

-> [Syllabus in lingua italiana](#)

## Syllabus Course description

<b>Course title</b>	<b>Project VC – C4 Order &amp; Eccentricity</b>
<b>Course code</b>	97091
<b>Scientific sector and area</b>	Module 1: ICAR/13 visual communication Module 2: ICAR/17 graphic design Module 3: M-FIL/05 Theories and Languages of Visual Communication
<b>Degree</b>	Bachelor in Design and Art (L-4) Major in Design
<b>Semester</b>	Summer semester 2019/20
<b>Year</b>	2 <sup>nd</sup> or 3 <sup>rd</sup>
<b>Credits</b>	19
<b>Modular</b>	Yes
<b>Teaching language</b>	Module 1: German Module 2: English Module 3: English
<b>Total lecturing hours</b>	180 (Module 1: 90, Module 2: 60, Module 3: 30)
<b>Total hours of self-study and / or other individual educational activities</b>	370 (Module 1: about 210, Module 2: about 65, Module 3: about 95)
<b>Prerequisites</b>	<i>From the 3<sup>rd</sup> semester onward to have passed the WUP-project and all WUP-courses</i>
<b>Attendance</b>	not compulsory but recommended
<b>Project description and specific educational objectives</b>	<p><i>The course belongs to the class "caratterizzante" (module 1) and "di base" (module 2 and 3) in the curriculum in Design.</i></p> <p><b>PROJECT DESCRIPTION</b> <b>Course description module 1 – Visual Communication:</b></p> <p>If you stumble upon Markus Kutter's book <i>Schiff nach Europa</i> you can clearly spot the eccentricity of its layout. The body text is set large and small, the text lines change direction and assume different positions across every page. The book design is by Karl Gerstner. This peculiar design could be interpreted in two different ways: from one side the layout is controlled (as the book states, the text is "visually organized", so it is set to visualize the contents) but the same layout is also truly experimental and completely out of the ordinary. This dualism is at the</p>

core of the design concept of this publication.

Talking about our practice, when it comes to do something new it's always hard to set our work between order and eccentricity... from one side we want to express something new and original, but at the same time we want to stick with conventions and shared communication channels. An ordered structure gives us something to hold on. But order sometimes is also a cage of boredom, so we try to offset things around. Order and Eccentricity: they are both essential and they can coexist, despite being at odds with each other.

What does it mean to navigate and choose between these two propriety? Could we live with pure order or by total nonconformity? What happened if we go too far away from standards? And is it possible to achieve too much order?

Every student will be asked to explore, interpret and elaborate both the concepts of Order and Eccentricity through photography, typography and book/editorial design.

***Educational objectives module 1 – Visual Communication:***

- the acquisition of a design methodology in the field of visual communication and typography.
- The acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication
- the acquisition of knowledge and understanding in the field of communication design
- the acquisition of the knowledge and understanding in the field of editorial design
- the acquisition of the knowledge and understanding in the field of typography

***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 artifacts, using the principles of graphic design to serve the project result.

***Educational objectives module 2 – Graphic Design:***

	<ul style="list-style-type: none"> <li>• the acquisition of the basic knowledge concerning the culture of design in all its aspects</li> <li>• the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication</li> <li>• the acquisition of the basic knowledge concerning the technical and scientific subjects such as: communication design, editorial design, layout and typography, branding and visual identity.</li> </ul> <p><b><i>Course description module 3 – Theories and Languages of Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• This course will take place in close connection with the development of the project. As we planned, I will interact actively with my colleagues. I will do some short seminar lectures related to the topic of the project and in connection to the other activities. These contributes are finalized to get to essential theoretical aspects, when necessary with the help of visual examples taken from different fields. In the following phase- from the definition of the single projects to the final stage – I will contribute actively to the discussions.</li> </ul> <p><b><i>Educational objectives module 3 – Theories and Languages of Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• The acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication</li> <li>• the acquisition of the basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society</li> <li>• the acquisition of the basic knowledge concerning the theoretical subjects of Visual Culture</li> <li>• 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 visual culture course</li> </ul>
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<b>Module 1</b>	<b>Visual Communication</b>
<b>Lecturer</b>	Antonino Benincasa

