IED Milano
Bachelor of Arts Degree

GRAPHIC DESIGN

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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 Visual Communication Design
Specialisation	Graphic Design
Coordinator	Giuseppe Liuzzo
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

THE COURSE

Graphic Designer, Art & Design Director, Visual Communication Designer, Visual Journalist, Content Creator e Manager, Front End Designer, Data Visualizer.

You are more surrounded by Graphic Design than air to breath! Graphic Design is not just an aesthetic way to express contents but a method to give the world around us a language: from the icons on our smartphone to the interface of our favorite blogs and social networks, from books and magazines that we read, to maps and signals that help us everyday to reach our destinations easily. A Visual Communication Designer knows how to think in terms of "communication systems", complex combinations that involve diverse media, tools and languages: from printed catalogues, digital magazines for tablets, packaging for cosmetics and video promos for cultural events, to web sites, smartphone apps and to something that perhaps is not yet available but will be soon thanks to technology. A Graphic Designer develops projects in all these fields with clear objectives, coherent linguistic codes and multidisciplinary skills. The contexts the students operate in are individual or collective graphic design studios, which are progressively expanding in different fields: product design, communication, fashion, photography, corporate communication and design areas, publishing companies, web, advertising agencies and TV production.

Those who wish to undertake this profession must possess two qualities: curiosity and the ability to challenge themselves, their skills, their beliefs. The three years of the course are only the beginning of a professional life where learning never ends. The Graphic Design course is strongly featured as a design lab: from the first to the third year. Starting from a preparatory approach, subjects become more and more elaborate and open up to different fields of application, building towards a high level professional simulation that includes developing research projects in direct contact and collaboration with companies. The areas are either those of traditional graphic design – meaning corporate and brand identity, publishing, packaging or those connected with new and digital media: web design, interaction design, digital publishing, video, motion graphics, TV and 3-D, exhibition and event applied graphics. Simultaneously and in synergy with the design classes, the students acquire a solid cultural background on the one hand and technical skills on the other: first of all, software, initially the basic ones for image management and for vector drawings and then those aimed at the web and social media, animation, video editing and industrial printing technologies.
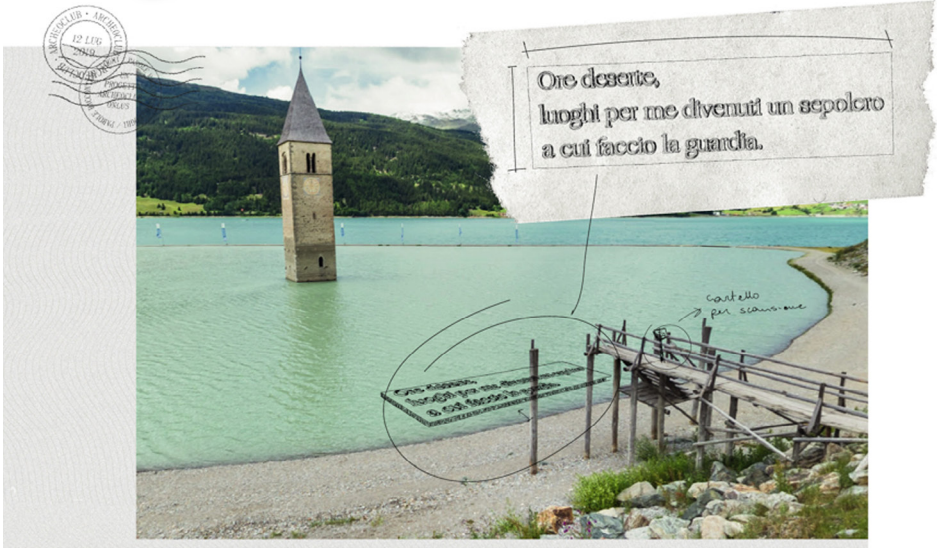
METHODOLOGY AND STRUCTURE

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.

