

-> *Syllabus in lingua italiana*

Syllabus Course description

Course title	Project VC – C1 It's a plastic world!
Course code	97107
Scientific sector and area	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/04 estetica
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2018/19
Year	2 nd , 3 rd
Credits	22
Modular	Yes
Teaching language	Module 1: Italian Module 2: English Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	about 370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
Prerequisites	<i>For students enrolled from 2012/13 onwards: have passed all WUP courses; for students enrolled from 2016/17 onwards: have passed the WUP project;</i>
Attendance	not compulsory but recommended
Project description and specific educational objectives	<p>The course belongs to the class "caratterizzante" (module 1) and "di base" (module 2 and 3) in the curriculum in Design.</p> <p>PROJECT DESCRIPTION <i>Course description module 1 – Visual Communication:</i></p> <p>We just need to look around to perceive how our world is increasingly becoming a "plastic world". "We created it. We depend on it. We are drowning in plastic": these are the opening words of an issue of an important magazine entirely dedicated to the presence of plastic in our sea. The sea is indeed invaded by 8 million tonnes of plastic trash every year.</p> <p>My pens, my mobile phone and my computer are all made of plastic. The bag I use for shopping is made of plastic.</p>

The body lotions that my wife uses contain plastic, as well as the Gore-tex jacket I am wearing right now. Plastic cups, plates, and forks sold at the supermarket, as well as the q-tips that we throw everyday in our toilets are among the objects that pollute our beaches.

Nevertheless, plastic is also an indispensable material. Bypasses, prostheses, heart valves, and electronic appliances that make our daily life easier, are all made of plastic. Very soon, even planes, cars, and other means of transport will also be made of plastic.

We know that we couldn't do without plastic, but we also need to ask ourselves where the 407 million tonnes of plastic produced in 2015 ended up. In addition to this, we need to understand how we dispose of the 128 billions of Coca-Cola plastic bottles produced in a year, and in general what happened to the 480 billions of plastic bottles sold in 2016.

We need to investigate on the current and future consequences of this behaviour on our environment, our health, and our planet.

We need to ask ourselves how to reduce the consumption of plastic and, above all, how to make citizens aware about this issue. We need to understand that, if we carry on at this consumption rate, as researchers and international organizations claim, in 2050 we are going to have more plastic than fish in our oceans or, in the best case, we will eat fish filled with polyvinylchloride.

In this dramatic chain of events, design and designers have a role. They generate new ideas, come up with future scenarios, research new solutions, denounce the current situation, thus boosting the circulation of information, as well as sharing the best practices to be adopted in order to spread awareness on plastic consumption.

The course does not want to accuse plastic itself, but aims at informing students and a bigger audience about the risks connected to keeping this pace in consuming plastics.

The course will be organized in three parts: the first part of the course will focus on research and on all possible forms of investigation on the topic itself. Through workshops, conversations and meetings, students together with professors, will work with the purpose of researching and digging into different themes.

In the second part of the course, students will develop their ideas and work on personal projects. Finally, the third phase aims to gather and collect all these works together, resulting in a collective exhibition. The final event will be an occasion for communicating the results of the course, and for spreading awareness. Modes and methodologies of the final presentation will be discussed during the course.

Educational objectives module 1 – Visual Communication:

- . The acquisition of a design methodology in the field of visual communication
- . The development of an independent and rigorous study pathway
- . The acquisition of the basic knowledge concerning the culture of design in all its aspects
- . The acquisition of a design methodology in the field of product
- . The acquisition of the knowledge and understanding of:
 - Design processes for publishing
 - Design processes for exhibition graphics
 - Design processes for video and motion graphics
 - Process for information design

The acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 2 – Graphic Design:

A series of lectures and exercise with themes and topics directly related to the main topic of the project, we will do research and critical investigations, developing concepts and discovering the principles and elements of graphic design to serve the project results.

