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**DEPARTMENT OF DIDACTICS OF ART**  
(DIPARTIMENTO DI COMUNICAZIONE E DIDATTICA DELL'ARTE)

**DIDACTICS OF ART SCHOOL**  
(SCUOLA DI DIDATTICA DELL'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>History of Modern Art I</b> (Storia dell'arte moderna I)	6
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST59	<b>Artistic Languages Didactics</b> (Didattica dei Linguaggi Artistici)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABST59	<b>Pedagogy and Art Didactics</b> (Pedagogia e Didattica dell'Arte)	6
ABST53	<b>History of Performing Arts</b> (Storia dello Spettacolo)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	
ABPC66	<b>History of Photography</b> (Storia della Fotografia)	
ABAV3	<b>Drawing</b> (Disegno)	6
ABTEC38	<b>Computer Technology for Graphics</b> (Informatica per la Grafica)	4
ABLE69	<b>Fundamentals of cultural marketing</b> (Fondamenti di Marketing Culturale)	6
ABTEC39	<b>Basic Information Technology</b> (Fondamenti di informatica)	4
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR46	<b>Aesthetics</b> (Estetica)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle Arti Contemporanee)	6
ABST59	<b>Didactics for the Museum</b> (Didattica per il Museo)	6
ABPC65	<b>Theory and method of mass media</b> (Teoria e Metodo dei Mass Media)	6
ABPC67	<b>Creative Writing</b> (Scrittura Creativa)	6
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	6
ABAV2	<b>Engraving Techniques – Chalcography</b> (Tecniche dell'incisione)	6
ABAV12	<b>Decoration Techniques</b> (Tecniche per la Decorazione)	
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	
ABAV6	<b>Extramedia techniques – (Tecniche Extramediali)</b>	6
Subject of the student's choice		6
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3st YEAR / 3° ANNO</b>		
ABST55	<b>Cultural Anthropology</b> (Antropologia Culturale)	6
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione Artistica)	
ABST52	<b>History and Methodology of Art Critic</b> (Storia e Metodologia della Critica d'Arte)	6
ABST59	<b>Didactics for Multimedia</b> (Didattica per la multimedialità)	6
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni Culturali e Ambientali)	6
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e Gestione dei Sistemi Espositivi)	6
ABPR36	<b>Multimedia Installations</b> (Installazioni Multimediali)	6
STAGE		6
Subject of the student's choice		6
	<b>Bachelor's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>History of Modern Art I</b> (Storia dell'arte moderna I)	<b>6</b>
<p>"This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture. An artistic work on a different subject varying from year to year gives students the opportunity to experiment issues emerging from the lectures in a contemporary way."</p>		
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	<b>6</b>
<p>The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze.</p>		
ABST59	<b>Artistic Languages Didactics</b> (Didattica dei Linguaggi Artistici)	<b>6</b>
<p>"Didactics of Languages of Arts is a theoretical/practical course that allows reflection on learning mechanisms and the main pedagogical models. After looking at how art didactics has changed over time, we will focus on educational perspectives. In the second part of the course you will have the opportunity to practise running art/teaching workshops with school-age children. For the final examination, the design of a didactic laboratory on an early avant-garde work is planned."</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arneheim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABST59	<b>Pedagogy and Art Didactics</b> (Pedagogia e Didattica dell'Arte)	<b>6</b>
<p>"The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities. The main topics covered are: The characteristics and problems of the developmental age, from early childhood to adolescence. Graphic activity and drawing in the developmental age. The fundamental elements of General Didactics and Art Didactics."</p>		
ABST53	<b>History of Performing Arts</b> (Storia dello Spettacolo)	<b>6</b>
<p>"The course examines the theatrical event in its constituent elements and in relation to the cultural, social, and production context of which it is an expression. A journey (from its origins to the present day) set against the backdrop of a diachronic perspective through which it is possible to identify the genesis and trace the evolutionary lines of the main forms of entertainment, dramaturgies, theories, and practices related to the stage space, theatrical venues and buildings, acting, without neglecting the investigation of the changes in the professional and social figure of the actor over the centuries, patronage, the formation of the audience, and the systems of experiencing the performance."</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	<b>6</b>
<p>The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.</p>		
ABPC66	<b>History of Photography</b> (Storia della Fotografia)	<b>6</b>
<p>The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art. The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABTEC38	<b>Computer Technology for Graphics</b> (Informatica per la Grafica)	<b>4</b>
<p>The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.</p>		
ABLE69	<b>Fundamentals of cultural marketing</b> (Fondamenti di Marketing Culturale)	<b>6</b>
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.</p>		
ABTEC39	<b>Basic Information Technology</b> (Fondamenti di informatica)	<b>4</b>
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.		
ABPR46	<b>Aesthetics</b> (Estetica)	<b>6</b>
The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique. In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments. The objective of the course is to develop the student's critical awareness of his or her own position and artistic work in the contemporary arts system. The recommended filmography will be useful for further personal study.		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle Arti Contemporanee)	<b>6</b>
The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.		
ABST59	<b>Didactics for the Museum</b> (Didattica per il Museo)	<b>6</b>
The course of Museum Didactics offers the opportunity to field test the pedagogical and didactic theories studied in the previous year. Starting from the works preserved in the Ligustica Museum, students will guide children and young people of school age along a path towards arts, through art workshop activities on specific themes.		
ABPC65	<b>Theory and method of mass media</b> (Teoria e Metodo dei Mass Media)	<b>6</b>
This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.		
ABPC67	<b>Creative Writing</b> (Scrittura Creativa)	<b>6</b>
The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.		
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	<b>6</b>
The course aims to develop the ability to design exhibition interventions within specific places, museum locations but also different spaces, through the partial or total transformation of the environment, with the appropriate tools: shape, material, color, light. After a theoretical introduction on the evolution of the museum and the progressive affirmation of temporary exhibitions, the exhibition theme, in its dual meaning, will be addressed through the examination of some permanent museum installations or temporary exhibitions. Particular attention will be paid to the problems inherent to set-up interventions inside historic buildings.		
ABAV2	<b>Engraving Techniques – Chalcography</b> (Tecniche dell'incisione)	<b>6</b>
Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.		
ABAV12	<b>Decoration Techniques</b> (Tecniche per la Decorazione)	<b>6</b>
The course will be workshop-based, divided into theoretical and practical lessons. Students will be asked to develop a pattern, designed for a mural intervention, starting from the study of certain modules and the use of software such as Illustrator. Students will be expected to acquire technical skills and mastery of both traditional and contemporary artistic methods and techniques.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
The course aims to provide theoretical and technical tools for approaching digital photography, with a particular focus on the relationship between photography and the historical avant-garde movements of the 20th century. In parallel with the lessons, students will be asked to produce active photographic works, inspired by the authors and topics discussed.		
ABAV6	<b>Extramedia techniques</b> (Tecniche Extramediali)	<b>6</b>
The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar. In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice. The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.		

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABST55	<b>Cultural Anthropology</b> (Antropologia Culturale)	<b>6</b>
<p>The course will consist in a historical/theoretical module and a monographic/practical module, with the aim of providing a critical understanding of the different manifestations of cultures.</p> <p>In the first lessons, the main approaches to the discipline will be examined, from its rise within a "colonial" and ethnocentric perspective, to the 20th century's radical questioning of its epistemological framework. Central concepts in the discipline will be presented, such as culture, identity, otherness, ethnicity, memory, community, belief, symbol, representation, kinship and gender relations.</p> <p>The monographic/practical module will focus on the artistic and expressive aspect of anthropological studies, analyzing the meaning of images in various historical contexts.</p>		
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione Artistica)	<b>6</b>
<p>This course enhances your academic path by providing exposure to English as it is used in international art contexts.</p> <p>What to Expect: Engage with authentic materials; Develop a deeper understanding and foundational use of English in specialized settings.</p> <p>Course Content: Analysis of English in art publications and institutional websites; Exploration of documentaries and interviews; Study of communication strategies; Interactive conversation exercises; Guidance on creating professional materials.</p> <p>Exam Options:            Present an artistic project supported by visuals;            Analyze a critical text;            Simulate an application (job, internship, or Erasmus+);            Discussion of the materials analysed during the course is always required.            Exam options and its structure must be agreed upon with the professor.</p>		
ABST52	<b>History and Methodology of Art Critic</b> (Storia e Metodologia della Critica d'Arte)	<b>6</b>
<p>The course analyzes the the historical evolution of theories on art from the classical age to the Renaissance, Mannerism, Baroque, Illuminism and Romanticism, also addressing the developments of the discipline of art criticism between the nineteenth and twentieth centuries.</p> <p>Particular attention is dedicated during the lessons, alternating them with those on the institutional history of art criticism, with the orientations of the recent theories, with relevance to the problems raised by contemporary curatorial and artistic practices: theories of Postmodernity, role of the figure of the curator and art magazines, methodological issues influenced by the issues of gender and public art.</p>		
ABST59	<b>Didactics for Multimedia</b> (Didattica per la multimedialità)	<b>6</b>
<p>The Educational Multimedia course centers on the analysis and application of multimedia tools for educational use within the arts. Leveraging interdisciplinary research, the course emphasizes the theoretical framework design for cultural mediation and the development of interactive, web-accessible materials. The curriculum examines the interactive deployment of images, audio, video, and the Internet/WWW for educational and museum-based applications.</p>		
ABVPA61	<b>Cultural and Environmental Heritage</b> (Beni Culturali e Ambientali)	<b>6</b>
<p>The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...).</p> <p>In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage.</p> <p>Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.</p>		
ABVPA63	<b>Museology and Management of Exhibition Systems</b> (Museologia e Gestione dei Sistemi Espositivi)	<b>6</b>
<p>The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public.</p> <p>Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching.</p>		
ABPR36	<b>Multimedia Installations</b> (Intsallazioni Multimediali)	<b>6</b>
<p>The Multimedia Installation course focuses on the relationship between art objects and their surrounding space. It analyzes various types of interventions in contemporary exhibition contexts. The course explores artistic practices that treat the entire exhibition environment as an integral part of the work, using historical references and foundational theoretical concepts to understand the evolution of installations in contemporary research.</p> <p>Students will engage with a variety of topics aimed at conceiving and developing installations that incorporate object-based, environmental, and multimedia elements, while emphasizing the connection between spaces and site-specific interventions.</p>		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISUALI)

