



***Leading Network of
Fashion, Design, Visual Arts and Communication.***

Istituto Europeo di Design

- ▶ Education and Research in the disciplines of Design, Fashion, Visual Arts and Communication. Today it is an international network constantly on the growth, that organises three year post high school diploma courses, refresher courses, permanent catalogue courses, advanced courses and post-graduate Masters degree courses.
- ▶ The most significant milestones of the Group history include the Foundation of the IED seats in Milano (1966), Roma (1973), Torino (1989), Madrid (1994), Barcelona (2002) and São Paulo in Brazil (2005). In 2007 IED Venezia inaugurated and in 2008 the IED Firenze Project started, with the opening of the House of Creativity (Casa della Creatività). In 2009 IED is planning to open a new brasilian campus in Rio de Janeiro.
- ▶ Ever since 1966 IED has developed innovative and diversified teaching methodology, concentrated on the synergy between technology and experimentation, creativity, strategies and integrated communication, market issues and a new form of professionalism.
- ▶ The scope of the Istituto Europeo di Design is in fact, to offer young professionals working in the fields of Fashion, Design and Communication, the most efficacious tools necessary to answer the constantly evolving demands of the production world: a project and communication culture that will accompany them throughout their careers.



Learning Experience

- ▶ The relationship between knowledge (know-what) and know-how is the indispensable foundation for the growth and development of the cultural, creative and design capabilities that are the ultimate objectives of training at IED.
- ▶ Featuring significantly in all the courses, this principle is at the root of all the methodological decisions that give teaching at IED its inimitable quality: a close partnership with the business community and the constant planning of workshops, internships, exercises and seminars, all of which always keep in step with the academic lectures; the practice of measuring up to real corporate briefs and concrete projects to be brought to fruition, both in IED's own workshops and on the premises of its partner firms.
- ▶ The designers of the future must know how to combine creativity with organisation, individual awareness with community culture, creative intuition with the limitations set by available techniques. They must know how to seize the opportunities offered by contemporary society's sudden accelerations, reinterpreting ideas and intuitions borrowed from other cultural, artistic or technological contexts.
- ▶ That is why IED maintains an open door policy to the cultural, artistic and productive forces at work in the cities that host its campuses, so as to understand their transformations and capture their vanguard trends.
- ▶ Made up exclusively of professionals actively practising in their respective sectors, the lecturing staff informs the school with a continuous flow of applied expertise and constant innovation.
- ▶ The result of this is a beneficial cross-fertilisation of expressive languages that generates a wealth of innovative viewpoints and ideas in harmony with societal changes.
- ▶ The training method used by IED is far more than the transmission of information and contents, as it teaches creativity based on the synergy between technology and experimentation, strategy and integrated communications, the market and professional practice, flexibility and cultural cross-fertilisation.
- ▶ The bond between knowing and knowing how to do is the unavoidable premise in the development of cultural, creative and critical skills and competencies which represent the key goal of IED education.



Partnerships

- ▶ Partnerships with foremost enterprises is a fundamental issue in the Istituto Europeo di Design's education strategy, which characterises the entire education pathway of both courses and special end of the academic year events.
- ▶ Thanks to the active and constant relations the IED has with the economic-business world, every year around 200 companies collaborate in various ways towards the training of the Institute's students.
- ▶ The entire Faculty is composed of active professionals capable of supplying applied skills and constant innovations. Every single course is run in direct contact and support with companies operating in the fields of interests.



International Vocation

- ▶ In line with its international vocation, the Istituto Europeo di Design welcomes students from different countries and cultures in all of its Seats.
- ▶ Every year, around 1800 foreign students enrol in its courses, mainly coming from East Asia, Central and South America and Europe.
- ▶ Throughout its history the IED has trained students from 92 different countries.
- ▶ Prestigious International Universities and Schools of Design that, like the Istituto Europeo di Design, belong to academic organisations and associations such as CUMULUS (Design Education Network co-funded under the Erasmus section of the Socrates Programme), ELIA (European League of Institutes of the Arts) and IAA (International Advertising Association), represent a network of important partners with which IED has established cultural and educational exchange programmes and among other things, has organised exhibitions on "Made in Italy" and Italian Design, realised both in Italy and abroad in collaboration with Italian Cultural Institutes. Thanks to its territorial growth, IED plays more and more the role of Culture and European Design Projects Ambassador participating in numerous countries in cultural, economic and environmental issues.



The Schools of the “IED System”

As evidence of its vocation towards innovation and development the Istituto Europeo di Design has created a total reality in its structure and through its offers.

IED Moda Lab, IED Design, IED Arti Visive and IED Comunicazione are all truly real Schools of the “IED System”, that answer the needs of the working world, through education pathways targeted to the specific needs of the reference industries and that are flanked by a common design project culture.

