Syllabus

Course Description

Course Title	Project Visual Communication 1.b
Course Code	97161
Course Title Additional	
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Prof. Gianluca Camillini, Gianluca.Camillini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908 Dott. Andreas Trenker, Andreas.Trenker@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31479 Dott. Giacomo Festi, Giacomo.Festi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076
Teaching Assistant	
Semester	First semester
Course Year/s	2nd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	93
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	Emergency "Walked out this morning, I don't believe what I saw, Hundred billion bottles washed up on the shore…" sang The Police in Message in a Bottle—lyrics that now sound like a premonition of our present, in which it is hard to distinguish between Sting's cries for help and the plastic that plagues our seas. The word "emergency" by definition indicates a critical and unforeseen situation that demands for immediate intervention: its etymology thus refers to a sudden state, for which a remedy must urgently be found. However, our times are marked by a number of continuous states of emergency – the exact opposite of exceptional events – of the most various kinds, which perpetuated themselves in time: from the trails of the recent pandemic, to the unresolved environmental and climatic crisis, as well as the humanitarian, social, geopolitical and economic crisis: a list large enough for filling this text by herself. Getting back to the meaning of this word, what makes us trouble is the total absence of reaction by our leaders, and this inactivity has been cyclically repeating itself in modern history. Antonio Gramsci noted this during his days in the prisons of the fascist regime: "the crisis consists in the fact that the old dies out but the new cannot come up: in this interregnum the most diverse morbid phenomena take place." This interregnum is the new present which we have to get used to, in which the state of emergency, be it individual or global, is and will be a constant of our day. The good part of this scenario is that we slowly but definitely understood that we ourselves are the solution, each one of us, and we have to act on every front of this emergency. And if our leaders don't seem to react, a positive message giving us hope has already come up among the last generation, as well shown by the research themes and projects developed by the students of our faculty. Starting from these premises the semester project invites students

	to explore the theme of emergency in its many forms: from the most intimate and personal experiences to large-scale collective and global crises, whether real or fictional. We will approach this through the tools of visual communication design: ranging from graphic and editorial design to typography and layout, from visual storytelling to the creation and post-production of both textual and visual content. Together, we will discover how these practices can evolve into powerful languages capable of giving voice to urgent and meaningful issues, making them more accessible and impactful, and thus contributing to raising public critical awareness of the multiple dimensions of emergency.
Keywords	Visual communication, visual storytelling, publishing practices, graphic design, editorial design, post-digital print, design emergency
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	Frontal lectures, exercises, workshops, guest talks, group discussions, in-class exercises, excursions, review and feedback, mutual learning/teaching
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	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. Participating in the final presentation (GOG) — including its preparation, setup, and dismantling — is also considered an integral part of this course. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Evaluation Criteria	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: https://designart.unibz.it/ 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 and use. For the presentation: effectiveness and clarity, awareness of context and relevant discourse in contemporary practice. For the process during the whole semester: pro-active participation, quality of contributions and individual development, ability to work individually and in group.
Required Readings	• Pater, Ruben, Caps Lock, Valiz, 2021 • Pater, Ruben. Politics of Design. BIS Publisher, 2016

	• Rawsthorn, Alice, Antonelli, Paola, Design Emergency: Building a Better Future, Phaidon, 2022 • Drucker, Johanna. Graphesis – Visual Forms of Knowledge Production. Harvard Press, 2014 • Berger, John, Unterstanding a Photograph • Berger, John. Ways of Seeing. London: British Broadcasting Corporation, 1972 • Franchi, Francesco, Designing News, 2013 • Goldstein, Mitch. How to Be a Design Student. Princeton Architectural Press, 2023 • Lupton, Ellen. Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers. Princeton Architectural Press, 2021 • Dunne, Anthony, and Fiona Raby. Speculative Everything: Design, Fiction, and Social Dreaming. Cambridge, MA: MIT Press, 2013 • Lorusso, Silvio. What Design Can't Do: Essays on Design and Disillusion, Set Margins, 2023
Supplementary Readings	Further reading will be provided during the course.
Further Information	
Sustainable Development Goals (SDGs)	Quality education, Peace, justice and strong institutions, Reduced inequalities, Gender equality

Course Module

Course Constituent Title	Visual Communication
Course Code	97161A
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	Prof. Gianluca Camillini, Gianluca.Camillini@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/33908
Teaching Assistant	
Semester	First semester

CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	110
Planned Office Hours	60
Contents Summary	The course should provide fundamentals, skills, working methods, theories and practices of Visual communication in diverse functional and experimental scopes.
Course Topics	Emergency "Walked out this morning, I don't believe what I saw, Hundred billion bottles washed up on the shore…" sang The Police in Message in a Bottle—lyrics that now sound like a premonition of our present, in which it is hard to distinguish between Sting's cries for help and the plastic that plagues our seas. The word "emergency" by definition indicates a critical and unforeseen situation that demands for immediate intervention: its etymology thus refers to a sudden state, for which a remedy must urgently be found. However, our times are marked by a number of continuous states of emergency – the exact opposite of exceptional events – of the most various kinds, which perpetuated themselves in time: from the trails of the recent pandemic, to the unresolved environmental and climatic crisis, as well as the humanitarian, social, geopolitical and economic crisis: a list large enough for filling this text by herself. Getting back to the meaning of this word, what makes us trouble is the total absence of reaction by our leaders, and this inactivity has been cyclically repeating itself in modern history. Antonio Gramsci noted this during his days in the prisons of the fascist regime: "the crisis consists in the fact that the old dies out but the new cannot come up: in this interregnum the most diverse morbid phenomena take place." This interregnum is the new present which we have

	to get used to, in which the state of emergency, be it individual or global, is and will be a constant of our day. The good part of this scenario is that we slowly but definitely understood that we ourselves are the solution, each one of us, and we have to act on every front of this emergency. And if our leaders don't seem to react, a positive message giving us hope has already come up among the last generation, as well shown by the research themes and projects developed by the students of our faculty. Starting from these premises the semester project invites students to explore the theme of emergency in its many forms: from the most intimate and personal experiences to large-scale collective and global crises, whether real or fictional. We will approach this through the tools of visual communication design: ranging from graphic and editorial design to typography and layout, from visual storytelling to the creation and post-production of both textual and visual content. Together, we will discover how these practices can evolve into powerful languages capable of giving voice to urgent and meaningful issues, making them more accessible and impactful, and thus contributing to raising public critical awareness of the multiple dimensions of emergency.
Teaching Format	Frontal lectures, exercises, workshops, guest talks, group discussions, in-class exercises, excursions, review and feedback, mutual learning/teaching
Required Readings	• Lorusso, Silvio. What Design Can't Do: Essays on Design and Disillusion, Set Margins, 2023• Pater, Ruben. Politics of Design. BIS Publisher, 2016 • Pater, Ruben, Caps Lock, Valiz, 2021 • Rawsthorn, Alice, Antonelli, Paola, Design Emergency: Building a Better Future, Phaidon, 2022
Supplementary Readings	Further reading will be provided during the course.

Course Module

Course Constituent Title	Graphic Design
Course Code	97161B
Scientific-Disciplinary Sector	CEAR-10/A
Language	German
Lecturers	Dott. Andreas Trenker, Andreas.Trenker@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31479
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 course module provides students with a comprehensive understanding of graphic design and visual storytelling through a blend of practical and theoretical units that support the main project topic as well as 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 capabilities; exploring digital and analog publishing methods; and encouraging experimental approaches. Students will learn to apply these tools and technologies through short exercises and personal projects. One workshop adopts a collaborative model, culminating in a joint design proposal. The curriculum emphasizes editorial-design principles, the anatomy of publications and narratives, and the use of digital tools for visual storytelling. Students are introduced to hybrid publications that combine analog, digital, interactive, and immersive elements, while

	also exploring multimedia and multi-format publishing alongside a range of production techniques. The theoretical modules cover common forms and strategies of visual storytelling, fostering discussion through multiple case studies and group analysis. Lectures encourage critical reflection on the graphic designer's role in crafting visual narratives, including the power relations embedded in their modes of production, distribution, and publication. In addition, the theoretical component critically examines the social and political contexts in which graphic designers operate. These sessions regularly feature guest talks by internationally recognized designers.
Teaching Format	Lectures, workshops, guest talks, group discussions, in-class exercises, experiments, micro-excursions, different review/feedback modalities, mutual learning/teaching
Required Readings	• Pater, Ruben, Caps Lock, Valiz, 2021 • Pater, Ruben. Politics of Design. BIS Publisher, 2016 • Drucker, Johanna. Graphesis – Visual Forms of Knowledge Production. Harvard Press, 2014 • Berger, John, Unterstanding a Photograph • Berger, John. Ways of Seeing. London: British Broadcasting Corporation, 1972 • Franchi, Francesco, Designing News, 2013 • Goldstein, Mitch. How to Be a Design Student. Princeton Architectural Press, 2023 • Lupton, Ellen. Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designers. Princeton Architectural Press, 2021 • Dunne, Anthony, and Fiona Raby. Speculative Everything: Design, Fiction, and Social Dreaming. Cambridge, MA: MIT Press, 2013 • Lorusso, Silvio. What Design Can't Do: Essays on Design and Disillusion, Set Margins, 2023
Supplementary Readings	Further readings will be provided during the course. Students are expected to participate and debate about the topics presented

	during the lectures.

