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

SCHOOL OF SCENOGRAPHY - COSTUME FOR SHOW BUSINESS  
(SCUOLA DI SCENOGRAFIA - COSTUME PER LO SPETTACOLO)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	6
ABST47	<b>History of Costume</b> (Storia del costume)	6
ABPR32	<b>Costume Textile Techniques</b> (Tecniche sartoriali per il costume)	8
ABPR32	<b>Costume for Show Business I</b> (Costume per lo spettacolo I)	12
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	6
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
ABPR34	<b>Accessory Design</b> (Design dell'accessorio)	6
STAGE		4
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABPR31	<b>Photography</b> (Fotografia)	6
ABPR32	<b>Costume Elaboration Techniques - Dyeing and Aging</b> (Tecniche di elaborazione per il costume)	8
ABPR32	<b>Costume for Show Business II</b> (Costume per lo spettacolo II)	12
ABPR35	<b>Direction</b> (Regia)	6
ABPR33	<b>Stage Masks – Makeup and Stage Masks</b> (Trucco e maschera teatrale)	6
ABPR34	<b>Textile Culture</b> (Cultura tessile)	6
STAGE		4
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	<b>6</b>
<p>The course is aimed primarily at students in set and costume design courses and is designed to provide them with the iconographic and bibliographical research tools that will enable them to identify the major changes in the theatrical scene that have occurred since the late 19th century, when the introduction of electric lighting and studies on light reflections offered new interpretive perspectives of the theatrical scene, and opened up a new system of production of the spectacle, of which the ancient Stage Arrangements constituted the starting point.</p>		
ABST47	<b>History of Costume</b> (Storia del costume)	<b>6</b>
<p>The course aims to illustrate the stage costume as a communicative medium in the language of the show. The different functions that the costume performs will be exemplified in relation to the history of stage costume and the history of fashion. Exemplary cases of creations for the show will be addressed through the analysis of images, film clips, relating to theatrical production (prose, opera, dance and music). Italian and foreign costume designers will be presented, compared in their different interpretations of a fashion era or a fantastic idea. Case studies of twentieth-century fashion creations will be studied. Method: lectures, discussions; presentations; analysis of shows and films related to stage costumes; classroom exercises.</p>		
ABPR32	<b>Costume Textile Techniques</b> (Tecniche sartoriali per il costume)	<b>8</b>
<p>The course is a hands-on experience in tailoring. It aims to give students the techniques for making a stage costume or tailoring artifact. The making of a paper pattern, techniques for detecting the pattern from an existing artifact, the choice of fabric, the making of the artifact through to decoration techniques. At the end of the course, the final test will involve the presentation of a sartorial artifact.</p>		
ABPR32	<b>Costume for Show Business I</b> (Costume per lo spettacolo I)	<b>12</b>
<p>The course aims to address all those phases that a live show costume designer has to deal with. The course will focus on the production of costumes for Opera, with some references to Drama and Ballet and an in-depth analysis of Major Events. Examination and Evaluation The exam, which will be preceded by two intermediate checks, will consist of the preparation of sketches and the related complete bible book of a work: samples, lists, estimates and costume change schemes. The evaluation will be composed of two equivalent parts: an artistic one and a methodology one.</p>		
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	<b>6</b>
<p>The training objectives of the course are to provide the student with in-depth knowledge about the various materials used in the realization of stage sets through a theoretical part but especially through the experimentation and practical implementation of samples. The European Commission has published a report on the European Union's Audiovisual Policy.</p>		
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	<b>6</b>
<p>The body not only as somatic subject but as personal condition and experience, embodied consciousness, existential point of view. The body as a person situated in it and in something else. The student is required to experiment and motivate choices regarding techniques and modes of expression, applying them coherently to personal concepts and content and moving to a high level of autonomy and in-depth analysis. The student will be engaged in group activities and individual in deepening studies and must be able to take care of the various aspects of the presentation of results through effective verbal communication, quality practical work and coordinated documentation.</p>		
ABPR34	<b>Accessory Design</b> (Design dell'accessorio)	<b>6</b>
<p>The course program includes the student learning the techniques for processing basic millinery materials and learning the variations of their use.</p>		

**2nd YEAR / 2° ANNO**

<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABPR31	<b>Photography (Fotografia)</b>	<b>6</b>
<p>This course aims to develop students' technical and expressive skills in photographing theatrical performances, combining theoretical analysis with hands-on practice. It begins with a historical overview of theater photography and an exploration of its narrative potential, followed by fieldwork in collaboration with major Genoese theaters. Students learn how to operate in live performance settings and refine their images through editing and critique sessions. The course concludes with a curated photo report of rehearsal scenes, requiring basic knowledge of digital photography.</p>		
ABPR32	<b>Costume Elaboration Techniques - Dyeing and Aging</b> (Tecniche di elaborazione per il costume)	<b>6</b>
<p>This course provides practical skills in fabric dyeing and costume aging for stage and screen. Topics include colour theory, fundamentals of fabric dyeing, chromatic variation, shading, and colour shifting. Aging techniques cover the use of dirt, grease, pigments, and controlled fabric scorching to create realistic worn effects.</p>		
ABPR32	<b>Costume for Show Business II (Costume per lo spettacolo II)</b>	<b>12</b>
<p>The costume for performance course analyzes the communicative value of the artifact "costume" and how crucial this is to the wearer. It analyzes the relationship with the text and the director's requirements for staging. The course traces the history of costume for the stage from Gino Carlo Sensani to the present day, analyzes its evolution by dwelling on the relationship costume and light, between costume and fashion through emblematic examples of staging. The course includes a visit to the Cerratelli collection and the collection of authentic costumes at the Royal Palace of Pisa. The final test consists of an interview on the course taught in the classroom concerning costume and its history.</p>		
ABPR35	<b>Direction (Regia)</b>	<b>6</b>
<p>Figaro plays various music. An emblem of the Italian opera buffa, it emits its first notes in 1782 at the hands of Giovanni Paisiello: it is Il Barbiere di Siviglia which, thirty years later, will be resurrected, gaining universal fame, by Gioacchino Rossini. But he had already spent his 'crazy day' in another masterpiece, Mozart's Nozze di Figaro. At the origin of it all is the trilogy by Beaumarchais, the first creator - in prose - of Figaro and his theatrical 'family' and the inspirer of the three musicians. A foray through the multifaceted personifications of one of the most famous theatre figures of all time.</p>		
ABPR33	<b>Stage Masks – Makeup and Stage Masks (Trucco e maschera teatrale)</b>	<b>6</b>
<p>This course introduces mask-making for theatre, from historical origins to contemporary practices. Students explore traditional and modern materials including papier- mâché, horsehair braid, EVA foam, foam rubber, latex, and Worbla, developing practical skills through hands-on projects.</p>		
ABPR34	<b>Textile Culture (Cultura tessile)</b>	<b>6</b>
<p>This course introduces master's students to the diverse world of textiles, encouraging creative design for both stage settings and artistic or craft applications. Through theoretical lessons and hands-on weaving on various looms, students gain structural and technical knowledge, exploring historical fabrics, especially from the Ligurian tradition, as well as contemporary textile art and fiber art. The program includes technical drawing, fabric structures, loom setup, and creative weaving techniques, culminating in the design and creation of an individual textile sample.</p>		



DEPARTMENT OF VISUAL ARTS  
(DIPARTIMENTO DI ARTI VISIVE)