Istituto Europeo di Design



 **IED**
Centro Ricerche
(IED Research Center)

IED Moda Lab

- ▶ IED Fashion is a complete, exhaustive response to the increasingly diversified and specialised training requirements expressed by the fashion system.
- ▶ A complete school in its own right, based on the principle of cross-fertilisation and the completeness of its teaching methods which, in line with IED philosophy, combines knowledge with know how, theory with practice.
- ▶ Fundamental to this approach is the school's relationship with the entrepreneurs and professionals working in the Italian fashion business, the world's largest concentration of clothing industrialists and creatives.
- ▶ The people who work in this industry have achieved success and international renown as a result of the fashion system's ability to blend an entrepreneurial spirit with creativity and a perception for innovation.
- ▶ IED Fashion points the way for its students to live and feel this sense of fashion, in an embracing whole and in its individual parts, as an interaction between different perspectives and a combination of diverse professional skills.
- ▶ As the courses aim at training the professional profiles vital to the industry, these range from the more purely creative to the strategic areas, from organisational to commercial aspects, from marketing to image and communications work.
- ▶ An education and research project keyed to cover transversally every segment of the Italian Fashion Textile Industry that guarantees complete training across 3 specific didactic/professional Areas: Creativity & Design, Image & Communication, Marketing & Product.



IED Moda Lab Partners

D&G
DOLCE & GABBANA

F
FENDI


adidas

PRADA

GIANFRANCO
FERRE

EMPORIO

ARMANI

NIKE

Powellato

Gattinoni

L
V
LOUIS VUITTON

VOGUE

MaxMara

IED Design

- ▶ IED Design is the school's concrete and complete response to the countless and diversified requirements of the professional design community.
- ▶ These days, design is a crucial constituent in every area of production, contributing contents, lexica, codes of expression and of form and technical and functional aspects.
- ▶ Street furnishings, fashion accessories, automobiles and IT hardware are just some of the fields where appreciation of the value of design has shot up in recent years.
- ▶ The designer is by definition an innovator of forms and functions, an interpreter and at the same time a precursor of emerging aesthetic lines and of contemporary functional requirements.
- ▶ The courses at IED Design are tailored to develop these gifts, while at the same time favouring the acquisition of extensive technical and design skills in the course of workshops and numerous active partnerships with leading industrial concerns.
- ▶ IED Design interprets the excellency of Italian Design through a training process that implements creativity, entrepreneurial skills, technological innovations and knowledge of the market specific to the Made in Italy culture and thus trains the designers of the future.



IED Design Partners



SECTOR

NORDICA



olivetti



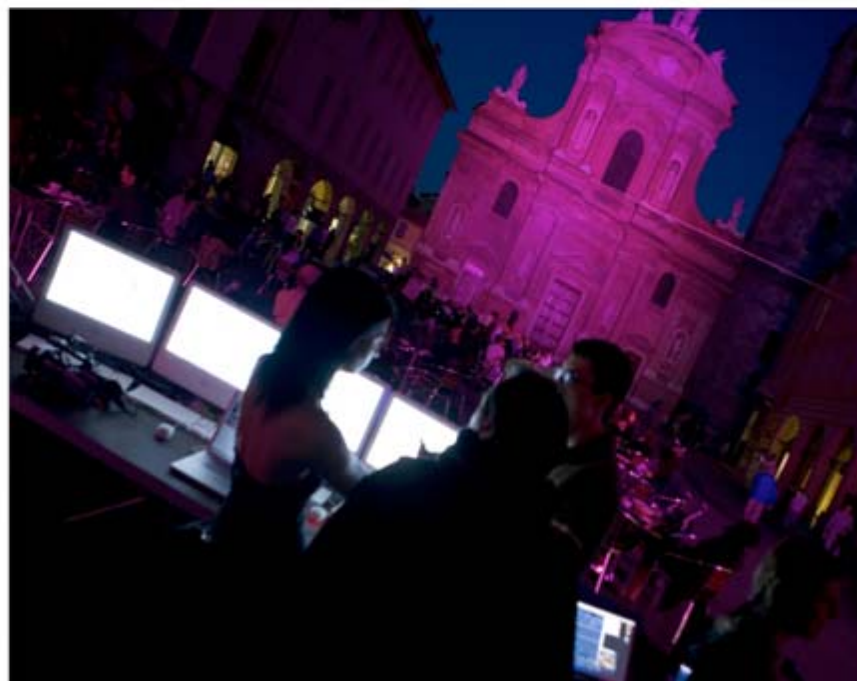
Alitalia

ALESSI



IED Visual Arts

- ▶ IED Visual Arts is the fully self-contained school focusing on image and everything related to its communication.
- ▶ A creative laboratory where students learn about the tools, the codes of lexicon and expression and the new techniques and technologies pertinent to designing, conveying and elaborating images.
- ▶ In every area of the market, image is today's main vehicle for conveying values and meanings: it is used to communicate about widely different areas of production, such as fashion, industrial design and advertising, but also culture, politics and topics of social concern.
- ▶ The way that a concept or a project is presented visually is anything but an accessory: it makes a decisive contribution to ensuring that a message is communicated successfully.
- ▶ To act professionally and expertly in this field calls for an eclectic, cross-cultural background based on extensive knowledge on the one hand of the socio-cultural context where the visual designer is operating and, on the other, of the new information technologies that never cease changing the role played by imaging in communications.
- ▶ Trains communication professionals in the field of images: graphic designers, illustrators, photographers and experts in image and digital media. Designers capable of presenting themselves as a "culture promoter" and as the "Directors" of communication events.



