

## Syllabus

### Course description

<b>Course title</b>	<b>STUDIO B - IMAGE</b> <b>Documenting Ideas - Genre as Genre</b>
<b>Course code</b>	97062
<b>Scientific sector</b>	Module 1: L-ART/06 Design e comunicazioni multimediali Module 2: ICAR/13 Design e comunicazioni multimediali Module 3: L-ART/06 Design e comunicazioni multimediali
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2018/19
<b>Year</b>	2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	20
<b>Modular</b>	Yes
<b>Teaching language</b>	Module 1: English Module 2: Italian Module 3: English
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and / or other individual educational activities</b>	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	For students enrolled from 2016/17 onwards: to have passed the WUP project.

**Studio description and specific educational objectives**

The course belongs to the class “caratterizzante” in the curriculum in Art.

**STUDIO DESCRIPTION**

**Course description module 1 –**

**Photography/Video:**

- The Studio will analyse the specificity of photographic language to consider photography as a project.
- The Studio investigates the genre in the realm of the depiction, the landscape, the portrait, natura morta, historical painting.
- Adding layers of ideas, the Studio criticize genre through contents.
- The Studio does not order things.
- Contents of the studio consider the strict relation of photography with the document. It could be a mise en scene or the result of an encounter, photography can not but document an event. Photography has a strict relation with the experience, photography documents the decisions of the author.
- The studio considers some ancestors, they are authors that have influenced and are active part of the debate within contemporary photography.
- Ancestors are the subjects of the frontal lessons, they are: Jeff Wall, Lewis Baltz, Stephen Shore, Paul Graham, Thomas Struth, Wolfgang Tillmans. Ancestors will set an expanded common ground of knowledge to share in the Studio. The Studio will also introduce authors like Cristopher Williams and Annette Kelm.
- The project is individual
- Students are asked to work on a project for a book and for the production of a final piece, a show. Students are encouraged to actively use the workshops.
- The book is the instrument we use to show the process. The book itself is a realized process.
- The format of the book and the final pieces is the object of the discussion during the studio.
- The Studio considers the possibility to work with archival material to discuss what is the critical meaning of this decision.
- The studio considers the sequence as a critical tool.
- The studio will consider some cultural position to debate institutional critique through the work of Micael Asher, Gordon Matta Clark and Franco Basaglia. This aims to understand the meaning of working with existing material, that is part of organized and systematized collections.

**Educational objectives module 1 –**

**Photography/Video:**

- the acquisition of the essential basic knowledge to be able to apply technical and critical knowledge for the development of an artistic project.
- the acquisition of the knowledge and understanding of photography as a project and as a critical language.
- the acquisition of the knowledge to develop individually a project.

**Course description module 2 – Visual communication:**

To design makes the architecture of an information perceivable, giving visibility to what is hidden and offering a clarifying and personal interpretation of the object of study. Since we cannot choose to avoid complexity and technology, the designer/artist must be aware of the implications related to each representation technique, decode their implicit messages and decide the most appropriate tool to convey and display an information.

The course will be structured in chapters: each lesson will consist of a first part dedicated to the examination of historical and contemporary cases in the artistic panorama followed by in- depth analysis of a different graphic technique related to them.

The aim is not to teach effectively any specific technique, but to offer an introduction to the complexity of the contemporary visual landscape, in order for the students to acquire a clear awareness of the basic elements, qualities, meanings and fields of application of different techniques of visual organization.

The course has also the intention to understand how to structure a complex discourse around an image through the development of an editorial project. Through the analysis and application of theoretical, methodological and operative tools of editorial design (layout, font, grid, relation text-image, printing techniques), the goal is to reach the maximum expressive capacity to interpret a content through editorial artefacts, merging verbal and visual languages.

The lectures are intended as dynamics of collective interaction. A collective project will be developed during the duration of the course through workshops. Reviews will be held on a weekly basis and the conclusion of the project will coincide with the exam date.

**Educational objectives Module 2 – Visual communication:**

- The acquisition of the essential basic knowledge to

carry out a project in the field of visual communication, with a focus on book and editorial design.

