

- > [Syllabus in deutscher Sprache](#)  
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## Syllabus Course description

<b>Course title</b>	<b>Project VC – B2 Sans paroles...</b>
<b>Course code</b>	97106
<b>Scientific sector and area</b>	Module 1: ICAR/13 disegno industriale Module 2: INF/01 informatica Module 3: M-FIL/05 filosofia e teoria dei linguaggi
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2018/19
<b>Year</b>	2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	22
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: German Module 2: English Module 3: English
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and / or other individual educational activities</b>	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
<b>Attendance</b>	not compulsory but recommended
<b>Prerequisites</b>	<i>For students enrolled from 2012/13 onwards: have passed the WUP courses; for students enrolled from 2016/17 onwards: have passed the WUP project;</i>

<b>Project description and specific educational objectives</b>	<p>The course belongs to the class "caratterizzante" (module 1 and module 2) and "di base" (module 3) in the curriculum in Design.</p> <p><b>PROJECT DESCRIPTION</b>  <i>Course description module 1 – Visual Communication:</i></p> <p><i>Sans paroles...</i></p> <p>The history of the 20th century's avantgardes could also be told on the basis of magazines, books or ephemera which have been published by artists, architects, writers or photographers. Mostly producible at low prices artists' publications had been used to communicate concepts, manifestos or theoretical backgrounds. As an autonomous art work the «artists' publication» has come into focus not later than the early 1960s. Via Concrete poetry, the Situationists, Fluxus and conceptual artists the artists's</p>
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publication has become a serious phenomenon, it was specifically collected and finally a lasting designation had been found — «artists' book».

This kind of publication was considered as a stand-alone art work, which — in order to be realised — exactly required the form it was presented in. So, not the fact of printing was crucial — a lot has been published — but the conception.

In the second half of the 20th century also photographers see books as an opportunity to independently form narratives of their images. For the first time photography may be liberated from its purpose: in the photo-book photographers experiment with narration, form, characteristic style, and rhythm.

In the last 20 years an immense production of «artists's books» and photo books can be observed. A new wave of «democratisation» through digital printing techniques has encouraged artists and photographers to produce printed matter, to publish those and to present those on specialised «art book fairs». The reasons (within a digital ocean) are obvious: apparently, the analogue form of a publication striving for objectness and, thus, a remaining visibility, has become more attractive.

In this semester project the idea is to firstly train to look carefully in order to describe the differences between artists's publications (exhibition catalogue, artists' book, hybrid forms) and to define their characteristics. One aspect of this is the meaning of a possible «interference» of a designer in an artists' publication.

Especially the forms of photographic publications will be considered, since they will be in the focus of this project. Therefore, in the second step, the history of photography will be crossed, spotlighting selected positions (early serial photography, photo journalism, fotoromanzo / photo novel, etc.). In parallel, the development of the arts will be considered with protagonists relevant for the topic, as well as pivotal artists's and photo publications will be analysed exemplarily.

The rules for the design section of the project are:

It's about the narrative context of images.

Only photographic images produced by the participants themselves will be used.

No words will be used.

At the end individual image stories will be produced — as ever, without any fixed expectations, as for the form and the content.

***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 photography
  - design processes for graphic design
  - design processes for editorial design
  - design processes for publishing (print / digital)
  - design processes for information design
  - 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 “Sans paroles” project, this module will confront students with a series of practical exercises that will force them to reflect on the relationship between visual representations and the process of meaning production through the medium of the poster.

During this module students are going to design and realize a series of posters using found visual material (images, photos, illustrations, posters, still images, etc.) and experiment different ways to manipulate this material through different techniques in order to create different (and sometimes opposite) narratives or meanings.

The general idea is to experiment with the multiplicity of possible meanings held by a single image, and to use it for different purposes. The module aims at making the students aware of the links between the process of meaning production and the contexts where the

communication takes place.

Frontal lessons about theory and history of poster design will give students the chance to acquire or refresh some basic graphic knowledge. Moreover, through the exercises, 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 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 and if it will be possible some exercises. These contributes are finalized to get to essential theoretical aspects, when necessary with the help of visual examples taken from different fields.

