

- > [*Syllabus in deutscher Sprache*](#)
 -> [*Syllabus in lingua italiana*](#)

Syllabus

Course description

Course title	Outline!
Course code	97105
Scientific sector and area	Module 1: ICAR/13 disegno industriale Module 2: INF/01 informatica Module 3: M-FIL/05 filosofia e teoria dei linguaggi
Degree	Bachelor in Design and Art (L-4)
Semester	I
Year	1st, 2nd or 3rd
Credits	22
Modular	Yes

Teaching language	Module 1: German Module 2: Italian Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	<i>For students enrolled from ac. year 2012/13 onwards:</i> passed WUP courses (warm up project + descriptive geometry + methods and techniques of representation)
Course page	-

Project description and specific educational objectives	The course belongs to the class "caratterizzante" (module 1 and module 2) and "di base" (module 3) in the curriculum in Design. PROJECT DESCRIPTION <i>Course description module 1 – Visual Communication:</i> Outline typography mostly is associated with display purposes and decoration. In 1925 Marcel Breuer designed his famous B3 chair. Vasily Kandinsky admired Breuer's skeleton of the traditional club chair. Thus, at the Bauhaus in Dessau he used the B3 chair in his basic courses as the perfect example for <abstraction>. Here, the contour means both, abstraction and precision. To achieve this effect within the field of visual communication as well is the objective of this project. «Outline» results out of the contour of an existing something (e.g. an object, a plane), which has been dropped, cut out or hidden. It plays with the human
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capacity for remembering, it «quotes» the non-visible object, thus making an observer reflecting the whole context of its appearance.

The project is an examination about where the plane ends and the contour begins, about the inside and the outside, about physicality and transparency, about borders. We will try to explore the various meanings of «outline» in the fields of graphic design and typography, but as well in photography, film, product design or architecture. Thus, the range of topics can be both, two- or three-dimensional. Theoretical support will be given by touching adequate positions of art history, semiotics and the history of visual communication. First research will be undertaken and discussed collectively, as well as first practical exercises. The individual projects chosen by the students may be developed solo or in a team. Weekly collective meetings enable to discuss the progress of the single projects among each other. Additionally, these meetings are important opportunities to improve each participant's communicative abilities by perceiving the diversity of design and by criticizing others sensitively. The final results will then be presented at the end of the semester.

Educational objectives module 1 – Visual Communication:

- the acquisition of a design methodology in the field of visual communication
- the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication
- the development of an independent and rigorous study pathway
- the acquisition of a design methodology in the field of product design and visual communication
- the acquisition of the knowledge and understanding of:
 - ✓ design processes for typography / typeface design
 - ✓ design processes for corporate design
 - ✓ design processes for editorial design
 - ✓ design processes for exhibition design and exhibition graphics
 - ✓ design processes for packaging
 - ✓ design processes for web design
 - ✓ design processes for video and motion graphics
 - ✓ process for information design
 - ✓ process for photography
 - ✓ process for product design

- ✓ technical process of laser-cutting and 3D-printing
- the acquisition of the basic knowledge concerning the culture of design in all its aspects
- the acquisition of the ability to communicate and properly argue the reasons for one's choices from a formal, technical and theoretical point of view

Course description module 2 – Interactive and Motion Graphics:

The force of gravity, the kinetic and the centrifugal force are tools which can be used for the creation of visual artifacts. Operating with the theme "The Line", the students will create visual and interactive products by exploring the interactions between the forces of nature and analog and digital objects. Specifically, they could produce analog drawing machines, videos, posters, installations, interactive sculptures, motion. At the end of the semester, each team will produce a video to show how the artifact works. The students will work in teams. They will analyze case studies, elaborate concepts and perform tests with different materials and techniques in order to create the artifacts. The course will be performed via lectures, practical exercises and workshops to provide elements of software or programming languages.

