Syllabus
Course description

Course title	**Project Visual Communication 2a (ex B)** **Max Mustermann, designer**
Course code	97084
Scientific sector and area	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 2020/21
Year	1st
Credits	19 (Modul 1: 8 CP, Modul 2: 6 CP, Modul 3: 5 CP)
Modular	Yes

Teaching language	Module 1: Italian 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)
Prerequisites	have passed the WUP project;
Attendance	not compulsory but recommended

Project description and specific educational objectives	*The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine o integrativa" (module 3) in the curriculum in Design.* **PROJECT DESCRIPTION** ***Course description module 1 – Visual Communication:*** In 1998 the British writer William Boyd published the monograph of Nat Tate (1928-1960), an American artist until then unknown. The book included numerous illustrations, documents, photographs, as well as some reproductions of his works. The book was published by 21 Publishing, a small publishing house founded by David Bowie, and was presented for the first time at Jeff Koons' studio in the presence of Bowie himself. The most interesting aspect of this story is that Nat Tate never existed. The artist is the product of Boyd's imagination, who through a meticulous work of (false) reconstruction has given substance and concreteness to the phantom

figure of Tate, writing his biography, and enriching the text with a dense corpus of documents and materials. Boyd decided to reveal the truth only in 2010, after auctioning a painting by Tate, a symbolic gesture that in the writer's intentions would have represented a dignified conclusion for the story of an artist who never existed.

Nat Tate's story, however, is not an isolated case in the art world. In 1929 the English writer and poet Brian Howard invented the figure of the German artist Bruno Hat, who made his public appearance on the London scene with a solo exhibition (Hat's paintings were actually the work of Howard himself). In the early 1990s an entire generation of European artists, writers and activists experimented with different practices between performance and media activism. At the center of these operations we find completely invented artists (such as Harry Kipper and Darko Maver), used as Trojan horses to enter the art institution and the media landscape, and to expose and subvert their logic and mechanisms. The basic idea was to use the same dynamics used by mainstream communication and information channels to build completely fake stories and narratives. Through the production of false news, information, and stories – but so realistic that they were perceived as true – collectives like the Luther Blissett Project or the duo Eva and Franco Mattes have experimented with new forms and practices to question the ways what we call truth is constructed and disseminated. In this sense, the construction of realistic fictions became a weapon to expose the spread of false truths, and to question the actors and the dynamics behind them.

More than twenty years later, the spread of new means of communication and the emergence of the giants of digital information has dramatically brought new questions to the surface. It seems that the practice of using fake and fictitious narratives is no longer the prerogative of media activists and counter-information artists: fake news and deep fake are now weapons used by the American alt right, flat earthers, Russian conservatives and factions of Orthodox religious. The question is whether it is still possible to practice the art of falsification to produce new truths, whether the production of a critical discourse can still make use of fictitious and mocking narratives. Within this question, the graphic designer is also called into question. As a professional dealing with the construction and dissemination of narratives and information, the graphic designer cannot today ignore a series of philosophical, ethical and political issues and questions regarding our relationship with what we call true and what we call false.

The course "Max Mustermann, designer" will address these questions and issues through an ironic and at the same time critical approach. Just as William Boyd designed Nat Tate's (fake) life, producing material evidence of his (non)existence, each student will have to imagine and invent the life and works of a person who never existed. At the center of this work of falsification, however, there will not be an artist, but a designer. We will ask each student to design and build the profile of a designer who never existed, imagining and producing traces of his life (documents, certificates, photographs, correspondence, video footage, clothing, etc.) and his work (projects, sketches, articles and reviews of his works, participation in exhibitions and performances, interviews, etc.). The material produced, although the result of imagination, should be as real as possible, and should therefore consistently follow the profile, biography, character and personality of the fake designer. At the end of the course each student will have to collect the tracks produced within a visual communication product: an editorial project, a photographic collection, a video, a website.
The course has two objectives: 1) to make students reflect on the difficult and contradictory relationship between reality and fiction, between true and false, through a comparison with recent history and the contemporary panorama; 2) working on the profile of a fake designer, students will have the opportunity to confront themselves with different aspects of the discipline, different practices, methodologies, attitudes and approaches to the design world.

The course is divided into three phases.
1. A first preparatory phase (weeks 1-4) with a cycle of lectures, conferences and short exercises. During this phase, national and international experts from different fields relevant to the project (writers, theorists, designers, specialized publishers, etc.) will be invited to participate. Different elements, tools and aspects of visual communication, graphic design and visual culture will be addressed.
2. A second phase of conception (weeks 5-6) during which students will have to develop a series of concepts and hypothetical scenarios on which the profile of the fake designer will be built. Among these concepts and scenarios will be chosen the project to develop, realize and communicate.
3. The third phase, realization and communication (weeks 9-15) during which students will have to realize the documents and materials to support their fake narratives and design the final output through which the life of the fake designer will be communicated.

