

**Syllabus**  
**Course description**

<b>Course title</b>	<b>Project Visual Communication 1b "Storie"</b>
<b>Course code</b>	97161
<b>Scientific sector</b>	Module 1: ICAR/13 Module 2: ICAR/17 Module 3: M-FIL/04
<b>Degree</b>	Bachelor in Design and Art (L-4)
<b>Semester</b>	Winter semester 2024/25
<b>Year</b>	2 <sup>nd</sup>
<b>Credits</b>	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
<b>Modular</b>	Yes

<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

<b>Course description</b>	<p>The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.</p> <p><b>Description Module 1 – Visual Communication</b></p> <p><i>"But anyway That isn't what I meant to say I meant to tell about a story Since we all have stories"</i> Nina Simone, Stars, 1976</p> <p>EN</p> <p>We live in a world characterized by an abundance of messages and information: an infinite and formless flow of knowledge, signs, and data that are always at our disposal, 24 hours a day. We are inundated with content that was produced exclusively by humans until a few years ago but is now often generated automatically by artificial intelligence algorithms.</p> <p>This constant information overload forces us to make a necessary choice: we must discard the superfluous and</p>
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select only what truly interests us and what is important to us—stories! As Nina Simone sang, "We all have a story," whether it is a small or global story, intimate or collective, funny or serious. Stories tell us about the people and society we live in; they define us, recounting what has been and what we need today.

Since the dawn of time, humans have told stories, passing them down through generations and envisioning them for the future. From the first cave paintings, we understood that we cannot live without telling or listening to stories. From childhood, we identify with fictional characters; as adults, we reflect on multiple visions of reality aimed at narrating our relationship with the present. Narration creates a space where the skills necessary for social and professional life can develop. For designers especially, narration is a vital practice: it serves both as a way to understand the world in which they intervene and as a prefiguration of scenarios, acting as a tool to envision the future.

This course is organized in two phases. During the first phase, students will be invited to gather materials useful for defining their story: vernacular, ancient, and traditional tales, home stories, stories of distant and difficult places, tales of magic or real life, as well as contemporary stories, either by hearsay or from people who have experienced them firsthand.

The second phase involves defining the story. Students will graphically and visually narrate their stories, choosing the medium and technique that suits them best. They will become responsible narrators, involved in each phase of the storytelling process—producing texts and images, developing the graphic project, laying out and visualizing the content, and creating the chosen narrative medium.

The course aims to provide students with the skills and knowledge necessary for storytelling, both in terms of content and its delivery to a wider audience. Students will have the opportunity to interact with the public to evaluate the quality of their narrative and graphic content created for their stories.

In addition to lessons in visual communication, the course will feature a series of workshops and lectures on storytelling, material culture, and visual narration, delivered by internationally renowned guests.

IT

Viviamo in un mondo caratterizzato da un'abbondanza di messaggi e informazioni: un flusso infinito e informe di conoscenze, segni e dati sempre a nostra disposizione, 24 ore su 24. Siamo sommersi da contenuti che fino a pochi anni fa erano prodotti esclusivamente da esseri umani, ma che ora sono spesso generati automaticamente da

intelligenze artificiali.

Questa costante sovrabbondanza di informazioni ci costringe a fare una scelta necessaria: dobbiamo scartare il superfluo e selezionare solo ciò che ci interessa davvero e che è importante per noi: le storie! Come cantava Nina Simone, "tutti abbiamo una storia", che sia una piccola o globale, intima o collettiva, seria o divertente. Le storie ci raccontano delle persone e della società in cui viviamo; ci definiscono, narrando ciò che è stato e ciò di cui abbiamo bisogno oggi.

