

## Syllabus

### Course description

<b>Course title</b>	STUDIO IMAGE <b>Violent Images</b>
<b>Course code</b>	97072 (for studs enrolled before 2018/19); 97122 (for students enrolled from 2018/19 onward)
<b>Scientific sector</b>	For students enrolled before 2018/19 Module 1: L-ART/06 formazione umanistica di base Module 2: ICAR/13 design e comunicazioni multimediali Module 3: L-ART/06 formazione umanistica di base  For students enrolled from 2018/19 onwards Module 1: ICAR/13 disegno industriale Module 2: ICAR/13 disegno industriale Module 3: M-FIL/04 estetica
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2019
<b>Year</b>	1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup>
<b>Credits</b>	20 for students enrolled before 2018/19 19 for students enrolled from 2018/19 onwards
<b>Modular</b>	Yes

<b>Teaching language</b>	Module 1: English Module 2: Italian 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>	For 20 ECTS about 370 (Module 1: about 210, Module 2: about 65, Module 3: about 95) For 19 ECTS about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
<b>Attendance</b>	Not compulsory but recommended
<b>Prerequisites</b>	to have passed the WUP project and for students enrolled before 2018/19 to also have passed all WUP courses

<b>Studio description and specific educational objectives</b>	<p><i>The course belongs to the class "caratterizzante" (module 1, 2 and 3) in the curriculum in Art for students enrolled before 2018/19.</i></p> <p><i>It belongs to the class "caratterizzante" (module 1 and 2) and "affine o integrativa" (module 3) in the curriculum in Art for students enrolled from 2018/19 onwards.</i></p> <p><b>STUDIO DESCRIPTION</b>  <b>Course description module 1 – Photography/Video:</b>          "The Photograph is violent: not only because it shows violent things, but because on each occasion it fills the sight</p>
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	<p>by force.” Roland Barthes in Camera Lucida (1981)</p> <p>Images both reflect and exert violence: snapshots from the Abu Ghraib create a meme shared round the world; surveillance expands with facial recognition and drone monitoring; sexist images permeate advertising and the entertainment sector. A daily flood of violent images surrounds us. They may directly represent violence, or their violent potential may be revealed in connection with their production, dissemination or use.</p> <p>Social platforms like Facebook and Google possess sweeping influence over what we view (on the internet). So-called content moderators remove child pornography and images of atrocities from the global stream – along with art (and trivia) that transgresses their guidelines. Collecting, ordering and curating the visual become a decisive process for producers and consumers of images, and a constitutive aspect of social activity.</p> <p>Many questions arise: Where does the violence in and of the image begin? What makes an image violent? Or is the image itself innocent? Who decides this, and in what context? How do new production technologies and distribution channels influence the relationship between image and (exercise of) violence? And above all: How do we – as artists – deal with the issue of violence and the violent potential of new image technologies?</p> <p>The Studio Image project for summer semester 2019 examines “Violent Images”. Through the lens of diverse topics we will investigate how representations of violence can set in motion, subvert and transform social, political and media discourses. Historical and contemporary image strategies, intense theoretical explorations, a film programme and discussions with invited artists and curators supply inputs as participants develop their own artistic ideas and concepts. In the course of the semester students will – with appropriate guidance – realise these in a photographic or video-based project. The semester culminates in realisation of participants’ projects in the exhibition space and in the form of individual artist’s books.</p> <p>Film programme:</p>