Educational objectives module 1 – Visual Communication:

The main objective of the course is to ensure that students have an adequate knowledge of general scientific methods and a critical approach towards visual communication and, at the same time, through the more laboratorial part, the course will try to orientate the student towards the acquisition of specific professional knowledge.

The course is organised in order that the students acquire:
- a design methodology in the field of visual communication;
- a solid cultural background where technical-media skills are combined with theoretical reflection;
- the ability to capture and analyse contemporary cultural and social phenomena that characterise design and art;
- skills necessary to manage a project from the ideation phase to the realisation phase;
- technical tools necessary for the realisation of the projects and the necessary interdisciplinary scientific skills;
- a theoretical and socio-cultural education that aims to acquire a solid cultural background where the technical-media skills are combined with a theoretical reflection.

Course description module 2 – Digital publishing & social media:

Following the main concept of "Max Mustermann, designer", in this second module we will deal with lectures and practical exercises involving the relation between fiction, fictive narratives and communication design. During this module we will analyse and discuss different case studies, approaches and practices developed within the field of visual design, contemporary art and media activism, where tools, methodologies and skills of the discipline are oriented towards the representation and visualisation of fictional scenarios and narratives. Techniques and practices taken from the history of photography and photo manipulation, from the field of cartography, data visualisation, editorial design, as well as strategies from the field of visual rhetoric, will be considered in order to acquire new knowledge and perspectives in relation to the main module objectives. Through this module students will have the opportunity to deal with problems and contents related to typography,

editorial design and visual languages, in order to acquire or refresh their graphic skills.

Educational objectives module 2 – Digital publishing & social media:

During this module students will acquire:
- a design methodology in the field of visual communication;
- skills necessary to manage a project from the ideation phase to the realisation phase;
- technical tools necessary for the realisation of the projects and the necessary interdisciplinary scientific skills;
- a theoretical and socio-cultural education that aims to acquire a solid cultural background where the technical-media skills are combined with a theoretical reflection.

Course description module 3 – Visual Culture:

Visual Cultures in the Realms of Fictivity

"You can't depend on your eyes when your imagination is out of focus."
Mark Twain

Visual cultures tend to be sprawling. They go beyond the visual. They are not limited to the things we see on screens, images, the internet, in books, articles, movies, video clips, or other visualizations. What they refer to is also about how people talk, think, and write about images. It is about imagination, and it also involves the knowledge that facilitates the reading of images and the prejudices that can lead to misinterpretations. According to Gillian Rose (Visual Methodologies, 2012), the "use of the term 'visual culture' refers to a plethora of ways in which the visual is part of social life".

In relation to the topic of project VC-B3 (WS 20/21), visual cultures are particularly about the step (and gap) between what already is and what could be, or - in other words - about imagination, phantasy, speculation, perspectives, fictivity.

In our course - conceived as integrated part of the project VC-B3 (WS 20/21) - we shall on one hand explore and analyse significant examples of visual cultures in the recent past and present. On the other hand we shall try to understand more specifically (and critically) examples of existing relationships between visual cultures and

communication related to the realms of fictivity. The aim is to make conceptual moves that support developing design practices capable of engaging with a complex 'now' and with uncertain futures - and to support those moves through using theoretical perspectives in exploring if it would be possible to see, think, and do design in different ways.

The course is designed for acquiring professional skills and knowledge in the framework of a general overview of scientific contents.

Educational objectives module 3 – Visual Culture:

The objective of the course is to ensure that students acquire adequate knowledge of general scientific methods and contents.

Disciplinary objectives - with reference to the indicated topics:

- the acquisition of essential theoretical knowledge (related to visual culture) so as to be able to carry out a project in the field of visual communication
- the acquisition of basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society
- the acquisition of basic knowledge concerning purposeful theoretical subjects in the field of the overarching project topic (related to fictivity)
- the acquisition of basic knowledge concerning the culture of design with specific reference to visual culture
- the ability to capture and analyse contemporary cultural and social phenomena that characterize design and art;
- a theoretical and socio-cultural education that aims to acquire a solid cultural background where technical media skills are combined with a theoretical reflection

Module 1	Visual Communication
Lecturer	Giorgio Camuffo e-mail Giorgio.Camuffo@unibz.it, tel. +39 0471 015193, webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Scientific sector of the lecturer	ICAR/13
Teaching language	Italian
Office hours/Assistance	Tuesday 09.00 - 11.00 via Teams

List of topics covered	Use of visual communication tools Development of editorial publishing projects Typography and graphic project Educational tools project Brief introduction to critical and speculative design
Teaching format	Lectures, exercises, laboratories, projects.

