

1. Record Nr.	UNINA990009297710403321
Autore	Gendrin, A. N. <Augustin Nicolas >
Titolo	Storia anatomica delle infiammazioni / Del sig. A. N. Gendrin ; prima versione italiana del dott. Ermenegildo Canigiani
Pubbl/distr/stampa	Livorno : Volpi, 1839
Descrizione fisica	592 p. ; 22 cm
Altri autori (Persone)	Canigiani, Ermenegildo
Locazione	FMEBC
Collocazione	90 Z FISIOLOGIA 9
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910315232003321
Autore	Dewey Ryan
Titolo	Hack the Experience: Tools for Artists from Cognitive Science
Pubbl/distr/stampa	Brooklyn, NY, : punctum books, 2018 [Erscheinungsort nicht ermittelbar], : punctum books, 2018 ©2018
ISBN	1-947447-66-1
Descrizione fisica	1 online resource (154 pages) : illustrations; PDF, digital file(s)
Disciplina	700.1
Soggetti	History (General)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Sommario/riassunto	Hack The Experience will reframe your perspective on how your audience engages your work. This will happen as you learn how to

control attention through spatial and time-based techniques that you can harness as you build immersive installations or as you think about how to best arrange your work in an exhibition. You'll learn things about the senses and how they interface with attention so that you can build in visceral forms of interactivity, engage people's empathetic responses, and frame their moods. This book is a dense bouillon-cube of techniques that you can adapt and apply to your personal practice, and it's a book that will walk you step-by-step through skill sets from ethnography, cognitive science, and multi-modal metaphors. The core argument of this book is that art is a form of cognitive engineering and that the physical environment (or objects in the physical environment) can be shaped to maximize emotional and sensory experience. Many types of art will benefit from this handbook (because cognition is pervasive in our experience of art), but it is particularly relevant to immersive experiential works such as installations, participatory/interactive environments, performance art, curatorial practice, architecture and landscape architecture, complex durational works, and works requiring new models of documentation. These types of work benefit from the empirical findings of cognitive science because intentionally leveraging basic human cognition in artworks can give participants new ways of seeing the world that are cognitively relevant. This leveraging process provides a new layer in the construction of conceptually grounded works.