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

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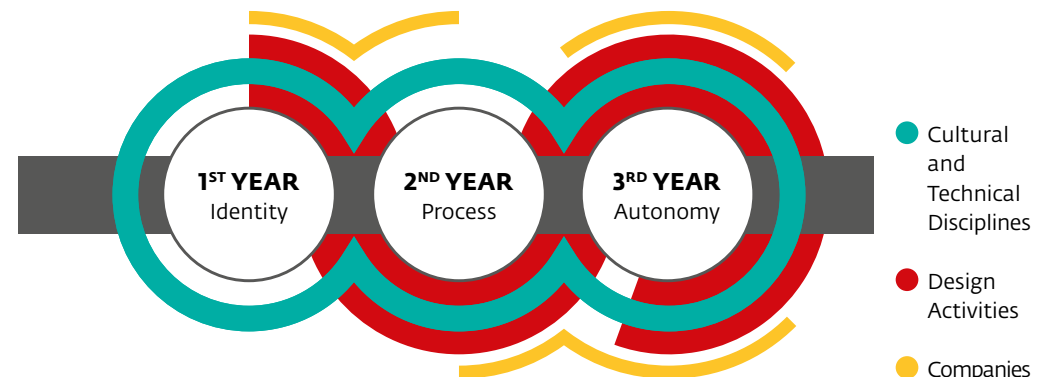
The **workshops** and **transversal courses** involve students from different classes and contribute to developing a multidisciplinary approach and enhancing teamwork aptitude.

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

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.

1ST YEAR
Identity

2ND YEAR
Process

3RD YEAR
Autonomy

Cultural and Technical Disciplines

Design Activities

Companies

PROGRAMME

1ST YEAR

HISTORY OF CONTEMPORARY ART

This course studies our visual and aesthetic culture by experimenting with contemporary artistic research and how it relates to technical and technological innovation and to the different forms of expression and communication.
From the advent of industrial civilisation in the mid-nineteenth century to the way that everyday life is reshaped in the daily flow of images conveyed by the media, by advertising and by the cinema.
From the independent expressive codes generated by the avant-gardes of the early twentieth century to the links of sign and culture in mid-century and on to the very latest expressions of fragmented reality today. In particular, the course focuses on analysing the birth of aesthetics and the independence of art, how the concept of art changed pursuant to the introduction of industrial machinery, the birth of photography and how it relates to traditional techniques of representation, and the historical and critical development of the leading artistic movements in the twentieth century.
The purpose is imparting knowledge about contemporary art as a tool for making stylistic interpretations of images.

HISTORY OF DRAWING AND ARTISTIC DESIGN

In this course, students learn to identify the visual and tactile qualities of objects - both 3D pieces and graphic artefacts - and to understand how they fit into a historical, technological and methodological narrative, as well as the one of form. They acquire design culture - to be applied on products or communication - by analysing a selection of symbolic objects.

DESIGN METHODS

Designing means progressing along a road that starts with a problem and passes through a series of phases until it reaches the solution.
Those phases include research, analysis, the definition of a conceptual synthesis and its visualisation, exploring possible solutions and defining, checking and finalising the most effective one. The course studies the origins of industrial design, the leading European schools and the elaboration of design theory, from the Bauhaus to the Ulm School, taking in the roots of graphic design in Italy, from Albe Steiner and Bruno Munari to Bob Noorda, and completing the picture with the contemporary international panorama: working in graphic design in the global digital world.

INTRODUCTION TO PUBLISHING DESIGN

This course introduces students to the creative, technical and technological procedures that accompany the typographic preparation of a text to the layout of the page and eventually to the finished publication, by learning to use InDesign, the professional software used to manage text and image layouts.
Students start by defining the layout's format, margins and grid and progress to defining style sheets and typographic hierarchies and constructing the complete mock-up, optimising the workflow.
The complexity of this process starts with a correct approach to the work flow and includes studying the organisation of the 2D space, the characters and the texts, their visibility and legibility and the system of communication stimulated by the contrasts and matches of colours, styles and visuals.

PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM

This course investigates the world of sensory perception and cognitive processes, illustrating the scientific theories that explain how our senses function and correlating this with research into the psychology of form.
It tackles the principles of colour theory and it analyses uses applied sciences as a means

for providing the technique for analysing the relationship between object, space and person, that is crucial for designing a work in relation to sensory responses. The psychology of form establishes relations between the mechanism of perception and issues concerned with the use of that form and the consequent elaboration of creative languages.

GRAPHIC DESIGN 1

The course studies the basic aspects of composing in a field: how to structure a layout grid, positioning the various elements and determining their spatial relationships, dimensions, deformations and perceptive characteristics.
As it has emotional, cultural and symbolic values, colour plays a decisive role in strengthening or weakening a visual message.
During the course, students learn to observe the presence and distribution in a given subject, to distinguish between iconic and syntactic colours and to understand the chromatic scheme of spaces, objects and images. The typeface is introduced as the ABC of graphic design, the basic tool for every visual communication project. The course provides the knowledge of both the history and the forms of typographic characters and conveys an understanding of the different forms and the corresponding nuances of expression, so that students learn how to use them correctly

and coherently in all fields of visual communication.

COMPUTER GRAPHICS 1

Students are provided with an extensive and profound familiarity with Photoshop, both in technical terms and in the method adopted by the graphic designer who has to be capable of preparing images for printing and for the web. Adobe Illustrator is used to create graphic, illustrative and typographic elements in a vector environment. By the end of this course, students consolidated their technique and are capable of making a thoroughly professional use of both software programs.

ARTS SEMIOTICS

This course teaches students to read the relations between contents, texts and image and the narrative processes used by the various different forms of visual communications and by the media. The learning method adopted consists of examining the bonds between form and content, aesthetic effects and systems of usage. the course analyses the process of communications, setting out to examine its mechanisms, using the methods developed by the various schools of semiotics. A closer look is taken at audiovisual communications, with a special focus on the cinema and advertising communications.

2ND YEAR

VIDEO GRAPHIC

The methods and instrumental knowledge acquired during the first year are now developed on, using Premiere and After Effects, for managing moving images and graphics in audiovisual and in digital videos.

GRAPHIC DESIGN 2

This course develops the theoretical principles and the techniques used in the field of hardcopy and web publishing. Topics covered are: the typographic hierarchy of the page or the screen, the relationship between text, hypertext and the various kinds of images, the sequencing of the various issues under discussion, the definition of the structure used to surf the site and the interface and how it interacts with users. The course also discusses the use of software for making websites.

PHOTOGRAPHY

This course studies the languages and techniques of photography, both past and present, so as to understand the different uses that have been made of it, from making a documentary record of work to expressing the photographer's own artistic language. The course provides students with the elements they need to interpret and produce an image for use in visual communications. The part spent in the workshop enables students to experiment

with the medium of photography, using both traditional and digital techniques and tools, so as to identify the best approaches and methods for each kind of photo shoot. The course teaches students to analyse the context and develop their own spirit of observation, as well as to relate to the photographer, so with the point of view and the entire complexity of what happens before the image is actually produced.

PHENOMENOLOGY OF CONTEMPORARY ARTS

This course builds on the development of phenomenology as a science or a method that expounds on the relationship between reality and artistic expression, so as to impart tools for interpreting contemporary artistic phenomena and how they relate to historical and cultural contexts and to social dynamics. The teaching method used helps students understand how contemporary forms of creativity come about and are represented and perceived. The course sets out to provide an interpretation of the contemporary visual arts by analysing certain practices, procedures and strategies used to construct an image. It also highlights these cultural implications in a broad context that considers different expressive styles and techniques of contemporary culture, so as to encourage students to develop an analytical and critical capacity.

