Syllabus
Course description

Course title	**Project Visual Communication 2b** **B is for Bauhaus**
Course code	97085
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	12

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 The project deals with the requirements and expectations of graphic identities for institutions and companies. What are features that characterise a ‹corporate design›? How does it relate to brand development and ‹branding›? What are the visual and conceptual criteria for trademarks? What is it that determines a visual style? In ‹visual identity›, design strives to make the significance and self-image of an institution visible and thus recognisable in various media. This requires a graphic translation that is always simplifying but also changeable. The design result is convincing if it succeeds in change despite uniformity. In the project, we work on various aspects of corporate design using the example of a specific museum. Accompanied by thematic introductions and practical

exercises, each participant develops their own design argumentatively and creatively to the point of presentation.

DEUTSCH
Das Projekt beschäftigt sich mit den Anforderungen und Erwartungen an grafische Erscheinungsbilder für Institutionen und Unternehmen. Welche Merkmale prägen ein ›Corporate Design‹? Wie verhält es sich gegenüber Markenentwicklung und ›Branding‹? Was sind die visuellen und konzeptionellen Kriterien für die Entwicklung von Markenzeichen? Was bestimmt einen Bildstil? In der ›Visual Identity‹ strebt das Design an, Bedeutung und Selbstverständnis einer Institution sichtbar, damit in verschiedenen Medien wiedererkennbar zu machen. Erforderlich dafür ist eine grafische Übersetzung, die immer vereinfachend aber auch wandelbar ist. Das Designergebnis ist überzeugend, wenn darin der Wandel trotz der Einheitlichkeit gelingt.

Im Projekt bearbeiten wir verschiedene Aspekte von Corporate Design am Beispiel eines konkreten Museums. Begleitet von thematischen Einführungen und praktischen Übungen entwickelt jeder Teilnehmende einen eignen Entwurf argumentativ und gestalterisch bis zur Präsentationsreife.

Description Module 2 – Digital publishing & social media

ENGLISH
The course will be a key to learn techniques and tools essential to think and design a storytelling, a future scenario, and all that relates to the main topic of the module.
Specifically, the students will learn the fundamentals of desktop publishing, how to structure and build the hierarchy of a communication design project, and the ability to think and design future scenarios. Furthermore, they will get the bases to tell a story in different ways and through different outputs.

The way we live today is very different from the past. Today the role of physical objects has become less important than photographic pictures or augmented reality or the digital world. So, in this contest, it will be important to handle the tools of communication, in a faster and more visually-oriented way than in the past.

ITALIANO
Il corso sarà una parte fondamentale per imparare le

tecniche e gli strumenti utili a pensare e a progettare storytelling, scenari futuribili e tutto ciò che gira intorno al tema principale.

Nello specifico gli studenti impareranno le basi del desktop publishing, come strutturare e costruire la gerarchia delle informazioni per un progetto di design della comunicazione e acquisiranno le abilità per progettare scenari futuri.

Inoltre gli studenti possederanno le basi per raccontare una storia in modi differenti e con differenti output.

Oggi infatti il modo di vivere gli ambienti è molto differente dal passato. Oggi il ruolo degli oggetti fisici è diventato meno importante rispetto alle immagini fotografiche o la realtà aumentata o il mondo digitale. Così in questo contesto sarà importante gestire nuovi strumenti della comunicazione, più veloci e più visivi.

Description Module 3 – Visual Culture

In an essay wrote on the 10th anniversary of the foundation of the Bauhaus, Hungarian art theorist Erno Kallai mocked the production of students and masters of the School, writing: "Tubular steel armchair frames: Bauhaus style. Lamp with nickel-coated body and a disk of opaque glass as lampshade: Bauhaus style. Wallpaper patterned in cubes: Bauhaus style. No painting on the wall: Bauhaus style." Kallai's words anticipate the postwar branding of the German school as a purely aesthetic movement. Although crucial, there is more to the Bauhaus (school and movement) than aesthetic research. At times, socio-political concerns equally participated in the development of the School.

Introducing visual culture's approaches, this module will critically examine the relationship between modernity, aesthetics and politics within the productions of Bauhaus masters and students alike. In so doing, we will explore well-known and less-well known histories of the Bauhaus school. To this aim, the module will include frontal lectures, practical exercises, and a seminar based on selected readings.

