**Syllabus
Course description**

Course title	**Project Visual Communication 1c "Practice"**
Course code	97162
Scientific sector	Module 1: CEAR-08/D (ex ICAR/13) Module 2: CEAR-10/A (ex ICAR/17) Module 3: PHIL-04/A (ex M-FIL/04)
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2024/25
Year	1st
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

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

Course description	*The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.*
	Description Module 1 – Visual Communication: EN "Practice" is both a verb and a noun.
	This course deliberately plays with this duality, suggesting that a communication design semester might function equally as a useful service (noun: a professional practice) and as a space for research, speculation, contemplation, and experimentation [1 SEP](verb: repeatedly performing activities and learning from them, e.g. "practise makes perfect").
	"Practice" has many relevant, connected meanings, it also means "profession", "study", "method", "observe rules" etc...
	Starting from this premise — and in practice — this semester, "practice" will be at the center of our project.

But how will we practice?

"Practice" focuses on an actual case study. We will design the visual identity and the entire communication system for the event "Books in the Making," co-organized in collaboration with Eva Leitolf/Studio Image and with the crucial support of Longo Print Media — the internationally renowned printing house specializing in editorial production.

The event consists of a series of open talks (at least three) with international guests, to be held from October to December 2025 at the University of Bolzano.
During this semester, the students attending the course will be tasked with designing the entire identity and communication of the event, both analog and digital: posters, flyers, letterheads, brochures, signage, any other printed materials, event program, web communication/newsletters, social media, and a printed publication documenting the event.
The identity and the communication system will then be implemented and fully developed during the event itself (Oct-Dec 2025).

Subject to faculty approval, "Practice" includes an educational trip to Florence from April 14 to 16, where we will visit a designers' collective, an archive, a museum, and a graphic design studio relevant to the course theme.

"Practice" features two guest speakers who will hold workshops/lectures aligned with the course theme.

IT
"Pratica" è sia un verbo che un sostantivo.

Questo corso riflette deliberatamente su questa dualità, suggerendo che un corso di design della comunicazione può agire sia come servizio ("Pratica" come sostantivo, cioè come una pratica professionale) sia come uno spazio di ricerca, di contemplazione e sperimentazione (ovvero come un verbo: la "pratica" intesa come "praticare", svolgere ripetutamente un'attività e imparare da essa).

"Pratica" ha molti significati connessi, significa anche "professione", "studio", "metodo", "osservare le regole" e così via...

Partendo da questa premessa — in pratica — la "pratica" sarà al centro del nostro progetto...
Ma come faremo pratica?

"Practice" si concentra su un caso studio/committenza reale. Progetteremo l'identità visiva e l'intero sistema di comunicazione dell'evento "Books in the making", co-ideato e organizzato assieme ad Eva Leitolf/Studio Image e la fondamentale collaborazione di Longo print media – tipografia rinomata internazionalmente per la produzione editoriale. L'evento consistente in una serie di open talk (almeno tre) con ospiti internazionali, che si terranno da ottobre a dicembre 2025 presso l'università di Bolzano. Durante questo semestre, gli studenti e le studentesse che frequenteranno il corso saranno chiamati a progettare l'intera identità e la comunicazione dell'evento, sia analogica che digitale: poster, locandine, letterhead, vari stampati, programma dell'evento, pieghevole, segnaletica, comunicazione web/newsletter, social media e, soprattuto, la pubblicazione che documenterà l'evento. Il progetto di comunicazione sarà poi implementata e sviluppata realmente durante l'evento stesso (Ottobre-Dicemnbre 2025).

Previa approvazione della facoltà, "Practice" include un'escursione didattica dal 14 al 16 Aprile a Firenze, caratterizzata da attività pertinenti alla tematica del corso (visita presso un collettivo di progettisti, visita di un archivio, visita di un museo e di uno studio grafico).

"Practice" prevede l'intervento di due ospiti che terranno workshop/lectures attinenti alla tematica del corso.

Description Module 2 – Graphic Design
EN
This course teaches graphic design as an integrated subject, combining lectures, practical exercises and collaborative group critiques to explore key concepts, media and techniques in the fields of communication and graphic design. The focus of this semester will be on typography, editorial design and identity design for cultural events.

The accompanying lectures and exercises will be tailored to students' varying levels of experience and project requirements, providing both a critical framework for conceptualisation and technical guidance. By the end of the semester, students will have acquired the knowledge to conceptualise, design and execute identity and editorial design projects.

The course provides a critical and holistic understanding of graphic design and encourages students to push their projects beyond the level and use graphic design as a

means of exploring ideas, concepts and form of visual expression. Students are challenged to take authorship in their work and consciously create projects that communicate effectively while expressing their own perspective.