**SCHOOL OF DECORATION**  
(DECORAZIONE)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABST46	<b>Aesthetics</b> (Estetica)	6
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	
ABAV6	<b>Chromatology</b> (Cromatologia)	
ABAV11	<b>Decoration I</b> (Decorazione I)	
ABAV12	<b>Decoration Techniques</b> (Tecniche per la decorazione)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
STAGE		2
Subject of the student's choice		4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	6
ABAV11	<b>Decoration II</b> (Decorazione II)	12
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	6
ABAV6	<b>Painting Techniques</b> (Tecniche pittoriche)	6
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
ABPR30	<b>Materials technology - Decoration</b> (Tecnologie dei materiali - Decorazione)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3rd YEAR / 3° ANNO		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABAV11	<b>Decoration III</b> (Decorazione III)	12
ABPR31	<b>Photography</b> (Fotografia)	6
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	6
ABVPA61	<b>Cultural Heritage and Environmental Assets</b> (Beni culturali e ambientali)	
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
STAGE		4
Subject of the student's choice		6
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	<b>6</b>
<p>The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze.</p>		
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	<b>6</b>
<p>This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture. An artistic work on a different subject varying from year to year gives students the opportunity to experiment issues emerging from the lectures in a contemporary way.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABST46	<b>Aesthetics</b> (Estetica)	<b>6</b>
<p>The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique. In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments.</p>		
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	<b>6</b>
<p>The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language.</p>		
ABAV11	<b>Decoration I</b> (Decorazione I)	<b>12</b>
ABAV12	<b>Decoration Techniques</b> (Tecniche per la decorazione)	<b>6</b>
<p>The course will be workshop-based, divided into theoretical and practical lessons. Students will be asked to develop a pattern, designed for a mural intervention, starting from the study of certain modules and the use of software such as Illustrator. Students will be expected to acquire technical skills and mastery of both traditional and contemporary artistic methods and techniques.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnheim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	<b>6</b>
<p>The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art. The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required.</p>		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	<b>6</b>
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes.</p> <p>An artistic work on a different subject varying from year to year allows students to experiment the issues dealt with during lectures in a personal way.</p>		
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	<b>6</b>
<p>The course aims to deepen the study of the skeletal and muscular apparatus and the external morphology of the human body.</p> <p>To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation</p> <p>We will look at joint shapes and how they enable, guide and limit movements. Some trajectories of movement and the ways in which these can link will be studied through life drawing and the presence of models.</p>		
ABAV11	<b>Decoration II</b> (Decorazione II)	<b>12</b>
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	<b>6</b>
<p>The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.</p>		
ABAV6	<b>Painting Techniques</b> (Tecniche pittoriche)	<b>6</b>
<p>The course is a practical-theoretical laboratory dedicated to the practice and understanding of the painting techniques and operational procedures that have transformed the pictorial language in the modern era.</p> <p>Starting from the use and study of traditional techniques, we try to understand the indissoluble relationship they have with the artistic expressions in which they were used. From graphic materials to pictorial ones, we delve into the links between the supports, their preparation, the techniques used and the expressive forms that are generated by these choices, trying to respond to the most specific needs in the personal use of the techniques and of the processes of doing.</p>		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	<b>6</b>
<p>The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.</p>		
ABPR30	<b>Materials technology - Decoration</b> (Tecnologie dei materiali - Decorazione)	<b>6</b>
<p>The course objective will be to teach students about the materials and techniques used to create relief decorations. In order to do that, they'll learn about following topics:</p> <ul style="list-style-type: none"> <li>- relief decorations in different styles</li> <li>- proper stucco tools and their use</li> <li>- traditional materials compared to contemporary ones and their applications</li> <li>- practical restoration of decorations such as columns, cornices, boiserie, corbels etc</li> <li>- use of silicon rubber casts and the traditional ones with plaster plugs</li> <li>- molding by hands using traditional fresco marmorino</li> <li>- study and creation of ornaments using traditional mortars and marmorino or plaster             <ul style="list-style-type: none"> <li>- use of marmorino to imitate stone and as a finish</li> </ul> </li> </ul> <p>Students will also have the opportunity to use a laboratory where they will engage in modeling exercises.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>The course aims to provide theoretical and technical tools for approaching digital photography, with a particular focus on the relationship between photography and the historical avant-garde movements of the 20th century.</p> <p>In parallel with the lessons, students will be asked to produce active photographic works, inspired by the authors and topics discussed.</p>		
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		

3rd YEAR / 3° ANNO

CODES	COURSES	ECTS
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.		
ABAV11	<b>Decoration III</b> (Decorazione III)	12
ABPR31	<b>Photography</b> (Fotografia)	6
The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.		
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	6
The course aims, through practical exercises, to provide students with the tools and skills to effectively represent architectural space and designed space. Starting from the review of the technologies and techniques of graphic representation (freehand drawing from life, relief and representation of 2D drawing, perspective and shadow theory) we will focus on three-dimensional modeling through the use of SketchUp software.		
ABVPA61	<b>Cultural Heritage and Environmental Assets</b> (Beni culturali e ambientali)	6
The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...). In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history.		
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	6
The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities. The main topics covered are: The characteristics and problems of the developmental age, from early childhood to adolescence. Graphic activity and drawing in the developmental age. The fundamental elements of General Didactics and Art Didactics.		
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	6
Course contents 1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools. 2 - Introduction to DaVinci Resolve editing software 3 - Introduction to audio recording 4 - Introduction to the interaction between sound and LIVE performance. 5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography.		
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISUALI)

**ART GRAPHICS**  
(GRAFICA D'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST46	<b>Aesthetics</b> (Estetica)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABAV2	<b>Graphic art I</b> (Grafica d'arte I)	6
ABAV4	<b>Digital Printing Techniques and Technologies</b> (Tecniche dei procedimenti di stampa)	6
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	6
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABAV2	<b>Graphic Art II</b> (Grafica d'arte II)	6
ABAV4	(Tecniche grafiche speciali)	6
ABPR30	<b>Materials Technology / Paper</b> (Tecnologie dei materiali/carta)	6
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	6
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	6
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
STAGE		4
Subject of the student's choice		4
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3rd YEAR / 3° ANNO</b>		
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	6
ABAV1	<b>Scientific Drawing</b> (Illustrazione scientifica)	6
ABAV2	<b>Graphic Art III</b> (Grafica d'arte III)	12
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	6
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
ABVPA63	<b>Museology and Display Systems Management/ Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	6
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
ABVPA61	<b>Cultural Heritage and Environmental Assets/ Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	6
ABPR17	<b>Culture of the Project</b> (Cultura del progetto)	6
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques</b> (Tecniche della modellazione digitale)	6
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
STAGE		2
	<b>Bachelor's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
"The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation."		
ABST46	<b>Aesthetics</b> (Estetica)	6
"The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique. In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments. The objective of the course is to develop the student's critical awareness of his or her own position and artistic work in the contemporary arts system. The recommended bibliography will be useful for further personal study."		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.		
ABAV3	<b>Drawing</b> (Disegno)	6
The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.		
ABAV2	<b>Graphic Art I</b> (Grafica d'arte I)	6
Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.		
ABAV4	<b>Digital Printing Techniques and Technologies</b> (Tecniche dei procedimenti di stampa)	6
During the course, all technical issues related to the phases of preparation, inking and cleaning of the plates, the printing process at the press, the different qualities of paper used, and the burin engraving on metal plates and synthetic support will be addressed.		
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
This course follows the development of Graphic Arts from the Middle Ages to Historical Avant-gardes, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration through centuries. From sketch to finished work, drawings from Fourteenth to Twentieth Century are analyzed with a focus on techniques, in parallel with the progression in history of arts and etching. The work of important etchers, such as Dürer and Rembrandt, is also analyzed in detail.		
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	6
"This course follows the development of Graphic Arts of the XXth Century, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration. In the past two years this course has investigated Graphic Arts of the Historical Avant-Gardes. Lectures are completed by a task for the students, consisting of a graphic or illustration project, in order to give them an opportunity to experiment."		
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
"The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them."		
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	6
"The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art. The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required."		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>"This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes. An artistic work on a different subject varying from year to year allows students to experiment the issues dealt with during lectures in a personal way."</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher.</p>		
ABAV2	<b>Graphic Art II</b> (Grafica d'arte II)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main woodcut engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work.</p>		
ABAV4	<b>Special graphic techniques</b> (Tecniche grafiche speciali)	<b>6</b>
<p>"The course aims to provide students with the information necessary to discover paper material in all its potential, both as a support or vehicle of information, and as a malleable artistic raw material. The course consists of two phases: the first phase is theoretical, the second is laboratory. The final exam will focus on the presentation of the papers carried out in the laboratory hours and on the discussion of the topics proposed during the theoretical lessons."</p>		
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	<b>6</b>
<p>"The course aims to deepen the study of the skeletal and muscular apparatus and the external morphology of the human body. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation We will look at joint shapes and how they enable, guide and limit movements. Some trajectories of movement and the ways in which these can link will be studied through life drawing and the presence of models."</p>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p>		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	<b>6</b>
<p>The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.</p>		
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>6</b>
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		

