LA LUNA
È UNA
LAMPADINA

50 ANNI IED

Piazza Diaz, mid-morning on a winter's day under an anaemic sun in the early 1980s. I'm walking in the piazza coming from the Cathedral and I see an Alfa Romeo that is entering a 2nd floor window of a building at number 6. I stand there staring at the scene, attracted by this almost surreal image. This is what comes to mind when I think of IED in that period: a place where things happened that you would never expect in a "normal" school.

E. Soldini

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Introduction

Is the moon
a light bulb?

Rossella Bertolazzi, Davide Sgalippa
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It all started in 1966 when Francesco Morelli, a young and visionary cultural innovator who had disembarked from Sardinia, decided to found in Milan - not by chance - the first Italian design school called the Istituto Europeo di Design. Soon after, in 1968, the legendary Ulm "high school of design" closed, almost as if it were passing the baton. All this took place about 30 years before the birth of the faculty of design at Milan Polytechnic (1993) and the Maastricht Treaty (1992), when discussions about the concept of the European Union were starting to become widespread. Milan in the 1960s could be considered as the world's capital of design, it was here that was born what would later be defined as Made in Italy: companies run by open and intelligent entrepreneurs, who, with experienced and passionate craftsmen, created objects, furnishings and a style recognised all over the world. At that time the designer and often even artists worked directly with companies in a climate of mutual stimulation that was the crème de la crème of the production of Italian industrial design. Of the many collaborations we remember Lucio Fontana and Agenore Fabbri with the Bersani brothers' Tecno and Bruno Munari for Danese.

Thus IED was born under a lucky star and since then a lot of water has flowed under the bridges, from the small campus at Santa Maria del Suffragio to today's seven prestigious Italian campuses (Milan, Rome, Turin, Cagliari, Venice, Florence, Como), two in Spain (Madrid and Barcelona) and two in Brazil (São Paulo and Rio de Janeiro), with plans to expand to other countries in the world. In all these years in the city of Milan other private schools have emerged in the field of design, but IED is the only one of them to have remained entirely Made in Italy. When we started to think about what to do to celebrate the school's 50th anniversary we decided to go against the current. Instead of commemorating what has happened,

We chose to put the spotlight on people, not things.

we decided to celebrate the present and the future of the true protagonists - the artists, the managers, the designers we have educated - and to have them tell us their stories. We chose to put the spotlight on people, not things, former students and new students from all the IED campuses in the world, from all disciplines: design, visual arts, communication, fashion. The work of contacting students from the last 25 years was possible thanks to

the digitisation of biographical information, but for students from many years ago the task was more difficult and we had to resort to the memories of teachers, coordinators and collaborators who have maintained relationships with people who attended the school in decades past. In addition to the students, the exhibition seeks to celebrate the other key actors of this educational project: the professors. From the very beginning Francesco Morelli's idea was to have both unaligned intellectuals with contemporary credos and professionals who were in contact with the country's companies and manufacturers. For a school that was not just about knowing but also knowing how to do things. We wish to remember here some important people who have worked with IED, like

For a school that was not just about knowing but also knowing how to do things.

Bob Noorda, Giancarlo Iliprandi, Osvaldo Cavandoli, Elio Fiorucci, Gianni Sassi, James Irvine, Gianluigi Arnaldi, Ivo Misani, Gabriele De Vecchi, Andries Van Onck, Jonathan De Pas, Franca Sozzani… Once we decided what we were interested in displaying, we had to look for the right title. What do you call an interactive exhibition made of different people, words, projects, images, experiences, workshops, conferences, testimonies, cultures? The answer came from a song from the 1960s, "La Luna è una Lampadina" (The Moon Is a Light Bulb), the result of an artistic encounter between two "heretic geniuses" from Milan, Enzo Jannacci and Dario Fò, who respectively wrote the music and the text. To us it seemed like the perfect metaphor for the creative act, where from the poetic but also ironic juxtaposition of seemingly distant concepts comes a new view of reality. The light bulb is the idea that develops, the technology, the solution that solves the problems, that makes one think of Gyro Gearloose from the Disney cartoons, and then there's the Moon, eternal inspiration of lyric poetry, of free creation, of dreams.

Reader be warned, this is not a catalogue but rather a book that seeks to capture the spirit of an idea, and it is divided into three major sections. In the first we asked the scientific committee of the exhibition to reflect on future scenarios of design. Paco Jarauta explores the culture of design from creative play to utopia. Luisa Bocchietto the role of the designer in making a better world. Antonio Calabrò reflects on the ever-present model of "Renaissance engineer", able to combine scientific expertise and humanistic knowledge. Alessandro Mendini guides us through today's scenario in the footsteps of a new designer who produces himself. Riccardo Zanini, IED Brazil's scientific director, talks about Design as an opportunity to find a strong identity for a growing country. The second part is devoted to the professors whom we asked to reflect on their role and how the profession of teacher is changing, if it still makes sense today to talk about the figure of the master. As Gianni Emilio Simonetti says, today "the education

Introduction

act, as participation in the destiny of the younger generations, has for some time now been a 'paradigm' that on the one hand takes shape in the construction of educational knowledge, on the other hand in the ability to transfer knowledge in a globalised context". It is important to specify that students at the Istituto Europeo di Design are increasingly coming from all over the world, with educational programmes that are completely different from European ones. It was difficult to choose which of our professors to ask to participate. If we had asked all of them to write something - and we would have really liked to - we could have written an encyclopaedia. Our choice fell on some of our more cross-cutting faculty (who teach at the same time in all four schools: communication, visual arts, design, fashion) and others who represent some of the historical courses whose professional profile has changed more markedly in the last 20 years. The third part, Genius Loci, tells the story of IED through its campuses and directors, in Italy and abroad. Aldo Colonetti gives us a glimpse of the general history of the Italian IED and the birth of the Spanish IED. Colonetti explains well how from the birth of the Madrid campus IED had a renewed cultural and design impetus given by the presence of strong personalities from the exiled Spanish intelligentsia who had returned home after years of Francoist Spain. From this remarkable laboratory of ideas emerged the concept of

The concept of design as the language of the "great Mediterranean identity".

design as the language of the "great Mediterranean identity". There are direct testimonies of those like Emanuele Soldini and Riccardo Marzullo who were students at IED and today are among its top management. Then the floor is yielded to the directors of the various campuses. Alessandro Manetti, Director of IED Barcelona, speaks of the political responsibility of the designer, Riccardo Balbo, Director of IED Turin, known around the world for his courses on transportation and car design. All directors in their campuses carry on the winning policy of Genius Loci, blending the educational strategy and curriculum with the fundamental local production and cultural realities. This ability to interact with the local area has always been a constant of IED's philosophy. And so art is the focus in Venice, accessories in Florence, textiles in Como, craftsmanship and tourism in Cagliari.

Design facing
future scenarios

Utopian exercise and creative play: rethinking the culture of design

Francisco Jarauta

Philosopher and IED Spain Scientific Director

Few epochs like ours have been subjected to such profound and accelerated transformation processes affecting economic, political, social and cultural structures alike. These processes, which have been interpreted and incorporated in the concept of globalisation, are the cause of a new planetary situation characterised by strong complexity and interdependence. It is a new world order that has qualitatively changed the system inherited from the first half of the 20th century, giving rise to a new setting in which many strategic principles are being debated, forcing our time into a reflective effort in order to better understand the new complexity. It would be sufficient to observe the sociological debate of recent decades to grasp the intense and passionate analysis of processes, the transformations that accompany them and their possible future in a flow that is complex and difficult to predict. Reading studies by Daniel Bell, Alain Touraine, Ulrich Beck, David Held, Richard Falck, Jürgen Habermas and Manuel Castells, among others, could give us the critical range to guide us through the period.

Zygmunt Bauman, in one of his recent studies entitled We, The Global Bystanders wrote of a particular syndrome that describes the intellectual behaviour that is common to many of us. The rapid and profound transformations that our age has undergone in recent decades, the unpredictability of change and the turbulence of events have rendered us "global spectators". Before us flows an unexpected acceleration of a series of situations and events that need to be considered in their parts to understand their direction and consequences. Notwithstanding the already extensive literature on the subject, it is still necessary to go back to the book by David Held and Anthony McGrew, Global Transformations: Politics, Economics and Culture and the debate that followed. In this direction, globalisation became the focal point of all the analyses. The profound reorganisation of the world economy has led to fundamental changes both in the political system and in the forms of social organisation, not to mention the trend towards uniformity of different cultures and conceptions of

life, processes accelerated by the globalisation of communication technologies. The result of these processes is the emergence of a new complexity for which our old analytical tools are inadequate, forcing us to formulate new concepts to interpret the ongoing changes in the world and the trends that govern the configuration of the future.

In recent years, the need and urgency to identify this future has led several international institutions to explore possible future scenarios. We know how the acceleration of processes in our age makes it increasingly difficult to imagine how societies of the future are going to be, what the key elements will be. In short, their way of life and how they will function. A comparative reading

The primary scenario will be that of Communication.

of these studies could lead us to the following conclusions: The primary scenario will be that of Communication. Manuel Castells studied it in his The Information Age. The transformations experienced by contemporary societies are primarily due to the technological revolution based on new information and communication systems, the restructuring of the production system and the spread of network logic in all forms of organisation. The result of these processes was the formation of a new social structure model that tends to expand across the globe. Once there were creative insights like the global village imagined by McLuhan. What was once just a utopian story today becomes a real event, the result of communication technologies that will determine our future even more. No one doubts that the spread of new information and communication systems, apart from modifying the shape of contemporary societies, has been decisive for the construction of the so-called Information Society or Knowledge Society. This is a radical change in the processes of access, appropriation and use of knowledge, which modify the learning and use of knowledge. Society-network is born as a new utopia, like a model and a project to which societies of the future will tend. The adequacy of this model today represents one of the main challenges for any educational policy. In fact, all educational systems consider themselves called into question by the great changes inherent in the Knowledge Society. It is necessary to induce, train and adapt perceptions and intellectual abilities to the knowledge of new societies. This is the basis of a Smart Planet built on the new conditions of the Information Society. A third scenario has to do with changes to new professional models. We inherited a number of models that were defined in the context of the First Industrial Revolution and its spread throughout the 19th century. Today we can say that these models are obsolete. The great debate in polytechnics or in the new educational institutions reveals as much. It is a natural consequence derived from the Knowledge Society. On the one hand, models of learning

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and access to knowledge, on the other hand the redefinition of other types of professions that in the new context of knowledge and skills make skill models more flexible and open. This is a new challenge, especially for those institutions working in the field of education. Richard Sennett in his study Together presents a map of issues that not only reviews the inheritance received but also the current situation. For Sennett, the birth of New Virtual Communities is already one of the elements that best define the future, forming the operational platform of the future. All these processes and changes have transformed lifestyles into New Lifestyles, which, as noted by Paul Virilio, are related to the homogenisation of cultures. In a highly globalised world, the problem of identity is central, giving rise to positions faced by those who strongly defend identities that are particular - ethnic, linguistic, religious etc. - with the resulting conflicts that the various fundamentalisms have exacerbated as a defence mechanism. In addition, more open positions that take on forms of cultural hybridisation in different dimensions can be seen, and this ends up being the base of reference for a future that can incorporate the complexities of peoples and societies. Homi Bhabha talks about In-between Cultures, thus defining the space of social and cultural communication. As Bhabha points out, it is a fundamental anthropological change mediated by the new systems of communication and social integration. A fifth scenario for representing the future that is directly related to the complexity of the contemporary world is an ethical scenario. It is urgent to assume

A moral ideal that becomes the horizon of human experience.

a new responsibility for the immediate future of our world and humanity. A moral ideal that becomes the horizon of human experience. It is about building a new critical thought that makes a new utopian project its own, that not only thinks but is able to build what ethical and political thought has defined as the Common, the non-negotiable common good that becomes a necessary guarantee of a story consistent with human rights and dignity. It is therefore necessary to rethink both the culture of design and educational processes from a cosmopolitan and ethical perspective.

Design has never had an autonomous history. It has always been considered as part of industrial culture or as a component of life systems. From William Morris to Norbert Elias one can unwind a perfectly articulated sequence that depicts the different moments that the sociology of culture links to the history of taste or habits. In our time we can observe how the spark of the Industrial Revolution defined the concrete forms of objects of domestic or public life with the consistency that the style of an era imprints on things. This idea was behind the Modern Movement, appropriating the project of building a new cultural system in which the relationship between design and architecture constitutes a logic or idea that

many of its representatives consider ethical. Walter Gropius and Bauhaus come to mind as examples of this way of thinking, when it comes to addressing the premise of the culture of design. It is true that the unity proposed by the Modern Movement - based on a rigid hierarchy of decisions - exploded long ago, leaving a space open to the conflict between the disciplines that once again today are situated in different contexts like derivatives of post-industrial society, built on the foundation of increasing complexity and simultaneously with new technological capabilities that make

A progressive expansion of the theoretical and operational field of design.

possible an unprecedented type of innovation. Starting from this complexity, it can be seen that in recent years there has been a progressive expansion of the theoretical and operational field of design.

Its programmes have been defined by a permeable relationship with the great transformations of life systems of post-industrial society, particularly marked by cultural standardisation and internationalisation of production. It is essential to note in this regard how the stages of growing globalisation must not be understood solely as economic or political approaches, but in the end they represent the cultural aspects that define the true field of consequences or effects. After communication and the market - both real players of the globalisation process - one must identify the generalisation of new cultural patterns that in the end define new symbolic templates on which the processes of identity and difference of the contemporary world are built. In fact, the current debate on design culture is centred on these problematic contexts. It is about recognising an initial complexity in which all the variants at the base of the project shake hands.

One must start from a reflective dimension of the cultural, social and anthropological conditions of contemporary society, of the individual, of his identity and his increasingly complex derivations from his social belonging and political and cultural affiliation models. Thus will appear a different space that is much more complex, and with which design will have to dialogue. Certainly design can be understood as an invention capable of responding to a cultural problem, whatever its size or nature. For some, design must produce new spaces or new objects, new relationships. It must be understood as a utopian exercise, a fragment of the future that happens without respecting the course of time. For others, design must mediate the different circumstances, it must be that which articulates different contexts, responding to the conditions of use and even to the system of functions envisaged. Ultimately, it is a measured, intelligent equilibrium where civil passion and creative play meet, that is, the idea that goes from producing new objects to future systems of services. Designs are made using ideas, but they should

cross the map of the space on which they are built. This difficulty has been interpreted in very different ways throughout history. Hence the need for a critical relationship with tradition, history, theory and the culture of design. A critical relationship that should also help to interpret the complexity that accompanies the forms of contemporary living. From this critical point of view, design should establish its reflection and its practice. Jeffrey Kipnis is correct when he insists on the importance of considering the social and cultural value of freedom as one of the goals of the individual and of the community. A frontier that in a political sense is increasingly problematic. Ideas like those proposed by Rem Koolhaas, Stefano Boeri and Sanford Kwinter, among others, with Mutations or Making Things Public by Bruno Latour and Peter Weibel, could be indicative points of reference for an open discussion on these issues.

Build a new way of thinking, in line with the conditions of the new complexity.

The important thing is to build a new way of thinking, in line with the conditions of the new complexity. If we look at it from this point of view, everything that has to do with design culture must be rethought, as John Berger has recently noted. The first task of a civilisation is to propose an understanding of time, temporal relationships between the past and the future, as seen in their tension, in the direction in which contradictions and hopes, dreams and projects converge. "Comme le rêve le dessin!". Yes, like sleep, design, in this strange relationship where ideas and facts come together, the tension of an outside that history transforms, and the place, the moment. Design thus becomes one of the most significant tools for defining new forms of culture. In its understanding it rightly belongs to the culture of the project. In its applications it is the moment in which all the elements are chosen that modernise and transform not only its use, but also the tastes, forms of perception and even the needs. In the end any reflection on design is a reflection on the trends of culture and its projects.

Everyone knows that these reflections gain strength if the context that defines them is that of a culture like ours, subject to extensive processes of acceleration and innovation, whose scope extends to all domains of science and life, production and society. Intervening in these processes is one of the responsibilities of those who do the job of building the societies of the future. All these reflections allow us to move towards a future project, now that IED is celebrating its 50 years of experience in design education, becoming one of the most internationally recognised institutions in this field. It is a story that starts with an insight of its founder, Francesco Morelli, and in more than five decades, with the passion and dedication of generations, it has become a model of reference for all those who work in this area.

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In the broadest sense, teaching is one of the systems most directly affected by the changes of our age, influencing education systems worldwide. It contains two complementary parameters: anthropological and social transformations on the one hand, and on the other all the problems arising from the new technologies and their ability to innovate the processes of knowledge, as we have seen in the scenarios just described, identifying the future of the

These circumstances make the current discussion of educational models crucial.

contemporary world. These circumstances make the current discussion of educational models crucial. Adaptation to the conditions of the new times depends on them. IED has been able to prioritise strategic thinking on these issues. Adapting to this new situation presents a multiple process of structural and strategic adjustment. Anthony Giddens showed the conditions for building a second modernisation or reflexive modernisation, according to the conditions of the age and its challenges. This adaptation will only be possible through a culture of innovation that involves the processes and methods relevant to developing effective mechanisms. Today innovation policies must have a strategic priority in all areas. They must be accompanied by adequate regulatory structures and procedures for achieving the objectives. But any innovation process also requires both institutional change and individual willingness. It is important to develop and orient the intervention strategies towards those levels or particular cases of the institution. They are processes that transform school models, staffing policies, the inclusion of all those involved in the education process at different times, who share the education project that will make IED a great community where the relationship with knowledge and its applications will always have an experimental style, making the school a real laboratory of ideas and projects. Recently, Joseph E. Stiglitz and Bruce C. Greenwald in their Creating a Learning Society analysed the complexity of the transformation process that accompanies forms of learning in modern societies. These processes lead to true modernisation, and new skills when dealing with the challenges of the future. IED needs to become a true platform of innovation and projects based on the conditions of our age.

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The designer: humaniser of technology

Luisa Bocchietto

President of WDO - World Design Council

Design is changing because the world changes rapidly. The designer's profession was born with the emergence of industrial production during the last century. A new, industrial method of production was established, enabling the spread of products that were more accessible for everyone, reducing manufacturing times and costs. This method required that the artisanal work of conception and production - previously performed by the same person - be separated into two different stages and entrusted first to the designer and then to the machine for production. This initially led to a great distrust, for fear that the machine would dehumanise the creative process, but at the same time great enthusiasm for the possibilities offered by new materials and production systems. Inside the Bauhaus at the beginning of the last century, two currents of thought faced off: one inclined to maintain an artistic approach and another more willing to develop industrialisation. We know that the second prevailed, with the awareness that something might get lost during the process. When designing for production by a machine everything has to be thought out beforehand, mistakes are not allowed. Design becomes more complex, the imagination must evolve, not to mention the understanding of the market that those products target. However, the manual aspect, the pleasure of physical contact during production, is lost. The final products are shiny, cool, perfect. Form and function interlock perfectly while a new harmony is achieved, a new beauty that performs better and is simple, useful, affordable and accessible. The discipline that we know has evolved starting from the needs of mass production, and for this reason talking about "design" for many is still unthinkable without also including the word "industrial".

ADI, the association born in the 1950s to promote this new discipline in Italy during a transition period from an agricultural world to the one that was emerging, is the Associazione per il Disegno Industriale (Association for Industrial Design) and not the Associazione del Design Italiano (Association of Italian Design), as is sometimes understood, to emphasise this strong primal identity. We are currently at the centre of a new revolution, a digital one, which is changing our way of thinking, producing, distributing and

consuming. The industrial design method is now used to design processes and services as well as products. Customers are no longer just entrepreneurs, producers of goods, but also public institutions, service providers or communities that use them. The objects of design are increasingly intangible, even more complex and require the collaboration of different actors. Designers must therefore manage information coming from different worlds and know how to interface skills that are unknown to them. Their role will be to harmonise technology and needs using technique and creativity. That humanistic component concerned with keeping the person at the centre of the design is once again crucial. This attention must now be reflected in ethical respect for others and the planet we must take care of.

The objects of design are increasingly intangible, even more complex and require the collaboration of different actors.

Similarly to what happened within the process of affirmation of industrial design, there is the fear that the computerised society will deprive us not only of a manual relationship but also of the relationship with the final product, which is dematerialised, made impersonal and independent from its creator, deaf to our need for recognition. In fact, products are becoming more virtual, lightweight, replaceable and/or replaced by services. It is therefore a matter of redefining the criteria of value, and alongside the beauty and functionality that we take for granted, we seek also to add environmental sustainability, the reduction of energy consumption in the production process, the recyclability of components at the end of the products' useful life, repairability, attention to usability by everyone as target qualities. It is a question of keeping alive the presence of people's real needs, trying not to surrender to market pressures calling for continuous, predictable consumption. It's about creating useful things that can excite and make themselves loved, deserving our care, providing information and representing meanings related to our presence.

Designers must then know these characteristics and use technology to innovate in these directions. They will have to know how to remotely communicate with users of different cultures and provenance. They will have to continue to be curious and perhaps avoid specialising too much in order to receive from different worlds the stimuli that are the basis of creative surprise, the unexpected drift towards unexplored solutions. Design understood as a project must guarantee a watchful focus on the future, the freshness of independence, a dash of utopia that allows the creation of a better world.

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A new Renaissance as a challenge for new generations

Antonio Calabrò

Director of the Pirelli Foundation and Vice President of Assolombarda

As suggested by Steve Jobs, one of the most innovative figures in the tech industry, the goal of a good education is to become "Renaissance engineers". Studying - a lot - and not just at school, but throughout life (the conditions and needs of knowledge and know-how change quickly). Work. Grow. And study more, following the lessons of those figures of Humanism and the Renaissance who had both scientific skills and humanistic knowledge, able to paint with an original sense of perspective by building on a mathematical point of view, or to design a square and a basilica with their thoughts focused on the value of God and relationships in the community of men. Like Piero della Francesca. Or Leon Battista Alberti. Or Leonardo. A polytechnical culture. Jobs's thoughts on "Italian genius" are an essential stimulus to the indispensable attitude of those who study and the strategies to improve the school. Keeping together philosophy and technology (the Greek philosophers already knew it well). Combining analysis and narrative. Remembering that ethics, aesthetics and science are part of the same universe: this is the lesson of Galileo. Creativity is in the heterodox, sprawling, heretic view: in points of view never considered, in questions never asked. The soul of Aristotle in Karl Popper. The new and poetic words of Carlo Emilio Gadda, an engineer, one of the best writers of the 20th century. And Elio Vittorini, an extraordinary author and cultural innovator who called his most original magazine Il Politecnico.

The lesson of Jobs and his "Think different" (precisely the attitude of "Renaissance engineers") resonates in the words used by his successor at Apple, Tim Cook, in his June 2017 commencement speech at MIT in Cambridge, Massachusetts: "I'm not worried about artificial intelligence giving computers the ability to think like humans. I'm more concerned about people thinking like computers without values or compassion, without concern for consequences". Ethics and critical spirit of knowledge, even before technology. In fact, technology is welcome. Welcome are robots that radically modify production processes and products, and, when connected to "big data" networks, are prime movers of the "digital" revolution that is transforming industry and services. Welcome, even though they eliminate traditional jobs. Because design and hi-tech and

digital processes improve the quality and productivity of work, enhance knowledge and skills, boost safety (more technology, fewer accidents). While they open up difficult cultural and political problems, they pose challenges and create social alarm. Several processes and skills disappear from the horizon. But new ones are created. We don't know with what relationship, whether based on quality or quantity. The challenge is to govern the transition in a socially balanced way, preventing new technologies from worsening professional, wage and social imbalances. And they create unprecedented inequalities. It is a political issue, and a cultural one. An issue of governing society, of values and new rules, of a more effective construction of an innovative "welfare state" (not universal basic income, but preparations for dealing with evolutions in the labour market). As well as the governance of businesses (more and better education, more space and responsibility for new ideas are essential). And of more advanced industrial relations (the new contract of metalworkers that insists on company training and welfare is a good example). In fact, we are not facing a sort of technological neo-enlightenment. If anything, we are dealing with the critical expansion of the dialectic between technological advantages and risks, problems and opportunities. Open issues on the understanding and management of new skills, with responsibility and sense of limits. Philosophical and anthropological issues, indeed. This is the essence of Cook's reflection at MIT.

More and better education, more space and responsibility for new ideas are essential.