	office F3.01a, e-mail <a href="mailto:antonino.benincasa@unibz.it">antonino.benincasa@unibz.it</a> , tel. +39 0471 015196, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/879-antonino-benincasa">https://www.unibz.it/en/faculties/design-art/academic-staff/person/879-antonino-benincasa</a>
<b>Teaching language</b>	German
<b>Office hours/Assistance</b>	Will be notified during the course
<b>List of topics covered</b>	Methods and techniques of communication design, with a focus on typography, photography, editorial design and visual storytelling
<b>Teaching format</b>	<ul style="list-style-type: none"> <li>• Projects</li> <li>• Frontal lectures</li> <li>• Exercises</li> <li>• Workshops</li> </ul>

<b>Module 2</b>	<b>Graphic Design</b>
<b>Lecturer</b>	Emilio Grazzi office F1.01.b, e-mail <a href="mailto:Emilio.Grazzi@unibz.it">Emilio.Grazzi@unibz.it</a> , tel. +39 0471 015284, web page <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/38338-emilio-grazzi">https://www.unibz.it/en/faculties/design-art/academic-staff/person/38338-emilio-grazzi</a>
<b>Scientific sector of the lecturer</b>	ICAR/17
<b>Teaching language</b>	English
<b>Office hours/Assistance</b>	Mo 9.00 - 12:00; 13:00 – 15:00 by appointment Tue 14:00 – 18.00. Wed 9:00 – 13:00. In order to avoid overlapping the exact time of the appointment will be arranged by email.
<b>List of topics covered</b>	Methods and techniques for graphic design, focusing on typography and editorial design: history of typography and publishing, techniques for layout and grid systems, design systems, visual variables.
<b>Teaching format</b>	Lectures, in class debate, exercises and workshops

<b>Module 3</b>	<b><i>Theories and Languages of Visual Communication:</i></b>
<b>Lecturer</b>	Emanuela De Cecco office F3.02, e-mail <a href="mailto:Emanuela.DeCecco@unibz.it">Emanuela.DeCecco@unibz.it</a> , tel. +39 0471 015222, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco">https://www.unibz.it/en/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco</a>
<b>Scientific sector of the lecturer</b>	L-ART/03
<b>Teaching language</b>	English
<b>Office hours</b>	Tue: 17:00 – 20:00 In order to avoid overlappings the exact time of the apponitment will be arranged by email: <a href="mailto:edececco@unibz.it">edececco@unibz.it</a> or contact directly on Tuesday and

	Wednesday in the project atelier.
<b>List of topics covered</b>	<p>Concepts belonging the Visual Culture'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).</p> <p>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.</p>
<b>Teaching format</b>	Seminar lectures alone and active participation to the development of the project with the colleagues, assignment of short texts, activation of discussions, short exercises on the topic of the project.
<b>Learning outcomes</b>	<p><b><i>Learning outcomes for module 1 – Visual Communication:</i></b></p> <ul style="list-style-type: none"> <li>• to have the ability to design, develop and implement a project in the field of visual communication</li> <li>• know how to analyse, design and develop projects in visual communication within the area of print and graphic design</li> <li>• knowledge of the technical and scientific aspects of the design of corporate identity/branding</li> <li>• knowledge of the technical and scientific aspects of the design of editorial design</li> <li>• knowledge of the technical and scientific aspects of typesetting and printing, lettering, layout, information design, photography &amp; storytelling, editing and retouching of images and photos</li> <li>• present at a professional level their own project realized in the field of visual communication in the form of an installation, both oral and written</li> </ul> <p><b><i>Learning outcomes for module 2 – Graphic Design:</i></b></p> <ul style="list-style-type: none"> <li>• to have the ability to finalise the implementation of a project undertaken in the field of graphic design with the basic knowledge acquired in the technical and scientific subjects</li> <li>• knowledge of the technical and scientific aspects of the design for publishing</li> <li>• know how to carry out packaging projects from a product design and graphical perspective</li> <li>• know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and</li> </ul>

multimedia (typography, lettering, layout, illustration techniques, information design, photography, imaging and photo retouching, video, motion graphics, basic programming languages for graphics

- communicate at a professional level and argue the reasons for their choices and justify them from a theoretical 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 Culture with the basic knowledge acquired in the theoretical subjects related the field of Visual Culture.
- 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.



