**Syllabus
Course description**

Course title	**Project Visual Communication 1c "Exhibition Graphic Design: processes of cultural practice"**
Course code	97162
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2022/23
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 course language in years following the first.
Maximum number of students per class	20

Course description	*The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.*
	Description Module 1 – Visual Communication: The course focuses on learning how to represent contents visually in the context of communicating exhibitions for private or public cultural institutions such as museums, galleries, foundations, associations, etc. In order to understand the contents and the goals of a cultural program, the course will foster interdisciplinary contact and dialogue between the students (visual designers approached also as consultants and collaborators) and the figures creating, organizing, and promoting the exhibitions (curators, artists, directors, authors, exhibition designers, etc.). 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.

A special project for a local art gallery will be developed and potentially realized for one exhibition opening in June 2023.
Students can acquire a clear awareness of the basic elements, qualities, meanings and fields of application of a visual vocabulary and are encouraged to develop content-led visual languages. 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 focalizza sull'imparare a rappresentare visivamente i contenuti nell'ambito della comunicazione di mostre per istituzioni culturali private o pubbliche come musei, gallerie, fondazioni, associazioni, ecc.
Per comprendere i contenuti e gli obiettivi di un programma culturale, il corso favorirà il contatto e il dialogo interdisciplinare tra gli studenti (visual designer intesi anche come consulenti e collaboratori) e le figure che ideano, organizzano e promuovono le mostre (curatori, artisti, registi, autori, allestitori, ecc.).

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. Un progetto speciale per una galleria d'arte locale sarà sviluppato e potenzialmente realizzato per una mostra che aprirà a giugno 2023.
Gli studenti possono acquisire una chiara consapevolezza degli elementi di base, delle qualità, dei significati e dei campi di applicazione di un vocabolario visivo e sono incoraggiati a sviluppare linguaggi visivi guidati dal contenuto. 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 main subject of the visual communication project. We will research and make 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. *Description Module 3 – Visual Culture* The course accompanies topics offered in module one and provides related theoretical, historical and methodological contents and contexts. It is structured in three parts: part one is an introduction (historical, typological and curatorial) to art exhibitions and art institutions as art consultant vehicles. Part two provides a package of theory about human communication, sign theories (semiotics) and imagery research. Part tree is writing in the discoursive field of reading, reflecting, observing and discovering. We understand it as an experimental practice. Der Kurs versteht sich als Begleitung zu den Themen, die in Modul 1 gelehrt werden. Er bietet theoretische, geschichtliche und methodische Inhalte und Zusammenhänge an, die in Bezug zu Modul 1 stehen. Der Kurs ist in drei Teile strukturiert: Teil eins ist eine historische, typologsiche und kuratorische Einführung in die Kunstausstellung und Kunstinstitutionen als Promotoren für Kunst. Tel zwei bietet ein Theoriepaket andas sich mit den Themen Menschliche Kommunikation, Zeichentheorien (Semiotik) und Bildwissenschaft befasst. Teil drei konzentriert sich auf das Schreiben als Diskursfeld, das zwischen Lesen, Relektieren, Beobachten und Entdecken angesiedelt ist. Wir verstehen es als experimentelle Praxis.
Specific educational objectives	**Knowledge and understanding** - have acquired one's own project methodology in the field of product design. 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 of practical 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.
Lecturer	*Module 1 – Visual Communication*: Elisa Pasqual e-mail elisa.pasqual@unibz.it,

	webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/44653-elisa-pasqual *Module 2 – Graphic Design:* Gianluca Camillini e-mail gianluca.camillini @unibz.it tel. +39 0471 015284 webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/33908-gianluca-camillini *Module 3 – Visual culture:* Gerhard Glüher e-mail gerhard.glueher@unibz.it, tel. +39 0471 015140, webpage: https://www.unibz.it/en/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 – English Module 3 – German
Office hours	Module 1: On Mondays and Tuesdays (please book appointments one week in advance via mail) Module 2: Monday: 14:00–18:00; Tuesday: 9:00–13:00 and 14:00–18:00 (during the project days) Module 3: Thursday 10:00 - 12:00 (please book appointments three in advance via mail); and after the lectures on demand.
List of topics covered	Module 1: Art direction, Visual communication, Graphic representation, Visual storytelling, Research-based visual languages creation Modue 2: Graphic design, trans-media design practices, design history, visual storytelling, typography, branding, layout skills, basis of design research and criticism, design methodology Module 3: design theory, communication and sign-theory, theory and means of expression related to images and artefacts, art exhibitions as cultural phenomenon, research as designer and writing methods.
Teaching format	Module 1: Project-oriented teaching grounded on lectures, open debates, readings, visualization exercises, presentations and reviews (individually and in groups), studio trips and a final project. Part of the lessons might focus on specific upcoming needs for developing personal or group visualization projects. Module 2: frontal lectures, workshops, exercises and reviews (individual and collective). Module 3: frontal lectures, exercises, reading and discourse sessions and short field trips to exhibitions.