**3rd YEAR / 3° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	<b>6</b>
Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.		
ABAV1	<b>Scientific Drawing</b> (Illustrazione scientifica)	<b>6</b>
The course has as its primary aim the acquisition of theoretical and practical information such as to allow the execution of the type of drawing specifically required by scientific illustration. Scientific illustration requires precise adherence to the subject. In practice, it is necessary to clearly recognize the subject and not stray into overly artistic interpretations that deprive said subject of immediate recognizability without however renouncing the personal character of the artist who tells through images. The ultimate aim, in practice, will be to translate into a synthetically naturalistic image a subject that generally escapes representation, in order to make it usable and understandable.		
ABAV2	<b>Graphic Art III (Grafica d'arte III)</b>	<b>12</b>
"First Semester: The Technique of Fine Art Lithography (Stone, Metal Plate, Polyester Plate). Second Semester: The Techniques of Fine Art Screenprinting, Simultaneous Viscosity Printing."		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>6</b>
The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.		
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	<b>6</b>
"The course analyzes the the historical evolution of theories on art from the classical age to the Renaissance, Mannerism, Baroque, Illuminism and Romanticism, also addressing the developments of the discipline of art criticism between the nineteenth and twentieth centuries. Particular attention is dedicated during the lessons, alternating them with those on the institutional history of art criticism, with the orientations of the recent theories, with relevance to the problems raised by contemporary curatorial and artistic practices: theories of Postmodernity, role of the figure of the curator and art magazines, methodological issues influenced by the issues of gender and public art."		
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	<b>6</b>
"The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3–5 minute) audiovisual project developed during the course."		
ABVPA63	<b>Museology and Display Systems Management/ Museology and Management of Exhibition Systems</b> (Museologia e gestione dei sistemi espositivi)	<b>6</b>
"The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public. Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching."		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	<b>6</b>
"The Multimedia Installation course focuses on the relationship between art objects and their surrounding space. It analyzes various types of interventions in contemporary exhibition contexts. The course explores artistic practices that treat the entire exhibition environment as an integral part of the work, using historical references and foundational theoretical concepts to understand the evolution of installations in contemporary research. Students will engage with a variety of topics aimed at conceiving and developing installations that incorporate object-based, environmental, and multimedia elements, while emphasizing the connection between spaces and site-specific interventions."		
ABVPA61	<b>Cultural Heritage and Environmental Assets/ Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	<b>6</b>
"The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...) In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history."		
ABPR17	<b>Culture of the Project</b> (Cultura del progetto)	<b>6</b>
The course conveys theoretical and methodological concepts through weekly reviews on the design of the proposed theme. The course is a practical course and students will be asked to design a series of objects linked together by a story, also to be imagined. They will be taught how to organise data to find their own design methodology through a focus on their personal modus operandi. Revisions of individual progress will lead to the creation of a printed fanzine.		
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques</b> (Tecniche della modellazione digitale)	<b>6</b>
Digital and Parametric 3D Modelling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	<b>6</b>
The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**SCHOOL OF ART AND NEW TECHNOLOGIES**  
(NUOVE TECNOLOGIE PER L'ARTE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	4
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	10
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	6
ABTEC42	<b>Acoustics (borrowed subject)</b> (Acustica)	6
ABPC66	<b>History and Theory of New Media</b> (Storia e teoria dei nuovi media)	6
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	6
ABST45	<b>Digital Cultures</b> (Culture digitali)	10
ABST45	<b>Theory of Multimedia Arts</b> (Teoria delle arti multimediali)	6
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
ABTEC44	<b>Sound design (borrowed subject)</b> (Sound design)	6
ABPC68	<b>Art Semiotics</b> (Semiotica dell'arte)	6
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	4
"Subject of the student's choice"		6
STAGE		2
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>3st YEAR / 3° ANNO</b>		
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABST45	<b>New Media Aesthetics</b> (Estetica dei new media)	10
ABTEC40	<b>Multimedia for Cultural Heritage</b> (Multimedialità per i beni culturali)	6
ABPR35	<b>Practice and Culture of Show Business</b> (Pratica e cultura dello spettacolo)	6
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	6
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	
STAGE		4
Subject of the student's choice		6
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	<b>4</b>
The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.		
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
"Didactics of Languages of Arts is a theoretical/practical course that allows reflection on learning mechanisms and the main pedagogical models. After looking at how art didactics has changed over time, we will focus on educational perspectives. In the second part of the course you will have the opportunity to practise running art/teaching workshops with school-age children. For the final examination, the design of a didactic laboratory on an early avant-garde work is planned."		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>10</b>
The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.		
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	<b>6</b>
"Course contents 1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools. 2 - Introduction to DaVinci Resolve editing software 3 - Introduction to audio recording 4 - Introduction to the interaction between sound and LIVE performance. 5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography."		
ABTEC42	<b>Acoustics (borrowed subject)</b> (Acustica)	<b>6</b>
ABPC66	<b>History and Theory of New Media</b> (Storia e teoria dei nuovi media)	<b>6</b>
This course explores the history of new media, from the origins of computing to post-media theories, with a focus on aesthetics, culture, and politics. We will analyze the impact of digital objects, their hybrid nature between screen and back-end, and how they have redefined physical space. We will examine artistic practices that integrate new technologies, with particular attention to digital aesthetics: time, algorithms, interactivity, and immateriality. The course includes lectures, discussions on critical texts, and an interdisciplinary analysis of social, political, aesthetic, and ethical contexts.		
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	<b>6</b>
The course provides technical and critical tools to approach digital animation. The acquired skills will be applied to develop a personal project in accordance with the student's artistic research, but they can be exploited in a wide range of media		
ABST45	<b>Digital Cultures</b> (Culture digitali)	<b>10</b>
Through reading and class discussion of theoretical, critical and scientific texts, students will deepen the relationship between art, technology and science. This confrontation will take the form of direct experience of interdisciplinary research and innovative multimedia works of art in the exhibitions selected for the educational trips. In the workshop hours, students will delve into digital technologies, directly experiencing their creative potential. Topics covered will include artificial intelligence, the use of sensors, data bending and data visualisation.		
ABST45	<b>Theory of Muldimedia Arts</b> (Teoria delle arti multimediali)	<b>6</b>
In recent years new technologies have transformed the world of art, its languages & the role of the artist, creating horizons for the imagination and new possibilities in connecting aesthetics, thought and practice underlying a dialogue with scientific disciplines. At the origin of this transformation, whose boundaries are marked by the intersection between artistic intuitions & technological experiments, are the researches - from the '60s/'70s - that have gradually been emerging since the '90s, through digital culture. The very notions of reality, time & space of experience have been changing: hence the importance of identifying the key issues, starting from the challenge to the materiality and uniqueness of the artistic object, to the transformation of the experience of post-media works		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	<b>6</b>
The course will consist in a historical/theoretical module and a monographic/practical module, with the aim of providing a critical understanding of the different manifestations of cultures. In the first lessons, the main approaches to the discipline will be examined, from its rise within a "colonial" and ethnocentric perspective, to the 20th century's radical questioning of its epistemological framework. Central concepts in the discipline will be presented, such as culture, identity, otherness, ethnicity, memory, community, belief, symbol, representation, kinship and gender relations. The monographic/practical module will focus on the artistic and expressive aspect of anthropological studies, analyzing the meaning of images in various historical contexts.		
ABTEC44	<b>Sound design (borrowed subject)</b> (Sound design)	<b>6</b>
ABPC68	<b>Art Semiotics</b> (Semiotica dell'arte)	<b>6</b>
Utilizzando gli strumenti della semiotica, verrà analizzato il modo in cui il testo visivo è stato costruito non solo a livello formale, ma andando a rintracciare e decodificare anche gli immaginari culturali veicolati. Durante il corso saranno presi in considerazione testi di vario tipo afferenti a diversi ambiti e linguaggi: dalla pittura al graffitismo, installazioni, video e campagne pubblicitarie, fotografie. Il corso monografico focalizza le teorie femministe e le rappresentazioni di genere in termini semiotici.		
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	<b>6</b>
The Extra-media Techniques course investigates the interrelations between contemporary artistic practice and media traversal, where concept, process, form, and material dimensions shape both language and content, defining a new expressive grammar. In 2024-2025, the course will address aesthetic, environmental, and social issues within contemporary cultural discourse. Through a research-based laboratory, students will critically explore these themes, integrating theory and practice. The program provides analytical and methodological tools for developing an individual research project. This process fosters engagement with diverse media, promoting innovative artistic approaches and a critical dialogue with contemporary cultural and social frameworks.		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	<b>6</b>
The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.		
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	<b>6</b>
The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3-5 minute) audiovisual project developed during the course.		

**3rd YEAR / 3° ANNO**

CODES	COURSES	ECTS
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p>		
ABST45	<b>New Media Aesthetics</b> (Estetica dei new media)	<b>10</b>
ABTEC40	<b>Multimedia for Cultural Heritage</b> (Multimedialità per i beni culturali)	<b>6</b>
<p>The course aims to train students in the design of exhibits aimed at the enhancement of cultural heritage. The subject is approached according to three main aspects, initially there is the legislative and regulatory aspect. Next, we will focus on the practice of storytelling, a fundamental tool in terms of cultural heritage enhancement to learn how to select content and display it in an accessible way. At the same time we will begin the analysis and study of the different multimedia tools available. In the second part of the course, the design phase will be carried out, both through exercises proposed by the lecturer and by making use of the collaboration of realities in the area such as the Museum of the Linguistic Academy</p>		
ABPR35	<b>Practice and Culture of Show Business</b> (Pratica e cultura dello spettacolo)	<b>6</b>
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	<b>6</b>
<p>The Multimedia Installation course focuses on the relationship between art objects and their surrounding space. It analyzes various types of interventions in contemporary exhibition contexts. The course explores artistic practices that treat the entire exhibition environment as an integral part of the work, using historical references and foundational theoretical concepts to understand the evolution of installations in contemporary research. Students will engage with a variety of topics aimed at conceiving and developing installations that incorporate object-based, environmental, and multimedia elements, while emphasizing the connection between spaces and site-specific interventions.</p>		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	<b>6</b>
<p>The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others, in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation.</p>		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	<b>4</b>
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF DESIGN AND APPLIED ARTS**  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

