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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABST53	History and Theory of Scenography (Storia e teoria della scenografia)	6
<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	History of Costume (Storia del costume)	6
<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	Costume Textile Techniques (Tecniche sartoriali per il costume)	8
<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	Costume for Show Business I (Costume per lo spettacolo I)	12
<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	Technologies and Materials for Scenography (Tecnologia e materiali applicati alla scenografia)	6
<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	Artistic Anatomy (Anatomia artistica)	6
<p>The body will be the person situated within it and elsewhere. The body will not only be anatomical but will also encompass a personal condition and existence, an embodied consciousness, a point of view. Students are required to experiment and justify their choices regarding expressive technique (drawing, painting, sculpture, photography, photogram, video, text, scene), materials, and methods, applying them consistently to personal concepts and content, through classroom activities and individual study. Students must also be able to take care of the various aspects of presenting their results through effective verbal communication, high-quality practical work, and coordinated images.</p>		
ABPR34	Accessory Design (Design dell'accessorio)	6
<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

CODES	COURSES	ECTS
ABPR31	Stage Photography (Fotografia di scena)	6
<p>The aim of the course is to help students develop the technical and expressive skills necessary to photograph the theatrical performance, through the analysis and the understanding of the specific language underlying photography in theater.</p>		
ABPR32	Costume Elaboration Techniques - Dyeing and Aging (Tecniche di elaborazione per il costume)	6
<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	Costume for Show Business II (Costume per lo spettacolo II)	12
<p>TV This program offers an in-depth exploration of costume design for television, combining historical analysis, aesthetic research, workshop activities, and direct engagement with industry professionals. Students will develop the ability to design, plan, and execute costumes suitable for a wide range of television formats.</p> <p>Historical and Aesthetic Foundations, Body, image and representation, Censorship and broadcasting contest, investigation into how television shapes fashion trends, costume design for dance, practical modules ,Character of wardrobe design, Industry Engagement.</p> <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.</p> <p>The final test consists of an interview on the course taught in the classroom concerning costume and its history.</p>		
ABPR35	Direction (Regia)	6
<p>This course introduces students to the basics of directing, with a focus on scenic space and costume. Through simple theory, examples, and practical exercises, students explore how a director shapes a performance and works with actors, objects, rhythm, and audience. The course covers key ideas in directing, text analysis, the production process, and current practices in theatre and opera. Students create a small directing project, develop an original concept, and present a final pitch summarizing their artistic vision.</p>		
ABPR33	Stage Masks – Makeup and Stage Masks (Trucco e maschera teatrale)	6
<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	Textile Culture (Cultura tessile)	6
<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	Drawing for Decoration (Disegno per la decorazione)	6
ABST47	Contemporary Art History (Storia dell'arte contemporanea)	6
ABAV11	Decoration I (Decorazione I)	12
ABAV12	Material Techniques (Tecniche dei materiali)	6
ABAV12	Techniques and Technologies for Decoration (Tecniche e tecnologie della decorazione)	6
ABAV12	Ceramic Techniques (Tecniche della ceramica)	6
ABAV13	Contemporary Plastic Techniques (Tecniche plastiche contemporanee)	6
ABAV6	Chromatology (Cromatologia)	6
STAGE		6
TOTAL CREDITS 1st YEAR		60
2nd YEAR / 2° ANNO		
ABST51	Languages of Contemporary Art (Linguaggi dell'arte contemporanea)	6
ABAV11	Decoration II (Decorazione II)	12
ABAV12	Material Techniques - Glass (Tecniche della vetrata)	6
ABAV12	Materials Techniques (Tecniche dei materiali)	6
ABTEC41	Digital Modeling Technique- computer 3D (Tecniche della modellazione digitale - computer 3D)	6
ABAV6	Extramedial Techniques (Tecniche extramediali)	6
Subject of the student's choice		6
	Master's Thesis - (Tesi)	12
TOTAL CREDITS 2nd YEAR		60
TOTAL AMOUNT OF CREDITS		120

