



CURRICULUM

INTERNATIONAL ACADEMY  
OF ART & DESIGNdesign  
mundo  
afora

NABA

bachelor of arts in  
**DESIGN****AREA**  
Design**AREA LEADER**  
**Milan | Rome**  
Claudio Larcher**COURSE LEADER**  
**Milan**  
Germana De Michelis

Following the “learning by doing” approach, the BA sees a mix of theoretical and practical activities; the course includes workshops to integrate both. After having explored basic concepts and techniques, students learn to observe the multitude of contemporary forms of design and how to apply them to their work. The course aims at stimulating sensitivity and passion for the world of objects, understood as cultural artefacts that reflect and shape human life. It explores space as an environment, examining its interactions with objects and its function as a stage for individual and collective rituals.

**LANGUAGE**  
Italian - English**CAMPUS**  
Milan - Rome\*<sup>NEW!</sup>**DEGREE AWARDED**  
First Level  
Academic Degree**CREDITS**  
180 CFA**LENGTH**  
Three years

\*Under approval for A.Y. 2024/25.

## SPECIALISATIONS

Interior Design<sup>MILAN - ROME</sup>  
 Product Design<sup>MILAN</sup>  
 Product and Innovation  
 Design<sup>ROME</sup>

CAREER  
OPPORTUNITIES

Designer  
 Product designer  
 Interior designer  
 Furniture designer  
 Retail designer  
 Exhibition designer  
 Service designer

LEARNING  
OBJECTIVES

To acquire the cultural and scientific competencies to define design problems and the technical competencies to solve them

To develop the ability to detect the specific needs of each project, and find suitable typological and formal solutions

To master the ability to use tools and techniques for the representation of spaces and products

# CURRICULUM

## Milan

### FIRST YEAR

SEMESTER	COURSES	CFA
1	<b>History of modern art</b>	<b>6</b>
1	<b>Project methodology</b>	<b>12</b>
	Methodology	6
	Drawing	6
1	<b>Project culture 1</b>	<b>8</b>
	CAD	3
	Introduction to lab	3
	Photography	2
1	Mandatory IT training activities	<b>4</b>
<b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b>		<b>30</b>
2	<b>History of design 1</b>	<b>6</b>
2	<b>Design 1</b>	<b>12</b>
	Product design 1	5
	Interior design 1	5
	Design theory	2
2	<b>Technology of materials 1</b>	<b>8</b>
	Introduction to technology of materials	4
	Modelling	4
2	Mandatory training activities English and additional language skills	<b>4</b>
<b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS FIRST YEAR</b>		<b>60</b>

## SECOND YEAR

SEMESTER	COURSES	CFA
3	<b>Design 2</b>	<b>12</b>
	Product design 2	6
	Interior design 2	6
3	<b>Digital modelling techniques</b>	<b>10</b>
	Rhino	5
	Graphic and digital communication	5
3	<b>Project culture 2</b>	<b>8</b>
	Awareness design	4
	Social design	4
<b>TOTAL CREDITS 3<sup>RD</sup> SEMESTER</b>		<b>30</b>

4	<b>History of design 2</b>	<b>6</b>
4	1 course to be chosen by the student:	
	<b>Design 3 - Exhibit</b>	
	<b>Design 3 - Furniture design</b>	
	<b>Design 3 - Service design</b>	
	<b>Design 3 - Small objects series, accessories</b>	<b>6</b>
4	1 course to be chosen by the student:	
	<b>Multimedia design - Rhino (ID Spec.)</b>	
	<b>Multimedia design - Rhino (PD Spec.)</b>	
	<b>Multimedia languages - Photography</b>	
	<b>Introduction to cultural marketing</b>	<b>6</b>
4	<b>Interactive systems</b>	<b>8</b>
	Technology lab	4
	Lab (Fab Lab)	4
4	<b>Additional training activities</b>	<b>4</b>
<b>TOTAL CREDITS 4<sup>TH</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS SECOND YEAR</b>		<b>60</b>

