

Syllabus Course description

Course title	Project Visual Communication 1a "in situ"
Course code	97088
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

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:

In 1974, French writer Georges Perec spent three days observing Place Saint-Sulpice, a public square, in Paris. While doing so, he took notes, about events and non-events – the whole idea was an experiment to capture a particular place in a literary and experimental way. The goal of our project is to capture a place visually.

Places are the visible manifestation of complex social interdependencies, which, beyond the obvious function of a place, provides information about its history and its relationship to the present, e.g. about its creation, preservation, destruction or appropriation, about ownership and power. Places can be public or private, they can be accessible or remain obstructed. Natural or built, large or small, in all cases they create an identity that is accepted, controversially discussed or rejected.

In the course of the project we will look at exemplary works by artists, architects, designers and filmmakers. All visual techniques can be used in your own work, there are no restrictions. The idea of the project is to describe and represent a place in an experimental way. The aspect of contextualisation plays the decisive role – how can a tension be created between the visible and the illegible of a place?

Besides classical «places» we are also interested in «non-places» (Michel de Certeau, Marc Augé), fictional places as well as virtual places...

—

1974 beobachtete der französische Schriftsteller Georges Perec während drei Tagen die Place Saint-Sulpice, einen öffentlichen Platz, in Paris. Dabei machte er sich Notizen, über Ereignisse und Nicht-Ereignisse – das ganze war ein Experiment, um einen bestimmten Ort literarisch und experimentell zu erfassen. Ziel unseres Projekts ist, einen Ort visuell zu erfassen.

Orte sind die sichtbare Erscheinung von komplexen sozialen Verflechtungen, die über die offensichtliche Funktion eines Ortes hinaus Auskunft gibt über seine Geschichte und seine Beziehung zur Gegenwart, z.B. über seine Entstehung, Erhaltung, Zerstörung oder Vereinnahmung, über Besitz und Macht. Orte können öffentlich oder privat sein, sie können zugänglich sein oder versperrt bleiben. Natürlich oder gebaut, gross oder klein, in allen Fällen erzeugen sie eine Identität, die akzeptiert, kontrovers diskutiert oder abgelehnt wird.

Im Laufe des Projekts betrachten wir dazu beispielhafte Arbeiten von Künstlern, Architekten, Designern und Filmemachern. Alle visuellen Techniken können in der eigenen Arbeit zur Anwendung kommen, es gibt keine Einschränkungen. Die Idee des Projekts ist, auf experimentelle Weise einen Ort zu beschreiben und darzustellen. Dabei spielt der Aspekt der Kontextualisierung die entscheidende Rolle – wie kann eine Spannung zwischen dem Sichtbaren und dem Nicht-Ablesbaren eines Ortes hergestellt werden? Neben klassischen «Orten» interessieren uns aber auch «Nicht-Orte» (Michel de Certeau, Marc Augé), fiktionale Orte sowie virtuelle Orte...

Description Module 2 – Graphic Design

In the Graphic Design module you will work on the design and production of an editorial publication documenting the research you have done in the main project and the design decisions you have taken. This documentation is not a separate module, but is an integral part of the project "in situ" and is produced in parallel with the development of the individual main project.

The Graphic Design module firstly consists of theoretical and practical lessons in the areas of graphic design, typography and information architecture, which, through various exercises, enables all students to gradually improve their technical and design skills.

Nel modulo di Graphic Design si lavorerà alla progettazione e alla produzione di una pubblicazione editoriale che documenti la ricerca svolta nel progetto principale e le decisioni progettuali prese. Tale documentazione non costituisce un modulo a sé stante, ma è parte integrante del progetto "in situ" e sarà prodotta parallelamente allo sviluppo del progetto principale individuale.

Il modulo di Graphic Design si compone innanzitutto di lezioni teoriche e pratiche nelle aree del graphic design, della tipografia e dell'architettura dell'informazione che, attraverso vari esercizi, consentono a tutti gli studenti di migliorare gradualmente le proprie competenze tecniche e progettuali.

Description Module 3 – Theories and languages of visual communication

This course improves the ability to develop a critical perspective regarding whatever can be considered visual. This skill can't be considered a professional knowledge in

itself but nevertheless it's an indispensable tool to strengthen, to deepen and to expand this knowledge. This course will take place in close connection with the development of the project. As we planned, I will interact actively with my colleagues.

In the first phase I will do some short seminar lectures related to the topic of the project and I will give my contribution by proposing images and documentaries related to the topic of the project. These contributes are finalized to get to essential theoretical aspects, given the fact that in this field (but also in general) it's impossible to divide theories and practices.

In the following phase - from the definition of the single projects to the final stage – I will contribute actively to the discussions with the students.