- Correct use of graphic design elements, typography and graphic syntax.

- Ability to analyze, design and develop visual and textual outputs.

- Ability to communicate and argue the reasons of choices and justify them from a formal, technical, scientific and theoretical point of view. Advanced understanding of the coherence of intentions, choice of means, process and result.

- Aware attitude to articulate and argue well-structured projects and to build relationships between different topics and subjects.

- Advanced ability to transfer individual concepts to develop a personal idea into a concept.

**Course description module 3 – Media theory:**

The genres are the main topic for the overall course and the specific module in Media Theory as well. Witnessing the need for classification and categorization, the genres can be better grasped as a bundle of featuring traits, showing different tensions among different layers of composition of a given communicative object. In-between the logics of production and the expectations in term of use, some specific cases will be presented, concerning the classic genre of the portrait, the landscape and finally the still life. In order to improve the critical skills, the course will provide a “software” of conceptual tools, mainly of semiotic origin, in order to face the analysis and interpretation of a given image. In this direction, it will be crucial to clearly distinguish the concept of medium from the concept of language, image and finally genre. Photography is a highly meaningful example since has been alternatively considered a medium, a language, an image, crossed by different genres. Some recent media theorist, like Bolter, Grusin and Manovich, will be presented, to see how new media are transforming a modern medium like photography, especially modifying the genres of photography. As an example, while Flickr is a peculiar digital place preserving traditional genres like landscape photography, Instagram is disrupting them, like in the case of the selfie, accepting any kind of contamination of photography (hybridization).

***Educational objectives module 3 – Media theory:***

	<ul style="list-style-type: none"> <li>• the acquisition of the basic knowledge concerning the field of media studies and their main theoretical references and debates</li> <li>• the acquisition of the essential basic knowledge in order to be able to recognize and discuss the genre reference of a given media object</li> <li>• the acquisition of conceptual tools that will permit the student to autonomously analyse an art or media product and to problematize its own interpretation</li> </ul>
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<b>Module 1</b>	<b>Photography/Video:</b>
<b>Lecturer</b>	Stefano Graziani office C1.06.a, e-mail <a href="mailto:Stefano.Graziani@unibz.it">Stefano.Graziani@unibz.it</a> , tel. +39 0471 015278, webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/38792-stefano-graziani">https://www.unibz.it/en/faculties/design-art/academic-staff/person/38792-stefano-graziani</a>
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Please insert or refer to the webpage where the information is published (e.g. reserve collection)
<b>List of topics covered</b>	Please insert
<b>Teaching format</b>	Exercises, in-group discussions, frontal lectures, workshops

<b>Module 2</b>	<b>Visual Communication</b>
<b>Lecturer</b>	Giulia Cordin office C1.06.b, tel. +39 0471 0150333 e-mail <a href="mailto:giulia.cordin@unibz.it">giulia.cordin@unibz.it</a> webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</a>
<b>Teaching language</b>	Italian
<b>Office hours/Assistance</b>	From Mon to Wed 09:00–18:00
<b>List of topics covered</b>	Graphic and editorial design
<b>Teaching format</b>	Exercises, in-group discussions, frontal lectures, workshops

<b>Module 3</b>	<b>Media Theory</b>
<b>Lecturer</b>	Giacomo Festi office C1.06.b, <a href="mailto:Giacomo.Festi@unibz.it">Giacomo.Festi@unibz.it</a> or giacomo.festi@gmail.com tel. +39 0471 015XX, webpage : <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076-giacomo-festi">https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076-giacomo-festi</a>
<b>Teaching language</b>	English
<b>Office hours</b>	Wednesday 14:00 – 15:00
<b>List of topics covered</b>	Genre, medium, language, photography as a new media, figurative vs. plastic reading of images
<b>Teaching format</b>	Frontal lectures, guided exercises, student presentations