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV3	Drawing for Decoration (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.</p> <p>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.</p> <p>Drawing thus becomes an instrument of knowledge of the world.</p>		
ABST47	Contemporary Art History (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city.</p> <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> <p>Bibliografia/Bibliography Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa& Nona Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi Georges Perec, Specie di Spazi Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV11	Decoration I (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	Material Techniques (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	Techniques and Technologies for Decoration (Tecniche e tecnologie della decorazione)	6
<p>To follow the student to an individual path, which can be aimed at thesis work, or at their specific interests, through the practice of one or more decoration techniques. In addition to the works carried out in class, students will be required to produce a personal work/project to present at the exam, using one or more techniques addressed during the laboratory hours.</p> <p>LABORATORIES: - Methodologies and techniques of fresco. - Techniques of wall painting. - Technique for producing embossed tiles</p>		
ABAV12	Ceramic Techniques (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	Contemporary Plastic Techniques (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	Chromatology (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.</p> <p>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
ABST51	Languages of Contemporary Art (Linguaggi dell'arte contemporanea)	6
<p>The course aims to establish the cultural foundations for developing a horizon of in-depth exploration of the complexity of contemporary artistic practices. It offers a possible "map" for navigating the many artistic pursuits, spanning a chronological span from the 1960s and 1970s to the first decades of the 21st century.</p> <p>Between theoretical languages and ongoing artistic research: shared trends, emerging trends, and unique research approaches encompassing multifaceted existential dimensions and poetics. Environmental installations, performative actions, conceptual, participatory, and relational practices.</p>		
ABAV11	Decoration II (Decorazione II)	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	Material Techniques – Glass (Tecniche della vetrata)	6
<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	Materials Techniques (Tecniche dei materiali)	6
<p>The course is divided into three modules during which the following topics are addressed in their theoretical and historical aspects, followed by laboratories for experimentation and practical learning of materials and techniques. The lessons, each lasting four hours, include 30/60 minutes of lecture to introduce the topic, and the remaining time will be dedicated to the laboratory to immediately engage with practice.</p>		
ABTEC41	Digital Modeling Technique- computer 3D (Tecniche della modellazione digitale - computer 3D)	6
<p>This course provides the fundamental skills for 3D design, visualization, and physical production. Students will learn to use Rhinoceros for precise modeling (NURBS and SubD) and Blender for polygonal modeling, photorealistic rendering, and animation. The curriculum covers creating complex models optimized for digital fabrication and includes an overview of 3D printing techniques, materials and model preparation for production. Upon completion, students will be able to apply 3D modeling principles and communicate visual concepts through high-quality images and animations.</p>		
ABAV6	Extramedial Techniques (Tecniche extramediali)	6
<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)

