Special provisions for the Covid-19 emergency

Due to the recent pandemic situation, despite the courses should be held between September 2020 and January 2021, YAC has taken extraordinary measures for the best performance of its activities and to facilitate access to its courses, in accordance to safety criteria.

As far as the 2020 programs are concerned, it is specified that:

1. based on merit, 5 scholarships are provided for each course (for a total of 20 scholarships in 2020) to fully cover the enrolment cost;
2. the course will also be open to students of architecture or similar disciplines who have not graduated yet;
3. although the courses will be held in person, for students who request it, it will also be possible to participate in the courses from remote connection, without limitations in participating in the workshop and in the subsequent placement service at the end of the course.

In the cover: Plastic Monument, project by: Quang Le
Summary

04 Yacademy

05 Where

06 Main partners

07 Reasons why
08 Lectures
09 Placement
10 Visits
11 Workshops

15 The course
14 Overview
15 Structure
16 Calendar

17 Program
18 Lessons
22 Lectures
25 Workshop

27 Placement

31 Rules
YACADEMY

The greatest innovation in postgraduate education

YAC is an association which promotes architectural competitions aimed at fostering culture and design research. Over the years, YAC has broadened its experience of work and collaboration with the main architectural firms of contemporary architecture, dealing with diverse and numerous topics of architectural design. Nowadays, YAC’s expertise can serve young designers better, providing them with the creation of high-level educational programs aimed at polishing the skills of the students and offering them a valuable connection to the labour market. Thanks to the close relationship with internationally renowned professional and academic actors, YAC is the perfect frame within which complete or specialize one’s skills, and create a significative link with the most internationally-renowned architectural firms.
Via Borgonuovo, 5
Bologna, Italy

In the heart of Bologna’s historical city center, close to the Two Towers and next to Piazza Santo Stefano, YACademy is located in a prestigious medieval building which has been renovated to welcome an educational center of excellence which can also count on a library of more than 3,000 books donated by Sapienza University. YACademy is the perfect place where to continue or enrich your education, in a prestigious context immersed in the commercial and historical center of an always-on-the-go and lively city located at a short distance from Rome, Florence, Venice and Milan. From Bologna Central Station, it is just a brief bus ride or a short pleasant walk under the marvellous porticos to get to YACademy’s head quarters: here, among history, innovation and internationality, the young designer will be able to meet some of the most celebrated personalities of contemporary architecture and build up a network of excellence while laying the foundations of their future careers.
Main partners

Manni Group, a historic company founded in 1945 in Verona, works in the field of steel processing, insulated metal panels, renewable energies and energy efficiency. Manni Group provides innovative systems, products and skills for the dry construction industry. It promotes new scenarios in order to remove energy waste and polluting emissions in the existing estate stock. Thanks to new buildings or new retrofitting architectures, it supports the real estate fields or design firms to reach a high value for their projects based on the principles of sustainability and know how in construction.

Thanks to its 75-years experience, its commitment, its long-term vision and remarkable dedication, the group has dealt with several market changes. It was able to wisely adapt to new international business scenarios and embrace the Circular Economy philosophy.

mannigroup.com

Terreal Italia is a company specialized in the production of terracotta building envelope systems, which has been able to transfer to an industrial level an ability historically born on an artisanal level. The firm is part of the multinational Terreal, world leader in the brick sector with premises all over the world. From January 2018 we acquired the Pica brand, an important historical company in the clay building sector, together with the already well-known brand SanMarco.

Terreal Italia’s operations are based on the key principles of tradition, innovation, research, quality, safety and sustainability. Terreal Italia’s terracotta products - from mediterranean roof tiles to flat roof tiles, soft mud bricks to wire cut bricks, terracotta flooring to architectural elements, slabs to ventilated facades - are characterised by extremely high performance standards and rigorous quality control, and are available in a wide range of shapes, colors and finishes. Terreal Italia also produces in-house all the basic brickwork accessories for roofs and facing bricks walls. These are products with contemporary architectural style for facade systems, with a wide range of possible customisations, designed to bring the architect's imagined building to life.

terreal.it

Urban Up is the real estate project of Unipol Group aimed at enhancing some of the most important architectures in Italy which are owned by the Group through works of modernization and renovation that combine an innovative drive with the respect for tradition.

The Urban Up project, which started from the city of Milan with the redevelopment of some key-buildings of the city, history-wise and position-wise, continues in various Italian cities with interventions that both promote their own trophy assets but also regenerate urban suburbs, by declining the value of sustainability in the real estate field through the adoption of design solutions inspired by environmental safeguard.

urbanupunipol.com

In 2019, the Lamborghini Museum of Sant’Agata Bolognese has become MUDETEC, the Museum of Technologies: a space where to enter the Lamborghini world thanks to innovation and excellence that have revolutionized the “Casa del Toro” (House of the Bull) but also the global automotive scenario by creating new concept and laying the foundations for the future technologies.

A journey between the past and present with a look to the future accompanies visitors to discover the most iconic and revolutionary values and masterpieces of Lamborghini, which are the result of their continuous investment in research and development. The Casa del Toro has been always been a pioneer and an innovative firm: it has always projected its gaze towards the future by imagining the design and technology of tomorrow, while continuously striving for their ideal of perfection: putting the human being at the center of everything. The result of this effort is an even more absolute driving and brand experience and thanks to MUDETEC this experience is accessible for everyone.

lamborghini.com

Terreal Italia is a company specialized in the production of terracotta building envelope systems, which has been able to transfer to an industrial level an ability historically born on an artisanal level. The firm is part of the multinational Terreal, world leader in the brick sector with premises all over the world. From January 2018 we acquired the Pica brand, an important historical company in the clay building sector, together with the already well-known brand SanMarco.

Terreal Italia’s operations are based on the key principles of tradition, innovation, research, quality, safety and sustainability. Terreal Italia’s terracotta products - from mediterranean roof tiles to flat roof tiles, soft mud bricks to wire cut bricks, terracotta flooring to architectural elements, slabs to ventilated facades - are characterised by extremely high performance standards and rigorous quality control, and are available in a wide range of shapes, colors and finishes. Terreal Italia also produces in-house all the basic brickwork accessories for roofs and facing bricks walls. These are products with contemporary architectural style for facade systems, with a wide range of possible customisations, designed to bring the architect’s imagined building to life.

terreal.it

Urban Up is the real estate project of Unipol Group aimed at enhancing some of the most important architectures in Italy which are owned by the Group through works of modernization and renovation that combine an innovative drive with the respect for tradition.

The Urban Up project, which started from the city of Milan with the redevelopment of some key-buildings of the city, history-wise and position-wise, continues in various Italian cities with interventions that both promote their own trophy assets but also regenerate urban suburbs, by declining the value of sustainability in the real estate field through the adoption of design solutions inspired by environmental safeguard.

urbanupunipol.com
Reasons why
YACademy offers training courses in which young people can learn from the experience and testimony of some of the most illustrious names of design. An extensive offer of special lectures, together with numerous moments for informal discussion, will give the students the opportunity to both enrich themselves with design references and suggestions, and to get to know and chat personally with the great masters of contemporary architecture.

