Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

-> *Syllabus in deutscher Sprache*

Syllabus
Course description

Course title	**Project VC – C1** **correct / incorrect**
Course code	97008
Scientific sector and area	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/05 Theories and Languages of Visual Communication
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2019/20
Year	2nd
Credits	19
Modular	Yes

Teaching language	Module 1: German 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	about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	In order to enroll to the project exams from the 2nd year onward, students have to have passed the exams of "Descriptive geometry Des", "Drawing 3D CAD – 1 and 2" and "History of design 1". In order to attend projects and to enroll for their exams from the 2nd year onward, students have to have certified the language level proficiency B1 in the third language (as per the Common European Framework of Reference or language certification of unibz Language Centre).

| Project description and specific educational objectives | The course belongs to the class "caratterizzante" (module 1 and module 2) and "affine o integrativa" (module 3) in the curriculum in Design.

PROJECT DESCRIPTION
Course description module 1 – Visual Communication:

correct / incorrect

In 1999, the Spanish artist Santiago Sierra had tattooed a line on the backs of six young unemployed people against payment of 30 dollars each («250 cm line tattooed on 6 |

paid people»). Taboo breaks in art often were turning points towards new avant-gardes. They related and always refer to ethical questions and destroy moral conventions.

If one reads today's news, one recognizes manifold attempts in which politicians or political groups question the ethical values protected by social norms. Through deliberate, gross taboo violation, they aim at the substance of democratic societies.

Social norms enable us to live together in a society. They represent an ethical orientation for the individual and his social behaviour. They are not fixed and their relevance and acceptance are subject to social change.

The mechanism of a taboo break aims at the prevailing ‹political correctness›. For example, an attack on a current moral concept can trigger a lively and broad discussion and have positive and progressive social consequences, such as the development of gender justice.

Also the treatment of long consciously ‹avoided› politically ‹incorrect› zones, like e.g. the topics colonialism and migration, the processing of fascism and national socialism or the occupation with sexual abuse have fruitfully extended the "correct" social and political consensus by an intensive social discourse, by a democratic culture of dispute and changed our view on these topics forever.

What is new is that this process is partly misused for social regression. We are currently encountering worldwide tendencies that promise a ‹liberation› from allegedly misguided and unloved freedoms and want to restrict established ethical values and political rights. Since the definition of what is politically ‹correct› or ‹incorrect› is subject to constant social change, individuals are increasingly challenged to rely on their individual moral judgement. However, this should never fall below the UN Universal Declaration of Human Rights of 1948.

In contrast to art and literature, theatre or film, breaches of rules in music, architecture, fashion or design are less often ‹taboo breaks› than conscious border transgressions. They are rather directed against existing aesthetic or formal conventions and draw their potential from techniques of disruption or destruction, from conscious misapplication of rules or conceptual reprogramming of what is formally known as ‹right› or ‹wrong›.

The aim of this project is to understand the mechanism of taboo breaks, border transgressions and rule violations

and to use it creatively. The following also applies to design: correct or incorrect — the design conventions must be learned and may be questioned again and again.

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 – Graphic Design

The Graphic Design module offers a series of lectures and exercises with themes and topics directly related to the main course project, allowing each student to gradually enhance his/her critical and practical skills. The activities include analysis, research and concept development, processing the information into design artefacts, using the principles of graphic design and information architecture to serve the project result.

Educational objectives module 2 – Graphic Design

- 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 editorial design;

    • design processes for information architecture;

    • design processes for instructional 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 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.
In the first phase I will do some short seminar lectures related to the topic of the project and I will give my contribution by proposing images and documentaries related to the topic of the project. These contributes are finalized to get to essential theoretical aspects, given the fact that in this field (but also in general) it's impossible to divide theories and practices.
In the following phase - from the definition of the single projects to the final stage – I will contribute actively to the discussions with the students.

