

Syllabus
Course description

Course title	Project Visual Communication 1b "Disordine!"
Course code	97089
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/05
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2022/23
Year	2 nd
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	<p>The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.</p> <p><i>Description Module 1 – Visual Communication</i></p> <p>'Out of diamonds comes nothing' said De André, and this is even more true in these uncertain times. In a rapidly changing world, the work of the designer changes at the same speed as society does. Also, even if we could vaguely aspire to have a definition of 'designer' at the end of the last century, it is now becoming impossible to define what design will become in the next few years (days). What to design, for whom and how are now an unattainable desire of a discipline that if it does not adapt to contemporary times is doomed to be erased. In this course the focus will be on "designing" in disorder conditions, or rather, in a more idealistic way, we will try to design disorder.</p> <p>"Plans are nothing; planning is everything" is a quote by Eisenhower that fits like a glove. It means that plans on paper and in the small rooms of</p>
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designers, graphic designers and, in his case, military generals, do not matter if you are not prepared to modify them, and vary them on impact with reality.

'Design is everything' is basically an invitation to a new way of approaching design, not as a set of technical skills and predetermined solutions, but as a posture.

What is the designer's posture? The obvious answer is that we don't know yet, and we are here to start finding out. The even more obvious one is that there is no right posture.

To exaggerate even further, there is no right or wrong, at most there is suitable and unsuitable, working or not, and even these are not categories that interest us.

What we are interested in is the process. Processes are fluid and changeable paths that imply that we do not necessarily know the results and that by their nature always remain permeable to context...

Context is what really matters.

The world around us has violently revealed to us a new multcentred reality, i.e. there is no longer only one way and one centre. We are surrounded by intersecting and interdependent bubbles that follow different paradigms and rules.

The disorder is the new context. If until a few years ago the designer's task was to position himself as an external observer capable of glimpsing as an "independent player" design solutions that were impossible to see from the inside, today it is impossible to position himself externally. Now is the time to take a new posture of immersion, lowering the viewpoint and avoiding the mistake of thinking as in the 20th century – that the solution is to turn to relativism.

In a famous (and not really documented) diatribe between Einstein – the father of the theory of relativity – said that "God does not play dice". On this occasion, Niels Bohr, who instead worked on quantum physics, answered: "Einstein, stop telling God what to do".

We have discovered that chance and indeterminacy are at the root of our world and our reality.

Uncoordinated image systems, indeterminate books, random rules and open projects will be the focus of the unexplored path that we will undertake during the semester.

"Dai diamanti non nasce niente" diceva De Andrè, ed è particolarmente vero in questi tempi di incertezza.

In un mondo in rapidissima evoluzione il lavoro del designer cambia alla velocità con cui muta la società. E ancora di più, se potevamo vagamente ambire ad avere una definizione di "designer" alla fine del secolo scorso,

ora diventa impossibile. Sapere cosa progettare, per chi e come, è ormai un desiderio inarrivabile di una disciplina che se non si adatta alla contemporaneità è destinata a venire cancellata.

In questo corso il centro dell'attenzione sarà "il progettare" nel disordine, anzi, in maniera più idealista, proveremo a progettare il disordine.

"I Progetti non contano nulla, progettare è tutto" è una frase di Eisenhower che calza a pennello.

Significa che i progetti su carta e nelle piccole stanze di designer, grafici e, nel suo caso, generali, non hanno importanza se non si è pronti a modificarli, variarli all'impatto con la realtà.

"Progettare è tutto", è sostanzialmente un invito ad un nuovo modo di approcciare il design, non come insieme di competenze tecniche e soluzioni prestabilite, ma come una postura.

Qual è la postura del designer? La risposta ovvia è che ancora non lo sappiamo e siamo qui per iniziare a scoprirlo. Quella ancora più ovvia è che non esiste una postura giusta.

Esagerando ancor di più non esiste né giusto né sbagliato, tutt'al più esistono adatto e inadatto, funzionante o no, e nemmeno queste sono categorie che ci interessano più di tanto.

Quel che ci interessa è il processo. I processi sono percorsi fluidi e mutevoli che implicano che non per forza si conoscano i risultati e che per loro natura rimangono sempre permeabili al contesto.

Il contesto è quello che ci interessa davvero.

Il mondo che ci circonda ci ha violentemente messo di fronte ad una nuova realtà multicentrica, non esiste cioè più un solo modo e un solo centro. Siamo circondati da bolle intersecate e interdipendenti ma che seguono paradigmi e regole diverse.

Il disordine è il nuovo contesto. Se fino a pochi anni fa il compito del designer è stato porsi come osservatore esterno capace di intravedere da "giocatore indipendente" soluzioni progettuali impossibili da vedere dall'interno,

oggi è impossibile posizionarsi esternamente.

Ora è il momento di assumere una nuova postura di immersione e di abbassamento del punto di vista.

E non si faccia l'errore di pensare come nel '900 – che la soluzione sia rivolgersi al relativismo.

In una famosa (e non veramente documentata) diatriba tra Einstein, formulatore della teoria della relatività, e Niels Bohr, che ha invece lavorato alla nascita della fisica quantistica non se le mandarono a dire:

"Non posso credere nemmeno per un attimo - diceva Einstein - che Dio giochi a dadi!" "Piantala di dire a Dio che cosa fare con i suoi dadi" rispondeva Bohr.

Abbiamo scoperto che il caso e l'indeterminazione sono alla radice del nostro mondo e della nostra realtà. Sistemi di immagine scoordinati, libri indeterminati, regola e caso e opere aperte saranno il centro del percorso "disordinato" che cercheremo di seguire durante il semestre.

