Founded in 1954 in Milan, SPD Scuola Politecnica di Design is the first Italian postgraduate school active in various design areas, from product design to architecture and communication. The offer of advanced education is centered on one year Master's courses involving primary institutions and businesses as didactic partners. The experience is completed with an internship or an individual dissertation. The school, which for more than 50 years has been educating young design talents from a strongly international background, has received prestigious awards including the ADI's Compasso d'Oro price.

The Master programmes are organized in collaboration with important Italian universities and are recognized as first level university Master's courses under the ECTS credit system.
**Scuola Politecnica di Design**

**MISSION** Creativity is a daily task at SPD. Since its foundation in 1954 it 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.

**METHODODOLOGY** At SPD every student is followed individually by a faculty made up of designers, professionals from various fields and visiting tutors. Patricia Urquiola, Denis Santachiara, Ross Lovegrove and Chris Bangle among the others have been lecturing at SPD. Teaching is arranged into intensive workshops, studio classes, theoretical lectures, seminars and visits. Researchwork carried out in collaboration with leading companies such as Volkswagen, Beiersdorf, Poltrona Frau Group, Microsoft, Heineken, Alfa Romeo, Alias is a crucial experience at SPD. These projects are developed according to a comprehensive approach which is a proving ground for the student’s skills, from the concept idea to its execution. The result of this work is translated into high quality education with a professional orientation.

The school boasts affiliations to the most important organizations in the field such as ADI (Italy’s Industrial Design Association), AIAP (Italian Graphic designers’ Association), and ASFOR (Italian association for management development). It is a member of the Cumulus network that brings together the most prestigious design academies worldwide.

**LABORATORY** Today SPD is an international laboratory for swapping experiences, for getting in touch with companies and professionals, for developing projects always keeping the balance between experimental research and a solid orientation towards the market needs. Throughout the year students are engaged in different projects - either intensive one-week workshops or studio experiences lasting the whole semester - allowing them to acquire a global vision of the job and round off sounder professional skills.

**ACADEMICS** Master’s and One-Year Courses have limited entries. Admission is based on the assessment of the portfolio and relevant background and on a motivational interview with the candidate. Courses generally begin in October and finish by December of the following year. Classes are held in English. Attendance is compulsory.

The programmes demand full-time commitment including regular coursework, individual and group study as well as the internship or the preparation of the final project. Scholarships and tuition waivers offered also in association with academic partners are available for high potential candidates.

**RECOGNITION AND QUALITY SYSTEM**

In 2009 SPD implemented the UNI EN ISO 9001:2008 Standard, obtaining the Quality Management System Certificate that assures that quality management standards are in place. SPD is recognized as an educational institutions by Regione Lombardia. The Master’s courses offered by SPD are organized in collaboration with partnering Universities and award academic credits under the ECTS system. Please check with the Student Information Office for further details on the course of interest.

There are many things still to be invented or simply devised in new ways. Design is what makes ideas possible and has the power to envision solutions for the future, from everyday objects to the most complex intangible systems.

**become a designer**
SPD’s offering of postgraduate education consists of annual Master’s degrees from five different departments: Industrial Design, Interior Design, Transportation and Car Design, Visual Design, Web Media Design. The catalogue of full time annual programmes includes also One-Year Courses in Product Design or Visual Design addressed to candidates with an academic background that is not relevant to the selected area of further studies. One-Year Courses provide a balanced combination of theoretical teaching and project-based training. They can also be intended as a foundation to the Masters.

The school’s offer of advanced education is completed with intensive specialisation programmes, one-week experiences, summer workshops and technical training. Every year SPD organizes a dense calendar of lectures given by international speakers. Participation is open to the general public.
11 master in interior design

AIM Contemporary interiors as a cultural system require a broader set of professional skills. The course promotes creative thinking along with sound design abilities and an architectural orientation.

FEATURES Interior design is a clearly expressed system created to respond to multiple demands for efficiency, comfort or entertainment. Interiors trigger a sense of personal identity, aggregation or emotional engagement with the introduction of sensory experiences or through the use of carefully woven narrative threads. Course contents deal with concept design, space planning, interior layout and display. The programme provides discerning insights into the language of materials, lighting, colour, furniture and the integration of technical components. The relation with the building is deeply investigated. All these aspects meet in the studio classes led by renowned professionals that support the creation of a working knowledge base. Collaborations with brands and institutions enable the students to comprehend how interiors communicate the brand values in a retail environment or in a corporate space 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 in design practice gaining a strategic understanding of elements and processes involved. On the other hand, technical representation and architectural detailing serve the students as a mirror for reviewing their design and refining their professional skills.

