Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	STUDIO IMAGE **ELIZA & Frankenstein Techtopian Image Narratives**
Course code	97062, 97072 (for studs enrolled before 2018/19); 97121 (for students enrolled from 2018/19 onward)
Scientific sector	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
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2019/20
Year	2nd, 3rd
Credits	20 for students enrolled before 2018/19 19 for students enrolled from 2018/19 onwards
Modular	Yes

Teaching language	Module 1: English Module 2: Italian 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	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)
Attendance	Not compulsory but recommended
Prerequisites	For students enrolled before 2018/19 to have passed the WUP project and all WUP courses; for students enrolled from 2018/19 onwards to also have certified the language level B1 in the 3rd language

Studio description and specific educational objectives	*The course belongs to the class "caratterizzante" (module 1, 2 and 3) in the curriculum in Art for students enrolled before 2018/19.* *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.* **STUDIO DESCRIPTION** *Course description module 1 – Photography/Video:*

"@UnkindledGurg @PooWithEyes chill im a nice person! i just hate everybody"
Tay, chat bot, Twitter, 24/03/2016, 08:56

An artist like Hito Steyerl speaks of "artificial stupidity", a digital utopian like Google's Larry Page of "the next step in cosmic evolution". Both refer to Artificial Intelligence, a technology that, like many before it, was understood by some as a quasi-religious promise of salvation and by others as a matrix for doomsday fantasies and for the end of humanity.

As early as 1624, Francis Bacon created *Nova Atlantis*, a utopian society on the fictitious South Sea island of *Bensalem*, whose central institution, the *House of Solomon*, is dedicated to "researching and contemplating the works and creatures of God". On Bacon's imaginary island, there are other research sites in which not only weather phenomena such as lightning and hail are imitated, but with the help of special optical instruments very distant or very small objects can be viewed. With the desired "knowledge of the causes … as well as the hidden forces in nature" Bacon strives for "the extension of human rule to the limits of the possible." Bacon's first science- and technology-based social utopia is one of the foundations of the Technocrats Movement, born in California in 1947, whose belief in the societal potential of new technologies continues to deeply impact our societies today.

Both enthusiasm and skepticism about technological developments have always been a powerful driving force of cultural discourse and practice. At the beginning of the twentieth century, Marinetti and the Futurists celebrate in manifests, paintings and sculptures the speed of modern means of locomotion and the potency of modern war equipment. From the late 1920s, architect and visionary R. Buckminster Fuller creates buildings and urban sceneries that combine science, technology, and design, reminiscing and inspiring movie sets for science-fiction films; in his video work *5000 Feet is the Best* of 2011, Omer Fast contemplates the unequal power structures created by contemporary surveillance technologies. In her photographic work *Afronauts*, Christina de Middel plays with the fictional progress of a once existing space program in Zambia whilst the young South Korean artist team Shinseungback Kimyonghun's current work investigates the relationship between image-based media and AI. The question of how far artists can not only be inspired by technological developments but also contribute to current social discourses has lately been discussed in numerous

events, such as the symposium "Guest, Ghost, Host: Machine!" organized by Hans Ulrich Obrist and John Brockman (Serpentine Marathon, 2017).

How do we individually as well as a society relate to technological progress? Will "culture surrender to technology" as claimed by Neil Postman in his publication *Technopoly* in 1992? Or will we be able to regulate technology's implications to prevent our societies from becoming "totalitarian technocracies"? Are social context and empathy the decisive distinctive factors that prevent AI from ever becoming as intelligent as a human being? How does technology change the way we see? And most importantly: which questions can we as artists bring to all of this?

The Studio Image Project *ELIZA & Frankenstein. Techtopian Image Narratives* will offer the opportunity to intensively research into the thought and image world of technological utopias and dystopias. Through the lens of diverse topics we will investigate how art processes can set in motion, subvert and transform social, political and media discourses. Historical and contemporary image strategies, intense theoretical explorations, a film program 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 realize these in a photographic and/or video-based project for the exhibition space as well as in the form of an individual artist's book.