IED Visual Arts Partners



IED Communication

- ▶ Born from the twenty years experience of the Istituto Superiore di Comunicazione, this School trains professionals for the fields of Advertising, Marketing and Public Relations.
 - ▶ IED Communications trains professionals to be capable of working at managerial level in the various different areas of advertising, public relations, marketing and human resources.
 - ▶ The range of curricula available from IED Communications caters for the increasing need for new professional profiles in all areas of communications: these are extremely dynamic, continuously expanding sectors, whose increasingly strategic value means that they need well-trained, aware operators, specialists and professionals.
 - ▶ The lecturers are all professionals who work actively in the area of communications: their experience of both work and teaching ensures that the rapid transformations taking place in various contexts of production are immediately reflected in the contents of our courses.
- Training that targets specific professions, constant attention to market demands, an everyday relationship with professionals working in the sector, inclusion in study and working groups for analysis and research purposes, for drawing up projects and for translating their theory into practice: these are the mainstays of the teaching philosophy and practice at IED Communications.



IED Communication Partners

3M



PHILIPS

McCANN ERICKSON
.....

IBM



Microsoft

SIEMENS



IED Research Center

The Schools are flanked by IED Research Centre (CRIED). This organization expresses the excellence of the IED model, it was founded in 1975 and today it carries out research and innovative activities in the fields of design, fashion, visual arts and communication. The IED Research Centre is a precious resource for companies. It is a source of design-based ideas and analyses, offering a rich and constantly updated heritage of multidisciplinary experiences and a comparison between different company cultures in an international scenario.



IED Research Center Partners



The Istituto Europeo di Design

..a choice to build your future!

- ▶ An innovative teaching model, that answers current market demands for competent professionals.
- ▶ Constant flexibility and updating of its study curricula, taught by selected professionals from each specific field.
- ▶ A one to one relationship between the teacher and the student.
- ▶ Capable of generating strong personal motivation in students called to invest in their own success.
- ▶ Students are recruited in the working world both during and following their training courses.



Industrial Design

Three year courses

Direction

Alessandro Chiarato

► **The professional role**

Industrial designers design objects, instruments and systems to be used at work, in the home, for sport or for travel: trolleys, study lamps, game consoles, toothbrushes, furnishings for a paediatric hospital, first aid rucksacks, urban mobility.

The role of this professional is to guide innovation from a creative, aesthetic and technological point of view. His mission is to understand social behaviour and desires and anticipate market needs, mediating between the company's intent and environmental aspects, translating them into design. He must therefore possess a transversal design culture, managing both cultural and technological aspects.

1st YEAR

Modern and contemporary art

Historical and critical analysis of the main movements in modern and contemporary art in relation to the evolution of society and culture.

C.M.F. 1

Colours, materials and finishings
An introduction to basic rules for the use of colours, materials and surface finishes.

Computer

Computer basics
Introduction to the use of the computer (hardware, software and storage) and peripheral devices.

Computer 1

Digitizing images and vector graphics
Acquiring, processing and modifying images. Vector design techniques to produce graphic elements. Techniques for digital drafting.

Computer 2

AutoCAD 2D
Software for the creation of two-dimensional technical documents with dimensions and symbols.

Drawing from real models

Freehand drawing, visual perception and proportion. The study of shapes, volumes, lights and shadows.

Geometrical drawing

Basic geometric constructions, descriptive geometry, orthogonal projections, axonometry and perspective.

Technical drawing

Learning how to perceive objects and rendering them with correct shapes and sizes by drawing to scale. Setting up a drafting table and reference systems.

Marketing and business

studies 1
The study of corporate structures in relation to positioning a product in the market and public relations strategy. Theoretical concepts are demonstrated with case histories.

Modelling

Laboratory work on model building techniques concluding with the presentation of models created with various materials – polystyrene, cardboard, balsa wood, foamcore, etc.

Design methodology

Introduces fundamental aspects of event design through a group task.

Design project 1

Methodology
Aspects of methodology and analysis to develop a project for various aspects including function, ergonomics, and technology. From initial concept to final product.

The history of architecture

and design 1
Historical analysis of architecture and design from the Industrial Revolution to present day.

Materials technology 1

Study of natural and man-made materials and processes to work with them. Production technology in industrial manufacturing. Talks held by companies specialized in various production techniques are incorporated into this course.

2nd YEAR

C.M.F. 2

Colours, materials and finishings
The relationship between surface finishes and colours of natural and man-made materials. Development of design skills in regards to materials.

Computer 3

Rhinoceros basic

Three-dimensional modelling The course covers surface modelling software which can be used to create any shape or volume. Tools for the design, creation and production of complex models.

Computer 4

Rendering and animation

Tools to create animations and realistic models. The use of tools to create photo-realistic environments complete with lighting, sets, materials, special effects etc. Software: 3DStudio

Lighting design

Introduction to the use of artificial light, developing knowledge of technical characteristics of various light sources and light-producing objects. Lessons held in the lighting laboratory.

Marketing and business studies 2

A strategic approach to product innovation. Techniques and tools for the development of successful new products. Methods of corporate communication and presentation.

Ergonomics

Ergonomic analysis during the design process. The relationship between people and their physical environment, cars and everyday objects.

Design project 2

Product design

Design a product for industrial production, starting from an analysis of production technology.

Design project 3

Travel design

Research and compile proposals for the creation of industrial products, particularly from a marketing perspective.

Design project 4A*

Lighting design

Design exercises on the properties of light emitted by various artificial sources.

Design project 4B*

Furniture design

Designing furniture with particular emphasis on marketing, production technologies and materials.

Design project 4C*

Lamp design

Students have the opportunity to experiment with lighting by constructing a simple light-emitting object.

