

# GRAND

# GÄSTE OSPITI GUESTS

13-14 JUNE  
SS 2025

FRIDAY 18–22  
SATURDAY 11–17



C0.03 / C0.04 / C0.06

Course: Artistic Practices  
Lecturer: S. Kitchen

Students cultivate a personal methodology and artistic process to explore and deepen a specific focus of interest. Through this, they build a body of artistic research that reflects their identity and positioning as artists. The goal is to develop their artistic sensibility and establish the conceptual foundations that support it. The outcomes of this semester form the basis for the project they will carry out in the following course, Artistic Production.

F0 Foyer

Course: Artistic Drawing 2D  
Lecturer: P. Thuile

The course should be focused essentially on two themes:  
A Observe closely: What I see, I can represent.  
The student should acquire the ability to draw after tridimensional pattern and models.  
B Sketching, drawings as a communication tool: from the idea to the drawing. Sketching means a reflecting or contemplating drawing, a search-movement.



C1.03

Course: Interior & Exhibit Design  
Title: NOI placemaking  
Lecturer: R. Gigliotti

This semester’s activities were centered around developing ideas to facilitate social interaction and enhance the quality of life in the open space in front of the NOI buildings in Bolzano. Students were tasked with envisioning NOI as a creative environment and designing interventions that are inclusive and foster connections. The design approach adopted what we termed a “Frankenstein” method, where students combined existing, semi-raw components rather than creating entirely new forms. Each outcome acts as a catalyst for engagement, sustainability, and creative exploration, while celebrating the dynamic relationship between culture, technology, and nature.

C1.04 / C1.05 /  
C1 hallway

Course: Studio SPACE  
Title: AAA! An Apotropaic Arena  
Lecturers: L. Trevisani, M. A. Herbst,  
A. Metzner-Szigeth

Studio Space reclaims sculpture as invocation and defense – a summoning of monsters, a shield against them. We sculpt the visceral and the fractured, giving form to trauma, labor, and loss. Materials act, senses lead. We sculpt to reveal, to remember, to survive.  
7 PM – Performance by Hanna Freitag, Cage. 2025

C1.06 / C1 hallway

Course: Studio IMAGE  
Title: Image Intelligence: AI Image Making in Context  
Lecturers: E. Leitolf, G. Cordin, M. Barison

This semester, Studio Image students critically engaged with AI-generated imagery as a site of power. By situating AI image-making within broader struggles over cultural

	<p>representation, authorship, and media control, they examined issues such as algorithmic bias, surveillance aesthetics, deepfakes, data colonialism, and the labor conditions behind AI-generated content.</p>
F1.01 / F1 hallway	<p>Course: Project Product Design 1.d          Title: Unveiling Scents. Designing With, Through, and For Smell          Lecturers: K. Hackl, I. Merino, I. Kofler</p> <p>Despite its deep connection to memory and emotion, the topic of scent has so far been largely overlooked in design education. During the summer semester, 20 students explored smell as a designable medium - developing new approaches to olfactory experience in everyday design through empirical research and practical experimentation.</p>
F1.06	<p>Course: Project Visual Communication 1.c          Title: Practice!          Lecturers: G. Camillini, A.-K. Seligmann, M. Baravalle</p> <p>This course examines “practice” both as a concept – as design practice – and as the action of exercising through a hands-on design project. Each student developed a complete proposal for a visual identity and communication system for “Books in the Making”, a public talk series featuring international art book makers. The event will be co-organized in collaboration with Eva Leitolf/Studio Image, with the support of Longo Print Media, and hosted at unbz from October to December 2025. The project culminates in a printed publication documenting and reflecting on the event.</p>

# 2

C2.02	Course: Lecturer:	Video and Postproduction G. Zeller
	The course provides comprehensive instruction in the development, creation, and execution of small video projects, with a focus on documentary filmmaking. Topics covered include the research and writing process, filming techniques, lighting and sound recording, as well as editing, montage, and post-production.	
C2.03	Course: Title: Lecturer:	Interaction and Communication Design Learning new names Women of visual/digital design L. Bollini
	The course invites students to design and prototype a responsive app to tell the stories of women at the intersection of communication design and digital technologies.	

<b>C2.04 / C2.05</b>	<b>Course:</b>	<b>Project Visual Communication 2.c</b>
	<b>Title:</b>	<b>What's the assignment?</b>
	<b>Lecturers:</b>	<b>T. Kronbichler, A. Trenker, S. Schmidt-Wulffen</b>

**F2.01 /**  
**BITZ unibz fablab**

# 3

**C3.04 / C3.05**

**Course:** Project Product Design 2.c  
**Title:** ATELIERprojekte SS25  
**Lecturers:** K. Prey, A. Keller, E. Testori

ATELIERProjekte is a space for young designers to take initiative and propose new own projects – there is no set assignment. Throughout the semester, students defined their interests, identified target sectors, and explored the values of the companies they aimed to collaborate with. A wide variety of products and processes will be on display. As part of the project, the ZUSAMMEN exhibition – developed through an ex-tempore workshop in collaboration with We are Menders from Irecoop – is on display in the fablab. The exhibition will remain accessible until Saturday, 14.06.