01. Learn from the great masters

1. Eduardo Souto de Moura
2. Kazuyo Sejima - SANAA
3. Shigeru Ban - Shigeru Ban Architects
4. Pippo Coena and Carlo Ratti
5. Michele De Lucchi
6. Kengo Kuma - KKA
At the end of the program, participants are guaranteed a proposal of collaboration or internship within one of the professional firms of YACs network, whether they are important companies or established architecture studios. This stage of the program is a fundamental distinctive feature of the service offered by YACademy, aimed at guaranteeing students an effective career orientation service.

02. Work with great firms
Design feeds on perceptions: suggestions and references that only direct experience can offer. For this reason, YACademy courses are also composed of a series of visits and trips aimed at enriching the cultural baggage of the students so they can improve their design approach. Surveys, building-site visits and company visits complete the offer of a program that is based on experience by leading students to get in touch with some of the most excellent firms on the Italian and international scenario.
Reasons why | WORKSHOP

04. Designs for prestigious clients

After the lectures, students will develop a real project under the supervision of a renowned architectural firm. Through the workshop, the students will therefore not only have the opportunity to learn the processes and methodologies used by their tutor, but also to enrich their curriculum with new design experience (whose outcome is often realized) for some of the most prestigious clients in the world.
Reasons why | WORKSHOP
The course
The course | OVERVIEW

Brief
Architecture has always played a key role in exhibitions. Museums, exhibitions and expositions are not only a cultural offer but are defined by space, by an exhibition itinerary that is able to surprise and fascinate the visitor who is drawn inside an active and inspiring experience.

For an exhibition, architecture is as fundamental as works of art, collections and artefacts and their contents.

The “Architecture for Exhibition” course has been created on these premises: its aim is to train professional designers who are able to materialize diverse artistic and museum experiences, enhancing the always-different story behind each cultural proposal. The students will acquire new skills in exhibition design and will move in a very prestigious environment – culture – which nowadays registers an increasing demand by the most critical and exclusive customers.

The students will focus on preservation practices, lighting techniques and perception psychology to deepen their knowledge on technical practices to adopt in exhibition design.

The course will be made up of 88 hours of lessons, a 32-hour workshop and multiple lectures by well-renowned professional architects.

At the end of the course, YACademy Placement office will guarantee each student a proposal for an internship / collaboration within the partner studios.

Sponsorships
5, full-coverage of the enrollment fee

Course period
September 2020 - November 2020

Attendance to lessons
3 days per week (fisically or virtually)

Maximum number of students
25

Language
Italian

Elements of innovation
• The first course that gathers a ten-year experience in exhibition design and offers it as an educational program;
• within a two-month course, the students are offered a prestigious range of future job opportunities;
• the course envisages and aligns different educational tools (lessons, workshops, placements, company visits);
• the course offers new competences and new technology to the students: IoT, projection mapping and multimedia technology;
• the workshop deals with a real design case agreed with Lamborghini and offers a great opportunity to analyze and realize the outcome design.

Objectives
The “Architecture for Exhibition” course aims at training professional designers who can meet the needs of cultural or museographic design. Dealing with the viability, perceptual, and compositional problems connected to the exhibition space, the students will learn how to design useful architecture that enhances and highlights the different contents of the exhibition, whilst responding to the cultural industry’s needs and to the needs of the companies that, every day more, want to tell a story about their production history and tradition.

The course aims at providing the students with skills that are immediately usable thanks to the example given by numerous professional guests who work in the museographic and curatorial fields. Moreover, through their placements in well-renowned professional firms, the students will gain an efficient link to the labor market.

Professional qualifications
Designers skilled in exhibition design, museographic design, visual display design and communication.

Admission
The admission to the course is based on the evaluation of:
• curriculum vitae preferably in European format
• motivational letter (max. 200 words)
• portfolio

In order to ensure the best quality of teaching and the most effective absorption of the students in the labor market, the course will have a limited number of students (max. 25), it will be delivered in Italian and addressed to graduates who have obtained a master’s degree in Architectural Sciences or other equivalent titles by the application deadline (17/07/2020).

The commission, in line with the preliminary assessment, together with the outcome of a possible interview, may admit students with different qualifications.
The course | STRUCTURE

Lessons
88 hours

HISTORY OF MUSEOGRAPHY | 8 HOURS
The history of spaces for culture
Matteo Cassani Simonetti | Università di Bologna

CONTEMPORARY ART | 8 HOURS
The languages of art
Elisabetta Barisoni | Ca’ Pesaro - Galleria Internazionale d’Arte Moderna

EXHIBITION MARKETING AND COMMUNICATION | 8 HOURS
A comparison between cultural and commercial aspects
Francesco Cardinali | ADVcreativi

DESIGNING EXHIBITION SETTINGS | 8 HOURS
Methodologies and creative choices
Antonio Ravalli | Antonio Ravalli Architetti

REALIZING EXHIBITION SETTINGS | 6 HOURS
Technical choices and realization strategies
Claudio del Vico | ARTISER

LIGHT DESIGN | 6 HOURS
Light as the guide of the exhibition itinerary
Dario Bettiol | Zumtobel

PRECIOUS | 8 HOURS
Preservation and exhibition techniques
Manuela Panarelli | Arteria srl

IMMERSIVE STORYTELLING FOR EXHIBITION | 6 HOURS
Fundamentals and solutions for digital storytelling
Andrea Gion | Drawlight

LECTURES

EXHIBITING IN THE PUBLIC SPACE | 6 HOURS
The city as the exhibit stage
Simone Gheduzzi | Diverserighestudio

CURATION AND VISUAL COMMUNICATION | 8 HOURS
Architects as makers of a cultural itinerary
Vittorio Ninfante | Politecnico di Milano

CASE HISTORY | 8 HOURS
Successful examples of exhibition design
Sandro Pizzini | Università di Bologna

COMMUNICATING ARCHITECTURE | 8 HOURS
Methods of narration of the architectural project
Mats Andersen | MIR

DIOR, LOUVRE ED EXPO: 40 YEARS OF EXHIBITION DESIGN
Italo Rota | Studio Italo Rota & Partners

SAN PELLEGRINO HEADQUARTERS: HOW TO NARRATE THE COMPANY’S STORY
Giulio Rigoni | BIG Bjarke Ingels Group

THE MUSEUM FOR THE XXI CENTURY
Paolo Matteuzzi | Zaha Hadid Architects

PICTURES FROM THE WORLD: NATIONAL GEOGRAPHIC’S EXHIBITIONS
Marco Cattaneo | National Geographic Italia

SFMOMA: THE EXPANSION OF SAN FRANCISCO MUSEUM OF MODERN ART
Patrick Lüth | Shohetta

SPECIFICITY IN ARCHITECTURE: FROM THE LOUVRE OF ABU DHABI TO THE NATIONAL MUSEUM OF QATAR
Livia Tani | Ateliers Jean Nouvel

CHIPPERFIELD AT BASILICA PALLADIANA
Giuseppe Zampieri | David Chipperfield Architects Milano

CRYSTALIZING THE TRAGEDY: JÜDISCHES MUSEUM
Daniel Libeskind | Studio Libeskind

COLORS! THE MAGIC OF COLORS
Emmanuelle Moureaux | emmanuelle moureaux architecture + design

