

A photograph of a person's back, with their hands raised behind their head. They are holding several geometric jewelry pieces made of gold and silver metal. The pieces are angular and abstract, some resembling folded sheets of metal or wire structures. The background is a plain, light color.

# UNDERGRADUATE COURSE

THREE-YEAR COURSE

# JEWELRY DESIGN

IED Milano  
Bachelor of Arts Degree  
English



Jewelry Design  
ied.edu/how-to-apply

**50 YEARS OF EXPERIENCE**  
**100% ITALIAN NETWORK**  
**11 LOCATIONS**  
**AROUND THE WORLD**  
**10,000 STUDENTS A YEAR**  
**35% OF FOREIGN STUDENTS**  
**+ 100 NATIONALITIES**  
**+ 1000 PARTNER COMPANIES**  
**86% PLACEMENT RATE**



<b>Title*</b>	Bachelor of Arts Degree in Fashion Design
<b>Specialisation</b>	Jewelry Design
<b>Coordinator</b>	Federica Sala
<b>Duration</b>	3 years, full-time
<b>Credits</b>	180
<b>Language</b>	English
<b>Start date</b>	October 2017
<b>Further studies</b>	Postgraduates, Masters, Specialisation courses

\* This BA awards 180 credits

# THE PROFESSION

**The Jewelry Designer is a multitasker professional, constantly balancing tradition and experimentation, boasting a strong sensitivity able to catch social-cultural features and convert them in innovative projects, interacting with the body.**

The course embraces the complex professional scenario by opening a dialogue between two apparently distant realities: an intimate and experimental approach and a company-oriented design, both fundamental for future Jewelry Designers.

The Jewelry Designer is a multidisciplinary professional, carrying skills from art to fashion, going through techniques of realisation. This figure catches latest trends of the sector to create a personal interpretation.





Project by H. Wang

# THE COURSE

## Job prospects

**Jewelry Designer, Jewelry Technician,  
Independent Artist, Product Manager.**

The course provides the theoretical basis of design.

Students are led in the exploring the precious and articulated world of jewels. During the path they are encouraged to consider themselves and their personal experience as a precious and unique narrative resource, useful to build their future identity as designers.

The experience inside the goldsmith laboratory of the school is fundamental in the process of creation and production. Students are spurred to combine tradition and innovation. They explore edges and potentialities of materials as well as techniques of realisation, useful to understand the feasibility of a piece of jewel. Additionally the path is completed by Rhinoceros, 3D printing, KeyShot renderings, all necessary learnings to design a jewel and show it through a graphic presentation.

The course allows students to realize a personal portfolio as well as a complete jewels collections, showing the acquired skills, style and personal taste.

This material constitutes the calling card to be either a professional in companies or an independent artist in the market.

# METHODOLOGY AND STRUCTURE

Training is divided into six semesters, for a total duration of three years, each one with a specific purpose.

The undergraduate path is based on cultural, methodological, technical, technological tools and their application through increasingly complex projects in collaboration with external partners (agencies, companies, institutions). Students can partially define, in relation to their training needs, their individual study plan choosing among specialisations (if available), "optional" training activities and "extra-curricular" activities offered by IED network or one of the Partner universities.

The **first year** is introductory and seeks to provide students with the technical, cultural and basic design tools, necessary to manage their creativity and identity. The training activities aim at making students familiar with the basic technical equipment and allow them to acquire an adequate design methodology and a solid cultural preparation.

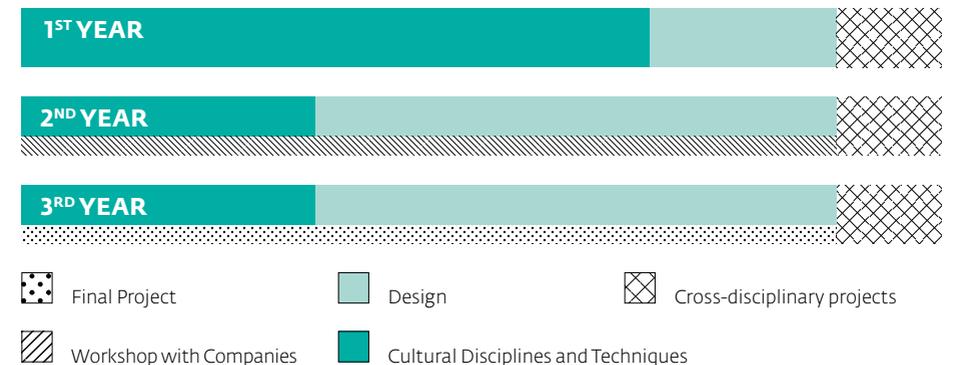
The **second year** is a moment of in-depth study, in which the method and tools are experienced through structured design workshops. The cultural, economic and technical disciplines in the study plan help students in deepening and integrating contents and phases of the design process, allowing them to acquire knowledge and competence in specific professional areas.