## THIRD YEAR

SEMESTER	COURSES	CFA
5	<b>Cultural anthropology</b>	<b>6</b>
5	1 specialisation course to be chosen by the student:	
	<b>Technology of materials 2 (ID Spec.)</b>	<b>6</b>
	<b>Technology of materials 2 (PD Spec.)</b>	
5	1 specialisation course to be chosen by the student:	
	<b>Design 4 (ID Spec.)</b>	<b>8</b>
	Project research	3
	Projects/Workshop	5
	<b>Design 4 (PD Spec.)</b>	<b>8</b>
	Project research	3
	Projects/Workshop	5
5	1 course to be chosen by the student:	
	<b>Interaction design</b>	<b>4</b>
	<b>Light design (ID Spec.)</b>	
	<b>Light design (PD Spec.)</b>	
5	1 course to be chosen by the student:	
	<b>Urban design</b>	<b>4</b>
	<b>Design system</b>	
5	<b>Additional training activities</b>	<b>2</b>
<b>TOTAL CREDITS 5<sup>TH</sup> SEMESTER</b>		<b>30</b>

6	<b>Career development</b>	<b>6</b>
6	<b>Final workshop</b>	<b>12</b>
	Thesis lab	8
	Thesis tutoring	4
6	<b>Final project</b>	<b>10</b>
6	<b>Additional training activities</b>	<b>2</b>
<b>TOTAL CREDITS 6<sup>TH</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS THIRD YEAR</b>		<b>60</b>
<b>TOTAL CREDITS BACHELOR OF ARTS</b>		<b>180</b>

# COURSES

Milan

## FIRST YEAR

### HISTORY OF MODERN ART

This course explores history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

### PROJECT METHODOLOGY

This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing.

### PROJECT CULTURE 1

The etymology of the word design comes from the Latin "designare" meaning "to do something", to identify it through a sign and give meaning to it by designing its relation with other things, owners and users of goods. Based on this original meaning, we can say that designing equals to giving meaning (to things). We can thus introduce the idea of culture within a creative project, which can convey depth and real value, as a vital condition for the project culture itself. The course is divided in the basic areas of design education: representation through digital design, understanding of basic materials and culture of photography.

### HISTORY OF DESIGN 1

The first of the two courses of History of design introduces to design-related themes through a multidisciplinary historical perspective. Aesthetics, language, culture, design technique and terminology will be an addition to a study path that will take its moves from the ancient sources and from the Greek and Roman roots to then focus on the themes found between the industrial revolution and the second world war, the finishing point of the first programme. Analysing the design phenomenon through a transversal understanding and a comparison with major and decorative arts, the course gives students a stronger mark to their theoretical approach.

### DESIGN 1

The course aims at providing the students with the basic tools to approach projects and their complexities, diversities and pluralities within the contemporary context. It comprises two modules, corresponding to the two areas of design: Product design and Interior design. Also, it includes a Design theory module to provide students with basic understanding of the design languages and to give them theoretical support to the Product design and Interior design projects.

### TECHNOLOGY OF MATERIALS 1

The course aims at providing basic understanding of materials and their processing, which enables the students to choose and use suitable materials in the design-specific planning and prototyping phases.

## SECOND YEAR

### DESIGN 2

This course offers in-depth study of the main design-related subjects: Product Design and Interior Design. The Product design 2 module approaches the complex product system aspects, such as concept, form, function, and communication, with the support of practical workshops. The Interior design 2 module deals with the human space issue. The learning purpose is to reach full awareness and command of design projects, through the understanding of the tools used for analysis, description and communication of the project itself, so as to develop an interior design project and to improve drawing techniques, as well as the ability to create model-based representations of space.

### DIGITAL MODELLING TECHNIQUES

Students on this course are expected to acquire the main 3D modelling functionalities for Industrial Design and Interior Design projects, as well as basic understanding of digital and graphic communication tools for project communication. Visual communication includes the creation of a personal portfolio.