<p>Specific educational objectives</p>	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - 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>Lecturer</p>	<p>Module 1 – Visual Communication: Thomas Mayfried e-mail thomas.mayfried@unibz.it, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/37229-thomas-mayfried</p> <p>Module 2 – Graphic Design: Michele Galluzzo e-mail michele.galluzzo@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/</p> <p>Module 3 – Theories and languages of visual communication: Emanuela De Cecco e-mail emanuela.dececco@unibz.it tel. +39 0471 015222, webpage https://next.unibz.it/it/faculties/design-art/academic-staff/person/11539-emanuela-de-cecco</p>
<p>Scientific sector of the lecturer</p>	<p>Module 1 – Thomas Mayfried: ICAR/13 Module 2 – Michele Galluzzo: ICAR/17 Module 3 – Emanuela De Cecco: M-FIL/05</p>
<p>Teaching language</p>	<p>Module 1 – German Module 2 – Italian Module 3 – English</p>
<p>Office hours</p>	<p>Module 1: Please refer to the timetable online https://www.unibz.it/en/timetable/ Module 2: Mon 14:00 - 18:00 Tue 9:00 - 15:00 Wed 9:00 - 15:00 Module 3: Tue: 17:00 – 20:00</p>

<p>List of topics covered</p>	<p>Module 1: Visual communication, theory and history of design, design strategies, design activism, social design, strategies of publishing in art and design; photography; cinema, architecture</p> <p>Module 2: Methods and techniques for graphic design, focusing on editorial design and typography.</p> <p>Module 3: Concepts belonging to the Theories and Languages of Visual Communication 's field: (Sign: symbol, icon, index – Chandler, Peirce), denotation and connotation; contemporary mythologies (Barthes). Construction of the meaning; presentation and representation, natural vs cultural, power relations. performative aspects of visual communication (Austin), construction, reconstruction and invention of identity (Hall). All the concepts listed below (and other that should be decided in relation to the project's development) will be considered in conjunction with the topic of the project.</p>
<p>Teaching format</p>	<p>Module 1: Collective and individual meetings and discussions, lectures, exercises, assignments, projects</p> <p>Module 2: Lectures, in class debate, exercises and workshops</p> <p>Module 3: Seminar lectures and active participation to the development of the project with the colleagues, assignment of short texts, activation of discussions, short exercises related to the topic of the project.</p>

Expected learning outcomes	Disciplinary competence
	<p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - 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. - have acquired a basic knowledge and understanding of: <ul style="list-style-type: none"> - design processes for photography - design processes for graphic design - design processes for editorial design - design processes for publishing (print / digital) - design processes for information design - design processes for video and motion graphics - design processes for exhibition design / exhibition graphics - have acquired the ability to communicate and properly argue the reasons for one's choices <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 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 and practical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.

<p>Assessment</p>	<p>Module 1:</p> <ul style="list-style-type: none"> • Submission, presentation and discussion of a final project. Students must conceive, develop and produce a visual communication project. • There will be final individual presentations where the students will discuss their projects, explain their conceptual approaches and prove that they have developed critical reflection on the topic and references proposed during the semester. <p>Module 2:</p> <ul style="list-style-type: none"> • Evaluation of each assignment given during the semester • Evaluation of the whole process and methodology developed by each student • Evaluation of the participation, team-working skills and ability of reasoning and claiming ideas <p>Module 3:</p> <ul style="list-style-type: none"> • For the final project it has to be done a written text (c.a. 3000// 4000 characters, space included) in a clear and appropriate language. • With this text the students have to retrace backwards the complete development of the process: from the starting idea to the definition of the subject, to the final version of the project, doubts and difficulties included. It will be necessary to include specific cultural references linked to the project. It's an exercise of self-evaluation finalized to increase the awareness about the project's development in its entirety: explaining motivations, making clear the reasons for each specific decision, final results. • During the semester it will be possible to ask other shorter texts or to assign exercises related to the topic of the course.
<p>Assessment language</p>	<p>The same as the teaching language</p>

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.

Evaluation criteria and criteria for awarding marks for module 1 – Visual Communication:

- 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 2 – Graphic Design:

All evaluation criteria of module 1 will be applied, with a strong focus on typography and layout design of every assignment.

- Coherence with the assignment and the chosen subject
- The correct use of typographical or graphical variables throughout the project
- Ability to motivate practical design choices
- Ability to visualize and explain (to present) not only the project results but also his/her personal design path

Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:

The mark for this exam is only one, consequently the evaluations concerning each module doesn't lead to an autonomous mark but have to be connected and integrated in the whole evaluation of the three modules.

Therefore the specific evaluations related to the Theories and Languages of Visual Communication module are influenced and influence the whole evaluation of the results of the project and also of the route to arrive to at the result.

Regarding specifically Theories and Languages of Visual Communication I will consider:

The ability of in-depth analysis emerging from the texts in its entirety.

- The use of references connected to the theories and languages of visual communications' field indicated in the bibliography of the course, and possibly other sources related to their projects.
- The clarity of the language through which this analysis is done in the written text and orally (in the final presentation).

<p>Required readings</p>	<p>Module 1: Georges Perec, Tentative d'épuisement d'un lieu parisien, Paris, 1982. An Attempt at Exhausting a Place in Paris, Cambridge, MA, 2010</p> <p>Marc Augé, Non-lieux, introduction à une anthropologie de la surmodernité, Paris, 1992 Non-places, an introduction to supermodernity, London / New York, 2008</p> <p>Module 2: Richard Hollis, Graphic Design: A Concise History, Thames & Hudson, London 2001</p> <p>John Berger, Way of Seeing, Penguin Books, London 1972</p> <p>Module 3: Stuart Hall, The Work of Representation cap 1., pp 15-73, in S. Hall (ed. by), Representation. Cultural Representations and Signifying Practices, Sage, London, 2007. (Reserve Collection)</p> <p>Chandler, Basic Semiotics, Routledge, 2002 http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf available online</p> <p>Further readings related specifically to the topic of the project will be assigned during at the beginning of the course.</p>
<p>Supplementary readings</p>	<p>Module 1: Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 2: Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 3: Check the Reserve Collection of this course in the Library</p>