Module 2	Digital publishing & social media
Lecturer	Andrea Facchetti e-mail Andrea.Facchetti@unibz.it tel. +39 0471 015112, web page https://www.unibz.it/en/faculties/design-art/academic-staff/person/38327-andrea-facchetti
Scientific sector of the lecturer	ICAR/13
Teaching language	English
Office hours/Assistance	Mo –Tu: 12:30 – 14:00 via Teams In order to avoid overlapping the exact time of the appointment will be arranged by email: andrea.facchetti@unibz.it
List of topics covered	graphic design, critical design, politics of representation, visual culture, editorial design, design research, speculative design
Teaching format	Lectures, case studies analysis and exercises.

Module 3	Visual Culture
Lecturer	Hans Leo Höger e-mail Hans.Höger@unibz.it tel. +39 0471 015194 webpage: https://www.unibz.it/en/faculties/design-art/academic-staff/person/891-hans-leo-hoeger
Scientific sector of the lecturer	ICAR/13
Teaching language	English
Office hours	Wednesday 17:00 - 19:00 via Teams
List of topics covered	Theory and history of visual cultures, visual cultures related to design projects, visual cultures related to complex communication challenges, creative techniques (e.g. cultural engineering, storytelling)
Teaching format	Lectures, seminars, exercises, group work

Learning outcomes	*Learning outcomes for module 1 – Visual Communication:* *Disciplinary abilities* Students will be able to apply knowledge related to the design of: - graphic design of posters - graphic design of magazines, newspapers - advertising graphics of public and/or social utility

	- corporate design of O.N.G. organisations - capacity for critical thinking - knowledge of the cultural arena, in particular, the visual communication one - experience in designing exhibitions - flexibility with clients and collaborators - an intuitive and empathetic approach to people. - ability to manage a project (project management); - leadership skills; - capacity for innovation in the framework of a broad understanding of the contemporary cultural arena. *Knowledge and understanding* The students will have acquired: - a design methodology in the field of visual communication, from the ideation phase to the realisation phase of the project; - the basic knowledge necessary for the realisation of a project in the field of visual communication, from a technical, scientific and theoretical point of view; - the basic knowledge to practice a critical look at their work and to deal with contemporary challenges; - basic knowledge relating to the culture of the project in all its components, but also to the disciplines of a technical, scientific and theoretical nature to be able to continue their study with a master's degree in an international context. *Ability to apply knowledge and understanding* Students will be able to: - concept, develop, realize a project in the field of visual communication; - finalize to the realization of a completed project in the field of visual communication and the basic knowledge acquired in the technical, scientific and theoretical fields; - understand the main phenomena that characterize today's society, to be able to observe them critically also in an ethical and social perspective and to elaborate appropriate solutions in regards to the project proposal/answer; - put to good use and to develop what has been learned during the course of studies towards the

	possible continuation of the own formation with a magistral degree in the field of design.
	Autonomy of judgment The students must have developed: - a good autonomy of judgement aimed at developing one's own design capacity and the set of decisions (technical, scientific and theoretical) necessary to carry out a project to its' conclusion a good autonomy of judgement in the critical evaluation of their work and in their ability to use correct interpretative methods in relation to the contexts in which they will apply their design practice and/or continue their studies, also considering ethical and social aspects. *Communication skills* Students will be able to: - present at a professional level their own project in the field of visual communication in the form of an installation, orally and in written form; - communicate and motivate at a professional level the reasons for their choices and motivate them from a formal, technical, scientific and theoretical point of view; - communicate and present at a professional level one's own project in another language in besides to one's own and correctly in a third language. *Learning skills* Students will have: - learned at a professional level a design methodology understood as the ability to identify, develop and implement solutions to complex design problems by applying the knowledge acquired in the technical, scientific and theoretical field necessary to establish a professional activity and / or continue their studies with a master's degree; - developed a creative attitude and learned how to increase and enhance it according to their own inclinations; - acquired a basic knowledge of theoretical, scientific and technical disciplines combined with a suitable study methodology to continue their studies with a

master's degree;

- learned language skills certified in another language in addition to their own language and in addition fluently and correctly in a third language, essential to carry out their professional activities or continue their studies with the master's degree in the international field.

