INTERIOR DESIGN

University master’s course
Contemporary interiors express both a function and a meaning. The Master’s course promotes creative thinking along with sound design abilities. Interior design is a clearly expressed system created to respond to multiple demands for identity, performance, emotional and physical comfort of individuals and groups. Course contents deal with concept design and space planning, composition and interior layout. The programme develops further by providing discerning insights into the language of materials, lighting, colour, furniture and technical components. All these aspects support the creation of a working knowledge base. Collaborations with companies and institutions enable the students to comprehend how interiors communicate the brand values through the use of architectural elements and spatial graphics. As a result of this education, on the one hand students are encouraged to develop a conceptual approach and gain a strategic understanding of the creative processes. On the other hand, the attention to the detail serves the students as a mirror for perfecting their ideas and refining their professional skills.

METHODOLOGY
At SPD every student is followed individually by a faculty formed by designers, professionals from various fields and visiting professors. Teaching is arranged into intensive workshops, studio classes, lectures, seminars and visits. Research work carried out in collaboration with leading companies such as Volkswagen, Beiersdorf, PepsiCo, Poltrona Frau Group, Fritz Hansen, Marazzi, Samsung, Alias is a crucial experience at SPD. These projects are developed according to a comprehensive approach which is a testing ground for the student’s skills, from the concept idea to its execution.

RECOGNITION AND QUALIFICATION
The Master’s course in Interior Design is organized in collaboration with the Milan based IULM University and award academic degree certificates and credits under the ECTS system. After successful completion of the Master programmes, qualifiable students that have matriculated at SPD and IULM, will be awarded with the first level University Master Diploma recognised by the Italian Ministry of Education, University and Research and corresponding to 60 ECTS credits.

ADMISSION
Upon selection the Master admits graduates in Architecture, Interior Design or Product Design or equivalent, and students from academies of applied arts; candidates who have gained significant professional experience in the field. The program has a limited number of places available. Applicants will be admitted upon selection based on the student’s CV, motivation letter, portfolio and on a Skype interview.

DURATION
The Master lasts 15 months (from October to December of the following year, with a summer break in August). Attendance is full time. The total workload of the course corresponds to 1500 hours/student encompassing lessons, class exercises, internship and individual study.

ACCOMMODATION
SPD supports all students looking for accommodation in Milan.

INTERNSHIP
At the end of lessons, students start a three-month internship at companies or professional firms in the field.

LANGUAGE
The Master’s course is held in English.

SPD
Creativity is a daily task at SPD. Since its foundation in 1954 the school has welcomed an extraordinary community of students from various countries and backgrounds. Everyone has an unequalled opportunity: they work side by side with excellent professionals, engage in dialogue with a number of academic partners and swap experiences with young talents from all over the world. All of this takes place in Milan, a city with an incredibly close-to-hand and accessible heritage made up of architecture and design, production and business, communication and art.
Computer design
The aim of the program is to help the students to gain a professional command of 3D software both for surface modelling and for photorealistic rendering and animation. Computer generated objects enable the designers to examine the idea and to assess its form, its proportions and constructive elements. Students learn how to create virtual images, granting them highly photographic visual impact. A specific attention is devoted to the processes for the creation of prototypes and 3D printed objects.

Colour, material and finishing
A growing attention to colours, materials and finishes marks a new breed of products, characterised by a strong emotional identity. This area of study covers all the aspects of the language of colors, matter and surface finishing. The course supplies the skills for the analysis and the research of trends and guides the students to the definition of an effective sensorial palette.

History and culture of design
This field of learning supplies the critical tools to understand the contemporary scene and orientate the design practice in a conscious way. Interior architecture is defined as a result of juxtaposed stories, experiences, authors and movements, to be read and understood in mutual comparison and according to an open approach which encompasses spatial and decorative arts, architecture and design, furniture and exhibit design. Travelling across the most recent modernity, lectures will concentrate on projects and ideas that can help build “a different tradition”. Thanks to a non-chronological narration of astonishing masterpieces along with hidden gems, this methodological approach is the key to a different kind of design history that we can assemble and start new every single time. The topics covered comprise also the current orientations in design and the development of new languages and philosophies emerging from today’s cross-fertilization processes among the different disciplines.

Materials and technologies
This vast content area investigates on the delicate transition between an idea and its execution in terms of choice of materials, surfaces, and technologies used. The ability of an interior designer is precisely to introduce new sensorial contexts and to choose the most suitable materials and technologies in order to create an atmosphere. Designers build new perceptual scenarios with both emotions and reason. Therefore, materials, colours and patterns are observed according to the type of “effect” and stimulation that they exert upon the observer. The functionality and the structure of materials are studied according to their surface quality, with the aim of understanding and sometimes retracing the technical and creative steps that have given life to concrete ideas.

Lighting design
Designing lighting is a fundamental step in interior design: what areas need to be highlighted, what effect one wants to obtain, how can one make sure it will be bright enough to perform each task, are just a few of the issues that an interior designer must solve in order to create a complete project. The aim here is to teach how to transform their lighting design concepts into a reality that enhances the potential of their interiors.

Advanced visualisation techniques
This teaching area embraces different techniques to assess ideas and visualise effective solutions throughout the entire workflow. A variety of tools is presented, from the free-hand drawing and the fast colouring skills that allow the designers to communicate the concept idea before the CAD/3D phase, to the post-production and the publishing tools that enhance the presentation of the final design. Lessons are aimed at transferring the complete skillset to produce impactful visual presentations.

Modelling
The purpose of the modelling workshop is delivering the students with the practical abilities needed in order to create three-dimensional study-models or rough mock-up for presentations. During the design process, modelling skills are a basic tool to verify the first ideas or refine them checking the layout of the space, the arrangement of volumes and their proportions, the functional path and the connections between the various spaces. Students are presented a variety of production methodologies (conventional and innovative) and acquire technical and operational skills to produce their mock-ups independently.

Professional empowerment
A specific workshop is focused on the development of a portfolio and of other supports of personal branding.
01 Project in collaboration with SERRALUNGA
DESIGN BY
PABLO CRESCO PITA (SPAIN), MARTIN FRANZEN (SWEDEN), ISAAC PINEIRO (SPAIN)

02 Project in collaboration with MAISON MARTIN MARGIELA
DESIGN BY
SARA KAROLINA SYVAHUOKO (FINLAND), ALICJA MISZCZUK (POLAND), JOSE ALBERTO TREVINO AYECHE (MEXICO)
Project in collaboration with the MUNICIPALITY OF MILAN
DESIGN BY DANIEL SIMONINI RAISER DA SILVA RAMOS (BRAZIL), LORENZO MARINI (ITALY), FERNANDO GONZALEZ SANDINO (GUATEMALA)

Project in collaboration with ABITARE SEGESTA AND SUBLISTYLE
DESIGN BY VANESSA CHIN (ITALY)
Project in collaboration with COSMIT, SALONE DEL MOBILE
DESIGN BY HAFSTEINN JÚLÍUSSON (ICELAND), JOANA PAIS (PORTUGAL), RUI PEREIRA (PORTUGAL)

Project in collaboration with FRITZ HANSEN
DESIGN BY CLAUDIA TILDE CHICCHIRICCHI PIERANTOZZI (ITALY, VENEZUELA), MARIE MADELEINE PFESSER GROSSETTI (FRANCE)