

-> [\*Syllabus in lingua italiana\*](#)

## Syllabus Course description

<b>Course title</b>	<b>Project VC – C1 After the End of the Book</b>
<b>Course code</b>	97107
<b>Scientific sector and area</b>	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/04 estetica
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2019/20
<b>Year</b>	3 <sup>rd</sup>
<b>Credits</b>	22
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: Italian Module 2: English 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>Prerequisites</b>	<i>From the 3<sup>rd</sup> semester onward to have passed the WUP-project and all WUP-courses</i>
<b>Attendance</b>	not compulsory but recommended

<b>Project description and specific educational objectives</b>	<p><i>The course belongs to the class "caratterizzante" (module 1) and "di base" (module 2 and 3) in the curriculum in Design.</i></p> <p><b>PROJECT DESCRIPTION</b> <b>Course description module 1 – Visual Communication:</b></p> <p>A book is an object. A book is an object that takes up two spaces and, like everything that takes up a space, it also influences and modifies the space around it. A book takes up the physical space that we inhabit with our body. A book also takes up the space that the book itself creates in our minds. A book is finished when you get to the last page. A book is finished when you meet its edges. What happens after the end of a book? And after the end of all the books?</p>
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***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 essential basic knowledge to be able to carry out a project in the field of visual communication
- the acquisition of a design methodology in the field of product design and 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 knowledge and understanding of:
  - design processes for corporate image
  - design processes for publishing
  - design processes for exhibition graphics
- 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 topic of the main project, we will do research and critical investigations, develop concepts and discover the principles and elements of graphic design to serve the main project results.

Particular attention will be given to the development of a personal design methodology.

***Educational objectives module 2 – Graphic Design:***

- the acquisition of the basic knowledge concerning the culture of design in all its aspects
- the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication
- the acquisition of the basic knowledge concerning the technical and scientific subjects such as: communication design, editorial design, layout and typography, branding and visual identity.

***Course description module 3 – Visual Culture:***

“As you no doubt remember, in Hugo’s *Hunchback of Notre Dame*, Frolo comparing a book with his old cathedral, says: “Ceci tuera cela” (the book will kill the cathedral, the alphabet will kill images). McLuhan, comparing a Manhattan discoteque to the Gutenberg Galaxy, said “Ceci tuera cela” (Eco, 1996, p. 245). Will

the computer kill reading? Will the e-book – in its audible or watchable version - kill the book? Will the book ever end?

Every catastrophist theory about media, waving the threat that every new medium will destroy the preceding one, does not take into consideration the resistance of good design and the capacity of every old medium to hide itself in the new one (see Bolter & Grusin, 1999). Book is indeed such a good technology, just like the wheel or the corkscrew, that it is hard to replace it (Carrière & Eco, 2009). And whenever we hear that the book is being replaced by the e-book, we should just keep in mind that an e-book is still a book, at least so far, and reflect upon the range of its augmented properties.

In this course we will deal with the book as a medium, as an environment, as a technology, as a design object, as a relation knot, rather than as a simple channel of communication.

All books are interactive, in the sense that they engage the reader in imagining a world, making connections and predicting the development of a story. Children books are all interactive, as they require an adult to play reading to a still illiterate child, thus creating and reinforcing relations; picture books often ask young readers to fill the gap between text and image; silent books engage them in inventing and performing words when they are not there. No reader is passive. Ask Paolo and Francesca in Dante's Inferno if the book they were reading did not push them towards any action. Are digital books implementing interaction, allowing to share highlighting and commentaries?

All books are objects in a physical and relational space. Every book has its own physical specificity and occupies a space – a physical space (a bookshelf in a private house, a library, a fair, a bookshop) and a virtual space (all the relations it has with other texts – see the concept of intertextuality and encyclopedia in Umberto Eco's work). A book can be a gift, a tool, a weapon.

The course will deal with the different ways in which a book can be interactive, taking departure from early cases in printmaking – anatomical fugitive sheets or volvelles - and arriving to contemporary pop-up and augmented books. It will also deal with how every book is presented to the world and made an object of consumption circulating in a physical form (see the concept of paratext by G. Genette, 1987). All in all, the course will give the theoretical foundation about the different lives a book can have and the transformations it's undergoing in our contemporary times.