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	<p><i>The Cleaners</i> (Hans Block, Moritz Rieseewieck, 2018 ),  <i>Death Row</i> (Werner Herzog), <i>The Act of Killing</i> (Joshua Oppenheimer), <i>Enjoy Poverty</i> (Renzo Martens), <i>Is the Museum a Battlefield</i> (Hito Steyerl, 2013), others t.b.c.</p> <p><b><i>Educational objectives module 1 – Photography/Video</i></b></p> <p><b>Creation:</b></p> <ul style="list-style-type: none"> <li>• Advanced ability to transfer individual concepts into strong, surprising works of art</li> <li>• Inventiveness concerning subject, approach and materials</li> <li>• Playful and sophisticated use of language/text/sound in relation to images</li> <li>• Profound knowledge of contemporary technical skills such as (digital) photo, video, light and sound systems and development of personal formal criteria in relation to each project</li> <li>• Refined artistic practice of different forms of analysis, expression and presentation</li> </ul> <p><b>Contexts and concepts:</b></p> <ul style="list-style-type: none"> <li>• Strong awareness of socially relevant discourses, their contexts and implications</li> <li>• Advanced ability to develop a personal idea into a concept</li> <li>• Advanced understanding of the coherence of intentions, choice of means, process and result</li> <li>• Advanced ability to relate conceptually to the public/viewer as well as different communities</li> <li>• Refined ability to locate personal work/strategies/methods within larger contexts</li> <li>• Growing ability to theoretically explore own and others' ideas and concepts</li> <li>• Development of an independent and challenging study path</li> </ul> <p><b>General skills:</b></p> <ul style="list-style-type: none"> <li>• Ability to give, receive and process constructive criticism</li> <li>• Ability to integrate reviews and critique in the work process</li> <li>• Assumption of responsibility</li> <li>• Investigative attitude</li> </ul>
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	<ul style="list-style-type: none"> <li>• Development of long-term interests/endurance</li> <li>• Communication/presentation skills</li> <li>• Proactive attitude/behaviour</li> </ul> <p><b><i>Course description module 2 – Visual Communication</i></b></p> <p>Due to the digital age in which we happen to live, the quantity of visual imagery that is produced nowadays is directly related to the expansion of the different media as well as to their technical democratisation. Facing an increasingly complex and interconnected world, photography has to activate the critical potential of the medium. Aim of the course is to reflect on the intrinsic conflict that image making involves, particularly when depicting violence. One way to uncover the system of the power of images and the unconscious patterns of narration consists in a more open handling of one's own artistic procedures, that is, by way of reflecting upon the technological, discursive and narrative tools that are utilized to construct reality through the photographic image. Starting from the examination of historical and contemporary cases in the artistic panorama, different approaches to the use of images will be explored in relation to the development of an editorial project: such as appropriation, accumulation, destruction, disclosure, multiplication.</p> <p>Through the analysis and application of theoretical, methodological and operative tools of visual communication (layout, font, grid, relation text-image, printing techniques), the goal is to reach the maximum expressive capacity to interpret a content through editorial artifacts, merging verbal and visual languages.</p> <p><b><i>Educational objectives Module 2 – Visual Communication</i></b></p> <ul style="list-style-type: none"> <li>• The acquisition of the essential basic knowledge to carry out a project in the field of visual communication, with a focus on books and editorial design.</li> <li>• Correct use of graphic design elements, typography and graphic syntax.</li> <li>• Ability to analyze, design and develop visual and textual outputs.</li> <li>• Ability to communicate and argue the reasons of choices and justify them from a formal, technical,</li> </ul>
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	<p>scientific and theoretical point of view. Advanced understanding of the coherence of intentions, choice of means, process and result.</p> <ul style="list-style-type: none"> <li>• Aware attitude to articulate and argue well-structured projects and to build relationships between different topics and subjects.</li> <li>• Advanced ability to transfer individual concepts to develop a personal idea into a concept.