

SPD

1 become a designer

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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.

4 Scuola Politecnica di Design

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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.

METHODOLOGY At SPD every student is followed individually by a faculty made up of designers, professionals from various

fields and visiting tutors. Patricia Urquola, 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.

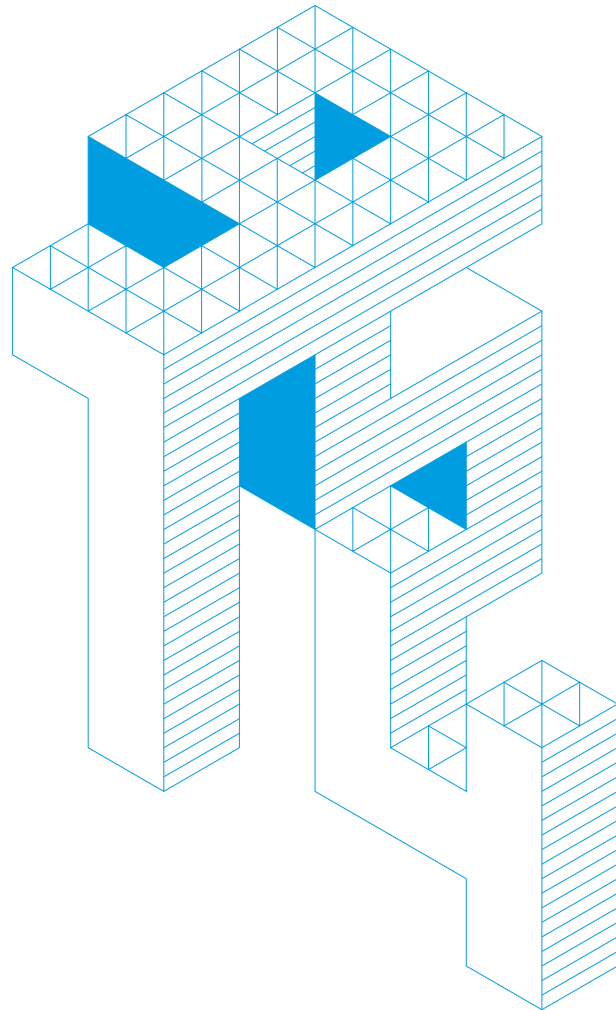
The school boasts affiliations to the most important organizations in the field such as ADI (Italy's Industrial Design Association), AIAP (Italian Graphic designers' Association), and ASFOR (Italian association for management development). It is a member of the Cumulus network that brings together the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

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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.



⁶ SPD came into existence at the very same time as Italian design was developing as an industrial and cultural asset, contributing to its international recognition. It was founded in 1954 in Milan, as the first Italian school of design.

⁷ 60 years of project-based education

⁸ **HISTORY** SPD was founded in 1954 by Nino di Salvatore, painter and theorist of the project based application of the principles of the Gestalt psychology. Since its very beginning Scuola Politecnica di Design programmatically brought together various disciplines from product to visual design up to car design. The school pioneered design education thanks to its solid grounding and to this peculiar approach integrating different domains: ergonomics, art, perception studies, semiotics. The founder's ties with the artistic community have gathered around the school names of the first rank. Bruno Munari, Max Huber, Pino Tovaglia, Gio Ponti, Rodolfo Bonetto, Heinz Waibl have all lectured at SPD.

AWARDS This brilliant activity has been rewarded with major recognitions through the years. Just to name a few, SPD was selected for the exhibition at the Venice Biennale in 1986, its works were displayed at the Carrousel du

Louvre and at the Centre Pompidou in Paris, a piece by its students was part of 2010 edition of the Triennale Design Museum, Serie e Fuoriserie, curated by Andrea Branzi with Silvana Annichiarico. SPD was awarded the Gold Medal at the X Triennale di Milano and the prestigious Compasso d'Oro prize in 1994 for its 60 year long progression of achievements in design education.

ALUMNI Thanks to this blend of practice and culture, methodology and experience, the school has brought forward many talents over the years. Aldo Cibic, Ferruccio Laviani, Christoph Radl, Cino Zucchi, Elio Carmi, Marco Ferreri, Maurizio Di Robilant, Marti Guixé, Lorenzo Damiani have all studied at SPD. Names to watch closely from the newest generation are Cedimir Pakusevskij, Erasmo Ciufo, Jorge Manes Rubio, Salvatore Franzese.