	<ul style="list-style-type: none"> <li>In the following phase- from the definition of the single projects to the final stage – I will contribute actively to the discussion</li> </ul> <p><b><i>Educational objectives module 3 – Theories and Languages of Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication</li> <li>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</li> <li>the acquisition of the basic knowledge concerning the theoretical subjects of Theories and Languages of Visual Communication</li> <li>the acquisition of the basic knowledge concerning the culture of design in all its aspects</li> </ul>
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<b>Module 1</b>	<b>Visual Communication</b>
<b>Lecturer</b>	Thomas Mayfried office F2.05, e-mail <a href="mailto:thomas.mayfried@unibz.it">thomas.mayfried@unibz.it</a> , tel. 0471 015328, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried</a>
<b>Scientific sector of the lecturer</b>	ICAR/13
<b>Teaching language</b>	German
<b>Assistance/Office hours</b>	Tuesday from 2 p.m. by appointment
<b>List of topics covered</b>	Graphic design, editorial design, photography; history and theory of photography; visual narratives; artists's publications; strategies of publishing in art and design; cinema
<b>Teaching format</b>	Collective and individual meetings and discussions, frontal lectures, exercises, projects

<b>Module 2</b>	<b>Interactive &amp; Motion Graphics</b>
<b>Lecturer</b>	Andrea Facchetti office F3.05b, e-mail <a href="mailto:andrea.facchetti@unibz.it">andrea.facchetti@unibz.it</a> , tel. +39 0471 0150xx, webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/38327-andrea-facchetti">https://www.unibz.it/it/faculties/design-art/academic-staff/person/38327-andrea-facchetti</a>
<b>Scientific sector of the lecturer</b>	ICAR/13
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Tuesday: 13.00 - 18.00 Wednesday: 09.00 - 12.00, 13.00 - 18.00
<b>List of topics covered</b>	graphic design, editorial design, typography, research through design, critical design, design philosophy, etc.

<b>Teaching format</b>	Collective and individual meetings and discussions, frontal lectures, exercises, case studies analysis
<b>Module 3</b>	<b>Theories and Languages of Visual Communication</b>
<b>Lecturer</b>	Emanuela De Cecco office F3.02, e-mail <a href="mailto:emanuela.dececco@unibz.it">emanuela.dececco@unibz.it</a> , tel. +39 0471 015222, webpage <a href="https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco">https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco</a>
<b>Scientific sector of the lecturer</b>	L- ART/ 03
<b>Teaching language</b>	English
<b>Office hours</b>	Tuesday/Wednesday in the project atelier
<b>List of topics covered</b>	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.
<b>Teaching format</b>	Seminar lectures with the colleagues, assignment of short texts, activation of discussions, short exercises on the topic of the project.

<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• to have the ability to design, develop and implement a project in the field of visual communication</li> <li>• design, develop and implement a project in the field of visual communication</li> <li>• knowledge of the technical and scientific aspects of photography, editorial design, and publishing practises</li> <li>• knowledge of the historical and theoretical foundations of photography, editorial design, and publishing practises</li> <li>• know how to analyze, design and develop editorial design projects</li> <li>• know how to analyze, design and develop design projects using photography</li> <li>• know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia.</li> </ul>
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- know how to collaborate within a design team
- 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

***Learning outcomes for module 2 – Interactive and Motion Graphics:***

- to have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in the technical and scientific subjects 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);
- 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 theoretical subjects related the field 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 design

	<ul style="list-style-type: none"> <li>• knowledge of the important sociological, semiotic and anthropological aspects</li> <li>• know how to analyze (critically), define and contextualize their projects</li> <li>• know how to apply methods of empirical research in the socio-cultural sciences</li> <li>• know how to present critical and planning analysis orally</li> <li>• know how to present written critical and planning analysis</li> <li>• know how to apply the research methods and results in the project to the various areas of the project itself</li> <li>• 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</li> <li>• communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view</li> </ul>
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<p><b>Assessment</b></p>	<p><b><i>Assessment details for module 1 – Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project.</li> <li>• 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.</li> </ul> <p><b><i>Assessment details for module 2 – Interactive and Motion Graphics:</i></b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• There will be final individual presentations where the students will discuss their projects, explain their conceptual approaches and their technical choices</li> </ul>
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	<p><b><i>Assessment details for module 3 – Theories and Languages of Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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 necessary 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.</li> <li>• During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.</li> </ul>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>
<p><b>Evaluation criteria and criteria for awarding marks</b></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><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• conclusiveness of the design concept</li> <li>• conclusiveness of the formal aspects of the design work</li> <li>• quality of the technical execution</li> <li>• clarity of the presentation</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Interactive and Motion Graphics:</i></b></p> <ul style="list-style-type: none"> <li>• conclusiveness of the design concept;</li> <li>• conclusiveness of the formal aspects of the design work;</li> <li>• quality of the technical execution;</li> <li>• clarity of the presentation</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</i></b></p> <p>The mark for this exam is only one, consequently</p>

