

-> [*Syllabus in deutscher Sprache*](#)

Syllabus Course description

Course title	Project Visual Communication 1a (ex C) Space Is the Place
Course code	97088
Scientific sector and area	Module 1: ICAR/13 disegno industriale Module 2: ICAR/17 disegno Module 3: M-FIL/05 Theories and Languages of Visual Communication
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2020/21
Year	2 nd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Teaching language	Module 1: German Module 2: English Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	In order to enroll to the project exams from the 2nd year onward, students have to have passed the exams of "Descriptive geometry Des", "Drawing 3D CAD – 1 and 2" and "History of design 1". In order to attend projects and to enroll for their exams from the 2nd year onward, students have to have certified the language level proficiency B1 in the third language (as per the Common European Framework of Reference or language certification of unibz Language Centre).

Project description and specific educational objectives	<p>The course belongs to the class "caratterizzante" (module 1 and module 2) and "affine o integrativa" (module 3) in the curriculum in Design.</p> <p>PROJECT DESCRIPTION <i>Course description module 1 – Visual Communication:</i></p> <p><u>Space Is the Place</u> The exploration of the universe is progressing: the USA, Russia, China and Europe are competing with each other. It is all about the use of possible resources and habitats. Unlike before, all this is no longer science fiction, but</p>
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tough real economy. Private companies such as Elon Musk's «SpaceX» are also positioning themselves. After the Soviet Union launched the Sputnik satellite into space in 1957, the question of who owns space has become central. Since 1967, the UN has therefore been formulating the «space law», which aims to establish the universe as the common heritage of mankind. In 1979, the spacefaring nations neither signed nor ratified the most important document, the «Moon Agreement». This enables them to stake their claims in the future — as in the Wild West of the 19th century — in a legal vacuum. One can also look further back, into the decades of global colonialism, to understand that even today, such "expeditions" and "explorations" have less purely scientific missions and more territorial conquests and resources in mind. Visual communication plays an important role here: iconic images of different national Mars rovers or the creation of visual identities to symbolically seize land overlap the actual problem. Facts and fiction today form a seamless connection: US President Trump, for example, presented the new US Space Force logo in January 2020 (it is based on early space logo versions of the US Air Force from 1961), which looks amazingly similar to the «Starfleet Command» logo from the science fiction series «Star Trek». Our project does not try to create new fictions or dystopias, but exactly the opposite: how can we use design to bring what is being imagined back down to earth? What can design do to make visible the need to create and enforce a legally binding supranational framework for action?

Educational objectives module 1 – Visual Communication:

- the acquisition of a design methodology in the field of visual communication
- the development of an independent and rigorous study pathway
- the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication
- the acquisition of the knowledge and understanding of:
 - design processes for photography
 - design processes for graphic design
 - design processes for editorial design
 - design processes for publishing (print / digital)
 - design processes for information design

— design processes for video and motion graphics
 — design processes for exhibition design / exhibition graphics

- the acquisition of the ability to communicate and properly argue the reasons for one's choices from a formal, technical and theoretical point of view
- the acquisition of the basic knowledge concerning the culture of design in all its aspects

Course description module 2 – Graphic Design

In accordance with the main theme of the course, the Graphic Design module will deal with science fiction films, saga or series, looking at them from a typographical point of view.

Starting from preliminary research, students should identify a past or contemporary film/saga/series linked to the sci-fi genre, analyze its visual identity, identify the official typeface and design a typographic specimen (an exclusively typographic publication created to show typeface characteristics) and a typographic poster as to tell the story of the typeface, the story of the movie and their connections.

This will be an opportunity to discover the stories behind typefaces, reflect on the role of typography in the construction of a futuristic identity linked to cinema, but also to work on a real publication starting from one of the basic factors of editorial production: typography.

The module offers lectures and a typographic project with themes and topics directly related to the main course project, allowing each student to gradually improve their critical and practical skills. The activities include lectures and exercises, with the aim of stimulating the skills of analysis, research process, concept development, processing of information in design artifacts, in order to serve the final project output.

