**Syllabus
Course description**

Course title	**Project Visual Communication 2c "All the world's a stage"**
Course code	97086
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/04
Degree	Bachelor in Design and Art (L-4)
Semester	Summer semester 2022/23
Year	2nd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but 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.
Maximum number of students per class	20

Course description	The course belongs to the class "caratterizzante" (module 1), "di base" (module 2) and "affine integrativa" (module 3) in the major in Design.
	Description Module 1 – Visual Communication: Il corso "All the world's a stage" nasce da una collaborazione con il Centro Servizi Culturali Santa Chiara di Trento, un ente pubblico con lo scopo di organizzare e promuovere performance e spettacoli di prosa, danza, teatro, cabaret, musica, ecc. Il CSC Santa Chiara gestisce le attività di cinque teatri (Teatro Auditorium, Teatro Sociale, Teatro Cominetti, Teatro SanbàPolis e Auditorium Melotti a Rovereto), nonché altre strutture culturali di rilevanza provinciale, curandone le attività. In questo senso il CSC Santa Chiara può essere considerato una realtà culturale piuttosto articolata e diversificata, con una forte presenza sul territorio. Il corso "All the world's a stage" ha lo scopo di avviare uno studio preliminare intorno alla costruzione di un'identità visiva per il CSC Santa Chiara. Trattandosi di un soggetto complesso e articolato, il CSC Santa Chiara necessita di uno lavoro di ricerca e di studio

preliminare volto ad indagare le diverse possibilità e potenzialità che l'identità visiva offre oggi per il mondo della cultura, e in modo specifico del teatro. Gli studenti dovranno avviare un'indagine e un'analisi rispetto all'identità visiva dei teatri. Che cosa significa oggi progettare un'identità visiva per un teatro? Quali sono i casi più interessanti nel panorama internazionale? Quali strumenti, quali linguaggi, quali approcci vengono utilizzati per questi progetti? Qual è il ruolo delle nuove tecnologie nella costruzione e nella diffusione dell'identità visiva? Che impatto ha un progetto di identità visiva sull'immagine e sull'attività di un teatro? Queste e altre domande costituiranno le linee guida del progetto di studio preliminare che verrà avviato all'interno del corso. Il corso cercherà di rispondere a queste e ad altre domande, con l'obiettivo di costruire una ricerca e un'indagine preliminare intorno alla nuova identità visiva del CSC Santa Chiara, e di produrre una prima serie di proposte di identità visiva sulla base dell'indagine svolta. Nello specifico il progetto si suddividerà in due fasi. Una prima fase di ricerca, durante il quale il gruppo di lavoro si occuperà di:
– studiare lo stato dell'arte intorno alle nuove strategie e direzioni con cui oggi si progetta un'identità visiva per un teatro;
– avviare una ricerca sul campo, visitando e analizzando le diverse sedi del CSC Santa Chiara e il loro contesto territoriale;
– intervistare i principali soggetti coinvolti nella progettazione dell'identità visiva di un teatro;
– documentare i risultati della ricerca sul campo, dei casi studio.
In una seconda fase di progettazione e di restituzione, gli studenti dovranno:
– progettare alcune proposte per una nuova identità visiva, che verranno poi presentate in alcuni volumi stampati;
– progettare e realizzare una pubblicazione in cui viene raccolta e mostrata la ricerca svolta (testi e contributi);
– organizzare una mostra che raccoglie sia la parte di ricerca che le proposte realizzate.

The "All the world's a stage" course was born out of a collaboration with the Santa Chiara Cultural Services Center in Trento, a public institution with the purpose of organizing and promoting performances and shows of drama, dance, theater, cabaret, music, etc. The CSC Santa Chiara manages the activities of five theaters (Teatro Auditorium, Teatro Sociale, Teatro Cominetti, Teatro SanbàPolis and Auditorium Melotti in Rovereto), as well as other cultural facilities of provincial relevance,

taking care of their activities. In this sense, CSC Santa Chiara can be considered a rather articulated and diversified cultural reality, with a strong presence in the territory. The course "All the world's a stage" aims to initiate a preliminary study around the construction of a visual identity for CSC Santa Chiara.

Since it is a complex and articulated subject, CSC Santa Chiara needs preliminary research and study work aimed at investigating the various possibilities and potentialities that visual identity offers today for the world of culture, and specifically theater. Students are expected to undertake an investigation and analysis with respect to the visual identity of theaters. What does it mean to design a visual identity for a theater today? What are the most interesting cases on the international scene? What tools, what languages, what approaches are used for these projects? What is the role of new technologies in the construction and dissemination of visual identity? What impact does a visual identity project have on the image and activity of a theater? These and other questions will form the guidelines of the preliminary study project that will be initiated within the course.

