

**Syllabus**  
**Course description**

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| <b>Course title</b>      | <b>Project Visual Communication 1c</b><br><b>"The Pub Hub: publication practices as a playground for the production and circulation of knowledge"</b> |
| <b>Course code</b>       | 97162   |
| <b>Scientific sector</b> | Module 1: ICAR/13<br>Module 2: ICAR/17<br>Module 3: M-FIL/04  |
| <b>Degree</b>            | Bachelor in Design and Art (L-4)  |
| <b>Semester</b>          | Summer semester 2023/24   |
| <b>Year</b>              | 1 <sup>st</sup>   |
| <b>Credits</b>           | 19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)   |
| <b>Modular</b>           | Yes   |

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| <b>Total lecturing hours</b>   | 180 (Module 1: 90, Module 2: 60, Module 3: 30)   |
| <b>Total hours of self-study and/ or other individual educational activities</b> | 295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)  |
| <b>Attendance</b>  | not compulsory but recommended   |
| <b>Prerequisites</b>   | 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. |
| <b>Maximum number of students per class</b>                                      | 20   |

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| <b>Course description</b> | <p><i>The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.</i></p> <p><b>Description Module 1 – Visual Communication:</b><br/>EN<br/>The course explores experimental publishing practices intended as a driver of social activation, the production and sharing of information and knowledge. Starting from the specific field of visual communication for editorial design, the broad perspective assumed leads to questioning the disciplinary boundaries and habits of editorial design. From basic elements of page layout, text and the image become characters of a staging that involves the variables of space and time. Producing, sharing and the use of verbo-visual content become an opportunity for discussion and dialogue in which to re-evaluate the public dimension.<br/>The proposed broadening of perspective favors the idea of the designer seen as a directing and strategic role,</p> |
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allowing us to refine useful skills in the field of artistic direction such as the ability to coordinate multiple visual languages, to intertwine the production of content and their visual representations, to go beyond the limits of the visual, understanding communication as a holistic process for the production of meaning.

The Pub Hub will be a publishing hub that will function as a publishing machine throughout the whole semester. Students will define the topics at the center of their practice. For new forms of publishing: extemporaneous or ad hoc, localized or global, non-specialist or obsessive, immaterial or three-dimensional. To each their own.

IT

Il corso esplora pratiche di pubblicazione sperimentali intese come motore di attivazione sociale, di produzione e condivisione di informazioni e conoscenza. A partire dall'ambito specifico della comunicazione visiva per l'editoria, l'ampliamento di prospettiva proposto porta a mettere in discussione i confini disciplinari e le consuetudini del progetto editoriale. Da elementi fondati della messa in pagina, il testo e l'immagine diventano protagonisti di una messa in scena che implica le variabili di spazio e tempo. I processi di progettazione, condivisione e fruizione di contenuti verbo-visivi diventano un'occasione di confronto e dialogo in cui rivalutare la dimensione pubblica.

L'ampliamento di prospettiva proposto favorisce l'idea del progettista inteso come figura registica e strategica, permettendo di affinare competenze utili nell'ambito della direzione artistica come la capacità di coordinare molteplici linguaggi visivi, di intrecciare produzione di contenuti e di immagine, di travalicare i limiti del visivo, intendendo la comunicazione come un processo olistico di produzione di senso.

The Pub Hub sarà un hub di pubblicazione che per tutto il semestre funzionerà come una macchina da pubblicazione sui temi che le studentesse e gli studenti vorranno mettere al centro della loro pratica. Per nuove forme di publishing: estemporanee o ad hoc, localizzate o globali non-specialistiche o ossessive, immateriali o tridimensionali. Ad ognuno il suo.

#### ***Description Module 2 – Graphic Design***

The integrated subject of graphic design comprises a series of lectures and exercises that directly address the main theme of the visual communication project — specifically, editorial design and publishing practices. Throughout the course, we will delve into the history of design and art, conducting critical observations of relevant case studies, engaging in critical examinations

through practical exercises. Doing so, students will have the opportunity to develop concepts and discover principles and elements of graphic design. Moreover, the course seeks to investigate the narrative potential embedded within cultural objects and graphical symbols, emphasizing their storytelling function. Any artifact — when analyzed in detail within its surrounding and contextual framework, taking into consideration both materiality and meanings — can narrate a story, becoming a narrative vector useful for achieving project results.