### PROJECT CULTURE 2

The course aims at a deeper understanding of design culture in its social and sustainability aspects. In the Social design module, the needs of society are explored through design-oriented thinking processes to create sustainable futures, starting from a deep understanding of the current situation. Students discover the creativity link to art, everyday life, and society, familiarising with co-design and service design. The Awareness design module introduces the students to the analyses of the human factors that are necessary to design objects, environments and systems capable of enhancing the human well-being. Starting from the idea of ergonomics, students acquire all the practical and theoretical tools to analyse the principles of usability linked to the project context.

### HISTORY OF DESIGN 2

With the division of the History of design courses in two parts (History of design 1 and 2), the second course focuses on the evolution of design from the Second World War onwards. Decade after decade, the course analyses the main points of the debate, the guidelines of project themes, as well as the most significant work of each author and school in a comparison between Italy and the international scope, with particular attention to the present times and to the consequences of the digital revolution.

<b>DESIGN 3</b> EXHIBIT	This project-based course studies space as a communication tool. It consists in translating otherwise expressed ideas and stories into space. The course takes the students towards exhibit and retail design, with stronger emphasis on the experiential aspect.
<b>DESIGN 3</b> FURNITURE DESIGN	Over the year, students are requested to complete a project that considers all functional, typological, structural and technical aspects of the furniture world. The project must show: the ability to manage all social, economic, environmental and meaning implications that it will produce, as well as the context dynamics that it will change; the ability to define scenarios in the medium and long term; the ability to foresee possible technological systems evolutions and their potential integration in the complex background of social and cultural dynamics.
<b>DESIGN 3</b> SERVICE DESIGN	Service design is today a relevant part of the design world. In recent years, new services are increasingly replacing the manufacturing of objects and products that are not always necessary. Goods, tools and space sharing is a social transformation key-point of our era. A tool against the economic crisis, twisting the western-society idea of ownership as a staple, the idea of sharing is transforming the designers' work. The course aims at opening new ways of the design world, suggesting different and innovative projects.
<b>DESIGN 3</b> SMALL OBJECTS SERIES, ACCESSORIES	This course gives the students the opportunity to design new small-size products, related to the field of furniture and housewares: the challenge is to turn a concept into a project, developing the idea until it can become a product.
<b>MULTIMEDIA DESIGN</b> RHINO (ID Spec.)	This course focuses on the advanced use of the Rhinoceros software for 3D modelling for interior design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Interior Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with architects who often need support during the execution phase of their projects, as well as to compare and present them.
<b>MULTIMEDIA DESIGN</b> RHINO (PD Spec.)	This course focuses on the advanced use of the Rhinoceros software for 3D modelling for product design, and on the use of the Vray for Rhino plug-in for the creation of virtual settings. Students learn how to create realistic images of their personal Product Design projects. This course is recommended to students who wish to improve their digital modelling skills, especially if interested in working with product designers who often need support during the execution phase of their projects, as well as to compare and present them.
<b>MULTIMEDIA</b> <b>LANGUAGES</b> PHOTOGRAPHY	Photography as an expression of creativity belongs to the arts, in particular to that kind of artistic production where mind, creativity and sense of planning of the author come into play - whether a fashion designer, a graphic designer, or an artist. The course doesn't intend to teach analogic or digital photography techniques: it aims to a basic understanding of how to "see" and "read" photographic images, within the scope of modern planning processes where disciplines, ideas and the photographic mean often intertwine.

## INTRODUCTION TO CULTURAL MARKETING

This course provides future designers with the basic tools to commercialise their ideas, understanding the logics of marketability and offer prototyping. Whether they need to present a product-system to a company, to start a micro production chain, or to devise a design-oriented enterprise activity, understanding the needs of prospective clients and offering them realistic solutions is key to strategic planning. From marketing surveys to the necessary techniques and styles to support the presentation of ideas to potential investors (institutions, business angels, the entire web), through the building of business models and the understanding of business plans, contemporary designers will be given the necessary tools to put their projects into solid economic perspective.

## INTERACTIVE SYSTEMS

The course focuses on the design and manufacture of interactive objects. The idea of interaction is introduced not only as the link between action and reaction, but also as the outcome of a structured process, marked by rhizomatic and complex relations. Students will learn confrontation and project collaboration. Each group contributes to the design and development of devices, using open hardware such as Arduino, as well as the various environments they can interface with. During the Lab module they become familiar with the tools and processes of digital fabrication.

