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Ministero dell'Istruzione, Università e Ricerca
Alta Formazione Artistica, Musicale e Coreutica
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ISIA Firenze

Bachelor Degree in Product Design

Course catalogue

A.A. 2015/2016

English version

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ISIA

Firenze

Bachelor Degree in Product Design

1° YEAR

Elements of Physics
Design and Morphology
Basic design I
Basic design II
Computer Science
Descriptive and Projective geometry
English
Art History and techniques
Visual Research
Multimedia languages
Theory of Communication

2° YEAR

Composition 1
Rendering
History and culture of design
Graphic composition
Sociology for design
Technical drawing
Tecnologia
Composition 2
Semiotics for design
CAD

3° YEAR

Professional business management
History and criticism of design
Industrial Design
Economics
Engineering
Graphic Design
Thesis workshop

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Elements of Physics****Lecturer****Erika Magrini****Schedule**

4 hour a week in the 1° semester

Credits

4

Study plan

curricular

Educational goals

The aim of this course is to provide students with both an overview of the fundamental principles of physics and to also give the scientific expertise and skills necessary to deal with materials present throughout the ongoing graduate course. For this reason the course teaches not only arguments pertaining to physics, but also topics related to mathematics, such as trigonometry and vectors. Stimulating student interest with examples and exercises, in areas of study that are closely linked to the objectives of the graduate course, such as static and dynamic (design, engineering), matter structure, thermodynamics, (industrial processes), calorimetry and optics, starting from the assumption that physics is nothing more than a mathematical description of the world that surrounds us.

Course content

Mathematical concepts

Cinematic basics

Mechanics

Static

Force gravity

Dynamics

Energy, work, power

Fluid mechanics

Optic Heat

Exam Content

Mathematical concepts

Cinematic basics

Mechanics

Static

Force gravity

Dynamics

Energy, work, power

Fluid mechanics

Optic Heat

Methods and evaluation criteria

Two written tests.

Oral exam.

Bibliography

"La fisica" Ugo Amaldi, editor Zanichelli

"Physica" Aldo Ferilli e Antonio Caforio, editor Le Monnier

"Problemi di fisica" Gianantonio Salandin, Casa Editrice Ambrosiana, Milan

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Design and Morphology****Lecturer****Mariella De Martino****Schedule**

8 hour a week in the 1° semester

Credits

8

Study plan

curricular

Educational goals

The course is structured into two parallel fields of study; The first considers the basic morphology of the three-dimensional shape through exercises producing non-applicative models. The exercises are conducive to the acquisition of general skills, related to the conception and design control of three-dimensional shapes. The second area of study involves morphological analysis of the industrial product; in this case, the study aims to give the students adequate means of critical reading allowing the student to understand the complexity implied in the morphological development of functional designed forms.

Course content

The contents regarding morphology concern the development of three-dimensional models through a series of procedures such as: Kinematic transformation and surface cutting, the creation of three-dimensional modular elements, symmetrical relative applications in space and analysis of possible junctions through interlocking, the study of modular grids, polyhedral cells and joints, spatial developments of parabolic surfaces and integration between different sections, abstract geometrical-structures of a natural form. The morphological analysis of the product concentrates on studying the different components, functional, structural and technological, labelling, aesthetic - formal, representative, that determine the shape of objects in a synergistic way.

Exam Content

The contents regarding morphology concern the development of three-dimensional models through a series of procedures such as: Kinematic transformation and surface cutting, the creation of three-dimensional modular elements, symmetrical relative applications in space and analysis of possible junctions through interlocking, the study of modular grids, polyhedral cells and joints, spatial developments of parabolic surfaces and integration between different sections, abstract geometrical-structures of a natural form. The morphological analysis of the product concentrates on studying the different components, functional, structural and technological, labelling, aesthetic - formal, representative, that determine the shape of objects in a synergistic way.

Methods and evaluation criteria

During the course, revision and written questions, evaluated out of thirty, verify the understanding of the subjects. The final exam evaluates the conceptual capacity, methodologies, creative, graphic skills applied to exercises in the composition of three-dimensional shapes. In connection with morphological analysis of the product, the student's ability to critically contextualise the various components of a morphological type of product is assessed. The quality of design and the composition of graphic support, which documents the work completed is also assessed.

Bibliography

Theoretical lectures in Morphology compulsorily require the use of the following texts:

Tra ragione ed emozione - il significato della forma degli oggetti, M. De Martino, Alinea Editrice - 2007 Materiali e innovazione nel design. Le microstorie, M. Ferrara, Gangemi Editore - 2004

Emotional design, D. A. Norman, Edizioni Apogeo - 2004

Materiali per il design. Introduzione ai materiali e alle loro proprietà, B. Del Curto, C. Marano, Casa Editrice Ambrosiana

Capire il Design, a cura di A. Branzi, Giunti Editore

Recommended reading:

Storia del mobile moderno, K. Mang, Laterza -1982

Storia del design, R. De Fusco, Laterza -1982

Design, il senso delle forme dei prodotti, A. Van Onck, Lupetti Ed. - 1994

Design, B. E. Burdek, Mondadori Editore -1992

Il sistema degli oggetti, J. Baudrillard, Bompiani - 2003

Il progetto del design, A. D'Auria, R. De Fusco, Etaslibri -1992

Ergonomia e progetto, dell'utile e del piacevole, L. Bandini Buti, Maggioli Ed. -1998

Materiali e design, M. Ashby, K. Johnson, Casa Editrice Ambrosiana -2005

Materiali e innovazione nel design, M. Ferrara, Gangemi Ed. - 2004

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Materiali intelligenti, sensibili, interattivi, M.Cardillo, M.Ferrara, Ed. Lupetti - 2008 Il linguaggio delle cose, D. Sudjic, Editori Laterza - 2009

Process 50 product designs from concept to manufacture, J.Hudson Laurence, King Publishing - 2010

Product and furniture design, R.Thompson, Thames & Hudson - 2011

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**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Basic design I****Lecturer****Giuseppe Furlanis****Schedule**

8 hour a week in the 1 ° semester

Credits

8

Study plan

curricular

Educational goals

The Basic Design course is preparatory to the successive courses in Composition and Design. Its main objective is to facilitate the attainment of knowledge and expertise, essential for the student to then understand graphical and spatial configurations, as well as to understand the functional, technological and semantic aspects that characterize objects forms. The methodological aspects of Basic Design aim to develop the students' aptitude in research and experimentation, while the content aims to increase knowledge in composition, perception, technical construction, aesthetic and formal aspects, allowing the student to understand the multiplicity of aspects that contribute to the innovation of a design product.

Course content

The course includes lectures and exercises: The first teaches the student the general problems of design; the second to develop creativity as an ability to define complex configurations through logical processes. The lessons are linked to three main areas: Language (perception, composition, communication); Man (anthropometry, ergonomics, proxemics; synaesthesia); the object (content, performance, language, technology, environmental friendliness). The historical and cultural aspects of the three areas are considered.

The exercises aim to encourage the development of appropriate attitudes to design shapes. The methodology used is consistent, paying attention to aspects of composition, structural, functional and communication, as well as the close relationship between form, material and production processes.

Exam Content

The course includes lectures and exercises: The first teaches the student the general problems of design; the second to develop creativity as an ability to define complex configurations through logical processes. The lessons are linked to three main areas: Language (perception, composition, communication); Man (anthropometry, ergonomics, proxemics; synaesthesia); the object (content, performance, language, technology, environmental friendliness). The historical and cultural aspects of the three areas are considered.

The exercises aim to encourage the development of appropriate attitudes to design shapes. The methodology used is consistent, paying attention to aspects of composition, structural, functional and communication, as well as the close relationship between form, material and production processes.

Methods and evaluation criteria

In the examination, the student must be able to demonstrate exercises effectively and answer questions relating to the various topics covered during the lessons. The evaluation criteria will verify theoretical knowledge as well as composition and design skills. The student will also be assessed as regards analytical and methodological abilities, accuracy and originality of the project proposals, course commitment and participation.

Bibliography

At the end of each lecture appropriate texts related to the topics discussed will be suggested. Below are some books used throughout the course in reference to graphic design and design:

Abecedario del progetto grafico – La progettazione tra creatività e scienza

Michela Spera, ed. Gangemi, Rome 2002

Design – Storia, teoria e pratica del disegno industriale

Bernhard E. Bürdek, ed. Gangemi/ISIA, Rome 2008

Lezioni di design – note in margine

Gilberto Corretti, ed. Alinea/ISIA, Florence 2006

Tra ragione ed emozione – Il significato della forma degli oggetti

Mariella De Martino, ed. Alinea/ISIA, Florence 2007

HELP DESIGN

Claudio Vagnoni, ed. Gangemi, Rome 2012

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Computer Science****Lecturer****Francesco Fumelli****Schedule**

4 hour a week in the 1 ° semester

Credits

4

Study plan

curricular

Educational goals

The course aims to provide a general overview of computer graphics tools, allowing the acquisition in familiarity with the tools of digital communication in all possible areas. Bitmap graphics, Vector, introduction to the use of fonts, in a setting that gives an integrated and overall view of the sector. Among the programmes used are Adobe Suite in general, Adobe Illustrator, Indesign and Photoshop, but also different software and alternatives.

Course content

This course is designed to provide a foundation in theoretical, methodological and technical in design and digital communication. The course is taught in full synergy with the course of BASIC DESIGN:

Methods for producing graphics and layout (graphic design, publishing, technical graphic communication, lettering, logos, layout design for print and multimedia use);

Technical aspects:

Software tools for producing graphic and communication material, two-dimensional layout, presentation.