ENTRY Upon selection the Master admits graduates in Interior Design or Architecture, Product Design or equivalents, and students from academies of applied arts; candidates who have gained significant professional experience in the field.

12 Today designing products means dealing with both their ideation and their feasibility, addressing the entire lifecycle according to a sustainable logic.

13 master in industrial design

AIM Industrial design is responsible for the most common consumer goods as well as for new and innovative artifacts. It is also what lays behind the tools and the processes involved in their production and distribution.

FEATURES The Master provides an overall experience in product design, from the preliminary concept to its refinement, from physical and digital representation to the communication of the project. The educational approach stresses the experience provided to the user and the social meaning of the product. Students are proposed an open, interdisciplinary methodology that values their own cultural background and emphasizes the role of dialogue and mutual exchange in the creative process. The association with major industrial partners has the purpose of perfecting the education by providing students with challenging tasks that allow them to face the relationships with business and organizations in a mature way. Technical training is particularly emphasized to build up solid professional groundings. Students can use modelling and computer design laboratories equipped with the most advanced softwares.

ENTRY Upon selection the Master admits graduates in Industrial or Product Design, Architecture, Product Engineering or equivalent, and students from academies of applied arts; candidates who have gained significant professional experience in the field.
master in visual design

19

AIM

Graphic design has established itself as a vast professional field integrating different strands which are reflected into in the variety of specialized career paths in the market.

FEATURES

- From identity to editorial design, from information graphics to digital communication, the programme develops in an ongoing relation between these disciplines. Format, layout and composition, typography, content management and visual references are closely investigated as key elements of the language of the graphic representation.
- The plan of studies includes advanced training into all the professional tools and up-to-date technologies. Finally, studio classes draw up the students' visual culture and enhance their overall design skills by reproducing challenging dynamics which are peculiar to the professional practice.

ENTRY

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 who have gained significant professional experience in the field.

master in transportation and car design

18

AIM

Alongside micromobility solutions or people mover systems that respond to the challenge of the new megacities and their fast-growing economies, today's car design paradigm can also be brought into question in the urge to better interpret new social habits and environmental issues.

FEATURES

- The Master's programme embraces the entire design development process by researching into new experiential concepts, redefining architectural solutions and moving forward with new criteria for comfort and efficiency. Parallel to the technical training, studio projects are organized in collaboration with major car companies. In particular SPD has signed a long term educational partnership with Volkswagen Group Design involving the participation of designers from the various brands - from Audi to Lamborghini - into the teaching activities.
- After the initial exploration, students move forward into design concepts and their refinement up to both physical and digital modelling. It's a long process that demands a high level of personal commitment and flexibility, organizational and time management skills as well as a strong attitude to teamwork. Projects are subject to group critiques and critiques with outsider reviewers. Transportation designers thus acquire a constant spur to innovation both in form language and function, allied with the understanding of engineering and production processes.

ENTRY

Upon selection, the Master admits graduates in Transportation or Car Design, Industrial Design, Vehicle Engineering or their equivalents, and candidates who have gained significant professional experience in the field.

21

At SPD designers are being called on to envision progressive transportation concepts that fit a future scenario where cars are not the unrivaled player anymore.
One-Year Courses in Product or Visual Design allow a creative immersion into design practice while presenting the essential tools to handle way more complex projects.

**AIM**
The aim of these courses is to provide candidates with a degree that is not relevant to the field of interest, with solid technical skills and a comprehensive background in digital communication. The programme develops the students’ ability to engage in dialogue with the different figures involved in digital media projects.

**Feature**
The Master offers an experimental pathway at the forefront of design, marketing, and technology. The plan of studies blends art direction and design contents with solid technical skills and a comprehensive background in digital communication. The programme develops in the interplay between theoretical teaching and practical tasks.

**Entry**
Upon selection, the Master admits graduates in Media Studies, Communication and Graphics, IT Sciences, Design or Architecture and their equivalents or candidates with significant professional experience in the field.

