

Syllabus
Course description

Course title	Project Visual Communication 2.c Lagunando
Course code	97086
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2021/22
Year	2 nd and 3 rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	To have passed the Visual Communication 1 project and all the WUP courses; to have certified the language level proficiency B1 in the 3 rd language in years following the first.
Maximum number of students per class	20

Course description	<p><i>The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design.</i></p> <p>Description Module 1 – Visual Communication: Few cities in the world have been represented like Venice. And very few cities have been given the most varied definitions, as happened to the Serenissima: "a work of art, the greatest masterpiece our species has produced" (O. Wilde), the "city where stranger and native know in advance that they are on display" (I. Brodskij), the city where "under the moon, it seems like walking in an etching" (C. Dossi), the city that is itself a "fish" (T. Scarpa), "suitable dwelling for a poet " (E. Pound), "flattering and ambiguous – tale of fairies and a trap for strangers at the same time" (T. Mann), "a city preserved in brine" (G . Rovetta), "a city incompatible with the modern" (M. Cacciari) – and many others. Each definition, however, is a way of conceiving and seeing the city, therefore, in many ways, a way of perceiving and narrating it. Precisely in the light of these</p>
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considerations, the course Lagunando addresses the multiple images and narratives that compose Venice and at the same time refract it in a myriad of perspectives, voices, stories and directions. Through an intense activity of exploration and investigation in the field (several excursions in the Venetian lagoon will be organised) and numerous meetings with guests and experts from different fields and professions, we will have the opportunity to enter the Venetian microcosm, and to collect a multiplicity of testimonies, forgotten stories, hidden details, oblique points of view. All this will constitute material on which the narrative and editorial project will be conceived and built. The aim of the course is in fact to design, construct, tell and publish "microhistories" of the Venetian lagoon: stories that have been forgotten by official historiography or by the great triumphalist narratives, but which belong to popular and local tradition; stories that deal with themes that at first glance seem insignificant, but which are capable of opening up new perspectives and reading possibilities; stories that tell of unsuccessful enterprises, of characters that never existed, of fantastic creatures. "Lagunando" is meant to be a narrative experiment, a spatial, temporal and imaginative exploration; a reshuffling of dimensions, of characters, of points of view. And also, but not only, a collection of stories of the small, the excluded, the forgotten.

The "Lagunando" course is organized as follows. During the first part (weeks 1-X) we'll get in contact with guests and experts on the Venice world. In particular, we'll be helped by the Venetian association VITAL, with which we'll organize three excursions in the lagoon. During the same period, a series of lectures and practical exercises will be offered in the field of visual communication, graphic design, editorial design and social design.

The second part of the course (weeks X-X) will coincide with the design part: each student (or group of students) will have to collect and organize all the materials and knowledge of the first part, and to design an editorial output to tell and narrate a specific microhistory connected with the venetian lagoon, its environment, its people and cultures.

At the end of the project, will be organized a public event in Venice, where students will have the opportunity to present and discuss their work with the local population.

Poche città al mondo sono state rappresentate come Venezia. E a poche città sono state date le più svariate definizioni, come è successo alla Serenissima: "un'opera

d'arte, il più grande capolavoro che la nostra specie abbia prodotto" (O. Wilde), la "città dove straniero e nativo sanno in anticipo di essere in mostra" (I. Brodskij), la città dove "sotto la luna, sembra di camminare in un'incisione" (C. Dossi), la città che è essa stessa un "pesce" (T. Scarpa), "dimora adatta a un poeta" (E. Pound), "lusinghiera e ambigua – racconto di fate e trappola per stranieri allo stesso tempo" (T. Mann), "una città conservata in salamoia" (G. Rovetta), "una città incompatibile con il moderno" (M. Cacciari) – e molte altre.

Ogni definizione, però, è un modo di concepire e vedere la città, quindi, per molti versi, un modo di percepirla e raccontarla. Proprio alla luce di queste considerazioni, il corso Lagunando affronta le molteplici immagini e narrazioni che attraversano Venezia, che la compongono e al tempo stesso la rifrangono in una miriade di prospettive, voci, storie e direzioni. Attraverso un'intensa attività di esplorazione e di indagine sul campo (verranno infatti organizzate diverse escursioni nella laguna veneziana) e numerosi incontri con ospiti ed esperti provenienti da campi e professioni diverse, avremo la possibilità di calarci nel microcosmo veneziano, e di raccogliere una molteplicità di testimonianze, di storie dimenticate, di dettagli nascosti, di punti di vista obliqui. Tutto ciò costituirà materiale su cui il progetto editoriale verrà pensato e costruito. L'obiettivo del corso è infatti quello di progettare, costruire, raccontare e pubblicare delle microstorie della laguna veneziana: storie dimenticate dalla storiografia ufficiale o dalle grandi narrazioni trionfistiche, ma che appartengono alla tradizione popolare e locale; storie che trattano temi a prima vista insignificanti, ma capaci di aprire nuove prospettive e possibilità di lettura; storie che raccontano di imprese fallimentari, di personaggi mai esistiti o di animali fantastici. "Lagunando" vuol essere un esperimento narrativo, un'esplorazione spaziale, temporale e immaginifica; un rimescolamento di dimensioni, di personaggi, di punti di vista. E anche, ma non solo, una raccolta di storie dei piccoli, degli esclusi, dei dimenticati.

