Syllabus
Course description

Course title	Project Visual Communication 1c **"Visual Design of the Self"**
Course code	97090
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/05
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2021/22
Year	1st
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 WUP project and all the WUP courses; to have certified the language level proficiency B1 in the 3rd language in years following the first.
Maximum number of students per class	20

Course description	The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the curriculum in Design. **Description Module 1 – Visual Communication:** The course focuses on the visual representation of the Self offering ways of understanding and rethinking the online contents we are used to create and consume. In the age of Social Media, we are asked to design our own identity through the creation of narratives that present ourselves in the way we want to be seen. The lab explores this topic through the field of visual communication with upfront lessons – analyzing language, techniques and tools of different artifacts – practical exercises (done individually or in teams), open discussions, and assignments on specific case studies. Students can acquire a clear awareness of the basic elements, qualities, meanings and fields of application of a visual vocabulary. Observing the fast pace affirmation of design as a discourse that offers ways of understanding and rethinking our living contexts , the class pursues contact and interactions with other disciplines that widen its boundaries. Il corso si concentra sulla rappresentazione visiva del Sé offrendo modalità di comprensione e ripensamento dei contenuti online che siamo abituati a creare e consumare. Nell'era dei Social Media, ci viene chiesto di progettare la nostra identità attraverso narrazioni che ci presentino nel modo in cui vogliamo essere visti. Il laboratorio esplora questo argomento attraverso il campo della comunicazione visiva con lezioni frontali, – analisi del linguaggio, delle tecniche e degli strumenti dei diversi artefatti visivi – esercitazioni pratiche (svolte individualmente o in gruppo), discussioni aperte e riflessioni su casi studio specifici. Gli studenti possono acquisire una chiara consapevolezza degli elementi, delle qualità, dei significati e dei campi di applicazione di base di un vocabolario visivo. Osservando la rapida affermazione del design come ambito che analizza e progetta le diverse sfere dei contesti in cui viviamo, il corso promuove e incoraggia il contatto e l'interazione con altre discipline che ne allargano i confini. **Description Module 2 – Graphic Design** A series of lectures and exercises with themes and topics directly related to the subjects of the visual

communication module. We will research and conduct critical investigations, developing concepts and discovering principles and elements of graphic design. Furthermore, the course aims at exploring the narrative potential of cultural objects and their storytelling function. Any object, if analysed in detail together with the surrounding context, noting its material and meanings, can tell a story, becoming a narrative vector useful to achieve the project results.
Finally, particular attention will be given to the development of an individual design methodology

Un ciclo di lezioni ed esercitazioni con temi e argomenti direttamente collegati al tema principale del progetto di comunicazione visiva. Faremo ricerca e analisi critica, sviluppando concetti e scoprendo i principi e gli elementi fondamentali della progettazione grafica.
Inoltre, il corso di graphic design si propone di esplorare le potenzialità narrative degli oggetti culturali e la loro funzione di storytelling. Qualsiasi oggetto, se analizzato nel dettaglio insieme al contesto circostante, osservandone i materiali e significati connessi, può raccontare una storia, diventando un vettore narrativo utile al raggiungimento degli scopi del progetto di comunicazione visiva.
Particolare attenzione sarà infine riservata allo sviluppo di una metodologia progettuale individuale.

Description Module 3 – Theories and languages of visual communication
The course serves to provide general overview about theoretical and practical methodologies of communication theory and languages of visual communication. It wants to foster a discourse about contemporary ideas and models of images and image-text relationships. Subtopics are interrelationship between semiotical, philosophical and cultural aspects of human communication: signs, narrations, iconology and ideas of images and possibilities to read them. The topics and contents of the courses accompany and support one and two of the project.

Specific educational objectives	**Knowledge and understanding** - 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. - define your audience, choose the medium and format accordingly to the creation of appropriate narratives, tone of voice, and style in designing graphic artworks.

Lecturer	**Module 1 – Visual Communication:** Elisa Pasqual e-mail elisa.pasqual@unibz.it, webpage http://www.studiofolder.it/ **Module 2 – Graphic Design:** Gianluca Camillini e-mail gianluca.camillini@unibz.it, tel. +39 0471 015249, webpage http://www.unibz.it/en/design-art/people/StaffDetails.html?personid=33908&hstf=33908 **Module 3 – Theories and languages of visual communication:** Gerhard Glüher e-mail gerhard.glueher@unibz.it, tel. +39 331 674 2951, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/889-gerhard-glueher
Scientific sector of the lecturer	Module 1 – Elisa Pasqual: ICAR/13 Module 2 – Gianluca Camillini: ICAR/17 Module 3 – Gerhard Glüher: M-FIL/05
Teaching language	Module 1 – Italian Module 2 – Italian Module 3 – English

Office hours	Module 1: During the days of the project Module 2: Tuesday: 9:00–13:00 and 14:00–18:00 (during the days of the project) Wednesday: 14:00–18:00 (during the days of the project) Module 3: Thursday 10.00 -13.00 and after the lectures (plesae book appointment one week in advance via mail)
List of topics covered	Module 1: Visual communication, graphic representation, visual storytelling Module 2: Graphic design, book design, design history, design research, design methodology, typography, branding. Module 3: Theories and models of communication. Theories of signs and introduction to semiotics. Images as communication tools and rhetorics of images and text.
Teaching format	Project-oriented teaching grounded on lectures, open debates, readings, visualization exercises, presentations and reviews (individually and in groups), and a final project. Part of the lessons might focus on specific upcoming needs for developing personal or group visualization projects.

