

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Project Visual Communication 2.d</b> <b>Designing Film=Theatre</b>
<b>Course code</b>	97087
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Summer semester 2021/22
<b>Year</b>	2 <sup>nd</sup> and 3 <sup>rd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes

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

<b>Course description</b>	<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><b>Description Module 1 – Visual Communication:</b></p> <p><b>(EN)</b> The project deals with the requirements and expectations of graphic identities for institutions and companies. What are features that characterise a &lt;corporate design&gt;? How does it relate to brand development and &lt;branding&gt;? What are the visual and conceptual criteria for trade marks? What is it that determines a visual style? In &lt;visual identity&gt;, design strives to make the significance and self-image of an institution visible and thus recognisable in various media. This requires a graphic translation that is always simplifying but also changeable. The design result is convincing if it succeeds in versatility despite uniformity.</p> <p>In the project, we work on various aspects of corporate design using the example of a concrete case: a movie theatre. Accompanied by thematic introductions and practical exercises, each participant develops their own</p>
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	<p>design argumentatively and creatively to the point of presentation.</p> <p><b>(DE)</b> Das Projekt beschäftigt sich mit den Anforderungen und Erwartungen an grafische Erscheinungsbilder für Institutionen und Unternehmen. Welche Merkmale prägen ein &gt;Corporate Design&lt;? Wie verhält es sich gegenüber Markenentwicklung und &gt;Branding&lt;? Was sind die visuellen und konzeptionellen Kriterien für die Entwicklung von Markenzeichen? Was bestimmt einen Bildstil? In der &gt;Visual Identity&lt; strebt das Design an, Bedeutung und Selbstverständnis einer Institution sichtbar und damit in verschiedenen Medien wiedererkennbar zu machen. Erforderlich dafür ist eine grafische Übersetzung die immer vereinfachend aber auch wandelbar ist. Das Designergebnis ist überzeugend, wenn darin eine Wandelbarkeit trotz der Einheitlichkeit gelingt.</p> <p>Im Projekt bearbeiten wir verschiedene Aspekte von Corporate Design am Beispiel einer konkreten Aufgabe: einem Programmkino. Begleitet von thematischen Einführungen und praktischen Übungen entwickeln Teilnehmende einen eignen Entwurf argumentativ und gestalterisch bis zur Präsentationsreife.</p> <p><b>Description Module 2 – Digital publishing &amp; social media</b></p> <p><b>EN</b></p> <p>How to communicate cinematic identity on digital platforms? What is the role of a graphically designed and edited text in cinema narration?</p> <p>In coherence with the main course, the module aims at trying to understand what is the most coherent and effective way to communicate a new visual identity in the vast field of digital visual communication and in an increasingly "social" age.</p> <p>In particular, the course will seek to investigate textual and image-based storytelling, trying to reflect on the meaning of publishing online.</p> <p>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 will aim at stimulating the skills of analysis, research process, concept development, information processing in digital artefacts and in the field of social media communication, in order to include digital publishing within the visual identity guidelines.</p> <p><b>IT</b></p> <p>Come comunicare l'identità cinematografica su piattaforme</p>
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	<p>digitali? Che ruolo ha il testo redatto e progettato graficamente nel racconto del cinema?</p> <p>In coerenza con il corso principale, il modulo si vuole provare a capire quale sia la maniera più coerente ed efficace per comunicare una nuova identità visiva nel vasto campo della comunicazione visiva digitale e in un'epoca sempre più "sociale".</p> <p>In particolare, il corso cercherà di indagare il racconto testuale e per immagini, provando a riflettere sul significato di pubblicare online.</p> <p>Il modulo offrirà lezioni e un progetto pratico con temi e argomenti direttamente legati al corso principale, permettendo ad ogni studente di migliorare gradualmente le proprie competenze teoriche e tecniche. Le attività mireranno a stimolare le competenze di analisi, processo di ricerca, sviluppo di concetti, elaborazione di informazioni in artefatti digitali e nel campo della comunicazione dei social media, al fine di inserire il digital publishing all'interno delle visual identity guidelines.</p>
<b>Specific educational objectives</b>	<p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"><li>- 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.</li></ul>