***Educational objectives module 3 – Visual Culture:***

	<ul style="list-style-type: none"> <li>• The acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication</li> <li>• 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</li> <li>• the acquisition of the basic knowledge concerning the theoretical subjects of Visual Culture</li> <li>• 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 visual culture course</li> </ul>
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<b>Module 1</b>	<b>Visual Communication</b>
<b>Lecturer</b>	Pietro Corraini office C2.03, e-mail <a href="mailto:Pietro.Corraini@unibz.it">Pietro.Corraini@unibz.it</a> , tel. +39 0471 015318, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini">https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini</a>
<b>Teaching language</b>	Italian
<b>Office hours/Assistance</b>	Tuesday 14:00-16:00
<b>List of topics covered</b>	Graphic design, Editorial communication, Storytelling, Mixture and differences between arts, project development from idea to realization
<b>Teaching format</b>	Project-oriented teaching and collaboration, integrating lectures, workshops and seminars

<b>Module 2</b>	<b>Graphic Design</b>
<b>Lecturer</b>	Gianluca Camillini office C2.03, e-mail. <a href="mailto:Gianluca.Camillini@unibz.it">Gianluca.Camillini@unibz.it</a> , tel. +39 0471 015249, web page: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908-gianluca-camillini">https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908-gianluca-camillini</a>
<b>Scientific sector of the lecturer</b>	ICAR/17
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Wed 11:00 - 13:00; 14:00 - 16:00
<b>List of topics covered</b>	Methods and techniques for visual and communication design, focusing on typography and editorial design: history of typography and publishing, techniques for layout and grid systems, design systems.
<b>Teaching format</b>	Lectures, collective and personal reviews, exercises and workshops

<b>Module 3</b>	<b>Visual Culture</b>
<b>Lecturer</b>	Valeria Burgio office F5.08, e-mail <a href="mailto:Valeria.Burgio@unibz.it">Valeria.Burgio@unibz.it</a> , tel. +39 0471 015305,

	webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/32141-valeria-burgio">https://www.unibz.it/en/faculties/design-art/academic-staff/person/32141-valeria-burgio</a>
<b>Scientific sector of the lecturer</b>	M-FIL/04
<b>Teaching language</b>	English
<b>Office hours</b>	Tuesday 11-13; Wednesday 9-11.
<b>List of topics covered</b>	The book as a medium; the book as an object; image/text; space and time in visual narrative; interactivity; intertextuality; paratextuality; distant reading and the visualization of the narrated space.
<b>Teaching format</b>	Seminar lectures alone and active participation to the development of the project with the colleagues, assignment of short texts, activation of discussions, short exercises on the topic of the project.

**Learning outcomes**

***Learning outcomes for module 1 – Visual Communication:***

- 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 analyse, design and develop projects in visual communication and with traditional (analogical) graphics
- know how to analyze, design and develop projects concerning museums and exhibitions
- know how to analyze and design multimedia visual communication projects (web, video, motion graphics)
- knowledge of the technical and scientific aspects of the design for publishing
- the acquisition of a design methodology in the field of visual communication
- present at a professional level their own project realized in the field of visual communication in the form of installation, both oral and written
- the acquisition of the knowledge and understanding of design processes in the field of publishing
- 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 2 – Graphic Design:***

- to have the ability to finalise the implementation of a project undertaken in the field of graphic design with the basic knowledge acquired in the technical and scientific subjects
- knowledge of the technical and scientific aspects of the design for publishing
- 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)
- communicate at a professional level and argue the reasons for their choices and justify them from a theoretical 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

