



## Course syllabus

Faculty of Arts and Humanities

Department of Design

1DI100 Visuell kommunikation 1: Identiteter, 30 högskolepoäng

Visual Communication 1: Identities, 30 credits

### Main field of study

Design

### Subject

Design

### Level

First cycle

### Progression

G1N

### Date of Ratification

Approved 2023-09-25.

The course syllabus is valid from autumn semester 2024.

### Prerequisites

General entry requirements + English 6.

## Objectives

### ***Module 1: Visual Narration I: Perspectives on Biodiversity, 7.5 credits***

After completing the module, the student should be able to:

- [Design] demonstrate a basic understanding of visual communication and the creative process from idea to outcome,
- [Design] understand and apply sketching, mapping tools, and creative writing to explore and analyse relationships within an ecological system, and visually narrate them from perspective of biodiversity,
- [Design] critically reflect on the artistic process and outcomes within a specific ecological context,

- [Change] apply fundamental principles of biodiversity within a site-specific ecological system, and critically reflect on their own position within this system.

### ***Module 2: Image-Making I: Individual Identity, 7.5 credits***

After completing the module, the student should be able to:

- [Design] demonstrate a basic understanding of the use of symbols in visual communication and apply these understandings in basic visual analysis and in the visual narration of their individual identity,
- [Design] explore and apply analogue design methods to carry out a project in visual communication,
- [Design] identify and reflect on how innovative analogue techniques can be part of an experimental approach,
- [Design] define and compare abstract and concrete representation in visual communication,
- [Change] identify and discuss key concepts in social and cultural identity and apply them in a reflection on their own identity,
- [Communication for Change] identify and practically apply strategies for visual communication of personal identity to an external viewer.

### ***Module 3: Typography I: Cultural Identity, 7.5 credits***

After completing the module, the student should be able to:

- [Design] apply and motivate the use of basic typographic concepts,
- [Design] apply basic skills in analogue and digital typography in a project in visual communication,
- [Design] implement a typographic project based on the concept of cultural identity contextualised in a location relevant to the topic at hand,
- [Change] explore and critically reflect on societal norms and stereotypes in relation to typography and the use of visual communication in the representation of different cultural and social identities,
- [Change] demonstrate and apply basic historical and contemporary knowledge of the representation of cultural and social identities, using visual communication,
- [Learning and curiosity] identify relevant methods of visual analysis and apply these methods to examine the representation of cultural and societal identities.

### ***Module 4: Image-Making II: Publishing I – Collective Identity, 7.5 credits***

After completing the module, the student should be able to:

- [Design] motivate, apply, and combine a selection of methods and approaches, such as visual analysis, image-making, mapping, sketching, collage, and typography, to visualise and materialise ideas in their own creative work,
- [Design] identify and critically reflect on their own design decisions and creative processes in relation to collective societal and cultural identities,
- [Change] identify and discuss key concepts of collective identity in relation to ecological, social, or cultural contexts, and reflect on the individual's position within them,
- [Change] demonstrate and apply basic knowledge of the representation of collective societal and cultural identities through visual communication,
- [Learning and curiosity] use visual communication as a tool to investigate the representation of collective societal and cultural identities, visually, in writing, and orally,
- [Learning and curiosity] critically reflect on their own learning process and identify areas of strengths and challenges, based on this.

## Content

### ***Module 1: Visual Narration I: Perspectives on Biodiversity, 7.5 credits***

This module introduces biodiversity and ecological systems as a means for the student to explore and critically reflect on their own position within it. Students are introduced to sustainability from a holistic perspective, through creative methods and practices such as sketching, mapping, and creative writing.

Supported by supervision and workshops, students understand and apply tools in visual communication, explore and analyse relationships in ecological systems, and visually describe these from a biodiversity perspective. They also conduct a project in visual communication and present their reflections in writing and orally.

### ***Module 2: Image-Making I: Individual Identity, 7.5 credits***

In this module, the student identifies and discusses concepts of social and cultural identity from an individual perspective in relation to sustainability.

Supported by supervision and workshops, the student understands, explores, and applies analogue tools for visual communication and visual analysis, with a focus on identifying and practically implementing strategies for the visual communication of personal identity to an external recipient.

The student continues to develop their skills in visual communication through image-making processes in a project in visual communication, as well as in writing and orally.

### ***Module 3: Typography I: Cultural Identity, 7.5 credits***

In this module, the student explores and maps the use of visual communication in the representation of various cultural and societal identities from a sustainability perspective.

Supported by supervision and workshops, the student uses – and justifies the use of – basic concepts in analogue and digital typography, focusing on conducting a typographic project based on the concept of cultural identity contextualised in a location relevant to the topic at hand.

The student hones their typography skills in an individual project in visual communication, as well as in writing and orally.

### ***Module 4: Image-Making II: Publishing I – Collective Identity, 7.5 credits***

In this module, the student identifies and discusses ecological, societal, or cultural dimensions of collective identity from a sustainability perspective.

