

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

Syllabus

Course description

Course title	Project VC – C1 A common story. Narration as a process.
Course code	97107
Scientific sector and area	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/04 estetica
Degree	Bachelor in Design and Art (L-4)
Semester	I
Year	1st, 2nd or 3rd
Credits	22
Modular	Yes

Teaching language	Module 1: Italian Module 2: English 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)
Prerequisites	<i>For students enrolled from 2012/13 onwards:</i> passed WUP courses (warm up project + descriptive geometry + methods and techniques of representation); <i>for students enrolled from 2016/17 onwards:</i> passed WUP project;
Attendance	not compulsory but recommended
Course page	

Project description and specific educational objectives	The course belongs to the class “caratterizzante” (module 1) and “di base” (module 2 and 3) in the curriculum in Design. PROJECT DESCRIPTION Course description module 1 – Visual Communication: <i>“Everything we do is about storytelling” DJ Stout</i> The human being cannot live without stories, without continuously producing and consuming inventions, fantasies, visions. Since childhood he identifies himself with characters of his own invention, he loves disguises, he takes on different personalities, he imagines places that do not exist. And as an adult, even with the eyes
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wide open, he formulates a vision of reality - the narration of the self and of his own relationship with the world - in which the imaginative component is an essential part. Narration defines a space in which we develop the necessary skills to social and professional life. Especially for designers, narration is a necessary practice: on the one hand as a way of understanding the world in which to intervene; on the other hand as a prefiguration of scenarios, as an instrument for looking to the future, and thus for designing.

All the designer's work, as the English designer DJ Stout reminds us, can be seen as a great story, every work can be interpreted as a narration, as a dialogue that the designer undertakes with the world, with people. The story is a preliminary form of contact with the project. More specifically, the designer has a dialogical and narrative relationship with the project: by telling it to himself he elaborates it, imagines it, develops it, gives shape to it, he contextualizes it; by telling it to others, by explaining it, he allows them to share it, to understand it. The course focuses on the relationships that link narration to design, on the importance of narration in the design practice.

The course is organized in two phases. At a first stage students will be invited to collect stories about Bolzano and the South Tyrol province. Students will have to look for and to collect accounts, traditional tales - mountain or country stories, of difficult places, legends, magic tales or real life ones - but also contemporary tales, taken to Bolzano from different places, by people who come from far away.

Once the students have collected the story, they will have to translate it into a book - following the whole production process. They will have to produce text, and images, develop the graphic design project, lay out the contents and finally they will have to print and bind the book. At this stage of the course, they will have the opportunity to deal with ways and techniques of illustrating and they will learn how to use image production and printing techniques such as risograph and screen printing.

In a second phase, once the graphic design project and the editorial production of the book are finished, the stories published in books designed, illustrated and produced by the students will be transferred to various types of supports (large panels, tazebao, large format books) of different sizes designed by the authors themselves in order to use them as narrative tools for telling, in different places and to different people, the stories that were published in the books.

By telling the story, like an old storyteller, students will have the opportunity to interact with the audience and to verify the quality of the narrative contents, of the graphic design project and of the images produced in their books. At the end of the course, the different narrative tools designed by students for presenting their books will be exhibited to the public in a single event.

The two phases will be preceded by a preliminary phase during which the students will attend a dense cycle of short workshops, practical lessons about the use of the printing tools, frontal lessons, excursions, focused on topics such as: storytelling / narration, design and editorial production, illustration, material culture.

keywords: graphic design, narration / storytelling, story, book, storyteller, illustration, material culture, design fiction, exhibit, display.

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 basic knowledge concerning the culture of design in all its aspects
- 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 publishing and design processes for exhibition graphics.
- the acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 2 – Graphic Design:

A series of lectures and exercise with themes and topics directly related to the topic of the project, we will do research and critical investigations, developing concepts and discover the principles and elements of graphic design to serve the project results.