### ***Description Module 3 – Visual Culture***

EN

During the third module we will mainly focus on the historical-critical analysis of some of the main elements concerning the editorial process. Starting from some notes on the history of modern publishing, we will focus first on the construction of the text as an editorial object, then delving into the concept of text beyond the limits of simple writing (the text outside the text, hypertextuality, the world itself as text). In this second phase, starting from some eminent examples (above all, Pamuk's work relating to the conception - narration but also physical construction - of the Museum of Innocence; other references will be to Perec, to Peter Greenaway's taxonomies, etc.) , attention will be paid to the relationship between thing, object and work, considering in detail what it means to select a set of elements of investigation (historical or artistic), in order to transform them into the specific content of an editorial object. Finally, the question of the artist's book as a specific editorial product will be analyzed and discussed, both in its general characteristics and by proceeding with the analysis of some concrete cases (from William Blake to Kiefer, from Bruno Munari to Luigi Serafini, etc.).

DE

Im dritten Modul konzentrieren wir uns hauptsächlich auf die historisch-kritische Analyse einiger Hauptelemente des Redaktionsprozesses. Ausgehend von einigen Anmerkungen zur Geschichte des modernen Verlagswesens werden wir uns zunächst auf die Konstruktion des Textes als redaktionelles Objekt konzentrieren und uns dann mit dem Konzept des Textes jenseits der Grenzen des einfachen Schreibens befassen (der Text außerhalb des Textes, Hypertextualität, die Welt selbst als Text). In dieser zweiten Phase wird ausgehend von einigen herausragenden Beispielen (vor allem Pamuks Werk zur Konzeption – Erzählung, aber auch zum

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|   | <p>physischen Aufbau – des Museums der Unschuld; weitere Verweise beziehen sich auf Perec, auf die Taxonomien von Peter Greenaway usw.) Aufmerksamkeit wird auf die Beziehung zwischen Ding, Objekt und Werk geschenkt und im Detail betrachtet, was es bedeutet, eine Reihe von Untersuchungselementen (historisch oder künstlerisch) auszuwählen, um sie in den spezifischen Inhalt eines redaktionellen Objekts umzuwandeln. Abschließend wird die Frage nach dem Künstlerbuch als spezifischem Verlagsprodukt analysiert und diskutiert, sowohl in seinen allgemeinen Merkmalen als auch anhand der Analyse einiger konkreter Fälle (von William Blake bis Kiefer, von Bruno Munari bis Luigi Serafini usw.)</p> <hr/> <p>Subject to approval by the Faculty, the course foresees a preliminary educational excursion scheduled for March 24–27 (hypothetical date) in the city of Urbino; attached below is a hypothetical program:</p> <p><b>Sunday 24.3</b><br/> <u>Afternoon</u>: Outbound journey Bolzano-Urbino</p> <p><b>Monday 25.3</b><br/> <u>Morning</u>: Visit to the Galleria Nazionale dell Marche<br/> <u>Afternoon</u>: Visit to Giancarlo De Carlo's architecture</p> <p><b>Tuesday 26.3</b><br/> <u>Morning and Afternoon</u>: Workshop for students from unibz at ISIA Urbino</p> <p><b>Wednesday 27.3</b><br/> <u>Morning</u>: Final presentation of the work done during the workshop<br/> <u>Afternoon</u>: Return to Bolzano</p> |
| <p><b>Specific educational objectives</b></p> | <p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- 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.</li> </ul>   |

