VISUAL ARTS AND FILM

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BA IN VISUAL ARTS AND FILM
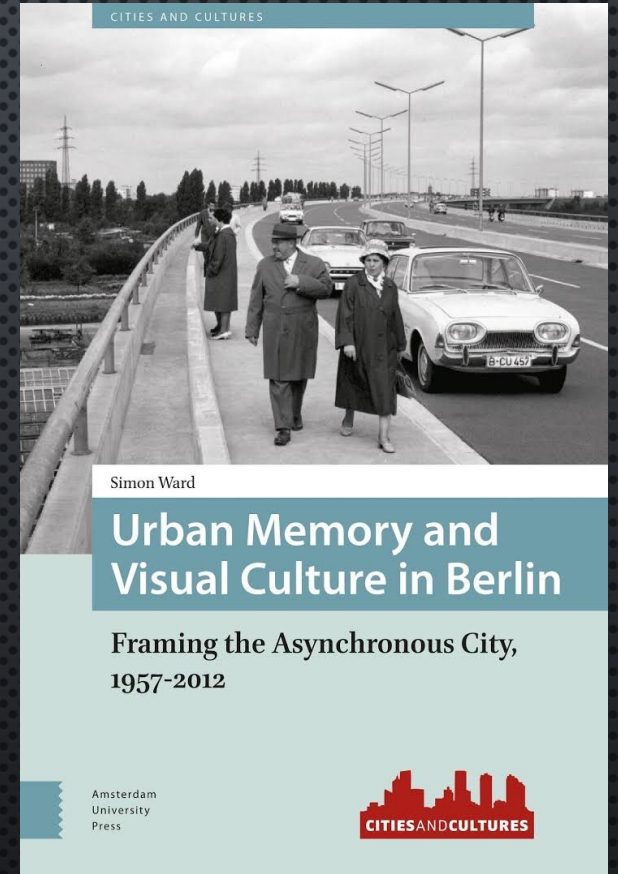
FILM

VISUAL CULTURE

(INCORPORATING PHOTOGRAPHY, PAINTING, ARCHITECTURE, PERFORMANCE)

MUSEUM STUDIES

GLOBAL REACH

WHAT IS VISUAL CULTURE?

CITIES AND CULTURES

Simon Ward

Urban Memory and Visual Culture in Berlin

Framing the Asynchronous City, 1957-2012

Amsterdam University Press

CITIESANDCULTURES

WHAT IS VISUAL CULTURE?

- Visual arts & film & performance art across cultures

WHAT IS VISUAL CULTURE?

ÉDOUARD MANET,

A BAR AT THE FOLIES-BERGÈRE, OIL ON CANVAS,

96 CM X 1.3 M

(1882)

WHAT IS VISUAL CULTURE?

Hannah Höch,
Das schöne Mädchen
[The Beautiful Girl],
Photocollage
(1920)

WHAT IS VISUAL CULTURE?

DIALOGUE

Jeff Wall: Picture for Women

[Photograph, 1979]

WHAT IS VISUAL CULTURE?