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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABPC65	Media Phenomenology (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	Digital Image Processing (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.</p> <p>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.</p> <p>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.</p> <p>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	Photography (Fotografia)	6
<p>The aim of the course is to help students develop the technical and expressive skills necessary to photograph the theatrical performance, through the analysis and the understanding of the specific language underlying photography in theater.</p>		
ABPR31	Digital Photography (Fotografia digitale)	12
<p>The program aims to engage students by starting with the concept of the transformation of PHOTOGRAPHY in this era of technological change and the resulting transformation of language, before moving on to the theme of photography as communication and creative expression.</p> <p>We will examine the difference between being an Author - Artist - Performer, What and who communicates a portrait, and we will take a brief look at the history of portrait photography.</p> <p>The practical part will test students on the differences between portraits: Private commissions Advertising agency - Authorial portraits In the studio we will take care of the direction of the portrait: Attitude and psychoanalysis Posing Outdoor portraits and studio portraits.</p> <p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABTEC37	Planning Methodology for Visual Communication (Metodologia progettuale della comunicazione visiva)	6
<p>The course explores visual communication design methodology as a structured and conscious process. Through lectures, case studies, and practical exercises, students develop a critical approach to design, from defining a problem to evaluating the final outcome. The focus is on the process rather than the result, highlighting research, interpretation, experimentation, and iteration. The aim is to provide students with the tools to develop coherent, meaningful, and well-grounded visual communication projects.</p>		
ABTEC43	Video Editing (Video editing)	6
<p>The course combines theory and practice to guide students through the creation of a complete audiovisual project, from concept to post-production. Through lectures, screenings, and workshops, it explores video and sound editing, color correction, music and sound design, compositing, and final delivery. The goal is to develop both technical skills and critical awareness, enabling students to craft coherent and expressive visual narratives where form, rhythm, and meaning interact harmoniously.</p>		
ABPC66	History of Illustration and Advertising (Storia dell'illustrazione e della pubblicità)	6
<p>The history of visual communication from the 19th century to the 1990s, through the analysis of illustrations in novels, books and graphic design. The course involves a stylistic, formal and iconographic reading of the main printed texts, advertising posters, books, and magazine covers by leading artists and graphic designers, comparing them with contemporary art history and related works.</p>		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABTEC38	Digital Printing Techniques and Technologies (Tecniche e tecnologie della stampa digitale)	6
<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>		
ABPR31	Photographic Documentation (Documentazione fotografica)	12
<p>Fashion, the course is aimed at teaching fashion photography in both its technical, historical and cultural aspects.</p>		
<p>Reportage, Photography has been ever used to document reality, representing an apparently faithful imprint, but immediately demonstrating all the limits and ambiguities of this process, made even more complex today by digital technologies. The course will accompany students in the making of a research project by providing theoretical, critical and practical tools to develop a personal working method, expanding the usual boundaries of documentary practice. The course will consist of lectures and laboratory phases for comparison and discussion of the projects presented. Educational outings, exercises on location are planned and visits to exhibitions, institutions and archives may be organised. The final exam will consist in the presentation and discussion of a personal photographic project.</p>		
ABPR31	Photography for Cultural Heritage (Fotografia per i beni culturali)	6
<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>		
ABTEC37	Art Direction (Art Direction)	6
<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	Professionality Planning (Progettazione della professionalità)	6
<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	English for Artistic Communication (Inglese per la comunicazione artistica)	6
<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>		
ABPR31	Photography Direction (Direzione della fotografia)	6
<p>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'.</p>		



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)