Educational objectives module 2 – Graphic Design

- the acquisition of the essential basic knowledge to be able to carry out a project in the field of visual communication;
- the acquisition of the basic knowledge concerning the technical and theoretical aspects of graphic and editorial design;
- the acquisition of the knowledge and understanding of design processes for typography, type design and

	<p>editorial design;</p> <ul style="list-style-type: none"> the acquisition of the basic knowledge concerning the culture of design in all its aspects. <p><i>Course description module 3 – Theories and Languages of Visual Communication:</i></p> <p>This course improves the ability to develop a critical perspective regarding whatever can be considered visual. This skill can't be considered a professional knowledge in itself but nevertheless it's an indispensable tool to strengthen, to deepen and to expand this knowledge. This course will take place in close connection with the development of the project. As we planned, I will interact actively with my colleagues.</p> <p>In the first phase I will do some short seminar lectures related to the topic of the project and I will give my contribution by proposing images and documentaries related to the topic of the project. These contributes are finalized to get to essential theoretical aspects, given the fact that in this field (but also in general) it's impossible to divide theories and practices.</p> <p>In the following phase - from the definition of the single projects to the final stage – I will contribute actively to the discussions with the students.</p> <p><i>Educational objectives module 3 – Theories and Languages of Visual Communication:</i></p> <ul style="list-style-type: none"> The acquisition of the essential basic knowledge to be able to carry out a project including the field of theories and Languages of visual communication. the acquisition of the basic knowledge so as to be able to look theoretically and critically at their own work and to deal with the complexities of contemporary society. the acquisition of the basic knowledge concerning the theoretical and critical aspects related to the field of theories and languages of visual communication to have the ability to finalize the implementation of a project undertaken in the field of visual communication taking in account the basic knowledge acquired in the field of theories and languages of visual communication
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Module 1	Visual Communication
Lecturer	Thomas Mayfried e-mail thomas.mayfried@unibz.it , tel. 0471 015328, webpage https://www.unibz.it/en/faculties/design-

	art/academic-staff/person/37229-thomas-mayfried
Teaching language	German
Assistance/Office hours	Please refer to the timetable online: https://www.unibz.it/en/timetable/
List of topics covered	Visual communication, theory and history of graphic design, design strategies, design activism, social design, strategies of publishing in art and design; cinema; photography
Teaching format	Collective and individual meetings and discussions, frontal lectures, exercises, projects

Module 2	Graphic Design
Lecturer	Michele Galluzzo e-mail michele.galluzzo@unibz.it tel. +39 0471 015284 webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/
Teaching language	English
Office hours/Assistance	Mon 9:00 - 18:00 Tue 9:00 - 15:00 Wed 9:00 - 15:00
List of topics covered	Methods and techniques for graphic design, focusing on editorial design and typography.
Teaching format	Lectures, in class debate, exercises and workshops

Module 3	Theories and Languages of Visual Communication
Lecturer	Emanuela De Cecco e-mail emanuela.dececco@unibz.it , tel. +39 0471 015222, webpage https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco
Scientific sector of the lecturer	L- ART/ 03
Teaching language	English
Office hours	Tue: 17:00 – 20:00 via Teams
List of topics covered	<p>Concepts belonging to the Theories and Languages of Visual Communication 's field: (Sign: symbol, icon, index – Chandler, Peirce), denotation and connotation; contemporary mythologies (Barthes). Construction of the meaning; presentation and representation, natural vs cultural, power relations. performative aspects of visual communication (Austin), construction, reconstruction and invention of identity (Hall).</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>