Educational objectives module 3 – Theories and Languages of Visual Communication:
- The acquisition of the essential basic knowledge to be able to carry out a project including the field of theories and Languages of visual communication.
- the acquisition of the basic knowledge so as to be able to look theoretically and critically at their own work and to deal with the complexities of contemporary society.
- the acquisition of the basic knowledge concerning the theoretical and critical aspects related to the field of theories and languages of visual communication
- to have the ability to finalize the implementation of a project undertaken in the field of visual communication taking in account the basic

	knowledge acquired in the field of theories and languages of visual communication

Module 1	**Visual Communication**
Lecturer	Thomas Mayfried office C0.06, e-mail thomas.mayfried@unibz.it, tel. 0471 015328, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
Teaching language	German
Assistance/Office hours	Please refer to the timetable online: https://www.unibz.it/en/timetable/
List of topics covered	Visual communication, theory and history of graphic design, design strategies, design activism, social design, strategies of publishing in art and design; cinema; photography
Teaching format	Collective and individual meetings and discussions, frontal lectures, exercises, projects

Module 2	**Graphic Design**
Lecturer	Emilio Grazzi office C0.06, e-mail emilio.grazzi@unibz.it, tel. +39 0471 015284, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
Teaching language	English
Office hours/Assistance	Mon 9:00 - 18:00 Tue 9:00 - 15:00 Wed 9:00 - 15:00
List of topics covered	Methods and techniques for graphic design, focusing on editorial design and information architecture.
Teaching format	Lectures, in class debate, exercises and workshops

Module 3	**Theories and Languages of Visual Communication**
Lecturer	Emanuela De Cecco office F3.02, e-mail emanuela.dececco@unibz.it, tel. +39 0471 015222, webpage https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco
Scientific sector of the lecturer	L- ART/ 03
Teaching language	English
Office hours	Tue: 17:00 – 20:00
List of topics covered	Concepts belonging to the Theories and Languages of Visual Communication 's field: (Sign: symbol, icon, index – Chandler, 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 and active participation to the development of the project with the colleagues, assignment of short texts, activation of discussions, short exercises related to the topic of the project.

Learning outcomes	**Learning outcomes for module 1 – Visual Communication:**
	- to have the ability to design, develop and implement a project in the field of visual communication
	- design, develop and implement a project in the field of visual communication
	- knowledge of the technical and scientific aspects of photography, editorial design, and publishing practises
	- knowledge of the historical and theoretical foundations of photography, editorial design, and publishing practises
	- know how to analyze, design and develop editorial design projects
	- know how to analyze, design and develop design projects using photography
	- know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia.
	- know how to collaborate within a design team
	- 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 – Graphic Design
	- 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
- knowledge of the important 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

Assessment	***Assessment details for module 1 – Visual Communication:*** • Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project. • 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. ***Assessment details for module 2 – Graphic Design*** • Evaluation of each assignment given during the semester • Evaluation of the whole process and methodology developed by each student • Evaluation of the participation, team-working skills and ability of reasoning and claiming ideas • ***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 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 clears the reasons for each specific decision, final results. • During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*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:* By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the

semester work.

http://portfolio.dsgn.unibz.it/wp-admin

Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.

Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:

- 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 2 – Graphic Design:

All evaluation criteria of module 1 will be applied, with a strong focus on typography and layout design of every assignment.

- Coherence with the assignment and the chosen subject
- The correct use of typographical or graphical variables throughout the project
- Ability to motivate practical design choices
- Ability to visualize and explain (to present) not only the project results but also his/her personal design path

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 *Theories and Languages of Visual Communication* module are influenced and influence the whole evalutation 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). By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work. http://portfolio.dsgn.unibz.it/wp-admin Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.