Educational objectives module 2 – Graphic Design:

- the acquisition of a design methodology in the field of visual communication
- the acquisition of the basic knowledge concerning the technical and scientific subjects such as: graphic and

- editorial design, publishing and self-publishing, storytelling, illustration, printing techniques.
- the acquisition of the knowledge and understanding of:
 - ✓ design processes for publishing
 - ✓ design processes for exhibition graphics
- the acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 3 – Visual Culture:

How to translate a story into a visual narration? How words and images interact in a picturebook? How a special book format influences the practice of reading? How a graphic style – and the technique used - can suit a content and a certain atmosphere better than another? How reading a book can become a performance? How to read a wordless book?

Children books have become – after the raise of Modern art – one of the last free spaces for representational and narrative graphic art, in which figures are much more than mere illustrations of the text.

The course aims to give a general overview about narrative structures and visual communication and, in particular, wants to make the students conscious of the potentialities of meaning implied in the dynamic relationship between words and images and in the choice of graphic style. It will make them conscious of the mechanisms they use when conceive and design an illustrated book; how they go to the core of a story and visually translate those elements of the story that they consider relevant; how they can use visual means to reinforce, integrate or even negate what the words say. The course will thus deal with the semiotics of picturebooks, and the main topics will be: narrative structures in visual texts; iconography and stereotypes; the rules of visual perception and balance in a visual composition; graphic conventions and reading habits; signification theories and the use of figuration and abstraction in illustration.

Educational objectives module 3 – Visual Culture:

- the acquisition of a design methodology 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 visual semiotics, narrative structures, iconography and graphic conventions.
- the acquisition of the basic knowledge concerning

	the culture of design in all its aspects
Module 1	Visual Communication
Lecturer	Giorgio Camuffo office F2.06.a, e-mail Giorgio.Camuffo@unibz.it , tel. +39 0471 015193, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Scientific sector of the lecturer	ICAR13
Teaching language	Italian
Office hours	Tuesday and Wednesday on appointment
Teaching assistant (if any)	-
Office hours	-
List of topics covered	- Graphic design and illustration - The graphic designer's social role - Graphics, editorial production and self-production - Graphic Novel and illustrated book - Graphic design and children book - Some key figures and groups for the theme: Maira Kalman, Guido Scarabottolo, Push Pin Studio, Korner Kramer (KesselsKramer), McSweeney's (Dave Eggers), Dunne & Raby.
Teaching format	Frontal lectures, exercises, labs, projects, etc.
Module 2	Graphic Design
Lecturer	Gianluca Camillini office F2.06.b, e-mail gianluca.camillini@unibz.it , tel. +39 0471 015249, web page https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908-gianluca-camillini
Scientific sector of the lecturer	ICAR/17
Teaching language	English
Office hours	Every Tuesday 13:00 – 18:00 on appointment sending an e-mail to: gianluca.camillini@unibz.it
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Graphic and editorial design fundamentals, typography and illustration, printing and storytelling techniques, basic skills of research techniques and of the main graphic design software.
Teaching format	Frontal lectures, reviews and exercises
Module 3	Visual Culture
Lecturer	Valeria Burgio office F2.06.b, e-mail valeria.burgio@unibz.it , tel. +39 0471 015305, webpage

	https://www.unibz.it/en/faculties/design-art/academic-staff/person/32141-valeria-burgio
Scientific sector of the lecturer	M-FIL/04
Teaching language	English
Office hours	Every Tuesday 9:00 – 12:00 on appointment sending an e-mail to: valeria.burgio@unibz.it
Teaching assistant (if any)	-
Office hours	-
List of topics covered	The semiotics of picturebooks, and in particular: narrative structures in visual texts; iconography and stereotypes; the rules of visual perception and balance in a visual composition; graphic conventions and reading habits; signification theories and the use of figuration and abstraction in illustration.
Teaching format	Frontal lectures and exercises.