SCHOOL OF DECORATION  
(SCUOLA DI DECORAZIONE)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABAV3	<b>Drawing for Decoration</b> (Disegno per la decorazione)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABAV11	<b>Decoration I</b> (Decorazione I)	12
ABAV12	<b>Material Techniques</b> (Tecniche dei materiali)	6
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	6
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	6
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	6
STAGE		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABST47	<b>History of Decoration</b> (Storia della Decorazione)	6
ABAV11	<b>Decoration II</b> (Decorazione I)	12
ABAV12	<b>Material Techniques – Glass</b> (Tecniche della vetrata)	6
ABAV12	<b>Materials Techniques</b> (Tecniche dei materiali)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
Subject of the student's choice		6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV3	<b>Drawing for Decoration</b> (Disegno per la decorazione)	6
<p>Drawing should be understood as the supporting structure, basic and essential for each subsequent step in the world of artistic representation. The course aims to develop the individuality of each student, within a structured path aimed at enhancing individual personal characteristics, while always remaining in line with the figurative tradition that has characterized the development of the arts. The teacher will provide students with all the tools needed to grow and progress individual technical skills, identifying errors and weaknesses and indicating how to correct them; at the same time, the student will be helped to form and develop a personal approach to drawing, so as to bring out his own expressive language. Drawing thus becomes an instrument of knowledge of the world.</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
<p>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>		
ABAV11	<b>Decoration I</b> (Decorazione I)	12
<p>The course aims to build student awareness of contemporary decoration, starting with a historical and critical analysis, then exploring current artistic practices that integrate artwork with urban design, urban regeneration, and site-specific environmental painting. Students will develop projects in two tracks: an interior decoration project (murals or wallpaper collections) or a site-specific project assigned by the instructor within the city. Focused on artwork-space interaction, projects are discussed through SWOT analysis and, if selected, may be realized collaboratively. Workshops with artists and professionals complement the course, with a final exam presenting each student's project and portfolio.</p>		
ABAV12	<b>Material Techniques</b> (Tecniche dei materiali)	6
<p>The course focuses on sculptural relief techniques with an emphasis on sustainability and innovation. Students will create formelle using materials like plaster, cement, and recycled plastics, exploring new expressive solutions. Centered on the theme "We Are Nature", the course encourages reflection on the relationship between humans, materials, and the environment. Through hands-on workshops, students develop original works—either a large sculptural panel or a series—while gaining both technical skills and a sustainable creative mindset.</p>		
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	6
<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>		
ABAV12	<b>Ceramic Techniques</b> (Tecniche della ceramica)	6
<p>This course focuses on developing each student's artistic expression through traditional and experimental ceramic techniques, combining hands-on workshops with theoretical, historical, and design-based lessons. Students explore various methods: hollow ball technique, azulejos, extrusion, plaster molds, glazing, and firing, while integrating modern tools like laser cutting. Emphasis is placed on creativity, technical skill, and understanding contemporary trends. Assessment is based on participation, the quality and originality of the work, and the final presentation.</p>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
<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>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABST47	<b>History of Decoration</b> (Storia della Decorazione)	<b>6</b>
<p>The course aims to offer a general overview of the history of decoration from antiquity to the contemporary world, highlighting, in particular, the theme of the decoration of architectural spaces.</p> <p>Special attention will be paid to the study of some decorative phenomena that have characterized the image of the city of Genoa, in the exteriors and interiors, between the sixteenth and seventeenth centuries, phenomena that present a wealth of formal solutions and a variety in the use of materials of extraordinary interest.</p> <p>The following topics will be examined in particular: Architecture painted on the facades of Genoese palaces in the sixteenth century; Grottoes and nymphaeums in Genoese villas between the sixteenth and seventeenth centuries; the activity of "Casa Piola", a large seventeenth-century workshop in Genoa: frescoes, altarpieces and paintings for churches and noble palaces; projects for sculptors, furniture makers, embroiderers and even for the carvings to be carried out on the galleys of the Republic. The lessons will be divided into frontal lessons, which will make use of power-point, interspersed with visits to the territory which, together with the texts indicated in the bibliography, and the information provided to the students during the lessons, will constitute an indispensable teaching and study material to pass the exam.</p>		
ABAV11	<b>Decoration II</b> (Decorazione II)	<b>12</b>
<p>The course aims to build student awareness of contemporary decoration, starting with a historical and critical analysis, then exploring current artistic practices that integrate artwork with urban design, urban regeneration, and site-specific environmental painting. Students will develop projects in two tracks: an interior decoration project (murals or wallpaper collections) or a site-specific project assigned by the instructor within the city. Focused on artwork-space interaction, projects are discussed through SWOT analysis and, if selected, may be realized collaboratively. Workshops with artists and professionals complement the course, with a final exam presenting each student's project and portfolio.</p>		
ABAV12	<b>Material Techniques – Glass</b> (Tecniche della vetrata)	<b>6</b>
<p>The course has a theoretical and practical nature and explores the relationship between stained glass - glass, light, color - and architecture. The course addresses also understanding stained glass as a decoration that participates in environments and therefore as a medium capable of redefining, influencing and reinventing the perception of those environments. The topics addressed will include a comprehensive study of the history of glass and its processing techniques (leading and welding, painting techniques, glass fusing), glass in architectural culture from its origins to contemporary applications. Emphasis will be placed on the expressive potential of glass. Students will work on a site-specific design project, make one or more stained glass window.</p>		
ABAV12	<b>Materials Techniques</b> (Tecniche dei materiali)	<b>6</b>
<p>The course focuses on sculptural relief techniques with an emphasis on sustainability and innovation. Students will create formelle using materials like plaster, cement, and recycled plastics, exploring new expressive solutions. Centered on the theme "We Are Nature", the course encourages reflection on the relationship between humans, materials, and the environment. Through hands-on workshops, students develop original works—either a large sculptural panel or a series—while gaining both technical skills and a sustainable creative mindset.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>This course explores cutting-edge techniques for creating and visualizing images using virtual reality headsets and augmented reality applications. It examines the immersive, interactive, and multisensory nature of VR, linking it to humanity's longstanding desire to "enter" images. Through a historical and theoretical lens, the course addresses the perceptual challenges of immersive media and aims to develop students' critical understanding of this evolving visual language.</p>		
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	<b>6</b>
<p>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.</p> <p>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.</p> <p>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.</p>		