Film studies

Analysis of salient aspects of set design, lighting techniques and the design of objects in noted films.

Sociology

Analysis of social phenomena and consumer behaviour, with particular emphasis on differences in lifestyles.

The history of architecture and design 2

A series of themed lessons on important events in modern and contemporary movements.

Project presentation techniques

The use of various techniques to present the final project, from sketches to computer rendering. Organisation of a presentation for the project.

Materials technology 2

Builds on knowledge of basic materials and processes with emphasis on the technologies and groups of materials commonly used in the profession. Particular emphasis on materials on the cutting edge of technological innovation.

3th YEAR

Computer 5

Multimedia presentations
The use of software tools to create interactive presentations for the internet and CD-Rom, with buttons, images, animations and various multimedia devices. Software: Macromedia Flash.

Carer guidance

A programme of talks given by professionals on issues pertaining to the client-designer relationship.

Design project 5

Concept design
Researching and developing product proposals based on the interaction between man and machine.

Design project 6A*

Lighting design
Designing a space using the properties of light.

Design project 6B*

Furniture design
Designing furniture from initial research into lifestyles, consumers and behaviour.

Design project 6C*

Lamp design
Design of an illuminated body for a specific use.

Design project 6D*

Design competition
IED students are invited to participate in various prestigious competitions.

Topical seminars

Interdisciplinary seminars on design with emphasis on current issues.

Semiotics

Elements of general semiotics.
Definition of the scope and range of semiotics, the unified approach to signification.
Two and three-dimensional visual semiotic elements.

*Students will be able to choose one of several possible design projects.

Dissertation project

Students will work on their dissertation project in groups, and will tackle complex issues in project design. The primary goal is to identify research pathways that simulate real professional situations, and to develop competency and autonomy in project design. The groups will be monitored by senior and junior members of the teaching faculty as well as professionals. The dissertation project is usually organized in collaboration with an external partner (a company, public or private body or association) which is the client for the project. The project is augmented by various seminars on specific issues of cultural, technological or professional relevance. Topics and organizational structure of the project are determined and announced at the start of each academic year. The administration reserves the right to make changes to the syllabus in accordance with the established academic goals of the course.

Industrial Design English

YEAR_1

SUBJECTS	H
Modern and contemporary art	22
C.M.F. 1	30
Computer basic elements	12
Computer 1	33
Computer 2	30
Drawing from real models	42
Geometrical drawing	33
Technical drawing	33
Marketing and business	26
Modelling	30
Design methodology	20
Design project 1	35
The history of architecture	22
Materials technology 1	48

YEAR_2

SUBJECTS	H
C.M.F. 2	30
Computer 3 Rhinoceros	39
Computer 4 3D MAX	27
Lighting design	28
Marketing and business	24
Ergonomics	24
Design project 2	35
Design project 3	35
Design project 4A*	37
Design project 4B*	37
Design project 4C*	37
Film studies	24
Sociology	26
The history of architecture and design 2	24
Project presentation techniques	39
Materials technology 2	24

YEAR_3

SUBJECTS	H
Computer 5	30
Computer 6	27
Carer guidance	10
Design project 5	85
Design project 6A*	37
Design project 6B*	37
Design project 6C*	37
Design project 6D*	37
Topical seminars	37
Semiotics	10
Dissertation project	

**Students will be able to choose one of several possible design projects.*

TOTAL HOURS 1° YEAR_416

TOTAL HOURS 2° YEAR_416

TOTAL HOURS 3° YEAR_236

**TOTAL HOURS
Three-year period
1068**

Fashion Design

Three year courses

Direction

IED Moda Lab - Milano

- ▶ In the contemporary fashion system professionals are expected to show a strong multidisciplinary, i.e. a complete preparation able to make them versatile and face successfully all the requests coming from the sector. Today a fashion designer must develop all typical features of a designer: his/her skills must extend progressively, like the knowledge of the industrial production and of the technological progress made in research for new textile solutions, textile-design, the dynamism of the trends moving within the economy of a specific market, the development of new computer techniques and of the communication processes linked to the "fashion" phenomenon, being always willing to receive a continuous updating and a constant growth of his/her competencies.

The completeness of such a professional figure represents a great value added – as well as an objective: creativity and talent development must be the first step of a specialized formative route aimed at increasing precise design skills and technical know-how as well as transmitting methodological criteria able to translate ideas and creativity into concrete, communicable and high quality products

- **Fashion Designer:** designs clothing collections and supervises technical development, choice of fabrics and co-ordination.
- **Product Manager:** is in charge of a company's production cycle, by co-operating with the designer and the sales department as sales strategies are concerned.
- **Art Director:** defines any strategy in a fashion brand, from style to communication
- **Stylist:** supervises the collection assembly during fashion shows and thinks out shootings and advertising campaigns for the trade press.
- **Cool Hunter:** searches and interprets those sociological trends which affect the fashion system by working with style departments in conceiving the contents of a collection.
Designs cahiers de tendance.

1st YEAR

Modern and contemporary art

Historical and critical analysis of the main movements in modern and contemporary art in relation to the evolution of society and culture.

Color

Key issues in colour use. Analysis of colour management tools as an aid to design.

Colour systems, the physics of colour, complementary colours, perception and cultural uses of colour.

Computer 1

Adobe Photoshop, Illustrator and Flash Training for the most popular software used for retouching, image management, drawing and moving images. A preparatory course in IT will be available.