DE
In diesem Kurs wird Grafikdesign als integriertes Fach gelehrt, in dem Vorlesungen, praktische Übungen und gemeinschaftliche Gruppenkritiken kombiniert werden, um wichtige Konzepte, Medien und Techniken in den Bereichen Kommunikations- und Grafikdesign zu erkunden. Der Fokus wird in diesem Semester auf Typografie, Editorial Design und Identity Design für kulturelle Veranstaltungen gelegt.

Die begleitenden Vorlesungen und Übungen werden auf die unterschiedlichen Erfahrungsniveaus und Projektanforderungen der Studierenden zugeschnitten und bieten sowohl einen kritischen Rahmen zur Konzeptfindung als auch technische Anleitungen. Am Ende des Semesters werden sich die Studierenden das Wissen angeeignet haben, um Projekte in den Bereichen Identität und Editorial Design zu konzipieren, zu gestalten und auszuführen.

Der Kurs vermittelt ein kritisches und ganzheitliches Design-Verständnis und ermutigt die Studierenden, in ihren Projekten über die Ebene der Ästhetik hinauszugehen und Grafikdesign als Mittel zur Erkundung von Ideen, Konzepten und visuellen Ausdrucksformen einzusetzen. Die Studierenden sind herausgefordert, Autorenschaft in ihrer Arbeit zu übernehmen und bewusst Projekte zu schaffen, die effektiv kommunizieren und gleichzeitig eine eigene Perspektive zum Ausdruck bringen.

Description Module 3 – Visual Culture
EN
This course explores the multifaceted field of visual culture through a critical lens, addressing its intersections with decolonization, activism, and politics. Students will engage with key concepts and practices that define visual culture. The course navigates themes such as the role of visuality in colonial histories, the revolutionary potential of exhibitions, and countervisual practices from historical avant-gardes to contemporary ecological and queer movements. Through case studies, readings, and discussions, participants will critically examine the politics of representation, the role of art institutions, and the implications of machine vision in the digital age.

Specific educational objectives	**Knowledge and understanding** - 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.

Lecturer	***Module 1 – Visual Communication:*** Gianluca Camillini e-mail gianluca.camillini@unibz.it tel. +39 0471 015284 webpage https://www.unibz.it/it/faculties/design-art/academic-staff/person/33908-gianluca-camillini ***Module 2 – Graphic Design:*** Ann-Kathrin Seligmann e-mail: tbd webpage: tbd ***Module 3 – Visual culture:*** Marco Baravalle e-mail: tbd webpage: tbd
Scientific sector of the lecturer	**Module 1** – Gianluca Camillini: CEAR-08/D (ex ICAR/13) **Module 2** – Ann-Kathrin Seligmann: CEAR-10/A (ex ICAR/17) **Module 3** – Marco Baravalle: PHIL-04/A (ex M-FIL/04)
Teaching language	Module 1 – Italian Module 2 – German Module 3 – English
Office hours	**Module 1** Tuesday 18:00-19:30 (to be booked one week in advance via email) **Module 2** Monday 11–13.00, please make an appointment one week in advance via email **Module 3** Wednesday 16:00-17:00 (to be booked one week in advance via email).

List of topics covered	**Module 1** Visual communication, Communication design, Art direction, Editorial design, Trans-media design, Visual storytelling, Basis of design research and criticism, Design methodology. **Module 2** Fundamentals of Graphic Design, Typography, Layout, Composition, Editorial Design, Identity design in cultural contexts, Digital tools and Software, Print production **Module 3** Introduction to visual culture and key theoretical frameworks; Decolonial approaches to visuality and aesthetics; The politics of exhibitions and institutional critique; Art and revolution: historical and contemporary case studies; Countervisuality in the context of activism and conflict; Visual culture in ecological and technological paradigms; Queer visualization and alternative futurities; Critiques of capitalism, spectacle, and toxic philanthropy in art.
Teaching format	**Module 1** 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. **Module 2** Lectures, exercises, presentations, group and individual reviews **Module 3** Frontal lecture, presentations and collective discussions.

Expected learning outcomes	**Disciplinary competence** *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.
- 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 visual communication , 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 visual communication 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 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.

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. - 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 andpractical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.

Assessment	**Module 1** 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. **Module 2** The final assessment consists of the following three parts: – Students are required to submit one copy of the results from each exercise for assessment. – The final exam is an oral presentation in which the student must present their project and explain the research and design processes they followed during the semester. – The active participation in the GOG is integral to the course. **Module 3** Oral assessment during the final presentation. Special attention will be paid to active student participation during class discussions. The bibliography will be fully made available by the lecturer, but students will NOT be required to read all texts. There are no mandatory or optional texts. Rather, in agreement with the lecturer, it will be up to the students to choose a minimum of two texts depending on their personal interests and usefulness with respect to the final project.
Assessment language	The same as the teaching language.
Evaluation criteria and criteria for awarding marks	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.*

Module 1

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.