# THIRD YEAR

## CULTURAL ANTHROPOLOGY

This course aims at providing elements of anthropological studies applied to design. Anthropology is a very relevant theoretical subject to approach Product Design or Interior Design projects. Understanding human behaviours is at the basis of any new project, whether regarding objects, or space and its relation to men.

## TECHNOLOGY OF MATERIALS 2 (ID, PD Spec.)

The aim of this course is to complete and link all the courses in Technology of materials attended since the first year; it consists in a workshop to support advanced projects. Materials, technologies and their applications will be further studied through the development of a highly complex project within the chosen field.

## DESIGN 4 (ID, PD Spec.)

The course is structured as a design workshop and research, and allows to choose among different course themes. It is propaedeutic to the final thesis for both Interior design and Product design. The course will be divided between research on a topic that the student will later develop into the final thesis, and short project-oriented workshops.

## INTERACTION DESIGN

This course explores the design-relevant implications of the idea of "information". This includes the production and diffusion of data, their transformation, the interfaces that make them intelligible, navigable, manageable and editable, the new scenarios, the reprogramming of existing models. The emerging of the information society and of the web has brought along crucial ideas and dynamics, that today permeate culture and design: system, network, exchange between systems, ecosystem, sampling, hacking, post-production, hertzian space, digital, real time, virtual and augmented reality. The course will analyse and offer first-hand experience of the ways this paradigm works, providing tools and methods to read these models and reprogram them, in order to design new futures and reconsider interaction in space as to subdue it to newly emerged needs or wishes and to answer diverse project issues (or, even better, to identify new issues).



<b>LIGHT DESIGN (ID Spec.)</b>	The purpose of this course is to understand that light is, first and foremost, a language and as such must be approached and treated. At a semantic level we also find an interest into the subject as “science of illumination”, that is the technical/scientific knowledge that deals with space illumination by using natural and artificial sources. The covered topics will be theory of light (intensity, spectrum, reflection etc.), physiology and psychology of vision, human eye perception, and visual comfort.
<b>LIGHT DESIGN (PD Spec.)</b>	The purpose of this course is to provide understanding, support and the necessary tools to design and manufacture working lighting objects. By reviving the idea of “techné”, that is the concurrence of art and technique, it provides student with basic knowledge and enables them to develop their ideas through manual and instrumental activities. Particular attention is devoted to the possibility of processing synthetic materials, in particular metacrilate, optical fibres, leds as well as photovoltaic cells, into applications aimed at the project.
<b>URBAN DESIGN</b>	This course guides the students through an experience of reading, interpreting and designing to face the complexity of the urban world, in particular of public areas as relational and social life spaces. It mainly aims at letting the students experiment with a working method and an approach to the project that starts with the observation of the urban “context”. Dealing with its complexity is a crucial point for the design activity, whatever its scale.
<b>DESIGN SYSTEM</b>	An interdisciplinary, didactic course where students are invited to test the knowledge acquired throughout the entire programme, with the purpose of creating projects in small series following the entire process. From conception to manufacturing, including commercial evaluation and communication, the project ends with the presentation of the product to its final consumers.
<b>CAREER DEVELOPMENT</b>	This course aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. This course covers general topics such as graphic representation, as well as the content of reports and essays. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.
<b>FINAL WORKSHOP</b>	This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers’ contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

**FINAL PROJECT**

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical and conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.

# CURRICULUM

Rome

## FIRST YEAR

SEMESTER	COURSES	CFA
1	<b>History of modern art</b>	<b>6</b>
1	<b>Project methodology</b>	<b>12</b>
	Design thinking	8
	Drawing and modelling foundations	4
1	<b>Project culture 1</b>	<b>8</b>
	CAD	4
	Rhino 1	4
1	Mandatory IT training activities	<b>4</b>
<b>TOTAL CREDITS 1<sup>ST</sup> SEMESTER</b>		<b>30</b>
2	<b>History of design 1</b>	<b>6</b>
2	<b>Design 1</b>	<b>12</b>
	Product design 1	6
	Interior design 1	6
2	<b>Technology of materials 1</b>	<b>8</b>
	Materials lab	4
	Sustainability	4
2	Mandatory training activities English and additional language skills	<b>4</b>
<b>TOTAL CREDITS 2<sup>ND</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS FIRST YEAR</b>		<b>60</b>

