



Undergraduate Course

Bachelor of Arts Degree

Transportation Design

IED Torino

+ 50 years of experience

International

Education Network

11 locations around the world

10.000 students a year

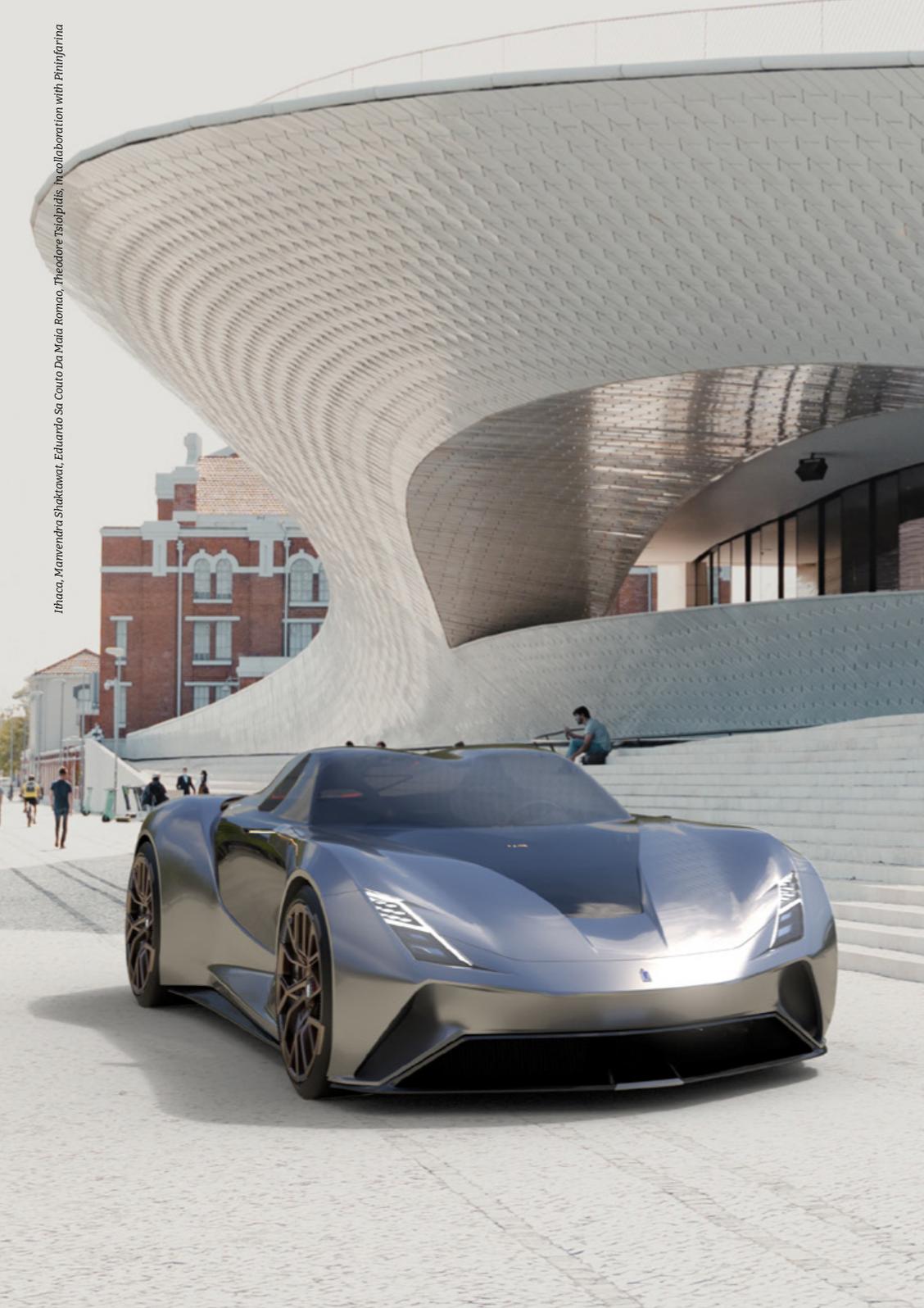
+ 100 nationalities

undergraduate, master of arts,

master, summer courses,

semester and continuing

education programmes



Transportation Design

Title*	First Level Academic Diploma in Design - specialization in Transportation Design
Coordinator	Michele Albera
Duration	3 years, full-time
Credits	180
Language	English
Starting date	October
Further studies	Postgraduate, Masters, Continuing education

** This Diploma, accredited by Ministry of University and Research, is equivalent to a Bachelor of Arts Degree.*

The Profession

**Exterior Car Designer, Interior Car Designer,
Automotive Interaction, Color & Trim,
Mobility Consultant, Bike Designer,
Yacht Designer**

In a rapidly evolving world driven by technological innovation and a constantly changing market, the mobility designer must anticipate the future, understand vehicle markets and regulations in various parts of the globe and know how to merge the fundamentals of aerodynamics, mechanical engineering, vehicle architecture, ergonomics, style, production techniques and business strategies.

The transportation designer must combine theoretical and technical skills in design applications, developing a critical sense of his or her own design personality. The work of the transportation designer is a never-ending challenge in a field that has undergone one of the greatest transformations in recent times and that is going to rewrite its paradigms once again.

The Course

The curriculum of the Three-Year course in Transportation Design is based on the synergy between creativity, technology and experimentation, for which the theoretical aspects are always accompanied by practical experience. The training has three main objectives: to instill the knowledge of the technologies, the materials, and the project culture; to make the students develop the ability to understand the market and its demands; and to make them acquire the capability to convey the project's quality by teaching specific presentation techniques.

The student is given operational autonomy and independently manages the design pathway, namely the phase dedicated to the development of the concept as a creative and formal synthesis of the project idea.