**Product**
This One-Year Course allows a challenging experience in product and interior design highlighting their mutual relations and the specific set of skills required. The academic approach integrates design practice with theoretical and technical teaching.

The project-based activities in particular are central to the learning experience and leverage abilities and information acquired in the other courses. All projects follow a proper workflow encompassing the definition of the digital strategy and its relevant objectives, concept and information design up to front/back end programming. As the user experience is increasingly developing through social media, companies are changing their business accordingly. This new and thrilling scenario is deeply investigated with specific regard to the integration of content and navigation flow between websites and social network platforms and vice versa. The overall didactic experience provides the students with professional abilities that allow them to engage in dialogue with the different figures involved in digital media projects.

**One-Year Courses**

**Product**
Product Design and Visual Design – is specifically intended for candidates with a degree that is not relevant to the field of interest. Both these extensive programmes guide students to tackle design practice through a number of projects of increasing complexity. In the meantime they build up solid groundings in methodology and operational techniques. One-Year Courses can also be intended as a foundation to the Master’s programmes in their respective academic areas.

**Visual**
The Master is intended to enable students to correctly develop and implement projects in a web-based environment. The aim is the creation of different professional profiles within the web media design area which are able to plan, produce and share through the online communities, a new generation of content and services in an effective way.

**Feature**
The programme offers a comprehensive background in digital communication. The programme develops in the interplay between theoretical teaching and practical tasks. The project-based activities in particular are central to the learning experience and leverage abilities and information acquired in the other courses. All projects follow a proper workflow encompassing the definition of the digital strategy and its relevant objectives, concept and information design up to front/back end programming. As the user experience is increasingly developing through social media, companies are changing their business accordingly. This new and thrilling scenario is deeply investigated with specific regard to the integration of content and navigation flow between websites and social network platforms and vice versa. The overall didactic experience provides the students with professional abilities that allow them to engage in dialogue with the different figures involved in digital media projects.

**Entry**
Upon selection, the Master admits graduates in Media Studies, Communication and Graphics, IT Sciences, Design or Architecture and their equivalents or candidates who have gained significant professional experience in the field.
Studying at SPD means plunging yourself into a living, dynamic and international environment where foreign students make up to 70% of the total and cultural differences are highly valued.

LOCATION The whole city of Milan provides unique opportunities. It is the world capital of design, furniture and fashion; it is a city of the present, culturally vibrant and business-wise. The design week held every year is the major international event attracting creative professionals and manufacturers from all over the world. During the fashion weeks as well the entire city is transformed into a showroom where presentations and events take place nonstop. Around SPD there’s a dense network of art galleries, architectural and design studios and a lively university district. The area is quickly and easily connected to the centre by subway: piazza Duomo, the main monuments and museums can be reached within minutes.

VISUAL DESIGN Graphic design is viewed as an instrument of representation and communication with its own set of principles, practices and tools. Through a series of creative exercises - developed both digitally and with mock-ups - students will steadily refine the critical skills required to face stimulating projects with a professionally conscious attitude. The study plan embraces all the basic elements of the visual alphabet and its syntactic structure, colour theory and its application, lettering and typography, layout and compositional design matrices for controlling text and imagery by defining their inner hierarchy up to the exploration into non-grid based systems. As a result of SPD’s peculiar historical heritage, tuition pays specific attention to the mechanisms underlying human visual perception and constantly stresses the ties of graphic representation with the cultural aspects rooted in arts and humanities.

This comprehensive approach values the cultural background of the students and enhances the potential of their ideas and insights in a professional perspective. The course can also be intended as a foundation to the Master in Visual or Web and Multimedia Design.

ENTRY One Year Courses admit candidates holding a degree that is not relevant to their area of further study.

SERVICES The Academic Office is available for information on entry and enrollment procedures. In order to facilitate foreign students, the whole admission and enrollment process can be conducted on-line. The personal motivation interview and further possible tests can be taken at distance by email and Skype video call. A visit to SPD’s facilities can also be easily arranged by appointment. The school staff provides foreign students with help in obtaining visas, residence permits, and health coverage in Italy. It also offers assistance in finding an accommodation in private apartments or students’ residences.

LANGUAGE English is the official language at SPD. Master classes are held in English, an intermediate level of proficiency is required.
MINDSET
In questo frame:
studenti al lavoro in SPO. La didattica favorisce l’esperienza project based.
In these pics:
students at work. The educational approach focuses on project based experiences.
Revisione con Giulio Cappellini e Riccardo Blumer; prima della presentazione.