<p>Teaching format</p>	<p>Seminar lectures and active participation to the development of the project with the colleagues, assignment of short texts, activation of discussions, short exercises related to the topic of the project.</p>
<p>Learning outcomes</p>	<p><i>Learning outcomes for module 1 – Visual Communication:</i></p> <ul style="list-style-type: none"> • to have the ability to design, develop and implement a project in the field of visual communication • design, develop and implement a project in the field of visual communication • knowledge of the technical and scientific aspects of photography, editorial design, and publishing practises • knowledge of the historical and theoretical foundations of photography, editorial design, and publishing practises • know how to analyze, design and develop editorial design projects • know how to analyze, design and develop design projects using photography • know how to develop and carry out the technical aspects of visual communication and graphic design which are both traditional (analogical) and multimedia. • know how to collaborate within a design team • present at a professional level their own project realized in the field of visual communication in the form of installation, both oral and written • communicate at a professional level and argue the reasons for their choices and justify them from a formal, technical, scientific point of view <p><i>Learning outcomes for module 2 – Graphic Design</i></p> <ul style="list-style-type: none"> • to have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in the technical and scientific subjects of graphic and editorial design; • know how to analyze, design and develop editorial visual communication projects; • know the technical aspects of the design of printed artefacts; • know the history of graphic and type design; • know how to develop and carry out the technical aspects of visual communication and graphic design (typography, lettering, layout, information design); • know how to analyze a visual artefact and knowing how to contextualize this artefact from a

historical point of view, inserting it critically in the contemporary debate;

- know how to finalize your project until its actual publication and how to present it and tell it.

Learning outcomes for module 3 – Theories and Languages of Visual Communication:

- To have the ability to finalize the implementation of a project undertaken in the field of visual communication with the basic knowledge acquired in the theoretical subjects related the field of Visual Communication.
- to have the ability to grasp the main phenomena that characterize today´s society and to know how to look at these critically, also from a social and ethical perspective, and to develop appropriate solutions in terms of the proposal / response of the project
- knowledge of the historical and theoretical foundations of design
- knowledge of the important sociological, semiotic and anthropological aspects
- know how to analyze (critically), define and contextualize their projects
- know how to apply methods of empirical research in the socio-cultural sciences
- know how to present critical and planning analysis orally
- know how to present written critical and planning analysis
- know how to apply the research methods and results in the project to the various areas of the project itself
- develop a good independent judgment, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the contexts where they are going to apply their own design practice and / or to continue their studies, assessing also the social and ethical aspects
- communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view

<p>Assessment</p>	<p><i>Assessment details for module 1 – Visual Communication:</i></p> <ul style="list-style-type: none"> • Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project. • There will be final individual presentations where the students will discuss their projects, explain their conceptual approaches and prove that they have developed critical reflection on the topic and references proposed during the semester. <p><i>Assessment details for module 2 – Graphic Design</i></p> <ul style="list-style-type: none"> • Evaluation of each assignment given during the semester • Evaluation of the whole process and methodology developed by each student • Evaluation of the participation, team-working skills and ability of reasoning and claiming ideas • <p><i>Assessment details for module 3 – Theories and Languages of Visual Communication:</i></p> <ul style="list-style-type: none"> • For the final project it has to be done a written text (c.a. 3000// 4000 characters, space included) in a clear and appropriate language. • With this text the students have to retrace backwards the complete development of the process: from the starting idea to the definition of the subject, to the final version of the project, doubts and difficulties included. It will be necessary to include specific cultural references linked to the project. It's an exercise of self evaluation finalized to increase the awareness about the project's development in it's entirety: explaining motivations, making clear the reasons for each specific decision, final results. • During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p>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.</p>

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:

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

- conclusiveness of the design concept
- conclusiveness of the formal aspects of the design work
- quality of the technical execution
- clarity of the presentation

Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:

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

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

Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:

The mark for this exam is only one, consequently the evaluations concerning each module doesn't lead to an autonomous mark but have to be connected and integrated in the whole evaluation of the three modules.

Therefore the specific evaluations related to the *Theories and Languages of Visual Communication* module are influenced and influence the whole evaluation of the results of the project and also of the route to arrive to at the result.

Regarding specifically Theories and Languages of Visual Communication I will consider:

The ability of in-depth analysis emerging from the texts in its entirety.

