



IED Firenze
Bachelor of Arts Degree

Undergraduate course

INTERIOR AND FURNITURE DESIGN

**50 YEARS OF EXPERIENCE
INTERNATIONAL
EDUCATION NETWORK
11 LOCATIONS
AROUND THE WORLD
10000 STUDENTS A YEAR
+100 NATIONALITIES
UNDERGRADUATE,
MASTER, SUMMER,
SEMESTER AND CONTINUING
EDUCATION PROGRAMMES**



Title*	First Level Academic Diploma in Design
Specialisation	Interior Design
Coordinators	Javier Deferrari Lavinia Modesti
Duration	3 years, full-time
Credits	180
Language	English
Starting date	October
Further studies	Postgraduate, Masters, Continuing education

* This Diploma, accredited by Italian Ministry of Education and Research (MIUR), is equivalent to a Bachelor of Arts Degree.

THE PROFESSION

Interior Designer, Retail Designer, Exhibit Designer, Set Designer, Furniture Designer, Concept Designer, Materials Researcher.

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. Nowadays, design is a crucial constituent in every area of production, contributing with contents, lexicons, codes of expression, forms, technical and functional aspects. Street furnishings, fashion accessories, vehicles, space and service design, IT hardware and software are some of the fields where appreciation of design value has shown up in the recent years.

The third millennium Designer is a professional who can deal either with craftsmanship or new technologies. The markets are demanding more and more customisation possibilities boasting technology in the production chain. The recent "makers phenomenon" set the interaction between the new open-source technologies and self-production design processes, making innovation more attainable and affordable.

On the other hand, industry nowadays requires more artisans who can increase the value of a product thanks to their manufacturing skills. Within this complex context, the contemporary Interior Designer is responsible for the definition of spaces and product components, understanding the material as well as the emotional consumer's wills.

THE COURSE

The course trains Interior Designers specialised in furniture able both to create and manage the whole design process of a project focused on space organisation and interior decoration. The education path works on shaping the individual's design sensitivity, the construction of a personal expressive language, the acquisition of a multidisciplinary culture that combines theoretical and practical aspects.

The studies about user scenarios allow students to understand the relations between contemporary lifestyles and design values, highlighting the new design trends. The programme develops theoretical and practical knowledge of domestic and living spaces, focusing on technological tools, production processes and materials. Students learn tools and techniques related to the formal and functional representation of the product from freehand drawing to technical design, up to the production of three-dimensional models of furniture and other components, getting a deep expertise also in materials and prototyping techniques. The design subjects are supported by a solid cultural background and involve the study of art history, architecture, sociology and anthropology. These subjects help the student to decode, understand and rework the changes in lifestyles and social changes that are influencing the way people use public and private spaces. Particular attention is given to the acquisition of skills related to the use of materials, colours and finishes, enhancing the eco-sustainable dimension and studying both industrial and artisanal production processes. Students also learn to understand and anticipate the needs of the reference market, integrating the most advanced technological knowledge with the traditional craftsmanship of the Tuscan context. The Tuscan reality also offers a direct connection with the fashion system that allows interior design students to develop design proposals for important brands.



METHODOLOGY AND STRUCTURE

The training model alternates lectures, projects characterised by increasing complexity and experimentation activities, either as individual or as a group. IED builds value on the open discussion and exchange among students, teachers and companies.

The didactic path is based on the acquisition of the cultural, methodological, technical and technological knowledge of the professional field of reference and on the application of the acquired knowledge, also through the development of projects in collaboration with agencies, companies and institutions, which allow to continuously measure oneself with the productive system.

The three years, divided into six semesters, are structured in such a way as to progressively increase the students' design skills: the **first year** provides the basic technical and cultural tools for understanding and managing the creative process, stimulating the search for one's own **design identity**.

The **second year** is a moment of in-depth study, in which the methodology, tools and theoretical knowledge are tested through guided project activities. The cultural and technical disciplines support the development of the **design**

process, by getting awareness and competence in specific professional areas.

During the **third year** students deal with topics of increasing complexity and acquire the most advanced tools for the elaboration and communication of a project, learning the management of the different phases of developing an idea - from the concept to the real output - achieving their own **design autonomy** and putting it to the test in the **Final Project**, the climax and synthesis of the whole training itself.