At the same time he/she gains a more in-depth historical knowledge of the project, covering the semiotics, the socio-cultural trends, communications, design and architecture, as well as techniques and technologies, developing the ability to make coherent and well-reasoned choices, and mastering the most suitable tools for the project's communications.

The student has even the opportunity to learn more about technical/instrumental and design aspects of bike and yacht design by including specifically selected training activities to his/her individual educational programme.

Course Coordinator

Michele Albera

Designer and founder of MAP Design Studio, specialising in the design and prototyping of electric vehicles. He has worked in the field of industrial design, outfitting and architecture for the Bodino Group and was part of the Operai del Design design collective, working for Volkswagen, Audi, Italdesign, Alfa Romeo and others. In 2017 he collaborated with the Museo Nazionale dell'Automobile and became Coordinator of the three-year Transportation Design course at IED Torino, where from 2020 he coordinates the Master's Degree in Transportation Design.



Amorini Group in collaboration with Honda



Hexagon, Fiorini and Charlesworth in collaboration with Honda

IED's Educational Model

Unique, innovative and inclusive

Methodology and Structure

IED offers a **unique educational model**, brought to life by the network of IED campuses across Italy and around the world: a **huge workshop of shared knowledge** that grows richer and deeper by the year. The perfect degree of integration between classroom and digital experiences means **each student at each campus** has access to skills and knowledge that transcend all local, regional and national borders.

Strengths of the IED model include:

- **enriching the student's experience** with an educational philosophy of innovation and experimentation, "learning by doing," and a culture of design;
- **amplifying opportunities** by increasing interactive educational experiences;
- **activating a circular economy of knowledge** by sharing educational excellence throughout the network;
- allowing students to **enrich their own knowledge base with an understanding of all the related areas of knowledge**, and to **build a solid foundation** for taking on increasingly complex projects.



The curriculum is based on the acquisition of cultural, methodological, technical and technological knowledge and their application through the development of design projects, in collaboration with the business sector. This allows students to engage continually with the productive and cultural system.

The program's three years, divided into six semesters, are structured in such a way as to progressively develop the students' design and expressive skills until they reach the autonomy necessary for the professional world.

The first year is introductory, focused on the acquisition of the **method** and of the fundamental technical, cultural, and design tools. Mastery of the method and tools will help students manage their creative flow and to develop, analyze, and summarize real scenarios and their own ideas, translating their creativity into design.

The second year focuses on experimentation and the application of the method, tools and theoretical knowledge to design activities. The cultural and technical disciplines support the development of the design **process**, leading to constant improvement in knowledge and skills.

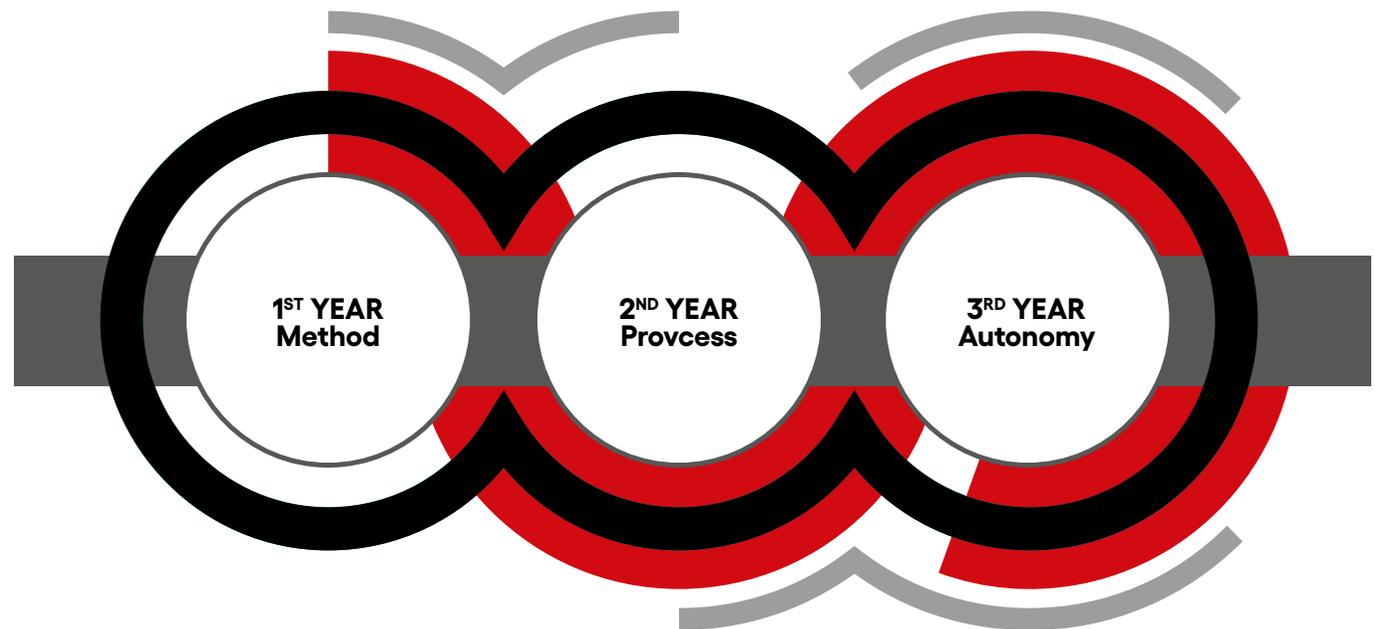
The third year goal is to develop **autonomy**: it focuses on advanced design, the critical study of knowledge and design skills, the refinement of tools for project creation and communication, and the soft skills necessary to face the professional world.

