Syllabus

Course Description

Course Title	Project Visual Communication 2.b
Course Code	97157
Course Title Additional	Soundwalk – Designing for gender equality
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 Dott. Gianluca Seta, Gianluca.Seta@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/34470 Dott. Pamela Breda, Pamela.Breda@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/54717
Teaching Assistant	
Semester	First semester
Course Year/s	2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	260
Planned Office Hours	57
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, information graphics, 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, play development, soundwalk, information graphics, curatorial and exhibition studies
Recommended Prerequisites	To have passed the Project Visual Communication 1; to have certified the language level proficiency B1 in the course language in years following the first.
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	— Final Presentation/Colloquium: [VK] 1) The group project performance and its documentation at the GOG, 2) The individual event identity project on the exam date: The 5-minute presentation covers the concept/reasoning and illustrates the design in a ‹client presentation› (PDF). 3) [DM] The presentation and discussion of one's own work: originality, structure, ability of presentation, clarity, autonomy in the design process, teamwork ability, curiosity to discover news, active participation 4) [TLVC] Active participation + final project (curatorial proposal or critical essay on one of the case studies covered) — 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] 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] Exercises presented in the atelier. Modul 3: Hand-In: TLVK requires five short critical essays (3,000 characters each, including spaces, excluding bibliographical or visual references and accompanying images) on the following topics: (1) Contemporary Performance: A Critical Analysis; (2) Archives and Visual Memory: Analysis of a Film or Artwork Using Archival Photographs; (3) Time, duration, temporal flow, the passage of time: A Critical Analysis; (4) Documentary, Visual Anthropology and the Encounter; (5) AI-Generated Images: Representation, Authorship and Visual Culture. Students must submit all five essays in a single PDF by 25 January 2027. N.B. ALL THE STUDENTS ATTENDING THE EXAM AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
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%, TLVC 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	- Bourriaud, N. (2002) Relational Aesthetics. Dijon: Les Presses du Réel. - Rancière, J. (2009) The Emancipated Spectator. London: Verso. - Smith, T. (2012) Thinking Contemporary Curating. New York: Independent Curators International. - Bishop, C. (2012) Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso. Edward Tufte, *The Visual Display of Quantitative Information* Alberto Cairo, *L'arte funzionale. Infografica e visualizzazione delle informazioni*, Pearson Robert Bringhurst, *Gli elementi dello stile tipografico*, Sylvestre Bonnard Nina Tecklenburg: Performing Stories, 2014

	Kai von Eickels: This Side of the Gathering – The Movement of Acting Collectively, 2010 https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/2451316338(Im Rahmen des Kurses werden einige ausgewählte Kapitel und Textabschnitte als Lektüre zugewiesen. Selected chapters and excerpts will be assigned during the course.
Supplementary Readings	Will be handed out during the course.
Further Information	The project comprises four weekend workshops with a theatre maker. These will take place on 17–18 October, 7–8 November, 19–20 December and 16–17 January 2027, running all day. They replace the 110 individual study hours in Module VK.
Sustainable Development Goals (SDGs)	Gender equality, Quality education

Course Module

Course Constituent Title	Visual Communication
Course Code	97157A
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	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	Where are the values of equality taught? Kindergarten and school are the key places where we learn the rules of coexistence in an equal and democratic society. The aim is to help young people identify with gender equality and democracy and to develop a sense of agency that enables them to make joint decisions and act on an equal footing. And how can design contribute to this sense of agency? Through a participatory approach: in the design process – in this case, the creation of an audio play – and in the performance itself, which allows young people to experience new forms of interaction. Design students meet school pupils and young people: the project aims to create a 'soundwalk' – an audio piece, a silent theatre production in which the audio narrative and the instructions woven into it, played through headphones, turn the young people into participants in the piece. It is their piece on equality, to which they themselves – and the design students – contribute. Even the choreographed movement within the space conveys a sense of collective action and, with it, a fundamental experience of equality, which is to be further developed within the narrative and reinforced through performance props. In this project, we are developing this collective performance – an audio and participatory play about equality, its values and rules – with and for young people aged 11–14. Accompanied by thematic introductions and in collaboration with a theatre maker, all participants will work together to develop the audio, its content, the performance props, the idea workshops in schools, as well as the branding and documentation of the 'Soundwalk' right up to the performance.
Teaching Format	Workshops, lectures, cooperative Learning, seminars and feedbacks
Required Readings	Nina Tecklenburg: Performing Stories, 2014

	Kai von Eickels: This Side of the Gathering – The Movement of Acting Collectively, 2010 https://eu.alma.exlibrisgroup.com/leganto/public/39UBZ_INST/lists/2451316338(Selected chapters and excerpts will be assigned during the course.
Supplementary Readings	Will be announced during the course.