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

**SCHOOL OF ART AND DESIGN FOR BUSINESS – PHOTOGRAPHY**  
(SCUOLA DI PROGETTAZIONE ARTISTICA PER L'IMPRESA- FOTOGRAFIA)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABPC65	<b>Media phenomenology</b> (Fenomenologia dei media)	<b>6</b>
ABTEC38	<b>Digital Image Processing</b> (Elaborazione digitale dell'immagine)	<b>6</b>
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>12</b>
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	<b>6</b>
ABTEC43	<b>Video Editing</b> (Video editing)	<b>6</b>
ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
Subject of the student's choice		<b>6</b>
STAGE		<b>6</b>
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
ABPR31	<b>Photographic Documentation</b> (Documentazione fotografica)	<b>12</b>
ABPR31	<b>Photography for Cultural Heritage</b> (Fotografia per i beni culturali)	<b>6</b>
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
ABLE69	<b>Professionality Planning</b> (Progettazione della professionalità)	<b>6</b>
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	<b>6</b>
ABPR31	<b>Photography Direction</b> (Direzione della fotografia)	<b>6</b>
	<b>Master's Thesis – (Tesi)</b>	<b>12</b>
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABPC65	<b>Media phenomenology</b> (Fenomenologia dei media)	6
<p>The course focuses on the history of the relationship between artistic languages and technological innovation, the birth of new media and how they have become a multidisciplinary and multi-perspective sector, entering everyday and artistic practice and constantly redefining them. The course includes lectures enriched by a video and image apparatus, web sources, an open source glossary, which can be integrated and modified by students. Extensive use will be made of handouts and links to materials available on the net will be provided. Critical texts by artists and theorists will be addressed in class; through the discussion they will be interpreted in relation to different contexts: social, political, aesthetic and ethical. After a brief definition of the field and terminology, the lessons will be structured according to a thematic approach, identifying some areas that significantly collect different theoretical contributions, works and artists.</p>		
ABTEC38	<b>Digital Image Processing</b> (Elaborazione digitale dell'immagine)	6
<p>The course offers theoretical and practical tools for critically and professionally engaging with the field of digital image creation and manipulation. Grounded in contemporary European educational approaches, it focuses on the development of a visual language that combines technical proficiency with conceptual clarity. Students are introduced to a wide range of artists and image-makers who use digital photography as a narrative, symbolic, and experimental medium. Emphasis is placed on the semiotics of image production, encouraging students to decode and construct meaning through digital tools. The course fosters a reflective and intentional use of photographic technologies, from post-production to advanced digital composition. Adopting a concept-based methodology, the program alternates between lectures, group discussions, and one-on-one coaching, guiding students through every stage of their individual project—from conceptual development to final realization. The aim is to ensure consistency between idea, technique, and audience, forming professionals capable of operating in both artistic and communicative visual contexts. Final assessments include a written project proposal and a short oral presentation (pitch) during which students share and discuss their work with the class, demonstrating technical, stylistic, and semiotic awareness.</p>		
ABPR31	<b>Photography</b> (Fotografia)	6
<p>This course aims to develop students' technical and expressive skills in photographing theatrical performances, combining theoretical analysis with hands-on practice. It begins with a historical overview of theater photography and an exploration of its narrative potential, followed by fieldwork in collaboration with major Genoese theaters. Students learn how to operate in live performance settings and refine their images through editing and critique sessions. The course concludes with a curated photo report of rehearsal scenes, requiring basic knowledge of digital photography.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	12
<p>The course explores the evolving roles and functions of photography in contemporary culture, as questioned by Fontcuberta in <i>The Fury of Images</i>: How are social roles of photography (family, tourism, journalism) transformed in current cultural and political contexts? What impact does image massification have on individuals? Topics include the convergence of photographic realism with virtual reality and the emergence of new creative spaces. The course encourages students to see photography as a form of personal research, merging aesthetic, conceptual, and practical aspects. Students will analyze digital impact through social media, engage in workshops, and develop a personal project, culminating in either an artist's book or exhibition.</p>		
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	6
<p>The Design Methodology for Visual Communication course aims to provide students with a structured and conscious approach to designing visual communication systems, with a specific focus on the interaction between content, form, and context of use. By leveraging design thinking and creative problem-solving methodologies, the course guides students through every stage of the design process from brief analysis to prototyping, and finally to the validation of communication solutions. Students will learn to:</p> <ul style="list-style-type: none"> <li>– Clearly define communication problems and target audiences.</li> <li>– Analyze and compare existing solutions in order to develop original and coherent proposals.</li> <li>– Design effective content and visual outputs, taking into account techniques, materials, and media.</li> <li>– Translate concepts into prototypes that can be applied across various physical and digital touchpoints, integrating cross-media strategies.</li> </ul> <p>Special emphasis is given to design approaches in spatial and experiential contexts, such as wayfinding systems, museum setups, retail environments, and large-scale retail corners, where communication takes on both ambient and orientational dimensions. Final project work may involve real or simulated scenarios across sectors including B2B, Ho.Re.Ca., fashion, tourism, packaging, social media, and integrated media planning encouraging a systemic and contemporary vision of communication design. Through practical activities, research, site visits, and critical reflection, the course prepares future visual designers to operate independently, methodically, and with awareness in the complexity of today's visual communication systems.</p>		
ABTEC43	<b>Video Editing</b> (Video editing)	6
<p>This course trains students in the complete creative process of audiovisual production, combining practical lab work with theoretical insights. Divided into two modules, it explores editing techniques and their impact on meaning, followed by the creation of a personal audiovisual project. Students learn video and audio editing using Adobe software, including compositing, color grading, and sound design. The course emphasizes both technical skills and authorial vision, culminating in a final project with a critical presentation.</p>		

ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
<p>Through the analysis of the main currents and the most significant artists, graphic designers and illustrators active between the 19th and 20th century, the course intends to present a history of contemporary illustration and advertising graphics that, starting from Art Nouveau comes to include contemporary artistic experiences.</p> <p>Although in a constant and articulated comparison with the international research context, the course will mainly focus on the Italian graphic and illustration experiences of the period examined.</p> <p>During the course, which will take place through lectures and audiovisual support, a specific bibliography will be provided to students who, in view of the exam, will have to present a research paper, agreed upon with the professor, on a theme of their choice among those dealt with during the lecture.</p> <p>Lesson Program:</p> <ul style="list-style-type: none"> <li>- Illustrators of fairy tales and fairy tales to be illustrated (from Alice in Wonderland to Pinocchio);</li> <li>- Art Nouveau graphics and its developments in Art Nouveau in Italy;</li> <li>- Propaganda (from the Great War to Fascism);</li> <li>- Futurist graphics;</li> <li>- Invitation to travel (Tourist promotion posters in the 20th century);</li> <li>- Consumption and consumerism (Imaginary and advertising images of industrial design);</li> <li>- Moving images (Film posters);</li> <li>- Telling the story (From illustration to the graphic novel via comics).</li> </ul>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
The Techniques and Technologies of Digital Printing course provides an in-depth study of digital printing processes, focusing on color management, media selection, and prepress techniques. It offers a comprehensive understanding of the technical aspects involved in digital printing, from initial project planning to final execution and binding processes.		
ABPR31	<b>Photographic Documentation</b> (Documentazione fotografica)	<b>12</b>
Fashion, the course is aimed at teaching fashion photography in both its technical, historical and cultural aspects.		
ABPR31	<b>Photography for Cultural Heritage</b> (Fotografia per i beni culturali)	<b>6</b>
Photography for Cultural Heritage explores photography as a critical and situated practice within the field of cultural heritage. Moving beyond the idea of photography as a neutral tool of documentation, we examine it as an active and relational device that constructs memory, produces meaning, and shapes power relations. Through theoretical frameworks drawn from visual studies, postcolonial critique, and feminist theory, students are introduced to key concepts such as the decolonial gaze, visual sovereignty, and the ethics of representation. We investigate how photography has historically contributed to the formation of hegemonic heritage narratives, and how it can now be reappropriated to question exclusions, silences, and symbolic hierarchies embedded in both tangible and intangible heritage. The course emphasizes critical photography, participatory practices, and the use of archives as sites of reinvention. Students engage with both historical and contemporary examples to understand how photographic images can operate as tools of resistance, care, and counter-memory/narration. Fieldwork includes urban photo-walks, architectural documentation, exploration of contested monuments, and the co-creation of alternative visual narratives. By the end of the course, students will develop an individual or collective project that brings together images, theory, and critical reflection—reimagining the act of photographing heritage as a space for political and poetic agency.		
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
The Art Direction course explores the creative and strategic aspects of visual communication in advertising, focusing on photography and web design. In an increasingly competitive and dynamic industry, art direction plays a crucial role in crafting impactful messages. This course combines theoretical lessons with practical exercises to guide students through the key phases of advertising campaign development—from concept creation and visual storytelling to photography direction and digital content production.		
ABLE69	<b>Professionalism Planning</b> (Progettazione della professionalità)	<b>6</b>
The Professional Identity Design course aims to develop the essential skills required to build a strong and recognizable personal brand, effectively present one's work through CVs and portfolios, and navigate digital platforms to promote artistic activities. The acquired competencies will also be valuable for professionals assisting clients in establishing their personal brand.		
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	<b>6</b>
This course enhances your academic path by providing exposure to English as it is used in international art contexts. What to Expect: Engage with authentic materials; Develop a deeper understanding and foundational use of English in specialized settings. 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.  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.		
ABPR31	<b>Photography Direction</b> (Direzione della fotografia)	<b>6</b>
The director of photography, more commonly known as DOP (Director of Photography) is one of the key figures among the professionals who contribute to the construction of a film work. Specifically, his role is to take care of and direct the lighting compartment - whether natural or artificial - through optical or luminous stratagems, but above all he ensures a figurative coherence to the image throughout the entire production to which he has been called to contribute. A very important role, whose immense value is often not recognised, it is no coincidence that - inspired by the English 'cinematographer' - several personalities from the world of Italian cinema have called for a semantic shift of the term, i.e. from 'director of photography' to 'cinematographer'.		