Il corso "Lagunando" è organizzato in questo modo. Durante la prima parte (settimane 1-X) entreremo in contatto con ospiti ed esperti del mondo veneziano. In particolare, saremo aiutati dall'associazione veneziana VITAL, con la quale organizzeremo tre escursioni in laguna. Nello stesso periodo verranno proposte una serie di lezioni ed esercitazioni pratiche nel campo della comunicazione visiva, della grafica, del design editoriale e del social design. La seconda parte del corso (settimane X-X) coinciderà con la parte progettuale: ogni studente (o

gruppo di studenti) dovrà raccogliere e organizzare tutti i materiali e le conoscenze della prima parte, e progettare un prodotto editoriale per raccontare una specifica microstoria legata alla laguna di Venezia, al suo ambiente, alle sue genti e culture.

Alla fine del progetto, sarà organizzato un evento pubblico a Venezia, dove gli studenti avranno la possibilità di presentare e discutere il loro lavoro con la popolazione locale.

Description Module 2 – Digital publishing & social media

The module 2 offers a series of lectures and exercises with themes and topics directly related to the main course project, allowing each student to gradually enhance his/her critical and practical skills. During this module, students will analyse and discuss different case studies, approaches and practices developed within the field of digital publishing and visual media where tools, languages and practices are oriented towards the construction of visual narrative(s) regarding a specific territory and its social, environmental and cultural aspects. Techniques and practices taken from the field of editorial design, digital publishing and visual media will be considered in order to acquire new knowledge and perspectives in relation to the main issue. 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.

Il secondo modulo offre una serie di lezioni ed esercitazioni con temi e argomenti direttamente collegati al progetto principale del corso, permettendo ad ogni studente di migliorare le proprie capacità critiche e pratiche. Durante questo modulo, gli studenti analizzeranno e discuteranno diversi casi di studio, approcci e pratiche sviluppate nell'ambito del digital publishing e dei media visivi in cui strumenti, linguaggi e pratiche vengono orientati verso la costruzione di narrazioni che riguardano un territorio specifico e i suoi aspetti sociali, ambientali e culturali. Si prenderanno in considerazione tecniche e pratiche tratte dal campo del design editoriale, del digital publishing e dei media visivi per acquisire nuove conoscenze e prospettive in relazione alla questione del modulo principale. Attraverso questo modulo, gli studenti avranno l'opportunità di affrontare problemi e contenuti legati alla tipografia, al design

	<p>editoriale e ai linguaggi visivi, al fine di acquisire o affinare le proprie competenze grafiche.</p> <p>Description Module 3 – Visual Culture The "Visual Culture" module will analyse some of the most important voices – literary, historical, artistic – who dealt with Venice and its territory as peculiar objects to try to reveal and point out its character or history. But within the course, room will not be made only for literary sources; we will also dwell at length upon the iconographic sources (such as the experience of the Venetian Renaissance – Giorgione, Tiziano, Bellini, Tintoretto, but also, a few time later, Veronese and Tiepolo – and then the twentieth century represented by artists such as Emilio Vedova and Giuseppe Santomaso, the Venice of Musič and that of Virgilio Guidi), on some prominent exponents of Venetian architecture (from Jacopo Sansovino to Carlo Scarpa) and a whole series of other insights related to cinematography (Venice seen by Visconti, by Mazzacurati, by Lech Majewski, etc.). The course, therefore, divided into four parts, will focus on:</p> <ul style="list-style-type: none"> - Venice as an object narrated by <i>literature</i>. - Venice as a complex <i>architectural</i> object. - Venice seen and represented by <i>painting</i>. - Venice as a <i>cinematographic</i> object.
<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired one's own project methodology in the field of visual communication. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects and subjects of a technical, scientific and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level.
<p>Lecturer</p>	<p>Module 1 – Visual Communication: 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</p> <p>Module 2 – Digital publishing & social media:</p>

