

Syllabus

Course Description

Course Title	Project Visual Communication 1.a
Course Code	97160
Course Title Additional	The Pursuit of Happiness
Scientific-Disciplinary Sector	NN
Language	English; Italian
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Prof. Giorgio Camuffo, giorgio.camuffo@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103 Dott. Alessandro Montefameglio, Alessandro.Montefameglio@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/51441
Teaching Assistant	Frau Kerstin Tolpeit
Semester	First semester
Course Year/s	2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	57
Contents Summary	The course provides students with knowledge and skills on the operational approaches of work, methods and theories of visual communication for various fields of application with a focus on editorial production.
Course Topics	Happiness is not merely a state of mind, whether personal or collective. It can also be understood as a device for questioning

	the present and imagining possible futures. The pursuit of happiness then becomes a way of giving form to what does not yet exist and of reflecting on the role that design—and visual communication design in particular—can play in constructing and representing these different visions.
Keywords	future, identity, humanity, representation, typography, drawing, publishing
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.
Propaedeutic Courses	
Teaching Format	Lectures, student presentations, practical exercises, workshops, and group discussions.
Mandatory Attendance	not compulsory, but recommended
Specific Educational Objectives and Learning Outcomes	Knowledge and understanding 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. Applying knowledge and understanding plan, develop and realise a project in the field of visual communication. 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, scientific 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. 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. to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view. communicate and present your own project at a professional level in another language and correctly in a third language in addition to their own language. 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 program. 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 program.
Specific Educational Objectives and Learning Outcomes (additional info.)	
Assessment	Oral examination

	N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	Oral examination. The final oral examination will assess students' knowledge of the topics presented during the course. Students will be expected not only to demonstrate a thorough knowledge of the texts included in the bibliography, but also to understand their conceptual implications and to develop an independent, critical and original perspective on them. As part of the final examination, students will also be asked to discuss one of the art or design projects examined during the course.
Required Readings	Raffaele Alberto Ventura La conquista dell'infelicità. Come siamo diventati classe disagiata, Einaudi, 2025 Fondazione per l'architettura di Torino Building Happiness. Esplorazioni sulla felicità degli spazi, Franco Angeli, 2025
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Quality education

Course Module

Course Constituent Title	Visual Communication
Course Code	97160A
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	Prof. Giorgio Camuffo, giorgio.camuffo@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103
Teaching Assistant	
Semester	First semester
CP	8
Responsible Lecturer	

Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	24
Contents Summary	The course should provide fundamentals, skills, working methods, theories and practices of Visual communication in diverse functional and experimental scopes.
Course Topics	What does it mean to be happy? Can we still say, today, that we are? Happiness is not simply a state of mind or a private feeling. It can be a right, a condition to which everyone should be able to aspire. And yet, we only have to look around us. Wars that seem never-ending, climate change, new forms of fascism, genocides, ever-deepening inequalities. And then there is artificial intelligence, which on the one hand opens up possibilities that were unimaginable until recently, while on the other it gives rise to new fears, calling into question our work, our relationships, and even our idea of the future. At a time like this, talking about happiness may seem naive. Perhaps the opposite is true. Happiness can also be something to strive for: something that is not simply granted to us, but requires commitment, taking a position, perhaps even fighting for. The course explores happiness as a way of reflecting on the human condition and on our ability to imagine the future. On the life we are living and the life we would like to live. On our hopes, but also on the fears and uncertainties that make the future so difficult to imagine today. Over the course of the semester, students will be asked to construct their own personal vocabulary of happiness: a collection of words, images, thoughts, and stories capable of entering into dialogue with one another. Words associated with happiness and words that seem to deny it; private words and collective words; words that belong to the present and others that attempt to imagine what does not yet exist.

