

Syllabus
Course description

Course title	Project Visual Communication 1b "The heart of the matter"
Course code	97161
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2023/24
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> We live in a world characterized by an abundance of messages and information: an endless and shapeless flow of knowledge, signs, and data always at our disposal, 24 hours a day. We are inundated with content that, until just a few months ago, was produced exclusively by human minds, but now is easily generated en masse by artificial intelligence systems. The information overload we daily face confronts us with both design and ethical challenges as content creators: what mark to leave in the world and how to evaluate it. Is it truly appropriate to produce information on a large scale, or perhaps it is time to reflect on the role of the designer and create a new communication ecology? It's time to make a choice, synthesize, and discard the superfluous in order to create more targeted and genuinely useful projects, starting from the simplicity of the sign to the precision of the message.</p>
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During the course, we will try to return to the basics, focusing on the sign and synthesis, to refine our ability to discern and discard what is unnecessary. No frills or decorations, unless they are, indeed, the very heart of the matter.

Based on the above description, this project foresees a 2-days-excursion to the Valcamonica (Camonica Valley) in the Province of Brescia, Italy, where there are the largest collections of prehistoric petroglyphs in the world and which was recognized as a World Heritage Site by UNESCO.

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Il nocciolo della questione.

Viviamo in un mondo caratterizzato da una sovrabbondanza di messaggi e informazioni: un magma informe e infinito di conoscenza, segni e dati sempre a nostra disposizione, 24 ore su 24. Siamo inondati di contenuti che, fino a pochi mesi fa, erano prodotti esclusivamente dalle menti umane, ma ora sono facilmente generati in massa da sistemi di intelligenza artificiale. Il sovraccarico informativo a cui siamo sottoposti quotidianamente ci pone di fronte a sfide sia progettuali che etiche come creatori di contenuti: quale traccia lasciare nel mondo e come valutarla. È veramente appropriato produrre massivamente informazioni, o forse è giunto il momento di riflettere sul ruolo del progettista alla luce di una nuova ecologia della comunicazione ancora tutta da scrivere? È il momento di fare scelte, sintetizzare e eliminare il superfluo per creare progetti più mirati ed effettivamente utili, partendo dalla semplicità del segno fino all'esattezza del messaggio.

Durante il corso, cercheremo di tornare alle basi, focalizzandoci sul segno e sulla sintesi, per affinare la nostra capacità di discernere e scartare ciò che è inutile. Niente fronzoli o decorazioni, a meno che non siano, in effetti, il vero nocciolo della questione.

Sulla base di quanto sopra descritto, questo progetto prevede un'escursione di 2 giorni nella Valcamonica in provincia di Brescia - Italia, dove si trova la più grande collezione di incisioni rupestre al mondo e che è stata riconosciuta come Patrimonio dell'Umanità dall'UNESCO.

Description Module 2 – Graphic Design

This course consists of 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 to explore the narrative potential of cultural objects and graphical signs, putting

	<p>emphasis on their storytelling function. Any artefact, 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.</p> <p><i>Description Module 3 – Visual Culture</i> Seeing is not just a passive receiving of the world, but social acting. This is the founding idea of visual culture. With this in mind we not only have to change our understanding of looking. We recognize that the look participates in constructing our identity, that it connects to relations of power, that it excludes social groups. Looking is also deeply entwined with technologies like photography, film, or social media. The seminar is an introduction into contemporary thought on ‘picture’ and its social function. Ten chapters, each accompanied by exemplary texts, will introduce major concepts of semiotics and visual culture. Starting points are here motifs from journalism, advertisement and art which shaped awareness during the last decades.</p> <p>--</p> <p>Sehen ist keine passive Aufnahme der Welt, sondern eine Form aktiven, sozialen Handelns. Das ist der Gründungsgedanke der Visual Culture Studies. Damit müssen wir nicht nur unser Verständnis der Wahrnehmung überdenken. Wir entdecken, dass der Blick unsere Identität formt, Machtverhältnisse einführt, soziale Gruppen ausgrenzt. Sehen ist auch eng verbunden mit Technologien wie Fotografie, Film oder social media. Die Lehrveranstaltung versteht sich als Einführung in das zeitgenössische Denken über Bilder und ihre gesellschaftliche Funktion. In zehn Kapiteln, die jeweils von einer Textlektüre begleitet werden, stellt sie wesentliche Begriffe und Konzepte aus Semiotik und Visual Studies vor und führt in zentrale Diskurse ein. Ausgangspunkte sind dabei Bildmotive aus Presse, Werbung, Kunst, die über Jahrzehnte im öffentlichen Bewusstsein geblieben sind.</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</p>