Starting with another of Jobs's inspirations, that of letting "[t]he crazy ones. The misfits. The rebels. The troublemakers…The ones who see things differently…change things". Entrepreneurial thinking is creative thinking, often heretical thinking. To be kept alive over time. And to blend with another essential dimension of business: productivity, serialisation of processes and product quality standards. Innovate. Earn profits. Invest. Create jobs. Remain competitive in times of increasingly rapid and intense changes. It's a difficult synthesis. Fragile. Changing. But indispensable. As any good businessman or able manager knows well. Cook continues: "At MIT you have learned how much power that science and technology have to change the world for the better. Thanks to discoveries made right here, billions of people are leading healthier, more productive and more fulfilling lives. And if we're ever going to solve some of the hardest problems facing the world today, everything from cancer to climate change to educational inequality, then technology will help us to do it". Hi-tech rhetoric? No. Cook adds: "But technology alone isn't the solution. And sometimes it's even part of the problem". He cites the importance of Pope Francis's positions on the responsibility to govern change, to give a soul to the economy and to build better social equilibria. He underlines the negative aspects

of the technologies themselves ("the threats to security, threats to privacy, fake news, and social media that becomes antisocial"). And he confirms that the use of technology's positive potential is up to "all of us. It takes our values and our commitment to our families and our neighbours and our communities, our love of beauty and belief that all of our faiths are interconnected, our decency, our kindness". It's an American speech. In it we hear similarities with the words of great Italian entrepreneurs, from Adriano Olivetti to the Pirellis, to the entrepreneurs of small- and medium-sized businesses who still breathe life into regions and communities in which the company grows based on values, quality, "polytechnical culture", on "worker morality", on the "beautiful factory" because it is both environmentally and socially sustainable. Cook's reflections are useful. They echo the so-called "practical philosophy" that has long come to the fore in Silicon Valley and that debates the value of people, leadership, the limits of success, responsibility, "what really counts beyond material success?". Socrates and Greek philosophers are the points of reference of these philosophers, like Andrew James Taggart, a professor at the University of Wisconsin, a consultant to entrepreneurs and artists.

The company grows based on values, quality, "polytechnical culture", on "worker morality", on the "beautiful factory" because it is both environmentally and socially sustainable.

Socrates for his ability to ask uncomfortable questions that go beyond common sense: "It is wrong to argue that technology experts are driving the industrial revolution. It would be more appropriate to say that innovation and entrepreneurship need individuals with a background in human and social sciences to generate ideas and tell stories about that which does not exist now but could exist in the future. Philosophy offers two essential contributions: ask questions that others would not even consider; investigate fundamental questions with the aim of showing that it is possible to imagine alternatives to our concrete reality. Philosophy, like art, appeals to imagination when it comes to creation". Again, "think different". A philosophical rule. A rule of the Renaissance.

Design is the utopia of giving the whole world a proper shape

Alessandro Mendini
Architect

Creativity is a method and attitude for thinking and living in an active and stimulating way. By using curiosity and imagination in actions and in life, the person becomes more aware of facts and things, thus becoming creative. If a person is creative in life, he or she will also be so in his or her work. A creative approach should be sought and developed for every job, even the most humble. This is difficult, and in this sense certain jobs are much more privileged than others. But an imaginative energy is present in all people, and utopia means making it so that even the smallest job allows for the dignity of becoming creative. When years ago "Power to the Imagination" was discussed, a naive unattainable utopia was being considered. But if this tension was conveyed today in a widespread manner through the reality of daily life and through laws and social behaviours, giant steps would already be taken. Now that slogan is obsolete and outdated, as new ways of generalised creativity have been made available through the virtuality of the internet and the computer. And as far as we privileged - we "official" creatives - are concerned, virtual design has opened up immense possibilities. From this point of view, the new "cold creativity" is in its earliest stages.

From the eighties to the present, design has obviously changed significantly. From the refinement of the status symbols typical of Post-Modernism, we have shifted to an ecological neo-functionalism, sometimes technological and sometimes emotional. Design methods are all new, all having moved beyond the pencil. The market and global production have moved design's centre of gravity to Asia. Now Europe is in an outsider position, its design still seeming to be focused on the beautiful, while the hyper-technological has not yet arrived to us. Art, craftsmanship, China, virtual communication factories are our future. A future that can only be positive if cultural utopias and creative systems appear, conceived for a humanity characterised by a new hypothesis, beyond commercial aspects.

There is a strange red thread linking Bauhaus, the Viennese secession, art nouveau, the Alchimia and Memphis Droog Design movements to Miami: in fact, design and art are frontier lands, whose borders are often blurred and give rise to fierce disputes.

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Design facing future scenarios

In this scenario, industry has its share of blame because today it does not express clear ideas. For young people, working with companies can be truly frustrating, there are no more entrepreneurs who defined Italian design with their production, their avant-garde role as critical guide. So the designer (especially if young) rebels. Young people who graduated from the Eindhoven school, for example, no longer open their own studio. Instead, they buy equipment and create laboratories and workshops, some working with wood, others with iron or glass. Their products sometimes combine very extreme artistic concepts and represent important and wide-ranging research. In fact, it all started in the Middle Ages and Renaissance from an artisanal culture and progressed to Bauhaus, which theorised an industrial production, but then its products were the result of an artisanal production.

There are no more entrepreneurs who defined Italian design with their production, their avant-garde role as critical guide.

Today we are starting from an industrial culture, theorising mass production, but then the young designers produce by hand. Design has come full circle. Industry tends to discriminate against young people, especially Italians: working with them is definitely more difficult than with a great master, whose experience guarantees results in all aspects. But I think companies have a duty to deal with this difficulty, to open new spaces and to open up to new ideas. It is important to understand that within a company a designer does not just focus on the image or on products: he or she can radically change organisational charts, scenarios and prospects. And it is crucial to see things from unexpected points of view because when a company operates by knowing itself only through its own eyes, growth is stunted and remains tortuous.

Brazil: design as opportunity

Marco Zanini
Architect and IED Brazil Scientific Director

The world changes, design changes, IED will change. When I started working in Milan at the end of the seventies there was no fax, no cell phone, no internet. To communicate with foreign clients we used telex; drawings were handmade with a pencil and the final copies in Indian ink with the rapidograph. In Moscow there were Brezhnev and Kosygin, in Washington there was Reagan, in China Deng Xiaoping was just starting - with extreme caution - to open the windows of the Middle Kingdom to the world. Today the problem is the opposite: we have lots of technology, maybe too much; we don't have many clear ideas, and, it seems, very often they arrive too late; the world is globalised but inequality and the concentration of wealth continue to worsen. There is a great need for design, not to invent new technologies but rather to improve the use of and access to those that are already available and shamefully underutilised. In human history we have never had so much access to knowledge and information, a democratic access that is free, immediate and ubiquitous, yet it seems that we cannot take advantage of it.

The third millennium will be an age of accelerated change, of pervasive complexity, of radical changes in lifestyles, priorities, values. The planet has been completely explored and occupied, with the help of science we have reconstructed history, the problems to be solved have been studied to the smallest detail, the knowledge required to solve them is available. In most instances what is missing is the project itself: in government, in the economy, in management, in education. We are at the beginning of a new modernity that will quickly supersede many certainties of the past: professions, social classes, races, genders, life as a predefined sequence. Societies that will be able to offer a better quality of life will be those capable of mediating, including, understanding, thinking "outside the box" without nostalgia for mythical golden ages of the past and without the arrogance of certainties that are usually mostly wrong. Those with the ability to mediate the incompatible: automation with full employment where work is viewed as a component of human dignity and not just as an economic tool; technology and nature; inequality inherent in different cultures (Chinese and Bahian) with social justice; individual freedom and solidarity that is not mandatory. The data are available but connections are lacking. From hardware we have shifted to software, and then to interaction. It is a journey from technology towards anthropology. Just a few years ago the major topic was Big

Data, today it is Thick Data. Before we spoke of Design Thinking, today we talk of System Thinking. Many don't even know the meaning of these terms, others are specialists, still others are already investigating new territories. The problem lies in the enormous, growing distance between those who know a lot and those who know little, between those who move forward and those who remain behind but cannot live in peace doing what they like in the way they chose. The great buildings filled with employees carrying out repetitive tasks will be replaced by algorithms that will optimise exchanges, free of favouritism and discontent; the big factories will be replaced by three-dimensional printers; the tractor that dispersed pesticides over immense areas that didn't need them will be replaced by a drone that will distribute the amount needed in the right place at the right time. The real problem will not be production or distribution, but rather holding together a society subject to tensions it was not used to, and the future is not coming tomorrow but already arrived yesterday and we didn't even realise it. There is a great need for design. Brazil, a country of the future that exports happiness, continues to be the country that is rich and blessed by fate that it has always been, but now

Brazil, a country of the future that exports happiness.

that the world has been globalised and everyone knows everything, this is even more obvious than it was in the past. Sparsely inhabited by humans (24 inhabitants per square kilometre compared to 1,319 in Bangladesh and 388 in Holland), green, with plenty of water, good soil, sunshine, natural resources, biodiversity, 10,000 kilometres of coastline and beach to sit in the shade of a palm tree and gaze out at the sea, far from the conflicts affecting entire regions and that plague much of the northern hemisphere. There is wealth, but design is lacking, there is a need for it.

There is much work to do, and design is no longer just aesthetics and functionality of objects produced industrially, now for the most part in China. In Brazil in the third millennium design will be involved in modern agriculture that thrives on data management and information technology, genetic engineering and artificial intelligence. Design will be implemented in services for a more sustainable quality of life, design will be used to represent a society that is already emerging but often without form or identity. Today design is a qualified, quality job opportunity in a stratified society where labour is increasingly a commodity paid as little as possible; a profession with a strong component of personal existential realisation, a possible path for becoming entrepreneurs and therefore being in command of one's own destiny.

Reflections on a teacher's role

Giving shape
to ideas

Carlo Branzaglia

Every celebration is an opportunity for growth and development, a bit like the ancient rites of passage that marked significant stages of human life. The pragmatic and performative dimension of design is the same as for oral culture, and today's obsessive use of the term storytelling reminds us of this every day. The stages of an educational institution, the oldest in the design sector in Italy, can only relate to the pertinence and adequacy of its educational programmes with respect to the surrounding reality, both Italian and international, since many of IED's activities are aimed at a foreign audience, given the role that Italian design plays in the international arena. In fact, these topics receive little attention. In the competitive education market, whether public or private, the effectiveness of the proposed model is typically represented by three elements: professionals (possibly famous) working as teachers; contacts with companies; the possibility of finding employment. An innovative programme when IED proposed it 50 years ago, today replicated ad nauseam by educational institutions of all types. But for IED teaching is not just putting these elements together, especially in an unpredictable discipline like design.

The first question concerns the teaching programme. IED was the first in Italy to apply the original fine arts and design model based on an Anglo-Saxon and humanistic template, initially developed in 1837 with the founding of the institution that later took the name of Royal College of Art, still considered the top school of design in world rankings. Not surprisingly, IED's three-year diploma was recognised by the Italian Ministry of Education, Universities and Scientific Research in the area that includes the academies of fine arts (reformed just 13 years earlier) and the higher institutes of artistic industries (the first of which, founded in Rome in 1962, acquired the official status of higher education only in 1973). The culture of fine arts and design is humanistic, educating Gestalters as they are called by Giovanni Anceschi, i.e., people who (significantly) shape ideas, whether through the invention of a rhetorical contemporary figure in the visual arts or associated with actual use in the applied arts. Humanistic, because it builds on human behaviour, to which it offers tangible reality, dialoguing with the surrounding culture like novice anthropologists. In contrast, the model that sees the derivation of design courses out of architecture curricula (in turn derived from engineering courses) is an Italian variant with a bent that is highly technological and reflective of the Enlightenment, where rules,

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He has taught courses, lessons and seminars in Italian and foreign schools, and written several books (the last one, Fare Progetti, 2016).

He is the Scientific Director of the Master Area of IED Milan, a partner of DMC Design Management Center, and member of the board of directors of the Compasso d'Oro Foundation on behalf of ADI.

numbers and the module prevail. It is the culture of the machine, followed by the birth of design half a century after the industrial revolution, with the intent of making the products of the assembly line fit the needs of the public, to make items that would be useful to people, not necessarily easy to build.

The different origin (humanistic vs. technological) has a very definite effect on how education is carried out: on one side a laboratory model, on the other large classrooms; workshop classes with a limited number of pupils vs. a lesson with hundreds of students; theory embodied in practice vs. practice that becomes theory. It is a very strong distinction in terms of design culture, also easy to describe in terms of pedagogy. First of all the educational model, because even teaching must be designed. If the workshop model prevails, the training becomes contextual, adapting to the needs of culture, of society, of the surrounding market. Some common guidelines can be established, but quality is derived from the ability to work in the context, even when applying ministerial templates: flexibility is the keyword for contemporary design. The process, just like in design, makes all the difference in the final result: to create designers who do not become good at things, but rather to organise processes that produce good things in various contexts.
The workshop involves theory learned through practice, not vice versa. That is, even the "scientific" figures, inevitable in design education, are able to place their knowledge in a practical context, where the overriding need is to provide guidance to those who must know how to do. The principle of learning by doing involves even those that are not directly related to doing: it is the richness of the design programme that incorporates stimuli coming from psychology, semiotics, the science of culture, history, etc. This means that it is the theoretician who comes down to the laboratory, andnot the technician (the designer, in our case) who becomes an expert, as Michel De Certeau would say, losing the authority of practice, forced to design on the basis of his or her own concrete experiences. The influx of designers fleeing a profession with increasingly unstable margins into universities with a classroom model creates paradigms, but starting from a culture made of specific solutions. Just when the profession itself (and even more so the students in training) needs a broader, more pragmatic range. Think of the design of services, systems, social design, taken seriously, not starting with local trademarks or chairs for institutions. They are the famous challenges that have become a constant refrain in the radical chic trade press, but that have always represented the soul of design history. And that truly need that Theory of practical arts (again quoting De Certeau) that finds in the relationship between theory and practice the keystone of social and economic issues and the inherent design solutions.

The theoretician who comes down to the laboratory, andnot the technician.

Reflections on a teacher's role

A new body for fashion

Riccardo Conti

In 1974, Alighiero Boetti had himself filmed while his two hands wrote the phrase-title of his famous work, in two opposite directions starting from the centre, until the "writer" reached the limits of his wingspan, so to speak, or in other words the limit of his body. Boetti borrowed that poetic phrase from Love's Body (1966) by Norman O. Brown. In the essay the American thinker once again raised the problem of identity based on the contrast between eroticism and civilisation and the combination of body and creativity. If you were seeking to find a primary entity within the heterogeneous world of fashion, the body, with all the symbolic and experiential values that it is capable of expressing, would occupy an absolutely central location.

About 15 years ago when I began to cultivate my passion for the practice of fashion, I was mainly interested in investigating the new interdisciplinary relationships that were reconfiguring its devices and places. In particular how the languages of art, fashion and communication were quietly but actively contrasting the fundamental traits of a new face with a system that depended (and in part still depends) on the will of a relentlessly fast and repetitive pace that has substantially marked the nineties and early noughts for the intrusiveness of time at the expense of the quality of things. So while on the one hand, the value of identity in fashion seemed increasingly to match that of the name, the brand and the logo mania that in part still pervade the most superficial expressions of the phenomenon; on the other, a generation constituted not by demographic proximity but by a common feeling that included individuals from different and sometimes eccentric backgrounds began to develop those strategies of resistance to that institutional and especially com mercial image of fashion that still generates that disquieting feeling of uniformity, of an indiscriminately dilated space, a kind of motorway on which information flows at a relentless pace.

Hence the body, as spoken of earlier, returns powerfully as an entity to assert its anarchic role in distributing new meanings to different organised practices in the fashion system and, even before, in those places dedicated to the training of designers and other creative professionals of that language. What these years of teaching in the IED Moda school show is the contact - beyond any assumption of avant-garde principles - with what I believe is the first generation to truly experience the fluidity between spheres

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He has held courses and lectures at the Brera Academy of Fine Arts, Milan Polytechnic, NABA, IULM, IUAV Fashion and Kunsthøgskolen in Oslo. Since 2010 he has taught contemporary art phenomenology at IED Fashion in Milan. He was part of the team that curated the Milan Fashion Film Festival, and has worked as an author and consultant for the YAM112003 communication agency.

of expression and skills (high and low, artistic and popular), who in the last decade has spontaneously demonstrated in the efforts of the students the attitude and the need to experiment with new forms of representation and codes to rethink the medium of fashion itself: the garment. Clothing, as symbolic nerve centre of the system powering a much broader imagination, has become a territory on which to express differences, totally alien to the mass production logic that in the 90s produced second, third, fourth lines aimed at that modern and democratic hallucination that sought to extend beauty to even the smallest fragment of everyday life and targeted everyone: the era of brand culture, with the products of art and fashion that are cross matched, interior design that crosses into fashion in a seamless manner and vice versa. A garment, as we were saying, like the body, is what emerges while scrolling through the most intense projects developed internally (the educational programme) and externally (in production systems), not intending with this consideration a post-human and sensational reflection, again associated with the nineties; but, having assumed those references, the body-fashion is intended as a subject that invites participation and joint participation in the event (real, virtual, whatever it may be) through an involvement that often borders with the method of seduction, a synesthetic, polysemic and above all emotional experience. Yes, because while it is undeniable that the representation of bodies as well as of clothes is mostly conveyed by the immediate tessellation of social networks, and, at the official level in the long line of styling and dominant photography of the big brands, this occurs at the expense of the clothes-body identity, diluted until it disappears into a sea of images in glossy magazines that are all beautifully similar.

Clothing, as symbolic nerve centre of the system powering a much broader imagination.

Here then emerges spontaneously that component of erotic and generative/creative force dear to Brown and that characterised the design dimension and the various approaches to fashion: the collections become performances, parades of bodies that primarily describe the personal and intimate narrative of the people; the scars are not hidden but rather are shown, as if to reiterate that our experience is made of sutures of different kinds and daily traumas to be freely expressed and no longer repressed. The young men and women who today face this educational experience surely know that the stylistic issue and the history of fashion cannot be learned and revisited like an album of examples of styles to draw from arbitrarily based on a logic bound to taste and formal requirements. Instead, they sense that the quality that makes their future work intriguing (using multiple skills and disciplines) is the potential to create "identity". Of course, the clothes themselves aren't the most interesting part, but rather the process that leads to realise those forms around those bodies and the narration of that story.

Reflections on a teacher's role

More than ever, fashion is the fastest and most prominent language for underlining the vibrations of the present.

The story is so fundamental because today, more than ever, fashion is the fastest and most prominent language for underlining the vibrations of the present. With the substantial disappearance of the difference between genders, in just a few years the transformation of bodies has seen the inclusion of social and ethnic groups outside media representation and appreciation of all that was considered outside the rigid canons of Western beauty, reaching the point (thanks to the persuasiveness of pop in the last decade) of reconsidering the different, the shapeless and even the monstrous as objects of study and desire. In this regard, it is very interesting to note that the spread of these issues that are more anthropological than stylistic does nothing but reiterate the conclusions and findings that the costume historian Bernard Rudofsky expressed in 1947 in his essay Are clothes modern? An essay on contemporary apparel, which included a chapter with the sarcastic title "The unfashionable human body". It is a publication that has curiously re-emerged in recent years, appreciated and circulated in digital format among students of various disciplines related to fashion. Corporeal is all the fashion of recent times, made of shedding skins and impermeable fabrics to slide continuously from work to so-called free time, from company performance to those configured from sportswear definitively legitimised and, indeed, today a structural element that supports the fashion economy, belying the cliché that would insist that there is a "high" and "low" in fashion. To the contrary, it clearly reveals a body that has become amphibious, with a single "skin", able to adapt smoothly to various social and economic contexts that outline new experiential manners and lifestyles. Finally, it is worth pointing out another aspect: the body we have discussed until now is not for this generation a conceptual abstraction or reflection of an absence. The body is displayed, it is staged, it can be seen dancing and moving through space, as the most important young artists have shown in this year of 2017 which has been particularly intense when it comes to contemporary art: from Anne Imhof to Alexandra Pirici, from Donna Huanca to Irena Haiduk. Similarly, students and young professionals express this need, giving life to their ideas; not to create simple objects, but rather a stream of products connected to each other, as in an organism. In short, they are seeking a new way to give shape to meaning, no longer conceived as a static quality but as the transitory result of a series of links, strategies and connections, making extremely eloquent that silent language of the body suggested by Boetti, that today is also the language of fashion.

A changing world

Eleonora Fiorani

Eleonora Fiorani — Epistemologist and essayist, she works with the new sciences of complexity and those of anthropology and communication, and has studied the objects, materials, territorialities and consciousnesses of post-modern societies.

Her latest books are Il mondo degli oggetti (2001), La nuova condizione di vita (2003), Abitare il corpo (2004 and 2010), Panorami del contemporaneo (2005 and 2009), Moda, corpo, immaginario (2006), Grammatica della comunicazione (2006), Diversamente il Novecento (2007), Erranze e trasalimenti (2009), La pelle del design (with B. Del Curto and C. Passaro, 2010). Geografie dell'abitare (2012), I mondi che siamo (2016), Oltre l'abito (with G.M. Conti, 2017).

She writes for magazines and organises conferences and exhibitions on interdisciplinary topics.

My encounter with IED took place at the end of the eighties, giving me a chance to get involved with the dynamics of design and communication. Teaching semiotics in a design school like IED, where education goes hand in hand with being a design and innovation laboratory, led me to seek new interpretations of contemporary society intertwining changing knowledge to access the ways in which identities are processed by looking for the meaning of current societies in their systems of representations, changes in iconic, auditory and technological grammars that have changed art itself and the figure of the artist, and the place that such systems occupy in the social structures.

Thus the teaching of semiotics since the eighties to today has gradually expanded, moving from teaching centred on semiotic methods to researching the ever-changing contemporary imagination, to the analysis of the plurality of meanings of communication in terms of its complexity, of multiple contexts, in its evolution and becoming all-encompassing with the proliferation of technologies and the advent of new languages, in the awareness that they define our world, they think about it, categorise it, change it and by them we are changed. This brought to the foreground the analysis and construction of visual text, of its ways of communicating and the different types of texts, moving then to visual narratives and the image in motion that opens to the fusion and hybridisation of languages, to hypermedia that can resemanticise everything. Today there is an urgent need for the analysis and design of new forms of communication created by new technologies in the new internet communication environment. The interface that connects man and machine creates a new communicative space of inventions and experimentation with new forms modelled by the use of computers and the internet, and a preliminary agreement on a vocabulary, a syntax and images of the world. It also brings to the fore the design of software and the possible reunion of visual-conceptual-auditory components. And it involved the analysis of new forms of public communication like the use of acronyms, emoticons, abbreviations and neologisms since in chats the "word" prevails: even if the text is written, the form of the speech is that of oral communication, of dialogue racing with time and the urgency to respond, message upon message, as if there was a need to render the communication instantaneous. And the analysis of a tone that is often ironic, the

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characteristic original practice of quoting (the citation of parts of the previous message to which one refers), the use of graphic elements called "emoticons" that allow a communication that is both simple and emotional. Insofar as "speaking loses its voice and becomes entirely linguistic in an electronic form" and spoken speech becomes written, "it takes the form of written speech".

Speaking loses its voice and becomes entirely linguistic in an electronic form.

For this reason, in online communication grammar rules and the very shape of the sentence are structured on the spoken language. Hence the accentuated use of punctuation providing both a metacommunicative and relational function, useful in indicating how the message should be read. And this also applies to the "emoticons" that perform a metacommunicative function by emotionally segmenting the discussion. The "faces" made with the keyboard are a kind of ideographic variable usually placed at the beginning of the sentence to clarify the intentions of the writer, and due to their rapid proliferation have gained the status of an "idiolect" of the digital generation.

In all this there is an important recreational component, the same one that has driven the world of MUDs (multi user dungeon) and the whole family of games and virtual methods derived from them, providing new ways to structure one's identity, and the endless variety of games, even traditional ones, filling the network and appearing to constitute its deepest soul. Moreover, the issue is much more complex and relates to the very nature of communication, that becomes thinkable as a game given that since the eighties the flow of information has been focused more on amusing, entertaining, making euphoric, persuading and manipulating than informing. Games have therefore become the leading candidate to replace and incorporate the theory of communication. The advent of mobile phones has further revolutionised the ways in which we communicate and live. It has decreased the mental aspect of writing. On the computer "your fingers dream, your mind brushes the keyboard, you are borne on golden pinions", says Jacopo Balbo, the main character of the novel Foucault's Pendulum by Eco. Communication technologies have changed behaviours and imaginations and invaded economic and social spheres. This is the changing world that underlies the experience at IED.

Design and the collection

Alberico Guerzoni
Michele Guazzone

Alberico Guerzoni — Historian of fashion and costume, Deputy Director of IED Fashion Milan. After having completed his studies at IED, he specialised in costume history and demo-ethno-anthropological studies.

He has been both a fashion and costume designer, his main interest being the spread of historical fashion culture. He was responsible of cataloguing cultural assets at the Lombardy Region Archive of Ethnography and Social History for the construction of the REIL - Registry of Intangible Heritage. He has written numerous articles for catalogues and magazines, and published: Una passeggiata lunga un secolo, I confini della moda, Leggere i mutamenti sociali della città attraverso i cambiamenti del gusto (2009); Le Belle di Villa Silva. La Moda, nel salotto galante (2011); Milano vestita. Fashion Costumes in Lombardia dai Visconti al Novecento (2017).

