**Syllabus**
**Course description**

| Course title | **Project Visual Communication 2c** **"Make it better"** |
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| **Course code** | 97158 |
| **Scientific sector** | Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/05 |
| **Degree** | Bachelor in Design and Art (L-4) |
| **Semester** | Summer semester 2023/24 |
| **Year** | 2nd |
| **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) |
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| **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** | The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the major in Design. |
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| | **Description Module 1 – Visual Communication:** In this course, students will be redesigning existing visual identities of their choice, led by expert designers and working in a studio atmosphere. Enriched with smaller projects around the topic of Visual Identity and Graphic Design, and with inspirational and guiding input from the tutors and invited design experts, the main output will be a conceptually original and visually engaging piece of graphic design that shows the transformation from an existing visual identity into something new, something "better". |
| | Initial questions: |
| | - What is visual identity, and how can we utilize it to transform our surroundings? |
| | - What does "better" mean in this context, for society, in design, and for us personally? |

-       What would be a suitable institution, brand, service, non-profit, consumer good, etc., where we can apply our skills to transform and redesign?
-       What are relevant mediums, platforms, and techniques to bring the new visual identity to life?

Alongside a larger main project, smaller projects in the fields of graphic design and visual identity will be offered to students to broaden their horizon, and improve their pace of creation and strength of capabilities in graphic design, with experimentation in analogue and digital media. A design studio environment will be achieved by working on several projects at the same time, and working both in groups and alone, with students and lecturers being inspired by and learning from each other. Documentation will be created and shared continuously during the course, using video and photo, for use on social media, the final exhibition, individual portfolios, and in other mediums.

During the course, the tutors will deliver concise design lessons to inspire creativity and enhance students' ability to organize, lead, and produce design outputs. These lessons revolve around topics central to graphic design, such as managing a studio, organizing timelines, files, and assets, finding inspiration, documenting and promoting personal work, understanding the creative process, giving and receiving feedback, selecting typefaces, exploring new software tools, and more. Constant feedback will be given, in order to refine and improve the work. Important milestones in the smaller projects and main project will be opportunities to present in front of the class, improving communication and presentation skills.

The primary project involves creating a reimagined and redesigned visual identity for an existing entity. The final output can result in any field of visual communication, ranging from brand guidelines to printed material, from editorial projects (such as books, magazines, and digital publishing platforms) to moving image, digital products, etc. Students define their projects through a "pitch discussion," where they present various project ideas to the lecturers.  This brief can evolve over time, but it should remain the main reference point during the design, feedback, and presentation stages. The final presentation need not display a finalized visual identity. Instead, it should present a clear visual concept that demonstrates the design's potential. While the project can be highly speculative in a positive way, it must stay firmly anchored in the field of graphic design. Lastly, every identity should be showcased in a before-and-after context.

Throughout the course, we will place a strong emphasis on documenting both the design process and the final outcome. Students will have the opportunity to explore various methods of project documentation, utilizing both dynamic and static imagery.

Students will explore the impact of visual identity and graphic design on our cultural and commercial world. The focus is on the practical process of redesigning visual identities, covering the areas of design research, critical analysis, and the creative process. The course follows a clear path from research to pitch, from brief to experimentation, leading to the final definition and design using both digital and analogue mediums.

**Description Module 2 – Digital media**
EN
In the course 'Digital Media', we critically discuss the power relations embedded in the means of production and distribution of digital media. We explore various forms and formats of digital publishing and experiment with new tools and technologies suitable for digital storytelling, such as 3D scanning, 360° media, photogrammetry, and AR.

Through small exercises, students will learn to practically apply these tools and techniques, developing their own visual work. Some practical modules will adopt a collaborative approach, allowing multiple students to realize a joint design proposal.

To provide students with comprehensive knowledge of Digital Media, the course will be divided into frontal lectures and practical units, integrating discussions on your project topics. If the schedule permits, students will also be introduced to digital publishing and eBooks, as well as exploring the relevance of hybrid publications that incorporate analog, digital, interactive, and immersive components.


IT
Nel corso "Digital Media" affronteremo criticamente le relazioni di potere insite nei mezzi di produzione e distribuzione dei media digitali. Esploreremo varie forme e formati di pubblicazione digitale e sperimenteremo con nuovi strumenti e tecnologie applicabili alla narrazione digitale, come: 3D scanning, 360° media, photogrammetry, AR.

