

Three-year BA Program in Design



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Introduction

Educational Philosophy

First of all, it is necessary to highlight that, on one hand the world of ideation, design and production of material goods has undergone a transformation in the past few years and that, on the other hand, there are increasingly more needs and desires that we do not know exactly by whom should be satisfied.

A designer therefore needs more cross-disciplinary skills (he shall be able to design both tables and interactive objects) than excessive specializations: this is especially true for a three-year BA Program that represents by nature a period of complete cultural openness.

The training path is therefore long and complex: students start with a general three-year BA Program during which they learn the fundamental concepts and techniques by observing carefully and by keeping themselves always up-to-date on all the possible aspects of the contemporary world. The three-year BA Program should be followed by a two-year MA Program or a one-year Master Program in which students can understand where to direct their research path. The so called “3+2” study path (three-year BA Program + two-year MA Program) is ideally integrated by some work and study abroad experience.

As a matter of fact, design does not encompass the idea of “enfant prodige”, but rather endless work and passion that make it possible to define a competent professional role.

Didactic Methodology

Throughout the three-year BA Program students acquire the so called “basic skills” (hand and digital drawing, use of the basic software, in-depth study of theory of colour and shape, critical approach to specialised readings etc. ...).

Once the students have acquired these skills, they are exposed to a number of design experiences: carpentry workshops, PC programming, software and hardware, materials processing techniques, theoretical and practical knowledge of the fields in which certain materials can be used (for example the analysis of ecological issues connected with the use of precious and luxury materials).

A core of skills for the exploration of the boundless design world, throughout which students will discover the manifold ways of being a designer (until everyone has found their own way).

The didactic methodology is very simple: “learning by doing”. A lot of practice integrated and supported by theoretical study that is essential to face and solve the practical problems that a designer happens to encounter.

Professional Profiles

The three-year BA Program in Design provides the fundamentals of all those theoretical, practical, relational skills that are indispensable to face all the steps of one’s educational path (internships, work experience in Italy and abroad, two-year MA Programs) so as to become a professional capable of facing the complex contemporary world and the new needs emerging from the production of objects, spaces and services.

Projects and Activities

The projects developed throughout the BA Program are numerous and well diversified in order to give students the possibility to experiment a multiplicity of contests and design issues.

For more information on the projects carried out by NABA Design students, please visit:

www.naba-design.net (especially the “workshop” section)

www.youtube.com/user/NABAdesign

Professors

Program Director

STEFANO MIRTI. Architect by education, teacher for passion. He is one of the founders of Cliostrat (1995/2002), after that, he spent three years in Tokyo (eighteen months post-PhD. doctorate at the Tokyo University with Tadao Ando + eighteen months teaching information design at the Tama Fine Art Academy).

From 2001 to 2005 he was Associate Professor and responsible for the Exhibition Unit of the Interaction Design Institute in Ivrea (Telecom

Italia). He is a partner of Id-lab (he is in charge of the design activities of the Milan studio). Starting from January 2007, he has been Director of NABA School of Design. Besides his professional activity (www.interactiondesign-lab.com), he wrote various books, among which it is worth mentioning "Interaction Design Primer", Postmedia, 2006. He collaborates with various magazines, specialised and not.



- *"Hello, I'm Winston Wolfe and I solve problems"*.

"Do you remember Mr Wolf in the movie "Pulp Fiction"? The one who arrives after Jimmie and Vincent have killed the guy and have to get rid of the corpse (and don't know how): well, my job is to solve problems. In other words, my name is Stefano Mirti and I am a designer (i.e. given a certain problem, I get paid to solve it using the proper design tools). Every time I have to deal with various tasks and activities: it can be a museum, the service plan for the city of Milan, and interactive installation or a collection of clothes.

