

## Editorial

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In the Drawing of Architecture, a large part of the production is devoted to reasonings on dreamed architectures, sketches and visions that open the door of the unconscious and desire. This is a Visionary Drawing that the editor of this issue, Paolo Belardi, has chosen to propose according to an expositive thread leading from the interpretation of a desired reality, to a dreamed hallucination of the consciousness or of perception.

If a hand equipped with a pencil is a skeleton key, as claimed by Vincent Van Gogh, and as mentioned in the call for this ninth issue, the hand-pencil-mind relationship also opens to the most fantastic and hidden of thoughts. Today, in architecture, communication is made up of digital images. Photomontages, renderings, that become architecture themselves, a paradigm for its realization. Evident, in all this, is the connection with visionary drawing that imagines and prefigures scenarios of transformation finalized in this context to a concrete realization; but here arises the great difference between the utopia of the visionaries and the dystopia of the digitalists. In

the constant dialogue and dialectic between represented forms and built forms comprising the architect's imagery, the world of represented forms has always been a sort of 'outpost' of the built world and, at the same time, an obligatory reference, since drawing is, necessarily, a paradigm for the project.

Moreover, drawing has an intrinsic value in representing a figurative world, whether desired or merely imagined, even for describing a reality that may never exist. Drawing is and remains an indispensable virtual tool for entering into reality, a clear intention of interpretation rather than an imitation of reality.

With these assumptions, the call for Issue No. 9 of our journal received a great response, thus proving that today, in the digital era, the visionaries still exert a great fascination, while confirming that Drawing, in its most significant interests, also embraces the design and visual translation of concepts, ideas and narratives. The Editorial Board received 36 abstracts, of which a necessary selection was made in order to arrive at the publication of 16 papers.

From drawings attempting to represent 'possible architectures' to the visionary idea of fantastic realities, from Leonardo da Vinci's machines to Hieronymus Bosch's worlds, from Giovanni Battista Piranesi's prisons to Antonio Sant'Elia's verticality, from Gustave Doré's narratives to Archigram's utopian projects: all this is Visionary Drawing. The following pages will explore certain aggregative, typological, conceptual aspects, most often deriving from the modern interpretation of historical facts, or inspired by contingent 'visions' following the thread of the theme, like a sort of archive, always richer in 'visionariness,' a wealth of memories and contemporaneity in continuous growth for reflections to be taken up again and deepened.

The Cover has been entrusted to Paolo Belardi, author of the call. Belardi is a member of the Editorial Board of *diségno*, and for the past two years has been a full professor of Architectural and Urban Design. Always interested in the themes of inventive drawing, in 2019, on the occasion of the 41st UID Conference in Perugia, he invited one of the most esteemed visionaries of the postmodernist generation, Arduino Cantàfora, (see *diségno* No. 6, 2020), and in a certain way anticipated our monographic tribute to Visionary Drawing.

In this issue, the general theme unfolds in three sections: *Urban Visions*, *Visionary Masters* and *Visionary Experiences*. In the first section, the drawings of architectural spatialities by the great protagonists of utopia are analyzed, from Baroque scenographies to the experiments of the environment concept artists; the second section aims to capture the visionary inspiration that subsists in the relationship

between art and science, that is, how the two components are intertwined, at times one anticipating the other, in order to open breakthroughs marking the evolution of thought and art. Finally, the third section, *Visionary Experiences*, looks at the utopian and radical projects of the sixties, from the graphic codes of Pop Art to the language of science fiction comics, also dwelling on the different forms of connection between music and images and the narration of unexplored fantastic places.

The issue is completed with the columns edited by Valeria Menchetelli, who comments on the famous drawing *A Walking City* by the Archigram group; by Alberto Sdegno, who proposes a reading of the book *Delirious New York* by Rem Koolhaas; these are followed by the reviews of the volumes *Representation Challenges. Augmented Reality and Artificial Intelligence in Cultural Heritage and Innovative Design Domain*, edited by Andrea Giordano, Michele Russo and Roberta Spallone, *Realtà virtuale: disegno e design* by Daniele Rossi, *Adnexūs. Una indagine interdisciplinare tra immagine disegno e arte* by Alessandro Luigini, and *La rappresentazione del patrimonio archeologico attraverso procedure integrate di rilievo. Il sito dell'anfiteatro campano di Capua Antica. Applicazioni e metodi di analisi* by Domenico Iovane; and finally, an overview of the latest events sponsored by UID.

In the meantime, we have already started collecting contributions for the next issue (No.10), which will deal with Drawing in architectural archives.

May you enjoy reading and, above all, may visionary drawings always accompany us in our dreams and desires.