Educational objectives module 2 – Interactive and Motion Graphics:

- the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication
- the acquisition of the basic knowledge concerning the technical and scientific subjects
- the acquisition of the knowledge and understanding of:
 - ✓ design processes for human-object interaction
 - ✓ know how to analyze, design and develop projects in the field of multimedia and traditional visual communication
 - ✓ design elements generative
 - ✓ process of design for the video design and motion graphics
 - ✓ information design processes
 - ✓ carrying out the technical part of the visual and graphic communication, both traditional (analog) and multimedia (typography, lettering, layout, illustration techniques, photography, image processing and photo retouching, video, motion graphics)

	• communicate and argue to a professional level the reasons for their choices and motivate them from a formal point of view, technical, scientific and theoretical • the acquisition of the basic knowledge concerning the culture of design in all its aspects <i>Course description module 3 – Theories and Languages of Visual Communication:</i> • This course improves the ability to develop a critical perspective regarding whatever can be considered visual. This skill can't be considered a professional knowledge in itself in the field of Visual Communication, but nevertheless it's an indispensable tool to strengthen, to deepen and to expand this knowledge • The first part of the course will be organized in close connection with the starting stage of the project. As we planned I will interact actively with my colleagues. I will do some short lectures in connection to the other activities, and to the topic of the project. The lecture is finalized to get to essential theoretical aspects not in abstract but through concrete visual examples taken from different fields. In the following phase- from the definition of the single projects to the final stage – the lectures will be a place to discuss, to deepen, to verify the works in progress done by the students. <i>Educational objectives module 3 – Theories and Languages of Visual Communication:</i> • The acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication • the acquisition of the basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society • the acquisition of the basic knowledge concerning the theoretical subjects of Theories and languages of Visual Communication • the acquisition of the basic knowledge concerning the culture of design in all its aspects
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Module 1	Visual Communication
Lecturer	Thomas Mayfried office C1.06.a, e-mail thomas.mayfried@unibz.it, tel. +39 0471 015---, webpage

	http://www.unibz.it/en/design
Scientific sector of the lecturer	ICAR/13
Teaching language	German
Office hours	Please see webpage: http://www.unibz.it/en/design
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Typography, graphic design, photography, motion graphics, webdesign, product design, exhibition design.
Teaching format	Frontal lectures, exercises, labs, projects, workshops

Module 2	Interactive & Motion Graphics
Lecturer	Francesco Paolo Paternoster office C1.06.a, e-mail FrancescoPaolo.Paternoster2@unibz.it , tel. +39 0471 01319, webpage https://next.unibz.it/it/faculties/design-art/academic-staff/person/36396-francesco-paolo-paternoster
Scientific sector of the lecturer	INF/01
Teaching language	Italian
Office hours	Mon – Wed 18:00 – 19:00 by appointment
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Elements of generative design, Interaction, Video, storytelling
Teaching format	Frontal lectures, presentations, exercises. Workshops will be organised to introduce to the knowledge of software or code

Module 3	Theories and Languages of Visual Communication
Lecturer	Emanuela De Cecco office F3.02, e-mail emanuela.dececco@unibz.it , tel. +39 0471 015222, webpage https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco
Scientific sector of the lecturer	L-ART/03
Teaching language	English
Office hours	On appointment. Please send an e-mail: edececco@unibz.it
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Concepts belonging the Theories and Languages of Visual communication's field (sign: symbol, icon, index (Peirce), denotation and connotation/contemporary mythologies (Barthes) how we look, construction of the meaning; presentation and representation, construction of identity, natural vs cultural, power relations (Hall/Foucault); performative aspects of visual communication (Austin).