<b>Learning outcomes</b>	<p><b>Learning outcomes for module 1 – Photography/Video:</b></p> <ul style="list-style-type: none"> <li>· Students will understand photography as a language and a process of understanding the visible world.</li> <li>· Students will be encouraged and asked to build different conceptual layers in order to control the complexity of the process.</li> <li>· Students will be asked to criticize and comment their own work and the work of their colleagues to develop their own critical thinking</li> <li>· Students will be able to present their projects and to defend it technically and conceptually.</li> <li>· Students will acquire the skill to develop independently a process for a research to develop a personal project.</li> </ul> <p><b>Learning outcomes for module 2 – Visual communication:</b></p> <ul style="list-style-type: none"> <li>· Students will understand visual communication as a medium related to different historical and contemporary contexts in order to acquire an individual project methodology in the field of visual art.</li> <li>· Students will be able to apply their technical, theoretical and practical knowledge to produce own projects from concept to realization as well as to develop methods to document their practices.</li> </ul>
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- Students will be able to critically question own concepts/work as well as the concepts/works of others in order to develop individual criteria. Students will acquire the ability to recognize and critically evaluate relevant phenomena and style and transfer them constructively into an individual project.

- Students will learn to present, explain and defend own ideas and decisions from a conceptual, formal and technical point of view. They will be able to present their personal project orally, in writing and in the form of a spatial presentation.

- Students will be able to independently research own interests and develop ideas and projects.

**Learning outcomes for module 3 – Media theory:**

- The students will better understand the filter of the genre in our reading of images in order to recognize their presence within the processes of meaning

- They will apply the critical and analytical knowledge, being able to set up the interpretation of a photo within a corpus

- They will be able to freely move within the theoretical literature about media and new media

- They will be pushed to improve communication skills in their presentation as part of the class assignments

- They will learn method of study of theoretical essays about media and communication

<p><b>Assessment</b></p>	<p><b>Assessment details for module 1 – Photography/Video:</b>  During the development of the Studio process there will be three moments of collective show and tell. Compulsory.</p> <p><b>Assessment details for module 2 – Visual communication:</b>  Students will discuss the exercises carried out during the course. Detailed information about the single exercises and the final presentation will be handed out during the course.</p> <p><b>Assessment details for module 3 – Media theory:</b>  - Students will be asked to improve their understanding of concepts through analytical exercises where the concepts will be applied.  - Moreover, they will choose a genre and a specific corpus of photos to analyze as part of the editorial project</p>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>



**Evaluation criteria and criteria for awarding marks**

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:

**Evaluation criteria and criteria for awarding marks for module 1 and 2:**

- Strength and clarity of concepts
- Completeness and coherence of concept, choice of means and resulting art work.
- Clarity in the presentation of the process that leads to the final choices.
- Inventiveness concerning subject, approach and materials.  
Correct use of new tools and competences.
- Ability to summarize, evaluate, and establish relationships between topics and own practice.
- Capability of integrating reviews and critics in the work process.
- Skills in critical thinking.
- Taking on responsibilities.
- Active participation and quality of contributions.

**Evaluation criteria and criteria for awarding marks for module 3 – Media theory:**

Same of module 1 and 2, adding

- Quality in the understanding and study of the proposed concepts.