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 • Basic knowledge and understanding of visual communication and of the book's graphic design • Ability to use and develop knowledge throughout the own design project • Acquisition of an independent and reflective approach to one's own work and to visual communication • Ability to present and argue the design choices by using a proper vocabulary and the references from the field. <i>Learning outcomes for module 2 – Graphic Design:</i> 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 (graphic and editorial design, publishing and self-publishing, storytelling, illustration, printing techniques). • Know how to analyze, design and develop projects in visual communication and with traditional (analogical) graphics • Knowledge of the technical and scientific aspects of graphic design for advertising • Knowledge of the technical and scientific aspects of the design of corporate identity
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- 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)
- Communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific point of view

Learning outcomes for module 3 – Visual Culture:

- 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 theoretical subjects.
- 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 design
- knowledge of the important sociological, semiotic and anthropological aspects
- 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>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> <i>Assessment details for module 1 – Visual Communication:</i> Final public presentation of the project. Evaluation of the exercises given during the course. Evaluation of the whole design process done during the semester (participation, team-working, development and educational growth) Evaluation of the final presentation <i>Assessment details for module 2 – Graphic Design:</i> Public presentation of all projects realized during the course and all materials produced within the course of Visual Communication. Evaluation of the exercises given during the course. Evaluation of the whole design process done during the semester (participation, team-working, development and educational growth) Evaluation of the final presentation <i>Assessment details for module 3 – Visual Culture</i> Students will have to participate and debate about the topics presented. Moreover they will have to read, review and discuss short texts at the beginning or end of every lecture. A midterm assignment will test their ability to critically analyze a work (a picturebook) they consider influential for their own design project through the methodological instruments that have been taught to them. As a final assignment, they have to write a text of about 5,000 strokes presenting their concept and design process. This text will be part of the final project's documentation
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>

There is only one final overall mark for the project. As regards module 1 (Visual Communication) the evaluation and marking criteria are the following:

- Quality of graphic design and of the presentations (40%)
- Independence and critical ability of developing and arguing the design work in accordance with the given themes (35%)
- Knowledge, understanding and ability of discussing the references proposed during the semester (25%)
- Presence and engagement during the semester

Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:

— (10 % of the final grade)

Presentation/Colloquium: Clarity of the presentation and argumentation, vividness of the presentation tools, answering of questions

— (10 % of the final grade)

Documentation: Clarity and design quality of the documentation through text, image, illustration and/or video

— (10 % of the final grade)

- The overall process and the method developed by the students through the entire module
- The active participation and the ability to work independently as well as in a teamwork.

— (70 % of the final grade)

Final project/final project-prototypes/outputs of assignments and exercises given/documentation: 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.

Evaluation criteria and criteria for awarding marks for module 3 – Visual Culture:

Ability to connect theoretical contents to the design and production practice.

Ability to conceive good concepts and to explain them properly, recognizing visual strategies, sources of inspiration and reconstructing design process backwards. Part of the mark is also related to the participation to

	discussions, debates and exercises in class and in the demonstration of curiosity and insight.
Required readings	Module 1 – Visual Communication: <i>È il design una narrazione? Design e narrazioni</i>, Antonella Penati ed., Mimesis/Eterotopie, Milano/Udine, 2013. <i>Il design costruisce mondi. Design e narrazioni</i>, A. Penati ed., Mimesis/Eterotopie, Milano/Udine, 2013. <i>Per qualcuno può essere lo spazio</i>, E. Sottsass, Adelphi, Milano, 2017. Module 2 – Graphic Design: <i>Lezioni Americane / Six memos for the next Millennium</i> by Italo Calvino [library] <i>Limonata e altri racconti</i> by Raymond Carver [library] Module 3 – Visual Culture: R. Arnheim, "Cap. 4. Sviluppo" in <i>Arte e Percezione Visiva</i>, Feltrinelli, Milano 2012 (ed. originale: 1954, 1974), pp. 142-186. J. Berger, <i>Ways of seeing</i>, Penguin, London 1972. A. Castagnoli, <i>Manuale dell'illustratore. Come pubblicare album per bambini</i>, Editrice Bibliografica, Milano 2016. R. Falcinelli, "Cap. 8. Vedere lo spazio figurativo" in <i>Guardare, Pensare, Progettare</i>, Stampa Alternativa & Graffiti, Roma 2011, pp. 185-226. E. Gombrich, "Verità e formula stereotipa" in <i>Arte e Illusione</i>, Phaidon Press, Londra 2002 (ed. originale: 1960), pp. 73-96 S. Lee, <i>La trilogia del limite</i>, Corraini, Mantova 2011. P. Polidoro, "Cap. 3. Le strutture narrative delle immagini" in <i>Che cos'è la semiotica visiva</i>, Carocci Roma 2008, pp. 42-56.
Supplementary readings	Module 1 – Visual Communication: Further readings will be provided directly to the students during the semester. Module 2 – Graphic Design: Further readings will be provided directly to the students during the semester. Module 3 – Visual Culture: O. Calabrese, "La rappresentazione pittorica del tempo" in <i>Come si legge un'opera d'arte</i>, Mondadori Milano 2006, pp. 69-99. M. Shapiro, "Frontalità e profilo come forme simboliche" in <i>Per una semiotica del linguaggio visivo</i>, Meltemi, Roma 2002, pp. 158-191. G. Kress, T. & van Leeuwen, "The 'old' and the 'new' visual literacy in books for the very young" in <i>Reading</i>

