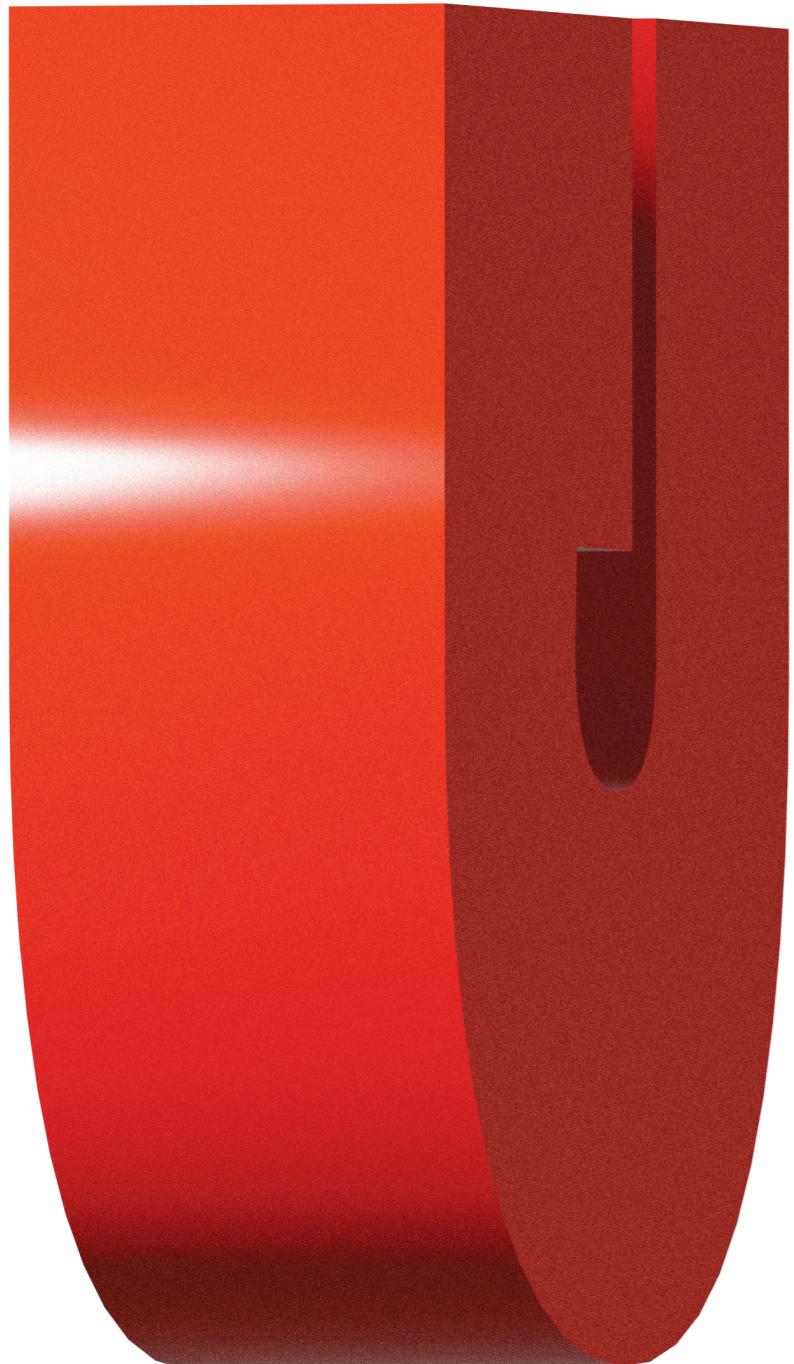


Final Exhibition

Winter Semester

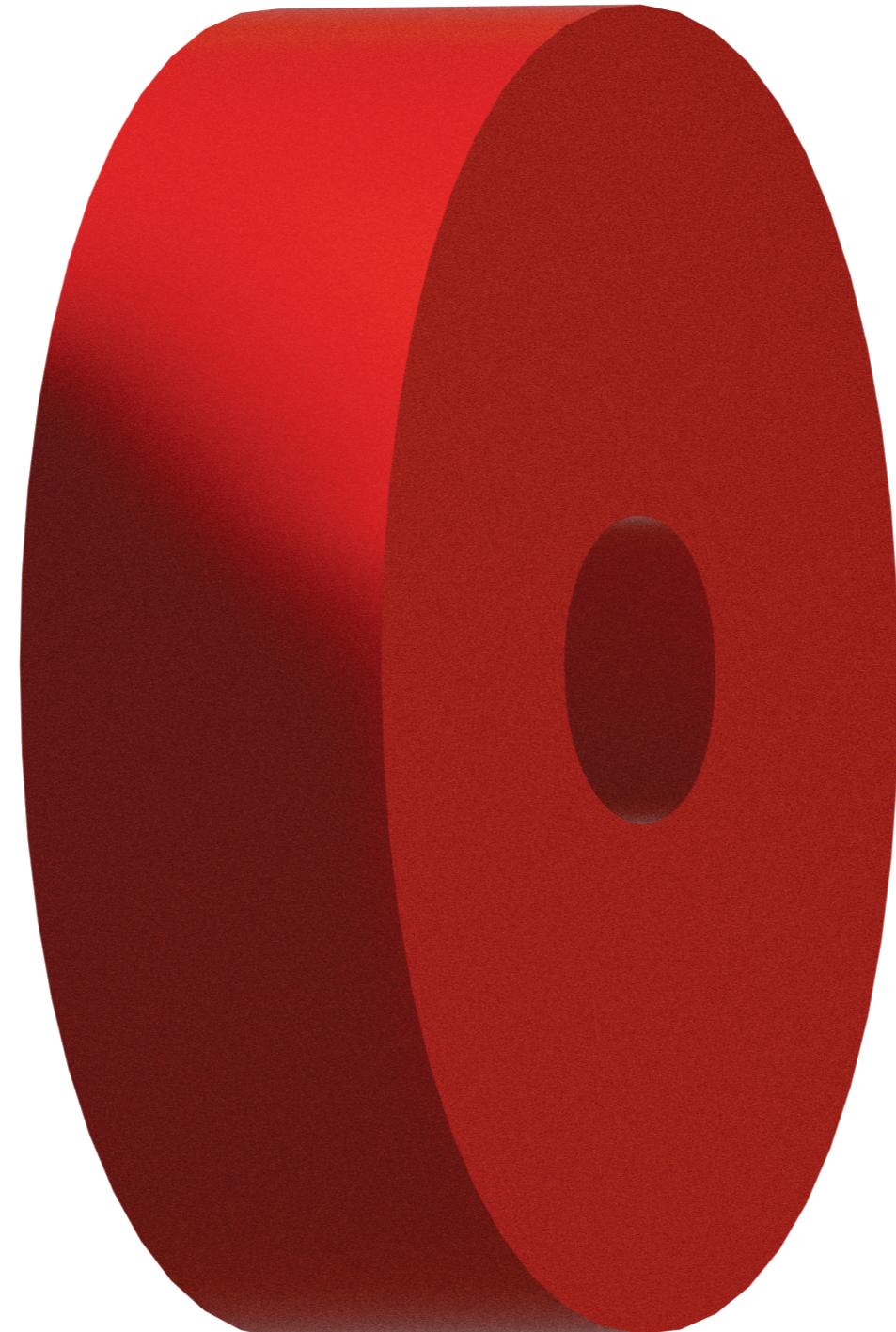
2025/26



Final Exhibition

Winter Semester

2025/26



Final Exhibition

Winter Semester

2025/26



GOG

Gäste

Ospiti

Guests

January, 23rd 2026

h 18:00 — 22:00

January, 24th 2026

h 11:00 — 17:00

GOG

WS

**25
26**

GOG



Project Warm-up Design	<p>Title LMS / whateverDev</p> <p>Lecturers C. Ayala Garcia, A. Mason, A. Benincasa</p> <p>Assistants A. Bonini, S. Rigoni, A. Maffei, R. Modugno</p>
A0 hallway / F3.01 / C3 hallway	<p>L,M,S. The WUP — Product design course introduces students to 3D design through hands-on, project-based learning. It builds professional design thinking through making, research, and experimentation, progressing through form and space, making as research, and object-body relationships.</p> <p>whateverDev — LLMs make writing software accessible, yet accessibility alone is not emancipation. This transition offers non-experts a chance to engage with algorithmic complexity. whateverDev treats coding as an amatorial practice to question this authority, revealing invisible links between design and behavior.</p>

