Syllabus

Course Description

Course Title	Project Visual Communication 2.a
Course Code	97156
Course Title Additional	Ultras: graphic from the stands
Scientific-Disciplinary Sector	NN
Language	Italian; English; German
Degree Course	Bachelor in Design and Art - Major in Design
Other Degree Courses (Loaned)	
Lecturers	dr. Emilio Patuzzo, Emilio.Patuzzo@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52719 Prof. Dr. phil. habil. Gerhard Glüher, Gerhard.Glueher@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/889 Dott. Gianluca Alla, Gianluca.Alla@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52545
Teaching Assistant	
Semester	First semester
Course Year/s	2nd - 3rd
CP	19
Teaching Hours	90+60+30
Lab Hours	0
Individual Study Hours	295
Planned Office Hours	57
Contents Summary	The course provides to students knowledge and skills on operational design approaches, methods and theories of visual communication for various functional and experimental fields of

	application with a focus on the role of digital media.
Course Topics	The course focuses on the design of a visual identity of a real ultras group. Starting from this design task, students will be guided through the historical, territorial, ritual, symbolic, visual, linguistic, and choreographic analysis of the group, with attention to both its virtual and physical applications. Football fandom will be framed as a "bottom-up" cultural, social, and visual phenomenon, capable of producing, perpetuating, and reconfiguring identity-based narratives. Through tools drawn from visual culture, semiotics, the sociology of football fandom, and graphic design, the course will explore online archives, social media, and data visualization, in order to translate research materials and identity codes into a coherent and recognizable visual system.
Keywords	Ultras; Visual Communication; Campaign Design; Digital Design; Typography; Motion Design; Visual culture; Communication theory; Cultural theory of the group.
Recommended Prerequisites	none
Propaedeutic Courses	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.
Teaching Format	Frontal lectures, open discussions, practical exercises, reviews, presentations, and discussions based on the assigned readings
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 consists of the submission, presentation, and discussion of the project developed during the semester. Students will present their work through a digital presentation illustrating the concept behind their design choices, the graphic language used to visualize the topic, and the final digital assets. The complete list of required digital and physical deliverables will be defined during the course. During the semester, students will be assigned a series of supplementary exercises. Details and schedule for these assignments will be shared at the beginning of the course. N.B. All non-attending students must submit the same assignments as attending students: digital and physical project deliverables, exercises, and the digital presentation.
Evaluation Criteria	— Quality of design outputs — Quality of graphic and oral presentation during the final exam — Critical thinking and reflection on the assigned topic — Ability to explore multiple ideas and approaches to the topic — Technical improvement over the semester The final grade will be influenced by the development of the main project, the quality of the exercises, the clarity of the final presentation, and the originality of the lecture. The relative importance of each component will be discussed in class.
Required Readings	Helen Armstrong Ed. *Graphic Design Theory*, Princeton Architectural Press, 2009 Barthes, R. (1957) *Mythologies*. Parigi: Seuil (trad. it. *Miti d'oggi*, Einaudi, Torino, 2016);

Roland Barthes (1983) *Elemente der Semiologie*, Edition Suhrkamp

Berger, J. (2003) *Sul guardare*. Milano: il saggiatore;

Anna Briers, Nicholas Carah, Holly Arden *Conflict in My Outlook*, Perimeter Editions, 2022;

Cometa, M. (2020) *Cultura visuale*. Milano: Raffaello Cortina editore;

Demian Conrad, Rob van Leijsen, David Héritier, Silvio Lorusso

Graphic Design in the Post-Digital Age, Research Institute for Art and Design (IRAD), HEAD – Genève, 2021;

Dal Lago, A. (1990) *Descrizione di una battaglia. I rituali del calcio*. Bologna: il Mulino;

Dal Lago, A.; Moscati, R. (1992) *Regalateci un sogno. Miti e realtà del tifo calcistico in Italia*. Milano: Bompiani;

De Certeau, M. (1980) *L'invention du quotidien. 1. Arts de faire*. Parigi: Gallimard (trad. it. *L'invenzione del quotidiano*, Roma: Edizioni Lavoro, 2001);

Vilém Flusser (2003) *Kommunikologie*, Fischer Verlag

Alex Gartenfeld, Bruce Hanley, Laura Hoptam, Eileen Myles, Ellen Salpeter *Shannon Ebner: A Public Character*, Roma Publications, 2016;

Karl Gerstner *Designing Programmes*, Lars Müller Publisher, 2019;