Workshop
32 hours

EXHIBITION DESIGN FOR AUTOMOBILI LAMBORGHINI
Giuseppe Zampieri | David Chipperfield Architects Milano

Placement
At the end of the course, YACademy’s Placement office will guarantee every student an internship or collaboration proposal in one of our partner studios relevant to the course topic, among which:

David Chipperfield Architects Milano - Zaha Hadid Architects - Jean Nouvel Design - BIG Bjarke Ingels Group - Snøhetta - emmanuelle moureaux architecture + design - Antonio Ravalli Architetti
The course | CALENDAR

Applications opening
11\(^{th}\) May 2020

Applications deadline
17\(^{th}\) July 2020

Publication of the provisional ranking
27\(^{th}\) July 2020

Enrollment fee payment deadline
31\(^{st}\) July 2020

Publication of the official ranking
07\(^{th}\) August 2020

Lessons start
21\(^{st}\) September 2020

Lessons end
16\(^{th}\) October 2020

Workshop start
19\(^{th}\) October 2020

Workshop end
15\(^{th}\) November 2020

Lessons start
21\(^{st}\) September 2020

Lessons end
16\(^{th}\) October 2020

Workshop start
19\(^{th}\) October 2020

Workshop end
15\(^{th}\) November 2020
History of museography

The history of spaces for culture

Matteo Cassani Simonietti
UNIVERSITÀ DI BOLOGNA

He is a researcher in History of Architecture at the School of Architecture of the University of Bologna. After obtaining a PhD in Architecture from the same University, from 2014 to 2017 he taught at the Faculty of Architecture. In 2015, after his PhD, he received a scholarship from the Department of Arts of the University of Haifa (Israel) and a special mention at the Gubbio Awards 2015 for his PhD dissertation. His research, which has been published, includes topics such as the relationship between architecture and decorative arts in Italy and between architecture and the decorative arts in Italy and France in between the two World Wars and the history of temporary exhibitions during the second half of the 20th century.

After reviewing the milestones of the history of museography from the Renaissance to the 19th century, the course will present the Italian examples between the ’30s and ’80s. The subjects of the lessons will be both permanent and temporary exhibitions based on the research carried out by the masters of modernity in Milan and Rome until those carried out in postwar during the renovation of museums to the most modern reflections on the topic. Next to the detailed analysis of examples, specific cultural environments and the approaches of the main authors will be presented, following the continuous relationship between the architectural elements of the project and the exhibited object: this relationship, especially in Italy, has sometimes produced a clear synthesis of the exhibition space and the exhibited object.

Contemporary art

The languages of art

Elisabetta Barisoni
CA’ PESARO - GALLERIA INTERNAZIONALE D’ARTE MODERNA

She graduated in Modern Literature at the University of Bologna and then began her career in London, working at Sotheby’s and Christie’s and in the organization of private collecting, and as an assistant curator at Castelvecchio Museum in Verona. From 2003 to 2016 she curated the temporary exhibitions at MAMT - Museum of Modern and Contemporary Art of Trento and Rovereto and numerous exhibitions in Italy and abroad. In 2006 she graduated in contemporary art at the School of Specialization of the University of Bologna where she also taught at the Academy of Fine Arts from 2006 to 2013. She published many catalogues and participated in numerous conferences on interdisciplinary topics of art criticism. In 2015, she obtained a Doctorate in Cultural Heritage and Territory at the University of Verona, presenting a dissertation titled “Madonna Sarfatti, art critic, 1919-1939”. Since 2015, she has been working at the Ca’ Pesaro - International Gallery of Modern Art.

This course examines the main currents of contemporary art starting from the appearance of the historical avant-garde. As for the early twentieth century, the following movements will be analyzed: Expressionism, Cubism, Futurism and Dadaism, followed by the return to order represented by the line of Metaphysics and Surrealism, up to the bright painting of the Abstract and Informal Expressionism. As for the late twentieth century, Neo-Dada, Nouveau Réalisme, then Pop Art, counterpointed by the “extra-artistic” movements of Minimalism first, then of Poor Art, Land Art and finally of Body Art will be analyzed. This course also envisages a rapid examination of the phenomena connected to the restoration of figuration, in line with what occurred in fashion, in the vast panorama of solutions of the 1980s.

Exhibition marketing and communication

A comparison between cultural and commercial aspects

Francesco Cardinali
ADVCREATIVI

He is an agency copywriter and creative director. Moreover, he is the founder-partner of advcreativi.com. For more than thirty years, he has been dealing with communication and creativity for brands and cultural and public institutions. 12 years ago, as a columnist, he started curating the column “Dentro lo spot” per MIND - Mente&Cervello (this is a monthly column dedica
ted to psychology and neuroscience by Lex Scientia, the Italian edition of Scientific American). He is a professor on contract at the University of Macerata (Department of Political Sciences, Communication and International Relations). He is a member of the China Center of UNIMIC and supervisor of the project of international video making Looking China in collaboration with the Beijing Normal University.

An exhibition is not only a cultural product, but also a complex and detailed commercial event. The designer cannot only be concerned about the setting up of the exhibition, instead they shall be aware of the whole system which they usually manage and curate entirely (graphics, visuals and communication). In this sense, analyzing the creative processes to communicate an exhibition, the media platforms, the targets and the budget is now fundamental to comprehend the whole exhibition itinerary and useful to those who will deal with a cultural setting up. Through different exhibition examples, the course will offer the students the opportunity to learn about the backstage, the planning and the operation of an exhibition.
Program | LESSONS

8 hours

Designing exhibition settings

Methodologies and creative choices

Antonio Ravalli
ANTONIO RAVALLI
ARCHITETTI

He is passionate about transformation processes of urban and territorial landscapes both at a microscale and at a macroscale, where architecture becomes a tool of research to find viable and real solutions to apply. At a microscale level, they have researched new methods of interpreting the traditional knowledge of minor architecture focusing on settlement patterns typical of an area. Applied research is his effort to offer new solutions for modern living and for the needs of contemporary society (as for mobility, services, public interventions and at a macroscale level), where architecture becomes a tool of research to find viable and real solutions to apply.

Preservation has now gained a key role in the design of permanent exhibitions but shall be applied to temporary exhibitions as well. Museums, galleries and collectionists expect that the condition of safety and preservation are guaranteed at a maximum level during a temporary exhibition as well - and usually become the condition sine qua non for the loan. Thanks to the course, the designers will be able to respond to the "loans" and restorers’ requests and indications, proposing different valid, innovative solutions that are compatible to the users’ enjoyment and to the project design. Getting to know the materials and the techniques for movement and accrochage, the students will lay the basis to design a detailed temporary exhibition.

Claudio del Vico
ARTISER

During its thirty years of activity, Artiser has collected an invaluable patrimony of specific knowledge and skills in the architectural graphics field, by keeping relationships with diverse clients and, therefore, responding to increasingly complex needs as they are able to manage all the phases of a set-up project: concept, graphic elaboration, production, installation, supervision of the works. Today their office does not only include a team of highly specialized graphic designers, technicians and installers, but also a stable collaboration with important architecture and design firms.