Tramite piccoli esercizi, gli studenti impareranno ad applicare praticamente questi strumenti e queste tecniche, sviluppando i propri lavori visivi. Alcuni moduli pratici avranno un approccio collaborativo, permettendo a più studenti di realizzare una proposta progettuale collettiva.

Per fornire agli studenti una conoscenza approfondita dei media digitali, il corso sarà suddiviso in lezioni frontali e moduli pratici, integrando discussioni sui temi del progetto. Se gli orari lo permettono, gli studenti saranno introdotti anche all'editoria digitale e agli eBook, esplorando inoltre la rilevanza delle pubblicazioni ibride che incorporano componenti analogiche, digitali, interattive e immersive.

**Description Module 3 – Theories and Languages of Visual Communication**
To make something better implies recontextualization: Something already existing is taken up and transformed. This connects to a crucial moment when graphic design was redefined, the so-called 'post-modern'. In this seminar concepts like 'appropriation', 'identity', ''progress', will be discussed in the framework of a post-modern reorientation of designerly practices. The work of designers like Jeffrey Keedy, P. Scott Makela or Katherine McCoy will be connected to the theoretical input of the time (R. Barthes, M. Foucault). Their critique of modernist design practices will also motivate to have a view on some of its protagonists and their universalist ambitions. (Basic concepts of semiotics and their role in designerly practice will be explained during the course.) This development of graphic design took place in the neighborhood of art and architecture. We will also outline this process. We will finally approach design after post-modernism with its new political orientation, a new understanding of 'audience' and the convergence of media.

DE
Etwas ‚besser' zu machen bedeutet, ihm einen neuen Kontext zu geben. Bereits Vorhandenes wird aufgegriffen und transformiert. Das führt zu einem entscheidenden Moment in der Geschichte des Graphikdesign, der sogenannten ‚Postmoderne'. In diesem Seminar werden Begriffe wie ‚Aneignung', ‚Identität', ‚Fortschritt' im Zusammenhang mit postmodernen Veränderungen der Designpraxis diskutiert. Arbeiten von Designer_Innen wie Jeffrey Keedy, P. Scvott Makela oder Katherine McCoy werden in Zusammenhang gebracht mit dem

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| | theoretischen Input der Epoche (R. Barthes, M. Foucault). Die Kritik modernistischer Designpraxen wird auch deren Protagonisten mit ihrem universalistischen Anspruch zum Thema machen. (Grundlagen der Semiotik und ihre Rolle für Designpraxis werden während des Kurses erläutert). Diese Entwicklungen des Graphikdesigns fanden im Austausch mit Architektur und Kunst statt; auch dieses Phänomen findet in der Veranstaltung Berücksichtigung. Schließlich wird sich auch die Frage nach den Entwicklungen nach der Postmoderne stellen, mit ihren neuen politischen Orientierungen, einem gewandelten Verständnis von Publikum und der Konvergenz der verschiedenen Medien. |
| **Specific educational objectives** | **Knowledge and understanding**<br>- have acquired one's own project methodology in the field of visual communication. 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.<br><br>Disciplinary objectives - with reference to the indicated topics:<br>- 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<br>- 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<br>- the acquisition of basic knowledge concerning purposeful theoretical subjects in the field of the overarching project topic (related to fictivity)<br>- the acquisition of basic knowledge concerning the culture of design with specific reference to visual culture<br>- the ability to capture and analyse contemporary cultural and social phenomena that characterize design and art;<br>- 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 | **Module 1 – Visual Communication**:<br>Thomas Kronbichler<br>e-mail Thomas.Kronbichler@unibz.it<br>webpage - Thomas Kronbichler / Free University of Bozen-Bolzano (unibz.it)<br><br>**Module 2 – Digital media:**<br>Andreas Trenker<br>e-mail andreas.trenker@unibz.it<br>webpage - Andreas Trenker / Free University of Bozen-Bolzano (unibz.it)<br><br>**Module 3 – Theories and languages of visual communication**<br>Stephan Schmidt-Wulffen<br>E-mail: stephan.schmidtwulffen@unibz.it<br>Webpage: Stephan August Schmidt-Wulffen / Free University of Bozen-Bolzano (unibz.it) |
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| **Scientific sector of the lecturer** | Module 1 – Thomas Kronbichler: ICAR/13<br>Module 2 – Andreas Trenker: ICAR/13<br>Module 3 – Stephan Schmidt-Wulffen: M-FIL/05 |
| **Teaching language** | Module 1 – English<br>Module 2 – Italian<br>Module 3 – German |
| **Office hours** | **Module 1:** Mondays 4pm-6pm.<br>Appointments need to be arranged by email.<br>**Module 2:** Mondays 5pm-6pm.<br>Appointments need to be arranged by email.<br>**Module 3:** Tuesday 5pm-6pm<br>Appointments need to be arranged by email. |
| **List of topics covered** | **Module 1:** Visual identities, graphic design, typography, brand and identity systems, grid systems, colour palette, graphic composition, analogue and digital media<br>> See also Course Description<br>**Module 2:** Digital Media, Digital Publishing, Social Media.<br>> See also Course Description<br>**Module 3**: Design practice, Semiotics, Identity, allegory, author, practice, social context, graphic design criticism |
| **Teaching format** | **Module 1:** Lectures, workshops, guest talks, group discussions, in-class exercises, excursions.<br>**Module 2:** Lectures, workshops, guest talks, group discussions, in-class exercises, excursions.<br>**Module 3:** Lectures, seminar, discussion |

