**Syllabus
Course description**

Course title	Project Visual Communication 2a "Cuocere il mondo"
Course code	97084
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2021/22
Year	2nd and 3rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	To have passed the WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3rd language in years following the first.
Maximum number of students per class	

Course description	*The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design.*
	Description Module 1 – Visual Communication:
	ENGLISH „Der Mensch ist, was er ißt": Mankind is what he eats. There is perhaps no better sentence than Feuerbach's play on words to explain the centrality of food in the definition of life. Throughout human history, food has always represented a social and cultural mediating device that favours and defines encounters and exchanges: in almost all cultures, sharing a meal with other people means making a sort of pact or alliance, or is simply the first gesture of welcome. In other words, preparing, offering, eating or exchanging food are gestures and practices with a high symbolic value, which create relationships and obligations, and define social boundaries. But food is not only at the centre of human social relations. It would not be an exaggeration to say that the production and assimilation of food is one of the

factors, if not the main one, that determine biological evolution and the relationship between the individual and the world, between man and the environment he inhabits. The environmental crisis we are going through finds one of its crucial issues in food: from monocultures to intensive livestock farming; from industrial agricultural production to food waste. It has been calculated that globally, food production is responsible for one fifth of greenhouse gas emissions (21%). However, the environmental issue is not the only one behind what we eat every day. The industrial production of certain foodstuffs has led to the creation of exploitation processes, in which the labour force that grows, breeds, transports and brings a given ingredient or foodstuff to our tables works in degrading and dangerous conditions, and for ridiculous wages. Finally, moving from the social to the individual body, we cannot ignore the effects that a certain diet has on ourselves. From the excessive consumption of meat to the use of potentially toxic chemicals, to the big question mark represented by genetically modified organisms.

From different perspectives, crossing different contexts and levels, what we cook and eat today hides behind an intricate labyrinth of questions, unresolved issues, critical points, fears and threats. In this sense, rethinking the way we produce, transport and consume our food is one of the most important challenges of today.

The "Cuocere il mondo" course starts from this need and these questions, with the idea of redesigning a hypothetical restaurant menu according to the criticalities and issues behind each of its courses. Each student (or group of students) will first be asked to choose a specific dish to work on. This will be followed by a first research part, during which external guests, experts in the field, will help to build a shared knowledge base on the course topics. In this first phase, each student will have to analyse the chosen dish, reconstructing its history, its role as a "social and cultural mediator", and at the same time deconstructing its production system, its logistics and the consequences of its consumption. In this way, the students will be able to map the issues and criticalities linked to the chosen dish. The second phase will coincide with the design part: each student (or group of students) will have to rethink and redesign the chosen dish according to the issues and criticalities that were identified in the research phase. In other words, they will be asked to design a new dish that may emerge in the near future as a possible response or reaction to the problems or question marks posed in the present. This design part will be accompanied by the production of

an editorial product (a book, a magazine, a publication) in which both the research work and the design work will be documented, and in which the new dish will be presented. At the end of the course the aim is to obtain a new menu from the work carried out by all the students.
Finally, the work that emerged from the course will have the opportunity to be hosted in the "GUSTO!" exhibition, curated by Luca Molinari at the M9 Museum in Mestre. The students will then have to work on the transposition of the projects within the museum space, designing the exhibition.

The aim of the course is twofold: first, to get students to reflect on the relationship between design and society and the environment, through the case study of food: how does the design of a dish – that is, the creation of a complex system that finds synthesis in a single product – affect society and the environment in which it is disseminated and consumed? Working on the creation of a graphic design project, students will also have the opportunity to explore different aspects of the discipline, different practices, methodologies, attitudes and approaches.