A key moment and frequent discontinuity in the realization of an exhibition is the transition from the project to its execution. The same effect, the same solution, can be achieved through the most diverse techniques, but only an installation that offers the most complete continuity between the design thinking and the construction phases will be able to obtain the best possible result (in terms of both aesthetics and respect of times and budgets). Within this course, therefore, the methodologies for choosing materials, technologies, execution and setting up phases will be analyzed, with the aim of developing skills and sensitivity in the students who will then be able to take into account the implementation dynamics and the consecutive construction site phases while designing the project. The course will be completed through the creation of an estimate metric calculation for the projects developed within the Workshop, in order to meet the budget set by the client for the realization of the expected exhibition.

6 hours

Realizing exhibition settings

Technical choices and realization strategies

Claudio del Vico
ARTISER

During its thirty years of activity, Artiser has collected an invaluable patrimony of specific knowledge and skills in the architectural graphics field, by keeping relationships with diverse clients and, therefore, responding to increasingly complex needs as they are able to manage all the phases of a set-up project: concept, graphic elaboration, production, installation, supervision of the works. Today their office does not only include a team of highly specialized graphic designers, technicians and installers, but also a stable collaboration with important architecture and design firms.

A key moment and frequent discontinuity in the realization of an exhibition is the transition from the project to its execution. The same effect, the same solution, can be achieved through the most diverse techniques, but only an installation that offers the most complete continuity between the design thinking and the construction phases will be able to obtain the best possible result (in terms of both aesthetics and respect of times and budgets). Within this course, therefore, the methodologies for choosing materials, technologies, execution and setting up phases will be analyzed, with the aim of developing skills and sensitivity in the students who will then be able to take into account the implementation dynamics and the consecutive construction site phases while designing the project. The course will be completed through the creation of an estimate metric calculation for the projects developed within the Workshop, in order to meet the budget set by the client for the realization of the expected exhibition.

6 hours

Light design

Light as the guide of the exhibition itinerary

Dario Bettiol
ZUMTOBEL

Graduated in Industrial design at the IUAV in 2003, Dario continued his cross-field specialization in both technical and management fields. In particular, he gained skills in global product development, architectural lighting, architecture, project management, life coaching in some of the most renowned schools of postgraduate training such as SDA Bocconi, CUSC, CDI, and the University of Trieste. Since 2011 he works as a designer, lighting designer, and consultant in the sphere of lighting engineering. In 2004, he won the SLI International design award in Frankfurt and in 2007 Company and Design award City of Oderzo. Bettiol curated various project collaborations on museum buildings, worship spaces, in contexts of historical and artistic value besides offices, commercial and public spaces.

In the exhibition narration, light is a fundamental element to catalyze attention, guide the museum tour, excite and involve visitors. This course therefore aims at integrating the reflection on lighting within the compositional process, in order to optimize the perceptual, emotional and performance results of the installations. Through the course, students will acquire a series of theoretical knowledge useful to approach the lighting project, to understand and choose the most suitable products in relation to the intervention and will have the opportunity to practice, by applying this knowledge to the workshop project. Thanks to the course, the designers will learn how to scientifically control the light factor, ensuring maximum optimization for the purpose of the exhibition itinerary and narration.

Includes visit to Zumtobel
Manuela Panarelli
ARTERIA SRL

She graduated from the University of Lecce in Cultural Heritage Conservation in 2005. She started collaborating with Arterìa in 2008 after a Master course in Museums and Art Galleries Management she obtained from Palazzo Spinelli in Florence. From 2008 to 2018, she has directed national and international exhibitions and now works in the R&D of monitoring systems for microclimate in the different stages of transport and exhibition of works of art. Since 2015, she has been involved in the study and exhibition of works of art and collection pieces during a permanent or temporary exhibition. Thanks to the aid of special equipment, today it is possible to monitor, in real time, the compliance with set parameters of preservation and the physical safety of exhibited objects. The preservation must comply with set international standards, but also specific parameters required for each artifact. Knowing these technologies is fundamental to define the details of an exhibition project. The course will focus on “non-invasive” devices for the security and safety of the exhibited object, as well as the aesthetic of the exhibition. The areas presented will be: safety, light, microclimate, exhibition materials off-gassing, visitors’ presence, traffic-induced vibrations and earthquake risk.

O includes visit to Art Defender

Andrea Gion
DRAWLIGHT

He graduated in Cultural Heritage Conservation at the University Ca Foscari in Venice and in Architecture at IUAV. In 2013, he starts teaching at IUAV, winning a research scholarship with his dissertation on 3D Mapping for Heritage and he later specializes in immersive strategies for better usability and enhancement of heritage. He is Head of Production at Drawlight and has been teaching since 2014 in many Italian universities (IUAV, UNIPD, UNIFE) He was a member of the scientific committee and a professor for IUAV’s MI-HERITAGE master course. Recently, he co-founded Hybrid Reality, an innovative Start-Up which specializes in the use of Virtual Reality for training and educational purposes.

In a context where the virtual, sensorial and experiential elements represent a fundamental detail for every designer, gaining a solid know-how of immersive strategies (audio, video, sensors, projection mapping, IOT among others) is now more than necessary. Urgent. The course in Immersive Storytelling for Exhibition has been specifically created to respond to this evolutionary trend in the contemporary exhibition field, that is now more than ever aware of how important immersivity is in designing efficient exhibition strategies. On the same premises the educational offer of the course was set, in order to update the students on the state of the art, but mainly to facilitate them to implement the immersive experience in their designing practice.

Simone Gheduzzi
DIVERSERIGHE STUDIO

He was born in Bologna in 1976. He carries out multidisciplinary research trying to make multidisciplinary research visible, seeking a continuous dialogue between theory and architectural practice. He conceives composition as a dynamic relationship between theme and program, a relational aesthetics, in which submerged knowledge emerges that is capable of formulating actual reflections useful for the urban philosophy that applies to the project; he sees architecture as diffusion of culture in the development of urban contexts. He promotes innovative strategies related to contemporary urban planning issues; he develops the guidelines, the project, the prototyping of products, both cultural and industrial, which are capable of bringing together diverse types of professionalism. He was a contract professor of Contemporary Architectural Research Theories at the Faculty of Architecture of the University of Ferrara, and since 2017 he has been teaching Architecture for Exhibition in the high level training program at YACademy.

More than ever now, cities become the location of open-air cultural itineraries. Site specific installations and dispersed exhibitions are frequent expressions in our cities. Therefore, the course will present the opportunities - even of repurposing and urban requalification - connected to the installation of works of art or artistic interventions in different urban contexts. Through an analysis of different methodologies and the unwritten boundaries of an intervention in the public space, the students will be able to reflect creatively on the opportunities and obstacles of specific parts of Bologna historical city centre and will work closely with the public administration to detect scenarios that could be useful to the creative development of the city.