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| <b>Lecturer</b>                          | <p><b>Module 1 – Visual Communication:</b><br/>Jonathan Pierini<br/>e-mail <a href="mailto:jonathan.pierini2@unibz.it">jonathan.pierini2@unibz.it</a><br/>webpage <a href="http://Jonathan Pierini / Free University of Bozen-Bolzano (unibz.it)">Jonathan Pierini / Free University of Bozen-Bolzano (unibz.it)</a></p> <p><b>Module 2 – Graphic Design:</b><br/>Gianluca Camillini<br/>e-mail <a href="mailto:gianluca.camillini@unibz.it">gianluca.camillini@unibz.it</a><br/>tel. +39 0471 015284<br/>webpage <a href="https://www.unibz.it/it/faculties/design-art/academic-staff/person/33908-gianluca-camillini">https://www.unibz.it/it/faculties/design-art/academic-staff/person/33908-gianluca-camillini</a></p> <p><b>Module 3 – Visual culture:</b><br/>Marcello Barison<br/>e-mail <a href="mailto:marcello.barison@unibz.it">marcello.barison@unibz.it</a><br/>webpage: <a href="http://Marcello Barison / Free University of Bozen-Bolzano (unibz.it)">Marcello Barison / Free University of Bozen-Bolzano (unibz.it)</a></p> |
| <b>Scientific sector of the lecturer</b> | <p>Module 1 – Jonathan Pierini: ICAR/13<br/>Module 2 – Gianluca Camillini: ICAR/17<br/>Module 3 – Marcello Barison: M-FIL/04</p>  |
| <b>Teaching language</b>                 | <p>Module 1 – Italian<br/>Module 2 – English<br/>Module 3 – German</p>  |
| <b>Office hours</b>                      | <p><b>Module 1</b><br/>Monday and Tuesday (please book appointments one week in advance via email)</p> <p><b>Module 2</b><br/>Monday: 11:00-13:00</p> <p><b>Module 3</b><br/>Wednesday: 17.00-19.00 (in order to avoid overlapping the exact time of the appointment will be arranged by email)</p>   |
| <b>List of topics covered</b>            | <p><b>Module 1</b><br/>Visual Communication, Graphic Design, Art Direction, Publishing, Editorial Design, Design methodology, Design processes, Contemporary Design Practices, Remediation in Visual Communication.</p> <p><b>Module 2</b><br/>Graphic design, Art direction, Trans-media design, Design history, Visual storytelling, Layout skills, Basis of design research and criticism, Design methodology.</p>   |

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|                        | <p><b>Module 3</b></p> <ul style="list-style-type: none"> <li>- History of publishing</li> <li>- Text and hypertext</li> <li>- How to transform the world into an editorial object: things, objects, museums, classifications, narratives, taxonomies...</li> <li>- The artist's book</li> </ul>   |
| <b>Teaching format</b> | <p><b>Module 1</b><br/>Project-oriented teaching grounded on lectures, open debates, readings, in-class exercises, presentations and reviews (individually and in groups), development of a final project.</p> <p><b>Module 2</b><br/>Frontal lectures, exercises, collective presentations, and individual reviews</p> <p><b>Module 3</b><br/>Frontal lectures, collective presentations, exercises and collective discussions.</p> |

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| <b>Expected learning outcomes</b> | <p><b>Disciplinary competence</b></p> <p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of visual communication.</li> <li>- have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity.</li> <li>- have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects.</li> </ul> <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- plan, develop and realise a project in the field of visual communication.</li> <li>- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project.</li> <li>- 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.</li> <li>- recognise the main phenomena of contemporary society, to observe them critically, also from an</li> </ul> |
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|                          | <p>ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response.</p> <ul style="list-style-type: none"> <li>- 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.</li> </ul> <p><b>Transversal competence and soft skills</b></p> <p><i>Making judgements</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> </ul> <p><i>Communication skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.</li> </ul> <p><i>Learning skills</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.</li> <li>- 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.</li> </ul> |
| <p><b>Assessment</b></p> | <p><b>Module 1</b><br/> Oral, audiovisual and/or physical presentation of final work and of the projects developed throughout the semester.</p>   |

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|  | <p><b>Module 2</b></p> <p>Oral Assessment: The final examination entails a presentation where the student is required to elucidate the research and design processes undertaken throughout the semester.</p> <p>Laboratory Assessment: Students are asked to submit a single copy of each exercise or artefact conceived during the course.</p> <p>Participation in the final presentation (GOG) — including its realization, setting and dismantlement — is also considered as an integral aspect of this course.</p> <p><b>Module 3</b></p> <p>Oral exam. The final exam, which will take place in oral form, will have to verify the student’s knowledge of the contents presented in class. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration. As part of their final exam, students will be asked to discuss one of the art or design projects discussed during the module.</p>  |
| <b>Assessment language</b>                                 | The same as the teaching language   |
| <b>Evaluation criteria and criteria for awarding marks</b> | <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><a href="http://portfolio.dsgn.unibz.it/wp-admin">http://portfolio.dsgn.unibz.it/wp-admin</a></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><b>Module 1</b></p> <p>By exam’s date, each student must upload on the Microsite of the Faculty detailed documentation of the work done during the course. <a href="https://designart.unibz.it/">https://designart.unibz.it/</a></p> <p>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</p> <p>The final assessment is based on the content of all the exercises according to the following criteria. For the own work: originality, consistency, technical/aesthetic qualities, accuracy, always devised in relation to context and use.</p> <p>For the presentation: effectiveness and clarity, awareness of context and relevant discourse in contemporary practice. For the process during the whole semester: proactive participation, quality of contributions and individual</p> |