We will organize an excursion to the exhibition *Training Humans* at the Fondazione Prada in Milan.
http://www.fondazioneprada.org/project/training-humans/?lang=en

Educational objectives module 1 – Photography/Video
Creation:
- Advanced ability to transfer individual concepts into strong, surprising works of art
- Inventiveness concerning subject, approach and materials
- Playful and sophisticated use of language/text/sound in relation to images
- 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
- Refined artistic practice of different forms of analysis, expression and presentation

Contexts and concepts:

- Strong awareness of socially relevant discourses, their contexts and implications
- Advanced ability to develop a personal idea into a concept
- Advanced understanding of the coherence of intentions, choice of means, process and result
- Advanced ability to relate conceptually to the public/viewer as well as different communities
- Refined ability to locate personal work/strategies/methods within larger contexts
- Growing ability to theoretically explore own and others' ideas and concepts
- Development of an independent and challenging study path

General skills:
- Ability to give, receive and process constructive criticism
- Ability to integrate reviews and critique in the work process
- Assumption of responsibility
- Investigative attitude
- Development of long-term interests/endurance
- Communication/presentation skills
- Proactive attitude/behaviour

Course description module 2 – Visual Communication

Publishing has never been a fixed notion. 'What is publishing today?' remains a relevant question, but with an expanding field of response, as platforms, channels and modes of production mutate and multiply. And as certain legacies transform (authorship, copyright, privacy), how is publishing still "making public?" Let's unpack (but also entangle) these and other ways to explore the public circulation of work in a post-digital space. We'll focus on the emergence of self-publishing, especially at the end of the 20th century, and how the networked artist has come to flourish. The semester will be devoted to the creation of a performing publishing studio, exploring a variety of techniques to disperse the work, from ongoing performances to discrete events; both in physical as well as networked spaces. The development of publishing manifestos and projects, working in public, research-based exploration, non-traditional tools and platforms, experimentation and collaboration will be encouraged.
Closely related to the construction of techtopian image narratives, the course will be structured in chapters, following a progressive logic that will lead from the investi-

gation of tangible reality towards the study of the immaterial and the invisible. In a world mainly defined by invisible forces, the responsibility of a designer/artist today assumes a never-equated-before importance. Since we cannot choose to avoid both complexity and technology, the designer/artist must be aware of the implications related to each representation technique, decode their implicit messages and, finally, decide the most appropriate tool to convey and display an information. Each lesson will consist of a first part dedicated to the examination of historical and contemporary cases from the arts followed by in-depth analysis of a different graphic technique related to them. The aim is not to teach effectively any specific technique, but to offer an introduction to the complexity of the contemporary visual landscape, in order to acquire a clear awareness of the basic elements, qualities, meanings and fields of application of different techniques of visual organization. During the first part of the semester students will be asked to work on smaller visual assignments connected to the topic before they will start to develop their comprehensive individual artist publication.

Educational objectives Module 2 – Visual Communication

- 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.
- Correct use of graphic design elements, typography and graphic syntax.
- Ability to analyze, design and develop visual and textual outputs.
- Ability to communicate and argue the reasons of choices and justify them from a formal, technical, scientific and theoretical point of view. Advanced understanding of the coherence of intentions, choice of means, process and result.
- Aware attitude to articulate and argue well-structured projects and to build relationships between different topics and subjects.
- Advanced ability to transfer individual concepts to develop a personal idea into a concept.

Course description module 3 – Media Theory:

Media Theory, as a field of studies, is grounded on a multi-disciplinary approach to the complex and problematic relationship between society, technology and mechanism of production of social imaginary. Media Theory, indeed, em-

braces different traditional academic fields: from Communication to Philosophy, crossing through Informatics, Arts, Politics and Artificial Intelligence. Concerning this last academic discipline, Media Theory is progressively becoming the preferred place for its discussion. In fact, thanks to its multidisciplinary nature and its capacity to conciliate terminologies, visions and academic traditions, Media Theory is the place in which the social imaginary on A.I. is elaborated, discussed and criticized. Further, the close relationship between Science Fiction Studies and Media Theory, – established since many years – already offered a shared common ground to elaborate a deep collective analysis of the socio-economical and also philosophical implications stemming from the existence of autonomous and intelligent technologies, i.e. technologies displaying cognitive functions.