Program

LESSONS

8 hours

Precious

Preservation and exhibition techniques

6 hours

Immersive storytelling for exhibition

Fundamentals and solutions for digital storytelling

6 hours

Exhibiting in the public space

The city as the exhibit stage
Program | LESSONS

8 hours

Curation and visual communication

Architects as makers of a cultural itinerary

Vittorio Linfante
POLITECNICO DI MILANO

He graduated in Architecture, he is an Art Director with years of experience in the design and production of research projects and brand identity creation for numerous brands, among which Samsung, Siemens, Fendi, Prada, Mandarina Duck, Showzar, Valentino, Marni, Pinko, Molekule, and Coccinelle. In 2015, together with PaolaBERTOLA, he curated the exhibition named “Il Nuovo Vocabolario della Moda Italiana” (the New Vocabulary of Italian Fashion) at the Triennale of Milan. He teaches Fashion Branding, Communication and Design at the Design School of Architectural Design at the Design School of Architecture at the University of Trieste. He taught Museography and Architectural Design at IUAV, University of Bologna, University of Udine and University of Trieste. He taught Communication, and Architectural Design at the University of Trieste. He taught Museography at the University Cattolica del Sacro Cuore in Milan. He was also a professor for the “Premio Piranesi prix de Rome” - International San Marino on Museography at Villa Torrigi. In 1991, he founded his own professional studio of architectural design in historical contexts.

This course will analyze the scientific cura- tion of an exhibition, and more in general, of the architectural itinerary. The aim is to provide students with the theoretical and practical knowledge necessary to understand, define and plan an “exhibition” event in its entirety.

Sandro Piltini
UNIVERSITÀ DI BOLOGNA

In 1989, he graduated with top marks in Architecture at IUAV. From 1999 to 2003, he held a Research Grant at the Architectural Design department of IUAV with a professor of Museography, Arrigo RUDI. At the moment, he teaches Exhibi- tion and Museography and Architectural Design at IUAV, University of Bologna, University of Udine and University of Trieste. He taught Museography at the Università Cattolica del Sacro Cuore in Milan. He was also a professor for the “Premio Piranesi prix de Rome” - International San Marino on Museography at Villa Torrigi. In 1991, he founded his own professional studio of architectural design in historical contexts.

The course will give the students a series of cultural and technical references that will help them develop their creativity. Through the analysis of some realized architectures (carried out thanks to the concerning designers), the students will be given an over- view on the main and most famous archi- tectures in the exhibition field. The course aims at offering the students a complete awareness of museography in order to cre- ate a finer sensibility and perception of the “artifact space”, focusing on museography, museology, core identity of a collection, narrative/sequence (creation in time), the art of exhibition (ostensive tools), the exhibition space, the relation between content and container, different models of museography and the most recent experiences of diffused museum and of the landscape.

8 hours

Case history

Successful examples of exhibition design

Mats Andersen
MIR

Furniture designer, interior architect, photographer, scoot- er driver, hobby engineer, musician, mountain runner. These are facets of MIR - co-founder Mats Andersen. In 2001, whilst finalizing the studies at the Norwe- gian National Academy of Art and Design, Mats founded MIR together with fellow student Trond Greve Andersen. The vision was then and is still today, to change the way we depict music and dissemination of knowledge. There is no space - be it a museum or an exhibition - that can be separated from their own spec- ific communication design: for this reason the course will investigate methods, tools and techniques of narration of the archi- tectural project related to the exhibition. By sharing the experience conducted by MIR, the students will evaluate the peculiarities of different projects and the ways in which they were communicated. Through this course, the students will learn methods and strategies for the identification and the enhancement of the key features of their architectural projects.

One of the designer’s fundamental skills is the ability to dialogue with their clients and the wider public. As a matter of fact, each architectural project is a story that needs the best tools to be conveyed to its users. This is particularly true for exhibition projects, which are - themselves - oriented towards being a project of communication and dissemination of knowledge. There is no space - be it a museum or an exhibition - that can be separated from their own specific communication design: for this reason the course will investigate methods, tools and techniques of narration of the archi- tectural project related to the exhibition. By sharing the experience conducted by MIR, the students will evaluate the peculiarities of different projects and the ways in which they were communicated. Through this course, the students will learn methods and strategies for the identification and the enhancement of the key features of their architectural projects.

Includes workshop

8 hours

Communicating architecture

Methods of narration of the architectural project

Mats Andersen
MIR

Furniture designer, interior architect, photographer, scoot- er driver, hobby engineer, musician, mountain runner. These are facets of MIR - co-founder Mats Andersen. In 2001, whilst finalizing the studies at the Norwe- gian National Academy of Art and Design, Mats founded MIR together with fellow student Trond Greve Andersen. The vision was then and is still today, to change the way we depict music and dissemination of knowledge. There is no space - be it a museum or an exhibition - that can be separated from their own spec- ific communication design: for this reason the course will investigate methods, tools and techniques of narration of the archi- tectural project related to the exhibition. By sharing the experience conducted by MIR, the students will evaluate the peculiarities of different projects and the ways in which they were communicated. Through this course, the students will learn methods and strategies for the identification and the enhancement of the key features of their architectural projects.

One of the designer’s fundamental skills is the ability to dialogue with their clients and the wider public. As a matter of fact, each architectural project is a story that needs the best tools to be conveyed to its users. This is particularly true for exhibition projects, which are - themselves - oriented towards being a project of communication and dissemination of knowledge. There is no space - be it a museum or an exhibition - that can be separated from their own specific communication design: for this reason the course will investigate methods, tools and techniques of narration of the archi- tectural project related to the exhibition. By sharing the experience conducted by MIR, the students will evaluate the peculiarities of different projects and the ways in which they were communicated. Through this course, the students will learn methods and strategies for the identification and the enhancement of the key features of their architectural projects.

Includes workshop
Italo Rota
Studio Italo Rota & Partners

Graduated at Politecnico Milano, he won a competition for the interiors of Musée d’Orsay and, established in Paris, he works on the restoration of the Museum of Modern Art at the Centre Pompidou first, the restoration of the new French School at Louvois Cour Carlie later and also on the refurbishment of Nantes inner town. Since 1996, he has been working and living in Milan, where he opens the Studio Italo Rota. The projects of the practice change according to the subject, the scale and the typology – from a museum to a church, from a casino to a conference hall or an urban intervention – while showing a global approach due to a high expertise in exhibitions, events and temporary structures. Studio Rota means richness of forms, colors and materials. The peculiar use of light and lines gives a sense of multidimensional, while piercing spaces and movements, that makes interiors and objects very creative and intense. Among his several projects, the refurbishment of the iron and steel complex in Dolvi and the Lord Hanuman Hindu temple in India, the stunning Maisons Cavalli in Milan and Dubai and the Wine, Kuwait and Vietnam Pavilions at the Expo Milan 2015.

Giulio Rigoni
BIG Bjarke Ingels Group

In 2004 Giulio Rigoni graduated at the IUAV University of Venice with A. Cornoldi and a dissertation concerning the Ground Zero reconstruction in NYC. He worked in Switzerland in numerous architectural practices as Livio Vacchini (Locarno) and Herzog & de Meuron (Basel). In 2017, he started working at BIG – Bjarke Ingels Group (NYC). In the academic years 2015-2016 and 2016-2017, he was the Assistant of professor Muck Petzet in the Sustainable Design courses of the Academy of Architecture of Mendrisio – AAM. In 2017, he became the Italian Project Architect/Project Manager of the BIG’s project SFPP S. Pellegrino Flagship Factory.