- Visual arts & film & performance art

- Cultural & historical understandings of vision
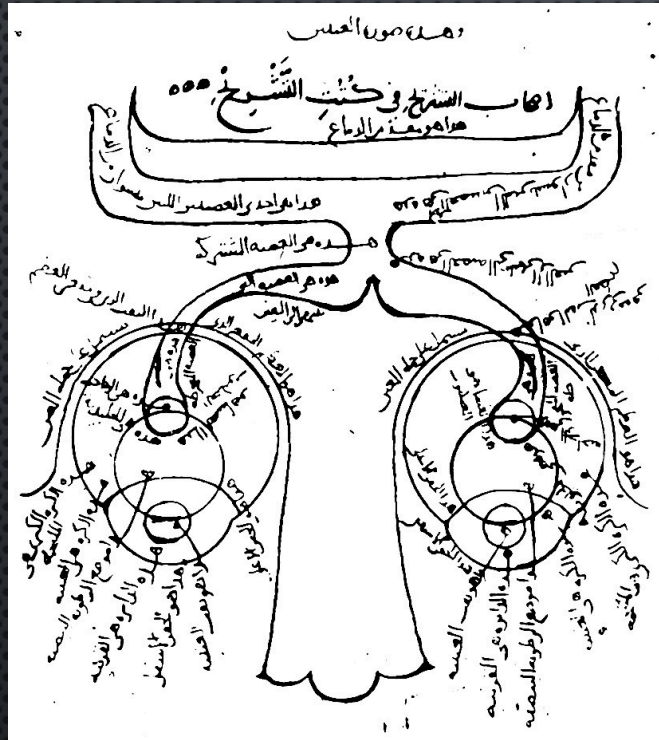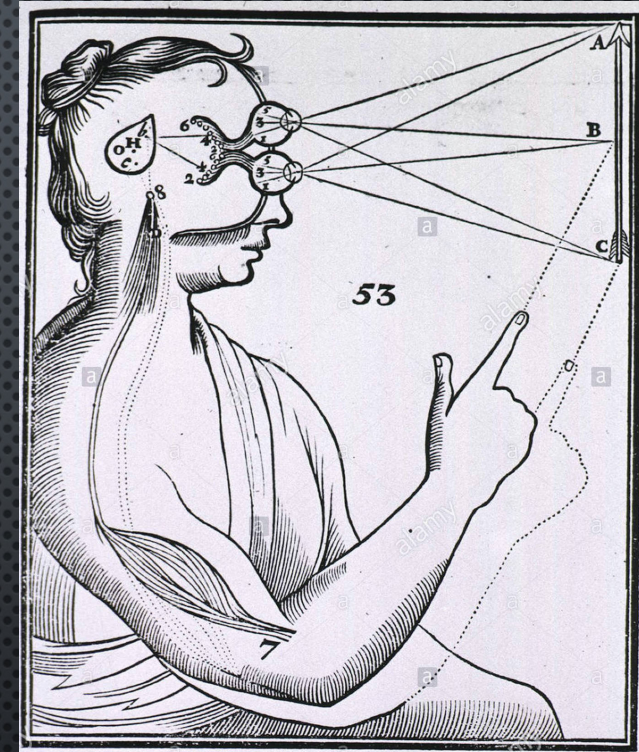
WHAT IS VISUAL CULTURE?

Diagram of the eyes and optic nerves, from Ibn al-Haytham (known in Europe as Alhazen), *Kitab al-Manazir* (Book of Optics); (11th century)

Woodcut from
René Descartes' *Principles of Philosophy* (1644)

WHAT IS VISUAL CULTURE?

FROM DZIGA VERTOV,

THE MAN WITH THE MOVIE CAMERA (1929)

WHAT IS VISUAL CULTURE?

- Visual arts & film & performance art

- Cultural & historical understandings of vision

- Images that are not 'art' (e.g. scientific images, advertisements, posters, etc)

WHAT IS VISUAL CULTURE?

ALFRED LEETE, *LORD KITCHENER WANTS YOU*, RECRUITMENT POSTER, VARIABLE DIMENSIONS (1914)

WHAT IS VISUAL CULTURE?

- Visual arts & film & performance art

- Cultural & historical understandings of vision

- Images that are not art (e.g. advertisements, posters, etc)

- Ways we engage with the world through making & displaying images

Durham
University

alanfentiman
Gateshead Interchange

72 likes

alanfentiman Gateshead. #Gateshead

tomc206 Composi... ...ever here. Big fan of this one

alanfentiman @... ...ank you!

WHAT IS VISUAL CULTURE?