Michele Guazzone — Graduate in sociology at the University of Turin, he worked in Turin in the field of socio-semiotic research at the observatory instituted by the Matica communication studio. In the same period he worked for Label, a quarterly magazine of contemporary art, architecture, fashion and design.

Before embarking on a career teaching and coordinating programmes at IED, he worked with the Bellissimo graphic design and communication studio, supporting the organisation of events related to design and contemporary art as well as Club to Club, the Turin electronic music festival.

When the artist composes, he does not create (since creating means starting with nothing), but remembering shapes, lines, different patterns, combines them […] in order to present them in a new way. The richer the selection of ideas in his mind, the easier it will be for him to compose (F. Mazzanti, 1882).

The applied arts are a crucial part of the Italian cultural heritage and are the basis of relationships that govern contemporary design methodologies. In fact, in the system dotted with workshops, arts and trades can be traced those skills that have allowed the proliferation of styles of thought transformed into concrete works by artisanal expertise. Behind the word artisan there is the figure of the master who offers two basic aspects: artefacts and know-how. On the one hand, the service rendered to the community through the production of a series of objects and the articulation of different stylistic codes; on the other, the definition of a skill able to relate to very different contexts, surpassing today's distinction between minor and major trades. Minor trade: design, execution and reproducibility. And the figure of the master, inextricably linked to the artisanal workshop and the mixture of thought and implementation through expert workmanship. This role therefore summarises both conceptual development and its translation through a pre-existing language system that can be articulated according to the requirements of the work and its fruition. The masterpiece of the minor trade is therefore traceable in the project itself and not in the object-symbol. The existence of such a production system is only possible through a balanced combination of creativity and technique that takes the form of an organisation of a group of ideas managed and made practical through a series of manual and specific tools of the trade. During the 20th century, all these elements came together under the term designer, which, combining design and project, reflects the complexity of the profession.

In fashion, design means synthesis of creativity and technique. In this context one can identify some needs that give a peculiar aspect to the creative discourse applied to the collection and then to the garment: aesthetics, research, theme, archetype, work, application, resemantisation. The identification of an aesthetic universe of reference is a complex endeavour that puts into play

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the designer's sensitivity and history. In fact, it is the sum of the cultural and artistic knowledge of the individual that constitutes the dense network of ideas and suggestions that give rise to a specific expression, to which is joined a knowledge of what is real and awareness of the functioning of the systems of signs that make up knowledge. Every aesthetic is therefore the product of a personal impulse filtered through existing codes. The aesthetic of each project is developed through research,

Every aesthetic is therefore the product of a personal impulse filtered through existing codes.

based on personal aesthetics. Research is needed to build a story, i.e., to channel the imagination to support the artisanal skills applied to tell stories. It is important to underline how the fashion story does not proceed horizontally, but rather is built circularly on a closed narrative, pretext to explode a basic idea aimed at the realisation of aesthetic suggestions. The topic of design is therefore a starting point to build a sort of common ground on which to anchor both the personal codes and the new ones borrowed from the research, useful for the creation of a new aesthetic applicable to the design of the collection.

The sense that is conveyed by the theme constitutes the design guide that makes it possible to realise the image of a collection and to develop it based on the archetype. It is through the archetype that the grammar of the collection itself comes into play. Starting from the syntagmatic and paradigmatic rules that govern the art of wearing clothes it is in fact possible to align the ideas produced in the research phase and give shape to one's point of view. As an example we can use the oldest garment in the Western wardrobe: the shirt. Based on the ancient tunic, free of any gender distinction, this garment (worked and reworked over the decades), lends itself to being the most recognisable item of clothing and is conventionally composed of a row of buttons, collar, cuffs and a fabric that can remain in contact with the skin. The paradigm can be subjected to numerous variations that all the same do not alter the recognisability of the archetype. Volumes, fit, colours, materials do not distort the meaning of the shirt and a similar reasoning applies to an array of contemporary items of clothing. At this point the actual design stage commences, i.e., the drawing of the lines that will compose the final garment through the mastery of the technique and through the management of volumes, materials, fit, body.

In a similar context, final decisions enter into play regarding the construction of the single garment and the articulation and coordination of volumes and shapes within the collection. During this phase, very intricate but having a decisive influence on all the subsequent developments of the process, the clothes

are shaped according to a dialectic and selective dynamic that touches the structural elements (fabric and cut), relating them to the possibilities provided by the initial paradigmatic plane and translating them in figurative solutions that ensure a definite shape to the preparatory sketch. The work here is influenced by fundamental considerations and reasons for the entire project and finds at its core the essence of the project itself. In fact, it is in the lines of construction of the garment and in the manner in which the fabric relates to the body that the sense of this work and the basic personality of the collection is defined, the eloquent translation of the aesthetic apparatus that was initially chosen, the most authentic statement of intent of the designer.

In close connection with this, the array of differential elements, i.e., the set of decorative solutions that complement the item, are more than mere accessories. The choice of prints, applications, embroideries, finishes is closely related to the materials and colour schemes initially imposed, and, upon completion of the project, assumes an instrumental role in its communication, intensifying its basic essence or altering it depending on the compliance or subversion of primary codes, thus preponderantly conditioning the final message. The aesthetic of the designer, realised in forms of clothing according to the creative and design process, is then handed over to the user. Each of us will read and reinterpret the different aesthetics, personally adapting them. The resemantisation of the individual garments through practical use and contextualisation makes it possible to give new life to the

Each of us will read and reinterpret the different aesthetics, personally adapting them.

initial expressive intentions: every time the garment is chosen and worn the rite of membership in an aesthetic and identity programme is repeated, transformed over time through an uninterrupted dialogue between author and user, only the initial opacity of the narrative remaining unchanged. In summary, the experience of the master, passed on to the tailor, to the stylist and finally to the designer, is completed by international experience and productive roots in the local area. The availability of materials, the taste for finishes, the propensity to govern a project-architecture-product and finally the function as reason for the beauty of the object define the methodology of Made in Italy.

Under the sign of Hermes

Pedro Medina

The second half of the 1960s was a time of profound changes in which the complexity of our world began to grow exponentially. One of the most lucid analyses comes from thinker Michel Serres in his ambitious Le Messager project, announced on 25 November 1967 at the Société Française de Philosophie. To put it briefly, Serres predicted the beginning of an epochal turning point, which he described using a very impressive image: the transition from the Promethean era to that of Hermes, from the world of production and industrialism to that of communication. Shortly before McLuhan announced his "global village", Serres reflected on the complex and inconsistent order of international multiplicity, emphasising the importance of communication as the true driver of social transformation. The dominion of Hermes, the troubled god, not only began to overtake Prometheus, but also the solid Hestia, the protector of the hearth who in Rome safeguarded home life, while Hermes regulated exchanges with the outside. Today instead he is the home's supporting structure, the one who dominates the situation. The unstable patron god of the merchant is perfect for describing the transition that has occurred over the last 50 years, a period of continued acceleration also marked by the progressive affirmation of the financial world over that of production, as Noam Chomsky warns in his Requiem for the American Dream. Hermes has in all respects become the divinity of our post-industrial world. We understand then that in order to conceive innovation (discovery + application) in communication, we should approach it as it was understood by Serres, i.e., as an overlapping of multiple networks, link nodes, "stations" where "only the errant, mobile and non-fixed entity has some chance of perceiving the network as such".

"The student must not learn thoughts, but rather how to think".

Immanuel Kant

In this context, design has gained a growing importance as a social agent, a strategic platform, a new Hermes that becomes an economic engine, promoting dialogue among different creative disciplines and establishing connections among diverse creative, social and entrepreneurial environments. This is partly due to its ability to assimilate, with fewer reservations than other disciplines, the evolution in our ways of making and communicating that leads

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Curator and art critic, his main research focuses on the emergence of new styles of contemporary art, in particular applied arts, video creation and digital media.

He has published: La muerte de Virgilio. El final de una ilusión estética ed Economía del Diseño. His contributions appear regularly in Artecontexto and Le Monde Diplomatique. He has curated numerous exhibitions, including Mapping Madrid and El hilo de Ariadna. Lectores, navegantes.

to the creation of a network model. IED has taken this principle to heart, creating its own network. This is how the transition is made from what Manuel Jiménez defined as design 1.0 to design 3.0, i.e., from traditional design, focused on shaping (creating objects) and on becoming a tool for solving problems through the work of an individual (1.0) or of teams divided into single and exclusive disciplines (2.0), to a new scenario where design is a process and mindset, becoming more inclusive (with the strong presence of a co-creative and participatory user) and solving problems by orienting the traditional "what" and "how" towards the generation of new dynamics, multidisciplinary work teams with transversal skills and activities. In other words, networks that boost cross-cutting and collaborative processes.

Serres helped us identify a key aspect of our society's transition in the last half century, which we celebrate today. It was a period in which design gained an increasing importance as a connecting platform, reinforcing in many ways its relationship with communication and thus

Design gained an increasing importance as a connecting platform.

increasing its impact on society. These new forms and processes respond to a radical change in the system of experiences that is rewriting constellations of deeply consolidated interests and knowledge at a dizzying pace. We are clearly in the process of transitioning between industrial forms and a new kind of network society, a time that can prove to be an extraordinary laboratory. That is why we need a space of reflection on the new dimensions of design and the fundamental principles that the metamorphosis of our world seems to want to destabilise. Let's stop to think about the valuesin play and the emerging conditions that make a new design culture possible, capable of developing a future construction that places each challenge in the context of a series of relationships, inevitably pushing us to reformulate the dialogue with other disciplines on an ethical, political and even poetic plane. The radical notion of design as a process already goes in this direction, and in the last 20 years has fostered the emergence of a hybrid and multidisciplinary territory from which innovation is now emerging. It is therefore a question of highlighting an idea of design bound to dynamics that are pertinent to the times, and this, according to Hilary Putnam, means realistically imagining another world, building a rational projection to calculate how to achieve the desired outcome.

This implies the need to develop strategies and analyses that are systematic - and not focused on single solutions - to determine the feasibility and value of a project, and, above all, to stimulate thought patterns that go beyond the necessary technical knowledge. Ultimately, it is a matter of developing an education that considers the instrumental aspect, but that also builds on a

Reflections on a teacher's role

foundation of indispensable humanistic knowledge to stimulate the ethical and critical capabilities that make it possible to analyse the changing settings and apply tailored solutions in an attentive and responsible manner. Otherwise, the professional designer who has only acquired "skills" will be condemned to rapid obsolescence in the network-society.

This opens up an interesting field of experimentation, where local and global realities meet in open intersections, providing space to voices hitherto unheard in design culture. Undoubtedly, for these new experiences we will need new languages that will allow us to face the changing international context in all its breadth. This leads us to a reflection on a novum capable of building a world characterised by unceasing transformation and progressive complexity, having to constantly rethink the social and professional dimensions that are part of each process.

What are illustrators doing with a computer?

Riccardo Mannelli

What am I doing here? Having been a vagabond artist for many years, it is the most obvious and at the same time most intriguing question that occurs to me every time I think of my more than 20 years at IED. And like Bruce Chatwin, I have never even remotely thought to look for an answer. I still don't understand if Francesco Moschini, then director of the Rome office, caught me in a deadly trap or gave me a great opportunity when in 1996 he put me in charge of the Illustration Department. Probably both. For that matter, the risk Moschini took, complicit with the educational director Antonello Cuccu, was practically inevitable: Calling upon an outsider like myself with a very unique artistic and professional career full of incidents and accidents, and with the reputation of being a great pain in the neck (to say the least), Francesco played the only card he could to resolve a situation that already appeared compromised - the wild card - in an effort to revive an illustration department that at the time many took to be on its last legs.

At the end of the century the first signs of what would become the digital revolution were already evident, and even though almost all were aware of the technological advancements, culturally very few had a vision of what would happen shortly thereafter, both on an artistic and media plane and in terms of new priorities for vocational training. The whole school of visual arts was changing to adapt to new technologies, but the illustration department had been left at the starting line, it not being clear how all that technology could also relate to the profession of the classic illustrator with his pencils, watercolours and drawing paper. At the time, besides working for major newspapers (La Stampa, La Repubblica) and weeklies (L'Espresso, L'Europeo), I was engaged in my "satirical militancy" inventing and producing magazines along with my long-time associates, and so it was necessary for us to adapt in real time to all the changes and innovations taking place in the world of visual communication. Two practical examples: photographic film for reproducing drawings was disappearing, supplanted by the first scanners that converted them into files, allowing for further finishing of the original drawing using early versions of programs like Photoshop. And especially in editorial offices new professions were evolving using digital programs to fix, adjust or even create from nothing an image that until shortly before would have required the manual dexterity of an illustrator. As we worked we realised that a certain amount of unskilled artistic

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In 1980 he began to produce his first features with a satirical tone for books, magazines and newspapers. He also continued with his artwork with personal exhibitions in many national and international galleries, in recent years at the Biennale di Venezia, the ducal palace in Urbino and Los Angeles.

He currently works as a portrait artist for La Repubblica and produces the front page cartoon for Il Fatto Quotidiano, but painting is his primary activity. He teaches at IED where he coordinates the department of illustration and animation.

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labour would no longer be required and that we were proceeding towards a great emancipation of the profession. These were not the insights of visionary geniuses, but simply observations of what was happening around us on the playing field; we could already see the outlines of what would become new professions. Besides, this momentous juncture contributed to the validation of my long-time beliefs, those that had often placed me at odds with the dominant culture and that had forced me into such a bumpy career: The graphic artist, illustrator, media artist - whatever title you want to use - should not be considered a simple executor of other people's ideas and concepts, "a happy hand" that carries out orders, but rather "a thinking hand". It was precisely the dimension that until then the media tyrants had never accepted from me. Moschini and Cuccu's risk therefore also demonstrated a higher degree of awareness about the radical nature of the changes under way. The decision to call an artist who, besides working at the highest levels of the profession (apart from all the conflicts mentioned earlier), also had daily experience in the engine room of visual communication. So in hindsight I would say that it was something more than a lucky guess. But I think that the combination of the directors giving me carte blanche and my willingness to accept this crazy notion resulted in an attitude of healthy, light and lucid pragmatism, i.e., let's try and see what happens. Personally, I was convinced that my involvement would be more or less hit and run: at 40 I could still allow myself certain risky endeavours. I had not reckoned with the surprises and passion.

The graphic artist, illustrator, media artist - whatever title you want to use - should not be considered a simple executor of other people's ideas and concepts, "a happy hand" that carries out orders, but rather "a thinking hand".

Among the surprises I definitely enjoy remembering the strong personalities and skills of colleagues, some already friends, whom I found upon my arrival as a member of the faculty: Chiara Rapaccini, Dariush, Roberto Perini, Mazzoleni, just to name a few. Then the enthusiastic responses of those I contacted to update the curriculum and who brought new contributions. Not to mention the empathy that I found on a human and working level among the secretarial and service personnel. Months and then years of genuine enthusiasm and creative excitement followed. We had in our hands a toy that was beginning to work better and better, in a moment of transition and momentous change that enabled us to dare and experiment. At the same time, also having a role in teaching, I had the opportunity to put into practice through teaching my ideas on instinctual design and the Socratic method of drawing based on life. Together with colleagues, in two or three years we developed a new curriculum, completely in tune with the professional world and from that world continuously drawing new training ideas.

The first few days after my arrival were long forgotten, when among the puzzled looks of some I cleared the classrooms of ancient tools like pantographs and airbrushes and had computers installed, people asking me "but what will illustrators do with computers…?".
The other departments were already working with the new rhythm, and illustration was getting back into the race.

Over time, I was able to take advantage of the many resources and energies that the institute had made available to me, at times with satisfactory results and sometimes with mutual misunderstandings or dissonant rhythms. I found other harmonies with management and the IED staff (among these Luigi Vernieri and Alessia Tuveri, but also people from other locations, like Rossella Bertolazzi in Milan) and even some discord or reciprocal idiosyncrasies, but this is normal in the complicated game of competing passions. And here we arrive at the crucial point: passion. After that initial period, the passion became increasingly important; it became adult, feeding somehow on everything that it had managed to set in motion: the students, their talent, their successes and their enthusiasm. It is the youth, the students, the future professionals that still feed our passion. I still enjoy the beautiful mystery of that profound visceral feeling that comes when a young artist, thanks to some

The students, the future professionals that still feed our passion.

concrete and practical advice that you are able to offer, at a certain point takes flight. The beginning of an existential and creative adventure is a beautiful thing to watch. At this point it is definitely clear to me that 20 years ago I was captured in a great trap of passion that continues to offer me ample opportunities in both good and bad seasons. And for the first time I will attempt to answer that initial fateful question: what am I doing here?

I'm doing, I'm doing.

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Designers
of sound

Sergio Messina

When it comes to sound design, even today many people immediately think about music. Rightly so: not only is it the most sophisticated form of sound design, but for millennia it was the only existing form of sound design. Those who started working with sound in the 80s (for me specifically first with the radio and then with music) had the good fortune of participating in the first wave of the digital revolution - which first involved the world of sounds. Not only making it possible to produce new timbres (through the use of digital synthesisers, much more affordable than their analogue predecessors), but also, and I would say above all, by introducing the PC as the primary tool for the organisation and composition of sound. This development is very important because for the first time a single person could control every aspect of the composition and later the mixing, therefore the final result. Of course there are noteworthy examples of sound design before the arrival of the computer, for example in film, which, with the advent of sound in 1929, introduced the concept of audio editing, or in the theatre. Even in music, from the end of the 1800s onwards there are many examples of expansion of the sound palette through the use of unconventional instruments like the wind machine. But it is only with digital recording that this procedure could be extended ad infinitum, with a millimetric control over the process of composition that was no longer bound by musical notation (or even by magnetic tape), just "sound" directly: thus was born the figure of the sound designer.

In fact it was a birth of twins: at the same time the figure of the digital musician was born. Most of the production tools are the same and the nature of the work is very similar. I would add that many sound designers are also musicians, and some musicians have proved to be adept and imaginative sound designers. However there are some big differences. First, the role: musicians tend to have total control over their creations, while sound designers are often part of a more complex structure, and so their work must fit creatively and logistically into a production chain. Also, usually the focus of the projects is another and the sound design is there to support, sustain, reiterate meanings and poetry that come from several inputs (perhaps visual). This sometimes happens to musicians as well, but it is much more rare. Also, while musicians sometimes see their work as art (as they should), sound designers are primarily designers who deal with typical design issues like

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He has participated and collaborated in numerous musical performances, both pop and experimental. He was a guest at Documenta X, at the Ars Electronica festival in Linz, Austria and is included in the Garzanti Encyclopaedia of Radio.

He currently lives and works in both Amsterdam and Milan, teaching cultural anthropology at IED Milan.

the relationship between form and function. While musicians compose based on (hopefully) emotional experiences, sound designers often seek to transform specific emotions into sounds (in contemporary creativity the concept of Moodboard is used very frequently), and so must know how to apply sound solutions, not necessarily musical, appropriate for every situation. A good example is advertising, and it is no coincidence that the musicians who work in this sector are often specialised. But today, more and more often, advertising uses pre-existing music, dismantled and rebuilt according to specific needs. This is a job for sound designers, who know musical repertoires and thus have the tools to propose solutions and technical expertise to integrate them into the project in question. In short, while the musician produces music almost always by considering it as an artistic gesture in its own right, in most cases the creativity of the sound designer is applied; it is part of something else and its excellence is also in its ability to integrate with the context.

In most cases the creativity of the sound designer is applied.

When in 2005 Rossella Bertolazzi, IED's director of the school of visual arts, asked me to imagine a three-year course of sound design, for most people this profession was still quite mysterious. Not for her, though. Directing a school that held classes of video design and 3D design, the topic of sound - and the scarcity of professionals in the industry - was very clear to her. Even in terms of need: if a student makes a video, of course it takes another to design the sound. My first job at the time was to define who these professionals were, highlighting their specific skills (as I did above). So when we started to identify possible subjects to include in the three-year programme (thanks to the invaluable help of Painé Cuadrelli, expert sound designer and today coordinator of the programme), one of the first things that we asked ourselves was how were we trained? What makes us sound designers? Because neither we nor almost any of our future teachers had learned the profession in a school. And we realised right away that one of the key differences was cultural: "We don't teach you to play notes, but to disassemble and reassemble the music" was one of the phrases that I repeated to prospective students during the open day, precisely to underline this difference.

I use the term "culture" in a broad sense: not only do our students study the history of popular music, along with that of art and cinema, but they also learn to use many different programs (even some not specific to sound design, like software for video editing), just to be able to adapt to different production environments. As in any school, it is always exciting to see new students arrive, just out of high school, and observe the way this course changes - sometimes radically - the often very personal and intimate relationship they have with sound, to verify how the natural

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process of personal growth (most enter at 19 and leave at 22) is accompanied by professional growth. And of course to watch the progression, sometimes explosive, in the quality of their work.

There is another aspect that gives me hope: the growing demand for this professional figure and the growth of job opportunities thanks to new media, but also to the increased attention to sound quality by institutions and customers, both public and private. In general, I see a growing number of opportunities in the world for this profession. When one speaks of multimedia, sound is always involved. And this is only the beginning: while some galleries and museums (as well as shops and shopping centres) have already started to commission specially designed sound for their environments, only recently some have begun to talk about sound design in urban contexts or in specific areas (parks or businesses) through the use of GPS and smartphone apps.

Recently some have begun to talk about sound design in urban contexts.

And then there is the whole subject of sound feedback (i.e., how technology communicates with us through sound), of sound design as support for disabilities (those who cannot see or with reduced vision) and the elderly, and in general the relationship of humans with technology, which often tells us things using sound (messages, notifications, etc.). One of the most interesting discussions that I have every year with the first-year students begins with a question: "What sound should an electric car make (which on its own does not produce any, but in many countries the law requires that it produce sound for safety reasons)?" It is always a good question, which suggests a future full of sounds, hopefully well designed.

Hello Prof!

Mauro Panzeri

I don't know where to start, and I'll explain why. Between one story and another teaching was (and is) the parallel road that has accompanied me for every year of my career as a graphic designer, and I have been teaching at IED for some 30 years now. I entered as a young teacher, just a few years older than my students and I'm still there now. With a curious consequence: while I have "matured", my students, new ones arriving every year, have always remained the same age. But with a good result: while the distance in years in fact grows, my relationship with them tends to improve in terms of clarity of purpose and mutual respect. I can't stand the ones who act younger than they are, who try to simulate a closeness that isn't there. Instead, I love the distance, the right amount, everything in its proper place. Teaching is a game. A serious one, but it is a game between the parties. Of this I am certain, and over the years I have learned to play better and more carefully: to follow the rules (often to break them), to communicate myself and not my style, to never say "I like it, I don't like it" to the students, to make myself available without letting myself be overwhelmed, to create groups and then disband them, learning from them many things that I don't know, to love vulnerable people and to be well-liked (I think, but there are exceptions), to flush out their hidden qualities and to live peacefully with this part-time teaching job that is the best that there is, at least for me, as long as it doesn't occupy my whole life. And now I know where to start: by going backwards.

Once, at dusk on a beach in northern Spain, a jogger ran towards me. As he passed by he said "Hello prof", and then continued into the dark without stopping. Who was he? I also had a student who was actually a fighter pilot and my curiosity shot off the chart. And a student who used to bring a python to class… Do I remember the students? Not all of them, but if I meet them I even recognise those who have a bit less hair than before. In all, I have had about 1,000, maybe more, and unfortunately I have created many competitors. I do remember their projects well, and the evolution that there has been over the years, especially with that passage/disruption that has resulted from the introduction of digital technologies. Difficult years for professionals who had to start over from the beginning, grappling with new devices that at first barely worked. And in a few years the students left us in the dust! I started teaching with scissors and glue, very slowly. Then, we started going faster. But except for a brief period at the beginning, this school has not gone overboard with technology. It has introduced the new tools, keeping its promise to be in step with the times, but it has always maintained that the

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In 1986 he started his own business by opening the GrafCo3 editorial design studio. He has been teaching at IED Milan for more than 30 years.

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design disciplines should not only be technical but that they should also be accompanied by thought and culture. A difficult challenge, to which I will return later on. In the early years, when the IED organisation was smaller than today and we knew almost everyone, I had some meetings that were fortunate and important for my life. I was young and I got to know some "peers" doing my same job. The elegant Bob Noorda, who for a short period coordinated the graphic school and with whom I would work for a time years later. Mario Cresci, photographer, artist and graphic designer, who explained to me how uncertain the categories of this trade were. Aldo Colonetti, philosopher, who discovered me like a truffle at the Studio Alchimia where I was working at the time and invited me to

Bob and Ornella Noorda, Mario Cresci, Mimmo Castellano, Giancarlo Iliprandi, Elio Carmi, Carmelo Di Bartolo

teach. Mimmo Castellano, gruff graphic designer of public utility. Ornella Noorda, Bob's wife, who taught packaging by producing complicated boxes by hand, a nightmare for students whose dexterity was beginning to fade. Giancarlo Iliprandi, who was a true pasionario. Elio Carmi (who has always had a guru's beard) with whom I later had the pleasure to work. Carmelo Di Bartolo, who directed the Research Centre and carried out projects looking at plant seeds. In those years (in the 90s) I was in charge of developing the school's first communication tools on paper: various brochures, the Design Come (Design How) magazine for three issues (from 1993 to 1995) made together with the students as a final project, and much more. Then came the time for the corporate identity. The impression was that the school's brand was beginning to show its age. But "don't touch the logo", I was told. I was instructed to rethink it without betraying it, and the process took place in two phases, the first in 1994 and then the updated version in 2007, the one still in use today. Trademarks are not as stable as you might think and their renewal requires a lot of attention and lightness. Even today, when I tell this story, they ask me what this strange Star Trek-style symbol is that at this point has travelled around the world. "You know, I don't know", I answer. As if to say that a graphic symbol does not necessarily have to mean something, the important thing is that it be memorable and without competition. And I think this is the case.