Fin dall'alba dei tempi, gli esseri umani hanno raccontato storie, tramandandole attraverso le generazioni e prefigurando il futuro. Dalle pitture rupestri e fin dall'infanzia, ci identifichiamo con personaggi immaginari; da adulti, riflettiamo sulle molteplici sfaccettature della realtà per capire il nostro rapporto con il presente. La narrazione crea uno spazio in cui possono svilupparsi le competenze necessarie sia per la vita sociale e professionale. Per i designer in particolare, la narrazione è una pratica vitale: serve sia come modo per comprendere il mondo in cui agiamo, sia come prefigurazione di scenari, fungendo da strumento per immaginare il futuro. Il corso è organizzato in due fasi. Durante la prima fase, gli studenti saranno invitati a raccogliere materiali utili per definire la loro storia: racconti vernacolari, antichi e tradizionali, storie di casa o storie di luoghi lontani e difficili, racconti di magia o di vita reale, così come storie contemporanee, sia per sentito dire che dalle persone che le hanno vissute in prima persona.

La seconda fase prevede la definizione della storia. Gli studenti narreranno graficamente e visivamente le loro storie, scegliendo il mezzo e la tecnica che ritengono più adatti. Diventeranno narratori responsabili, coinvolti in ogni fase del processo di narrazione: produzione di testi e immagini, sviluppo del progetto grafico, impaginazione e visualizzazione dei contenuti, creazione del mezzo narrativo scelto.

Il corso mira a fornire agli studenti le competenze e le conoscenze necessarie per raccontare storie, sia in termini di contenuto che di diffusione a un pubblico più ampio. Gli studenti avranno l'opportunità di interagire con il pubblico per valutare la qualità del loro contenuto, sia narrativo che grafico, creato per le loro storie.

Oltre alle lezioni di comunicazione visiva, il corso includerà una serie di workshop e conferenze sulla narrazione, la cultura materiale e la narrazione visiva, tenuti da ospiti di livello internazionale.

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

To provide students with a comprehensive understanding of Graphic Design and Visual Storytelling, this course

offers both practical and theoretical modules that support the main project topics and each student's individual work. The practical modules aim to expand students' visual skill sets by introducing unconventional and open-source design tools, enhancing typography and editorial design abilities, improving image creation, and incorporating photographic and visual narratives into personal projects. Students will also explore various modes of non-linear storytelling and publishing while being encouraged to adopt experimental approaches. The course focuses on implementing editorial design principles, understanding the anatomy of publications and narratives, and learning digital tools for visual storytelling. Students will be introduced to hybrid publications that combine analog, digital, interactive, and immersive elements, while exploring multimedia and multi-format publishing, along with diverse production techniques. One workshop aims for a collaborative approach, culminating in a joint design proposal.

The theoretical modules will cover common forms and strategies of visual storytelling, with discussions driven by multiple case studies and collective analysis. Lectures will foster critical reflection on the graphic designer's position in creating visual narratives, addressing power relations embedded in the means of production and distribution of visual narratives and their modes of publishing. In addition, we will critically examine the social and political dimensions of (self-)publishing. Occasionally, internationally recognized visual storytellers who challenge the established norms of publishing will join us virtually as guest speakers, sharing their narratives and contributing to our discussions.

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

EN

In its first part the course introduces to narration. Starting with some short texts the role of the narrator, the time of narration and types of narration will be discussed. A second part focuses on the role of narration in design: simulating the behavior of clients and consumers; introducing 'emotion' into design, supplying an alternative to a scientific modeling of design practice. Finally the 'narrative turn' will be discussed in its general role for visual culture: How does narration enable us to construct another type of identity? Which role does discourse play in this? How do power relations interfere? While in the first four weeks the course tries to support students in finding their 'story', the second part wants to argue for narration in design. In its last part the lecture opens the view to general theoretical aspects of visual culture.

