

Syllabus Course description

Course title	Project Visual Communication 1a “Das Gewöhnliche / The Ordinary”
Course code	97160
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

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:

Das Gewöhnliche

Was ist schon «gewöhnlich»? Das, was uns umgibt, was wir täglich vorfinden, sehen, hören, in die Hand nehmen, gebrauchen, konsumieren, wegwerfen? Alles eine Frage der Aufmerksamkeit. Mit gezieltem Blick etwas Gewöhnliches zu betrachten, dem man zuvor keinen Wert beimaß, kann unsere Vorstellung von Bildern, Objekten oder Situationen beträchtlich erweitern. Eine bestimmte Perspektive kann unbeachtete Zusammenhänge sichtbar machen und so eine Bedeutung konstruieren, über die gestritten werden kann.

Das Gewöhnliche ist niemals «simpel», sondern nur ein als solcher wahrgenommener Ausschnitt und Aspekt aus unserer vielschichtigen und spezifisch erlernten Umgebung und Routine. Das Gewöhnliche ist auch nicht gleichbedeutend mit dem «Gewohnten», also mit Gewohnheiten, Traditionen oder Riten, die sich im Laufe der Zeit etabliert haben. Das Gewöhnliche entsteht immerzu von Neuem, auch jetzt, im Moment. Entscheidend ist, es zu entdecken.

Versucht man etwas Gewöhnliches darzustellen oder zu präsentieren (z.B. durch Isolation, Reduktion, Ordnung, Form, etc.), dann wird daraus eine Einladung, das scheinbar Gewöhnliche, Bekannte oder Selbstverständliche als etwas weitaus Komplexeres wahrzunehmen. Schon viele KünstlerInnen oder DesignerInnen haben diese Herausforderung gesucht, von Marcel Duchamp, über Pop art, Conceptual art und Radical design zu Jasper Morrison. Der Fotografie, dem naheliegenden Medium zur «Aufzeichnung» oder Darstellung unserer Umgebung, widmen wir besondere Aufmerksamkeit.

Das Gewöhnliche, dem wir in dem Projekt auf der Spur sind, ist eher etwas Unscheinbares, etwas Unscharfes oder Übersehenes, etwas Ephemeres, dem wir durch gezielten Eingriff die legitime Aufmerksamkeit verschaffen wollen. Dabei könnten Langeweile, Penetranz oder Oberflächlichkeit zur interessanten Methode werden. Solange das Konzept der Visualisierung überzeugend ist, sind uns dabei, wie immer, alle Mittel recht: Fotografie und Video, Printed matter und Screen, Objekt und Installation, etc.

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The Ordinary

What is «ordinary»? What surrounds us, what we encounter, see, hear, take in our hands, use, consume, throw away every day?

It's all a question of attention. Looking with a focused gaze at something ordinary, to which one previously attributed no value, can considerably expand our conception of images, objects or situations. A certain perspective can make unnoticed correlations visible and thus construct meaning that can be argued about.

The ordinary is never «simple», but only an excerpt and aspect perceived as such from our multilayered and specifically learnt environment and routine. The ordinary is also not synonymous with the «usual», i.e. with habits, traditions or rites that have been established over time. The ordinary is always emerging anew, even now, in this moment. The crucial thing is to discover it.

If one tries to represent or present something ordinary (e.g. through isolation, reduction, order, form, etc.), then it becomes an invitation to perceive the seemingly ordinary, familiar or self-evident as something far more complex. Many artists or designers have already sought this challenge, from Marcel Duchamp, to Pop art, Conceptual art and Radical design, to Jasper Morrison. We will pay special attention to photography, the obvious medium for «recording» or representing our surroundings.

The ordinary, which we are after in the project, is rather something unremarkable, something blurry or overlooked, something ephemeral, which we want to bring legitimate attention to through deliberate intervention. In the process, boredom, penetrance or superficiality could become an interesting method.

As long as the concept of visualization is convincing, all means are, as always, fine for us: photography and video, printed matter and screen, object and installation, etc.

Description Module 2 – Graphic Design

In the Graphic Design module you will work with the tools, techniques and specific knowledge of the discipline. Here, we are going to investigate and identify the best ways of representation for the main project. A fundamental part will be addressed to the project documentation which will take itself a specific visualization as an integrated project to the main one. In this module, theoretical and practical insights will be held in the field of graphic design, photography and narrative techniques, working on the technicals knowledge and skills of single student.

Nel modulo di Graphic Design si lavorerà con gli strumenti, le tecniche e le conoscenze specifiche della disciplina. Qui si indagheranno e si individueranno le migliori modalità di rappresentazione del progetto principale. Una parte fondamentale sarà rivolta alla documentazione del progetto che assumerà essa stessa una veste grafica specifica come progetto integrato al principale.

In questo modulo si svolgeranno approfondimenti teorici e pratici nel campo del graphic design, della fotografia e delle tecniche narrative lavorando sulle conoscenze e delle competenze tecniche del singolo studente.

Description Module 3 – Visual Culture

The module overall aim is to nourish the thinking and theoretical attitude of students in the context of a design-oriented practice. That reflexive movement will imply the exploration of relationships between the proposed topic (ordinariness) and existing references in the humanities (scientific literature). Examples from arts and visual communication will be presented and discussed (in particular, the case of the blue jeans), with the purpose to also integrate some analytical device in the competence toolbox of students. Questioning the ordinariness of images will engage exploring the slight differences between ordinary, usual, normal, stereotypical, allowing us to access to the complex link between ordinary experience and interpretative modes. The course will also offer tools to interrogate student's concept consistency and coherence in respect to the course topic.