Educational objectives module 2 – Graphic Design:

- the acquisition of a design methodology in the field of visual communication
- the acquisition of the basic knowledge concerning the technical and scientific subjects
- the acquisition of the knowledge and understanding of:
 - ✓ graphic design processes for advertising
 - ✓ design processes for corporate image
 - ✓ design processes for publishing
 - ✓ design processes for exhibition graphics
- the acquisition of the basic knowledge concerning

	<p>the culture of design in all its aspects</p> <p>Course description module 3 – Visual Culture: “By 2050 plastic in the ocean will outweigh fish” (World Economic Forum, 2016). “More than 480bn plastic drinking bottles were sold in 2016 across the world. If placed end to end, they would extend more than halfway to the sun” (The Guardian, June 28th 2017). “Coca-cola produces 3,400 bottles a second” (Greenpeace, 2017). It is typical of journalistic discourse to use images and figures to represent the scale of a phenomenon and to make the readers better understand it. Rhetoric tradition teaches how to use certain tools to make concepts more vivid, visible, memorable and entertaining. It is not by chance that those tools (metaphors, comparisons, hyperboles) are called “figures of speech”: they can easily be turned into images to make the readers understand the fact of the matter by imagining something else. It is the role of graphic design to profitably use visual languages to explain, inform, move and call the public into action. One can both inform and persuade, by representing global trends, such as the increase in plastic waste, the raising in temperature and level of the seas; by telling stories about possible dystopic futures; by sharing and spreading stories of good practices. The mechanisms that are at the basis of persuasive strategies will be the object of this theoretical course, aimed at analyzing visual languages and styles in use in journalistic discourse and environmentalist campaign. A special focus will be dedicated to copywriting and the art of storytelling; to the relationship between words and images; to the choice between abstraction and figuration in information graphics and its historical roots.</p> <p>Educational objectives module 3 – Visual Culture:</p> <ul style="list-style-type: none"> • the acquisition of a design methodology in the field of visual communication • the acquisition of the basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society • the acquisition of the basic knowledge concerning visual semiotics and aesthetic of infographics. • the acquisition of the basic knowledge concerning the culture of design in all its aspects
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Module 1	Visual Communication
Lecturer	Giorgio Camuffo office F2.06.a, e-mail Giorgio.Camuffo@unibz.it , tel. +39 0471 015193,

	webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Scientific sector of the lecturer	ICAR/13
Teaching language	Italian
Office hours/Assistance	Tuesday 09:00-11:00
List of topics covered	Critical design and adversarial design; design activism; editorial and poster design.
Teaching format	Lectures, seminars, workshops.
Module 2	Graphic Design
Lecturer	Gianluca Camillini office F2.06.b, e-mail Gialuca.Camillini@unibz.it tel. +39 0471 015249, web page - https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908-gianluca-camillini
Teaching language	English
Office hours/Assistance	Tue-Wed 14:00 – 18:00 and by appointment sending an e-mail to: gianluca.camillini@unibz.it
List of topics covered	Graphic and editorial design fundamentals, graphic design for public use, participatory and co-design, typography and illustration, printing and storytelling techniques, design research techniques and knowledge of the main graphic design software.
Teaching format	Lectures and exercise
Module 3	Visual Culture
Lecturer	Valeria Burgio office F2.06.b, e-mail Valeria.Burgio@unibz.it , tel. +39 0471 015305, webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/32141-valeria-burgio
Scientific sector of the lecturer	M-FIL/04
Teaching language	English
Office hours	Tue-Wed 9:00 – 12:00 and by appointment sending an e-mail to: valeria.burgio@unibz.it
List of topics covered	Semiotics of images, theory of visual communication, visual journalism, history of information graphics.
Teaching format	Frontal lectures and exercises.
Learning outcomes	<p><i>Learning outcomes for module 1 – Visual Communication:</i></p> <ul style="list-style-type: none"> • to have the ability to design, develop and implement a project in the field of visual communication • design, develop and implement a project in the

field of visual communication

- know how to analyze, design and develop projects concerning museums and exhibitions
- know how to analyze, design and develop information design projects
- knowledge of the technical and scientific aspects of the design for publishing
- Knowledge of the technical and scientific aspects of the design of exhibition graphics
- knowledge of the technical and scientific aspects of information design
- present at a professional level their own project realized in the field of visual communication in the form of installation, both oral and written
- communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical point of view