I've had different experiences over the years. Some even bizarre. For a year I directed the graphics class at the Cagliari campus, graduating 20 students with only myself as instructor. I worked on a book that is still relevant on the two-year experience of a large group of students who came from a region of Spain, Castilla La Mancha. I held a workshop with final exhibition entitled Speaking objects. I organised another performance, of the musician Filippo Monico, the introduction to a thesis. I organised an exhibition of a designer of cars and bikes, Gilco. In the meantime I also went to the USA with the help of my graphic designer friend Pino Trogu, visiting various design

schools for a series of conferences. And there I discovered something important. The Italian experience at IED, based on the structure established by the Milan campus, was (and I would say still is) marked by a specific characteristic: it has never been a modified version of an academy of art, as has happened elsewhere. All can attend the school based on their personal attitudes and desires, even those who have no experience with design. And another thing: today it is easy to say that there are many different schools to choose from. But to be honest, IED was a pilot experience compared to the proliferation of design schools during the 2000s, an example that all drew from. If anything, the question should be different: what school do we want now? What should be done to prove that it is special on a global scale? Certainly not by using methods and slogans employed by everyone else (brand, marketing, digital first, etc.). But rather by looking inwards and to the school's history, which has offered a unique educational experience. With the same insight as always, a little bit outside of the box. And the debate between science and humanities needs to be abandoned, because design culture is an increasingly intricate mixture. I think of design, but not that of a chair, please. Rather the design of today, regarding, for example, urban mobility, which requires multiple and diverse skills like anthropology, semiotics, urban planning, sociology and graphics and video and whatever else you want to add. In this IED was and is a special case because it has always raised these issues.

And to close this brief personal diary here is the case that concerns me personally: the book or the magazine, which is what

The book or the magazine, which is what I know how to do, and the teaching of graphic design.

I know how to do, and the teaching of graphic design. It is true, today's students don't read much. What can be done? If paper-based media are in crisis (but not always and not everywhere), editorial training needs to be rethought without disposing of a history that is so important. Because structuring content and its sequence, testing oneself with writing and editing, knowing how to discern what is important from what can be cut (or reduced) is the basis of editorial work. But isn't this also the foundation for any kind of project? A storyboard or a film, an app or website are not that different from a book (with some differences). So in addition to claiming the contemporaneity of what I teach and convey, I think of the educational freedom I've had all these years, to be able to change method, topics and purpose of my courses, finding in the students the answers that meet the challenge, especially in their final theses (I am also a satisfied thesis supervisor). I don't know if everything I say is shared by everyone at this school which has grown so big. And we teachers are diverse, many heads thinking in different ways, fortunately. But if this freedom applies to me, it also applies to everyone else, I'm sure. Because, like it or not, IED is a community of peers centred on education, it's not just a company.

Designing and throwing dice

Loredana Parmesani

How many years have passed, nearly four decades, since I started teaching history of modern and contemporary art, and then for a few years also history of design, at the Istituto Europeo di Design! Many years and many adventures! Mainly teaching, and then I was asked to design a cultural area with the identification of wider areas of knowledge, the organisation of conferences, targeted seminars to focus on a profession that, since the early eighties, began to take on a shape that was quite complex but increasingly exciting, whole weeks dedicated to design and designers in development, exhibitions, events and finally, along with Frans Haks, then director of the Groninger Museum, the development of an innovative and forward-looking school of design. Much time devoted, many projects completed, so much enthusiasm and also lots of fun. Almost like a game, because yes, it is true that school is a place of knowledge and experience, but it is also the site for playful knowledge, a knowledge that knows how to combine the seriousness of a deep and conscious approach to disciplines with a view open to experimentation and play, and precisely for this reason quite exciting. But looking back at the past is of little use; what matters is a lucid focus on the present and an even more lucid focus on the structure of the school of the future. And so, prompted by the celebrations of IED's 50 years, I asked myself once again, as I have in all these years, to try to identify developments, hypotheses, thoughts about the future of a prestigious school like IED. Take a look at that! I didn't know that. But I had suspected it was so.

I looked up the etymology of the word school and I see, with infinite joy, but at the same time with a bit of anxiety, that the term derives from the Greek word for "rest", free time, having time to do something almost purely for fun. Greek rest, precisely, which is equivalent to knowledge and that in Roman times becomes otio - in Italian ozio, which translates to idleness, dawdling - the prerogative of those who could afford not to work and to expand their knowledge in a privileged and playful condition, indeed. In ancient times women were excluded from studies, while today fortunately they performa substantial portion of study and research, and education was the prerogative of men not engaged in the military or working in the fields, finding in the school a restorative distraction and a pleasant rest exercising their minds. That said, one cannot help but notice the similarities that the term school has with the "contemplation"

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She teaches at the Brera Academy of Fine Arts, Paolo Grassi Dramatic Art School, holds courses and seminars at many universities, and for many years she has been head of the cultural area of IED Milan, where she teaches the history of contemporary art in all four schools.

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of Plato and Aristotle, conceived in contrast with the practical activities geared mainly to production, and the same is true for Plotinus who sought bare contemplation free of external things. It is also interesting to note that one of the objectives of school today is precisely the opposite of <u>otio</u> and rest, as it aims to find work for the student. The study of beauty, aesthetics, has become a real tool of production, and the philosophy of beauty has become the philosophy of the useful: beauty is what is needed in everyday life. And the teaching of lessons of aesthetic education becomes a workshop that while teaching art also prepares students for the moral entry into the showcase of the working world. But an original void appears before my eyes and I understand better why Plato excluded the artist from the Republic, but Plato also places me in front of an abyss. I am confused: is he not the builder of ideas and concepts? I am in Chaos. A confused mass of scattered elements appears before me. I am a bit relieved as I remember that in the ancient Greek cosmologies the first philosophies were born in front of Chaos, going on to design the Cosmos and the Universe as an ordered system. Today we live in an artfully constructed world that owes more to philosophy than we think. Precisely because we identify the globalised world with the world of technology and digitisation we confirm its artistry.

The study of beauty, aesthetics, has become a real tool of production, and the philosophy of beauty has become the philosophy of the useful.

For years our society has been called the society of spectacle and image. The same professions, jobs that we perform in the globalised world, the term <u>globalised</u> meaning the phenomenon of unification of global markets where the whole world should be a single market, involve the ability to combine beauty and order, something very similar to the concept of the world understood as order, as it had been introduced by Pythagoras. Do not the disinterested and ironic thoughts of Socrates, who first developed the concept, correspond to the plastic design of Greek sculpture in the round? How nice if the round was ironic and interrogative and not only made to command, as desired by Alexander the Great! Since today technique and order are embodied both in individual activities and in the entire social phenomenon and are found in all the various values, we can consider all the globalised world to be an open air museum, or, as Foucault said, an outdoor prison. Thanks to new information technologies today we are all photographers, designers, planners, and thanks to the many images that digital reality makes available to us, we are all artists. This is how aesthetics can be found everywhere: in the system of art, design, fashion, communication and in everyday life. Today we are all invited to live aesthetically because the art system and the system of civil life seem to have become the same thing. Living today in the social

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structure means assuming an "artistic" dimension, just because beauty has become a tool that introduces us to civil life: a right and a duty for all citizens.

All this is presented as a necessary and playful experience, where the game, in all its aspects and implications, becomes method. In the various environments related to education and in the various courses there are often experiences bound to the use of play as an educational device. In an initial analysis Marcuse contrasted work and play, i.e., the moment when man truly realises and thinks, until arriving at a beautiful insight: the attractivejob. In fact, Plato had already observed that "man is made to be a toy", and, following that nature, invites the most beautiful games to play to see the inverse of how things are done now. But for Aristotle as well society was designed like a great game. Pythagoras was the first to see in Chaos and mythology a philosophical tale of the world, calculating it in numbers and, paradoxically, the globalised world turns the number into business, into a market. So, in this aesthetic and calculated age, what is the time spent in school? I would say that it is a child playing, playing with dice.

So, in this aesthetic and calculated age, what is the time spent in school?

And does not a design school design and construct the primary and complex forms that start from a simple geometry like a die (the first shape, the first design, design par excellence)? Over the course of history the die has been constructed in the most varied materials: ivory, plaster, wood, plastic, cellulose, fabric, but always to be thrown and to provide unexpected and random numbers.

Planning, designing, realising, in cooperation with the divine child crossing through all of Eastern and Western history, is the task of a school. We can truly be satisfied if this school is called IED. Doing this means that the past (history and education) and the present (the child) join together in building a game that involves both the teacher and the student in the design and construction of a toy, the die that not only needs to be designed and built, but above all to be thrown and played with.

In the beginning I was a ball boy

Franco Perugia

When one decides to become a communication professional there is one thing that I think is helpful to learn before others: that of considering every moment experienced in that capacity on its own. It seemed appropriate to start by affirming this simple rule, because after decades of experience in the field I could see that over time even the most insignificant event manages to be enriched with new meanings, which, in layers, act as a motor for change; change with a capital "c" that distinguishes the ages and not the decades. And it is precisely this aspect of my professional life that I thought of when I was asked to reflect on the past 20 years as a professor at IED, an unforgettable experience that has left me with a lasting impression.

I am 81 years old and I was born in Alexandria, Egypt to parents of Jewish origin but of an anarchist faith, originally from Leghorn. My ancestors ended up in Egypt at the end of the 1800s because my grandparents, also anarchists, had taken refuge in those free lands that legally could be construed not as a sovereign state, but as a protectorate granted to others from the Ottoman Empire. There, the lack of a centralised political power had offered shelter to several communities of defector libertarians, agnostics and anarchists who harboured in their hearts the hope of returning to their homelands of origin. To be honest, my father made several attempts to do so but had to immediately give up because of the promulgation of racial laws in Italy at the end of the 1930s that introduced anti-Semitism into our country.

During the Second World War that broke out when I was only four years old we moved to Cairo, where I attended Egyptian schools until the age of 12 in 1948. At the time my father made a living with great difficulty because he had to be both a jazz musician and classical musician at the same time. And it was in the attempt to overcome this job insecurity that the hope of being able to emigrate to the US or Canada began to mature in his heart. A dream of many that initially led him to have me study at the American University in Cairo, where to prepare for the culture overseas he made me earn a US high school diploma. But a few years later for much more compelling political reasons he found himself having to schedule a hasty return to Italy and so he changed his mind. He quickly decided to have me study with the Salesians in

Franco Perugia — He is one of the leading experts in crisis management in Italy. He began working in the 1960s doing PR and advertising for the Volkswagen Group. He was head of international relations for the Alfa Romeo Group and then head of Eni's press office.

He was a senior consultant at the Mavellia MS&L group. For almost 20 years he has worked with the Sole 24 Ore Training Centre and for years has designed and coordinated the master in public relations at IED Milan, and also taught classes in the three-year courses at the school of communication.

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an Italian high school in Cairo, where I graduated earning a scientific diploma in 1954. To continue my studies I travelled to Italy that same year and enrolled in engineering at Padua. It was a choice made too lightly because - after some time realising that this was not for me - I transferred to the school of political science at the University of Bologna.

After various work experiences as a working student both in Egypt and in Italy, I was hired by Volkswagen's importer for Italy, which at that time was Autogerma, a sole proprietorship based in Bologna and wholly owned by an ex-German diplomat. It was 1963, I spoke four languages and there I could be useful because at that time there was a need to promote in every way possible the sale of the Beetle. And so it was with this task that I stayed there for nine years. It was there, in fact, that for the first time I heard people talking about communication. I was a junior employee,

Back then working with communication meant having a double, even a triple life.

pretty much a ball boy for a team of 4-5 people consisting of professionals of great value. Back then working with communication meant having a double, even a triple life. On one hand the sales network had to be followed, and on the other there was a need to organise events in support of the sales activities carried out by dealers and authorised repair shops. Then there was also advertising, which by the specific request of the owner and with the full consent of headquarters in Wolfsburg had been delegated to the aforementioned group of creatives that included Luca Goldoni, Pirro Cuniberti, Athos Evangelisti and Diego Mannelli. A fifth member of the group who participated when he felt like it was the famous singer Lucio Dalla, who loved to travel the roads of Bologna in a Beetle convertible. But advertising was not the only tool in our hands to maintain the fame of the Beetle, that over time was gradually fading. To resolve this problem, we had to make massive use of events and product placement, starting with Disney's Love Bug. Indeed, it was in this context that we managed to have one cross the Strait of Messina, with a large media investment that ended up having quite an impact across the country. And speaking of impact there was also the matter of media relations, which, after advertising, assumed an increasing role in the disciplines of communication that we had decided to implement. To manage this aspect, on a daily basis it was necessary to gather press cuttings before 8 am, a job that was assigned to yours truly. So every morning I had to get up at sunrise and go to the central train station in Bologna where all the newspapers from Central and South Italy were waiting, making it possible for us to measure the amount of space that the press had decided to dedicate to the events we organised. All this to say that we were already using almost all the disciplines of

communication, though we didn't know exactly what to call them: Public relations? Events? Advertising? Media relations? Corporate image? Promotion?

But, tired of the constant focus on the Beetle, one fine day I decided to change jobs. It was 1972 when I landed in Milan to work in the Alfa Romeo press office. Here the public relations activities were already very structured with a staff of more than 40 employees. It was up to us to manage the historical museum, publications, coordination of all communication activities made by foreign branches, events and product placement, where I fondly remember the role played by the Duetto in The Graduate. It was there that after years of paying my dues I was appointed head of the press office, and as such I had to follow both classic product communication as well as institutional, financial and union media relations. One of the most curious but challenging projects that I decided to develop at that time was microfilming documents (newspaper clippings, press releases, photos, etc.) that had most influenced the history of Alfa Romeo. To achieve maximum efficiency in the gathering of the research material we used a Olivetti typewriter-computer, which, I believe, in its first version was called the S14 and then subsequently changed its name to 520. This allowed us even then (and this was in the seventies) to search for keywords and always have lots of information available.

In 1986 Alfa Romeo was sold to Fiat, and it was with this event that my relationship with the auto industry came to an end. I must admit that I was not sorry to leave because an even more challenging experience awaited me, a job in the energy industry that at the time was about to go through a very delicate chapter in its history. First as chief press officer for Snam and then as head of the ENI press office in Milan, I also followed finances during the Enimont case and the Tangentopoli bribery scandal. In that position I remained for nine years, experiencing - although not directly - the aftermath of the ENI-Montedison conflict, the suicide of Raul Gardini and that of ENI's president Gabriele Cagliari. We had CNN camped out below the San Donato offices. Then came 1994 and I was getting close to 60 and the rule of the state energy holding company was that at that point you had to cast off, to use a euphemism. Again this time I left with no regrets because during my presence at ENI I had much to learn from the teachings of a great master of communication, younger than me but much more capable. I am referring to Alberto Meomartini, great manager of institutional relations and simultaneously one of the sharpest minds I've had the good fortune to meet in my long career as a communicator. On my way to becoming a consultant I also had the privilege to meet Adriana Mavellia. At the time Adriana was already the owner of a public relations agency famous for product communication, but with a corporate department that to excel needed to be strengthened. And it was with this objective in mind

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that I began to follow an important client of the agency in a project of crisis management and prevention. That customer was Nestlé and the problem to be tackled was the one - now long resolved - having to do with the powdered milk that was offered free of charge to mothers in developing countries to convince them not to breastfeed. Favoured by the success of the project, my collaboration with the Mavellia agency soon grew, extending also to the field of education. It was thanks to her, in fact, that I arrived at IED, in truth ISC (Istituto Superiore di Comunicazione), because that's what the IED school of communication was called in the years when it was headquartered in Piazza Diaz. At that time acting in the role of educator in the field of communication was not new for me. In fact during the 1980s I happened to participate in an initiative founded by Aldo Chiappe called Isforp (which stood for Institute for training in public relations) and that was educating a whole generation of communicators.

It was the 1990s and ISC was directed by Gianni Lombardi, a valuable professional who did not leave anything to chance. I always told him he exaggerated, but then he never ceased to amaze me with his great sense of reality. It is thanks to him that this school of communication is noted for being unique, and that then as now has the distinction of being part of a group of other schools specialised in the areas of creativity, design and fashion. I remember that in this latter area particularly valuable for the image of the Institute was the contribution provided by Aldo Colonetti and Bob Noorda, whom I met only indirectly in the course of my presence at ENI. For these reasons at IED it was possible to view communication in a different way. The basic idea was always to do less theory and more practice, and it was in compliance with this approach that I coordinated 16 editions of a Master in Communication and Public Relations which had among its many students young people who went on to pursue a wide range of very different activities. After all, a good communicator fits anywhere, because he or she "only" needs to know how to invent, cultivate and make use of the news.

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But when I focus on the substance and think about what has changed most over the years in the communications industry I would say that the most important consideration revolves around the media. In the past to sufficiently monitor traditional channels it was sufficient to manage press clippings well with concise, precise feedback both in quantitative and qualitative terms. Today the internet has infinitely multiplied the channels, making it almost impossible to follow the repercussions of media put in place by communicators. Today to achieve that goal it is necessary to use

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ultra-specific tools that are able to change the direction of the natural flow of news, making them coincide with one's own needs. But even knowing how to fully exploit these forces we cannot help but see others escape our control because the expanse is simply too large to monitor. One can also use all the communication disciplines, but they will never be enough to provide a guarantee of a lasting position in the competitive framework in which one has decided to operate.

Finally, for those who are nostalgic and those who say that "there's nothing new", communication is like a tree: the most important parts are the roots and the trunk, which hold the first branch and the various bifurcations until finally reaching the leaves and then the fruit. While it is true that our focus as communicators must focus on the latter, it is equally true that if you continue to pay no attention to the roots and trunk, the tree's grip on the underlying soil may be increasingly weakened precisely in that moment when its primary function should be to ensure its momentum towards the future.

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Jewel Design

James Rivière

From the first meeting with Francesco Morelli we immediately got along. We were both dynamic and full of youthful enthusiasm and big ideas. His idea of school immediately struck me as being intelligent, creative and challenging. Thus was born my cooperation with the Istituto Europeo di Design, creating in 1978 what did not yet exist: a three-year course on Jewel Design, which is still active today. I dedicated myself to conveying my skills to the young students in a professional manner. I tried to communicate my vision and philosophy of the jewel in a rational manner, placing importance on the design method, a perspective that at the time was on the cutting edge and that over the years has proven to be valid and innovative. The goal was to enable the student to arrive at a project that was logical and technically correct, as well as creative. The educational programme involved the transmission of technical knowledge in the context of art and design history.

The ultimate goal was to instil a new creative force in the goldsmith tradition, to educate designers and not just artisans, prepared to provide solutions to market needs by putting all their experience, culture, sensitivity and of course a certain style into their creations. The relationship with young students was challenging and enriching for both. Considering that 50 years have passed I am proud to have contributed with my efforts to laying the foundations of a school that has remained in step with the times, and maybe even taken a few steps ahead.

James Rivière — He is considered one of the master jewellers of the 20th century, designer, sculptor, multidisciplinary artist.

His jewels are included in the world's most important private collections and museums, including the "Monolite" bracelet (Musée des Arts Decoratifs du Louvre, Paris) and the "Razionale" jewel for Pope Benedict XVI.

Video games are not just a hobby

Alessandra Ronco

I hate writing, I'm not capable, I much prefer to communicate with pictures, so when Rossella asked me to write something the first thing I said was: "Why, what have I done to deserve this punishment?". Looking back now that I'm sitting in front of the computer, I have to thank her, not because I'm sure that it will help me make sense of the words I am typing, but because it allowed me to relive half my life. This year I turned 40 and half of my personal history has to do with IED in Milan, first as a student, then as an assistant, and finally as a course coordinator. Many of those who were my professors are still teaching, others have decided to follow other paths, and some of my classmates have remained tied like me to the "yellow building" and we meet regularly in the courtyard at Via Sciesa 4. I have seen many people change, classrooms and façades repainted, professors dare to create new courses, and I have not always shared the choices of various directors, but it is difficult to cut the cord. If you spend your time well as a student at IED, and I really thrived, it's really hard to leave because you want to help the new generations in every possible way to realise their professional dreams, like those who helped you do the same.

When I enrolled in the Computer Graphics course in 1996-1997, it had just been changed from two to three years; despite being a young course, developed in 1990 by the brilliant minds of Aldo Manara and Laura Fiori, it was the most advanced course of its kind in Italy, both for its programme and the technologies used, without forgetting the fundamentals of design. It had more technological possibilities and allowed more experiments in the fields of technology and graphics. When I started the course, it had a general focus; we were in the early days of the web, digital video editing, the use of the PC to do graphics, but above all at the beginning of 3D, so we were taught a bit of everything. It's true that in 1995 Toy Story came out (arriving in Italy in March 1996), but that was Pixar and the US, we were and are in Italy, and while our country has always turned out the most brilliant and creative minds at the vanguard in all sectors, it is also true that it is not as good at investing in technological education, nor especially in supporting innovation.

In the 1990s IED was already at the forefront because it was teaching 3D to its students. We had floppy drives, our files could only be a few kilobytes and when the zip drive arrived we worshipped it

Alessandra Ronco — Graduated from IED in computer graphics in 1998, she has had experience in various fields of professional communication working with private individuals, companies, agencies and post-production companies. Since 2000 she has been partner of a visual communication firm, working primarily as art director, the studio's mission being to design communication tools, images and codes that can deliver messages effectively, paying particular attention to new languages and new technologies.

She has been working with the Istituto Europeo di Design since her graduation, first as a course assistant and then from 2008 as coordinator of the CG animation course in Milan.

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like the monolith from Space Odyssey! To render a metal realistic, to try to make it credible, you had to decide whether to simulate it or take a very long time for ray tracing. In these 20 years many things have changed both in technology and in communication. Perhaps these two decades have been the most revolutionary in terms of IT, making it possible for everyone to communicate very quickly with images and more.

Have you ever wondered how our life would be without a computer, without a smartphone, but especially without Google? I have, every time I have to explain to students how and where to find inspiration for their projects, every time I hear the excuse "Prof, I didn't know where to find the photos", or whenever you are given the same first 10 images for a term paper (of course the top 10 proposed by Google). Today we are in an age when information is easy to reach, about a command that we rarely use that we have forgotten where it is, and to gather material for an inspiration book that will be the foundation for our new projects. But more than anything in a short time we can see everything that the rest of the world creates. At 16, when I had to start a new project, the only place that allowed me to quickly find inspiration was the Messaggerie Musicali music store. I remember many afternoons lost amongst the shelves, not listening to music but looking at the album covers. Studying at IED made it possible for me to stop using Pantones, photocopies and transfer sheets and to approach the world of visual communication through computers. This halved production times, leaving more space for research and experimentation, because it takes just a few clicks to go back if you realise you made a mistake. But it was difficult to make those around me understand what I wanted to do. For my mum it was easy to see me surrounded by sheets of paper that she would take, look at, and then put them back on the table, saying "cute", which actually meant "start over". Not to mention my grandmother. When I started working, whenever some of her friends asked her what I did her answer was, "she works on the computer, she's there in front of it all day and all night". Working with the computer, as my grandmother said, has made it possible to create new professions in the world of entertainment that a short time ago didn't even exist, incorporating art, technology and design. The development of digital technology has driven visual communication and vice versa. Over time the job market has always asked for more specialised profiles while still maintaining a strong emphasis on design, and so in 2003 the Computer Graphics course was divided into four (in different years programmes for 3D, web, video and sound were developed). In the last 4-5 years I haven't had to explain to parents accompanying their daughters and sons to Open Day (finally the girls

"She works on the computer, she's there in front of it all day and all night".

are interested and passionate about these professions!) that playing a video game or watching a Marvel movie is a school assignment and not an excuse invented by the kids. We are seeing a generational change in which parents sometimes encourage their children to choose 3D, because they themselves 20 years ago would have wanted to make video games or work on the production of a film, not necessarily as a director or screenwriter, but their parents didn't give them

We are seeing a generational change in which parents sometimes encourage their children to choose 3D, because they themselves 20 years ago would have wanted to make video games.

permission because being an architect or an accountant was a job, not producing video games. Now we are surrounded by images that are all processed and edited; we don't even publish our own selfies without a little tweaking of the colours and the light, and it's all absolutely natural. Even games, or better, video games - until a few years ago experienced only as a hobby for those who were no good at sports or too chunky to be a dancer - have finally found their space. Perhaps because during the recession the entertainment industry in general and the gaming business in particular were the only ones that grew, perhaps because the "rules of the game" are being used even in marketing, or perhaps because some people in top management grew up with video games, or just maybe because it's time to accept that it's the tenth art. I'm not the one saying this, because if the MoMA in New York City is exhibiting several video game titles then we can really begin to consider this sector to be "Art" as well. Paola Antonelli, senior curator of the department of Architecture and Design at MoMA is sure, and if she is, who are we to contradict her? Because we've all played a game of Pac-Man or Super Mario in a game room, on a console or on the phone. On the Museum's website she writes, "Are video games art? They sure are, but they are also design, and a design approach is what we chose for this new foray into this universe. The games are selected as outstanding examples of interaction design… Our criteria, therefore, emphasise not only the visual quality and aesthetic experience of each game, but also the many other aspects—from the elegance of the code to the design of the player's behaviour—that pertain to interaction design. There are four criteria: behaviour (scenarios, roles, stimuli and narratives); aesthetics (which considers the technological age and recognises the elegance and pixelated grace of the first games); space (which can lead to experiences beyond gravity, like ubiquity and teleportation) and time (as this dimension is expressed by the game).