	<p>DE</p> <p>In seinem ersten Abschnitt wird der Kurs in das Erzählen einführen. Ausgehend von wenigen Beispieltexen werden die Rolle der auktorialen Stimme, der Erzählzeit und des Erzählmodus diskutiert. Im zweiten Teil der Veranstaltung soll die Rolle von Erzählen für das Design thematisiert werden: Narration als Simulation von Käufer- und Kundenverhalten, die Thematisierung von Emotion, Narration als Alternative zu wissenschaftlichen Modellen der Designpraxis. Abschließend wird der ‚narrative turn‘ in seiner Rolle für ein neues Verständnis visueller Kultur thematisiert: Wie wird unter dem Aspekt des Erzählens ein neues Verständnis von Identität konstruiert? Welche Rolle spielt der Diskurs dabei? Wie drücken sich Machtverhältnisse aus? Während zu Beginn die Veranstaltung den Studierenden der Weg zum eigenen Erzählen geebnet wird, beantwortet der zweite Teil die Frage nach dem Sinn und der Funktion des Erzählens für Designer_innen. Der letzte Teil erweitert schließlich das Panorama auf grundlegende Fragestellung heutiger visueller Kultur.</p>
<p><b>Specific educational objectives</b></p>	<p><b>Knowledge and understanding</b></p> <p>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.</p>
<p><b>Lecturer</b></p>	<p><b>Module 1 – Visual Communication:</b>        Gianluca Camillini        e-mail <a href="mailto:Gianluca.Camillini@unibz.it">Gianluca.Camillini@unibz.it</a>        webpage <a href="#">Gianluca Camillini / Free University of Bozen-Bolzano (unibz.it)</a></p> <p><b>Module 2 – Graphic Design:</b>        Andreas Trenker        e-mail <a href="mailto:Andreas.Trenker@unibz.it">Andreas.Trenker@unibz.it</a>        webpage <a href="#">Andreas Trenker / Free University of Bozen-Bolzano (unibz.it)</a></p> <p><b>Module 3 – Theories and languages of visual communication:</b>        Stephan Schmidt-Wulffen</p>

	e-mail <a href="mailto:stephan.schmidt-wulffen@unibz.it">stephan.schmidt-wulffen@unibz.it</a>
<b>Scientific sector of the lecturer</b>	Module 1 – Gianluca Camillini: ICAR/17 Module 2 – Andreas Trenker: ICAR/17 Module 3 – Stephan Schmidt-Wulffen: nn
<b>Teaching language</b>	Module 1 – Italian Module 2 – English Module 3 – German
<b>Office hours</b>	<b>Module 1:</b> Tuesday 18:00-19:30 (to be booked one week in advance via email) <b>Module 2:</b> Monday 18:00-19:30 Appointments need to be arranged by email. <b>Module 3:</b> Tuesday 17:00-18:00
<b>List of topics covered</b>	<b>Module 1:</b> Visual communication, Communication design, Art direction, Editorial design, Trans-media design, Design history, Visual storytelling, Basis of design research and criticism, Design methodology. <b>Module 2:</b> Graphic Design, Typography, Editorial Design, Visual Narrative, Digital Media, Research Methodologies, <b>Module 3:</b> Narration, authorship, memory, emotion, scenario, design fiction, power, discourse
<b>Teaching format</b>	<b>Module 1:</b> Project-oriented teaching grounded on lectures, frontal lectures, open debates, readings, in-class exercises, presentations and reviews (individually and in groups), and the development of a final project. <b>Module 2:</b> Lectures, workshops, guest talks, group discussions, in-class exercises, micro-excursions, different review/feedback modalities. <b>Module 3:</b> Lectures, seminar, discussion

<b>Expected learning outcomes</b>	<b>Disciplinary competence</b>
	<p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of product design.</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>



*Applying knowledge and understanding*

- 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.