Culture and techniques of costume

The present lab is articulated in different steps of analysis of menswear and womenswear codes in the 17th, 18th and 19th centuries: materials, processes, colours, functionalities and meanings. The objective of this lab is to understand the historical perspective through the interpretation of pattern-making and tailoring techniques

Textile drawing

Drawing for textile prints using digital techniques: study of types of prints, formal composition, colours and printing techniques.

Fashion drawing

Study of the human form and its graphical depiction, stylized and formal figures. Illustrative techniques and rendering. Elements of technical drawing for clothing.

Contemporary fashion

Analysis of contemporary fashion design: the most influential designers of recent years, styles, emerging personalities, fashion weeks, fashion culture on-line, current events.

Design project

First design project of a clothing collection: the objective is to learn to manage the creative stream from the observation of reality to the identification of a methodology up to the realization and communication of a product.

Fashion pattern making and tailoring techniques 1

Transformation and recomposition - The course is based on the TR Technique (Transformation and Recomposition) and aims to develop a sense of balance for fashion model design and for stylized shapes. Basic sartorial techniques will be learned through laboratory work.

Materials technology 1

The course investigates the main types of fibres, analysing strengths, dyes, processing techniques and suitable uses. Study of the evolution of materials used in fashion.

2nd YEAR

Visual culture

The present course means to develop students' visual sensitivity through the study of the image according to different perspectives and the use of different methodologies, from the graphic approach up to the composition of a functional portfolio in search for a stylistic identity.

Fashion trends project

Study of the "trend" concept: the objective is to identify and analyse some contemporary trends and to express them through scenarios, images and signs of reference.

LAB

Underwear, knitwear, children
Laboratorial and experimental study in order to understand through the analysis of the main codes and the most original and representative brands the essence of these three sectors and to translate everything into a personal project.

Personal design

A lab dedicated to the personalization and the synthesis of the fashion drawing, focusing on the expression of creativity, the potentials of sign and colour as well as the experimentation of manual skills and different representation techniques.

Design project 2/3

Womenswear – menswear collection_140 H.
Design project and realization of two collections, menswear and womenswear, in which different materials and colours must be experimented to build shapes, volumes and lines following contemporary trends and market requests.

Fashion semiotics

The study of symbols as essential elements in communication, including the output of the fashion designer. In particular, fashion can be viewed as a narrative determined by a specific symbolic code, setting it apart from other types of communication.

Fashion system

The fashion product: from the pipeline concept to the specific features of textile districts, study of the production and distribution logics, analysis of the main phenomena in the contemporary fashion industry

History of fashion

Evolution of fashion in historical and cultural terms, with particular emphasis on researching styles of the 1900s. The course includes an opportunity to carry out in-depth research into a single particularly significant innovation occurring in the history of fashion.

Fashion pattern making 2

Structured laboratory work for the further study of techniques to create traditional fashion models for menswear, womenswear and children.

Tailoring techniques 2

Laboratory work to extend knowledge of the principal tailoring techniques for menswear, womenswear and children.

3th YEAR

Cinema, fashion and music criticism

Study of the different languages in cinema, fashion and music through the analysis of the main genres within a historical, social and cultural perspective.

Portfolio

The formation and production of a portfolio which includes in a critical way the best results achieved during the year: a sort of "diary" showing progresses and developments of technical skills as well as a refinement in creativity

Fashion pattern making 3

Structured laboratory work for the further study of techniques to create traditional fashion models

Tailoring techniques 3

Laboratory work to extend knowledge of the principal tailoring techniques.

Dissertation project

Students will work on their dissertation project in groups, and will tackle complex issues in project design. The primary goal is to identify research pathways that simulate real professional situations, and to develop competency and autonomy in project design. The groups will be monitored by senior and junior members of the teaching faculty as well as professionals. The dissertation project is usually managed in collaboration with an external partner (a company, public or private body or association) which is the client for the project. The project is augmented by various seminars on specific issues of cultural, technological or professional relevance. Topics and organizational structure of the project are determined and announced at the start of each academic year.

Fashion Design

YEAR_1

SUBJECTS	H
Modern and contemporary art	40
Color	22
Computer 1	81
Culture and techniques of costume	47
Textile drawing	36
Fashion drawing	84
Contemporary fashion	22
Design project	170
Materials technology 1	30

YEAR_2

SUBJECTS	H
Visual culture	40
Fashion trends project	22
LAB	63
Personal design	23
Fashion semiotics	36
Fashion system	22
History of fashion	36
Fashion pattern making 2	42
Tailoring techniques 2	45

YEAR_3

SUBJECTS	H
Cinema, fashion and music criticism	90
Portfolio	15
Fashion pattern making 3	30
Tailoring techniques 3	33

TOTAL HOURS 1° YEAR_532

TOTAL HOURS 2° YEAR_329

TOTAL HOURS 3° YEAR_168

TOTAL HOURS
Three-year period
1029

Fashion Marketing

Three year courses

Direction

IED Moda Lab - Milano

► Objective:

The course is open to students after secondary education. The objective is to enhance market and sales abilities/skills of participants, in the fashion industry very competitive context.

The course trains the following professional figures, in line with market needs: product manager, buyer, store manager, retail manager, brand manager, visual merchandising manager.

Professional figures:

Product Manager: responsible for an entire line of product. Analyse trends, develop the collection collaborating with designers and production.