	<p>Culture with the basic knowledge acquired in the theoretical subjects related the field of Visual Culture.</p> <ul style="list-style-type: none"> <li>• to have the ability to grasp the main phenomena 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</li> <li>• knowledge of the historical and theoretical foundations of design</li> <li>• knowledge of the important sociological, semiotic and anthropological aspects</li> <li>• know how to analyze (critically), define and contextualize their projects</li> <li>• know how to present critical and planning analysis orally</li> <li>• know how to present written critical and planning analysis</li> <li>• know how to apply the research methods and results in the project to the various areas of the project itself</li> <li>• 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</li> <li>• communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view.</li> </ul>
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<p><b>Assessment</b></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><b><i>Assessment details for module 1 – Visual Communication:</i></b>  Final exam requires the delivery, presentation and discussion of the projects carried out during the semester as well as of their 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 that will be provided during the semester and will argue the 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><b><i>Assessment details for module 2 – Graphic Design:</i></b>  Oral and laboratory assessment.  Oral assessment: Final exam requires a presentation of the student’s project complemented by a visual narration to illustrate the research and the design process carried out during the semester.  Laboratory assessment: Students are expected to submit two copies of every artefact realised within the course.</p> <p><b><i>Assessment details for module 3 – Visual Culture</i></b>  Students will have to participate and debate about the topics presented. They will be asked to read, review and discuss short texts at the beginning or end of every lecture.</p>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p><b><i>Evaluation criteria and criteria for awarding marks</i></b></p> <p>By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a>  Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p> <p><b><i>Module 1 – Visual Communication:</i></b></p> <p>There is only one final overall mark for the project. As regards module 1 (Visual Communication) the evaluation and marking criteria are the following:</p>



	<ul style="list-style-type: none"> <li>• Quality of design and graphic presentations</li> <li>• Independence and critical ability of developing and arguing the design work in accordance with the given themes</li> <li>• Knowledge, understanding and ability of discussing the references proposed during the semester</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</i></b></p> <ul style="list-style-type: none"> <li>• Public presentation of all projects realised during the course and all materials produced within the course of Visual Communication (15%).</li> </ul> <p>Evaluation of the GOG presentation (5%).  The remaining percentage of the final marks derives from the following criteria:</p> <ul style="list-style-type: none"> <li>• Evaluation of each assignment given during the semester and evaluation of its midterm presentation</li> <li>• Evaluation of the whole process and methodology developed by the student during the semester</li> <li>• Evaluation of the participation, team-working skills, ability of developing and claiming ideas, personal growth</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Visual Culture:</i></b></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>
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<b>Required readings</b>	<p><b><i>Module 1 – Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• Gottschall, Jonathan, 2014, L'istinto di narrare. Torino : Bollati Boringhieri.</li> <li>• McLuhan, Marshall, 2011, Il medium è il massaggio. Mantova : Corraini.</li> <li>• Mendelsund, Peter, 2014, What we see when we read. New York : Vintage Books</li> </ul> <p><b><i>Module 2 – Graphic Design:</i></b></p> <ul style="list-style-type: none"> <li>- Drucker, J. 1995. <i>The century of artists' books</i>. New York: Granary Books</li> <li>- Gilbert, A. 2016. <i>Publishing as Artistic Practice</i>. Berlin: Sternberg Press.</li> <li>- Ludovico, A. 2018. <i>Post-Digital Print: The Mutation of Publishing Since 1894</i>. Eindhoven: Onomatopée.</li> <li>- Phillipot, C. 2012. <i>Booktrek</i>. Zurich: Jrp Ringier.</li> <li>- Potter, N. 2002. <i>What Is a Designer: Things, Places,</i></li> </ul>
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	<p><i>Messages</i>. London: Hyphen Press.</p> <p><b>Module 3 – Visual Culture:</b>  M. Bittanti, <i>Il futuro del libro: il Kindle di Marshall McLuhan</i>, 2011. <a href="https://www.mattscape.com/saggio-il-futuro-del-libro-il-kindle-di-marshall-mcluhan-.html">https://www.mattscape.com/saggio-il-futuro-del-libro-il-kindle-di-marshall-mcluhan-.html</a>  Bolter &amp; Grusin, <i>Remediation</i>, MIT Press, 1999.  Bridle, J., <i>New Dark Age</i>, Verso Books, New York, 2019.  In particular the chapter "Cognition".  Daniel Chandler, "Textual Interaction" in <i>Semiotics. The basics</i>. Routledge. London - New York. 2007. Also in <a href="http://visual-memory.co.uk/daniel/Documents/S4B/sem09.html">http://visual-memory.co.uk/daniel/Documents/S4B/sem09.html</a>  J. C. Carrière &amp; U. Eco, <i>Non sperate di liberarvi dei libri</i>. Milano: Bompiani 2009.  R. Darnton, <i>The case for books. Past, present and future</i>. New York: Public Affairs 2009.  G. Genette, <i>Paratexts: Tresholds of Interpretation</i>, Cambridge University Press, 1987.  K. Millard &amp; Alex Munt, "The Design of Writing: 29 Observations" in <i>The future of Writing</i> (J. Potts ed.), New York: Palgrave MacMillan, 2014.  F. Moretti, <i>Graphs, Maps, Trees</i>, New York: Verso, 2005.  In particular the chapter on Maps.</p>
<p><b>Supplementary readings</b>  <i>Please insert if there are any</i></p>	<p><b>Module 1 – Visual Communication:</b></p> <ul style="list-style-type: none"> <li>Berger, John and Nadotti, Maria, 2015, <i>Modi di vedere</i>. Torino : Bollati Boringhieri.</li> </ul> <p><b>Module 2 – Graphic Design:</b>  - Further readings will be provided during the course.</p> <p><b>Module 3 – Visual Culture:</b></p> <p>J.L. Borges, <i>Del culto dei libri</i>, in <i>Altre Inquisizioni</i>, 1951. Also in <a href="https://btfp.sp.unipi.it/dida/oscrit/borges.htm">https://btfp.sp.unipi.it/dida/oscrit/borges.htm</a>  J.L. Borges, <i>La biblioteca di Babele</i>, 1941. In <i>Finzioni</i>, Adelphi.  McLuhan, <i>Understanding media</i>, 1964.  Jacqueline Reid-Walsh, <i>Interactive Books: playful media before Pop-Ups</i>. 2019.  Bruce Sterling, <i>Dumbing down smart objects</i>.  M. Terrusi, <i>Meraviglie Mute: silent books e letteratura per l'infanzia</i>. Rome: Carocci, 2017.  (Supplementary readings will be indicated (or made available) during the course</p>