<p><b>Required readings</b></p>	<p><b>Module 1 – Photography/Video:</b></p> <ul style="list-style-type: none"> <li>· Franco Basaglia, Conferenze Brasiliane</li> <li>· Luigi Ghirri, Lezioni di Fortografia, Quodlibet</li> <li>· Carlo Ginzburg, Miti emblemi e Spie, Einaudi</li> <li>· Stephen Shore, The Nature of Photographs, Phaidon press</li> </ul> <p><b>Module 2 – Visual communication:</b></p> <ul style="list-style-type: none"> <li>· The New Art of Making Books, Ulises Carrión</li> </ul> <p><b>Module 3 – Media theory:</b> Selected parts from:</p> <ul style="list-style-type: none"> <li>i) Bolter, Jay &amp; Grusin, Richard, <i>Remediation. Understanding the new media</i>, Cambridge, The MIT Press, 1999.</li> <li>ii) Manovich, Lev, “Visual Semiotics, Media Theory, and Cultural Analytics”, Introduction of Theory of software culture (Russian translation), 2017.</li> <li>iii) Basso Fossali, Pierluigi &amp; Dondero, Maria Giulia, eds., <i>Semiotica della fotografia. Investigazioni teoriche e pratiche d'analisi</i>, Rimini, Guaraldi, 2006.</li> </ul>
<p><b>Supplementary readings</b></p>	<p><b>Module 1 – Photography/Video:</b></p> <p>-</p> <p><b>Module 2 – Visual communication:</b></p> <ul style="list-style-type: none"> <li>· Graphic Design: Now in Production Ellen Lupton, Andrew Blauvelt Walker Art Center, 2011</li> <li>· Graphic design worlds/words G. Camuffo, M. Dalla Mura Mondadori Electa, 2011</li> <li>· The Politics of Design Ruben Pater Bis Pub, 2016</li> <li>· A type primer John Kane Pearson Prentice Hall, 2011</li> </ul> <p>Readings will be made available during the course in the reserve collection</p> <p><b>Module 3 – Media theory:</b></p> <p><b>Media theory</b></p> <ul style="list-style-type: none"> <li>- Lister, Martin, “Photography in the age of electronic imaging”, in Giddins, S., Lister, M., eds., <i>The New Media</i></li> </ul>

and Technocultures Reader, London: New York, Routledge, 2011, pp. 311-320.  
 - Mirzoeff, Nicolas, *The Visual Culture Reader*, London: New York, Routledge, 1999.

**Genre**

- Basso Fossali, Pierluigi, "Il girotondo dei generi. Detection e regia passionale in *Twin Peaks*", in id., *Interpretazione tra mondi. Il pensiero figurale di David Lynch*, Pisa, ETS, pp. 243-292.
- Basso Fossali, Pierluigi, "Construction and Manipulation of Time in Photography: Denis Roche and his intimate diary conjugated in the first person plural", in K. Haworth, J. Hogue, L. G. Sbrocchi, eds., *Actes du XXXIV congrès de la Semiotic Society of America, Oct 2009*, Cincinnati, United States. Legas, New York - Ottawa - Toronto, Semiotics 2009. The Semiotics of Time, 2010, pp.99-116.
- Beyaert, Anne, « Une sémiotique du portrait », *Tangence*, 69, 2002, pp. 85-101.
- Dondero, Maria Giulia, « Les approches sémiotiques du portrait photographique », *COntEXTES*, [En ligne], 14, 2014.
- Fabbri, Paolo & Corrain, Lucia, "La vita profonda delle nature morte", in Weiermair, P., a cura, *La natura della natura morta. Da Manet ai nostri giorni*, catalogo della mostra di Bologna, Milano, Electa, 2001, pp. 220-228.
- Fontanille, Jacques, "Le genre", in id., *Sémiotique et littérature. Essais de méthode*, Paris, PUF, 1999, pp. 159-188.
- Krauss, Rosalind, "Photography's Discursive Spaces: Landscape/View", *Art Journal*, Vol. 42, No. 4, The Crisis in the Discipline, 1982, pp. 311-319.
- Rastier, François, *Arti e scienze del testo. Per una semiotica delle culture*, Roma, Meltemi, 2003.
- Steiner, Wendy, "The Semiotics of a Genre: Portraiture in Literature and Painting", *Semiotica*, 21, 1/2, 1977.
- Todorov, Tzvetan & Berrong, Richard, "The origin of genres", *New Literary History*, Vol. 8, No. 1, Readers and Spectators: Some Views and Reviews, 1976, pp. 159-170.

## [Syllabus](#) [Descrizione del corso](#)

<b>Titolo del corso</b>	<b>STUDIO B – IMAGE</b> <i>Documenting Ideas Genre as Genre</i>
<b>Codice del corso</b>	97062
<b>Settore scientifico disciplinare del corso</b>	Modulo 1: L-ART/06 design e comunicazioni multimediali Modulo 2: ICAR/13 design e comunicazioni multimediali Modulo 3: L-ART/06 design e comunicazioni multimediali
<b>Corso di studio</b>	Bachelor in Design and Art (L-4)
<b>Semestre</b>	Semestre invernale 2018/19
<b>Anno del corso</b>	2°, 3°
<b>Crediti formativi</b>	20
<b>Modulare</b>	Si

