

Editorial

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In April of this year, we finally received the notification from ANVUR that the journal *diségno* has been included in the list of scientific journals recognized in Area 08, starting from the first issue. For our scientific society this is the first of the goals we had set ourselves, to the full benefit of the research and scientific activities of Drawing, indicated as early as in the first editorial by Vito Cardone in 2016 in which he wrote “The project phase of the new journal has been long, and thoroughly meditated. It was developed, after the decision of founding the journal deliberated by UID’s Technical Scientific Committee in November 2016, by a specific work group of the Committee

itself, taking into account the numerous suggestions received from various colleagues after the announcement of the important decision” [Cardone 2017, p. 6]. A heartfelt thanks goes to the commitment of its founder, to the work of the Editorial Board coordination committee and to all the staff who have dedicated themselves with such great rigor, adopting all the ANVUR directives with which a “scientific” journal is required to comply.

The Issue No. 6 is dedicated to the in-depth considerations of the 41st UID Conference *Riflessioni / Reflections* organized by the teachers of the Disciplines of Representation of the University of Perugia.

The event, which took place on September 19, 20 and 21, 2019, with the scientific responsibility of Paolo Belardi and Roberto de Rubertis, saw a record number of attendees (over three hundred), about half of which were young scholars, PhD students and PhD holders.

It was a conference inspired by the sense of reflection, both tangible and intangible, which marked the joint – thus, reflected, – presence of the University of Perugia and the “Pietro Vannucci” Academy of Fine Arts of Perugia.

The theme of the conference, in this continuous play between the art of Drawing and the drawing of Art, aimed to focus on a principle of duality that regulates the relationships between drawing and four different subjects: thought, knowledge, imagination and communication. The mechanism of duality, which at first glance may seem reductive, almost a predestined game, actually captures the mind and opens to many other “reflections.”

The volume opens with a text tinged with intimism by Arduino Cantàfora, taken from *Passaporto per la vita* (Marinotti, Milano 2009). The artist-architect, awarded the Targa d’Oro UID in 2019, enters into the themes of the conference by dealing with the time of reflection. “The time of reflection and, therefore, of the consequent representation, although constructed on chronology, is not only this; it invests in interpretative projects and is immediately transformed into remembered time.” The images that accompany the essay are “visionary” representations by the author related to domestic spaces and timeless cities.

The next article is Paolo Belardi’s commentary on the drawing that the artist Oscar Piattella created expressly for our association on the occasion of his exhibition *Nel Di-Segno del Colore* set up in the suggestive Rocca Paolina of Perugia. The dedication, “*Alla UID il segno per il ‘disegno’ dell’albero*” (“To the UID, the sign for ‘drawing’ the tree”), was meant as an auspicious metaphor comparing our group to a plant that is growing and that must be cultivated with care and wisdom.

The four Focuses feature the lectures of the four keynote speakers who extended the theme of “reflections” to various points of view and gave the proper scientific amplitude that serving as a bridge between art, science and drawing. The first, “Thinking,” begins with a contribution by Franco Purini entitled *Random and Provisional Notes on Drawing*. He states that “architectural drawing is [...] also a tool, but first of all it is the space in which the idea of architecture reveals itself to its author and to those who will frequent the architecture that the drawing defines.

Drawing makes us discover not only what appears to our eyes, but at the same time reveals to us what is unknown, indefinite, transitory”.

For the second Focus, “Knowing,” the intervention of George Tatge, who with his photographs celebrates the reflections that can be captured in everyday human life: “I like the indefinite, the boundless; I like continual uncertainty”.

Michele Dantini opens the Focus “Imagining,” with the text “*Exactitude*” in the territories of “*intuition*.” Paul Klee at the Bauhaus, in which the German artist’s path towards the “*merveilleux*” is analyzed, with attention to optical-perceptual research and reflected reality, rarefied by light and atmosphere.