During the course, students will address general topics of interest to the course, such as: History of computers, history of the internet from web 1 to web 2, history of "social" tools, digital technologies and communication processes.

Students are encouraged to use digital communications tools such as email and social networks, also for teaching purposes and work revision. A minimum of two, maximum four, personal exercises are assigned during the semester, to be carried out in the classroom or as homework, which will be given an evaluation out of thirty.

Topics:

-Promote Yourself / Your Ideas (self-presentation in free technical style)

-Design of a logo (design and presentation of a logo on a given topic)

-Graphic Design and layout of a magazine issue (design and presentation of a snapshot magazine cover page, using assigned materials)

Digital rendering (a technical drawing to be completed using Adobe Illustrator)

Exam Content

This course is designed to provide a foundation in theoretical, methodological and technical in design and digital communication. The course is taught in full synergy with the course of BASIC DESIGN:

Methods for producing graphics and layout (graphic design, publishing, technical graphic communication, lettering, logos, layout design for print and multimedia use);

Technical aspects:

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-Graphic Design and layout of a magazine issue (design and presentation of a snapshot magazine cover page, using assigned materials)

Digital rendering (a technical drawing to be completed using Adobe Illustrator)



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Methods and evaluation criteria

In addition to the grade obtained from the sum of the previous exercises, the final grade is also dependant on the final assessment regarding lecture participation, design skills, communication skills and problem solving. The average grade obtained from course exercises is then adjusted (plus and minus) incorporating these elements and the grade given to the final work presented for BASIC DESIGN.

Bibliography

La parte abitata della Rete : Sergio Maistrello - Tecniche Nuove, 2007

Wikinomics. La collaborazione di massa che sta cambiando il mondo : Tapscott e Williams -Rizzoli

YouTube - La Storia: Glauco Benigni - Ed. Salani-ERI

Trilogia dello Sprawl: William Gibson (varie edizioni)

Comunicazione digitale. Nozioni, soluzioni, applicazioni, Zuanelli, Colombo 2009

Marchi tutto quello che occorre sapere: Geppi De Liso - Lupetti Editore 2009

Io vivo nel futuro: Nick Bilton – Codice edizioni 2011

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Descriptive and Projective geometry****Lecturer****Piero Salemi****Schedule**

4 hour a week in the 1 + 2° semester

Credits

8

Study plan

curricular

Educational goals

The course goals are:

To teach a specific operational expertise to all students in the field of graphic representation;

To stimulate the innate intellectual ability of every student in "space reading", in order to critically interpret objects in the real world with a precise scientific language;

To give every student an exhaustive knowledge of all methods of representation (including the "autonomous" methods, with their own theoretical structures (for example, the method of double orthogonal projections, the orthogonal or oblique axonometric and the central projection) and also the "integrated" methods, which depend on orthogonal projections (such as the axonometric which is obtained with the appropriate reduction factors and the perspective);

The "shadow theory" (applied to different methods of representation) will also be part of the topics covered.

Course content

The course consists of theoretical lectures in Projective Geometry. These direct lectures are absolutely essential, both in order to raise the theoretical framework of the course, and to anchor the various applications of Descriptive Geometry. During the entire course, verification exercises will be given to the students to validate the students need for revision and reinforcement, ensuring that the class group attains the same level of understanding. To transfer theoretical content into concrete situations, each student will be asked to select an object of which they will produce several different technical drawings (orthogonal, axonometric and perspective projections). During the year, teacher / student conferences will also be arranged, in order to follow each student regarding any specific problems they have in their "case study".

Exam Content

The course consists of theoretical lectures in Projective Geometry. These direct lectures are absolutely essential, both in order to raise the theoretical framework of the course, and to anchor the various applications of Descriptive Geometry. During the entire course, verification exercises will be given to the students to validate the students need for revision and reinforcement, ensuring that the class group attains the same level of understanding. To transfer theoretical content into concrete situations, each student will be asked to select an object of which they will produce several different technical drawings (orthogonal, axonometric and perspective projections). During the year, teacher / student conferences will also be arranged, in order to follow each student regarding any specific problems they have in their "case study".

Methods and evaluation criteria

The final vote will depend on the outcome of the written and oral exam and the outcome of the evaluation of drawings assigned to each student during the year. Viewing the overall performance achieved by the student during the entire course, each part of the exam will however be assigned given a different value. The final vote will not be a simple arithmetic sum, but will be obtained from a more careful assessment of the following parameters: The difficulty level in the chosen case study and maturity demonstrated by the student in the written and oral exam.

Bibliography

F. Chiacchia, P. Salemi, "Corso di Disegno", Zanichelli

D. Nannoni, "Il nuovo Geometria Prospettiva Progetto", Cappelli

**ISIA***Firenze***1,2,3° YEAR Bachelor Degree in Industrial Design****Discipline**
English**Lecturer**
Rachel Pugh**Schedule**
4 hour a week in the 1, 2, 3 ° semester**Credits**
3**Study plan**
curricular**Educational goals**

The course aims to teach the fundamentals of the English language to students of beginner, intermediate and advanced levels. The course is mostly pertinent to everyday life and industrial design. Lessons integrate grammar, vocabulary and pronunciation with speaking, listening, reading and writing. The course is informal and pays particular attention to the development of oral communication and fluidity of expression. The course for beginners provides basic grammar and a linguistic level sufficient to express basic concepts of everyday life, work, family, home, leisure, etc. The intermediate and advanced course, aim to teach, both in theory and practice, the linguistic foundations of the workplace and to develop an advanced level of English for professional purposes in the field of design, covering the description of objects, materials, simple business letters, e-mails and business English.

Course content

The course provides the fundamentals for beginner, intermediate and advanced students. The lessons integrate grammar, vocabulary and pronunciation with speaking, listening, reading and writing. Classes are conducted in English only and students work in pairs or groups. Course materials include audio recordings, audio-visual and photos of real materials, newspapers, technical journals, etc. During the first year, the program aims to provide knowledge of basic grammar and a linguistic level sufficient to express basic concepts of daily life, work, family, home, leisure, etc. In the second year, and especially in the third year, the course aims to teach the fundamentals of theory and practice and to develop an advanced level of English for professional purposes in the field of design, covering the description of the objects, material, simple business letters, e-mails and the language of business in general. Writing exercises give attention to the development and organization of ideas in clear and consistent language. During the course, emphasis is placed on the development of vocabulary in the field of design.

Exam Content

The course provides the fundamentals for beginner, intermediate and advanced students. The lessons integrate grammar, vocabulary and pronunciation with speaking, listening, reading and writing. Classes are conducted in English only and students work in pairs or groups. Course materials include audio recordings, audio-visual and photos of real materials, newspapers, technical journals, etc. During the first year, the program aims to provide knowledge of basic grammar and a linguistic level sufficient to express basic concepts of daily life, work, family, home, leisure, etc. In the second year, and especially in the third year, the course aims to teach the fundamentals of theory and practice and to develop an advanced level of English for professional purposes in the field of design, covering the description of the objects, material, simple business letters, e-mails and the language of business in general. Writing exercises give attention to the development and organization of ideas in clear and consistent language. During the course, emphasis is placed on the development of vocabulary in the field of design.

Methods and evaluation criteria

The student will be evaluated in three aspects of English; descriptive writing, business English and spoken English. Regarding spoken English, the evaluation examines fluency, grammar and vocabulary.

Bibliography

"Essential grammar in use" Raymond Murphy, Cambridge University Press
"Grammar in Use" Raymond Murphy, Cambridge University Press
"Business Result" Grant and Hudson, Oxford University Press
"Inside Out" Kay and Vaughan, Macmillan Heinemann

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Multimedia languages****Lecturer****Francesco Fumelli****Schedule**

4 hour a week in the 2° semester

Credits

4

Study plan

curricular

Educational goals

The objective of the course in the 2nd second semester is to give students a general outline of computer graphic tools that are applied in multimedia, giving familiarity with the tools used in digital communication for web graphics, video, and digital presentation techniques. The term "multimedia", comes from the Latin term for medium. ("Medium", here is understood as "means of communication") and can be loosely translated into "with many means". Over the years, this term has taken many connotations. According to the academic Maragliano, multimedia can be understood as the confluence of three traditional and cultural mediums: That of the press, characterized by objectivity, analyticity, systematic and closing; that of audio vision, where the subjectivity, the globalism, the opening are present; the interactivity, where the user has a co-authorship function. More generally, we can define multimedia as a cognitive / social process, which allows the acquisition of new knowledge.

Course content

The course aims to give students a theoretical, methodological and basic technique in specific aspects of design and digital communication, web and video. In particular, the course includes activities in synergy with the course VISUAL RESEARCH:

Theoretical / Design Aspects:

Methodologies for video production, hardware instruments and software to design multimedia products, step and specific professional profiles.

Technical aspects:

Software tools for the production/editing of audio and video material, utilities and software authors, web software, HTML coding and CMS.

In general, topics of course interest will be further discussed, such as digital technologies and communication processes, fundamental aspects of video, analysis of the construction of digital communication.

As an extension of the course, the students will be encouraged to use digital tools, such as e-mail and social networks.

During the semester two tasks will be assigned: A blog / website, and an info-graphic image (theme chosen by the student).