	cultural level.
Lecturer	<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>
Scientific sector of the lecturer	<p>Module 1 – Pietro Corraini: ICAR/13 Module 2 – Gianluca Camillini: ICAR/17 Module 3 – Stephan Schmidt-Wulffen: L-ART/03</p>
Teaching language	<p>Module 1 – Italian Module 2 – English Module 3 – German</p>
Office hours	<p>Module 1: Monday 14:00-18:00 Module 2: Monday 9:00–10:00 Module 3: Tuesday 17:00-18:00</p>
List of topics covered	<p>Module 1: Graphic design, design history, visual storytelling, project management, branding, Mixture and differences between arts, project development from idea to realization</p> <p>Module 2: Graphic design, Art direction, Trans-media design practices, Design history, Visual storytelling, Typography, Branding, Layout skills, Basis of design research and criticism, Design methodology.</p> <p>Module 3: Sign, Discourse, Ideology, Gaze, Identity, Realism, Power, Feminism, the 'Other', Apparatus, Photography, Film, social media, consumerism.</p>
Teaching format	<p>Module 1: Project-oriented teaching and collaboration, integrating lectures, workshops and seminars Module 2: frontal lectures, workshops, exercises and reviews (individual and collective). Module 3: Lectures, close reading, discussion groups</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.

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

	<p>one's own decisions and justify them from a formal and theoretical point of view.</p> <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: 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.</p> <p>Module 2: Oral and laboratory assessment. Oral assessment: Final exam consists of a presentation in which the student must 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: Reading texts, participating in discussion.</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</i></p>

	<p><i>documentation must include visual documentation and an abstract of the project.</i></p> <p>The final assessment is based on all exercises developed 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 within the project of Visual Communication: evaluation of each assignment given during the semester (the criteria considered are: clarity, complexity, originality, technical execution). 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>Required readings</p>	<p>Module 1: Berger, J. <i>*Modi di vedere*</i>. Milano: Il Saggiatore. Calvino, I. <i>*Lezioni americane*</i>. Torino: Einaudi. Han, B.-C. <i>*Le non cose: Come abbiamo smesso di vivere il reale*</i>. Milano: Nottetempo. Frutiger, A. <i>*Segni e simboli*</i>. Roma: Stampa Alternativa.</p> <p>Module 2: Daston, L. 2004. <i>Things That Talk: Object Lessons from Art and Science</i>. New York: Zone Books. Gilbert, A. 2016. <i>Publishing as Artistic Practice</i>. Berlin: Sternberg Press. Munari, B. 1992. <i>Da Cosa Nasce Cosa</i>. Bari: Laterza Rawsthorn, A. 2017. <i>Design as an Attitude</i>. Zurich: Jrp Ringier Kunstverlag</p> <p>Module 3: Sturken, Marita and Lisa Cartwright, <i>Practices of Looking. An introduction to visual culture</i>, Oxford/New York 2001 Text-excerpts by L. Althusser, R. Barthes, N. Bryson, V. Burgin, M. Foucault, L. Mulvey and others will be presented during the course of the seminar.</p>
<p>Supplementary readings</p>	<p>Module 1: Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.</p>

Module 2:

Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.

Module 3:

Boylan, A.L., *Visual Culture*, Cambridge/Mass. 2020
Rimmele, M. und B. Stiegler, *Visuelle Kulturen/Visual Culture zu Einführung*, Hamburg 2012