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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABTEC38	Digital Animation Techniques (Tecniche di animazione digitale)	6
<p>This course is designed to build on foundational knowledge of digital animation. By learning fundamental animation skills they will enhance their ability to create visually engaging movement. Analyzing existing animated media to apply similar techniques directly to their own animation projects. Through hands-on exercises they will develop techniques to design appealing, original characters and bringing animated visions to life for film, games, or personal projects.</p>		
ABTEC38	Computer art (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	Layouts and Visualization Techniques (Layout e tecniche di visualizzazione)	12
<p>Macchiavello: The aim of the course is to provide students with rudiments of traditional and digital illustration techniques, based on personal attitudes and aspirations, considering the snapshot of the publishing market (paper and digital) and the opportunities that can currently be to offer. The exam will focus on the evaluation of projects and portfolios. 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	Brand Design (Brand design)	6
<p>The Brand Design course provides theoretical and practical training on the processes involved in building and managing a brand, with a specific focus on Brand Identity Systems. The course explores both the strategic dimensions of Branding (vision, values, positioning, tone of voice) and their visual and design translation into coherent structures (typography, colour systems, images, signs and graphic systems). Through lectures and practical exercises, students will acquire the tools to analyse a brand's value platform and to design a visual identity capable of expressing its narrative universe in a unified and consistent way.</p>		
ABTEC37	Planning Methodology for Visual Communication (Metodologia progettuale della comunicazione visiva)	6
<p>The course explores visual communication design methodology as a structured and conscious process. Through lectures, case studies, and practical exercises, students develop a critical approach to design, from defining a problem to evaluating the final outcome. The focus is on the process rather than the result, highlighting research, interpretation, experimentation, and iteration. The aim is to provide students with the tools to develop coherent, meaningful, and well-grounded visual communication projects.</p>		
ABTEC41	Digital Modeling Techniques – Computer 3D (Tecniche di modellazione digitale - computer 3D)	6
<p>During the course, students will learn the foundation of polygonal modelling and acquire proficiency in a variety of 3D modelling techniques (such as Hard Surface modelling, Subdivision Modelling and Digitale sculpting); further more they will become confident in performing within a professional workflow. They will learn how to create UV maps, how to create and assemble "Albedo", "Normal", "Specular", "Roughness" e "Opacity" maps and connect them to a Shaders, how to render a 3D scene and create a simple "rigging" system. The Cours will focus on the softwares Maya and ZBrush.</p>		
ABPC66	History of Illustration and Advertising (Storia dell'illustrazione e della pubblicità)	6
<p>The history of visual communication from the 19th century to the 1990s, through the analysis of illustrations in novels, books and graphic design. The course involves a stylistic, formal and iconographic reading of the main printed texts, advertising posters, books, and magazine covers by leading artists and graphic designers, comparing them with contemporary art history and related works.</p>		
ABPC66	Creative Writing (Scrittura creativa)	6
<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	Digital Printing Techniques and Technologies (Tecniche e tecnologie della stampa digitale)	6
<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	Editorial Design (Design per l'editoria)	12
<p>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.</p>		
ABPR31	Digital Photography (Fotografia digitale)	6
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABTEC37	Art Direction (Art Direction)	6
<p>The course develops the skills required for the role of Art Director in strategic communication. By integrating the dynamics of Marketing and Brand Identity, students will be guided through the management of a visual project: from the initial brief to the final production. A specific focus will be dedicated to Social Communication: its diverse languages, tones of voice, and guerrilla marketing will be the core themes of the final project. Through the study of editorial, advertising, and visual design products, students will develop the necessary tools to operate within the corporate system. Recommended Software: AI, PS, ID (ADOBE), Procreate</p>		
ABLE69	Professionalism Planning (Progettazione della professionalità)	6
<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	English for Artistic Communication (Inglese per la comunicazione artistica)	6
<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>		



DEPARTMENT OF VISUAL ARTS
(DIPARTIMENTO DI ARTI VISIVE)

SCHOOL OF PAINTING
(SCUOLA DI PITTURA)