The whole program culminates in a **Thesis Project**, where students put their newly-acquired skills and knowledge to the test in a context of greater complexity. The driving force of this learning experience is a **faculty of 2.000 teachers**, selected from among the finest professionals in the creative industries and the most innovative sectors around the world.

The Undergraduate course is rounded out by workshops, competitions, seminars, special projects and wide-ranging activities involving students from different courses and locations, all contributing to the development of a multidisciplinary approach.

Students reach this milestone enriched not only by skills and tools but by the **opportunities**, the **circularity of knowledge**, and the **cross-fertilization of ideas** that IED makes available to them.

- Cultural and Technical Disciplines
- Companies
- Design Activities

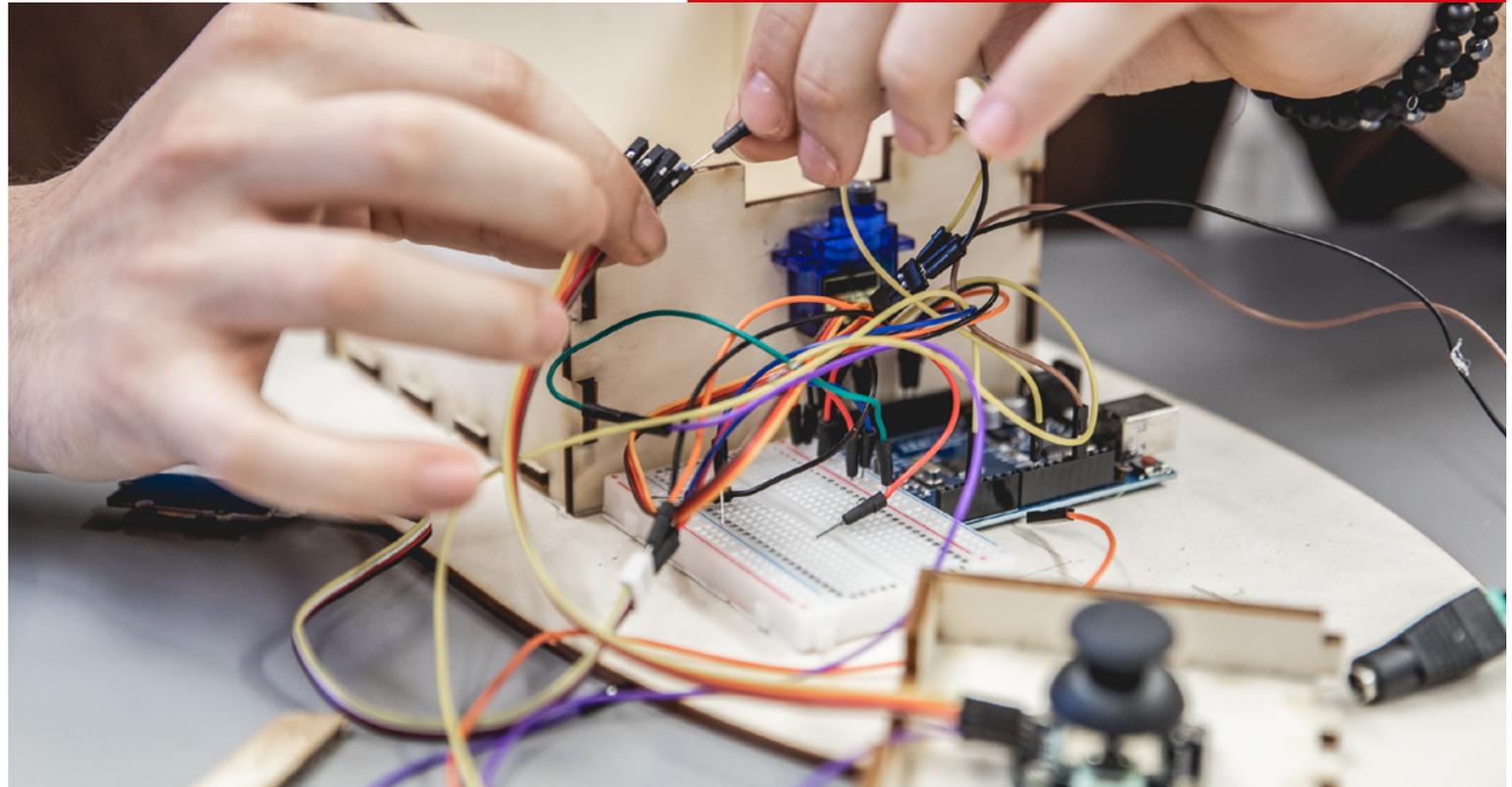


The IED Square Experience

IED Square is one of the practical applications of the IED model: a week-long opportunity for cultural exchange and creative inspiration for third-year students of all IED Italia locations.

1600 students from **7 locations**, guided by **100 teachers**, engage with one another in a space wholly dedicated to them. Together, they identify the design direction and themes of their Thesis Projects, the capstone of this three-year course.

It is a marathon of inspiration, featuring **online and offline conferences**, labs and workshops, offering an exclusive perspective on the latest trends thanks to the presence of prominent speakers and stars of the international scene.





IED Italia Career Service

The IED Italia Career Service, with a team of 14 people distributed on the territory, takes care of every single student passing through our classrooms. It does so through a process of accompaniment, training and promotion that rewards the student, the company and the school itself.