images: the grammar of visual design, Routledge, London-New York, 2006, pp. 23-34.

M. Salisbury & M. Styles, *Children's Picturebooks. The art of visual storytelling*, Lawrence King Publishing, London 2012.

More suggestions will be given during the course, according to the needs of the single students.

Syllabus Descrizione del corso

Titolo del corso	PROGETTO CV – C1 Una storia comune. La narrazione come processo
Codice del corso	97107
Settore scientifico disciplinare del corso	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/04 estetica
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); per gli studenti immatricolati a partire dall'a.a. 2016/17: aver superato il progetto wup.</i>
Frequenza	non obbligatoria ma raccomandata
Sito web del corso	

Descrizione progetto ed obiettivi formativi specifici: modulo 1 – comunicazione visiva	Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1) e "di base" (modulo 2 e 3) del curriculum in design. DESCRIZIONE DEL PROGETTO Descrizione del corso modulo 1 – comunicazione visiva: Progettare é un atto, prima ancora che di configurazione, di pre-figurazione, capace di "rendere presente (visibile) davanti alla mente "ciò che ancora non esiste". Nella pre-figurazione, la narrazione é la pratica con la quale elaboriamo la nostra esperienza, costruiamo dialoghi, entriamo in contatto con il progetto. Raccontare il progetto aiuta ad immaginarlo, a visualizzare la sua forma, aiuta a contestualizzare e a capire come sarà vissuto.
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Il Corso si concentra sul rapporto tra la narrazione e il progetto, sulla importanza della narrazione nella pratica progettuale.

Il corso sarà organizzato in due differenti momenti.

In una prima fase gli studenti saranno invitati a raccogliere storie su Bolzano e sulla provincia altoatesina. Gli studenti dovranno cercare e raccogliere testimonianze, racconti della tradizione ma anche storie di altri luoghi e di persone che arrivano da lontano, storie di montagne, di luoghi difficili, leggende, racconti magici o di vita vera. Gli studenti una volta raccolta la storia da raccontare dovranno tradurla in un libro. Dovranno produrre testo, e immagini, fare il progetto grafico, impaginare i contenuti e infine dovranno stampare e rilegare il libro.

Oltre a capire l'importanza della narrazione, in questa parte del corso gli studenti avranno modo di affrontare modi e tecniche di illustrare e impareranno a usare tecniche di stampa (risograph, stampa serigrafica) e di produzione di immagini.

In una seconda fase, una volta terminato il progetto grafico e la produzione editoriale del libro, le storie pubblicate nei libri progettati, illustrati e prodotti dagli studenti saranno trasferite, tradotte su supporti di diversa natura (grandi pannelli, tazeobao, libri di grande formato) e di diverse dimensioni progettati dagli stessi autori e utilizzati come strumenti narrativi per raccontare, in luoghi e a persone diverse, le storie pubblicate nei libri.

Raccontando la storia, come un antico cantastorie, gli studenti potranno confrontarsi con il pubblico e verificare la qualità dei contenuti narrativi, del progetto grafico e delle immagini prodotte nei loro libri.

Alla fine del corso i differenti strumenti narrativi progettati dagli studenti per presentare i libri saranno esposti al pubblico in un unico evento.