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|                                 | <p>development, ability to work individually and in group.</p> <p><b>Module 2</b><br/>The final assessment is based on all exercises developed according to the following criteria:</p> <ul style="list-style-type: none"> <li>· Final presentation of the projects/prototypes and documentation realized by the students during the course; evaluation of each assignment given during the semester (the criteria considered are: clarity and conciseness, complexity, originality, technical execution).</li> <li>· Evaluation of the GOG presentation</li> <li>· Evaluation of the whole process and methodology developed by the student during the semester.</li> <li>· Evaluation of participation and involvement of the student (team-working, ability of developing and claiming his/her own ideas, personal growth)</li> <li>· Intermediate presentation(s) of the exercises given during the semester will be taken into consideration for the final mark of the student.</li> </ul> <p><b>Module 3</b><br/>During the oral exam, the following skills will be verified by the students:</p> <ul style="list-style-type: none"> <li>- Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography".</li> <li>- Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the general themes dealt with during the course. Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for the invention and definition of an autonomous creative path.</li> </ul> |
| <p><b>Required readings</b></p> | <p><b>Module 1</b></p> <p>Dyer, J., Deakin N. 2022. <i>Graphic Events. A Realist Account of Graphic Design</i>. Eindhoven: Onomatopee.</p> <p>Miessen, M. 2023. <i>Agonistic Assemblies. On the Spatial Politics of Horizontality</i>. Berlin: Sternberg Press.</p> <p>Ludovico, A. 2014. <i>Post-digital print. La mutazione dell'editoria dal 1894</i>. Bari: Caratteri Mobili.</p>   |

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|                                      | <p>Blauvet, A., Lupton L. et al. 2011. <i>Graphic Design: Now in Production</i>. Minneapolis: Walker Art Center.</p> <p><b>Module 2</b><br/> Daston, L. 2004. <i>Things That Talk: Object Lessons from Art and Science</i>. New York: Zone Books.</p> <p>Gilbert, A. 2016. <i>Publishing as Artistic Practice</i>. Berlin: Sternberg Press.</p> <p>Rawsthorn, A. 2017. <i>Design as an Attitude</i>. Zurich: Jrp Ringier Kunstverlag</p> <p><b>Module 3</b><br/> <u>Theory</u><br/> - T. Munari, L'Italia dei libri. L'editoria in dieci storie, Einaudi, Torino 2024.<br/> - O. Pamuk, L'innocenza degli oggetti. Il museo dell'innocenza, Istanbul, tr. it. di B. La Rosa Salim, Einaudi, Torino 2012.<br/> - B. Latour, Non siamo mai stati moderni, tr. it. di G. Lagomarsino, C. Milani, Elèuthera, Milano 2018.<br/> - D. Miller, Cose che parlano di noi. Un antropologo a casa nostra, tr. it. di Emanuele Coccia, il Mulino, Bologna 2020.<br/> - Not-required: A. Arioli, <i>Isolario arabo medievale</i>, Adelphi, Milano 2015.<br/> - Not-required: J. L. Borges, <i>Il libro degli esseri immaginari</i>, Adelphi, Milano 20067.<br/> - Not-required: U. Eco, <i>Vertigine della lista</i>, Bompiani, Milano 2019.</p> <p><u>Novel</u><br/> - O. Pamuk, <i>Il museo dell'innocenza</i>, tr. it. di B. La Rosa Salim, Einaudi, Torino 2014.<br/> - G. Perec, <i>Le Cose</i>, Einaudi, tr. it. di L. Prato Caruso, Einaudi, Torino 2011.</p> <p><u>Movie</u><br/> - P. Greenaway, <i>Le valigie di Tulse Looper</i>. La storia di Moab (2003).<br/> - J. Tati, <i>Mon Oncle</i> (1958).<br/> - M. Antonioni, <i>Zabriskie Point</i> (1970).</p> |
| <p><b>Supplementary readings</b></p> | <p><b>Module 1</b><br/> Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.</p>   |

**Commented [R1]:** Ma se sono not required nn si possono mettere nei supplementary readings? Verificare con Barison

**Module 2**

Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.

**Module 3**

- A. Arioli, *Isolario arabo medievale*, Adelphi, Milano 2015.
- J. L. Borges, *Il libro degli esseri immaginari*, Adelphi, Milano 20067.
- U. Eco, *Vertigine della lista*, Bompiani, Milano 2019.

Further readings related to the topic of the project will be communicated during the course.