Syllabus

Course Description

Course Title	Project Visual Communication 2.d
Course Code	97159
Course Title Additional	Alive in Photos: Gina Klaber Thusek
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	Prof. Christian Upmeier, CUpmeier@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/5343 Prof. Dr. Stephan August Schmidt-Wulffen, Stephan.SchmidtWulffen@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104 Dott. Giulia Faccin, Giulia.Faccin@student.unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/34902
Teaching Assistant	
Semester	Second semester
Course Year/s	2nd & 3rd
CP	19
Teaching Hours	90
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	60
Contents Summary	The course provides students with knowledge and skills on in the operational aspects approaches of designwork, methods and theories of visual communication for various functional and

	experimental fields of application with a focus on the role of the digital media.
Course Topics	Brand design encompasses everything from concept and naming to various forms of creative expression, all media and graphic tasks that make up communication design. We therefore hold several workshops on typography, layout, posters, animation, concept and idea development, and exhibition design to create a small cultural event. To this end, we devote ourselves to a specific design task and collaborate with an external partner who supports us in terms of content and practical implementation.
Keywords	Cultural Branding, Photography – technique and theory, Curating, Motion Design, Photogrammetry
Recommended Prerequisites	
Propaedeutic Courses	
Teaching Format	Workshops, lectures, seminars, cooperative learning, feedbacks
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	• Attending students — Final Presentation/Colloquium: [VK] 1) The group project exhibition and its documentation at the GOG, 2) The individual event identity project at the exam date: The 5-minute presentation covers the concept/reasoning and illustrates the design in a ‹client presentation› (PDF). [DM] 3) a collection of guided yet independently developed and completed class exercises based on the digital media processes and tools introduced during the course. 4) [VC] participation, text-reading, text-writing — Documentation: [VK] 1) A ‹client-presentation› (PDF) of the individual event identity design, containing research, strategy and the design (mock-ups, images of prototypes). 2) [VK/DM] Secondly, a complete documentation of texts, data and high-resolution images onto the project server in TEAMS. [DM] 4 Exercises documented in a PDF. — Final project/final project-prototypes: [VK] application of the individual event identity design in the form of an exhibition poster (50 x 70 cm), [DM] 4 Exercises presented in the atelier. • Non-Attending students — A preliminary discussion is required to define an individual working plan. Students can request online feedback if needed; otherwise, they are expected to work independently until the end of the semester.
Evaluation Criteria	The final assessment is based on the exercises in all three modules. There is a single project assessment. Across the modules, the assessment is weighted by workload, with credit points (VK 50%, DM 33%, VC 27%). — Sufficiency will be awarded if all class assignments are completed and submitted. — Higher marks will be awarded in relation to the student's ability to work with intention, identify and address problems, and deliver clean, resolved, and high-quality outcomes. — Laude will be awarded to students who demonstrate exceptional and progressively increasing independence in decision-making and critical reflection, whose work is guided by their own curiosity and initiative.

Required Readings	R.Krauss: Cindy Sherman: Untitled, Munich etc. 1993 J. Ault, The Subject is Exhibition, in: Wolfgang Tillmans, Yale 2006 Lockemann, B., Thinking the Photobook, Berlin 2022 Vilem Flusser “Towards a Philosophy of Photography" + “Into the Universe of Technical Images” Maurice Merleau-Ponty “Phenomenology of Perception” Oliver Grau – “Virtual Art: From Illusion to Immersion” Giuliana Bruno - “Atlas of Emotions” Jacques Derrida - “Archive Fever: A Freudian Impression” Walter Benjamin - “The Work of Art in the Age of Mechanical Reproduction” Susan Sonntag - “On Photography” John Berger - “Ways of Seeing” + “Understanding a Photograph” Hito Steyerl - “The Wretched of the Screen” (in particular “In Defence of the Poor Image”) Ariela Azouley “Unlearning Decisive Moments of Photography” + “Potential History: Unlearning Imperialism” Edward W. Soja — “Communicating in the Third Space” Whitelaw, Matthew — Digital Humanities Quarterly, Vol. 9, No. 1 https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/2451316338
Supplementary Readings	
Further Information	
Sustainable Development Goals (SDGs)	Gender equality, Quality education

Course Module

Course Constituent Title	Visual Communication
Course Code	97159A

Scientific-Disciplinary Sector	CEAR-08/D
Language	German
Lecturers	Prof. Christian Upmeier, CUpmeier@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/5343
Teaching Assistant	
Semester	Second semester
CP	8
Responsible Lecturer	
Teaching Hours	90
Lab Hours	0
Individual Study Hours	75
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	As part of the project, we are working together with the Museum Palais Mamming in Merano on the curatorial concept, branding, and communication for a small exhibition on the photographic estate of artist Gina Klaber Thusek. To this end, we are dividing the semester into three sections. While the first few weeks are devoted to concept development and personal designs, we use the second part of the semester to work together as a project team, divided into working groups, on branding, printed materials (including digital and animated), the exhibition structure, and the presentation of the photographs until the opening at the end of April. We will devote the third part of the semester to editing and designing a book about the artist's photographic estate. We will design, publish, and exhibit.
Teaching Format	Workshops, lectures, cooperative Learning, seminars and feedbacks
Required Readings	https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/2451316338
Supplementary Readings	

