

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

Syllabus

Course description

Course title	Project VC – B2 Design after humans
Course code	97006
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	II
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	<i>Please insert if there is any</i>

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> Speculations, narratives, utopias, imaginary and unreal worlds have always accompanied the work of the designer, be it graphic, product designer, architect, urban planner. However, in the last twenty years we have witnessed a greater proliferation of projects that play to imagine different worlds, alternative realities, coming and less forthcoming futures, utopias or dystopias. However, this tension towards what is not yet real does not mean a departure or an escape from reality. According to the writer McKenzie Wark “that of utopia is, in this specific
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	sense, the most realistic kind. It is able to formally deal with questions relating not only to what the real can be, but also to those relating to what reality is". The construction of utopian (or dystopian) scenarios allows us to observe the world around us and to abstract peculiar characteristics: distortions or merits, critical or possibility, problems or hopes. To ask what will be of the planet and of the men after, near or during the end of humanity (or of human civilization, as we know it today), is an exercise that allows to design in a different way, and to ask a basic question for each designer: "can not be done in another way?". At a time when there are apocalyptic signs of mass extinction and in which at the same time the spread of well-being has never been so high, there is room to try to ask different questions without taking for granted any of the solutions that have been applied to date. At the intersection of communication and product the projects developed in this course will start from the analysis of some aspects of contemporary reality and their projection into a more or less near future. Ecology, conservation of knowledge, artificial intelligences, the rediscovery of nature, war and peace, poetry and science will be elements of our search for a design useful at the beginning (or at the end) of a new geological era such as the anthropocene. <i>Educational objectives Module 1 – Visual Communication:</i> • 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 a design methodology in the field of product design and visual communication • the acquisition of the knowledge and understanding of: ✓ graphic design processes for advertising ✓ design processes for corporate image ✓ design processes for publishing ✓ design processes for exhibition graphics ✓ design processes for web design ✓ design processes for video and motion graphics • the acquisition of the basic knowledge concerning the culture of design in all its aspects
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	<i>Course description Module 2 – Interactive and Motion Graphics:</i> Following the main concept of the “Design After Humans” project, this module will ask students to deal with a series of practical exercises related with ideas and scenarios of a post-human and dystopic world. After the definition of a social, economical, environmental, cultural or political issue or question, each student will try to articulate and visualise a specific scenario through different output and language (texts and/or images, printed matter, video, ecc.). Beside reflecting on the limits of our world and possibilities to change it, through these exercises students will have the opportunity to deal with problems and contents related to typography, editorial design and visual languages, in order to acquire or refresh their graphic skills. <i>Educational objectives Module 2 – Interactive and Motion Graphics:</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 concerning the technical and scientific aspects of graphic and editorial design; – the acquisition of the knowledge and understanding of: • design processes for information design; • 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. <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 and to 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
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	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. <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	Pietro Corraini office C1.03, e-mail Pietro.Corraini@unibz.it , tel. +39 0471 015318, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/36497-pietro-corraini
Scientific sector of the lecturer	ICAR/13
Teaching language	Italian
Office hours	On appointment. Please send an e-mail: pietro.corraini@unibz.it or contact directly
Teaching assistant (if any)	-
Office hours	-
List of topics covered	Graphic design, editorial communication, storytelling, design-art relationship
Teaching format	Project-oriented teaching and collaboration, integrating lectures, workshops and seminars

Module 2	Interactive & Motion Graphics
Lecturer	Andrea Facchetti office C1.03, e-mail andrea.facchetti@unibz.it , tel. +39 0471 015---, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/38327-andrea-facchetti
Scientific sector of the lecturer	ICAR/13
Teaching language	English
Office hours	On appointment. Please send an e-mail: andrea.facchetti@unibz.it or contact directly
Teaching assistant (if any)	-
Office hours	-

List of topics covered	Graphic design, editorial design, typography, research through design, critical design, 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://www.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	Concepts belonging 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) All the concepts listed below (and other that should be decided in relation to the project's development) will be considered in conjunction with the topic of the project.
Teaching format	Seminar lectures with the colleagues, assignment of short texts, activation of discussions, short exercises on the topic of the project.