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

**SCHOOL OF ART AND DESIGN FOR BUSINESS – ILLUSTRATION**  
(SCUOLA DI PROGETTAZIONE ARTISTICA PER L'IMPRESA- ILLUSTRAZIONE)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	<b>6</b>
ABTEC38	<b>Computer Art</b> (Computer art)	<b>6</b>
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	<b>12</b>
ABTEC37	<b>Brand Design</b> (Brand design)	<b>6</b>
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	<b>6</b>
ABTEC41	<b>Digital Modeling Techniques – Computer 3D</b> (Tecniche di modellazione digitale - computer 3D)	<b>6</b>
ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
ABPC67	<b>Creative Writing</b> (Scrittura creative)	<b>6</b>
STAGE		<b>6</b>
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
ABPR19	<b>Editorial Design</b> (Design per l'editoria)	<b>12</b>
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
ABLE69	<b>Professionality Planning</b> (Progettazione della professionalità)	<b>6</b>
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	<b>6</b>
Subject of the student's choice		<b>6</b>
	<b>Master's Thesis – (Tesi)</b>	<b>12</b>
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	<b>6</b>
<p>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 production: motion graphics, communication, animated cinema, advertising, interactivity. The open source software Blender will be used, for its ability to handle both 3D and 2D animation.</p>		
ABTEC38	<b>Computer art</b> (Computer art)	<b>6</b>
<p>The program focuses on the creation and development of digital images through the compositing technique, or the creation of unique images from a multitude of different images.                      The course directs towards the knowledge of a captivating imaginary, following all the phases, from concept art, to production, up to the realization. It aims to combine an experimental approach typical of contemporary art, but aligning itself with the practical aspect of the PAI, i.e. the creation of content to be used in advertising, without renouncing on the artistic approach, which distinguishes the art institute school, aimed at the diffusion of contemporary art.                      The daily timetable will be comprised of 4 hours, in which a different theme will be addressed at each lesson. The time will be divided into 3 hours of laboratory, focused on practice, which will provide the student with method and knowledge of the vast world of computer art, the remaining hour will be dedicated to theory, which in addition to educating, will provide historical reflections on the development of digital art at the confrontation with technology in history and in contemporary society.                      The student is advised to participate in classroom lessons, therefore in person, to allow the course to work easily without overloading the teacher with remote work, ensuring correct learning by the student in interacting with a work group and with direct comparison, which are fundamental experiences in the workplace.</p>		
ABPR19	<b>Layouts and Visualization Techniques</b> (Layout e tecniche di visualizzazione)	<b>12</b>
<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>		
ABTEC37	<b>Brand Design</b> (Brand design)	<b>6</b>
<p>This course offers a comprehensive overview of branding, from foundational concepts like brand identity, awareness, and value, to the strategic and creative processes behind building and managing a brand. Students explore brand values, visual elements, naming, and market dynamics, including sustainability and digital trends. Practical modules cover brand strategy, identity design, touchpoints, and asset management, with attention to research, audits, positioning, and guidelines for consistent brand communication.</p>		
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	<b>6</b>
<p>The Design Methodology for Visual Communication course aims to provide students with a structured and conscious approach to designing visual communication systems, with a specific focus on the interaction between content, form, and context of use.                      By leveraging design thinking and creative problem-solving methodologies, the course guides students through every stage of the design process from brief analysis to prototyping, and finally to the validation of communication solutions.                      Students will learn to:                      – Clearly define communication problems and target audiences.                      – Analyze and compare existing solutions in order to develop original and coherent proposals.                      – Design effective content and visual outputs, taking into account techniques, materials, and media.                      – Translate concepts into prototypes that can be applied across various physical and digital touchpoints, integrating cross-media strategies.                      Special emphasis is given to design approaches in spatial and experiential contexts, such as wayfinding systems, museum setups, retail environments, and large-scale retail corners, where communication takes on both ambient and orientational dimensions.                      Final project work may involve real or simulated scenarios across sectors including B2B, Ho.Re.Ca., fashion, tourism, packaging, social media, and integrated media planning encouraging a systemic and contemporary vision of communication design.                      Through practical activities, research, site visits, and critical reflection, the course prepares future visual designers to operate independently, methodically, and with awareness in the complexity of today's visual communication systems.</p>		
ABTEC41	<b>Digital Modeling Techniques – Computer 3D</b> (Tecniche di modellazione digitale - computer 3D)	<b>6</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>		
ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
<p>Through the analysis of the main currents and the most significant artists, graphic designers and illustrators active between the 19th and 20th century, the course intends to present a history of contemporary illustration and advertising graphics that, starting from Art Nouveau comes to include contemporary artistic experiences.                      Although in a constant and articulated comparison with the international research context, the course will mainly focus on the Italian graphic and illustration experiences of the period examined.                      During the course, which will take place through lectures and audiovisual support, a specific bibliography will be provided to students who, in view of the exam, will have to present a research paper, agreed upon with the professor, on a theme of their choice among those dealt with during the lecture.                      Lesson Program:                      -Illustrators of fairy tales and fairy tales to be illustrated (from Alice in Wonderland to Pinocchio);                      - Art Nouveau graphics and its developments in Art Nouveau in Italy;                      - Propaganda (from the Great War to Fascism);                      - Futurist graphics;                      - Invitation to travel (Tourist promotion posters in the 20th century);                      - Consumption and consumerism (Imaginary and advertising images of industrial design);                      - Moving images (Film posters);                      - Telling the story (From illustration to the graphic novel via comics).</p>		

