

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

Syllabus

Course description

Course title	Project VC – B2 Identity?
Course code	97106
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 Course description module 1 – Visual Communication: For designers the term <identity> normally has quite a clear meaning: we refer to it as <corporate>, <brand> or <visual identity>. Thereby we think of designed systems which are meant to communicate the self-image of a corporation or an institution. In the best of cases — as the clients hope — the well-defined <corporate image> will be perceived in the desired manner. But not only is it important how corporations and institutions deal with identity: also states establish designed systems including emblems, flags, passports,
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banknotes, postage stamps or buildings in order to distinguish their territories and societies from others. Thus, governmental identity politics have always played a prominent role. All of us continuously define or assess identities, whether our own or those of others. Many of the last decades' emancipation movements — always with pivotal questions on identity — have become an integral component of our living social reality and have enriched this significantly.

However, currently we're globally witnessing how the term <identity> is exploited in order to foster or to enforce political agendas of exclusion. Examples include the so-called «identitarian movements» in Europe which follow an exclusive definition of identity.

Édouard Glissant (1928–2011), a philosopher and poet born on the Antilles island of Martinique, suggests another way to link together different identities fruitfully. He translated his analysis of the Caribbean island world into a vision which makes the principle of the archipelago a dialectical metaphor for interchange and open-mindedness — the «archipelagic thinking»: necessary relationships among the different islands originate another heterogeneous identity of cultural exchange.

The project «identity?» aims to study and question the elements and mechanisms of visual identity systems. This includes the broad design history of <corporate identities> and its critique, as well as the matter of its political use or ideological misuse (parties, states, supranational organisations, etc).

Whether we want it or not, as a designer we always act politically. The objective of the project is to develop an own work which visualises identity — entirely in line with Glissant — as a vehicle of interchange and understanding.

Educational objectives module 1 – Visual Communication:

- the acquisition of a design methodology in the field of visual communication
- the development of an independent and rigorous study pathway
- 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 knowledge and understanding of:
 - design processes for corporate / visual identity systems
 - design processes for publishing (print / digital)
 - design processes for editorial design
 - design processes for information design
 - design processes for photography
 - design processes for video and motion graphics
 - design processes for exhibition design / exhibition graphics
- 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
- the acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 2 – Interactive and Motion Graphics:

Following the main concept of the "Identity?" project, this module will confront students with a practical exercise that will force them to questioning the idea of visual identity. During this module students are going to design and realize a series of touristic posters that advertise a certain place or a city. But the identity of the place will be represented and communicated through verbal and visual languages able to open new (or old) questions and problems about the identity itself. In other words, the posters series should be able to show or to visualize those issues that are changing or questioning the identity of that place.

In parallel to the main exercise I will hold some lessons about typography and editorial design, so students will be able to acquire or refresh their graphic skills. Moreover, through the poster design, they will explore several aspects of visual communication – image, visual languages, photography, illustration, typography, etc.

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 aspects of graphic and editorial design;
- the acquisition of the knowledge and understanding of:
 - design processes for visual identity systems;
 - design processes for editorial design;
 - design processes for exhibition design
 - the acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 3 – Theories and Languages of Visual Communication:

- 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 expand this knowledge
- This course will take place in close connection with the development of the project. As we planned I will interact actively with my colleagues. I will do some short seminar lectures related to the topic of the project and in connection to the other activities. These contributes are finalized to get to essential theoretical aspects, when necessary with the help of visual examples taken from different fields. In the following phase- from the definition of the single projects to the final stage – I will contribute actively to the discussion.

Educational objectives module 3 – Theories and Languages 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 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

	<ul style="list-style-type: none"> 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 C0.06.b, e-mail thomas.mayfried@unibz.it , tel. +39 0471 015328, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
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	corporate identity / corporate design; identity and: photography, cinema, architecture, typography, etc.
Teaching format	Collective and individual meetings and discussions, frontal lectures, exercises, projects

Module 2	Interactive & Motion Graphics
Lecturer	Andrea Facchetti office C0.06.b, e-mail andrea.facchetti@unibz.it , tel. +39 0471 015---, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/
Scientific sector of the lecturer	ICAR/13
Teaching language	Italian
Office hours	see website
Teaching assistant (if any)	-
Office hours	-
List of topics covered	graphic design, editorial design, typography, research through design, critical design, design philosophy, etc.
Teaching format	Collective and individual meetings and discussions, frontal lectures, exercises, case studies analysis