	Armin Hofmann *Graphic Design Manual: Principles and Practice;* Hughson, J.; Inglis, D.; Free, M. (a cura di) (2005) *The Uses of Sport: A Critical Study*. London/New York: Routledge; Tobias Jones (2020) *Ultra: The Underworld of Italian Football*, Head of Zeus; Kennedy, P.; Kennedy, D. (a cura di) (2014) *Football Supporters and the Commercialisation of Football: Comparative Responses across Europe*. London/New York: Routledge; Sybille Krämer (2020) *Medium, Bote, Übertragung*, Suhrkamp Verlag; Hans-Rudolf Lutz *Typoundso*, Niggli Ag, 1988; Victor Margolin, Richard Buchanan Eds. *The Idea of Design*, The MIT Press, 1995; Matias Martinez, Michael Scheffel (2016) *Einführung in die Erzähltheorie*, C.H. Beck Verlag; Laszlo Moholy-Nagy *Painting, Photography, Film*, Lars Müller Publisher, 2019; James Montague (2021) *Among the Ultras*, Ebury Press Hamish Muir, Mark Holt; Norm *Dimension of Two*, Norm, 2020;

	Ortoleva, P. (2022) *Il secolo dei media. Stili, dinamiche, paradossi*. Milano: Saggiatore; Somaini, A.; Pinotti, A. (2016) *Cultura visuale. Immagini, sguardi, media, dispositivi*. Torino: Einaudi; Pierluigi Spagnolo, Enrico Brizzi (2017) *I ribelli degli stadi. Una storia del movimento ultras italiano*, Odoya; Phil Thornton (2003) *Casuals: Football, Fighting and Fashion*, MILO Books; Veyne, P. (1971) *Comment on écrit l'histoire. Essai d'épistémologie*. Parigi: Seuil (trad. it. *Come si scrive la storia*, Roma/Bari: Laterza, 1973); Peter Von Arx *Film+Design*, P. Haupt, 1983; Wolfang Weingart *My Way to Typography*, Lars Müller Publisher, 2010
Supplementary Readings	More readings related to the topic of the project will be communicated during the course.
Further Information	
Sustainable Development Goals (SDGs)	Quality education

Course Module

Course Constituent Title	Visual Communication
Course Code	97156A
Scientific-Disciplinary Sector	CEAR-08/D

Language	Italian
Lecturers	Dott. Gianluca Alla, Gianluca.Alla@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52545
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	Football fandom is a cultural phenomenon deeply woven into the history of cities, shaped by their social, political and urban transformations. Ultra groups, in particular, are one of the most layered and intense expressions of collective identity in contemporary culture: a system of values, rituals and symbols built over time, rooted in place and shared memory. Every chant, every banner, every color carries the weight of specific events, historic rivalries, local belonging and social tensions that have defined the group across the years. This is the starting point of the course, which takes a real ultra group as its subject, with its history, its aesthetic and its established visual world. Students are asked to dive into this universe, analyzing its identity and visual dynamics to develop an individual project of complete visual identity: from logo to color palette, from typography to physical applications like banners, scarves and merchandise. The course gives students the tools to build a solid design methodology, one that can be applied to briefs of all kinds. Through lectures, we introduce both the theoretical foundations of

	visual identity and the hands-on skills needed to develop its individual components: building and visualizing a concept, working with expressive typography, making chromatic and compositional choices that shape the character of a visual system. At the core of this journey is the relationship between cultural context and visual decision-making: how a group's history, values and territory translate into a coherent and effective system of signs. Special attention is given to the relationship between medium and language, exploring how a visual message shifts in form and meaning depending on whether it appears on a screen, a piece of fabric or a wall. Alongside the design process, the course works on developing critical and lateral thinking, essential for approaching a brief with openness and curiosity. This means learning to read content in depth, uncovering its narrative potential and turning it into coherent visual work, even when the starting material feels familiar or already defined. Lateral thinking becomes a tool for finding unexpected connections between history, identity and visual form, and for imagining an aesthetic that feels both recognizable and fresh.
Teaching Format	Frontal lectures, open discussions, practical exercises, reviews, and presentations
Required Readings	Peter Von Arx Film+Design, P. Haupt, 1983 Wolfang Weingart My Way to Typography, Lars Müller Publisher, 2010 Norm Dimension of Two, Norm, 2020 Anna Briers, Nicholas Carah, Holly Arden Conflict in My Outlook, Perimeter Editions, 2022