The course will attempt to answer these and other questions, with the aim of building a preliminary research and survey around the new visual identity of CSC Santa Chiara, and producing a first set of visual identity proposals based on the survey conducted.

Specifically, the project will be divided into two phases.

A first research phase, during which the working group will:

- study the state of the art around new strategies and directions by which a visual identity for a theater is designed today;
- initiate field research, visiting and analyzing the different venues of CSC Santa Chiara and their territorial context;
- interview the main actors involved in the design of a theater's visual identity;
- documenting the results of the field research, case studies.

In a second design and restitution phase, students will have to:

- design some proposals for a new visual identity, which will then be presented in some printed volumes;
- design and produce a publication in which the research carried out (texts and contributions) is collected and displayed;
- organize an exhibition that collects both the research part and the realized proposals.

Description Module 2 – Digital publishing & social media

The module 2 offers a series of lectures and exercises with themes and topics directly related to the main course project, allowing each student to gradually enhance his/her critical and practical skills. During this module, students will analyse and discuss different case studies, approaches and practices developed within the field of digital publishing and visual media where tools, languages and practices are oriented towards the construction of visual identity, with a particular focus on cultural-related clients or actors. Techniques and practices taken from the field of corporate and visual identity, editorial design, digital publishing and visual media, will be considered in order to acquire new knowledge and perspectives in relation to the idea of visual identity. Through this module, students will have the opportunity to deal with problems and contents related to typography, editorial design and visual languages, in order to acquire or refresh their graphic skills.

Description Module 3 – Visual Culture
The theater of the world—that is the name of Aldo Rossi's iconic work, a symbol of the first Architecture Biennale in 1980 curated by Paolo Portoghesi. The title is already a plan, because it refers to the total relationship that theater establishes with the world, as was already explicit in the idea of the London Globe and its motto: "Totus mundus agit histrionem," which Shakespeare reworked with the famous "All the world's a stage." Indeed, theater is by no means circumscribable either to the text acted or to the place and building where the scene is performed. On the contrary, it is a kind of multiple and collective event that always holds together the community it addresses, thus the cultural context of relevance, inclusive of its spaces (the city), its public (thus institutional) behaviors and its private ones, related to the individual psychology, symbols and customs of single social actors. Also: what is theater? It is tragedy, it is comedy, catharsis, entertainment; it is done with words but also with music; it is authorial text but also direction, set design, operatic staging and even the construction of a film set; it unites actors and spectators around the same event; it is made of words and gestures, therefore first and foremost—as Umberto Eco did mention—of *signs* (vocal, legible, perceptible).
During the course, therefore, an attempt will be made to examine the various aspects just mentioned, referring to theater as an experience in the broadest sense, extending from the conception and writing of the theatrical text to

the staging, the setting up of the stage, the acting, and the encounter with the audience and the city.
To do this, an appropriate general theoretical apparatus will initially be established. Then a class screening of a performance—theatrical, filmic, operatic—will be shown from time to time, from which a discussion will be developed to broaden and facilitate a deeper understanding of the phenomenon.

Das Theater der Welt—so heißt das ikonische Werk von Aldo Rossi, Symbol der ersten Architekturbiennale 1980, die von Paolo Portoghesi kuratiert wurde. Der Titel ist bereits ein Plan, denn er verweist auf die totale Beziehung, die das Theater zur Welt herstellt, wie sie bereits in der Idee des London Globe und seinem Motto „Totus mundus agit histrionem" zum Ausdruck kam, das Shakespeare mit dem berühmten „All the world's a stage" überarbeitete. Tatsächlich ist das Theater weder auf den gespielten Text noch auf den Ort und das Gebäude, in dem die Szene aufgeführt wird, beschränkt. Im Gegenteil, es handelt sich um eine Art multiples und kollektives Ereignis, das immer die Gemeinschaft, an die es sich richtet, zusammenhält, also den relevanten kulturellen Kontext, einschließlich seiner Räume (der Stadt), seiner öffentlichen (also institutionellen) und privaten Institutionen, die mit der individuellen Psychologie, den Symbolen und Formen der einzelnen sozialen Täter zusammenhängen. Außerdem: Was ist Theater? Es ist Tragödie, Komödie, Katharsis, Unterhaltung; es geschieht mit Worten, aber auch mit Musik; es ist Autorentext, aber auch Regie, Bühnenbild, Operninszenierung und sogar der Bau einer Filmkulisse; es vereint Schauspieler und Zuschauer um dasselbe Ereignis herum; es besteht aus Worten und Gesten, also in erster Linie—wie Umberto Eco erwähnt hat—aus Zeichen (vokal, lesbar, wahrnehmbar). Im Laufe des Kurses soll daher versucht werden, die verschiedenen eben genannten Aspekte zu untersuchen, wobei das Theater als eine Erfahrung im weitesten Sinne verstanden wird, die von der Konzeption und dem Schreiben des Theatertextes über die Inszenierung, die Vorbereitung des Bühnenbildes, das Schauspielkunst und die Begegnung mit dem Publikum und der Stadt reicht. Zu diesem Zweck wird zunächst ein angemessener allgemeiner theoretischer Rahmen geschaffen. Dann werden wir von Zeit zu Zeit mit der Projektion einer—theatralischen, kinematografischen oder opernhaften—Aufführung in der Klasse fortfahren, um daraus eine Diskussion zu entwickeln, die eine breitere Kenntnis des Phänomens ermöglicht.