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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV1	Artistic Anatomy (Anatomia artistica)	6
<p>ARTISTIC ANATOMY IIInd Level - The body will be the person situated within it and elsewhere. The body will not only be anatomical but will also encompass a personal condition and existence, an embodied consciousness, a point of view. Students are required to experiment and justify their choices regarding expressive technique (drawing, painting, sculpture, photography, photogram, video, text, scene), materials, and methods, applying them consistently to personal concepts and content, through classroom activities and individual study. Students must also be able to take care of the various aspects of presenting their results through effective verbal communication, high-quality practical work, and coordinated images.</p>		
ABST47	Contemporary Art History (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city. Bibliografia/Bibliography Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa& Nona Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi Georges Perec, Specie di Spazi Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV5	Painting I (Pittura I)	12
<p>BEYOND APPEARANCES Looking beyond what is seen externally to understand the true nature, substance, and truth of a person or situation. Painting and drawing exercises related to the altarpiece by Giulio Romano: pictorial studies of the emotions and feelings present within THE STONING OF SAINT STEPHEN. -The Experience of Pain, Forms of Suffering: Art and Genocide. -Pain in Contemporary Art, Pain in the Visual Arts. -Investigations and Insights into: GILLES DELEUZE, 'On Painting, Course March-June 1981', Einaudi.</p>		
ABAV6	Painting Techniques and Technologies (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	Chromatology (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	Performative Techniques for Visual Arts (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	Contemporary Plastic Techniques (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	Video Editing (Video editing)	6
<p>The course combines theoretical and practical activities through the creation of a complete audiovisual project, from concept to post-production.</p>		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABPR31	Photography (Fotografia)	6
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABAV5	Painting II (Pittura II)	12
<p>BEYOND APPEARANCES Looking beyond what is seen externally to understand the true nature, substance, and truth of a person or situation. Painting and drawing exercises related to the altarpiece by Giulio Romano: pictorial studies of the emotions and feelings present within THE STONING OF SAINT STEPHEN. -The Experience of Pain, Forms of Suffering: Art and Genocide. -Pain in Contemporary Art, Pain in the Visual Arts. -Investigations and Insights into: GILLES DELEUZE, 'On Painting, Course March-June 1981', Einaudi.</p>		
ABAV6	Extramedial Techniques (Tecniche extramediali)	6
<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	Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)	6
<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. Bibliography Roberto Pinto, Artisti di carta- territori di confine tra arte e letteratura, Postmediabooks, 2016 Un romanzo a scelta tra i seguenti/One book chosen from the following: Don DeLillo, Body art Don DeLillo, L'uomo che cade/The Falling Man Paul Auster, Nel paese delle ultime cose /n the Land of Last Things Orhan Pamuk, il museo dell'innocenza/the museum of innocence</p>		
ABST51	Contemporary Art Languages (Linguaggi dell'arte contemporanea)	6
<p>The course aims to establish the cultural foundations for developing a horizon of in-depth exploration of the complexity of contemporary artistic practices. It offers a possible "map" for navigating the many artistic pursuits, spanning a chronological span from the 1960s and 1970s to the first decades of the 21st century. Between theoretical languages and ongoing artistic research: shared trends, emerging trends, and unique research approaches encompassing multifaceted existential dimensions and poetics. Environmental installations, performative actions, conceptual, participatory, and relational practices.</p>		
ABST58	Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)	6
<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	History and Theory of Scenography (Storia e teoria della scenografia)	6
ABPR22	Scenography for Theater I (Scenografia teatrale I)	12
ABPR22	Scenography for Cinema (Scenografia per il cinema)	6
ABPR23	Technologies and Materials for Scenography (Tecnologia e materiali applicati alla scenografia)	6
ABPR32	Costume for Show Business (Costume per lo spettacolo)	6
ABPR35	Direction I (Regia I)	6
ABTEC43	Video Editing (Video editing)	6
Stage		6
Subject of the student's choice		6
TOTAL CREDITS 1st YEAR		60
2nd YEAR / 2° ANNO		
ABPR31	Stage Photography (Fotografia di scena)	6
ABST47	Contemporary Art History (Storia dell'arte contemporanea)	6
ABPR22	Scenography for Television (Scenografia per la televisione)	12
ABPR22	Scenography for Theater II (Scenografia teatrale II)	6
ABPR23	Lighting Technology (Illuminotecnica)	6
ABPR33	Stage Masks – Makeup and Stage Masks (Trucco e maschera teatrale)	6
ABPR35	Direction II (Regia II)	6
	Master's Thesis – (Tesi)	12
TOTAL CREDITS 2nd YEAR		60
TOTAL AMOUNT OF CREDITS		120

