

Syllabus
Course description

Course title	Project Visual Communication 2a “Passione”
Course code	97084
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 2023/24
Year	3 rd
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	<p>- The course belongs to the class “caratterizzante” (module 1), “di base” (module 2) and “affine integrativa” (module 3) in the major in Design.</p> <p>Description Module 1 – Visual Communication:</p> <p>“Give me passion / Even if the world doesn't love us, / Even if we are shackled by chains / And flesh to be crucified” Neffa, Passione, 2006</p> <p>If passion is a fundamental element in the evolution of humanity, what kind of role does this feeling, this inclination play in the life of a designer? The module will start from this question by inviting designers, artists, architects, thinkers to share with the students the stories of their own human and professional paths in order to understand what place personal passions have occupied in the evolution of careers and how much investing in one's personal interests has fed one's activity as a designer.</p> <p>In this module, we will explore how passion can serve as</p>
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a driving force for inspiration. The biographies of designers and their most iconic works will be analyzed, seeking to understand how passion has driven the creative process. Passion as "suffering" will also be investigated, discussing the dangers associated with it in the precarious path of a designer: competition, burnout, stress, tensions and conflicts often experienced by the design community today.

Writer Tiziano Scarpa states that 'without passion there is no knowledge, [...] experience and not even history'. In the course of the semester, students will be invited to invest in their own passions, investigate them, recognize them, cultivate them, burst them out and share them by turning them into a graphic design project.

The course will lead to the production of three final projects that will allow students to explore their own passions, those of others, of the world around them, and to dissect the same concept in its various meanings of exclusive interest, intense feeling or suffering. There will be no format or type limits to the final project, which at the students' discretion may be a book, an exhibition, a typographic experiment, a performance, etc. The aim of the course is to make students aware of the potential and risks associated with their passions.

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"Dammi passione / Anche se il mondo non ci vuole bene,
 / Anche se siamo stretti da catene / E carne da
 crocifissione"

Neffa, *Passione*, 2006

Se la passione è un elemento fondamentale nell'evoluzione dell'umanità, quale ruolo gioca questo sentimento, questa inclinazione nella vita di un o una designer? Nell'ambito del modulo si partirà da questo interrogativo invitando designer, artisti, architetti, intellettuali a condividere con gli studenti le storie dei propri percorsi umani e professionali in modo da capire quale posto hanno occupato le passioni personali nell'evoluzioni delle carriere e quanto investire nei propri interessi personali abbia nutrito la propria attività di progettisti.

In questo modulo, si esplorerà come la passione possa servire da motore per l'ispirazione. Si analizzeranno le biografie dei designer e i loro lavori più iconici, cercando di comprendere come la passione abbia guidato il processo creativo. Si indagherà anche la passione come "sofferenza", discutendo anche i pericoli a essa connessi nel percorso precario di un designer: la competizione, il

burnout, lo stress, le tensioni e i conflitti spesso vissuti dalla comunità di designer oggi.
Lo scrittore Tiziano Scarpa afferma che “senza passione non c’è conoscenza, [...] esperienza e nemmeno storia”. A patire da questa tesi, gli studenti saranno invitati a investire nel corso del semestre nelle proprie passioni, indagarle, riconoscerle, coltivarle, farle esploderle e condividerle facendole confluire in un progetto grafico. Il corso porterà alla produzione di tre elaborati che permetteranno agli studenti di esplorare le proprie passioni, quelle degli altri, del mondo intorno e sviscerare il medesimo concetto nelle varie accezioni di interesse esclusivo, sentimento intenso o sofferenza. Non ci saranno limiti di formato o di tipologia al progetto finale, che a discrezione degli studenti potrà essere un libro, una mostra, un esperimento tipografico, una performance, ecc. L’obiettivo del corso è rendere gli studenti consapevoli delle potenzialità e i rischi legati alle proprie passioni.

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 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.