	<ul style="list-style-type: none"> <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>
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<b>Assessment</b>	<p><b>Module 1:</b> The final exam requires the submission, presentation, and discussion of the projects completed during the semester, along with their documentation. Students will present their work following the instructions provided throughout the semester. They will be asked to discuss their projects by critically engaging with the references proposed during the course and showcasing a personal interpretation of the design themes. 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 2:</b> 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 for their final project. Students are expected to deliver one physical copy of each artifact realized during the course.</p> <p><b>Module 3:</b> During the seminar the students will have to complete smaller writing tasks.</p>
<b>Assessment language</b>	The same as the teaching language
<b>Evaluation criteria and criteria for awarding marks</b>	<p><b>Module 1:</b> By the exam's date, each student must upload a detailed documentation of the work done during the course on the showcase of the Faculty: <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. 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 concerning context</p>



	<p>and use.          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 development, ability to work individually and in group.</p> <p><b>Module 2:</b></p> <ul style="list-style-type: none"> <li>- conclusiveness of the design concept</li> <li>- conclusiveness of the formal aspects of the design work</li> <li>- quality of the technical execution</li> <li>- clarity of the presentation</li> <li>- quality and thoroughness of the project documentation</li> </ul> <p><b>Module 3:</b> Active participation, quality of contributions and individual development. Ability to work individually and in group</p>
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<p><b>Required readings</b></p>	<p><b>(to be read collectively):</b></p> <ul style="list-style-type: none"> <li>- Cronofagia, Davide Mazzocco, 2019<sup>[L][SEP]</sup></li> <li>- Interregno: Iconografie del XXI secolo, Mattia Salvia, 2022<sup>[L][SEP]</sup></li> <li>- Things: a story of the sixties, Georges Perec, 1965<sup>[L][SEP]</sup></li> <li>- Exercises in style, Raymond Queneau, 1947<sup>[L][SEP]</sup></li> <li>- Six memos for the next millennium, Italo Calvino, 1985<sup>[L][SEP]</sup></li> <li>- Story, Robert McKee, 1997<sup>[L][SEP]</sup></li> <li>- Writing Fiction, Gotham Writers' Workshop, 2003<sup>[L][SEP]</sup></li> <li>- La grammatica della fantasia, Gianni Rodari, 1973</li> <li>- Il viaggio dell'eroe, Christopher Vogler, 1999<sup>[L][SEP]</sup></li> <li>- Il mestiere del grafico, Albe Steiner, 1997<sup>[L][SEP]</sup></li> <li>- Da cosa nasce cosa, Bruno Munari, 1981</li> <li>- Good design, Bruno Munari, 1963</li> <li>- Fantasia, Bruno Munari, 1977<sup>[L][SEP]</sup></li> <li>- Ways of seeing, John Berger, 1980<sup>[L][SEP]</sup></li> <li>- Manuale dell'illustratore. Anna Castagnoli, 2016<sup>[L][SEP]</sup></li> <li>- Le non cose: Come abbiamo smesso di vivere il reale. Byung-chul Han, 2022</li> <li>- Il mestiere di scrivere, Raymond Carver, 1981</li> <li>- Segni e simboli, Adrian Frutiger, 1998</li> <li>- Post-digital print. La mutazione dell'editoria dal 1894. Alessandro Ludovico, 2014.</li> </ul> <p><b>Module 2:</b></p> <ul style="list-style-type: none"> <li>• Pater, Ruben, <i>Caps Lock</i>, Valiz, 2021</li> <li>• Drucker, Johanna, <i>Graphesis – Visual Forms of Knowledge Production</i>, Harvard, 2014</li> <li>• Pater, Ruben, <i>Politics of Design</i>, BIS Publisher, 2016</li> <li>• Berger, John, <i>Understanding a Photography</i></li> <li>• Franchi, Francesco, <i>Designing News</i>, 2013</li> </ul>
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	<p><b>Module 3:</b></p> <ul style="list-style-type: none"> <li>• Martinez, Matías und Michael Scheffel, Einführung in die Erzähltheorie, München 1999</li> <li>• Lupton, Ellen, Design is Storytelling, New York 2024</li> <li>• Davis, Meredith, Graphic Design Theory, New York 2012</li> </ul>
<p><b>Supplementary readings</b></p>	<p><b>Module 1:</b> Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.</p> <p><b>Module 2:</b> Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures.</p> <p><b>Module 3:</b> Further readings will be provided during the course.</p>