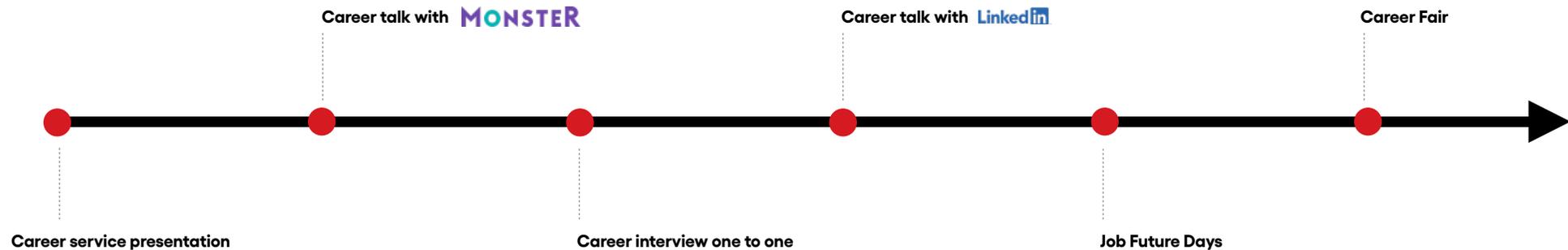
The Career Service diligently oversees and ensures a seamless experience for every student during their internship, maintaining direct communication with partner companies and providing unwavering assistance to interns whenever they encounter issues or challenges.

Working all the year for student placement

Throughout a **personalized path**, consisting of **individual meetings**, each student is tutored by a Career Service staff member, who helps him/her to prepare for and **enter the job market**.

The meetings aim to highlight the acquired skills and personal attitudes of each student, helping to create the awareness necessary to approach the job market and to build a competitive curriculum vitae and portfolio.

During the year, IED organizes the **Career Talks**, meetings with the main recruitment professionals such as Monster and LinkedIn. They teach students how to land a job interview and give insights about the present and future scenarios of the creative professions. The programme culminates with the Career Fair, an event during which the students have the opportunity to introduce themselves to the many companies involved and to participate in the selection interviews.



Companies

The network of partner companies grows every month and includes small and medium enterprises, large multinationals, top brands, studios of different sizes, and innovative start-ups:

3M, Accenture, ADD, Alphaomega, Ambito 5, Armando Testa, Artemest, Attila, Auge, Azimut Benetti Group, BCube, Bigfish, Big Spaces, Boffi-De Padova, Borbonese, Boston Consulting Group, BMW, Bottega Veneta, BTicino, Calvin Klein, Calzedonia, Canon, Cayenne, CBA Design, Ceres, Chapeaux, Cheil, Class Editori, Collezione Peggy Guggenheim, Condé Nast, Cortilia, Damiani, Davide Campari, Deep Blue, DDB, Deloitte, Diesel, Digital Angels, Doing, Doucal's Italy 1973, Dpr Eventi, Dude, Eataly Spa, EDI - Effetti Digitali Italiani, Egg Eventi, Elica, Ermenegildo Zegna, Etro, Falkensteiner Hotels, Fandango, F&P Group, Ferrari S.p.A., Filmmaster Events, Frankie Morello, Freedamedia, Futurebrand, Gas Jeans, Gessi, Giorgio Armani, Gi Group, Gruppo Alessandro Rosso, Gruppo Fonema, Hachette Rusconi, H-Art, Hearst Magazines Italia Spa, Heineken Italia, H-Film, Honda, H-57, HugoBoss, Ilva Saronno, Inditex, Interbrand, Itaca Comunicazione, Italdesign Giugiaro Spa, Ikea, Jimmy Choo, Kering Group, Key Adv, Lamborghini, Landor, La Sterpaia, La Triennale, Lavazza Group, Leagas Delaney, Leo Burnett, Les Copains, LIU-JO Spa, Live Nation, L'Oréal, Luxottica, LVMH, McLaren, M&C Saatchi, Magnolia, Maison Margiela, Max Mara Fashion Group, Maximilian Linz, McCann Eriksson, Mediaset, Milestone, Missoni, Moncler, Mondadori, Morellato, Moschino, Ms&L Italia, Nestlé, Nike, Ogilvy, Paul Smith, Pelikan, Piaggio, Piano B, Pinko, Piquadro, Poltrona Frau, Pomellato, Promotion Tag, Publicis Modem, RBA, Rcs, Redbull, Replay, Rmg Connect, Robilant Associati, Saatchi & Saatchi, Samsung, Sketchin Studio, Studio Patricia Urquiola, TBWA, Teikna Design, The Others, Tita, Tod's Group, Toyota, Ubisoft, Undercolors of Benetton, United-Grey, Univisual, Versace, Vivo Concerti, VF Corporation (Vans, The North Face, Timberland, Napapijiri, and more), We Are Social, Wella, Young & Rubicam.