Fashion Buyer: responsible for buying. Analyse trends and client's profile in order to define a buying plan. Responsible for margins and turnover objectives.

Retail Manager: responsible for developing sales in the retail chains of store.

Visual Merchandising Manager: responsible for the image of the brand on the Point of Sale, managing the presentation of the collections in order to achieve both communication and turnover objectives.

The program includes the following topics: Marketing, Merchandising, Brand management, economics and Management, Personal skills development, communication and Retail management.

Project developments will be a key part of the training program in order to use the various tools previously learned.

The last year's second semester will be devoted to the development of a thesis project, which is a complete marketing plan realized on the basis of one company's brief.

Materials: 2 classrooms with computers (both PC and Mac) and a library offering a large choice of fashion and management books are available for students in the school.

It is possible to obtain discounts from various shops, restaurants and libraries, using the IED Students card.

1st YEAR

MODERN & CONTEMPORARY ART

Historical and critical analysis of the main movements in modern and contemporary art in relation to the evolution of society and culture.

CONTEMPORARY FASHION

Analysis of contemporary fashion design: the most influential designers of recent years, styles, emerging personalities, fashion weeks, fashion culture on-line, current events.

FASHION SYSTEM

The fashion product: from the pipeline concept to the specific features of textile districts, study of the production and distribution logics, Professionals involved in the fashion system, Production process, logistics, commercial process, analysis of the main phenomena in the contemporary fashion industry, competitive dynamics

FASHION MARKETING + P0: MARKETING PLAN

From the project to the product launch, the various steps of marketing planification. Strategic Marketing, Marketing process, Marketing plan, Market, segmentation, positioning, Product, price, promotion, point of sale.

Project 0: Use marketing technics in order to present a concrete marketing plan.

MARKETING INTELLIGENCE

Research results and consumers' methodologies in the fashion sector (Italy and abroad). Qualitative and quantitative studies.

MILANO TREND RESEARCH

Sociology and trends. How to perceive and understand our contemporary world? How to elaborate trend research based from social issues?

P1: MARKETING PLAN

Individuate a target, from the idea to the project, learn how to work in team, make an effective presentation, using contemporary tools.

COMMUNICATION PLAN

Communication strategies and technics, Fundamental elements of communication: Strategic positioning, Objectives and Media choices, Advertising campaigns, sponsorship, promotions, Product placement & Packaging, Creation of a communication plan

P2: FASHION PRODUCT

Fundamental concepts in order to face the development of a collection process Learn how to analyze the key elements of a collection:

To understand better the key elements and creative potentialities of a collection,

To analyze the structure of a collection in respect with the market segment (target, range plan...)

The end consumer price

Output: Create a complete book presenting this analyze, the theme of the collection and its structure..

MANAGEMENT OF A FASHION COMPANY

Develop organizational skills, Organization profiles, People's mobility & development, people's evaluation, compensation package, Organizational cultures, Styles of leadership and management, Professional figures in the company

WORKSHOP TEXTILE

The main types of fibres, analysing strengths, dyes, processing techniques and suitable uses.

VISUAL DESIGN

Adobe Photoshop, Illustrator - Training for the most popular software used for retouching, image management, a preparatory course in IT will be available.

PERSONAL SKILLS DEVELOPMENT

To improve one's abilities to make relations . To improve teamwork abilities, Fundamental elements of interpersonal communication, Verbal and non verbal communication

How to create a fair relationship with others, Teamwork
Role playing.

2nd YEAR

HISTORY OF FASHION

Evolution of fashion in historical and cultural terms, with particular emphasis on researching styles of the 1900s. The course includes an opportunity to carry out in-depth research into a single particularly significant innovation occurring in the history of fashion.

Fashion semiotics

The study of symbols as essential elements in communication, including the output of the fashion designer. In particular, fashion can be viewed as a narrative determined by a specific symbolic code, setting it apart from other types of communication.

FASHION SEMIOTICS

The study of symbols as essential elements in communication, including the output of the fashion designer. In particular, fashion can be viewed as a narrative determined by a specific symbolic code, setting it apart from other types of communication.

P3 BRAND DESIGN – FASHION TRENDS

Fashion Trends: how do they come out? What does it mean understand and analyse trends?

Output: Trend research on a contemporary theme.

BRAND MANAGEMENT

From the product to the brand
Brand identity, Brand vision/ mission/ values

Output: Project of licence for a fashion brand

VISUAL DESIGN

Advanced Adobe Photoshop, Illustrator

GRAPHIC LANGUAGE

Font. Layout. Editing

COMPUTER EXCEL

Dai principi base alle funzioni più avanzate (grafici, elaborazione tabelle e database, compilazione di un budget)

MANAGEMENT OF A FASHION COMPANY

Strategy, Economic models, Profitability indicators, Budget forecast.

Macroeconomics: basic concepts & lecture of the current economic crisis

DISTRIBUTION SYSTEM

The different channels: multi-brand stores, monobrand store, department stores, outlets and company stores, etc...

RETAIL MANAGEMENT

Management of a sale's point: managing the sales, the clients' relations, team management, merchandising and the organization of events and promotions

PUBLIC RELATIONS & EVENTS

Organizing events, relations with press, media and top clients

FASHION ADVERTISING

Agencies, Communication objectives, Advertising budget, Media strategy, Advertising campaign

3th YEAR

CINEMA, FASHION AND MUSIC CRITICISM

Study of the different languages in cinema, fashion and music through the analysis of the main genres within a historical, social and cultural perspective.

