

SCHOOL	Scenography and entertainment technologies
ACADEMIC YEAR	TWO-YEAR PROGRAM II - 2025/2026
SUBJECT	1448 Fenomenologia dell'immagine (biennio arti visive-scenografia)
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 course aims to present the concept of the designer as a humanist researcher of the digital realm, rather than a technical executor, thereby evolving the role of the designer from a mere problem solver to a critical curator of issues. Beginning with the general meaning and definition of the research field of Image Phenomenology, we will proceed to contextualize it within the ecosystem of artistic and design disciplines. This course investigates the creation and design of images in the contemporary era, as well as visual perception, which is a necessary mechanism for determining reality. Visual culture serves as the primary area of study—also within the broader scope of social and cultural studies—to ascertain which theoretical elements, socio-anthropological processes, and aesthetic metamorphoses underpin the practice of image production and creation within the artistic, humanistic, and design disciplines. This involves investigating the essential "adventures" of visual perception that activate the emotional dimension, thereby modifying the concept of experience and generating the most profound process of knowledge. Technological humanism and the interplay between the "digital and the corporeal" within the body-screen relationship delineate the perspective for a plausible trajectory of investigation into the Phenomenology of the image itself. The primary objective of this course is to generate questions and maintain a critical perspective regarding the analysis of certain aspects of the role that the visual assumes in contemporary reality, with particular attention to the relationship between images to which an "artistic" value is attributed and/or recognized, and those that, despite lacking such value, are deemed "culturally significant."

Knowledge and understanding	Students are expected to acquire a solid understanding of the relationship between artistic production and the global social and anthropological changes closely related to the period under consideration. Theoretical reflections and cultural analysis of media communication are essential elements for understanding the emergence of the global iconic shift, which has been in continuous metamorphosis since the second half of the last century. Upon completion of the course, students are expected to have gained an understanding of the concept that space is never altered by chance, but rather through the actions of individuals and the evolution of technologies over time. The historical-anthropological and dynamic-performative dimensions, originating from the perspectives advanced by the Neo-Avant-garde, are essential for understanding an era in which the image (produced, created, and designed through so-called new technologies) surpasses the primacy of the literal word, becoming a fundamental element in comprehending the primary processes of elaborating the history of perception. The training program will also provide an opportunity to hypothesize and acquire perspectives on advanced methodologies to generate knowledge and induce cultural reflection. Digital technologies will be utilized to pose incisive questions and to create narratives, alternative scenarios, prototypes, and paradoxes.
Applying knowledge and understanding	The course is designed to create a comprehensive project of a scientific and informative nature, which can be realized through various formats such as meetings, events, editorial and/or exhibition proposals, involving the use of on/off-line media.
Making judgements	Students are expected to be able to decipher, through the lens of their own perspective and way of viewing reality, the perspectives that emerge from the world and the conceptual dimension that new technologies offer in terms of opportunities to generate new aesthetic categories and design new functions capable of establishing other fields of investigation.
Communication skills	Students are required to articulate their knowledge with utmost clarity, employing logical reasoning and well-structured reflections. They must demonstrate adaptability to the time constraints of current affairs, which increasingly favor conciseness and brevity. Furthermore, students must consider the characteristics of their audience, adopting an empathetic approach to interaction, with the aim of making the sharing of knowledge engaging. The ability to find a synthesis between one's human capacity for communication and the expressive-communicative dimension of one's design expression is essential.
Learning skills	The course will encourage students to explore and experiment with new approaches to offer innovative solutions and functions. The projects will be developed through the translation of theories and the practical application of the aesthetic categories elaborated.

CONTENTS	<p>- Phenomenology and image. Possible definitions. - Vision, perception, reality (essence and being). - Visual Arts and Technological Humanism. - The contemporaneity between history and the system. - The concept of "visual culture" and the cultural significance of images and vision. - The cultural Cold War and the resurgence of popular culture. - Cogito 'ego' sum. The narrative of self-perception. - The representation of the object in lieu of the object itself. - The image is a necessary condition for reality. - The moving image and the concept of the "network." Cinemas and other viewing screens. - The iconoclasm. - Metropolitan urban networks and global visual culture. - Contemporary perception and emotional status. - The concept of post-contemporary. - Body, avant-garde, and communication. - Performance as a method for investigating experimental phenomena. - The humanism of artists and designers. - Visual anthropology of the 1980s. - The body in the digital post. - The concept of "author" in the so-called post-contemporary era.</p>
ADOPTED METHODOLOGY	<p>[X] In Person The course employs an innovative and multidisciplinary methodology that integrates theory (lectures, cultural explorations) and practice (exercises). The primary objective is to transcend technical competencies in favor of a speculative, interrogative, and critical design approach. Concepts and real-world applications will be dynamically connected, including through the in-depth exploration of monographic themes such as the body. The teaching methodology places a strong emphasis on continuous experimentation, encouraging students to explore solutions, technologies, and applications that transcend traditional models. In this regard, the selection of digital technology is not predetermined, but is considered an analytical and volitional component of the design process. Finally, independent time management and adherence to deadlines will foster the development of organizational skills and autonomy.</p>
ASSESSMENT METHODS	<p>The attainment of the course objectives will be assessed as follows. - Partially verified during the lessons, fostering interaction with the students. - Certain exercises assigned in the classroom will be evaluated. The overall assessment of learning will be conducted at the end of the course during the exam session, where individual projects/research findings will be presented and questions will be asked regarding the topics covered and the bibliography/reference sources.</p>