Learning outcomes for module 2 – Graphic Design:

- to have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in the technical and scientific subjects (graphic and editorial design, publishing and self-publishing, storytelling, illustration, printing techniques).
- Know how to analyze, design and develop projects in visual communication and with traditional (analogical) graphics
- Knowledge of the technical and scientific aspects of graphic design for advertising
- Knowledge of the technical and scientific aspects of the design of corporate identity
- Know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia (typography, lettering, layout, illustration techniques, information design, photography, imaging and photo retouching, video motion graphics, basic programming languages for graphics – HTML, CSS, JavaScript, processing)
- communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific point of view

Learning outcomes for module 3 – Visual Culture:

- To have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in visual semiotics and aesthetics of information graphics.
- to have the ability to grasp the main phenomena

	<p>that characterize today´s society and to know how to look at these critically, also from a social and ethical perspective, and to develop appropriate solutions in terms of the proposal / response of the project</p> <ul style="list-style-type: none"> • knowledge of the historical and theoretical foundations of design • knowledge of the important sociological, semiotic and anthropological aspects • know how to present critical and planning analysis orally • know how to present written critical and planning analysis • know how to apply the research methods and results in the project to the various areas of the project itself • develop a good independent judgment, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies, assessing also the social and ethical aspects • communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view
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<p>Assessment</p>	<p><i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project which is agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p><i>Assessment details for module 1 – Visual Communication:</i> Oral assessment. Final exam requires a presentation and a discussion of the project carried out during the semester as well as its documentation. Students will be asked to answer a number of questions to assess the understanding of the topics covered during the semester. Students will present their work according to instructions given during the semester and will argue their projects, proving to have critically developed the references proposed during the semester and to have gained a personal interpretation of the proposed design themes.</p> <p><i>Assessment details for module 2 – Graphic Design:</i> Public presentation of all projects realised during the course and all materials produced within the course of Visual Communication.</p>
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	<p>Evaluation of the exercises given during the course. Evaluation of the design process undertaken by the student during the semester (participation, team-working, development and educational growth) Evaluation of the final presentation</p> <p><i>Assessment details for module 3 – Visual Culture</i> Students will have to participate and debate about the topics presented. Moreover, they will be asked to read, review and discuss short texts at the beginning or end of every lecture. Short assignments will test their ability to critically analyze a work (an image, an infographics, a piece of visual journalism) they consider influential for their own design project through the methodological instruments that have been taught to them.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<p><i>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</i></p> <p>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project which is agreed by the three professors, who evaluate the projects according to the following criteria:</p> <ul style="list-style-type: none"> - Quality of design and graphic presentations - Independence and critical ability of developing and arguing the design work in accordance with the given themes - Knowledge, understanding and ability of discussing the references proposed during the semester - Presence and engagement during the semester <p><i>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</i></p> <p>— (10 % of the final grade) Presentation/Colloquium: Clarity of the presentation and argumentation, vividness of the presentation tools, questions and answers — (10 % of the final grade) Documentation: Clarity and design quality of the documentation assessed by an overall evaluation of the contents included: text, image, illustration and/or video — (10 % of the final grade)</p> <ul style="list-style-type: none"> • The overall process and the method developed by the students through the entire module • The active participation and the ability to work independently as well as in team; attendance. <p>— (70 % of the final grade)</p>

