Syllabus
Course description

Course title	**Project Visual Communication 2a "Designing Under Siege"**
Course code	97084
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2022/23
Year	2nd and 3rd
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 Project Visual Communication 1; 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), "di base" (module 2) and "affine integrativa" (module 3) in the major in Design. - **Description Module 1 – Visual Communication:** according to the Treccani encyclopaedia, the word 'emergency' indicates an "unforeseen circumstance, accident, and, following the example of the English emergency, a particular state of affairs, critical moment, requiring immediate action, especially in the phrase state of emergency". An emergency would thus be a sudden and unforeseen event that radically changes the state of things and requires a quick and immediate response and reaction. Each emergency is therefore presented as a disruptive phenomenon that creates a strong discontinuity, and which forces the individuals involved to plan and implement practices to adapt to the new situation, in a fast, practical and economic way. - The Bailey Bridge is a type of portable, prefabricated bridge with a modular structure. It was developed by the British army during the Second World War to

enable the rapid crossing of watercourses or to make up for the destruction of existing bridges. This type of bridge requires no special tools or heavy equipment to assemble. Moreover, the bridge elements, made of wood and steel, were small and light enough to be transported on trucks and lifted by hand, without the use of a crane. Despite the ease with which they were constructed and their structural simplicity, the Bailey bridges were strong enough to carry tanks. In this sense, the Bailey Bridge, both metaphorically and literally, represents a clever and functional solution in the face of an emergency (such as a bombing or an earthquake) that caused a major disruption.

- The Bailey Bridge is just one of many examples of emergency design – a design practice that questions and confronts the discontinuities created by emergencies. Buckminster Fuller's geodesic domes are another famous example of emergency design, a design idea that could be adopted by anyone to create lightweight dome structures of different sizes that could be placed on different types of terrain. The idea was in fact to design a new type of emergency shelter. Since 1954, when the geodesic dome was patented, millions of domes have been built all over the world, functioning as temporary housing solutions for people who had been affected by natural or man-made disasters. In this sense, as curators Alice Rawsthorn and Paola Antonelli point out in their book "Design Emergency", design can be conceived and practiced as "an ambitious and eclectic agent of change".
- However, in recent decades, the exceptional character of the emergency seems to have been completely lost. More and more often, newspapers, news bulletins and other media tell us about new emergencies: economic recessions, armed conflicts, geopolitical unrest, pandemics, climate crises, etc. Very often an emergency is the cause of new emergencies, effectively opening up a vicious circle from which it seems difficult to escape. When the succession of emergencies reaches such a frequency that a return to normality (i.e., to the conditions that preceded the emergency) is no longer possible, the emergency becomes a permanent condition. In other words, the emergency no longer indicates an exceptional event, but seems to have become the new normal. Many people now wonder about the consequences of living in a state of continuous emergency, and what it means to design emergency solutions in a world that is constantly in crisis. Critic McKenzie Wark, for example, has explored the possibility of conceiving a new type of architecture: kainotecture. If, in fact, architecture as

we know it today is a design practice that constructs something within stable environmental conditions, the kainotecture imagined by Wark is instead confronted with the construction of environments within unstable and unpredictable environmental conditions.

- The course Designing Under Siege will address these issues and questions: What does it mean to design for emergency? What is an emergency today? What does it mean to design for a world in a perpetual state of emergency? Each student (or group of students) will first be asked to identify and define an emergency that occurs in our society today. This will then be followed by an initial research phase, during which external guests, experts in the field, will also intervene to help build a shared knowledge base on the course topics. In this first phase, each student will have to analyse the chosen emergency, reconstructing its history and origins, and trying to understand how it manifests itself and causes a situation of discontinuity within the context in which it appears. In this way, students will be able to obtain a mapping of the issues and criticalities related to the chosen emergency. The second phase will instead coincide with the design part: each student (or group of students) will have to think, plan and realise a design intervention that is in some way an "agent of change" with respect to the emergency they are working on. In other words, they will be asked to design an artefact, an object, but also an environment, a practice or an experience that seeks in some way to address the discontinuity caused by the emergency, and to "create a bridge" to overcome this discontinuity.