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 or contact directly
Teaching assistant (if any)	-

Office hours	-
List of topics covered	<p>Concepts belonging to the Theories and Languages of Visual communication's field (sign: symbol, icon, index (Peirce), denotation and connotation/contemporary mythologies (Barthes), construction of the meaning; presentation and representation, natural vs cultural, power relations. performative aspects of visual communication (Austin), construction, reconstruction and invention of identity (Hall/Foucault, Glissant, Butler, Balibar, Dabashi)</p> <p>All the concepts listed below will be considered in conjunction with the topic of the project.</p>
Teaching format	Seminar lectures with the colleagues, assignment of short texts, activation of discussions, short exercises on the topic of the project.
Learning outcomes	<p><i>Learning outcomes for module 1 – Visual Communication:</i></p> <ul style="list-style-type: none"> • 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 • knowledge of the technical and scientific aspects of the design of corporate identity • knowledge of the technical and scientific aspects of the design for publishing • know how to analyze, design and develop corporate / visual identity projects • know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia. • know how to collaborate within a design team • communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific point of views • present at a professional level their own project realized in the field of visual communication in the form of installation, both oral and written <p><i>Learning outcomes for module 2 – Interactive and Motion Graphics:</i></p> <ul style="list-style-type: none"> • 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 of graphic and editorial design;
- know how to analyze, design and develop packaging projects and graphical perspective;
 - know how to analyze, design and develop editorial visual communication projects (posters, brochures, books, magazines);
 - know how to analyze, design and develop information design projects
 - knowledge of the technical and scientific aspects of the design of printed artifacts;
 - 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 (typography, lettering, layout, illustration techniques, information design, photography, imaging and photo retouching);
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 - communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical point of view.

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

	<p>analysis</p> <ul style="list-style-type: none">• 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	<p><i>Assessment details for module 1 – Visual Communication:</i></p> <p>Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project.</p> <p>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.</p> <p><i>Assessment details for module 2 – Interactive and Motion Graphics:</i></p> <p>Submission, presentation and discussion of a final project, consisting in a series of posters. Students must conceive, develop and produce a series of posters related to the subject of the module.</p> <p>There will be final individual presentations where the students will discuss their projects, explain their conceptual approaches and their technical choices.</p> <p><i>Assessment details for module 3 – Theories and Languages of Visual Communication:</i></p> <ul style="list-style-type: none">• For the final project it has to be done a written text (c.a. 3000// 4000 characters, space included) in a clear and appropriate language.• With this text the students have to retrace backwards the complete development of the process: from the starting idea to the definition of
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	<p>the subject, to the final version of the project, doubts and difficulties included. It will be very appreciated the ability to include specific cultural references linked to the project.</p> <p>It's an exercise of self evaluation finalized to increase the awareness about the project's development in its entirety: explaining motivations, making clear the reasons for each specific decision, final results.</p> <ul style="list-style-type: none"> • It remains open the possibility to ask other shorter texts during the semester.
Assessment language Evaluation criteria and criteria for awarding marks	<p>The same as the teaching language</p> <p><i>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 agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p><i>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</i></p> <ul style="list-style-type: none"> • conclusiveness of the design concept • conclusiveness of the formal aspects of the design work • quality of the technical execution • clarity of the presentation <p><i>Evaluation criteria and criteria for awarding marks for module 2 – Interactive and Motion Graphics:</i></p> <ul style="list-style-type: none"> • conclusiveness of the design concept; • conclusiveness of the formal aspects of the design work; • quality of the technical execution; • clarity of the presentation. <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</i></p> <p>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.</p>