Specific educational objectives	**Knowledge and understanding** - have acquired one's own project methodology in the field of product design. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects of practical and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level. - The objective of the course is to ensure that students acquire adequate knowledge of general scientific methods and contents. - Disciplinary objectives - with reference to the indicated topics: - the acquisition of essential theoretical knowledge (related to visual culture) so as to be able to carry out a project in the field of visual communication - the acquisition of basic knowledge so as to be able to look critically at their own work and to deal with the complexities of contemporary society - the acquisition of basic knowledge concerning purposeful theoretical subjects in the field of the overarching project topic (related to fictivity) - the acquisition of basic knowledge concerning the culture of design with specific reference to visual culture - the ability to capture and analyse contemporary cultural and social phenomena that characterize design and art; - a theoretical and socio-cultural education that aims to acquire a solid cultural background where technical media skills are combined with a theoretical reflection

Lecturer	*Module 1 – Visual Communication*: Giorgio Camuffo e-mail Giorgio.Camuffo@unibz.it tel. +39 0471 015193, webpage - https://www.unibz.it/en/faculties/design-art/academic-staff/person/31103-giorgio-camuffo *Module 2 – Digital publishing & social media*: Andrea Facchetti e-mail Andrea.Facchetti@unibz.it tel. +39 0471 015112, web page https://www.unibz.it/en/faculties/design-art/academic-staff/person/38327-andrea-facchetti

	Module 3 – Visual Culture Marcello Barison Office F5.08, E-mail: marcello.barison@unibz.it, Webpage: https://www.unibz.it/it/faculties/design-art/academic-staff/person/45127-marcello-barison www.marcellobarison.com
Scientific sector of the lecturer	Module 1 – Giorgio Camuffo: ICAR/13 Module 2 – Andrea Facchetti: ICAR/13 Module 3 – Marcello Barison: M-FIL/04
Teaching language	Module 1 – Italian Module 2 – English Module 3 – German
Office hours	Module 1: Tuesday, from 8.30am to 10.30am Module 2: Monday at 6pm; in order to avoid overlapping the exact time of the appointment will be arranged by email. Module 3: Wednesday from 5pm to 7pm
List of topics covered	Module 1: use of visual communication tools; development of editorial publishing projects; typography Module 2: digital publishing and social media Module 3: See Course Description and Bibliography
Teaching format	Module 1: Frontal lectures, seminars, workshops and practical exercises, visits to galleries and museums. Module 2:Frontal lectures, seminars, workshops and practical exercises, visits to galleries and museums. Module 3: Frontal lectures, seminars, visits to galleries and museums.

Expected learning outcomes	**Disciplinary competence** *Knowledge and understanding* - have acquired their own project methodology in the field of product design, 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 product design. - 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 product design.

	- use the basic knowledge acquired in the technical, scientific and theoretical fields to realise a mature project. - be able to finalize the creation of an accomplished project in the field of product design, thanks to the basic knowledge acquired in the practical 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 product design and to develop them further. **Transversal competence and soft skills** *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 product design 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. *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 programme. - 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 andpractical subjects as well as a study methodology suitable for continuing studies with a master's degree programme.