Specific educational objectives	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 cultural level.
Lecturer	<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: Gianluca Seta e-mail gianluca.seta@unibz.it webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/34470-gianluca-seta</p> <p>Module 3 – Visual Culture Giacomo Festi e-mail giacomo.festi@unibz.it webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/40076-giacomo-festi</p>
Scientific sector of the lecturer	Module 1 – Thomas Mayfried: n.n. Module 2 – Gianluca Seta: n.n. Module 3 – Giacomo Festi: n.n.
Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	Module 1: Tuesday, 14:00–16:00 (during the days of the project) Module 2: Tuesday, 14:00–17:00 (during the days of the project) Module 3: Wed, 9.00 – 11.00 (during the days of the project). in order to avoid overlapping, the exact time of the appointment will be individually arranged by email.

<p>List of topics covered</p>	<p>Module 1: Visual communication, theory and history of design, design strategies, social design, strategies of publishing in art and design; photography; contemporary art; cinema; fashion; architecture</p> <p>Module 2: Metadesign, Graphic Design, Typography, Print Techniques, Basic Design, Scenario Design, Photography and Representation</p> <p>Module 3: The semantics of ordinariness: ways of grasping the meaning of a concept; five trajectories of meaning-making: the figurative, the plastic, the enunciative, the narrative and the rhetoric; from signs to texts and media: entering the communicative complexity; ordinariness in the humanities research: diving into scientific literature; visual culture and ordinariness: the case of jeans</p>
<p>Teaching format</p>	<p>Module 1: Collective and individual meetings and discussions, lectures, exercises, assignments, projects</p> <p>Module 2: Workshop, lectures, projects, seminars and reviews</p> <p>Module 3: frontal lecture, student presentations of essay and class discussion, guided assignments</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: Presentation and discussion of the own work:</p> <ul style="list-style-type: none"> - originality - structure - ability of presentation - clarity - autonomy in the design process - team work ability - curiosity to discover news - active participation <p>Module 3: The assessment will be based on:</p> <ul style="list-style-type: none"> - the quality of the theoretical insertions in the project, through assignments and the writing of a final paper; - the personal engagement and participation to the different phases 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:

- originality
- structure
- ability of presentation
- clarity
- autonomy in the design process
- team work ability
- curiosity to discover news
- active participation

Evaluation criteria and criteria for awarding marks for module 3 – Visual Culture:

Students will prepare a final document resuming both the research part, with the suggested integrations and the specific project analysis and interpretation, according to the method proposed during the classes. That document/paper will be uploaded on the devoted Teams channel a few days before the final exam.

Part of the final evaluation will also be the intermediate assignments, necessary step to approach the transversal knowledge of the course.

- 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:</p> <ul style="list-style-type: none"> – Barthes, Roland. <i>Mythologies. / Mythen des Alltags.</i> Frankfurt a. M.: Suhrkamp, [1957] 1964 – Barthes, Roland. <i>La chambre claire. / Die helle Kammer.</i> Frankfurt a. M.: Suhrkamp, [1980] 1989 – Gerstner, Karl. <i>Programme entwerfen. Programm als Schrift, Typographie, Bild, Methode. / Designing Programmes. Programme als typeface, typography, picture, method.</i> Baden: Lars Müller Publishers, [1963 / 1964] 2007 – Warhol, Andy. <i>The Philosophy of Andy Warhol: from A to B and back again.</i> London: Penguin Classics, [1975] 2007 / Frankfurt a. M.: Fischer Taschenbuch Verlag, [1975] 2006 – Wolf, Sylvia. <i>Ed Ruscha and Photography.</i> New York / Göttingen: Whitney Museum of American Art / Steidl, 2004 <p>Module 2:</p> <ul style="list-style-type: none"> - Robert Bringhurst, Gli elementi dello stile tipografico, - Giovanni Lussu, Farsi un libro. Propedeutica dell'autoproduzione: orientamenti e spunti per un'impresa consapevole, Stampa Alternativa - Bruno Munari, Da Cosa Nasce Cosa, Editori Laterza - Raymond Queneau, Esercizi di Stile, Einaudi <p>Module 3:</p> <p>Specific readings (mostly scientific essays) will be required from week to week according to the necessities of the didactic process.</p>
<p>Supplementary readings</p>	<p>Module 1:</p> <ul style="list-style-type: none"> – Foster, Hal and Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit. <i>Art since 1900.</i> London: Thames & Hudson, [2004] 2020 – Sturken, Marita and Lisa Cartwright. <i>Practices of Looking. An Introduction to Visual Culture,</i> New York / Oxford: Oxford University Press, [2001] 2017 – <p>Further reading on the topic of the project will be announced during the course.</p> <p>Module 2:</p> <p>Further readings related to the topic of the project will be communicated during the course.</p> <p>Module 3:</p>

Humanities & Ordinariness

- Barry Sandywell, "The myth of everyday life: Toward a heterology of the ordinary", *Cultural Studies*, 18:2-3, 160-180, 2004. DOI: 10.1080/0950238042000201464
- Veena Das, *Textures of the Ordinary. Doing Anthropology After Wittgenstein*, Fordham University Press, 2020.
- Daniel Miller, Sophie Woodward, *Blue Jeans. The Art of the Ordinary*, Berkeley, University of California Press, 2012.
- Richard Deming, *Art of the Ordinary. The Everyday Domain of Art, Film, Philosophy, and Poetry*, Ithaca and London, Cornell University Press, 2018.

Visual Culture & Semiotics

- Goran Sonesson, "Semiotics of Photography: The State of the Art, in P. P. Trifonas (ed.), *International Handbook of Semiotics*, 2015.
- Nicolas Mirzoeff, *An Introduction to Visual Culture*, 3rd edition, London, Routledge, 2023.
- Jean-Marie Floch, *Visual Identities*, New York, Bloomsbury USA Academic, 2001.