Video games are not just for killing time, as the techniques and methods used for their development are also applied to other fields,

like film and advertising to help directors and actors to see in real time the digital contributions (VFX) that will be applied during the following months (see Avatar). And let's not forget Virtual Reality, another buzzword like gaming on everyone's lips: everyone wants to use it and teach it, and it too is based on the graphics engines of video games. In this field we are still at the beginning, much has already been done but the helmet and wires are still too invasive to permit natural experiences that last more than a few minutes. The right use for the masses has still not been identified, for now the main uses of the technology being simulations and medical rehabilitation. Everybody's working on it, studying it both in terms of IT and technology and content and graphics, and of course IED is in the thick of it too, being among the first to experiment with this field.

If we look around now, every day a new school is opened or a new course offered, because it is easy to ride the wave of fashion or think that being good professionals means also being good teachers. But we've been around for a long time, we have all the experience that allows our students to enter the studios and the companies that make video games, and the Italian and international companies involved in post-production and animation. Besides, every time I invite ex-students to come and tell their story they never say no. This must surely mean something!

Design in Latin America: a brief overview of the Mexican case

Ricardo Salas
Martha Tappan Velázquez

Latin American design must be seen in the wider context of the common history of the nations that share this identify, whose essence is rooted in their original cultures and in the cultural and creative shock represented by colonialism. The distinctive features of Latin America design can be identified in the developments and production of this powerful convergence between two worlds. This essay will consider the Mexican case as a paradigmatic example of the evolution of this discipline over the last 50 years. There are assumptions that can help to understand this period. First, the pre-Hispanic cultural experience and the imposing presence of an indigenous and mixed population (which currently has more than 80 cultural nuclei, whose differences clearly appear in the rich linguistic and cultural diversity) have been a constant in the imagination that guided the proposal and search for the identity of Mexican design. Second, design in Mexico followed the natural course of the discipline, primarily incorporating European influences.

More concretely, the precedents can be traced back through the history of Mexican graphics and plastic art, and the three internationally renowned names best illustrating this point are José Guadalupe Posada, José Clemente Orozco and Diego Rivera. These three personalities have a common theme: popular culture. This is an important fact since by reviewing the most important design work from the 1920s to the 1950s it can be seen that social mobilisation (which originated in the Mexican Revolution of 1910) was the real inspiration for the artistic and cultural movements, and hence the forms and ways in which this content materialised. Francisco Días de León, Gabriel Fernández Ledesma and Miguel Prieto are the most representative names of an important school of design. Among the historical effervescence of social movements and the triumph of fascist regimes, Mexican design has also been enriched by the presence of European personalities like Albe Steiner, Hannes Meyer and, of course, Vicente Rojo. As far as industrial design is concerned, its development and its first evolution fall within the history of architecture, which was also involved in a reflection on Mexican identity and followed the trail blazed by European functionalism and the ideals of revolution. In this context, Lecorbusian constructivism

Ricardo Salas — He was educated in Italy. From 1977 to 1980 he worked as a graphic designer with the Value Design studio in Hamburg. In 1983 he developed the new global image for Bticino and then founded his own graphic studio in Milan called Frontespizio. He has worked on publications for museums and international institutions. He is currently director of the school of design of the Universidad Anáhuac México.

Martha Tappan Velázquez — She has studied journalism, linguistics and history. She is a researcher, translator and editor. Her field of study is related to contemporary languages and their formats of representation. Currently she coordinates the design school's research programme at Anahuac University in Mexico City.

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had a remarkable influence and was articulated by architects like Juan O'Gorman and Mario Pani, who in the 1930s participated in the socialist national project led by President Lázaro Cárdenas, its momentum lasting almost half a century in the work of architects like Pedro Ramírez Vázquez, Teodoro González de León and many other prominent contemporaries. At the same time, the Bauhaus postulate led by Steiner and Meyer that encouraged collaboration between architects, designers and craftsmen, led to the mission of creating a style precisely through the integration of Mexican plastic art. The tangible evidence of the consolidation of this evolution was the exhibition El arte en la vida diaria. Exposición de objetos de buen diseño hechos en México ("Art in everyday life. Exhibition of design objects made in Mexico"), promoted in 1952 by Cuban designer Clara Porset, and works by Luis Barragán, Mathias Goeritz and Chucho Reyes.

Design was professionalised in the creation of a great corporate identity that integrated architectural, industrial and graphic design to spread the image of a modern Mexico throughout the world.

In the annals of the history of Mexican design, the 1968 Olympics were a watershed: the time when design was professionalised in the creation of a great corporate identity that integrated architectural, industrial and graphic design to spread the image of a modern Mexico throughout the world. The echo of this work led to the first degree courses in design at National Autonomous University of Mexico and then Autonomous Metropolitan University. Shortly thereafter, the two major private universities in the country, Ibero-American University and Anáhuac University, started offering courses on this subject. These were followed by an infinite number of training programmes, especially those focused on graphics, spreading from one end of the Mexican Republic to the other. Starting from that moment and in line with global trends, Mexican design, both in practice and in teaching, consolidated its identity by dividing itself into graphics and industrial design. Another interesting aspect of the acceptance of design at universities was the choice of the Ministry of Education to no longer structure it like a technical type of course. The consequence was the development of curricula with an important theoretical basis and an alignment with the procedures dictated by the standards of scientific research.

Thanks to the contribution of some designers (educated in European schools like Milan Polytechnic and Allgemeine Gewerbeschule in Basel, Switzerland and after in IED), the topic of separation between graphics and industrial design, as well as the imposition of academic models borrowed from other disciplines, were channelled to contexts and forms of dissemination that were pertinent precisely to design research and more in tune with the

international avant-garde in the field. During the 1990s, the digital era arrived in Mexico and transformed the production processes of design, then launched into a dizzying race where the boundaries between the disciplines cease to be a solid ground, becoming instead a projection of virtualities that are constantly created and transformed. In this context, the discussion on Mexican identity assumes an anachronistic role compared to manifestations and movements highlighting the strategic importance of design as a detonator of cultural proposals based on the cohesion of local, regional and national identities. In light of the global phenomenon, the urge to define identities is interwoven with the cosmopolitan ethic that makes it possible to understand the differences in the unitary view of the global village. Design in Mexico is still considered, especially in its practice, a detonator of the market economy. However, there is growing consensus that draws attention to the importance of retrieving the humanistic vision that sees design as an activity inherent in the human condition, as a conscious effort to propose significant order and to positively transform the human environment.

Pathways and drifts

Gianni Emilio Simonetti

One. Teaching commitment. — Educational action, as participation in the destiny of the younger generations, has for some time been a "paradigm" that on the one hand takes shape in the construction of educational knowledge, and on the other in the ability to transfer knowledge in a globalised context. A context defined by the post-modern era in which, as noted by Mark Poster, modern man was lost, a context that made problematic both the system of interferences and the constraints that make complex and often uncertain the analysis of results, especially in operations of an educational nature. It should be added that this paradigm not only must be able to govern the ontological, epistemological and methodological references, but also ethical, cultural and political ones, orienting the new approaches of educational sustainability and without underestimating the methodological framework of "intercultural pedagogy", a crucial chapter today in cross-cultural psychology. In other words, the restructuring of knowledge in the contemporary world runs parallel to and determines the standards that reshape the lifestyles of a so-called society of the spectacle. From all this

> "The opposite of a truth is not an error, it is another truth."
>
> Blaise Pascal

follows a social responsibility in teaching that must be open to techniques and languages that disseminate the knowledge outcomes and their ability to work as a system. As written by Zigmunt Bauman in the 90s, "pedagogical research must deal with the narrative capacity of the new mass media and with some ontological fluidity", without falling into theories that are naive or faded by pragmatism, and, at the same time, enable theoretical deduction, experiential induction and cultural cross-breeding. How can we forget, in this regard, that the Latin complexus refers to that which is woven together? Then, in terms of geo-political changes, educational action must also begin to see the difference - the constitutive trait of every space of existence (Derrida) - as a resource, because these changes reduce distances, increase connections, generate and multiply socio-cultural affinities. An inter-cultural educational approach is fundamental, an approach where the prefix indicates a foundational matrix of reciprocity, its being a place of exchange. If multiculturalism defines a condition of coexistence of different cultures, interculturalism is an answer, the willingness of the scholae as a place

Gianni Emilio Simonetti — Artist and theorist, among the few exponents of Situationism in Italy, was part of Fluxus's artistic/political experience, of the Cramps/Multipla adventure, and, in the field of material cultures, conceived the magazine La Gola.

He was a professor at Milan Polytechnic and still teaches today at IED.

to open the confines of its own culture and enter the territories of other cultures, to interpret current life according to differentiated and multiple patterns and symbolic systems. Incidentally, in this context, the paradigm in quotation marks above essentially refers to Stuart Hall's policy paradigm, namely a framework that specifies not only the purposes of a policy and the educational tools to achieve them, but also the very nature of the educational action to be focused on. This facilitates the transition from ordinary policy making to a new structure of the educational paradigm, or better, to aspects more directly related to education, without therefore underestimating the policies of globalisation, upon which depend many sources of local friction reproducing a system of classes, especially the ruling class, with all that follows in terms of the relationship between education, social mobility and composition of income. (For more on this see Leslie Sklair, Transnational Capitalist Class, 2001). Globalisation, today, as argued by many repentant writers of the English language, has represented a shrinking in history and deterritorialisation, i.e., as a reorganisation of the "social space" that can no longer be expressed as a map (and, above all, as a "colonial map" that decides the production and consumption of goods), having multiplied the geographies of cultures and created a "comparative education" that in the Romance languages still remains as a kind of babyish view. An example of proximity. At the Istituto Europeo di Design there is an increasing number of students from China, Japan and Korea with scholastic programmes that could be called "ethnic" (born elsewhere). But how much of the privatisation of the education system in China and consequently of its programmes is due to neoliberalist theories imported from the West and how much to the historical and widespread tradition of private schools previous to the Maoist revolution? How much of the education of students from the so-called "Asian Tigers" is determined by past Japanese colonial domination? How much the industrial policy of the "flying geese" - launched, it should be noted, by Japan in the 1930s and rediscovered in the late 1970s and 1980s - influences the definition of pedagogical "localism"?

Two. Knowing the difference. — The "question of education", as it was called by Giovanni Gentile in the last century when he reformed it, is now going through a significant transition (change) of how it is understood: that of "culture" as the person's educational ideal, to "culture" as communicative environments, and from here to cultures as a result of specific historical and anthropological processes. In this way the "cultural terms" are presented as texts that mean social action and that go beyond people's lives because they are incorporated in a society. It follows that teaching should gradually turn into an interpretable thick description, suitable for bringing to light meanings instead of ideologies, building levels of meaning and contexts within which social events are revealed. On this point, Ulf Hannerz wrote that "cultures should be regarded as structures of meaning that travel

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on networks of social communication that are not entirely situated". Networks that can be assimilated, in due proportion, in the educational contexts of the enculturation of the last century. Teaching/learning contexts that - given the inevitability of the digital episteme, which we do not judge here - deserve to be re-evaluated precisely for the reasons for which they were not appreciated: for having a low level of intentionality and high informality. As James Clifford repeatedly stressed, the "text tradition" finds in the road (understood mainly as a metaphor for a journey), in the new media, in circumstances where relationships develop (the workplace, places of fun, museums, malls) a new and informal neo-scholae, even if to all this must be added the actions of agency on a global scale that structure the "imaginary" according to scripts that are beyond our control despite the fact that we grow in their habitat of meaning. To summarise in a decisive way, the educational work of the next few years must know, understand and continue to act in the environment where education is carried out, but in a continuous exchange with the plurality of social actors and institutions - public or private (as are the cultural foundations) - that characterise enculturation. They are policies that transform at the root the tools and subsidies made available for teaching, and, therefore, the strategies for structuring the cognitive sphere of students in the perception of what once was called the real. Expression, which belongs to the lexicon of philosophy, here has the task of drawing attention to the "externalisation" of creative and symbolic skills of the students, skills that generate solutions, pathways and content in a dynamic relationship between near and far, speaking and writing, direct and virtual relationships, material and immaterial "environments" often populated by web surfers and semionauts that help to multiply society into a repertoire of shapes. As written by Luciano Floridi, today history is synonymous with the information age, or, rather, in modern times history rides the hippogriff of the zettabyte. In other words, in humanistic terms, the archetypal myth of the universal flood has been replaced by a neologism, the Exaflood. The digital natives who anachronistically, as Neil Postman ironically wrote, are still forced by society to sit at school desks, are born with a financial debt and an asset - or an original sin - of a thousand megabytes of data each and to them, albeit with consequences we cannot predict, is given the task of re-ontologising the knowledge horizon that educates Pan Sapiens. If this does not happen or we lose control, prophesies Clifford Geertz, we will become "incurable monstrosities with very few useful instincts, even fewer shared feelings and no intellect".

"Art flies around truth, but with the definite intention of not getting burnt."

Franz Kafka

The new values of photography

Silvio Wolf

Silvio Wolf — He lives and works in Milan and New York. He studied philosophy and psychology in Italy and photography and visual arts in London. He uses the photographic medium to express a subjective and strongly metaphorical vision of reality.

Through the use of photography, video, light and sound he produces multimedia projects and sound installations that involve the architectural and social spaces of places and their specific characteristics.

The problems of absence, the elsewhere and the threshold are always central to his site-specific projects, as well as in all his photographic work. He has worked in Belgium, Canada, Korea, France, Germany, England, Italy, Luxembourg, Spain, Switzerland and the United States.

He is a professor of photography at the Istituto Europeo di Design in Milan and visiting professor at the School of Visual Arts in New York.

For me IED was the path that led to teaching, a door that reopened to an academic world that I had not experienced since my university studies in Italy and those of photography and visual arts in England. The use of photography, which quickly evolved into research and artistic endeavours, led me along the path of doing and thinking, along an itinerary that proved to be both analytical and experiential. Since I was offered the opportunity to teach more than 20 years ago, forcing me to study and systematise my thoughts to be able to better process and communicate them, for me photography has been enriched with new values, providing me with a mental and existential view that is deeper and more articulated. Since then and with the advent of new technologies, photography has been trivialised, increasingly becoming a quotidian and gratuitous activity of instantaneity and oblivion, paradoxically losing one of the most precious things we can cultivate: the ability to "see". While today everybody is able to take pictures, people are less able to visually interpret Reality, as if by photography's becoming ubiquitous the language has imploded within the means, making itself invisible to the user. To the contrary, I think of photography as a philosophical object, a symbolic form of thought implemented through experience, a metaphor of the Real. Precisely in the relationship between Reality and Individual, existence and experience, phenomenal objectivity and interpretive path, today I feel its great necessity and significance, increasingly defined as a discipline along a mysterious path that originates in the visible and the worthwhile leading to deep territories of the subject, of the symbolic and of expression of the self. This is what I try to communicate to my students: the horizon upon which I summon them is the awareness of how much there is still to discover and know, how what we see and think we know is only a tiny part of the Real. For this I urge them to seek, so that they can find their own way to see and understand, to visually communicate the deepest part of themselves, the least known, the part that guides us, that governs inside, that allows us to implement higher forms of communication. When I began to teach at IED the school was geared towards the professional model of artisan-photographer and the student population was almost exclusively male. Over time, the teaching of photography changed value and the students have increasingly perceived it as a tool for personal expression, and for some an artistic practice. While fewer want to become photographers, many perceive it as a valuable tool

Reflections on a teacher's role

for research, and, for the most intellectually honest, for discovery. A very significant phenomenon is that the student population approaching photography is increasingly feminine. In my experience this has meant more experimentation, willingness to challenge oneself, to experiment at greater risk, often "flying higher" in the sphere that the Anglo-Saxon world has called lens-based arts. For me teaching has turned out to be a continuous learning process. I have had magical encounters with young travelling companions whose sensitivity and research I was honoured to accompany towards the discovery of their "own way", men and women encountered in a profound, existential and symbolic area, where I discovered how teaching is first and foremost a form of communication that is not only verbal: perhaps the most important things are not conveyed through words.

Here are some milestones that define my experience as a teacher along the road shared with my travelling companions:

THE WAY — "Before man there is a particular way, his own: no attempt to imitate what has already been done and no claim that his own way excludes others from their ways: there is no single way, each must choose his own, and choosing means sacrifice. [Our achievements] have their real value in that we bring them about in our own way and by our own efforts. Every person born into the world represents something new, something that never existed before, something original and unique … Every single man is a new thing in the world, and is called upon to fulfil his particularity in this world. Every man's foremost task is the actualization of his unique … and never-recurring potentialities, and not the repetition of something that another, and be it even the greatest, has already achieved. Everyone has in him something precious that is in no one else. But this precious something in a man is revealed to him only if he truly perceives his strongest feeling, his central wish, that in him which stirs his inmost being". (Martin Buber, in The Way of Man, ed. Qiqajon, Comunità di Bose, 1990)

THE QUESTION — Asking a question is more important than offering answers, because the answer is written in the question itself: only from the point of view from which it was asked will the answer be recognised, and this is always personal and heard in a special manner by the person who asked. There from where we question Reality will we receive the answers that await us.

EXCEPTIONAL TRIVIALITY — All that we see and that happens - the banal, the trivial, the seemingly undifferentiated, the residual and the no longer visible - can be captured and experienced in an extraordinary way, symbolising them, interpreting them and learning to communicate through one's own person, look and experience: our vision. "It's not the world that is poor, it is we who are unable to call forth its riches". (Rainer Maria Rilke)

THE CHOICE — Every single photograph can be read as an individual choice, an act of recognition, a meaningful gesture extracted from the gratuitousness of everyday life and made unique and necessary to belong

to this experience in the unrepeatable moment of individual choice: the divide between the possible and the completed act. "We are given the opportunity to say everything, in every possible way, and we must say something, in a particular way". (Italo Calvino, in: Lezioni Americane, Oscar Mondadori, 1993)

THE LIMIT — Each choice, each path taken necessarily precludes others. Of the endless possibilities offered to us by visible Reality we are forced to define those that belong to us. Only by placing limits can we fully exercise the power of our actions. Just as the frame defined by the edges of the viewfinder poses insurmountable limits on the view, any self-imposed limit is an impediment that empowers, producing freedom. That which we cannot do defines all that we can do, experience and convey.

THE POINT OF VIEW — From where we look we can see, from where we question Reality we will get our answers. The points of view are potentially infinite and we are called to define our own: this point is both physical and mental. We can change it until the last moment, then the image will be totally defined by the point of view from which it will be taken. From there, others will see the world through our eyes.

THE THRESHOLD — Photography can be thought of as the place of confluence of two streams, one coming from the inner world, from the unknowable depths of the mind and the psyche, and the other from the outside, from the unreachable existing Reality, unknowable except through the partiality of the means offered to us by our subjectivity. The image is the limit between the inner and the outer world, the point of union and separation, the threshold between two worlds in which one could not exist without the other: all that unites, separates.

THE IMAGE — Reading images, interpreting them, experiencing them, feeling where they resonate within. Can an image be considered "fundamental in one's life"? And if so, what ascribes to it a value that is so highly symbolic? What do we profoundly call image and what natures can it assume: visual, memory, mental, smell, sound, performance? What is our image? -"[People have] created an image of every thing" (Wim Wenders: the angel Raphaella to the angel Cassiel in Faraway, So Close!)

PHOTOGRAPHY — The practice of teaching has made me aware that the current bulimic condition caused by the excessive consumption of images is producing a radical impoverishment of the visual experience and an incipient blindness. My educational programme aims to provide tools for searching for a way to slow down and listen to reflect on the value that the image has in our lives, where it resides in our experiential path, indicating ways that make it possible to shift attention beyond the time and place of the image to discover its non-literal value. It is a symbolic field that relates the physical and mental space, giving identity to both: the visible and the invisible are present together in the single Reality. Oscar Wilde

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Between strategy and Genius loci

A system of knowledge

Aldo Colonetti

Philosopher, historian and theoretician of art, design and architecture.
Former Scientific Director of the IED Group

In 50 years the world has changed, but what has changed most of all are all those professions that focus on two fundamental aspects of our history and our identity: the cognitive eclecticism that allows one to think flexibly and then act accordingly, without regard to the dogmatism of academic knowledge, and openness towards "know-how", that is, thought never separated from action. This is the case for all disciplines, but especially for those trades that are the basis of Made in Italy: graphics, communication, design, architecture, fashion. IED, founded in 1966 upon these insights of its founder Francesco Morelli, is an international model of reference, because throughout the years it has never abandoned this sort of "permanent revolution"; it has always questioned the previous models, both organisational and theoretical, not so much in order to chase after the latest fads, but rather to anticipate developments, just enough to stay on track with the world of design and production, while never falling into the trap typical of abstract intellectuals who would like to force reality into utopian thought without realising that the "real" already has its own structure and, particularly, carries with it an innovative, though contradictory, tension that we are to reveal and modify where possible. The merit of its founder and current president and all those who in these 50 years have participated in this design adventure - because it was about design and not just the company, the organisation, the management ability or administrative skills - was to look at our history, from the Renaissance workshop to the most advanced technologies, and understand the demands of the labour market, entrusting to young talent coming from around the world the crucial, irreplaceable role of improving the system of objects without ever forgetting that the aesthetic dimension is not a variable: it is the language of representation through which individual and collective lives pass. In short, everything that the world envies and recognises in us, a lifestyle that has deep roots in history and that is certainly possible to export, as in fact has happened and continues to do so, yet always returning to where it originated.

IED's history is also a sort of autobiography, not only of its founder, but notably of the best of our country: the insights, accelerations, stability, and also a constant questioning of established knowledge, an empirical openness to the world along with visions that allowed its development in Italy and especially abroad, back when nobody would have imagined: Madrid, Barcelona, São Paulo, Rio

de Janeiro and probably other capitals in the future. Throughout it all we've never forgotten where we came from. To do all this you need a control room, democratic but also simultaneously "monocratic" because decisions must be timely, taken certainly not just by listening to oneself but especially to "others", because that's where the driver of concrete innovation lies. The "others" in IED's first 50 years have been the professionals who come from the "trade", the artisans and companies that give substance to the visions of designers, and of course the students in this school who, since its inception 1966, have arrived from all over Italy, and since the end of the sixties from all over the world, a veritable UN of creativity. All this took place before other schools and universities in Italy, and perhaps even the world.

But I think one of the "prime movers", as Aristotle would say, of this design and cognitive "revolution" has been the role that thought has played from its founding to the present; it has provided a kind of "philosophical direction" that has represented a clearing house between the organisational needs of its system and its view of the world, able to read between the cracks and in the details of reality those phenomena, those experiences that sensed future changes before all the others. I am writing here in the first person because for many decades I have been, along with some extraordinary companions, the scientific coordinator - and that's not all - of this long journey inside the trades behind the Made in Italy label. From the first meeting in the second half of the 80s in the original

Gianni Sassi, Umberto Eco, Elio Fiorucci, Franca Sozzani, Arnaldo Pomodoro, Angelo Mangiarotti, Michele De Lucchi, Oriol Bohigas, Gillo Dorfles.

location in Piazza Diaz, Milan with Bob Noorda, Gianni Sassi, the creator of the magazine Alfabeta, edited among others by Umberto Eco, through to the active and concrete involvement of Elio Fiorucci, Franca Sozzani, artists like Arnaldo Pomodoro, architects like Angelo Mangiarotti, Michele De Lucchi, international urban planners, I remember the great Oriol Bohigas, the inventor of the Olympic village in Barcelona, and many others.

