

Syllabus

Course description

Course title	Project VC 2.d (ex B4) Title: METTERE LE MANI NELLA TERRA
Course code	97087
Scientific sector and area	Module 1: ICAR/13 Visual communication Module 2: ICAR/17 Digital publishing & social media Module 3: M-FIL/04 Visual Culture
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2020/2021
Year	1 st
Credits	19
Modular	Yes

Teaching language	Module 1: Italian Module 2: Italian Module 3: English
Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and / or other individual educational activities	about 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	have passed the WUP project

Project description and specific educational objectives	<p>The course belongs to the class "caratterizzante" (module 1 and 2), and "affine o integrativa" (module 3) in the curriculum in Design.</p> <p>Course description module 1 – Visual Communication</p> <p>"Mettere le mani nella terra" is the title chosen for the Visual Communication project and it aims to investigate alternative, experimental and unconventional methods and uses, related to self-production and to the relationship between man and the earth. "Rediscovering our material origins through the hands, the tools, the shadows, the images, the models, the signs of our things", as Colonetti suggests.</p> <p>Throughout the history of architecture and industrial design, both in Italy and on an international scale, there has always been a constant attention to spontaneous and non-academic processes. The observation and study of anonymous design phenomena and vernacular production have often renewed the way of seeing of several</p>
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generations of industrial designers, questioning their impact on society, reconstructing the meaning of "designing for the real world".

Even today, the world around us needs to rethink some attitudes and questions us about our contribution to the evolution of the anthropocene. For this reason, the idea of "starting from the earth", of listening to experiences external to our design routine, of rethinking our work tools, of listening to the real world and the material culture can offer the students a more critical look to face the complex social, economic and political events we are going through.

Experimenting with brand new readings and translating the analysis into a story, into a narrative capable of developing desires and nurturing hopes in people, opening glimpses to other possible worlds.

Thinking of the project as an "open work", a project that lends itself to further elaboration, "as a configuration of stimuli endowed with a substantial indeterminacy, so that the user is induced to a series of always variable readings".

Educational objectives module 1 – Visual Communication:

The course aims to:

- the acquisition of a design methodology in the field of visual communication and/or in the field of artistic production;
- the ability to design, develop and implement a project in the field of visual communication;
- the ability to grasp and analyze contemporary cultural and social phenomena that characterize design and art;
- the capacity to develop skills necessary for project management from the design phase through to project implementation;
- learning to use the technical tools needed to carry out projects and the necessary interdisciplinary scientific skills;
- acquire a theoretical and socio-cultural education aiming at the acquisition of a solid cultural heritage where technical-media competence combines with theoretical reflection;