ABPC66	<b>Creative Writing</b> (Scrittura creative)	<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>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
The Techniques and Technologies of Digital Printing course provides an in-depth study of digital printing processes, focusing on color management, media selection, and prepress techniques. It offers a comprehensive understanding of the technical aspects involved in digital printing, from initial project planning to final execution and binding processes.		
ABPR19	<b>Editorial Design</b> (Design per l'editoria)	<b>12</b>
This course combines theory and hands-on practice in publishing, focusing on the history of editorial techniques and the creation of visual storytelling artifacts. Students explore book formats such as object-books, leporellos, and magazine covers, culminating in the development of a complete picture book project. Emphasis is placed on the integration of graphic design, text, and illustration, with exercises in visual language, composition, narrative rhythm, and creative ideation. The course also includes editorial illustration for book and magazine covers.		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
The course explores the evolving roles and functions of photography in contemporary culture, as questioned by Fontcuberta in <i>The Fury of Images</i> : How are social roles of photography (family, tourism, journalism) transformed in current cultural and political contexts? What impact does image massification have on individuals? Topics include the convergence of photographic realism with virtual reality and the emergence of new creative spaces. The course encourages students to see photography as a form of personal research, merging aesthetic, conceptual, and practical aspects. Students will analyze digital impact through social media, engage in workshops, and develop a personal project, culminating in either an artist's book or exhibition.		
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
The Art Direction course explores the creative and strategic aspects of visual communication in advertising, focusing on photography and web design. In an increasingly competitive and dynamic industry, art direction plays a crucial role in crafting impactful messages. This course combines theoretical lessons with practical exercises to guide students through the key phases of advertising campaign development—from concept creation and visual storytelling to photography direction and digital content production.		
ABLE69	<b>Professionalism Planning</b> (Progettazione della professionalità)	<b>6</b>
The Professional Identity Design course aims to develop the essential skills required to build a strong and recognizable personal brand, effectively present one's work through CVs and portfolios, and navigate digital platforms to promote artistic activities. The acquired competencies will also be valuable for professionals assisting clients in establishing their personal brand.		
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>		



DEPARTMENT OF VISUAL ARTS  
(DIPARTIMENTO DI ARTI VISIVE)

SCHOOL OF PAINTING  
(SCUOLA DI PITTURA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABAV5	<b>Painting I</b> (Pittura I)	12
ABAV6	<b>Painting Techniques and Technologies</b> (Tecniche e tecnologie della pittura)	6
ABAV6	<b>Chromatology</b> (Cromatologia)	6
ABPR36	<b>Performative Techniques for Visual Arts</b> (Tecniche performative per le arti visive)	6
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
ABTEC43	<b>Video Editing</b> (Video editing)	6
Stage		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABPR31	<b>Photography</b> (Fotografia)	6
ABAV5	<b>Painting II</b> (Pittura II)	12
ABAV6	<b>Extramedial Techniques</b> (Tecniche extramediali)	6
ABST52	<b>Contemporary Methodology and Techniques</b> (Metodologie e tecniche del contemporaneo)	6
ABST51	<b>Contemporary Art Languages</b> (Linguaggi dell'arte contemporanea)	6
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	6
Subject of the student's choice		6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy</b> (Anatomia artistica)	6
<p>The body not only as somatic subject but as personal condition and experience, embodied consciousness, existential point of view. The body as a person situated in it and in something else. The student is required to experiment and motivate choices regarding techniques and modes of expression, applying them coherently to personal concepts and content and moving to a high level of autonomy and in-depth analysis. The student will be engaged in group activities and individual in deepening studies and must be able to take care of the various aspects of the presentation of results through effective verbal communication, quality practical work and coordinated documentation.</p>		
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
<p>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>		
ABAV5	<b>Painting I</b> (Pittura I)	12
<p>THE RECREATED IMAGE: CONTEMPORANEITY OF THE MYSTERY, PAINTING AS AN EXPERIENCE OF THE SACRED. Analysis, reconstruction, revival of the works of famous artists. The model in the research process is a meeting between the inside and the outside, in approaching the work one passes from an observation that moves from an outside to an inside that involve the participation that even physical, the meeting with oneself and the other takes place in Heterotypy (Foucault): that is, in a real but different space, other, where a reversal of the work can be implemented, this takes place in a neutral, compensatory field, in this case the Painting classroom.</p>		
ABAV6	<b>Painting Techniques and Technologies</b> (Tecniche e tecnologie della pittura)	6
<p>The laboratory activity favors the understanding of the processes and materials, their physical characteristics and the opportunities they simultaneously offer to interact with each other. Tools and methodologies dedicated to recording images and their processing are combined with the use of traditional and extra-pictorial tools. In their research path the student is encouraged to pursue their expressive and executive needs according to the articulation of a dedicated project activity. In addition to the project organization of the work, theoretical insights are added in which some essential linguistic nodes are outlined in the relationship between painting, artistic planning and the cultural and technological needs of the contemporary.</p>		
ABAV6	<b>Chromatology</b> (Cromatologia)	6
<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>		
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>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	6
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABTEC43	<b>Video Editing</b> (Video editing)	6
<p>This course trains students in the complete creative process of audiovisual production, combining practical lab work with theoretical insights. Divided into two modules, it explores editing techniques and their impact on meaning, followed by the creation of a personal audiovisual project. Students learn video and audio editing using Adobe software, including compositing, color grading, and sound design. The course emphasizes both technical skills and authorial vision, culminating in a final project with a critical presentation.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Photography (Fotografia)</b>	<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>		
ABAV5	<b>Painting II (Pittura II)</b>	<b>12</b>
<p>THE RECREATED IMAGE: CONTEMPORANEITY OF THE MYSTERY, PAINTING AS AN EXPERIENCE OF THE SACRED.                      Analysis, reconstruction, revival of the works of famous artists.                      The model in the research process is a meeting between the inside and the outside, in approaching the work one passes from an observation that moves from an outside to an inside that involve the participation that even physical, the meeting with oneself and the other takes place in Heterotopy (Foucault): that is, in a real but different space, other, where a reversal of the work can be implemented, this takes place in a neutral, compensatory field, in this case the Painting classroom.</p>		
ABAV6	<b>Extramedial Techniques (Tecniche extramediali)</b>	<b>6</b>
<p>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.</p>		
ABST52	<b>Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)</b>	<b>6</b>
<p>Art and storytelling. The course examines the relationship between the visual arts and the art of storytelling, the gaze of writers on art and artists. Among the insights: artists who write (autobiographical works), fictionalized biographies, writers who invent character and works, artists and writers who collaborate with each other.</p>		
ABST51	<b>Contemporary Art Languages (Linguaggi dell'arte contemporanea)</b>	<b>6</b>
<p>The course lays the foundations for the identification of an "orientation map" among the many contemporary artistic researches, addressing a chronological span that goes from the 1960s-70s to the decades of the 2000s.                      Expressive practices and methodologies are analyzed in light of a contamination of languages and techniques. Shared tendencies and singularities of artistic approaches between plural poetic dimensions such as environmental installations, performative activities, conceptual, participatory and relational dynamics.</p>		
ABST58	<b>Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)</b>	<b>6</b>
<p>This course explores cutting-edge techniques for creating and visualizing images using virtual reality headsets and augmented reality applications. It examines the immersive, interactive, and multisensory nature of VR, linking it to humanity's longstanding desire to "enter" images. Through a historical and theoretical lens, the course addresses the perceptual challenges of immersive media and aims to develop students' critical understanding of this evolving visual language.</p>		



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

SCHOOL OF SCENOGRAPHY  
(SCUOLA DI SCENOGRAFIA)