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:*** Christian Upmeier e-mail christian.upmeier@unibz.it, tel. +39 0471 015213, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/5343-christian-upmeier ***Module 2 – Digital publishing & social media:*** Gianluca Seta e-mail gianluca.seta@unibz.it, tel. +39 0471 015195, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/34470-gianluca-seta ***Module 3 – Visual Culture*** Elisabetta Rattalino email Elisabetta.rattalino@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/39990-elisabetta-rattalino
Scientific sector of the lecturer	Module 1 – Christian Upmeier: ICAR/13 Module 2 – Gianluca Seta: ICAR/13 Module 3 – Elisabetta Rattalino: M-FIL/04
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1: Tuesday, 14:00–17:00 (during the days of the project) Module 2: Tuesday, 14:00–17:00 (during the days of the project) Module 3: Wednesday, 17:00–19:00; Monday–Wednesday, anytime but on agreed appointment.
List of topics covered	Module 1: Design for trademarks, corporate design, concept development, advertising and typography Module 2: Metadesign, Graphic Design, Typography.

	Branding, Print Techniques, Basic Design, Scenario Design Module 3: **a.** Bauhaus in Weimar, Dessau, Berlin, and in the US: Historical context, educational principles, school's organisation, selected works by masters and students of The Bauhaus; **b.** What is visual culture? Theories and approaches for interpreting visual materials.
Teaching format	Workshops, lectures, projects, seminars and reviews

Expected learning outcomes	**Disciplinary competence**

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 conceptually and through prototypes, 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 Presentation/Colloquium:** The 10-minute public presentation covers the detailed explanation and verbal illustration of the final project. Furthermore, it analyses the task and the process of the project from start to finish, defines the aims to be communicated and gives the reasons for the concepts and the final project. **— Documentation:** The documentation consists of four parts, to be fulfilled with the exam. A sketchbook (physical) documenting the design process; an A5 flyer with a concept text (5000 strokes) (physical) a PDF-presentation of the final design, containing research, strategy and the design (images of prototypes). Fourthly a complete documentation of texts, data and high-resolution images onto the project server of the university. **— Final project/final project-prototypes:** The individually prepared design of all tasks treated in the project. Generally the prototypes include: brand-icon and name, tagline/slogan, visual language/imagery and four applications in form of a poster (scale 1 : 1), flyer (scale 1 : 1), a social media banner and a webpage/app-prototype. **Module 2**: presentation and discussion of the own work: - originality - structure - ability of presentation - clarity - autonomy in the design process - team work ability - curiosity to discover news - active participation **Module 3**: Students are asked to produce a research essay on a Bauhaus artefact. Essays should be **1500** words in length, and include a bibliography of **four** sources at least. Further indications on the essay will be provided during the module.
Assessment language	The same as the teaching language

Evaluation criteria and criteria for awarding marks	The final assessment is based on the content of all the exercises according to the following criteria: *Final exam (100%)* — (10 % of the final grade) Presentation/Colloquium: Clarity of the presentation and argumentation, vividness of the presentation tools, answering of questions — (20 % of the final grade) Documentation: Depth of research and idea finding in the sketch book; clarity and design quality of the PDF-documentation and the concept text. — (70 % of the final mark) Final project/final project-prototypes: Clarity of the analysis and concept on the basis of prerequisites and research; level of the design quality of the project outcomes in relation to their complexity, originality, technical execution and the semester in which the project has been realized.

Required readings	**Module 1**: https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/24513163380001241?auth=SAML&section=24513393840001241 **Module 2**: Robert Bringhurst, Gli elementi dello stile tipografico, Giovanni Lussu, Farsi un libro. Propedeutica dell'autoproduzione: orientamenti e spunti per un'impresa consapevole, Stampa Alternativa Bruno Munari, Da Cosa Nasce Cosa, Editori Laterza Raymond Queneau, Esercizi di Stile, Einaudi **Module 3**: <u>Lectures notes are essential study materials.</u> *Readings* M. Barnard, *Art, Design and Visual Culture: An Introduction*. Berlin: Springer, 1998. Edit Tóth, *Design and Visual Culture from the Bauhaus to Contemporary Art*. New York London: Routledge, 2018. Magdalena Droste, *Bauhaus, 1919–1933*. Cologne: Taschen, 1990. Barry Bergdoll, and Leah Dickerman, eds. *Bauhaus 1919–1933: Workshops for Modernity*. New York: Museum of Modern Art, 2009. Otto, Elizabeth, and Rössler, Patrick Editor. *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School*. New York: Bloomsbury Visual Arts, 2019.
Supplementary readings	**Module 1**:

	Will be handed out during the course
	Module 2: Readings will be communicated and assigned in class during the course.
	Module 3: Further readings will be provided during the module.