

## FVC306 - ADVANCED ART DIRECTING & SET DESIGN

Course Title	<b>ADVANCED ART DIRECTING &amp; SET DESIGN</b>				
Course Code	<b>FVC 306</b>				
Course Type	Required				
Level	Bachelor				
Year / Semester	3 <sup>rd</sup> Year / 6 <sup>th</sup> Semester				
Teacher's Name	Vicky Pericleous				
ECTS	6	Lectures / Studio/ week	3	Laboratories / week	
Course Purpose and Objectives	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Develop understanding of the role of an art director / set designer.</li> <li>• Engage with the creative practices and advanced processes of these areas.</li> <li>• Develop managerial skills that an art director has to apply in production.</li> <li>• Develop and implement advanced knowledge of the interweaving relation between text / scenario / concept and image.</li> <li>• Explore in ingenious research, the historical and socio-political context of the production/scene.</li> <li>• Develop an inventive visual identity of the production taking into consideration its critical and visual context and content.</li> <li>• Demonstrate advanced research in multiple contexts and apply methodological and creative strategies to develop an exciting visual identity / setting for an audio-visual production.</li> <li>• Expand on advanced creative and methodological skills and strategies for the development of the visual identities of the characters of a production.</li> <li>• Expand on advanced creative and methodological skills and strategies for locating/designing the appropriate space, or/and for conceptualizing and producing the set design for a production</li> </ul>				

	<ul style="list-style-type: none"> <li>• Conceptualize and explore the visual style and attitude of a production and develop an intricate scenographic approach.</li> <li>• Demonstrate skills in forming well-articulated presentations with the use of diverse resources.</li> <li>• Develop working ethics, managerial skills and appreciation for other professionals when working in teams.</li> </ul>		
Learning Outcomes	<p>By the completion of the course students should:</p> <ul style="list-style-type: none"> <li>• Demonstrate a deep understanding of the role of the Art Director in Filmmaking and Set Design.</li> <li>• Demonstrate awareness about the technical and sensory properties of Art Directing &amp; Set Design.</li> <li>• Communicate a variety of different expressions, meanings and concepts in imaginative visual ways.</li> <li>• Implement skills in analysing and translating narratives into visual language.</li> <li>• Execute research from a variety of visual, critical and contextual sources.</li> <li>• Implement skills in decision-making.</li> <li>• Demonstrate strong communication skills, working ethics and ability to inspire and motivate others in a collective project.</li> <li>• Implement complex skills in performing creative processes as well as apply practical organisation strategies.</li> <li>• Develop strategies of appreciative synergies with a set of professional individuals and skills for communicating and executing ideas.</li> <li>• Formulate advanced and imaginative visual style for the characters (costume) and of the space / location /set (props, colour pallet, textures, light, and atmosphere).</li> <li>• Develop creative skills and operational strategies for the role of the set designer.</li> <li>• Develop and demonstrate visual intelligence and strong aesthetic values.</li> </ul>		
Prerequisites	CVC301	Corequisites	

<p>Course Content</p>	<p>The lesson is focused on a series of fundamental parameters:</p> <p><b>Critical theory</b></p> <p>Art Direction is being studied through a series of lectures, presentations and study cases of highly influential films, art works, videos, theatre plays, TV series and advertisements.</p> <p><b>Workshops</b></p> <p>Specialists/ practitioners deliver workshops in the fields of set design/construction, location and scouting, special effects, lighting, costume-design.</p> <p><b>Studio-practice</b></p> <p>Students engage in studio-based work / projects relating the visual language of the production and the art-director's choices (from pre-production to post-production stages; set-design would be thoroughly developed from idea to making, as well as costume design and lighting design would be discussed.</p> <p><b>Logistics of Art-Production</b></p> <p>Budget management, scheduling, crewing and location scouting.</p>
<p>Teaching Methodology</p>	<p>The students analyse scripts, research into given periods and learn to conceptualise, contextualise and create the visual language of a production work, forming as thus, a strong and coherent scenographic and art directing approach.</p> <p>This is achieved through systematic screenings, lectures, demonstrations, critiques, and directed work sessions, supplemented by extended verbal briefing, examples of relevant current Film and TV work, specialist advice, group discussion, interim formal work check.</p> <p>A final assessment / presentation assesses the outcome of the process.</p>
<p>Bibliography</p>	<p>Bibliographical References:</p> <p>1. Ackland T., Laybourn W., 'The Art of Illusion: Production Design for Film and Television', Crowood Press, 2018</p>