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 analyzed 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 – Theories and languages of visual communication

The course is organized in three parts: Part one introduces crucial concepts of semiotics like 'sign', 'system', 'communication', etc. Part two discusses the development from 'visual communication' to 'visual culture', focusing on major changes in the concepts of audience, authorship, identity, practice. Photography will be a field to exemplify these changes in practical detail. Part three will look at specific fields of critical graphic

	<p>design practice today. Every lecture will be followed by a reading- seminar, that by deepening the understanding of the lecture will also train the module's language: German. Die Veranstaltung besteht aus drei Teilen: Teil 1 führt in zentrale Begriffe der Semiotik ein, wie 'Zeichen', 'System', 'Kommunikation' etc. Teil 2 folgt der Entwicklung von 'visueller Kommunikation' zu 'Visual Culture', bei dem sich wesentliche Konzepte wie das des Publikums, der Autorenschaft, von Identität, von Praxis verändert haben. Am Beispiel der Fotografie soll in detaillierterer Weise auf diese Veränderungen eingegangen werden. Im dritten Teil werden spezifische Aktionsfelder einer zeitgenössischen kritischen Designpraxis angesprochen. Jeweils eine Vorlesung wird von einem Lektüre-Seminar gefolgt, das mit der Vertiefung des Stoffs der Vorlesung auch besondere Aufmerksamkeit der Sprache des Moduls widmet: dem Deutschen.</p>
<p>Specific educational objectives</p>	<p>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.</p>
<p>Lecturer</p>	<p>Module 1 – Visual Communication: Pietro Corraini e-mail pietro.corraini@unibz.it, webpage https://www.unibz.it/faculties/design-art/academic-staff/person/36497-pietro-corraini</p> <p>Module 2 – Graphic Design: Gianluca Camillini e-mail gianluca.camillini@unibz.it webpage https://www.unibz.it/faculties/design-art/academic-staff/person/33908-gianluca-camillini/</p> <p>Module 3 – Theories and languages of visual communication: Stephan Schmidt-Wulffen e-mail stephan.schmidt-wulffen@unibz.it</p>
<p>Scientific sector of the lecturer</p>	<p>Module 1 – Pietro Corraini: ICAR/13 Module 2 – Gianluca Camillini: ICAR/17 Module 3 – Stephan Schmidt-Wulffen: L-ART/03</p>
<p>Teaching language</p>	<p>Module 1 – Italian</p>

	<p>Module 2 – English Module 3 – German</p>
Office hours	<p>Module 1: Monday 14:00-17:00 Module 2: Tuesday 9:00–13:00 and 14:00–18:00 (during the project days) Wednesday 14:00–18:00 (during the days of the project) Module 3: Tuesday 14:00-15:30</p>
List of topics covered	<p>Module 1: Visual communication Module 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: Semiotics, Visual Culture, photography, discourse, archive, author, identity, practice, social context, graphic design criticism</p>
Teaching format	<p>Module 2: frontal lectures, workshops, exercises and reviews (individual and collective). Module 3: frontal lectures, seminar</p>

Expected learning outcomes	<p>Disciplinary competence</p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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
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	<p>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.</p> <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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. <p><i>Learning skills</i></p> <ul style="list-style-type: none"> - 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 and practical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.
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<p>Assessment</p>	<p>Module 1: 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.</p>
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	<p>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.</p> <p>Module 3: Participation in the seminar: Every participant is expected to once sum up his/her reading and report to the group.</p>
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<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>http://portfolio.dsgn.unibz.it/wp-admin <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>Practical part:</p> <ul style="list-style-type: none"> - 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 visualization and usability - General impression (adequacy) <p>Oral part:</p> <ul style="list-style-type: none"> - Effectiveness and clarity in communicating the project in a convincing way <p>Process and methodology:</p> <ul style="list-style-type: none"> - Active participation, quality of contributions and individual development. Ability to work individually and in group <p>Evaluation criteria for Module 2: The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> - Final presentation of the projects/prototypes and documentation realized by the students during the course, including those of the theory, graphic design module and

	<p>within the project of Visual Communication: evaluation of each assignment given during the semester (the criteria considered are: clarity, complexity, originality, technical execution).</p> <ul style="list-style-type: none"> - 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 <p>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.</p>
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<p>Required readings</p>	<p>Module 1: Ordine complicato, Yona Friedman Progettare il disordine, Sendra Sennet Il grande esperimento, Yascha Mounk Antifragile, Nicholas Taleb Insegnare a trasgredire, Bell Hooks Il posto del disordine, Raymond Boudon</p> <p>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</p> <p>Module 3: Barthes, Roland, Mythos heute, in: Mythen des Alltags, Frankfurt 1964, S. 85-133 Foucault, Michel, Die Ordnung des Diskurses, Frankfurt 1974 Holert, Tom, Bild-Ereignisse, in: Ders., Regieren im Bildraum, Berlin 2008, S. 13-51 Poynor, Rick and Michael Rock, What is this thing called graphic design criticism, Parts I & II, in: Triggs, Teal and Leslie Atzmin (eds.), The Graphic Design Reader, New</p>
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	<p>York/ London/Oxford/New Delhi/Sydney 2019, S. 460-469 Sekula, Allan, Reading an archive: photography between labour and capital, in: Evans, Jessica and Stuart Hall (eds.), Visual Culture: the reader, London/Thousand Oaks/New Delhi, 1999</p>
<p>Supplementary readings</p>	<p>Module 1: Further readings will be provided during the course.</p> <p>Module 2: Further readings will be provided during the course.</p> <p>Module 3: Indications for further readings will be provided during the course. Students will be expected to read, review and discuss short texts at the beginning or end of every lecture, and to participate and debate about the topics presented.</p>