**ART AND DESIGN FOR BUSINESS**  
(PROGETTAZIONE ARTISTICA PER L'IMPRESA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	6
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABPR19	<b>Graphic Design I</b> (Graphic Design I)	12
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	6
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
STAGE		2
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABTEC38	<b>Digital Applications for Visual Arts I</b> (Applicazioni digitali per le arti visive I)	4
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR19	<b>Graphic Design II</b> (Graphic Design II)	6
ABPR19	<b>Web Design</b> (Web Design)	6
ABPR17	<b>Culture of the project</b> (Cultura del progetto)	6
ABPR15	<b>Spacial Representation Techniques</b> (Tecniche della rappresentazione dello spazio)	
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques</b> (Tecniche della modellazione digitale)	4
ABPR30	<b>Materials Technology-Paper</b> (Tecnologia dei materiali-Carta)	6
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
ABAV2	<b>Engraving techniques</b> (Tecniche dell'incisione)	
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	
ABPC67	<b>Creative Writing</b> (Scrittura creativa)	6
ABPC66	<b>Photography History/History of Photography</b> (Storia della fotografia)	
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	4
STAGE		4
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3st YEAR / 3° ANNO		
ABTEC38	<b>Digital Applications for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	4
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
ABPR31	<b>Photography</b> (Fotografia)	6
ABPR19	<b>Graphic Design III</b> (Graphic Design III)	6
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
ABVPA63	<b>Museology and Exhibitional Spaces Management</b> (Museologia e gestione dei sistemi espositivi)	6
ABPR21	<b>Modeling</b> (Modellistica)	
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	4
Subject of the student's choice		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture. An artistic work on a different subject varying from year to year gives students the opportunity to experiment issues emerging from the lectures in a contemporary way.</p>		
ABST47	<b>Graphic and Drawing History I</b> (Storia del disegno e della grafica I)	<b>6</b>
<p>This course follows the development of Graphic Arts from the Middle Ages to Historical Avant-gardes, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration through centuries. From sketch to finished work, drawings from Fourteenth to Twentieth Century are analyzed with a focus on techniques, in parallel with the progression in history of arts and etching. The work of important etchers, such as Dürer and Rembrandt, is also analyzed in detail. Lectures are completed by a task for the students, consisting of an illustration project on a literary work from the Twentieth Century, in order to give them an opportunity to experiment.</p>		
ABST47	<b>Graphic and Drawing History II</b> (Storia del disegno e della grafica II)	<b>6</b>
<p>This course follows the development of Graphic Arts of the XXth Century, providing students with an interpretation of changes in drawing techniques, the development of graphic arts and illustration. In the past two years this course has investigated Graphic Arts of the Historical Avant-Gardes. Lectures are completed by a task for the students, consisting of a graphic or illustration project, in order to give them an opportunity to experiment.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The aim of the course is to provide the basic tools for the use of the technique/language of Drawing, in the various fields and declinations in which the artistic-didactic training of the Course of Artistic Business Planning (PAI) is divided. The course is divided into three large training areas, addressed in this sequence: 1) FIGURE and CHARACTER 2) SETTING 3) LAYOUT and STORYBOARD. And a final phase of creating a personal project including a MODEL SHEET of your CHARACTER and related COMICS PAGES</p>		
ABAV2	<b>Graphic Design I</b> (Graphic Design I)	<b>12</b>
A		<b>6</b>
<p>In the first year of the Graphic design course, we will learn the basics to be able to follow the paths of Graphic design, starting from drawing visual ideas on paper up to the use of graphics programs that we will use to create the main elements of visual communication.</p>		
B		<b>6</b>
<p>The educational goal of the Graphic Design I course is to offer all students the cultural tools to begin to understand and critically analyze the visual communication that surrounds them, stimulate lateral thinking, begin to structure an effective design methodology and be able to govern the creative idea from the first sketches to the finish layout phase.</p>		
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		
ABTEC38	<b>Computer Technology for the Graphics</b> (Informatica per la grafica)	<b>6</b>
<p>The production of contemporary graphic material must necessarily include the knowledge of computer skills and techniques relating to the production and management of different types of images and layouts, to the creation of finished layouts for print and final files for publication on the web. Theory that will also be acquired through the practice of use of suitable software for the creation and editing of the above such as: Adobe Illustrator, Adobe Indesign, Adobe Photoshop and Adobe Acrobat. The course aims to make students independent in the use of the programs (understanding their logic and so being able to resolve eventual problems that come up) and in the optimal management of interaction between them.</p>		
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science</b> (Fondamenti di informatica)	<b>4</b>
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Digital Applications for Visual Arts I (Applicazioni digitali per le arti visive I)</b>	<b>4</b>
<p>"The course aims to clarify, refine, enhance and stimulate the personal artistic paths of the students and their aptitudes, through the deepening of the potential and the various Digital Applications. The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and various multimedia languages. The applications used will be: Photoshop, Illustrator, Clip Studio Paint and Procreate on iPad (including other Applications with the same modes and functions)."</p>		
ABST47	<b>Contemporary Art History (Storia dell'arte contemporanea)</b>	<b>6</b>
<p>Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.</p>		
ABPR19	<b>Graphic Design II (Graphic Design II)</b>	<b>6</b>
<p>The educational goal of the Graphic Design II course is to allow students to refine the theoretical and practical knowledge acquired, add new skills, deal with a growing number of topics in the project area and develop greater working autonomy. Without remaining linked to specific tools, during the Graphic Design II course we insist on the importance of Teamwork, enhancing the peculiarities of individuals respecting briefs and meeting deadlines. Students will manage to square the circle among the most pragmatic needs of the project and the fundamental ability to experiment freely within the subject.</p>		
ABPR19	<b>Web Design (Web Design)</b>	<b>6</b>
<p>The Web Design course equips students with essential skills for creating and managing modern, user-friendly websites. Over 60 hours, participants will learn to analyze, design, and develop web projects, focusing on both theoretical concepts and hands-on applications. The first semester covers web design fundamentals, user experience, and prototyping using Figma. Students will craft digital strategies and create functional prototypes. In the second semester, the focus shifts to practical development with WordPress, SEO optimization, and data analysis. The program emphasizes collaboration, critical thinking, and real-world project management, preparing students for the evolving digital industry.</p>		
ABPR17	<b>Culture of the project (Cultura del progetto)</b>	<b>6</b>
<p>The course conveys theoretical and methodological concepts through weekly reviews on the design of the proposed theme. The course is a practical course and students will be asked to design a series of objects linked together by a story, also to be imagined. They will be taught how to organise data to find their own design methodology through a focus on their personal modus operandi. Revisions of individual progress will lead to the creation of a printed fanzine.</p>		
ABPR15	<b>Spacial Representation Techniques (Tecniche della rappresentazione dello spazio)</b>	<b>6</b>
<p>"The course aims, through practical exercises, to provide students with the tools and skills to effectively represent architectural space and designed space. Starting from the review of the technologies and techniques of graphic representation (freehand drawing from life, relief and representation of 2D drawing, perspective and shadow theory) we will focus on three-dimensional modeling through the use of SketchUp software."</p>		
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques (Tecniche della modellazione digitale)</b>	<b>4</b>
<p>Digital and Parametric 3D Modelling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.</p>		
ABPR30	<b>Materials Technology-Paper (Tecnologia dei materiali-Carta)</b>	<b>6</b>
<p>"The course aims to provide students with the information necessary to discover paper material in all its potential, both as a support or vehicle of information, and as a malleable artistic raw material. The course consists of two phases: the first phase is theoretical, the second is laboratory. The final exam will focus on the presentation of the papers carried out in the laboratory hours and on the discussion of the topics proposed during the theoretical lessons."</p>		
ABAV1	<b>Artistic Anatomy (Anatomia artistica)</b>	<b>6</b>
<p>"The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze."</p>		
ABTEC43	<b>Editing Techniques (Tecniche di montaggio)</b>	<b>6</b>
<p>"The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3-5 minute) audiovisual project developed during the course."</p>		
ABAV2	<b>Engraving techniques (Tecniche dell'incisione)</b>	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)</b>	<b>6</b>
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arneheim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABST51	<b>Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)</b>	<b>6</b>
<p>The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.</p>		
ABPC67	<b>Creative Writing (Scrittura creativa)</b>	<b>6</b>
<p>The course takes place with theory and exercises on basic storytelling techniques for the development of short stories. The contents are divided into two cores. The first: the origin of the stories and the imagination, the construction of the character, the point of view, the management of space and time, the frame, the description and perceptions, the emotions, the differences between the main literary genres, the text review method. The second: the construction of the short story. Students are required to complete their own final work.</p>		

ABPC66	<b>Photography History/History of Photography</b> (Storia della fotografia)	<b>6</b>
<p>"The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art.</p> <p>The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required."</p>		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	<b>6</b>
<p>"The Multimedia Installation course focuses on the relationship between art objects and their surrounding space. It analyzes various types of interventions in contemporary exhibition contexts. The course explores artistic practices that treat the entire exhibition environment as an integral part of the work, using historical references and foundational theoretical concepts to understand the evolution of installations in contemporary research.</p> <p>Students will engage with a variety of topics aimed at conceiving and developing installations that incorporate object-based, environmental, and multimedia elements, while emphasizing the connection between spaces and site-specific interventions."</p>		