	<p>2. Fischer L. (Ed.), Art Direction and Production Design, A Modern History of Filmmaking, I.B.Tauris, 2015</p> <p>3. Fischer L.(Ed.), Art Direction and Production Design (Behind the Silver Screen Series)', Rutgers University Press, 2015</p> <p>4. Brower S. 'Inside Art Direction: Interviews and Case Studies (Creative Careers)', Fairchild Books, 2016</p> <p>5. Block, B., 'The Visual Story: Creating the Visual Structure of Film, TV and Digital Media', Focal Press, 2007.</p> <p>6. D'Arcy G., 'Critical Approaches to TV and Film Set Design', Routledge, 2018</p> <p>7. Bellantoni, P., If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling, Focal Press, 2005</p> <p>8. Heisner, B., Production Design in the Contemporary American Film: 3. A Critical Study of 23 Movies and Their Designers, McFarland &amp; Company , 2004`</p> <p>MOMA Exhibition and The Collection  <a href="http://www.moma.org/explore/collection/index">http://www.moma.org/explore/collection/index</a>,</p> <p>Barbican Centre <a href="http://www.barbican.org.uk/">http://www.barbican.org.uk/</a></p> <p>ICA <a href="http://www.ica.org.uk/">http://www.ica.org.uk/</a></p> <p>British Film Institute <a href="http://www.bfi.org.uk/archive-collections">http://www.bfi.org.uk/archive-collections</a></p> <p>UCLA Film and Television Archive <a href="http://www.cinema.ucla.edu/">http://www.cinema.ucla.edu/</a></p> <p>Wallpaper magazine <a href="http://www.wallpaper.com/">http://www.wallpaper.com/</a></p> <p>Domus <a href="http://www.domusweb.it/">http://www.domusweb.it/</a></p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b></li> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul>

- **Course work 66%**

Interim Critique 33%

Final Critique 33%

**Coursework 1: 50%**

Analysis of a film's visual identity (Choose from the given list). Students are asked to research, analyse, write and present a review that critically corresponds to different aspects of the art production (set design, character's identity build-up, special effects, lighting). Presentation of coursework in class through both written and visual means.

**Final project: 50%**

Students are given a script / or employ their own scripts, to research into, analyse, explore and prepare relevant storyboards for each suggested scene. They should build up the visual identity of the script and come-up with an interesting art direction approach, presented in the form of a visual presentation/storyboards/documentation that includes the logistics of the project (management- budget-location-crewing). They should be in a position to indicate relevant critical approaches and related references from the advertising field.

**For project work, students are assessed on the following:**

Knowledge & Understanding - 40%

Demonstrating understanding of major principles of the areas under study and ability to implement knowledge, technical skills and creative intelligence in all stages of the project. Development of personal creative language, experimentation with techniques and materials and diverse expressive means, problem solving and idea generation.

Research and Analytical Skills - 20%

Research and investigation into appropriate works, in the art, set-design, lighting, art-production and relevant fields that could relate to the project's research area. Implementation of appropriate research ideas into the project's processes and products.

	<p>Production competency and solution - 20%</p> <p>Problem solving, experimentation and process of ideas and materials in the realization of concepts. Skills of execution and practical application of relevant media to materialize ideas.</p> <p>Presentation and Communication - 20%</p> <p>Coherent communication of both ideas and project's process and well-articulated presentation of all stages of work with use of appropriate terminology.</p>
Language	English