Differently from artists (that express their emotions and sensations), designers need a problem from which to start. A question that needs to be answered (even though, the issue consists very often in understanding what the new questions are that are worth answering). The design issue is a part of my job (let's say the means). The aim is actually to develop some tales about the world where we live. Film directors use movies, writers use their keyboards, musicians use their instruments. Well, a designer is somebody who can tell stories through different media: developing physical (or digital) tales by working with objects, space, people's needs and desires. I like that a lot, this is basically my life. An extraordinary tangle of work, friendships, school, money, passion and another million ingredients that cannot be mentioned here.

You can have a look at some of the things I have been doing (or I did) at: www.interactiondesign-lab.com and www.cliostraat.com (up to 2002).

For more information on NABA projects: www.naba-design.net"

Stefano Mirti

Director of the three-year BA Program in Design

Professors 2009/2010

Nico Angelone, Pierluigi Anselmi, Carlo Artaglia, Filippo Avale, Simone Balsamo, Alberto Maria Barberis, Luca Barello, Carlo Maria Beretta, Giorgio Bersano, Joyce Bonafini, Michele Bonino, Andrea Borlo, Lorenza Branzi, Ludovica Brigalli, Antonella Bruzzese, Alberto Buraschi, Alessandro Busseni, Luca Maria Buttafava, Martino Cabassi, Elio Caccavale, Lorenzo Caddeo, Simona Caraceni, Milco Carboni, Gianluca Carcano, Fabio Carlini, Riccardo Castaldi, Claudio Cetina, Rachaporn Choochuey, Francesca Cogni, Benito Condemi, Alessandro Confalonieri, Bruna Cortinovis, Davide Crippa, Walter Cupperi, Valentina Dalla Costa, Mariano Dallago, Rebecca De Marchi, Germana De Michelis, Gabriele De Vecchi, Emanuela Di Grazia, Barbara Di Prete, Marco Dragoni, Nicolò Dragoni, Giovanna Fabbri, Chiara Fagone, Ida Farè, Claudio Farina, Alessandro Fontana, Fabio Fornasari, Duilio Forte, Manuela Fossati, Eyal Fried, Ivan Gasparini, Matteo Ghidoni, Savino Giuralarocca, Bruno Gregori, Marco Guazzini, Leonie Heyes Cerchio, Crispin Jones, Julian Koschwitz, Eugenia Laghezza, Ugo La Pietra, Susanna Legrenzi, Paola Leonarduzzi, Alice Lucchin, Giorgia Lupi, Milena Maccaferri, Luca Macrì, Giancarlo Majorino, Davide Magni, Riccardo Mantelli, Massimo Martignoni, Agostino Matranga, Maurizio Maselli, Myriel Milicevic, Matteo Mocchi, Giuseppe Morbidini, Subhash Mukerjee, Igor Muroi, Simone Muscolino, Giorgio Partesana, Marco Penati, Antonio Piccirilli, Hagit Pincovici, Cecilia Pirovano, Luca Poncellini, Michele Porcu, Carlo Proserpio, Simone Quadri, Giuseppe Riboli, Remo Ricchetti, Innocenzo Rifino, Paolo Rigamonti, Giambattista Romano, Henrik Runshaug, Marco Salvaterra, Maurizio Scalzi, Antonio Scarponi, Gianluca Sgalippa, Elettra Soresini, Soup Studio, Francesco Spampinato, Giampaolo Spinato, Yaniv Steiner, Elisa Taddei, Petra Tikulin, Matteo Toffanello, Attilio Tono, Davide Valtorta, Giuseppe Vele, Giulio Romano Vinaccia, Andrea Volpe, Ruttikorn Vuttikorn, Vered Zaykovsky, Giancarlo Zucca, Marco Zummo.