Learning outcomes for module 2 – Digital publishing & social media:

Students will be able to apply knowledge related to the design of:
- graphic design of posters
- graphic design of magazines, newspapers
- advertising graphics of public and/or social utility
- capacity for critical thinking
- knowledge of the cultural arena, in particular, the visual communication one
- experience in designing exhibitions
- ability to manage a project (project management);
- capacity for innovation in the framework of a broad understanding of the contemporary cultural arena.

Knowledge and understanding
The students will have acquired:
- a design methodology in the field of visual communication, from the ideation phase to the realisation phase of the project;

- the basic knowledge necessary for the realisation of a project in the field of visual communication, from a technical, scientific and theoretical point of view;

- the basic knowledge to practice a critical look at their work and to deal with contemporary challenges;

Ability to apply knowledge and understanding

Students will be able to:
- concept, develop, realize a project in the field of visual communication;

- finalize to the realization of a completed project in the field of visual communication and the basic knowledge acquired in the technical, scientific and theoretical fields;

Autonomy of judgment
The students must have developed:
- a good autonomy of judgement aimed at developing one's own design capacity and the set of decisions (technical, scientific and theoretical) necessary to carry out a project to its' conclusion

  a good autonomy of judgement in the critical evaluation of their work and in their ability to use correct interpretative methods in relation to the contexts in which they will apply their design practice and/or continue their studies, also considering ethical and social aspects.

Communication skills
Students will be able to:
- present at a professional level their own project in the field of visual communication in the form of an installation, orally and in written form;

- communicate and motivate at a professional level the reasons for their choices and motivate them from a formal, technical, scientific and theoretical point of view;

Learning skills
Students will have:
- developed a creative attitude and learned how to increase and enhance it according to their own inclinations

Learning outcomes for module 3 – Visual Culture:
Disciplinary skills
- to have the ability to finalize the implementation of a project undertaken in the field of visual communication drawing on the basic knowledge acquired in the subjects of "Visual Culture"
- to have the ability to grasp important 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 regarding the project (VC-B1)
- knowledge of historical and theoretical foundations of design
- knowledge of relevant 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 context of the project topic
	- know how to present critical and planning analysis orally
	- know how to present written critical and planning analysis
	- 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 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
	Knowledge and understanding
	- The expected learning outcome is that students will have been enabled to demonstrate a systematic understanding of the topics covered by the course;
	- A further expected learning outcome is that students will have developed conceptual insight and ability of analysis (focusing on research skills, theoretical and analytical methods and on how they are applied).
	Ability to apply knowledge and understanding
	- The expected learning outcome is that students will have been enabled to apply their knowledge and understanding to those professional situations in which theoretical design expertise related to the thematic cluster of the project (VC-B1) is necessary and required or, in any case, useful and inspiring.
	Autonomy of judgment
	The students should have developed:
	- the expected learning outcome is that students will have been enabled to gather and interpret relevant sources, information and documentations from the fields of visual communication / graphic design theory, with particular reference to the thematic project cluster (VC-B1), in the context of design projects or design study topics (e.g. in the concept and research state of projects);
	- a good autonomy of judgment in the critical evaluation of their own work and in their ability to use correct interpretative methods in relation to the contexts in which they will apply their design practice and/or continue their studies, also considering ethical and social aspects.

Communication skills
- The expected learning outcome is that students will have been enabled to communicate to both specialist and non-specialist audiences clearly and unambiguously - with confidence and originality - information, ideas, problems and solutions related to questions and topics of visual communication / graphic design theory (with particular reference to the thematic project cluster - VC-B1)

Ability to learn (learning skills)
- The expected learning outcome is that students will have developed those learning skills that are necessary for them to continue to undertake successfully further studies of visual communication / graphic design / visual culture with a high degree of autonomy.

Assessment	**Assessment details for module 1 – Visual Communication:** Final exam requires the delivery, presentation and discussion of the projects carried out during the semester as well as of their documentation. Students will be asked to answer a number of questions to assess the understanding of the topics covered during the semester. Students will present their work according to instructions that will be provided during the semester and will argue the projects, proving to have critically developed the references proposed during the semester and to have gained a personal interpretation of the proposed design themes. **Assessment details for module 2 – Digital publishing & social media:** Submission, presentation and discussion of a series of visual output in the field of graphic design. Students must conceive, develop and produce a series of visual artifacts and communication devices related to the subject of the module. There will be individual presentations where students will discuss their projects, explain their conceptual approaches and their technical choices. **Assessment details for module 3 – Visual Culture** The exam is included as integral part in the final presentations concerning the project VC-B1 with particular reference - on one hand - to those contents that have