<p><b>Assessment</b></p>	<p><i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project which is agreed by the three professors, who evaluate the project according to the following criteria:</i></p> <p><b>Assessment details for module 1 – Visual Communication:</b></p> <ul style="list-style-type: none"> <li>- Public presentation of all the projects modules realized during the course.</li> <li>- Only projects that have been uploaded to the semester website will be evaluated.</li> </ul> <p><b>Assessment details for module 2 – Graphic Design:</b></p> <ul style="list-style-type: none"> <li>• Evaluation of each assignment given during the semester</li> <li>• Evaluation of the whole process and methodology developed by each student</li> <li>• Evaluation of the participation, team-working skills and ability of reasoning and claiming ideas</li> </ul> <p><b>Assessment details for module 3 – Theories and Languages of Visual Communication:</b></p> <ul style="list-style-type: none"> <li>• For the final project it has to be done a written text (min. 3000//max 3500 characters, space included) in a clear and appropriate language.</li> <li>• With this text the students have to retrace backwards the complete development of the process: from the starting idea to the definition of the subject, to the final version of the project, doubts and difficulties included. It will be necessary to include specific cultural references linked to the project. It's also an exercise of self evaluation, finalized to increase the awareness about the project's development in it's entirety: explaining motivations, making clear the reasons for each specific decision, final results.</li> <li>• During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.</li> </ul>
<p><b>Assessment language</b></p>	<p>The same as the teaching language</p>

<p><b>Evaluation criteria and criteria for awarding marks</b></p>	<p><i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project, which is defined by the average of the three marks, weighted according to the credits of the individual modules.</i></p> <p><i>The professors evaluate the project according to the following criteria:</i></p> <p><b><i>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</i></b></p> <p>There is only one final overall mark for the project. As regards module 1 (Visual Communication) the evaluation and marking criteria are the following:</p> <ul style="list-style-type: none"> <li>• Quality of design and graphic presentations</li> <li>• Independence and critical ability of developing and arguing the design work in accordance with the given themes</li> <li>• Knowledge, understanding and ability of discussing the references proposed during the semester</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</i></b></p> <p>All evaluation criteria of module 1 will be applied, with a strong focus on typography and layout design of every assignment.</p> <ul style="list-style-type: none"> <li>• Coherence with the assignment and the chosen subject</li> <li>• The correct use of typographical or graphical variables throughout the project</li> <li>• Ability to motivate practical design choices</li> <li>• Ability to visualize and explain (to present) not only the project results but also his/her personal design path</li> </ul> <p><b><i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</i></b></p> <p>The final mark for this exam is only one, consequently the evaluations concerning each module don't lead to an autonomous mark but are connected and integrated in the whole evaluation of the three modules.</p> <p>Therefore the specific evaluations related to the <i>Theories and Languages of Visual Communication</i></p>
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	<p>module are influenced and influence the whole evaluation of the results of the project and also of the route to arrive to at the result.</p> <p>Regarding specifically <i>Theories and Languages of Visual Communication</i> I will consider: The ability of in-depth analysis emerging from the texts in its entirety.</p> <ul style="list-style-type: none"> <li>• The use of references connected to the theories and languages of Theories and Languages of Visual communication's field indicated in the bibliography of the course.</li> <li>• Other sources specifically related to their projects.</li> <li>• The clarity of the language through which this analysis is done in the written text and orally (in the final presentation).</li> </ul>
<p><b>Required readings</b></p>	<p><b>Module 1 – Visual Communication:</b></p> <p>The Elements of Typographic Style   Robert Bringhurst Gli elementi dello stile tipografico   Robert Bringhurst</p> <p><b>Module 2 – Graphic Design:</b> Richard Hollis, <i>Graphic design. A concise history</i> Sergio Polano, Pierpaolo Vetta, <i>Abecedario, la grafica del Novecento</i></p> <p><b>Module 3 – Theories and Languages of Visual Communication:</b> <i>Basic readings</i> Stuart Hall, <i>The Work of Representation</i> cap 1., pp 15-73, in S. Hall (ed. by), <i>Representation. Cultural Representations and Signifying Practices</i>, Sage, London, 2007. (Reserve Collection)</p> <p>Chandler, <i>Basic Semiotics</i>, Routledge, 2002 <a href="http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf">http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf</a> available on line</p> <p><i>Further readings</i> L. Cartwright, M. Sturken <i>Practices Of Looking: An Introduction To Visual Culture</i>, Oxford University Press, 2001, 2009.</p> <p>Further readings could be assigned during the course in relation to the development of the project.</p>
<p><b>Supplementary readings</b> <i>Please insert if there are any</i></p>	<p><b>Module 1 – Visual Communication:</b></p>