Program Coordinators

Rachel Fincken

Michele Aquila

Program Curriculum Design

	AF SUBJECT	CFA	
I YEAR	B INTERIOR ARCHITECTURE I	6	
	B DRAWING FOR DESIGN Drawing Tools	6	
	B HISTORY OF DESIGN I	6	
	B HISTORY OF MODERN ART	6	
	B TECHNOLOGY OF MATERIALS I Product Technology Materials and New Technologies	6	
	C PRODUCT DESIGN I Project Methodology Intensive Workshops	12	
	A DIGITAL TECHNOLOGIES AND APPLICATIONS CAD I Digital Drawing	8	
	TOTAL CREDITS 1ST YEAR		50
	II YEAR	B INTERIOR ARCHITECTURE II Methodology Intensive Workshops	6
		B HISTORY OF CONTEMPORARY ART I	6
B TECHNOLOGY OF MATERIALS II		6	
C PRODUCT DESIGN II Methodology Design Applications		12	
C DIGITAL MODELLING TECHNIQUES CAD II Processing		8	
C DESIGN SYSTEM 1 subject to be chosen among the following*		6	
A* LIGHT DESIGN		8	
A* ACCESSORY DESIGN 1 subject to be chosen among the following*		8	
A* CULTURAL ANTHROPOLOGY		6	
A* MARKETING AND MANAGEMENT		6	
TOTAL CREDITS 2ND YEAR		58	

AF SUBJECT	CFA	
III YEAR	1 subject to be chosen among the following*	
B* INTERIOR ARCHITECTURE III	6	
C* PRODUCT DESIGN III	8	
C PROJECT CULTURE	8	
C DIGITAL MODELLING TECHNIQUES II 1 subject to be chosen among the following*	6	
C* URBAN DESIGN	8	
A* DESIGN MANAGEMENT	8	
A CONTEMPORARY ART PHENOMENA	6	
A INTERACTION DESIGN New Technologies Interfaces 1 subject to be chosen among the following*	8	
A* HISTORY OF CINEMA AND VIDEO	6	
A* PHOTOGRAPHY	6	
A* AESTHETICS	6	
TOTAL CREDITS 3RD YEAR		48
- Conferences and cross-disciplinary seminars Extra-curricular projects Internships International Exchange Programs	8	
- English	4	
- General IT	4	
- Final Exam	8	
TOTAL CREDITS FOR MANDATORY ADDITIONAL TRAINING ACTIVITIES		24
TOTAL CREDITS FOR THE THREE-YEAR PROGRAM		180

LEGEND:

- AF Learning Activities: Subject Type according to the classification made by the Italian Ministry of Education University and Research (MIUR)
 CFA Academic Educational Credits: equivalent to University Educational Credits (CFU)
 B Basic Learning Activity
 C Subject Specific Learning Activity
 A Subject Related Learning Activity
 * Elective Learning Activities

Subjects - I year

Interior Architecture I

The 1st-year basic laboratory aims at supplying students with the cultural and technical tools needed to understand the inhabited space, to identify its conceptual and formal structures, its ways and aims of construction and its communication levels through the analysis of symbolic cases in the production of interiors and temporary exhibitions.

Drawing for Design

Drawing: the teaching objective of this course consists in providing all basic tools needed for the free-hand visualisation or for the highlighting of a project in its various development steps: from ideation to the first sketches up to the final graphic representation. Just because we are living in a world dominated by digital software, being capable of drawing by pencil (or by pen) is fundamental. The course is annual and during the first semester the class is divided into groups according to the students' starting skills.

Tools: during four intensive workshops the skills acquired during the main course can be directly applied: drawing to tell stories and to talk about feelings (visual writing), product design (drawing wherever I am), drawing and its relationship with photography (building an analogical camera and a darkroom), drawing to represent reality (there is no project without observation).

History of Design I

It introduces to the world of Design: language, culture and critical theory according to a historical approach that goes through different deepening areas. Students will be able to read the "Design System": object and context, design methodologies and applied technologies, models, prototypes and materials. It explores the relationships between Design and other disciplines (Art, Crafts, Architecture, Fashion and Media) and between Design and different contexts (nature, economy, industry).

History of Modern Art

(cf. subjects of the three-year BA Program in Painting and Visual Arts)

Technology of Materials I

Product Technology: the course means to introduce students to the knowledge of materials' qualities, requirements and performances in order to master basic and useful information. This also implies the sensorial exploration of materials and the knowledge of working techniques and transformation tools. Students learn how to work with a specific material: this skill will enable them to make similar experiences with other materials. A number of visits to particularly significant companies in the production field (glass, plastic, wood) represent an integral part of the course. The relationship that has been set up with the Consortium of the Furniture District in Lissone make it possible to carry out a number of extra-curricular activities that prove to be particularly interesting.