During the **third year**, students are introduced to cultural themes of increasing complexity and get the latest tools for the development and communication of the project. Project planning takes on a dominant role and students learn to independently manage the development of a project. By the third year, students enrolled in the courses taught in Italian have to show proficiency in the English language, while those enrolled in the courses taught in English have to show proficiency in a second foreign EU language (preferably Italian). Students who possess a certificate are assigned credits and are admitted directly to the final test.

The graph represents the ratio between theoretical content and design workshops, featuring all of the Undergraduate courses.

For students who do not have a certificate, IED shall organise in-house language courses or courses organised in collaboration with certified institutes to get the required proficiency. During these three years, project workshops, cultural seminars, competitions, conferences, special projects, visits to production plants and companies will be proposed as well.

The **Final Project** is developed in a professional simulation context in 2 semesters and 2 steps: the first one dedicated to research and detailed study of theoretical, technical tools, necessary to develop the concept. The second one consists of the practical realisation of the project itself and an in-depth analysis in terms of marketing/communication strategies.





The educational training alternates frontal lectures and lab activity through **individual or multidisciplinary team projects**. The project activity, which is both theoretical and technical, is developed in close collaboration with professors and asserted professionals of the industry and combines tangible design and constant updating of the learning content. IED method - based on learning by doing and project culture - allows students to immediately apply the acquired knowledge and translate it into practical design skills, essential in the job market. IED faculty can count on its team

of **renowned professionals as lecturers**, constantly supporting students in their learning experience. Students can benefit from a privileged student/teacher relation thanks to the limited number of participants on a course. Workshops and cross-disciplinary projects carried out in teams of students from different backgrounds develop a multidisciplinary approach. The projects are conducted in collaboration with companies, organisations and institutions, which allows students to contend with the production system.

**A teaching method that builds its value on the comparison, the exchange and the relationship among students, faculty and companies.**

# SUBJECTS

## 1<sup>ST</sup> YEAR

### STYLE AND HISTORY OF ART AND COSTUME

The course investigates the most important artistic movements and their leading personalities in the modern age up to the beginning of the XX century. The goal is to build the basis to develop proper critical design competences to comprehend and contextualize the world of minor arts where the jewel belongs to.

### DESIGN METHODS

How an idea was born, defined and communicated. The course goes through the different phases, from the concept to its articulation through approaching the proper tools of technical and creative representation.

### MATERIALS TYPOLOGY 1

Familiarity with how materials behave provides students with the tools for translating an idea into a creation and understanding the expressive potential of the various materials, both traditional and experimental. This course examines materials' physical, chemical and visual characteristics (the latter relating to their forms, finishes and colours) in theoretical lessons, which also test the methods used to transform them and the industrial and craft processes used to work with them.

### TECHNICAL DRAWING

In this course students learn the basis of free hand techniques. Technical drawing teaching aims at training student to define the structure and the specific techniques of a product, through orthogonal views. The gouache technique - traditionally used in fine jewelry - allows students to realize artistic renderings.

### HISTORY OF DESIGN 1

This course offers a path of jewel evolution, from the ancient times to the 19th century, analysing styles and techniques. The main goal is to show the complexity of the sector by defining its roots and putting the jewel in relation to the social, artistic and cultural context.

### MODELING TECHNIQUES 1

This course provides students with the theoretical and practical tools they need to build finished jewels. Students learn the basic jewel typologies: ring, earring, brooch and necklace with the easiest mechanisms of clasp and hinge.

### GRAPHIC DESIGN 1

Using graphic composition programs - Photoshop, Illustrator and InDesign - to acquire IT literacy makes it easier for students to express an idea and enables the digital tools of representation to be correlated with the notions of visual perception. Teaching the use of the leading image

processing programs enables students to maximise the impact of a concept, manage 2D images and a fast rendering of models, to show the project presentation to a possible client.

### JEWELRY DESIGN 1

It is the first design project managed independently by students. During the course they are put into practice theoretical skills as well as the project methodology, paying a special attention to the technical sketch, the choice of materials and the final realisation.

### ARTS SEMIOTICS

Purpose of the course is learning to read the relationships between content, text, images and narrative processes, taken from different forms of visual and media communication universe. By analysing the meaning of symbols, semiotics unveils the communication process: how it unfolds the story behind every product.

### PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM

This course explores sensory perceptions and cognitive processes, and explains how our senses function is related to those functions with theory of colour, perception and psychology of form. Students focus on practical and sensorial feature of experience and on communicating emotions through a jewel. The main goal is to create awareness of basic perception tools to design jewels as multisensorial experiences.