3rd YEAR / 3° ANNO

CODES	COURSES	ECTS
ABTEC38	<b>Digital Applications for Visual Arts II</b> (Applicazioni digitali per le arti visive II)	4
<p>"The students of the course should have previously attended Digital Applications for Visual Arts 1, structured on the literacy of the various software regarding digital techniques applied to images of all kinds. In fact, in this second part the focus is on creativity, expressiveness and the narrative and suggestive potential that can be supported and developed in an authorial manner, using the linguistic and technical skills acquired in the previous course. The fields of interest can be varied, ranging from graphics, to illustration, from animation to comics or photography and the various multimedia languages."</p>		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	6
<p>The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.</p>		
ABPR31	<b>Photography</b> (Fotografia)	6
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABPR19	<b>Graphic Design III</b> (Graphic Design III)	6
<p>The third year of the Graphic design course will propose the creation of projects close to the creative needs born from the experiences of each student, leaving space for individual creativity that is now mature and capable of creating evolved communicative objects.</p>		
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	6
<p>The course aims to provide students with a wealth of knowledge theoretical-practical as a concrete tool for dealing with a project within the discipline of Graphic Design. The course is oriented to develop in students a familiarity with the organization of the layout space and the management of the content (typography, image and color) that inhabits it.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
<p>The course examines digital photography's dominant role in art, fashion, reportage, portrait, and architectural photography. Emphasizing technical and practical skills, it covers device selection, image processing, and in-class exercises, supplemented by case studies from music and product photography. Topics include DSLR, mirrorless, mobile cameras, lenses, ISO, light measurement, portrait and still-life lighting, post-production, and file management. Students will design a CD cover and booklet for a selected music group, integrating theory and practice through essential lab work and bibliographic resources.</p>		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
<p>Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher</p>		
ABVPA63	<b>Museology and Exhibitional Spaces Management</b> (Museologia e gestione dei sistemi espositivi)	6
<p>"The course deals with the history of the museum institution, from the Renaissance Wunderkammer to the collections of the contemporary age, paying particular attention to the genesis of the collections, in the different typologies, and to the evolution from an elitist and reserved place to a space intended to welcome a large public. Starting from elementary questions: what is a museum? How to define a collection? What does the term "heritage" mean? the course also aims to analyze the different activities, and the related professional figures, linked to the management of a museum: study, cataloguing, conservation, restoration, set-up, promotion, valorisation, teaching."</p>		
ABPR21	<b>Modeling</b> (Modellistica)	6
<p>The course encourages PAI students to recover a dexterity lost in the maze of digital by using paper-related techniques such as collage or paper cut. The students will create their image, piece by piece, which will be photographed and digitally formatted to create a printable and reproducible fanzine, like any design object.</p>		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	6
<p>"The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others , in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation."</p>		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISUALI)

**SCHOOL OF PAINTING**  
(PITTURA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABST46	<b>Aesthetics</b> (Estetica)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	6
ABAV5	<b>Painting I</b> (Pittura I)	12
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	
STAGE		2
Subject of the student's choice		4
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	6
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABAV5	<b>Painting II</b> (Pittura II)	12
ABAV6	<b>Painting Techniques</b> (Tecniche pittoriche)	6
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	6
ABPR30	<b>Materials Technology-Paper</b> (Tecnologia dei materiali-Carta)	6
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	6
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3st YEAR / 3° ANNO		
ABAV5	<b>Painting III</b> (Pittura III)	12
ABAV1	<b>Artistic Anatomy III</b> (Anatomia artistica III)	6
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	
ABVPA61	<b>Cultural Heritage and Environmental Assets/ Cultural and Environmental Heritage</b> (Beni culturali e ambientali)	6
ABPR31	<b>Photography</b> (Fotografia)	
ABAV1	<b>Scientific Drawing</b> (Illustrazione scientifica)	
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	4
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science</b> (Fondamenti di informatica)	
STAGE		4
Subject of the student's choice		6
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis - (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	<b>6</b>
<p>"The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze. Bibliography Lauricella, Morpho, Anatomy for Artist, Rocky Nook, 2018. Lolli, M. Zocchetta, R. Peretti, Struttura uomo. Manuale di anatomia artistica, vol. I, Neri Pozza, 1998."</p>		
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	<b>6</b>
<p>This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABST46	<b>Aesthetics</b> (Estetica)	<b>6</b>
<p>"The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique. In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments. The objective of the course is to develop the student's critical awareness of his or her own position and artistic work in the contemporary arts system. The recommended filmography will be useful for further personal study."</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	<b>6</b>
<p>"The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language."</p>		
ABAV5	<b>Painting I</b> (Pittura I)	<b>12</b>
<p>"The Three-Year Painting Course considers the acquisition of technical and methodological tools to practice the discipline as a priority, in full awareness of the different linguistic lines that the History of Art has built over the millennia and that it continues to elaborate and build in the present. Alongside the laboratory lessons, which include the presence of models for an in-depth knowledge of the body and the space that the body itself generates, meetings and seminars are organized with artists and professionals related to the discipline and the visual arts. Every year, students are offered a topic, a key word, on which to reflect and build a project and an individual work path. This year the word will be: Errare/Errore"</p>		
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arneheim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	<b>6</b>
<p>"The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art. The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required."</p>		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	<b>6</b>
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	<b>6</b>
<p>"The Human Body as a theme of self-expression, beyond anatomical knowledge. The projectual and interpretative aspects that offer an internalised observation, a transmissible poetics. The drawing beyond the reproduction: the interpretation that coordinates sensation and translation, pure visibility and individual logic. The variability and expressive potential of graphic and graphic-pictorial techniques: tools, signs and gestures. The expressive resources of composition: figure/space, all/part, near/far, noise/silence."</p>		
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>"This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes. An artistic work on a different subject varying from year to year allows students to experiment the issues dealt with during lectures in a personal way."</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher</p>		
ABAV5	<b>Painting II</b> (Pittura II)	<b>12</b>
<p>"The Three-Year Painting Course considers the acquisition of technical and methodological tools to practice the discipline as a priority, in full awareness of the different linguistic lines that the History of Art has built over the millennia and that it continues to elaborate and build in the present. Alongside the laboratory lessons, which include the presence of models for an in-depth knowledge of the body and the space that the body itself generates, meetings and seminars are organized with artists and professionals related to the discipline and the visual arts. Every year, students are offered a topic, a key word, on which to reflect and build a project and an individual work path. This year the word will be: Errare/Errore"</p>		
ABAV6	<b>Painting Techniques</b> (Tecniche pittoriche)	<b>6</b>
<p>"The course is a practical-theoretical laboratory dedicated to the practice and understanding of the painting techniques and operational procedures that have transformed the pictorial language in the modern era. Starting from the use and study of traditional techniques, we try to understand the indissoluble relationship they have with the artistic expressions in which they were used. From graphic materials to pictorial ones, we delve into the links between the supports, their preparation, the techniques used and the expressive forms that are generated by these choices, trying to respond to the most specific needs in the personal use of the techniques and of the processes of doing."</p>		
ABPC65	<b>Theory and Method of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		
ABPR30	<b>Materials Technology- Paper</b> (Tecnologia dei materiali- Carta)	<b>6</b>
<p>"The course aims to provide students with the information necessary to discover paper material in all its potential, both as a support or vehicle of information, and as a malleable artistic raw material. The course consists of two phases: the first phase is theoretical, the second is laboratory. The final exam will focus on the presentation of the papers carried out in the laboratory hours and on the discussion of the topics proposed during the theoretical lessons."</p>		
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	<b>6</b>
<p>The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.</p>		
ABPR36	<b>Multimedia Installations</b> (Installazioni multimediali)	<b>6</b>
<p>"The Multimedia Installation course focuses on the relationship between art objects and their surrounding space. It analyzes various types of interventions in contemporary exhibition contexts. The course explores artistic practices that treat the entire exhibition environment as an integral part of the work, using historical references and foundational theoretical concepts to understand the evolution of installations in contemporary research. Students will engage with a variety of topics aimed at conceiving and developing installations that incorporate object-based, environmental, and multimedia elements, while emphasizing the connection between spaces and site-specific interventions."</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>"Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city."</p>		
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	<b>6</b>
<p>"The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities. The main topics covered are: The characteristics and problems of the developmental age, from early childhood to adolescence. Graphic activity and drawing in the developmental age. The fundamental elements of General Didactics and Art Didactics."</p>		
ABTEC43	<b>Audiovisual languages and techniques</b> (Linguaggi e tecniche dell'audiovisivo)	<b>6</b>
<p>"Course contents 1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools. 2 - Introduction to DaVinci Resolve editing software 3 - Introduction to audio recording 4 - Introduction to the interaction between sound and LIVE performance. 5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography."</p>		

3rd YEAR / 3° ANNO

CODES	COURSES	ECTS
ABAV5	<b>Painting III (Pittura III)</b>	12
<p>"The Three-Year Painting Course considers the acquisition of technical and methodological tools to practice the discipline as a priority, in full awareness of the different linguistic lines that the History of Art has built over the millennia and that it continues to elaborate and build in the present. Alongside the laboratory lessons, which include the presence of models for an in-depth knowledge of the body and the space that the body itself generates, meetings and seminars are organized with artists and professionals related to the discipline and the visual arts. Every year, students are offered a topic, a key word, on which to reflect and build a project and an individual work path. This year the word will be: <i>Errare/Errore</i>"</p>		
ABAV1	<b>Artistic Anatomy III (Anatomia artistica III)</b>	6
<p>"The Human Body as a theme of self-expression, beyond anatomical knowledge. The gaze and personal gesture 'take body' in the figure/person they draw, tracing the intention of a predisposed poetic meaning. The visual apprenticeship and life drawing as the use of the sense of sight, not only a true instrument but a visionary, mnemonic, existential means. Perception understood as an integrated whole of all mental potentialities."</p>		
ABST51	<b>Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)</b>	6
<p>The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.</p>		
ABST52	<b>History and Methodology of Art Critic (Storia e metodologia della critica d'arte)</b>	6
<p>"The course analyzes the historical evolution of theories on art from the classical age to the Renaissance, Mannerism, Baroque, Illuminism and Romanticism, also addressing the developments of the discipline of art criticism between the nineteenth and twentieth centuries. Particular attention is dedicated during the lessons, alternating them with those on the institutional history of art criticism, with the orientations of the recent theories, with relevance to the problems raised by contemporary curatorial and artistic practices: theories of Postmodernity, role of the figure of the curator and art magazines, methodological issues influenced by the issues of gender and public art."</p>		
ABVPA61	<b>Cultural Heritage and Environmental Assets/ Cultural and Environmental Heritage (Beni culturali e ambientali)</b>	6
<p>"The course aims to provide students with knowledge of the term Cultural and Environmental Property, in its articulation and historical evolution, and a general vision of the problems connected to the topic (conservation, cataloguing, restoration, valorisation...). In particular, the course aims to provide some basic knowledge essential for the management of cultural and environmental heritage. Therefore, alongside a brief history of the legislation inherent to the topic, the evolution of the concept of culture will be addressed, in its different meanings and different perspectives, through the examination of the protagonists of this history."</p>		
ABPR31	<b>Photography (Fotografia)</b>	6
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABAV1	<b>Scientific Drawing (Illustrazione scientifica)</b>	6
<p>The course has as its primary aim the acquisition of theoretical and practical information such as to allow the execution of the type of drawing specifically required by scientific illustration. Scientific illustration requires precise adherence to the subject. In practice, it is necessary to clearly recognize the subject and not stray into overly artistic interpretations that deprive said subject of immediate recognizability without however renouncing the personal character of the artist who tells through images. The ultimate aim, in practice, will be to translate into a synthetically naturalistic image a subject that generally escapes representation, in order to make it usable and understandable.</p>		
ABPR36	<b>Performative Techniques for Visual Arts (Tecniche performative per le arti visive)</b>	6
<p>"The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others , in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation."</p>		
ABTEC39	<b>Computer Technology Basics/ Fundamentals of Computer Science (Fondamenti di informatica)</b>	4
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		
ABLIN71	<b>Foreign Language (English) (Lingua straniera - Inglese)</b>	4
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		