</li> </ul> <p><b><i>Course description module 3 – Media Theory:</i></b></p> <p>“The image in war” or “the war in images”: This is the main question that accompanied mass media around the world during the whole last century, a century that saw - or created million of viewers that watched - the Spanish Civil War, the World Wars, two nuclear explosions, vast extensions of jungle consumed by Napalm during the Vietnam War, and many other warlike conflicts around the world. During this period media became real actors in every warlike conflict. Sometimes media served the propaganda. Sometimes they represented a tool of freedom by denouncing repression, oppression and crimes against humanity. However, it is precisely during these warlike conflicts that the mechanisms of representation and, in consequence, the mechanism of creation of meaning by the media are exposed. In fact, it is during war that the engine manufacturing consent is especially activated and became evident. In other words, it is during war that it is possible to highlight the mechanisms used by media to represent/present (or even create) the conflict. Nevertheless, paradoxically, it is also possible to affirm that mass media find their limits in every warlike conflict. In fact, by dealing with the conflict, mass media face the impossibility of representing violence.</p> <p>This course will explore the limits of the representation by analyzing media events in which society faces the unutterable humanity's brutality. The theoretical basis of this course is established through some media theories in order to grasp the different media and technological contexts that generated the phenomenon of spectacularization of information. Bearing in mind that every medium exerts an influence on the cognitive processes and the perception of space and time, the course seeks to highlight that the medium also exerts a direct influence on the organization of</p>
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	<p>the social space. Therefore, it plays a primary role in social conflicts, in the development of narratives and in consequence, in the creation of social imaginary, a social imaginary that in the last years seems to be highly influenced by the unsuccessful attempt of representing violence.</p> <p>This course aims at providing students with the fundamental notions to approach the analysis, the history, and the criticism of media. During the lessons, we will compare and discuss diverse theories and the socio-technological context that generated diverse ways of constructing a collective imaginary. Every theory will be examined as the product of specific socio-political, technological, and cultural contexts in order to better understand the close-knit relationship that exists between media, culture, ways of production of value and social structures. Particular emphasis will be placed on the generation of social imaginary and the contemporary phenomena that transformed this generation into a collective act.</p> <p><b><i>Educational objectives module 3 – Media Theory:</i></b></p> <ul style="list-style-type: none"> <li>• The acquisition of the essential basic knowledge of looking critically at their own work and to deal with the complexities of the contemporary media society</li> <li>• The acquisition of the knowledge and understanding of different media context as well as theoretical subjects</li> <li>• To have the ability to grasp the main phenomena that characterizes our hypermedia society and to analyze them from a social and ethical perspective</li> <li>• The acquisition of the basic knowledge concerning the culture of design in all its aspects</li> <li>• Knowledge of the important aspects of the history and analysis of Media Theory</li> <li>• Know how to apply the research methods and results in the project and to the various areas of the project itself</li> <li>• To develop independent judgments in the critical evaluation of their work by using appropriate interpretive tools with respect to different contexts</li> <li>• Communicate at a professional level and argue the reasons for their choices from a formal, technical scientific, and theoretical point of view</li> </ul>
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<b>Module 1</b>	<b>Photography/Video</b>
<b>Lecturer</b>	Eva Leitolf Office F1.04, <a href="mailto:Eva.Leitolf@unibz.it">Eva.Leitolf@unibz.it</a> , Tel. +39 0471 01xxx Webpage:
<b>Scientific sector of the lecturer</b>	ICAR/13
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Mo 14:00 – 18:00 by appointment
<b>List of topics covered</b>	Artistic practice; conceptual and theoretical framework for individual projects
<b>Teaching format</b>	Frontal lectures, assignments/exercises, group and one to one critiques, presentations

