

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Project Visual Communication 1a Identity!?</b>
<b>Course code</b>	97088
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/05
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter 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 WUP project and all the WUP courses; 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>	

<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>ENGLISH</p> <p>In visual communication, we talk about &lt;corporate identity&gt;. But what actually is identity? We want to broaden our view: the concept of identity is complex. Individuals, social minorities or majorities, but also larger organizations such as states, churches/religions claim the legitimacy of &lt;their&gt; valid identity. We all constantly define or judge identities, be it our own or those of others. Around the world, we can observe how the term is instrumentalized to enforce political interests of exclusion or even to reverse social achievements. For anti-democratic ideologies, the goal is always the construction of a homogeneous and exclusive identity. In contrast, many of the emancipation movements of the last decades, which ultimately always revolve around questions of individual identity, have become an integral</p>
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	<p>part of our social, pluralistic reality and have enriched it considerably.</p> <p>We will approach this broad field with many small practical exercises and with the help of examples of artistic works and critical design.</p> <p>The goal of the project is the development of an own work, which critically reflects what has been discussed and sets its own question mark. The medium can be chosen freely: photography, video, installation, screen, printed matter, etc.</p> <p>—</p> <p><b>DEUTSCH</b></p> <p>Im Kommunikationsdesign spricht man von „corporate identity“. Aber was ist eigentlich Identität? Wir wollen den Blick weiten: der Begriff Identität ist komplex. Einzelne Personen, gesellschaftliche Minderheiten oder Mehrheiten, aber auch grössere Organisationen wie Staaten, Kirchen/Religionen beanspruchen die Legitimität &lt;ihrer&gt; gültigen Identität. Wir alle definieren oder beurteilen ständig Identitäten, sei es die eigene oder die anderer. Weltweit ist zu beobachten, wie der Begriff instrumentalisiert wird, um politische Interessen der Ausgrenzung durchzusetzen oder gar gesellschaftliche Errungenschaften umzukehren. Für anti-demokratische Ideologien ist das Ziel immer die Konstruktion einer homogenen und exklusiven Identität.</p> <p>Dagegen sind viele der Emanzipations-Bewegungen der letzten Jahrzehnte, die sich letztendlich immer um Fragen von individueller Identität drehen, integraler Teil unserer gesellschaftlichen, pluralistischen Realität geworden und haben diese erheblich bereichert.</p> <p>Mit vielen kleinen praktischen Übungen und anhand von Beispielen künstlerischer Arbeiten und des critical designs nähern wir uns dem weiten Feld.</p> <p>Ziel des Projektes ist die Entwicklung einer freien Arbeit, die das Diskutierte kritisch reflektiert und ein eigenes Fragezeichen setzt. Das Medium ist dabei frei wählbar: Fotografie, Video, Installation, Screen, printed matter, etc.</p> <p><b><i>Description Module 2 – Graphic Design</i></b></p> <p><b>ENGLISH</b></p> <p>The Graphic Design module, in affinity with the main course, will deal with visual identity, trying to work and dialogue with a real and concrete client. The course will offer the opportunity to experiment the design of a visual identity articulated through different outputs, reasoning on the creation of a logo and its application in different outputs.</p> <p>In particular, the Graphic Design module will explore the theme of visual identity linked to gender identity, trying to</p>
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	<p>analyse and design for the real world of the LGBTQIA+ community.</p> <p>The module will be developed through:</p> <ul style="list-style-type: none"> <li>– theoretical lessons, dealing with themes and topics directly related to the main project of the course, allowing each student to gradually improve their critical skills in the preliminary research phases necessary for the design process.</li> <li>– laboratory activities whose main objective is to stimulate the ability to translate and process information into design artefacts, in order to serve the final output of the project.</li> <li>—</li> </ul> <p>ITALIANO</p> <p>Il modulo di Graphic Design, in affinità con il corso principale, si occuperà di identità visiva provando a lavorare e a dialogare con una committenza reale e concreta. Il corso offrirà l'occasione per sperimentare la progettazione di una visual identity articolata attraverso differenti output, ragionando sulla realizzazione di un logo e sulla sua applicazione in differenti output.</p> <p>In particolare, il modulo di Graphic Design approfondirà il tema della identità visiva legata all'identità di genere, provando ad analizzare e a progettare per il mondo reale della comunità LGBTQIA+.</p> <p>Il modulo si svilupperà attraverso:</p> <ul style="list-style-type: none"> <li>– lezioni teoriche, affrontando temi e argomenti direttamente legati al progetto principale del corso, permettendo a ogni studente di migliorare gradualmente le proprie capacità critiche nelle fasi preliminari di ricerca necessarie al processo progettuale.</li> <li>– attività laboratoriali che hanno come obiettivo principale quello di stimolare le capacità di traduzione ed elaborazione delle informazioni in artefatti di design, al fine di servire l'output finale del progetto.</li> </ul> <p><b><i>Description Module 3 – Theories and languages of visual communication</i></b></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</p>
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	<p>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>
<b>Specific educational objectives</b>	<p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- have acquired their 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> <li>- the acquisition of the ability to communicate and adequately argue the reasons for one's choices from a formal, technical and theoretical point of view</li> </ul>
<b>Lecturer</b>	<p><b>Module 1 – Visual Communication:</b>  Thomas Mayfried  e-mail <a href="mailto:thomas.mayfried@unibz.it">thomas.mayfried@unibz.it</a>,  tel. 0471 015328,  webpage <a href="https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried">https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried</a></p> <p><b>Module 2 – Graphic Design:</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/en/faculties/design-art/academic-staff/person/">https://www.unibz.it/en/faculties/design-art/academic-staff/person/</a></p> <p><b>Module 3 – Theories and languages of visual communication:</b>  Emanuela De Cecco  e-mail <a href="mailto:emanuela.dececco@unibz.it">emanuela.dececco@unibz.it</a>,  tel. +39 0471 015222,  webpage <a href="https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco">https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco</a></p>
<b>Scientific sector of the lecturer</b>	<p>Module 1 – Thomas Mayfried: ICAR/13  Module 2 – Michele Galluzzo: ICAR/17  Module 3 – Emanuela De Cecco: M-FIL/05</p>
<b>Teaching language</b>	<p>Module 1 – German  Module 2 – Italian  Module 3 – English</p>