Exam Content

The course aims to give students a theoretical, methodological and basic technique in specific aspects of design and digital communication, web and video. In particular, the course includes activities in synergy with the course VISUAL RESEARCH:

Theoretical / Design Aspects:

Methodologies for video production, hardware instruments and software to design multimedia products, step and specific professional profiles.

Technical aspects:

Software tools for the production/editing of audio and video material, utilities and software authors, web software, HTML coding and CMS.

In general, topics of course interest will be further discussed, such as digital technologies and communication processes, fundamental aspects of video, analysis of the construction of digital communication.

As an extension of the course, the students will be encouraged to use digital tools, such as e-mail and social networks.

During the semester two tasks will be assigned: A blog / website, and an info-graphic image (theme chosen by the student).

Methods and evaluation criteria

In addition to the grade given for the presentation of the website/info-graph, during the final exam, the student will also be evaluated and given a grade for class participation, design skills, communication skills and problem solving. This grade will be affected (plus or

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minus) also by the grade assigned from the final work presented for Visual Research, in regard to the aspects closely linked to the skills taught in the Elementi in Informatica (Computer Elements) course.

Bibliography

Manuale di Video Digitale: Mark Brindle – Ed. Contrasto 2013

Progettare siti web standard: Jeffrey Zeldman – Pearson Education (2 o 3 edizione) 2008

YouTube - La Storia : Glauco Benigni - Ed. Salani-ERI

Comunicazione digitale. Nozioni, soluzioni, applicazioni, Zuanelli, Colombo 2009

Io vivo nel futuro: Nick Bilton – Codice edizioni 2011

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**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Visual Research****Lecturer****Siliano Simoncini****Schedule**

8 hour a week in the 2° semester

Credits

8

Study plan

curricular

Educational goals

The Visual research course guides the students into venturing into the world of images, amongst those curious, hidden images under the façade of "other self" by virtue of metaphors, symbols, allegory or paraphrases of meanings and reality. In this way, the course investigates the canonical models of gestalt, transactionalism, the "structuralism" machine". But it is equally vital that students experience new teaching guidelines, and what has been done in recent years. The steady transformation of reality, gravitating around the new phenomenology of the relationship between content and image, leading to changes related to the project's philosophy, art and digital environment, causing a confrontation between the graphic transposition of ideas, metalanguage experiences, performance and Video-Minute.

Course content

The course didactic is designed to interpret aesthetic and semantic communication, favouring the study of perceptual-formal (aesthetic psychological), which gives integration to the knowledge arising from reading uncharacteristic content-ideal to philosophical aesthetics. As well as all aspects concerning the continuous regeneration of the answers in aesthetics and design, present in contemporary products.

The Visual Research course, within the degree course, aims to contribute by providing future designers with the tools needed so that their capacity of perception can allow them to develop formal concepts. An indispensable condition to overcome the initial level of observation and reflection, activating qualities such as; knowledge, connection, the distinction, the inference that if appropriately increased, give a more effective representative and inventive response.

Exam Content

The course didactic is designed to interpret aesthetic and semantic communication, favouring the study of perceptual-formal (aesthetic psychological), which gives integration to the knowledge arising from reading uncharacteristic content-ideal to philosophical aesthetics. As well as all aspects concerning the continuous regeneration of the answers in aesthetics and design, present in contemporary products.

The Visual Research course, within the degree course, aims to contribute by providing future designers with the tools needed so that their capacity of perception can allow them to develop formal concepts. An indispensable condition to overcome the initial level of observation and reflection, activating qualities such as; knowledge, connection, the distinction, the inference that if appropriately increased, give a more effective representative and inventive response.

Methods and evaluation criteria

Revision of every lesson is made during the course and the students' work continues hand in hand with the nature of the topics covered each time. The standard coursework for graphic exercises is in digital form and written handouts on the topics of Videominuto. The evaluation uses the following parameters: theme congruence, technical ability, analytical -critical content, self expressive graphic and verbal language, authentic responses, the mindset of the individual student.

Bibliography

R.Arnhem - Arte e percezione visiva - Feltrinelli
R. Pierantoni - L'occhio e l'idea (fisiologia e storia della visione) - Boringhieri
M. Brusatin - Storia dei colori - Einaudi
L. Vergine - Il corpo come linguaggio - Prearo
L. Taiuti - Corpi sognanti - L'arte nell'epoca delle tecnologie digitali - interZone
F.A. Miglietti - Nessun tempo, nessun corpo.... - Arte, Azioni, Reazioni e conversazioni - Skira
R. Aragona - a cura di - Oplepliana-Dizionario di Letteratura Potenziale - Zanichelli

**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Art History and techniques****Lecturer****Mauro Cozzi****Schedule**

4 hour a week in the 2 ° semester

Credits

4

Study plan

curricular

Educational goals

The course is designed to illustrate the complexity of creating art and to explore interferences that are created during the era traditionally called "Modern". Focusing on the economies, policies, available technologies and the debate of ideas in different national contexts.

In order to act as a link between high school and the university level study, the course will develop some cross-cutting and exemplary themes (the history of labor, the building sites and machines in the Renaissance), will focus on two key figures of design and theorists such as Alberti and Palladio. Then from the neoclassical age and the manufactories of the eighteenth century, the course will propose a more organic history of architecture, industrial and decorative arts during the nineteenth century.

Course content

The topics covered:

- History of work, the tools, the machines.

L. B. Alberti and Palladio.

Manufactories of the neoclassical age.

The Industrial Revolution in England.

The idea of the city and Utopians in the age of the industry.

H. Cole and the Cristal Palace. The Universal Expos.

The Gothic Revival, A.W. Pugin and J. Ruskin.

The Pre-Raphaelites and W. Morris.

Exam Content

The topics covered:

- History of work, the tools, the machines.

L. B. Alberti and Palladio.

Manufactories of the neoclassical age.

The Industrial Revolution in England.

The idea of the city and Utopians in the age of the industry.

H. Cole and the Cristal Palace. The Universal Expos.

The Gothic Revival, A.W. Pugin and J. Ruskin.

The Pre-Raphaelites and W. Morris.

Methods and evaluation criteria

Learning skills and critical approach. Clarity in explanation.

Bibliography

R. WITTKOWER, Principi architettonici nell'età dell'Umanesimo, Torino, Einaudi 1964 and succ. ed.;

P. GALLUZZI, Gli ingegneri e il Rinascimento, da Brunelleschi a Leonardo da Vinci, Firenze, Giunti, 2002 (2.a).

For the period between the mid-eighteenth century and the late nineteenth century, and in regard to the topics covered in this programme, consult two of the following manuals or parts thereof:

L. BENEVOLO, Storia dell'architettura moderna, Roma- Bari, Laterza, 2001 (cap. I –VI);

R. DE FUSCO, Storia del design, Roma Bari, Laterza, 2002 e succ. ed. (cap. I-III);

E. SCHILD, Dal Palazzo di Cristallo al Palais des Illusions, Firenze, Vallecchi/CentroDi, 1971;

K. CLARK, Il revival gotico, un capitolo di storia del gusto, Torino, Einaudi, 1970 e succ. ed.; Arti applicate tra Settecento e Ottocento.

Personaggi, fabbriche, eventi (a cura di V.Pasca), Milano, Museo Bagatti Valsecchi, 1996;

W. MORRIS, Opere, a cura di M. Manieri Elia, Bari Laterza 1985.

Further study and consultation:

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A. ERLANDE-BRANDENBURG, R. PERNOUD, J. GIMPEL, R. BECHMANN, Villar de Honnecourt. Disegni, Milano, Jaca Book, 1987;
F. BOLOGNA, Dalle arti minori all' industrial design. Storia di una ideologia, Bari, Laterza, 1972;
H.HONOUR, Neoclassicismo, Torino, Einaudi 1993 (3.a);
S. GIEDION, L'era della meccanizzazione, Milano, Feltrinelli, 1967;
V. MARCHIS, Storia delle Macchine. Tre millenni di cultura tecnologica, Bari, Laterza, 2005;
K. MANG, Storia del mobile moderno, Bari, Laterza, 1978;
G. MASSOBRIO, P. PORTOGHESI, Casa Thonet. Storia dei mobili in legno curvato, Bari Laterza 1990;
F. T. KIHLESTEDT, Il Crystal Palace in "Le Scienze", A.XVII, n.196, dicembre 1984, pp.108-124;
V. GREGOTTI, Il disegno del prodotto industriale. Italia 1860 – 1980. Milano Electa 1982.

ISIA FIRENZE
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**ISIA***Firenze***1° YEAR Bachelor Degree in Industrial Design****Discipline****Theory of Communication****Lecturer****Francesca Polacci****Schedule**

4 hour a week in the 2 ° semester

Credits

4

Study plan

curricular

Educational goals

The course aims to introduce the study of the relationship between socio- cultural identity and information systems.

The purposes are:

- To study theoretical tools to become aware of journalistic strategies of communication (newspapers; TV; the Web, etc.).
- To learn analytic tools in order to examine visual communication.

Course content

The programme is divided into two parts:

- The first addresses the analysis of journalistic communication (cfr. A.M. Lorusso e P. Violi, Semiotica del testo giornalistico, Laterza 2004);
- The second focuses on the examination of visual communication in various media (cfr. W.J.T. Mitchell, Cloning Terror. La guerra delle immagini dall'11 settembre a oggi, La Casa Usher 2012).

Exam Content

The programme is divided into two parts:

- The first addresses the analysis of journalistic communication (cfr. A.M. Lorusso e P. Violi, Semiotica del testo giornalistico, Laterza 2004);
- The second focuses on the examination of visual communication in various media (cfr. W.J.T. Mitchell, Cloning Terror. La guerra delle immagini dall'11 settembre a oggi, La Casa Usher 2012).