<b>Module 2</b>	<b>Visual Communication</b>
<b>Lecturer</b>	Giulia Cordin office C0.05.b, <a href="mailto:Giulia.Cordin@unibz.it">Giulia.Cordin@unibz.it</a> , tel. +39 0471 015333, webpage: <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/en/faculties/design-art/academic-staff/person/31248-giulia-cordin</a>
<b>Teaching language</b>	Italian
<b>Office hours/Assistance</b>	From Tue to Wed 09:00–18:00
<b>List of topics covered</b>	Graphic and editorial design
<b>Teaching format</b>	Exercises, in-group discussions, frontal lectures, workshops

<b>Module 3</b>	<b>Media Theory</b>
<b>Lecturer</b>	German Duarte Peñaranda office F5.08, <a href="mailto:GDuarte@unibz.it">GDuarte@unibz.it</a> , tel. +39 0471 015108, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37717-german-a-duarte</a>
<b>Scientific sector of the lecturer</b>	M-FIL/04
<b>Teaching language</b>	English
<b>Office hours</b>	Mo – Tu: 12:30 – 14:00 by appointment
<b>List of topics covered</b>	Media Theory, Media History
<b>Teaching format</b>	Frontal lectures, in-group discussions.

<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Photography/Video</i></b></p> <p><u><i>Knowledge and understanding</i></u> Students will understand the photographic image as a medium related to different historical and contemporary con-</p>
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	<p>texts within a changing framework of politics of representation. They will deepen their understanding of different forms of image narratives as well as comprehend various visual strategies. They will acquire an individual project methodology in the field of visual art.</p> <p><u><i>Applying knowledge and understanding</i></u>  Students will be able to apply their acquired technical, theoretical and practical knowledge to produce own strong artistic projects from concept to realization as well as to develop methods to document their own formation processes. Students will acquire the ability to recognize and critically evaluate socially relevant phenomena and transfer them constructively into an individual artistic project.</p> <p><u><i>Making judegments</i></u>  Through constant constructive critical discourse, students will be able to critically question own concepts/work as well as the concepts/works of others and start to develop individual criteria for quality. Students will learn to experience and evaluate their own artistic approach in relation to historical and contemporary artistic practices.</p> <p><u><i>Communication skills</i></u>  Students will learn to give and receive constructive critique as well as to explain and defend own ideas and decisions from a conceptual, formal and technical point of view in plenary presentations and discussions. They will be able to present their personal project orally, in writing as well as in the form of a spatial presentation.</p> <p><u><i>Learning skills</i></u>  Students will be able to independently research and conceptually follow own interests/ideas and represent them within a personal artistic process. They will develop an individual creative methodology to identify, explore and realize artistic solutions for complex formal and conceptual challenges.</p> <p><b><i>Learning outcomes for module 2 – Visual Communication</i></b></p> <p><u><i>Knowledge and understanding</i></u>  Students will understand visual communication as a medium related to different historical and contemporary</p>
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	<p>contexts in order to acquire an individual project methodology in the field of visual art.</p> <p><u><i>Applying knowledge and understanding</i></u> Students will be able to apply their technical, theoretical and practical knowledge to produce own projects from concept to realization as well as to develop methods to document their practices.</p> <p><u><i>Making judgments</i></u> Students will be able to critically question own concepts/work as well as the concepts/works of others in order to develop individual criteria. Students will acquire the ability to recognize and critically evaluate relevant phenomena and style and transfer them constructively into an individual project.</p> <p><u><i>Communication skills</i></u> Students will learn to present, explain and defend own ideas and decisions from a conceptual, formal and technical point of view. They will be able to present their personal project orally, in writing and in the form of a spatial presentation.</p> <p><u><i>Learning skills</i></u> Students will be able to independently research own interests and develop ideas and projects.</p> <p><b><i>Learning outcomes for module 3 – Media Theory</i></b></p> <p><u><i>Knowledge and understanding</i></u></p> <ul style="list-style-type: none"> <li>- To acquire a critical approach to historical-media phenomena</li> <li>- To analyze mass media, social media, and communication through the basic knowledge acquired in media theory and cultural studies.</li> </ul> <p><u><i>Applying knowledge and understanding</i></u></p> <ul style="list-style-type: none"> <li>- The ability to grasp the socio-political role played by media and to know how to look at these critically.</li> <li>- To apply this knowledge to any professional situation that requires a theoretical expertise as well as to develop appropriated solutions in terms of the proposal/response of the project.</li> </ul>
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	<p><u><i>Making judgments</i></u></p> <ul style="list-style-type: none"> <li>- To develop an independent judgment both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the context where they are going to apply their own artistic practice and/or continue their studies, assessing also the social and ethical aspects.</li> </ul> <p><u><i>Communication skills</i></u></p> <ul style="list-style-type: none"> <li>- To be able to clearly communicate, at a professional level, projects, information, concepts, and solutions related to the questions of media society and artistic practices.</li> </ul> <p><u><i>Learning skills</i></u></p> <ul style="list-style-type: none"> <li>- To improve their research methods, as well as how to pertinently apply them during the development of projects and research projects concerning different fields of media and art.</li> </ul>
<p><b>Assessment</b></p>	<p><b><i>Assessment details for module 1 – Photography/Video</i></b></p> <ul style="list-style-type: none"> <li>• Production of artistic work (e.g. photographic prints, video, digital formats etc.)</li> <li>• Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher</li> <li>• Presentation of researched topics to class</li> <li>• End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results</li> </ul> <p><b><i>Assessment details for module 2 – Visual Communication</i></b></p> <p>Students will be asked to develop an artist book on their project. Reviews will be held on a weekly basis and the conclusion of the project will coincide with the exam date.</p> <p><b><i>Assessment details for module 3 – Media Theory</i></b></p> <ol style="list-style-type: none"> <li>1. Short presentation (20 minutes) to hold during semester lectures</li> <li>2. Oral examination at the end of the semester.</li> </ol>