Paolo Matteuzzi
Zaha Hadid Architects

Paolo Matteuzzi joined Zaha Hadid Architects in 2002 working on MAXXI, the National Museum of 21st Century Art in Rome. He developed the project from Design Development to Construction Documentation and Site Artistic Supervision until completion in 2009. Paolo has also been involved, with leading role, in a number of other projects becoming Senior Associate in ZHA in 2015. Paolo is a registered architect in Italy since 1995. Paolo studied architecture at the University of Rome La Sapienza where he took his graduation with honours in 1994. He subsequently took his Doctoral Degree in 2004 in Urban Sustainable Development. He has taught at the Architecture University of Roma 3, Italy, between 1995 and 2002. Paolo is involved in the design of several prestigious projects at ZHA maintaining an active role in the development throughout all design phases, both leading and co-leading.
Marco Cattaneo  
National Geographic Italia

Pictures from the world: National Geographic’s exhibitions

He was born in Milan in 1963. He graduated in Physics and in 1991 became part of the editorial staff of “Le Scienze”, which is the Italian edition of Scientific American. In 2006, he became editor-in-chief of Le Scienze and Mind. Since December 2010, he is the director of National Geographic Italia and since 2018 of National Geographic Traveler. Over the last years, he has been collaborating as journalist and photographer with national and international newspapers and periodicals. He is the author of “Heisenberg and the quantum revolution” (Le Scienze, 2000) and co-author of the three-volume work “The Unesco’s world heritage” (White Star, 2002-2004, reprinted in 2012) and of “The cities of the world” (White Star, 2005). He was awarded the Voltolino award for scientific dissemination (2001), the Grand Prix by the French Association travelling writers (2008), the (pecorative award by the Italian Unione nazionale scientifica di informazione (2015) and the Cino d’Oro award (2014). In 2016, the asteroid 239105 was named after him.

Patrick Lüth  
Snøhetta

SFMOMA the expansion of San Francisco Museum of Modern Art

Graduated at the University of Fribourg where he later taught architecture, he is today the director of the Austrian branch of Snøhetta, one of the most renowned architecture studios in Europe. He started working for Snøhetta in Oslo, contributing to many international projects strengthening Snøhetta’s philosophy focusing on the deep connection between architecture and landscape. In collaboration with the French studio Cao Perrot, he worked at the innovative project for Swarovsky Crystal World in Wattens and in 2014 he cooperated with the planning of the National September 11 Memorial & Museum at Ground Zero in New York.

Livia Tani  
Ateliers Jean Nouvel

Specificity in architecture from the Louvre of Abu Dhabi to the National Museum of Qatar

Livia Tani graduated with honors at Sapienza University in Rome. She earned a PhD in Architecture Technology. In 1997, she started collaborating with Ateliers Jean Nouvel. Then, in 2001, she became a member of the AJN team in Rome. Since then, she has been dealing with different design topics, like Kilometro Rosso, the scientific and technological park used as headquarter by Breinbo Spa in Bergamo; the Minimetro in Perugia, a system of public transport with automated cars; the new pavilion for the trade fair in Siena, the assembly line of Ferrari in Maranello; the conversion of the former cinema Excelsior into a retail space for luxury shopping for Coin Spa. Recent updates include: the opening of the Fondazione Aida Fendi, a complex of residences and exhibition spaces next to the Roman Forum and the completion of Monad Terrace, a luxury residential complex in Miami, is expected for 2020.
Giuseppe Zampieri
David Chipperfield Architects Milano

After graduating in Architecture at IUAV, he became a member of the London studio of David Chipperfield Architects in 1992: he became an Associate in 1999, then as a Senior Associate in 2000 and Design Director in 2002. From 2004 to 2006, he has been chairing the team of concept design in London. In 2006, he founded the Milan office of David Chipperfield. Initially, he was the Managing and Design director and then he became a Partner in 2016. In more than 20 years of activity, Giuseppe has led numerous international project on different scales – from urban masterplans to private and public buildings. During this period, he has also led competitions teams for the studio in different areas of the world. Since the foundation of the office in Milan, Giuseppe has led the development of the concept for brand stores like Bally, Brioni and Valentino, as well as for the online platform SSENSE, and has directed projects in Italy and in the Middle East.

Daniel Libeskind
Studio Libeskind

In 1989, Daniel Libeskind founds its renowned architecture studio in Berlin, after winning a competition for the project of the Jewish Museum in Berlin. In 2003, the studio is moved to New York to redesign the World Trade Center, which is currently under construction in Lower Manhattan. He deals with different planning areas all over the world: museums, concert halls, university campuses, hotels, shopping malls and residential towers, among others. Some of its most important works are the “London Metropolitan University Graduate Centre” in 2004, Military History Museum in Dresden in 2011 and the Sapphire in Berlin, which was ended in 2016. He has been holding numerous lectures and has been participating in many international meetings. He is interested in art and all its forms and in an original and sustainable architecture. His approach has been influencing contemporary creativity.

Emmanuelle Moureaux
emmanuelle moureaux architecture + design

Born in 1971, France. Emmanuelle Moureaux is a French architect living in Tokyo since 1996, where she established ‘emmanuelle moureaux architecture + design’ in 2003. Inspired by the layers and colors of Tokyo that built a complex depth and density on the street, and the Japanese traditional spatial elements like sliding screens, she has created the concept of shikiri, which literally means “dividing (creating) space with colors”. She uses colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied on surfaces. Her representative works include the architectural design for Sugamo Shinkin Bank, space design for ABC Cooking Studio, installations for UNIQLO and ISSEY MIYAKE, and stick chair. Member of “Tokyo Society of Architects”, the “Architectural Institute of Japan”, and the “Japan Institute of Architects”, in 2016 she completed the artistic design of the Mass Rapid Transit “Circular Line” commissioned by the New Taipei City Government in Taiwan where her colors will spread into city-scale.
Exhibition design for Automobili Lamborghini

The workshop will represent a practical opportunity to test and recapitulate all the notions learned during the other lessons. It will offer strategic solutions concerning a real architectural project. The course will be conducted in collaboration with MUDETEC (Museum of Automobili Lamborghini Technologies). Students will be given the rare opportunity to work on the 2021 set-up of the Lamborghini Museums, imagining, through their work, a museum itinerary aimed at telling the story, the innovation and the identity of one of the most famous brands in the world. By showcasing models and parts of cars that have made the history of design in the automotive field, the challenge that the students will face will be to transmit the high content of technological and design innovation brought about by Lamborghini cars over the years. The students must also be able to make a widespread and refined use of the most advanced entertainment and digital storytelling technologies: the ambition of the exhibition setting cannot be limited to the user’s experience at the museum, but must also open up to a logic of narration and maximum spreading on the most diverse social and communication channels. With the most famous luxury car brand in the world behind it and an invaluable collection of cars, MUDETEC will guarantee the participants the unique opportunity to link their names to a creation for a true legend of Made in Italy: Automobili Lamborghini.