Methods and evaluation criteria

The methods and evaluation criteria will focus on the verification of critical and comprehension capacities (through the test, the essay and the oral exam). The active participation of each student during the lectures will also be an important factor considered in the final evaluation.

Bibliography

A.M. Lorusso e P. Violi, Semiotica del testo giornalistico, Laterza, 2004

W.J.T. Mitchell, Cloning Terror. La guerra delle immagini dall'11 settembre a oggi, La Casa Usher, 2012 [N.B. saranno oggetto di esame i capitoli: 6-7-8-9]

Jean-Marie Floch, Identità visive. Costruire l'identità a partire dai segni, Franco Angeli, 1995



ISIA

Firenze

Bachelor Degree in Product Design

1° YEAR

Elements of Physics
Design and Morphology
Basic design I
Basic design II
Computer Science
Descriptive and Projective geometry
English
Art History and techniques
Visual Research
Multimedia languages
Theory of Communication

2° YEAR

Composition 1
Rendering
History and culture of design
Graphic composition
Sociology for design
Technical drawing
Tecnologia
Composition 2
Semiotics for design
CAD

3° YEAR

Professional business management
History and criticism of design
Industrial Design
Economics
Engineering
Graphic Design
Thesis workshop

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Composition 1****Lecturer****Raffaella Fagnoni****Schedule**

4 hour a week in the 3 ° semester

Credits

4

Study plan

curricular

Educational goals

Compose, put together, create. Starting from the meaning of the term, the course aims to prepare students to understand and manage the design process. This course links design activity to social and cultural changes, market dynamics, technological development and emergencies in everyday life.

Course content

The course provides the tools required to understand methods and techniques when managing the various stages of the design processes. These are taught through exercises:

- Research and Analysis (powers of observation, selection of sources, iconographic research);
- Mood-boards, concept, storytelling and communication (conceptual level project development, following the objectives proposed in the brief, the ability to visualize concepts, the presentation of solutions and / or strategies with clarity and coherence);
- Formal definition, model and prototype (sketches, technical drawings, settings, study models);
- Synthesis (sensitivity to media selection and practical activity in the presentation of projects);
- Verification (assimilation method, ability to manage the activity)
- Two topics will be given to the students that are to be developed at all stages, from research to modelling. The proposed themes start at the everyday emergencies, using DIY construction techniques.

The first planning design exercise is to be completed in the first four weeks, followed by the second, to be finished at the conclusion of the course.

Keynote:

Themes / terms to be explored will be examined during the course, starting from the generic definition, to be redefined in key design (quotations, examples, reflections, images, video).

Exam Content

The course provides the tools required to understand methods and techniques when managing the various stages of the design processes. These are taught through exercises:

- Research and Analysis (powers of observation, selection of sources, iconographic research);
- Mood-boards, concept, storytelling and communication (conceptual level project development, following the objectives proposed in the brief, the ability to visualize concepts, the presentation of solutions and / or strategies with clarity and coherence);
- Formal definition, model and prototype (sketches, technical drawings, settings, study models);
- Synthesis (sensitivity to media selection and practical activity in the presentation of projects);
- Verification (assimilation method, ability to manage the activity)
- Two topics will be given to the students that are to be developed at all stages, from research to modelling. The proposed themes start at the everyday emergencies, using DIY construction techniques.

The first planning design exercise is to be completed in the first four weeks, followed by the second, to be finished at the conclusion of the course.

Keynote:

Themes / terms to be explored will be examined during the course, starting from the generic definition, to be redefined in key design (quotations, examples, reflections, images, video).

Methods and evaluation criteria

Reading: Comprehension skills, communication skills, the ability to synthesize (with a value expressed in tenths for each parameter) as well as totality and advancement.

Project: The ability to design, processing capabilities, communication skills (with a value expressed in tenths for each parameter) as well as totality and advancement.

Bibliography

Alessi, Chiara, 2014, Dopo gli anni zero. Il nuovo design italiano, Laterza, Bari.

Gauntlett, D. (2011), La società dei Makers. La creatività del fai da te al Web 2.0, Venezia, Marsilio Editori

MIUR
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Alta Formazione Artistica, Musicale e Coreutica
FIRENZE



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Firenze

Luna, R. (2013), Cambiamo tutto! Roma, Editori Laterza Maeda, John, 2006, Le leggi della semplicità, Mondadori

Mari, E. (2002), Autoprogettazione?, Mantova, Edizioni Corraini

Mau, Bruce, 2004, Massive Change, Phaidon Press, Londra, 240 pagg.

Potter, Norman, 2010, Cos'è un designer, Things/Places, Messages, Codice Edizioni, 224 pagine Manzini, E., Design, When Everybody Designs, MIT Press, Cambridge, Massachussets, 2015-07-30 Thompson, Rob, 2012, Il manuale per il design dei prodotti industriali, Zanichelli

Trabucco, F., Design, Bollati Boringhieri, Torino, 2015

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**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Rendering****Lecturer****Roberto Politi****Schedule**

4 hour a week in the 3 ° semester

Credits

4

Study plan

curricular

Educational goals

The Rendering course aims to teach the mastery of the graphic language necessary to digitally communicate and analyze the structural, formal and technological characteristics of existing objects or objects in the planning stage.

The proposed graphic design exercises are targeted to use traditional techniques for a fast overview, but also use high quality expressive and communicative design options, to give a greater awareness of the characteristics of the project, to be further developed and defined, using IT tools.

The course will be customised depending on the different educational backgrounds of the students and to encourage each student in finding their own individual, original graphic language.

Course content**Exam Content****Methods and evaluation criteria**

The assessment will take into account the level of graphic design achieved during lecture exercises, the ability to use the taught contributions from the different disciplines and the continuity of commitment to coursework throughout the course.

Bibliography

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****History and culture of design****Lecturer****Mauro Cozzi****Schedule**

4 hour a week in the 3 ° semester

Credits

4

Study plan

curricular

Educational goals

Aiming to introduce the avant-garde of the twentieth century and to provide an appropriate context to the history of design, the following subjects are discussed in one or more lessons:

Course content

The Catalan Modernism. A. Gaudì and the Expressionism
Vienna (1894-1918). O Wagner, J.M. Olbrich, J. Hoffmann, K. Moser, A. Loos
Germany from Werkbund to the Bauhaus
Architecture and decorative arts in Europe around 1925
Le Corbusier and the Mediterranean Myth
The Italian Liberty and the Eclecticism fantastic
Futurism (1909-1915)
The second Futurism. Depero, Marchi, Baroni, Poggi, Mazzoni
Futurism and Rationalism

As this year marks the 50th anniversary of the death of Le Corbusier, and given the materials collected last July in most parts of France and the exhibition *The mesures de l'homme* at the Centre Pompidou, the role played by this great Master throughout the first half of '900 will be stressed during the course, with particular reference to the furnishing solutions and the 'equipment' gradually offered in public and in private sectors. There will be eventual exercises on this subject.

Exam Content

The Catalan Modernism. A. Gaudì and the Expressionism
Vienna (1894-1918). O Wagner, J.M. Olbrich, J. Hoffmann, K. Moser, A. Loos
Germany from Werkbund to the Bauhaus
Architecture and decorative arts in Europe around 1925
Le Corbusier and the Mediterranean Myth
The Italian Liberty and the Eclecticism fantastic
Futurism (1909-1915)
The second Futurism. Depero, Marchi, Baroni, Poggi, Mazzoni
Futurism and Rationalism

As this year marks the 50th anniversary of the death of Le Corbusier, and given the materials collected last July in most parts of France and the exhibition *The mesures de l'homme* at the Centre Pompidou, the role played by this great Master throughout the first half of '900 will be stressed during the course, with particular reference to the furnishing solutions and the 'equipment' gradually offered in public and in private sectors. There will be eventual exercises on this subject.

Methods and evaluation criteria

Learning skills and critical approach. Clarity.

Bibliography

For a general orientation on the topics presented in the lectures, at least two of the following manuals are deemed 'essential':

L. BENEVOLO, *Storia dell'architettura moderna*, Bari, Laterza, 2001;
R. DE FUSCO, *Storia del design*, Bari, Laterza, 2001;
V. GREGOTTI, *Il disegno del prodotto industriale. Italia 1860-1980*, Milano, Electa, 1982;
G. CIUCCI, F. DAL CO, *Architettura italiana del Novecento*, Milano Electa, 1990 e succ. ed.