1st YEAR / 1° ANNO		
CODES	COURSES	ECTS
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	6
ABPR22	<b>Scenography for Theater I</b> (Scenografia teatrale I)	12
ABPR22	<b>Scenography for Cinema</b> (Scenografia per il cinema)	6
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	6
ABPR32	<b>Costume for Show Business</b> (Costume per lo spettacolo)	6
ABPR35	<b>Direction I</b> (Regia I)	6
ABTEC43	<b>Video Editing</b> (Video editing)	6
Stage		6
Subject of the student's choice		6
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
2nd YEAR / 2° ANNO		
ABPR31	<b>Photography</b> (Fotografia)	6
ABST47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	6
ABPR22	<b>Scenography for Television</b> (Scenografia per la televisione)	12
ABPR22	<b>Scenography for Theater II</b> (Scenografia teatrale II)	6
ABPR23	<b>Lighting Technology</b> (Illuminotecnica)	6
ABPR33	<b>Stage Masks – Makeup and Stage Masks</b> (Trucco e maschera teatrale)	6
ABPR35	<b>Direction II</b> (Regia II)	6
	<b>Master's Thesis – (Tesi)</b>	12
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABST53	<b>History and Theory of Scenography</b> (Storia e teoria della scenografia)	<b>6</b>
<p>The course is aimed primarily at students in set and costume design courses and is designed to provide them with the iconographic and bibliographical research tools that will enable them to identify the major changes in the theatrical scene that have occurred since the late 19th century, when the introduction of electric lighting and studies on light reflections offered new interpretive perspectives of the theatrical scene, and opened up a new system of production of the spectacle, of which the ancient Stage Arrangements constituted the starting point.</p>		
ABPR22	<b>Scenography for Theater I</b> (Scenografia teatrale I)	<b>12</b>
<p>The course provides students with knowledge about scenography and theatrical props through the analysis of the relationships between the subjects involved in setting a play (set designer, director, artists, etc.), the research of materials, the study of techniques and working methods used in the theatre, also by creating theatrical tools and by organising visits to workshops and theatres.</p>		
ABPR22	<b>Scenography for Cinema</b> (Scenografia per il cinema)	<b>6</b>
<p>The Cinematographic Scenography course aims to take the students through each phase of the preparation of a film scenography. It starts with the Introduction to the cinematographic language:</p> <ul style="list-style-type: none"> <li>- Breakdown sheet of the screenplay;</li> <li>- Research and documentation made by the students of iconographic artistic references relating to the historical period of the film;</li> <li>- Search for locations;</li> <li>- Design of the studio interior environments and of the adaptations for the exteriors.</li> </ul>		
ABPR23	<b>Technologies and Materials for Scenography</b> (Tecnologia e materiali applicati alla scenografia)	<b>6</b>
<p>The training objectives of the course are to provide the student with in-depth knowledge about the various materials used in the realization of stage sets through a theoretical part but especially through the experimentation and practical implementation of samples The European Commission has published a report on the European Union's Audiovisual Policy.</p>		
ABPR32	<b>Costume for Show Business</b> (Costume per lo spettacolo)	<b>6</b>
<p>The costume for performance course analyzes the communicative value of the artifact "costume" and how crucial this is to the wearer. It analyzes the relationship with the text and the director's requirements for staging. The course traces the history of costume for the stage from Gino Carlo Sensani to the present day, analyzes its evolution by dwelling on the relationship costume and light, between costume and fashion through emblematic examples of staging. The course includes a visit to the Cerratelli collection and the collection of authentic costumes at the Royal Palace of Pisa. The final test consists of an interview on the course taught in the classroom concerning costume and its history.</p>		
ABPR35	<b>Direction I</b> (Regia I)	<b>6</b>
<p>Figaro plays various music. An emblem of the Italian opera buffa, it emits its first notes in 1782 at the hands of Giovanni Paisiello: it is Il Barbiere di Siviglia which, thirty years later, will be resurrected, gaining universal fame, by Gioacchino Rossini. But he had already spent his 'crazy day' in another masterpiece, Mozart's Nozze di Figaro. At the origin of it all is the trilogy by Beaumarchais, the first creator - in prose - of Figaro and his theatrical 'family' and the inspirer of the three musicians. A foray through the multifaceted personifications of one of the most famous theatre figures of all time.</p>		
ABTEC43	<b>Video editing</b> (Video editing)	<b>6</b>
<p>This course trains students in the complete creative process of audiovisual production, combining practical lab work with theoretical insights. Divided into two modules, it explores editing techniques and their impact on meaning, followed by the creation of a personal audiovisual project. Students learn video and audio editing using Adobe software, including compositing, color grading, and sound design. The course emphasizes both technical skills and authorial vision, culminating in a final project with a critical presentation.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
<p>This course aims to develop students' technical and expressive skills in photographing theatrical performances, combining theoretical analysis with hands-on practice. It begins with a historical overview of theater photography and an exploration of its narrative potential, followed by fieldwork in collaboration with major Genoese theaters. Students learn how to operate in live performance settings and refine their images through editing and critique sessions. The course concludes with a curated photo report of rehearsal scenes, requiring basic knowledge of digital photography.</p>		
ABPR47	<b>Contemporary Art History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>This course follows the development of Arts in the Twentieth Century, with a focus on connections with scenography. From Futurism to Fluxus, from Cubism to Living Theatre, passing through happenings and performances, the history of the intertwinings between arts, theatre, and cinema is outlined. A peculiar viewpoint which lets students investigate and come to know the experimentations that have led to nowadays art, also by means of dialogue with students and personal in-depth analysis. Moreover, an artistic work where the subject is planned together with the students allows them to develop issues emerging from the lectures in a personal and creative way.</p>		
ABPR22	<b>Scenography for Television</b> (Scenografia per la televisione)	<b>12</b>
<p>The television production design course is essential for those who want to know the secrets of this art form. The conception, design, and realization of variety shows, news, and drama enjoyed through the screen. From news containers to rich variety shows, from children's programs to sports programs, from game shows to reality shows. All analyzed from the design process to the implementation, without neglecting materials, modern technologies, lighting, studio rehearsals and broadcasting.</p>		
ABPR22	<b>Scenography for Theater II</b> (Scenografia teatrale II)	<b>6</b>
<p>Setting up is the focus of the course, in the broadest definition of preparing the transformation of a space for the performance of a particular event, with this vision, contexts such as temporary exhibitions, promotional and commercial installations, events will be tackled.</p>		
ABPR23	<b>Lighting Technology</b> (Illuminotecnica)	<b>6</b>
<p>The course aims to provide students with a complete overview of lighting engineering in all its cultural applications. Course program:            &gt; History of theatrical lighting;            &gt; Light sources and elementary electrical engineering;            &gt; Behavior of natural light;            &gt; The physics of color and physical and photometric notions;            &gt; Artificial light, equipment and instruments;            &gt; The language of lighting engineering;            &gt; Analysis of the places of Application;            &gt; Design and planning of an event;            &gt; Light at work;            &gt; Practice and assembly of lighting fixtures.</p> <p>Development of a practical intercultural and educational project in agreement with the Fondazione Teatro Carlo Felice for the staging of an educational show with the students of the academy that finds in its realization the final test.</p>		
ABPR33	<b>Stage Masks – Makeup and Stage Masks</b> (Trucco e maschera teatrale)	<b>6</b>
<p>This course introduces mask-making for theatre, from historical origins to contemporary practices. Students explore traditional and modern materials including papier- mâché, horsehair braid, EVA foam, foam rubber, latex, and Worbla, developing practical skills through hands-on projects.</p>		
ABPR35	<b>Direction II</b> (Regia II)	<b>6</b>
<p>This course equips master's students with essential directing skills, often informally acquired, offering a practical, structured approach to theater direction and its impact on the entire production process. It covers artistic, technical, and organizational aspects of directing, emphasizing the director's role as a connector among various professionals. Through both theory and hands-on practice, students will work on staging <i>People, Places &amp; Things</i> by Duncan Macmillan and observe live productions to study real-world directing methods.</p>		