PORTFOLIO

The portfolio will include in a critical way the best results achieved during the year. CV

COMPUTER LAB

Use of an image processing software and Flash to create flyers, presentations, PR releases, etc...

MARKETING PROJECT

Developing a marketing plan for the launch of a young designer brand.

LICENSING & FRANCHISING

The licensing contract: advantages, risks, critical factors and organizational issues of the different licensing professions. The commercial franchising system, advantages and risks: practical case histories from the fashion sector.

RELATIONAL MARKETING

How to develop the client's loyalty to the brand

VISUAL MERCHANDISING+ PROJECT

How to enhance the specificity of the brand's visual and corporate identity on the point of sale. Rational organization of the sales area and optimization of product display.

FASHION BUYER

Buying techniques. How to draft a proper buying plan, from the interpretation of the consumers' demand up to the planning of the offer.

VISITING PROFESSORS (FASHION BUYER/ COOL HUNTER/VISUAL MANAGER...)

THESIS PROJECT

development of a thesis project: a complete marketing plan realized on the basis of one company's brief.

Fashion Marketing

YEAR_1		YEAR_2		YEAR_3	
SUBJECTS	H	SUBJECTS	H	SUBJECTS	H
MODERN & CONTEMPORARY ART	40	HISTORY OF FASHION	36	CINEMA, FASHION AND MUSIC CRITICISM	90
CONTEMPORARY FASHION	22	FASHION SEMIOTICS	26		
FASHION SYSTEM	30	P3 BRAND DESIGN – FASHION TRENDS	30	PORTFOLIO	15
FASHION MARKETING + PO: MARKETING PLAN	48	BRAND MANAGEMENT	50	COMPUTER LAB	24
MARKETING INTELLIGENCE	27	VISUAL DESIGN	30	MARKETING PROJECT	33
MILANO TREND RESEARCH	30	GRAPHIC LANGUAGE	20	LICENSING & FRANCHISING	22
P1: MARKETING PLAN	30	COMPUTER EXCEL		RELATIONAL MARKETING	30
COMMUNICATION PLAN	30	MANAGEMENT OF A FASHION COMPANY	24	VISUAL MERCHANDISING+ PROJECT	50
P2: FASHION PRODUCT	30		30	FASHION BUYER	15
MANAGEMENT OF A FASHION COMPANY	30	DISTRIBUTION SYSTEM	24	VISTING PROFESSORS (FASHION BUYER/ COOL HUNTER/VISUAL MANAGER...)	12
WORKSHOP TEXTILE	6	RETAIL MANAGEMENT	54		
VISUAL DESIGN	18	PUBLIC RELATIONS & EVENTS	24	THESIS PROJECT	50
PERSONAL SKILLS DEVELOPMENT	27	FASHION ADVERTISING	30		
TOTAL HOURS 1° YEAR_368		TOTAL HOURS 2° YEAR_378		TOTAL HOURS 3° YEAR_341	

TOTAL HOURS
Three-year period
1087

Trasportation Design

Three year courses

Direction



1st YEAR

TECHNICAL DESIGN

Basic course - 30 h - Orthogonal projections of plane and solid figures, both complex and in cross-section.

Car - 30 h - Shape design. Practice on simple vehicles.

ILLUSTRATION

Basic Course: 30 h - Acquisition of graphic representation skills: contrast, perspective, proportions, composition; the study of light and shadow; theory and technique of colour.

Car - 30 h - Application of the illustration techniques to the drawing of cars, bikes and yachts.

SKETCHING

Basic Course - 30 h - The drawing techniques and their usefulness in developing clear and fast sketching skills: perspective, composition, and line quality.

Car - 30 h - Application of the various drawing techniques to the communication of a design project: from the sketch to the rendering. Organisation of a final presentation.

MODELLING 1

Basic course - 25 h - In this course the students learn the technical skills involved in the construction of models for study and presentation purposes.

The various materials used: polystyrene, wood, clay, polyurethane. Scale models. Varnishing techniques.

Clay - 15 h - In the work lab the students create their own scale model of a car.

The preparation of the polystyrene model, of the various wooden sections and the final clay model.

ERGONOMICS 1 - 16.5 h

Introduction to the subject and basic application methods of ergonomic requirements. Ergonomic elements that need to be evaluated in the designing of a vehicle: spaciousness, accessibility, visibility, ease of control use.

TECHNOLOGY 1 - 16.5 h

Classification and characteristics of plastic materials. The technology for the transformation of thermoplastic polymers, of heat gardening materials and elastomers. Composite materials and foams. Assembled materials. Surface treatments. Design and engineering issues.

CAR HISTORY 1 - 14 h

A comparative historical analysis of style and function of transportation means before the advent of the car and their repercussions on the birth of the car.

HISTORY OF DESIGN - 20 h

The history of design from the Industrial Revolution to the present day, with particular attention paid to the movements, to the problems faced in different situations, and to consumer products.

DESIGN PROJECT 1 - 30 h

Method - Methods and ways of analysing the project data: functional, ergonomic, formal and technological aspects involved in the development of a project. Principles of visual communication. Product design - Designing of an industrial product taking particular care over the use of materials. Understanding and deployment of the various design steps based on the ergonomic, marketing and production technology constraints. Design steps involved in the designing of a product: the brief, market research, graphic concept research, stylistic definition, presentation rendering.