The **workshops** and **transversal courses** involve students from different classes and contribute to developing a multidisciplinary approach and enhancing teamwork aptitude.

Students also have the opportunity to customise their study path training activities of their choice and the additional ones proposed by the school.

Labs are the core of IED training, the places where theory can be translated into practice through the development of real projects.

IED methodology, based on learning by doing and on project culture, is carried out together with a selected group of **professional teachers**, recognised in their field of study and reference point for students.

Year after year, IED guarantees a punctual update of the didactic contents and faculties. Finally, limited enrolments allow a direct and constant open discussion and an optimal use of contents, laboratories and equipment.





Courtesy of Deferrari+Modesti, proposal for Ceramiche Marca Corona's showroom renovation

PROGRAMME

1ST YEAR

HISTORY OF CONTEMPORARY ART

The course explores the main art movements and their leading figures in modern and contemporary era. It focuses on the historical development of art and follows an in-depth critical path to understand artistic codes and artworks as complex phenomena that narrate cultural, social and aesthetic evolutions in relation to other communication subjects. The course highlights how history of art is not a linear sequence of discoveries, achievements and improvements, but a complex and extraordinary stratification phenomenon, interconnected with other design and artistic areas, able to reshape the reality every time.

HISTORY OF DESIGN 1

The study of the history of design conventionally starts from the late 19th century, when the social, technological and industrial factors allow series production. The course analyses the main Italian and international movements in design culture, synthesising the evolution of typological and formal archetypes and the advancements of building techniques and functionality. Students learn the historic development of Western

architecture, from the Industrial Revolution to contemporary scenario, and focus on project philosophy of the main representatives of Modern Movement, analysing the most important works that marked the history of design.

DESIGN METHODS

The course runs through the different stages of spatial design, allowing students to find the proper creativity tools. Then, the programme focuses on the management of the key aspects related to the definition, construction and representation of a design project, providing a thorough understanding of the process itself. The course presents also the methodology designed by Bruno Munari, that teaches how to decompose the problem into sub-problems, to address and analyse all the factors involved in the development of the project: behaviours, people's desires, market, functionality, ergonomics, technological and technical aspects, forms and sensory aspects.

MATERIAL TYPOLOGIES 1

The course focuses on the analysis of materials' features, enabling students to properly express the potential of different materials, from traditional to innovative ones. Teaching methodology is driven by a technical point of view and by the history of technology. Physical and morphological

characteristics of materials are analysed through lectures, by experiencing both the transformation technologies and industrial/craftsmanship processes. Students investigate all the natural and artificial materials used in the definition of an interior space, with a particular focus on aesthetic and technical aspects.

TECHNICAL DRAWING

The course focuses on the principles and processes defining the descriptive geometry, projective and perspective, that are preparatory for learning technical drawing and use of 2D software.

In a first stage, the programme concentrates on freehand representations. Then, it moves on to the technical design that addresses the importance of architecture intended as a form of complex knowledge, able to describe and to document a place. Moreover, students learn about graphic scales of representation and dimensioning systems, the graphic symbols and the UNI.

Then, the educational process moves on to the representation of the elements of a building: foundations, walls, ceilings, the graphic technique of interior fittings, components, furniture and technical installations. The course also provides practical and technical activities related to evaluation of real spaces and micro design planning.

MODELING TECHNIQUES 1

The course is a progressive path through design knowledge. It provides theoretical and practical tools to create visual and expressive models, using the most suitable materials according to the design scale and to the specific features of the project. The 3D view allows students to define the idea and check its validity, respecting physical laws and techniques. The laboratories provide tutorials and examples by building object models with simple materials that enable quick corrections. A proper knowledge of the tools and an accurate attention to details allow the development of refined models for the project presentation to the customer.

GRAPHIC DESIGN

The course teaches the graphic software, Photoshop and Illustrator, as main tool to represent and communicate a project. Then, the programme introduces students to the fundamentals of the digital world, in order to set a correct approach in the use of software. Graphic composition facilitates the expression of the idea and allows to create the right relation between digital tools and visual perception; in addition, graphic design facilitates the development of concept, the two-dimensional image management and the editing of contents.