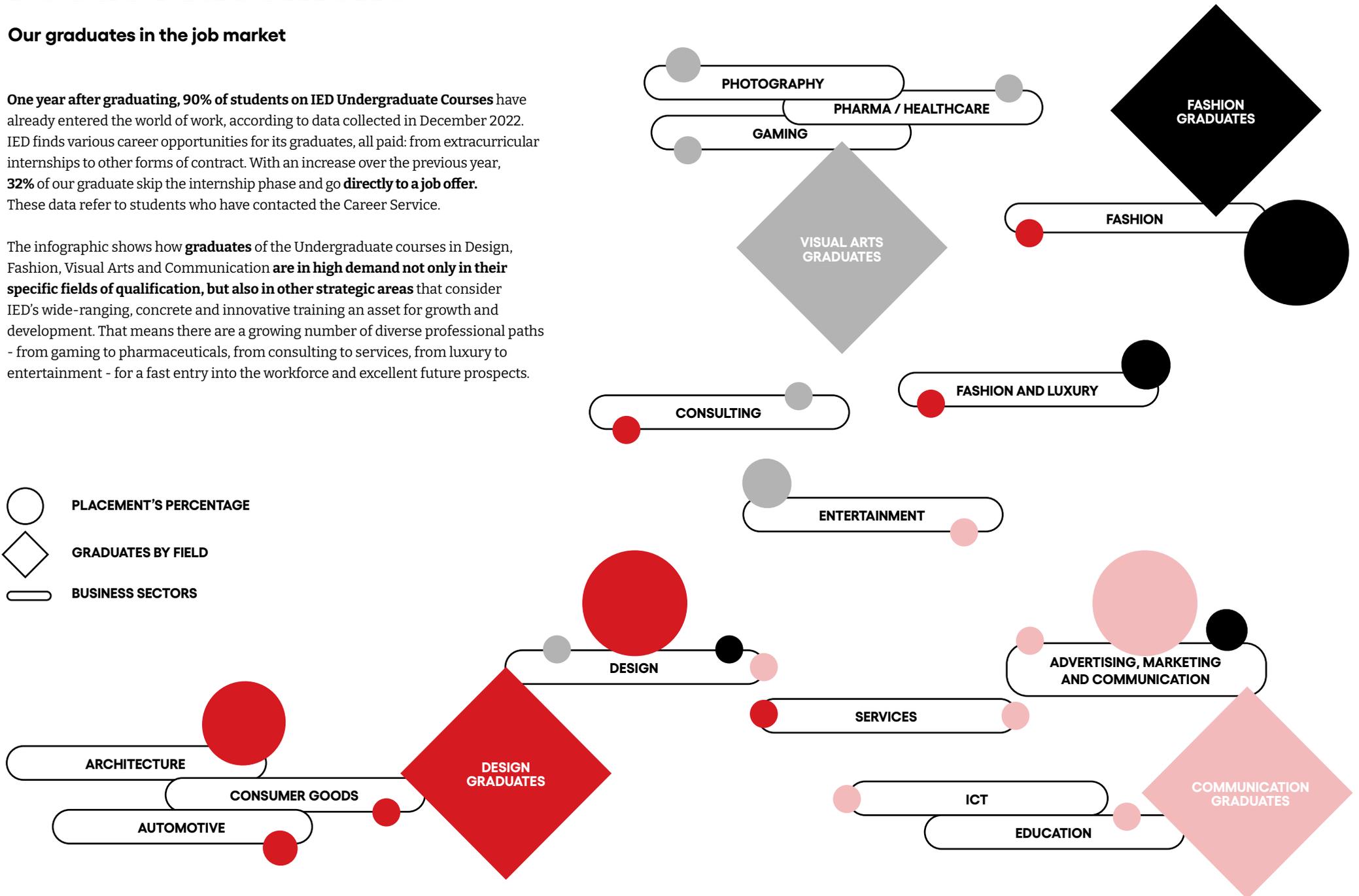
Focus Placement

Our graduates in the job market

One year after graduating, 90% of students on IED Undergraduate Courses have already entered the world of work, according to data collected in December 2022. IED finds various career opportunities for its graduates, all paid: from extracurricular internships to other forms of contract. With an increase over the previous year, 32% of our graduate skip the internship phase and go **directly to a job offer**. These data refer to students who have contacted the Career Service.

The infographic shows how **graduates** of the Undergraduate courses in Design, Fashion, Visual Arts and Communication **are in high demand not only in their specific fields of qualification, but also in other strategic areas** that consider IED's wide-ranging, concrete and innovative training an asset for growth and development. That means there are a growing number of diverse professional paths - from gaming to pharmaceuticals, from consulting to services, from luxury to entertainment - for a fast entry into the workforce and excellent future prospects.

-  PLACEMENT'S PERCENTAGE
-  GRADUATES BY FIELD
-  BUSINESS SECTORS



Programme

1ST YEAR

History of contemporary art

The course explains the most important artistic movements of the modern and contemporary age and their leading personalities. In addition to describing how art has evolved in history, it aims at developing a critical understanding of art as a complex visual text and as a phenomenon perceived in terms of its relations with other forms of expression and communication, such as photography, advertising, cinema etc.

Design methods

This course provides students with the tools they need to examine the connection between a product and the processes behind its creation. These theoretical foundations enable students to understand which scientific and cultural factors intervene during the project and to manage the disciplines that contribute to putting the final work together. The design process is a combination of functional, technological, formal and ergonomic issues. The course goes through different phases, from how the idea is formulated to the actual creation of the object, making students develop methodological and analytical tools: functional and formal aspects, ergonomics, technologies. Students focus on an industrial product, paying special attention to the use of materials. They learn to apply the design process considering ergonomics, marketing and production technologies.

Materials typology

Materials constitute the basic tools for translating an idea into a creation. The course focuses on the expressive potential of the various materials, both traditional and experimental. The teaching is approached from a technical and scientific standpoint. This course examines materials' physical, chemical and morphological characteristics the latter relating to their forms, finishes and colours. It also explains the methods used to transform materials and the techniques used to work with them on an industrial scale, in craftsmanship and for conservation.

History of design 1

The study of design history starts from the second half of the nineteenth century, with the development of the first serial productions. This course analyses the leading Italian and international movements in design culture. By using a series of examples to illustrate a reasoned approach, the course summarises on the one hand the formation of archetypes of category and form and, on the other, the evolution of construction techniques and rituals of usage. With its heritage of visual knowledge, design history confers the ability to make a critical interpretation that underlies the process of designing a work.

Technical drawing

A study of the principles and procedures underlying descriptive geometry, projections and perspectives is the basis for freehand and technical drawing, providing students with the proper tools for communicating and representing their work. In this course, students learn the graphic idiom necessary to acquire expressive independence and are also taught to draw from life. The course aims at imparting awareness of space, i.e. the ability to dismantle real volumes and to experiment with graphic techniques of two and three-dimensional representation.

