**Syllabus
Course description**

Course title	**Project Visual Communication 1b "Books are not dead! (Yet)"**
Course code	97089
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/05
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 The book is dead! Again? One more time? But this time for real? The "book" or what we call book is a medium that has reinvented itself many times, it has had many lives and very different ones. From the invention of paper to the invention of printing, from the construction of online sales systems to the ability to create home productions, the book survives! It remains the best solution to store knowledge with the reasonable certainty that it will remain usable for the centuries to come. It is a time machine capable of crossing human generations to carry information. Between the dark folds of distribution and under the threat of digital communication, the book resists, adapting to new worlds, new readers and new creators! It changes face but not content, nor form, which changes and evolves with time. In short, a leopard can't change its

spots, but a book can. During the course we will try to understand how the book manages to mutate in order to remain itself and how to exploit this ability to create books capable of crossing time and space.

ITALIANO
Il libro è morto! Ancora? Per un'altra volta? Ma questa volta per davvero? Il "libro" o ciò che noi chiamiamo libro è un mezzo che si è reinventato molte volte, ha avuto molte vite e molto diverse. Dall'invenzione della carta all'invenzione della stampa, dalla costruzione di sistemi di vendita online alla capacità di creare produzioni casalinghe, il libro sopravvive!
Rimane la soluzione migliore per archiviare sapere con la ragionevole certezza che possa rimanere fruibili nei secoli a venire. È una macchina del tempo capace di attraversare generazioni umane per portare informazioni. Tra le pieghe oscure della distribuzione e sotto la minaccia della comunicazione digitale, il libro resiste, adattandosi a nuovi mondi, nuovi lettori e nuovi creatori! Cambia faccia ma non contenuto, ne forma, che muta ed evolve con il tempo. Insomma il lupo perde il pelo, il libro no. Durante il corso cercheremo di capire come il libro riesce a mutare per rimanere se stesso e come sfruttare questa capacità per creare libri capaci di attraversare tempo e spazio.

Description Module 2 – Graphic Design

ENGLISH
A series of lectures and exercises with themes and topics directly related to the main subject of the visual communication project. We will research and make critical investigations, developing concepts and discovering principles and elements of graphic design.
Furthermore, the course aims at exploring the narrative potential of cultural objects and their storytelling function.
Any object, if analysed in detail together with the surrounding context, noting its material and meanings, can tell a story, becoming a narrative vector useful to achieve the project results.
Finally, particular attention will be given to the development of an individual design methodology.

ITALIANO
Una serie di lezioni ed esercitazioni con temi e argomenti direttamente collegati al tema principale del progetto di comunicazione visiva. Faremo ricerca e analisi critica, sviluppando concetti e scoprendo i principi e gli elementi fondamentali della progettazione grafica.
Inoltre, il corso di graphic design si propone di esplorare le potenzialità narrative degli oggetti culturali e la loro

	funzione di storytelling. Qualsiasi oggetto, se analizzato nel dettaglio insieme al contesto circostante, osservandone i materiali e significati connessi, può raccontare una storia, diventando un vettore narrativo utile al raggiungimento degli scopi del progetto di comunicazione visiva. Particolare attenzione sarà infine riservata allo sviluppo di una metodologia progettuale individuale. ***Description Module 3 – Theories and languages of visual communication*** A series of lectures, seminars and exercises with themes and topics of the module 1 will be offered. This content is connected with a minor part of methodology of research and creativity and the second part of the module is dedicated to communication theory, theory of images and selected writings about contemporary design theory.
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:*** Pietro Corraini e-mail Pietro.Corraini@unibz.it, tel. +39 0471 015318, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini ***Module 2 – Graphic Design:*** Gianluca Camillini e-mail gianluca.camillini@unibz.it, tel. +39 0471 015249, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908-gianluca-camillini ***Module 3 – Theories and languages of visual communication:*** Gerhard Glüher e-mail gerhard.glueher@unibz.it,

	tel. +39 331 674 2951, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/889-gerhard-glueher
Scientific sector of the lecturer	Module 1 – Pietro Corraini: ICAR/13 Module 2 – Gianluca Camillini: ICAR/17 Module 3 – Gerhard Glüher: M-FIL/05
Teaching language	Module 1 – Italian Module 2 – Italian Module 3 – English
Office hours	Tuesday: 9:00–13:00 and 14:00–18:00 (during the days of the project) Wednesday: 14:00–18:00 (during the days of the project)
List of topics covered	Module 1: Graphic design, Editorial communication, Storytelling, Mixture and differences between arts, project development from idea to realization Module 2: Graphic design, book design, design history, design research, design methodology, typography, branding. Module 3: Design theory, cultural history of books and reading, books as artefacts and art-objects, producing texts, theories and analysis of images, communication theory and models.
Teaching format	frontal lectures, workshops, exercises and reviews (individual and collective).

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**: Oral and laboratory assessment. Oral assessment: Final exam consists of a presentation in which the student has to illustrate the research and the design process carried out during the semester. Laboratory assessment: Students are expected to deliver one copy of each artefact realized during the course. **Module 3**:

	Each student must buy the book: Italo Calvino "Le Città invisibili" or the very good German translation: "Die unsichtbaren Städte" and read the book. Next step is to select one story /chapter/paragraph and transform its content into a 3-dimensional object that comes out from the book (really, physically). This means that the book remains seemingly the original object but as soon as a reader opens it, it unfolds its content in a surprising way.
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: · Final presentation of the projects/prototypes and documentation realized by the students during the course, including those of the theory, graphic design module and within the project of Visual Communication: evaluation of each assignment given during the semester (the criteria considered are: clarity, complexity, originality, technical execution). · Evaluation of the GOG presentation (The remaining percentage of the final marks comes from the following criteria: · Evaluation of the whole process and methodology developed by the student during the semester · Evaluation of participation and involvement of the student (team-working, ability of developing and claiming his/her own ideas, personal growth) · Intermediate presentation(s) of the exercises given during the semester will be taken into consideration for the final mark of the student

Required readings	**Module 1**: Tsing A., 2021. *Il fungo alla fine del mondo,* Rovereto: Keller Gottschall, J, 2014. *L'istinto di narrare.* Torino : Bollati Boringhieri. Berger, John and Nadotti, Maria, 2015, *Modi di vedere.* Torino : Bollati Boringhieri.

	Module 2:
	Gilbert, A. 2016. *Publishing as Artistic Practice.* Berlin: Sternberg Press.
	Rawsthorn, A. 2017. *Design as an Attitude.* Zurich: Jrp Ringier Kunstverlag
	Daston, L. 2004. *Things That Talk: Object Lessons from Art and Science.* New York: Zone Books.
	Munari, B. 1992. *Da Cosa Nasce Cosa.* Bari: Laterza
	Module 3:
	Claudia Mareis: Theorien des Design, Hamburg 2014 (Junius Verlag)
	Brian Lawson: How designers think, Oxford 2005
	Mitchell, W.J.T.: Picture Theory, Chicago 2007
	Marshall Mc Luhan: Die Gutenberg Galaxis 2011 (Ginko Press)
Supplementary readings	Further readings will be provided during the course. Students will be expected to read, review and discuss short texts at the beginning or end of every lecture, and to participate and debate about the topics presented.