- Visual arts & film & performance art

- Cultural & historical understandings of vision

- Images that are not art (e.g. advertisements, posters, etc)

- Ways we engage with the world through making & displaying images

- Practices & politics of looking, seeing and being seen, everyday performance, negotiations & struggles over images and spaces

Toppling and
replacement
of statue of slave trader
Edward Colston by
Marc Quinn's statue of
Black Lives Matter
protester Jen Reid
Bristol, 2020

BA IN VISUAL ARTS AND FILM

FILM   VISUAL CULTURE   MUSEUM
                                                          STUDIES

                            SKILLS

Forms of LEARNING

Forms of WRITING

Forms of ASSESSMENT

                                                THEORY AND PRACTICE

BA IN VISUAL ARTS AND FILM

FILM

VISUAL CULTURE

MUSEUM STUDIES

Art and Film Writing

GALLERY 101

Digital Skills module

CURATION MODULES

Film-making module

Work placements

Dissertation

ART AND FILM WRITING

PLAYABILITY

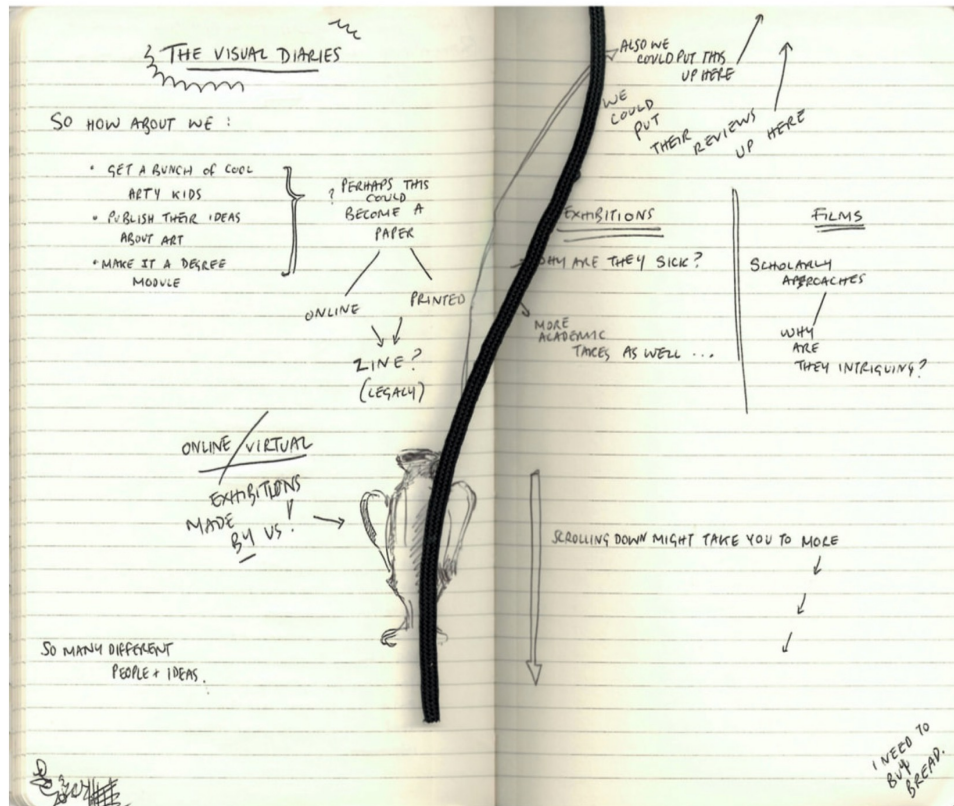In terms of accessibility, the simplistic gameplay mechanics of this game dictate that players with any level of experience with video games should be able to navigate this game without challenge. Although the game does feature small minigames, they are designed to be intuitive and aim to provide players with the opportunity to be creative. Additionally, the game will have further accessibility through varied availability on PC, console and mobile devices. Therefore, these elements should allow for more effective market success through increased outreach to a larger audience both experienced and inexperienced with video games.