Students learn how to create quick, clear sketches: perspective, composition and quality of line. They are also taught the different techniques of drawing: from sketches to renderings and the final presentation. The lectures in technical drawing deal with orthogonal projections of flat figures, solids and complex and sectioned solids, culminating in plans of form.

Modeling techniques 1

This course provides students with the theoretical and practical tools they need to build visual and expressive models, using the most suitable materials. A 3D overview enables shapes and volumes to be examined and a check on their feasibility to be run, in terms of the laws of physics and techniques of elaboration. A model is also used to check on proportions and masses and, as a consequence, to alter their lines and volumes. The focus is on the practical and sensory nature of the experience and on developing the ability to view things in 3D.

Graphic Design

Using graphic composition programmes to acquire IT literacy makes it easier for students expressing an idea and puts the digital tools of representation in relation with the notions of visual perception acquired. This highlights criteria of legibility and the hierarchy between the components of a work. The study of 2D and 3D image processing programmes enables students to maximize the impact of a concept, manage 2D images and to modify their contents, as well as to create renderings. The course provides students with the tools for making a clear, personal presentation of their creativity and skills. Students learn the new techniques of computer graphics, studying the methods for representing and communicating ideas and projects using digital sketching software. They also acquire all the skills necessary for transposing their design work into 3D. This technical design basis is then used to develop a 3D styling model.

Design 1

The aim of this course is to put basic design methods into practice and to draw up the roadmap for creating a work, from the concept to the hypothesis of the production process, complete with related techniques. The course includes the creation of a design with a low level of complexity. The aim of the application workshops is to design a car or another one of the leading means of transport, taking its complexity into account and providing input about its proportions and the type of its components. The project is conducted by means of diagrams, exercises in free perspective, coloring and intuitive sketches.

Illustration

This course teaches students about the tools, the means, the supports and the materials for traditional and digital drawing, training them to practice observation and represent their subjects correctly. Learning to draw calls for more than just technique, skill and aesthetic taste: the ability to observe attentively is also important. How to use color as the basic tool of visual communication, to highlight information and make the message intelligible. Similarly, the construction of a 3D environment enables them to describe the relationships between volumes, surfaces and the play of light and shadow. Students learn to interpret a subject by acquiring mastery of the many traditional and computerised techniques of illustration.

Perception theory and the psychology of form

This course offers an understanding of sensory perceptions and cognitive processes, illustrating the scientific theories that explain how our senses work and correlating those functions with research into the psychology of form. It uses the medium of the applied sciences to impart the techniques for analysing the relationship between objects, space and persons

and provides the crucial skills they need to design a work in relation to sensory responses.

The psychology of forms establishes relations between mechanisms of perception and the issues related to the use we make of shapes, together with the consequential development of creative languages.

2ND YEAR

Materials typology 2

This course develops students' analytical skills and understanding of materials in the framework of a project. It examines the physical and mechanical properties of several families of materials in relation to the technologies that can be used to work with them and to related advantages and risks. In particular, the curriculum discusses the relationship between design and a material's expressive qualities, including its construction and structural properties.

Drawing techniques and technologies

Starting out from the drawing techniques learned in Technical Drawing, this course implements the practices of illustration, from freehand drawing to multimedia tools, to facilitate fast, effective communications when presenting a job. The approach is to use the most suitable methods to describe every phase of the project: preliminary sketches done freehand, the pantone technique, refinements of style using digital programmes and the creation of rendering and photo-realistic images. Lessons of theory and practical applications illustrated by the lecturer are followed by guided exercises, whose purpose is to put the instrumental skills learned into practice.

History of design 2

This course provides a reasoned, documented approach to the history of design in Italy and the rest of the world, illustrating its movements, schools and institutions, together with the firms and the designers who set up the milestones in the evolution and the trends in car design and the design of other means of transport. The course stimulates students to adopt a critical approach to expressions of design, so as to furnish them with the cognitive and methodological tools they need to locate works not only in a chronological framework, but more significantly to convey the relations between expressive idioms, the requirements of the automotive industry, clients and end users. This course provides a historical and comparative analysis of the styles and functions of the means of transport used before the advent of the car and their repercussions on the birth of the car, presenting an overview of the spread of the car and the evolution of its style and structure, together with an analysis of issues of symbolism, of form, of technology and of the market.

Modeling techniques 2

The student will acquire skills in order to define his concept in the 3D space by using the software Blender. This series of lessons walks students through the 3D modelling and rendering processes with the software Photoshop in a professional way, developing their own design identity.

Design 2

More detailed covering of the themes learned during the first year, students now have to demonstrate knowledge of the design methodology and technical issues by working on projects of higher complexity. Thanks to practical exercises, students develop their own creativity working individually or in groups. This course takes a closer look at car designs in a given

market segment and at designs for other means of transport. Starting with a brainstorming session, students work with style definition, volumes and proportions and they conduct graphic researches with sketches. The experience culminates with a final presentation of the project, with renders and a presentation of the sketchbook. The design process is supported by 3D modelling software.

3D computer model-making techniques

This course encompasses everything that students need to know about 2D and 3D digital imaging processes. Applications range from creating and reconstructing 3D environments to designing and representing objects and products. The aim is to teach both artistic and expressive representation and industrial prototyping in a professional environment. The course takes an in-depth look at the leading 3D image processing programs used for modeling surfaces, assembling forms with elementary units, automatically generating perspectives, texturing surfaces and rendering, as well as for composing virtual models as natural evolutions of sketches. Students must learn the skills of producing and managing static photo-realistic images, post-production with retouching and putting projects into their contexts.