	<p>Final project/final project-prototypes/outputs of assignments and exercises given: clarity of the analysis and concept on the basis of prerequisites and research; level of the design quality of the project outcomes in relation to their complexity, originality, technical execution</p> <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Visual Culture:</i></p> <p>Ability to connect theoretical contents to the design and production practice. Ability to conceive good concepts and to explain them properly, recognizing visual strategies, sources of inspiration and reconstructing design process backwards. Part of the mark is also related to the participation to discussions, debates and exercises in class and in the demonstration of curiosity and insight.</p>
<p>Required readings</p>	<p><i>Module 1 – Visual Communication:</i> Nicolò Carnimeo, <i>Come è profondo il mare. La plastica, il mercurio, il tritolo e il pesce che mangiamo</i>. Chiarelettere, 2018</p> <p>Charles Moore , Cassandra Phillips. <i>Plastic Ocean: How a Sea Captain's Chance Discovery Launched a Determined Quest to Save the Oceans</i>. Avery, 2012</p> <p>National Geographic Magazine. <i>Planet or Plastic</i>. Single Issue Magazine, June, 2018</p> <p><i>Come non affogare in un mare di plastica</i>. Repubblica/Robinson, April 2018</p> <p>Other references will be provided during the semester.</p> <p><i>Module 2 – Graphic Design:</i> - Potter, N. 2002. What Is a Designer: Things, Places, Messages. London: Hyphen Press.</p> <p><i>Module 3 – Visual Culture</i> (all this literature will be the basis of the theoretical lectures. It will be the subject of readings and debates during the course)</p> <p>Cairo, A. (2012). <i>The Functional Art: An introduction to information graphics and visualization</i>. Berkeley, CA, USA: New Riders.</p> <p>Cairo, A. (2016), <i>The Truthful Art: Data, Charts, and Maps for Communication</i>. New York: New Riders.</p>

	<p>Franchi, F. (2013), <i>Designing news. Changing the world of Editorial Design and Information Graphics</i>. Berlin: Gestalten.</p> <p>Kress, T. & van Leeuwen (2006), <i>Reading images: the grammar of visual design</i>, London-New York: Routledge.</p> <p>Lupi L. (2015), The new Aesthetic of Data Narrative. In D. Bihanic (ed.), <i>New challenges for data design</i>. London: Springer. 57-88.</p> <p>Lupton, E. (1989), Reading Isotype. In V. Margolin (ed.) <i>Design Discourse</i>. Chicago: University of Chicago Press. 145-156.</p> <p>Lakoff G. and Johnson, M. (1980), <i>Metaphors we live by</i>, University of Chicago press.</p> <p>Testa, A. (2014), <i>La parola immaginata</i>. Milano: Il Saggiatore.</p> <p>Tufte, E.R. (1983). <i>The Visual Display of Quantitative Information</i>. Cheshire, CT: Graphics Press.</p>
<p>Supplementary readings</p>	<p>Module 1 – Visual Communication: Supplementary readings will be indicated (or made available, e.g. through Pdf) during the course.</p> <p>-</p> <p>Module 2 – Graphic Design: Supplementary readings will be given during the course.</p> <p>Module 3 – Visual Culture: Supplementary readings will be indicated (or made available, e.g. through Pdf) during the course</p>

Syllabus

Descrizione del corso

Titolo del corso	PROGETTO CV – C1 It's a plastic world!
Codice del corso	97107
Settore scientifico disciplinare del corso	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/04 estetica
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	Semestre invernale 2018/19
Anno del corso	2°, 3°
Crediti formativi	22
Modulare	Si
Numero totale di ore di lezione	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti	circa 370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
Corsi propedeutici	<i>Per studenti immatricolati a partire dall'a.a. 2012/13: avere superato tutti i corsi wup; per gli studenti immatricolati a partire dall'a.a. 2016/17: aver superato il progetto wup.</i>
Frequenza	non obbligatoria ma raccomandata
Descrizione progetto ed obiettivi formativi specifici: modulo 1 – comunicazione visiva	<p>Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1) e "di base" (modulo 2 e 3) del curriculum in design.</p> <p>DESCRIZIONE DEL PROGETTO <i>Descrizione del corso modulo 1 – comunicazione visiva:</i></p> <p>Basta guardarci intorno per vedere come il mondo sia ormai sempre di più un "mondo di plastica". "L'abbiamo creata, Ne dipendiamo. Affoghiamo nella plastica" così un importante rivista presentava qualche mese fa un numero dedicato alla presenza della plastica nei nostri mari, invasi ogni anno da 8 milioni di tonnellate di rifiuti di plastica.</p> <p>Di plastica sono le mie penne, il mio cellulare, il mio computer, di plastica è il sacchetto con cui faccio la spesa, c'è plastica nelle creme che usa mia moglie, nella mia</p>