-Buchstaben kommen selten allein | Indra Kuferschmid  
-Lesetypografie | Hans Peter Willberg

***Module 2 – Graphic Design:***

Check the Reserve Collection of this course in the Library.

***Module 3 – Theories and Languages of Visual Communication:***

Check the Reserve Collection of this course in the Library.

## Syllabus Descrizione del corso

<b>Titolo del corso</b>	<b>PROGETTO VC – C4</b> <b>Ordine ed Eccentricità</b>
<b>Codice del corso</b>	97091
<b>Settore scientifico disciplinare del corso</b>	Modulo 1: ICAR/13 disegno industriale Modulo 2: ICAR/17 disegno Modulo 3: M-FIL/05 teorie e linguaggio della comunicazione visiva
<b>Corso di studio</b>	Bachelor in Design and Art (L-4) – Curriculum Design
<b>Semestre</b>	Semestre estivo 2019/20
<b>Anno del corso</b>	2°, 3°
<b>Crediti formativi</b>	22
<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>	370 (Modulo 1: circa 210, Modulo 2: circa 65, Modulo 3: circa 95)
<b>Corsi propedeutici</b>	<i>A partire dal 3° semestre aver superato il progetto wup e tutti i corsi wup</i>
<b>Frequenza</b>	non obbligatoria ma raccomandata
<b>Descrizione progetto ed obiettivi formativi specifici: modulo 1 – comunicazione visiva</b>	<p><i>Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1) e "di base" (modulo 2 e 3) del curriculum in design.</i></p> <p><b>Descrizione del corso modulo 1 – comunicazione visiva:</b></p> <p>Imbattendosi nel libro <i>Schiff nach Europa</i> di Markus Kutter, si può notare chiaramente l'eccentricità del suo layout. Il corpo del testo è impostato in grande e piccola taglia, le linee di testo cambiano direzione e assumono posizioni diverse in ogni pagina. Il progetto editoriale è di Karl Gerstner. Questo particolare design potrebbe essere interpretato in due modi diversi: da un lato l'impaginazione è controllata (come dice lo stesso libro, il testo è "organizzato visivamente", quindi è impostato per visualizzare i contenuti) ma la stessa impaginazione è assai sperimentale e completamente fuori dal comune. Questo dualismo è al centro del progetto grafico di questa pubblicazione.</p>