Le due differenti fasi progettuali saranno anticipate da una fase parte *propedeutica* di preparazione dove gli studenti avranno modo di frequentare un ciclo serrato di brevi

	workshop, lezioni pratiche sull'utilizzo degli strumenti di stampa , lezioni frontali, escursioni, incentrati su temi quali: cultura materiale, storytelling, book design, Illustrazione, tecniche di produzione. <i>keywords:</i> Narrazione, racconto, storytelling, libro, cantastorie, illustrazione, cultura materiale, design fiction, exhibit, graphic display. Obiettivi formativi modulo 1 – comunicazione visiva: • Acquisire una metodologia progettuale nel campo della comunicazione visiva • Sviluppo di un percorso autonomo e rigoroso • Acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva • Acquisire una metodologia progettuale nel campo della comunicazione visiva • Acquisire la conoscenza e comprensione dei: ✓ Processi del design per l'editoria ✓ Processi del design per la grafica di allestimento • Acquisizione delle conoscenze di base relative alla cultura di progetto in tutte le sue componenti
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Modulo 1	Comunicazione visiva
Docente	Giorgio Camuffo office F2.06.a, e-mail Giorgio.Camuffo@unibz.it, tel. +39 0471 015193, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Settore scientifico disciplinare del docente	Icar/13
Lingua ufficiale del corso	Italiano
Orario di ricevimento	Martedì e mercoledì su appuntamento.
Collaboratore didattico (se previsto)	-
Orario di ricevimento	-
Lista degli argomenti trattati	- Graphic design e illustrazione - Il ruolo sociale del graphic designer - Grafica, produzione editoriale e autoproduzione - Graphic Novel e il libro illustrato - Graphics design e children book - Alcune figure e gruppi centrali per il tema: Maira Kalman, Guido Scarabottolo, Push pin, Korner Kramer, Mc

	Sweeney.
Attività didattiche previste	Lezioni, esercitazioni, laboratori, progetti, etc.

Modulo 2	-> <i>vedi syllabus in lingua inglese</i>
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Modulo 3	-> <i>vedi syllabus in lingua inglese</i>
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Risultati di apprendimento attesi	Risultati di apprendimento attesi relativi al modulo 1 – comunicazione visiva: • essere in grado di ideare, sviluppare, realizzare un progetto nel campo della comunicazione visiva • ideazione, sviluppo e realizzazione di un progetto nel campo del design della comunicazione visiva • Acquisizione delle conoscenze di base della comunicazione visiva e della progettazione grafica del libro • Capacità di applicare le conoscenze apprese rispetto al proprio percorso progettuale • Acquisizione di una autonomia di giudizio rispetto agli artefatti comunicativi in generale e specificamente rispetto al proprio progetto • Acquisizione della capacità di argomentare il proprio percorso progettuale e le scelte adottate, utilizzando un vocabolario pertinente e adottando in maniera critica i riferimenti affrontati durante il corso • presentare ad un livello professionale un proprio progetto realizzato nel campo della comunicazione visiva in forma di installazione, oralmente e per iscritto • comunicare e argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico
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Metodo d'esame	<i>Metodo d'esame relativo al modulo 1 – comunicazione visiva:</i> Presentazione finale del 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 1 – comunicazione visiva:</i> Il corso prevede l'attribuzione di un voto di esame unico. Per quanto riguarda il modulo 1 sono previsti i seguenti criteri di misurazione e attribuzione:

	- Qualità della progettazione grafica e delle presentazioni (40%) - Capacità critica e di argomentazione nello sviluppo del tema progettuale (35%) - Conoscenza e capacità di discussione dei riferimenti proposti durante il corso (25%) - Capacità di affrontare in autonomia i temi del progetto
Bibliografia fondamentale	<i>Modulo 1 – comunicazione visiva:</i> <i>É il design una narrazione?</i> Design e narrazioni A cura di Antonella Penati Mimesis/Eterotopie, Milano/Udine, 2013 <i>Il design costruisce mondi</i> Design e narrazioni A cura di Antonella Penati Mimesis/Eterotopie, Milano/Udine, 2013 <i>Per qualcuno può essere lo spazio.</i> Ettore Sottsass Adelphi, Milano, 2017
Bibliografia consigliata	<i>Modulo 1 – comunicazione visiva:</i>