This course will analyze different media theories through the lens of the social imaginary generated within both A.I. and Sci-Fi Studies. In other words, through a comparative approach, the course aims at highlighting the tight relationship between media theories, philosophical and ethical concerns emerging from the A.I. and Science Fiction. The course also seeks to study the way in which some theories took concrete form in popular figures and mass consumed narratives developed within both Sci-Fi and A.I. The main corpus of the course will be the popular British television series Black Mirror (2011-), which is particularly suitable to grasp the relationship between media theories, technologies and social imaginary

This course will provide 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 collective imaginary. Every theory will be examined as the product of a specific socio-political, technological and cultural context in order to better understand the close-knit relationship that exists between media, technology, 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 into a collective act.

Educational objectives module 3 – Media Theory:
- 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

- The acquisition of the knowledge and understanding of different media context as well as theoretical subjects
- To have the ability to grasp the main phenomena that characterizes our hypermedia society and to analyze them from a social and ethical perspective
- The acquisition of the basic knowledge concerning the culture of design in all its aspects
- Knowledge of the important aspects of the history and analysis of Media Theory
- Know how to apply the research methods and results in the project and to the various areas of the project itself
- To develop independent judgments in the critical evaluation of their work by using appropriate interpretive tools with respect to different contexts
- Communicate at a professional level and argue the reasons for their choices from a formal, technical scientific, and theoretical point of view

Module 1	Photography/Video
Lecturer	Prof. Eva Leitolf Office F1.04, Eva.Leitolf@unibz.it, Tel. +39 0471 015327 Webpage: https://www.unibz.it/de/faculties/design-art/academic-staff/person/37228-eva-leitolf
Scientific sector of the lecturer	ICAR/13
Teaching language	English
Office hours/Assistance	Mo 14:00 – 18:00
List of topics covered	Artistic practice; conceptual and theoretical framework for individual projects
Teaching format	Frontal lectures, assignments/exercises, group and one to one critiques, presentations

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

Module 3	Media Theory

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

Learning outcomes	***Learning outcomes for module 1 – Photography/Video***
	Knowledge and understanding Students will understand the photographic image as a medium related to different historical and contemporary contexts 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. *Applying knowledge and understanding* 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. *Making judegments* 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. *Communication skills* 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. *Learning skills*

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.

Learning outcomes for module 2 – Visual Communication

Knowledge and understanding
Students will understand visual communication as a medium related to different historical and contemporary contexts in order to acquire an individual project methodology in the field of visual art.

Applying knowledge and understanding
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.

Making judegments
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.

Communication skills
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.

Learning skills
Students will be able to independently research own interests and develop ideas and projects.

Learning outcomes for module 3 – Media Theory

Knowledge and understanding
- To acquire a critical approach to historical-media phenomena
- To analyze mass media, social media, and communication through the basic knowledge acquired in media theory and cultural studies.

Applying knowledge and understanding

	- The ability to grasp the socio-political role played by media and to know how to look at these critically. - 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. *Making judgments* - 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. *Communication skills* - 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. *Learning skills* - 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.

Assessment	**Assessment details for module 1 – Photography/Video** • Production of artistic work (e.g. photographic prints, video, digital formats etc.) • Several presentations of own artistic work in plenary critique sessions as well as one to one meetings with teacher that show an extensive artistic process • Presentation of researched topics to class • End of semester presentation in individual form of presentation/exhibition, (self-)/evaluation of results **Assessment details for module 2 – Visual Communication** 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. **Assessment details for module 3 – Media Theory**

	1. Short essay (max. 5 pages) 2. Oral examination at the end of the semester.
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 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:* 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 – Photography/Video*** • Strength and clarity of artistic concepts • Coherence of concept, choice of means and resulting art work • Innovativeness/inventiveness concerning subject, approach and materials • Virtuosity of technical skills • Mastery of oral presentation: ability to summarize, evaluate, and establish relationships between topics and own artistic practice • Ability to work in a team • Capability of integrating reviews and crits in the work process • Skills in critical thinking and adequate communication to peers • Comprehensive artistic processes and presentation of results • Proactive attitude/behavior • Taking on responsibilities • Development of long-term interests ***Evaluation criteria and criteria for awarding marks for module 2 – Visual Communication*** - Strength and clarity of concepts - Completeness and coherence of concept, choice of means and resulting art work. - Clarity in the presentation of the process that leads to the final choices. - Inventiveness concerning subject, approach and materials. - Correct use of new tools and competences.