	<p>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"> <li>• 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.</li> <li>• The clarity of the language through which this analysis is done in the written text and orally (in the final presentation).</li> </ul>
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<p><b>Required readings</b></p>	<p><b><i>Module 1 – Visual Communication:</i></b></p> <p>Martin Parr, Gerry Badger, <i>The Photobook: A History – Volume I–III</i>, Phaidon Publishers, 2011–2014</p> <p>Andrew Roth, Philip E. Aarons, Claire Lehmann, <i>Artists Who Make Books</i>, Phaidon Publishers, 2017</p> <p>Anne Moeglin-Delcroix, <i>Esthétique du livre d'artiste (1960–1980)</i>, Jean-Michel Place / Le mot et le reste, Bibliothèque nationale de France, 1997 (2012)</p> <p>Marie-Charlotte Calafat, Frédérique Deschamps, <i>Roman-photo</i>, Éditions Textuel / Mucem Marseille, 2017</p> <p>Further readings related to the topic of the project will be communicated during the course.</p> <p><b><i>Module 2 – Interactive and Motion Graphics:</i></b></p> <ul style="list-style-type: none"> <li>• Museum für Gestaltung Zürich (edited by), <i>Photo Graphics – Poster Collection 17</i>, Lars Müller Publishers, 2008</li> <li>• Robert Bringhurst, <i>The elements of typographic style</i>, Sylvestre Bonnard, 2001</li> <li>• Ellen Lupton, <i>How posters work</i>, Cooper Hewitt Museum, 2015</li> </ul> <p>Further readings related to the topic of the project will be</p>
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	<p>communicated during the course.</p> <p><b><i>Module 3 – Theories and Languages of Visual Communication:</i></b></p> <p><i>Basic readings</i>  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. (Reserve Collection)</p> <p>Chandler, <i>Basic Semiotics</i>, Routledge, 2002  <a href="http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf">http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf</a> available on line</p> <p><i>Further readings</i>  L. Cartwright, M. Sturken <i>Practices Of Looking: An Introduction To Visual Culture</i>, Oxford University Press, 2001, 2009.</p> <p>Further readings could be assigned during the course in relation to the development of the project.</p>
<p><b>Supplementary readings</b></p>	<p><b><i>Module 1 – Visual Communication:</i></b></p> <p>-</p> <p><b><i>Module 2 – Interactive and Motion Graphics:</i></b></p> <p>-</p> <p><b><i>Module 3 – Theories and Languages of Visual Communication:</i></b></p>

## Syllabus

### Beschreibung der Lehrveranstaltung

<b>Titel der Lehrveranstaltung</b>	<b>Projekt VK – B2</b> <b>Sans paroles...</b>
<b>Code der Lehrveranstaltung</b>	97106
<b>Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung</b>	Modul 1: ICAR/13 Industrielle Formgebung Modul 2: INF/01 Informatik Modul 3: M-FIL/05 Sprachphilosophie und Sprachtheorien
<b>Studiengang</b>	Bachelor in Design und Künste (L-4)
<b>Semester</b>	Wintersemester 2018/19
<b>Studienjahr</b>	2., 3.
<b>Kreditpunkte</b>	22
<b>Modular</b>	Ja
<b>Gesamtanzahl der Vorlesungsstunden</b>	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
<b>Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten</b>	ca.370 (Modul 1: ca. 210, Modul 2: ca. 65, Modul 3: ca. 95)
<b>Anwesenheit</b>	nicht verpflichtend, aber empfohlen
<b>Voraussetzungen</b>	<i>Für ab dem ak. Jahr 2012/13 immatrikulierte Studierende:</i> die WUP-Kurse bestanden zu haben; <i>für ab dem ak. Jahr 2016/17 immatrikulierte Studierende:</i> das WUP-Projekt bestanden zu haben
<b>Kursbeschreibung und spezifische Bildungsziele:</b> <b>Modul 1 – Visuelle Kommunikation</b>	<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><b><i>Kursbeschreibung Modul 1 – Visuelle Kommunikation:</i></b></p> <p>Sans paroles...</p> <p>Die Geschichte der Avantgarden des 20. Jahrhunderts liesse sich gut anhand der von Künstlern, Architekten, Literaten oder Fotografen publizierten Zeitschriften, Bücher oder Ephemera erzählen. Zumeist günstig herzustellen, wurde die Künstlerpublikation genutzt, um Konzepte, Manifeste oder theoretische Vertiefungen zu kommunizieren. Als autonomes Werk rückte die Künstler-Publikation spätestens seit den frühen 1960er Jahren in</p>