<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><i>The evaluation of the single modules does not result in three separate marks but will add up to the overall studio evaluation. There is only one final overall mark for the studio which is agreed by the three professors, who evaluate the studio according to the following criteria:</i></p> <p><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Photography/Video</i></b></p> <ul style="list-style-type: none"> <li>• Strength and clarity of artistic concepts</li> <li>• Coherence of concept, choice of means and resulting art work</li> <li>• Innovativeness/inventiveness concerning subject, approach and materials</li> <li>• Virtuosity of technical skills</li> <li>• Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice</li> <li>• Ability to work in a team</li> <li>• Capability of integrating reviews and crits in the work process</li> <li>• Skills in critical thinking and adequate communication to peers</li> <li>• Creativity of artistic processes and presentation of results</li> <li>• Proactive attitude/behavior</li> <li>• Taking on responsibilities</li> <li>• Development of long-term interests</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Visual Communication</i></b></p> <ul style="list-style-type: none"> <li>- Strength and clarity of concepts</li> <li>- Completeness and coherence of concept, choice of means and resulting art work.</li> <li>- Clarity in the presentation of the process that leads to the final choices.</li> <li>- Inventiveness concerning subject, approach and materials.</li> <li>- Correct use of new tools and competences.</li> <li>- Ability to summarize, evaluate, and establish relationships between topics and own practice.</li> <li>- Capability of integrating reviews and critics in the work process.</li> <li>- Skills in critical thinking.</li> </ul>

	<ul style="list-style-type: none"> <li>- Taking on responsibilities.</li> <li>- Active participation and quality of contributions.</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Media Theory</i></b></p> <ul style="list-style-type: none"> <li>- Ability to summarize and present concepts and theories presented in the required readings</li> <li>- Ability to establish relationships between theories and socio-technological contexts</li> <li>- Clarity in presenting and structuring ideas</li> </ul>
<b>Required readings</b>	<p><b><i>Module 1 – Photography/Video</i></b>  Susan Sontag: <i>Regarding the Pain of Others</i>. 2003. London and New York.  Readings will be made available during the course in the reserve collection</p> <p><b><i>Module 2 – Visual Communication</i></b>  The New Art of Making Books, Ulises Carrión  Readings will be made available during the course in the reserve collection</p> <p><b><i>Module 3 – Media Theory</i></b></p> <ul style="list-style-type: none"> <li>- Marshall McLuhan, <i>Understanding Media. The extensions of Man</i>. (Chap 1. The Medium Is the Message and Chap. 2 Media Hot and Cold)</li> <li>- Jean Baudrillard, <i>The perfect Crime</i>.</li> </ul> <p>Readings will be made available during the course in the reserve collection</p>
<b>Supplementary readings</b>	<p><b><i>Module 1 – Photography/Video</i></b></p> <p>-</p> <p><b><i>Module 2 – Visual Communication</i></b></p> <p>-</p> <p><b><i>Module 3 – Media Theory</i></b>  Readings will be made available during the course in the reserve collection</p>