<b>Office hours</b>	<p>Module 1: Tue: 18:00 – 19:00          Module 2: Wed 15:00 – 18:00          Module 3: Tue: 17:00 – 20:00</p>
<b>List of topics covered</b>	<p>Module 1: Visual identity vs. corporate design; identity + photography / cinema / architecture / typography, etc.; critical design; political design; design history.</p> <p>Module 2: Graphic design practice, focusing on visual identity and typography.</p> <p>Module 3: 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). 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>
<b>Teaching format</b>	Collective and individual meetings and discussions, frontal lectures, exercises

<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 subjects</li> </ul> <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</li> </ul>
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	<p>theoretical) that are necessary to bring a project to completion.</p> <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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<p><b>Assessment</b></p>	<p><b>Module 1:</b> 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> <p><b>Module 2:</b></p> <ul style="list-style-type: none"> <li>• Evaluation of each assignment given during the semester</li> <li>• Evaluation of the whole process and methodology developed by each student</li> <li>• Evaluation of the participation, team-working skills and ability of reasoning and claiming ideas</li> </ul> <p><b>Module 3:</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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,</li> </ul>
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	<p>doubts and difficulties included. It will be necessary to include specific cultural references linked to the project.</p> <p>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.</p> <ul style="list-style-type: none"> <li>• During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.</li> </ul>
<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> <ul style="list-style-type: none"> <li>- conclusiveness of the design concept</li> <li>- conclusiveness of the formal aspects of the design work</li> <li>- quality of the technical execution</li> <li>- clarity of the presentation</li> <li>- ability to carry out an in-depth analysis resulting from the texts discussed in their entirety</li> <li>- clarity of language used to conduct this analysis in the written text and orally (in the final presentation)</li> </ul>
<b>Required readings</b>	<p><b>Module 1:</b> Édouard Glissant &amp; Hans Ulrich Obrist: <i>documenta 13: 100 Notizen - 100 Gedanken / 100 notes - 100 thoughts</i>, Hatje Cantz Publishers, 2012</p> <p>Graphic design primers: — Richard Hollis: <i>Graphic Design. A Concise History</i>, Thames &amp; Hudson, 2002 — Emil Ruder: <i>Typographie / Typography</i>, Niggli Publishers, 2008 — Josef Müller-Brockmann: <i>Rastersysteme für die visuelle Gestaltung / Grid systems in Graphic Design. Ein</i></p>

	<p><i>Handbuch für Grafiker, Typografen und Ausstellungsgestalter / A Manual for Typographers, and Exhibition Designers</i>, Niggli Publishers, 1996</p> <p>—</p> <p>Wolfgang Weingart: <i>Typography. Mein Weg zur Typographie / Typography. My Way to Typography</i>, Lars Müller Publishers, 2014</p> <p>—</p> <p>Massimo Vignelli: <i>The Vignelli Canon</i>, Lars Müller Publishers, 2010</p> <p>—</p> <p>Further readings related to the topic of the project will be communicated during the course.</p> <p><b>Module 2:</b> Carlo Vinti, <i>Grafica italiana dal 1945 a oggi</i>, Giunti, 2016</p> <p>—</p> <p>Adrian Shaughnessy, Tony Brook: <i>Manuals 1-2: Design &amp; Identity Guidelines Editors</i>, Unit Editions, 2014</p> <p>—</p> <p>Jan Conradi, <i>Unimark International: The Design of Business and the Business Design</i>, Lars Müller Publishers, 2009</p> <p>—</p> <p>Jens Müller – Karen Weiland, <i>Lufthansa + Graphic Design: Visual History of an Airline</i>, Lars Müller Publishers, 2012</p> <p><b>Module 3:</b> Stuart Hall, The Work of Representation cap 1., pp 15-73, in S. Hall (ed. by), <i>Representation. Cultural Representations and Signifying Practices</i>, Sage, London, 2007. (Reserve Collection)</p> <p>—</p> <p>Chandler, <i>Basic Semiotics</i>, Routledge, 2002  <a href="http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf">http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf</a> 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><b>Supplementary readings</b></p>	<p><b>Module 1:</b> Further readings related to the topic of the project will be communicated 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> Check the Reserve Collection of this course in the Library</p>

