

## Events

# XVII International EGA 2018 Congress

Andrea Pirinu

Since several years, a regular biennial appointment is the International Congress of *Expresión Gráfica Arquitectónica* (EGA), now in its XVII edition, and held at the Universidad Politécnica of Alicante, organized by the Spanish teachers of the drawing area, in this case belonging to the Departamento de Expresión Gráfica, Composición y Proyectos of the same university.

The study days took place on 30th and 31st May and 1st June within the San Vicente del Raspeig campus, a university complex that, built in the area of the dismissed military airport, hosts several pavilions, the result of design competition which was attended by architects as Álvaro Siza Vieira, who designed the rectorate, and Alberto Campo Baeza, author of the library building.

The title of the congress *GRAPHIC IMPRINT. On the Influence of the Representation and Ideation Tools in Architecture – IMPRONTA GRÁFICA. Sobre la influencia de las herramientas de representación e ideación en la arquitectura* has—in the intentions of the working group coordinated by Carlos L. Marcos—deliberately defined a guideline that could foster the debate on the role that drawing and, more generally the tools of representation and ideation, have in the develop-

ment of architecture and its language over time. A precise intention that has directed the choice of international guests called to share experiences and suggestions on the topic.

The main topic was divided into seven key focuses with the aim of presenting, through an overview of the current state of the art, the scientific comparison on the relationship between drawing and design, between traditional and digital tools and the result of what was designed, then between graphic expression and architecture in its various forms and applications in history.

The numbers of the conference are very important: compared to 250 proposals received, the results of a review process entrusted to 76 experts led to the publication of 155 contributions of which 137 published in English by Springer in the volume *GRAPHIC IMPRINT. On the Influence of the Representation and Ideation Tools in Architecture* edited by Carlos L. Marcos and 155 published in the book *De trazos, huellas e improntas* in the mother tongue by the curator himself with Pablo J. Juan Gutiérrez, Jorge Domingo Gresa and Justo Olive Meyer of the University of Alicante.

The contributions were focused on these topics: Drawing and Design; Architecture and Representation; Repre-

sentation of Materiality and Digital Production, Cartography, Mapping, City and Territory, Architecture, Phenomenology, Perception and Interaction; Projections and Architectural Space; Innovation in Teaching and Research.

After the usual greetings by the authorities, the work began with the speech of Pablo Lorenzo-Eiroa, an Argentine architect, who has several collaborations with Peter Eisenman and the Meier-Eisenman-Gwathmey-Holl team, and currently professor of Digital Representation at the New York University School of Architecture.

His report, entitled *Multidimensional space: from Perspective to Big Data* introduced the study days, focusing on the possibilities of digital representation of multidimensional spaces at a time when the use of Renaissance perspective is replaced by diagrams and topological relationships between multidimensional and multi-scale data.

Then, the various sessions started, including the one moderated by Edoardo Carazo (Universidad de Valladolid) and the one by Vito Cardone (University of Salerno), both mainly dedicated to the focus I, titled *Drawing and Design*. Each session was characterized by papers on the theme of the historical evolution of the tools for the representation of the project