There is a very extensive bibliography regarding the avant-garde and the masters from Art Nouveau to Rationalism. Specific contributions will be recommended lesson for lesson. For consultation and for a desirable in-depth reading (bearing in mind what is in the library of the institute), you can still call up the following texts:

**ISIA***Firenze*

R. TREVISIOL, Otto Wagner, Bari, Laterza 2001;
F. BORSI, P. PORTOGHESI, Victor Horta, Bari, Laterza, 1994;
R. ZERBST, Antoni Gaudì, Milano, Taschen, 1998;
H. VAN DE VELDE, Per il nuovo stile, Milano, Il Saggiatore, 1966;
G. FANELLI, E. GODOLI, Josef Hoffmann, Bari, Laterza, 2005;
R. TREVISIOL, Adolf Loos, Bari, Laterza 1996;
A. LOOS, Parole nel vuoto, Milano Adelphi, 1992;
G. C. ARGAN, Walter Gropius e la Bauhaus, Torino, Einaudi, 1951 e succ. ed.; Bauhaus, "Controspazio", A.II, nn.4-5, aprile-maggio 1970;
H. WINGLER, Il Bauhaus, Milano, Feltrinelli, 1972;
M. DROSTE, Il Bauhaus 1919 -1933, Milano, Taschen, 2001;
F. TENTORI, R. DE SIMONE, Le Corbusier, Bari, Laterza 2001;
R. DE FUSCO, Le Corbusier designer. I mobili del 1929, Documenti di Casabella, Milano, 1976;
LE CORBUSIER, Verso una Architettura, Milano Longanesi, 2004;
K. FRAMTON, M. VALLAY, Pierre Chareau, Paris, Edition du Regard, 1986.
G. VERONESI, Stile 1925. Ascesa e caduta delle Arts déco, Firenze, Vallecchi, 1966;
E. BAIRATI, D. RIVA, Il Liberty in Italia, Bari, Laterza, 1985;
R. BOSSAGLIA, M. COZZI, I Coppedè, Genova, Sagep, 1982;
E. GODOLI, Il Futurismo, Bari, Laterza, 2001; Futurismo Architettura, "Controspazio", A.III, nn.4- 5 aprile-maggio 1971;
R. BOSSAGLIA, Il Déco italiano. Fisionomia dello stile 1925 in Italia, Milano, Rizzoli, 1975;
R. DE SIMONE, Il Razionalismo nell'architettura italiana del primo Novecento, Roma-Bari, Laterza, 2011;
G. e R. FANELLI, Il tessuto moderno. Disegno, moda e architettura 1890-1940, Firenze, Cantini, 1986; Materiali per l'analisi dell'architettura moderna, a cura di M. Cennamo, Napoli, Fiorentino ed. 1973;
M. C. TONELLI MICHAIL, Il design in Italia 1925/43, Bari Laterza, 1987; Angiolo Mazzoni architetto ingegnere del Ministero delle Comunicazioni, atti del convegno, a cura di M. Cozzi, E. Godoli, P. Pettenella, Milano, Skira, 2003

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Graphic composition****Lecturer****Massimiliano Pinucci****Schedule**

4 hour a week in the 3 ° semester

Credits

4

Study plan

curricular

Educational goals

The course consists of a theoretical and practical approach based on study topics and practical applications in specific cases through mixed media (manual and digital). The technical part of the course (elements of graphic composition, construction techniques, colour, printing processes, typography) is complemented by an overview on communication and corporate identity, allowing the student to master the technical means with awareness,, combining traditional knowledge of graphic design with the use of professional software and digital media.

Course content

- Elements of graphic composition:

Layout / cage

Design for Publishing

Paper, formats, foliation

- Techniques:

Ccolour spaces

Colours on screen and in printing

Resolution and screening line

Artwork and halftone

RGB vs. CMYK

Offset printing processes

- Typography/Lettering:

Characteristics and classification of fonts

Font design

Tracking, kerning, spacing

Choice and use of fonts/characters

- Corporate Identity:

Elements of branding

Logo and its technical design

Trademarks, fonts and colours

Corporate identity. Examples / case studies

Exam Content

- Elements of graphic composition:

Layout / cage

Design for Publishing

Paper, formats, foliation

- Techniques:

Ccolour spaces

Colours on screen and in printing

Resolution and screening line

Artwork and halftone

RGB vs. CMYK

Offset printing processes



ISIA

Firenze

- Typography/Lettering:

Characteristics and classification of fonts

Font design

Tracking, kerning, spacing

Choice and use of fonts/characters

- Corporate Identity:

Elements of branding

Logo and its technical design

Trademarks, fonts and colours

Corporate identity. Examples / case studies

Methods and evaluation criteria

In the evaluation, using a grid consisting of the following items:

Presentation (fluidity, consistency with the topics of the course, familiarity with the software analysed); Final product (aesthetic result, readability, use of the rules of composition, communication skills); Attendance during the course (interaction, revisions).

Bibliography

Michele Spera,

La progettazione grafica tra creatività e scienza Gangemi Editore, Roma, 2001

John Lacey

The complete guide to the digital imaging Thamer&Hudson

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Sociology for design****Lecturer****Annalisa Tonarelli****Schedule**

4 hour a week in the 3 ° semester

Credits

4

Study plan

curricular

Educational goals

The course has three main objectives: the first discusses the acquisition of analytical tools of the sociological school of thought, in the belief that the ability to "de-trivialize the obvious" and "problematised reality" are features of this discipline and represent key tools in the cultural and professional training of students.

The second discusses the knowledge, albeit brief, of aspects, issues, social mechanisms, incorporation and characteristics of contemporary society in that the student not only lives inside, but in which the student will operate professionally, acting as a potential agent of change within the communication of product design. The third objective involves the acquisition of a sensitivity methodology and basic technical skills to encourage the development of a critical and empirical social approach to social reality, by preparing limited, but correct, investigative experiences in the contexts of interest to them.

Course content

The course is split into two parts: The first introductory part approaches the correct language of sociology and produces student familiarity with key concepts (society, culture, socialization, interaction) fundamental to understand and interpret the social world. This first part of the course is lecture based with the help of teaching aids that will be screened during the lesson. The intervention and participation of students is strongly encouraged due to time limits. In the second part, once the minimum necessary familiarity in the discipline is acquired, the work will tend to take on a more empirical form. Using the Corbetta manual, methodology and techniques of social research, some of the main investigation techniques in social analysis and correct presentation of data (questionnaires, interviews, focus groups, participant observation), will be studied.

Exam Content

The course is split into two parts: The first introductory part approaches the correct language of sociology and produces student familiarity with key concepts (society, culture, socialization, interaction) fundamental to understand and interpret the social world. This first part of the course is lecture based with the help of teaching aids that will be screened during the lesson. The intervention and participation of students is strongly encouraged due to time limits. In the second part, once the minimum necessary familiarity in the discipline is acquired, the work will tend to take on a more empirical form. Using the Corbetta manual, methodology and techniques of social research, some of the main investigation techniques in social analysis and correct presentation of data (questionnaires, interviews, focus groups, participant observation), will be studied.

Methods and evaluation criteria

As for the first test, performed at home where the availability of the texts and the ability to use the web obviously means that each student, including those who have studied and followed the lessons, are able to give correct answers. The test, however, will not be assessed on the basis of the accuracy of the answers as to the relevance and completeness of the arguments made.

The evaluation will not be expressed in a numerical grade but in letters (A = very good B = good, C = average, D = low; E = very low).

The test consists of 30 questions and will be graded with 1 point for each correct answer; 0 points for incorrect or missing answers.

The evaluation of the final examination will take into account how the project is presented (in terms of accuracy and originality), commitment and professionalism shown during the different stages of the process.

The final evaluation will be calculated from all of the mid-term evaluations (essay test and research project).

Bibliography

Introductory part of the course: Introduction to Sociology for design W.C. Mills, "The man in the middle", Industrial Design, November 1958.

W.C. Mills, L'immaginazione sociologica, Milano, Il Saggiatore, 1962.

For the first part of the course: "The themes and paradigms of sociology", A. Giddens, Fondamenti di sociologia, Bologna, Il Mulino.

For the second part of the course: Fundamentals of research methodology for designers P. Corbetta, Metodologie e tecniche della ricerca sociale, Bologna, il Mulino

Other references will be suggested during the course.

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Technical drawing****Lecturer****Marco Bertulesi****Schedule**

4 hour a week in the 3 + 4 ° semester

Credits

8

Study plan

curricular

Educational goals

Technical drawing is a visual language for project communication and it is regulated by international standards. The course aims essentially to provide the knowledge and skills necessary to read, represent and to graphically depict and communicate the project. Through the selection and use of codified signs, the student will be able to create a technical description of the executive objects (without going into specific technical aspects) using organized sets of images useful to define three-dimensional structures. The course aims to provide students with the logical structure and both manual and computer skills to be able to approach production aspects of the project.

Course content

The course advances in parallel in both the theoretical and practical aspects .

The theory focuses on the acquisition of concepts and the general rules of UNI-ISO standards. The practical side aims to establish the theoretical concepts and the use of the language in the workplace

After an introductory phase, students will perform analysis and technical representations of low complexity objects. In a second stage the acquired knowledge will be applied in computer aided drawing with particular attention to the changes in the digital communication between the designer and the production world.

Exam Content

The course advances in parallel in both the theoretical and practical aspects .

The theory focuses on the acquisition of concepts and the general rules of UNI-ISO standards. The practical side aims to establish the theoretical concepts and the use of the language in the workplace

After an introductory phase, students will perform analysis and technical representations of low complexity objects. In a second stage the acquired knowledge will be applied in computer aided drawing with particular attention to the changes in the digital communication between the designer and the production world.

Methods and evaluation criteria

The exam will evaluate the quality of the projects according to both the methodological approach and the management capability of the manual and digital executive tools. The student's ability to use graphic design language and the tools for the project's technical communication purposes will be analyzed.

