

1	GRAPHIC DESIGN & MULTIMEDIA I
2	MANDATORY
3	LEVEL EQF 6
4	1
5	1+2
6	10
7	DIEGO RUGGERI
8	<p>From paper to the bit: You may not think about the future without strong roots. The dematerialization process made it possible by the new technologies, it guides the cultural process of the class. It has to be clear that the absence of materiality does not preclude the absence of contents that must be acquired and conveyed with competence.</p> <p>The course program expects the acquisition of practical competences to realize all is necessary to complete the integrated communication projects: complex editorial projects, potographic sets.</p> <p>The course is based on the synergy between visual culture, creativity, technology and knowledge of the competence markets.</p> <p>The “multimedia graphic designer” is the response of the visual-graphic layout of the multimedia communication. To become a multimedial graphic designer means to achieve in a creative and visual form complex messages, useful to establish an effective level of interaction between the user of the messages.</p>
9	FRONTAL
10	-
11	<p>Introduction and presentation od the course</p> <ul style="list-style-type: none"> - demand for materials realized during the high school; - LABA's older graduated students works <ul style="list-style-type: none"> • introduction to graphic design • From naturalism to abstraction; the visual synthesis and the sign – the schematic representation of reality: the pictogram. <p>examples:</p> <ul style="list-style-type: none"> - neolithic pictograms - Otto Neurath (ISOTYPE system) - Gerd Antz (pictograms in ISOTYPE) - Otl Aicher (pictograms '72 Olympics) - Various pictograms used daily. <p>Pictograms study and application</p> <ul style="list-style-type: none"> - pictograms choice: the brief - hand drawing <ul style="list-style-type: none"> • working on pictograms: the style choice and the application on different environments. - sketch evaluation, group consideration and technical refinement - style choose to follow. <ul style="list-style-type: none"> • sign as an expression of a concept “ideogram” - examples of signs/logos as ideogram; - ideograms drawing: choose of the theme and brief; - hand drawing

- working on the ideogram:
 - evaluation of the sketch, group considerations and technical evaluations
 - vectorial realization

- typography and visual poetry – aesthetical project
 - background and examples
 - work ok in illustrator and inDesign
 - <http://www.youtube.com/watch?v=J59n8FsoRLE&feature=youtu.be>

- logo
 - background and development of the 20th century logos,
 - examples and analysis of famous logos;
 - choice of the theme to develop and brief;
 - sketch of the logo;
 - today's logo, evolutions, trends and avant-gardes;
 - analysis and examples of contemporary logos
 - concept analysis.

- corporate
 - background;
 - corporate identity;
 - layout grids;
 - how to use the logo;
 - where to apply the logo;
 - corporate images examples;
 - corporate manual;

- corporate
 - application of the selected logos to the secretarial tools and business communication.

- color
 - color as a medium;
 - background about the color use, meaning and social influences;
 - color in the visual communication.

- color palettes
 - color combination use;
 - palettes in illustrator;
 - palettes in Photoshop;
 - palettes in InDesign;

- print – history and techniques
 - background: movable type print (from Cina to Gutemberg);
 - various kind of print: lithographic, silkscreen, offset and digital;
 - photo merge;
 - inks;
 - special processing and advanced print techniques;

- print – kind of print and formats
 - kind of paper (samples and typography)
 - paper sizes (UNI format, print optimization)
 - papermaking: dies, fold and creative use of the paper
 - examples

	<ul style="list-style-type: none"> • the digital image – the use of photography in the graphic design - the creative use of photography - layout examples with photographed image. • layout grids - the layout grid, the borders, the formats, the relations with the page - grid examples - the elements inside the grid, the weights, the images; -the text inside the grid, the columns, alignments, kerning and line spacing. • the editorial project: the artist book - introduction/definition of the “typical” phases of the project; - editorial project examples; - setting of the theme and the relative editorial project: conceptual specifics and technical specifics; - working on the editorial project; - working on the creative concept; - development of some project pages: layouts and iconographic suggestions; - setting of printable files; - analysis of the documents printed by digital technologies and by Offset print; - peculiar processing; - project print by digital technologies.
12	<p>Bibliography:</p> <ul style="list-style-type: none"> • La linea Analitica dell'arte moderna - Filiberto Menna - Einaudi editore <ul style="list-style-type: none"> • Il manuale del Graphic design - progettazione e produzione - Gavin Ambrose, Paul Harris - Zanichelli editore • Da cosa nasce cosa. Appunti per una metodologia progettuale - Bruno Munari - edizioni Laterza • Catalogues and various material • reference website: <ul style="list-style-type: none"> - designhistory.org - ffffound.com - designspiration.net - vimeo.com - logodesignlove.com - behance.net - 99% - graphic exchange - creattica.com
13	-
14	
15	ITALIAN