Teaching format	Seminar lectures; with the colleagues in a first phase activation of discussions or short exercises on the topic of the project; then activation of discussions or short exercises on the development of the students' projects.
Learning outcomes	<i>Learning outcomes for module 1 – Visual Communication:</i> • to have the ability to design, develop and implement a project in the field of visual communication • design, develop and implement a project in the field of visual communication • know how to analyze, design and develop packaging projects from a product design and graphical perspective • know how to analyze, design and develop multimedia visual communication projects (web, video, motion graphics) • know how to analyze, design and develop information design projects • knowledge of the technical and scientific aspects of the design of corporate identity • knowledge of the technical and scientific aspects of editorial design • Knowledge of the technical and scientific aspects of the design of exhibition graphics • knowledge of the technical and scientific aspects of web design • knowledge of the technical and scientific aspects of design video and motion graphics projects • knowledge of the technical and scientific aspects of information design • know how to carry out packaging projects and graphical perspective • know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia (typography, lettering, layout, illustration techniques, information design, photography, imaging and photo retouching, video motion graphics, basic programming languages for graphics – HTML, CSS, JavaScript, processing) • present at a professional level of their own project realized in the field of visual communication in the form of installation, both oral and written • communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific point of view • know how to collaborate within a design team

Learning outcomes for module 2 – Interactive and Motion Graphics:

- to have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in the technical and scientific subjects
- know how to analyze, design and develop packaging projects and graphical perspective
- know how to analyze, design and develop multimedia visual communication projects (web, video, motion graphics)
- know how to analyze, design and develop information design projects
- Knowledge of the technical and scientific aspects of the design of graphical interfaces, UI-Design (user-interface Design)
- Knowledge of the technical and scientific aspects of web design
- Knowledge of the technical and scientific aspects of design video and motion graphics
- Knowledge of the technical and scientific aspects of information design
- Know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia (typography, lettering, layout, illustration techniques, information design, photography, imaging and photo retouching, video motion graphics, basic programming languages for graphics – HTML, CSS, processing)
- communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical point of view
- Learn how to search for suitable sources for the creation of a coherent design concept
- Learn to work in groups and divide the tasks effectively, depending on the capabilities of each student
- Learn how to present project in a professional way
- Problem solving

Learning outcomes for module 3 – Theories and Languages of Visual Communication:

- To have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired

	in the field of theories and Languages of Visual Communication • to have the ability to grasp the main phenomena that characterize today's society and to know how to look at these critically, also from a social and ethical perspective, and to develop appropriate solutions in terms of the proposal / response of the project • knowledge of the historical and theoretical foundations of Visual Communication • knowledge of the basic sociological, semiotic and anthropological aspects • know how to analyze (critically), define and contextualize their projects • know how to apply methods of empirical research in the socio-cultural sciences • know how to present critical and planning analysis orally • know how to present written critical and planning analysis • know how to apply the research methods and results in the project to the various areas of the project itself • develop a good independent judgment, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies, assessing also the social and ethical aspects • communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view
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Assessment	<i>Assessment details for module 1 – Visual Communication:</i> Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project. There will be final individual presentations where the students will discuss their projects, explain their conceptual approaches and prove that they have developed critical reflection on the topic and references proposed during the semester. <i>Assessment details for module 2 – Interactive and Motion Graphics:</i> Each team of students will present and discuss their project <i>Assessment details for module 3 – Theories and</i>
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	<i>Languages of Visual Communication:</i> • A short text written (c.a. 2000-max 3000 characters, space included) in a clear and appropriate language has to be done individually, for each exercise and for the final project. • With this text the students have to retrace backwards the complete development of the process: from the starting idea to the definition of the subject, to the final version of the project, doubts and difficulties included. • It's an exercise of self-evaluation to develop the consciousness of the process activated in its entirety: explaining motivations, making clear the reasons for each specific decision, considering the cultural and visual cultural references. • The texts have to be delivered to the lecturer soon after the end of the single exercise, and at least one day before the exam.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<i>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</i> • conclusiveness of the design concept • conclusiveness of the formal aspects of the design work • quality of the technical execution • clarity of the presentation <i>Evaluation criteria and criteria for awarding marks for module 2 – Interactive and Motion Graphics:</i> <i>For the own work:</i> • originality • appropriateness • formal aesthetic quality • technical quality <i>For the presentation:</i> • clarity • convincingness • For the process during the whole semester • individual development • active participation and quality of contributions • <i>correct use of the tools and new competences</i> <i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</i> The mark for this exam is only one, consequently the evaluations concerning each module doesn't lead to an autonomous mark but have to be