den Blickpunkt. Durch Konkrete Poesie, Situationisten, Fluxus und Konzeptkünstler wurde die Künstler-Publikation als ernst zu nehmendes Phänomen sichtbar, gezielt in Sammlungen zusammengetragen, und schliesslich eine dauerhafte Bezeichnung gefunden: «Künstlerbuch» (artists' book). Diese Art Publikation wurde als eigenständiges Kunstwerk betrachtet, das exakt der vorliegenden Form bedurfte, um als Werk realisiert zu werden. Also nicht die Tatsache der Drucklegung war entscheidend — publiziert wurde vieles — sondern die Konzeption.

In der zweiten Hälfte des 20. Jahrhunderts sehen auch Fotografen im Buch eine Möglichkeit, aus ihren Bildern selbstbestimmt Narrative zu formen. Die Fotografie kann erstmals von ihrer Zweckbestimmung befreit werden: im Fotobuch wird mit Erzählweise, Form, Duktus und Rhythmus experimentiert.

In den letzten 20 Jahren ist eine immense Produktion von «Künstlerbüchern» und Fotobüchern zu beobachten. Eine neue Welle der «Demokratisierung» durch digitale Drucktechniken hat Künstler und Fotografen beflügelt, Drucksachen herzustellen, zu publizieren und sie auf spezialisierten „Art Book Fairs“ zu präsentieren — die Beweggründe liegen (im Ozean des Digitalen) auf der Hand: offenbar hat die analoge Form einer Publikation in ihrem Streben nach Objektivität und somit bleibender Sichtbarkeit an Attraktivität gewonnen.

In diesem Semester-Projekt soll zuerst trainiert werden, genau hinzusehen, um die Unterschiede von Künstlerpublikationen (Ausstellungskatalog, Künstlerbuch, Hybride) zu beschreiben und deren Charakteristika zu definieren. Ein Aspekt dabei ist, was die «Einmischung» eines Designers in eine Künstlerpublikation bedeuten kann.

Insbesondere die Formen der fotografischen Publikationen werden betrachtet, da sie im Mittelpunkt des Projektes stehen sollen. Im zweiten Schritt wird daher die Geschichte der Fotografie anhand ausgewählter Positionen frühe serielle Fotografie, Bildjournalismus, Fotoroman, etc.) durchquert. Parallel dazu wird die Entwicklung der bildenden Kunst mit für das Thema relevanten Protagonisten betrachtet und zentrale Künstler- und Fotopublikationen werden exemplarisch analysiert.

Die Spielregeln für den gestalterischen Part des Projektes sind:

Es geht um den narrativen Zusammenhang von Bildern.

	<p>Es wird ausschliesslich mit fotografischen, selbst angefertigten Bildern gearbeitet. Es werden keine Worte benutzt. Am Ende steht die Produktion eigener Bild-Geschichten — wie immer ergebnisoffen, was Form und Inhalt angeht.</p> <p><b>Bildungsziele Modul 1 – Visuelle Kommunikation:</b></p> <ul style="list-style-type: none"> <li>• Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation</li> <li>• Entwicklung einer individuellen und eigenständigen Arbeitsweise in den Projekten</li> <li>• Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der visuellen Kommunikation</li> <li>• Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation, vor der Ideenfindung bis zur Realisierung des Projekts</li> <li>• Erwerb des Fachwissens und Fertigkeiten für das:             <ul style="list-style-type: none"> <li>• Gestalten mit Fotografie</li> <li>• Grafik-Design</li> <li>• Editorial Design</li> <li>• Design im Verlagswesen (print / digital)</li> <li>• Information Design</li> <li>• Design für Video und Motion Graphics</li> <li>• Ausstellungsdesign / Ausstellungsgrafik</li> </ul> </li> <li>• Erwerb der Fähigkeit, die jeweiligen getroffenen Entscheidungen aus einer formalen, technischen und theoretischen Perspektive kommunizieren und begründen zu können.</li> <li>• Erwerb von Grundkenntnissen der Design-Kulturen mit all ihren Aspekten</li> </ul>
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<b>Modul 1</b>	<b>Visuelle Kommunikation</b>
<b>Dozent</b>	Thomas Mayfried office F2.05, E-mail <a href="mailto:thomas.mayfried@unibz.it">thomas.mayfried@unibz.it</a> , Tel. 0471 015328, Webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried</a>
<b>Unterrichtssprache</b>	Deutsch
<b>Sprechzeiten/Assistenz</b>	Dienstag Nachmittag ab 14:00 Uhr nach Vereinbarung
<b>Auflistung der behandelten Themen</b>	Graphik-Design, Editorial Design, Fotografie; Geschichte und Theorie der Fotografie; Visuelle Erzählweisen; Künstler-Publikationen; Strategien des Publizierens in Kunst und Design; Film
<b>Unterrichtsform</b>	Gruppen- und Einzelbesprechungen und -diskussionen, Vorlesungen, Übungen, Projekte