## 2<sup>ND</sup> YEAR

### MATERIALS TYPOLOGY 2

The course completes the overview on traditional materials connected to jewels design so that they can deal with alternative materials. The course strengthens students' competences in finding the most suitable and coherent materials, by respecting their bonds and issues.

### DRAWING TECHNIQUES AND TECHNOLOGIES

Starting out from the basic techniques learned in Technical drawing, this course implements the methods of illustration, through hand drawn rendering, used to facilitate effective communications when representing volumes, materials and structures of jewels. Starting from a specific material students explore the shape of the object to be represented by free hand sketches and mixed rendering techniques (e.g. pantone, tempera, pencils, etc.).

### HISTORY OF DESIGN 2

The course deals with the history of the jewel in relation to fashion that enhanced its possibilities. Alternative materials, history of jewelry, body-object relation and stylistic evolution of the jewel within the most popular fashion houses are some of the topics covered.

### MODELING TECHNIQUES 2

This development on the practices of model-making is planned to support the realisation of finished jewels

through the 2nd year design project. Special attention is paid to the study of diversified solutions to support students' ideas.

### JEWELRY DESIGN 2

This course builds on what students learned during the first year, stimulating them to create designs at a higher level of complexity and with more itemised definition of formal and technical details. The design experiences tackle fine and fashion jewelry.

### JEWELRY DESIGN 3

The course allows students to explore and experiment alternative materials, combining them with traditional ones to design a jewels experimental collection

### 3D COMPUTER MODEL-MAKING TECHNIQUES

This course encompasses modelling lessons and 3D practice through Rhinoceros training and prototypes simulations possible thanks to 3D printer and numerical control machine. The course aims at supporting the production of a jewel in industrial environment, from the study of 3D volumes to the realization of a prototype ready for the melting in metal.

### DESIGN MANAGEMENT

This course is connected to the strategic principles of marketing, for the purpose of understanding and anticipating the expectations and needs of consumers and users.

### SOCIOLOGY OF CULTURE

The study of sociology dwells upon social processes related to fashion system, in order to anticipate trends, changes and relations between consumer and product. The course stimulates students' ability to translate the encrypted meanings behind a design project concerned with the socio-cultural dimension.

### HISTORY OF FASHION 1

The evolution of styles and tastes in Western fashions from the mid-nineteenth to the mid-twentieth centuries. The course analyses the social and technical processes typical of the changes that took place in the fashion system in this period, also by looking into case studies of fashion designers and their collections.

## 3<sup>RD</sup> YEAR

### JEWELRY DESIGN 4

The course consist in two design project dedicated to contemporary jewelry. The purpose of these projects is to lead to a higher quality level the knowledge gained from the beginning of the school in terms of concept, materials and technique.

### 3D RENDERING TECHNOLOGIES

This course develops on the material taught in the course on Digital and 3D Computer Modelling Techniques, focusing on using special software packages to produce renderings. By developing on the expressive

and design potential of these digital tools, the course imparts the methods that students need to master for 3D modelling and, above all, for managing the entire process of communicating about their work.

### FASHION SCENARIO

The course tackles the analysis and the study of icons, subcultures and contemporary fashion brands, contextualizing them in their own scenario. The aim is catching the precious connection bonds among time, brand and object.

### PHENOMENOLOGY OF CONTEMPORARY ARTS

Alongside contemporary jewel design, the course deals with the relationships between the contemporary movements and artists, paying attention to different communication possibilities. The goal is enhancing students' creativity providing inspirations to define the final project idea.

### HISTORY OF CONTEMPORARY ARCHITECTURE

The course aims to put architectural production into the context of design. After discussing the fundamental cultural and technical processes at work in the second half of the nineteenth century, the course looks into the details of the inheritance of the Modern Movement and how it was expressed in various different geographical contexts, both in Europe and elsewhere. The course then goes over the developments and movements of the avant-gardes from the Second World War to the present day, so as to furnish students with an

historical and critical grounding in the formal archetypes and leading personalities of architectural culture.

### JEWELRY DESIGN 5

The course is dedicated to the research for the final project. The student faces this path supported by different professors, analysing the main theme of the final project, from 3 points of view: narrative of images, materials and realization of final project artbook. The latest is the visual and emotional synthesis of the research path, besides the fundamentals for the final collection.