	connected and integrated in the whole evaluation of the three modules. Therefore, the specific evaluations related to the <i>Theories and Languages of Visual Communication</i> module are influenced and influence the whole evaluation of the results of the project and of the planning path done by the students. Regarding specifically Theories and Languages of Visual Communication I will consider: ✓ The ability of in-depth analysis emerging from the texts in its entirety. ✓ The use of references connected to the theories and languages of visual communications' field indicated in the bibliography of the course and not only. ✓ The clarity of the language through which this analysis is done in the written text and orally (in the final presentation).
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Required readings	<i>Module 1 – Visual Communication:</i> • Emil Ruder: <i>Typographie / Typography</i>, Niggli Publishers. • Josef Müller-Brockmann: <i>Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers</i>, Niggli Publishers. • Wolfgang Weingart: <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers. • Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames & Hudson. • (engl. Only) <i>Module 2 – Interactive and Motion Graphics:</i> • Ball, Philip. <i>The Self-Made Tapestry: Pattern Formation in Nature</i>. Oxford University Press, 1999 • Casey Reas; Ben Fry. <i>Processing: a programming handbook for visual designers and artists</i>. The MIT Press • John Maeda. <i>Le leggi della semplicità</i>, Mondadori Manual: • <i>Processing: a programming handbook for visual designers and artists</i>. (PDF version) http://www.hrenatoh.net/corso/processing/proces
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	sing_benfry.pdf • Web sites/tutorials: • Daniel Shiffman: http://shiffman.net/ • http://formandcode.com/ • http://www.creativeapplications.net/ Further readings related to the topic of the project will be communicated during the course. Module 3 – Theories and Languages of Visual Communication: Stuart Hall, <i>The Work of Representation</i> cap 1., pp 15-73, in S. Hall (ed. by), <i>Representation. Cultural Representations and Signifying Practices</i>, Sage, London, 2007. L. Cartwright, M. Sturken <i>Practices Of Looking: An Introduction To Visual Culture</i>, Oxford University Press, 2001, 2009. (more details will be given during the course) M. Joly, <i>Introduzione all'analisi dell'immagine</i>, Lindau, Torino, 1999. (more details will be given during the course) All these texts are available in the reserve collection: http://aws.unibz.it/rc/index.asp Further readings related to the topic of the project will be communicated during the course.
Supplementary readings	Module 1 – Visual Communication: Further readings related to the topic of the project will be communicated during the course. Module 2 – Interactive and Motion Graphics: Further readings related to the topic of the project will be communicated during the course. Module 3 – Theories and Languages of Visual Communication: Further readings related to the topic of the project will be communicated during the course.

Syllabus Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	Outline!
Code der Lehrveranstaltung	97105
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	Modul 1: ICAR/13 Industrielle Formgebung Modul 2: INF/01 Informatik Modul 3: M-FIL/05 Sprachphilosophie und Sprachtheorien
Studiengang	Bachelor in Design und Künste (L-4)
Semester	1.
Studienjahr	1., 2. oder 3.
Kreditpunkte	22
Modular	Ja

Gesamtanzahl der Vorlesungsstunden	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten	370 (Modul 1: ca. 210, Modul 2: ca. 65, Modul 3: ca. 95)
Anwesenheit	nicht verpflichtend, aber empfohlen
Voraussetzungen	<i>Für ab dem ak. Jahr 2012/13 immatrikulierte Studierende:</i> die WUP-Kurse (Projekt + Darstellende Geometrie + Darstellungsmethoden und -techniken)
Link zur Lehrveranstaltung	-