Course Module

Course Constituent Title	Visual Culture
Course Code	97161C
Scientific-Disciplinary Sector	PHIL-04/A
Language	English
Lecturers	Dott. Giacomo Festi, Giacomo.Festi@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076
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	The overall aim of the course is to improve the theoretical competences of the students, starting from the design practice, through successive extending loops of reflection. Conceptual distinctions will be presented and discussed starting from the facets of the project topic. Students will learn how to search for relevant scientific literature, how to approach and integrate it during the path of research and design. The peculiar theoretical difficulty of a thematic course about emergency is the relative indeterminacy both of the medium/output of the project, as well as the project problems that will be faced by students, asked to elaborate a sort of self-briefing.

	Theoretical contribution aims at enlightening the potential problems students will articulate through their own projects. The course will explore the semantics of emergency starting from the discourses that use it as a defining critical feature. Typically associated with governmental policies facing risks (Beck) or ong alarming communicative strategies, emergency poses us the question of a more or less evident connection with visual languages. Has emergency its own recurrent or dominant visual codes or visual formations? Basics of semiotics will be used to improve the quality of students' analytical observations of contemporary mediascape. [Section 1] The semantics of emergency: the sociological literature after Beck. The dispositive of definition of emergency and case of study presentation. [Section 2] Methodological section: the basics of the visual culture analytical toolbox. Figurative and plastic reading of images, the narrative and rhetorical work. Exploration of visual languages of emergency. [Section 3] Project and problem definition: questioning the project directions through theoretical reflexive dimensions. Students will prepare a final document resuming both the research part, with the suggested theoretical integrations, and the outcome analysis and interpretation, according to the semiotic based 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 dependent on the intermediate assignments, considered as a necessary step to approach the transversal knowledge of the course.
Teaching Format	Frontal lecture and reviews
Required Readings	**Modernity and emergency** - Agamben, G. (2003). *Stato d'eccezione. Homo Sacer, II, I*, Torino, Bollati Boringhieri.

	- Beck, U. (1992). *Risk Society. Towards a New Modernity*. London, Newbury Park, New Dehly: Sage. Ed. or. 1986. - Milev, Y. (2011). "Emergency Design – new semiotic orders of urban survival". In Andrea Gleiniger, Angelika Hilbeck, Jill Scott (eds.), *Transdiscourse 1: Mediated Environments.* Vienna: Springer. - Lupton, D. (2023). *Risk*. 3rd Edition. Lonon: Routledge. - Olofsson, A., Zinn, J.O. (2019). *Researching Risk and Uncertainty*, Berlin: Spring Nature. **Visual Culture and Emergency** - Keenan, T., & Weizman, E. (2012). *Mengele's Skull: The Advent of a Forensic Aesthetics*. Berlin: Sternberg Press/Portikus. - Mirzoeff, N. (2011). *The Right to Look: A Counterhistory of Visuality*. Durham, NC: Duke University Press. **Methodology for Visual Culture** - Festi, G. (2025). "Vademecum of semiotics". Handouts. Unpublished document. - Fabbri, P. (2007). "La comunicazione arrischiata: per una semiotica dell'emergenza". In Lucio d'Alessandro (a cura di), *Il gioco dell'intelligenza collettiva e i nuovi percorsi dei significati*, Milano: Edizioni Angelo Guerini e Associati, 81-97. - Finocchi, R. (2022). "Emergenza. Esplosione, veridizione, normalizzazione". *Studi di estetica*, anno L, V serie, 2/2022 "Sensibilia". - Cervelli, P. (2012). "Politiche della sicurezza e forme del controllo. Una prospettiva semiotica". *Ocula* 11, "Architettura e politica: un incrocio di sguardi", a cura di Montanari, F. e Ragonese, R.
Supplementary Readings	