In the midst of it all, the absolute central figure and faithful companion through all of IED's evolutionary stages was the great teacher and friend Gillo Dorfles, the one person who with his eclectic mind-set understood before others what a design school meant, and, above all, the relationship between theoretical knowledge and philosophy on the one hand, and the reality of making and producing on the other. Without "this concrete utopia", also the basis for the insights of Francesco Morelli, who, ahead of others and especially before the dominant educational models in the sixties took hold, understood that alongside the architects who

were already protagonists in the development of our design in those years, our country needed to educate new professionals who were closer to the "market", yetable to intercept new ideas, thoughts and advanced experiences, constantly suspended between constructive possibilities and "utopian" dimensions that could be applied using technologies and materials of the time. I have the image of a young Renzo Piano at the end of the sixties, who, as a guest at a conference at the headquarters in Milan, presented some constructive experiments blending "nature and artifice" as Dorfles wrote at the time, because "a school such as a construction site never ends. I believe that buildings, like cities, are in-finite factories and non-finite".

IED, like a big city, is a construction site always seeking "perfection", even though we are aware that our destiny will be to design something that is non-finite, that is, to pursue a model that is infinitely perfectible.

Designing the difference for a model of great mediterranean identity

From the beginning IED demonstrated an international orientation, first, through some special relationships with South American cultureby hosting professional and teaching activities, then with the establishment of a campus in Madrid and at the start of the millennium in Barcelona, thereby exporting its educational model.

Spain and Italy have much in common, especially with regard to the role of Italian intellectuals, artists, architects, designers, historians and art theorists, who in the period of the Franco dictatorshiphad represented an important point of reference. In consonance with this tradition, one of the first decisions we made was to set up a scientific committee, to be led by a great intellectual, connoisseur of Italian culture, Francisco Jarauta, also open to several figures who could represent a kind of bridge between the countries, obviously without happening into a "colonial" attitude.

Hence the decision to involve Gillo Dorfles, a true legend in Spanish culture, as his books, translated both into Spanish and Catalan, for years represented an irreplaceable theoretical and practical reference. Later, Santiago Miranda, Andalusian by birth but for years at the helm of a large design studio in Milan, became involved together with his English partner, Perry King. Following them were designers like Alberto Coracon, writers like Nobel laureate Saramago, and the director of Monde Diplomatique, Ignazio Ramonet. The meetings of the Scientific Committee were actual debates between different schools,conductedin different languages too, Italian, Spanish, English and Catalan when Gillo participated. All discussion respected the various ideas and

Debates between different schools, conductedin different languages too, Italian, Spanish, English and Catalan.

most importantly had as its ultimate goal that of establishing an educational and research process that would take into account the Italian tradition, of course, and its variation within Spanish culture in those years, from the end of the last century to the present day, expressing a school of thought, but above all practical design entrusted to architects like Ralf Moneo and Oscar Tusquets.

It was and is an extraordinary laboratory, I believe unique, at least as far as my Italian and international experience is concerned, from which emerged the concept of "design as a language of difference". Thanks to this strategic choice, IED in Spain has been instrumental in creating a true bridge between the two countries, as well as a point of reference for the cultural traditions of Latin America. Essentially, it isas if Italian design culture, byembracing this set of influences, acted not only by transferring the best of its experiences, but was in turn enriched by others, since the "differences" are part of the great Mediterranean identity. What is important is mutual respect on the one hand, and on the other being receptive to all those languages and models that are the basis of our common civilisation. Designing the difference, it could be said, because we are all ourselves, and at the same time we must be recognised by the other to avoid indifference and especially intolerance.

A paradigmatic experience that is an exemplary story, not only within the IED system, but as a model of international relations when languages are spoken that come from different disciplines, and particularly when classrooms are attended by all languagesof the world: learning the creative professions, knowing that the market of ideas and things is the world itself.

1966.
A completely milanese story

Emanuele Soldini
Head of IED Italy
Head of IED Milan

An Alfa at the Window — Piazza Diaz, mid-morning on a winter's day under an anaemic sun in the early 1980s. I'm walking in the piazza coming from the Cathedral and I see an Alfa Romeo that is entering a 2nd floor window of a building at number 6. I stand there staring at the scene, attracted by this almost surreal image. This is what comes to mind when I think of IED in that period: a place where things happened that you would never expect in a "normal" school. Alfa Romeo was the company that fourth-year students of Industrial Design were working with for their thesis project, and this shows just how important relationships with businesses already were in IED's educational model. It's been about 35 years since then, but this aspect has remained a crucial element in the professional development of new generations of designers. IED had departed from the traditional methodological system of Italian schools and instituted a Latin-Anglo Saxon hybrid model based on "learning by doing" and direct experience. A model centred on professional skills, a close relationship with businesses, agencies and system professionals, on applied research and innovation. It was an international scene, even in those years that now seem so distant, where it was common to find students in the classroom who came to Milan from faraway places.

Design schools — Typically in those years if you heard about a design school the question was always "…you mean the one in Piazza Diaz?", implicitly distinguished from "the one in Viale Monza", the Polytechnic. These were the two best-known private institutions, above all the "oldest" in the country, separated only by a few years and both founded before there were faculties of Design in the universities. Two schools in Milan, very different in their growth trajectory, but that shared different aspects of the educational model. Fifteen years after its founding, IED in Milan was still a small school despite already being well known. The Industrial Design course did not exceed 15 students per year probably because the creative professions were not yet well defined and formalised. One would have to wait a few years to see the growth of the design school and the whole structure in Milan. And precisely as an offshoot of Industrial Design, in 1983 the CRSN - Centro Ricerche Strutture

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Naturali (Centre for Research of Natural Structures) was founded, later becoming CRIED, a centre of innovation and applied research focused on bionics and the study of functional geometries in nature. The forging ahead of its creator Carmelo Di Bartolo would lead to a new season and the development of the campus. Still there were no computers, neither for teaching nor for the offices: we were a long way from the digital revolution, and if they had told us that within 15 years we would have a score of 20 labs just in the Milan office no one would have believed it. One day a big box arrived connected to a monitor, a computer, which of course nobody knew how to use. The year was 1984. It was placed on a table of the small library in Piazza Diaz and there it sat, perpetually turned off. In the evening, after 6 pm, together with Riccardo Dall'Acqua or Daniele Bresciani, we sneaked in under the benevolent gaze of Bianca the librarian and with the manual open on our legs we tried to make sense of it. Hours and hours to be able to draw a line segment…forget about the first curved line. We managed to buy the first personal computer - used - for the Industrial Design staff at the end of the 1980s when we were already at the Via Sciesa campus. It was bought by Mauro Martinuz in Brescia,

We managed to buy the first personal computer - used - for the Industrial Design staff at the end of the 1980s.

and that day a dedicated table appeared in the office near the large window of S7, a sort of shrine that became the destination of a steady pilgrimage of all the secretarial staff: the first Macintosh 128K had arrived, heavily used by its previous owner to say the least. A revolution. Our "digital age" began in that moment, and in a few years we would have the largest installed base of technology in Italy's educational world.

The campus "in the suburbs"! — When we saw the new campus in Via Sciesa for the first time I was ecstatic. Our President, who had always been accustomed to IED being in the centre of the city, considered Via Sciesa to be on the edge of the known world, almost in the suburbs, all while being just a few minutes' walk from the historic centre. He decided to take a risk, and it turned out to be a fantastic choice because that campus would contribute significantly to the success of IED in Milan from 1986 onwards. Entering the courtyard on the right side there was a huge room full of tables; above them hung typical garage lights with black enamel on the outside and white inside, one per table. A taste of an old factory once humming with activity. This was the campus of a design school! If I'm not mistaken, the jewel design, industrial design and a part of the graphics courses transferred immediately to Via Sciesa, then all the others followed. Real innovation began in the new location because students naturally "mingled" and worked together, generating synergies and collaboration models that were agile and a lot more interesting. Barriers between the

departments had no more reason to exist, or rather, they existed in the organisational model but in practice the students proved to be far ahead. Via Sciesa represented the model of a laboratory school for many years: a campus made for students who often stuck around way beyond the school's opening hours. An unfinished campus, and, for that very reason, one that could be used with great freedom. In every corner not yet renovated there was a makeshift laboratory, a space for painting, a display, a photo shoot. And in that magnificent courtyard anything you could possibly invent was going on. This experimental spirit permeated our way of understanding design education for all the years to follow and determined the success of our school, a place of great passion and research where things are tried and thought, tested, done and then changed again.

One campus, four schools — The birth of a new organisational model with the opening of four schools within the IED campuses became a powerful factor in the development of the Milan office. Until then the individual courses were managed independently by each coordinator, but with the appointment of school directors the synergies between courses with interrelating content areas stimulated processes of change and innovation in the curricula that had become necessary due to evolutions in the professional world. In the 1990s the school of Visual Communication (Visual Arts) was fully transformed into an area of innovation of the languages of young people, and this was also thanks to the spread of digital technologies. The first course of computer graphics was offered, and within a few years it was followed by Video Design, Sound Design, Game Design, CG Animation, and once again IED was at the forefront in the development of new professions.

The leap into the new millennium — One cold winter morning in 1999 the Communications office asked me to meet a rather curious character straight out of a 1960s spy series who had shown up unannounced. In choppy, mostly confused words he told us that he was visiting various spaces to select a location that could host an exhibition on British design that he himself had to organise in Milan the following October, probably financed by the British consulate. Nothing was certain. We courteously accompanied our guest to visit some areas of the headquarters in Via Sciesa that we believed potentially suitable but did nothing to convince him to organise the event with us. From the information he provided the whole thing seemed uninteresting and more work than it was worth. In the following months we met Mister X several times. Only in June did we discover that in October 2000 there would be a state visit of the English Royals, and we had been selected to host them the morning of October 19 because we were considered as being the ideal cultural venue, secular and not politically challenging, of sure interest to Queen Elizabeth who loved design, young people and artistic expression. That's what we were told and we were

awestruck. We had three intense months of preparations and production to organise the event in the best possible way, and in the end it turned out to be a great success. Queen Elizabeth would help us to make the leap into the new millennium!

A school for Milan and for the world —

IED was founded in Milan and its success is connected hand in glove with the soul of this city: Milan, that never stops and moves fast; Milan, the original cradle of the Made in Italy label; Milan, the city that welcomes and integrates. IED owes much to Milan, but at the same time IED has contributed significantly, crucially to the training of a large number of professionals in the creative area, designers who have lived in Milan and developed design studios there and around the world. I was fortunate enough to play a leading role in the development of the school. When our president entrusted me with the leadership of the office, I found myself propelled into a totally unexpected dimension.

I was 32, and both IED and I were very young. Everything still had to be done, everything still had to be thought out.

I was 32, and both IED and I were very young. Everything still had to be done, everything still had to be thought out. We have come a long way since then; we are the only network of fully Italian design schools, with 11 campuses in three different countries. Through these rooms have passed tens of thousands of women and men who are now working in the world after absorbing the seed of curiosity and the desire to innovate. We have helped create memorable stories, a meeting place for students from 100 countries around the world who have left as colleagues, friends, lovers, husbands or wives. We asked the best of them to help us build the school for today and tomorrow, and without the thousands of professionals who responded to our call we would not be here and could never have achieved success. After its first 50 years IED Milan remains the main campus, the largest and most generous, the one that launched this great dream that continues and that from here develops throughout the rest of the world. It has been a wonderful adventure that I may never have taken part in if that morning in 1981 under an anaemic sun I had not looked up at that Alfa stuck halfway into the window.

1973.
Rome

The history of IED Rome began in 1973 with the first campus in Via dei Fori Imperiali in the Basilica of San Cosma and Damiano, situated in the heart of ancient Rome, which at that time offered its first courses in Design, Fashion and Visual Arts. In 1983 the campus extended into the Prati neighbourhood. The schools of Design, Fashion and Visual Arts were established. Between 1984 and 1999 IED Rome transferred the courses of the Fashion school to Piazza Colonna, and between 1988 and 1998 the Design school found several accommodations between Via Salaria and Piazza Ungheria. In 1997 IED moved to its current location in the historic building on Via Alcamo where the Visual Arts courses are held today, and in 2000 it also opened the Testaccio campus on Via Giovanni Branca for the courses of IED Fashion and IED Communication. Since 2009 the Master Department and the Library have been based at Via Casilina, which expanded in 2012 to welcome the students of IED Design.

Today IED Rome welcomes students from different countries to its three locations of San Giovanni, Testaccio and Casilina, in a cosmopolitan, dynamic and open environment, addressing the constant changes in the market and attracting the interest of an expanding and diverse audience.

Experiencing transformation

Luigi Vernieri

Manager of Special Projects at IED Rome
Former Head of IED Rome and the School of Visual Arts of IED Rome

October 1986…The world was troubled by the Chernobyl disaster of just a few months earlier, Maradona and the "Hand of God" had given Argentina the World Cup, Gorbachev and Reagan were studying a reduction in their nuclear arsenals, and I walked across the threshold of IED Rome, then located in Via dei Fori Imperiali. That same year Dylan Dog was born, Kodak lost its suit (worth millions) against Polaroid regarding a patent on instant photos and Bran, the world's first computer virus, was identified. It was the year that Steve Jobs acquired the Graphics Group, the digital animation spin-off of Lucasfilm, which he renamed Pixar Animation. And now that I rewind the tape, passing through 25 years of teaching, 20 of directorship, courses created from scratch, productions, festivals and international magazines, dozens of events and collaborations with other campuses, hundreds of projects with groups small and large, thousands of graduates, I realise how much the world has changed. And how much the creative universe has changed as well. My world has changed. My world at IED.

I admit this with the awareness of one who still has challenges to face. At the age of 30 when I became director (first of ISC then IED Rome), it was very clear that "The Times They Are A-Changin". I knew that all the "new developments" were not fads as many supposed, but instead were epochal transformations. Teaching by simply "conveying knowledge" would not be enough. Face extinction or interpret the times: I became a bearer of the "new". The first course that I developed as a professor was "Open Mind", teaching to think as rules and language barriers collapsed: the new "Art direction". Once I became head of the Rome office I moved on to the "cultural revolution" with a scientific committee including the sociologist Domenico De Masi, the director Lina Wertmuller and celebrities like Serena Dandini. The protagonists of the changing world passed through IED Rome. The changing world would be interwoven with our courses.

I was right to prepare for the evolutionary leap, as it marked a disruption in all fields. Take photography, for example. When I entered IED there were slides on carousels. From there to ADAM the transition is unimaginable. What is Adam? The acronym for Alphabet Digital Art Magazine. Apple launched the iPad in 2010. And we, just a year later in 2011, presented the thesis "ADAM_The Aleph Issue",

the first issue of the first digital art magazine in the world. Available for free through the Apple Store. Not a magazine to be read in PDF format, but a new language for the new digital possibilities, in line with the most advanced points of editorial experimentation. Adam's photos come alive when touched, becoming videos or revealing their structure, splitting into elements the reader can play with. Information is presented vertically, horizontally, in Chinese boxes, making Adam's alphabet a journey that goes beyond reading. Like all the firsts of a new species Adam was the result of a long evolution. We fell together, computers and I, into the world of images. Before the uproar had calmed I had to invent in Rome the first three-year programme in video design. To promote the new course a major project was needed. Something big, a founding symbol: someone like Aeneas. Thus were born the "Voyages of Aeneas", a production that exceeded our most ambitious expectations; an extraordinary experience that united video design with the best musical vanguard and one of the most interesting dance experiments in the world. The one I had found across the Atlantic in a collaboration between IED Rome, New York University and the University of California.

Over the years the travels of Aeneas were supplemented by millions of animations, motion graphics and 3D frames thanks to VIEDRAM, the biennial festival that I directed for eight editions, with an international competition, dozens of guests from other countries, packed locations in the heart of Rome (from the Palladium to Cinema l'Aquila), placing IED at the centre of the capital's cultural life.

Video design was followed by sound design, while something else was happening right before my eyes. A new revolution was demolishing the walls and compartments of a world that until

Contemporary art had become urban art, street culture, event, installation, photo collection, low-brow, neo-pop, toys.

shortly before had been elitist. Contemporary art had become urban art, street culture, event, installation, photo collection, low-brow, neo-pop, toys. And all this resulted in a cultural movement never seen before and an unprecedented season of publishing. The printed page of traditional newspapers was disappearing and singing its swan song in the world of creative magazines. Just by picking up one of these cult objects (from Colors to Rojo) and walking through some of these exhibitions of contemporary art full of young people and trends was enough for me to grasp the evolution. FEFÈ was born, the first Italian style visual magazine distributed worldwide. Fefè was a name from southern Italy, but also an acronym for "Free Entry, Free Exit": for each issue I chose 25 artists from around the world with very different languages and I invited them to interpret a theme expressed in a line from a movie. 300 artists

in 12 issues. With a promotional impact from cities like Tokyo, Miami, Paris, Barcelona and Buenos Aires. There was much IED in FEFÈ, from guest lecturers, ad hoc campaigns and most of all students who dreamed of entering the factory named Fefè Project, which could expand production to music CDs, "Mad in" guides, unconventional campaigns, urban art challenges. It didn't stop there: the international contacts that I wound up with generated a new festival: BELVEDERE, where the best of the visual magazines and art books from around the world was on display at IED, and where the students participated in publishing workshops with the art directors of the most prestigious magazines. In fact there is nothing that promotes an educational programme better than a festival or a production showing off the quality we put into our teaching. Because on closer analysis, shaping visual arts for over 20 years did not just mean inventing courses, finding teachers and managing programmes. Above all, it meant imagining the business world where the professionals we trained could develop. It meant building with systematic vision the conditions in which passion could become research, and the research production.

In the end, the secret of our effectiveness still lies in this simple but delicate process; each new programme in IED generates a playground that becomes a space for experimentation and sharing for students and teachers, in a formula that only this school can boast. The DNA that has evolved over the years is here, more alive and responsive than ever. Projects or activities that teachers and students share (web radio, VJ challenges, publications, events like "All in One Night") are the catalysts for the transmission of skills and techniques, the fuel of education, as well as an extraordinary opportunity for debate and personal growth. There is no other place like IED, where you can create a group for a project, selecting among dozens of people, all of them talented; where ideas bounce between generations of twenty-somethings and professors in their fifties. IED is a city inhabited by the highest concentration of creatives in the world, where just around the corner you can meet the idea of your life. An ecosystem where evolution is natural. A place to meet your peers, developing together your insights to the point of making a project and even history. A place, if we really want to be honest, where the rules of evolution are reversed: transformation is not endured, it is cultivated, experienced. Made to happen.

Some might call it "changing the world".

1984. Cagliari

The Istituto Europeo di Design was opened in Cagliari in 1984, 18 years after the founding of the school in Milan. The school occupies a charming location that makes it special: one of the most beautiful villas of the city, Villa Satta, which dates back to the early part of the 1900s, built by the engineer Mr. Zoccheddu, inspired by the Art Nouveau style, renovated in 1983. In addition to windows and doors, the garden gate and some barrel vaults, the villa's interiors also retain some original parts, like the "Egyptian living room", decorated with paintings on the ceilings and grit tiles with Egyptian motifs in the floor. Villa Satta is surrounded by a lush garden, well kept and full of rare species, very appreciated by the students throughout the year - it must be said that in Cagliari the winter is very mild - and also by curious citizens and tourists who venture up to the main forecourt. During the first cycle which ended in 1999, the campus was initially directed by Peter Portner, renowned photographer who left a personal, important mark on this initial phase. The main course was photography, and many photographers on the island studied at IED, like Antonio Saba, who works with major hotel groups and major fashion brands, today working in Dubai and recently instructor of an Open Lesson at the school. In 2009, after an interval in which Villa Satta was used for other purposes, the school was reopened. Initially the curriculum was limited to only two three-year courses, visual arts and media design, and product design. The coordinator of the first course, Angela Cotza, along with some other former students like the graphic designer Alessandro Cortes, are the link between the two phases, and the historical memory: Angela was one of the first graduates of the campus. In 2013 to these two-year courses were added the interior design course coordinated by Giuseppe Vallifuoco, and in 2015 fashion design, coordinated by Massimo Noli and Nicola Frau of the Quattromani fashion brand. Work is under way to develop a range of summer courses specially designed for the campus, taking advantage of the school's structure and the climatic conditions. The course contents express local focuses: the visual arts and media course is linked to the natural IT district created on the island around the well-rooted Tiscali company, the product course coordinated by Annalisa Cocco, who for years has promoted her refined solution on how to modernise Sardinian artisanship through design, communication, digitisation, through education and participation in competitions and exhibitions.

Renewing tradition
with digital solutions

Monica A.G. Scanu
Head of IED Cagliari

My reasoning on the role of the educator in design today has ancient origins, as our students would say, having their own original concept of the passage of time due to their young age. It started and developed in the 1990s, during my collaboration with the public Sapienza University of Rome. At the time the department I was working in, architectural technology, was split into two parts, one for the first time focused on industrial design, until then a field developed exclusively at other universities, particularly in Lombardy and Veneto[1].

Then there was a pivotal event in 1990: a university reform, later abolished[2], introduced a new programme, the university diploma. It was a three-year course of study, shorter than other university degree[3] programmes, which provided the opportunity to have a qualification equivalent to the current three-year degree. What was really new about the degree, besides its length, was that it was more practical than academic. A short course, with more practice - more project in the case of design - than theory, directly connected to the working world.

So Sapienza launched its university diploma in design, DUDI, University Diploma in Industrial Design. It was an important experience, among other things supported financially by an initiative of CRUI[4], the C.A.M.P.U.S.[5] project, established to contribute economically to the development of professional training initiatives like those of diplomas, particularly in some areas like industrial design. The funding allowed DUDI to involve major international industrial designers in the degree programme, to launch design and commissioning of modelling laboratories with the first laser cutters and CAD CAM machines, to organise visits and workshops at companies in Lazio and the Marche that had been sampled in the various areas. The Campus CRUI project therefore contributed to breathing life into the newborn programmes and linking them closely to industrial sectors and regions. The programme ended with an internship, perhaps for the first time dealing with this critical aspect of education in a systematic manner, the internship being seen as a complement to and logical conclusion of the course of study, and so great effort was expended to identify local partner companies in many areas: fashion, product - housewares, lighting, healthcare - medical, especially in Lazio. These programmes produced young

1. DUDI, University Diploma in Industrial Design, was founded in the 1994-1995 school year in the faculty of architecture at the Sapienza University of Rome.

2. Reference is made to Italian law no. 341 of 13 November 1990, later abolished by the Berlinguer reform, specifically MIUR decree no. 509 of 3 November 1999.

3. The three-year degree was introduced by Italian Law no. 240 dated 30 December 2010.

4. C.R.U.I. is the national association of rectors of Italian universities.

5. CAMPUS, the Advanced Courses for University Preparation for job opportunities was an experimental project that provided for the organisational management and financial support of programmes in universities of central and northern Italy and run by CRUI with the support and contribution of MURST.

designers - in reality that's not what their description was, but reference was made to a generic "design technician" with functions of support and assistance to designers or project teams within companies. I remember, for example, a Tuscan student who made an interesting journey starting with the Roman prêt à porter company Laltramoda and finally landed a job at Patrizia Pepe, her primary goal. Or a graduate who, after various experiences, is now a project leader for Chinese companies, working both in Rome and in remote locations in China, often involving young Italian designers in product development in the companies he works for. After a subsequent reform DUDI was transformed into LUDI, the University Degree in Industrial Design, a three-year undergraduate degree that was an invitation to continue the course of study - and more vocational, in favour of a return to a more traditional view where the theoretical aspects of design culture once again prevailed.

Then there was the experience with Domus Academy, a school founded in 1982 by Alessandro Mendini, Andrea Branzi, Alessandro Guerriero, Valerio Castelli and Maria Grazia Mazzocchi, daughter of the publisher of the Domus architecture and design magazine. Domus Academy was set up as a school of higher learning with strong Italian roots and a focus on design and fashion, and it had a programme focused on international masters - some of which were very popular: in particular those of fashion, interior, strategic design, interaction design - and a great reputation and renown especially abroad, lasting until about 2010[6]. This experience, and in particular the programme developed with the master in cultural experience design and management created in partnership with IRFI in Rome focused on the world of culture and its institutions, demonstrated the importance of some key elements: working in multidisciplinary teams - typically a designer, a business manager and a communicator, reflecting a structure applied since 2013 even by Contamination Labs[7]; the application of design thinking methods; short workshops with a theoretical basis, a brief and always some kind of design output.

Andrea Branzi, Alessandro Guerriero, Valerio Castelli, Maria Grazia Mazzocchi.

In 2015 I started my professional experience at the Istituto Europeo di Design, the largest private design school in Italy both in the number of students enrolled and its geographical distribution. The school has seven campuses in Italy, concentrated in the central and northern regions of the country. Its networked structure has allowed the single campuses to create strong ties with their local communities and to develop the distinguishing characteristics of each location: for example, Turin with car design, Milan with product and fashion design, Rome with visual arts, Cagliari with service

6. In 2010, Domus was acquired by the Laureate group, which in the meantime had already acquired the NABA school in Milan. Domus, a school focused on master programmes, with its small number of participants and low revenues, was considered of secondary importance from the start. Today many even wonder if the school still exists.