Kursbeschreibung und spezifische Bildungsziele: Modul 1 – Visuelle Kommunikation	Die Lehrveranstaltung zählt zum Bildungsbereich der kennzeichnenden Fächer (Modul 1 und 2) sowie der Grundfächer (Modul 3) und ist Teil des Studienzweigs Design. KURSBESCHREIBUNG <i>Kursbeschreibung Modul 1 – Visuelle Kommunikation:</i> Outline-Schnitte von Schriften werden zumeist mit Reklame-Beschriftung und Dekoration assoziiert. 1925 entwarf Marcel Breuer seinen berühmten Sessel B3. Wassily Kandinsky begeisterte sich für Breuers Skelett eines traditionellen Club-Sessels — so sehr, dass er den B3 in seinen Grundkursen am Bauhaus in Dessau als perfektes Beispiel für <Abstraktion> vorführte. Die Kontur bedeutet hier gleichermaßen Abstraktion und Präzision. Diesen Effekt auf den Bereich der visuellen Kommunikation zu übertragen, ist die Aufforderung dieses Projektes.
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«Outline» ergibt sich aus der Kontur eines bestehenden Etwas (z.B. ein Objekt, eine Fläche), das verloren, herausgeschnitten oder verborgen worden ist. Das Thema spielt mit dem menschlichen Erinnerungsvermögen, es <zitiert> das nicht sichtbare Objekt und lässt in dem Moment den Betrachter darüber reflektieren.

Das Projekt ist eine Untersuchung über die Frage, wo die Fläche endet und die Kontur beginnt, über das Innen und das Außen, über Körperhaftigkeit und Transparenz, über Grenzen. Wir versuchen, die unterschiedlichen Bedeutungen von «outline» im Bereich des Grafik Designs, aber ebenso in der Fotografie, im Film, im Produkt Design und der Architektur zu untersuchen. Daher können sowohl zwei-, als auch dreidimensionale Themen bearbeitet werden. Theoretische Unterstützung wird gegeben, indem entsprechende Positionen der Kunstgeschichte, der Semiotik und der Geschichte der Visuellen Kommunikation angerissen werden. Eine erste Recherche wird gemeinsam unternommen und besprochen, ebenso erste praktische Übungen. Die dann gewählten individuellen Projekte können sowohl einzeln oder auch im Team entwickelt werden. Wöchentliche gemeinsame Besprechungen ermöglichen, untereinander den Fortschritt der Einzel-Projekte zu diskutieren. Diese Besprechungen über ein breites Spektrum von Design sind zudem wichtige Gelegenheiten, die kommunikativen Fähigkeiten der TeilnehmerInnen zu schulen, indem man sich gegenseitig sensibel zu kritisieren lernt. Die Ergebnisse des Projektes werden am Semesterende in einer Präsentation vorgestellt.

Bildungsziele Modul 1 – Visuelle Kommunikation:

- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation
- Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der visuellen Kommunikation
- Entwicklung einer individuellen und eigenständigen Arbeitsweise in den Projekten
- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation, von der Ideenfindung bis zur Realisierung des Projekts
- Erwerb des Fachwissens und Fertigkeiten für das:
 - ✓ Typografie / Schriftgestaltung
 - ✓ Corporate Design
 - ✓ Editorial Design
 - ✓ Ausstellungsdesign / Ausstellungsgrafik
 - ✓ Verpackungsdesign