DEPARTMENT OF DESIGN AND APPLIED ARTS  
(DIPARTIMENTO DI PROGETTAZIONE E ARTI APPLICATE)

SCENOGRAPHY SCHOOL  
(SCUOLA DI SCENOGRAFIA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABST47	History of Modern Art II (Storia dell'arte moderna II)	6
ABAV3	Drawing (Disegno)	6
ABPR16	History and Theory of Scenography – (Storia e teoria della scenografia)	4
ABPR23	Architectural Representation of the Stage Space (Rappresent. architettonica dello spazio scenico)	6
ABPR22	Scenography (Scenografia I)	12
ABPR23	Stagecraft (Scenotecnica)	6
ABPR21	Modeling (Modellistica)	6
ABAV1	Artistic Anatomy I (Anatomia artistica I)	6
ABST53	History of Performing Arts (Storia dello spettacolo)	6
STAGE		2
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABST47	Contemporary Art History (Storia dell'arte contemporanea)	6
ABST53	Technical and Design Drawing (Disegno tecnico e progettuale)	6
ABPR15	Techniques of Space Representation – (Tecniche della rappresentazione dello spazio)	6
ABPR22	Scenography II (Scenografia II)	12
ABPR35	Directing (Regia)	6
ABPR23	Lighting Design (Illuminotecnica)	6
ABPR32	Costume Design for the Performing Arts (Costume per lo spettacolo)	6
ABPR36	Performative Techniques for Visual Arts (Tecniche performative per le arti visive)	6
ABAV6	Painting Techniques (Tecniche pittoriche)	
ABPR15	Design Methodology (Metodologia della progettazione)	
ABVPA64	Setting of Exhibitional Spaces (Allestimento degli spazi espositivi)	6
ABPR30	Materials Technology (Scenography) (Tecnologie dei materiali) (Scenografia)	
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3st YEAR / 3° ANNO		
ABPR22	Scenography III (Scenografia III)	12
ABAV13	Ornamental Plastic (Plastica ornamentale)	6
ABTEC41	Digital Modeling Techniques (Tecniche della modellazione digitale)	
ABPR31	Digital Photography (Fotografia digitale)	6
ABLE69	Cultural Marketing Basics (Fondamenti di marketing culturale)	6
ABST55	Cultural Antropology (Antropologia culturale)	
ABAV6	Chromatology (Cromatologia)	
ABPR31	Photography (Fotografia)	
ABTEC43	Editing Techniques (Tecniche di montaggio)	
ABTEC39	Basic Information Technology (Fondamenti di informatica)	4
STAGE		4
Subject of the student's choice		6
ABLIN71	Foreign Language (English) (Lingua straniera - Inglese)	4
	Bachelor's Thesis – (Tesi)	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST47	<b>History of Modern Art II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>"This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes. An artistic work on a different subject varying from year to year allows students to experiment the issues dealt with during lectures in a personal way.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABPR16	<b>History and Theory of Scenography</b> – (Storia e teoria della scenografia)	<b>4</b>
<p>"Didactics of Languages of Arts is a theoretical/practical course that allows reflection on learning mechanisms and the main pedagogical models. After looking at how art didactics has changed over time, we will focus on educational perspectives. In the second part of the course you will have the opportunity to practise running art/teaching workshops with school-age children. For the final examination, the design of a didactic laboratory on an early avant-garde work is planned."</p>		
ABPR23	<b>Architectural Representation of the Stage Space</b> (Rappresent. architettonica dello spazio scenico)	<b>6</b>
<p>This course provides tools and skills to effectively represent the designed stage space. The main techniques of 2D graphic representation will be explained and used. The focus of the course is to teach the observation and representation of space: drawing classes therefore will take place mainly outside the classroom in urban spaces or city theaters to understand the concept of real perspective and its graphic realisation.</p>		
ABPR22	<b>Scenography</b> (Scenografia I)	<b>12</b>
<p>The scenography course offers an extensive overview of scenic design. The curriculum adopts a structured methodology, incorporating practical exercises that are frequently tailored to real-world venues. This approach enables students to acquire hands-on experience and establish a solid foundation in the discipline.</p>		
ABPR23	<b>Stagecraft</b> (Scenotecnica)	<b>6</b>
<p>The course provides students of Stage Design with the indispensable tools for the creation of scenic projects models. Through theoretical/practical lessons about the materials of scenic modeling and essential analysis of the canonical theatrical space and of the design elements, students will learn to tell their scenography through sketches, sketches, technical drawings and finally models for design checks in support of choices directories.</p>		
ABPR21	<b>Modeling</b> (Modellistica)	<b>6</b>
<p>The course provides students of Stage Design with the indispensable tools for the creation of scenic projects models. Through theoretical/practical lessons about the materials of scenic modeling and essential analysis of the canonical theatrical space and of the design elements, students will learn to tell their scenography through sketches, sketches, technical drawings and finally models for design checks in support of choices directories.</p>		
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	<b>6</b>
<p>"The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze."</p>		
ABST53	<b>History of Performing Arts</b> (Storia dello spettacolo)	<b>6</b>
<p>"The course examines the theatrical event in its constituent elements and in relation to the cultural, social, and production context of which it is an expression. A journey (from its origins to the present day) set against the backdrop of a diachronic perspective through which it is possible to identify the genesis and trace the evolutionary lines of the main forms of entertainment, dramaturgies, theories, and practices related to the stage space, theatrical venues and buildings, acting, without neglecting the investigation of the changes in the professional and social figure of the actor over the centuries, patronage, the formation of the audience, and the systems of experiencing the performance."</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
Art and the great transformations of the twentieth century. The course examines twentieth-century art as a possibility of understanding the great transformations of the century. It takes place through three general categories: the themes (the figure, the object, the environment, the city), the protagonists, the keywords.		
ABST53	<b>Technical and Design Drawing</b> (Disegno tecnico e progettuale)	<b>6</b>
"The course aims to reflect on the role of technical drawing as a fundamental and indispensable tool for reading and learning about reality, as well as the first stage of design experience. It will start with the study of graphic representation technologies and techniques; then technical design drawing, specific to scenic projects, will be explored in depth (technical and detail boards). The digital tool used will be Autocad software."		
ABPR15	<b>Techniques of Space Representation</b> (Tecniche della rappresentazione dello spazio)	<b>6</b>
"The course aims, through practical exercises, to provide students with the tools and skills to effectively represent architectural space and designed space. Starting from the review of the technologies and techniques of graphic representation (freehand drawing from life, relief and representation of 2D drawing, perspective and shadow theory) we will focus on three-dimensional modeling through the use of SketchUp software."		
ABPR22	<b>Scenography II</b> (Scenografia II)	<b>12</b>
The scenography course offers an extensive overview of scenic design. The curriculum adopts a structured methodology, incorporating practical exercises that are frequently tailored to real-world venues. This approach enables students to acquire hands-on experience and establish a solid foundation in the discipline.		
ABPC65	<b>Theory and method of mass media</b> (Teoria e Metodo dei Mass Media)	<b>6</b>
This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.		
ABPR35	<b>Directing</b> (Regia)	<b>6</b>
The Directing course aims to propose a path through the roots historical and contemporary roots of theater in order to understand its contacts and changes. To this end, specific and thematic on theatrical languages, carried out through some personalities belonging to the different stage professions. È also planned an active participation in both educational outings and in the appointments of the proposed artistic seasons related to our theaters.		
ABPR23	<b>Lighting Design</b> (Illuminotecnica)	<b>6</b>
"Light tells: creativity, forms, methods and reflections for a dramaturgy of light. A path to discover how the expressive capacity of light can create emotion and suggest a key to interpreting the show. The course includes a theoretical / practical part and exercises at home and the final exam is based on the lighting design for the work assigned in the Scenography course. The course is held in Italian."		
ABPR32	<b>Costume Design for the Performing Arts</b> (Costume per lo spettacolo)	<b>6</b>
"The course aims to prepare students for costume design for the performing arts. We will introduce some important aspects of costume, such as the relationship between dress, body and space in the creation of a performance, reading and understanding of the dress and its transformations, the search for visual and material suggestions."		
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	<b>6</b>
"The main issues of performative practice in the visual arts of the twentieth and twenty-first century are discussed in the course, from the historical avant-garde to the present day. During the course some of the protagonists of the history of performativity in the art of the second half of the twentieth century are analyzed, including: Allan Kaprow, Vito Acconci, Chris Burden, Marina Abramovic, Bruce Nauman, Bas Jan Ader, Ana Mendieta, Tania Bruguera and others , in a methodological approach that opens up to performance developments not only concerning the practice of performance but also that of the relationship with the languages of the installation."		
ABAV6	<b>Painting Techniques</b> (Tecniche pittoriche)	<b>6</b>
The course is a practical-theoretical laboratory dedicated to the practice and understanding of the painting techniques and operational procedures that have transformed the pictorial language in the modern era. Starting from the use and study of traditional techniques, we try to understand the indissoluble relationship they have with the artistic expressions in which they were used. From graphic materials to pictorial ones, we delve into the links between the supports, their preparation, the techniques used and the expressive forms that are generated by these choices, trying to respond to the most specific needs in the personal use of the techniques and of the processes of doing.		
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	<b>6</b>
The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.		
ABVPA64	<b>Setting of Exhibitional Spaces</b> (Allestimento degli spazi espositivi)	<b>6</b>
The Baroque festival represents a phenomenon that involved architects, sculptors, painters, poets and writers, and then an infinite number of workers who gave life to "ephemeral" structures of great importance. An important element was the "experimental" function of these ephemeral devices, through which an architect could control the effect of an idea, of a project, with a 1.1 scale model. In particular, in the Baroque age, starting from the concept "the poet's end is the wonder..." the festival presents itself as a moment of experimentation, in the continuous search for effects capable of involving and persuading the public, through "propaganda" to images enhanced by sounds, movements, pyrotechnic shows, a forerunner of the contemporary civilization of the image.		
ABPR30	<b>Materials Technology (Scenography)</b> (Tecnologie dei materiali (Scenografia))	<b>6</b>
This subject enables: Know the materials most used in scenography from a theoretical and practical point of view. Learn to choose a technique based on the client's requests, reconciling price, resistance, safety, time of implementation and possibly eco-sustainability of the material in question. Experiment with new pictorial techniques applied to the scenographic setting. The course will be structured with theoretical and practical lessons, preferring the laboratory aspect of the subject.		