<b>Numero totale di ore di lezione</b>	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
<b>Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti</b>	370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
<b>Corsi propedeutici</b>	Per studenti immatricolati a partire dall'a.a. 2016/17: avere superato tutti il progetto WUP
<b>Frequenza</b>	non obbligatoria ma raccomandata

<p><b>Descrizione progetto ed obiettivi formativi specifici:</b>  <b>modulo 2 – Comunicazione visiva</b></p>	<p>Il corso si inserisce nell'area di apprendimento "caratterizzante" del curriculum in arte.</p> <p><b>DESCRIZIONE DEL PROGETTO</b>  <b>Descrizione del corso modulo 2 – Comunicazione visiva</b></p> <p>La progettazione, grazie alla sua natura astratta e selettiva, rende percepibile l'architettura di una informazione, dando visibilità a ciò che è nascosto e offrendo un'interpretazione chiara e personale dell'oggetto di studio. Dal momento che non possiamo scegliere di evitare la complessità e la tecnologia, il progettista deve essere consapevole delle implicazioni relative a ciascuna tecnica di rappresentazione, decodificare i loro messaggi impliciti e decidere lo strumento più appropriato per trasmettere e visualizzare un'informazione.</p> <p>Il corso sarà strutturato in capitoli: ogni lezione consisterà in una prima parte dedicata all'esame di casi storici e contemporanei nel panorama artistico seguita da un'analisi approfondita di una diversa tecnica grafica ad essi correlata.</p> <p>L'obiettivo non è insegnare efficacemente alcuna tecnica specifica, ma offrire un'introduzione alla complessità del panorama visivo contemporaneo, in modo che gli studenti acquisiscano una chiara consapevolezza degli elementi di base, delle qualità, dei significati e dei campi di applicazione delle diverse tecniche di organizzazione visiva.</p> <p>Il corso ha anche l'intenzione di comprendere come strutturare un discorso complesso intorno ad un'immagine attraverso lo sviluppo di un progetto editoriale. Attraverso l'analisi e l'applicazione di strumenti teorici, metodologici e operativi di progettazione editoriale (layout, font, griglia, relazione testo-immagine, tecniche di stampa), l'obiettivo è raggiungere la massima capacità espressiva di interpretare un contenuto attraverso artefatti editoriali, fondendo testo ed immagine.</p> <p>Le lezioni sono intese come dinamiche di interazione collettiva. Un progetto di gruppo sarà sviluppato durante l'intera durata del corso attraverso forma laboratoriale in classe. Le revisioni si terranno settimanalmente e la conclusione del progetto coinciderà con la data dell'esame.</p> <p><b>Obiettivi formativi modulo 2 – Comunicazione visiva</b></p> <ul style="list-style-type: none"> <li>· L'acquisizione delle conoscenze di base essenziali per realizzare un progetto nel campo della comunicazione</li> </ul>
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	<p>visiva, con particolare attenzione al libro e alla progettazione editoriale.</p> <ul style="list-style-type: none"> <li>· Uso corretto degli elementi di progettazione, della tipografia e sintassi grafica.</li> <li>· Capacità di analizzare, progettare e sviluppare output visivi e testuali.</li> <li>· Capacità di comunicare e argomentare le ragioni delle proprie scelte e giustificarle da un punto di vista formale, tecnico, scientifico e teorico.</li> <li>· Attitudine consapevole di articolare e discutere progetti ben strutturati e di costruire relazioni tra diversi argomenti e soggetti.</li> <li>· Capacità avanzata di analizzare concetti individuali per sviluppare un'idea personale in un progetto</li> </ul>
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<b>Modulo 1</b>	-> vedi syllabus in lingua inglese
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<b>Modulo 2</b>	<b>Comunicazione visiva</b>
<b>Docente</b>	<p>Giulia Cordin  Office C1.06.b,  tel. +39 0471 15333  e-mail giulia.cordin@unibz.it  webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin</a></p>
<b>Lingua ufficiale del corso</b>	Italiano
<b>Orario di ricevimento/Assistenza</b>	Dal lunedì al mercoledì, dalle 9 alle 18
<b>Lista degli argomenti trattati</b>	Comunicazione visiva e grafica editoriale
<b>Attività didattiche previste</b>	Lezioni frontali, esercitazioni, discussioni