The course will alternate between two phases:
1. During the weeks at the University we will go through a series of practical exercises and take advantage of the physical presence for the production of the artefacts in the workshops and for individual and collective reviews of the students' work.
2. During the online weeks a series of lectures will be offered to examine the question of food within the practices of design, art, anthropology, history of concepts and visual culture. During this phase, national and international experts from different fields relevant to the project will be invited to speak. Different elements, tools and aspects of graphic design and visual culture will be addressed.

ITALIANO
«Der Mensch ist, was er ißt»: «L'uomo è ciò che mangia». Non c'è forse sentenza migliore di questo gioco di parole di Feuerbach per render conto della centralità dell'alimentazione nella definizione della vita. Il cibo rappresenta da sempre nella storia dell'uomo un dispositivo di mediazione sociale e culturale che favorisce e definisce l'incontro e lo scambio: in pressoché tutte le culture, consumare un pasto con altre persone significa stringere una sorta di patto o alleanza, o è semplicemente il primo gesto dell'accoglienza. In altre parole, preparare, offrire, consumare o scambiare del cibo sono gesti e pratiche con un alto valore simbolico, che creano

relazione e obblighi, e demarcano confini sociali. Ma il cibo non è solamente al centro delle relazioni sociali umane. Non sarebbe esagerato dire infatti che la produzione e l'assimilazione di cibo è uno dei fattori, se non il principale, che determinano l'evoluzione biologica e il rapporto tra individuo e mondo, tra l'uomo e l'ambiente che abita. La crisi ambientale che stiamo attraversando trova nel cibo una delle sue questioni cruciali: dalle monocolture agli allevamenti intensivi; dalla produzione agricola industriale allo spreco alimentare. È stato calcolato che a livello globale la produzione di cibo è responsabile di un quinto delle emissioni di gas serra (21%). La questione ambientale però non esaurisce le criticità e le problematiche che si nascondono dietro ciò che mangiamo tutti i giorni. La produzione industriale di alcuni alimenti ha infatti portato alla creazione di veri e propri processi di sfruttamento, in cui la manodopera che coltiva, alleva, trasporta e fa arrivare sulle nostre tavole un determinato ingrediente o genere alimentare, lavora in condizioni degradanti e pericolose, e con salari ridicoli. Infine, passando dal corpo sociale a quello individuale, non possiamo ignorare le ricadute che una certa alimentazione ha sui nostri corpi. Dall'eccessivo consumo di carne, all'utilizzo di sostanze chimiche potenzialmente tossiche, fino al grande punto di domanda rappresentato dagli organismi geneticamente modificati. Da diverse prospettive, attraversando diversi contesti e livelli, ciò che oggi cuciniamo e mangiamo cela dietro di sé un intricato labirinto di domande, questioni irrisolte, criticità, paure e minacce. In questo senso ripensare il modo in cui produciamo, trasportiamo e consumiamo il nostro cibo rappresenta una delle sfide più importanti di oggi.

Il corso "Cuocere il mondo" parte proprio da questa necessità e da queste domande, con l'idea di riprogettare un ipotetico menù di un ristorante a seconda delle criticità e delle questioni che si nascondono dietro a ciascuna delle sue portate. A ogni studente (o gruppo di studenti) verrà chiesto innanzitutto di scegliere un piatto specifico su cui lavorare. Seguirà poi una prima parte di ricerca, durante la quale interverranno anche ospiti esterni, esperti in materia che aiuteranno a costruire una conoscenza di base condivisa sui temi del corso. In questa prima fase, ogni studente dovrà analizzare il piatto scelto, ricostruendone la storia, il suo ruolo di "mediatore sociale e culturale", e decostruendo allo stesso tempo il suo sistema di produzione, quello logistico e le conseguenze del suo consumo. In questo modo gli studenti potranno ottenere una mappatura delle questioni e delle criticità legate alla pietanza scelta. La seconda fase coinciderà

invece con la parte progettuale: ogni studente (o gruppo di studenti) dovrà ripensare e riprogettare il piatto scelto a seconda delle questioni e delle criticità che sono state individuate nella fase di ricerca. In altre parole verrà chiesto loro di progettare un nuovo piatto che in un futuro prossimo potrà emergere come possibile risposta o reazione ai problemi o ai punti interrogativi posti nel presente.

