

SCHOOL	INTERIOR AND URBAN DESIGN
ACADEMIC YEAR	TWO-YEAR PROGRAM I - 2025/2026
SUBJECT	1460 Fenomenologia degli stili codice
TYPE OF SUBJECT	Theoretical
NUMBER OF HOURS PER LESSON	3
NUMBER OF ECTS CREDITS	6
DISTRIBUTION OVER THE ACADEMIC YEAR	II SEMESTER

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The Phenomenology of Styles course aims to equip students with critical and methodological tools to understand and interpret the languages of design as an expression of cultural, aesthetic, and perceptual phenomena. Through a historical, theoretical, and phenomenological approach, the course aims to develop the ability to recognize and analyze design transformations in their relationship with the socio-cultural context and the sensory experience of the work.

Knowledge and understanding	Upon completion of the course, students will have acquired a comprehensive understanding of the primary theoretical, historical, and methodological frameworks that define the discipline. This includes an appreciation of how styles are configured as complex cultural phenomena and as an expression of aesthetic, social, and symbolic values. Students must be able to recognize the relationships between the forms of visual and design language and the historical and ideological contexts that determine their evolution, developing a critical awareness of the dynamics of continuity and transformation that characterize the history of design.
Applying knowledge and understanding	Students must be able to apply the acquired knowledge to the analysis of case studies from different eras and contexts, utilizing phenomenological interpretative tools to understand the significance of design forms and languages. Students must be able to interpret styles not as static formal categories, but as processes of signification that manifest in the relationship between design intent, perception, and cultural context.
Making judgements	Through critical practice and theoretical reflection, students will develop independent judgment in evaluating works and projects, formulating personal interpretations grounded in the principal perspectives of aesthetic and phenomenological research. The candidate must demonstrate a capacity for informed argumentation, linking stylistic reflection to broader issues of visual culture, design, and communication.
Communication skills	Regarding communication, the student must be able to articulate their analyses using appropriate language and disciplinary terminology, presenting reflections and critical comparisons in a clear and coherent manner. The seminar discussion and the presentation of case studies will contribute to the consolidation of presentation skills and the mastery of the scientific language of the sector.
Learning skills	Students are expected to develop robust independent learning skills, refining a study method grounded in interdisciplinary research and the critical analysis of sources. The student must be able to independently expand their theoretical knowledge, maintaining a reflective and up-to-date attitude towards the evolution of languages and their interpretations within the context of contemporary culture.

CONTENTS	<p>The Phenomenology of Styles course aims to equip students with theoretical and methodological tools for the critical analysis of design forms and their cultural, historical, and communicative implications. The central theme guiding the course is the concept of the exhibition as an expression of design intent. The exhibition space is examined as a privileged locus for the relationship between the work, the project, and the public, and as a device capable of translating a theoretical vision into a perceptual and narrative experience. Through a comparative and phenomenological approach, the course will analyze the various historical and contemporary manifestations of the exhibition, highlighting how it can become a tool for research and identity definition for the designer or artist. Particular attention will be devoted to figures who, throughout the history of the project, have utilized the exhibition as an experimental field, transforming it into an autonomous language and a vehicle for critical reflection on their own work. The training program aims to foster the ability to interpret styles as evolving cultural phenomena, understanding the connections between form, function, and meaning, and recognizing in the exhibition a form of spatial writing through which the intentions and poetics of the project are manifested. Further details will be provided during the initial course session.</p>
ADOPTED METHODOLOGY	<p><input checked="" type="checkbox"/> In Person</p> <p>Instruction will be conducted in person and will be structured through lectures, collective analysis, and critical discussion. Beginning with the study of a designer and their installation, understood as a free and interpretive expression of their design philosophy, the course will offer a path for exploring individual research, formal poetics, and the resulting cultural and social implications. This approach will facilitate the connection between the phenomenological analysis of style and the reflection on the historical context and the experiential dimension of the project, thereby fostering an integrated understanding of theory, language, and practice. The educational activities will also be oriented towards stimulating discussion, the autonomous development of critical thinking, and the ability to consciously interpret contemporary and historical stylistic phenomena.</p>
ASSESSMENT METHODS	<p>The course will be linked to a sketchbook, maintained by each student, in which the elements recorded live during the course and the elements redesigned with the criteria transmitted from time to time by the instructors will be noted, regarding the topics covered. The examination will focus on the production of a text of a maximum of 5 pages, a critical response to questions posed by the faculty regarding the authors studied, and a text, selected from those proposed in the bibliography, which the student will read in full. The notes taken during the lectures will be utilized, particularly the sketchbook, which should contain elements to discuss the relationship between theory, language, and practice in each work. The final lecture will provide all necessary information and guidance for the examination.</p>