

Editorial

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The fifth issue of our journal is dedicated to the representation of the landscape, the environment and the territory, a theme very frequently dealt with, as multiscalar models and organisms are generally drawn and represented applying methods and principles that are widely diversified according to various arising needs or circumstances. At the same time, there are, in reality, objective difficulties in finding a common line of definition that brings together the three concepts of landscape –environment– territory, and this uncertainty derives precisely from the multi-dimensionality expressed by their conceptual depth, as well as from the ambiguity of these three terms when they are translated into other languages.

Going back about sixty years, when in 1961 Gordon Cullen published *Townscape*, the index of a long list of apparently disparate terms referring to ways of observing materials and places projected us into a world of words and themes that define the city as a particular form of landscape. For the first time, the polysemic concept of “urban landscape” was thus configured, accompanying, linking and supporting the different scales of architecture and territory.

In fact, complex problems of a territorial nature, linked to the components of social living, converge on the theme of the urban environment: economy, sociology, politics, settlement morphology, architecture, urban planning, behavioral aspects.

The landscape –an absolutely controversial concept given its contemporaneity– is the eloquent mirror of a society and reflects its culture, its relationship with nature, its aspirations and myths, the state of the art of its material and immaterial condition. The landscape is also a projection of our thinking –in our image and likeness– of our personal perception of the history and the future prospects for the evolution of a place, of the awareness and responsibility that each of us has in its regards.

But there is “another” drawing, that is, cartographic drawing: symbolic, rarefied, ideogrammatical, historically defined as “the art of describing physical space on a paper support,” as indicated by the term itself, coming from the Latin *charta* and from the Greek *γράφειν*, which means “to write, to inscribe.”

Therefore, amidst territory, environment and landscape, representation operates in dialectical terms that oscillate between creativity and scientific method, realism and symbolism, all systems and methods that aim to restore a global vision of the world, but with different criteria and purposes.

In the drawing of territories, the definition of appropriate criteria and methods has not only produced the development of rigorous specific models, such as that of topographic projection, but has also promoted the introduction of more general systems of representation, from

the method of orthogonal projection codified by Monge in the 18th century, to the effective photographic systems and procedures that, from aerial photogrammetry to remote sensing, reach the last frontier of digital models for the three-dimensional vision of terrains.

Today we have more and more images, a hyper-production that denotes the extreme complexity of the territorial reality of which the physical space is only one component, and in which the intangible and immaterial characteristics are decisive.

"The representation of the environment and of the territory imposes very high levels of abstraction, codification and normalization, and its practice is therefore essential to an interdisciplinary effort and involves an innovative mix of different methods of representation, whose use is integrated, and has no equal in the area of graphic models," as Vito Cardone wrote in the 'call' for papers (October 2018).

This issue begins with a text by Franco Zagari, full professor of Landscape Architecture who, with his studies and an international professional career, has helped to found in Italy, more than a discipline, a renewed awareness in terms of reading the landscape, directing his contribution towards an attention to the methods and forms of representation.

The poetics of the general theme is reflected in the two images of Massimo Scolari's *Porta per Città di Mare* (one of which is a preparatory drawing never previously exhibited), commented by Alberto Sdegno, while the topics covered have been divided into four sections, with four *overtures*.

The section *Landscape* has been entrusted to Rossella Salerno who, with her scientific contributions, boasts a great deal of experience on the theme of the representation of cultural landscapes. Her contribution aims to capture in a concise manner what is emerging more clearly in the field of digital technologies in regards to landscape representation: a representation revealed in different forms ranging from simulation to virtual/augmented reality, including models of computational design, pursuing in any case a legacy that for centuries has represented the landscape from a perceptual point of view, that is, a visualization that oscillates between the human sciences and the hard sciences capable of simultaneously highlighting the quanti-qualitative aspects of space.

The section *Cartography* opens with an essay by Vladimiro Valerio who, given the recent events, wanted to dedicate it to a great protagonist of our discipline who has

just passed away: Anna Sgrosso. Valerio offers a profound reflection on the relationship between geometry and cartography, attempting to find a connection between these two disciplines, taking up a historical and epistemological bond that opens up to further reflections on areas of research related to the complexity of the entire process, from the conception to the realization of a map. The section *City* is opened by Dino Coppo who, thanks to the great experience matured in research related to the historical city, and to urban form and its hierarchies of values, resumes the most important studies on Turin, also citing those conducted by Carlo Mezzetti and Adriana Baculo, to exemplify various methodologies for reading the urban environment.

And finally, for the section *Territory*, we have asked Manuel Gausa Navarro, professor of Urban Planning at the Polytechnic School of the University of Genoa, to trace the state of the art of what can today be called the map of the new time. He offers us a rich panorama of new analytical-synthetic representations for the new n-city and its multi-territories according to an "indeterminate (inform(action)al) order whose decidedly open, 'undisciplined' character grows as the freedom of movement –and displacement– and the degree of interaction between local situations and global structures increase."

For the *Readings/Rereadings* section, it seemed important to us to welcome the contribution of Carlos Montes Serano on Kevin Lynch's text with his paper entitled *A City with a Sense. Back to Kevin Lynch's The Image of the City*. This text, published in the U.S. in 1960, a year before Cullen's above-mentioned book (London 1961), represents a constant and topical reference on the ways of perceiving and interpreting the city.

This issue concludes with the reviews of several of the latest volumes dealing with drawing, as well as the most relevant events that have animated our vibrant community, and the updating of our members' latest publications. Work is already underway on the sixth issue focusing on the themes of the 2019 UID Conference held in Perugia, due to be published in June 2020, as well as on the seventh issue, a thematic issue dedicated to *Drawing and Measurement*, scheduled for December 2020.

I would like to extend my heartfelt thanks to all the Editorial staff for the work they do in such a competent and generous manner and, finally, to express the hope that the contributions in this issue will increase knowledge and offer new perspectives on the theme.