	Edwin A. Abbott Flatlandia, Biblioteca Adelphi, 7, 1966 Alex Gartenfeld, Bruce Hanley, Laura Hoptam, EileenMyles, Ellen Salpeter Shannon Ebner: A Public Character, Roma Publications, 2016 Demian Conrad, Rob van Leijsen, David Héritier, Silvio Lorusso Graphic Design in the Post-Digital Age, Research Institute for Art and Design (IRAD), HEAD – Genève, 2021 Hans-Rudolf Lutz Typoundso, Niggli Ag, 1988 Laszlo Moholy-Nagy Painting, Photography, Film, Lars Müller Publisher, 2019 Hamish Muir, Mark Holt 8vo On the Outside, Lars Müller Publisher, 2005 Armin Hofmann Graphic Design Manual: Principles and Practice, Karl Gerstner Designing Programmes, Lars Müller Publisher, 2019
Supplementary Readings	More readings related to the topic of the project will be

	communicated during the course.

Course Module

Course Constituent Title	Digital media
Course Code	97156B
Scientific-Disciplinary Sector	CEAR-08/D
Language	English
Lecturers	dr. Emilio Patuzzo, Emilio.Patuzzo@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/52719
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 lecturer should teach fundamentals, skills, working methods, theories and practices of diverse forms of digital publishing and social media marketing.
Course Topics	Starting from the study of football fandom as a cultural, social, and visual phenomenon, the module invites students to observe how the collective identities of supporter groups are constructed not only through physical objects — banners, scarves, flags, chants, graffiti, clothing — but also within digital environments, online archives, videos, memes, GIFs, social media platforms, maps, visual databases, and forms of digital circulation. The course provides a framework for understanding football fandom as a "bottom-up" cultural practice, capable of producing signs, narratives, rituals, and collective memories. From this perspective, the module engages with visual culture studies, sociological analyses of fandom, and the historiographical turn that

	recognizes everyday practices, popular forms, and collective movements as fundamental sources for understanding a historical period. Fan cultures thus become a privileged field of observation for interrogating the relationship between image, belonging, urban space, conflict, memory, and representation. Within this framework — and particularly from a historical perspective — attention may also be given to the self-produced editorial and communicative forms that have historically accompanied fan cultures, youth subcultures, and, more broadly, underground cultures: fanzines, bulletins, flyers, posters, stickers, photocopied materials, informal archives, and independent publications. These objects, often marginal in relation to official circuits of communication, instead constitute fundamental devices for understanding how a group constructs its own voice, organizes its memory, disseminates internal codes, and produces autonomous forms of representation. Their study also makes it possible to connect the graphic practices of football fandom with a broader genealogy of antagonistic, amateur, and underground visual cultures, in which graphic design acts as a tool for collective expression, belonging, and counter-narration. Football fandom is a specific and apparently limited case study, yet one with much broader ambitions: it serves as a useful example for arguing for a possible repositioning of graphic design, its object of study, its competences, and its critique, placing it in a position of primary importance within the field of knowledge. In other words, this is an attempt to affirm the potential and the contribution that graphic design can offer in understanding and making explicit phenomena of significant social and historical interest. Through practical exercises and moments of critical analysis, students will be guided in collecting, organizing, and interpreting visual and media materials related to a real supporter group, and will be invited to practice — albeit in an introductory form — modes of observation and participatory ethnography. The work may include the construction of digital archives accompanied by timelines, maps, data visualizations, or videos, as well as animated GIFs, social media content, audiovisual micro-narratives, or other digital artefacts consistent with the identity system developed in

	the main course. Particular attention will be devoted to the transition from research material to design project: how to transform data, images, slogans, codes, geographies, and rituals into a conscious, legible, and critically grounded digital communication system. Understanding digital media as environments in which visual identities are produced, distributed, and negotiated, students will therefore be invited to reflect on how visual language changes when it moves from the stadium to the screen, from fabric to the feed, from chant to video clip, from banner to GIF, from collective gesture to data visualization.
Teaching Format	Lectures; discussions based on the assigned readings; project reviews; presentations
Required Readings	Barthes, R. (1957) *Mythologies*. Parigi: Seuil (trad. it. *Miti d'oggi*, Einaudi, Torino, 2016); Berger, J. (2003) *Sul guardare*. Milano: il saggiatore' Cometa, M. (2020) *Cultura visuale*. Milano: Raffaello Cortina editore; Dal Lago, A. (1990) *Descrizione di una battaglia. I rituali del calcio*. Bologna: il Mulino; Dal Lago, A.; Moscati, R. (1992) *Regalateci un sogno. Miti e realtà del tifo calcistico in Italia*. Milano: Bompiani; De Certeau, M. (1980) *L'invention du quotidien. 1. Arts de faire*. Parigi: Gallimard (trad. it. *L'invenzione del quotidiano*, Roma: Edizioni Lavoro, 2001); Dunning, E.; Murphy, P. J.; Williams, J. (1988) *The Roots of Football Hooliganism: An Historical and Sociological Study*. London: Routledge & Kegan Paul;