Includes visit to MUDETEC, Ariostea and Terreal
MUDETEC: Automobili Lamborghini’s Museum of Technologies

The Lamborghini Museum of Sant’Agata Bolognese (Museum of Technologies or MUDETEC since 2019) has been thought of as a space to narrate Lamborghini world through the innovations and excellence that have revolutionized not only the Casa del Toro brand, but the whole automotive panorama, creating new concepts and laying the technological foundations of tomorrow. MUDETEC was designed as an itinerary to accompany visitors in the discovery of the most iconic and revolutionary values and masterpieces, the result of the great contribution and continuous investment of Automobili Lamborghini in research and development. The Casa del Toro (House of the Bull) has always oriented its gaze to the future by imagining tomorrow’s design and technology, in the continuous search for an ideal of perfection that places the human being at the center of everything. The result of it is an ever more absolute driving experience and brand identity. Through MUDETEC this experience opens up to everyone: from the most iconic cars of the past, such as the 350 GT, the Miura, the Countach and the LM002, to the most recent and exclusive Asterion (hybrid car), Centenario, Aventador SVJ, visitors can admire the history of Automobili Lamborghini, a story that speaks of passion, mechanics, design and leadership in the processing of carbon fiber and Forged Composites®.
Placement
Placement

Internships and collaborations: the career orientation service

For each student, the classes and the workshop will be followed by a period of collaboration or placement with different partners of YACademy. This stage aims at improving the students’ skills and will offer them the rare opportunity to work and interact with some of the most important firms in the world. By enriching their experience through internships and collaborations, students will have a opportunity to build a solid network of relationships which will be useful to accelerate and improve their professional development. Below follows a list of some of the professional firms, partners of YACademy, that are more relevant in relation to this course’s topic.
Since its foundation in 1985, David Chipperfield Architects has developed a diverse international body of work including cultural, residential, commercial, leisure and civic projects as well as masterplanning exercises. Within the portfolio of museums and galleries, projects range from private collections such as the Museo Jumex in Mexico City to public institutions such as the revitalised Neues Museum in Berlin. Practices in London, Berlin, Milan and Shanghai contribute to DCA’s wide range of projects and typologies. The practice has won more than 100 international awards and citations for design excellence.

The aim of their multidisciplinary research is to give a shape to the relation between different knowledges creating a continuous dialog among theory and architectural practice. They think about the composition as a dynamic relation between theme and functional program, a relational aesthetic that allows to reveal hidden tools useful to a urban philosophy relevant to the project. Through a strict methodology they experiment obsessively the relationship with the shape connected to the composition's metaphor.
Jean Nouvel Design is a multidisciplinary team enge-
gaged in furnishings design, interior design, scenography, and multimedia graphic communication. Jean Nouvel’s oeuvre develops the tradition of philosophical architects who consider design as a holistic practice to be practi-
cised at every stage. Urbanist and architect, Jean Nouvel is also a designer and does not like to be labeled. His professional work does not see any difference between the design of a chair and the design of a building.

Innsbruck

Snøhetta began as a collaborative architectural and landscape workshop, and has remained true to its trans-disciplinary way of thinking since its inception. Our work strives to enhance our sense of place, identity and relationship to others and the physical spaces we inhab-
tit, whether formal or human-made. Museums, markets, reindeer observatories, landscapes and dollhouses get the same care and attention to purpose.
Rules
I. General indications (both for physical and virtual attendance)

1. The courses will be taught in Italian (in case there are foreign students, a simultaneous translation service from Italian into English will be activated);
2. the admission to the courses is limited (max. 25 students per course) and the admission is based on a selection whose criteria are reported in section III;
3. the courses will be held at YACademy’s headquarters in via Borgonuovo, 5, Bologna;
4. YACademy reserves the right to modify the calendar and the program for a better operation of the courses. Possible modifications will be previously communicated to the students;
5. the course is made up of 2 parts:
   • 88 hours of lessons
   • a 32-hour workshop
   These conditions refer to students who will attend the course physically. As for the virtual participants, the relevant conditions are reported at par. V.
6. at the end of the course, YACademy’s Placement office will guarantee to each student an internship or collaboration proposal whose duration and conditions will depend on the host firm.
7. to proceed to the training period, described at p. 6, it is fundamental to:
   • have completed the workshop activity (certified by the workshop course professor)
   • have attended at least 75% of the classroom lessons
8. the assignment of the students to the professional bodies for the training period is completely under the discretion of YACademy’s scientific committee, which will keep the host studios’ availabilities into account;
9. the students can refuse the training period/collaboration opportunity;
10. the training period/collaboration will start within 3 months from the course’s end;
11. at the end of the courses, participants will be given a certificate of attendance;
12. to receive the certificate of attendance, it is fundamental to:
   • have completed the workshop activity (certificated by the workshop course professor)
   • have attended at least 75% of the classroom lessons
13. to have more information on the courses, it is possible to contact the course tutor at studenti@yacademy.it;
14. it is necessary that students who come from non-EU countries and want to attend the course physically verify the terms and conditions for visa release prior to the publication of the access ranking, so as to be able to start the courses according to the set schedule. YACademy’s staff is available to release any document - within the area of its competence - that should be necessary for visa application and release.

II. Prerequisites

1. Being fluent in Italian or English (pre-intermediate fluency, at least level B1);
2. being students or graduates from one of the following courses:
   • LM-03 Architecture for landscape
   • LM-04 Architecture and architectural engineering
   • LM-10 Preservation of environmental and architectural heritage
   • LM-11 Preservation and renovation of cultural heritage
   • LM-12 Design

The selection board can admit students who hold a different certificate after examining their CV, portfolio, motivational letter and, possibly, interviewing them;
3. completing the enrollment procedure as reported in section IV;
4. paying the administration and enrollment fees.
Rules

preference on the type of course attendance (physical or virtual); as specified in par. V, this indication is not binding, as the students may reconsider their preference once they will be admitted;

7. on the basis of the scores, a provisional ranking will be published in each candidate’s online private area. The best 25 candidates for each course will be admitted according to the scores described at point 4 in this section;

8. a scholarship (full coverage of the enrollment fee) will be granted to the first 5 admitted candidates, according to the ranking; the first 5 ranking candidates – regardless of their chosen type of attendance – are assigned the scholarships univocally in case one of them retires from the course, their scholarship cannot be assigned to anyone else;

9. the candidates ranking 6th to the 25th (included) will be admitted to the course after the enrollment fee payment (2989€ for physical attendance and 1952€ for virtual attendance);

10. the candidates ranking from the 26th on will not be admitted to the course, but may be admitted following the retirement of some of the candidates. In this case, the course tutor will get in contact with the students within 10 days from the publication of the provisional ranking;

11. according to enrolments and retirements, after 14 days from the publication of the provisional ranking, the official ranking of the candidates will be published in the online private area of each candidate;

12. all the admitted students, both with a scholarship or not, will be contacted by the course tutor in the days following the publication of the provisional ranking to confirm their enrollment and the type of attendance (physical or virtual);

13. in case two or more candidates gain the same score, the priority will be given to the candidate who has received the highest score for their portfolio, and in case of an additional ex aequo, the priority will be given to the candidate who has made the administration fee payment earlier as specified at p. 5 of par. IV;

14. the selection board may require a motivational interview for some candidates;

15. the date of the motivational interview will be agreed with the candidate and the interview will be carried out via video call;

16. if a candidate does not show up for the interview, they will be automatically excluded from the admission.