- The use of references connected to the theories and languages of visual communications' field indicated in the bibliography of the course, and

	<p>possibly other sources related to their projects.</p> <ul style="list-style-type: none"> • The clarity of the language through which this analysis is done in the written text and orally (in the final presentation).
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<p>Required readings</p>	<p><i>Module 1 – Visual Communication:</i> Graphic design primers: — Emil Ruder, <i>Typographie / Typography</i>, Niggli Publishers, 2008 — Josef Müller-Brockmann, <i>Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers</i>, Niggli Publishers, 1996 — Massimo Vignelli, <i>The Vignelli Canon</i>, Lars Müller Publishers, 2010 — Wolfgang Weingart, <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers, 2014 — Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames & Hudson, 2002 - - - Metahaven: <i>Uncorporate Identity</i>, Lars Müller Publishers, 2010</p> <p><i>Module 2 – Graphic Design:</i> Richard Hollis, <i>Graphic Design: A Concise History</i>, Thames & Hudson, London 2001 — Paul McNeil, <i>The Visual History of Type</i>, Laurence King, London 2017 — Robin Kinross, <i>Modern Typography: An Essay in Critical History</i>, Hyphen Press, London 2004. — Further readings related to the topic of the project will be communicated during the course.</p> <p><i>Module 3 – Theories and Languages of Visual Communication:</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>
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	<p>Chandler, Basic Semiotics, Routledge, 2002 http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf available on line</p> <p>—</p> <p>Further readings related specifically to the topic of the project will be assigned during at the beginning of the course.</p>
<p>Supplementary readings</p>	<p><i>Module 1 – Visual Communication:</i> Further readings related to the topic of the project will be communicated during the course.</p> <p><i>Module 2 – Graphic Design:</i> Further readings related to the topic of the project will be communicated during the course.</p> <p><i>Module 3 – Theories and Languages of Visual Communication:</i> Check the Reserve Collection of this course in the Library</p>

Syllabus

Beschreibung der Lehrveranstaltung

Titel der Lehrveranstaltung	Project Visual Communication 1a (ex C) Space Is the Place
Code der Lehrveranstaltung	97088
Wissenschaftlich-disziplinärer Bereich der Lehrveranstaltung	Modul 1: ICAR/13 Industrielle Formgebung Modul 2: ICAR/17 Zeichnen Modul 3: M-FIL/05 Sprachphilosophie und Sprachtheorien
Studiengang	Bachelor in Design und Künste (L-4)
Semester	Wintersemester 2020/21
Studienjahr	2.
Kreditpunkte	19 (Modul 1: 8 KP, Modul 2: 6 KP, Modul 3: 5 KP)
Modular	Ja
Gesamtanzahl der Vorlesungsstunden	180 (Modul 1: 90, Modul 2: 60, Modul 3: 30)
Gesamtanzahl der Stunden für das Eigenstudium und andere individuelle Bildungstätigkeiten	Ca. 295 (Modul 1: ca. 110, Modul 2: ca. 90, Modul 3: ca. 95)
Anwesenheit	nicht verpflichtend, aber empfohlen
Voraussetzungen	Um Projektprüfungen der höheren Studienjahre ablegen zu dürfen, müssen Studierende die Prüfungen "Darstellende Geometrie Des", "Zeichnen 3D CAD-1 und 2" und "Geschichte des Designs 1" bestanden haben. Um Projekte der höheren Studienjahre besuchen zu können und um deren Prüfungen ablegen zu dürfen, müssen Studierende Sprachkenntnisse auf Niveau B1 (laut Gemeinsamen Europäischen Referenzrahmen für Sprachen oder Bescheinigung des Sprachenzentrums der unibz) in der dritten Sprache nachweisen
Kursbeschreibung und spezifische Bildungsziele: Modul 1 – Visuelle Kommunikation	<p>Die Lehrveranstaltung zählt zum Bildungsbereich der kennzeichnenden Fächer (Modul 1 und 2) sowie der verwandten und ergänzenden (Modul 3) und ist Teil des Studiengangs Design.</p> <p><i>Kursbeschreibung Modul 1 – Visuelle Kommunikation:</i></p> <p><u>Space Is the Place</u> Die Erforschung des Weltalls schreitet voran: die USA, Russland, China und Europa laufen um die Wette. Es geht um die Nutzung möglicher Ressourcen und Lebensräume. Anders als zuvor ist dies alles keine Science-Fiction mehr, sondern knallharte reale Ökonomie. Auch private Unternehmen wie Elon Musks «SpaceX» bringen sich in</p>

Stellung.