SUMMARY

Club Solitude aims to stand out in the visual novel genre through it's diverse character cast and discussion of topical issues whilst incorporating jovial fantasy stylings to further enhance the narrative.
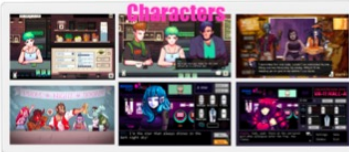

Visual Moodboard

Character Concept Art

Inspirations for Game Elements

Characters

Locations

Gameplay

① Freja, Protagonist
② Zelple, Photography Club
③ Maldon, Literature Club
④ Oscar, Pottery Club
⑤ Krista, Coding Club
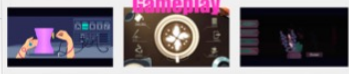
Game Colour Palette (hex codes)

#4B296B   #FF3366   #C1D8B3   #E5D0E3   #E0B0D5

Characters

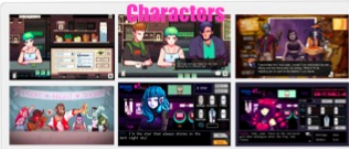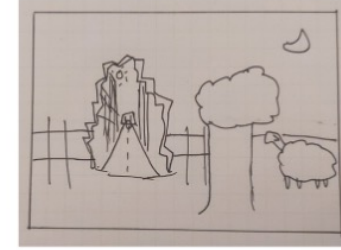**Locations**

Gameplay

References – Top left to bottom right
Picture 1,2,11 - *Coffee Talk*, 2020
Picture 3, 8 - *Monster Camp*, 2020
Picture 4, 7 - *Monster Prom*, 2018
Picture 5, 6 - *VA11-Hall-A*, 2016
Picture 9 - *Doki Doki Literature Club!*, 2017
Picture 10, 12 - *Essays on Empathy*, 2021

An example of a scene, outside by some sheep at night. Enough data having been collected, a gateway to the next scene has opened and rendered, to a very different urban daytime scene.

The player is free to walk through to this next one at any time. Whilst they don't choose the direction of the game's progression, they set the pace, so that they can mediate on the information and questions they're being presented with.

The object view screen, when the player interacts with an object - in this case a watering can - and picks it up, they'll be able to rotate and zoom on the object whilst presented with information. For visual accessibility the scene would be blurred and dimmed to highlight the object and information. Full voiceover will be available to make the game accessible to those with problems reading, and subtitles ambient sounds for those heard of hearing.
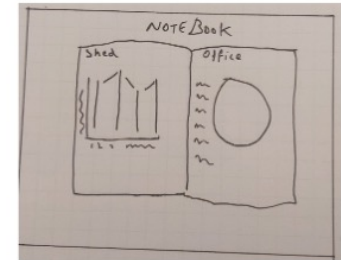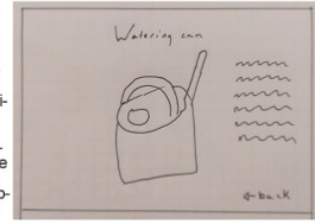
The player's notebook, this mock up shows how it would look relatively early into the game, as the data is being presented fairly mundanely, translated to be easily comprehensible and abstracted beyond any resemblence to the hyperobject.
The notebook will be animated and include one page where the player will be able to draw and type their own input. It's accessible at any point during the game.
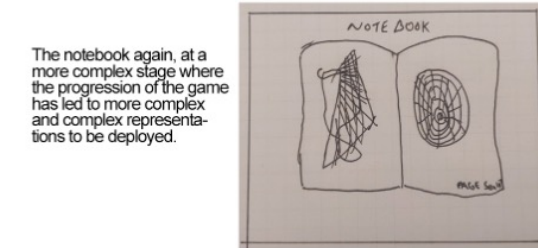
The notebook again, at a more complex stage where the progression of the game has led to more complex and complex representations to be deployed.

Film-making

TRANSFERABLE SKILLS

Any queries, please email

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See also:

https://www.durham.ac.uk/departments/academic/modern-languages-cultures/undergraduate-study/language-areas/visual-arts-and-film/

(with videos of our students talking about their experience on the programme)