	<p>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</p> <p>Module 3 – Visual Culture: Barison Marcello email marcello.barison@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/45127-marcello-barison</p>
Scientific sector of the lecturer	<p>Module 1 – Giorgio Camuffo: ICAR/13 Module 2 – Andrea Facchetti: ICAR/13 Module 3 – Marcello Barison: M-FIL/04</p>
Teaching language	<p>Module 1 – Italian Module 2 – Italian Module 3 – English</p>
Office hours	<p>Module 1: Tuesday, from 8.30am to 10.30am (online and in presence). Module 2: Monday at 6pm; in order to avoid overlapping the exact time of the appointment will be arranged by email. Module 3: Wednesday, 5.00-7.00 PM</p>
List of topics covered	<p>Module 1: use of visual communication tools; development of editorial publishing projects; typography and graphic project; educational tools project Module 2: digital publishing and social media Module 3: The course will analyze a large series of artistic and literary works concerning Venice, the lagoon context and their history, focusing first of all on the way in which, in literature and art Venice has been imagined, represented and narrated in the modern and contemporary age (for a list of the authors treated, see <i>Bibliography</i>).</p>
Teaching format	<p>Frontal lectures, seminars, visits to galleries and museums, trips to Venice.</p>
Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual communication. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical, scientific and theoretical subjects - <p><i>Applying knowledge and understanding</i></p>

	<ul style="list-style-type: none"> - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary. - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of design and to develop them further. <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions (technical, scientific and theoretical) that are necessary to bring a visual communication project to completion. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - present an independently realised project in the field of visual communication in the form of an installation, orally as well as in writing in a professional manner. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - have learned a design methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex design problems by applying the acquired knowledge in the technical, scientific and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme. - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations. - have acquired basic knowledge in theoretical, technical and scientific subjects as well as a study methodology suitable for continuing studies with a master's degree programme.
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Assessment	<p>Module 1:</p> <p>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</p>
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	<p>gained a personal interpretation of the proposed design themes.</p> <p>Module 2: Submission, presentation and discussion of a series of visual outputs in the field of digital publishing. 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.</p> <p>Module 3: Oral exam.</p> <p>The final exam, which will take place in oral form, will have to verify the student's knowledge of the contents presented in class. 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>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p><i>By exam's date, each student must upload on the Micosite of the faculty detailed documentation of the work done during the course.</i></p> <p>http://portfolio.dsgn.unibz.it/wp-admin <i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>The final assessment is based on the content of all the exercises. 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:</p> <p>Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication: - Quality of design and graphic presentations</p>

	<ul style="list-style-type: none"> - 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 <p>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</p> <ul style="list-style-type: none"> – Conclusiveness of the design concept; – Conclusiveness of the formal aspects of the design work; – Quality of the technical execution; – Clarity of the presentation. <p>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</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 general themes dealt with during the course. <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, acknowledging visual strategies, sources of inspiration and design process.</p>
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<p>Required readings</p>	<p>Module 1: Tiziano Scarpa, <i>Venezia è un pesce</i>, Feltrinelli 2004</p> <p>Alberto Toso Fei, <i>Misteri della laguna e racconti di streghe. Guida ai luoghi arcani tra le isole di Venezia</i>. Elzeviro, 2005</p>
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	<p>Roberto Ferrucci, <i>Venezia è laguna</i>. Feltrinelli, 2019</p> <p>Autori vari, <i>Venice is not sinking. Rivista di resistenza cittadina</i>. 2007>2010</p> <p>Franco Arminio, <i>Geografia commossa dell'Italia interna</i>. Bruno Mondadori, 2013</p> <p>Paolo Rumiz, Alessandro Baronciani, <i>A piedi</i>. Feltrinelli, 2021</p> <p>Cees Nooteboom, <i>Venezia. Il leone, la città e l'acqua</i>. Iperborea, 2021</p> <p>Module 2:</p> <ul style="list-style-type: none"> - Ruben Pater, <i>The politics of design</i>, BIS Publisher, 2016. - Jan Boelen and Michael Kaethler, <i>Social matter, social design</i>, Valis 2020, pp. 11-21. <p>Module 3:</p> <ul style="list-style-type: none"> - I. Brodskij, <i>Watermark</i> (1989), tr. it. di G. Forti, <i>Fondamenta degli incurabili</i>, Milano, Adelphi 1991. - R. Calasso, <i>Il rosa Tiepolo</i>, Milano, Adelphi 2006. - H. von Hofmannsthal, <i>Andreas oder Die Vereinigten</i> (1932), tr. it. di G. Bemporad, <i>Andrea o I ricongiunti</i>, Adelphi, Milano 1970. - T. Mann, <i>Der Tod in Venedig</i> (1912), tr. it. <i>Morte a Venezia</i>, a cura di E. Galvan, Marsilio, Venezia 2009. - A. Molesini, <i>Presagio</i>, Sellerio, Palermo 2014. - V. Nabokov, <i>Venetsianka</i> (1924), in <i>La veneziana e altri racconti</i>, tr. it. di S. Vitale, Adelphi, Milano 1992. - I. Panfido, <i>Lagunario</i>, Santi Quaranta, Treviso 2022. - J. Ruskin, <i>Le pietre di Venezia</i>, BUR, Milano 1987. - S. Settis, <i>Se Venezia muore</i>, Einaudi, Torino 2014.
<p>Supplementary readings</p>	<p>Module 1:</p> <p>Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 2:</p> <p>Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 3:</p> <p>Further readings related to the topic of the project will be communicated during the course.</p>