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

**SCHOOL OF SCULPTURE**  
(SCUOLA DI SCULTURA)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABAV1	<b>Artistic Anatomy</b> (Anatomia Artistica)	<b>6</b>
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	<b>6</b>
ABAV7	<b>Sculpture I</b> (Scultura I)	<b>12</b>
ABAV8	<b>Techniques for the Sculpture</b> (Tecniche per la scultura)	<b>6</b>
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<b>6</b>
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	<b>6</b>
ABTEC43	<b>Video Editing</b> (Video editing)	<b>6</b>
STAGE		<b>6</b>
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABPR31	<b>Photography</b> (Fotografia)	<b>6</b>
ABAV7	<b>Sculpture II</b> (Scultura II)	<b>12</b>
ABAV6	<b>Extramedia Techniques</b> (Tecniche extramediali)	<b>6</b>
ABST52	<b>Contemporary Methodology and Techniques</b> (Metodologie e tecniche del contemporaneo)	<b>6</b>
ABAV9	<b>Marble and Hard Rocks Techniques</b> (Tecniche del marmo e delle pietre dure)	<b>6</b>
ABAV12	<b>Techniques and Technologies for Decoration</b> (Tecniche e tecnologie della decorazione)	<b>6</b>
Subject of the student's choice		<b>6</b>
	<b>Master's Thesis - (Tesi)</b>	<b>12</b>
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

**1st YEAR / 1° ANNO**

CODES	COURSES	ECTS
ABAV1	<b>Artistic Anatomy</b> (Anatomia Artistica)	<b>6</b>
<p>The body not only as somatic subject but as personal condition and experience, embodied consciousness, existential point of view. The body as a person situated in it and in something else.</p> <p>The student is required to experiment and motivate choices regarding techniques and modes of expression, applying them coherently to personal concepts and content and moving to a high level of autonomy and in-depth analysis.</p> <p>The student will be engaged in group activities and individual in deepening studies and must be able to take care of the various aspects of the presentation of results through effective verbal communication, quality practical work and coordinated documentation.</p>		
ABST47	<b>Contemporary Arts History</b> (Storia dell'arte contemporanea)	<b>6</b>
<p>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.</p> <p>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>		
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.</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>		
ABST51	<b>Phenomenology of Contemporary Arts</b> (Fenomenologia delle arti contemporanee)	<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>		
ABST58	<b>Theory of Perception and Psychology of the Figure</b> (Teoria della percezione e psicologia della forma)	<b>6</b>
<p>This course explores cutting-edge techniques for creating and visualizing images using virtual reality headsets and augmented reality applications. It examines the immersive, interactive, and multisensory nature of VR, linking it to humanity's longstanding desire to "enter" images. Through a historical and theoretical lens, the course addresses the perceptual challenges of immersive media and aims to develop students' critical understanding of this evolving visual language.</p>		
ABAV13	<b>Contemporary Plastic Techniques</b> (Tecniche plastiche contemporanee)	<b>6</b>
<p>The course explores Contemporary Plastic Techniques as a relational, ephemeral, and sensory practices, engaging with environments, material and immaterial, human and non-human, and the ontology of space and perception. Inspired by Jane Bennett's "vital matters" and Timothy Morton's "hyperobjects", we investigate how technique transcends the object, becoming experiences, community, sites, gestures in flux. Using organic, scrap, reclaimed, and found materials, plus olfactory, air-based, and dematerialized interventions, we challenge permanence, exploring fragility, transparency, and transformation. Through place-based and in situ approaches, we engage with landscape, memory, and rituals. The course embraces performative sculpture, casting, assemblage, organic-based materials, environmental.</p>		
ABTEC43	<b>Video editing</b> (Video editing)	<b>6</b>
<p>This course trains students in the complete creative process of audiovisual production, combining practical lab work with theoretical insights. Divided into two modules, it explores editing techniques and their impact on meaning, followed by the creation of a personal audiovisual project. Students learn video and audio editing using Adobe software, including compositing, color grading, and sound design. The course emphasizes both technical skills and authorial vision, culminating in a final project with a critical presentation.</p>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABPR31	<b>Photography (Fotografia)</b>	<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>		
ABAV7	<b>Sculpture II (Scultura II)</b>	<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.</p>		
ABAV6	<b>Extramedia Techniques (Tecniche extramediali)</b>	<b>6</b>
<p>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.</p>		
ABST52	<b>Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)</b>	<b>6</b>
<p>Art and storytelling. The course examines the relationship between the visual arts and the art of storytelling, the gaze of writers on art and artists. Among the insights: artists who write (autobiographical works), fictionalized biographies, writers who invent character and works, artists and writers who collaborate with each other.</p>		
ABAV9	<b>Marble and Hard Rocks Techniques (Tecniche del marmo e delle pietre dure)</b>	<b>6</b>
<p>This course focuses on marble sculpture, emphasizing that technique must support the creative process without being simplified. Students develop a project in three stages: concept, execution, and presentation, starting from classical works, then reinterpreting and carving their own piece in marble. The goal is to combine technical skill with artistic vision, simulating a real professional commission.</p>		
ABAV12	<b>Techniques and Technologies for Decoration (Tecniche e tecnologie della decorazione)</b>	<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>		



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

**SCHOOL OF ART AND DESIGN FOR BUSINESS – WEB DESIGN**  
(SCUOLA DI PROGETTAZIONE ARTISTICA PER L'IMPRESA- WEB DESIGN)

<b>1st YEAR / 1° ANNO</b>		
<b>CODES</b>	<b>COURSES</b>	<b>ECTS</b>
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	<b>6</b>
ABTEC38	<b>Computer Art</b> (Computer art)	<b>6</b>
ABPR19	<b>Web Design</b> (Web design)	<b>12</b>
ABTEC37	<b>Brand Design</b> (Brand design)	<b>6</b>
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	<b>6</b>
ABTEC41	<b>Digital Modeling Techniques – Computer 3D</b> (Tecniche di modellazione digitale - computer 3D)	<b>6</b>
ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
ABPC67	<b>Creative Writing</b> (Scrittura creative)	<b>6</b>
STAGE		<b>6</b>
<b>TOTAL CREDITS 1st YEAR</b>		<b>60</b>
<b>2nd YEAR / 2° ANNO</b>		
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
ABPR19	<b>Web Design</b> (Web design)	<b>12</b>
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
ABLE69	<b>Professionality Planning</b> (Progettazione della professionalità)	<b>6</b>
ABLIN71	<b>English for Artistic Communication</b> (Inglese per la comunicazione artistica)	<b>6</b>
Subject of the student's choice		<b>6</b>
	<b>Master's Thesis – (Tesi)</b>	<b>12</b>
<b>TOTAL CREDITS 2nd YEAR</b>		<b>60</b>
<b>TOTAL AMOUNT OF CREDITS</b>		<b>120</b>