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABST53	History and Theory of Scenography (Storia e teoria della scenografia)	6
<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	Scenography for Theater I (Scenografia teatrale I)	12
<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	Scenography for Cinema (Scenografia per il cinema)	6
<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"> - Breakdown sheet of the screenplay; - Research and documentation made by the students of iconographic artistic references relating to the historical period of the film; - Search for locations; - Design of the studio interior environments and of the adaptations for the exteriors. 		
ABPR23	Technologies and Materials for Scenography (Tecnologia e materiali applicati alla scenografia)	6
<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	Costume for Show Business (Costume per lo spettacolo)	6
<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	Direction I (Regia I)	6
<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	Video editing (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	Stage Photography (Fotografia di scena)	6
The aim of the course is to help students develop the technical and expressive skills necessary to photograph the theatrical performance, through the analysis and the understanding of the specific language underlying photography in theater.		
ABPR47	Contemporary Art History (Storia dell'arte contemporanea)	6
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.		
ABPR22	Scenography for Television (Scenografia per la televisione)	12
Weekly with directions and plans given by the teacher Topics covered: Current affairs, news, fashion, entertainment, culture, ecology, science, cinema Network: as desired Schedule time: evening Programme title: As desired Host: As desired Audience: Presence of public approximately 60 pp in stands or seats of your choice, Cameras: 3 main ones (1, 2, 3.) 1 arm (Jimmy) 1 shoulder camera or stadiacam Possible aerial cameras on tracks The studio will be composed of editorial shooting spaces: Talk area: sofa and armchairs Stand up Programme type: Weekly with directions and plans given by the teacher Topics covered: Current affairs, news, fashion, entertainment, culture, ecology, science, cinema Network: as desired Schedule time: evening Programme title: As desired Host		
ABPR22	Scenography for Theater II (Scenografia teatrale II)	6
The course aims to provide students with the essential skills required for working as set designer and set-up managers. Through theoretical and practical lessons, it covers the structure and equipment of traditional and modern theatres, including unconventional spaces. Topics include theatre organization, technical offices, digital tools, technical sheets, production specifications, budget management, and teamwork with directors and designers. Students develop executive projects from sketches, assess technical feasibility, adapt existing productions to new venues, and examine aspects of audio, video, and temporary stages.		
ABPR23	Lighting Technology (Illuminotecnica)	6
This course provides a hands-on introduction to lighting design for the performing arts. Alongside essential theory on light, color, and lighting technology, students engage in extensive practical work: using professional fixtures, conducting focusing and adjustment sessions, developing lighting plots, and integrating light with scenic structures. Workshops and laboratory exercises guide students through each stage of creating a full lighting design for a performance, supported by selected case studies and contemporary practices.		
ABPR33	Stage Masks – Makeup and Stage Masks (Trucco e maschera teatrale)	6
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.		
ABPR35	Direction II (Regia II)	6
This course introduces students to the basics of directing, with a focus on scenic space and costume. Through simple theory, examples, and practical exercises, students explore how a director shapes a performance and works with actors, objects, rhythm, and audience. The course covers key ideas in directing, text analysis, the production process, and current practices in theatre and opera. Students create a small directing project, develop an original concept, and present a final pitch summarizing their artistic vision.		



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

SCHOOL OF SCULPTURE
(SCUOLA DI SCULTURA)

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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABAV1	Artistic Anatomy (Anatomia Artistica)	6
<p>ARTISTIC ANATOMY IIInd Level - The body will be the person situated within it and elsewhere. The body will not only be anatomical but will also encompass a personal condition and existence, an embodied consciousness, a point of view. Students are required to experiment and justify their choices regarding expressive technique (drawing, painting, sculpture, photography, photogram, video, text, scene), materials, and methods, applying them consistently to personal concepts and content, through classroom activities and individual study. Students must also be able to take care of the various aspects of presenting their results through effective verbal communication, high-quality practical work, and coordinated images.</p>		
ABST47	Contemporary Arts History (Storia dell'arte contemporanea)	6
<p>Course topic: Art and the city. The city seen by artists, the city used by artists, the city as a scenic space and as an active and narrative space, the political vision of artists, urban psychogeographies. The course examines, through images, literary texts, indications from films and other artistic products, the contribution of artists to the image of the contemporary city. Bibliografia/Bibliography Viviana Gravano, Paesaggi attivi. Saggio contro la contemplazione, Costa& Nona Francesco Careri, Walkescapes. Camminare come pratica estetica, Piccola Biblioteca Einaudi Georges Perec, Specie di Spazi Italo Calvino, Le città invisibili, Mondadori</p>		
ABAV7	Sculpture I (Scultura I)	12
<p>The Sculpture MA offers an advanced theoretical and project-based study of contemporary practice, viewing sculpture as a cultural device where three-dimensionality links materials, processes, contexts, and space. Students develop an autonomous artistic language grounded in conceptual clarity, technical skill, and awareness of contemporary frameworks. Teaching combines lectures, studio work, seminars, and critiques, with manual skills and material experimentation as cognitive tools. The first year defines methods and research focus; the second emphasizes full project autonomy, culminating in a final work, its realization, and a professional portfolio. The bibliography is tailored to each student's research.</p>		
ABAV8	Techniques for the Sculpture (Tecniche per la scultura)	6
<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	Phenomenology of Contemporary Arts (Fenomenologia delle arti contemporanee)	6
<p>The course is a recognition of researches of contemporary Art in the globalized world, starting from the Eighties of the Twentieth Century up to the first decade of the 2000s, from the Fall of the Berlin Wall to today. The thematic lines of the course develop along the following theoretical perspectives: Post-Modernity; Multiculturalism and Post-colonial Art; works related to Gender Identity issues; Relational art and Post-Human.</p>		
ABST58	Theory of Perception and Psychology of the Figure (Teoria della percezione e psicologia della forma)	6
<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	Contemporary Plastic Techniques (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	Video Editing (Video editing)	6
<p>The course combines theory and practice to guide students through the creation of a complete audiovisual project, from concept to post-production. Through lectures, screenings, and workshops, it explores video and sound editing, color correction, music and sound design, compositing, and final delivery. The goal is to develop both technical skills and critical awareness, enabling students to craft coherent and expressive visual narratives where form, rhythm, and meaning interact harmoniously.</p>		