Expected learning outcomes	Disciplinary competence
	Knowledge and understanding - 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 - raise awareness of certain topics, encourage debate and change attitudes **Applying knowledge and understanding** - 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. - identify the adequate hardware and software tools for designing, prototyping, managing and presenting graphic design projects - prototype and finalize your work, which can be an editorial, digital or installation project **Transversal competence and soft skills** **Making judgements** - 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. - be aware of environmental, social and economic policies **Communication skills** - present your project in a convincing format - 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. **Learning skills** - 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.

Assessment	**Module 1**: Oral, audiovisual and/or physical presentation of the students' design project. Critical discussion of the project, in particular related to the choice of medium and aspects of the visualisation. **Module 2**: Oral and laboratory assessment. Oral assessment: Final exam consists of a presentation in which the student has 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. **Module 3**: Details for Module 3 - Theories and Languages of Visual Communication: Part one: choose an image (related to the topic of the project and after consultation with the lecturer), do a recherche about the context of the image, write an essay about it and present the result in the seminar. Part two: explain the concept, the process and the result of your individual project in an essay. A critical position must be taken and the analysis should relate to aspects of theories and forms of expression of visual communication.
Assessment language	The same as the teaching language

Evaluation criteria and criteria for awarding marks	By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course. 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.

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The final assessment is based on the content of all the exercises according to the following criteria:

For the own work:
- Originality/Innovation, coherence and technical/aesthetic qualities of the design project, in relation to the context and the aims of the project; in particular, related to the use of media, aspects of the visualisation and usability
- General impression (adequacy)

For the presentation:
- Effectiveness and clarity in communicating the project in a convincing way

For the process during the whole semester:
- Active participation, quality of contributions and individual development
- Ability to work individually and in group

Evaluation criteria for Module 2:
The final assessment is based on the content of all the exercises according to the following criteria:

- Final presentation of the projects/prototypes and documentation realized by the students during the course, including those of the theory, graphic design module and within the project of Visual Communication: evaluation of each assignment given during the semester (the criteria considered are: clarity, complexity, originality, technical execution).
- Evaluation of the GOG presentation

The remaining percentage of the final marks comes from the following criteria:

- Evaluation of the whole process and methodology developed by the student during the semester
- Evaluation of participation and involvement of the student (team-working, ability of developing and claiming his/her own ideas, personal growth)

	· Intermediate presentation(s) of the exercises given during the semester will be taken into consideration for the final mark of the student Evaluation criteria for Module 3: Recherche and essay: completeness and logical argumentation of the analysis, a logical structure of the text and a correct use of language, quotations and methods used. Final concept and reflection: a clear and coherent structure and a comprehensible use of language and terminology.

Required readings	**Module 1**:
	Riccardo Falcinelli, Figure. Come funzionano le immagini dal Rinascimento a Instagram, Einaudi Stile Libero Extra, 2020
	Nicholas Felton, Photoviz: Visualizing Information through Photography, Gestalten, 2016
	Steven Heller, Iron Fists: Branding the 20th Century Totalitarian State, Phaidon Press, 2011
	Ellen Lupton, Thinking with type: A Critical Guide for Designers, Writers, Editors, & Students, Princeton Architectural Press, 2010
	Bruno Munari, Design e comunicazione visiva, Editori Laterza, 1999
	Adrian Frutiger, Segni & simboli. Disegno, progetto e significato, Stampa Alternativa & Graffiti, 1998
	John Berger, Ways of Seeing, Penguin Classics, 2008
	Rudolf Arnheim, Pensiero Visuale, Mimesis Edizioni, 2013
	Gianni Rodari, Grammatica della fantasia, Einaudi Ragazzi, 2010
	Module 2:
	Gilbert, A. 2016. Publishing as Artistic Practice. Berlin: Sternberg Press.
	Rawsthorn, A. 2017. Design as an Attitude. Zurich: Jrp Ringier Kunstverlag
	Daston, L. 2004.Things That Talk: Object Lessons from Art and Science. New York: Zone Books.
	Munari, B. 1992. Da Cosa Nasce Cosa. Bari: Laterza
	Module 3:
	Maar, Christa; Burda, Hubert (Hg.): Iconic Turn. Die neue Macht der Bilder, Köln (DuMont Vlg.) 2004
	Boehm, Gottfried: Wie Bilder Sinn erzeugen, Berlin (BU Press), 2015
	Maeda, John: Creative Code, Basel (Birkhäuser) 2004
	Borries, Friedrich von, Fezer, Jesko: Weil Design die Welt verändert, Berlin (Gestalten Verlag) 2013
	Thackara, John: In the Bubble. Designing in a Complex World, MIT Vpress 2006
	additional readings will be offered in the reserve collection or as handouts in the seminar debates, if necessary

Supplementary readings	**Module 1**: Further readings will be provided during the course. **Module 2**: Further readings will be provided during the course. **Module 3**: Further readings will be provided during the course.