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 and graphical perspective • know how to analyze, design and develop projects concerning museums and exhibitions • 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
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	• knowledge of the technical and scientific aspects of the design for publishing • Knowledge of the technical and scientific aspects of the design of exhibition graphics • present at a professional level 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 <i>Learning outcomes for module 2 – Interactive and Motion Graphics:</i> – to have the ability to finalise 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 analyse, design and develop packaging projects and graphical perspective; – know how to analyse, design and develop editorial visual communication projects (posters, brochures, books, magazines); – know how to analyse, design and develop information design projects – knowledge of the technical and scientific aspects of the design of printed artefacts; – 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); – communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical point of view. <i>Learning outcomes for module 3 – Theories and Languages of Visual Communication:</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 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
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	• 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> Final exam requires the delivery, presentation and discussion of the projects carried out during the semester as well as of their documentation. Students will be asked to answer a number series of questions to assess the understanding of the topics covered during the semester. Students will present their work according to instructions that will be provided during the semester and will argue the projects, proving to have critically developed the references proposed during the semester and to have gained a personal interpretation of the proposed design themes. <i>Assessment details for module 2 – Interactive and Motion Graphics:</i> Submission, presentation and discussion of a series of
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	visual output in the field of graphic design. Students must conceive, develop and produce a series of visual artifacts and communication devices related to the subject of the module. There will be individual presentations where students will discuss their projects, explain their conceptual approaches and their technical choices. Assessment details for module 3 – Theories and Languages of Visual Communication: • 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 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. • It's an exercise of self evaluation finalized to increase the awareness about the project's development in it's entirety: explaining motivations, making clear the reasons for each specific decision, final results. • It remains open the possibility to ask other shorter texts or exercises during the semester.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<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 projects according to the following criteria:</i> Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication: 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 design and graphic presentations - Independence and critical ability of developing and arguing the design work in accordance with the given themes - Knowledge, understanding and ability of discussing the references proposed during the semester Evaluation criteria and criteria for awarding marks

	for module 2 – Interactive and Motion Graphics: – conclusiveness of the design concept; – conclusiveness of the formal aspects of the design work; – quality of the technical execution; – clarity of the presentation. Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication: 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 also of the route to arrive to at the result. 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 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).
Required readings	Module 1 – Visual Communication: • Berger, John and Nadotti, Maria, 2015, Modi di vedere. Torino : Bollati Boringhieri. • Gottschall, Jonathan, 2014, L'istinto di narrare. Torino : Bollati Boringhieri. • Munari, Bruno, 2005, Design e comunicazione visiva. Roma : Laterza. • Morton, Thimoty, 2013, Hyperobjects. Minneapolis : University of Minnesota press • Aldous Huxley, 2016, Il mondo nuovo. Milano : Mondadori Module 2 – Interactive and Motion Graphics: Readings related to the topic of this project: • Anthony Dunne, Fiona Raby, Speculative Everything: Design, Fiction, and Social Dreaming, MIT Press, 2013 (chapter 6 and 7, pp. 89-138).

	• Tanyoung Kim, Carl DiSalvo. <i>Speculative Visualization: A New Rhetoric for Communicating Public Concerns</i>, 2010. Paper available at: https://pdfs.semanticscholar.org/f773/e59f4c59d7c8e2175a5d630b744b60ec4db2.pdf Graphic design primers: • Ellen Lupton, <i>Thinking with Type</i>, Princeton Architectural Press, 2004 (chapter 3: Grid, pp. 148-207). • Robert Bringhurst: <i>The elements of typographic style</i>, Sylvestre Bonnard, 2001 Further readings related to the topic of the project will be communicated during the course. Module 3 – Theories and Languages of Visual Communication: Basic readings (more details will be given during the course): 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. Readings related to the topic of this project (more details will be given during the course): Jonathan Crary, <i>Late capitalism an the ends of sleep</i>, Verso, 2013 Mark Fisher, <i>Capitalist Realism. There is not alternative?</i>, Zero Books, 2009 Judith Butler, <i>Vite precarie. I poteri del lutto e della violenza. Con un'introduzione di Olimpia Guaraldi</i>, Postmedia Books, 2012. (v.o. J.B. <i>Precarious Lifes</i>, Verso, 2004) Film Alfonso Cuarón, <i>Children of Men</i>, 2006 Allan Sekula & Noël Burch, <i>The Forgotten Space</i>, 2010 Peter Watkins, <i>The War Game</i>, 1965 All these texts are available in the reserve collection: http://aws.unibz.it/rc/index.asp
Supplementary readings	Further readings related to the topic of the project will be communicated during the course.