Bibliography

Bagnoli, Laganà "ideare e produrre" Hoepli

Baldassini "vademecum per disegnatori e tecnici" Hoepli

Caligaris, Fava, Tomasello "tecnologie e rappresentazioni grafiche" Hoepli

Coradeschi "il disegno per il design" Hoepli

Girlanda, Lo Monaco "corso di disegno tecnico" Bulgarini

Lee "la cultura del disegno – il computer nella rappresentazione grafica" Cappelli

Nannoni "geometria, prospettiva, progetto" Cappelli

Conti, Giusti (a cura di) "oltre il compasso – la geometria delle curve" Il Giardino di Archimede

Comparini (a cura di) "il dedalo dell'immagine" Alinea Technical Drawing Manuals:

"Principi e applicazioni generali di disegno meccanico e industriale" Editore UNI

"Specificazioni dimensionali e geometriche di disegno meccanico e industriale" Editore UNI.

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Technology****Lecturer****Francesca Parotti****Schedule**

4 hour a week in the 3 + 4 ° semester

Credits

8

Study plan

curricular

Il settore introduce alla conoscenza di ambienti e risorse naturali e delle proprietà chimiche e fisiche dei vari materiali di progetto, conoscenza intesa come fondamento di processi di trasformazione e d'uso. È sviluppata in particolare la trattazione delle fondamentali tecnologie di impiego e di trasformazione dei materiali ai fini della produzione di manufatti, nell'ottica delle competenze preliminari alla formulazione del progetto. A tal fine sono analizzate le complessive prestazioni dei materiali, considerando anche la ricerca e la produzione di nuovi materiali artificiali e compositi.

"Any sufficiently advanced technology is indistinguishable from magic" [Arthur C. Clarke]

"Alla maggior parte degli uomini e delle donne non è data, né per nascita né coi propri sforzi, la possibilità di diventare ricchi e potenti, mentre il sapere è alla portata di chiunque" [Pitagora]

Educational goals

The course programme is designed to convey a deep understanding of the mechanical, physical and chemical properties, the methods of use, processing and management of production processes, which are useful to determine the potential of the materials and of the design of the same within a design. It will also try to develop critical skills in the selection of these materials, through the analysis of the characteristics studied.

Course content

The structure of matter, the periodic table of elements and chemical bonds. Detailed study of the chemical, physical chemical, physical, and mechanical features of materials and structure. Methods of analytical measurement and structural analysis. Study, application and processing techniques, cutting, assembly of the following materials: metals, wood, bamboo, ceramic and binder materials, glass, plastics and fibres.

Exam Content

The final evaluation will be a oral exam on the knowledge of the topics covered throughout the course.

It foresees a mid-term written test, which will be taken into account in the final assessment, understanding that the object of the final exam will consist of the topics of the course.

The preparation of an elaborate digital document on at least one theme, and an assigned topic during the course. In addition, the student is required to have developed a capacity for analysis and selection of the correct mode and type of process, depending on the final manufactured article product to be discussed and a hypothetical project.

Methods and evaluation criteria

The final evaluation will be a oral exam on the knowledge of the topics covered throughout the course.

It foresees a mid-term written test, which will be taken into account in the final assessment, understanding that the object of the final exam will consist of the topics of the course.

The preparation of an elaborate digital document on at least one theme, and an assigned topic during the course. In addition, the student is required to have developed a capacity for analysis and selection of the correct mode and type of process, depending on the final manufactured article product to be discussed and a hypothetical project.

Bibliography

La natura della tecnologia, Author: William Brian Arthur - ISBN: 978-88-7578-182-8

Storia popolare della scienza, Author: Clifford D. Conner - ISBN 9788855800044

Scienza e tecnologia dei materiali, Authors: W. Smith, J. Hashemi. ISBN: 9788838664021

Flow time e processi produttivi, Author: Pierluigi Santolini -ISBN: 9788820342166

Tecnologia e Produzione, Author : E. Chiacchierini - ISBN: 978-88-13-29985-9

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Composition 2****Lecturer****David Palterer****Schedule**

4 hour a week in the 4 ° semester

Credits

4

Study plan

curricular

Educational goals

We consider designing considered a course based on the "invention", for this reason the objective of the course is to maximise this ability of "intuitive gestures" in a complex way, where different disciplines are indispensably implemented to transform and develop an "idea" into a "product". The course is split up into phases of individual and/or group work, both based on direct experimentation. Design, initially elementary and more complex later, initially aim to recognize the stages of implementation of the design, to critically guide the process, to acquire the ability to relate with theoretical contents, through which address the need to make choices, to experience how to deal with "feedback", identifying the characteristics and complexity of each product.

Course content

The course approach to design consists of several class and finally at home exercises, in a growing path which leads towards a final project. This course will be punctuated by a series of theoretical and critical communications, deepening the topics and subjects discussed as: type, form and function, materials, technologies, etc.

Exam Content

The course approach to design consists of several class and finally at home exercises, in a growing path which leads towards a final project. This course will be punctuated by a series of theoretical and critical communications, deepening the topics and subjects discussed as: type, form and function, materials, technologies, etc.

Methods and evaluation criteria

Consistency and clarity between the project and presentation, demonstration of the path taken in its various stages of development, the theoretical, technological, imaginative support, etc.

30 points _ book of work

20 points _ overall presence of theoretical contents 40 points _ the final project

10 points _ presentation

Bibliography

The bibliography will be suggested by the lecturer during the course.

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline****Semiotics for design****Lecturer****Francesca Polacci****Schedule**

8 hour a week in the 4 ° semester

Credits

8

Study plan

curricular

Educational goals

The course objectives : a) To provide theoretical knowledge of the major semiotic theories; b) to provide the theoretical tools in order to make analysis of design products.

Course content

The programme is divided into two parts: The first offers an overview on the main semiotic theories, with special focus on generative semiotics; The second, an analysis of cultural objects will be presented, in different expressive forms, such as paintings, film, design objects, urban spaces and literary texts.

Exam Content

The programme is divided into two parts: The first offers an overview on the main semiotic theories, with special focus on generative semiotics; The second, an analysis of cultural objects will be presented, in different expressive forms, such as paintings, film, design objects, urban spaces and literary texts.

Methods and evaluation criteria

The evaluation criteria will focus on theoretical and analytical skills assessment. Active student participation during class is an important aspect where each student, either individually or in groups, will be asked to make oral presentations on analytical work.

Bibliography

DENI, Michela, Oggetti in azione. Semiotica degli oggetti: dalla teoria all'analisi, Franco Angeli, Milano 2002

DENI, Michela (ed.), "La semiotica degli oggetti", Versus 91/92, Milano 2002.

DENI, Michela e PRONI, Giampaolo (eds.), La semiotica e il progetto. Design, comunicazione, marketing, Franco Angeli, Milano 2008

MANGANO, Dario, Semiotica e design, Carocci 2008

MANGANO, Dario e MARRONE, Gianfranco, "Principi di semio-design. Forme dell'innovazione e teoria del progetto", Ticonzero, n. 106, 2010.

VOLLI, Ugo, Manuale di semiotica, Laterza, Roma-Bari 2000

**ISIA***Firenze***2° YEAR Bachelor Degree in Industrial Design****Discipline**
CAD**Lecturer**
Anthony Lee**Schedule**
8 hour a week in the 4 ° semester**Credits**
8**Study plan**
curricular**Educational goals**

The objective of the C.A.D. Course is to train the students in a subject that is not only Graphic and Design, but that is now itself Design. Originally created as technological support to drawings, CAD has quickly become an integral part of the design itself. It is important to not only teach this subject, but to also accustom students to think in a three-dimensional way, a rule that will allow them to be able to set the design with computer systems in the early stages. The different cultural education of the new generations and the improvement in specific applications, has expanded the scope of CAD and has favored its connection with traditional design and planning.

With this course, highly compact in terms of time due to the calendar half-year, the students will achieve TECHNICAL AND CULTURAL knowledge, allowing them to operate in graphic design, making the best use of IT tools that support the design and all that it is meant to represent. Consequently, it is very important how the work is set up and in fact has been based over the years on a now consolidated and experienced method.

Course content

Industrial design utilising CAD systems

- Overview of some work carried out with the newer CAD techniques.
- Design Methodologies.
- The state of the art.
- Inventing and designing using drawings. From project concept to completion with CAD, from sketches to prototypes (CAM)
- Reference to the logic used in CAD with the techniques of descriptive geometry.
- Two-dimensional design and its unique characteristics, creating and editing lines, edges, faces, points.
- Measurement units. Quotas and texts.
- Layers
- Views
- Using primitives (two-dimensional and three-dimensional) and their editing.
- The worktops UCS
- Boolean operations, extrusions on normal or path.
- Tutorial design using CAD techniques
- Three-dimensional nurbs modelling.
- Printing and plotting.
- The creation of a complex surface from a section or with an open profile or closed profile: loft, sweep, skin.
- Import, save and export, the various types of file formats, for the various possibilities of presentation and for rapid prototyping.
- From Cad to Cam, exercise about prototyping, using files created in exercises performed during the course.
- GENERALITY of the main techniques and operating logics about rendering: pre-viewing with 3D photorealistic rendering. Natural and artificial lights, differences and implementations.
- GENERALITY of materials, texture and shadow mapping, analysis of the phenomena of reflection, refraction and transparency.