<b>Modulo 3</b>	-> vedi syllabus in lingua inglese
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<p><b>Risultati di apprendimento attesi</b></p>	<p><b>Risultati di apprendimento attesi relativi al modulo 2 – Comunicazione visiva:</b></p> <ul style="list-style-type: none"> <li>· Gli studenti si relazioneranno alla comunicazione visiva come un media inserito in diversi contesti storici e contemporanei al fine di acquisire una metodologia di progetto individuale nel campo dell'arte visiva.</li> <li>· Gli studenti saranno in grado di applicare le loro conoscenze tecniche, teoriche e pratiche per produrre i propri progetti, dall'ideazione alla realizzazione e sviluppare metodi per documentare il loro lavoro.</li> <li>· Gli studenti saranno in grado di mettere in discussione criticamente i propri concetti e progetti, e il lavoro degli altri al fine di sviluppare criteri individuali di analisi e valutazione. Gli studenti acquisiranno la capacità di riconoscere e valutare criticamente stili e fenomeni contemporanei rilevanti e trasferirli in modo costruttivo in un progetto personale.</li> <li>· Gli studenti impareranno a presentare, spiegare e difendere le proprie idee e decisioni da un punto di vista concettuale, formale e tecnico. Saranno in grado di presentare il loro progetto personale oralmente, per iscritto e sotto forma di una presentazione espositiva nello spazio.</li> <li>· Gli studenti saranno in grado di ricercare e approfondire autonomamente i propri interessi e sviluppare idee e progetti partendo da queste.</li> </ul>
<p><b>Metodo d'esame</b></p>	<p><b>Metodo d'esame relativo al modulo 2 – Comunicazione visiva</b>          Gli studenti discuteranno gli esercizi svolti durante il corso. Informazioni dettagliate sulle singole esercitazioni e la presentazione finale saranno date all'inizio delle lezioni.</p>
<p><b>Lingua dell'esame</b></p>	<p>corrisponde alla lingua d'insegnamento</p>

<p><b>Criteri di misurazione e criteri di attribuzione del voto</b></p>	<p><b>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Comunicazione visiva</b></p> <ul style="list-style-type: none"> <li>· Forza e chiarezza dei concetti presentati</li> <li>· Completezza e coerenza del lavoro, scelta degli strumenti e supporti e risultato finale.</li> <li>· Chiarezza nella presentazione del processo che porta alle scelte finali.</li> <li>· Inventiva su soggetto, approccio e materiali. Uso corretto dei nuovi strumenti e competenze acquisite.</li> <li>· Capacità di sintetizzare, valutare e stabilire relazioni tra gli argomenti trattati e la propria pratica.</li> <li>· Capacità di integrare revisioni e critiche nel processo di lavoro.</li> <li>· Pensiero critico.</li> <li>· Capacità di assumersi responsabilità.</li> <li>· Partecipazione attiva e qualità dei contributi.</li> </ul>
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<p><b>Bibliografia fondamentale</b></p>	<p><b>Modulo 2 – Comunicazione visiva</b></p> <ul style="list-style-type: none"> <li>· The New Art of Making Books, Ulises Carrión</li> </ul>
<p><b>Bibliografia consigliata</b></p>	<p><b>Modulo 2 – Comunicazione visiva:</b></p> <ul style="list-style-type: none"> <li>· Graphic Design: Now in Production Ellen Lupton, Andrew Blauvelt Walker Art Center, 2011</li> <li>· Graphic design worlds/words G. Camuffo, M. Dalla Mura Mondadori Electa, 2011</li> <li>· The Politics of Design Ruben Pater Bis Pub, 2016</li> <li>· A type primer John Kane Pearson Prentice Hall, 2011</li> </ul> <p>Ulteriori letture saranno caricate durante il corso nella reserve collection online.</p>