	The final outcome may take different forms: a book, a visual narrative, a diary, a written text, a video, an illustrated book, or a project that moves across different languages and media. We will not attempt to provide a definition of happiness. Instead, we will try to construct a representation of it: necessarily partial and personal, shaped by the hopes, joys, contradictions, and fears through which a new generation looks at the world and tries to imagine what might come next.
Teaching Format	Workshops, lectures, presentations, projects, seminars, and project critiques.
Required Readings	Theoretical texts The following excerpts will be provided by the teacher in the form of a short anthology Excerpts from Aristotle, Epicurus, Epictetus, Sextus Empiricus, Marcus Aurelius Excerpts from Pseudo-Aristotle, <i>Problem XXX.1</i> Excerpts from R. Klibansky, E. Panofsky, F. Saxl, <i>Saturn and Melancholy</i> Excerpts from Spinoza, <i>Ethics</i> Excerpts from F. Nietzsche, <i>The Gay Science</i> and <i>Ecce Homo</i> Films W. Wenders, <i>Perfect Days</i> (2023) F. Fellini, <i>8½</i> (1963) L. Carax, <i>Les Amants du Pont-Neuf</i> (1991) Optional General Texts

	J. Berger, <i>Ways of Seeing</i>, Penguin, 2008 N. Mirzoeff, <i>An Introduction to Visual Culture</i>, Routledge 2023 W.J.T. Mitchell, <i>What Do Pictures Want?</i>, University of Chicago Press, 2005 A. Ferrarin, <i>A World Not of this World: The Reality of Images and Imagination</i>, Bloomsbury, 2025 A. Pinotti, A. Somaini, <i>Cultura visuale. Immagini, sguardi, media, dispositivi</i>, Einaudi, 2016 M. Cometa, <i>Cultura visuale</i>, Raffaello Cortina, 2020
Supplementary Readings	Ursula K. Le Guin, <i>I reietti dell'altro pianeta</i>, Mondadori Byung-Chul Han, <i>La società senza dolore</i>, Einaudi

Course Module

Course Constituent Title	Graphic Design
Course Code	97160B
Scientific-Disciplinary Sector	CEAR-10/A
Language	German
Lecturers	Frau Kerstin Tolpeit, Kerstin.Tolpeit@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/49599
Teaching Assistant	
Semester	First semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	18

Contents Summary	The course teaches fundamentals, skills, working methods, theories and practices of diverse forms of publishing.
Course Topics	This module supports the practical implementation of the project. How do conceptual and craft-based thinking come together? How can ideas be expressed non-verbally, reinforced, commented on and contextualised? How do we select typefaces, formats, materials and media? Together, we will explore graphic and artistic approaches, and look at a wide range of books. Another objective is to develop a specialised design vocabulary to enable precise discussion of your own and others' work. Alongside the fundamentals of graphic design and typography, we will explore the design process. Is a good process part of good design? As designers, we shape the world and are in the fortunate position of being able to make our decisions freely. So, what do we want to convey? What stories do we want to tell? Who do we want to represent? How do we want to shape our everyday lives? We explore different forms of collaboration and discuss responsibility, the quality of materials, sustainable practices and social responsibility. We revel in colour and form. How can I find a creative process that brings me joy?
Teaching Format	Workshops, lectures, presentations, projects, seminars, and project critiques.
Required Readings	Du Pasquier, Nathalie (2022): <i>Ro-Sé: A Book As a Bridge</i>, Sternberg Press. Eisele, Petra, Naegele, Isabel (Ed.) (2012): <i>Texte zu Typografie. Positionen zu Schrift</i>. Mainz: Niggli. Kühnel, Anita, Staatliche Museen zu Berlin Kunstbibliothek (Ed.)(2010): <i>Welt aus Schrift. Das 20. Jahrhundert in Europa und den USA</i>. Berlin: Walther König. Ono, Yoko, (1970): <i>Grapefruit. A book of Instructions and Drawings</i>. New York: Simon & Schuster. Scher, Paula (2020): <i>25 Years at the Public. A love Story</i>. New York: Princeton Architectural Press. Sœur Jacques-Marie, Matisse, Henri (2026): <i>Henri Matisse et la Chapelle de Vence. Récit d'une création</i>. COULEURS CONTEMPORAINES