The fourth Focus, “Communicating”, is introduced by the visual communication designer Marco Tortoioli Ricci, who gives us a historical picture of lettering “...as the center of every identity project, or ‘branding’ project if you prefer, starting from the design of those letters, so full of imaginative flair, still boasting that eclecticism that permeated the passage between the nineteenth and the twentieth centuries”.

Each Focus is followed by the extended versions of the contributions selected among those having received the highest evaluations by the Conference’s referees, as well as those awarded Best Paper of each Focus. Once the new abstracts had been presented, they were then submitted to a further double review, and those deemed most deserving were selected.

For the journal’s other sections, in keeping with the themes of the conference, Enrico Cicalò, on the occasion of the bicentenary of Ruskin’s birth, proposes the rereading of the classic *The Elements of Drawing*, a “drawing manual” that takes us back to the Arts and Crafts theories on drawing in relation to art, science, design and didactics in 19th-century England.

Enrica Bistagnino and Marialinda Falcidieno authored the review of Livio Sacchi’s *Il futuro delle città* (La Nave di Teseo 2019); Alessandra Pagliano reviewed Laura Farroni’s *L’arte del disegno a Palazzo Spada. L’Astrolabium Catoptrico-Gnomonicum di Emmanuel Maignan* (De Luca 2019); Alessandro Luigini proposes the review of Gilles Clément’s *Breve trattato sull’arte involontaria. Testi, disegni e fotografie* (Quodlibet 2019); Alberto Sdegno and Veronica Riavis reviewed the volume by Domenico Mediati and Saverio Pazzano, *M.C. Escher in Calabria. Memorie incise di un viaggiatore olandese* (Rubbettino, 2019).

Of course there were various appointments with seminars and conferences that took place in the second half of 2019 and the beginning of 2020; Giuseppe Amoroso intervenes on the conference *Geometrias'19 Polyhedra and beyond*, organized by Aproved, the Portuguese Association of Geometry and Drawing Teachers; Lia Maria Papa reports on the seminar *Cortona tra archeologia ed architettura. Rilievi digitali e patrimoni documentari*, curated by Paola Puma, DiDA Department of the University of Florence; Camilla Casonato deals with the Study day, *2nd Brainstorming BIM, VR, AR, MR*, curated by Cecilia Bolognesi, Fausto Brevi and Daniele Villa of the Politecnico di Milano; Graziano Valenti deals with *Il Simposio dei Docenti della Rappresentazione per lo sviluppo di programmi multidisciplinari orientati all'Internazionalizzazione*, organized in Matera by Antonio Conte and Stefano Bertocci; Alessio Cardaci informs us about the *Symposium Rip, Model & Learn: dialoghi interdisciplinari sul rilievo e la modellazione 3D per l'architettura e i beni culturali*, organized by Carlo Bianchini, director of the Department DSDRA of the "Sapienza" University of Rome; in conclusion, Ornella Zerlenga tells us about the exhibition *OLIVETTI@TOSCANA. IT Territorio, Comunità, Architettura nella Toscana di Olivetti*, organized by Marco Giorgio Bevilacqua for the University of Pisa.

References

Cardone, V. (2017). Editoriale. In *diségno*, n. 1, pp. 5-8.

In this editorial I would like to mention two more important facts concerning the UID.

On the occasion of the members' assembly that took place on September 18th, at the end of the conference, in the splendid Sala dei Notari, the new Statute of the Unione Italiana per il Disegno and the consequent Regulations of the Association were unanimously approved; a work that had taken about six years to complete, carried out under the responsibility of the working group headed by Mario Centofanti. This formal step has made us stronger and more united, clarifying our by-now forty-year history and defining even more clearly the path that awaits us. Finally, the great participation of young people that characterized the 41st UID Conference has led us to reflect on this important generational heritage that must be cultivated and encouraged. To this end, in November the first UID 2.0-3.0. call was launched for proposals of innovative cultural activities, in a competition reserved exclusively to adherent members, to take place in 2020. The intention is to involve an increasingly numerous and representative generation, inviting them to propose their vision of the future of the disciplines of Representation and Drawing. The call closed in December 2019 and we are now awaiting the final results from the winners.