BRAND DESIGN

Visual communication usually has a two-way flow: from the company to the product and viceversa. A product's packaging and its graphic design are the result of the 3D transformation of the company's image in such a way as to tell the story of the contents. Considered both individually and in terms of how they relate to one another, materials, forms and graphic design provide us with information and characteristics that tell us about the overall personality of the producer and, as a reflection, of the consumer. The course also provides students with theoretical knowledge and practical skills for developing a brand or product communication project, with a packaging design that starts from the creative phase and culminates in making the mock-up.

DESIGN METHODS FOR VISUAL COMMUNICATION

In the first part of the course students approach several writing techniques. They learn to observe, describe and conceive a fascinating and properly built storytelling. A special attention is dedicated to the contamination among different media languages. Furthermore students learn advertising writing techniques and become aware that copywriting is a more and more expanding subject. In the second part of the course research methodology faces the social field to identify the goals of a communication project.

The work of documentation research, statistics survey, analysis, interpretation and presentation of achieved results make the so-called metadesign and it is a basic tool for a proper project development.

SOCIOLOGY OF COMMUNICATIONS

By studying the processes of the media and analysing up-and-coming forms of communication, this course provides students with a basic grounding in the theoretical, methodological and technical tools used to analyse the processes of communications and media, focusing on contents, languages, forms of organisation and the analysis of the target audience.

HISTORY OF CINEMA AND VIDEO

Cinema is investigated as a complex system, in which forms of expression and styles of representation are the result of a new order of cultural organisation and a new way of experiencing the world. This course illustrates the salient milestones in the history of the cinema to the present day, describing it in terms of the relationship between technology and aesthetics. The course starts from films, and not from existing critical historiography, then proceeds to focus in particular on certain films that have pointed the way to subsequent developments and contemporary trends. The evolutions in the cinema's styles, expressions and narratives are put

into the context of the technological advances achieved by the means of production and the consequential evolution of movie language.

PRINTING PROCESSING TECHNIQUES

This course studies the tools and techniques used for the serial reproduction of a printed product, from the paper and its properties to the various kinds of bindings, how images, texts and graphic elements are treated and the right way to prepare files for pre-printing procedures, so as to achieve optimal reproduction in the various different printing processes: digital, typographic, offset, rotogravure and screen printing. The teaching analysis every element editorial products and pays the highest attention to the specific terminology used in this market.

DIGITAL MODELING TECHNIQUES - COMPUTER 3D

Interaction is the most interesting and promising investigation ground generated by the digital revolution. This course covers all the stages of designing interactive environments, considering relations with single and multiple users and the interconnections between scenarios, sound and actions. Cinema 4D is a software package that enables real or virtual objects and environments to be represented in 3D. As such, it is a useful tool both for visualising a design (such as a packaging or an installation) and for

creating contents earmarked for the web or other digital contexts.

3ʳᵈ YEAR

THEORY AND METHODS OF MASS MEDIA

The contents of this course cover the historical analysis of the methods of production and distribution of mass-communication, the essential characteristics and categories of leading media markets, such as television, cinema, publishing, and multimedia, and the strategic behaviours in the media business. The procedures studied include traditional and new media, press, radio, analogical television, terrestrial digital and satellite television, the various forms of web and mobile TV and potential future scenarios.

GRAPHIC DESIGN 3

The graphic design disciplines taught in the final year approach a design system that is structured in the several fields of communication. Different areas are tackled in this course: the design of interactive systems for the web and mobile devices or otherwise, publishing design and editing, aimed to paper books, magazines or digital publishing products. Students get a realistic preview of professional practice: from the brief to the end product, they apply a methodological process, considering both

the conceptual approach and the technical and linguistic issues specific to the tools and the contexts in which the design project is developed.