| **Expected learning outcomes** | **Disciplinary competence**<br><br>*Knowledge and understanding*<br>- have acquired their own project methodology in the field of visual communication, from the phase |
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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.

*Applying knowledge and understanding*
- plan, develop and realise a project in the field of visual communication.
- 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 visual communication , 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 visual communication 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 visual communication in the form of an installation, orally as well as in writing in a professional manner.

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| | - to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.<br><br>*Learning skills*<br>- 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.<br>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.<br>- have acquired basic knowledge in theoretical andpractical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.<br>- |
| **Assessment** | **Module 1**:<br>The final exam involves presenting and discussing the developed semester projects along with their documentation. Students must respond to questions assessing their comprehension of covered topics. Students will present their work, demonstrating critical development of semester references and a personal development of the course topic. Throughout the course, students will engage in designing and producing a variety of visual works. It is imperative that each assignment is submitted in accordance with the deadlines communicated throughout the semester.<br><br>**Module 2**:<br>Throughout the course, students will engage in designing and producing a variety of visual works during in-class workshops. It is imperative that each assignment is submitted in accordance with the deadlines communicated throughout the semester. Assessment will take the form of presentations, during which students will articulate their conceptual, formal, and technical decisions.<br><br>**Module 3:**<br>Students will have to present and evaluate the practice of a graphic designer. |
| **Assessment language** | The same as the teaching language |

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| **Evaluation criteria and criteria for awarding marks** | **Module 1:**<br>- Quality of design and graphic presentations<br>- Independence and critical ability of developing and arguing the design work in accordance with the given themes<br> - Knowledge, understanding and ability of discussing the references proposed during the semester<br> - Presence and engagement during the semester<br><br>**Module 2:**<br>- conclusiveness of the design concept<br>- conclusiveness of the formal aspects of the design work<br>- quality of the technical execution<br>- clarity of the presentation<br>- quality and thoroughness of the project documentation<br><br>**Module 3:** Active participation, quality of contributions and individual development. Ability to work individually and in group. |

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| **Required readings** | **Module 1:**<br>Readings related to the topic of the project will be communicated during the course.<br><br>**Module 2:**<br>• Ruben Pater, *Caps Lock*, Valiz, 2021<br>• Metahaven, *Uncorporate Identity*, Lars Müller, 2010<br>• Ruben Pater, *Politics of Design*, BIS Publisher, 2016<br><br>**Module 3:**<br>•    Davis, Meredith, Graphic Design Theory, London 2012, chapt. 5 and 6<br>•    Poynor, Rick, No More Rules, Yale 2003, chap. 2 and 5<br>Maffei, Nicolas P., *The responsive brand: Uniformity and flexibvility in logo design*, in: in: Lees-Mafei, Grace and Nicolas P. Maffei, Reading Graphic Design in Cultural Context, London/New York 2019, pp.37-51. |
| **Supplementary readings** | **Module 1:**<br>Further readings related to the topic of the project will be communicated during the course.<br><br>**Module 2:**<br>• Johanna Drucker, *Graphesis: Visual Forms of Knowledge Production*, Harvard University Press, 2014 |

| | • Eyal Weizman, *Forensic Architecture: Violence at the threshold of detectability*, Zone Books, 2017<br>• Mitch Goldstein, *How to be a design student*<br>• Further reading related to the topic of the project will be communicated during the course<br><br>**Module 3:**<br>- Barnard, Malcolm, Graphic Design as Communication, London/New York 2005<br>- Drucker, Johanna and Emily McVarish, Graphic Design History. A Critical Guide, Boston 2009, chapt. 14, 15 |
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