Course Module

Course Constituent Title	Digital media
Course Code	97159B
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	Dott. Giulia Faccin, Giulia.Faccin@student.unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/34902
Teaching Assistant	
Semester	Second semester
CP	6
Responsible Lecturer	
Teaching Hours	60
Lab Hours	0
Individual Study Hours	90
Planned Office Hours	18
Contents Summary	The course teaches the fundamentals, skills, working methods, theories and practices of diverse forms of digital publishing and social media marketing.
Course Topics	The Digital Media course focuses on developing students' individual interests while fostering personal and critical growth. Visual communication is explored through a digital lens. The project theme is approached from both digital and critical perspectives, encouraging students to experiment with hybrid forms of production and storytelling. Lectures support reflection on the role of digital media in design and society, at both conceptual and practical levels. The teaching methodology combines lectures, tutorials, discussions, collective reviews, and exploratory exercises designed to introduce students to digital tools and technologies. Students will be exposed to diverse visual aesthetics that may

	depart from commercial standards to enrich and nuance storytelling. They will gain hands-on experience with tools such as photogrammetry, VR/AR, and animation, exploring their potentials, limitations, impacts and relationship to physical/printed environments. By the end of the course, students will have developed practical and conceptual independence in using the digital tools introduced in class, applying them with critical awareness, conducting independent research, and approaching problems with a proactive, solution-oriented mindset.
Teaching Format	Workshops, lectures, reviews, assignments, screenings
Required Readings	Will be handed out during the course.
Supplementary Readings	*Vilem Flusser "Towards a Philosophy of Photography" + "Into the Universe of Technical Images"* *Maurice Merleau-Ponty "Phenomenology of Perception"* *Oliver Grau – "Virtual Art: From Illusion to Immersion"* *Giuliana Bruno - "Atlas of Emotions"* *Jacques Derrida - "Archive Fever: A Freudian Impression"* *Walter Benjamin - "The Work of Art in the Age of Mechanical Reproduction"* *Susan Sonntag - "On Photography"* *John Berger - "Ways of Seeing" + "Understanding a Photograph"* *Hito Steyerl - "The Wretched of the Screen" (in particular "In Defence of the Poor Image")* *Ariela Azouley "Unlearning Decisive Moments of Photography" + "Potential History: Unlearning Imperialism"* *Edward W. Soja — "Communicating in the Third Space"* *Whitelaw, Matthew — Digital Humanities Quarterly, Vol. 9, No. 1*

Course Module

Course Constituent Title	Theories and languages of visual communication

Course Code	97159C
Scientific-Disciplinary Sector	PHIL-04/B
Language	English
Lecturers	Prof. Dr. Stephan August Schmidt-Wulffen, Stephan.SchmidtWulffen@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/32104
Teaching Assistant	
Semester	Second 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 provides fundamental overview about scientific methods of contemporary semiology and communication theory.
Course Topics	The module is devided in three parts: The first part deals with the exhibition as a tool of visual communication. How do I speak with pictures, ordered in space? The discussion will connect the abstract question with the practical task to describe the life of the protagonist, Gina Klaber Thusek, using her own photo-visualisations and -collections. The second part of the module deals with similar questions, however, referred to book design. How to narrate a visual story in a book? Here, questions like the relation of picture and text turn up. A journey through the history of famous photo books will be the basis of the discussion. Finally (you will be busy preparing the GOG) I will give some general, theoretical remarks concerning the practical issues of the semester and its role for contemporary practice of design: Does today's understanding of photography as a medium of power relations concern design? How do we imagine ‚history' today, and how does this concern strategies of visualisation? How do we

	imagine the identity of the customer/client, and in which sense is ‚constructivism' relevant in designerly practice?
Teaching Format	Seminar, lectures, workshop
Required Readings	R.Krauss: Cindy Sherman: Untitled, Munich etc. 1993 J. Ault, The Subject is Exhibition, in: Wolfgang Tillmans, Yale 2006 Lockemann, B., Thinking the Photobook, Berlin 2022
Supplementary Readings	Tudor, Andre, ‚Situating Subjects', in: Decoding Culture. Theory and Method in Cultural Studies, London 1999, Chapt. 4 Burgin, Victor, Looking at Photographs; in: Burgin, Victor, Thinking Photography, London 1982, pp. 142-153