<b>Modul 2</b>	-> <i>siehe Syllabus in englischer Sprache</i>
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<b>Modul 3</b>	-> <i>siehe Syllabus in englischer Sprache</i>
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<p><b>Erwartete Lernergebnisse</b></p>	<p><b><i>Erwartete Lernergebnisse für Modul 1 – Visuelle Kommunikation:</i></b></p> <ul style="list-style-type: none"> <li>• In der Lage zu sein, ein Projekt im Bereich der Visuellen Kommunikation zu konzipieren, zu entwickeln und auszuführen</li> <li>• Konzeption, Entwicklung und Realisierung eines Projekts im Bereich der Visuellen Kommunikation</li> <li>• Kenntnisse der technischen-wissenschaftlichen Aspekte der Fotografie, des Editorial Designs und der Publikations-Praxis</li> <li>• Kenntnisse der historischen und theoretischen Grundlagen der Fotografie, des Editorial Designs und der Publikations-Praxis</li> <li>• In der Lage zu sein, Editorial Design Projekte analysieren, konzipieren und entwickeln zu können</li> <li>• In der Lage zu sein, fotografische Design-Projekte analysieren, konzipieren und entwickeln zu können</li> <li>• Technische Aspekte in den traditionellen (analogen) und multimedialen Formen der Visuellen Kommunikation und der Grafik entwickeln und realisieren zu können</li> <li>• 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</li> <li>• In professioneller Weise die Gründe der eigenen Entscheidungen kommunizieren und argumentieren und sie unter formellen, technischem, wissenschaftlichem Gesichtspunkt begründen zu können</li> </ul>
<p><b>Art der Prüfung</b></p>	<p><b><i>Art der Prüfung – Modul 1 – Visuelle Kommunikation:</i></b></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>
<p><b>Prüfungssprache</b></p>	<p>entspricht der Unterrichtssprache</p>
<p><b>Bewertungskriterien und Kriterien für die Notenermittlung</b></p>	<p><i>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</i></p>

	<p><i>Lehrenden zugewiesen, welche das Projekt aufgrund folgender Kriterien bewerten:</i></p> <p><b><i>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 1 - Visuelle Kommunikation:</i></b></p> <ul style="list-style-type: none"> <li>• Schlüssigkeit des Design-Konzepts</li> <li>• Schlüssigkeit der formalen Aspekte des Entwurfs</li> <li>• Qualität der technischen Ausführung</li> <li>• Klarheit der Präsentation</li> </ul>
<p><b>Pflichtliteratur</b></p>	<p><b><i>Modul 1 - Visuelle Kommunikation:</i></b></p> <p>Martin Parr, Gerry Badger, <i>The Photobook: A History – Volume I–III</i>, Phaidon Publishers, 2011–2014</p> <p>Andrew Roth, Philip E. Aarons, Claire Lehmann, <i>Artists Who Make Books</i>, Phaidon Publishers, 2017</p> <p>Anne Moeglin-Delcroix, <i>Esthétique du livre d'artiste (1960–1980)</i>, Jean-Michel Place / Le mot et le reste, Bibliothèque nationale de France, 1997 (2012)</p> <p>Marie-Charlotte Calafat, Frédérique Deschamps, <i>Roman-photo</i>, Éditions Textuel / Mucem Marseille, 2017</p> <p>Weitere Literatur zum Thema wird während des Semesters angegeben.</p>
<p><b>Weiterführende Literatur</b></p>	<p><b><i>Modul 1 - Visuelle Kommunikation:</i></b></p> <p>-</p>