DESIGN 1

The education model reproduces the dynamics of a professional studio: students, starting from a brief, learn how to follow the advices received by teachers, which stimulate them in order to design solutions in line with the given brief. The last phase involves the presentation of produced work in a proper, concise and convincing way to the client. Labs allow students to understand the relationship between individuals and the space and how the composition of the environment affects perception and sensorial feedbacks of the users.

PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM

The course consists of a path into the world of sensorial perception and cognitive processes. It illustrates scientific theories that explain the functioning of our senses and connects them to research about the psychology of shape. The programme focuses on the issues related to the use of the shape and the subsequent processing of creative languages. It includes also the sensorial analysis of the perceptions of materials through the phenomenon of perception of colour: iconic, historical, real colors, evocative and imitative. The education path introduces the use of the atlases of colours - Munsell System, NCS, Pantone, Pantone TPX Textile - in order to develop the ability to distinguish shade, clarity and saturation of a colour.

INTRODUCTION

TO CULTURAL MARKETING

The course introduces the role of marketing in defining a product strategy and its relationship with design. The programme considers market as a place of competition among companies and explains the importance of market research, considering its segmentation. The education path teaches techniques for market positioning researches, in order to strategically set the brand and the product values. Moreover, the course focuses on the concept of target, as a consumer and as a person who triggers the purchase process by influencing the market. Finally, the programme addresses the marketing mix, which analyses the product in relation to the price and the market, to define all the promotion and advertising actions necessary for a successful product.

2ND YEAR

MATERIALS TYPOLOGIES 2

The course focuses on issues related to the new technologies of sustainable design and their applications within the design industry, to broaden the understanding of how to apply materials and structures in the design of products and interior spaces. In particular, the course focuses on the relationship among the project, the energy issue and sustainability characteristics of the material, thus also including construction and structural aspects.

DRAWING TECHNIQUES AND TECHNOLOGIES

The course aims to develop students' ability to structure an effective visual approach to present and communicate their projects. The course provides the necessary tools for the communication of a storytelling and the expression of an idea.

MODELLING TECHNIQUES 2

This advanced course supports the project design courses, for which a thorough knowledge of materials and how to use them carefully from a sustainable point of view is essential. During workshops, students focus on single materials, their technical features and fields of application. The practical part of the course is constituted by a simulated application on the project model.

HISTORY OF CONTEMPORARY ARCHITECTURE

The history of architecture is analyzed from the point of view of project methodologies and the technological and social contexts. The course explores the heritage of the Modern Movement and its expression in various geographical contexts, both European and international. Through the analysis of buildings, projects and documents, the characteristics of the architecture of the last fifty years are outlined.

DESIGN 2

Aim of the course is testing new instruments and techniques of Design Thinking. The main subject is the designing of spaces and the related research that can meet the new behaviours and trends to interior design exhibition and retail spaces. The project starts from the analysis of the behaviours and needs of different people living inside an interior space. It's also necessary to understand the main trends of the market in contemporary interior and spatial design scenario. The project must be producible and present usability features.

PRODUCT DESIGN

The course explores furniture design. Starting from an in-depth research on the environment and people's behaviours and needs, students develop a design concept for the realisation of a product.

3D COMPUTER MODEL-MAKING TECHNIQUES

The course focuses on digital image processing in a 3D context. The first part analyses 3D surface modeling software, automatic generation of perspectives, views and sections, shadows, surface texturing and rendering. In the second part students explore rendering and animation to create, view and assess 3D spaces with texturing and lighting techniques.

SOCIOLOGY OF CULTURE

Sociology, as the science of social phenomena, represents one of the most effective tools to understand people behaviors. Hence, it is one of the most valid instruments to study the development of cultures, ethical and social values and lifestyles. The course also explains the techniques and the tools to understand dynamics of social interaction.

HISTORY OF DESIGN 2

Objective of the course is the development of a personal architectural language. It takes in consideration different geographical contexts, to provide a historical and critical knowledge of formal archetypes and main exponents. Through the analysis of architectures and products, students explore the compositional, formal and expressive features of projects and designers of recent years.

DESIGN MANAGEMENT

This course provides students with the skills for planning, promoting and managing cultural and design activities, with a special focus on the market of the applied arts and of communication. The strategic principles of marketing, which aim at identifying, developing and launching every product, are adapted here to the specific field of the creative industries. The course develops on both the tools of strategic marketing related to the work (the phases and methods of execution, time frames, costs and benefits) and the mechanisms that drive the markets and consumption.