giacca in Goretex, sono di plastica i bicchieri, i piatti, le forchette venduti al supermarket, i cotton fioc che vengono gettati nel water dopo l'uso sono tra gli oggetti che inquinano di più le nostre spiagge. Ma la plastica è anche un elemento indispensabile, di plastica sono fatti i by pass, le protesi, le valvole cardiache, gli elettrodomestici che rendono più facile la vita nelle nostre case.

Presto saranno in plastica anche gli aerei, le macchine e i mezzi che useremo per spostarci da un luogo ad un altro.

Sappiamo che non possiamo rinunciare alla plastica, ma dobbiamo anche chiederci dove sono andati a finire i 407 milioni di tonnellate di plastica prodotti nel 2015 o come vengono smaltiti i 128 miliardi di bottiglie di coca cola prodotti in un anno o i 480 miliardi di bottiglie di plastica vendute nel 2016. Dobbiamo chiederci quali sono e soprattutto quali saranno le conseguenze per l'ambiente, per la nostra salute, per il futuro del nostro pianeta. Dobbiamo chiederci cosa fare per ridurre i consumi di plastica e rendere consapevoli i cittadini, dobbiamo capire che se andiamo avanti in questa direzione, come dicono i ricercatori e le agenzie internazionali che operano in questo ambito, nel 2050 nei nostri mari ci sarà più plastica che pesce, e il branzino che mangeremo non sarà più al sale ma al polivinilcloruro.

In questo quadro drammatico, il design e i designer hanno sicuramente un ruolo, possono partecipare alla costruzione di nuove idee, alla definizione di scenari futuri, alla ricerca di nuove plastiche, alla denuncia della situazione attuale, all'informazione e alla condivisione della conoscenza di pratiche di consumo consapevole.

Il corso non vuole essere un atto di accusa contro la plastica ma ha piuttosto l'obiettivo di informare gli studenti e il più grande pubblico possibile dei rischi che l'uomo e l'ambiente stanno correndo se questo modo di consumare la plastica non cambia.

Il corso sarà organizzato in tre parti.

La prima parte del corso si concentra sulla ricerca e sulle forme di indagine relativa ai contenuti e ai temi del corso. Attraverso attività incontri, conversazioni e workshop gli studenti con i docenti lavoreranno insieme per la ricerca, l'approfondimento e l'analisi di temi e argomenti che

	<p>saranno visualizzati in una serie lavori diversi. Una seconda fase durante la quale gli studenti svolgeranno i progetti personali e infine una terza fase dove i risultati dei lavori degli studenti saranno raccolti e presentati in una mostra/evento, utile per comunicare i risultati del corso ma soprattutto per informare sui temi e gli argomenti trattati durante il semestre accademico. I modi, i tempi, i luoghi e le modalità della presentazione saranno discussi e progettati durante lo sviluppo del corso.</p> <p>Obiettivi formativi modulo 1 – comunicazione visiva:</p> <ul style="list-style-type: none"> • Acquisire una metodologia progettuale nel campo della comunicazione visiva • Sviluppo di un percorso autonomo e rigoroso • Acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva • Acquisire una metodologia progettuale nel campo della comunicazione visiva • Acquisire la conoscenza e comprensione dei: <ul style="list-style-type: none"> ✓ Processi del design per l’editoria ✓ Processi del design per la grafica di allestimento ✓ Processi del design per la progettazione video e di motion graphics ✓ Processi dell’information design • Acquisizione delle conoscenze di base relative alla cultura di progetto in tutte le sue componenti
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Modulo 1	Comunicazione visiva
Docente	Giorgio Camuffo office F2.06.a, e-mail Giorgio.Camuffo@unibz.it, tel. +39 0471 015193, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Settore scientifico disciplinare del docente	ICAR/13
Lingua ufficiale del corso	Italiano
Orario di ricevimento/Assistenza	Martedì 09:00-11:00
Lista degli argomenti trattati	Critical design and adversarial design; design activism; design editoriale e poster design.
Attività didattiche previste	Lezioni, seminari e workshops.
Modulo 2	-> vedi syllabus in lingua inglese