## Syllabus

### Descrizione del corso

<b>Titolo del corso</b>	<b>PROGETTO VC – C1</b> <b>titolo</b>
<b>Codice del corso</b>	97107
<b>Settore scientifico disciplinare del corso</b>	Modulo 1: ICAR/13 disegno industriale Modulo 2: ICAR/17 disegno Modulo 3: M-FIL/04 estetica
<b>Corso di studio</b>	Bachelor in Design and Art (L-4)
<b>Semestre</b>	Semestre invernale 2019/20
<b>Anno del corso</b>	3°
<b>Crediti formativi</b>	22
<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>	<i>A partire dal 3° semestre aver superato il progetto wup e tutti i corsi wup</i>
<b>Frequenza</b>	non obbligatoria ma raccomandata
<b>Descrizione progetto ed obiettivi formativi specifici: modulo 1 – comunicazione visiva</b>	<p><i>Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1) e "di base" (modulo 2 e 3) del curriculum in design.</i></p> <p><b>Descrizione del corso modulo 1 – comunicazione visiva:</b></p> <p>Un libro è un oggetto.  Un libro è un oggetto che occupa due spazi e, come ogni cosa che occupa uno spazio, influenza e modifica anche lo spazio attorno a sé.  Un libro occupa lo spazio fisico che abitiamo con il nostro corpo.  Un libro occupa anche lo spazio che il libro stesso crea all'interno delle nostre menti.  Un libro è finito quando si arriva all'ultima pagina.  Un libro è finito quando si incontra il suo bordo.  Cosa succede dopo che è finito un libro?  E quando saranno finiti tutti i libri?</p> <p><b>Obiettivi formativi modulo 1 – comunicazione visiva:</b></p> <ul style="list-style-type: none"> <li>• Acquisire una metodologia progettuale nel campo della comunicazione visiva</li> </ul>