Exam Content

Industrial design utilising CAD systems

- Overview of some work carried out with the newer CAD techniques.
- Design Methodologies.
- The state of the art.
- Inventing and designing using drawings. From project concept to completion with CAD, from sketches to prototypes (CAM)
- Reference to the logic used in CAD with the techniques of descriptive geometry.
- Two-dimensional design and its unique characteristics, creating and editing lines, edges, faces, points.
- Measurement units. Quotas and texts.
- Layers
- Views

**ISIA***Firenze*

- Using primitives (two-dimensional and three-dimensional) and their editing.
- The worktops UCS
- Boolean operations, extrusions on normal or path.
- Tutorial design using CAD techniques
- Three-dimensional nurbs modelling.
- Printing and plotting.
- The creation of a complex surface from a section or with an open profile or closed profile: loft, sweep, skin.
- Import, save and export, the various types of file formats, for the various possibilities of presentation and for rapid prototyping.
- From Cad to Cam, exercise about prototyping, using files created in exercises performed during the course.
- GENERALITY of the main techniques and operating logics about rendering: pre-viewing with 3D photorealistic rendering. Natural and artificial lights, differences and implementations.
- GENERALITY of materials, texture and shadow mapping, analysis of the phenomena of reflection, refraction and transparency.

Methods and evaluation criteria

The evaluation will be the sum of the various course exercises and the final test. The results of the exercises carried out during the course, will accrue to that of the result of the final test, to establish the overall grade of the exam, which is why the course insists on classroom exercises and the respect of completion deadlines.

Bibliography

Architetture del mare, A. Lee e autori vari, ed-Alinea
Parole nel vuoto, (Words in a vacuum) Adolf Loos, ed. Adelphi
Il mondo delle proiezioni 1-2-3, (The world of projections) D.Nannoni, ed. Cappelli
Forma immagine disegno, (Shape image design) D.Nannoni, ed. Cappelli
La cultura del disegno, (The culture of design) A. Lee, ed. Cappelli
Il dedalo dell'immagine, (The maze of the image) ed- Alinea Dimensione design, (Dimension design) Lorenz, ed Angeli



ISIA

Firenze

Bachelor Degree in Product Design

1° YEAR

Elements of Physics
Design and Morphology
Basic design I
Basic design II
Computer Science
Descriptive and Projective geometry
English
Art History and techniques
Visual Research
Multimedia languages
Theory of Communication

2° YEAR

Composition 1
Rendering
History and culture of design
Graphic composition
Sociology for design
Technical drawing
Tecnologia
Composition 2
Semiotics for design
CAD

3° YEAR

Professional business management
History and criticism of design
Industrial Design
Economics
Engineering
Graphic Design
Thesis workshop

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline****Professional business management****Lecturer****Besnik Mehmeti****Schedule**

5 hour a week in the 5 ° semester

Credits

4

Study plan

curricular

Educational goals

The course aims to provide students with skills relating to the management and organization of a professional activity, linking it to the general political / economic, technological and socio-cultural world of work. Furthermore, the course trains students in their ability to: Manage professional relationships with clients; Teamwork; Multidisciplinary collaborations; The protection of intellectual property.

Course content

In a legal and economic context, covering the following topics:

Contracts, with thorough reference to employment contracts and its types.

Forms of employment (subordinate, para-subordinate and autonomous) and related aspects of contributions, insurance , benefits aspects and social security.

Self-employment and the management of VAT / IVA.

Intellectual property

Enterprise incubators and start-ups.

CV preparation and a cover letter.

Institutions and policies of the European Union and fundamental freedoms.

A meeting with a senior designer

Exam Content

In a legal and economic context, covering the following topics:

Contracts, with thorough reference to employment contracts and its types.

Forms of employment (subordinate, para-subordinate and autonomous) and related aspects of contributions, insurance , benefits aspects and social security.

Self-employment and the management of VAT / IVA.

Intellectual property

Enterprise incubators and start-ups.

CV preparation and a cover letter.

Institutions and policies of the European Union and fundamental freedoms.

A meeting with a senior designer

Methods and evaluation criteria

An evaluation will be made using the following parameters: Attendance, participation, a written and an oral exam.

Bibliography

Lectures notes and other materials will be provided by the lecturer.

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline****History and criticism of design****Lecturer****Giovanni Pasca Raymondi****Schedule**

4 hour a week in the 5 ° semester

Credits

4

Study plan

curricular

Educational goals

The course aims to make students aware of design developments in this third stage of the industrial revolution, characterized by globalization, the transition from analogue to digital systems and the growing impact of new technologies. Today designers work in many new industrial sectors due to competition in the global market caused by globalization, new design sectors: Strategic design, design for all, human-centred design, design for sustainability, social design and so on. The course aims, retracing the various stages of industrial revolution, to stimulate the students' critical awareness of the relationship between design and the current socio-economic reality.

Course content

Many economic historians speak of three stages of industrial revolution from the second half of '700 to date. The course is developed on the basis of this thesis and intends to teach the history of design in its different stages, helping students to understand how different historical theoretical and practical practices have changed and expanded in each stage and today in particular. Even if we refer to the classical thesis of Renato De Fusco (which ISIA students have studied in previous years) that identifies design as "an integrated process: Design, production, distribution, consumption, it is necessary to analyse how these four dimensions and the relationships between them have manifested in different ways in each phase. To give some examples from industry in the nineteenth century: Fordism to Post-Fordism; from the first consumption growth in the nineteenth century to the consumer society and mass-consumption; until today related to globalisation, international competitiveness, pervasive digitisation. The goal is to analyse how design has changed and is changing in relation to these deep social and economic transformations, analysing continuity factors in the different phases but also the differences expressed from phase to phase. The course is developed with lectures and meetings with designers, entrepreneurs and experts from different sectors.

Exam Content

The course will pay particular attention to processes that developed with the third phase of the industrial revolution, examining recent decades, analyzing developments of design in Italy and other countries. The exam evaluates the course content knowledge and at the same time the ability to develop research a specific topic, knowing how to relate current aspects with historical paths and the ability to communicate these results in an oral presentation, with 20 slide images, on a topic chosen by the student and approved by the lecturer.

Methods and evaluation criteria

The oral exam evaluates the ability to develop research on a topic, ability to relate current aspects with historical developments; at the same time the ability to effectively communicate professionally in a time limited context.

Bibliography

Zygmunt Bauman, *Modernità liquida*, Roma , Laterza 2003/2015

Vanni Pasca, "Introduzione" in *Scenari del giovane design- Idee e progetti dall'Europa e dal mondo*, Lupetti, Milano 2001

Vanni Pasca, *Design nel futuro, XXI secolo*, Treccani, 2010- www.treccani.it/enciclopedia/il-design-r Vanni Pasca, *Negli ultimi tre decenni in "Catalogo della VI Triennale del Design Museum"*, 2013

Texts written by Vanni Pasca will be sent to the students in PDF files.

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline****Industrial Design****Lecturer****Biagio Cisotti****Schedule**

8 hour a week in the 5 + 6 ° semester

Credits

8

Study plan

curricular

Educational goals

This third year design course gives students both an insight into the complex world of design and a vision of the professional role. The course focuses on teaching the complex relationship between various types of companies and the different approaches of designing and of being a designer. To observe all aspects of the process where an idea become a successful product, through sustainable methods.

Several lectures clarify this process using concrete examples. For a real confrontation with the production world, the course includes a project in collaboration with the company Ariete, which sustains ISIA to achieve these educational goals.

Course content

The course is developed in a series of lessons that deals with all matters of design. Students are taught to understand the relationship between companies and designers: How to handle a briefing, the rapport between design studies and the different roles within a company (Art Director - Entrepreneurs - Product Development) up to discussions with the marketing department. The theoretical lessons are supported by field trips to companies to deepen some interesting production technologies. The theme of the course project is agreed with Ariete and will be the main instrument for the student's grading. The project is followed in collaboration with Ariete through constant meetings throughout the academic year.

Exam Content

The course is developed in a series of lessons that deals with all matters of design. Students are taught to understand the relationship between companies and designers: How to handle a briefing, the rapport between design studies and the different roles within a company (Art Director - Entrepreneurs - Product Development) up to discussions with the marketing department. The theoretical lessons are supported by field trips to companies to deepen some interesting production technologies. The theme of the course project is agreed with Ariete and will be the main instrument for the student's grading. The project is followed in collaboration with Ariete through constant meetings throughout the academic year.

Methods and evaluation criteria

The commission will evaluate the students on their ability to give a competent solution to the briefing given, judging both the technological and formal innovations. It also assesses the student or groups ability to relate to the company and its key figures, such as the head of product development. The evaluation will take into account the complexity of the entire process, the quality of both the presentation and the final models.

Bibliography

Design - Il senso delle forme dei prodotti by Andries Van Onck Lupetti

Cisotti+Laube, Ibridazioni e commutazioni Forma Edizioni, collana Top Ten

To keep up to date on current productions students are asked to consult the following magazine:

Interni, Frame, Domus (from Oct 2015 – July 2016)

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline**
Economics**Lecturer**
Massimo Bertani**Schedule**
4 hour a week in the 5 + 6 ° semester**Credits**
8**Study plan**
curricular**Educational goals**

The course aims to teach students how to:

- Know and think about the economic fundamentals and use the related models.
- Use an appropriate economic-financial vocabulary.
- Be familiar with the balance constraints managing them as an opportunity.
- Grasp and read economic events.
- Draft a Business Plan.

Course content

Programme Summary 1st Semester

Lesson 1. Towards a definition of Economics. Lesson 2. Economic fundamentals. Lesson 3. The production frontier. Lesson 4. Demand - Demand schedule, demand curve and shifts of the curve. Lesson 5. Supply. Equilibrium price. Lesson 6. Challenging the equilibrium: The maximum and minimum prices. Lesson 7. Price elasticity of Demand and Supply. Lesson 8. Consumer choice. Lesson 9. Production and Costs. Lesson 10. How firms make decisions: Profit maximization. Lesson 11. Perfect competition. Lesson 12. Monopoly and imperfect competition. Lesson 13 Recap, key ideas and exam-preparation.