3RD YEAR

DESIGN 3

The course is about designing a multi-functional space dedicated to hospitality with a recognizable style, a readable identity in all the components of the accommodation building. The designer needs to have the capacity of creating a place with a strong sensorial and emotional character by means of design scenarios that respond to the needs of the various spaces and implement the user's perception of wellness and comfort. A further distinctive element of the project needs to be the attention towards the environment and the spaces' usability and livability.

VIRTUAL ARCHITECTURE

The student learns to use software for photo rendering to recreate spaces, objects, materials and lights to make them look similar to a photograph. Hence, the designer can create 3D objects and environments through photo-like images in order to assess the material and chromatic choices of the project.

PHENOMENOLOGY OF CONTEMPORARY ARTS

The course goes into depth with the development of phenomenology, which reveals the relationship between reality and artistic expression. The course helps to understand how contemporary forms of creativity of fashion, advertising and design are born, represented and perceived.

CULTURAL ANTHROPOLOGY

The course aims at identifying the shapes and symbolic relationships in the collective imagination, linked to the tangible and intangible goods of post-war culture. In particular, it analyzes the recent hybridization of design with emerging social practices, communication fluxes, environment, technological development, cultural and social identity. The course goes into depth with the history of mankind as the evolution of the human species, the society and the economic anthropology.

LAYOUT AND TECHNIQUES

The course deals with issues related to the communication of the project and the creation of professional tools, such as the portfolio of projects to be presented to the customer. The course focuses on how to communicate the genesis of the project idea by the composition of a storyboard, intended as an organisational chart of the project narrative. Moreover, the students learn to use software to generate multimedia communication tools for the project.

DESIGN 4

This is the first step of the Final Project laboratory. The collaboration with companies, institutions or associations allows a realistic simulation of the professional experience. At the beginning, students choose the topic they would like to develop. In this course, students use all the technical, methodological and cultural elements they learned during the three-years.

DEPARTMENT OF DESIGN AND APPLIED ARTS

SCHOOL OF ARTISTIC DESIGN FOR ENTERPRISE

First Level Academic Diploma in Design

Florence

Subjects	Credits
1ST YEAR	
HISTORY OF CONTEMPORARY ART	6
HISTORY OF DESIGN 1	4
DESIGN METHODS	4
MATERIALS TYPOLOGY 1	6
TECHNICAL DRAWING	8
MODELING TECHNIQUES 1	4
GRAPHIC DESIGN	8
DESIGN 1	8
PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM	4
INTRODUCTION TO CULTURAL MARKETING	4
Interdisciplinary Lectures/Seminars/ Workshops	4
Total credits required 1st year	60

2ND YEAR

MATERIALS TYPOLOGY 2	4
DRAWING TECHNIQUES AND TECHNOLOGIES	4
MODELING TECHNIQUES 2	4
HISTORY OF CONTEMPORARY ARCHITECTURE	4
DESIGN 2	10
PRODUCT DESIGN	6
3D COMPUTER MODEL-MAKING TECHNIQUES	6
SOCIOLOGY OF CULTURE	6
HISTORY OF DESIGN 2	4
DESIGN MANAGEMENT	6
Electives	4
Interdisciplinary Lectures/Seminars/ Workshops	2
Competitions	2
Total credits required 2nd year	60

3RD YEAR

DESIGN 3	10
VIRTUAL ARCHITECTURE	6
PHENOMENOLOGY OF CONTEMPORARY ARTS	6
CULTURAL ANTHROPOLOGY	4
LAYOUT AND TECHNIQUES	4
DESIGN 4	8
Electives	6
Internships	6
Competitions	4
Interdisciplinary Lectures/Seminars/ Workshops	4
Foreign language	2
THESIS PROJECT	10
Total credits required 3rd year	60
Total credits required during 3 years	180



Project "Gelasia", courtesy of Deferrari+Modesti, contest DisegnoDilegno for Fiemme 3000

CAREER

IED **Career Service** supports all students during their first steps in the job market and facilitates their integration through **constant relations** with companies, agencies and institutions. During their studies, students have the opportunity to meet companies and participate in selection interviews for the activation of internships and collaborations, thanks to a **bespoke activity of continuous support and monitoring**.