2nd YEAR / 2° ANNO

CODES	COURSES	ECTS
ABPR31	Photography (Fotografia)	6
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABAV7	Sculpture II (Scultura II)	12
<p>The course aims to provide the artistic skills required by qualified professionals who, taking account of the diversity of the styles and technical innovations of contemporary art, can develop individual research in the field of Sculpture linked to traditional techniques and their development, while experimenting with new forms of expression.</p>		
ABAV6	Extramedia Techniques (Tecniche extramediali)	6
<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>		
ABST52	Contemporary Methodology and Techniques (Metodologie e tecniche del contemporaneo)	6
<p>Art and storytelling</p> <p>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> <p>Bibliography Roberto Pinto, Artisti di carta- territori di confine tra arte e letteratura, Postmediabooks, 2016 Un romanzo a scelta tra i seguenti/One book chosen from the following: Don DeLillo, Body art Don DeLillo, L'uomo che cade/The Falling Man Paul Auster, Nel paese delle ultime cose /n the Land of Last Things Orhan Pamuk, il museo dell'innocenza/the museum of innocence</p>		
ABAV9	Marble and Hard Rocks Techniques (Tecniche del marmo e delle pietre dure)	6
<p>The course explores stone sculpture as a field where thinking and making occur simultaneously. Rather than reducing technique to craft alone, the course investigates the relationship between material, gesture and meaning. Students move through ancient and contemporary processes, studying tools, methods and technologies as expressions of cultural vision. Technical practice is approached as a form of knowledge, not as mere execution. The course aims to develop both critical awareness and manual competence, encouraging students to understand technique as an act that generates form, thought and artistic identity.</p>		
ABAV12	Techniques and Technologies for Decoration (Tecniche e tecnologie della decorazione)	6
<p>To follow the student to an individual path, which can be aimed at thesis work, or at their specific interests, through the practice of one or more decoration techniques. In addition to the works carried out in class, students will be required to produce a personal work/project to present at the exam, using one or more techniques addressed during the laboratory hours.</p> <p>LABORATORIES:</p> <ul style="list-style-type: none"> - Methodologies and techniques of fresco. - Techniques of wall painting. - Technique for producing embossed tiles 		



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)

