# SYLLABUS

**Course description**

The course belongs to the class “caratterizzante” (alternativa) in the MA in Eco-Social Design (LM-12). This course is a compulsory subject in the area “Make & Intervene”.

| Course title          | Web & Media Design  
<table>
<thead>
<tr>
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<th>Area: Make &amp; Intervene</th>
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<tbody>
<tr>
<td>Course code</td>
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<tr>
<td>Scientific sector</td>
<td>INF/01 – Informatica</td>
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<tr>
<td>Degree</td>
<td>Master in Eco-Social Design (LM-12)</td>
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<tr>
<td>Semester</td>
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<tr>
<td>Year</td>
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<tr>
<td>Credits</td>
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<tr>
<td>Modular</td>
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<tr>
<td>Lecturer</td>
<td>Isacco Chiaf</td>
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<tr>
<td>Office</td>
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<td>e-mail</td>
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<tr>
<td>webpage</td>
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<td>Scientific sector of the lecturer</td>
<td>INF/01</td>
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<tr>
<td>Teaching language</td>
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<td>Teaching assistant (if any)</td>
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<tr>
<td>Office hours</td>
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<td>Total lecturing hours</td>
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<td>Total hours of self-study and/or other individual educational activities</td>
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Course description
The course focuses on web design for socially impactful projects. It explores the art of crafting compelling narratives around social initiatives and delves into crucial communication tools, including user journey, user funneling, user engagement, target audience analysis, and effective messaging. Emphasizing integrated practices, the curriculum covers visual journalism, visual web storytelling, and campaigning. Students gain insights into creating engaging storytelling products and learn to strategically reach target audiences, maximizing the impact of their projects.

The course underscores the pivotal role of designers in the process. Providing foundational web design skills, it guides students in creating informative artifacts that can ignite debates, raise awareness, and inspire diverse audiences. Adopting a human-centered design approach, students develop artifacts step by step, focusing on a visually and verbally effective language to engage and inform their target users.

An innovative aspect of the course is the integration of students' project work. They can concurrently develop and design websites as part of their semester project, applying theoretical concepts in real-world scenarios. This hands-on approach ensures a practical and impactful learning experience, aligning theory with tangible outcomes and fostering a holistic educational journey.

Educational objectives
Students will be able to:
• collaborate with experts and other designers to develop and implement an integrated project;
• prototype and implement projects;
• develop an individual way of thinking, leading to critical judgments and self-assessments;
• balance more intuitive ways of working with more analytical ones;
• balance both emotions and functions in design and communication;
• read experts’ articles, studies, and reports related to one’s own project issues and integrate that analysis with one’s own project design;
• understand and craft a distribution strategy for maximizing the product’s impact;
• understand the audience and how to reach it and keep it engaged;
• develop an appropriate narrative and Tone of Voice for their web products:
• balance inspiration and systematic planning;
• use the latest production software and tools productively for industry-standard outputs;
• develop creative thinking to communicate complex issues in an engaging way;

Knowledge will be acquired in the following fields:
• web design in a transmedia environment;
• Campaigning and communication strategy
• Storytelling

List of topics covered
Data visualization
Campaigning and impact strategy
Motion Graphic
Visual journalism
Visual storytelling
Web design

Teaching format
Project-based work with a balanced mix of lectures, exercises, presentations, and reviews

Learning outcomes
Communication skills
Students will be able to communicate their design choices, concerning design choices and processes, using specific terminology and with adequate technical/strategic arguments.

Audience engagement
Students will understand how to target an audience and how a web project can help reach it by providing a tool that is both informative and engaging.

Impact and distribution
Students will get an understanding of a narrative framework and how to operate in it in order to have a clear and unified messaging when working with different media.

Making judgments
Students will acquire the ability to choose the most appropriate materials and techniques to meet the goals of their projects and to critically review other projects in web and media design.

Assessment
Oral and Written:
• Oral, physical presentation of the student's design project: every student must deliver informative artefact (see course description). For those attending the semester project (Projects 2 – Design 2), they may integrate it in their final project. It means the informative artifact works as an extension or integration of the main semester project.
• Critical discussion of the project, in particular, related to the visual storytelling and web design issues

FOR NON-ATTENDING STUDENTS: please contact the lecturer

Assessment language: English

Evaluation criteria and criteria for awarding marks
• Originality, coherence and aesthetic qualities of the design project, in relation to the context and the aims of the project; in particular related to the web and media design process
• Effectiveness in communicating the project, and potential social impact

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• Narrative of the project and content creation.

**Required readings**

*Designing News: Changing the World of Editorial Design and Information Graphics*
Francesco Franchi, gestalten, 2014

*As We May Think,*
Vannevar Bush, The Atlantic, 1945

*Otto Neurath: The Language of the Global Polis*
Nader Vossoughian, Nai Uitgevers Pub, 2011

*Extra Bold, Una guida femminista inclusiva anti razzista non binaria per graphic designer*
V.A.; Quinto Quarto, 2022

*Designing for Social Change: Strategies for Community-Based Graphic Design*
Andrew Shea, Princeton Architectural Pr, 2012

*Thoughts on Design Information,*
Johan Van Looveren; Lars Müller Publishers, 2014

*Cataloging the World: Paul Otlet and the Birth of the Information Age*
Alex wright, Oxford University Press, 2014

*Dear data*
Giorgia Lupi e Stefanie Posavec, Princeton Architectural Pr, 2016

**Supplementary readings**

*The art of protest*
Alain Bieber & Francesca Gavin; gestalten, 2021

*The Politics of Design: A (Not So) Global Design Manual for Visual Communication*
Ruben Pater, BIS, 2016

*No Logo,* Naomi Klein, Harper UK, 1999

Gray, J., Chambers, L., & Bounegru, L. (2012). *The data journalism handbook: how journalists can use data to improve the news.* "O'Reilly Media, Inc.”.

How to design for social change
Josephine Miller, Medium, 2018, [https://medium.com/nyc-design/how-to-design-for-social-change-4/6](https://medium.com/nyc-design/how-to-design-for-social-change-4/6)


Visual journalism infographics from the world's best newsrooms and designers

Book 978-3-89955-919-4 Gestalten

Breaking the filter bubble: democracy and design

Bozdag, Engin ; Hoven, Jeroen Article 13881957 Dec 2015

The filter bubble: what the Internet is hiding from you

Websites

Un giorno qualunque

No Fishing - Sea Shepheard

Finding Home – Time

Off the Beach

Il Crollo del Ponte di Genova: La Strada verso la Tragedia - The New York Times

Stranded Whales - Greenpeace

The fallen od WWII

THERE ONCE LIVED

https://currents.activetheory.net/

Journalism in the age of data

Deliverance From 27,000 Feet - The New York Times

The New World, The New York Times

Fleeing Boko Haram, Thousands Cling to a Road to Nowhere - The New York Times
Black Gold, hair extensions and the resulting exploitation – NZ Herald

Resettling China’s ‘Ecological Migrants’ - The New York Times


What is space junk and why is it a problem?

Additional list of website:

https://docs.google.com/spreadsheets/d/1NoVlxm4n9fzo1wuL5dpm9_fB1VlcwRpWe4Sy2zRKw_k/edit#gid=0