Module 2

The final assessment is based on all exercises developed during the course, graded according to the following criteria:

- Active participation: Teamwork, constructive participation in group reviews and discussions, ability to articulate ideas, motivation to experiment, integrate feedback, project ownership and personal growth
- Workflow and methodology: Evaluation of the student's design process over the semester.
- Intermediate presentations: Engagement and improvement demonstrated throughout the semester.
- Quality of exercises: Conceptual strength, clear design language, formal artistic quality, complexity, originality, critical engagement with content, and technical execution.
- Final presentation: Clarity and structure, conciseness and accuracy, effective representation, professionalism.
- GOG presentation: Concept, execution, quality, active attendance, and dismantling.

Module 3

During the oral exam, students will be assessed on the following skills:

	- A comprehensive understanding, both factual and conceptual, of the educational materials covered. - The ability to articulate complex ideas related to visual culture in a clear and coherent manner, with a focus on the overarching themes explored during the course. - Demonstrating critical thinking and originality by reflecting on the course materials and class discussions, while also showing the capacity to creatively apply these insights in developing the final project.

Required readings	**Module 1** (collective bibliography) - *Logo IRL,* Michele Galluzzo, 2024 - *What design can't do,* Silvio Lorusso, 2024 - *Superstorm. Politics and design in the age of information,* Noemi Biasetton, 2024 - *Visus. Storie del volto dall'antichità al selfie,* Riccardo Falcinelli, 2024 - *Figure. Come funzionano le immagini dal Rinascimento a Instagram,* Riccardo Falcinelli, 2020 - *Exercises in style,* Raymond Queneau, 1947[SEP] - *Six memos for the next millennium,* Italo Calvino, 1985[SEP] - *Why graphic culture matters,* Rick Poynor, 2023 - *Il mestiere del grafico,* Albe Steiner, 1997[SEP] - *Ways of seeing,* John Berger, 1980[SEP] - *Caps Lock,* Ruben Pater, 2021 - *Politics of Design,* Ruben Pater, 2016 - *Grid systems in Graphic Design,* Josef Müller-Brockmann, 1981 - *Die neue Typographie,* Jan Tschichold, 1928. **Module 2** Müller J., Wiedemann J., *The History of Graphic Design. Vol. 2. 1960–Today*, Taschen Verlag, Köln 2018 **Module 3** The bibliography will be fully made available by the lecturer, but students will NOT be required to read all texts. There are no mandatory or optional texts. Rather, in agreement with the lecturer, it will be up to the students to choose a minimum of two texts depending on their personal interests and usefulness with respect to the final project: **1) Notes on Visual Culture As An Introduction** Readings Nicholas Mirzoeff, *An Introduction To Visual*

Culture, Routledge, London And New York, p. 1-21.

Marita Sturken, Lisa Cartwright. *Practices of looking*. Vol. 2009. Oxford: Oxford University Press, 2001, p. 1-51.

2) The Plantation and The Revolution: Decolonizing Visual Culture
Readings

Walter Mignolo, Rolando Vázquez. "Decolonial Aesthesis: Colonial wounds/decolonial healings–Social text." *Retrieved December* 15 (2013); 2019.

Nicolas Mirzoeff, *The Right To Look. A Counterhistory of Visuality*, Duke University Press; p. 1-101

3) The Commune. Paris "*Fauve*" And The Demolished Column
Readings

Nicolas Mirzoeff, *The Right To Look. A Counterhistory of Visuality*, Duke University Press, p. 155-187

Gerald Raunig, *Art and Revolution: Transversal Activism in the Long Twentieth* Century. Semiotexte; p. 67-112

4) The Exhibitionary Complex. Discipline In Plein Site
Readings

Tony Bennett. *The birth of the museum: History, theory, politics*. Routledge, 2013; p. 1-98

Rolando Vázquez, *Vistas Of Modernity. Decolonial Aesthesis And The End Of The Contemporary*, Vior

Webmedia, 2024. Read the chapters titled: "Decoloniality" and "La Tour: The Modern Gaze"

5) The Monochrome and the Revolution. From October to *Operaismo*
Readings

Boris Groys. "Becoming Revolutionary: On Kazimir Malevich." *e-flux journal* 9 (2013)

Jaleh Mansoor, *Marshall Plan Modernism: Italian Postwar Abstraction and the Beginnings of Autonomia*. Duke University Press, 2016, 1-67

6) Exhibition Design. From Historical Avant-Gardes to The Birth Of The White Cube
Readings

Mary Anne Staniszewski, Framing Installation design: The International Avant-Gardes, in The Power of Display: A History of Exhibition Installations at the Museum of Modern Art, The MIT Press, Cambridge, London; 1998. p. 3-24.