	- Ability to summarize, evaluate, and establish relation-ships between topics and own practice. - Capability of integrating reviews and critics in the work process. - Skills in critical thinking. - Taking on responsibilities. - Active participation and quality of contributions. ***Evaluation criteria and criteria for awarding marks for module 3 – Media Theory*** - Ability to summarize and present concepts and theories presented in the required readings - Ability to establish relationships between theories and so-cio-technological contexts - Clarity in presenting and structuring ideas

Required readings	***Module 1 – Photography/Video*** - ***Module 2 – Visual Communication*** - The New Art of Making Books Ulises Carrion ***Module 3 – Media Theory*** - *Black Mirror* (2011-), by Charlie Brooker (Seasons 1 – 5, including special Christmas Episode.) **Students of *nuovo ordinamento* plus** **Antonio Caronia**, *Il Cyborg. Saggio sull'uomo artificiale*, Milano: Shake, 2008.
Supplementary readings	***Module 1 – Photography/Video*** Philip K. Dick's short stories James Bridle, New Dark Age ***Module 2 – Visual Communication*** - Booktrek: selected essays on artists' books Clive Phillpot ***Module 3 – Media Theory*** - Supplementary readings will be informed during the se-mester.

Titolo del corso	STUDIO IMAGE **ELIZA & Frankenstein Techtopian Image Narratives**
Codice del corso	97062, 97072 (per studenti immatricolati prima del 2018/19); 97121 (per studenti immatricolati dal 2018/19)
Settore scientifico disciplinare del corso	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 |
Corso di studio	Bachelor in Design and Art (L-4)
Semestre	Semestre invernale 2019/20
Anno del corso	2°, 3°
Crediti formativi	20 per studenti immatricolati prima del 2018/19 19 per student immatricolati dal 2018/19
Modulare	Si

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

| Descrizione progetto ed obiettivi formativi specifici | *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.*

Descrizione del corso modulo 2 – Comunicazione visiva La definizione di editoria non è mai stata una nozione fissa. Cos'è l'editoria oggi rimane una domanda aperta, ma con un campo di risposte in espansione, poiché le piatta-forme, i canali e le modalità di produzione mutano e si moltiplicano. Durante il semestre esploreremo modi e ca-nali di circolazione pubblica del lavoro in uno spazio post- |
|---|---|

digitale, l'emergere del self-publishing, sperimentando una varietà di tecniche per disperdere il lavoro, performance ed eventi, sia in spazi fisici che in rete. Verrà incoraggiato lo sviluppo di manifesti e progetti editoriali, il lavoro in pubblico, l'esplorazione basata sulla ricerca, strumenti e piattaforme non tradizionali, la sperimentazione e la collaborazione.

Strettamente legato alla costruzione di narrazioni di immagini tectopiche, il corso sarà strutturato in capitoli, secondo una logica progressiva che porterà dall'indagine della realtà tangibile allo studio dell'immateriale e dell'invisibile. In un mondo definito principalmente da forze invisibili, la responsabilità di un designer/artista assume oggi un'importanza mai eguagliata prima. Poiché non si può scegliere di evitare sia la complessità che la tecnologia, il designer/artista deve essere consapevole delle implicazioni legate ad ogni tecnica di rappresentazione, decodificare i messaggi impliciti e, infine, decidere lo strumento più appropriato per trasmettere e visualizzare un'informazione. Ogni lezione consisterà in una prima parte dedicata all'esame di casi storici e contemporanei, seguita da un'analisi approfondita di una diversa tecnica grafica ad esse correlata. L'obiettivo non è quello di insegnare efficacemente una tecnica specifica, ma di offrire un'introduzione alla complessità del paesaggio visivo contemporaneo, al fine di acquisire una chiara consapevolezza degli elementi di base, delle qualità, dei significati e dei campi di applicazione delle diverse tecniche di organizzazione visiva. Durante la prima parte del semestre gli studenti saranno chiamati a lavorare su una serie di assignment visivi legati all'argomento, prima di iniziare a sviluppare un lavoro individuale di pubblicazione d'artista.