	<p>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 also of the route to arrive to at the result.</p> <p>Regarding specifically Theories and Languages of Visual Communication I will consider:</p> <p>The ability of in-depth analysis emerging from the texts in its entirety.</p> <ul style="list-style-type: none">• The use of references connected to the theories and languages of visual communications' field indicated in the bibliography of the course, and possibly other sources related to their projects.• 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	<p>Module 1 – Visual Communication:</p> <p>Édouard Glissant & Hans Ulrich Obrist: <i>documenta 13: 100 Notizen - 100 Gedanken / 100 notes - 100 thoughts</i>, Hatje Cantz Publishers, 2012</p> <p>Per Mollerup: <i>Marks of Excellence: The Development and Taxonomy of Trademarks</i>, Phaidon Publishers, 1999</p> <p>Tony Brook, Adrian Shaughnessy (Ed.): <i>Manuals 1 and Manuals 2: Design & Identity Guidelines</i>, Unit Editions, 2014</p> <p>Graphic design primers:</p> <p>—</p> <p>Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames & Hudson, 2002</p> <p>—</p> <p>Emil Ruder: <i>Typographie / Typography</i>, Niggli Publishers, 2008</p> <p>—</p> <p>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, 1996</p> <p>—</p> <p>Wolfgang Weingart: <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers, 2014</p> <p>Further readings related to the topic of the project will be</p>
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	<p>communicated during the course.</p> <p>Module 2 – Interactive and Motion Graphics:</p> <p>Simona De Iulio: <i>L'età del manifesto</i> (Introduzione), Franco Angeli, 1996 (pp. 17-25).</p> <p>Maria Roszkowska: «Marketplace», in Ruedi Baur and Sébastien Thiery (Ed.): <i>Don't brand my public space!</i>, Lars Muller Publishers, 2013 (pp. 9-63).</p> <p>Graphic design primers:</p> <p>—</p> <p>Massimo Vignelli: The Vignelli Canon, Lars Muller Publishers, 2010 (http://www.vignelli.com/canon.pdf)</p> <p>—</p> <p>Robert Bringhurst: The elements of typographic style, Sylvestre Bonnard, 2001</p> <p>—</p> <p>Ellen Lupton: How posters work, Cooper Hewitt Museum, 2015</p> <p>Further readings related to the topic of the project will be communicated during the course.</p>
Supplementary readings	<p>Module 3 – Theories and Languages of Visual Communication:</p> <p>Stuart Hall, The Work of Representation cap 1., pp 15-73, in S. Hall (ed. by), Representation. Cultural Representations and Signifying Practices, Sage, London, 2007. (more details will be given during the course)</p> <p>L. Cartwright, M. Sturken Practices Of Looking: An Introduction To Visual Culture, Oxford University Press, 2001, 2009. (more details will be given during the course)</p> <p>These texts are available in the reserve collection: http://aws.unibz.it/rc/index.asp</p> <p>Further short readings related to the topic of the project will be asked during the course.</p>

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	Projekt VK – B2 Identity?
Code der Lehrveranstaltung	97106
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	<p>Die Lehrveranstaltung zählt zum Bildungsbereich der kennzeichnenden Fächer (Modul 1 und 2) sowie der Grundfächer (Modul 3) und ist Teil des Studienzweigs Design.</p> <p>KURSBESCHREIBUNG Kursbeschreibung Modul 1 – Visuelle Kommunikation:</p> <p>Der Begriff <identity> hat für Designer normalerweise eine relativ klare Bedeutung: wir sprechen von <corporate>, <brand> oder <visual identity>. Damit sind gestaltete Systeme gemeint, die das Selbstbild eines Unternehmens oder einer Institution kommunizieren sollen. Im idealen Fall — so hoffen die Auftraggeber — stellt sich die gewünschte Sicht des definierten <corporate images> ein.</p> <p>Aber nicht nur für Unternehmen und Institutionen ist der Umgang mit Identität von grosser Bedeutung: auch</p>
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Staaten etablieren gestaltete Identitätssysteme, mit Emblemen, Flaggen, Reisepässen, Banknoten, Briefmarken und Architekturen, um ihre Territorien und Gesellschaften von anderen zu unterscheiden. So haben <identity politics> staatlicherseits schon immer eine grosse Rolle gespielt.

Wir alle definieren oder zu beurteilen ständig Identitäten, sei es die eigene oder die anderer. Viele der globalen Emanzipations-Bewegungen der letzten Jahrzehnte, die sich letztendlich immer um Fragen von Identität drehen, sind integraler Teil unserer gelebten gesellschaftlichen Realität geworden und haben diese erheblich bereichert.