Questa parte progettuale verrà accompagnata dalla produzione di un prodotto editoriale (un libro, una rivista, una pubblicazione) in cui verrà documentato sia il lavoro di ricerca che quello di progettazione, e in cui verrà presentato il nuovo piatto. Alla fine del corso l'obiettivo è di ottenere, attraverso l'insieme dei lavori svolti da tutti gli studenti, un nuovo menu.

Infine, i lavori emerse dal corso avranno la possibilità di essere ospitati all'interno della mostra "GUSTO!", curata da Luca Molinari presso il museo M9 di Mestre. Gli studenti dovranno quindi lavorare sulla trasposizione dei progetti all'interno dello spazio museale, progettandone l'allestimento.

L'obiettivo del corso è duplice. Si vuole far riflettere gli studenti sul rapporto tra progetto e società e ambiente, attraverso il caso studio del cibo: in che modo la progettazione di un piatto – ovvero la creazione di un sistema complesso che trova sintesi in un prodotto ben definito – influisce sulla società e nell'ambiente in cui viene diffuso e consumato? Lavorando sulla creazione di un progetto di graphic design, gli studenti avranno inoltre modo di approfondire diversi aspetti della disciplina, diverse pratiche, metodologie, attitudini e approcci.

Il corso vedrà alternarsi due fasi:
1. Durante le settimane in Università affronteremo una serie di esercizi pratici e approfitteremo della presenza fisica per la produzione degli artefatti nelle officine e per le revisioni individuali e collettive dei lavori degli studenti
2. Durante le settimane online verranno offerte una serie di lezioni per esaminare la questione del cibo all'interno delle pratiche del design, dell'arte, dell'antropologia, della storia dei concetti e delle cultura visuale. Durante questa fase saranno invitati a intervenire esperti nazionali e internazionali di diversi ambiti rilevanti per il progetto. Saranno affrontati elementi, strumenti e aspetti diversi della del graphic design e della cultura visiva.

Description Module 2 – Digital publishing & social media

ENGLISH

The module 2 offers a series of lectures and exercises with themes and topics directly related to the main course project, allowing each student to gradually enhance his/her critical and practical skills. During this module, students will analyse and discuss different case studies, approaches and practices developed within the field of digital publishing and visual media where tools, languages and practices are oriented towards the question of food production and food consumption, with a particular focus on its systemic dimension and its relationship with non-human factors and agents. Techniques and practices taken from the field of editorial design, digital publishing and visual media will be considered in order to acquire new knowledge and perspectives in relation to the "food" issue. Through this module, students will have the opportunity to deal with problems and contents related to typography, editorial design and visual languages, in order to acquire or refresh their graphic skills.

ITALIANO
Il secondo modulo offre una serie di lezioni ed esercitazioni con temi e argomenti direttamente collegati al progetto principale del corso, permettendo ad ogni studente di migliorare le proprie capacità critiche e pratiche. Durante questo modulo, gli studenti analizzeranno e discuteranno diversi casi di studio, approcci e pratiche sviluppate nell'ambito del digital publishing e dei media visivi in cui strumenti, linguaggi e pratiche vengono orientati alla questione della produzione e del consumo di cibo, con particolare attenzione alla sua dimensione sistemica e alla sua relazione con fattori e agenti non umani. Si prenderanno in considerazione tecniche e pratiche tratte dal campo del design editoriale, del digital publishing e dei media visivi per acquisire nuove conoscenze e prospettive in relazione alla questione "cibo". Attraverso questo modulo, gli studenti avranno l'opportunità di affrontare problemi e contenuti legati alla tipografia, al design editoriale e ai linguaggi visivi, al fine di acquisire o affinare le proprie competenze grafiche.

