

<b>SCHOOL</b>	Graphic Design and Communication
<b>ACADEMIC YEAR</b>	TWO-YEAR PROGRAM I - 2025/2026
<b>SUBJECT</b>	1467 Fenomenologia dell'immagine
<b>TYPE OF SUBJECT</b>	Theoretical-Practical
<b>NUMBER OF HOURS PER LESSON</b>	3
<b>NUMBER OF ECTS CREDITS</b>	12
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	ANNUAL

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course can be succinctly summarized in this title: Emotions as a fundamental element of visual culture. The primary objective of the course is to furnish students with a robust and practically applicable theoretical framework, both motivated and motivating, concerning the relationship between the creative production of images and the emotional apparatus. The course, in this regard, will aim to elucidate how the 'reading' and utilization of images (whether static, graphic, or moving, such as films) is grounded in principles that have been investigated and postulated by specific artistic movements, schools of visual communication (for instance, the Bauhaus), and individual authors in the fields of graphic design, photography, and cinematography. There will also be in-depth explorations in the fields of architecture and design. These investigations are synergistically complemented by advancements in neuroscience. The course aims to balance visual culture content (historical-sociological) with up-to-date neuro-aesthetic content, and to facilitate the management of creativity by applying neuromarketing principles. This approach ensures that the acquired knowledge can be a valuable asset throughout the entire course of study, underscoring the inherent transversality of the concept of 'image phenomenology'.

<b>Knowledge and understanding</b>	The primary objective of the course is to ensure that, upon completion of the program, each participant is aware of how the use of specific languages and visual codes facilitates the attainment of specific outcomes within the realm of emotion theory (neuroesthetics).
<b>Applying knowledge and understanding</b>	Participants will acquire knowledge of neuroscience and neuromarketing, derived from the understanding of specific aspects of visual culture, concerning certain authors, movements, and schools (theory of vision), in order to enhance their overall cultural understanding of a fundamental topic in the phenomenology of the image.
<b>Making judgements</b>	The course will enable students to independently understand how visual communications impact the emotional sphere, which elements actively contribute to the creation of a 'structured system' of neuro-aesthetic order, and how messages are processed by short-term and long-term memory.
<b>Communication skills</b>	Course participants will be able to apply their acquired knowledge in their future professional roles, particularly through the ability to manage the fundamental codes of the image-emotion relationship.
<b>Learning skills</b>	The entire course is designed to address the emotional and cultural experiences of each student, continuously evolving, to encourage the application of an analytical method applicable in both the artistic sphere and professional visual communications.

<b>CONTENTS</b>	During the course of the lessons, significant examples of visual communication (particularly graphics and film) will be analyzed with the students, enabling them to understand how the creators utilized the languages and technical repertoires of their work to achieve specific emotional outcomes. Based on these case studies, students will be required to develop their own specific projects, particularly in the field of graphics, with the objective of creating emotional states, both through 'first impact' (push) and through a 'narrative experience' capable of modifying emotional sensations throughout the storytelling process.
<b>ADOPTED METHODOLOGY</b>	[X] In Person The course is structured around the instructor's presentation and commentary on highly significant cases pertaining to the relationship between image and emotions, with a particular focus on graphic and filmic works. Subsequently, students will be required to analyze analogous works or those based on similar techniques for the production of emotions. Finally, students will engage in both time-bound projects, with submissions due within two weeks, and broader creative initiatives aimed at the examination.
<b>ASSESSMENT METHODS</b>	- Design of individual projects on topics covered in specific classroom lessons, with development of the assignment at home and scheduled delivery to the instructor. - Design of three assignments specifically intended for examination (previously agreed upon with the instructor) - Assessment of the preparation regarding the theoretical principles of the course through a written test and an interview between the instructor and the student.