Momentan müssen wir allerdings weltweit beobachten, wie der Begriff <Identität> instrumentalisiert wird, um politische Interessen der Ausgrenzung zu fördern oder durchzusetzen. Als Beispiele seien nur die sogenannten «identitären Bewegungen» in Europa genannt, die einer ausschliessenden Definition von Identität folgen.

Der auf der Antillen-Insel Martinique geborene Philosoph und Schriftsteller Édouard Glissant (1928–2011) schlägt einen anderen Weg vor, unterschiedliche Identitäten fruchtbar zu vernetzen. Seine Analyse der karibischen Inselwelt übersetzte er in eine Weltsicht, in der das Prinzip des Archipels — die Verbindung mehrerer Inseln zu einem Ganzen — zu einer dialektischen Metapher für Austausch und Aufgeschlossenheit wird, das «archipelagic thinking»: durch notwendige Beziehungen unter den einzelnen Inseln entsteht eine andere, heterogene Identität des kulturellen Austauschs.

Im Projekt «Identity?» sollen die Elemente und Mechanismen von visuellen identity-Systemen studiert und hinterfragt werden. Das schliesst die umfassende Design-Geschichte der <corporate identity> und ihrer Kritik ebenso ein wie die Frage ihres politischen Gebrauchs oder ideologischen Missbrauchs (Parteien, Staaten, supranationale Organisationen, etc.).

Ob wir wollen oder nicht, als Designer handeln wir immer politisch. Ziel des Projektes ist die Entwicklung einer eigenen Arbeit, die Identität — ganz im Sinne Glissants — als Vehikel des Austausches und der Verständigung sichtbar macht.

	<p>Bildungsziele Modul 1 – Visuelle Kommunikation:</p> <ul style="list-style-type: none"> • Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation • Entwicklung einer individuellen und eigenständigen Arbeitsweise in den Projekten • Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der visuellen Kommunikation • Erwerb des Fachwissens und Fertigkeiten für das: • Design von Corporate / Visual Identity Systemen • Design im Verlagswesen (print / digital) • Editorial Design • Information Design • Design für die Photographie • Design für die Video-Planung und Motion Graphics • Ausstellungsdesign / Ausstellungsgrafik • Erwerb der Fähigkeit, die jeweiligen getroffenen Entscheidungen aus einer formalen, technischen und theoretischen Perspektive kommunizieren und begründen zu können. • Erwerb von Grundkenntnissen der Design-Kulturen mit all ihren Aspekten
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Modul 1	Visuelle Kommunikation
Dozent	Thomas Mayfried office C0.06.b, e-mail thomas.mayfried@unibz.it, tel. +39 0471 015328, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
Wissenschaftlich disziplinärer Bereich des Dozenten	ICAR/13
Unterrichtssprache	Deutsch
Sprechzeiten	Siehe website
Wissenschaftlicher Mitarbeiter (wenn vorgesehen)	-
Sprechzeiten	-
Auflistung der behandelten Themen	Corporate identity / Corporate design; Identität und: Photographie, Film, Architektur, Typographie, etc.
Unterrichtsform	Gruppen- und Einzelbesprechungen und -diskussionen, Vorlesungen, Übungen, Projekte
Modul 2	-> siehe Syllabus in englischer und italienischer Sprache
Modul 3	-> siehe Syllabus in englische Sprache

Erwartete Lernergebnisse	<p>Erwartete Lernergebnisse für Modul 1 – Visuelle Kommunikation:</p> <ul style="list-style-type: none">• 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• Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs von Corporate Identities• Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs für das Verlagswesen• Kenntnisse der technischen-wissenschaftlichen Aspekte des Designs• In der Lage zu sein, Corporate / Visual Identity Projekte zu analysieren, zu entwerfen und zu entwickeln• Technische Aspekte in den traditionellen (analog) und multimedialen Formen der Visuellen Kommunikation und der Grafik entwickeln und realisieren zu können• In der Lage zu sein, mit anderen in einem Design-Team zusammenzuarbeiten.• In professioneller Weise die Gründe der eigenen Entscheidungen kommunizieren und argumentieren und sie unter formellen, technischem, wissenschaftlichem Gesichtspunkt begründen 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
Art der Prüfung	<p>Art der Prüfung – Modul 1 – Visuelle Kommunikation:</p> <p>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.</p>
Prüfungssprache	entspricht der Unterrichtssprache