DESIGN PROJECT 2

Car - 30 h - Designing a simple car. Application of the various design steps based on the ergonomic, marketing and production technology constraints. Application of the design steps in the designing of a product: the brief, market research, graphic concept research, stylistic definition, presentation rendering.

2nd YEAR

COMPUTER 1

Bunkspeed - 21 h - Tools interactive 3D rendering using a new generation of software. Approach to software and graphical user interface, integration of the 3D model, study materials, environment, light and finally rendering.

Adobe Photoshop - 30h - Basic software tools. Digital acquisition, treatment and elaboration of photographic and pictorial graphic images in a Macintosh environment. Application of digital techniques to car design.

COMPUTER 2

Basic Studio Tools- 33 h - Use of Alias Wavefront software for the creation of virtual models. Introduction to the system and main structure: graphic interface, menu. Basic modelling and rendering.

Advanced Studio Tools - 33 h - Methods used for the fast creation of a virtual car design model with a high "mathematical", size and representation quality. 3D sketch method. Mathematical model construction. Rendering.

ERGONOMICS 2 – 16.5 h

Further in depth analysis of methods and applications of ergonomics within car design. Practical work aimed at providing a grounding in the interaction between design and ergonomics.

CAR MARKETING - 20 h

The car market sector and the fundamental segmentation criteria. Elements of marketing mix. The car as a product: the development of a new product and its life cycle. Product positioning and price analysis. Advertising: analysis of an advertising campaign. Services and distribution.

MODELLING 2 – 32 h

In the modelling lab the students learn how to create a scale model of a car. The preparation of the polystyrene model, of the wooden sections and the production of the final clay model.

DESIGN PROJECT 3

Transportation – 36 h - Designing of a means of transport other than a car. Brainstorming: definition and development of a style, graphic research on sketches; final project presentation including a detailed rendering of the project presented together with all the preparatory sketches. The design process will involve use of the Rhinoceros software.

DESIGN PROJECT 4

Exterior 1- 36 h - A vehicle project included in a particular segment car. Brainstorming: style definition, volumes and proportions, graphic research based on preliminary sketches. Final presentation complete with detailed rendering together with all the preparatory sketches. Solution of the design problems arising with the different types of car. The design process will also involve use of the Alias Wavefront software.

DESIGN PROJECT 5

Interiors 1 - 36 h - Development of the ability to draw perspective representations of the various types of vehicle interior and their graphic representation. Type and size relationships between the interior components. Further understanding of the packager concept and the problems connected with living space, ergonomics and functionality. Design exercises of increasing difficulty based on assigned briefs. Design work performed using the Alias Wavefront software.

CAR HISTORY 2 – 14 h

An overall view of how the motorcar spread, and its stylistic and structural development. Analysis of its symbolic, formal, technological and market characteristics.

TECHNOLOGY 2 - 16.5 h

Metallic material characteristics. Metal sheeting moulding techniques. Welding, surface treatments and varnishing. Aluminium and titanium as alternatives to traditional materials. The vehicle assembly process.

3th YEAR

COMPUTER 3

Studio Tools - 33 h- Further work with the Alias Wavefront software for the creation of virtual models, as applied to interior design.

COMPUTER 4

Bunkspeed - 24 h - Preparation for the 3D model for optimal use in Bunkspeed, achievement of the knowledge base of materials, presentation of render of good quality.

DESIGN PROJECT 6

Interior 2 - 36 h- Stylistic and technical research focused on the development of a final project. The detailed elaboration of the design presentation. The Design process will involve the use of the Alias Wavefront software.

DESIGN PROJECT 7

Exterior 2 - 36 h - A design project for top range cars with a high technological profile. Brainstorming: definition of the style based on the packager provided. Volume and proportion verification. Development of style and graphical research. Possible creation of a clay scale model.

PORTFOLIO E MANAGEMENT – 25 h

Building up one's professional image: portfolio, curriculum vitae, business card. A consistent presentation of a project within the portfolio. An overview of the various professional posts to which one may aspire: collaborations, company employment, contracts, the role of the freelance designer.

Transportation Design

YEAR_1		YEAR_2		YEAR_3	
SUBJECTS	H	SUBJECTS	H	SUBJECTS	H
TECHNICAL DESIGN	30	COMPUTER 1	21	COMPUTER 3	33
ILLUSTRATION	30	COMPUTER 2	33	COMPUTER 4	24
SKETCHING	30	ERGONOMICS 2	16.5	DESIGN PROJECT 6	36
MODELLING 1	25	CAR MARKETING	20	DESIGN PROJECT 7	36
ERGONOMICS 1	16.5	MODELLING 2	32	PORTFOLIO E MANAGEMENT	25
TECHNOLOGY 1	16.5	DESIGN PROJECT 3	36		
CAR HISTORY 1	14	DESIGN PROJECT 4	36		
HISTORY OF DESIGN	20	DESIGN PROJECT 5	36		
DESIGN PROJECT 1	30	CAR HISTORY 2	14		
DESIGN PROJECT 2	30	TECHNOLOGY 2	16.5		
TOTAL HOURS 1° YEAR_242		TOTAL HOURS 2° YEAR_261		TOTAL HOURS 3° YEAR_154	

TOTAL HOURS
Three-year period
657



***Leading Network of
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