Syllabus

Descrizione del corso

Titolo del corso	PROGETTO CV – B2 Design After Humans
Codice del corso	97006
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	II
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 e	Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1 e 2) e "di base" (modulo 3) del curriculum in design. DESCRIZIONE DEL PROGETTO Descrizione del corso modulo 1 – comunicazione visiva: Speculazioni, narrazioni, utopie, mondi immaginari e irreali accompagnano da sempre il lavoro del progettista, sia esso grafico, designer del prodotto, architetto, urbanista. Tuttavia negli ultimi vent'anni assistiamo a una maggiore proliferazione di progetti che giocano a immaginare mondi diversi, realtà alternative, futuri prossimi e meno prossimi, utopie o distopie. Tuttavia questa tensione verso ciò che non è ancora reale non sta a significare un allontanamento o una fuga dalla realtà. Secondo lo scrittore McKenzie Wark "quello dell'utopia è, in questo senso specifico, il genere più realista. Esso è capace di trattare formalmente le questioni relative non solo a ciò che il reale può essere, ma anche quelle relative a ciò che la realtà è".
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	La costruzione di scenari utopici (o distopici) permette di osservare il mondo che ci circonda e di astrarre caratteristiche peculiari: storture o pregi, criticità o possibilità, problemi o speranze. Chiedersi cosa sarà del pianeta e degli uomini dopo, vicino o durante la fine dell'umanità (o della civiltà umana, per come la conosciamo oggi), è un esercizio che permette di progettare in maniera diversa, e di porsi una domanda basilare per ogni progettista: "non si può fare in un altro modo?". In un tempo in cui (da una parte) si avvertono apocalittici segnali di estinzione di massa e (dall'altra) in cui allo stesso tempo la diffusione del benessere non è mai stata così alta, c'è spazio per provare a porsi quesiti diversi senza dare per scontata nessuna delle soluzioni che sono state applicate fino ad oggi. A cavallo tra comunicazione e prodotto i progetti elaborati in questo corso partiranno dall'analisi di alcuni aspetti della realtà contemporanea e dalla loro proiezione (di alcuni suoi aspetti) in un futuro più o meno prossimo. Ecologia, conservazione del sapere, intelligenze artificiali, riscoperta della natura, guerra e pace, poesia e scienza saranno elementi della nostra ricerca di un design utile all'inizio (o alla fine) di una nuova era geologica come l'antropocene. <i>Obiettivi formativi modulo 1 – comunicazione visiva:</i> • 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 la grafica pubblicitaria • Processi del design per l'immagine coordinata • 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	<i>Comunicazione visiva</i>
Docente	Pietro Corraini office C1.03, e-mail Pietro.Corraini@unibz.it , tel. +39 0471 015318, webpage https://www.unibz.it/en/faculties/design-art/academic-

	staff/person/36497-pietro-corraini
Settore scientifico disciplinare del docente	ICAR/13
Lingua ufficiale del corso	Italiano
Orario di ricevimento	Su appuntamento. Si prega di contattare personalmente o tramite mail all'indirizzo pietro.corraini@unibz.it
Collaboratore didattico (se previsto)	-
Orario di ricevimento	-
Lista degli argomenti trattati	• Progettazione grafica • comunicazione spaziale • comunicazione editoriale • narrazione • rapporto tra arte/grafica
Attività didattiche previste	Laboratori, visite esterne, lectures, progetti di gruppo, esercitazioni, seminari e revisioni di gruppo

Modulo 2	-> vedi versione inglese
Modulo 3	-> vedi versione inglese

Risultati di apprendimento attesi	<i>Risultati di apprendimento attesi relativi al modulo 1 – comunicazione visiva:</i> • 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 • saper analizzare, ideare e sviluppare progetti nell'ambito della comunicazione visiva multimediale (web, video, motion graphics) • conoscenza degli aspetti tecnico-scientifici del design per l'immagine coordinata • conoscenza degli aspetti tecnico-scientifici del design per l'editoria • conoscenza degli aspetti tecnico-scientifici del design per la grafica di allestimento • conoscenza degli aspetti tecnico-scientifici del design per la progettazione grafico-strutturale di siti web • conoscenza degli aspetti tecnico-scientifici del design per la progettazione video e di motion graphics • 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> L'esame prevede la consegna, la presentazione e la discussione dei progetti realizzati durante il semestre e della relativa documentazione. L'esame finale prevede una serie di domande da parte dei docenti volte alla discussione dei temi trattati durante il corso e del progetto finale. Gli studenti dovranno predisporre i progetti secondo indicazioni che saranno fornite durante il semestre e dovranno argomentare i progetti, dimostrando di avere elaborato criticamente i riferimenti proposti durante il semestre e di avere maturato una interpretazione personale dei temi proposti.
Lingua dell'esame	corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	<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> <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 relativamente ai progetti richiesti: Qualità della progettazione grafica e delle presentazioni; Autonomia e capacità critica di elaborazione, sviluppo e argomentazione del tema progettuale; Conoscenza e capacità di discussione dei riferimenti proposti durante il corso.

Bibliografia fondamentale	<i>Modulo 1 – comunicazione visiva:</i> • Berger, John and Nadotti, Maria, 2015, Modi di vedere. Torino : Bollati Boringhieri. • Gottschall, Jonathan, 2014, L'istinto di narrare. Torino : Bollati Boringhieri. • Munari, Bruno, 2005, Design e comunicazione visiva. Roma : Laterza. • Morton, Thimoty, 2013, Hyperobjects. Minneapolis : University of Minnesota press • Aldous Huxley, 2016, Il mondo nuovo. Milano : Mondadori
Bibliografia consigliata	<i>Modulo 1 – comunicazione visiva:</i>

	• 1984, George Orwell, Mondadori • Il racconto dell'ancella, Margaret Atwood, Ponte alle grazie • Additional readings will be communicated and assigned in class during the course.
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