

<b>SCHOOL</b>	Stage design
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM I - 2025/2026
<b>SUBJECT</b>	1592 Scenografia I
<b>TYPE OF SUBJECT</b>	Theoretical-Practical
<b>NUMBER OF HOURS PER LESSON</b>	4
<b>NUMBER OF ECTS CREDITS</b>	12
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	ANNUAL

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

- To impart to the student the fundamentals of Scenography, commencing with the perception, analysis, and manipulation of three-dimensional space, with the objective of achieving a design that integrates methodological comprehension and visual weighting. - Acquire the fundamentals of technical and artistic hand drawing, emphasizing formal precision in the former and the development of a distinctive style in the latter. Experiment with traditional and multimedia techniques for the creation of sketches and concepts, in the ongoing pursuit of a personal and distinctive style. Acquire a foundational methodology for study and design that can be further developed over the three-year period. - Demonstrate the ability to present your project with precision, both in the argumentation and in the use of specific technical language.

<b>Knowledge and understanding</b>	Upon completion of the first year, the student must demonstrate proficiency in the design methodology that facilitates the organization of an event. In particular, they must understand the implications of a staging, beginning with an exercise in text comprehension, and progressing to a project that is clear in its concepts and sufficiently substantiated in its technical aspects. Furthermore, they must train their observation skills to understand the underlying elements of a performance. Finally, they must be capable of sourcing materials ranging from Art History to social context, and analyzing contemporary issues by channeling personal communicative imperatives into the design, prioritizing them over aesthetic considerations.
<b>Applying knowledge and understanding</b>	The two design exercises undertaken during the first year equip the student with the ability to convey compositional and conceptual freedom, while striving to achieve a reasonable level of precision and design maturity, with an awareness of the necessity for continuous improvement. The revisions also facilitate engagement with the professional environment through the utilization of technical and specialized language, both spoken and illustrated.
<b>Making judgements</b>	The student is encouraged to assess whether their project possesses all the requisite qualities for presentation, having achieved the assigned objectives. The ongoing reviews with the instructor facilitate reflections and modifications to the project, aiming to achieve a balance between formal precision and artistic experimentation.
<b>Communication skills</b>	The student is expected to be capable of adequately addressing a performative or staging event, whether as a user, creator, designer, or producer, possessing a reasonable level of argumentative competence. Furthermore, they must have developed an initial aptitude for teamwork, being fully aware of the associated dynamics of listening and feedback.
<b>Learning skills</b>	One year of Scenography equips the student with the ability to formally present a scenographic project, addressing the primary conceptual and pre-executive aspects, and laying the groundwork for further development.

<b>CONTENTS</b>	<p>The course mandates that the student acquire the requisite foundational knowledge to facilitate a collaborative exchange between the student and the instructor in the second and third years, thereby bridging knowledge gaps and fostering autonomy. It is therefore essential to master the performative space, to recognize that the scene must be designed with the performer's body and movements as the foundation, and to learn to enhance manual skills in both painting and construction techniques. Simultaneously, preparation for the 2D component related to the multimedia sphere is undertaken, with the conviction that the digital world accelerates design, enabling the client to remain in step with the times. In the visual representation of their idea, the student must demonstrate proficiency in the techniques that render it effective and three-dimensional, and demonstrate awareness of the works produced by past Masters through iconographic research related to the world of scenography, art, and contemporary and non-contemporary visual aspects. Subsequently, preliminary sketches must be proposed to illustrate the initial concept. Once the aesthetic-dramaturgical key (concept) has been defined, the design process can proceed through technical drawings and the construction of a model that demonstrates a study of materials, executive realism, or artistic interpretation. The lighting design for the scene is subsequently examined in the photographic study of the model, wherein the emotional significance of the lighting aspect is fully comprehended. Once the project has been precisely defined, the team proceeds to finalize the storyboard, sketches, and technical tables, ensuring a layout that prioritizes formal cleanliness. The key points of the first year course are: Design of a Scenographic Composition - Analysis of the stage space and its associated terminology. Study of scenic elements to address all stages of scenographic design, from construction to sketching (in classical artistic techniques). Exercises in perspective and restitution. - Dramaturgical examination of a concise text. - Exercises in perspective within the stage cage and the restoration of perspective. Scenographic Design Based on a Text by W. Shakespeare - Historical visual documentation of the work to be designed. - Color sketches. - Construction of an experimental wooden model with a plastic scene. Photographs of the model with lighting study. - Storyboard of the designed scenography. - Technical blueprints.</p>
<b>ADOPTED METHODOLOGY</b>	<p><input checked="" type="checkbox"/> In Person</p> <p>The course is conducted through the implementation of various methodological approaches. Generally, the initial phase comprises in-person lectures, wherein the assigned project is examined through exercises in scenographic composition and visual perception, dramaturgical analysis, viewing of performance videos, case studies, and debates. The second part of the year involves alternating between lectures and classroom exercises, specific case studies for technical aspects, and targeted group and individual project reviews. The lessons are scheduled within a calendar that is explicitly communicated to the student from the outset. All necessary materials for the project's implementation are shared through the Classroom virtual platform. Furthermore, targeted communications establish the timelines for the implementation of the work schedule.</p>
<b>ASSESSMENT METHODS</b>	<p>To be eligible to take the exam, all submissions, along with their respective specifications, must be complete. If all the documents are present, the initial score will already be satisfactory. The second part of the evaluation is related to the effectiveness of the proposal, the ability to confidently present the project, and to address any critical issues identified during the examination. Attendance at lectures, punctuality in reviews, and active participation collectively enhance the likelihood of achieving a successful examination outcome.</p>