Required readings	***Module 1 – Visual Communication:*** Graphic design primers: — Emil Ruder: Typographie / Typography, Niggli Publishers, 2008 — Josef Müller-Brockmann: Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers, Niggli Publishers, 1996 — Massimo Vignelli: The Vignelli Canon, Lars Müller Publishers, 2010 — Wolfgang Weingart: Typography. Mein Weg zur Typographie / Typography. My Way to Typography, Lars Müller Publishers, 2014 — Richard Hollis: Graphic Design. A Concise History, Thames & Hudson, 2002 ***Module 2 – Graphic Design:*** Edward R. Tufte, *The Visual Display of Quantitative Information,* Graphics Pr, 2001 Daniel Van Der Velden et al*., Uncorporate Identity: Metahaven, Lars Muller Publishers, 2010* ***Module 3 – Theories and Languages of Visual Communication:*** Stuart Hall, The Work of Representation cap 1., pp 15-73, in S. Hall (ed. by), Representation. Cultural Representations and Signifyng Practices, Sage, London, 2007. (Reserve Collection) Chandler, Basic Semiotics, Routledge, 2002 http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf available on line

	Further readings related specifically to the topic of the project will be assigned during at the beginning of the course.
Supplementary readings	***Module 1 – Visual Communication:*** Further readings related to the topic of the project will be communicated during the course. ***Module 2 – Interactive and Motion Graphics:*** Luciano Perondi, Sinsemia Further readings related to the topic of the project will be communicated during the course. ***Module 3 – Theories and Languages of Visual Communication:*** Check the Reserve Collection of this course in the Library

Syllabus

Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	**Projekt VK – C1** **correct / incorrect**
Code der Lehrveranstaltung	97008
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	Modul 1: ICAR/13 Industrielle Formgebung Modul 2: ICAR/17 Zeichnen Modul 3: M-FIL/05 Sprachphilosophie und Sprachtheorien
Studiengang	Bachelor in Design und Künste (L-4)
Semester	Wintersemester 2019/20
Studienjahr	2.
Kreditpunkte	19
Modular	Ja

Gesamtanzahl der Vorlesungsstunden	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten	Ca. 295 (Modul 1: ca. 110, Modul 2: ca. 90, Modul 3: ca. 95)
Anwesenheit	nicht verpflichtend, aber empfohlen
Voraussetzungen	Um Projektprüfungen der höheren Studienjahre ablegen zu dürfen, müssen Studierende die Prüfungen "Darstellende Geometrie Des", "Zeichnen 3D CAD-1 und 2" und "Geschichte des Designs 1" bestanden haben. Um Projekte der höheren Studienjahre besuchen zu können und um deren Prüfungen ablegen zu dürfen, müssen Studierende Sprachkenntnisse auf Niveau B1 (laut Gemeinsamen Europäischen Referenzrahmen für Sprachen oder Bescheinigung des Sprachenzentrums der unibz) in der dritten Sprache nachweisen

Kursbeschreibung und spezifische Bildungsziele: Modul 1 – Visuelle Kommunikation	Die Lehrveranstaltung zählt zum Bildungsbereich der kennzeichnenden Fächer (Modul 1 und 2) sowie der verwandten und ergänzenden (Modul 3) und ist Teil des Studienzweigs Design. ***Kursbeschreibung Modul 1 – Visuelle Kommunikation:*** correct / incorrect 1999 liess der spanische Künstler Santiago Sierra sechs jungen Arbeitslosen gegen Bezahlung von jeweils 30 Dollars eine Linie auf den Rücken tätowieren («250 cm line tattoed on 6 paid people»). Tabubrüche in der Kunst waren oft Wendepunkte hin zu neuen Avantgarden. Sie bezogen und beziehen sich immer auf ethische Fragen und zerstören moralische Konventionen.

Liest man die heutigen Nachrichten, erkennt man vielfältige Versuche, bei denen einzelne Politiker oder politische Gruppen die durch soziale Normen geschützten ethischen Werte in Frage stellen. Durch bewussten, groben Tabubruch zielen sie auf die Substanz der demokratischen Gesellschaften.

Soziale Normen ermöglichen uns, in einer Gesellschaft zusammenzuleben. Sie stellen eine ethische Orientierung für den Einzelnen und sein Sozialverhalten dar. Sie sind nicht festgeschrieben und ihre Relevanz und Akzeptanz unterliegt dem gesellschaftlichen Wandel.