<p>Bewertungskriterien und Kriterien für die Notenermittlung</p>	<p>Die Bewertung der einzelnen Module führt nicht zu einer getrennten Benotung, sondern fließt in die Gesamtbewertung des Projektes ein. Es wird eine Note für das gesamte Projekt und in Absprache zwischen den drei Lehrenden zugewiesen, welche das Projekt aufgrund folgender Kriterien bewerten:</p> <p>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 1 - Visuelle Kommunikation:</p> <ul style="list-style-type: none"> • Schlüssigkeit des Design-Konzepts • Schlüssigkeit der formalen Aspekte des Entwurfs • Qualität der technischen Ausführung • Klarheit der Präsentation
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<p>Pflichtliteratur</p>	<p>Modul 1 - Visuelle Kommunikation:</p> <p>Édouard Glissant & Hans Ulrich Obrist: <i>documenta 13: 100 Notizen - 100 Gedanken / 100 notes - 100 thoughts</i>, Hatje Cantz Verlag, 2012</p> <p>Per Mollerup: <i>Marks of Excellence: The Development and Taxonomy of Trademarks</i>, Phaidon Publishers, 1999</p> <p>Tony Brook, Adrian Shaughnessy (Ed.): <i>Manuals 1 and Manuals 2: Design & Identity Guidelines</i>, Unit Editions, 2014</p> <p>Graphik-Design (Basis-Literatur):</p> <p>—</p> <p>Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames & Hudson, 2002</p> <p>—</p> <p>Emil Ruder: <i>Typographie / Typography</i>, Niggli Publishers, 2008</p> <p>—</p> <p>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, 1996</p> <p>—</p> <p>Wolfgang Weingart: <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers, 2014</p>
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Weiterführende Literatur

Modul 1 - Visuelle Kommunikation:

Weitere Literatur zum Thema wird während des Semesters angegeben.

Syllabus Descrizione del corso

Titolo del corso	PROGETTO CV – B2 Identity?
Codice del corso	97106
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, Module 3: circa 95)
Corsi propedeutici	<i>Per studenti immatricolati a partire dall'a.a. 2012/13:</i> avere superato i corsi wup (progetto + geometria descrittiva + metodi e tecniche di rappresentazione)
Frequenza	non obbligatoria ma raccomandata
Sito web del corso	-
Descrizione progetto ed obiettivi formativi specifici: modulo 2 – interactive & motion graphics	<p>Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1 e 2) e "di base" (modulo 3) del curriculum in design.</p> <p>DESCRIZIONE DEL PROGETTO <i>Descrizione del corso modulo 2 – interactive & motion graphics:</i></p> <p>Seguendo il tema principale del corso "Identity?", questo modulo cercherà di far riflettere gli studenti sul concetto di identità visiva, attraverso un'esercitazione pratica. Agli studenti verrà chiesto di progettare e realizzare una serie di manifesti turistici finalizzati alla comunicazione di una certa località o città. L'identità della località o della città scelta dovrà però essere rappresentata e comunicata attraverso linguaggi verbali e visivi capaci di far emergere nuove (o vecchie) domande e questioni in merito a quell'identità. In altre parole, i poster progettati dagli studenti dovranno essere in grado di mostrare e visualizzare i problemi e gli aspetti che attraversano e scuotono quell'identità.</p>