	been explored, presented and discussed in the classroom and - on the other hand - to those ones documented in the digital Reserve Collection of "Visual Culture: Project B1". The exams' evaluations will particularly focus onto the students' ability and originality concerning the integration of conceptual and theoretical topics and characteristics into their final presentations of the projects.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	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. *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.* *The professors evaluate the project according to the following criteria:* ***Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:*** - Quality of design and graphic presentations - Independence and critical ability of developing and arguing the design work in accordance with the given themes - Knowledge, understanding and ability of discussing the references proposed during the semester - Presence and engagement during the semester ***Evaluation criteria and criteria for awarding marks for module 2 – Digital publishing & social media:*** – 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 3 – Visual Culture:*** - correctness of presented topics, concepts and theoretical contents/analysis/conclusions

	- clarity of presented topics, concepts and theoretical contents/analysis/conclusions
	- mastery of course-related language and terminology
	- demonstration of knowledge and understanding
	- ability to summarize, evaluate, and establish relationships between topics (ability of contextualization)
	- skills in critical thinking
	- ability to summarize in own words

| **Required readings** | ***Module 1 – Visual Communication***:

 William Boyd, *Nat Tate. Un artista americano*. Neri Pozza, 2020.

 William Boyd, *Nat Tate. An American Artist: 1928-1960*. Bloomsbury Pub, 2011.

 Module 2 – Digital publishing & social media:

 Ruben Pater, *The politics of design: A (Not So) Global Design Manual for Visual Communication.* BIS Publisher, 2016.

 Module 3 – Visual culture:

 Richard Howells, Joaquim Negreiros. *Visual Culture*. Cambridge 2019 |
| **Supplementary readings** | ***Module 1 – Visual Communication:***
 More suggestions will be given during the course, according to the needs of the single students.

 Module 2 – Digital publishing & social media:

 Luther Blissett, *Totò, Peppino e la guerra psichica 2.0.* Einaudi, 2000.

 More suggestions will be given during the course, according to the needs of the single students.

 Module 3 – Visual Culture:

 Gillian Rose. *Visual Methodologies*. London 2016 |

Syllabus
Descrizione del corso

Titolo del corso	**Project Visual Communication 2a (ex B)** **Max Mustermann, designer**
Codice del corso	97084
Settore scientifico disciplinare del corso	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 estivo 2020/21
Anno del corso	1°
Crediti formativi	19 (Modulo 1: 8 CP, Modulo 2: 6 CP, Modulo 3: 5 CP)
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	circa 295 (Modulo 1: circa 110, Modulo 2: circa 90, Modulo 3: circa 95)
Corsi propedeutici	aver superato il progetto wup.
Frequenza	non obbligatoria ma raccomandata

Descrizione progetto ed obiettivi formativi specifici: modulo 1 – comunicazione visiva	*Il corso si inserisce nell'area di apprendimento dei corsi "caratterizzanti" (modulo 1), "di base" (modulo 2) e "affine o integrativa" (modulo 3) del curriculum in Design.* **DESCRIZIONE DEL PROGETTO** ***Descrizione del corso modulo 1 – comunicazione visiva:*** Nel 1998 lo scrittore britannico William Boyd pubblicò la monografia di Nat Tate (1928-1960), un artista americano fino ad allora sconosciuto. Il libro comprendeva numerose illustrazioni, documenti, fotografie, oltre ad alcune riproduzioni delle sue opere. Il libro venne pubblicato da 21 Publishing, piccola casa editrice fondata da David Bowie, e venne presentato in anteprima presso lo studio di Jeff Koons, alla presenza dello stesso Bowie. L'aspetto più interessante di questa storia è che Nat Tate non è mai esistito. L' artista è infatti frutto dell'immaginazione di Boyd, che attraverso un meticoloso lavoro di (falsa) ricostruzione ha dato sostanza e concretezza alla fantomatica figura di Tate, scrivendone la biografia, e

arricchendo il testo con un fitto corpus di documenti e materiali. Boyd decise di rivelare la verità solo nel 2010, dopo aver messo all'asta un quadro di Tate, un gesto simbolico che nelle intenzioni dello scrittore avrebbe rappresentato una conclusione dignitosa per la vicenda di un artista mai esistito.