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABTEC38	<b>Digital Animation Techniques</b> (Tecniche di animazione digitale)	6
<p>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 production: motion graphics, communication, animated cinema, advertising, interactivity. The open source software Blender will be used, for its ability to handle both 3D and 2D animation.</p>		
ABTEC38	<b>Computer Art</b> (Computer art)	6
<p>The program focuses on the creation and development of digital images through the compositing technique, or the creation of unique images from a multitude of different images. The course directs towards the knowledge of a captivating imaginary, following all the phases, from concept art, to production, up to the realization. It aims to combine an experimental approach typical of contemporary art, but aligning itself with the practical aspect of the PAI, i.e. the creation of content to be used in advertising, without renouncing on the artistic approach, which distinguishes the art institute school, aimed at the diffusion of contemporary art. The daily timetable will be comprised of 4 hours, in which a different theme will be addressed at each lesson. The time will be divided into 3 hours of laboratory, focused on practice, which will provide the student with method and knowledge of the vast world of computer art, the remaining hour will be dedicated to theory, which in addition to educating, will provide historical reflections on the development of digital art at the confrontation with technology in history and in contemporary society. The student is advised to participate in classroom lessons, therefore in person, to allow the course to work easily without overloading the teacher with remote work, ensuring correct learning by the student in interacting with a work group and with direct comparison, which are fundamental experiences in the workplace.</p>		
ABPR19	<b>Web Design</b> (Web design)	12
<p>This course aims to equip students with in-depth knowledge and skills in Web Design and Digital Product Design, with a strong emphasis on the Design Thinking methodology. Students will develop mastery of design strategies essential for creating user-centered experiences and products that effectively address the needs of end users. The course will also explore key topics in UX and UI Design, with particular focus on product design principles and practices.</p>		
ABTEC37	<b>Brand Design</b> (Brand design)	6
<p>This course offers a comprehensive overview of branding, from foundational concepts like brand identity, awareness, and value, to the strategic and creative processes behind building and managing a brand. Students explore brand values, visual elements, naming, and market dynamics, including sustainability and digital trends. Practical modules cover brand strategy, identity design, touchpoints, and asset management, with attention to research, audits, positioning, and guidelines for consistent brand communication.</p>		
ABTEC37	<b>Planning Methodology for Visual Communication</b> (Metodologia progettuale della comunicazione visiva)	6
<p>The Design Methodology for Visual Communication course aims to provide students with a structured and conscious approach to designing visual communication systems, with a specific focus on the interaction between content, form, and context of use. By leveraging design thinking and creative problem-solving methodologies, the course guides students through every stage of the design process from brief analysis to prototyping, and finally to the validation of communication solutions. Students will learn to: – Clearly define communication problems and target audiences. – Analyze and compare existing solutions in order to develop original and coherent proposals. – Design effective content and visual outputs, taking into account techniques, materials, and media. – Translate concepts into prototypes that can be applied across various physical and digital touchpoints, integrating cross-media strategies. Special emphasis is given to design approaches in spatial and experiential contexts, such as wayfinding systems, museum setups, retail environments, and large-scale retail corners, where communication takes on both ambient and orientational dimensions. Final project work may involve real or simulated scenarios across sectors including B2B, Ho.Re.Ca., fashion, tourism, packaging, social media, and integrated media planning encouraging a systemic and contemporary vision of communication design. Through practical activities, research, site visits, and critical reflection, the course prepares future visual designers to operate independently, methodically, and with awareness in the complexity of today's visual communication systems.</p>		
ABTEC41	<b>Digital Modeling Techniques – Computer 3D</b> (Tecniche di modellazione digitale - computer 3D)	6
<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>		

ABPC66	<b>History of Illustration and Advertising</b> (Storia dell'illustrazione e della pubblicità)	<b>6</b>
<p>Through the analysis of the main currents and the most significant artists, graphic designers and illustrators active between the 19th and 20th century, the course intends to present a history of contemporary illustration and advertising graphics that, starting from Art Nouveau comes to include contemporary artistic experiences.</p> <p>Although in a constant and articulated comparison with the international research context, the course will mainly focus on the Italian graphic and illustration experiences of the period examined.</p> <p>During the course, which will take place through lectures and audiovisual support, a specific bibliography will be provided to students who, in view of the exam, will have to present a research paper, agreed upon with the professor, on a theme of their choice among those dealt with during the lecture.</p> <p>Lesson Program:</p> <ul style="list-style-type: none"> <li>- Illustrators of fairy tales and fairy tales to be illustrated (from Alice in Wonderland to Pinocchio);</li> <li>- Art Nouveau graphics and its developments in Art Nouveau in Italy;</li> <li>- Propaganda (from the Great War to Fascism);</li> <li>- Futurist graphics;</li> <li>- Invitation to travel (Tourist promotion posters in the 20th century);</li> <li>- Consumption and consumerism (Imaginary and advertising images of industrial design);</li> <li>- Moving images (Film posters);</li> <li>- Telling the story (From illustration to the graphic novel via comics).</li> </ul>		
ABPC66	<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>		

**2nd YEAR / 2° ANNO**

CODES	COURSES	ECTS
ABTEC38	<b>Digital Printing Techniques and Technologies</b> (Tecniche e tecnologie della stampa digitale)	<b>6</b>
<p>The Techniques and Technologies of Digital Printing course provides an in-depth study of digital printing processes, focusing on color management, media selection, and prepress techniques. It offers a comprehensive understanding of the technical aspects involved in digital printing, from initial project planning to final execution and binding processes.</p>		
ABPR19	<b>Web Design</b> (Web design)	<b>12</b>
<p>This course provides students with a comprehensive foundation in Web Design and Digital Product Design, emphasizing a user-centered approach guided by Design Thinking methodology. Through an iterative design process, students will explore how to translate research insights into meaningful digital experiences. The curriculum places a strong focus on the key phases of the design workflow—concept development, visual and interaction design, art direction, and prototyping—equipping students with the strategic and creative tools needed to shape effective, aesthetically coherent digital products. Core topics include UX and UI design principles, responsive design systems, accessibility, and contemporary best practices in digital product development. By the end of the course, students will be capable of crafting well-structured, user-focused solutions that balance functionality with visual identity.</p>		
ABPR31	<b>Digital Photography</b> (Fotografia digitale)	<b>6</b>
<p>The course explores the evolving roles and functions of photography in contemporary culture, as questioned by Fontcuberta in <i>The Fury of Images</i>: How are social roles of photography (family, tourism, journalism) transformed in current cultural and political contexts? What impact does image massification have on individuals? Topics include the convergence of photographic realism with virtual reality and the emergence of new creative spaces. The course encourages students to see photography as a form of personal research, merging aesthetic, conceptual, and practical aspects. Students will analyze digital impact through social media, engage in workshops, and develop a personal project, culminating in either an artist's book or exhibition.</p>		
ABTEC37	<b>Art Direction</b> (Art Direction)	<b>6</b>
<p>The Art Direction course explores the creative and strategic aspects of visual communication in advertising, focusing on photography and web design. In an increasingly competitive and dynamic industry, art direction plays a crucial role in crafting impactful messages. This course combines theoretical lessons with practical exercises to guide students through the key phases of advertising campaign development—from concept creation and visual storytelling to photography direction and digital content production.</p>		
ABLE69	<b>Professionalism Planning</b> (Progettazione della professionalità)	<b>6</b>
<p>The Professional Identity Design course aims to develop the essential skills required to build a strong and recognizable personal brand, effectively present one's work through CVs and portfolios, and navigate digital platforms to promote artistic activities. The acquired competencies will also be valuable for professionals assisting clients in establishing their personal brand.</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.            What to Expect: Engage with authentic materials; Develop a deeper understanding and foundational use of English in specialized settings.            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>		