¹⁰ educational offering

⁹ **STRUCTURE AND PROGRAMS**

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 specialization 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.

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master in industrial design

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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.

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

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master in interior design

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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.

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Space expresses a function and meaning.



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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.

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master in transportation and car design

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AIMS 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.

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master in visual design

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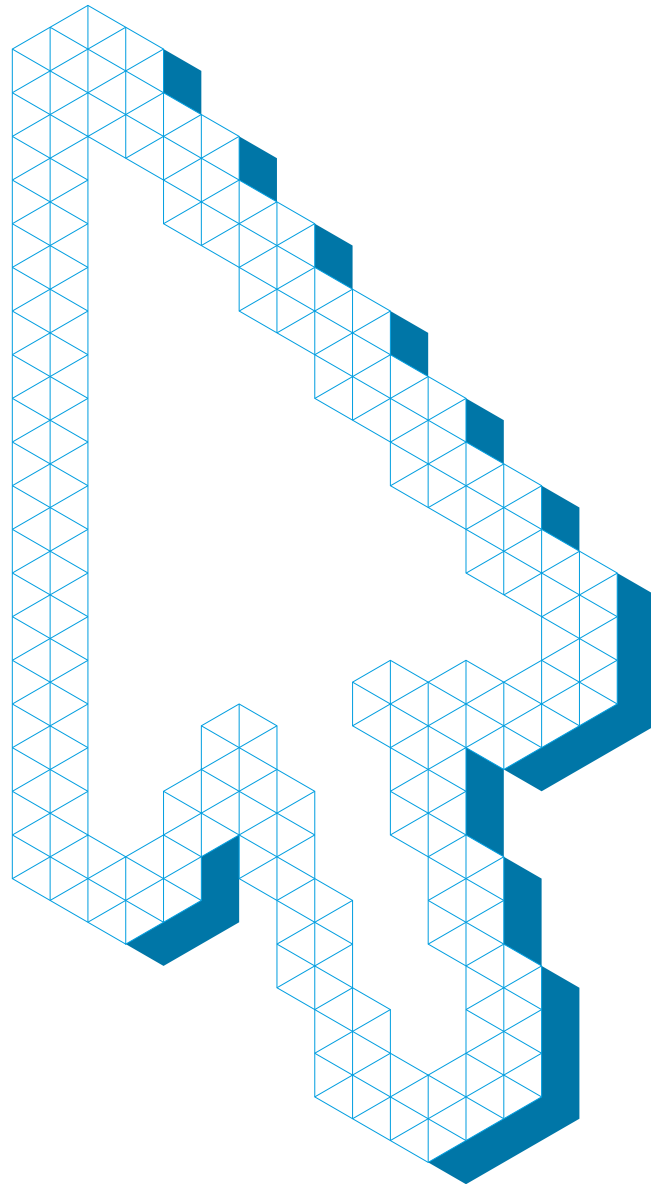
Graphic design has established itself as a vast professional field integrating different strands which are reflected into in the variety of specialized career paths in the market.

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AIM The Master's course caters the complexity of this scenario and allows profound experiences in the various areas of graphic design in order to promote a higher level of professional awareness and operational proficiency.

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.



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The academic approach puts the user experience at the centre in order to create websites, digital applications and mobile interfaces that prove usable and accessible.

28 one-year courses

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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.

23 master in web and multimedia design

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AIM 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 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.

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 viceversa. 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.

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AIM An intense year-long training offered in two different directions – 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.

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 programme conveys operational skills: colour theory and practice, technical drawing, 2D and 3D representation techniques, general knowledge of materials and their production processes, photography and computer graphics to prepare effective presentations. The project based workshops offer gradually more complete experiences both in product and interior design. The tasks submitted embrace the entire creative workflow from the concept up to its representation and communication. The abilities thus developed over the year are directly in relation with the Master programmes in Interior or Industrial Design that can also be intended as the ideal continuation of the One Year Course.



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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 matrixes 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.

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location and services

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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.

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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.

SERVICES The Academic Office is available for information on entry and enrolment procedures. In order to facilitate foreign students, the whole admission and enrolment 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.