3rd YEAR / 3° ANNO

CODES	COURSES	ECTS
ABPR22	<b>Scenography III</b> (Scenografia III)	12
The scenography course offers an extensive overview of scenic design. The curriculum adopts a structured methodology, incorporating practical exercises that are frequently tailored to real-world venues. This approach enables students to acquire hands-on experience and establish a solid foundation in the discipline.		
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	6
The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.		
ABTEC41	<b>Digital Modeling Techniques</b> (Tecniche della modellazione digitale)	6
Digital and Parametric 3D Modelling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management.		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	6
"The course will consist in a historical/theoretical module and a monographic/practical module, with the aim of providing a critical understanding of the different manifestations of cultures. In the first lessons, the main approaches to the discipline will be examined, from its rise within a "colonial" and ethnocentric perspective, to the 20th century's radical questioning of its epistemological framework. Central concepts in the discipline will be presented, such as culture, identity, otherness, ethnicity, memory, community, belief, symbol, representation, kinship and gender relations."		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
"The aim of the course is to provide students with useful tools for understanding color as a phenomenon that reveals its nature in the relationship between light and object and defines its qualities in the relationship between subject and environment, depending on the historical, cultural and social origin. The chromatology course addresses the phenomenon of color in its complex complexity. Trying to understand color in practice, asking questions, looking for answers in the knowledge of the materials, tools and technologies that work with color and make it possible to communicate and elaborate our visual language."		
ABPR31	<b>Photography</b> (Fotografia)	6
The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.		
ABTEC43	<b>Editing Techniques</b> (Tecniche di montaggio)	6
"The course aims to equip students with both theoretical and practical tools, as well as technical skills, to begin navigating the art of video editing. A primary analytical tool will be the breakdown of film scenes (découpage), deconstructing scenes into shots, fields, movements, and durations to uncover the mechanics of audiovisual storytelling. Students will familiarize themselves with software such as Adobe Premiere, DaVinci Resolve and Photoshop. The course includes screenings from cinema and video sources, with supplementary materials provided for theoretical and technical analysis. Assessment will consist of a brief written exam to evaluate theoretical and technical knowledge and the presentation of a short (3–5 minute) audiovisual project developed during the course."		
ABTEC39	<b>Basic Information Technology</b> (Fondamenti di informatica)	4
The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.		
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.		



**DEPARTMENT OF VISUAL ARTS**  
(DIPARTIMENTO DI ARTI VISUALI)

**SCHOOL OF SCULPTURE**  
(SCULTURA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	6
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	6
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	6
ABAV3	<b>Drawing</b> (Disegno)	6
ABAV7	<b>Sculpture I</b> (Scultura I)	12
ABAV8	<b>Techniques for the Sculpture</b> (Tecniche per la Scultura)	6
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	6
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	6
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	6
ABAV9	<b>Marble and Hard Rocks Techniques</b> (Tecniche del marmo e delle pietre dure)	6
ABAV7	<b>Sculpture II</b> (Scultura II)	12
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	6
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	4
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	6
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	6
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	
ABPR31	<b>Photography</b> (Fotografia)	
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	6
STAGE		4
Subject of the student's choice		4
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
3rd YEAR / 3° ANNO		
ABST46	<b>Aesthetics</b> (Estetica)	6
ABPR15	<b>Design Methodology</b> (Metodologia della progettazione)	
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	
ABAV7	<b>Sculpture III</b> (Scultura III)	12
ABAV10	<b>Smeltery Techniques</b> (Tecniche di fonderia)	4
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques</b> (Tecniche della modellazione digitale)	
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	6
ABST52	<b>History and Methodology of Art Critic</b> (Storia e metodologia della critica d'arte)	6
ABAV13	<b>Ornamental Plastic</b> (Plastica ornamentale)	6
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science</b> (Fondamenti di informatica)	4
ABLIN71	<b>Foreign Language (English)</b> (Lingua straniera - Inglese)	4
	<b>Bachelor's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 3rd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>180</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy I</b> (Anatomia artistica I)	<b>6</b>
<p>The primary objective of the course is to acquire, through drawing, an essential knowledge of the skeletal-muscular apparatus of the human body and its external morphology. To this end, drawing will be understood as an exploratory process, as a tool to refine sensitivity to investigation. The external morphology of the human body will be studied through drawing exercises with the model. This practice will make it possible to experience the historical relationship between artist and model and to study the nature of the gaze.</p>		
ABST47	<b>Modern Art History I</b> (Storia dell'arte moderna I)	<b>6</b>
<p>This course analyzes the events in Italian art roughly from Fourteenth to Seventeenth Century, with a focus on connections between art and the society in which it came to life. In the past two years this course has investigated the relationship between the artist and the past in its development, starting from the Giotto's success to Caravaggio and the Carracci. From Giotto and Simone Martini, through Medicis' Florence, Rome with the Popes, we follow the artistic path that marked Western culture. An artistic work on a different subject varying from year to year gives students the opportunity to experiment issues emerging from the lectures in a contemporary way.</p>		
ABST47	<b>Modern Art History II</b> (Storia dell'arte moderna II)	<b>6</b>
<p>This course follows the development of art roughly from the Eighteenth Century to the first two decades of the Nineteenth Century, with a focus on connections between art and the society in which it came to life. In the past two years, changes in the relationships between art and the past and the birth of new roles and institutions have been investigated. From the Salons to the rise of the first art galleries and critic, to the formation of a new broader audience of amateurs and collectors, we follow the outlining of new artistic languages, from Neoclassicism to the Historical Avant-gardes. An artistic work on a different subject varying from year to year allows students to experiment the issues dealt with during lectures in a personal way.</p>		
ABAV3	<b>Drawing</b> (Disegno)	<b>6</b>
<p>The course aims to provide students with the fundamental techniques of drawing without which it is impossible to undertake a path in the world of visual arts. The course aims to develop the individuality of each student by bringing out individual technical skills, identifying errors and weaknesses and indicating how to correct them. Drawing is a fundamentally intellectual operation; the hand becomes an instrument of the brain and thanks to practice the two organs tend to merge. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABAV7	<b>Sculpture I</b> (Scultura I)	<b>12</b>
<p>The course aims to provide the artistic skills required by qualified professionals who, taking account of the diversity of the styles and technical innovations of contemporary art, can develop individual research in the field of Sculpture linked to traditional techniques and their development, while experimenting with new forms of expression. Through an interactive, non-traditional approach, students will develop their artistic poetics. The course emphasizes dialogue and discussion and learn to present their research publicly. The course emphasizes sculpture materials, multisensory and multidisciplinary practices. Lectures from curators, artists, and critics will support professional development. Students will also be introduced to key contemporary spaces—both institutional and independent—as well as opportunities to begin engaging with these environments. The goal is for students to acquire the skills necessary to independently plan and execute a work, considering the space and context of the present time.</p>		
ABAV8	<b>Techniques for the Sculpture</b> (Tecniche per la Scultura)	<b>6</b>
<p>The Sculpture Techniques program is based on the importance of acquiring the fundamental techniques and methodologies of making sculpture, capable of offering the formation of professional artistic, technical and design skills that are capable of providing the elements to identify the research and creative experimentation of the students.</p>		
ABST59	<b>Pedagogy and Didactics of Arts</b> (Pedagogia e didattica dell'arte)	<b>6</b>
<p>The course of Pedagogy and Didactics of Arts alternates seminar lectures with participatory activities. The main topics covered are: The characteristics and problems of the developmental age, from early childhood to adolescence. Graphic activity and drawing in the developmental age. The fundamental elements of General Didactics and Art Didactics.</p>		
ABTEC43	<b>Audiovisual Languages and Techniques</b> (Linguaggi e tecniche dell'audiovisivo)	<b>6</b>
<p>Course contents 1 - Introduction to a wide range of cinematographic practices and technologies, and introduction to the knowledge and use of cinematographic equipment: 8mm, 16mm and their hybridizations with digital tools, and gracefully digital tools. 2 - Introduction to DaVinci Resolve editing software 3 - Introduction to audio recording 4 - Introduction to the interaction between sound and LIVE performance. 5 - Particular attention is paid to both the shooting phase and the development processes in close relation to other disciplines such as painting and photography.</p>		
ABPC66	<b>Photography History/ History of photography</b> (Storia della fotografia)	<b>6</b>
<p>The daguerreotype was officially presented for the first time in Paris in 1839. Over the years, photographers, with their interpretation and vision of the world, have given rise to a new artistic language in order to bring out photography as an art form. The course of History of photography aims to make known the historical, technical and artistic path of photography from its beginnings in the XIX century until today in its most varied aspects and themes with particular attention to photography in the world of art. The course is carried out with frontal lessons in Italian, the study texts indicated in Italian in some cases also have editions in foreign languages. A good knowledge of the Italian language and contemporary history is required.</p>		
ABPC65	<b>Theory and Methods of Mass Media</b> (Teoria e metodo dei mass media)	<b>6</b>
<p>This course addresses the historical analysis of the interaction between art and mass media by inquiring how art and the avant-garde related to the mass culture of modernity and why artists experimented with emerging media technologies. The prevalence of one medium in communication has always had determinative effects on the visual culture (and artistic processes) of a given historical moment, while old media forms survive and interact with new ones.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy II</b> (Anatomia artistica II)	<b>6</b>
<p>The Human Body as a theme of self-expression, beyond anatomical knowledge.                      The projectual and interpretative aspects that offer an internalised observation, a transmissible poetics.                      The drawing beyond the reproduction: the interpretation that coordinates sensation and translation, pure visibility and individual logic.                      The variability and expressive potential of graphic and graphic-pictorial techniques: tools, signs and gestures.                      The expressive resources of composition: figure/space, all/part, near/far, noise/silence.</p>		
ABAV9	<b>Marble and Hard Rocks Techniques</b> (Tecniche del marmo e delle pietre dure)	<b>6</b>
ABAV7	<b>Sculpture II</b> (Scultura II)	<b>12</b>
<p>The course aims to provide the artistic skills required by qualified professionals who, taking account of the diversity of the styles and technical innovations of contemporary art, can develop individual research in the field of Sculpture linked to traditional techniques and their development, while experimenting with new forms of expression. Through an interactive, non-traditional approach, students will develop their artistic poetics. The course emphasizes dialogue and discussion and learn to present their research publicly. The course emphasizes sculpture materials, multisensory and multidisciplinary practices. Lectures from curators, artists, and critics will support professional development. Students will also be introduced to key contemporary spaces—both institutional and independent—as well as opportunities to begin engaging with these environments. The goal is for students to acquire the skills necessary to independently plan and execute a work, considering the space and context of the present time.</p>		
ABAV2	<b>Engraving Techniques</b> (Tecniche dell'incisione)	<b>6</b>
<p>Objectives of the course are the study and knowledge of the main direct (drypoint, mezzotinto) and indirect (etching, aquatint, soft ground) metal chalcographic engraving techniques, their execution and the related printing methods in order to approach the technique that best can interpret its own expressive need. The specific language of Engraving will be investigated as a deposit of signs that have given life to the most diverse poetics over the centuries. Particular importance will be given to the frequency and observation of the works of the major engravers to understand their technical language and their poetics. The student will produce for the exam 5 engravings with 5 different techniques and a written research on the work of an engraver proposed during the lessons.</p>		
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	<b>4</b>
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>Digital photography dominates contemporary photographic production, spanning art, fashion, reportage, portraiture, and architectural photography. Understanding the tools used in photography is essential to consciously navigating the creative process, recognizing both challenges and advantages. This theory-practice-based course covers photographic equipment, image processing, hands-on exercises, and case studies on music and product photography. Key topics include digital cameras (DSLR, mirrorless, mobile), lenses, composition, ISO sensitivity, exposure, lighting schemes, post-production, and printing. As a final project, students will design a CD cover and booklet for a chosen music group, in agreement with the teacher.</p>		
ABLE69	<b>Cultural Marketing Basics</b> (Fondamenti di marketing culturale)	<b>6</b>
<p>The class aims to provide the basis of cultural marketing, addressing its specificities and differences with traditional marketing. Through theoretical lectures, project work and analysis of good practices students will learn the foundations for the design, definition and drafting of projects to enhance cultural institutions (museums, libraries, theatres...), tackling the main problems and acquiring the tools for a correct cultural project cycle management</p>		
ABST55	<b>Cultural Anthropology</b> (Antropologia culturale)	<b>6</b>
<p>The course will consist in a historical/theoretical module and a monographic/practical module, with the aim of providing a critical understanding of the different manifestations of cultures. In the first lessons, the main approaches to the discipline will be examined, from its rise within a "colonial" and ethnocentric perspective, to the 20th century's radical questioning of its epistemological framework. Central concepts in the discipline will be presented, such as culture, identity, otherness, ethnicity, memory, community, belief, symbol, representation, kinship and gender relations. The monographic/practical module will focus on the artistic and expressive aspect of anthropological studies, analyzing the meaning of images in various historical contexts.</p>		
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
<p>The course aims to provide theoretical and technical tools for approaching photography, with a focus on "Contaminated Photography." It will explore the history and experiments of great photographers who have combined photography with other artistic forms like poetry, painting, cinema, architecture, and design. Participants will examine how photography can interact with other disciplines, creating an original and rich visual language. This approach will enrich photographic practice and stimulate reflection on the role of photography in the broader visual arts. Students will also produce photographic works inspired by the authors and topics discussed.</p>		
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city.</p>		