**Course:** Studio EXHIBIT

**Title:** Living Rooms (Elvis has Just Left the Building)

**Lecturers:** M. Cassani, D. Ferrando, G. Glüher

“LIVING ROOMS” is an exhibition about the domestic spaces of fifteen personas invented by Studio Exhibit students. “LIVING ROOMS” tells stories about our contemporary living environments, and about how objects and spaces mirror our daily rituals, obsessions, working duties, and our relationship with “the other” – be it technology, social media or different species.

**Course:** Project Product Design 2.d  
**Title:** Bike+  
**Lecturers:** S. Camerer, O. Kristal, S. Faoro

The Bike+ project was carried out in close collaboration with SKS Germany, a renowned manufacturer of bicycle accessories. Over the course of the semester, the students took an in-depth look at the world of bicycles and how they can be enhanced with smart accessories to make their everyday use easier, safer and more versatile. The task was to develop innovative product studies for the SKS brand, taking into account the requirements of their strategy, product range, target groups and manufacturing processes.

**Course:** Project Product Design 1.c  
**Title:** A line going for a walk - finding strength within simplicity  
**Lecturers:** O. Herms, G. Lucchitta, R. Benedikter

“A drawing is simply a line going for a walk. “ Paul Klee  
Metal wire. An indispensable and versatile industrial material that accompanies us in our daily life in a subtle – nearly invisible way. A simple – almost classic – material that opens to a variety of interpretation and freedom during the creative process. At the same time the simplicity of this material challenges us to reduce formal expression to its essence. A constant balance of pushing and refining to seek strength within simplicity.

**Course:** Project Visual Communication 2.d  
**Title:** The good book (Design/Publish/Exhibit)  
**Lecturers:** C. Upmeier, M. De Luca,  
 S. Schimdt-Wulffen

In this project, we were working on the curatorial concept, the branding and communication for a small design exhibition around the «Good Book», an introduction to the making of books, the technical and

# 4

While individual design proposals and workshop outcome has been created in the first part of the semester, we used the second part to work together as a project team, divided into three working groups, on exhibition, branding, and publication, realising the exhibition up to its opening on 12th June 2025. We designed, published, exhibited – and documented.

F4.01 / F4 Freiraum / C4.06

Course: Project 2 - Eco-Social Design  
Title: Hope – 11 projects reclaiming the future now!  
Lecturers: S. Ugur Yavuz, K. Krois

In times with no reason for optimism, 11 projects »start [...] not from fear and enclosure, but from hope and overflowing« (John Holloway). They are engaging for humble changes within a ~ hopefully ~ bigger emancipatory transformation, together with partners in the “real world”. Join & Enjoy!

F4.06

Course: Social Interaction Design  
Title: The right to the (smart) city  
Lecturer: T. Palmieri

The course dives into the topic of Social Interaction through the lens of “The right to the (smart) city”. Students explore meaningful interactions between people, nature and technology in the context of our cities in an experimental way. As part of the GOG, they present and test their in-progress prototypes, which aim to support reclaiming the city for humans and more-than-humans.

C4.02 / C4.03

Course: Design & Production  
Title: The Making Of  
Lecturer: A. van Bezooijen

Did you know that at least 172 hands touch your garment during the industrial manufacturing process? All clothes are handmade. With factory visits, guest workshops and open talks we stepped into the world of textiles involving fibers, yarns, fabrics, patterns, printing, sewing, repairing, reuse and their afterlife. Join the (material) movie night and see what we’ve seen!

C4 hallway

Course: Academic English  
Title: English I – Eco-Social Design  
Lecturer: B. Spechtenhauser

The course English I/Eco-Social Design introduced students to academic English and presentation skills through work with subject-specific texts and poster creation. A selection of posters presented during final presentations is now on display here at the GOG.



Museion Atelier House

Course: FOAM Future of Art Museums Studio 1  
Title: Emotional landscapes – Soft Opening Exhibition  
Lecturer: D. Passarinho

This course has challenged participants to critically and practically engage with the role of space, content, and visitor responsibility in exhibition-making. At a time when museums are being redefined—spatially, politically, and socially—the studio served as a testing ground for re-thinking curatorial and scenographic strategies. Over two intensive weeks (spread across two months), participants have engaged in site-responsive research, conceptual development, and spatial experimentation, culminating in speculative exhibition proposals. Museion serves as both a case study and a potential site of intervention, linking academic discourse with institutional realities. The final spatial intervention is presented at Museion’s Atelier.

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