- Secondo l'enciclopedia Treccani, la parola "emergenza" indica una "Circostanza imprevista, accidente, e, sull'esempio dell'inglese emergency, una particolare condizione di cose, momento critico, che richiede un intervento immediato, soprattutto nella locuzione stato di emergenza". Un'emergenza sarebbe quindi un evento improvviso e non previsto, che cambia radicalmente lo stato delle cose e richiede una risposta e una reazione veloce e immediata. Ogni emergenza si presenta quindi come un fenomeno di rottura che crea una forte discontinuità, e che costringe gli individui coinvolti a progettare e a mettere in atto delle pratiche di adattamento alla nuova situazione, in modo veloce, pratico ed economico.
- Il ponte Bailey è un tipo di ponte portatile, prefabbricato e con una struttura modulare. Fu sviluppato dall'esercito inglese durante la Seconda

	Guerra Mondiale per permettere di attraversare velocemente corsi d'acqua o per supplire alla distruzione di ponti preesistenti. Questo tipo di ponte non richiede strumenti speciali o attrezzature pesanti per essere montato. Inoltre gli elementi del ponte, in legno e acciaio, erano abbastanza piccoli e leggeri da poter essere trasportati su camion e sollevati a mano, senza l'uso di una gru. Nonostante la facilità con cui venivano costruiti e la semplicità strutturale, i ponti Bailey erano abbastanza resistenti da poter trasportare carri armati. In questo senso, il ponte Bailey, sia metaforicamente che letteralmente, rappresenta una soluzione intelligente e funzionale di fronte a un'emergenza (come ad esempio un bombardamento o un terremoto) che ha provocato una forte situazione di discontinuità. - Il ponte Bailey è solo uno dei tanti esempi di design dell'emergenza, ovvero di una pratica progettuale che si interroga e si confronta con le discontinuità create dalle emergenze. Le cupole geodetiche di Buckminster Fuller sono un altro celebre esempio di design dell'emergenza, un'idea progettuale che poteva essere adottata da chiunque per realizzare strutture a cupola leggere, di dimensioni diverse, e posizionabili su diversi tipi di terreno. L'idea era infatti quella di progettare un nuovo tipo di rifugio d'emergenza. Dal 1954, anno in cui la cupola geodetica fu brevettata, milioni di cupole sono state realizzate in tutto il mondo, funzionando da soluzioni abitative temporanee per persone che erano state colpite da calamità naturali o disastri artificiali. In questo senso, come fanno notare le curatrici Alice Rawsthorn e Paola Antonelli nel libro "Design Emergency", il design può essere concepito e praticato come "an ambitious and eclectic agent of change". - Tuttavia, negli ultimi decenni il carattere eccezionale dell'emergenza sembra essersi del tutto perso. Sempre più spesso giornali, notiziari e altri mezzi di informazione ci parlano di nuove emergenze: recessioni economiche, conflitti armati, inquietudini geopolitiche, pandemie, crisi climatiche, ecc. Molto spesso un'emergenza è causa di nuove emergenze, aprendo di fatto un circolo vizioso da qui sembra difficile uscire. Quando la successione delle emergenze raggiunge una frequenza tale da non permettere più un ritorno alla normalità (cioè alle condizioni che precedevano l'emergenza), l'emergenza diventa una condizione permanente. In altre parole, l'emergenza non indica più un evento eccezionale, ma sembra essere diventata la nuova normalità. Sono in molti ormai a chiedersi quali siano le conseguenze di vivere

in uno stato di emergenza continuo. E cosa significhi progettare soluzioni di emergenza, in un mondo che è costantemente in crisi. La critica McKenzie Wark ad esempio si è interrogata sulla possibilità di concepire un nuovo tipo di architettura: la kainoarchitettura. Se, infatti, l'architettura come la conosciamo oggi è una pratica progettuale che costruisce qualcosa all'interno di condizioni ambientali stabili, la kainoarchitettura immaginata da Wark si confronta invece con la costruzione di ambienti all'interno di condizioni ambientali instabili e imprevedibili.