Der Mechanismus eines Tabubruchs zielt auf die jeweils herrschende «political correctness». So kann beispielsweise ein Angriff auf eine aktuelle Moralvorstellung eine lebendige und breite Diskussion auslösen und so positive und progressive gesellschaftliche Folgen haben, wie zum Beispiel die Entwicklung der Geschlechtergerechtigkeit.

Auch das Bearbeiten lange bewusst «vemiedener» politisch «inkorrekter» Zonen, wie z.B. des Themen Kolonialismus und Migration, der Aufarbeitung des Faschismus und des Nationalsozialismus oder der Beschäftigung mit sexuellem Missbrauch haben durch einen intensiven gesellschaftlichen Diskurs, durch eine demokratische Streitkultur, den «korrekten» sozialen und politischen Konsens bislang fruchtbar erweitert und unsere Sicht auf diese Themen für immer verändert.

Neu ist, das dieser Prozess teilweise zu einem gesellschaftlichen Rückschritt genutzt wird. Aktuell begegnen uns weltweit Tendenzen, die eine «Befreiung» von angeblich fehlgeleiteten und ungeliebten Freiheiten versprechen und etablierte ethische Werte und politische Rechte beschränken möchten.

Da die Definition, was politisch «korrekt» oder «inkorrekt» ist, einem konstanten sozialen Wandel unterliegt, ist der Einzelne daher immer mehr gefordert, sich auf seine individuelle moralische Urteilsfähigkeit verlassen zu können. Dabei sollte jedoch eines nicht unterschritten werden: die Allgemeine Erklärung der Menschenrechte von 1948.

Anders als in Kunst und Literatur, im Theater oder im Film sind Regelbrüche in Musik, Architektur, Mode oder im Design seltener «Tabubrüche» als vielmehr bewusste Grenzüberschreitungen. Sie richten sich eher gegen bestehende ästhetische oder formale Konventionen und beziehen ihr Potential aus Techniken der Störung oder Zerstörung, aus bewusster Fehlanwendung von Regeln oder konzeptueller Umprogrammierung dessen was formal als «richtig» oder «falsch» gekannt wird.

Das Ziel dieses Projekts ist, den Mechanismus von Tabubrüchen, Grenzüberschreitungen und Regelverletzungen zu verstehen und gestalterisch zu nutzen. Auch im Design gilt: korrekt oder inkorrekt — die gestalterischen Konventionen müssen gelernt und dürfen immer wieder in Frage gestellt werden.

Bildungsziele Modul 1 – Visuelle Kommunikation:

- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation
- Entwicklung einer individuellen und eigenständigen Arbeitsweise in den Projekten
- Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der visuellen Kommunikation
- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation, vor der Ideenfindung bis zur Realisierung des Projekts
- Erwerb des Fachwissens und Fertigkeiten für das:
  - Gestalten mit Fotografie
  - Grafik-Design
  - Editorial Design
  - Design im Verlagswesen (print / digital)
  - Information Design
  - Design für Video und Motion Graphics
  - Ausstellungsdesign / Ausstellungsgrafik
- Erwerb der Fähigkeit, die jeweiligen getroffenen Entscheidungen aus einer formalen, technischen und theoretischen Perspektive kommunizieren und begründen zu können.
- Erwerb von Grundkenntnissen der Design-Kulturen mit all ihren Aspekten

Modul 1	Visuelle Kommunikation
Dozent	Thomas Mayfried office C0.06, E-mail thomas.mayfried@unibz.it, Tel. 0471 015328, Webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
Unterrichtssprache	Deutsch
Sprechzeiten/Assistenz	Siehe website
Auflistung der behandelten Themen	Visuelle Kommunikation, Theorie und Geschichte des Grafik-Designs, Designstrategien, Design activism, Social design, Strategien des Publizierens in Kunst und Design; Film; Fotografie
Unterrichtsform	Gruppen- und Einzelbesprechungen und -diskussionen, Vorlesungen, Übungen, Projekte