3rd YEAR / 3° ANNO

CODES	COURSES	ECTS
ABST46	<b>Aesthetics (Estetica)</b>	6
<p>The course will be devoted to the analysis of some pivotal concepts of aesthetics that are particularly important for contemporary art: Artist and Aura above all, but also Criticism, Audience, Art System, Technique.</p> <p>In detail, a genealogical analysis of the figure of the Artist will be proposed, tracing its origins, developments and transformations, then we will move on to analyze the concept of Aura in order to be able to grasp the strategic significance of this word in contemporary art and its most recent developments.</p> <p>The objective of the course is to develop the student's critical awareness of his or her own position and artistic work in the contemporary arts system. The recommended filmography will be useful for further personal study.</p>		
ABPR15	<b>Design Methodology (Metodologia della progettazione)</b>	6
<p>The teaching objective is to impart training to the students through learning the knowledge of the problems of design and artistic production, and to do this, diverse project themes are proposed to the students of the different courses. Learners will be helped weekly in the planning, construction, and representation of the project in fieri: they will be taught the organization of data in order to each find their own design methodology through a focus on personal "modus operandi". The course proposes, compares, and debates classical, modern, and contemporary languages and techniques of any art form, and pushes students to curiosity.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)</b>	6
<p>A first part will be devoted to the history of theories of perception and art psychology: from the psychoanalytic approach to Gestalt psychology, from experimental aesthetics to contemporary neuroaesthetics, that is, from Sigmund Freud to Rudolf Arnehim, from Daniel Berlyne to Samir Zeki. A second part will be devoted to analyzing the relationship between media and perception from the analyses of Walter Benjamin. A third part will be devoted to exploring the transformations of the artistic dimension since the digital revolution. Finally, changes in the perception of time and space and the cultural consequences of contemporary dystopia will be analyzed.</p>		
ABAV7	<b>Sculpture II (Scultura II)</b>	12
<p>The course aims to provide the artistic skills required by qualified professionals who, taking account of the diversity of the styles and technical innovations of contemporary art, can develop individual research in the field of Sculpture linked to traditional techniques and their development, while experimenting with new forms of expression.</p> <p>Through an interactive, non-traditional approach, students will develop their artistic poetics. The course emphasizes dialogue and discussion and learn to present their research publicly. The course emphasizes sculpture materials, multisensory and multidisciplinary practices.</p> <p>Lectures from curators, artists, and critics will support professional development. Students will also be introduced to key contemporary spaces—both institutional and independent—as well as opportunities to begin engaging with these environments.</p> <p>The goal is for students to acquire the skills necessary to independently plan and execute a work, considering the space and context of the present time.</p>		
ABAV10	<b>Smeltery Techniques (Tecniche di fonderia)</b>	4
ABTEC41	<b>Digital Modeling Techniques/ Digital and Parametric 3D Modelling Techniques (Tecniche della modellazione digitale)</b>	4
<p>Digital and Parametric 3D Modelling Techniques course provides students with a comprehensive grounding in 3D modelling, with a particular emphasis on the integration of parametric and mesh tools for contemporary design. The course commences with an examination of Rhinoceros and its Grasshopper plugin, with a view to creating customisable, complex geometries utilising parametric logic. Students will learn to control variables and optimise design processes, applying their skills to a variety of projects. In the second phase, the course introduces Blender for mesh modelling and rendering, exploring polygonal modelling and realistic visualisation.</p>		
ABST51	<b>Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)</b>	6
<p>The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.</p>		
ABST52	<b>History and Methodology of Art Critic (Storia e metodologia della critica d'arte)</b>	6
<p>The course analyzes the historical evolution of theories on art from the classical age to the Renaissance, Mannerism, Baroque, Illuminism and Romanticism, also addressing the developments of the discipline of art criticism between the nineteenth and twentieth centuries.</p> <p>Particular attention is dedicated during the lessons, alternating them with those on the institutional history of art criticism, with the orientations of the recent theories, with relevance to the problems raised by contemporary curatorial and artistic practices: theories of Postmodernity, role of the figure of the curator and art magazines, methodological issues influenced by the issues of gender and public art.</p>		
ABAV13	<b>Ornamental Plastic (Plastica ornamentale)</b>	6
<p>The course aims to provide the artistic and philosophical knowledge of the human instinct of decorate everything available and the ability to read and reproduce symbols. Through a learning by doing the understanding of the decorations will be experienced, as the first humans ever appeared did, moving to the contemporary panorama.</p>		
ABTEC39	<b>Computer Technology Basics/ The Fundamentals of Computer Science (Fondamenti di informatica)</b>	4
<p>The Fundamentals of Computer Science course covers the basic topics needed to navigate the world of ICT (Information and Communication Technologies). Through four theoretical modules, the course addresses: Hardware and Software, Cybersecurity, the History and Functioning of the Internet, and Open-Source Software. In addition, it includes three practical modules focused on the basic use of Google Docs, Sheets, and Slides.</p>		
ABLIN71	<b>Foreign Language (English) (Lingua straniera - Inglese)</b>	4
<p>The English language course aims to enhance students' language proficiency through an engaging and context-specific approach. The curriculum focuses on developing key language skills—listening, speaking, reading, and writing—while emphasizing vocabulary and grammar essential for academic discourse in the arts. Lessons incorporate topics related to the arts and humanities, fostering critical thinking and encouraging students to express ideas, analyze texts, and participate in discussions.</p>		