	✓ Graphisch-strukturelle Planung von Websites / Web Design ✓ Video Design / Motion Graphics ✓ Informationsdesign ✓ Photographie ✓ Produktdesign ✓ Prozessverständnis Lasercutting und 3D-Printing • Erwerb von Grundkenntnissen der Design-Kulturen mit all ihren Aspekten • Erwerb der Fähigkeit, die jeweiligen getroffenen Entscheidungen aus einer formalen, technischen und theoretischen Perspektive kommunizieren und begründen zu können.
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Modul 1	Visuelle Kommunikation
Dozent	Thomas Mayfried office C1.06.a, e-mail thomas.mayfried@unibz.it, tel. +39 0471 015---, webpage http://www.unibz.it/en/design
Wissenschaftlich disziplinärer Bereich des Dozenten	ICAR/13
Unterrichtssprache	Deutsch
Sprechzeiten	Siehe: http://www.unibz.it/en/design
Wissenschaftlicher Mitarbeiter (wenn vorgesehen)	-
Sprechzeiten	-
Auflistung der behandelten Themen	Typografie, Grafik Design, Fotografie, Motion graphics, Web Design, Produktdesign, Ausstellungsdesign.
Unterrichtsform	Vorlesungen, praktische Übungen, Projektarbeit, Workshops

Modul 2	-> siehe Syllabus in englischer und italienischer Sprache
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Modul 3	-> siehe Syllabus in englische Sprache
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Erwartete Lernergebnisse	Erwartete Lernergebnisse für Modul 1 – Visuelle Kommunikation: • In der Lage zu sein, ein Projekt im Bereich der Visuellen Kommunikation zu konzipieren, zu entwickeln und auszuführen • Konzeption, Entwicklung und Realisierung eines Projekts im Bereich der Visuellen Kommunikation • In der Lage zu sein, Verpackungsprojekte (Produkt und Grafik) analysieren, konzipieren und entwickeln zu können
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	• In der Lage zu sein, Projekte im Bereich der multimedialen Visuellen Kommunikation analysieren, konzipieren und entwickeln zu können (Web, Video, Motion Graphics) • In der Lage zu sein im Bereich des Information-Designs analysieren, konzipieren und entwickeln zu können • Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs im Corporate Design • Kenntnisse der technischen-wissenschaftlichen Aspekte des Editorial Designs • Kenntnisse der technischen-wissenschaftlichen Aspekte des Ausstellungsdesigns / Ausstellungsgrafik • Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs für die graphisch-strukturelle Planung von Web-Seiten • Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs für die Planung von Video und von Motion Graphics • Kenntnisse der technischen-wissenschaftlichen Aspekte des Informationsdesigns • Verpackungsprojekte bezogen auf ihre Produkte und ihre graphische Aufmachung realisieren zu können • Technische Aspekte in den traditionellen (analog) und multimedialen Formen der Visuellen Kommunikation und der Grafik (Satz und Druck, Lettering, Layout, Illustrationstechniken, Information-Design, Fotografie, Bearbeitung und Retusche von Bildern und Fotos, Video, Motion Graphics, Grundlagen der Programmiersprachen für die Grafik (HTML, CSS, JavaScript, Processing) entwickeln und realisieren zu können • In professioneller Weise ein eigenes Projekt im Bereich der Visuellen Kommunikation und/oder der Visuellen Künste in Form einer räumlichen Installation, sowie mündlich und schriftlich vorstellen zu können • In professioneller Weise die Gründe der eigenen Entscheidungen kommunizieren und argumentieren und sie unter formellen, technischem, wissenschaftlichem Gesichtspunkt begründen zu können • In der Lage zu sein, mit anderen in einem Design-Team zusammenzuarbeiten.
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Art der Prüfung	Art der Prüfung – Modul 1 – Visuelle Kommunikation:
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	Abgabe, Präsentation und Diskussion eines ausgearbeiteten Projektes. Die Studierenden müssen ein Projekt im Bereich der Visuellen Kommunikation konzipieren, entwickeln und ausführen. In individuellen Schluss-Präsentationen werden die Studierenden ihre Projekte diskutieren, erklären und den Nachweis erbringen, dass sie eine kritische Auseinandersetzung mit dem Thema und den während des Semesters vorgestellten Referenzen entwickelt haben.
Prüfungssprache	entspricht der Unterrichtssprache
Bewertungskriterien und Kriterien für die Notenermittlung	<i>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 1 - Visuelle Kommunikation:</i> • Schlüssigkeit des Design-Konzepts • Schlüssigkeit der formalen Aspekte des Entwurfs • Qualität der technischen Ausführung • <i>Klarheit der Präsentation</i>
Pflichtliteratur	<i>Modul 1 - Visuelle Kommunikation:</i> • Emil Ruder: Typographie / Typography, Niggli Publishers. • Josef Müller-Brockmann: Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers, Niggli Publishers. • Wolfgang Weingart: Typography. Mein Weg zur Typographie / Typography. My Way to Typography, Lars Müller Publishers. • Richard Hollis: Graphic Design. A Concise History, Thames & Hudson. • <i>(engl. only)</i>
Weiterführende Literatur	<i>Modul 1 - Visuelle Kommunikation:</i> Weitere Literatur zum Thema wird während des Semesters angegeben.