	<ul style="list-style-type: none"> <li>• Sviluppo di un percorso autonomo e rigoroso</li> <li>• Acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva</li> <li>• Acquisire una metodologia progettuale nel campo della comunicazione visiva</li> <li>• Acquisire le conoscenze di base per esercitare uno sguardo critico rispetto al proprio lavoro e per confrontarsi con la complessità contemporanea</li> </ul> <p>Acquisire la conoscenza e comprensione dei:</p> <ul style="list-style-type: none"> <li>• Processi del design per l'immagine coordinata</li> <li>• Processi del design per l'editoria</li> <li>• Processi del design per la grafica di allestimento</li> <li>• Acquisizione delle conoscenze di base relative alla cultura di progetto in tutte le sue componenti</li> </ul>
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<b>Modulo 1</b>	<b><i>Comunicazione visiva</i></b>
<b>Docente</b>	Pietro Corraini office C2.03, e-mail Pietro.Corraini@unibz.it, tel. +39 0471 015318, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini">https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini</a>
<b>Lingua ufficiale del corso</b>	Italiano
<b>Orario di ricevimento</b>	Lu 9.00 - 13:00; 14:00 - 18:00 Mer 11:00 - 13:00; 14:00 - 18:00
<b>Lista degli argomenti trattati</b>	<ul style="list-style-type: none"> <li>• Progettazione grafica</li> <li>• Comunicazione editoriale</li> <li>• Narrazione</li> <li>• Mescolanza e convivenza tra diverse arti</li> <li>• Flussi di lavoro da ideazione a realizzazione di un progetto</li> </ul>
<b>Attività didattiche previste</b>	Laboratori, visite, lectures, progetti di gruppo, esercitazioni, seminari e revisioni di gruppo

<b>Modulo 2</b>	-> <i>vedi syllabus in lingua inglese</i>
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<b>Modulo 3</b>	-> <i>vedi syllabus in lingua inglese</i>
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<b>Risultati di apprendimento attesi</b>	<b>Risultati di apprendimento attesi relativi al modulo 1 – comunicazione visiva:</b> <ul style="list-style-type: none"> <li>• Acquisire le conoscenze di base relative alla cultura di progetto in tutti le sue componenti</li> <li>• ideazione, sviluppo e realizzazione di un progetto nel campo del design della comunicazione visiva</li> <li>• sapere analizzare, ideare e sviluppare progetti nell'ambito della comunicazione visiva e della grafica tradizionale (analogica)</li> <li>• saper analizzare e ideare progetti nell'ambito della comunicazione visiva multimediale (web, video,</li> </ul>
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	<p>motion graphics)</p> <ul style="list-style-type: none"> <li>• sapere analizzare, ideare e sviluppare progetti curatoriali ed espositivi</li> <li>• conoscenza degli aspetti tecnico-scientifici del design per l'editoria</li> <li>• presentare ad un livello professionale un proprio progetto realizzato nel campo della comunicazione visiva in forma di installazione, oralmente e per iscritto</li> <li>• Acquisire una metodologia progettuale nel campo del design di prodotto, della comunicazione visiva</li> <li>• Acquisire la conoscenza e comprensione dei processi del design per l'editoria</li> <li>• comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico</li> </ul>
<p><b>Metodo d'esame</b></p>	<p><b><i>Metodo d'esame relativo al modulo 1 – comunicazione visiva:</i></b>  L'esame prevede la consegna, la presentazione e la discussione dei progetti realizzati durante il semestre e della relativa documentazione. L'esame finale prevede una serie di domande da parte dei docenti volte alla discussione dei temi trattati durante il corso e del 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 proposti.</p>
<p><b>Lingua dell'esame</b></p>	<p>corrisponde alla lingua d'insegnamento</p>
<p><b>Criteria di misurazione e criteri di attribuzione del voto</b></p>	<p><b><i>Criteria di misurazione e criteri di attribuzione del voto relativi al modulo 1 – comunicazione visiva:</i></b></p> <p>Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale.  <a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a>  La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto.</p> <p>Il corso prevede l'attribuzione di un voto di esame unico. Per quanto riguarda il modulo 1 sono previsti i seguenti criteri di misurazione e attribuzione relativamente ai progetti richiesti:  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</p>

	proposti durante il corso.
<b>Bibliografia fondamentale</b>	<p><b><i>Modulo 1 – comunicazione visiva:</i></b></p> <ul style="list-style-type: none"> <li>• Gottschall, Jonathan, 2014, L'istinto di narrare. Torino : Bollati Boringhieri.</li> <li>• McLuhan, Marshall, 2011, Il medium è il messaggio. Mantova : Corraini.</li> <li>• Mendelsund, Peter, 2014, What we see when we read. New York : Vintage Books</li> </ul>
<b>Bibliografia consigliata</b>	<p><b><i>Modulo 1 – comunicazione visiva:</i></b></p> <ul style="list-style-type: none"> <li>• Berger, John and Nadotti, Maria, 2015, Modi di vedere. Torino : Bollati Boringhieri.</li> </ul>