## SECOND YEAR

SEMESTER	COURSES	CFA
3	<b>Design 2</b>	<b>12</b>
	Interior design 2	6
	Product and innovation design 1	6
3	<b>Digital modelling techniques</b>	<b>10</b>
	Rhino 2	4
	Communication design	6
3	<b>Project culture 2</b>	<b>8</b>
	Social design	4
	Business design	4
<b>TOTAL CREDITS 3<sup>RD</sup> SEMESTER</b>		<b>30</b>

4	<b>History of design 2</b>	<b>6</b>
4	<b>Design 3 - Event design</b>	<b>6</b>
4	1 course to be chosen by the student: <b>Multimedia design - Parametric design and virtual reality</b>	<b>6</b>
	<b>Introduction to cultural marketing</b>	
4	<b>Interactive systems</b>	<b>8</b>
	Lab (Fab Lab)	4
	Service design	4
4	Additional training activities	<b>4</b>
<b>TOTAL CREDITS 4<sup>TH</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS SECOND YEAR</b>		<b>60</b>

# COURSES

## Rome

### THIRD YEAR

SEMESTER	COURSES	CFA
5	<b>Cultural anthropology</b>	<b>6</b>
5	1 specialisation course to be chosen by the student: <b>Technology of materials 2 - Construction systems (ID Spec.)</b> <b>Technology of materials 2 - Production systems (PID Spec.)</b>	<b>6</b>
5	1 specialisation course to be chosen by the student: <b>Design 4 (ID Spec.)</b> Project research Projects/Workshop <b>Design 4 (PID Spec.)</b> Project research Projects/Workshop	<b>8</b> 3 5 <b>8</b> 3 5
5	1 course to be chosen by the student: <b>Interaction design</b> <b>Light design</b>	<b>4</b>
5	1 course to be chosen by the student: <b>Urban design</b> <b>Design system</b>	<b>4</b>
5	Additional training activities	<b>2</b>
<b>TOTAL CREDITS 5<sup>TH</sup> SEMESTER</b>		<b>30</b>

6	<b>Career development</b>	<b>6</b>
6	<b>Final workshop</b> Thesis lab Thesis tutoring	<b>12</b> 8 4
6	<b>Final project</b>	<b>10</b>
6	Additional training activities	<b>2</b>
<b>TOTAL CREDITS 6<sup>TH</sup> SEMESTER</b>		<b>30</b>
<b>TOTAL CREDITS THIRD YEAR</b>		<b>60</b>
<b>TOTAL CREDITS BACHELOR OF ARTS</b>		<b>180</b>

### FIRST YEAR

#### HISTORY OF MODERN ART

This course explores history of art as a way to understand contemporary phenomena: the languages of art and its contexts and fields; images and their manipulation and consumption from the beginnings of the industrial era to the developments of technology and communication media, that mark our current situation.

#### PROJECT METHODOLOGY

This course is an introduction to design in the field of applied arts, through the study of methods and techniques of observation, analysis and visual processing. It includes the Drawing and modelling foundations and the Design thinking modules.

#### PROJECT CULTURE 1

The etymology of the word design comes from the Latin "designare" meaning "to do something", to identify it through a sign and give meaning to it by designing its relation with other things, owners and users of goods. Based on this original meaning, we can say that designing equals to give meaning (to things). We can thus introduce the idea of culture within a creative project, which can convey depth and real value, as a vital condition for the project culture itself. The course is divided into different areas of digital drawing representation, with the teaching of 2D and 3D software such as Autocad and Rhino.

#### HISTORY OF DESIGN 1

The first of the two courses of History of design introduces to design-related themes through a multidisciplinary historical perspective. Aesthetics, language, culture, design technique and terminology will be an addition to a study path that will take its moves from the ancient sources and from the Greek and Roman roots to then focus on the themes found between the industrial revolution and the second world war, the finishing point of the first programme. Analysing the design phenomenon through a transversal understanding and a comparison with major and decorative arts, the course gives students a stronger mark to their theoretical approach.