Programme Summary 2nd Semester

Lesson 1. Introduction to Macroeconomics. Lesson 2. "Reading" into Macroeconomics. Lesson 3. Aggregate Demand and aggregate Supply Lesson 4. Finance and the 2008 crisis Lesson 5. The Value. Lesson 6. Behavioral Economics (1). Lesson 7. Behavioral Economics (2). Lesson 8. The "money" device. Lesson 9. Money beyond money. Lesson 10. Beyond Economics: Bio Economy Lesson 11. What's a Business Plan? Lesson 12. Drafting a Business Plan. Lesson 13. Recap, key ideas and exam-preparation.

Didactic Methods

Lectures utilising examples, references to actual economic events and connections to other disciplines.

Exam Content

Programme Summary 1st Semester

Lesson 1. Towards a definition of Economics. Lesson 2. Economic fundamentals. Lesson 3. The production frontier. Lesson 4. Demand - Demand schedule, demand curve and shifts of the curve. Lesson 5. Supply. Equilibrium price. Lesson 6. Challenging the equilibrium: The maximum and minimum prices. Lesson 7. Price elasticity of Demand and Supply. Lesson 8. Consumer choice. Lesson 9. Production and Costs. Lesson 10. How firms make decisions: Profit maximization. Lesson 11. Perfect competition. Lesson 12. Monopoly and imperfect competition. Lesson 13 Recap, key ideas and exam-preparation.

Programme Summary 2nd Semester

Lesson 1. Introduction to Macroeconomics. Lesson 2. "Reading" into Macroeconomics. Lesson 3. Aggregate Demand and aggregate Supply Lesson 4. Finance and the 2008 crisis Lesson 5. The Value. Lesson 6. Behavioral Economics (1). Lesson 7. Behavioral Economics (2). Lesson 8. The "money" device. Lesson 9. Money beyond money. Lesson 10. Beyond Economics: Bio Economy Lesson 11. What's a Business Plan? Lesson 12. Drafting a Business Plan. Lesson 13. Recap, key ideas and exam-preparation.

Didactic Methods

Lectures utilising examples, references to actual economic events and connections to other disciplines.

Methods and evaluation criteria

Written test

Precision, completeness and degree of the in depth-analysis.

Correct use of language.

Public speech

Correctness of the arguments



ISIA

Firenze

Effectiveness / coherence of the presentation related to the defined targets

Oral exam

Correctness, completeness and degree of in depth-analysis.

Correct use of language.

Bibliography

Microeconomics. Introduction to Macroeconomics.

Required Texts : Krugman, Wells, Olney: "L'essenziale di economia", 2008 Zanichelli Editore. Lieberman, Hall : "Principi di economia" 2006 Apogeo

Follow up texts in reference to specific topics:

Alessandro Roncaglia: "Lineamenti di economia politica", 2004 Editori Laterza.

Claudio Napoleoni: "Il pensiero economico del 900", 1963 Einaudi.

Luigi Campiglio: "Tredici idee per ragionare di economia", 2002 il Mulino.

A specific reference Bibliography will be recommended concerning each subject matter.

Course material including slides and lecture notes drafted by the teacher will be made available for reference.

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline**
Engineering**Lecturer**
Giorgio Berretti**Schedule**
4 hour a week in the 5 + 6 ° semester**Credits**
8**Study plan**
curricular**Educational goals**

The course activity moves from a speculative analysis of past design experiences and the study of their implicit logic. The technical processes, the business organization, technological innovation and new materials will constitute grounds for reflection, in depth study and calibration of the technical and functional and expressive aspects of the product. To implement the essence of the project within a productive logic, identifying, weighing up and rationalizing in present conditions the multiple components and problems that contribute to the definition of a "good product". The "technical qualities" of the product and process, the appropriate adoption of materials and concepts, the systems of gathering and processing technologies that can determine the "validity" of a product.

Course content

Analysis of completed design approaches, insights, goals, materials and production techniques as well as tests to verify the correspondence of the quality of the products with the project objectives. Contemporary research or collected material useful to carry out reflections of a technical, technological, production nature etc. Development of design or redesign experiences in different product sectors, allowing analysis and reflections aimed at encouraging innovative content. First operational phase (data acquisition and update on of the technical status) problem interpretation. Second phase (definition of goals) identification of basic requirements which are useful to best respond to what is expressed in the introduction. Third phase (final draft of the project).

Exam Content

Analysis of completed design approaches, insights, goals, materials and production techniques as well as tests to verify the correspondence of the quality of the products with the project objectives. Contemporary research or collected material useful to carry out reflections of a technical, technological, production nature etc. Development of design or redesign experiences in different product sectors, allowing analysis and reflections aimed at encouraging innovative content. First operational phase (data acquisition and update on of the technical status) problem interpretation. Second phase (definition of goals) identification of basic requirements which are useful to best respond to what is expressed in the introduction. Third phase (final draft of the project).

Methods and evaluation criteria

Each project to be submitted to the commission using appropriate methodology and documentation, with the following material for archiving purposes. Book format A3 or A4, that describes and illustrates the entire work. CD or DVD of all the data. Model or prototype, preferably for the purpose of functional demonstrations. The evaluation will be based on methodological consistency, presentation ability, the degree of depth and detail and the conceptual quality of the project.

Bibliography

Consultation of specialist publications related to relevant topics useful to methodological validation and the in-depth study of the various aspects regarding the exam project subject.

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline****Graphic Design****Lecturer****Mario Lovergine****Schedule**

4 hour a week in the 5 + 6 ° semester

Credits

8

Study plan

curricular

Both the Graphic Design and the Thesis Workshop involve multiple lecturers. For this reason, the programmes are considered integral (4 hours per week) of more general programmes and are subject to time and date changes as a result of conflicting schedules between lecturers.

Educational goals

The course examines the theoretical and operational instruments used to address communication projects and is in coexistence with another lecturer, last academic year 2015, Mario Lovergine.

Course content

This part of the course is predominantly operational with some moments of collective review / discussion, and is dedicated to the development of a draft notice. The task can be done in groups (maximum 3 people) or individually. In the previous academic year this course worked on the brand ISIA Florence, in particular concentrating on the orientation day held in the entrance of the school and its communication materials.

Exam Content

This part of the course is predominantly operational with some moments of collective review / discussion, and is dedicated to the development of a draft notice. The task can be done in groups (maximum 3 people) or individually. In the previous academic year this course worked on the brand ISIA Florence, in particular concentrating on the orientation day held in the entrance of the school and its communication materials.

Methods and evaluation criteria

The final evaluation will take into account the following parameters; attendance, participation during lectures and revision, quality of the final products (from concept to final work), and quality of the presentation.

Bibliography

AMBROSE GAVIN, HARRIS PAUL, Il manuale del graphic design. Progettazione e produzione, Zanichelli, 2008
AMBROSE GAVIN, HARRIS PAUL, Il libro del layout. Storia, principi, applicazioni, Zanichelli, 2009
COLES STEPHEN, The Anatomy of Type: A Graphic Guide to 100 Typefaces, Thames & Hudson
FRANCHI FRANCESCO, Designing News, Die Gestalten Verlag, 2013
PASCA VANNI, RUSSO DARIO, Corporate image. Un secolo d'immagine coordinata dall'AEG alla Nike, Lupetti, 2005
POHLEN JOEP, Letter fountain, Taschen
ROBIN KINROSS, Tipografia moderna. Saggio di storia critica, Nuovi Equilibri, 2005
SPERA MICHELE, Abecedario del grafico. La progettazione tra creatività e scienza, Gangemi Editore, 2005
VIGNELLI MASSIMO, The Vignelli Canon, <http://www.vignelli.com/canon.pdf>

**ISIA***Firenze***3° YEAR Bachelor Degree in Industrial Design****Discipline****Thesis workshop****Lecturer****Silvia Masetti****Schedule**

4 hour a week in the 6° semester

Credits

4

Study plan

curricular

Both the Graphic Design and the Thesis Workshop involve multiple lecturers. For this reason, the programmes are considered integral (4 hours per week) of more general programmes and are subject to time and date changes as a result of conflicting schedules between lecturers.

Educational goals

This workshop is aimed mainly at supporting students in their choice of final thesis topic, development and presentation of the thesis in order to guarantee adequate quality in content and objectives.

Course content

Presentation of various thesis deemed with particular relevance
Comparison of topics proposed by the students
Assistance in student work
Research presentations by students
Revision
Technical Support the presentation and final exhibitions.

Both disciplines will provide a series of meetings with designers and experts on one or more themes to be addressed (For example Francesco Franchi, Paulo Ciuccarelli or Angelo Moreli on information design etc.) to be agreed upon with the other lecturers involved.

Exam Content

Presentation of various thesis deemed with particular relevance
Comparison of topics proposed by the students
Assistance in student work
Research presentations by students
Revision
Technical Support the presentation and final exhibitions.

Both disciplines will provide a series of meetings with designers and experts on one or more themes to be addressed (For example Francesco Franchi, Paulo Ciuccarelli or Angelo Moreli on information design etc.) to be agreed upon with the other lecturers involved.

Methods and evaluation criteria

There is no final exam.

Bibliography

ECO UMBERTO, Come si fa una tesi di laurea, Milano: 2001, Editore Bompiani
<http://www.ocula.it/redazione/OCULA-Norme-general-di-redazione.pdf>
Selection of thesis' written by former ISIA students.