Materials and New Technologies: a six-month course on new technologies crossing the world of traditional materials integrates the practical knowledge on a specific material. The course is focused issues such as designing interactive installations, using specific technologies applied to the world of exhibition design (or interior design), mechanics and robotics.

Product Design I

Project Methodology: the course provides the tools needed to face the complexity of Product Design in order to develop a synthesis ability and to create a coherent proposal. Basic problems are analysed through practical exercises and case studies: the passage from sketch to model, the relationship between men and objects as well as the technical problems in the production of the project.

Intensive Workshops: first-year students will also take part in a number of project workshops in which the representation tools (digital or analogical) represent the most important communication medium between a designer and the rest of the world.

Digital Technologies and Applications

CAD I: it is important to learn the bases of traditional drawing and it is as important to learn the fundamentals of digital drawing right from

the beginning: how to quote a drawing, the basic concepts of technical representation, their translation into digital files. An exhibition of objects produced through a 3D printer on the basis of the digital files realised by the students during the course is organised at the end of the year.

Digital Drawing: the course, structured into two semesters - one devoted to *Photoshop* and one to *Illustrator*, aims at providing students with the basic elements for the visualisation and presentation of their projects, in order to progressively create a digital portfolio of their works starting from the first year. The output of these two modules will be a number of photo-books the content of which (pictures and page lay-out) is generated through the above-mentioned software.

Subjects - II year

Interior Architecture II

Methodology: this course will enable students to explore the issues of exhibiting and displaying, of putting on stage as a form of communication of present values and brand strategies. After acquiring the basic tools during the first year, students start to work on the "space" issue, intended as a sophisticated and complex language.

Intensive Workshops: an intensive workshop runs in parallel to the main course. In this workshop the project themes referred to interior design are extended to buildings, public space as well as the general urban structure as a whole.

History of Contemporary Art I

(cf. subjects of the three-year BA Program in Painting and Visual Arts)

Technology of Materials II

Through theoretical and practical lessons on materials and tools technologies students are offered the opportunity to discover the possibilities and the ways of transforming materials (natural and synthetic) in various design applications. Students will acquire a background of knowledge in this field in order to be able to respond to the speed and efficiency requirements when providing technical solutions. Creativity is fostered - without limiting it to the technological

aspect - as a notion and as an aim. If in the first year students are exposed to the wonders of manual drawing, in the second year they will explore the world of physical prototyping in a 1/1 scale. The principle is the same: finding one's own way in the various forms of manual work is one of the basic ingredients in a contemporary designer's training.

Product Design II

Methodology: this course will provide students with the necessary tools for a rational control of the project in the transition from the theoretical to the practical stage. The simulation of design and production paths enables students to learn the variables that play a role in the designing phase such as market needs, technological data and image issues.

Design Applications: a one-semester "application" course where the issues connected with the world of product design are faced by using various tools and applications.

Digital Modelling Techniques

CAD II: in the first year students have dealt with *Autocad*, *Photoshop* and *Illustrator*. In the second year they will mainly learn how to use *Modo*. Students who prefer more intuitive and easier digital modelling programs can use (as an alternative to the *Modo* course) a *Sketch up* course.

Processing: an intensive Processing workshop is part of the program: this is a programming language that enables students to learn the programming bases through software that has been exclusively developed for designers. In this way students will acquire the concept fundamentals necessary to follow the intensive course in Electronics during the third year.

Design System

The theoretical path followed in the course goes through the entire history of design, focusing on objects as well as on designers, on the main cultural trends and in particular on some critical-methodological categories that are typical of design. The course is structured around some theme cores: concept and operational categories of design (notion of time and standard, idea of progress, the narrative function of objects, the domestic environment), national scenarios, cultural movements, the study of some designers and of some emblematic projects.

