

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 Area: Make & Intervene
Course code	96104
Scientific sector	INF/01 – Informatica
Degree	Master in Eco-Social Design (LM-12)
Semester	II
Year	1st and 2nd
Credits	6
Modular	No
Lecturer	Isacco Chiaf Office F3.04 e-mail isacco.chiaf@unibz.it webpage
Scientific sector of the lecturer	INF/01
Teaching language	English
Teaching assistant (if any)	-
Office hours	By appointment
Total lecturing hours	60
Total hours of self-study and/or other individual educational activities	about 90
Attendance	recommended
Prerequisites	-
Course page	https://www.unibz.it/en/faculties/design-art/master-eco-social-design

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

- 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>

[571a18e70bf5](#)

Huff, D. (1993). *How to lie with statistics*. WW Norton & Company.

Johnson, C. A. (2015). *The information diet: A case for conscious consumption*. "O'Reilly Media, Inc."

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
Bozdog, 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](#)

[The Fine Line: What Makes Simone Biles the World's Best Gymnast - 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