Pagina accanto:
Studenti al lavoro su un modello di studio; Walter de Silva, responsabile del design del gruppo Volkswagen, commenta i lavori degli studenti.

Opposite:
Students preparing their study models; Walter de Silva, Head of Design of Volkswagen Group, discusses the students’ submissions.
PROFESSIONALLY ORIENTED EDUCATION

Nino di Salvatore, founder of the Scuola Politecnica di Design SPD; Bruno Munari taught at SPD for a decade.
IN QUESTA PAGINA,
IN SINISTRA: GIANNI DALL'À 
Attilio Marcolli; 
lezione di ergonomia;
Gio Ponti in SPD.

IN SUD: ALUNNI, ABB.чет.
Guido Petter;
lezioni di fotografia.

IN SINO: GUIDO PETER
Attilio Marcolli;
ergonomics class;
Gio Ponti in SPD.

OPPOSITE, FROM THE TOP:
Guido Petter;
photography class.
True Stories. Students' exhibition during the 2010 Milan Design Week.
QUALITY

A Satellite
progetto di Isaac Pineiro (Spagna),
Kelly Pearson (USA), Hiromi Fukikoshi
Ruffatti (Giappone), Roberto Rossi
(Italia) in collaborazione con La Murrina;
supervisione di Huub Ubbens.

Lumi
project by Isaac Pineiro (Spain),
Kelly Pearson (USA), Hiromi Fukikoshi
(Japan), Roberto Rossi (Italy)
in collaboration with La Murrina;
supervised by Huub Ubbens.
in questa pagina dall’alto:
progetto di Evangelos Karapetsas (Grecia) e Jumpei Ushiyama (Giappone) in collaborazione con Ceramica Flaminia; supervisione di Huub Ubbens con Giulio Cappellini.

Pagina accanto:
progetto di Gilda Borgnini (Svizzera) in collaborazione con Ceramica Flaminia; supervisione di Huub Ubbens con Giulio Cappellini.

Page opposite:
project by Francesca Imperiali and Alessandro Pasotti (Italy) in collaboration with Gebrüder Thonet Vienna; supervised by Riccardo Blumer with Giulio Cappellini.
Progetto di Alessandro Stabile (Italia), Isaac Pineiro (Spagna) in collaborazione con Nutella e Interni; supervisione di Odoardo Fioravanti.

Progetto di Serdar Ozsumer (Turchia), Igor Lukic (Slovenia), Vivek Anand Muthuswamy (India); supervisione di Marco Merendi.

Progetto di Enrico De Lotto (Italia), Evangelos Samizidis (Grecia), Georgios Kolliasopoulos (Grecia) in collaborazione con Beiersdorf; supervisione di Odoardo Fioravanti.
CONNECTIONS
project by Armand Rrasa (Albania), Marianne Diebow (Germany), Chiara Taddei (Italy) in collaboration with Stone Island; supervised by Diego Grandi.

opposite, from the top:
project by Mauro Marciante (Italy), Marco Manicone (Italy), Marina Gloulobtchik (Sweden); supervised by Diego Grandi with Andrea Schmidt, Adidas.

Project by Asia Maria Sierra Martinez (Spain), Joanna Kozaczek (Germany/Poland), Enrica Tironi (Italy), Daniela Aru (Italy); supervised by Diego Grandi with Andrea Schmidt, Adidas.
IN QUESTA PAGINA:
project by Daniel Simonini Raiser da Silva Ramos (Brazil), Lorenzo Marini (Italy), Fernando Gonzalez Sandino (Guatemala); supervised by Huub Ubbens.

OPPOSITE:
project by Armand Rrasa (Albania), Marianne Diebow (Germany), Chiara Taddei (Italy) in collaboration with Feltrinelli; supervised by Guendalina di Lorenzo and Paolo Cesaretti.
right:
project by Nelson Simoes (Portugal), Viktar Filipchanka (Belarus) in collaboration with Lamborghini; supervised by Filippo Perini, Head of Design Automobili Lamborghini SpA.

STUDIO EXPERIENCE
project by Ryu Seung-Wook (Korea) in collaboration with Alfa Romeo; supervised by Alessandro Maccolini, Alfa Romeo.

