Syllabus
Course description

Course title	**Project Visual Communication 2.d** **Stories of honest things**
Course code	97087
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2022/23
Year	2nd
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 languages 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:*** **(EN)** The project deals with the requirements and expectations of graphic identities for institutions and companies. What are features that characterise a ‹corporate design›? How does it relate to brand development and ‹branding›? What are the visual and conceptual criteria for trade marks? What is it that determines a visual style? In ‹visual identity›, design strives to make the significance and self-image of an institution visible and thus recognisable in various media. This requires a graphic translation that is simplifying but also changeable. The design result is convincing if it succeeds in versatility despite uniformity. In the project, we work on various aspects of corporate design collaborating with a concrete case: the ‹Museum der Dinge›, based on the Werkbund archive in Berlin, a

collection of everyday objects from the late 19th century to the present. In it, the Werkbund's demand for quality design (material, form, function) is contrasted with the issues of today's mass production and marketing culture. Accompanied by thematic introductions and practical exercises, each participant develops their own design argumentatively and creatively to the point of presentation.

(DE) Das Projekt beschäftigt sich mit den Anforderungen und Erwartungen an grafische Erscheinungsbilder für Institutionen und Unternehmen. Welche Merkmale prägen ein ›Corporate Design‹? Wie verhält es sich gegenüber Markenentwicklung und ›Branding‹? Was sind die visuellen und konzeptionellen Kriterien für die Entwicklung von Markenzeichen? Was bestimmt einen Bildstil? In der ›Visual Identity‹ strebt das Design an, Bedeutung und Selbstverständnis einer Institution sichtbar und damit in verschiedenen Medien wiedererkennbar zu machen. Erforderlich dafür ist eine grafische Übersetzung die immer vereinfachend aber auch wandelbar ist. Das Designergebnis ist überzeugend, wenn darin eine Wandelbarkeit trotz der Einheitlichkeit gelingt.

Im Projekt erarbeiten wir verschiedene Aspekte von Corporate Design in Kooperation mit einem konkreten Beispiel: dem ›Museum der Dinge‹, des Werkbundarchivs in Berlin, einer Sammlung von Alltagsgegenständen vom späten 19. Jahrhundert bis heute. Darin wird der Anspruch des Werkbunds an qualitätsvolle Gestaltung (Material, Form, Funktion) den Fragen der heutigen Massenproduktion und Vermarktungskultur gegenübergestellt. Begleitet von thematischen Einführungen und praktischen Übungen entwickeln Teilnehmende einen eigenen Entwurf argumentativ und kreativ bis zur Präsentation.

Description Module 2 –
Digital publishing & social media

(EN) How many ways can we tell the story of a canonical design chair? What happens to a record cover when it becomes iconic? How can we disseminate the stories of design objects by intertwining canonical stories and stories from below?

In coherence with the main course, the module aims at trying to understand what is the most coherent and effective way to communicate a new visual identity in the vast field of digital visual communication and in an increasingly "social" age.

In particular, the course will seek to investigate textual and image-based storytelling, trying to reflect on the meaning of publishing online.

The module will offer lectures and a practical project with themes and topics directly related to the main course, allowing each student to gradually improve their theoretical and technical skills. The activities will aim at stimulating the skills of analysis, research process, concept development, information processing in digital artefacts and in the field of social media communication, in order to include digital publishing within the visual identity guidelines.

Description Module 3 – Visual Culture

(IT) Che cos'è il quotidiano? È possibile ri-tracciare il suo essersi "fatto immagine" all'interno della storia dei media? E ancora: quanto i media influiscono ogni giorno nel ridefinire la nostra quotidianità?
In linea con l'obiettivo generale del corso, il Modulo di Cultura visuale proverà a rintracciare la modalità attraverso cui le immagini filmiche e fotografiche hanno assunto la storia del design per manifestare una vera e propria "estetica della vita di ogni giorno". Attraverso un approccio transdisciplinare si proverà, insomma, a ricostruire come il cinema e la fotografia hanno dato vita a una peculiare idea di quotidiano. Se gli strumenti della cultura visuale ci aiuteranno a comprendere come le immagini cine-fotografiche hanno raccontato la realtà che ci circonda – provando in questo senso a esplorare la "materialità" stessa dell'immagine, il suo uso, la sua circolazione, il suo rapporto con i media che la producono – ugualmente si proverà a capire che tipo di relazione queste intessono con la storia del design. Può una sedia diventare "iconica" se inserita nel flusso di una narrazione? O ancora: può un oggetto di design diventare snodo all'interno della trama?

Il modulo prevede lezioni frontali e un ciclo di proiezioni. La seconda parte del modulo verrà inoltre dedicata alla realizzazione di un progetto di ricerca su un oggetto di design a scelta.