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4 30

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Completa
con gli sticker l'offerta
di formazione avanzata
in SPD.
Segui i numeri
per disegnare il tuo
percorso professionale.
*Complete
with the stickers
the overview
of SPD educational
programmes.
Draw by numbers your
professional pathway.*

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16 17 18

5 8 29

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6 20

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MINDSET



IN QUESTE PAGINE:
 studenti al lavoro in SPD. La didattica
 favorisce l'esperienza project based.
 IN THESE PAGES:
 students at work. The educational
 approach focuses on project based
 experiences.





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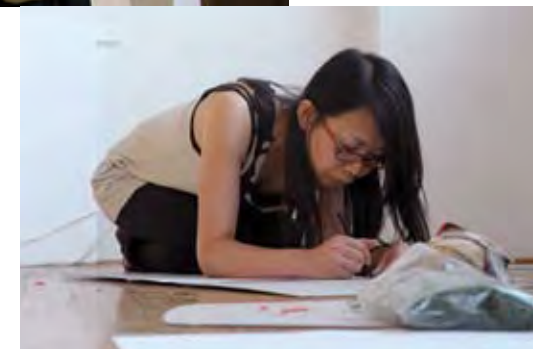


IN QUESTA PAGINA, DALL'ALTO:
revisione con Giulio Cappellini
e Riccardo Blumer;
prima della presentazione.

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

THIS PAGE, FROM THE TOP:
revision with Giulio Cappellini
and Riccardo Blumer;
before the presentation.

OPPOSITE:
students preparing their study models;
Walter de Silva, Head of Design
of Volkswagen Group, discusses
the students' submissions.



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PROFESSIONALLY ORIENTED EDUCATION



IN QUESTA PAGINA, DALL'ALTO
Nino di Salvatore, fondatore
della Scuola Politecnica di Design SPD;
Bruno Munari insegna in SPD
per un decennio.

*THIS PAGE, FROM THE TOP:
Nino di Salvatore, founder
of the Scuola Politecnica di Design SPD;
Bruno Munari taught at SPD
for a decade.*



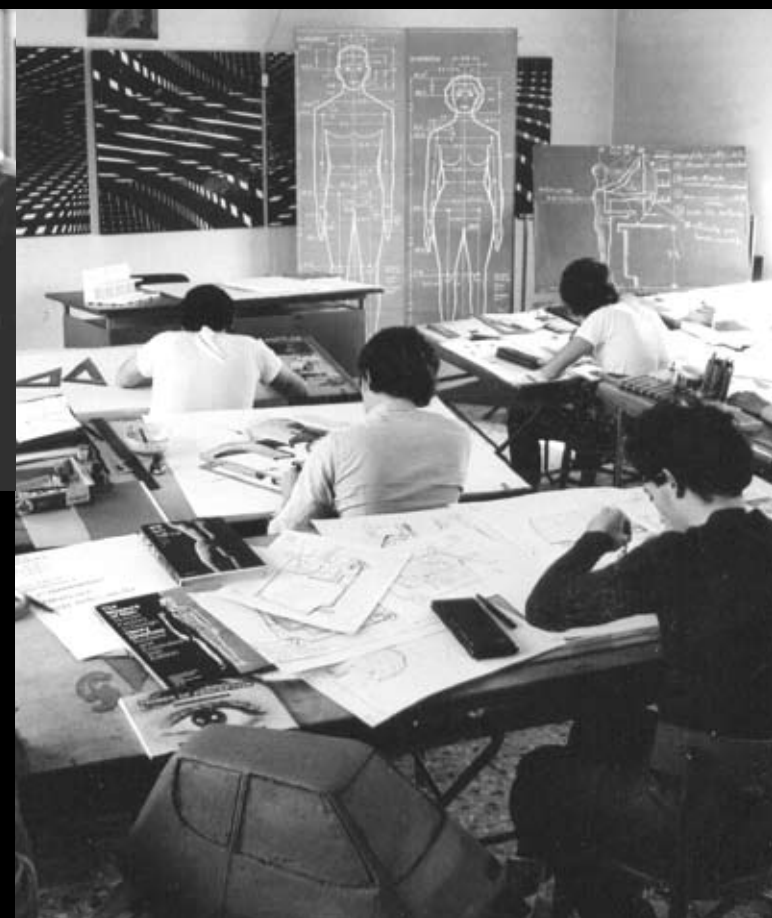


IN QUESTA PAGINA,
IN SENSO ORARIO DALL'ALTO:
Attilio Marcolli;
lezione di ergonomia;
Gio Ponti in SPD.