Project by Dimitrov Krassimire (Bulgaria) with Felipe Palermo (Brazil) in collaboration with Volkswagen; supervised by Andreas Zapatinas with Alessandro Dambrosio, Volkswagen AG.
Marc Reisen (USA) in collaborazione con Audi; supervisione di Andreas Zapatinas con Frank Lamberty, Audi.

Project by Marc Reisen (USA) in collaboration with Audi; supervised by Andreas Zapatinas with Frank Lamberty, Audi.

Sergey Velet (USA) in collaborazione con Lamborghini; supervisione di Filippo Perini, Responsabile del Design Automobili Lamborghini SpA.

Project by Sergey Velet (USA) in collaboration with Lamborghini; supervised by Filippo Perini, Head of Design Automobili Lamborghini SpA.

Richard Cullis (Regno Unito) in collaborazione con Audi; supervisione di Andreas Zapatinas con Audi Design Team.

Project by Richard Cullis (UK) in collaboration with Audi; supervised by Andreas Zapatinas with Audi Design Team.

Ian Dunn (USA) per EICMA; supervisione di Jacek Peplowski.

Project by Ian Dunn (USA) for EICMA; supervised by Jacek Peplowski.
the little elephant: (birth of Dumbot)

hamburgers

green

affective
IN QUESTA PAGINA:
progetto di Davide Bignotti (Italia), Pietro Paciullo (Italia), Vladimir Sabillon (Honduras) in collaborazione con Museo Nazionale della Scienza e della Tecnologia, Milano;
supervisione di Daniele Barbiero.

SUL LA SORRASOSSO PAGINA:
progetto di Cenk Ersumer (Turchia);
supervisione di Daniele Barbiero.

THIS PAGE:
Project by Davide Bignotti (Italy), Pietro Paciullo (Italy), Vladimir Sabillon (Honduras) in collaboration with Museo Nazionale della Scienza e della Tecnologia, Milano; supervised by Daniele Barbiero.

OPPOSITE PAGE:
Project by Cenk Ersumer (Turkey); supervised by Daniele Barbiero.
A COMPLETE SET OF SKILLS

A project by Agnese Bite (Latvia), Asif Jaleel (Pakistan), Dmitry Gontarev (Russia), Enis Baruh (Turkey), Jonas Guermann (Switzerland), Stefano Bucci (Italy) in collaboration with Volkswagen; supervision of Paulo Bernini and Marco Catani.
progetto di Lorenzo Guerrerio (Italia);
progetto di Jonas Grumann (Svizzera),
Serena Seghizzi (Italia), Tommaso Chiari
(Italia) in collaborazione con Interni; supervisione di Andy Scupelli.

progetto di Priscila Dominguez Vidales (Messico), Federica Nioi (Italia), Gabriela
Nunez Luna (Messico), Adriano Guarnieri (Italia) in collaborazione con Heineken; supervisione di Paulo Bernini e Marco Catani.

Progetto di Vladimir Strajnic (Serbia),
Priscila Morgante Bohlsen (Brasile),
Luigi Console (Italia) in collaborazione con Beiersdorf; supervisione di Paolo Iabichino.
IN QUESTA PAGINA:
progetto di Luigi Console (Italia), Giorgio Chatzikostis (Italia).

A SAGGINA:
progetto di Ricardo Seola (Brasile).

LEF:
project by Luigi Console (Italy), Giorgio Chatzikostis (Italy).

LUI:
project by Ricardo Seola (Brazil).
IN QUESTA PAGINA:
mostre e presentazioni dei progetti degli studenti negli spazi della scuola.

PAGINA ACCANTO:
L’interno della scuola e il distretto culturale circostante, frutto della brillante riconversione di un’area industriale.

THE PAGE:
exhibitions and end of the year shows inside the school.

OPPOSITE PAGE:
interior views of the school and its surroundings, a former industrial area now reconverted into a lively design district.
IN QUESTA PAGINA, VISTI L'ALTO:
visiting professor in SPD.
Chris Bangle;
Fernando e Humberto Campana;
Patricia Urquiola;
Ross Lovegrove.

OSSERVA RAGGIO:
visiting professors at SPD.
Chris Bangle;
Fernando and Humberto Campana.

OPOSITE PAGE:
Patricia Urquiola;
Ross Lovegrove;
VISION