**DESIGN 1** The course aims at providing the students with the basic tools to approach projects and their complexities, diversities and pluralities within the contemporary context. It comprises two modules, corresponding to the two areas of design: Product design and Interior design.

**TECHNOLOGY OF MATERIALS 1** The course aims at providing basic understanding of materials and their processing, which enables the students to choose and use suitable materials in the design-specific planning and prototyping phases.

## SECOND YEAR

**DESIGN 2** This course offers an in-depth study of the main design-related subjects: Product and Innovation Design and Interior Design. The Product and Innovation Design 1 module lays a basis in the area of product and innovation with a contemporary and experimental approach. The Interior Design 2 module deals with the human space issue. The learning purpose is to reach full awareness and command of design projects, through the understanding of the tools used for analysis, description and communication of the project itself, to develop an interior design project and to improve drawing techniques, as well as the ability to create model-based representations of space.

**DIGITAL MODELLING TECHNIQUES** The course enhances the students' knowledge of 3D modelling and rendering for Industrial Design and Interior Design projects, and gives them a basic understanding of digital and graphic communication tools for project communication. Visual communication includes the creation of a personal portfolio.

**PROJECT CULTURE 2** This course goes in-depth on project culture in its social and managerial aspects. In the Social design module, the needs of society are explored through design-oriented thinking processes to create sustainable futures, starting from a deep understanding of the current situation. Students discover the creativity link to art, everyday life, and society, familiarising themselves with co-design and service design. The Business Design module introduces the relationship between design and the entrepreneurial world with attention to the start-up world.

**HISTORY OF DESIGN 2** With the division of the History of design courses in two parts (History of design 1 and 2), the second course focuses on the evolution of design from the Second World War onwards. Decade after decade, the course analyses the main points of the debate, the guidelines of project themes, as well as the most significant work of each author and school in a comparison between Italy and the international scope, with particular attention to the present times and to the consequences of the digital revolution.

**DESIGN 3  
EVENT DESIGN** This project-based course studies the urban space to design events and public happenings, with an emphasis on the experience besides the scenic aspect. Starting with an analysis of the urban territory and the scheduled events over the year, the students are encouraged to devise new solutions and project ideas to value the territory as well as the artistic and cultural patrimony of the city.

**MULTIMEDIA DESIGN  
PARAMETRIC DESIGN  
AND VIRTUAL REALITY** This is a course on the advanced use of Metaverse-focused software, augmented reality and parametric design. Learning these tools is a necessary foundation to enter the professional world in different fields of creativity.

**INTRODUCTION TO CULTURAL MARKETING** This course provides future designers with the basic tools to commercialise their ideas, understanding the logics of marketability and offer prototyping. Whether they need to present a product-system to a company, to start a micro production chain, or to devise a design-oriented enterprise activity, understanding the needs of prospective clients and offering them realistic solutions is key to strategic planning. From marketing surveys to the necessary techniques and styles to support the presentation of ideas to potential investors (institutions, business angels, the entire web), through the building of business models and the understanding of business plans, contemporary designers will be given the necessary tools to put their projects into solid economic perspective.

**INTERACTIVE SYSTEMS** The course focuses on the design and manufacture of interactive systems. The idea of interaction is introduced not only as the link between action and reaction, but also as the outcome of a structured process, marked by rhizomatic and complex relations. During the Lab module, the students become familiar with the tools and processes of digital fabrication. The Service Design module suits the recent tendency to favour new services to replace the manufacture of not-always-necessary objects and products. Sharing goods, tools and spaces is a crucial social transformation point of our times. A tool against the crisis that overturns the typically Western idea of possession as a principle of our existence, sharing is transforming the designers' work.

## THIRD YEAR

**CULTURAL ANTHROPOLOGY** This course aims at providing elements of anthropological studies applied to design. Anthropology is a very relevant theoretical subject to approach Product Design or Interior Design projects. Understanding human behaviours is at the basis of any new project, whether regarding objects, or space and its relation to men.

