Korea
- Özge Üçoluk (Master in Visual Brand Design): winner Graphic Designers Professional Association (GMK) Award, 2024
- Elena Candeliere, Nicholas Aron and Wiphawee Maneengarm (Master in Interaction Design, Master in Product Design, Master in Service Design): Winners Compasso d'Oro Targa Giovani certification 2024
- Christophe Pillet (Master in Product Design): Winner Wallpaper* Magazine Design Awards 2023 (Best Outdoor Lounge category)
- Niko Koronis (Master in Design): Winner Wallpaper* Magazine Design Awards 2023 (Best Construction category)
- Maddalena Casadei (Master in Product Design): Included in AD100/2022
- Irem Başer Oğan (Master in Product Design): Winner IF Design Award 2021
- Morgan Ræ (Master in Interior & Living Design): Winner Radical Innovation Award 2021
- Namit Khanna (Master in Product Design): Winner EDIDA India Young Talent 2021
- Daniele Ficarra (Master in Product Design): Winner Swarovski Foundation Institute contest 2021
- Defne Koz, Marco Susani (Master in Product Design): Winners Compasso D'Oro 2020

Projects by Domus Academy alumni have been recognised worldwide since the school's foundation in 1982; here we highlight a selection of the most recent awards.

Facts and Figures





Survey conducted among Master's students graduated in 2024, certified by Ipsos Doxa. This highly reliable survey achieved a 77% response rate, significantly exceeding the 60.8% national average reported by AlmaLaurea.

Source: Employment Survey Ipsos Doxa 2026

STUDENTS' NATIONALITIES

+65
Different Countries

EUROPE
30%

TURKEY &MENA
20%

MAINLAND CHINA
10%

ROW
2%

AMERICA
15%

INDIA
15%

ASIA PACIFIC
8%

Milan, Design & Fashion Capital







Design is part of the fabric of Milan. From the city's fashion tradition to its new role as a startup hub, Milan is home to a thriving commercial design industry and a globally facing creative culture.

Life in Milan moves at a relentless pace, in fact it's hard to remain unmoved or detached from all the cultural, social and business activities afoot. It follows that there is no better place to pursue a design education.

Milan is the world capital of fashion and design, brimming with innovative and creative people, emerging designer boutiques and businesses whose longstanding success is built on design.

The centre of Milan is home to the flagship stores of some of the most important fashion and design brands, including Cappellini, Driade, Kartell, Versace, Armani and Valentino. Therefore, students can draw inspiration from the trend-setting work of the world's leading designers and, at their fingertips, will be Italy's finest artisans and manufacturing facilities, that make Made in Italy craftsmanship famous around the world.

Milan bristles with life. Every year during the Fashion Weeks, Design Week and their various ancillary activities such as the Fuorisalone, Milan becomes one big showroom, full of non-stop exhibitions, performances, parties and conferences featuring prestigious international guests. But the reach of design doesn't stop there, it can be seen in the outline traced by the city's new skyline, in the partnerships being developed between research, design and business, and in the deployment of new technologies that tackle the widest possible range of design problems.

Milan is a creative environment like no other.



Galileo Global Education™

Domus Academy is part of Galileo Global Education, a world leader in independent higher education with 210,000 students, 61 schools and 106 campuses in 18 countries, has placed employability and innovation at the heart of its strategy for 15 years.

Galileo Global Education's mission is to enable everyone, whatever their starting point, to express their potential and develop their employabilitý sustainably through a skills-based pedagogy.

The Group's vision: to shake up the world of Education through innovation, and the hybridisation of disciplines, teaching methods, schools and geographies. The Group's schools, which specialise in digital, business, design, digital communications, health, arts and culture, share the same vision of higher education: the importance of interdisciplinarity, student support, high-quality training, international culture and professional integration.

Domus Academy is part of the following associations:

RAIC Responsible AI Consortium

ADIMEMBER

Cumulus Association

Piattaforma Sistema Formativo Moda



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