<b>Lecturer</b>	<p><b>Module 1 – Visual Communication:</b>  Christian Upmeier  e-mail <a href="mailto:christian.upmeier@unibz.it">christian.upmeier@unibz.it</a>,  tel. +39 0471 015213,  webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/5343-christian-upmeier">https://www.unibz.it/it/faculties/design-art/academic-staff/person/5343-christian-upmeier</a></p> <p><b>Module 2 – Digital publishing &amp; social media:</b>  Michele Galluzzo  e-mail <a href="mailto:michele.galluzzo@unibz.it">michele.galluzzo@unibz.it</a>  tel. +39 0471 015284  webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/44446-michele-galluzzo">https://www.unibz.it/it/faculties/design-art/academic-staff/person/44446-michele-galluzzo</a></p> <p><b>Module 3 – Visual Culture</b>  Elisabetta Rattalino  email <a href="mailto:Elisabetta.rattalino@unibz.it">Elisabetta.rattalino@unibz.it</a>  webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/39990-elisabetta-rattalino">https://www.unibz.it/en/faculties/design-art/academic-staff/person/39990-elisabetta-rattalino</a></p>
<b>Scientific sector of the lecturer</b>	Module 1 – Christian Upmeier: ICAR/13 Module 2 – Michele Galluzzo: ICAR/13 Module 3 – Elisabetta Rattalino: M-FIL/04
<b>Teaching language</b>	Module 1 – German Module 2 – Italian Module 3 – English
<b>Office hours</b>	Module 1: Tuesday, 14:00–17:00 (during the days of the project) Module 2: Tuesday, 09:00–18:00 Wednesday, 09:00–18:00; anytime, but on previously agreed appointment. Module 3: Wednesday, 17:00–19:00; anytime, but on previously agreed appointment.
<b>List of topics covered</b>	Module 1: Design for trademarks, corporate design, concept development and typography Module 2: Social media and digital publishing, graphic design history Module 3: What is visual culture? Theories and approaches for interpreting visual materials; histories of cinema theatres in Bozen
<b>Teaching format</b>	Workshops, lectures, projects, seminars and reviews
<b>Expected learning outcomes</b>	<p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- have acquired the basic technical, scientific and theoretical knowledge necessary to realise a project in the field of visual communication.</li> <li>- 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</li> </ul>

	<p><b>subjects</b></p> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"><li>- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project to recognise the main phenomena of contemporary.</li><li>- 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.</li></ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"><li>- 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 project to completion.</li></ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"><li>- 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.</li></ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"><li>- 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.</li><li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li><li>- 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.</li></ul>
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<b>Assessment</b>	<p><b>Module 1:</b></p> <p>— <b>Final Presentation/Colloquium:</b> The 10-minute public presentation covers the detailed explanation and verbal illustration of the final project. Furthermore, it analyses the task and the process of the project from start to finish, defines the aims to be communicated and gives the reasons for the concepts and the final project.</p>
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	<p>— <b>Documentation:</b> The documentation consists of four parts, to be fulfilled with the exam. A sketchbook (physical) documenting the design process; an A5 flyer with a concept text (5000 strokes) (physical) a PDF-presentation of the final design, containing research, strategy and the design (images of prototypes). Fourthly a complete documentation of texts, data and high-resolution images onto the project server of the university.</p> <p>— <b>Final project/final project-prototypes:</b> The individually prepared design of all tasks treated in the project. Generally the prototypes include: trade mark and name, tagline/slogan, visual language/imagery and four applications in form of a trade mark vector animation (3–5 sec.), a flyer (scale 1 : 1), a spatial intervention and a webpage-prototype.</p> <p><b>Module 2:</b> 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.</p> <p><b>Module 3:</b> Written assessment: Students are asked to produce a research essay on a visual artefact. Essays should be <b>1500</b> words in length, and include a bibliography of <b>four</b> sources at least. Further indications on the essay will be provided during the module.</p>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><i>By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.</i></p> <p><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></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>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p>Final exam (100%)</p> <p>— (10 % of the final grade)</p> <p>Presentation/Colloquium: Clarity of the presentation and argumentation, vividness of the presentation tools, answering of questions</p> <p>— (20 % of the final grade)</p> <p>Documentation: Depth of research and idea finding in the sketch book; clarity and design quality of the PDF-documentation and the concept text.</p>

	<p>— (70 % of the final mark)</p> <p>Final project/final project-prototypes: Clarity of the analysis and concept on the basis of prerequisites and research; level of the design quality of the project outcomes in relation to their complexity, originality, technical execution and the semester in which the project has been realized.</p>
<b>Required readings</b>	<p><b>Module 1:</b>  <a href="https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_I_NST/lists/24513163380001241?auth=SAML&amp;section=24513393840001241">https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_I_NST/lists/24513163380001241?auth=SAML&amp;section=24513393840001241</a></p> <p><b>Module 2:</b>  Maurizio Baroni, Pittori di cinema, Lazydog Press, Milano 2018;  Richard Hollis, Graphic Design: A Concise History, Thames and Hudson, London 2001;  Paul McNeil, The Visual History of Type, Laurence King, London 2017;  Robin Kinross, Modern Typography: An Essay in Critical History, Hyphen Press, London 2004.</p> <p><b>Module 3:</b>  John Berger, <i>Ways of Seeing</i>. London, 1972;  Nicholas Mirzoeff, <i>How to see the World</i>. New Orleans, 2015;  Marita Sturken and Lisa Cartwright, <i>Practices of Looking: An Introduction to Visual Culture</i>. New York and Oxford, 2001;  Lorenzo Paccagnini, Igor Falcomatà, and Ferruccio Cumer, <i>L'incanto dello schermo: 100 anni di cinema nel Tirolo storico</i>. Bolzano: Multimedia Project, 1998.</p>
<b>Supplementary readings</b>	<p><b>Module 1:</b>  Will be handed out during the course</p> <p><b>Module 2:</b>  Further readings related to the topic of the project will be communicated during the course.</p> <p><b>Module 3:</b>  Further readings will be provided during the module.</p>