Modul 2	*-> siehe Syllabus in englischer Sprache*

Modul 3	-> siehe Syllabus in englischer und italienischer Sprache

Erwartete Lernergebnisse	**Erwartete Lernergebnisse für Modul 1 – Visuelle Kommunikation:** • n der Lage zu sein, ein Projekt im Bereich der Visuellen Kommunikation zu konzipieren, zu entwickeln und auszuführen • Konzeption, Entwicklung und Realisierung eines Projekts im Bereich der Visuellen Kommunikation • Kenntnisse der technischen-wissenschaftlichen Aspekte der Fotografie, des Editorial Designs und der Publikations-Praxis • Kenntnisse der historischen und theoretischen Grundlagen der Fotografie, des Editorial Designs und der Publikations-Praxis • In der Lage zu sein, Editorial Design Projekte analysieren, konzipieren und entwickeln zu können • In der Lage zu sein, fotografische Design-Projekte analysieren, konzipieren und entwickeln zu können • Technische Aspekte in den traditionellen (analogen) und multimedialen Formen der Visuellen Kommunikation und der Grafik entwickeln und realisieren zu können • In professioneller Weise ein eigenes Projekt im Bereich der Visuellen Kommunikation und/oder der Visuellen Künste in Form einer räumlichen Installation, sowie mündlich und schriftlich vorstellen zu können • In professioneller Weise die Gründe der eigenen Entscheidungen kommunizieren und argumentieren und sie unter formellen, technischem, wissenschaftlichem Gesichtspunkt begründen zu können

Art der Prüfung	**Art der Prüfung – Modul 1 – Visuelle Kommunikation:** 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.
Prüfungssprache	entspricht der Unterrichtssprache
Bewertungskriterien und Kriterien für die Notenermittlung	*Die Bewertung der einzelnen Module führt nicht zu einer getrennten Benotung, sondern fließt in die Gesamtbewertung des Projektes ein. Es wird eine Note für das gesamte Projekt und in Absprache zwischen den drei*

	Lehrenden zugewiesen, welche das Projekt aufgrund folgender Kriterien bewerten: Bis zum Ende des Semesters muss jeder Studierende auf der Microsite der Fakultät eine detaillierte Dokumentation der Semesterarbeit hochladen. http://portfolio.dsgn.unibz.it/wp-admin Die Dokumentation ist integraler Bestandteil der Prüfung. Die Dokumentation muss eine visuelle Dokumentation und eine Zusammenfassung des Projekts enthalten. ***Bewertungskriterien und Kriterien für die Notenermittlung für Modul 1 - Visuelle Kommunikation:*** • Schlüssigkeit des Design-Konzepts • Schlüssigkeit der formalen Aspekte des Entwurfs • Qualität der technischen Ausführung • Klarheit der Präsentation Bis zum Ende des Semesters muss jeder Studierende auf der Microsite der Fakultät eine detaillierte Dokumentation der Semesterarbeit hochladen. http://portfolio.dsgn.unibz.it/wp-admin Die Dokumentation ist integraler Bestandteil der Prüfung. Die Dokumentation muss eine visuelle Dokumentation und eine Zusammenfassung des Projekts enthalten.
Pflichtliteratur	***Modul 1 - Visuelle Kommunikation:*** Graphik-Design (Basis-Literatur): — Emil Ruder: *Typographie / Typography,* Niggli Publishers, 2008 — Josef Müller-Brockmann: *Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers,* Niggli Publishers, 1996 — Massimo Vignelli: *The Vignelli Canon,* Lars Müller Publishers, 2010 — Wolfgang Weingart: *Typography. Mein Weg zur Typographie / Typography. My Way to Typography,* Lars Müller Publishers, 2014 — Richard Hollis: *Graphic Design. A Concise History,* Thames & Hudson, 2002
Weiterführende Literatur	***Modul 1 - Visuelle Kommunikation:*** Weitere Literatur zum Thema wird während des Semesters angegeben.