Project Warm-up Art	<p>Title Failed to launch. Are you sure you want to continue?</p> <p>Lecturers J. Frank, M. Cassani, G. Glüher, C. Cesaretti</p> <p>Assistants V. Fedotov, B. Cera</p>
C0.03 / C0.04 / C0.05 / WHITE CUBE / C0 hallway	<p>The course introduces students to contemporary art practice preparing them to undertake individual and collaborative projects and provides an interdisciplinary introduction to the use of the medium and the intellectual development and understanding of art, from initial concept to completion.</p>

Practical course Artistic Production	<p>Title Manifestation: Emergence and Becoming</p> <p>Lecturer S. Kitchen</p>
C0.06 / F0.01 / F0.03	<p>A two-part, practice-based course spanning the Winter and Summer semesters within the Design and Art program, for students majoring in Art. This course marks a transition from artistic research to production, inviting students to translate inquiry into material, spatial, and experiential forms.</p>

Practical course Video and Postproduction	<p>Lecturer M. Schlaffke</p>
C0 hallway	<p>In the course Video and Postproduction, students produced short videos that explore how video reels function. The works examine the aesthetics of these formats and reflect on how they shape perception, narrative strategies, and everyday media consumption.</p>



Practical course Interior & Exhibit Design	<p>Lecturer R. Gigliotti</p>
C1 hallway	<p>The work was informed by the photographs known as "Metafore" by Ettore Sottsass during his journeys to the deserts of Spain and the Pyrenees. Starting from Sottsass's temporary, pseudo-architectural constructions, we explored other possible spaces where similar, almost invisible traces could appear. After choosing one of four categories — domestic space, public space, open space, or enclosed shared space — the students designed their own metaphor.</p>

Studio Space	<p>Title Apotropaic</p> <p>Lecturers L. Trevisani, M. A. Herbst, A. Metzner-Szigeth</p>
C1.04 / C1.05 / technical room C1 / C1 hallway	<p>The course investigates sculpture as an apotropaic gesture and an evocation of fears and monsters. Through the body, the visceral, and the uncanny, it explores form as metamorphosis and materials as agents of transformation, fostering sincere and radical representations of human nature.</p> <p>Performance by Emanuele Marconi: "Vorrei essere una ragazza magica ma sono solo una finocchia" Performance mix of lecture and action 23rd Jan, 6 PM</p>

Studio Image	<p>Title That's Amore! Love, Sex and Politics</p> <p>Lecturers E. Leitolf, G. Cordin, M. Barison</p>
C1.06 / C1 hallway	<p>Studio Image questions the political and social dimensions of love and sexuality in contemporary visual culture. The projects explore gender roles, body politics, queerness, pornography, self-staging, and the commodification of desire, revealing how intimacy, desire, and identity intersect with power and resistance.</p>

Project Visual Communication 1.b	<p>Title Emergency</p> <p>Lecturers G. Camillini, A. Trenker, G. Festi</p>
F1.06 / F1 hallway	<p>This visual communication course explores the topic of emergency, ranging from intimate, personal experiences to large-scale collective and global crises, whether real or fictional.</p>

Project Product Design 2.b
C2.02 / C2 hallway /

<p>Title The Larch: Alpine Signature Tree.</p> <p>Lecturers K. Hackl, A. Keller, G. Festi</p>
During the winter semester, sixteen product design students explored the European larch (<i>Larix decidua</i>), a defining tree of our subalpine zone. Through field trips, research, and experimentation, they developed designs from architectural elements to public seating, outdoor cooking furniture, lighting, apparel, and games that engage respectfully with the tree and its ecosystem.