Course Module

Course Constituent Title	Digital media
Course Code	97157B
Scientific-Disciplinary Sector	CEAR-08/D
Language	Italian
Lecturers	Dott. Gianluca Seta, Gianluca.Seta@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/34470
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 the fundamentals, skills, working methods, theories and practices of diverse forms of digital publishing and social media marketing.
Course Topics	This module provides an introduction to the principles and practices of visual communication, graphic design, and information visualization. Through theoretical insights and practical exercises,

	students will explore fundamental concepts of visual language, typography, layout, and the organization of visual information across different media. Particular attention will be given to the relationship between form, content, and communication, encouraging the development of critical thinking and design methodologies applicable to a wide range of visual communication contexts.
Teaching Format	workshop, lectures, projects, seminars and reviews
Required Readings	Edward Tufte, The Visual Display of Quantitative Information Alberto Cairo, Functional Art: Infographics and Information Visualisation, New Riders Robert Bringhurst, The Elements of Typographic Style, Hartley & Marks
Supplementary Readings	Giovanni Lussu, *Farsi un* libro. Propedeutica dell'autoproduzione: orientamenti e spunti per un'impresa consapevole, Stampa Alternativa Bruno Munari, *Da Cosa Nasce Cosa*, Editori Laterza Raymond Queneau*, Exercises in Style*, Gallimard

Course Module

Course Constituent Title	Theories and languages of visual communication
Course Code	97157C
Scientific-Disciplinary Sector	PHIL-04/B
Language	English
Lecturers	Dott. Pamela Breda, Pamela.Breda@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/54717
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 provides fundamental overview about scientific methods of contemporary semiology and communication theory.
Course Topics	The course examines the theories, languages and practices through which visual meaning is produced, organised and communicated in contemporary art and visual culture. Rather than treating images and artworks as isolated objects, the course considers visual communication as a relational process involving images, objects, bodies, texts, spaces, sequences, media, archives, display strategies and audiences. Through lectures, case studies and practical analysis, students will investigate how meaning changes according to medium, materiality, scale, spatial arrangement, context and modes of presentation. Contemporary exhibition-making and curatorial practices will constitute an important field of investigation, but primarily as a means of understanding how visual communication operates through selection, juxtaposition, sequencing, framing and the construction of relationships between works and viewers.
Teaching Format	Lectures, seminars and reviews.
Required Readings	• Altshuler, B. (1994) *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry N. Abrams. • Altshuler, B. (2008) *Salon to Biennial: Exhibitions That Made Art History, Vol. I: 1863–1959*. London: Phaidon Press. • Altshuler, B. (2013) *Biennials and Beyond: Exhibitions That Made Art History, Vol. II: 1962–2002*. London: Phaidon Press. • Abramovic, M. (2010) *Marina Abramovic: The Artist Is Present*. New York: Museum of Modern Art. • Bishop, C. (2005) *Installation Art: A Critical History*. London: Tate Publishing. • Bishop, C. (ed.) (2006) *Participation*. London: Whitechapel Gallery; Cambridge, MA: MIT Press.

	• Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso. • Bourriaud, N. (2002) *Relational Aesthetics*. Dijon: Les Presses du Réel. • Bourriaud, N. (2002) *Postproduction: Culture as Screenplay – How Art Reprograms the World*. New York: Lukas & Sternberg. • Campany, D. (2008) *Photography and Cinema*. London: Reaktion Books. • Derrida, J. (1996) *Archive Fever: A Freudian Impression*. Chicago: University of Chicago Press. • Goldberg, R. (2011) *Performance Art: From Futurism to the Present*. 3rd edn. London: Thames & Hudson. • Jones, A. and Heathfield, A. (eds.) (2012) *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect. • Kester, G. H. (2004) *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: University of California Press. • Kwon, M. (2002) *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge, MA: MIT Press. • Martinon, J.-P. (ed.) (2013) *The Curatorial: A Philosophy of Curating*. London: Bloomsbury. • Merewether, C. (ed.) (2006) *The Archive*. London and Cambridge, MA: Whitechapel Gallery and MIT Press. • O'Neill, P. (2007) *Curating Subjects*. London: Open Editions; Amsterdam: De Appel. • O'Neill, P. (2012) *The Culture of Curating and the Curating of Culture(s)*. Cambridge, MA: MIT Press. • O'Neill, P. and Wilson, M. (eds.) (2015) *Curating Research*. London: Open Editions; Amsterdam: De Appel. • Obrist, H. U. (2008) *A Brief History of Curating*. Zurich: JRP|Ringier. • Obrist, H. U. (2014) *Ways of Curating*. London: Faber & Faber. • Rancière, J. (2009) *The Emancipated Spectator*. London: Verso. • Reilly, M. (2018) *Curatorial Activism: Towards an Ethics of Curating*. London: Thames & Hudson. • Reiss, J. H. (1999) *From Margin to Center: The Spaces of Installation Art*. Cambridge, MA: MIT Press. • Smith, T. (2012) *Thinking Contemporary Curating*. New York: Independent Curators International. • von Bismarck, B., Schafaff, J. and Weski, T. (eds.) (2012) *Cultures of the Curatorial*. Berlin: Sternberg Press.
Supplementary Readings	