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 – Visual Culture

	<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 Funktionen. 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>—</p> <p>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>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. - The objective of the course is to ensure that students acquire adequate knowledge of general scientific methods and contents. - Disciplinary objectives - with reference to the indicated topics:

	<ul style="list-style-type: none"> - the acquisition of essential theoretical knowledge (related to visual culture) so as to be able to carry out a project in the field of visual communication - the acquisition of basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society - the acquisition of basic knowledge concerning purposeful theoretical subjects in the field of the overarching project topic (related to fictivity) - the acquisition of basic knowledge concerning the culture of design with specific reference to visual culture - the ability to capture and analyse contemporary cultural and social phenomena that characterize design and art; - a theoretical and socio-cultural education that aims to acquire a solid cultural background where technical media skills are combined with a theoretical reflection
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Lecturer	<p><i>Module 1 – Visual Communication:</i> Giorgio Camuffo e-mail Giorgio.Camuffo@unibz.it tel. +39 0471 015193, webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo</p> <p><i>Module 2 – Digital publishing & social media:</i> Michele Galluzzo e-mail michele.galluzzo@unibz.it web page https://www.unibz.it/it/faculties/design-art/academic-staff/person/44446-michele-galluzzo</p> <p><i>Module 3 – Visual Culture</i> Stephan August Schmidt-Wulffen e-mail stephan.schmidtwulffen@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104-stephan-august-schmidt-wulffen</p>
Scientific sector of the lecturer	Module 1 – Giorgio Camuffo: ICAR/13 Module 2 – Michele Galluzzo: ICAR/13 Module 3 – Stephan August Schmidt-Wulffen: L-ART/03
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: Tuesday, from 8.30am to 10.30am Module 2: Monday at 6pm; in order to avoid overlapping the exact time of the appointment will be arranged by email. Module 3: Tuesday from 2pm to 4pm

<p>List of topics covered</p>	<p>Module 1: Use of visual communication tools; development of editorial publishing projects; typography and graphic project; educational tools project</p> <p>Module 2: Methods and techniques for graphic design, focusing on editorial design and typography.</p> <p>Module 3: Sign, Discourse, Ideology, Gaze, Identity, Emotion, Power, Feminism, the 'Other', Apparatus, Photography, Film, social media, consumerism.</p>
<p>Teaching format</p>	<p>Frontal lectures, seminars, workshops and practical exercises, close reading, discussion groups.</p>
<p>Expected learning outcomes</p>	<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. <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

	<p>Master's degree programme in the field of product design and to develop them further.</p> <p>Transversal competence and soft skills</p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> - 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. <p><i>Communication skills</i></p> <ul style="list-style-type: none"> - 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. <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.
<p>Assessment</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - 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

	<p>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:</p> <ul style="list-style-type: none"> - Submission, presentation and discussion of a series of visual output in the field of graphic design. Students must conceive, develop and produce a series of visual artifacts and communication devices related to the subject of the module. There will be individual presentations where students will discuss their projects, explain their conceptual approaches and their technical choices. <p>Module 3:</p> <ul style="list-style-type: none"> - Reading texts, participating in discussion.
<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</p> <p><i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p> <p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <p><i>The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project, which is defined by the average of the three marks, weighted according to the credits of the individual modules. The professors evaluate the project according to the following criteria:</i></p> <p>Evaluation criteria and criteria for awarding marks for module 1:</p> <ul style="list-style-type: none"> • Quality of design and graphic presentations • Independence and critical ability of developing and arguing the design work in accordance with the given themes • Knowledge, understanding and ability of discussing the references proposed during the semester • Presence and engagement during the semester

	<p>Evaluation criteria and criteria for awarding marks for module 2 – Graphic Design:</p> <ul style="list-style-type: none"> • conclusiveness of the design concept; • conclusiveness of the formal aspects of the design work; • quality of the technical execution; • clarity of the presentation. <p>Evaluation criteria and criteria for awarding marks for module 3 – Theories and Languages of Visual Communication:</p> <ul style="list-style-type: none"> • correctness of presented topics, concepts and theoretical • contents/analysis/conclusions • clarity of presented topics, concepts and theoretical contents/analysis/conclusions • mastery of course-related language and terminology - demonstration of knowledge and understanding • ability to summarize, evaluate, and establish relationships between topics (ability of contextualization) • skills in critical thinking • ability to summarize in own words
<p>Required readings</p>	<p>Module 1: Several readings related to the topic of the project will be communicated during the course.</p> <p>Module 2: Silvio Lorusso, <i>Entreprenariat: Siamo tutti imprenditori. Nessuno è al sicuro</i>, Krisis Publishing, 2018.</p> <p>Other readings will be presented during the course of the seminar.</p> <p>Module 3: Sturken, Marita and Lisa Cartwright, <i>Practices of Looking. An introduction to visual culture</i>, Oxford/New York 2001.</p> <p>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 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>

Module 3:

Boylan, A.L., Visual Culture, Cambridge/Mass. 2020.

- Rimmele, M. und B. Stiegler, Visuelle Kulturen/Visual Culture zu Einführung, Hamburg 2012.