

Events

# The 18th International Congress of Expresión Gráfica Arquitectónica EGA 2020 *El Patrimonio Gráfico. La Gráfica del Patrimonio*

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The 18th International Congress of Graphic Design in Architecture was held on September 24 and 25, 2020. This event is organized every other year by the teachers of Graphic Design of the Higher Technical Schools of Architecture in Spain. This year, the Scientific Committee designated Zaragoza as the organizational seat, on the general theme of *The graphic heritage. The graphics of heritage*.

The Congress was initially planned as an in-person event to take place on June 4, 5 and 6 of this year, but after repeated postponements, it was decided to hold a virtual event on the online Meet platform at the end of September, after the UID Study Day. Several meetings were held between UID and the organizers, represented by Luis Agustín, President of the Organizing Committee, before the respective UID and EGA conferences; it was agreed that both September events would be characterized by the strong bond existing between EGA and UID, and inviting me, as President of UID, to present the inaugural greetings. During two days of remote work, it was possible to appreciate the solid tradition of the EGA congresses that, since the mid-1980s, have continued to boast an experience and an organization acknowledged by all Spanish schools of architecture.

The Congress allowed us, despite the limitations dictated by distance, to meet a large and motivated community and to exchange experiences, cultivate affinities of interests and maintain productive contact between professors who, even though working in distant places, express the need for cultural and experiential growth given by the exchange of ideas with other colleagues from different institutions and different countries.

The international level of the Congress was outstanding, and to our particular pleasure, there was a large presence of Italian colleagues.

The theme discussed proved to be very topical, given the very high number of contributions received both from Spain and from the many foreign countries present in the program and, in the context of cultural heritage, the various topics served as the focus of

the round tables and plenary conferences of the Congress.

The Congress's being organized as a remote event made it possible to view, on the YouTube channel, more than eighty video-recorded contributions divided among the five topics.

After the opening of the Congress by Luis Agustín and the customary greetings, the *Opening Conference* was entrusted to Rafael Aranda, a member of the RCR Arquitectes architecture firm, winner of the 2017 Pritzker Architecture Prize. The title of the communication, *RCR Shared Creativity*, was a stream of words and drawings of great beauty and expressiveness, giving us all the pleasure of enjoying a graphic narrative of great interest on the theme of museums, the city and the participatory use of cultural heritage.

On the first day of the Congress, round tables were held on the first three of

Fig. 1. Cover of conference.



the five topics proposed by the organizers; an Italian colleague from UID always participated in each of these as a sign of attention to the climate of agreement that had been established. The first round table, *Heritage and History*, was moderated by Salvatore Barba, José Calvo, Antonio Garcia-Bueno and Jorge Llopis; the second, *Analysis and Representation*, by Carlos Marcos, Roberta Spallone, Noelia Cervero; and the third, *Concept and Creation*, had as moderators Stefano Chiarenza, Javier Raposo, Manuel Rodenas and Aurelio Vallespin.

The Plenary Conference of Ascensión Hernández, professor of Art History at the University of Zaragoza, who discussed the theme *Mutant monuments in the era of fake news*, was also very well attended.

On the second and final day of the Congress, the other three round tables were held, again on topic 1, *Heritage and History*, the subject that had received the most contributions, moderated by Ernesto Echeverría, Mercedes Linares, Rossella Salerno and Luis Agustín; the round table on topic 4, *Mapping, Cartography and Landscape*, moderated by Eduardo Carazo, Pilar Chías, Andrea Giordano and Miguel Sancho; and finally, topic 5, *Teaching Innovation*, for which Mario Docci, Iñigo León, Ernest Redondo and Angélica Fernández were called to moderate.

The Plenary Conference of the second day was entrusted to Antonio Almagro, Academic member of the Royal Academy of Fine Arts of San Fernando, on the theme of *Drawing (knowing) heritage*. The debate that followed each round table addressed the topics in a very open and attractive manner, always obtaining a high number of online connections. This once again highlighted the relationship of Drawing with the history

of places, with the identity of a people, developing its capacity for the knowledge and analysis of artifacts. Drawing and technological innovation, as well as non-verbal narration were dealt with and, finally, the great theme of the capacity for inclusion that Drawing possesses when it is addressed to cultural assets.