Light Design

Students will be offered the possibility to choose between two light design courses (one referred to the product world and the other to space and interior design). Objective of this course is to get to the awareness that light is, first of all, a language.

Accessory Design

As an alternative to the previous course (light design), students can choose this course that is placed in-between design and fashion. Through the fast-prototypization techniques, students develop an analysis and an understanding of the world of accessories and design a collection of objects that belong to the desire sphere.

Cultural Anthropology

The course provides the study elements concerning the new “ways of living”, i.e. how the recent digital revolution has changed our ways of living, our homes and cities. Students will approach new forms of living: semi-public and semi-private spaces, relationship-spaces and self-spaces, the new objects of sur-modernity, Marc Augé’s anonymous non-places which, no matter where they are built, have no identity and can be recognised only through linguistic messages and signs.

Marketing and Management

Students will acquire the basic elements of marketing, the present consumption trends and the current sociological changes. They will learn how to make a marketing plan by analysing all steps involved in the launching plan of a new product. The course develops also themes related to Sociology (trends, consumption approaches, lifestyles), Economics (supply and offer, budget, costs management, pricing) and Communication (brand, Design, Advertising). The course aims at the acquisition of a method (as a system to approach marketing problems, from the analysis to the development of the project), of a language and of the comprehension of a company’s internal and external context.

Subjects - III year

Interior Architecture III

In the third year students can choose either the Interior Architecture or the Product Design course.

The whole third course year will be centred on the chosen course and on the project culture laboratory (thesis). The two didactical paths are interconnected.

The outcome of the Interior Architecture course will be the prototypization of a real physical space, according to the guidelines provided by the professor at the beginning of the course.

Product Design III

The training path developed in the first two years is completed during this one-year course that represents a real project synthesis of the curricular path on the whole.

The skills acquired in the previous two years are synthesized in the project that is developed during this course and that becomes the core of the thesis (see: Project Culture).

The outcome of this course, like interior architecture, will be the physical prototypization of the object (or set of objects) that represents the examination theme.

Project Culture

The third year course is centred on the project culture lab in which the bases for the theses will be laid. Students will choose whether to follow the lab focusing on “product design” or the one focused on “space” (Interior or Exhibition Design). A number of interdisciplinary lab experiences will enable students to approach the theme of design in connection with the world of sounds.

Digital Modelling Techniques II

During the third year students (as a part of the thesis lab) can choose between a 3D Modelling course based on *Modo / Rhino* or a course on video-clips applied to a design project (this tool is increasingly more used in the professional practice).

Urban Design

The course is a reading, interpretation and planning experience related to the complexity of the urban reality, in particular with the

public space meant as a place of relations and sociality.

The course means to show a working method and in particular an approach to the project starting from the observation of the urban “context”, because confronting oneself with its complexity is a fundamental attitude for the design activity in all its applications.

Design Management

It proposes an approach to develop environmentally sustainable products and services in order to provide students with the sensitivity, the tools and methods capable of integrating environmental requirements in the design of products and services.

Contemporary Art Phenomena

The course is focused on the analysis of the influence of Twentieth Century Art on contemporary project culture. Critical and interpretation tools are developed through the study of some fundamental experiences in the world of visual arts and of the historical avant-garde movements up to present times.

Interaction Design

New Technologies: the in-depth study of the materials and technologies used by designers continues also in the third year. The main subject theme of the third course year is “Interaction”.

Interaction between users and design systems, using diversified technologies.

Interfaces: in a world where the new technologies are more and more pervasive, knowing the fundamentals of the programming world proves to be essential for students in order to be able to talk to the technology experts that they will meet in their professional lives.

These workshops give students the opportunity to observe closely how electronics interacts with design.

History of Cinema and Video

(cf. subjects of the three-year BA Program in Media Design and Multimedia Arts)

Photography

(cf. subjects of the three-year BA Program in Painting and Visual Arts)

Aesthetics

(cf. subjects of the three-year BA Program in Painting and Visual Arts)