	<p>Parallelamente all'esercitazione principale, sono previste una serie di lezioni sulla tipografia e sul design editoriale, che permetteranno agli studenti di acquisire o ripassare alcune competenze grafiche. Inoltre, attraverso la progettazione dei poster, gli studenti potranno esplorare diversi aspetti legati alla comunicazione visiva – l'utilizzo delle immagini e dei linguaggi visivi, la fotografia, l'illustrazione, la tipografia, ecc.</p> <p><i>Obiettivi formativi modulo 2 – interactive & motion graphics</i></p> <ul style="list-style-type: none"> – acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva; – acquisire le conoscenze di base relative agli aspetti di carattere tecnico, scientifico del graphic design e del design editoriale; – acquisire la conoscenza e comprensione dei: <ul style="list-style-type: none"> • processi progettuali dei sistemi di identità visiva; • processi progettuali del design editoriale; • processi progettuali dell'exhibition design; – acquisire le conoscenze di base relative alla cultura di progetto in tutte le sue componenti
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Modulo 1	-> <i>vedi versione inglese e tedesca</i>
Modulo 2	<i>Interactive & motion graphic</i>
Docente	Andrea Facchetti office C0.06.b, e-mail andrea.facchetti@unibz.it , tel. +39 0471 015---, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/
Settore scientifico disciplinare del docente	ICAR/13
Lingua ufficiale del corso	Italiano
Orario di ricevimento	-> website
Collaboratore didattico (se previsto)	-
Orario di ricevimento	-
Lista degli argomenti trattati	graphic design, design editoriale, tipografia, ricerca e design, design critico, filosofia del design, ecc.
Attività didattiche previste	discussioni e revisioni individuali e collettive, lezioni frontali, esercitazioni, analisi di casi studio
Modulo 3	-> <i>vedi versione inglese</i>

Risultati di apprendimento attesi	<p>Risultati di apprendimento attesi relativi al modulo 2 – interactive & motion graphics:</p> <ul style="list-style-type: none"> – essere in grado di finalizzare alla realizzazione di un progetto compiuto nel campo del design della comunicazione visiva le conoscenze di base acquisite nel campo tecnico e scientifico del graphic design e del design editoriale; – sapere analizzare, ideare e sviluppare progetti d’imballaggio e di grafica; – sapere analizzare, ideare e sviluppare progetti nell’ambito della comunicazione visiva (manifesti, brochure, libri, riviste); – sapere analizzare, ideare e sviluppare progetti di information design; – sapere sviluppare e realizzare gli aspetti tecnici nell’ambito della comunicazione visiva e della grafica (tipografia, lettering, layout, tecniche di illustrazione, information design, fotografia, trattamento di immagini e foto ritocco); – comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico.
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Metodo d'esame	<p>Metodo d'esame relativo al modulo 2 – interactive & motion graphics:</p> <p>Consegna, presentazione e discussione del progetto finale, che consisterà in una serie di manifesti. Gli studenti dovranno progettare, sviluppare e produrre una serie di manifesti inerenti all’argomento del modulo. Sono previste delle presentazioni individuali in cui gli studenti dovranno discutere i loro progetti, spiegare l’approccio concettuale utilizzato e le scelte tecniche.</p>
Lingua dell'esame Criteri di misurazione e criteri di attribuzione del voto	<p>corrisponde alla lingua d’insegnamento</p> <p><i>La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale del progetto è unico ed è definito sulla base del coordinamento tra i tre docenti che valutano il progetto secondo questi criteri:</i></p> <p>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – interactive & motion graphics:</p> <ul style="list-style-type: none"> – validità dell’idea progettuale; – validità degli aspetti formali del progetto;

	<ul style="list-style-type: none">– qualità dell'esecuzione tecnica;– chiarezza della presentazione.
Bibliografia fondamentale	<p>Modulo 2 – interactive & motion graphics:</p> <ul style="list-style-type: none">• Simona De Iulio: <i>L'età del manifesto</i> (Introduzione), Franco Angeli, 1996 (pp. 17-25).• Maria Roszkowska: «Marketplace», in Ruedi Baur and Sébastien Thiery (Ed.): <i>Don't brand my public space!</i>, Lars Muller Publishers, 2013 (pp. 9-63). <p>Graphic design primers:</p> <ul style="list-style-type: none">• Massimo Vignelli: <i>The Vignelli Canon</i>, Lars Muller Publishers, 2010 (http://www.vignelli.com/canon.pdf)• Robert Bringhurst: <i>The elements of typographic style</i>, Sylvestre Bonnard, 2001• Ellen Lupton: <i>How posters work</i>, Cooper Hewitt Museum, 2015
Bibliografia consigliata	<p>Modulo 2 – interactive & motion graphics:</p> <p>Ulteriori testi inerenti al tema del progetto saranno segnalati durante il corso</p>