	<ul style="list-style-type: none"> – conduct surveys, measurements on self-managed and self-produced objects of use, simple tools or industrial products, visual layouts, ephemeral homes through the use of photography and descriptive illustration; – reflect on the dialogue between final user and designer, allowing to trace a social history of design. <p><i>Course description module 2 – Digital Publishing & Social Media</i></p> <p>In coherence with the main course, the module aims to start from the basics, trying to question what is the concept of common ground in the vast field of digital visual communication in an increasingly "social" era. In particular, the course will try to investigate the concept of tool applied to the immaterial world of the Internet. The module will offer lectures and a practical project with themes and topics directly related to the main course, allowing each student to gradually improve their theoretical and technical skills. The activities would aim to stimulate the skills of analysis, research process, concept development, processing of information in digital artifacts and in social media communication field, in order to rethink the idea of "global tools" and serve the final project output.</p> <p><i>Educational objectives module 2 – Digital Publishing & Social Media</i></p> <ul style="list-style-type: none"> – The acquisition of the essential basic knowledge to be able to carry out a project in the field of digital publishing and social media; – 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 editorial design; – the acquisition of the basic knowledge concerning the culture of design in all its aspects – graphic design in particular. <p><i>Course description module 3 – Theories and Languages of Visual Communication:</i></p>
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	<p>The course deals with the issue of the relationship between man and the Earth by developing three thematic cores conceived in succession but in direct relationship to each other, which revolve around the concepts of (1) Anthropocene, (2) Taxonomy and (3) Fetish.</p> <p>(1) Anthropocene indicates the general epistemic context in which the relationship with the Earth intends to be thought, analyzing first of all the history of the earth as a geological element, and then referring to the radical change of perspective that occurred when, in modern times, human activity has become the preponderant factor in determining the transformations of the planet.</p> <p>(2) Taxonomy: in this part we will focus on the problem of classification. The world in the era of the Anthropocene is a world inhabited in an amazing way by artificial objects (tools, constructions, devices, etc.) which contribute decisively to determining our practices. What does it mean to catalog them?</p> <p>(3) Fetish: what is the relationship between economic dimension and production of objects? How is the object transformed into a commodity? Is this a necessary transformation, or can things also claim other types of existence, and surround us as mere ritual, symbolic or natural objects?</p> <p>The module includes frontal lectures, seminars, written exercises and visits to museums and galleries.</p> <p><i>Educational objectives module 3 – Theories and Languages of Visual Communication:</i></p> <ul style="list-style-type: none"> - Acquisition of the basic knowledge in the field of aesthetics and art historical visual analysis, so as to be able to look critically at their own work and to deal with the complexities of contemporary society. - Each part of the course includes the reading of at least one theoretical text and a novel, associated with the viewing of at least one movie. Among the main goals of the course, the student is therefore required to develop the ability to deal with these three different forms of expression in a critical and coherent way, drawing on a safe conceptual instrumentation of an aesthetic type. - More generally, the student must be able to relate to aesthetic phenomena in a conceptually precise and in-depth manner, combining original interpretative skills with an exhaustive knowledge of the teaching materials taken into consideration. - Ability to finalize the implementation of a project
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	undertaken in the field of visual communication with the basic knowledge acquired in aesthetics, literature, film theory and art history.
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Module 1	Visual Communication
Lecturer	Mauro Vincenzo Bubbico office C2.03a e-mail MauroVincenzo.Bubbico@unibz.it tel. +39 0471 01500, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/40589-mauro-vincenzo-bubbico
Teaching language	Italian
Assistance/Office hours	Wednesday 09:00 - 13:00
List of topics covered	
Teaching format	

Module 2	Graphic Design
Lecturer	Michele Galluzzo office C0.06, e-mail michele.galluzzo@unibz.it, tel. +39 3297354717, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/44446-michele-galluzzo
Teaching language	Italiano
Office hours/Assistance	Tue 11:00 - 13:00; 14:00 - 16:00. In order to avoid overlapping the exact time of the appointment will be arranged by email.
List of topics covered	Methods and techniques for graphic design, focusing on editorial design and information architecture.
Teaching format	Lectures, in class debate, exercises and workshops

Module 3	Theories and Languages of Visual Communication
Lecturer	Barison Marcello office t.b.d. e-mail marcello.barison@gmail.com website: www.marcellobarison.com
Scientific sector of the lecturer	M-FIL/04
Teaching language	English
Office hours	Tuesday, 13.00-14.00
List of topics covered	See "Course description" and "Bibliography".
Teaching format	Frontal lectures, seminars, visits to galleries and museums.