PAGINA ACCANTO, DALL'ALTO:
Guido Petter;
lezione di fotografia.

THIS PAGE, CLOCKWISE FROM TOP:
Attilio Marcolli;
ergonomics class;
Gio Ponti in SPD.

OPPOSITE, FROM THE TOP:
Guido Petter;
photography class.



IN QUESTE PAGINE:
training su tecniche e strumenti.
IN THESE PAGES:
technical training.





IN QUESTE PAGINE:
True Stories. Mostra dei progetti degli studenti
in occasione del Salone del Mobile 2010.

IN THESE PAGES:
*True Stories. Students' exhibition during
the 2010 Milan Design Week.*

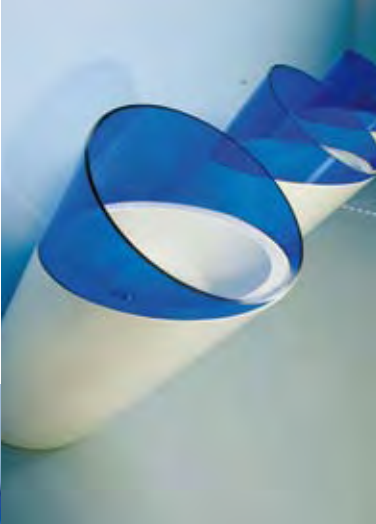
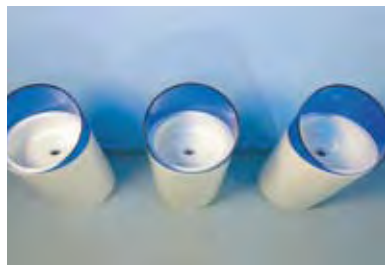




QUALITY

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

LEFT:
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.
Progetto di Gilda Borgnini (Svizzera)
in collaborazione con Ceramica Flaminia;
supervisione di Huub Ubbens
con Giulio Cappellini.

PAGINA ACCANTO:
progetto di Francesca Imperiali
e Alessandro Pasotti (Italia) in
collaborazione con Gebrüder Thonet
Vienna; supervisione di Riccardo Blumer
con Giulio Cappellini.

THIS PAGE FROM THE TOP:
project by Evangelos Karapetsas
(Greece) and Jumpei Ushiyama (Japan)
in collaboration with Ceramica Flaminia;
supervised by Huub Ubbens
with Giulio Cappellini.
Project by Gilda Borgnini (Switzerland)
in collaboration with Ceramica Flaminia;
supervised by Riccardo Blumer
with Giulio Cappellini.

OPPOSITE:
project by Francesca Imperiali and
Alessandro Pasotti (Italy) in collaboration
with Gebrüder Thonet Vienna; supervised
by Riccardo Blumer with Giulio Cappellini.





IN QUESTA PAGINA, DALL'ALTO:
 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.

PAGINA ACCANTO:
 progetto di Enrico De Lotto (Italia),
 Evangelos Semizidis (Grecia), Georgios
 Kolliopoulos (Grecia) in collaborazione
 con Beiersdorf; supervisione
 di Odoardo Fioravanti.

THIS PAGE FROM THE TOP:
 project by Alessandro Stabile (Italy),
 Isaac Pineiro (Spain) in collaboration
 with Nutella and Interni; supervised
 by Odoardo Fioravanti.
 Project by Serdar Ozsumer (Turkey),
 Igor Lukic (Slovenia), Vivek Anand
 Muthuswamy (India); supervised
 by Marco Merendi.

OPPOSITE:
 project by Enrico De Lotto (Italy),
 Evangelos Semizidis (Greece),
 Georgios Kolliopoulos (Greece)
 in collaboration with Beiersdorf;
 supervised by Odoardo Fioravanti.



CONNECTIONS

A DESTRA:
progetto di Hafsteinn Juliusson (Islanda),
Joana Pais (Portogallo) e Rui Pereira
(Portogallo).
ON THE RIGHT:
project by Hafsteinn Juliusson (Iceland),
Joana Pais (Portugal) and Rui Pereira
(Portugal).





IN QUESTA PAGINA:
progetto di Armand Rrasa (Albania),
Marianne Diebow (Germania),
Chiara Taddei (Italia) in collaborazione
con Stone Island; supervisione
di Diego Grandi.