Design 3

With this project, students are asked to deal with a higher level of difficulty. They are guided by tutors in a workshop to develop the concept for a car or another means of transport, including a detailed study of feasibility, volumes and proportions. They may also work free hand and use 3D modeling. Students now acquire skills in the perspective representation of various kinds of car interiors and the techniques of graphic representation, learning about the relationships between the types and the dimensions of an interior's components.

The course develops on issues related to the car package and to its habitability, ergonomics and functionality. Students work to assigned briefs and use modelling software.

Sociology of culture

This course provides students with the fundamental principles of sociology, illustrating the discipline's historical origins, its various schools of thought and, as a consequence, the different methods and approaches of analysis. The course studies the lifestyles within which affinity groups come about and the dynamics of social interaction, with the irrelative processes of dissemination, communication codes and languages. The aim of the course is to develop students' ability to read and interpret the behaviours and social dynamics where a creative work intervenes, understand the socio-cultural dimension of the situations of its use and acquire awareness of their underlying significance to a design.

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. The strategic principles of marketing, which aim at identifying, developing and launching every product, are adapted to the specific field of the creative industries, for the purpose of understanding and anticipating the expectations and needs of consumers and users. Students acquire strategic marketing tools, such as phases and methods of execution, time frames, costs and benefits, as well as the mechanisms leading markets and consumption, social context and targets. The course develops the skills that students need to manage the various phases of the creative process and design teams, coordinating a variety of different skills and orienting the work to cater for market expectations.

3RD YEAR

Design 4

Students are asked to face a project of increasing complexity and work on it independently, so as to search for and develop their own expressive idiom. The course focuses on advanced design and the simulation professional situations, dealing with design issues that arise in a variety of industries. Students have to demonstrate they have learned to work independently and are capable of making coherent and well-reasoned decisions. The aim of this course is to undertake every phase of the design of a car or of another means of transport, from the sketch to the modeling, to the rendering and the visualisation, of both interiors and exteriors, complying with the nomenclature applied to the vehicle and the restrictions imposed by its category and by the requirements of safety. Students now work on projects involving high-end cars, with a high degree of technological content, conducting all the phases of the design process learned to date: brainstorming, defining the style in accordance with the package received, verifying its volumes and proportions, developing its style, doing graphic research and making the final presentation, also making a 3D model if suitable. They now develop on their stylistic and technical research for the purpose of creating a design for a car interior. The design process is supported by 3D modeling software.

3D rendering technologies

This course recalls the material taught in the 3D Computer Model-Making Techniques course focusing on using special software packages to produce renderings. Focusing on the expressive and design potential of these digital tools, the course imparts the methods that students need to master for 3D modeling and, above all, to communicate their work.

They also acquire independence of expression and interpretation, from the concept to animating its details, producing flexible interactive videos.

Phenomenology of contemporary arts

This course conveys an understanding of the dynamics that lead to the birth of new trends from an artistic and sociological standpoint: what are they? Where do they come from? How do they spread? And how are they expressed in a globalised world? Students are provided with the ability to undertake independent research, to read and interpret the leading trends currently holding sway and the ability to observe and forecast future scenarios, fashions and trends.

Model Building 3

The aim is to learn the basic techniques of modeling in Blender and rendering the final result in Keyshot.

Design 5

Students work on the Final Project, having the chance to put into practice what they have learned producing models with a higher level of complexity.

DEPARTMENT OF DESIGN AND APPLIED ARTS

School of Art and Design for Business

First Level Academic Diploma in Design - specialization in Transportation Design

Milan

SUBJECT	CREDITS
1ST Year	
History of contemporary art	6
Design methods	4
Materials typology 1	6
Technical Drafting	8
History of design 1	4
Model Building 1	4
Graphic Planning	8
Design 1	8
Illustration	4
Perception theory and psychology of form	4
Interdisciplinary Lectures/Seminars/ Workshops	4
Total credits required 1st year	58

2ND Year	
Materials typology 2	4
Drawing techniques and technologies	4
History of design 2	4
Model Building 2	4
Design 2	10
3D computer model-making techniques	10
Design 3	6
Sociology of culture	6
Design management	6
Electives	4
Interdisciplinary Lectures/Seminars/ Workshops + Competitions	2
Total credits required 2nd year	60

3[°] ANNO	
Design 4	10
3D rendering technologies	8
Phenomenology of contemporary arts	6
Model Building 3	4
Design 5	10
Electives	6
Internships	
Competitions	10
Interdisciplinary Lectures/Seminars/ Workshops	
Foreign language	2
Final project	10
Totale CF 3 [°] anno	60
<hr/>	
Totale CF previsti nel triennio	180

Untitled, Creta Valente



An International Network

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

It can also count on numerous academic institutions in Europe, Asia, United States and Canada, Latin American countries, Australia and New Zealand. IED is an accredited institution of **ERASMUS+** Programme, which contributes to the achievement of the Institute's strategic goals meant to implement its internationalization. Thanks to this Programme, students, teachers and staff have the opportunity to carry out short and long-term international mobility in partner institutions, in order to increase their academic and professional training.

IED is moreover member of prestigious international associations such as **CAE** (Culture Action Europe), **CUMULUS** (International Association of Universities and Colleges of Art, Design and Media), **ELIA** (The European League of the Institute of Arts) and **WDO** (World Design Organization). It also maintains regular relationships with many academic associations, including **NAFSA** (Association of International Educators) and **EAIE** (European Association for International Education): a large group of institutions based in different parts of the world that completes and expands upon the possibility of taking part in international mobility experiences. Thanks to numerous bilateral agreements with prestigious foreign universities, it provides the chance for its students to take part in the Exchange Study Program and in the Erasmus+ Program and spend a semester abroad either at one partner institution or at another IED Campus.