La storia di Nat Tate non è però un caso isolato nel mondo dell'arte. Nel 1929 lo scrittore e poeta inglese Brian Howard inventò la figura dell'artista tedesco Bruno Hat, che fece la sua apparizione pubblica nella scena londinese con una mostra personale (i quadri di Hat erano in realtà opera dello stesso Howard). All'inizio degli anni '90 un'intera generazione di artisti, scrittori e attivisti europei sperimentò diverse pratiche a cavallo tra la performance e l'attivismo politico e mediatico. Al centro di queste operazioni troviamo molto spesso figure di artisti completamente inventati (come ad esempio Harry Kipper e Darko Maver), usati come cavalli di Troia per introdursi nell'istituzione arte e nel panorama dei mass media, e per smascherarne e sovvertirne le logiche e i meccanismi. L'idea di fondo era quella di utilizzare le stesse dinamiche impiegate dai canali di comunicazione e d'informazione mainstream per costruire storie e narrazioni completamente fasulle. Attraverso la produzione di notizie, informazioni, racconti falsi – ma talmente realistici da essere percepiti come veri – collettivi come il Luther Blissett Project o il duo Eva e Franco Mattes hanno sperimentato nuove forme e pratiche per mettere in discussione i modi in cui nella società dell'informazione, ciò che chiamiamo verità viene costruito e diffuso. In questo senso, la costruzione di finzioni realistiche diventava un'arma per smascherare la diffusione di false verità, e per mettere in discussione gli attori e le dinamiche che vi si nascondono dietro.

A distanza di oltre vent'anni, la diffusione dei nuovi mezzi di comunicazione e l'emergere dei colossi dell'informazione digitale, ha fatto affiorare con drammaticità nuovi interrogativi. Sembra infatti che la pratica di utilizzare narrazioni false e fittizie non sia più prerogativa di media-attivisti e artisti della contro-informazione: fake news e deep fake sono oggi armi utilizzate dall'alt right americano, terrapiattisti, conservatori russi e fazioni di religiosi ortodossi. La domanda che sorge spontanea è se sia ancora possibile praticare l'arte della falsificazione per produrre nuove verità, se la produzione di un discorso critico può ancora avvalersi di narrazioni fittizie e beffarde. All'interno di questo interrogativo, anche il designer della comunicazione è chiamato in causa. In qualità di professionista che ha a che fare con la costruzione e la diffusione di narrazioni e informazioni, il designer della comunicazione non può oggi ignorare una serie di

interrogativi e questioni filosofiche, etiche e politiche che riguardano il nostro rapporto con ciò che chiamiamo vero e ciò che chiamiamo falso.

Il corso "Max Mustermann, designer" affronterà queste domande e questioni, attraverso un approccio ironico e al tempo stesso critico. Così come William Boyd ha progettato la vita (falsa) di Nat Tate, producendo le prove materiali della sua (non)esistenza, ogni studente dovrà immaginarsi e inventarsi la vita e le opere di una persona mai esistita. Al centro di questa opera di falsificazione non vi sarà però un artista, ma un designer. Chiederemo a ogni studente di progettare e costruire il profilo di un designer mai esistito, immaginando e producendo le tracce della sua vita (documenti, certificati, fotografie, scambi epistolari, riprese video, capi d'abbigliamento, etc.) e del suo lavoro (progetti, schizzi preparatori, articoli e recensioni delle sue opere, partecipazioni in mostre ed esibizioni, interviste, etc.). Il materiale prodotto, pur essendo frutto dell'immaginazione, dovrà essere il più possibile reale, e dovrà quindi seguire coerentemente il profilo, la biografia, il carattere e la personalità del finto designer. Alla fine del corso ogni studente dovrà raccogliere le tracce prodotte all'interno di un prodotto di comunicazione visiva: un progetto editoriale, una raccolta fotografica, un video, un sito internet.

L'obiettivo del corso è quindi duplice. Si vuole far riflettere gli studenti sul difficile e contraddittorio rapporto tra realtà e finzione, tra vero e falso, attraverso un confronto con la storia recente e con il panorama contemporaneo. In particolare, affronteremo tali questioni pensando alle pratiche progettuali che coinvolgono il designer della comunicazione. Lavorando sul profilo di un finto designer, gli studenti avranno modo inoltre di approfondire diversi aspetti della disciplina, diverse pratiche, metodologie, attitudini e approcci al mondo del progetto.