PAGINA ACCANTO, DALL'ALTO:
progetto di Mauro Marciante (Italia),
Marco Manicone (Italia),
Marina Gloubovtchik (Svezia).
Supervisione di Diego Grandi
con Andrea Schmidt, Adidas.
Progetto di Asia Maria Sierra Martinez
(Spagna), Joanna Kozaczek (Germania/
Polonia), Erica Tironi (Italia), Daniela Aru
(Italia); supervisione di Diego Grandi
con Andrea Schmidt, Adidas.

THIS PAGE:
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 Gloubovtchik (Sweden);
supervised by Diego Grandi
with Andrea Schmidt, Adidas.
Project by Asia Maria Sierra Martinez
(Spain), Joanna Kozaczek (Germany/
Poland), Erica Tironi (Italy), Daniela Aru
(Italy); supervised by Diego Grandi
with Andrea Schmidt, Adidas.





IN QUESTA PAGINA:
progetto di Daniel Simonini Raiser
da Silva Ramos (Brasile), Lorenzo Marini
(Italia), Fernando Gonzalez Sandino
(Guatemala); supervisione
di Huub Ubbens.

PAGINA ACCANTO:
progetto di Armand Rrasa (Albania),
Marianne Diebow (Germania),
Chiara Taddei (Italia) in collaborazione
con Feltrinelli; supervisione di Guendalina
di Lorenzo e Paolo Cesaretti.

THIS PAGE:
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.



A DESTRA:
progetto di Nelson Simoes (Portogallo),
Viktar Filipchanka (Bielorussia)
in collaborazione con Lamborghini;
supervisione di Filippo Perini,
Responsabile del Design Automobili
Lamborghini SpA.

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





IN QUESTE PAGINE DALL'ALTO:
 progetto di Ryu Seung-Wook (Corea)
 in collaborazione con Alfa Romeo;
 supervisione di Alessandro Maccolini,
 Alfa Romeo.
 Progetto di Dimitrov Krassimire
 (Bulgaria) con Felipe Palermo (Brazil)
 in collaborazione con Volkswagen;
 supervisione di Andreas Zapatinas
 con Alessandro Dambrosio,
 Volkswagen AG.

THESE PAGES FROM THE TOP:
 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.





IN QUESTA PAGINA DALL'ALTO:
 progetto di Marc Reisen (USA)
 in collaborazione con Audi;
 supervisione di Andreas Zapatinas
 con Frank Lamberty, Audi.
 Progetto di Sergey Velet (USA)
 in collaborazione con Lamborghini;
 supervisione di Filippo Perini,
 Responsabile del Design Automobili
 Lamborghini SpA.
 PAGINA ACCANTO, DALL'ALTO:
 progetto di Richard Cullis (Regno Unito)
 in collaborazione con Audi; supervisione
 di Andreas Zapatinas
 con Audi Design Team.
 Progetto di Ian Dunn (USA) per EICMA;
 supervisione di Jacek Peplowski.
 THIS PAGE FROM THE TOP:
 project by Marc Reisen (USA)
 in collaboration with Audi; supervised
 by Andreas Zapatinas
 with Frank Lamberty, Audi.
 Project by Sergey Velet (USA)
 in collaboration with Lamborghini;
 supervised by Filippo Perini, Head
 of Design Automobili Lamborghini SpA.
 OPPOSITE, FROM THE TOP:
 project by Richard Cullis (UK)
 in collaboration with Audi;
 supervised by Andreas Zapatinas
 with Audi Design Team.
 Project by Ian Dunn (USA) for EICMA;
 supervised by Jacek Peplowski.



A DESTRA:
progetto di Valeria Panizza (Svizzera),
Onofrio Magro (Italia), Sara Makki
(Libano) in collaborazione con EMI Music;
supervisione di Daniele Barbiero.