In addition, at the end of the course, they can spend a period of training abroad, throughout the participation in Erasmus+ mobility for traineeship.



IED ALUMNI NETWORK

is a global community of over 100,000 former IED students from 100 different nationalities, spanning various disciplines. Complementing Career Service initiatives, the program offers activities, content, privileges, and networking opportunities through the IED ALUMNI NETWORK PLATFORM. This interactive hub serves as a vibrant space for graduates, fostering connections and sharing experiences. Additionally, it provides brands, agencies, and companies with a targeted platform to engage with IED talents and collaborate with the Career Service team to identify top candidates efficiently.

Become a IED Student

Orientation Days and Courses Presentation

In each IED location, the Admission Advisor team offers steady assistance to those asking for more information on the Institute's courses and activities. Moreover, there will be several opportunities during the year, either on-site or online, to meet Coordinators, staff, partners and Alumni and learn more about the academic offer. ied.edu/openday

Financial Aid

IED supports young creatives thanks to a policy of economic facilitations consisting in scholarships and a structured system of low-interest loans. ied.edu/financial-aid



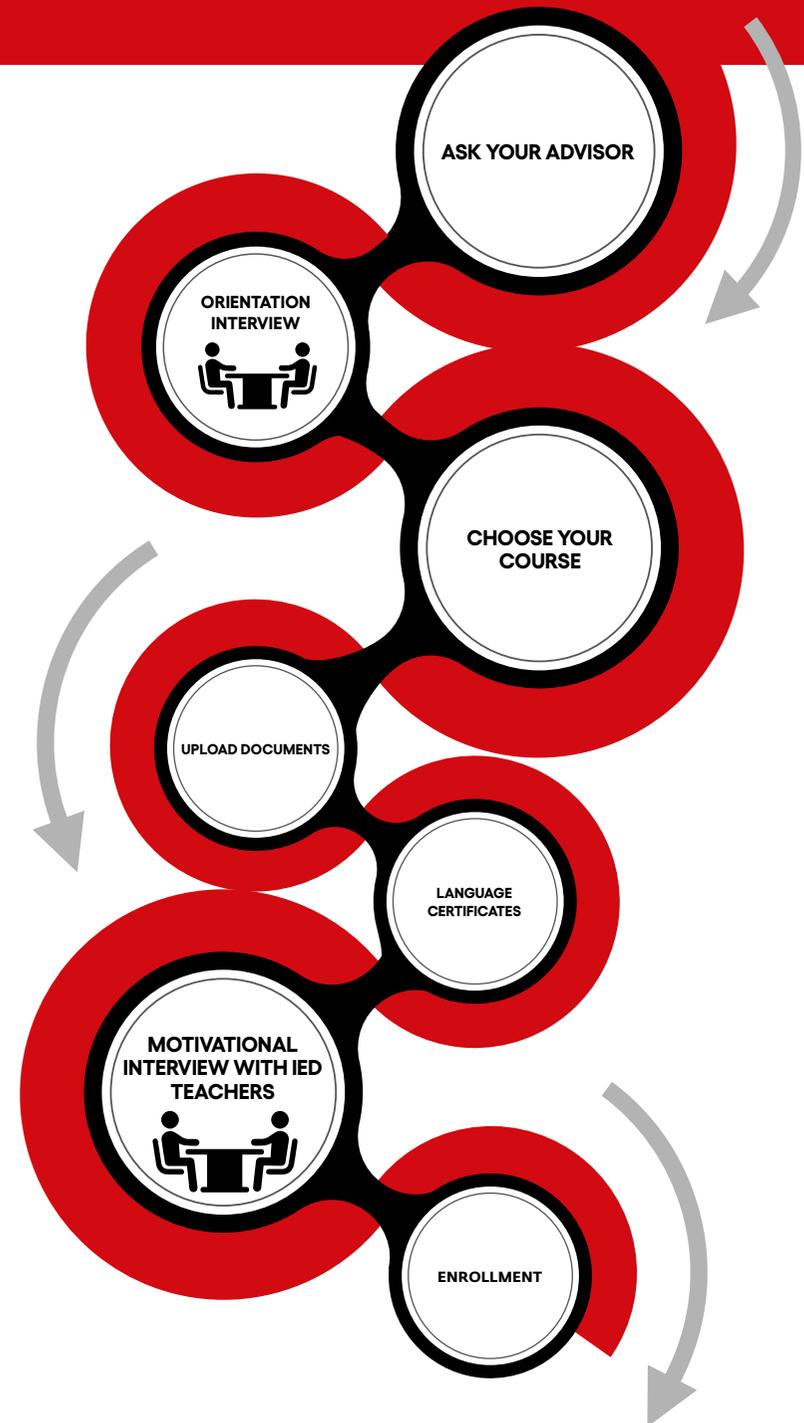
Admission and Enrollment

Finding your way and choosing the study path that best suits your inclinations may not be easy. For this reason, an Admission Advisor will be at your disposal to help you understand what is the best course for you and support you all the way through the enrollment process.

Here are the main steps to follow:

- Ask your Advisor for information via IED website, mail or phone and book an orientation interview.
- Start the admission process: once you receive from your Advisor the credentials to access your personal area, you upload the necessary documents.
- If required, you will have to take a language test.
- Your Admission Advisor will arrange a motivational interview with the Coordinator or a teacher of the course you chose.
- Once you are admitted, you can complete the enrollment and will officially be a IED student

ied.edu/how-to-apply



**MILANO
BARCELONA
CAGLIARI
FIRENZE
MADRID
RIO DE JANEIRO
ROMA
SÃO PAULO
TORINO**

**ACCADEMIA A. GALLI – COMO
KUNSTHAL – BILBAO**

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