Freie Universität Bozen
Libera Università di Bolzano
Università Liedia de Bulsan

Syllabus
Course description

Course title	**Project Visual Communication 2b** **Marking Sustainability**
Course code	97085
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: (EN) The project introduces 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 always 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 using the example of a concrete case: the ‹Alliance for Research in Sustainability› in South Tyrol. Accompanied by thematic introductions and practical

exercises, each participant develops their own design argumentatively and creatively to the point of presentation.

(DE) Das Projekt führt ein in die 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 bearbeiten wir verschiedene Aspekte von Corporate Design am Beispiel einer konkreten Aufgabe: der Allianz ›Forschung für Nachhaltigkeit‹ in Südtirol. Begleitet von thematischen Einführungen und praktischen Übungen entwickeln Teilnehmende einen eignen Entwurf argumentativ und gestalterisch bis zur Präsentationsreife.

Description Module 2 – Digital publishing & social media
The course will be a fundamental part for learning the technics and the skills for to be able to think and design part of information items directly linked to the contents and the brand identity too.

Specifically the students will learn the basis for information design, how to read a dataset and in which way to link different datas for themself to tell new stories. This will be important to structure and build a hierarchy for the communication design project, and to acquire the ability to think and design a future scenario.

Furthermore, they will get the basis to tell a story in different ways and in different outputs. In this contest, it will be important to handle the tools of communication in a new relation with the environment and sustainability of a corporate design ID.

Description Module 3 – Visual Culture
In the part dedicated to a theory-based approach to the topics of the course, the theme of sustainability will be treated according to three different perspectives which are consequential and conceptually linked. Since the issue of

sustainability implies a discussion of the ways in which man and his actions affect and modify the environment, it cannot ignore a problematization of technology as a fundamental way through which, by means of tools, models and more and more powerful scientific knowledge, human intervention on natural entities and their contexts takes place.

(1) Hence, the first part of the course will begin with a theoretical discussion of the question of technology which, starting with some twentieth-century classics (Heidegger, Jünger, Benjamin, Anders), will subsequently include some more recent speculations on the subject (Deleuze, Sloterdijk, Agamben, etc.).

(2) The second part, on the other hand, will address the main topic by focusing on the theme of the Anthropocene, meaning with this name the current scenario where, from a historical point of view, the confrontation between technology and the environment takes place. Starting from the analyzes carried out by Bruno Latour, we will try to see what role modern technologies play in determining an environmental impact such as to be able to say that the greatest forces of transformation of the planet are those exercised by man.

(3) In the wake of this approach, the third part of the course will be dedicated to the identification and discussion of some ways of interacting with the environment that can be considered virtuous from the point of view of sustainability. We will specifically take into consideration some examples that, in the more specific field of architectural planning or design, have been able to reinvent these practices in the light of a careful sensitivity towards the issues of environmental protection. Major contributions on this regard will be those by William Cronon, Paolo Soleri, Boeri, etc., but also some experiences developed in the framework of Radical Design, Ecodesign, etc.

In this third part of the course, it is expected, in the light of the theoretical approach developed in the previous sections, that each student identifies a specific object to be analyzed independently (it could be an object of art, design or even an architectural project). The important thing will be to produce a short study on this object accompanied by a critical text that describes it in a precise, conceptually punctual and innovative way, alongside coherent images.

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 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:*** 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:*** Gianluca Seta e-mail gianluca.seta@unibz.it, tel. +39 0471 015195, webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/34470-gianluca-seta ***Module 3 – Visual Culture*** Marcello Barison Office F5.08, E-mail: marcello.barison@unibz.it, Webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/45127-marcello-barison www.marcellobarison.com
Scientific sector of the lecturer	Module 1 – Christian Upmeier: ICAR/13 Module 2 – Gianluca Seta: ICAR/13 Module 3 – Marcello Barison: M-FIL/04
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1: Tuesday, 14:00–17:00 (during the days of the project) Module 2: Monday, 14:00 – 18:00 (during the days of the project) Tuesday, 9:00–13:00 (during the days of the project) Module 3: Wednesday, 17:00-19:00 (In order to avoid overlapping the exact time of the appointment will be arranged by email: marcello.barison@unibz.it)

List of topics covered	Module 1: Design for trademarks, corporate design, concept development, advertising and typograph
	Module 2: Metadesign, Infographic, Data visualization, Graphic Design, Typography. Branding, Print Techniques, Basic Design, Scenario Design
	Module 3:
	   - The question concerning technology;
	   - The conceptual bases of the Anthropocene;

	- Architecture, design and sustainability: critical examples.
Teaching format	Workshops, lectures, projects, seminars and reviews

| **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 concept text (5000 strokes), a PDF-presentation of the final design, containing research, strategy and the design accompanied by an accessible web-prototype. 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: brand-icon and name, tagline/slogan, visual language/imagery and one application in a webpage/app-prototype.