	<p>Parlando della nostra pratica, quando si tratta di fare qualcosa di nuovo è sempre difficile inserire il nostro lavoro tra ordine ed eccentricità... da un lato vogliamo esprimere qualcosa di nuovo e originale, ma allo stesso tempo vogliamo rimanere fedeli alle convenzioni e ai canali di comunicazione condivisi. Una struttura ordinata ci dà qualcosa a cui aggrapparci. Ma l'ordine a volte è anche una prigione di noia, quindi cerchiamo di compensare le cose. Ordine ed eccentricità: sono entrambi essenziali e possono coesistere, nonostante siano in contrasto tra loro.</p> <p>Cosa significa navigare e scegliere tra queste due proprietà? Si può vivere con ordine puro o per totale anticonformismo? Cosa succede se ci allontaniamo troppo dagli standard? Ed è possibile raggiungere troppo ordine?</p> <p>Ad ogni studente verrà chiesto di esplorare, interpretare ed elaborare entrambi i concetti di ordine ed eccentricità attraverso la fotografia, la tipografia e il design di libri/editoriali.</p> <p><b>Obiettivi formativi modulo 1 – comunicazione visiva:</b></p> <ul style="list-style-type: none"> <li>• Acquisire una metodologia progettuale nel campo della comunicazione visiva e della tipografia</li> <li>• Acquisire le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design della comunicazione visiva</li> <li>• Acquisire una metodologia progettuale nel campo della comunicazione visiva</li> <li>• Acquisire una metodologia progettuale nel campo del design editoriale</li> <li>• Acquisire una metodologia progettuale nel campo della tipografia</li> </ul>
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<b>Modulo 1</b>	-> vedi syllabus in lingua inglese
<b>Modulo 2</b>	-> vedi syllabus in lingua inglese
<b>Modulo 3</b>	-> vedi syllabus in lingua inglese
<b>Docente</b>	Emanuela De Cecco office F3.02, e-mail <a href="mailto:Emanuela.DeCecco@unibz.it">Emanuela.DeCecco@unibz.it</a> , tel. +39 0471 015222, webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco">https://www.unibz.it/en/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco</a>
<b>Settore scientifico disciplinare della docente</b>	L-Art/03-
<b>Lingua ufficiale del corso</b>	inglese
<b>Orario di ricevimento</b>	Martedì: 17:00 – 20:00 su appuntamento. Inviare una

	<p>mail: <a href="mailto:edececco@unibz.it">edececco@unibz.it</a> o contattare direttamente la docente il martedì e il mercoledì nell'atelier di progetto.</p>
<b>Lista degli argomenti trattati</b>	<p>Concetti che appartengono al campo della teoria dei linguaggi della comunicazione visiva: segni: simboli, icone, indici, (cfr Chandler, Peirce); denotazione e connotazione, mitologie contemporanee (Barthes); costruzione del significato; presentazione e rappresentazione, natura vs cultura, relazioni di potere. Aspetti performativi della comunicazione (Austin), costruzione, ricostruzione e invenzione dell'identità (Hall).</p> <p>Tutti i concetti qui elencati (e altri che potranno essere individuati in relazione con lo sviluppo del progetto) saranno considerati in relazione con il tema del progetto.</p>
<b>Attività didattiche previste</b>	<p>Lezioni di carattere seminariale, aperte alla discussione, partecipazione attiva allo sviluppo del progetto, se possibile assegnazione di brevi testi e/o attivazione di discussione rispetto ai temi trattati.</p>
<b>Risultati di apprendimento attesi</b>	<p>Risultati di apprendimento attesi relativi al modulo 3 – Teorie dei linguaggi e della comunicazione visiva</p> <p>Acquisizione delle conoscenze di base relative al campo della teoria dei linguaggi</p> <p>Acquisizione delle conoscenze di base relative al campo delle Teorie e dei linguaggi della comunicazione visiva e saperle applicare in modo critico all'interno di tutte le fasi di sviluppo del proprio progetto, dall'ideazione alla realizzazione.</p> <p>Sapere esercitare un giudizio autonomo nella valutazione critica del proprio lavoro e dei testi visivi esistenti.</p> <p>Essere capaci di comunicare e argomentare le ragioni delle proprie scelte e di motivarle dal punto di vista culturale e teorico, integrando tutti gli aspetti affrontati nel progetto.</p> <p>Avere la capacità di comunicare tali ragioni in un linguaggio adeguato in forma scritta e orale.</p>
<b>Lingua dell'esame</b>	<p>Corrisponde alla lingua di insegnamento</p>