Il corso è articolato in tre fasi.
1. Una prima fase propedeutica (settimane 1-4) con un ciclo serrato di lezioni frontali, conferenze e brevi esercitazioni. Durante questa fase saranno invitati a intervenire esperti nazionali e internazionali di diversi ambiti rilevanti per il progetto (scrittori, teorici, designer, editori specializzati, etc.). Saranno affrontati elementi, strumenti e aspetti diversi della comunicazione visiva, del graphic design e della cultura visiva.
2. Una seconda fase di ideazione (settimane 5-6) durante la quale gli studenti dovranno sviluppare una serie di concept e ipotetici scenari su cui poi verrà costruito il profilo del falso designer. Fra questi concept e scenari sarà scelto il progetto da sviluppare, realizzare e comunicare.
3. La terza fase di progetto, realizzazione e comunicazione

(settimane 9-15) durante la quale gli studenti dovranno realizzare i documenti e i materiali a sostegno della loro falsa narrazione, e progettare l'output finale con cui verrà comunicata la vita del falso designer.

Obiettivi formativi modulo 1 – comunicazione visiva:
 L'obiettivo principale del corso é assicurare agli studenti una adeguata padronanza dei metodi e degli approcci critici specifici della disciplina della comunicazione visiva e, al tempo stesso, attraverso la parte più laboratoriale, il corso cercherà di orientare lo studente verso le necessarie competenze tecniche della pratica professionale.

Il corso è organizzato affinché gli studenti possano acquisire:
-una propria metodologia progettuale nel campo della comunicazione visiva
- un solido patrimonio culturale dove la competenza tecnico-mediale sposa la riflessione teorica;
-la capacità di cogliere e analizzare i fenomeni contemporanei culturali e sociali che caratterizzano la comunicazione visiva;
-certificate competenze linguistiche che consentiranno loro di sviluppare una professionalità e/o un percorso di ricerca di dimensione internazionale;
-competenze necessarie alla gestione del progetto a partire dalla fase di ideazione fino alla fase di realizzazione dello stesso;
-strumenti tecnici necessari alla realizzazione dei progetti e le competenze scientifiche interdisciplinari necessarie;
-una formazione teorica e socio-culturale che mira all'acquisizione di un solido patrimonio culturale dove la competenza tecnico-mediale sposa la riflessione teorica.

Modulo 1	*Comunicazione visiva*
Docente	Giorgio Camuffo e-mail Giorgio.Camuffo@unibz.it, tel. +39 0471 015193, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/31103-giorgio-camuffo
Settore scientifico disciplinare del docente	ICAR/13
Lingua ufficiale del corso	Italiano
Orario di ricevimento/Assistenza	Martedì 09.00 - 11.00 via Teams

Lista degli argomenti trattati	Utilizzo degli strumenti di comunicazione visiva Sviluppo di progetti editoriali Tipografia e progetto grafico Progetto strumenti didattici Breve introduzione al design critico e speculativo
Attività didattiche previste	Lezioni, esercitazioni, laboratori, progetti.

Modulo 2	-> *vedi syllabus in lingua inglese*

Modulo 3	-> *vedi syllabus in lingua inglese*

| Risultati di apprendimento attesi | **Risultati di apprendimento attesi relativi al modulo 1 – comunicazione visiva:**

Capacità disciplinari

Gli studenti saranno in grado di applicare conoscenze legate alla progettazione di:

- progettazione grafica di manifesti
- progettazione grafica di riviste, giornali
- grafica pubblicitaria di utilità pubblica e/o sociale
- immagine coordinata di organizzazioni O.N.G
- capacità di percezione critica
- conoscenza della scena culturale, in particolare di quella della comunicazione visiva
- esperienza nella progettazione di mostre
- flessibilità con committenti e collaboratori
- approccio intuitivo e empatico con le persone.
- capacità di gestire un progetto (project management);
- competenze di leadership;
- capacità d'innovazione nel contesto di una vasta conoscenza della scena culturale contemporanea

Conoscenza e comprensione

Gli studenti avranno acquisito:
    -una metodologia progettuale nel campo del design del prodotto, della comunicazione visiva e/o dell'arte visiva, dalla fase di ideazione alla fase di realizzazione del progetto;
    -le conoscenze di base necessarie alla realizzazione di un progetto nel campo del design del prodotto, della comunicazione visiva e/o dell'arte visiva, dal punto di vista tecnico, scientifico e teorico;
    -le conoscenze di base per esercitare uno sguardo critico rispetto al proprio lavoro e per confrontarsi con la complessità contemporanea;
    -le conoscenze di base relative sia alla cultura di progetto in tutte le sue componenti, ma anche alle discipline di carattere tecnico, scientifico e teorico per |

proseguire il proprio corso di studi con una laurea magistrale in un contesto internazionale.