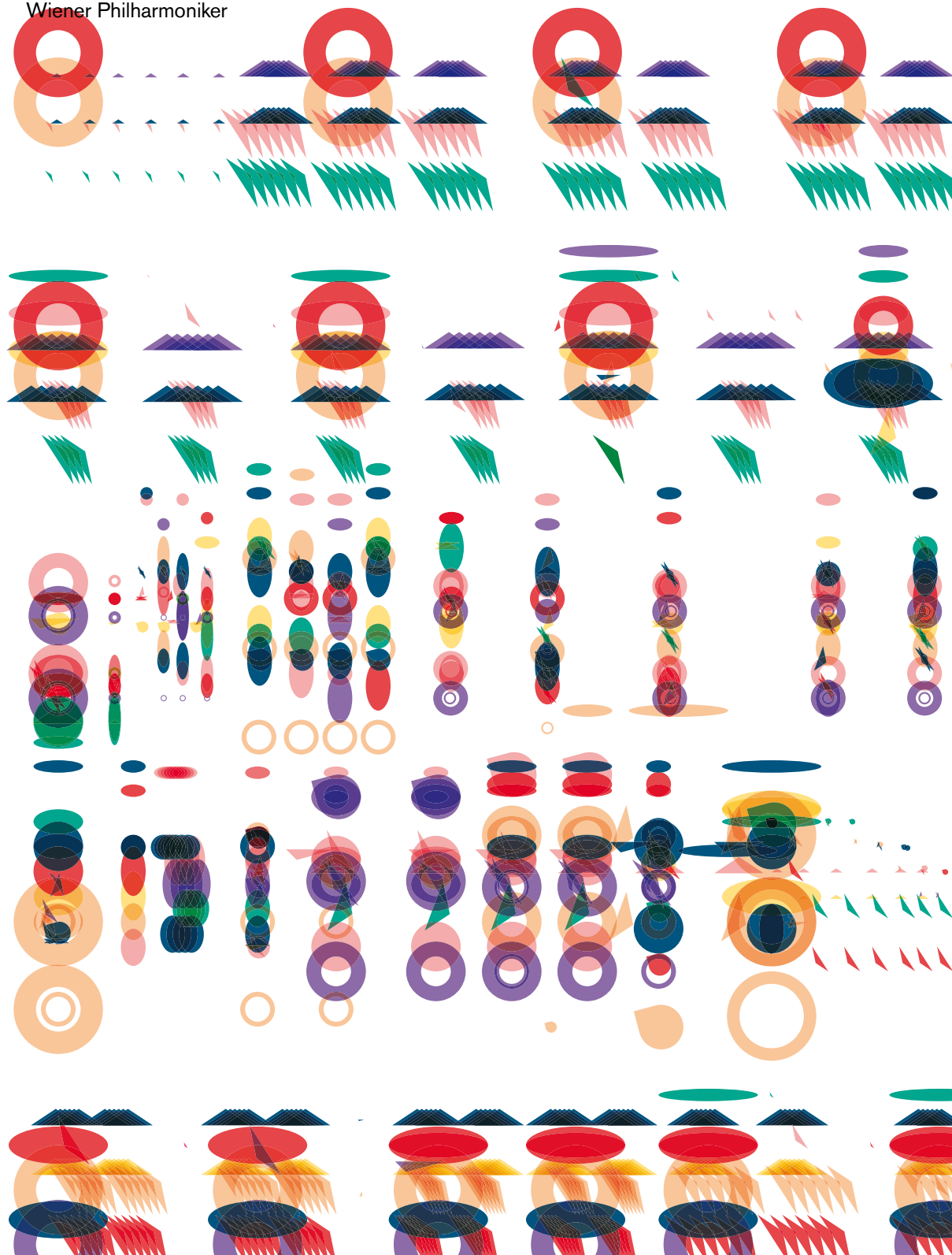
ON THE RIGHT:
project by Valeria Panizza (Switzerland),
Onofrio Magro (Italy), Sara Makki
(Lebanon) in collaboration with EMI
Music; supervised by Daniele Barbiero.

RESEARCH

EMI masters

Beethoven: Symphony No. 9

Sir Simon Rattle
Wiener Philharmoniker





IN QUESTA PAGINA, DALL'ALTO:
progetto di Davide Bignotti (Italia),
Sigitas Guzauskas (Lituania);
supervisione di Paolo Tassinari.

PAGINA ACCANTO:
progetto di Nicolas Vargas Camargo
(Colombia), Lisa Bedogni (Italia),
Tiziano Frigoli (Italia) in collaborazione
con Adidas; supervisione
di Mauro Carichini.

Progetto di Fabrizio Piccolini (Italia);
supervisione di Marta Bernstein.

THIS PAGE FROM THE TOP:
*project by Davide Bignotti (Italy),
Sigitas Guzauskas (Lithuania);
supervised by Paolo Tassinari.*

OPPOSITE:
*project by Nicolas Vargas Camargo
(Colombia), Lisa Bedogni (Italy),
Tiziano Frigoli (Italy) in collaboration
with Adidas; supervised
by Mauro Carichini.*

*Project by Fabrizio Piccolini (Italy);
supervised by Marta Bernstein.*

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.