**TECHNOLOGY OF MATERIALS 2  
CONSTRUCTION AND PRODUCTION SYSTEMS  
(ID, PID Spec.)** The aim of this course is to complete and link all the courses in Technology of materials attended since the first year; it consists in a workshop to support advanced projects. Materials, technologies and their applications will be further studied through the development of a highly complex project within the chosen field.

**DESIGN 4  
(ID, PID Spec.)** The course is structured as a design workshop and research, and allows to choose among different course themes. It is propaedeutic to the final thesis for both Interior design and Product design. The course will be divided between research on a topic that the student will later develop into the final thesis, and short project-oriented workshops.

**INTERACTION DESIGN**

This course explores the design-relevant implications of the idea of “information”. This includes the production and diffusion of data, their transformation, the interfaces that make them intelligible, navigable, manageable and editable, the new scenarios, the reprogramming of existing models. The emerging of the information society and of the web has brought along crucial ideas and dynamics, that today permeate culture and design: system, network, exchange between systems, ecosystem, sampling, hacking, post-production, hertzian space, digital, real time, virtual and augmented reality. The course will analyse and offer first-hand experience of the ways this paradigm works, providing tools and methods to read these models and reprogram them, in order to design new futures and reconsider interaction in space as to subdue it to newly emerged needs or wishes and to answer diverse project issues (or, even better, to identify new issues).

**LIGHT DESIGN**

The purpose of this course is to understand that light is, first and foremost, a language and as such must be approached and treated. At a semantic level we also find an interest into the subject as “science of illumination”, that is the technical/scientific knowledge that deals with space illumination by using natural and artificial sources. The covered topics will be theory of light (intensity, spectrum, reflection etc.), physiology and psychology of vision, human eye perception, and visual comfort.

**URBAN DESIGN**

This course guides the students through an experience of reading, interpreting and designing to face the complexity of the urban world, in particular of public areas as relational and social life spaces. It mainly aims at letting the students experiment with a working method and an approach to the project that starts with the observation of the urban “context”. Dealing with its complexity is a crucial point for the design activity, whatever its scale.

**DESIGN SYSTEM**

An interdisciplinary, didactic course where students are invited to test the knowledge acquired throughout the entire programme, with the purpose of creating projects in small series following the entire process. From conception to manufacturing, including commercial evaluation and communication, the project ends with the presentation of the product to its final consumers.

**CAREER DEVELOPMENT**

This course aims at providing the students that are about to graduate with a number of skills that are indispensable to enter the professional world. This course covers general topics such as graphic representation, as well as the content of reports and essays. The goal is to make students aware of the possibilities as well as of the rights and duties connected with the professional activity in their industry.

**FINAL WORKSHOP**

This strongly project-based activity aims at supporting the students that are about to graduate in the management of the practical part of their degree thesis. Rather than actual teaching, the synthesis workshop is a compound of activities that are designed and planned around the thesis projects themselves. The students will have the opportunity to attend classes, in form of lectures, that relate to the thesis project they have chosen, as well as to have lecturers in their reference field reviewing their work. The planning of such activities follows the approval of the thesis projects, in order to customise as much as possible the lecturers' contribution and to offer the students highly targeted support, thus maximising outcomes and quality. According to the individual cases, group lectures and individual reviews will alternate.

**FINAL PROJECT**

The final project is the high point of the entire Three-year programme. The exam consists of a written part, where students analyse, with a critical and/or reflexive approach, a complex topic agreed upon with a supervising lecturer. In order to develop the theoretical part, students must carry out attentive research, not only bibliographical, and contextualise their opinions with suitable arguments. The final project also includes a project that depends on the kind of study course and that, through the discipline's own design method, reflects the complexity of thoughts and ideas expressed in the written part. The relation between the two components and the kind of research and project are largely based on the decisions and dispositions of the students, who will agree upon all practical and conceptual aspects with their supervisor. Each study course contains general advice about the kind of work that should be undertaken. Throughout the Academy, specific norms are enforced that the students should be familiar with.