Peter Bürger*, Theory of The Avant-Garde, Manchester University Press*, University of Minnesota Press, 1984, p. 35-55

Mary Anne Staniszewski, Creating Installations for Aesthetic Autonomy: Alfred Barr's Exhibition technique, in The Power of Display: A History of Exhibition Installations at the Museum of Modern Art, Cambridge, London, The MIT Press, 1998. p. 60-83

Brian O'Doherty; *Notes On The Gallery Space*; in *Inside The White Cube*; Berkeley, University Of California Press, 1976. 13-34

7) Images In Spite of All. The Holocaust, The Unimaginable, and The "Degenerate Art"
Readings

Georges Didi-Huberman, *Images in spite of all: four photographs from Auschwitz*. University of Chicago Press, 2008; p. 3-47

Benjamin H. D. Buchloh, "The Dialectics of Design and Destruction: The Degenerate Art Exhibition (1937) and the Exhibition internationale du Surréalisme (1938)." *October* 150 (2014): 49-62.

8) **Capital Becomes Image. Situationism And The Society of Spectacle**
Readings

Guy Debord and Gil J. Wolman. "A user's guide to détournement." *Les Lèvres Nues* 8.7 (1956).

Giorgio Agamben, *Difference and Repetition : on Guy Debord's Films*, in Tom McDonough ed., Guy Debord and the Situationist International, Cambridge, Mass., MIT Press, 2002

9) **And Babies/Tucumán Arde/La Beauté Est Dans la Rue. Three Posters and Contervisuality in 1968**
Readings

Ana Longoni; *Avant-Garde Argentinian Visual Artists Group, Tucumán Burns (1968)* ; Contrappunto; Mousse; 2; 4-2014; 1-18

Lucy Lippard, *The Art Workers Coalition. Not a History*, in *Studio International*, November 1970, 173-179.

Atelier Populaire. *Posters from the revolution: Paris, May 1968*. Dobson, 1969

Deaton, Clifford. "The memory of May'68: The ironic interruption and democratic commitment of the atelier populaire." *Design Issues* 29.2 (2013):

29-41.

10) The Mass Avant-Garde. The Movement of '77 in Italy
Readings

Raffaella Perna, "The Last Avant-garde? Pablo Echaurren and the Movement of '77", Pablo Echaurren. Art For The Many, Silvana Editore, 2024, p. 47-64.

Jacopo Galimberti, "The Metropolis and Its Monsters. Autonomia's Aesthetic and Political Iconography", Jacopo Galimberti, *Images Of Class*, Verso, 2022, p. 292-349.

11) Between Failure and Futurity. Queer Visualization
Readings

José Esteban Muñoz, *Cruising utopia: The then and there of queer futurity*, New York University Press, 2009, p. 131-146.

Jack Halberstam, *The Queer Art of Failure*, Duke University Press, 2011, p. 87-121

Wu Tsang and Fred Moten, "All Terror, All Beauty," *Trap Door: Trans Cultural Production and the Politics of Visibility*, eds. Reina Gossett, Eric A. Stanley, and Johanna Burton (Cambridge: MIT Press, 2017), 339-48.

12) Occupation and Visuality.
Readings

Gil Z. Hochberg, *Visual occupations: Violence and visibility in a conflict zone*. Duke University Press, 2015, p. 37-96.

Farah Atoui. "Return, recollect, imagine: Decolonizing Images, Reclaiming Palestine." (2020), *Postcolonial Direction in Education*,

Volume 9 issue 1, 2020, 8-42.

13) Imagining Institutions. Abolition and Alter-Institutions in the Age Of Toxic Philantropy
Readings

Françoise Vergès, *A program of Absolute Disorder. Decolonizing The Museum*, London, Pluto Press, 2024, pp. 25-80

The Case Against MoMA, Strike MoMA *Reader*, 2021

14) Countervisualities in The Anthropocene
Readings

T.J. Demos, *Against The Anthropocene*, Sternberg Press, 2017, p. 39-112

15) Computer Vision. Machines That "See"
Readings

Andreas Broeckmann. *Machine art in the twentieth century*. MIT Press, 2016. P. 124-165

Matteo Pasquinelli, *The eye of the master: A social history of artificial intelligence*. Verso Books, 2023. Read the chapter titled "The Automation Of Pattern Recognition".

Harun Farocki. "Phantom images." *Public* (2004).

Supplementary readings	**Module 1** Further readings will be provided during the course. Students are expected to participate and debate about the topics presented during the lectures. **Module 2** Further readings will be provided throughout the semester. **Module 3** Further readings will be suggested "in progress", according to the collective discussion in class.