	Module 2: presentation and discussion of the own work about infographic applied to the brand ID. The idea is to use the data visualizations as part of the main project. They will be developed for explain better the story and the personal point of view about the subject. **Module 3**: Oral exam. The final exam, which will take place in oral form, will have to verify the student's knowledge of the contents presented in class. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration. As part of their final exam, students will be asked to discuss one of the art or design projects discussed during the module.
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. **Evaluation criteria and criteria for awarding marks for module 3 – Visual Culture:** During the oral exam, the following skills will be verified by the students: - Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography". - Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the general themes

	dealt with during the course. Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for the invention and definition of an autonomous creative path.

Required readings	**Module 1**: https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/24513163380001241?auth=SAML&section=24513393840001241 **Module 2**: Robert Bringhurst, Gli elementi dello stile tipografico, Giovanni Lussu, Farsi un libro. Propedeutica dell'autoproduzione: orientamenti e spunti per un'impresa consapevole, Stampa Alternativa Bruno Munari, Da Cosa Nasce Cosa, Editori Laterza Raymond Queneau, Esercizi di Stile, Einaudi **Module 3**: The titles provided here are organized according to the three parts into which the theoretical *Visual Culture* module is divided. It will be the student's task, based on his specific interests, to identify **one or two books** of his choice to be read in full. The content of the selected volumes, which will help in the preparation of the critical text foreseen in the third part of the course, will be subject to discussion during the final exam. The listed books can be read in any edition, no matter in which language, as long it is a complete edition. Reading in the original language is highly recommended. **The Question Concerning Technology:** - M. HEIDEGGER, *La questione della tecnica*, in ID., *Saggi e discorsi*, a cura di G. Vattimo, Mursia, Milano 1976, pp. 5-27. - E. JÜNGER, *L'Operaio*, a cura di Q. Principe, Guanda, Parma 2004. - W. BENJAMIN, *L'opera d'arte nell'epoca della sua riproducibilità tecnica*, a cura di F. Valagussa, Einaudi, Torino 2015. - G. ANDERS, *L'uomo è antiquato* (2 voll.), Boringhieri, Torino 2007. - G. DELEUZE, *Millepiani. Capitalismo e schizofrenia*, Castelvecchi, Roma 2010. - P. SLOTERDIJK, *Devi cambiare la tua vita. Sull'antropotecnica*, a cura di S. Franchini, Raffaello Cortina, Milano 2010.

	- G. AGAMBEN, *L'uso dei corpi*, Neri Pozza, Vicenza 2014. - Y. HUY, *Cosmotecnica. La questione della tecnologia in Cina*, Nero Editions, Roma 2021. **Anthropocene:** - J. R. McNeill, P. Engelke, *La grande accelerazione. Una storia ambientale dell'Antropocene dopo il 1945*, Einaudi, Torino 2018. - B. LATOUR, *La sfida di Gaia. Il nuovo regime climatico*, Meltemi, Milano 2020. - B. LATOUR, *Non siamo mai stati moderni*, Elèuthera, Milano 2018. **Sustainability:** - K. FRANKLIN, C. TILL, *Radical Matter. Rethinking Materials for a Sustainable Future*, Thames & Hudson, Londra 2019. - BIG, *Hot to Cold: An Odyssey of Architectural Adaptation*, Taschen, Köln 2015. - P. SOLERI, *Itinerario di architettura. Antologia dagli scritti*, Jaca Book, Milano 2003. - W. CRONON, *Nature's Metropolis: Chicago and the Great West*, W. W. Norton & Company, New York 1992. - W. CRONON, *Uncommon Ground. Rethinking the Human Place in Nature*, W. W. Norton & Company, New York 1997.
Supplementary readings	**Module 1**: Will be handed out during the course. **Module 2**: Readings will be communicated and assigned in class during the course. **Module 3**: Further readings related to the topic of the project will be communicated during the course.