Supported by supervision and workshops, the student uses – and justifies the use of – visual communication as a tool to explore the representation of collective societal or cultural identities, visually, in writing, and orally.

The student continues to develop their skills by justifying, applying, and combining a selection of methods and approaches introduced during the semester, such as visual analysis, image-making, mapping, sketching, collage, and typography, to visualise and materialise ideas in a final project in visual communication in the form of printed materials. The student critically reflects on their own learning process and identifies areas of strengths and challenges, based on this.

## Type of Instruction

Instruction is delivered in the form of lectures, workshops, supervision, seminars, field work, study visits, and independent study.

## Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

Students are assessed for each module, based on the execution of a project (individually or in groups), visual and oral presentation, a written assignment, and a project book.

In order to earn a Pass, the student must meet the course objectives. Grading criteria for a Pass with Distinction will be provided in writing when the course starts. To earn a Pass with Distinction for the entire course, the student must have been awarded this grade for at least 15 of the 30 course credits. Resit examination is offered in accordance with Linnaeus University's Local regulations for courses and examination at the first- and second-cycle levels. In the event that a student with a disability is entitled to special study support, the examiner will decide on adapted or alternative examination arrangements. For certain elements, resit examination can only be offered in connection with the delivery of the course.

## Course Evaluation

A course evaluation should be conducted during the course or in connection with its conclusion. The results and analysis of the completed course evaluation should be promptly communicated to students who have completed the course.

Students participating in the next course instance should be informed of the results of the previous course evaluation and any improvements that have been made, no later than at the start of the course.

## Overlap

The course cannot be included in a degree along with the following course/courses of which the content fully, or partly, corresponds to the content of this course:

1DI180 Analogue Tools and Processes, 30 credits, 1DI186 Analogue Tools and Processes, 30 credits

## Other Information

Any costs for materials and printouts are paid by the student.

## Required Reading and Additional Study Material

### ***Module 1: Visual Narration I: Perspectives on Biodiversity, 7.5 credits***

Chick, Anne and Micklethwaite, Paul (2011) *Design for Sustainable Change: How Design and Designers Can Drive the Sustainability Agenda*. Lausanne: AVA Publishing. ISBN 9782940439775. 55 pages.

Haraway, Donna (2003) "Ms Cayenne Pepper", in *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago: Prickly Paradigm Press. ISBN 9780971757585. 3 pages.

Harmon, Katharine (2004) *You Are Here, Personal Geographies and other Maps of the imagination*. New York: Princeton Architectural Press. ISBN 9781568984308. 60 pages.

Pater, Ruben (2016) *The Politics of Design – A (Not So) Global Manual for Visual Communication*. Amsterdam: BIS Publishers. ISBN 9789063694227. 20 pages.

Simblet, Sarah (2009) *The drawing book*. London: Dorling Kindersley Publishers Ltd. ISBN 9781405341233. 60 pages.

*The course coordinator will select relevant literature of another 100 pages (approx.).*

**Module 2: Image-Making I: Individual Identity, 7.5 credits**

Berger, Arthur Asa (2016) *What Objects Mean: An Introduction to Material Culture*. New York: Routledge. ISBN 9781315415857. 15 pages.

Bestley, Russell & McNeil, Paul (2022) *Visual research: An introduction to research methods in graphic design*. London: Bloomsbury Publishing. ISBN 9781350160569. 40 pages.

Lupton, Ellen (2015) *Graphic Design: The new basics*. New York: Princeton Architectural Press. ISBN 9781616893323. 30 pages.

*The course coordinator will select relevant literature of another 215 pages (approx.).*

**Module 3: Typography I: Cultural Identity, 7.5 credits**

Lupton, Ellen (2010) *Thinking with type: A critical guide for designers, writers, editors, & students*. New York: Princeton Architectural Press. ISBN 9781568989693. 20 pages.

Lupton, Ellen, and J.Tobias, F. Kafei, J.A. Halstead, K. Sales, L. Xia, V. Vergara (2021) *Extra Bold: A Feminist, Inclusive, Anti-racist, Nonbinary Field Guide for Graphic Designer*. New York: Princeton Architectural Press. ISBN 9781616899189. 25 pages.

Pater, Ruben (2016) *The Politics of Design – A (Not So) Global Manual for Visual Communication*, Amsterdam: BIS Publishers. ISBN 9789063694227. 20 pages.

Williams, Jim (2012) *Type matters!*. London: Merrel Publishers. ISBN 9781858945675. 15 pages.

*The course coordinator will select relevant literature of another 215 pages (approx.).*

**Module 4: Image-Making II: Publishing I – Collective Identity, 7.5 credits**

Drucker, Johanna (2004) *The Century of Artists' Books*. New York: Granary Books. ISBN 9781887123693. 35 pages.

*The course coordinator will select relevant literature of another 215 pages (approx.).*