Nachdem die Sowjetunion 1957 den Satelliten Sputnik ins All schoss ist die Frage, wem der Weltraum gehört, zentral geworden. Die UN haben deshalb seit 1967 das «space law» formuliert, welches das Universum als das gemeinsame Erbe der Menschheit festschreiben möchte. Die raumfahrenden Nationen haben 1979 das wichtigste Dokument, den «Moon Agreement» weder unterschrieben noch ratifiziert. Dies ermöglicht ihnen in der Zukunft — wie im Wilden Westen des 19. Jahrhunderts — ihre claims im rechtsfreien Raum abzustecken. Man kann auch weiter zurückblicken, in die Dekaden des weltweiten Kolonialismus, um zu verstehen, dass auch heute solche «Expeditionen» und «Erkundungen» weniger rein wissenschaftliche Missionen als vielmehr territoriale Eroberungen und Ressourcen im Auge haben. Visuelle Kommunikation spielt dabei eine wichtige Rolle: ikonische Bilder unterschiedlicher nationaler Mars-Rover oder die Schaffung visueller Identitäten, um symbolisch Land zu ergreifen, überlagern die tatsächliche Problematik. Facts und fiction gehen heute eine übergangslose Verbindung ein: US Präsident Trump hat beispielsweise im Januar 2020 das neue Logo der US Space Force vorgestellt (es basiert auf frühen Space Logo versionen der US Air Force von 1961), welches dem Logo des «Starfleet Command» aus der Science-Fiction-Serie «Star Trek» verblüffend ähnlich sieht.

Unser Projekt versucht nicht, neue Fiktionen oder Dystopien zu entwickeln, sondern genau das Gegenteil: wie können wir mit mitteln des Designs das, was gerade imaginiert wird, auf den Boden der Tatsachen zurückholen? Was kann Design leisten, um die Notwendigkeit der Schaffung und Durchsetzung eines rechtlich verbindlichen supra-nationalen Handlungsrahmens sichtbar zu machen?

Bildungsziele Modul 1 – Visuelle Kommunikation:

- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation
- Entwicklung einer individuellen und eigenständigen Arbeitsweise in den Projekten
- Erwerb von Grundkenntnissen zur Realisierung eines Projekts im Bereich der visuellen Kommunikation
- Erwerb einer Projektmethodologie im Bereich der Visuellen Kommunikation, vor der Ideenfindung bis zur Realisierung des Projekts
- Erwerb des Fachwissens und Fertigkeiten für das:
 - Gestalten mit Fotografie
 - Grafik-Design
 - Editorial Design

	<ul style="list-style-type: none"> • Design im Verlagswesen (print / digital) • Information Design • Design für Video und Motion Graphics • Ausstellungsdesign / Ausstellungsgrafik • Erwerb der Fähigkeit, die jeweiligen getroffenen Entscheidungen aus einer formalen, technischen und theoretischen Perspektive kommunizieren und begründen zu können. • Erwerb von Grundkenntnissen der Design-Kulturen mit all ihren Aspekten
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Modul 1	Visuelle Kommunikation
Dozent	Thomas Mayfried E-mail thomas.mayfried@unibz.it , Tel. 0471 015328, Webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried
Unterrichtssprache	Deutsch
Sprechzeiten/Assistenz	Siehe website
Auflistung der behandelten Themen	Visuelle Kommunikation, Theorie und Geschichte des Grafik-Designs, Designstrategien, Design activism, Social design, Strategien des Publizierens in Kunst und Design; Film; Fotografie
Unterrichtsform	Gruppen- und Einzelbesprechungen und -diskussionen, Vorlesungen, Übungen, Projekte