Practical course Digital Design: Interaction and Communication Design
C2.03

<p>Title Before AI / After AI</p> <p>Lecturer L. Bollini</p>
Will we remember what the world was like before artificial intelligence burst into our lives? How will the ways we communicate, work, interact and think be redesigned? Let's send a digital time capsule into the future to remind us of how we were or how we could have been, thanks to or because of AI.

Project Visual Communication 2.a
C2.04

<p>Title Graphic Design isn't real</p> <p>Lecturers G. Alla, E. Patuzzo, G. Glüher</p>
Across four briefs, students challenged the standard use of design software to focus on image creation. Using both conventional and unconventional tools, they explored process, experimentation, and new ways of thinking visually.

Project Product Design 1.a
C2.05

<p>Title WOOD</p> <p>Lecturers F. Faccin, R. Berrone, I. Kofler</p>
During the 2025/26 winter semester, we have explored possible answers to this question: Can wood, even in a world dominated by the search for new materials, continue to represent a cutting-edge resource within the design sphere — a material capable of responding to contemporary needs without compromising its natural, renewable and recyclable essence?

Project Visual Communication 1.a
C2 hallway

<p>Title Autobiography</p> <p>Lecturers G. Camuffo, G. Seta, M. Barison</p>
When autobiography enters visual communication, it becomes a design tool shaping images, rhythm and identity. No longer linear storytelling, it blends reality and fiction across media. The course explores self-representation through design as a conscious, creative and collective narrative.

Project Product Design 2.a
F2.01

<p>Title ATELIERprojekte</p> <p>Lecturers K. Prey, O. Kristal, E. Testori</p>
Generally, a young designer who approaches the reality of the profession is not forced to wait for a company to give him a direct assignment but can, on his own initiative, come forward proposing new projects. However, he must have clear ideas and first of all identify his fields of interest and the sector in which he wishes to enter and then which companies he would like to collaborate with. He needs to develop a particular sensitivity to understand the different philosophies of the companies he is considering and to perceive the "gaps" within the existing collections.

Studio 1 MA Critical Creative Practices
C3.01

<p>Title I. Umbrasaité, A. Putzer</p>
Studio UnseasonAbilities investigates the ongoing transformations in natural and cultural seasonalities set in motion by climate change. Through theoretical and practical lenses, and with the Bolzano landscapes as our starting point, we explore unseasonable dynamics, their hybrid ecologies, and the newly emerging aesthetics to imagine, reimagine, and design responses capable of envisioning a more resilient future.

Practical course Spatial Design
C3.02 / C3 hallway

<p>Title Space Ötzty</p> <p>Lecturer D. Ferrando</p>
The students have been invited to investigate and react by means of spatial installations to the WaltherPark case study.



Practical course Descriptive Geometry
C3.03 / C3.04

Project Visual Communication 2.b
F3.05

Title The Open Library (Design/Publish/Exhibit)
Lecturers C. Upmeier, M. Galluzzo, S. Schmidt-Wulffen

We collaborated with the Dr Friedrich Teßmann Provincial Library on the curatorial concept, exhibition design, branding and communication for a small exhibition on contemporary library concepts. While the first part of the semester was spent creating individual design proposals and workshop results, we used the second part to work together as a project team on the exhibition, the exhibits, the branding and the publication, and to realise the exhibition in time for its opening at the end of January. We curated, designed, published and exhibited.



Meet me at the kettle PhD ERDAT
R. Berta, L. Waring Byck, L. Michalik, A. Tuedos

Meet me at the kettle — How to... Experimental Research? Interdisciplinary Knowledge? Collaborative Process? Four artist/curator scholars from the PhD Experimental Research through Design, Art and Technologies invite you to ask, sense, make, and share our space with us.

Practical course Drawing and Storytelling
C4.01 / C4.06