<p>Learning outcomes</p>	<p><i>Learning outcomes for module 1 – Visual Communication:</i></p> <p>Students will be able to:</p> <ul style="list-style-type: none"> - design, develop and implement a project in the field of visual communication; - finalise the development of a project of visual communication through technical, scientific and theoretical knowledge. <p>The course will support students to:</p> <ul style="list-style-type: none"> - 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. - Foster autonomous judgement to develop design processes and to make decisions (technical, scientific and theoretic) necessary to the completion of a project. - Develop a creative attitude and learn a mode to implement and enhance according to personal inclinations. <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 in social media field; – know the technical aspects of the design of digital artefacts; – 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 digital publication and how to present it and tell it. <p><i>Learning outcomes for module 3 – Theories and Languages of Visual Communication:</i></p> <p>Students will acquire:</p> <ul style="list-style-type: none"> – Knowledge of the historical and conceptual foundations of the theory of the Anthropocene.
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	<ul style="list-style-type: none"> - Hints to some basic historical and theoretical aspects of modern and contemporary art. - Knowledge of the major philosophical implications of the relationship between man and Earth. - Knowledge of the fundamental theoretical aspects inherent to the taxonomic classification and its possible use in the plastic and artistic fields. - Knowledge of the fundamental elements related to thing theory. Ability to deal in depth with the theme of the relationship between a 'thing' as an object of use, as a commodity or fetish-object. - The capacity to think in an independent manner, both in the critical evaluation of their work and in the ability to use the appropriate interpretive tools with respect to the analysis of some fundamental works of the history of art and thought. - The ability to communicate at a professional level and argue the reasons for their choices and justify them from a theoretical point of view.
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<p>Assessment</p>	<p><i>By the end of the semester, each student must upload on the Microsite of the faculty detailed documentation of the semester work.</i></p> <p><i>http://portfolio.dsgn.unibz.it/wp-admin</i></p> <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p><i>Assessment details for module 1 – Visual Communication:</i></p>
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	<p>Oral assessment. Final exam requires a presentation of the student's project complemented by a visual narration to illustrate the research and the design process.</p> <p>Editorial project. Students are expected to submit one copies of an editorial artefact of their own design.</p> <p>Assessment details for module 2 – Digital Publishing & Social Media</p> <p>Oral and laboratory assessment. Oral assessment: Final exam requires a presentation by the student to illustrate the research and the design process carried out during the semester. Laboratory assessment: Students are expected to deliver one copy of each artefact realized during the course.</p> <p>Assessment details for module 3 – Theories and languages of visual communication:</p> <p>Oral exam. The final exam, which will take place in oral form, will have to verify the student's knowledge of the contents presented in class and their ability to integrate the acquired knowledge in the realization of the project. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration.</p> <p>As part of their final exam, students will be asked to discuss one of the art or design projects discussed during the module.</p>
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	<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. The professors evaluate the project according to the following criteria:</i></p> <p>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:</p> <p>The oral presentation will be assessed based on the clarity and ability of expression, the ability to synthesise the contents, the coherence of the argumenta with the topic of the module.</p>