[Syllabus](#) [Descrizione del corso](#)

Titolo del corso	PROGETTO CV – B1
Codice del corso	97105
Settore scientifico disciplinare del corso	Modulo 1: ICAR/13 disegno industriale Modulo 2: INF/01 informatica Modulo 3: M-FIL/05 filosofia e teoria dei linguaggi
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	I
Anno del corso	I, II o III
Crediti formativi	22
Modulare	Si

Numero totale di ore di lezione	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti	370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
Corsi propedeutici	<i>Per studenti immatricolati a partire dall'a.a. 2012/13: avere superato i corsi wup (progetto + geometria descrittiva + metodi e tecniche di rappresentazione)</i>
Frequenza	non obbligatoria ma raccomandata
Sito web del corso	-

Descrizione progetto ed obiettivi formativi specifici: modulo 2 – interactive & motion graphics	Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1 e 2) e "di base" (modulo 3) del curriculum in design. DESCRIZIONE DEL PROGETTO <i>Descrizione del corso modulo 2 – interactive & motion graphics:</i> La forza di gravità, la forza cinetica, la forza centrifuga, sono strumenti che possono essere utilizzati per la creazione di artefatti visivi. Gli studenti indagheranno gli infiniti modi di fare interagire oggetti analogici, digitali e forze della natura, per produrre artefatti visivi e interattivi che hanno come tema "La linea". Gli studenti potranno lavorare in team, affronteranno una fase di analisi di casi studio, ricerca del concept e test funzionali alla creazione dell'artefatto. In modo più specifico, si potranno creare macchine, strutture, video, poster, installazioni, sculture interattive, motion, tutto incentrato sulla riproduzione digitale o
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	analogica della linea. Ogni team di studenti dovrà documentare il funzionamento del suo artefatto attraverso un video. Il corso consisterà in lezioni frontali, esercizi pratici e workshop per la conoscenza di alcuni software o linguaggi di programmazione. L'obiettivo di questo modulo è stimolare gli studenti nella ricerca di nuovi approcci alla Comunicazione Visiva, attraverso l'interazione e l'uso di media differenti (analogici e digitali). Obiettivi formativi modulo 2 – interactive & motion graphics: • acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva • acquisire le conoscenze di relative alle discipline di carattere tecnico, scientifico • acquisire la conoscenza e comprensione dei: ✓ processi del design per l'interazione uomo-oggetto ✓ sapere analizzare, ideare e sviluppare progetti nell'ambito della comunicazione visiva multimediale e tradizionale ✓ elementi di design generativo ✓ processi del design per la progettazione video e di motion graphics ✓ processi dell'information design ✓ realizzare gli aspetti tecnici nell'ambito della comunicazione visiva e della grafica sia tradizionale (analogica) che multimediale (tipografia, lettering, layout, tecniche di illustrazione, fotografia, trattamento di immagini e foto ritocco, video, motion graphics) ✓ comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico e teorico • acquisizione delle conoscenze di base relative alla cultura di progetto in tutte le sue componenti
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Modulo 1	-> vedi versione inglese e tedesca
Modulo 2	Interactive & motion graphic
Docente	Francesco Paolo Paternoster office C1.06.a, e-mail FrancescoPaolo.Paternoster2@unibz.it, tel. +39 0471 01319, webpage https://next.unibz.it/it/faculties/design-