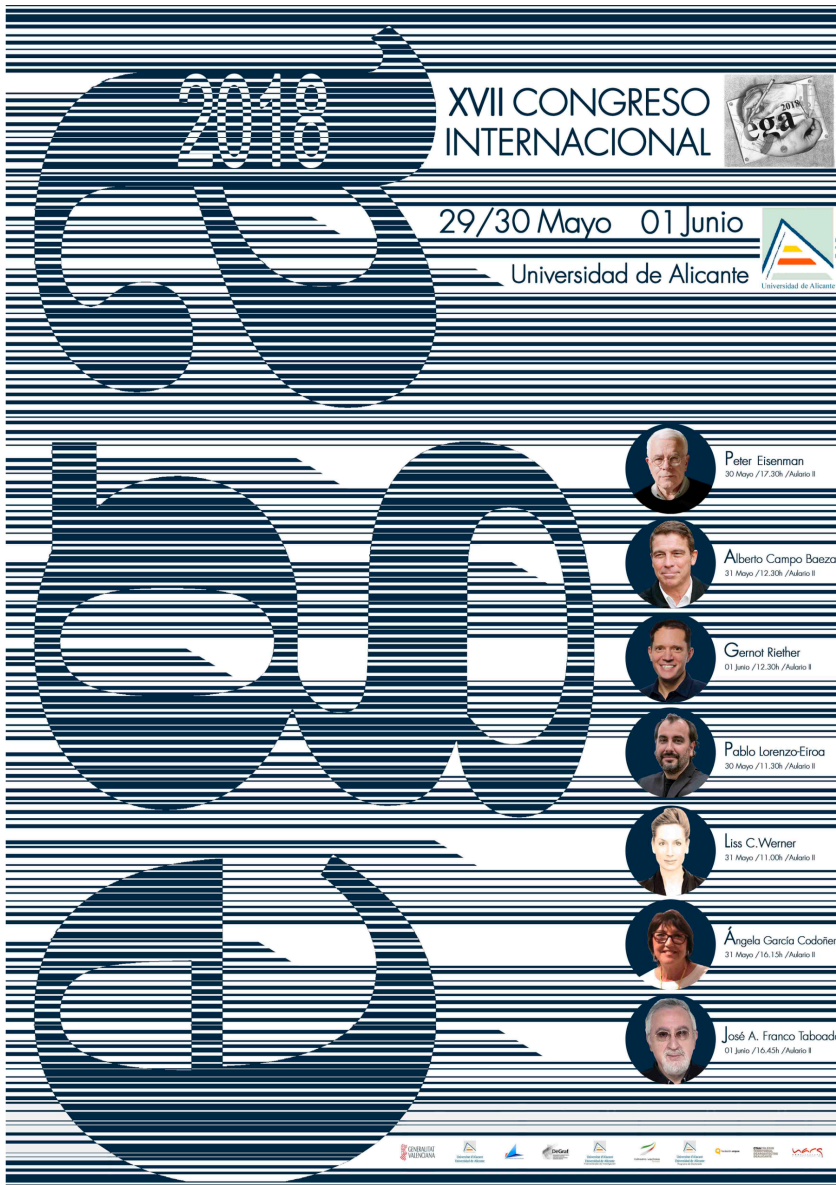


Fig. 1. Conference poster: <<https://www.google.com/search?client=safari&rls=en&q=EGA+2018&ie=UTF-8&oe=UTF-8>>.

and for the survey and communication of architecture, management and use of historical heritage through digital tools and BIM; the proposed selection animated the session on the role of drawing as an carrier of ideas, analysis tool and mean of thinking about architecture.

Then Peter Eisenman held the opening lecture followed by a round table with the participation of Alberto Campo Baeza, Cynthia Davidson, Antonio Millán, Pablo Lorenzo-Eiroa and Carlos L. Marcos. Eisenman's intervention reiterated the usefulness of using digital models as a means to be able to directly work on the project in the three dimensions, with interactive manipulation tools that accompanied his design activity, and which are also evident in the latest works, among which the Carlo Erba Residences in Milan, of which he showed the key steps that led to the final solution of the project still under construction.

At the end of the first day, the inauguration of the Alberto Campo Baeza's exhibition took place in the spaces of the Museum of the University of Alicante. The exhibition was titled *Pensar la Arquitectura – El bisturí en la línea. Razón, precisión y medida en el dibujo y el pensamiento arquitectónicos* with a wide presentation of sketches, made mainly on white paper, models and video.

The conference continued the following day with presentations on the focus II Architecture and representation, proposing some contributions on a theme that sees drawing as a faithful anticipation of what will have to be "materialized" described with the necessary detail capable of communicating how architecture must be built. A particular reflection was conducted

on the role of ICT (Information and Communication Technologies) in the way of representing architecture, in the form of figurative verisimilitude – through the use of synthetic images– or in the form of graphic documents starting from the 3D model or in the construction of a geo-referenced and structured database so as to assume every single element of the model as a faithful representation of each of the real components of the project. In this session some elaborations were also presented with BIM software (Building Information Modeling) associated with the advanced survey that employs digital technologies characterized by very high metric and photorealistic precision such as AHBIM (Architectural Heritage BIM) which provides an interaction between digital model and augmented reality. The following sessions related to this focus were held with the presentation of the speeches moderated by Liss C. Werner (Technische Universität Berlin) and Mara Capone (University of Naples “Federico II”), ended with the intervention *Winking my eyes* by Alberto Campo Baeza and the usual round table. The afternoon of the same day was opened by Ángela García Codoñer recalling the 25-year history of the

EGA magazine and continued with sessions coordinated by Emma Mandelli (University of Florence) and Enrique Solana (Universidad de Las Palmas de Gran Canaria) during which some essays about *Architecture, Phenomenology, Perception and Interaction* were presented to highlight a growing interest in a research that involves cognitive perception and psychology in relation to architecture and graphic language, also thanks to the possibility offered by the digital interaction/immersion in the built environment.

The last day, Marta Úbeda (Universidad de Valladolid) and Javier F. Raposo (Universidad Politécnica de Madrid) moderated sessions focusing on different themes including traditional (urban sketching) and digital techniques for landscape representation, BIM, new strategies in project teaching, graphic representation and geometric analysis of historical architecture.

During this day, Gernot Riether (College of Architecture and Design, New Jersey Institute of Technology) –reconnecting to the focus *Representation materiality and digital fabrication*– held the keynote lecture entitled *Construction as a Creative Act. Design Build in the Digital Age* rising the attention about the opportuni-

ties that the progress of digital tools and their accessibility can create for architects about architectural design, manufacturing and production. This focus was centered on the revolution in the field of representation, following the replacement of drawings with three-dimensional models and 3D prints, with applications in the field of prototyping and mass production. These topics were also taken up by José F. Taboada (professor emeritus of the Universidad de La Coruña) in the invited report *La tridimensionalidad arquitectónica en modelos y maquetas. Su papel en el proceso de ideación y configuración del proyecto a lo largo de la historia*. Finally, Taboada moderated the last scheduled session focusing on innovations in teaching and research.

The usual final round table concluded the evening and a well-organized event full of interesting ideas for research and teaching in the field of representation sciences: a scientific meeting that, with a wide participation of teachers of Italian universities often in collaboration with the Spanish colleagues, confirmed the intense relationships in progress among the scholars and reiterated the common cultural line that moves the initiatives of the UID and EGA conferences.

#### Author

Andrea Pirinu, Department of Civil and Environmental Engineering and Architecture, University of Cagliari, apirinu@unica.it