Expected learning outcomes	Disciplinary competence
	Knowledge and understanding *(italic)* - have acquired their own project methodology in the field of product design, from the phase of planning to the phase of realisation of the project. - have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of product design. - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects. *Applying knowledge and understanding* - plan, develop and realise a project in the field of product design. - use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project. - be able to finalize the creation of an accomplished project in the field of product design, thanks to the basic knowledge acquired in the practical and theoretical fields. - recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response. - 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 product design and to develop them further. **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 that are necessary to bring a project to completion. - Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those design contexts in which they will work and/or continue their studies, also considering ethical and social aspects.

	Communication skills - Present an independently realised project in the field of product design in the form of an installation, orally as well as in writing in a professional manner. - to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view. *Learning skills* - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in the practical 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 andpractical 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 must 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**: Two oral and written assessments: During the semester each student must investigate either a well known art exhibition or a local museum, gallery and prepare a presentation (oral with presentation slides). Second task: write an essay about a sign and use the books by R. Barthes, U. Eco and I. Calvino as reference (see reading list).
Assessment language	The same as the teaching language
Evaluation criteria and	*By exam's date, each student must upload on the*

criteria for awarding marks	*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.*
	Module 1
	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.
	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
	Module 2
	The final assessment is based on all exercises developed 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
	· 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

Module 3
the final mark is a sum of three equally treated parts:
a: the research and presentation of the choosen art exhibition or a local art institution. Criteria here: completeness of the research and analysis and clearness of the presentation.
b: the essay about a sign: Criteria here are:
the reflection on the books of Eco, Calvino and Barthes; the complexity of the choosen sign; the quality of the theoretical discourse of the essay
c: the conceptual and theoretical part of your own work in module 1. Criteria are: creativity of the design, clearness of the concept, coherence between the idea of the exhibition and the methods to communicate it. |

Required readings	**Module 1**:
Robert Klanten, Anna Sinofzik, et al.,Introducing Culture Identities: Design for Museums, Theaters and Cultural Institutions, Gestalten, 2013

Riccardo Falcinelli, Figure. Come funzionano le immagini dal Rinascimento a Instagram, Einaudi Stile Libero Extra, 2020

Bruno Munari, Design e comunicazione visiva, Editori Laterza, 1999

John Berger, Ways of Seeing, Penguin Classics, 2008

"New Ways of Seeing", James Bridle, BBC Radio 4, 2019
https://www.bbc.co.uk/sounds/series/m000458m

Gianni Rodari, Grammatica della fantasia, Einaudi Ragazzi, 2010

Module 2:
Daston, L. 2004.Things That Talk: Object Lessons from Art and Science. New York: Zone Books.

Gilbert, A. 2016. Publishing as Artistic Practice. Berlin: Sternberg Press.

Munari, B. 1992. Da Cosa Nasce Cosa. Bari: Laterza

Rawsthorn, A. 2017. Design as an Attitude. Zurich: Jrp Ringier Kunstverlag |

	Module 3: Barthes, Roland 2002: L'imperio dei Segni, Einaudi Barthes, R. (1981): Das Reich der Zeichen, Suhrkamp Vlg. Calvino, Italo: (1984): Collezione di sabbia, Garzani Calvino, I. (1990): Gesammelter Sand, Hanser Eco, Umberto (2014): La misteriosa fiamma della Regina Loana. Ediz. illustrata, Bomperana Eco, U. (2004): Die geheimnisvolle Flamme der Königin Loana, Hanser Vlg.
Supplementary readings	**Module 1**: Further readings will be provided during the course. **Module 2**: Further readings will be provided during the course. Students are expected to read, review and discuss texts at the beginning or end of every lecture, and to participate and debate about the topics presented. **Module 3**: Further readings will be provided during the course and important readings are mentioned in the list of module 2.