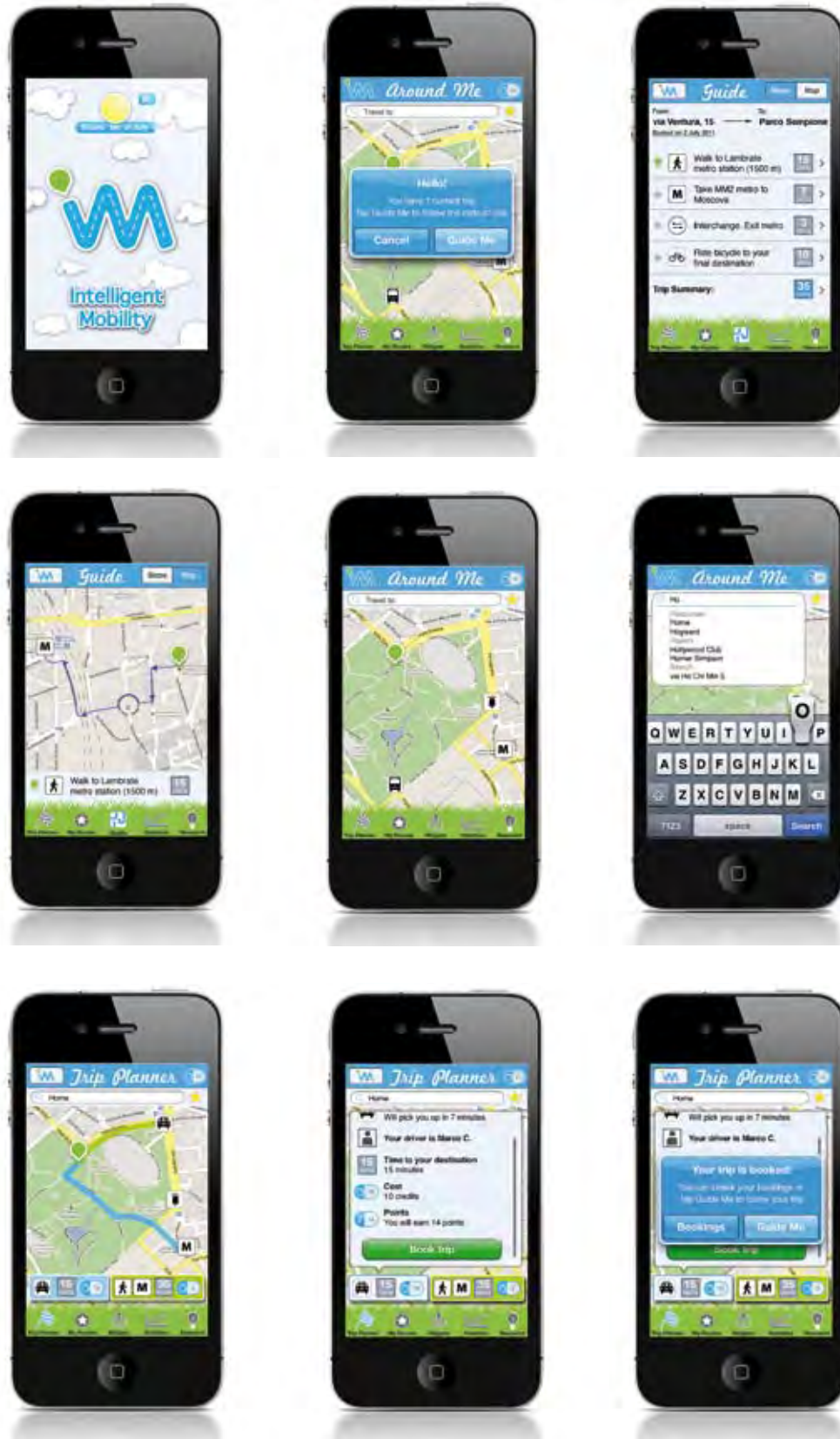
PAGINA ACCANTO:
 progetto di Cenk Ersumer (Turchia);
 supervisione di Daniele Barbiero

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.