	art/academic-staff/person/36396-francesco-paolo-paternoster
Settore scientifico disciplinare del docente	INF/01
Lingua ufficiale del corso	Italiano
Orario di ricevimento	Lun - Merc. 18:00-19:00 su appuntamento
Collaboratore didattico (se previsto)	-
Orario di ricevimento	
Lista degli argomenti trattati	Elementi di design generativo, Interaction, Video, storytelling
Attività didattiche previste	Il corso prevede lezioni frontali, esercizi pratici e workshop per la conoscenza di software o linguaggi di programmazione.

Modulo 3	-> vedi versione inglese
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Risultati di apprendimento attesi	<i>Risultati di apprendimento attesi relativi al modulo 2 – interactive & motion graphics:</i> • essere in grado di finalizzare alla realizzazione di un progetto compiuto nel campo del design della comunicazione visiva le conoscenze di base acquisite in campo tecnico e scientifico dell'Interaction Design • sapere analizzare, ideare e sviluppare progetti d'imballaggio e di grafica • sapere analizzare, ideare e sviluppare progetti nell'ambito della comunicazione visiva multimediale (web, video, motion graphics) • sapere analizzare, ideare e sviluppare progetti nell'ambito dell'information design • conoscenza degli aspetti tecnico-scientifici del design per le interfacce grafiche, UI-Design (user-interfacce design) • conoscenza degli aspetti tecnico-scientifici del design per la progettazione grafico-strutturale • conoscenza degli aspetti tecnico-scientifici del design per la progettazione video e di motion graphics • conoscenza degli aspetti tecnico-scientifici dell'information design • sapere sviluppare e realizzare gli aspetti tecnici nell'ambito della comunicazione visiva e della grafica sia tradizionale (analogica) che multimediale (tipografia, lettering, layout, tecniche di illustrazione, information design, fotografia, trattamento di immagini e foto ritocco, video,
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	motion graphics, basi di linguaggio di programmazione per la grafica – HTML, CSS, processing) • comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico • Saper ricercare le fonti adatte per la creazione di un design concept coerente • Imparare a lavorare in gruppo e dividersi i compiti in modo efficace, a seconda delle capacità dei componenti del gruppo stesso • Imparare a presentare il proprio progetto in modo professionale • Risolvere in modo autonomo i problemi
Metodo d'esame	<i>Metodo d'esame relativo al modulo 2 – interactive & motion graphics:</i> Ogni team di studenti dovrà presentare e discutere il proprio progetto
Lingua dell'esame	corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	<i>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – interactive & motion graphics:</i> per il proprio lavoro: • originalità • appropriatezza • qualità della forma estetica • qualità tecniche per la presentazione • chiarezza • capacità di convincimento per il processo durante l'intero semestre: • qualità della dinamicità del team e del ruolo individuale • sviluppo individuale • partecipazione attiva e qualità dei propri contributi • corretto uso degli strumenti e delle nuove competenze
Bibliografia fondamentale	<i>Modulo 2 – interactive & motion graphics:</i> • Ball, Philip. <i>The Self-Made Tapestry: Pattern Formation in Nature</i>. Oxford University Press, 1999 • Casey Reas; Ben Fry. <i>Processing: a programming handbook for visual designers and artists</i>. The MIT Press • John Maeda. <i>Le leggi della semplicità</i>, Mondadori

	Manual: • <i>Processing: a programming handbook for visual designers and artists.</i> (PDF version) http://www.hrenatoh.net/corso/processing/processing_benfry.pdf Web sites/tutorials: • Daniel Shiffman: http://shiffman.net/ • http://formandcode.com/ • http://www.creativeapplications.net/
Bibliografia consigliata	<i>Modulo 2 – interactive & motion graphics:</i> Le letture saranno comunicate e assegnate in classe durante il corso