Obiettivi formativi modulo 2 - Comunicazione visiva
- 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.
- Uso corretto degli elementi di progettazione, della tipografia e sintassi grafica.
- Capacità di analizzare, progettare e sviluppare output visivi e testuali.
- Capacità di comunicare e argomentare le ragioni delle proprie scelte e giustificarle da un punto di vista formale, tecnico, scientifico e teorico.
- Attitudine consapevole di articolare e discutere progetti ben strutturati e di costruire relazioni tra diversi argomenti e soggetti.
- Capacità avanzata di analizzare concetti individuali per sviluppare un'idea personale in un progetto

Modulo 1	-> vedi syllabus in lingua inglese

Modulo 2	**Comunicazione visiva**
Docente	Giulia Cordin Office C1.06, e-mail Giulia.Cordin@unibz.it, tel. +39 0471 015333, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/31248-giulia-cordin
Lingua ufficiale del corso	Italiano
Orario di ricevimento	Dal martedì al mercoledì, dalle 9 alle 18
Lista degli argomenti trattati	Comunicazione visiva e grafica editoriale
Attività didattiche previste	Lezioni frontali, esercitazioni, discussioni

Modulo 3	-> vedi syllabus in lingua inglese

Risultati di apprendimento attesi	***Risultati di apprendimento attesi relativi al modulo 2 – Comunicazione visiva:*** - 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. - 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. - 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. - 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. - Gli studenti saranno in grado di ricercare e approfondire autonomamente i propri interessi e sviluppare idee e progetti partendo da queste.

Metodo d'esame	Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del

	lavoro semestrale. http://portfolio.dsgn.unibz.it/wp-admin La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto. Ulteriori informazioni sono disponibili in cockpit: Link Cockpit ***Metodo d'esame relativo al modulo 2 – Comunicazione visiva*** 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.
Lingua dell'esame	Corrisponde alla lingua d'insegnamento
Criteri di misurazione e criteri di attribuzione del voto	*Ammissione, attribuzione di un unico voto finale, somma di più votazioni derivate in diverse prove, etc.* *Nel caso di diverse prove quali sono i pesi delle varie prove (es: 20% orale e 80% scritto; 50% scritto e 50% laboratorio, …)? Quali sono le soglie minime per ogni singola prova?* Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale. http://portfolio.dsgn.unibz.it/wp-admin La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto. - Forza e chiarezza dei concetti presentati - Completezza e coerenza del lavoro, scelta degli strumenti e supporti e risultato finale. - Chiarezza nella presentazione del processo che porta alle scelte finali. - Inventiva su soggetto, approccio e materiali. Uso corretto dei nuovi strumenti e competenze acquisite. - Capacità di sintetizzare, valutare e stabilire relazioni tra gli argomenti trattati e la propria pratica. - Capacità di integrare revisioni e critiche nel processo di lavoro. - Pensiero critico. - Capacità di assumersi responsabilità. - Partecipazione attiva e qualità dei contributi. ***Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 2 – Comunicazione visiva*** - Forza e chiarezza dei concetti presentati - Completezza e coerenza del lavoro, scelta degli strumenti e supporti e risultato finale.

- Chiarezza nella presentazione del processo che porta alle scelte finali.
- Inventiva su soggetto, approccio e materiali.
 Uso corretto dei nuovi strumenti e competenze acquisite.
- Capacità di sintetizzare, valutare e stabilire relazioni tra gli argomenti trattati e la propria pratica.
- Capacità di integrare revisioni e critiche nel processo di lavoro.
- Pensiero critico.
- Capacità di assumersi responsabilità.
- Partecipazione attiva e qualità dei contributi.
Entro la fine del semestre ogni studente dovrà caricare sul sito web della facoltà una documentazione dettagliata del lavoro semestrale.
http://portfolio.dsgn.unibz.it/wp-admin
La documentazione è parte integrante dell'esame. La documentazione comprende obbligatoriamente una documentazione visiva e un abstract del progetto.

Bibliografia fondamentale	***Modulo 2 – Comunicazione visiva*** The New Art of Making Books Ulises Carrion
Bibliografia consigliata	***Modulo 2 – Comunicazione visiva*** Booktrek: selected essays on artists' books Clive Phillpot