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A COMPLETE SET OF SKILLS

A SINISTRA:
progetto di Agnese Bite (Lettonia),
Asif Jaleel (Pakistan), Dmitry Gontarev
(Russia), Enis Baruh (Turchia),
Jonas Gruemann (Svizzera), Stefano Bucci
(Italia) in collaborazione con Volkswagen;
supervisione di Paulo Bernini
e Marco Catani.

ON THE LEFT:
project by Agnese Bite (Latvia),
Asif Jaleel (Pakistan), Dmitry Gontarev
(Russia), Enis Baruh (Turkey),
Jonas Gruemann (Switzerland),
Stefano Bucci (Italy) in collaboration
with Volkswagen; supervised
by Paulo Bernini and Marco Catani.



IN QUESTA PAGINA DALL'ALTO:
progetto di Lorenzo Guerrierio (Italia);
progetto di Jonas Grumann (Svizzera),
Serena Seghizzi (Italia), Tommaso Chiari
(Italia) in collaborazione con Interni;
supervisione di Andy Scupelli.

PAGINA ACCANTO, DALL'ALTO:
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.

THIS PAGE FROM THE TOP:
project by Lorenzo Guerrierio (Italy);
project by Jonas Grumann (Switzerland),
Serena Seghizzi (Italy), Tommaso Chiari
(Italy) in collaboration with Interni;
supervised by Andy Scupelli.

OPPOSITE PAGE, FROM THE TOP:
project by Priscila Dominguez Vidales
(Mexico), Federica Nioi (Italy), Gabriela
Nunez Luna (Mexico), Adriano Guarnieri
(Italy) in collaboration with Heineken;
supervised by Paulo Bernini
and Marco Catani.

Project by Vladimir Strajnic (Serbia),
Priscila Morgante Bohlsen (Brazil),
Luigi Console (Italy) in collaboration
with Beiersdorf; supervised
by Paolo Iabichino.





IN QUESTA PAGINA:
progetto di Luigi Console (Italia),
Giorgio Chatzikostis (Italia).
A SINISTRA:
progetto di Ricardo Seola (Brasile).
THIS PAGE:
project by Luigi Console (Italy),
Giorgio Chatzikostis (Italy).
LEFT:
project by Ricardo Seola (Brazil).



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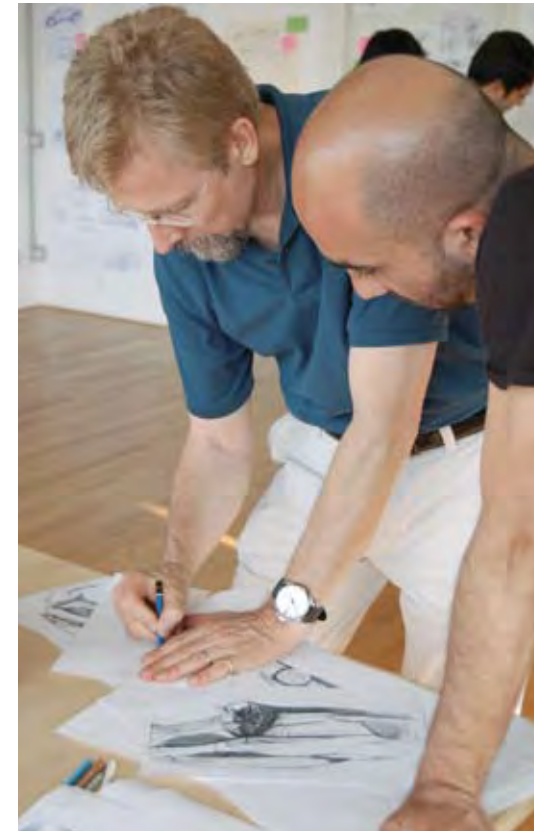


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IN QUESTA PAGINA:
mostre e presentazioni dei progetti
degli studenti negli spazi della scuola.
PAGINA ACCANTO:
L'interno della scuola e il distretto
culturale circostante, frutto della brillante
riconversione di un'area industriale.
THIS PAGE:
exhibitions 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, DALL'ALTO:
visiting professor in SPD.
Chris Bangle;
Fernando e Humberto Campana:
PAGINA ACCANTO:
Patricia Urquiola;
Ross Lovegrove.
THIS PAGE, FROM THE TOP:
visiting professors at SPD.
Chris Bangle;
Fernando and Humberto Campana.
OPPOSITE PAGE:
Patricia Urquiola;
Ross Lovegrove.



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Founded in 1954
in Milano
Compasso d'Oro
award 1994