## Syllabus Descrizione del corso

<b>Titolo del corso</b>	STUDIO IMAGE <b>Violent Images</b>
<b>Codice del corso</b>	97072 (per studenti immatricolati prima del 2018/19); 97122 (per studenti immatricolati dal 2018/19)
<b>Settore scientifico disciplinare del corso</b>	Per studenti immatricolati prima del 2018/19 Modulo 1: L-ART/06 formazione umanistica di base Modulo 2: ICAR/13 design e comunicazioni multimediali Modulo 3: L-ART/06 formazione umanistica di base  Per studenti immatricolati a partire dal 2018/19 Modulo 1: ICAR/13 disegno industriale Modulo 2: ICAR/13 disegno industriale Modulo 3: M-FIL/04 estetica
<b>Corso di studio</b>	Bachelor in Design and Art (L-4)
<b>Semestre</b>	Semestre estivo 2018/19
<b>Anno del corso</b>	1°, 2°, 3°
<b>Crediti formativi</b>	20 per studenti immatricolati prima del 2018/19 19 per student immatricolati dal 2018/19
<b>Modulare</b>	Si

<b>Numero totale di ore di lezione</b>	180 (Modulo 1: 90, Modulo 2: 60, Modulo 3: 30)
<b>Monte ore totale di studio individuale o di altre attività didattiche individuali inerenti</b>	Per 20 ECTS circa 370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95) Per 19 ECTS circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95)
<b>Corsi propedeutici</b>	avere superato tutti il progetto WUP; per gli studenti immatricolati prima del 2018/19 aver anche superato tutti i corsi wup
<b>Frequenza</b>	Non obbligatoria ma raccomandata

<b>Descrizione progetto ed obiettivi formativi specifici</b>	<p><i>Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1, 2 e 3) del curriculum in Arte per gli studenti immatricolati prima del 2018/19. Si inserisce nell'area di apprendimento dei corsi "caratterizzante" (modulo 1 e 2) e "affine o integrativa" (modulo 3) per gli studenti immatricolati dal 2018/19.</i></p> <p><b>Descrizione del corso modulo 2 – Comunicazione visiva</b></p> <p>Per effetto dell'era digitale nella quale viviamo, la quantità di immagini che si producono al giorno d'oggi è in diretta relazione con la democratizzazione delle tecnologie e con la diffusione dei media.</p>
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	<p>In considerazione di un mondo sempre più complesso e interconnesso, la fotografia deve mettere in risalto il suo potenziale critico.</p> <p>Il corso vuole riflettere sul conflitto intrinseco connesso alla produzione di immagini, soprattutto quando rappresentazione di violenza. Una via possibile per svelare il sistema di potere delle immagini e dei modelli narrativi inconsci è quella di perseguire un atteggiamento critico anche nei confronti dei propri procedimenti artistici, riflettendo sugli strumenti tecnici, discorsivi e narrativi con i quali si costruisce la realtà per mezzo delle immagini fotografiche. Partendo dall'esame di casi storici e contemporanei nel panorama artistico, saranno esplorati diversi approcci all'uso delle immagini in relazione allo sviluppo di un progetto editoriale, come l'appropriazione, l'accumulo, la divulgazione, la distruzione, la moltiplicazione.</p> <p>Attraverso l'analisi e l'applicazione di strumenti teorici, metodologici e operativi di comunicazione visiva (layout, font, griglia, relazione testo-immagine, tecniche di stampa), l'obiettivo è quello di raggiungere la massima capacità espressiva di interpretare un contenuto attraverso artefatti editoriali, fusione verbale e linguaggi visivi.</p> <p><b><i>Obiettivi formativi modulo 2 - Comunicazione visiva</i></b></p> <ul style="list-style-type: none"> <li>- L'acquisizione delle conoscenze di base essenziali per realizzare un progetto nel campo della comunicazione visiva, con particolare attenzione al libro e alla progettazione editoriale.</li> <li>- Uso corretto degli elementi di progettazione, della tipografia e sintassi grafica.</li> <li>- Capacità di analizzare, progettare e sviluppare output visivi e testuali.</li> <li>- Capacità di comunicare e argomentare le ragioni delle proprie scelte e giustificarle da un punto di vista formale, tecnico, scientifico e teorico.</li> <li>- Attitudine consapevole di articolare e discutere progetti ben strutturati e di costruire relazioni tra diversi argomenti e soggetti.</li> <li>- Capacità avanzata di analizzare concetti individuali per sviluppare un'idea personale in un progetto</li> </ul>
<b>Modulo 1</b>	-> vedi syllabus in lingua inglese
<b>Modulo 2</b>	<b>Comunicazione visiva</b>
<b>Docente</b>	Giulia Cordin Office C0.05.b, e-mail Giulia.Cordin@unibz.it, tel. +39 0471 015333,

	webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin">https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin</a>
<b>Lingua ufficiale del corso</b>	Italiano
<b>Orario di ricevimento</b>	Dal martedì al mercoledì, dalle 9 alle 18
<b>Lista degli argomenti trattati</b>	Comunicazione visiva e grafica editoriale
<b>Attività didattiche previste</b>	Lezioni frontali, esercitazioni, discussioni

<b>Modulo 3</b>	-> vedi syllabus in lingua inglese
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<b>Risultati di apprendimento attesi</b>	<p><b><i>Risultati di apprendimento attesi relativi al modulo 2 – Comunicazione visiva:</i></b></p> <ul style="list-style-type: none"> <li>- Gli studenti si relazioneranno alla comunicazione visiva come un media inserito in diversi contesti storici e contemporanei al fine di acquisire una metodologia di progetto individuale nel campo dell'arte visiva.</li> <li>- Gli studenti saranno in grado di applicare le loro conoscenze tecniche, teoriche e pratiche per produrre i propri progetti, dall'ideazione alla realizzazione e sviluppare metodi per documentare il loro lavoro.</li> <li>- Gli studenti saranno in grado di mettere in discussione criticamente i propri concetti e progetti, e il lavoro degli altri al fine di sviluppare criteri individuali di analisi e valutazione. Gli studenti acquisiranno la capacità di riconoscere e valutare criticamente stili e fenomeni contemporanei rilevanti e trasferirli in modo costruttivo in un progetto personale.</li> <li>- Gli studenti impareranno a presentare, spiegare e difendere le proprie idee e decisioni da un punto di vista concettuale, formale e tecnico. Saranno in grado di presentare il loro progetto personale oralmente, per iscritto e sotto forma di una presentazione espositiva nello spazio.</li> <li>- Gli studenti saranno in grado di ricercare e approfondire autonomamente i propri interessi e sviluppare idee e progetti partendo da queste.</li> </ul>
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<b>Metodo d'esame</b>	<p><b><i>Metodo d'esame relativo al modulo 2 – Comunicazione visiva</i></b></p> <p>Agli studenti verrà chiesto di sviluppare un libro d'artista sul loro progetto. Le revisioni si terranno settimanalmente e la conclusione del progetto coinciderà con la data dell'esame.</p>
<b>Lingua dell'esame</b>	Corrisponde alla lingua d'insegnamento



<b>Criteri di misurazione e criteri di attribuzione del voto</b>	<ul style="list-style-type: none"> <li>- Forza e chiarezza dei concetti presentati</li> <li>- Completezza e coerenza del lavoro, scelta degli strumenti e supporti e risultato finale.</li> <li>- Chiarezza nella presentazione del processo che porta alle scelte finali.</li> <li>- Inventiva su soggetto, approccio e materiali.</li> <li>  Uso corretto dei nuovi strumenti e competenze acquisite.</li> <li>- Capacità di sintetizzare, valutare e stabilire relazioni tra gli argomenti trattati e la propria pratica.</li> <li>- Capacità di integrare revisioni e critiche nel processo di lavoro.</li> <li>- Pensiero critico.</li> <li>- Capacità di assumersi responsabilità.</li> <li>- Partecipazione attiva e qualità dei contributi.</li> </ul> <p><i><b>Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Comunicazione visiva</b></i></p>
<b>Bibliografia fondamentale</b>	<p><i><b>Modulo 2 – Comunicazione visiva</b></i></p> <ul style="list-style-type: none"> <li>· The New Art of Making Books, Ulises Carrión</li> </ul>
<b>Bibliografia consigliata</b>	<p><i><b>Modulo 2 – Comunicazione visiva</b></i></p> <p>Ulteriori letture saranno caricate durante il corso nella reserve collection online.</p>