VISUAL DESIGN

University master’s course
Graphic design has established itself as a vast professional field integrating different strands which are reflected in the variety of specialised career paths in the market. From identity to editorial design, from information graphics to digital communication: the designer is called on to take care of all the graphic and visual aspects in the communication process. The programme of the Master’s course caters for the complexity of this scenario and allows profound experiences in the various areas of graphic design. The course develops in an ongoing relation among these disciplines in order to promote a higher level of professionalism and enhance the technical proficiency of the designers. The studio classes draw up the students’ design thinking and their graphic abilities by reproducing the challenging dynamics which are peculiar to the professional practice. Format, layout and composition, typography and visual elements are closely investigated as key elements of the language of the graphic representation. The plan of studies includes advanced training in all the professional tools and up-to-date technologies.

**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 Adidas, Beiersdorf, La Triennale di Milano, the Municipality of Milan, Samsung, EMI Music, 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 Visual 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 programs, 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 Visual Communication, Graphic Design, Advertising or their equivalents and students from Fine Arts Academies with graphic orientation; candidates holding a degree in different disciplines who have gained significant professional experience in the field of further studies. 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.
VISUAL DESIGN

LEARNING AREAS

Design laboratories
Project-based courses encourage the students to face challenging themes, closely related to the diverse dimensions of the design practice: from identity design and branding to editoral and information design, approached as problem solver that allows to analyse and present complex information in an accessible form. Each laboratory is intended to stimulate strategic and creative thinking, while rounding off sound graphic skills. Studio classes cover all the phases in the design process, from the concept idea to the presentation of the project. Students work in an international and multi-cultural environment and meet with the tutors and the colleagues to discuss, revise and constantly develop their work. The final outcome is a project, where students use visual design as an active element, with a precise sense and a distinctive meaning. The learning experience values the student’s cultural background and emphasizes the role of dialogue and mutual exchange in the creative process.

Computer design
The teaching methodology combines functional and creative knowledge with the technical abilities, with the purpose to develop increasingly complex projects. Each task integrates the key elements of the graphic representation: typeface, photographs, drawings and illustrations, diagrams etc. Format, layout, grid and composition are deeply investigated, to effectively communicate concepts. During the second semester, lessons focus also on the development of a portfolio and other supports of personal promotion.

Web design tools
The program enables students to create simple websites and multimedia with great communicative impact. An effective knowledge base of HTML language and of its most popular editors and applications such as Dreamweaver and Fireworks is transferred to the students to boost their technical abilities. The program also presents one of the most popular cms platform, its installation procedure, the creation of a Mysql database. Having completed the technical training, the students can produce their own website or digital application as a part of the personal branding assignment.

Visual culture
The goal of the course is to give students an insight on visual communication through its development over time and its different fields of application. Along with the historical overview, critical views will be proposed and discussed, to invite students to develop a personal approach to visual design. The subject will be examined both from a chronological point of view and through a thematic narration. The development of media and production systems and the evolution of the role of the designer will be analysed in depth. Another subject handled is the exercise connecting branding and typography. Specific attention is devoted to the shape of the various gliph and to the usage of typefaces by means of free hand sketches and drawings. The different levels of typography are taken into account: letters (form, function, typeface classification), text (spacing, legibility, composition), page layout (grids, text organisation with space consideration) and sequence (dynamic page flow). During the design process the students will face all challenges of designing type - from the conceptual phase to the last finalization - through a relevant exercise connecting branding and typography.

Colour and printing processes
A complete colour managed workflow and effective operations for both print and digital production are essential for achieving quality and consistency across different media. The course considers the technical aspects as design elements and investigates the impact of production requirements on the creative process. Design professionals acquire the basics of pre-press management and print production and understand how pre-press and press printing technologies, format and page layout, materials, surface effects and binding solutions play an important role in the transition between an idea and its execution. Coursework incorporates field-trips and classroom lectures.

Typography
This area conveys theoretical and practical knowledge for the correct use of typefaces in graphic design. The course investigates and elaborates a definition of typography, its purpose, the fields in which it is applied and all its different possible interpretations. Specific attention is devoted to the shape of the various gliph and to the usage of typefaces by means of free hand sketches and drawings. The different levels of typography are taken into account: letters (form, function, typeface classification), text (spacing, legibility, composition), page layout (grids, text organisation with space consideration) and sequence (dynamic page flow). During the design process the students will face all challenges of designing type - from the conceptual phase to the last finalization - through a relevant exercise connecting branding and typography.

Professional empowerment
A specific field of learning is focused on the development of the skills that allow the students to build and communicate their professional identity, including a portfolio and other digital tools of personal branding.
Project in collaboration with MUSEO NAZIONALE DELLA SCIENZA E TECNOLOGIA, MILANO
DESIGN BY DAVIDE BIGNOTTI (ITALY), PIETRO PACIULLO (ITALY), VLADIMIR SABILLON (HONDURAS)

Artisan Crafts

Ian’s up-and-coming with an eye for the streets of

A thread billows in the light of his body of work, and because of the secret that his partner person

Ian’s up-and-coming with an eye for the streets of

project in collaboration with

MUSEO NAZIONALE DELLA SCIENZA E TECNOLOGIA, MILANO
DESIGN BY DAVIDE BIGNOTTI (ITALY), PIETRO PACIULLO (ITALY), VLADIMIR SABILLON (HONDURAS)

Ian’s up-and-coming with an eye for the streets of

Project in collaboration with

TOURING CLUB ITALIANO
DESIGN BY DANIELLE ALVA (USA), ANDREA TRABUCCO CAMPOS (ITALY, COLOMBIA)
Project in collaboration with LINEA SERRALUNGA
DESIGN BY FABRIZIO PICCOLINI (ITALY), RANA RMEILY (LEBANON), SALIM SALAMEH (LEBANON), LAURA TONICELLO (ITALY)

Self-commissioned project
DESIGN BY FARAH EL HAYEK (LEBANON), SELJAN GURBANOVA (AZERBAIJAN)

Self-commissioned project
DESIGN BY CENK ERSUMER (TURKEY)
06 Project in collaboration with EMI MUSIC
DESIGN BY
VALERIA PANIZZA (SWITZERLAND),
ONOFRIO MAGRO (ITALY),
SARA MAKKI (LEBANON)

07 Self-commissioned project
DESIGN BY
DAVIDE BIGNOTTI (ITALY),
SIGITAS GAZAUSKAS (LITHUANIA)

08 Project in collaboration with THE COMMITTEE FOR SIENA CANDIDATE CITY EUROPEAN CAPITAL OF CULTURE
DESIGN BY
LAURA GIRAUDO (ARGENTINA),
JULIA BEAN (USA)

09 Self-commissioned project
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