**DEPARTMENT OF DESIGN AND APPLIED ARTS**

School of Art and Design for Business

**Bachelor of Arts Degree in Fashion Design**

Location: Milano

SUBJECT	CREDITS
<b>1<sup>ST</sup> YEAR</b>	
STYLE AND HISTORY OF ART AND COSTUME	6
DESIGN METHODS	4
MATERIALS TYPOLOGY 1	6
TECHNICAL DRAWING	8
HISTORY OF DESIGN 1	4
MODELING TECHNIQUES 1	4
GRAPHIC DESIGN	6
JEWELRY DESIGN 1	6
ARTS SEMIOTICS	6
PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM	6
Interdisciplinary Lectures/Seminars/ Workshops	4
<b>Total credits required 1st year</b>	<b>60</b>
<b>2<sup>ND</sup> YEAR</b>	
MATERIALS TYPOLOGY 2	4
DRAWING TECHNIQUES AND TECHNOLOGIES	4
HISTORY OF DESIGN 2	4
MODELING TECHNIQUES 2	4
JEWELRY DESIGN 2	10
JEWELRY DESIGN 3	6
3D COMPUTER MODEL-MAKING TECHNIQUES	6
DESIGN MANAGEMENT	6
SOCIOLOGY OF CULTURE	6
HISTORY OF FASHION	4
Electives	
Interdisciplinary Lectures/Seminars/ Workshops	6
Competitions	
<b>Total credits required 2nd year</b>	<b>60</b>
<b>3<sup>RD</sup> YEAR</b>	
JEWELRY DESIGN 4	10
3D RENDERING TECHNOLOGIES	6
FASHION SCENARIO	4
PHENOMENOLOGY OF CONTEMPORARY ARTS	6
HISTORY OF CONTEMPORARY ARCHITECTURE	4
JEWELRY DESIGN 5	8
Electives	
Internships	
Competitions	10
Interdisciplinary Lectures/Seminars/ Workshops	
Foreign language	2
FINAL PROJECT	10
<b>Total credits required 3rd year</b>	<b>60</b>
<b>Total credits required during 3 years</b>	<b>180</b>

# EXTRA VALUES

## STUDYING IN ITALY AND WORLDWIDE

IED is not just an excellent Italian school but mainly a network with branches in Italy, Spain, Brazil and partnerships in all continents.

Students are the core of connections among professors, professionals, companies, institutions and Partner Universities in Italy and abroad.

The international atmosphere enriches a direct comparison between different cultures and designing methods, training a contemporary designer, always on point speaking of the latest trends, both locally and internationally. The international dimension is confirmed by the diversity of students nationalities: more than 90 every year.

IED is part of Cumulus (International Association of Universities and Colleges of Art, Design and Media), ELIA (The European League of the Institute of Arts) as well as a member of ERASMUS+. It also maintains links with various International Universities and Academic Associations, including: ADI (Association for Industrial Design), NAFSA (Association of International Educators), and EAIE (European Association for International Education). This wide-ranging group of International Organisations provide the chance for students to take part in the Exchange Study Program and in the Erasmus + Program and spend a semester abroad at one of our partner universities.

## IED BUSINESS HUB

Is the brand-new platform that maximizes the value of relations between companies and IED talents. It offers a dedicated support on international talents' assessment through the Placement Plus, a strategic consultancy with a database of former students featuring an international nature, multicultural environment and interdisciplinarity.

## CAREERS

IED organises Career Days where students can meet companies and supports graduated students through a dedicated placement service.

## LABS

Labs are the core of IED training, the places where theoretical skills can be translated into practice thanks to the latest technologies.

## SERVICES

IED offers its students many services: Admission Center, International Student Desk, Accommodation, Agreements.

For further details please visit [ied.edu/services](http://ied.edu/services)

# BECOMING A IED STUDENT IS SIMPLE

In order to identify which course best suits you, or to explore the development of the profession that you want to undertake, IED offers you the help of an Advisor. Click on **Book Interview** or **Request Information** from the web page of any course to get in touch with the IED Advisor assisting you in your choice. After choosing the course best fitting your expectations, you are ready to start the admission process.

## ADMISSION AND ENROLMENT PROCESS

### IED procedures

The procedure is started by clicking **Apply Online** on [ied.edu](http://ied.edu):

- 1) Submission of dossier
- 2) Admission interview
- 3) Admission confirmation
- 4) Enrolment confirmation  
and dossier finalisation

A dedicated IED Advisor assists you throughout the whole process.

### Portfolio

A Portfolio is strongly suggested to show the candidate's creative aptitude and support the application. It could be an organised selection of works (if available), a brand new creative self-introduction, or a presentation on a chosen topic through different/mixed media.

### Deadline

Depending on the chosen course and country of origin/destination, different deadlines may be imposed by official procedures, in addition to the selective entry.

### IED always recommends

to check with local diplomatic authorities about Visa requirements and calendars, verify with IED Advisor special promotions and relevant deadlines, complete the enrolment process four months before the beginning of the course.

[ied.edu/how-to-apply](http://ied.edu/how-to-apply)



## SCHOLARSHIPS

IED supports the most talented applicants awarding scholarships on a merit basis. For further information please contact IED advisors or visit

[creativecontexts.com](http://creativecontexts.com)