Modulo 3	-> <i>vedi syllabus in lingua inglese</i>
Risultati di apprendimento attesi	Risultati di apprendimento attesi relativi al modulo 1 – comunicazione visiva: <ul style="list-style-type: none"> • essere in grado di ideare, sviluppare, realizzare un progetto nel campo della comunicazione visiva • ideazione, sviluppo e realizzazione di un progetto nel campo del design della comunicazione visiva • saper analizzare, ideare e sviluppare progetti curatoriali ed espositivi • saper analizzare, ideare e sviluppare progetti nell'ambito dell'information design • conoscenza degli aspetti tecnico-scientifici del design per la grafica pubblicitaria • conoscenza degli aspetti tecnico-scientifici del design per l'editoria • conoscenza degli aspetti tecnico-scientifici del design per la grafica di allestimento • conoscenza degli aspetti tecnico-scientifici dell'information design • presentare ad un livello professionale un proprio progetto realizzato nel campo della comunicazione visiva in forma di installazione, oralmente e per iscritto • comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico
Metodo d'esame	<i>Metodo d'esame relativo al modulo 1 – comunicazione visiva:</i> Orale. L'esame prevede la consegna, la presentazione e la discussione dei progetti realizzati durante il semestre e della relativa documentazione. Saranno fatte domande da parte dei docenti volte alla discussione dei temi trattati e a verificare la rielaborazione da parte degli studenti di quanto fatto durante il corso e con il progetto finale. Gli studenti dovranno predisporre i progetti secondo indicazioni che saranno fornite durante il semestre e dovranno argomentare i progetti, dimostrando di avere elaborato criticamente i riferimenti proposti durante il semestre e di avere maturato una interpretazione personale dei temi affrontati.
Lingua dell'esame	Italiano
Criteri di misurazione e criteri di attribuzione del voto	<i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 1 – comunicazione visiva:</i> La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale del progetto è

	<p>unico ed è definito sulla base del coordinamento tra i tre docenti che valutano il progetto secondo questi criteri:</p> <ul style="list-style-type: none"> - Qualità della progettazione grafica e delle presentazioni; - Autonomia e capacità critica di elaborazione, sviluppo e argomentazione del tema progettuale; - Conoscenza e capacità di discussione dei riferimenti proposti durante il corso; - Impegno e partecipazione durante il semestre.
<p>Bibliografia fondamentale</p>	<p><i>Modulo 1 – comunicazione visiva:</i> Nicolò Carnimeo, <i>Come è profondo il mare. La plastica, il mercurio, il tritolo e il pesce che mangiamo</i>. Chiarelettere, 2018</p> <p>Charles Moore Cassandra Phillips, <i>L’oceano di plastica. La lotta per salvare il mare dai rifiuti della nostra civiltà</i>. Feltrinelli, 2013</p> <p>National Geographic Magazine. <i>Planet or Plastic</i>. Giugno, 2018</p> <p><i>Come non affogare in un mare di plastica</i>. Repubblica/Robinson, Aprile 2018</p> <p>Altri riferimenti bibliografici saranno forniti durante il corso.</p>
<p>Bibliografia consigliata</p>	<p><i>Modulo 1 – comunicazione visiva:</i> Ulteriori riferimenti saranno forniti durante il corso.</p>