Modul 2	-> <i>siehe Syllabus in englischer Sprache</i>
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Modul 3	-> <i>siehe Syllabus in englischer und italienischer Sprache</i>
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Erwartete Lernergebnisse	<p><i>Erwartete Lernergebnisse für Modul 1 – Visuelle Kommunikation:</i></p> <ul style="list-style-type: none"> • in der Lage zu sein, ein Projekt im Bereich der Visuellen Kommunikation zu konzipieren, zu entwickeln und auszuführen • Konzeption, Entwicklung und Realisierung eines Projekts im Bereich der Visuellen Kommunikation • Kenntnisse der technischen-wissenschaftlichen Aspekte der Fotografie, des Editorial Designs und der Publikations-Praxis • Kenntnisse der historischen und theoretischen Grundlagen der Fotografie, des Editorial Designs und der Publikations-Praxis • In der Lage zu sein, Editorial Design Projekte analysieren, konzipieren und entwickeln zu können • In der Lage zu sein, fotografische Design-Projekte analysieren, konzipieren und entwickeln zu können • Technische Aspekte in den traditionellen (analogen) und multimedialen Formen der Visuellen Kommunikation und der Grafik entwickeln und realisieren zu können
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	<ul style="list-style-type: none"> • In professioneller Weise ein eigenes Projekt im Bereich der Visuellen Kommunikation und/oder der Visuellen Künste in Form einer räumlichen Installation, sowie mündlich und schriftlich vorstellen zu können • In professioneller Weise die Gründe der eigenen Entscheidungen kommunizieren und argumentieren und sie unter formellen, technischem, wissenschaftlichem Gesichtspunkt begründen zu können
Art der Prüfung	<p><i>Art der Prüfung – Modul 1 – Visuelle Kommunikation:</i></p> <p>Abgabe, Präsentation und Diskussion eines ausgearbeiteten Projektes. Die Studierenden müssen ein Projekt im Bereich der Visuellen Kommunikation konzipieren, entwickeln und ausführen. In individuellen Schluss-Präsentationen werden die Studierenden ihre Projekte diskutieren, erklären und den Nachweis erbringen, dass sie eine kritische Auseinandersetzung mit dem Thema und den während des Semesters vorgestellten Referenzen entwickelt haben.</p>
Prüfungssprache	entspricht der Unterrichtssprache
Bewertungskriterien und Kriterien für die Notenermittlung	<p><i>Die Bewertung der einzelnen Module führt nicht zu einer getrennten Benotung, sondern fließt in die Gesamtbewertung des Projektes ein. Es wird eine Note für das gesamte Projekt und in Absprache zwischen den drei Lehrenden zugewiesen, welche das Projekt aufgrund folgender Kriterien bewerten:</i></p> <p>Bis zum Ende des Semesters muss jeder Studierende auf der Microsite der Fakultät eine detaillierte Dokumentation der Semesterarbeit hochladen. http://portfolio.dsgn.unibz.it/wp-admin Die Dokumentation ist integraler Bestandteil der Prüfung. Die Dokumentation muss eine visuelle Dokumentation und eine Zusammenfassung des Projekts enthalten.</p> <p><i>Bewertungskriterien und Kriterien für die Notenermittlung für Modul 1 - Visuelle Kommunikation:</i></p> <ul style="list-style-type: none"> • Schlüssigkeit des Design-Konzepts • Schlüssigkeit der formalen Aspekte des Entwurfs • Qualität der technischen Ausführung • Klarheit der Präsentation
Pfichtliteratur	<p><i>Modul 1 - Visuelle Kommunikation:</i> Graphik-Design (Basis-Literatur):</p>

	<p>— Emil Ruder: <i>Typographie / Typography</i>, Niggli Publishers, 2008</p> <p>— Josef Müller-Brockmann: <i>Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers</i>, Niggli Publishers, 1996</p> <p>— Massimo Vignelli: <i>The Vignelli Canon</i>, Lars Müller Publishers, 2010</p> <p>— Wolfgang Weingart: <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers, 2014</p> <p>— Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames & Hudson, 2002</p> <p>— — — Metahaven: <i>Uncorporate Identity</i>, Lars Müller Publishers, 2010</p>
<p>Weiterführende Literatur</p>	<p>Modul 1 - Visuelle Kommunikation: Weitere Literatur zum Thema wird während des Semesters angegeben.</p>