7. Today the Contamination Labs involve 17 public universities and - the only one in Italy - the IED Cagliari campus.

design and innovation in traditional craftsmanship. The diversity of the campuses relates to the specific contents of the programmes, which are directly related to the students' professional outputs, linked in turn to the real or natural activities of the region in which they are located. So in 2015 I started working with IED as director of the Cagliari campus. It's a small campus that respects and reproduces the model of the school born in Milan in 1966, and it's the only one in Sardinia, an ancient land, strong and full of wonders and contradictions, and the birthplace of IED's founder Francesco Morelli. It has an extensive curriculum, but it specialises in four core three-year programmes: visual arts and media design, product design and interior design and fashion, listed in the order of their "appearance". Each programme is related to the local region, and all the coordinators come from the city or in any case are Sardinian: the visual arts and media design course of study draws energy and interfaces with the natural IT district that has emerged over the last decades around the Tiscali company; product design is strongly bound to the community, and in particular with the local tradition of high craftsmanship, starting with its coordinator, designer Annalisa Cocco, winner of the Compasso d'Oro with others for Domo, the biennial of Sardinian craftsmanship of 2019, a project involving the collaboration of artisans and designers; interior design, focused on advanced interior design and on hospitality and contract design, interpreting the island's tourism industry; fashion design, the course that is starting its third year, coordinated by two young Sardinian designers Massimo Noli and Nicola Frau of the Quattromani brand, a course that interprets and combines Sardinia's history, fabrics and techniques to train students for fashion professions. A Sardinian version of the Milanese model that has found its place in the social and economic fabric of the city where it is located, Cagliari, so much so that, for example, the visual arts and media graduates are quickly absorbed by the working world, both local and international, and many of the students are children of artisans who want to modernise their businesses through the education of their children.

The three-year IED courses are based on design culture, their strengths since the school's founding 50 years ago being the limited duration of the courses, teachers coming from business or having professional experience, the high percentage of lab activities, the presence of tutors who assist students, and in its structure, teaching methodology, collaboration with companies, teachers coming from the working world and organisational model incorporating all the positive and winning qualities that distinguished the university diplomas.

From my super-privileged position in Cagliari, among the leafy trees of Villa Satta, every day I watch a small class of people being educated to prepare them to face the working world, people who often come to school with very clear ideas, full of passion, and that over the

years increase their skills and abilities, maturing under our eyes, until they become young professionals or budding entrepreneurs.

Going forward, the modernisation of our school necessarily entails aggressive digitalisation in all sectors, and important partnerships with companies, especially for some professional figures and for those graduates who leave the school wanting to undertake a road of self-employment or small business. More innovation, therefore, in terms of digitisation and design content, more communication and marketing, especially digital, more use of new forms of sales or work organisation.

1989.
Torino

In 1989 IED opened a campus in Turin. The courses in that first October were replicas of the four-year courses in Graphics, Illustration and Adv that in Milan and Rome were enormously successful. Opening a campus in Turin in those years was a bold move, to be sure. The environment in Turin at the time was very different from other IED cities - a city with a culture still strongly industrial and productive that would begin to waver only a few years later with the first signs that FIAT and the motown urban culture model was slipping. The campus opened in the so-called "Roman quadrilateral", in one of the beautiful Baroque buildings in Via Bligny 5 under the direction of Fulvio Reinaldi for the first two years. Possibly even thanks to the crisis of cultural certainty that was beginning to spread, IED Turin took off and in 1990 opened a second campus near the Porta Nuova station, at Corso Turati 17. The Direction of the two locations was handed over to Maria Luisa Valletti and Renato Brazzani for the teaching part. The curriculum was supplemented with other four-year courses in Fashion, Photography, Industrial Design and Interior Architecture. Thus began the second phase of IED Turin, focusing on highly experimental creativity and technological research and innovation that were significantly and wnaturally aligned with the traditional innovative research capacity of 20th century Turin. In 1992, under the leadership of Riccardo Zarino, the campus became the main school of Design, Fashion and creativity in the region and in 1994 it was decided to move all the activities to one bigger site, Via Pomba 17. The growing success of IED, the local cultural identity being under discussion and a vocation for innovation and technology led to the decision to open a Transportation Design course. That same year all the courses were reorganised according to the three-year model, thanks also to Alessandro Manetti's work as director of the campus for some years starting in 1998. The baton was then passed to Cesar Mendoza, who for 10 years worked with success by expanding the transportation design area to the point of becoming one of the five most important schools in the world, the only one to exhibit a show car at the international motor show in Geneva. In 2013 the Turin campus was recognised by Ministry of Universities and Research, director taking on the mantle of 25 years of work and success. National and international academic relations and institutional relations strengthened, and a consolidated matrix of scientific coherence reinforced the identity of IED Turin in the region. IED Turin increasingly interpreted the idea that had inspired its founding: a place of reflection for innovation through learning. IED, a catalyst, transformer and accelerator of ideas, young people and skills.

Between strategy and Genius loci

The city of the automobile

Riccardo Balbo

Architect, PhD, Academic Director of IED Italy
Head of IED Torino

"Okay, now try to move your finger between the bonnet and the mudguard: do you feel that precision, do you feel how the two edges are close to each other and perfectly parallel? Now move over here. No, not so close. Cars need to be looked at from afar, and then backlit, so you see the imperfections in the paint job. Stand here, a bit far off, and look at this side: look at the quality, look at how the colour shines uniformly. And now listen to the noise of the boot closing".

Late fall, Turin, Exhibition Hall, 1972. My thick glasses fogged up as we moved from cold to hot. There were so many people, so many. I had just turned five years old. That large reinforced concrete space looked a bit like a church, with the upper side corridors and the immense central nave. I didn't know anything about PierLuigi Nervi and his structural poetics of concrete. I would study it 15 years later at Architecture. And the climate of that Sunday morning was that of a typical Sunday, with dad meeting many colleagues and friends who laugh and joke and know each other. My dad, like many parents of my peers, worked in the automotive world. At Lancia, up to a certain point in the 1970s known as the "Italian Jaguar". But then there were Fiat, Abarth, Pininfarina, Bertone and many others.

In those years in Turin there was at least one person working in the automotive industry in every family. It's hard to explain how pervasive the motown model was in the urban system and in the social fabric if you didn't grow up within it. Workers on the assembly line, foremen, office employees, production managers. And assemblers, testers. Then cooks, guards, occupational physicians. Maintenance staff, gardeners, administrative personnel. Public transport drivers with long lines of dedicated buses carrying workers to each shift: 6 am, 2 pm and 10 pm. Street vendors and shopkeepers who would open and close according to the rhythm of the factory. Everyone knew someone who did a different job but always for a single production sector. Reinforcing the structure, a huge range of downstream activities exponentially increased employees, relationships and skills: seats, odometers, batteries, spark plugs, tyres, filters, rear-view mirrors. And again, workers, office employees, executives. All produced in a single, relatively small district. And let's add photographers in the trees waiting for the dawn to see the prototypes coming out, communication and advertising agencies, graphic artists, body shops, dealers, wreckers,

tuners, turners, chromium-platers, welders, designers of machine tools and production equipment, interpreters, truck drivers, mechanics, designers, upholsterers. Also summer camps, sports groups, choirs, bowls clubs. Even a museum.

You could be passionate or ignorant spectators. You could be more or less rich. You could grow up in enthusiastic or

Hundreds of thousands of people lived and built a world centred on a single object: the automobile.

argumentative families, but for more than 70 years hundreds of thousands of people lived and built a world centred on a single object: the automobile. In Turin. I don't remember when I started talking about cars, but I imagine from the beginning, and certainly it was with my father. Dad's friends talked about cars, in the main street on Saturday everyone could see the cars of those who flaunted the power to get the new models. The car was everywhere: in the houses, at dinner, on Sunday, in the plans for the summer exodus, with girlfriends, with the learner's permit. It was never just a commodity: in Turin everybody had an opinion on every detail of a car and a critical awareness based on extensive comparative experience, to be debated with anyone, because in one way or another any other person would certainly have an equal amount of automotive experience. We have to imagine for a moment a great community of more than a million and a half people, all of whom are automobile experts. This belief is so rooted that still today it has an important social and cultural weight. The pioneers of the 1920s, their children of the 1940s, the baby boomers, their children, a succession of legacies of skills, relationships, experiments, crises, entrepreneurial and personal creativity, all viewed through the lens of the automobile.

That's the way it was. In Turin, precisely because they were directly involved unlike any other Italian city, they all understood the complexity of an automotive product, an object that, from a design point of view, aggregates a very large amount of expertise, technology and work, but also the highest level within the category of consumer goods. They understood because they knew people with very different jobs and yet they converged on the automotive world. A complexity that still today fascinates designers. If we were to define a system where at one extreme we put building construction (with its large quantities and volumes of very simple technologies) and on the other consumer electronics (with a very high level of technology, but always very circumscribed in the number of subsystems and size), the car would be right in the middle. The consumer with the highest level of technology and the highest quantity of technology, all in one design. An important reflection, which became one of the main assets of the region: dozens of different professions, all extremely vertical, but interpreted by

people for whom this complexity was very clear. Today we would define it as a huge bottom-up design system where, in fact, every worker, craftsman or designer suggests, interprets or corrects design elements, with great respect for the original project, but with enormous applied creativity.

The automobile in Turin was the product of a collective intelligence. Those four generations, born between 1920 and 1980, lived in a place where it was normal to refer to an object as the product of a complex creative process and where the automobile was (and is) clearly one of the highest expressions of that process.

But there's more. There's design.

The automobile has among its peculiarities that it is the only artefact that can be perceived and coded according to two scales that are two different paradigms in design: an object in front of us and an object all around us. In the first case, it is perceived and evaluated according to the criteria applicable to an object that is small enough, external to us and capable of being measurable with ourselves (like a table, a lamp, a fountain pen, a hammer). In the second case, it is unequivocally experienced as an environment, small yet big enough to accommodate us and therefore able to host segments of life. How much were young people's lives changed by reclining seats? And what about the genius of Giorgetto Giugiaro, when drawing the interior of the first FIAT Panda and its multi-environmental system, making it a place to play, sleep and work? Turin and the automobile: a region that was collectively aware of design and the relationship between form and function, technology and complexity, measuring itself with an object that is somewhere between a mini house and a bedside table. But that instead of being as ugly as a caravan, it inspired dreams of dark secret agents and beautiful divas.

Turin and the automobile: a region that was collectively aware of design and the relationship between form and function, technology and complexity, measuring itself with an object that is somewhere between a mini house and a bedside table.

But who designed the automobiles? The car designers at that time came from the most diverse experiences and their training was a mixture of natural gift, luck, hours of work with some master and an innate curiosity that led them to work more in the workshop than at the drafting table. They could be experienced mechanics, architects, engineers, doctors, tailors, sheet metal workers, entrepreneurs, mechanics, surveyors: an apparent randomness where what really counted was the ability to blend technological meanings into formal styles and help make innovation possible.

Every new car, new shapes for new technologies. Workshop design: sheet metal sculptors who tirelessly looked for new answers to questions like "does it work better?", "do you like this more?", "does it cost less?", "does it last longer?", "is it faster?".

In this creative dimension, design was not of the elite, but it was discussed with all those with whom one came into contact, and among them new talents were discovered to be cultivated. A city trained in debate to find solutions of beautiful technological innovation and a handing down of experiences flowing through thousands of rivulets between parents and children, uncles and aunts and their nephews and nieces, friends, grandparents, foremen and so on. The result was that many things changed, production was even moved to other places in the world, but this approach, workshop design, continued to be passed down. Turin, in the late 1980s, October. The transportation design course was added to the curriculum. It was natural to imagine that an automobile design school would be based in Turin, seeking to bring together all the necessary theoretical skills, but that it would continue to urge young people to feel that workshop curiosity that you breathe in a model lab. And it was natural that this school would grow to become one of the most important in the world.

Turin, December 2013, late afternoon. The director of the IED campus in Turin had been on the job for a month, recently returned to Italy after 5 years as a university professor in England. The students of the Master in Transportation Design were working on the show car that would be exhibited at the Geneva Motor Show in March. Myself, 20 years of designing spaces, PhD, urban regeneration, digital fabrication, parametric architecture, sustainability and technology. There is some widespread concern about how I would be able to take over the direction of the IED Turin School of Transportation. We were together, with 18 international students, to see the newly painted beautiful orange Passocorto. Everybody attached to the car, as if they wanted to eat it. I go to an Indian student and I tell him: "Now move over here. No, not so close. Cars need to be looked at from afar, and then backlit, so you see the imperfections in the paint job. Beautiful, no?"

1993. Madrid
— The challenge of the next 50 years

Riccardo Marzullo
CEO of the IED Group

Herbert Simon, a Nobel laureate in economics, said that "To design is to devise courses of action aimed at changing existing situations into preferred ones". This is what we believe and what we have devoted our lives to, convinced that good design can change the world for the better. However, this undeniable social dimension of design that aims to build the future coexists with other equally important aspects of teaching and practice of design: cultivating a visual taste, a sense of aesthetics, the pursuit of functionality. These aspects are all very present at the Istituto Europeo di Design and have been since I arrived as a student in the early 90s.

At IED I saw that I could learn these skills in a non-academic form, the method of learning by doing allowing me to understand the reality of the profession directly from the professionals. In Italy this was taken for granted and has contributed to the development of the fame of products "Made in Italy" of which IED was a part. Nevertheless, I wanted to know new areas, virgin territories that could offer me a wider range of possibilities. That's why I chose to start working in Madrid. A short time later, to my surprise, I learned that IED had decided to open an office there, the first one outside Italy, and so our paths crossed again. I was looking for a territory offering a broad vision and discovered - now in the staff - that this institution is what I wanted; I was able to experience it on all levels, where I found the will to grow in a creative, dynamic environment far from that of an academy. Despite the passage of time IED has never lost its essential spirit of being an institution conceived as a laboratory school, where things happen and are done to build real projects, facilitating entry into the working world in a natural way, never forgetting that the best designers are those who know how to come up with good ideas. We started with the words of Herbert Simon, which underline the character of design oriented towards the transformation of the world, but to do so one must know how to interpret the social environment in which one works. For this reason we've always encouraged the development of our profession within a culture of design. Crucial in encouraging this idea was the work of professionals like Manuel Estrada, Alberto Corazón and Enrique Loewe, among others, but also of thinkers like Gillo Dorfles and especially

our scientific director, <u>Francisco Jarauta</u>. If we combine these two dimensions, we can fully understand the designer's role today as a link between the needs of society and those of industry. He is the one who is in a privileged position, situated between the technical knowledge and the demands of society, between ideas and their realisation. The designer is in an extraordinary position to perceive the possible and to make it real, always imagining the future.

These elements have come together to make IED an international institution with a community of alumni and faculty now present in almost all the countries on the planet. While this is more than sufficient reason to be pleased, now that the Istituto Europeo di Design has turned 50 we must think about how to continue teaching in an era of constant change and increasing complexity. In fact everything is changing around us and we have found that an industrial education system based on memorisation is no longer needed in a knowledge society. We must conceive, therefore, the teaching of design as something that goes beyond the mere transmission of content, and that experiences first hand a profession in which the aspects of conception, production, shared emotion and communication of a project are critical.

Training is a process that involves shaping, transforming specific cultural elements, and in which we need to manage the resources in a different way.

Training is a process that involves shaping, transforming specific cultural elements, and in which we need to manage the resources in a different way. However, education is an activity that is more ethical, more civilised, that should lead to a more harmonious and open coexistence. And this is difficult to achieve without the personal involvement of educators, an attitude based on a constant curiosity in sharing the keys to practice a profession. Ultimately the curiosity to discover new things must always be kept alive, because this is what will make it possible to adapt to the challenges of a constantly changing reality, and it is essential to be open to lifelong learning. Especially in a hyper-connected world, where the possibilities of technology have changed the nature of design, as well as extraordinarily opening new ways of innovation through collaboration. This scenario leads us to question many beliefs rooted in our society, often based on a compartmentalised system. Group dynamics have demonstrated their effectiveness and are increasingly a source of innovation, especially when working for a common future. For some time IED has put this concept into practice, establishing a network present in 11 cities located in three countries and with various active international alliances. This structure favours group dynamics and a number of different views, extremely contemporary values that can make a difference from an operational and creative point of view.

Between strategy and Genius loci

The projects of our students starting from this point and based on the premises of universal accessibility, sustainability and innovation, are the result of a combination of imagination and organisation, individual skills and collective culture and new resources. Thus creating new visions, ideas and lifestyles through a variety of formats and fields of action.

Overall, the enrichment of knowledge and relationships during these 50 years, along with the current challenges of a continuously evolving profession, give us a glimpse of the future with optimism, but mostly they make us love this discipline and its teaching, conveying the passion and deep conviction of seeing design as a project that offers new ways of being in, feeling and thinking about the world.

2002. Barcelona — Design as generator of values

Alessandro Manetti
Head of IED Barcellona

From the beginning IED has had a constant vocation for innovation in its DNA, revolutionising the concept of traditional education through the integration in the classroom of the professional dimension and the dynamics inherent in the client/creative studio relationship. In this sense, the development of IED was the result of multiple projects realised in collaboration with companies, in addition to the activity of promoting "design culture", the involvement of a group of high-level professors and professionals and the proactive role of the international community of students. In the 60s and over the following decades IED has been able to implement a new concept of school that is more international, experimental and transdisciplinary compared to existing ones, focusing on uncommon applications of design like fashion, the transport sector, creativity applied to the linguistic message, as well as the more traditional areas of product, graphics and interior design. In more recent times, IED has foreseen the role of design as a strategic agent for the improvement of services, as method of innovation for the organisation and management of companies and as a promoter of comprehensive sustainability.

The philosophy and culture of IED also include the continuous application of lean management methodology, especially with regard to rapid prototyping and validation of results through the mechanism of trial and error. A condition of innovation based on rapid response to the demands of the professional market today that is also increasingly adopted by large universities, for many years a key point of competitive advantage underlying the speed of evolution of its courses of study. Another distinctive element is clearly visible in the enthusiasm, passion and teamwork focused on delivering a large project. During these 50 years most of the initial human capital has embarked on other paths, but the original spirit has remained, and the value of people continues to be one of the major factors of success of this project. In the last decade we have entered a phase characterised by many aspects: on the one hand strong growth has highlighted the importance of implementing a strategic assessment of content, tools and spaces; on the other hand the educational context has required new forms of official

public recognition with the consequent activation of degree programmes and the professional development of the administrative and teaching personnel. Throughout and still today it remains important to maintain an institutional model that is distinctly international, transdisciplinary and in the form of a network. In addition, IED has never stopped its process of continuous quality improvement, these efforts having been recognised by various international institutions. What will be the future of IED in the coming years?

The global setting of contemporary society is increasingly complex: lifestyles, consumption, professional roles and skills

Design is becoming a key player in territories hitherto unexplored, breaking through barriers and expanding opportunities in all types of applications.

change at a rapid pace. Design is becoming a key player in territories hitherto unexplored, breaking through barriers and expanding opportunities in all types of applications. Technological acceleration, the effects of globalisation, the demographic factor are radically reforming the context of human relationships, from the economic and business environment to the social and political fabric. Design and its educational development must play a role in providing answers that are not only professionally credible but that represent a range of solutions tailored to the people who will ultimately see improvement even in just a few details of their daily lives. National and international laws need to be updated and adapted to the new environment, requiring visionary leaders and legislators with global strategic capabilities. The new generation of designers must assume political responsibility in this respect and contribute to the generation of innovation in national and transnational public and government institutions. The application of the design process must be disseminated as a tool to innovate and improve the lives of people, making it compatible with the sustainable growth of businesses. In coming years, design education, and more specifically IED, will be responsible for directing the learning process by anticipating and improving new tools and new knowledge of the design process.

The phases of research, creative development, prototyping and testing that are the basic components of all design processes within the most advanced firms will evolve along with information and communication technologies and must preserve and enhance the common values that comprise the current aspiration to realise a better future through little big solutions generated by the creative discipline of design. A characteristic common to all types of innovation in this regard will be the fact of maintaining an optimistic attitude towards the present, the near future and medium- and

long-term outlooks. The designer's role will increasingly be that of pushing innovation from society's base to the summit of companies and institutions. In this sense, future society will need designers in all types of private and public organisations and in all national and transnational government institutions to promote change and break out of the status quo.

Design can be the vector for the exponential transformation of the democratisation of well-being, designing new services and recyclable and sustainable products, imagining a better future and creating value, reducing poverty and helping to improve access to basic services like health, education of creative thinking, mobility in large cities and clean and renewable energy. Education has changed dramatically over the past 50 years and will continue to evolve at an increasingly faster rate, incorporating more and more experimental and interactive elements like virtual reality or neuroscience. The progress of science in the study of the potential of the human body and brain will enable the application of new learning methods and will open up new and demanding horizons that will need to be assessed and interpreted by design. The passion that has characterised IED from the beginning will guide the institution through the fascinating scenario of a new generation of transgenerational education and training that will undoubtedly be one of the most important strategic pillars for the health and quality of the future of our planet.

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2002. Venice — With its sailors and dreamers

Igor Zanti
Head of IED Venezia

Venice is a water-bound utopia, a city that goes against the concept of the city itself, a place suspended between solid matter and liquid matter, whose common thread is the flow. No one belongs to Venice, you can try to own it, but you cannot hold onto water. Water was precisely the reason that about 10 years ago it was decided to open an IED campus in Venice. Or rather, not so much water as an element, but rather the desire to master it and exploit it benevolently. It all started with a vision, maybe a little too visionary as the story I am about to tell you will show, but in any case a dream, because IED is made of the stuff of dreams and so this adventure could only be born from a dream. It was the year of the Lord 2006 and in the lagoon there was a beautiful island, near the ancient bell tower of San Pietro in Castello (San Piero in Casteo for Venetians), and yet, at the same time, it was an island that was far away, an island within an island, and to get there we had to wait for a willing boatman, ironically nicknamed Charon. Someone had imagined that this beautiful island - where among the wildflowers one could see wild rabbits running, where the salty wind of the lagoon shook the fronds of the large trees in a park - could become the campus of IED Venice, where they could design the most beautiful boats in the world, because they were not just dreamers, but sailor dreamers. In fact, only those who know the sea really know how to dream.

As is typical for dreams, even daydreams, at some point you have to wake up, and the island, while beautiful and poetic, turned out to be a little too inconvenient to host a school like IED, so it was decided to move the campus into the city; not just in any place or in a nondescript place, but inside the Querini Stampalia foundation which houses a beautiful museum, a well-stocked library and, something that shouldn't be underrated, one of the finest works of Carlo Scarpa. Under the protective deity of Carlo Scarpa, the architect non-architect, the prolific designer, IED Venice seemed able to rest a little from its wandering and tribulations to start a new love story with the city of Venice. It was precisely in the years at the Querini Stampalia foundation that IED Venice began to develop a penchant for art. Art permeates Venice, it is the element that made the city what it was through the centuries, that

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crystallised it. Precisely in this regard Tiziano Scarpa wrote: "Wear very dark sunglasses: protect yourself. Venice can be lethal. In the old city centre the aesthetic radioactivity is very high. Every glimpse radiates beauty; apparently neglected: deeply insidious, inexorable. Buckets of the sublime rain from the

Venice can be lethal. In the old city centre the aesthetic radioactivity is very high.

churches, but also the streets without monuments, bridges over canals are at least picturesque. The façades of buildings are marks left by faces, just like footprints are marks left by feet…". [1] So it would not have been possible to refrain from recognising a central role of art and the arts at IED Venice.

In fact, over the years there has been an increasing focus on weaving a close relationship between IED, Venice and the city's vocation to be one of the most important centres in the world for ancient and contemporary arts. This also explains the need to move the headquarters to a new space, the sumptuous Cavalli Franchetti palace, an example of that late 19th century eclecticism that is also the foundation for the birth of design culture. And precisely in the wooden halls of Palazzo Franchetti, which reflect onto the waters of the Grand Canal, the most recent history of IED Venice is being written among the Fortuny tapestries and Rezzonico chandeliers, on inlaid parquet of precious woods.

A history recounted in the many languages of its students and its professors, in the continued and growing interest over the years for the education of professionals who will find employ in the world of art and culture, in the development of courses that represent the soul of IED, in a constant relationship between past and future, in the search for new avenues for creativity and innovation, in the close bond that now connects IED to the city of Venice.

In just over 10 years, despite the broken dreams, the departures, the daring descents and ascents, in Venice IED has become an active and respected player in the field of education and culture. A talkative dining companion that dialogues as a peer with other cultural and business institutions in the city and the region. Besides, to understand the relationship between IED, its students, its faculty and the city of Venice, you can refer to the words of one of its illustrious adoptive citizens. Peggy Guggenheim said: "It is always assumed that Venice is the ideal place for a honeymoon. This is a grave error. To live in Venice or even to visit it means that you fall in love with the city itself. There is nothing left over in your heart for anyone else".