(EN) What is everyday life? Is it possible to re-trace the way it became image through the history of media? Also, how media influence our everyday life? In accordance with the main goal of the course, the Visual Culture Module aims to reconstruct the way the

	images embody the design history in order to display a true "everyday life aesthetics". Relying on a transdisciplinary method, we will try to reconstruct how cinema and photography create a peculiar idea of everyday life. If the tools of visual culture will help us understanding how images described the reality, at the same time we will try to investigate the relation between images and design history. Could a chair become iconic just by appearing in a movie? Also, why to use a specific design object and how it becomes relevant to the plot? To answer these questions, images will be analyzed in their "materiality", their use, temporality and circulation, their relationship with media. The module will offer lectures and a series of film screenings.
Specific educational objectives	**Knowledge and understanding** - 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.

Lecturer	*Module 1 – Visual Communication*: Christian Upmeier e-mail christian.upmeier@unibz.it, tel. +39 0471 015213, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/5343-christian-upmeier *Module 2 – Digital publishing & social media:* Michele Galluzzo e-mail michele.galluzzo@unibz.it tel. +39 0471 015284 webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/44446-michele-galluzzo [SEP] *Module 3 – Visual Culture* Simona Arillotta email simona.arillotta@unibz.it
Scientific sector of the	Module 1 – Christian Upmeier: ICAR/13

lecturer	Module 2 – Michele Galluzzo: ICAR/13
	Module 3 – Simona Arillotta: L-ART/06
Teaching language	Module 1 – German
	Module 2 – English
	Module 3 – Italian
Office hours	Module 1: Tuesday, 14:00–17:00 (during the days of the project)
	Module 2: Tuesday, 09:00–18:00 Wednesday, 09:00–18:00; anytime, but on previously agreed appointment.
	Module 3: Wednesday, 14:00 – 17:00 (To avoid overlapping, appointments will be arranged by email)
List of topics covered	Module 1: Design for trademarks, corporate design, concept development and typography
	Module 2: Social media and digital publishing, graphic design history
	Module 3: Visual Culture, Theories and approaches for interpreting visual materials; history of cinema; history of photography
Teaching format	Module 1+2: Workshops, lectures, projects, seminars and reviews
	Module 3: Lectures, film screenings

Expected learning outcomes	**Disciplinary competence**
	Knowledge and understanding
	• have acquired their own project methodology in the field of visual communication, 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 visual communication.
	• 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 visual communication .
	• 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 visual communication , 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 visual communication 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 visual communication 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 Presentation/Colloquium:** The 10-minute public presentation covers the detailed explanation and verbal illustration of the final project. Furthermore, it analyses the task and the process of the project from start to finish, defines the aims to be communicated and gives the reasons for the concepts and the final project.

	— Documentation: The documentation consists of four parts, to be fulfilled with the exam. A sketchbook (physical) documenting the design process; an A5 flyer with a concept text (5000 strokes) (physical) a PDF-presentation of the final design, containing research, strategy and the design (images of prototypes). Fourthly a complete documentation of texts, data and high-resolution images onto the project server of the university. **— Final project/final project-prototypes:** The individually prepared design of all tasks treated in the project. Generally the prototypes include: trade mark and name, tagline/slogan, visual language/imagery and four applications in form of an image poster, a flyer (scale 1 : 1), a spacial intervention and a webpage-prototype. **Module 2**: Oral and laboratory assessment. Oral assessment: Final exam requires a presentation by the student to illustrate the research and the design process carried out during the semester. **Module 3**: Oral assessment: during the final exam students must be able to discuss theoretical concepts related to the course program.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	The final assessment is based on the content of all the exercises according to the following criteria: Final exam (100%) — (10 % of the final grade) Presentation/Colloquium: Clarity of the presentation and argumentation, vividness of the presentation tools, answering of questions — (20 % of the final grade) Documentation: Depth of research and idea finding in the sketch book; clarity and design quality of the PDF-documentation and the concept text. — (70 % of the final mark) Final project/final project-prototypes: Clarity of the analysis and concept on the basis of prerequisites and research; level of the design quality of the project outcomes in relation to their complexity, originality, technical execution and the semester in which the project has been realized.

Required readings	**Module 1**: https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/24513163380001241?auth=SAML&section=24513393840001241

	Module 2: Richard Hollis, Graphic Design: A Concise History, Thames and Hudson, London 2001. Bauhaus Dessau Foundation, Between Chairs. Design Pedagogies in Transcultural Dialogue, Spector Books, Leipzig 2017. **Module 3**: Andrea Pinotti, Antonio Somaini *Cultura Visuale. Immagini, sguardi, Media, Dispositivi*, Einaudi 2016; Nicholas Mirzoeff, *Come vedere il mondo*, Johan & Levi 2017
Supplementary readings	**Module 1+2+3**: Further readings related to the topic of the project will be communicated during the course.