Assessment	**Module 1**: Final exam requires the delivery, presentation and discussion of the projects carried out during the semester as well as of their documentation. Students will be asked to answer a number of questions to assess the understanding of the topics covered during the semester. Students will present their work according to instructions that will be provided during the semester and will argue the projects, proving to have critically developed the references proposed during the semester and to have gained a personal interpretation of the proposed design themes. **Module 2**: Submission, presentation and discussion of a series of visual output in the field of graphic design. Students must conceive, develop and produce a series of visual artifacts and communication devices related to the subject of the module. There will be presentations where students will discuss their projects, explain their conceptual approaches and their technical choices. **Module 3:** Oral exam. The final exam, which will take place in oral form, will have to verify the student's knowledge of the contents presented in class. It will therefore be a question not only of demonstrating an in-depth knowledge of the texts indicated in the bibliography, but also of their conceptual implications, with respect to which the student will be required to reach an autonomous level of critical and original elaboration. As part of their final exam, students will be asked to discuss one of the art or design projects discussed during the module.
Assessment language	The same as the teaching language
Evaluation criteria and criteria for awarding marks	*By exam's date, each student must upload on the Microsite of the faculty detailed documentation of the work done during the course.* *http://portfolio.dsgn.unibz.it/wp-admin* *Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.*

The final assessment is based on the content of all the exercises according to the following criteria:

The evaluation of the single modules does not result in three separate marks, but will add up to the overall project evaluation. There is only one final overall mark for the project, which is defined by the average of the three marks, weighted according to the credits of the individual modules. The professors evaluate the project according to the following criteria:

Evaluation criteria and criteria for awarding marks for module 1:
- Quality of design and graphic presentations
- Independence and critical ability of developing and arguing the design work in accordance with the given themes
- Knowledge, understanding and ability of discussing the references proposed during the semester
- Presence and engagement during the semester

Evaluation criteria and criteria for awarding marks for module 2:
- conclusiveness of the design concept;
- conclusiveness of the formal aspects of the design work;
- quality of the technical execution;
- clarity of the presentation.

Evaluation criteria and criteria for awarding marks for module 3:
During the oral exam, the following skills will be verified by the students:
- Knowledge, both from a notional and conceptual point of view, of the didactic materials analyzed and of the contents (textual and cinematographic) listed in the "Bibliography".
- Ability to elaborate in a conceptually coherent and exhaustive way complex contents concerning the history of art and aesthetics and focused on the general themes dealt with during the course.
- Moreover, the students are supposed to demonstrate a critical and original thought, which, starting from a reflection on the didactic material and the contents of the classes, shows how to use them for the invention and definition of an autonomous creative path.

	- In the project work, students will be assessed on their ability to connect theoretical contents with design and production practices, and especially on their ability to conceive and present complex concepts coherently, acknowledging visual strategies, sources of inspiration and design process.

Required readings	**Module 1:** Readings related to the topic of the project will be communicated during the course. **Module 2:** Ruben Pater, *The politics of design,* BIS Publisher, 2016. **Module 3:** The student is required to choose from the following titles at least two books, to be read in their entirety: Die Studierenden müssen aus den folgenden Titeln mindestens zwei Bücher auswählen, die sie vollständig lesen müssen: ▪ K. S. Stanislavskij, *Il lavoro dell'attore su se stesso*, Laterza, Roma-Bari 2008. ▪ J. Grotowski, *Per un teatro povero*; prefazione di Peter Brook. – Roma, M. Bulzoni, 1970 ▪ A. Artaud, *Il teatro e il suo doppio*, tr. it. di E. Capriolo, Einaudi, Torino 2000. ▪ V. Mejerchol'd, *Scritti sul teatro 1907-1912*, tr. it. di L. Franchini, Dino Audino Editore, Roma 2015. ▪ R. M. Rilke, *Scritti sul teatro*, a cura di U. Artioli e C. Grazioli, Costa & Nolan, Genova 1996. ▪ V. Turner, *Dal rito al teatro*, tr. it. di P. Capriolo, il Mulino, Bologna 2004. ▪ Bene, *Si può solo dire nulla. Interviste*, a cura di L. Buoncristiano e F. Primosig, il Saggiatore, Milano 2022. ▪ S. M. Ejzenstejn, *Lezioni di regia*, tr. it. a cura di L. Longo, Einaudi, Torino 2020. ▪ S. M. Ejzenstejn, *Il movimento espressivo. Scritti sul teatro*, a cura di P. Montani, Marsilio, Venezia 1998. ▪ S. M. Ejzenstejn, *La regia. L'arte della messa in scena*, a cura di P. Montani, Marsilio, Venezia 1989. ▪ R. Bresson, *Note sul cinematografo*, tr. it. di G. Bompiani, Marsilio, Venezia 2001.
Supplementary readings	**Module 1:** Further readings related to the topic of the project will be communicated during the course.

	Module 2: Further readings related to the topic of the project will be communicated during the course. **Module 3:** Further readings related to the topic of the project will be communicated during the course.