	<p>The editorial project will be assessed on the ability of collaboration, on the creative abilities and the originality of the project.</p> <p><i>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</i></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"> • 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. <p><i>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</i></p> <p>During the oral exam, the following skills will be verified by the students:</p> <ul style="list-style-type: none"> - Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography". - Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the three general themes dealt with during the course: Anthropocene, taxonomy and fetish. - Ability to integrate the acquired knowledge in the realization of the project. <p>Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for the invention and definition of an autonomous creative path.</p> <p>In the project work, students will be assessed on their ability to connect theoretical contents with design and production practices, and especially on their ability to conceive and present complex concepts coherently,</p>
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	acknowledging visual strategies, sources of inspiration and design process.
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Required readings	<p>Module 1 – Visual Communication:</p> <p>Orhan Pamuk, <i>L'innocenza degli oggetti: Il museo dell'innocenza</i>, Istanbul. Einaudi 2012.</p> <p>Aldo Colonetti, <i>I segni delle cose</i>, La casa Usher 1990.</p> <p>Gabriele Mastrigli – a cura di –, <i>Superstudio: Opere 1966-1978</i>, Quodlibet 2016.</p> <p>Michelangelo Sabatino, <i>Orgoglio della modestia: Architettura moderna italiana e tradizione vernacolare</i>, Franco Angeli 2013.</p> <p>Bachelard, <i>La poetica dello spazio</i>. Edizioni Dedalo 1975.</p> <p>Lidia Decandia, <i>Dell'identità. Saggio sui luoghi: per una critica della razionalità urbanistica</i>. Rubbettino 2000.</p> <p>Module 2 – Graphic Design:</p> <p>Bauhaus Dessau Foundation, <i>Between chairs: Design pedagogies in transcultural dialogue</i>, Spector Books 2017.</p> <p>Victor Papanek, <i>Progettare per il mondo reale</i>, Arnoldo Mondadori 1973.</p> <p>Dick Hebidge, <i>La lambretta e il videoclip – Orig. Hiding in the light: On images and things –</i>, EDT 1991.</p> <p>Leonardo Caffo, <i>Quattro capanne o della semplicità</i>, Nottetempo 2020.</p> <p>Valeria Borgonovo, Silvia Franceschini, <i>Global tools: Quando l'educazione coinciderà con la vita, 1973-1975</i>, Nero 2018.</p> <p>Module 3 – Theories and Languages of Visual Communication:</p> <p>Anthropocene:</p> <ul style="list-style-type: none"> ▪ <u>Theory</u> - R. M. Hazen, <i>Breve storia della Terra. Dalla polvere di stelle all'evoluzione della vita. I primi 4,5 miliardi di anni</i>, il Saggiatore, Milano 2017. - G. Deleuze, F. Guattari, <i>10.000 a. C. La geologia della morale (per chi si prende la Terra?)</i>, in <i>Millepiani. Capitalismo e schizofrenia</i>, Castelvecchi, Roma 2003, pp.
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	<p>83-126.</p> <ul style="list-style-type: none"> - <u>Not-required</u>: G. Bachelard, <i>La terra e le forze. Le immagini della volontà</i>, tr. it. di A. C. Peduzzi e M. Citterio, Red, Milano 1989. - B. Latour, <i>Non siamo mai stati moderni</i>, tr. it. di G. Lagomarsino, C. Milani, Elèuthera, Milano 2018. <ul style="list-style-type: none"> ▪ <u>Novel</u> - L. Krasznahorkai, <i>Satantango</i>, tr. it. di D. Várnai, Bompiani, Milano 2016. <ul style="list-style-type: none"> ▪ <u>Movie</u> - B. Tarr, <i>Satantango</i> (1994). <p><u>Tassonomia:</u></p> <ul style="list-style-type: none"> ▪ <u>Theory</u> - O. Pamuk, <i>L'innocenza degli oggetti. Il museo dell'innocenza, Istanbul</i>, tr. it. di B. La Rosa Salim, Einaudi, Torino 2012. - <u>Not-required</u>: A. Arioli, <i>Isolario arabo medievale</i>, Adelphi, Milano 2015. - <u>Not-required</u>: J. L. Borges, <i>Il libro degli esseri immaginari</i>, Adelphi, Milano 2006⁷. - <u>Not-required</u>: U. Eco, <i>Vertigine della lista</i>, Bompiani, Milano 2019. <ul style="list-style-type: none"> ▪ <u>Novel</u> - O. Pamuk, <i>Il museo dell'innocenza</i>, tr. it. di B. La Rosa Salim, Einaudi, Torino 2014. <ul style="list-style-type: none"> ▪ <u>Movie</u> - P. Greenaway, <i>Le valigie di Tulse Looper. La storia di Moab</i> (2003). <p><u>Feticcio:</u></p> <ul style="list-style-type: none"> ▪ <u>Theory</u> - D. Miller, <i>Cose che parlano di noi. Un antropologo a casa nostra</i>, tr. it. di Emanuele Coccia, il Mulino, Bologna 2020. - E. Coccia, <i>Il bene nelle cose. La pubblicità come discorso morale</i>, il Mulino, Bologna 2014. - <u>Not-required</u>: I. Brodskij, <i>In una stanza e mezzo</i>, in <i>Fuga da Bisanzio</i>, Adelphi, Milano 2020⁴, pp. 187-243. - <u>Not-required</u>: M. Praz, <i>Filosofia dell'arredamento. I mutamenti del gusto nella decorazione interna attraverso i secoli</i>, Longanesi, Milano 2016. <ul style="list-style-type: none"> ▪ <u>Novel</u> - G. Perec, <i>Le Cose</i>, Einaudi, tr. it. di L. Prato Caruso, Einaudi, Torino 2011. <ul style="list-style-type: none"> ▪ <u>Movies</u> J. Tati, <i>Mon Oncle</i> (1958). M. Antonioni, <i>Zabriskie Point</i> (1970).
<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>Module 2 – Digital Publishing & Social Media Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 3 – Theories and Languages of Visual Communication: Further readings related to the topic of the project will be communicated during the course. Pay attention that not all the readings included in the “Bibliography” are required.</p>
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