Description Module 3 – Visual Culture

It would not be an exaggeration to argue that with regard to the processes determining biological evolution, the relationship between the individual and the world, therefore between survival and the environment, is mediated primarily by the assimilation of food. Food allows the body to grow and sustain itself over time. At the same time, the existence of metabolism, through which beings reconvert 'pieces of the world,' therefore

	external material, into their own vital substance, is primarily responsible for that series of modifications that produce aging: by eating we keep ourselves alive and at the same time we slowly consume our biological structure to the point of definitively compromising its functioning. Putting at the center of the reflection the centrality of food as a fundamental element for the definition of life, we will focus analytically on the following points: 1. *Food and culture*. Food as a primary element in defining the forms of culture from its earliest forms. Using adequate anthropological tools (among others: Lévi-Strauss, Malamoud, Pollan) it will be shown how the invention of cooking defines a fundamental anthropological passage in the history of human evolution. 2. *Food and environment.* The transformation of the environment in order to obtain nourishment is one of the fundamental activities through which the human species has exercised its influence on the planet. It would be impossible today to talk about the anthropocenic changes caused by human intervention without referring to the way in which *sapiens* relates to other species and different ecosystems by interacting technologically with them to obtain sustenance material. The relationship between breeding, intensive culture and environmental sustainability, inevitably connected to the economic order of society, will therefore be explored. 3. *Food and psychology.* The relationship with food, so full of ritual, cultural and social implications, directly influences the forms of individual behavior. Therefore, some specific food choices and behaviors will be taken into consideration, studying on the one hand food from the point of view of restaurants (Anthony Bourdain) and on the other some forms of eating disorder (Han Kang) which, in their extremism, help to focus more clearly on the decisive mental impact that food implicitly has on our lives.
Specific educational objectives	**Knowledge and understanding** - have acquired their own project methodology in the field of visual communication. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a

	project that is successful on a formal, technical, scientific and cultural level.

Lecturer	***Module 1 – Visual Communication:*** Giorgio Camuffo e-mail Giorgio.Camuffo@unibz.it, tel. +39 0471 015193, webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo ***Module 2 – Digital publishing & social media:*** Andrea Facchetti e-mail Andrea.Facchetti@unibz.it tel. +39 0471 015112, web page https://www.unibz.it/en/faculties/design-art/academic-staff/person/38327-andrea-facchetti ***Module 3 – Visual Culture:*** Barison Marcello email marcello.barison@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127-marcello-barison
Scientific sector of the lecturer	Module 1 – Giorgio Camuffo: ICAR/13 Module 2 – Andrea Facchetti: ICAR/13 Module 3 – Marcello Barison: M-FIL/04
Teaching language	Module 1 – Italian Module 2 – Italian Module 3 – English
Office hours	Module 1: Tuesday, from 8.30am to 10.30am (online and in presence). Module 2: Monday at 6pm; in order to avoid overlapping the exact time of the appointment will be arranged by email. Module 3: Wednesday at 12.30 PM or by appointment.
List of topics covered	Module 1: use of visual communication tools; development of editorial publishing projects; typography and graphic project; educational tools project Module 2: digital publishing and social media Module 3: See Course Description
Teaching format	Frontal lectures, seminars, visits to galleries and museums.

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual communication. - have acquired the basic knowledge necessary for further Master's studies in all components of project

culture as well as in technical, scientific and theoretical subjects

Applying knowledge and understanding
- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary.
- make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further.

Transversal competence and soft skills

Making judgements
- Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a project to completion.

Communication skills
- present an independently realised project in the field of visual communication in the form of an installation, orally as well as in writing in a professional manner.

Learning skills
- have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme.
- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.
- have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a Master's degree programme.

| Assessment | **Module 1**: |
| | Final exam requires the delivery, presentation and discussion of the projects carried out during the semester as well as of their documentation. Students will be asked to answer a number of questions to assess the understanding of the topics covered during the semester. Students will present their work according to instructions that will be provided during the semester and will argue |

the projects, proving to have critically developed the references proposed during the semester and to have gained a personal interpretation of the proposed design themes.