DIGITAL VIDEO

Students get familiarity with the software for the motion graphic,while on the other hand, these same skills are applied to designing graphic interfaces and graphics for audiovisuals and for television. Students develop a television interface project, featuring all the kind of inputs that are used increasingly in television language to state a channel's identity, distinguish its programmes and convey information additional to the filmed images.

GRAPHIC DESIGN 4

The design disciplines discussed in the third year address topics that are covered in part autonomously by individual lecturers, each following his specific remit, but that also converge on a workshop where those specifics are harnessed to build a complex, yet homogeneous and unitary, system of communications. The input to this workshop is methodological, cultural, technical and specialised.

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 applied arts and of communication. The strategic principles of marketing are adapted

here to the specific field of the creative industries, for the purpose of understanding and anticipating the expectations and needs of consumers and users. The course explains the tools of strategic marketing related to the work - the phases and methods of execution, time frames, costs and benefits - the mechanisms that drive markets and consumption, the social context and the consumers who are the ultimate recipients of the designers' work. The course develops the skills that students need to manage

the phases of the creative process and design teams, co-ordinating different skills and directing the work to meet market expectations. From managing cultural heritage to creating extended services, design management sketches alternative rationales of competition and perspectives of change in the local economy, adopting an interdisciplinary approach.

EXPOSITION SETTINGS

This course provides an overview of contemporary design work in the field of expositions, in order to develop

and to put into practice the skills and capacities used by designers to break out the 2D boundaries of the sheet of paper and get to grips with the 3D reality of urban spaces, territories and buildings, with projects of architectural graphics, installations, events and temporary architecture. Students also learn how to structure information captions in an exhibition or a museum.
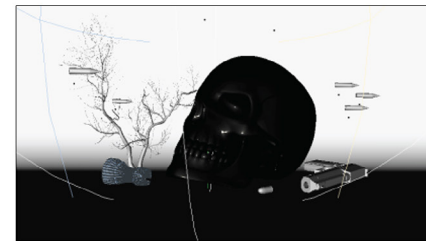
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DEPARTMENT OF DESIGN AND APPLIED ARTS
School of Artistic Design for Enterprise

First Level Academic Diploma in Visual Communication Design

Location: Milan

SUBJECT	CREDITS
1ST YEAR	
HISTORY OF CONTEMPORARY ART	6
HISTORY OF DRAWING AND ARTISTIC DESIGN	8
DESIGN METHODS	4
INTRODUCTION TO PUBLISHING DESIGN	4
GRAPHIC DESIGN 1	12
PERCEPTION THEORY AND THE PSYSCHOLOGY OF FORM	4
COMPUTER GRAPHIC 1	12
ARTS SEMIOTICS	4
Interdisciplinary Lectures/Seminars/ Workshops	4
Total credits required 1st year	58

SUBJECT	CREDITS
2ND YEAR	
VIDEO GRAPHIC	4
GRAPHIC DESIGN 2	12
PHOTOGRAPHY	4
PHENOMENOLOGY OF CONTEMPORARY ARTS	6
BRAND DESIGN	8
DESIGN METHODS FOR VISUAL COMMUNICATION	6
SOCIOLOGY OF COMMUNICATION	4
HISTORY OF CINEMA AND VIDEO	4
PRINTING PROCESSING TECHNIQUES	4
DIGITAL MODELING TECHNIQUES - COMPUTER 3D	4
Electives	4
Interdisciplinary Lectures/Seminars/ Workshops	2
Competitions	
Total credits required 2nd year	60

SUBJECT	CREDITS
3RD YEAR	
THEORY AND METHODS OF MASS MEDIA	6
GRAPHIC DESIGN 3	10
DIGITAL VIDEO	6
GRAPHIC DESIGN	4
DESIGN MANAGEMENT	4
EXPOSITION SETTINGS	8
Electives	6
Internships	4
Competitions	
Interdisciplinary Lectures/Seminars/ Workshops	
Foreign language	2
FINAL PROJECT	10
Total credits required 3rd year	62

Total credits required during 3 years	180

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!