Moreover, the exchanges and discussions generated were useful in broadening the perspectives and fields of application of the disciplines of representation in the panorama of cultural heritage, even in relation to other sectors, especially for the consolidation of new technologies such as interoperable models, BIM, Photogrammetry, Laser Scanner, GIS and Augmented Reality, as can be appreciated in the video presentations at <http://eventos.unizar.es/31205/section/26624/xviii-ega-international-conference.html>

At the end of the second day of the Congress, the organizing committee launched a proposal for the future of EGA, involving me, as President of the Unione Italiana per il Disegno, to speak on the theme of Teacher organizations, discussion forums, promotion of the area of knowledge, organization and the Future. This intervention was

decided after a few meetings between the President, Honorary President and Vice President of UID and the EGA committee, for the purpose of promoting, within the scientific community of Drawing and Graphic Design, the creation of a Spanish scientific association similar to ours.

During my intervention, I illustrated the main points of the organization of the Società Scientifica Italiana dei Docenti di Disegno, which now has 40 years of history behind it. I illustrated its functioning and described the possible advantages for the constitution of a similar association in Spain, on the model of the Italian statute approved last year in Perugia.

I also pointed out that there are many ideas that the UID has borrowed from EGA, the most important ones being: the choice of a traveling Conference for the Spanish locations, and a journal in Class A, which is a point of international excellence.

Thus, in analogy with EGA, the UID conferences have been held in itinerant form since 2012, and our association's journal *diséño* was founded in 2017. In conclusion, I am sure that this union between Italy and Spain can be strengthened with the birth of another Spa-

Fig. 2. RCR Arquitectes, Pierre Soulages Museum, Rodez, France, 2015 (drawing by Raphael Aranda).

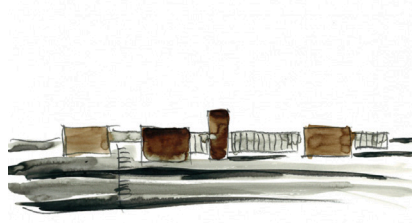
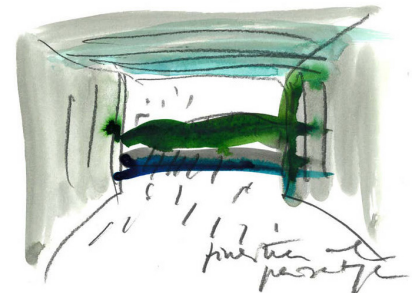


Fig. 3. RCR Arquitectes, La Lira Theater, Girona, Spain, 2011 (drawing by Raphael Aranda).



nish Association for Drawing, with which to confront and support each other, imagining that this network can then extend even further, for even more fruitful coordination.

I know that this is a project that has been maturing for some time among our Spanish colleagues, and we at UID intend to make ourselves available to facilitate this realization.

At the end of my talk there was a debate with many questions and just as many answers. One of them was “Why is it important to have a scientific society of reference?”

It is important because it creates belonging, scientific identity, implementing a fundamental ground for both education

and research exchange. It facilitates relationship opportunities for the organization of events and collaboration that embrace broad and diversified fields of research, making it possible to establish a research network widely distributed throughout the entire national territory, within which hundreds of researchers and scholars can work. Even where tenured scholars are very few or even alone, the UID can give support to research and to a cultural policy that can give guarantees of development for the youngest scholars.

And yet another question: “What can EGA’s mission as an association be?”

The mission of an association like the one we hope EGA can become is to

carry out, promote and disseminate scientific activities in a coordinated manner in all locations, with a credibility acknowledged by the highest institutions. Thus, just as we were inspired by EGA, it is now up to our Spanish friends to draw inspiration from UID and to found their Association.

The Congress website, <http://eventos.unizar.es/31205/detail/xviii-congreso-internacional-de-expresion-grafica-arquitectonica.html> contains all useful references and a gallery of the recent publications representative of the scientific field of Architectural Representation written by members of the Congress.

The next appointment with EGA will be in 2022 in Cartagena.

#### Author

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