Every year IED organises **exclusive meetings** with companies and agencies that introduce themselves and meet students with the specific aim of selecting the most suitable profiles to be included in their teams, once the study path is over. **Career Days** are precious occasions dedicated to students including also a series of meetings with the HR Managers of companies. Students have the chance to present their own works highlighting their motivation, creativity and aspirations.

PARTNER

3M, Accenture, Adidas, Alessi, Alfa Romeo, Amnesty International, Apple, Arnoldo Mondadori Editore, Aston Martin, Barilla, Benetton, BMW, Bottega Veneta, Bulgari, Calvin Klein, Canon, Campari, Cappellini, Coca Cola, Damiani, De Agostini, Diesel, Dior, Dolce&Gabbana, Ducati, EDI Effetti Digitali Italiani, Edizioni Condé Nast, Emergency, Emilio Pucci, Endemol Shine Italy, Ermenegildo Zegna, Fendi, Ferrari, Ferrero, FIAT Chrysler Automobiles, Flos, Fontana Arte, Ford, Fox Italia, Freeda, Gianni Versace, Giorgio Armani, Herno, Hewlett Packard, Honda, IBM, Illy, Ikea, Inditex Group, Jaguar, Jil Sander, JINGLE BELL Voice & Music, JWT, Lamborghini, Lancia, Lavazza, Lego, Leo Burnett, Louis Vuitton, Luxottica, Marni, Maserati, Martini, Max Mara, Mediaset, Microsoft, Milestone, Missoni, Moschino, Movimenti Production, MTV, Nestlé, Nike, Nintendo, Nivea, Piaggio, Pirelli, Pixar, Polaroid, Pomellato, Prada, Proxima Milano, Puma, RCS, RAI, Redbull, Renault, Roberto Cavalli, Salvatore Ferragamo, Sergio Rossi, SKY, Sony, Swarovski, Swatch, Tbwa, Tod's, Toyota, Universal Studios, Valentino, Volkswagen, We Are Social, WWF Italia, Yoox.

AN INTERNATIONAL NETWORK

IED is a 100% Italian excellence as well as an international network with campuses in Italy, Spain and Brasil.

170 academic partnerships spread over Europe, Asia, USA, Canada, Australia, New Zealand and South America. Many of these allow students to participate in the **Exchange Study Program** and **Erasmus+** attending a semester abroad.

Moreover, IED is **member of a wide-ranging academic and cultural network**: CUMULUS – International Association of Universities and Colleges of Art, Design and Media; ELIA - The European League of Institutes of the Arts; WDO – World Design Organization; ENCATC – European Network on Cultural Management and Policy.

IED also keeps **relations with various international Universities and Academic Associations**, including: ADI - Associazione per il Disegno Industriale, NAFSA - Association of International Educators, EAIE – European Association for International Education.

The international dimension and vocation are also confirmed by the presence of **students coming from over 100 countries**. IED is a place of fruitful exchanges and confrontation between different cultures and contributes to training a new generation of professionals ready for entering the contemporary market.

ALUMNI

More than 120.000 former students. ALUMNI platform - dedicated to IED former students now professionals - is filling up with a **global, multicultural and interdisciplinary community**. It is a place of exchange, communication and bespoke services, an incubator of opportunities, relations and visibility.

USEFUL LINKS

ied.edu/how-to-apply
ied.edu/undergraduate-pricelist
ied.edu/financial-aid
ied.edu/services
ied.edu/alumni

BECOME A IED STUDENT



ied.edu/how-to-apply

Deepening the contents, fully understanding the values and opportunities of a study path compared to another, focusing on aptitudes, talents and aspirations are turning points to find your own way.

IED leads you along this path and provides you with **an advisor** who will help you to consciously choose your study path.

Below the main steps to be followed:

- Book a **free orientation interview** with your personal advisor to catch the course that suits you the best, in line with your expectations or to get all the information of the chosen course;
- The **admission process** begins: once you receive from your advisor the credentials to access your personal area, just upload the necessary documents, take the language test - if required - and finally get ready for the motivational interview, prior to enrolment.

See you in IED!