Capacità di applicare conoscenza e comprensione

Gli studenti saranno in grado di:
- ideare, sviluppare, realizzare un progetto nel campo del design del prodotto, della comunicazione visiva, e/o delle arti visive;
- finalizzare alla realizzazione di un progetto compiuto nel campo del design del prodotto, della comunicazione visiva e/o dell'arte visiva le conoscenze di base acquisite in campo tecnico, scientifico e teorico;
- cogliere i principali fenomeni che caratterizzano la società attuale, saperli osservare criticamente anche in una prospettiva etica e sociale ed elaborare soluzioni adeguate sul piano della proposta/risposta progettuale;
- mettere a frutto e sviluppare quanto appreso nel corso di studi nell'eventuale proseguimento della propria formazione con la laurea magistrale nell'ambito del design.

Autonomia di giudizio

Gli studenti avranno sviluppato:
- una buona autonomia di giudizio finalizzata allo sviluppo della propria capacità progettuale e all'insieme di decisioni (tecniche, scientifiche e teoriche) necessarie per portare un progetto a compimento;
- una buona autonomia di giudizio sia nella valutazione critica del proprio lavoro, sia nella capacità di utilizzare corretti strumenti interpretativi rispetto ai contesti dove andranno ad applicare la propria pratica progettuale e/o a proseguire i propri studi valutandone anche aspetti di carattere etico e sociale.

Abilità comunicative

Gli studenti saranno in grado di:
- presentare ad un livello professionale un proprio progetto realizzato nel campo del design del prodotto, della comunicazione visiva e/o delle arti in forma di installazione, oralmente e per iscritto;
- comunicare ed argomentare ad un livello professionale le ragioni delle proprie scelte e motivarle dal punto di vista formale, tecnico, scientifico e teorico;

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-comunicare e presentare ad un livello professionale un proprio progetto in un'altra lingua oltre alla propria e correttamente in una terza lingua.
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Capacità di apprendimento

Gli studenti avranno:
-appreso ad un livello professionale una metodologia progettuale intesa come capacità di individuare, sviluppare e realizzare soluzioni a problemi progettuali di carattere complesso applicando le conoscenze acquisite in campo tecnico, scientifico e teorico necessarie per poter avviare un'attività professionale e/o proseguire il proprio corso di studi con la laurea magistrale;
-sviluppato un'attitudine creativa e appreso le modalità per incrementarla e valorizzarla secondo le proprie inclinazioni;
-acquisito una conoscenza di base di discipline di carattere teorico, scientifico e tecnico unita ad una metodologia di studio adeguata a proseguire il proprio percorso di studi con la laurea magistrale;
-appreso competenze linguistiche certificate in un'altra lingua oltre alla propria in maniera fluida e correttamente in una terza lingua indispensabili per svolgere la propria attività professionale o proseguire il percorso di studi con la laurea magistrale in ambito internazionale.

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Metodo d'esame	***Metodo d'esame relativo al modulo 1 – comunicazione visiva:*** L'esame prevede la consegna, la presentazione e la discussione dei progetti realizzati durante il semestre e della relativa documentazione. Saranno fatte domande da parte dei docenti volte alla discussione dei temi trattati e a verificare la rielaborazione da parte degli studenti di quanto fatto durante il corso e con il progetto finale. Gli studenti dovranno predisporre i progetti secondo indicazioni che saranno fornite durante il semestre e dovranno argomentare i progetti, dimostrando di avere elaborato criticamente i riferimenti proposti durante il semestre e di avere maturato una interpretazione personale dei temi affrontati.
Lingua dell'esame	Italiano
Criteri di misurazione e criteri di attribuzione del voto	*La valutazione dei singoli moduli non costituisce un voto a sé stante, ma è parte integrante della votazione complessiva del progetto. Il voto finale è unico ed è definito dalla media dei tre voti, ponderata in base ai crediti dei singoli moduli.* 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.

I docenti valutano il progetto secondo questi criteri:

Criteri di misurazione e criteri di attribuzione del voto relativi al modulo 1 – comunicazione visiva:

- Qualità della progettazione grafica e delle presentazioni;
- Autonomia e capacità critica di elaborazione, sviluppo e argomentazione del tema progettuale;
- Conoscenza e capacità di discussione dei riferimenti proposti durante il corso;
- Impegno e partecipazione durante il semestre.

Bibliografia fondamentale	***Modulo 1 – comunicazione visiva:*** William Boyd, *Nat Tate. Un artista americano*. Neri Pozza, 2020. William Boyd, *Nat Tate. An American Artist: 1928-1960*. Bloomsbury Pub, 2011.
Bibliografia consigliata	***Modulo 1 – comunicazione visiva:*** Ulteriori letture verranno assegnate durante il corso a seconda di specifiche necessità dello studente.