1. Tiziano Scarpa, Venezia è un pesce
    Feltrinelli, 2000

2005.
São Paulo

An important insight inspired IED to open the São Paulo campus in 2005, when this great country had already begun its rise in the charts of the world's top economies. Great natural resources and the affirmation of the country's cultural values have projected Brazil into the planetary dimension of the countries of the future. The appreciation for Italian creativity both in fashion and design has fertilised a soil that has made it possible to educate professionals that are highly valued by the major Brazilian companies in the sector. With its presence, IED São Paulo has helped to make this metropolis the capital of Latin American fashion, emancipating Brazilian design from the influences of foreign cultures. In addition, our educational model has made it possible to design educational programmes for the development of several production sectors in some regions of this extraordinary nation.

2014.
Rio de Janeiro

Rio de Janeiro has always been the nexus of Brazil. It is the point of convergence for the country's cultural diversity; the "principal setting" for the country's main cultural movements and events. Rio is the birthplace of samba, bossanova, Brazilian modern architecture, Brazilian contemporary art, concrete poetry and the "New Cinema" neo-realist movement. Plastic wealth, inventive aptitude, fascinating colours, scenic landscapes and "reinvented" materials are a genuine expression of Brazil's many identities. A sort of design, spontaneous and non-academic; a kind of transversal discipline in which fashion, graphics and product come together in search of an evolution of forms and experience. In harmony with Rio's Genius Loci, in addition to courses on Design, Fashion, Communication and Visual Arts, IED's curriculum also focuses on the innovative principles of sustainable architecture, strategic design, services design, landscaping design and show business (Arts, Music, Entertainment).

2009. Como — Innovation and tradition in textiles

Salvatore Amura

President of the Aldo Galli Fine Arts Academy - IED Como

If you are wondering why an institution like IED decided to open a campus in Como by incorporating the Aldo Galli Academy of Fine Arts into its network, here's the answer: the connection with the local area. Como is not just the city of George Clooney, rustic Russian families and the romantic lake d\escribed by Manzoni. Como has always been much more. Como is the silk town par excellence. That's why in 2009 the Istituto Europeo di Design decided to add the Academy to its network, to acquire the great textile tradition of this city, making it, if the need should arise, an internationally recognised institution.

It is here, thanks to its deep roots in the local region, that IED Como has grown, focused on the development of resources and local traditions, the relationship with major textile companies that over the years have stood out for their quality, creativity and, above all, innovation. Innovation in materials, mechanical processes, design (in fact every year people flock to the beautiful Villa Erba to see Proposte, the most important international exhibition of furniture fabrics, during which companies present previews of their collections) and research and development.

Thus fabric becomes the warp and weft of communication between different cultures, the tacking for experiments and exchanges, a key means for opening the doors to the rest of the world, a canvas that faithfully reflects traditions and the winking smile of those who dare.

The textile culture took root in Italy in the 1600s. Members of the noble class - being accustomed to pampering and luxuries – would order silk and precious fabrics from Como as voice spread of their incredible quality. But it wouldn't be until the second half of the 19th century, with the end of the Franco-Prussian War, that the lakeside town would earn the title of "City of Silk" thanks to the deployment of the first mechanical loom. An interesting fact: at the beginning of the 20th century, 82% of all handlooms in Italy and 78% of mechanical looms were located in Como and its vicinity. Thanks to an initiative of the local Chamber of Commerce, in those same years the Silk School was founded, investing resources in research and the

implementation of new designs and fabrics. In just a few years such impressive progress was made that in 1918 Como was dyeing 70% of all fabrics dyed in Italy.

In the 1950s the centre of gravity of Como's textile industry began to shift towards fabric finishing. The dye-works of the district had invested in the most modern equipment and therefore they were able to carry out any dyeing, printing and finishing operation on any type of yarn and fabric, as well as perform any type of design proposed by art workshops scattered across the city.

Here, then, was the "know-how" typical of this mentality, one of the most important bulwarks of IED, becoming one of the values to which we must always look, the beacon that guides the mission from conception. Abstract and theoretical knowledge, although useful, serves no purpose unless it is continually supported by practice. In this sense, know-how becomes learning, engaging and competing to enter the working world as frontrunners thanks to a solid educational background.

The Aldo Galli Academy of Fine Arts - IED Como therefore fits perfectly in this setting where tradition and innovation live in harmony, one inextricable from the other, where know-how not only becomes the leitmotif of each course, but also and more importantly the persistent drive to give one's best at the highest levels.

2009. Florence — High technology, high craftsmanship

Alessandro Colombo
Head of IED Firenze

On 6 October 2008 on the occasion of the opening of the House of Creativity, IED inaugurated a cultural centre located in the heart of Florence, a few steps from the Cathedral by Brunelleschi, in the cloister of Santa Maria Maggiore. From the moment it opened it was clear how IED could contribute to the local area by bringing and sharing knowledge. With the valuable contribution of Aldo Colonetti, the road taken was to represent a brain able to design for the districts of Tuscany. Florence is not centric to its region, and the diversity and excellence that distinguish the area are an important resource for a school that is dedicated to applied creativity.

In February 2009 the first course in Fashion Communication and Marketing started, inaugurated with a conference coordinated by Aldo Colonetti in the presence of Elio Fiorucci, the fashion designer Moreno Ferrari, the entrepreneurs Andrea Panconesi (Luisa Via Roma) and Lara Aragno, then director of IED Rome Fashion lab. The first steps of the Florentine campus involved an intense focus on the local region. The first stop was Prato, a textile capital still hurting from the strong wave of immigration and the price war with Asian companies. The second moment of exchange took place right in Piazza del Duomo in Prato during the Economia3 festival, to which Aldo Colonetti invited Maurizio Riva (Riva 1920) and Carlo Rivetti (Stone Island) for the Pensiero come Impresa conference. The next steps were to establish links with the marble district, the leather district of Santa Croce sull'Arno, the Casentino, the crystal of Colle Val d'Elsa, and the padded furniture of Quarrata.

The first courses made it possible to expand the faculty of professors and coordinators of the first campus, including Troy Nachtigall, an American researcher on wearable technology that helped to define the campus's line of thought starting from the stimuli of Aldo Colonetti and Moreno Ferrari. IED Florence High Technology and High Craftsmanship. The trends in fashion and design enhance the intelligence of the hand; Richard Sennet made a mark with his essay and Stefano Micelli developed a clear mapping of Italian excellence. Tuscany is undoubtedly one of the most alert and active regions on the subject of production

and quality craftsmanship combined with a DNA brimming with innovation thanks largely to the scientific community of Pisa and the presence of three major universities. As far as the curriculum is concerned the Florence campus has offered innovative solutions for structuring courses to address the lack of space and labs and at the same time offer students an international environment. Florence is an important destination for the education market with three American universities, two departments of Design (DIDA and ISIA), international educational groups (Polimoda and Marangoni) and many other schools that primarily serve the American market. Programmes were launched over the years including the Master in Graphic Design - coordinated by Marzia Lodi, a point of reference for graphics in Tuscany - the three-year degree in Interior Design and that of Advertising Communication. The first Arts Management Master was launched in 2011, IED's first multi-campus master programme developed in concert with IED Rome and complete with a week of master classes at the Peggy Guggenheim Foundation.

The campus eventually hit full stride and it became necessary to find more space, so in October 2012 the campus in Via Maurizio Bufalini (current location) was inaugurated, a building owned by the Cassa di Risparmio di Firenze Foundation situated between the Santa Maria Nuova Hospital and Brunelleschi's Dome. With 2,400 square metres of space the campus was finally able to launch and develop new courses. This new era was preceded by La felicità dell'Artigiano (The Happiness of the Artisan), a text written and interpreted by Luca Scarlini specifically for the inauguration of the campus. Since then, the Florentine campus has hosted important events (including Maker Florence in collaboration with MIT) and has become a beating, contemporary heart in the centre of the city, the collaborations with international companies (Adidas, Flying Tiger, etc.) and many top Italian brands (from Tod's to Piaggio) inspiring both students and faculty.

In 2017 the campus has more than 500 students, 200 professors, 37 courses in the catalogue and relationships with over 300 companies. Florence has proven to be a hospitable and stimulating city, far from being sleepy (much less a museum city);

The hard work and creativity of Tuscans make it a perfect place to study and teach.

to the contrary, the hard work and creativity of Tuscans make it a perfect place to study and teach. In this context IED stands as a broker of experiences and relationships, offering the promise of being a training ground of errors, a place where it is okay to make mistakes; indeed, it is mandatory to do so.

Only in this way can students become professionals able to carry out ambitious projects in imperfect settings.

Una selezione di immagini per narrare 50 anni di IED. Troppo poche le pagine a disposizione per contenere una storia così intensa. Abbiamo scelto d'istinto le più evocative, che non sono necessariamente le più belle. Abbiamo scelto quelle che trasmettono lo spirito di sperimentazione e di avanguardia che IED rappresenta e ha sempre rappresentato. Quello che vedete è un piccolo viaggio nella nostra memoria e nei nostri archivi pieni di progetti, collaborazioni, incontri, stupore…

A selection of images to tell about 50 years of IED. This pages are not enought for such an intense story. We have chosen the most evocatives ones, not necessarily the most beautiful. We have choosen the ones about the experimental and cutting edge IED spirit. You are going to take a journey in our memories and our archives full of projects, cooperations, meeting, amazement…

ALFA ROMEO PROJECT

Impaginazione del nome (versione al tratto).   Layout of the name.   Compaginación del nombre (versión pluma)

ISTITUTO EUROPEO DI DESIGN

Istituto Europeo di Design

ISTITUTO EUROPEO DI DESIGN

SCUOLA SUPERIORE DI COMUNICAZIONE

Istituto Europeo di Design

Istituto Superiore di Comunicazione

IED

Costruzione geometrica dell'illustrazione.   Geometric construction of the illustration.   Construcción geométrica de la ilustración.

Colorazione e restituzione ad effetto tridimensionale dell'illustrazione.   Colours and three-dimensional effect of the illustration.   Coloreado y obtención del efecto tridimensional de la ilustración.

HISTORY OF OUR LOGO

nutriamo nuovi ingegni

formiamo creativi da combattimento

fai crescere le tue IDEE

YES, I IED.

IL CERVELLO HA BISOGNO DI ENERGIA.

COLTELLO INDUSTRIAL DESIGN

BRACCIALE GIOIELLO

ADV AND COMMUNICATION DURING YEARS

ADV AND COMMUNICATION DURING YEARS

PROJECTS FROM IED CENTRO RICERCHE
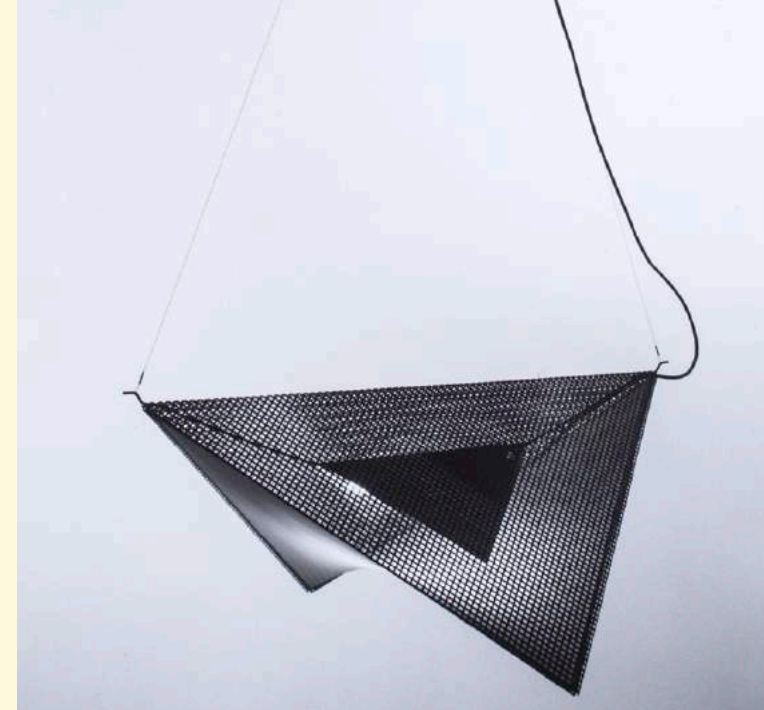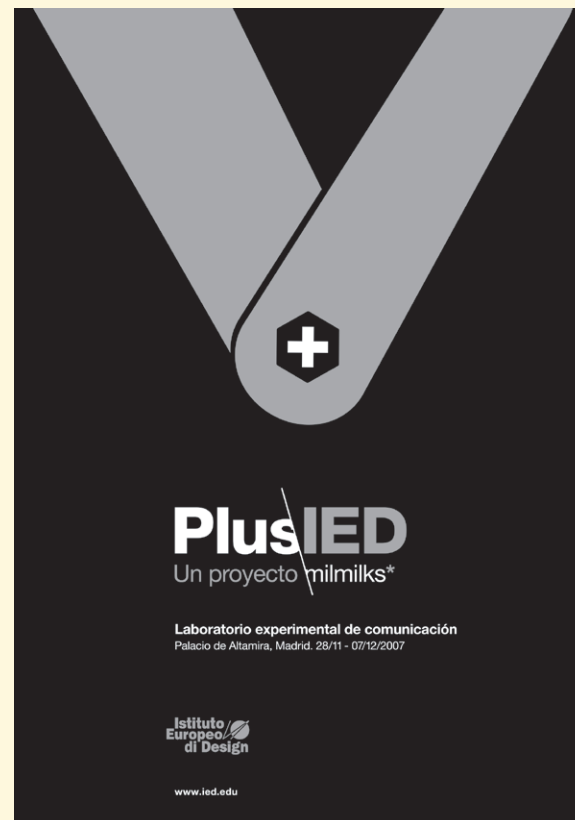
COLLABORATIONS WITH BRANDS
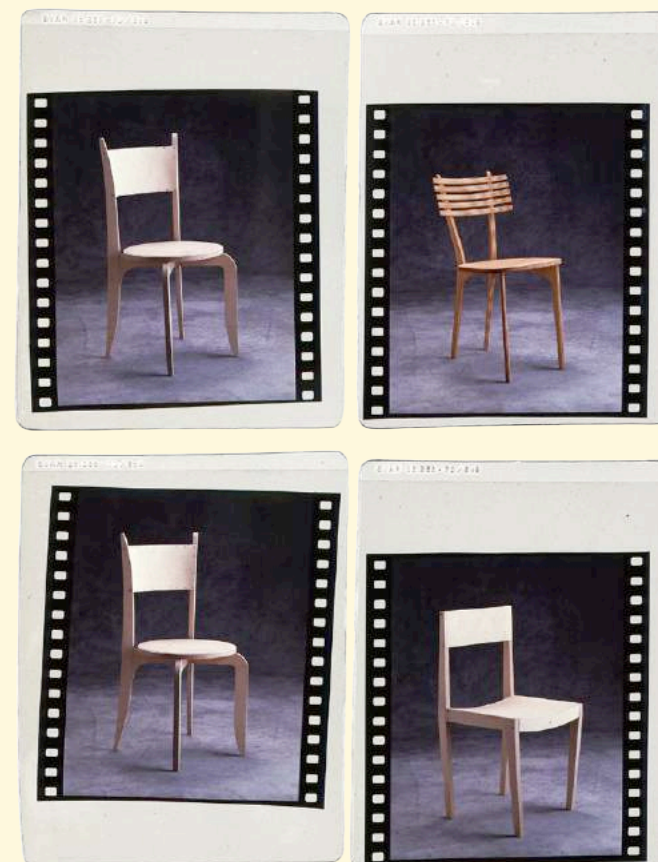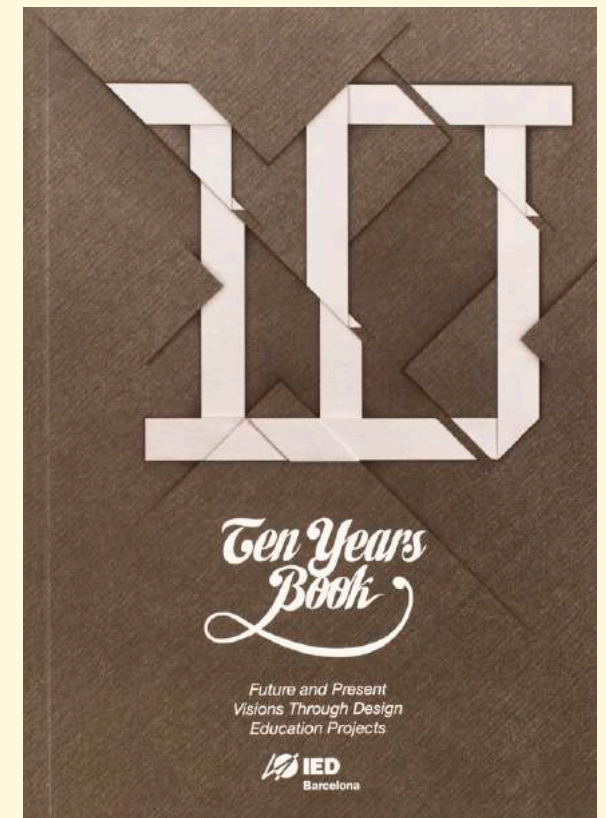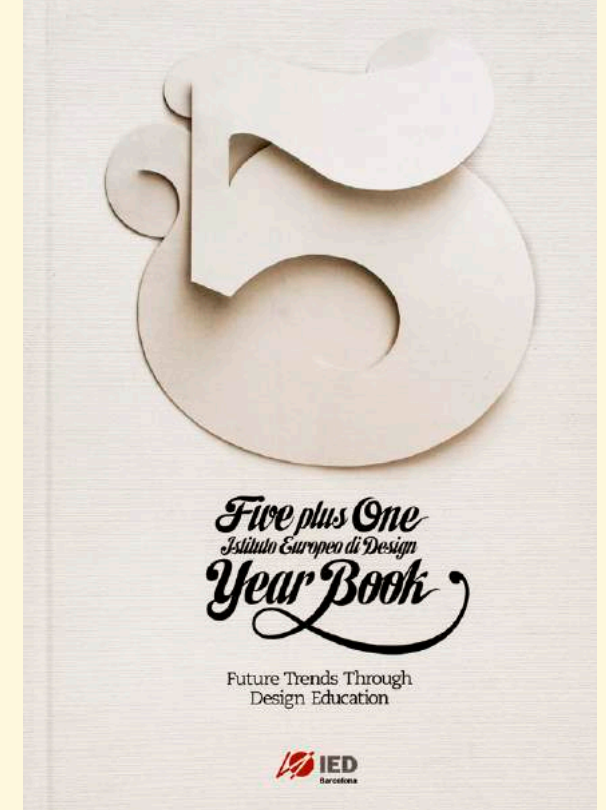
FROM LEFT TO RIGHT — Muhammad Yunus, Gianfranco Ferré and Franca Sozzani, Queen Elizabeth II and Francesco Morelli, Elio Fiorucci, David Lachapelle, Pininfarina and Boglione, Arnaldo Pomodoro, Luca Cordero di Montezemolo, Paolo Gioli, James Irvine, Paolo Roversi

PROJECTS AND PUBLICATIONS

Yuyu
Rosa Tharrats Oliva

"Yuyu es un miedo pequeñito, como un bebé…"

El concepto de la colección parte de un sueño de infancia en el que me encontraba dentro de un banco de Gaudí del Passeig de Gràcia de Barcelona. Todo su interior estaba acolchado con tela de saco de dormir y yo observaba a mi alrededor con la mirada nerviosa y temblorosa, asustada ante la que me rodeaba, la mirada del yuyu.

A partir de estas sensaciones, desarrollo el concepto de la colección. La idea de la tela de saco que acolcha el banco tiene paralelismo con los sacos de dormir usados por la figura del traveller y del rivero, personajes nómadas que deambulan de un sitio hacia otro observando su alrededor desde la individualidad, transmitiendo una emoción íntima y especial, igual que lo hace el niño desde el interior del banco.

Se da un doble juego de la mirada que transita entre el querer mirar y que no te miren. Tanto el niño como el rivero se protegen dolor来 y observan desde sus respectivos agujeros. Una vez más, nos aproximamos a la idea del rivero. La colección está pensada según un modelo estético propio a la androginia, donde el límite entre lo masculino y lo femenino se diluye jugando con las formas y la ocultación.

Nuove pratiche della poesia

Il lavoro di alcuni poeti del Gruppo 93. (Baldus) Tra dimensione sonora e scrittura.

Lezione/incontro di Lello Voce, Mariano Bàino, Biagio Cepollaro con gli studenti sul tema della poesia scritta, parlata, sonora. Coordinano Aldo Colonetti e Giano Sassi.

Martedì 1 ottobre, ore 18.00
Istituto Europeo di Design
Milano, via A. Sciesa 4

In collaborazione con **Milano•poesia**

SWISS CROSS TEXTILE AWARD 2016

EVENTS

BORDERS

IN AULA CON STEVE McCURRY ZOOMING ON INDIA

lectio
di **Steve McCurry**

introduce
Rossella Bertolazzi
direttore IED Arti Visive Milano

modera
Angela Madesani
docente Storia della fotografia

in occasione dell'uscita di
India
Electa editore

**Venerdì 11 dicembre 2015
ore 15
Istituto Europeo di Design**
via A. Sciesa 4, Milano

seguici sui social **#meetMcCurry**

incontro aperto fino ad esaurimento posti su accredito
per studenti IED e di altri Istituti: p.r@milano.ied.it
per giornalisti: electalibri@mondadori.it · tel. 02.71046441
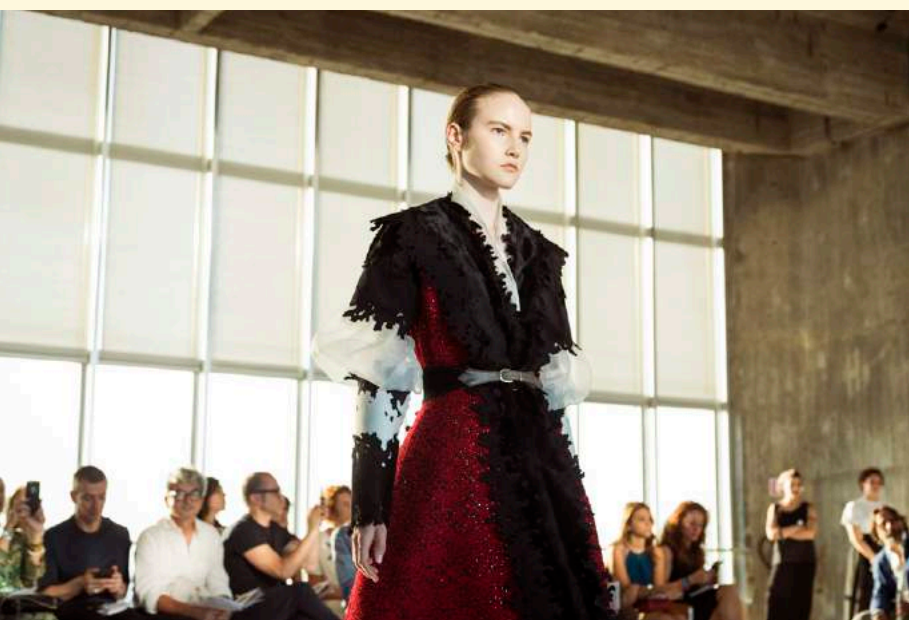
IED   Electa

EVENTS

EVENTS

"Il sapere e il saper fare, devono crescere insieme"

In questa semplice espressione è racchiuso il manifesto del nostro Istituto fin dalle sue origini. La conoscenza astratta e teorica a nulla serve se non è affiancata quotidianamente dal "saper fare". In quasi mezzo secolo di attività, abbiamo sviluppato questo principio fondamentale per dare risposte formative all'altezza dei veloci cambiamenti storici e sociali. Saper fare, ma anche saper imparare, intraprendere e competere per entrare nel mondo del lavoro da protagonisti con una solida formazione alle spalle. In questo senso il concetto di bottega rinascimentale ritorna per dare sicurezza e concretezza ai giovani che, sempre più sedotti da esperienze "virtuali", rischiano di perdere il senso della realtà e della passione per le professioni cui si sono indirizzati.

Francesco Morelli — Fondatore e Presidente IED

"Knowledge and know how must grow together"

This simple statement captures the philosophy embraced by our Institute from the very start. Abstract, theoretical knowledge is of no use at all unless it is flanked every day by practical know-how. In nearly half a century of teaching, we have built on this fundamental theme to come up with training responses that keep pace with rapid historical and social change. Knowing how to do things, but also knowing how to learn, to become an entrepreneur and to compete: that's what it takes to enter into the job market as leading players with a solid training behind you. A crucial part of making this happen is the return of the Renaissance craft workshop, which gives security and tangible experience to young people who are increasingly seduced by all things virtual, which makes them run the risk of losing touch with reality and the passion for the professions they have chosen to practise.