

SCHOOL	Graphic Design
ACADEMIC YEAR	THREE-YEAR PROGRAM II - 2025/2026
SUBJECT	1709 Teoria della percezione e psicologia della forma
TYPE OF SUBJECT	Theoretical
NUMBER OF HOURS PER LESSON	4
NUMBER OF ECTS CREDITS	6
DISTRIBUTION OVER THE ACADEMIC YEAR	II SEMESTER

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

• Understand perception from various perspectives: physiological, psychological, and cultural. • Acquire the specialized vocabulary of the discipline, as well as the fundamental conceptual and methodological tools of the semantic field of communication. • Develop a comprehensive overview of contemporary communication. • Establish a foundation for projecting the professional future of students through historical, artistic, cultural, and social knowledge related to the world of perception and form. • Foster the student's research capabilities • Foster the student's critical capacity and independent thinking. • Emphasize the significance of theory in a creative process. • Encourage the development of original proposals based on the cases, themes, and issues analyzed. • Reflect on the present and future of the discipline. • Educate the student to perceive knowledge not merely as a compilation of data, but as the creation of meaning.

Knowledge and understanding	Upon completion of the course, students will have acquired the ability to interpret creative products from the perspective of composition and chromatic analysis.
Applying knowledge and understanding	Upon completion of the course, students are expected to be able to effectively read the specific characteristics of different types of cultural products and initiatives, and to develop communication projects related to their dissemination and promotion, identifying the most interested users for each proposal.
Making judgements	Upon completion of the course, students are expected to develop original analytical judgments regarding the effectiveness of communication plans. Simultaneously, it is anticipated that students will be able to independently and more effectively evaluate the communicative dimension inherent in cultural products.
Communication skills	Students are expected to enhance their skills in presenting and showcasing their communication projects within the realm of cultural production and consumption. At the same time, it is anticipated that they will acquire enhanced skills in strategically and creatively presenting and communicating cultural products, with a thorough understanding of the most appropriate channels and media to reach the intended target audience.
Learning skills	Upon completion of the course, students are expected to be proficient in designing and preparing effective communication plans and personal presentations.

<p>CONTENTS</p>	<p>This is a professional course in the field of sensory perceptions and cognitive processes. The course elucidates the scientific theories that elucidate the functioning of our senses and correlates them with the research in the psychology of form. The course addresses the principles of color theory (color harmonies, chromatic agreements and contrasts, complementary colors, and contrasts of quality and quantity). Through the application of applied sciences, it introduces techniques for analyzing the relationship between object, space, and individual, as well as the fundamental knowledge required for designing the work in relation to sensory responses. The psychology of form establishes a connection between perceptual mechanisms and the challenges associated with the utilization of form, as well as the subsequent development of creative languages. From a broader perspective, the theoretical foundations enable the analysis of the personality of the project's creator, the psychological conditioning of the users, and the more complex production and exhibition system of the creative industry. The course will develop lines ranging from the physiology of perception to the psychology of perception, with a particular emphasis on the social dimension of perceptual processes, through an increasingly practical approach to the course content. PART ONE: THEORETICAL FOUNDATIONS OF PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM 1. Introduction to the Course 1.1. From perception to narrative 1.1.1. Course Objectives 1.1.2. Levels of Significance 1.2. The perception of reality 1.2.1. Physiology of Perception 1.2.2. Classical theories of psychology 2. Psychology of Perception 2.1. Perceptual Organization 2.1.1. Principles of perception as proposed by Gestalt 2.1.2. Context and the attribution of meaning to perceptions 2.2. The Paths of Illusion 2.2.1. Optical Illusions 2.2.2. Illusory Spaces PART TWO: FORMAL ELEMENTS OF VISUAL LANGUAGE I: COMPOSITION 3. Formal elements of visual communication 3.1. Proportion and Harmony 3.1.1. From natural forms to symbolic forms 3.1.2. Is there a standard of beauty? 3.2. Composition I 3.2.1. Syntax of Visual Language 3.2.2. Construction of the pictorial space 4. Composition II 4.1. Perspectives 4.1.1. Evolution of the pictorial space 4.1.2. Art and Illusion 4.2. Visual composition in practical application 4.2.1. Principles of Composition in Photography and Cinema 4.2.2. Principles of Composition in Other Disciplines PART THREE: FORMAL ELEMENTS OF VISUAL LANGUAGE II: COLOR 5. Theory of Color 5.1. The principles governing the optical field 5.1.1. Lighting 5.1.2. Lighting 5.2. Harmony 5.2.1. Principles of Harmony 5.2.2. Contrast and combinations of color and form 6. The Psychology of Color 6.1. Psychology of Color 6.1.1. Color and Emotions 6.1.2. Color and Cultural Context 6.2. Emotion as a Professional Objective 6.2.1. Composition utilizing color 6.2.2. Color and Narrative 7. Formal elements of visual language in practice 7.1. Color in Practice 7.1.1. Color and Objects 7.1.2. Trends 7.2. Practical Exercises 7.2.1. Correlation between sounds and colors: case studies 7.2.2. Correction of the documents PART FOUR: CULTURAL DIMENSIONS OF PERCEPTION AND NARRATIVE STRATEGIES 8. Strategies for the development of a message 8.1. Identification and utilization of expressive resources 8.1.1. Contextual Analysis 8.1.2. Appropriation and decontextualization 8.2. Development of contemporary narratives 8.2.1. Rhetoric and the Construction of Meaning 8.2.2. Identity, brand, and message 9. The dialectic between reality and fiction 9.1. Documentary Narratives 9.1.1. Mockumentaries 9.1.2. Animation-Documentary Films 9.2. Innovative communication methods and opportunities 9.2.1. Digital Image Panoramas 9.2.2. Preparation for the workshop PART FIVE: GROUP RESEARCH 10. Preparation of the group project 10.1. Ecosystem and perception of an exhibition: a case study 10.2. Development of discourse and profiles: narrative and historical context 10.3. Initial presentation of each group's research: target and innovations 11. Course Conclusion and Workshop 11.1. Summary of the primary topics covered in the course 11.2. Additional case studies 11.3. Second presentation of the research outcomes: development and proposal drafts 12. Final presentation of the group's work 12.1. Analysis of the proposals 12.2. Voting Procedures</p>
<p>ADOPTED METHODOLOGY</p>	<p>[X] In Person The teaching methodology employed in this course involves alternating theoretical lectures in the classroom with demonstration lessons and/or practical exercises, all aimed at enhancing the understanding of the core content of the discipline through hands-on practice and direct experience. The student may be required to conduct a research or in-depth study on one or more course topics, which will be presented and discussed during the examination.</p>
<p>ASSESSMENT METHODS</p>	<p>Students will be required to delve into the topics from a practical perspective. Therefore, the development of a personal art project is required, focusing on the themes proposed in class. The final examination will focus on the oral presentations of personal projects, which must be accompanied by a comprehensive critical, conceptual, and iconographic framework. The following will be subject to evaluation: - Elucidate the relationship between the expressive resources employed and the development of an identity or style. - The significance of these resources for a specific audience and context. - The complexity of the selected case. The interrelationship of various trends within the same exhibition. - The capability to define a contemporary issue. In terms of presentation, the following aspects will be examined: - The narrative ability and the successful relationship between the discourse and the language employed. - The development of a personal discourse. FINAL GRADE: the overall grade is determined by the final art project (50%), the activities proposed during the course (25%), and the group project (25%).</p>