Module 2:
Submission, presentation and discussion of a series of visual output in the field of graphic design. Students must conceive, develop and produce a series of visual artifacts and communication devices related to the subject of the module. There will be individual presentations where students will discuss their projects, explain their conceptual approaches and their technical choices.

Module 3:
Oral exam.

The final exam, which will take place in oral form, will have to verify the student's knowledge of the contents presented in class. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration.

As part of their final exam, students will be asked to discuss one of the art or design projects discussed during the module.

Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.* *http://portfolio.dsgn.unibz.it/wp-admin* *Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.* The final assessment is based on the content of all the exercises according to the following criteria: *The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project, which is defined by the average of the three marks, weighted according to the credits of the individual modules. The professors evaluate the project according to the following criteria:*

	Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication: - Quality of design and graphic presentations - Independence and critical ability of developing and arguing the design work in accordance with the given themes - Knowledge, understanding and ability of discussing the references proposed during the semester - Presence and engagement during the semester ***Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:*** – conclusiveness of the design concept; – conclusiveness of the formal aspects of the design work; – quality of the technical execution; – clarity of the presentation. ***Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:*** During the oral exam, the following skills will be verified by the students: - Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography". - Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the general themes dealt with during the course. Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for the invention and definition of an autonomous creative path. In the project work, students will be assessed on their ability to connect theoretical contents with design and production practices, and especially on their ability to conceive and present complex concepts coherently, acknowledging visual strategies, sources of inspiration and design process.
Required readings	**Module 1**: Agnese Codignola, *Il destino del cibo. Così mangeremo*

	per salvare il mondo, Feltrinelli, 2020.
	Sabrina Giannini, *La rivoluzione nel piatto*, Sperling & Kupfer, 2019.
	Rotten (TV series), Netflix, 2018.
	Indovina chi viene a cena (TV show), Rai3, 2016.
	Module 2:
	Ruben Pater, *The politics of design,* BIS Publisher, 2016.
	Jan Boelen and Michael Kaethler, *Social matter, social design*, Valis 2020, pp. 11-21.
	Module 3:
	Bibliography
	▪ M. POLLAN, *Il dilemma dell'onnivoro*, tr. it. di L. Civalleri, Adelphi, Milano 2006.
	▪ C. LÉVI-STRAUSS, *Il crudo e il cotto*, tr. it. di A. Bonomi, il Saggiatore, Milano 2016.
	▪ BOURDAIN, *Kitchen Confidential. Avventure gastronomiche a New York*, tr. it. di C. L. Lavelli, C. Veronese, F. Vitaliano Feltrinelli, Milano 2013.
	▪ E. COCCIA, *Métamorphoses*, Rivages, Paris 2020 [en. tr. by R. Mackay, *Metamorphoses*, Polity, Cambridge 2021].
	▪ H. KANG, *La vegetariana*, tr. it. di M. Z. Ciccimarra, Adelphi, Milano 2016[5].
	Filmography
	▪ MARCO FERRERI, *La Grande Bouffe* [*La grande abbuffata*] (1973).
	▪ PETER GREENAWAY, *The Cook, the Thief, His Wife and Her Lover* (1989).
	▪ ANG LEE, *Mangiare bere uomo donna* (1994).
	▪ MATTEO GARRONE, *Primo amore* (2004).
	▪ MORGAN SPURLOCK, *Super Size Me* (2004).
	▪ ROBERT KENNER, *Food Inc.* (2008).
Supplementary readings	**Module 1**:
	Further readings related to the topic of the project will be communicated during the course.
	Module 2:
	Further readings related to the topic of the project will be communicated during the course.

	Module 3: Further readings related to the topic of the project will be communicated during the course.