IV. Enrollment

1. Access www.yacademy.it;

2. fill in all the required fields in the personal details form;

3. at the end of the registration procedure, the candidate will receive an e-mail (check the spam folder in case this e-mail is not in the inbox) with username, password and a confirmation link: click on the link to confirm the registration;

4. log in to the online private area with the activated username and password and choose the course to which you want to apply;

5. for the application, the following documents are required:
   - a copy of a valid identity document
   - motivational letter (max 200 words and reports indication on the preferred mode of attendance, physical or virtual)
   - CV (also in Europass format)
   - portfolio (free format)
   - administration fee payment of 61€ which can be sent through PayPal or bank wire (following the instructions on the private account area);

The uploaded files shall be in .jpg or .pdf format and of a maximum size of 10MB;

6. the application will be evaluated by YACademy staff, once the administration fee payment has been made and the documents have been uploaded;

7. at the end of the revision of applications, on the day of publication of the provisional ranking, the candidates will be informed of their status in their online private area:
   - ADMITTED WITH SCHOLARSHIP
   - ADMITTED (an additional field will be activated in order to upload the bank wire receipt for the enrollment fee)
   - NOT ADMITTED

The candidates shall be aware of the status of their application in order to act accordingly in case of admitted candidates’ retirement.

8. in case of admission without scholarship, the candidate must pay the enrollment fee of:
   - 2.989€ (2450€ + VAT) for those who will participate physically
   - 1952€ (1600€ + VAT) for those who will participate virtually

with a single payment and upload the bank wire receipt on their online private area within five days from the publication of the provisional ranking.

9. not paying the enrollment fee will exclude the candidate from the course;

10. the enrollment fee (2.989€ for physical attendance and 1952€ for virtual attendance) must be paid by bank wire to the following IBAN (Solution Bank S.p.A.) IT45X0302730040000600103285 indicating the following reason for payment: “name and surname of the student; course title; enrollment” (e.g. for student John Smith’s enrollment in the Architecture for Exhibition course: “John Smith, Architecture for Exhibition, enrollment”). As for the upload of the receipt of payment, please, follow the instructions on your online private area.
V. Virtual attendance

From 2020 YACademy offers the opportunity to participate in its courses with virtual attendance. The virtual participation in courses of YACademy remotely can take place in two modes:

1. live streaming; the lessons will be accessible through the “Zoom” platform, therefore it is necessary that students have a computer with internet access; the students who take part in the direct streaming of the lessons will be given the opportunity to ask questions and interact with the teachers according to the lesson delivery mode and with moderation carried out by YACademy staff;

2. deferred streaming: the lessons will be recorded and made available to students within 48 hours from their delivery so as to allow attendance to students who live in different time zones that are not compatible with the Italian classroom timetable. The lessons will be uploaded on a specific web-portal with access reserved to YACademy students. Therefore, it is necessary that students have a computer with internet access. The students who attend deferred-streamed lessons can send their questions to YACademy staff who will proceed to put them in contact with the teachers.

For students who have to decide to participate to the course virtually, both in live-streaming and deferred-streaming modes, it is confirmed that:

3. there are no different registration/evaluation procedures or different rankings: all applicants who wish to participate in the course physically or virtually are considered equally in the selection and, once they are admitted to the course - either with scholarship and without scholarship - they will be allowed to decide how to join the course (i.e. physically or virtually). However, students are asked, for logistical reasons, to indicate their preferred mode of participation in the course within their motivation letter (the preference that will be indicated is not to be considered binding for the student, who - upon confirmation of their enrollment in the course - may revise their preference);

4. the interpretation service from Italian into English will be guaranteed to the students who participate to the course in virtual mode;

5. the course enrollment fee for students who will be admitted without a scholarship and decide to participate in virtual mode is reduced to € 1,600+VAT;

The students who decide to take part in the course in virtual mode:

6. will be able to attend all lessons, except for the parts of the lessons which involve a visit or a workshop (as described in the chapter “Program” of the course brochure);

7. will be able to participate in the workshop activities without any limitations (by carrying out their project revision via videocalls with the workshop tutor);

8. will have access to the job orientation service and will be granted a collaboration/internship proposal with the partners of the course, provided that:
   a. they have completed the workshop activity (certificated by the workshop tutor);
   b. they have passed a final assessment interview (certified by a commission made up of at least 3 professors appointed by the whole teaching staff and whose final judgement is unquestionable);

With regard to the interview mentioned at point 8.b, it is specified that:

9. the interview will take place via videocall;

10. the interview will take place in Italian or English, according to the student’s choice;

11. the evaluation commission will be composed of at least 3 members of the teaching staff;

12. the assessment interview will focus on the contents of the lessons section of the course;

13. the assessment interview will take place within 3 weeks after the end of the course (which corresponds to the conclusion of the workshop) on a date that will be communicated with at least a 7-day notice;

14. if the student is unable to take part in this assessment interview, a second date will be set within 15 days after the first scheduled date;

15. if the student is not available on any of the two dates, they will not have the right to access the job orientation service provided by YACademy.
VI. Notes

1. This whole document constitutes an integral part of the Terms and Conditions of the service;
2. the candidates agree to the Terms and Conditions when they register;
3. administration fees and enrollment fees are not refundable;
4. if a candidate retires from the course after paying the enrollment fee, the enrollment fee will not be refunded;
5. the administration fees and enrollment fees can be paid by a third party, provided that the reason for payment correctly refers to the candidate as indicated at point 10 of section IV.
6. YACademy declines all liability for missing communications depending on incorrect information given by the candidate or missing/late communication of address change (compared to the one indicated during the online registration), and for mistakes attributable to third parties, chance or force majeure;
7. in case a candidate declares false or untrue statements regarding details necessary to the course enrollment, in addition to the sanctions envisaged by Article 76 of the Italian Presidential Decree 445/2000, the candidate’s paid fees will not be refunded. False or untrue statements declared by the candidate may bring to an action for damages carried out by those affected;
8. candidates will be held accountable for the personal data they provide and the promoter does not assume any responsibility for wrong data provided. The promoter, according to privacy policies, has the right to verify the candidates’ data by requesting a copy of an identity document regarding the data of the registration;
9. the access to the courses and to the training periods can be suspended for disciplinary reasons or force majeure;
10. maintaining the firms listed in this document, a complete list of hosting firms will for the training periods will be given to the students at the beginning of the course;
11. the result of the educational program (hereafter named “project”), including any (available) intellectual and/or industrial property rights on the project, it is held definitively by YAC srl, which therefore acquires the exclusive right to economic exploitation, as well as reproduction, in any way or form, including the rights to use, execute, adapt, modify, publish on any media channel, exhibit, reproduce and distribute the project - also for marketing and advertising purposes -, carry out editorial reviews, create derivative works based on it, and license the project - or some of its parts - to third parties, in any form, mode or technology including the “right of panorama” without any limitation of time or place.