	Tissi, Rosmarie(2019): Graphic Design. Zürich: Triest Verlag Von Redecker, Eva (2020): <i>Revolution für das Leben. Philosophie der neuen Protestformen</i>. Frankfurt: S. Fischer Verlage
Supplementary Readings	

Course Module

Course Constituent Title	Visual Culture
Course Code	97160C
Scientific-Disciplinary Sector	PHIL-04/A
Language	English
Lecturers	Dott. Alessandro Montefameglio, Alessandro.Montefameglio@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/51441
Teaching Assistant	
Semester	First semester
CP	5
Responsible Lecturer	
Teaching Hours	30
Lab Hours	0
Individual Study Hours	95
Planned Office Hours	15
Contents Summary	The integrated theoretical module applied in the development of the semester project, conveys theories and methods for understanding and analysing images and visual material in their cultural context of production, dissemination and use.
Course Topics	This module explores some of the major conceptions of happiness, examining their relationship with art and artistic practice. The course is organised into three sections, each centred on a selection of theoretical readings, a film and a broad range of visual materials. Throughout the course, philosophical ideas will be examined alongside a wide range of examples from art, architecture and design, showing how different concepts of happiness have shaped different ways of thinking about images,

	spaces, objects and, more broadly, forms of life. The first section introduces three ancient conceptions of happiness ("eudaimonia", "ataraxia" and "autarky"). Through a dialogue between antiquity and the present, the module examines how these different ideas of happiness have found expression in art, architecture and design, and how they continue to influence the ways in which images, objects and spaces represent and shape the experience of living well. The second section focuses on the modern idea of melancholy, taking Albrecht Dürer's "Melencolia I" as its starting point in order to investigate the crisis of the classical ideal of happiness. From an aesthetic and philosophical perspective, the module explores the relationship between melancholy, imagination and creative genius, showing how, in modernity, happiness is no longer understood primarily as harmony and fulfilment but becomes connected with a new sensibility shaped by restlessness, reflection and aesthetic experience. The third section is devoted to contemporary conceptions of happiness as an affirmation of life. Beginning with two remarks from Spinoza and Nietzsche, the final section examines joy as an experience of transformation, openness to the world and an increase in creative power, challenging the idea of happiness as a simple state of balance. Through a dialogue between philosophy and visual culture, the course explores artworks, films and contemporary design practices that propose new ways of understanding aesthetic experience, perception and imagination. Throughout the semester, the module will remain closely connected to the design projects developed in the other studio components, offering methodological and critical perspectives that inform students' design projects. At the end of the semester, students will choose a theoretical text and a film, and write a brief critical essay intertwining the themes discussed in class with their own design research.
Teaching Format	Lectures, student presentations, practical exercises, workshops, and group discussions.
Required Readings	Theoretical texts

	The following excerpts will be provided by the teacher in the form of a short anthology Excerpts from Aristotle, Epicurus, Epictetus, Sextus Empiricus, Marcus Aurelius Excerpts from Pseudo-Aristotle, <i>Problem XXX.1</i> Excerpts from R. Klibansky, E. Panofsky, F. Saxl, <i>Saturn and Melancholy</i> Excerpts from Spinoza, <i>Ethics</i> Excerpts from F. Nietzsche, <i>The Gay Science</i> and <i>Ecce Homo</i> Films W. Wenders, <i>Perfect Days</i> (2023) F. Fellini, <i>8½</i> (1963) L. Carax, <i>Les Amants du Pont-Neuf</i> (1991) Optional General Texts J. Berger, <i>Ways of Seeing</i>, Penguin, 2008 N. Mirzoeff, <i>An Introduction to Visual Culture</i>, Routledge 2023 W.J.T. Mitchell, <i>What Do Pictures Want?</i>, University of Chicago Press, 2005 A. Ferrarin, <i>A World Not of this World: The Reality of Images and Imagination</i>, Bloomsbury, 2025 A. Pinotti, A. Somaini, <i>Cultura visuale. Immagini, sguardi, media, dispositivi</i>, Einaudi, 2016 M. Cometa, <i>Cultura visuale</i>, Raffaello Cortina, 2020
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Supplementary Readings	
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