	Grespi, B.; Villa, F. (2024) *Il postfotografico. Dal selfie alla fotogrammetria digitale*. Torino: Einaudi; Hughson, J.; Inglis, D.; Free, M. (a cura di) (2005) *The Uses of Sport: A Critical Study*. London/New York: Routledge; Kennedy, P.; Kennedy, D. (a cura di) (2014) *Football Supporters and the Commercialisation of Football: Comparative Responses across Europe*. London/New York: Routledge; Ortoleva, P. (2019) *Media a bassa intensità. Racconti, media, vita quotidiana*. Torino: Einaudi; Ortoleva, P. (2022) *Il secolo dei media. Stili, dinamiche, paradossi*. Milano: Saggiatore; Somaini, A.; Pinotti, A. (2016) *Cultura visuale. Immagini, sguardi, media, dispositivi*. Torino: Einaudi; Sorlin, P. (2001) *I figli di Nadar. Il secolo dell'immagine analogica*. Torino: Einaudi; Veyne, P. (1971) *Comment on écrit l'histoire. Essai d'épistémologie*. Parigi: Seuil (trad. it. *Come si scrive la storia*, Roma/Bari: Laterza, 1973)
Supplementary Readings	Further readings will be provided during the course.

Course Module

Course Constituent Title	Theories and languages of visual communication
Course Code	97156C
Scientific-Disciplinary Sector	PHIL-04/B

Language	German
Lecturers	Prof. Dr. phil. habil. Gerhard Glüher, Gerhard.Glueher@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/889
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	What is human communication, how does it arise, and how does it work? Introduction to visual semiotics: sign theory and graphic design theory, methods of visualization. Basic principles of Gestalt psychology Media, sign carriers, and forms of signs in soccer that are publicly worn and displayed: Flags (car flags, table flags, pennants), banners, scarves, caps and hats, shirts and hoodies (category: clothing), face paint, keychains, stickers, horns, megaphones, pyrotechnics, mascots, graffiti, tattoos, games, and video games, etc. What are "fan merchandise"? What is a "gadget"? Balls, keychains, mugs, bedding, video games, PlayStation The language used: What do the abbreviations mean, e.g., F. T. W.? What are markers, and how do you interpret the codes of abbreviations, e.g., 1312? What are slogans or chants, and how do they foster a sense of identity within groups? Chants and songs as forms of expression.

	What is meant by fan culture? Associations, scenes, and clubs as forms of collective passions and identities. Ultras and critical soccer fans as a social movement: history, goals, group rituals, behavioral patterns, codes, ritualizations, and myth-making. The forms of communication in "normal" groups do not differ from those in extreme or subcultures when it comes to identity formation and signs of belonging. E.g., religious groups and societies, associations, gangs, etc. Mainstream cultures and subcultures: norms and social acceptance, power structures, dogmas, control, and deviant behavior, protest as a means of expression.
Teaching Format	Lectures, readings, seminar discussions, presentations
Required Readings	James Montague (2021): Among the Ultras, Ebury Press ¿ Tobias Jones (2020): Ultra: The Underworld of Italian Football, Head of Zeus Pierluigi Spagnolo, Enrico Brizzi (2017): I ribelli degli stadi. Una storia del movimento ultras italiano, Odoya Phil Thornton (2003): Casuals: Football, Fighting and Fashion, MILO Books Vilém Flusser (2003): Kommunikologie, Fischer Verlag Matias Martinez, Michael Scheffel (2016): Einführung in die Erzähltheorie, C.H. Beck Verlag Sybille Krämer (2020): Medium, Bote, Übertragung, Suhrkamp Verlag Roland Barthes (1983): Elemente der Semiologie, Edition

	Suhrkamp Helen Armstrong Ed.(2009): Graphic Design Theory, Princeton Architectural Press Victor Margolin, Richard Buchanan Eds. (1995): The Idea of Design, The MIT Press
Supplementary Readings	Additional readings will be delivered on demand if necessary to expand the discourses