- Il corso Designing Under Siege si confronterà con questi problemi e con queste domande: cosa significa progettare per l'emergenza? Cos'è un'emergenza oggi? Cosa vuol dire progettare per un mondo che versa in un perenne stato di emergenza? A ogni studente (o gruppo di studenti) verrà chiesto innanzitutto di individuare e definire un'emergenza che si manifesta oggi, nella nostra società. Seguirà poi una prima fase di ricerca, durante la quale interverranno anche ospiti esterni, esperti in materia che aiuteranno a costruire una conoscenza di base condivisa sui temi del corso. In questa prima fase, ogni studente dovrà analizzare l'emergenza scelta, ricostruendone la storia e le sue origini, e cercando di capire in che modo si manifesta e provoca una situazione di discontinuità all'interno del contesto dove appare. In questo modo gli studenti potranno ottenere una mappatura delle questioni e delle criticità legate all'emergenza scelta. La seconda fase coinciderà invece con la parte progettuale: ogni studente (o gruppo di studenti) dovrà pensare, progettare e realizzare un intervento di design che si propone in qualche modo come un "agent of change" rispetto all'emergenza su cui si sta lavorando. In altre parole, verrà chiesto loro di progettare un artefatto, un oggetto, ma anche un ambiente, una pratica o un'esperienza che cerchi in qualche modo di affrontare la discontinuità provocata dall'emergenza, e di "creare un ponte" per superare o arginare tale discontinuità.

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 question of emergency, crisis and the possibility to react through design. Techniques and practices taken from the field of editorial design, digital publishing and visual media, but also critical and speculative design, will be considered in order to acquire new knowledge and perspectives in relation to the idea of emergency. 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

Description Module 3 – Visual Culture

- Emergency situations pose special challenges to our actions. Rapid intervention is often necessary to bring relief and contain the damage that has been done, alleviate suffering and reduce or eliminate threats. On the other hand, especially from a design point of view, the question arises as to which interventions, measures, and precautions are helpful (or necessary) so that similar situations do not recur. The task here is nothing less than a new quality of human livelihoods.

- At the same time, emergencies are always characterized by multiple dimensions of their occurrence and impact. The temporal dimension described at the beginning is one of them - e.g. in questions of the relationship between immediacy and the longer term. But there is also a psychological dimension - on an individual as well as on a collective level. Especially with community-oriented design approaches, empathy, motivation and the promotion of personal creativity and initiative are particularly important. People have to learn how to deal with emergencies in their own everyday lives. They often find it easier to do this if they develop a sense of community and are guided - and also supported - by it.

- We will concentrate on these and other questions from the perspective of 'Visual Culture' and, on the one hand, devote ourselves to theory-related steps and phases of a design process, while on the other hand, to practice forms of constant creative exchange within all members of the project group. Personal creativity, initiative, community awareness are - just like within the project topic itself - in the foreground.

- Notfallsituationen stellen spezielle Herausforderungen an unser Handeln. Oftmals ist rasches Eingreifen notwendig, um Hilfe zu bringen und entstandene Schäden einzugrenzen sowie Leid zu lindern und

	Bedrohungen zu reduzieren oder zur Gänze aufzuheben. Andererseits stellt sich gerade aus gestalterischer Sicht die Frage, welche Eingriffe, Maßnahmen, Vorkehrungen hilfreich sind, damit ähnliche Situationen sich nicht wiederholen. Nichts weniger als eine neue Qualität menschlicher Lebensgrundlagen ist hier die Aufgabe. - Gleichzeitig sind Notfälle immer von mehreren Dimensionen ihres Auftretens und ihrer Auswirkungen gekennzeichnet. Die eingangs geschilderte zeitliche Dimension ist eine davon - z.B. in Fragen der Beziehung nach Unmittelbarkeit und Längerfristigkeit. Daneben existiert aber auch eine psychologische Dimension - auf individueller wie auf kollektiver Ebene. Insbesondere bei gemeinschaftsorientierten Gestaltungsansätzen sind Empathie, Motivation sowie die Förderung von persönlicher Kreativität und Eigeninitiative besonders wichtig. Menschen müssen mit Notfällen in ihrem jeweils eigenen Alltag umzugehen lernen. Dabei tun sie sich oftmals leichter, wenn sie ein Gemeinschaftsbewusstsein entwickeln und von diesem geleitet - und auch gestützt - werden. - Auf diese und weitere Fragen werden wir uns aus dem Blickwinkel der 'Visual Culture' konzentrieren und uns dabei einerseits theoriebezogenen Schritten und Phasen eines Designprozesses widmen, andererseits aber auch Formen des konstanten kreativen Austauschs innerhalb aller Mitglieder der Projektgruppe praktizieren. Persönliche Kreativität, Eigeninitiative, Gemeinschaftsbewusstsein stehen dabei - genau wie innerhalb der Projektthematik selbst - im Vordergrund.
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. - The objective of the course is to ensure that students acquire adequate knowledge of general scientific methods and contents. - Disciplinary objectives - with reference to the indicated topics:

	- the acquisition of essential theoretical knowledge (related to visual culture) so as to be able to carry out a project in the field of visual communication - the acquisition of basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society - the acquisition of basic knowledge concerning purposeful theoretical subjects in the field of the overarching project topic (related to fictivity) - the acquisition of basic knowledge concerning the culture of design with specific reference to visual culture - the ability to capture and analyse contemporary cultural and social phenomena that characterize design and art; - a theoretical and socio-cultural education that aims to acquire a solid cultural background where technical media skills are combined with a theoretical reflection

Lecturer	***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 ***Module 2 – Digital publishing & social media:*** 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 ***Module 3 – Visual Culture*** Hans Leo Höger office F2.04 e-mail: hans.hoeger@unibz.it tel. +39 0471 015192 https://www.unibz.it/it/faculties/design-art/academic-staff/person/891-hans-leo-hoeger
Scientific sector of the lecturer	Module 1 – Giorgio Camuffo: ICAR/13 Module 2 – Andrea Facchetti: ICAR/13 Module 3 – Hans Höger: M-FIL/04
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	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 from 5pm to 6:30pm
List of topics covered	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: Theory and history of visual cultures, visual cultures related to design projects, visual cultures related to complex communication challenges, creative techniques (e.g. cultural engineering, storytelling)
Teaching format	Frontal lectures, seminars, workshops and practical exercises

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - 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**: - 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 gained a personal interpretation of the proposed design themes. **Module 2**: - Submission, presentation and discussion of a series of visual output in the field of graphic design. 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. **Module 3:** - The exam is included as integral part in the final presentations concerning the project VC-2a with particular reference - on one hand - to those contents that have been explored, presented and discussed in the classroom and - on the other hand - to those ones documented in the digital Reserve Collection of "Visual Culture: Project 2a". The exams' evaluations will particularly focus onto the students' ability and originality concerning the integration of conceptual and theoretical topics and characteristics into their final presentations of the projects.
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.* The final assessment is based on the content of all the exercises according to the following criteria: *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*:

	Evaluation criteria and criteria for awarding marks for module 1: - Quality of design and graphic presentations - 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 **Evaluation criteria and criteria for awarding marks for module 2:** - conclusiveness of the design concept; - conclusiveness of the formal aspects of the design work; - quality of the technical execution; - clarity of the presentation. **Evaluation criteria and criteria for awarding marks for module 3:** - correctness of presented topics, concepts and theoretical - contents/analysis/conclusions - clarity of presented topics, concepts and theoretical contents/analysis/conclusions - mastery of course-related language and terminology - demonstration of knowledge and understanding - ability to summarize, evaluate, and establish relationships between topics (ability of contextualization) - skills in critical thinking - ability to summarize in own words
Required readings	**Module 1:** - Alice Rawsthorn, Paola Antonelli, Design Emergency, Phaidon, 2022. - Jan Boelen and Michael Kaethler, Social matter, social design, Valis 2020, pp. 11-21. **Module 2:** - Ruben Pater, The politics of design, BIS Publisher, 2016. **Module 3:** - Designing Futures - Speculation. Criticism. Innovation. Strategically exploring, designing, and negotiating future scenarios with Design Futuring.

	« (published by Hermann Schmidt, 2022) with additional digital resources and links
Supplementary readings	**Module 1:** Further readings related to the topic of the project will be communicated during the course. **Module 2:** Further readings related to the topic of the project will be communicated during the course. **Module 3:** - Hans Höger, Kerstin Stutterheim (Hrsg.). Design & Politik. Texte zur gesellschaftlichen Relevanz gestalterischen Schaffens. Würzburg 2005