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

1st YEAR / 1° ANNO

CODES	COURSES	ECTS
ABTEC38	Digital Animation Techniques (Tecniche di animazione digitale)	6
<p>This course is designed to build on foundational knowledge of digital animation.</p> <p>By learning fundamental animation skills they will enhance their ability to create visually engaging movement.</p> <p>Analyzing existing animated media to apply similar techniques directly to their own animation projects.</p> <p>Through hands-on exercises they will develop techniques to design appealing, original characters and bringing animated visions to life for film, games, or personal projects.</p>		
ABTEC38	Computer Art (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.</p> <p>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.</p> <p>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.</p> <p>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	Web Design (Web design)	12
<p>Students will acquire the core knowledge necessary for professional work in digital design, focusing on the iterative design process from conceptualization to execution. A primary emphasis will be placed on crafting user interfaces for a variety of digital media, including web applications, mobile apps, banners, and other interactive platforms.</p> <p>The curriculum is structured to integrate both aesthetics (visual design, style, consistency) and usability (functionality, clarity, efficiency), ensuring that students can design products that are not only visually engaging but also highly user-centered and effective in solving real-world problems. Upon completion, students will be proficient in the methodologies required to design interfaces that meet industry standards for both form and function.</p>		
ABTEC37	Brand Design (Brand design)	6
<p>The Brand Design course provides theoretical and practical training on the processes involved in building and managing a brand, with a specific focus on Brand Identity Systems. The course explores both the strategic dimensions of Branding (vision, values, positioning, tone of voice) and their visual and design translation into coherent structures (typography, colour systems, images, signs and graphic systems). Through lectures and practical exercises, students will acquire the tools to analyse a brand's value platform and to design a visual identity capable of expressing its narrative universe in a unified and consistent way.</p>		
ABTEC37	Planning Methodology for Visual Communication (Metodologia progettuale della comunicazione visiva)	6
<p>The course explores visual communication design methodology as a structured and conscious process. Through lectures, case studies, and practical exercises, students develop a critical approach to design, from defining a problem to evaluating the final outcome. The focus is on the process rather than the result, highlighting research, interpretation, experimentation, and iteration. The aim is to provide students with the tools to develop coherent, meaningful, and well-grounded visual communication projects.</p>		
ABTEC41	Digital Modeling Techniques – Computer 3D (Tecniche di modellazione digitale - computer 3D)	6
<p>During the course, students will learn the foundation of polygonal modelling and acquire proficiency in a variety of 3D modelling techniques (such as Hard Surface modelling, Subdivision Modelling and Digitale sculpting); further more they will become confident in performing within a professional workflow. They will learn how to create UV maps, how to create and assemble "Albedo", "Normal", "Specular", "Roughness" e "Opacity" maps and connect them to a Shaders, how to render a 3D scene and create a simple "rigging" system. The Cours will focus on the softwares Maya and ZBrush.</p>		
ABPC66	History of Illustration and Advertising (Storia dell'illustrazione e della pubblicità)	6
<p>The history of visual communication from the 19th century to the 1990s, through the analysis of illustrations in novels, books and graphic design. The course involves a stylistic, formal and iconographic reading of the main printed texts, advertising posters, books, and magazine covers by leading artists and graphic designers, comparing them with contemporary art history and related works.</p>		
ABPC66	Creative Writing (Scrittura creativa)	6
<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	Digital Printing Techniques and Technologies (Tecniche e tecnologie della stampa digitale)	6
<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	Web Design (Web design)	12
<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.</p> <p>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	Digital Photography (Fotografia digitale)	6
<p>This course explores the evolving role of photography in contemporary culture, questioning its social functions, from family snapshots to journalism, and its interaction with digital media, virtual reality, and post-photography practices. Students investigate how images shape perception, creativity, and critical thinking, and how photography can act as a site of resistance. Through analysis of contemporary authors, individual research, and guided lab work, students develop personal projects that integrate conceptual, aesthetic, and technical aspects, culminating in a photographic book or exhibition-ready project.</p>		
ABTEC37	Art Direction (Art Direction)	6
<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	Professionalism Planning (Progettazione della professionalità)	6
<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	English for Artistic Communication (Inglese per la comunicazione artistica)	6
<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>		