

Events

Connecting. Drawing for Weaving Relationships

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The days of the 42nd International Conference of Teachers of the Disciplines of Representation held in Reggio Calabria from the 16th to the 18th of September 2021, marked the return of the association's in-presence activities. It is not with a 'notarial' emphasis that we speak of them, but rather in recalling their special character: they were the first, in fact, after the pandemic hiatus, which allowed us to rediscover an opportunity to exchange ideas, to elaborate projects for the future, but also to allow individual and collective narratives that were interwoven with the intense days planned in the work program, packed with events and scientific communications.

The theme of the conference, *Connecting. Drawing for Weaving Relationships*, already conceived in 2018 and proposed to the CTS of UID for 2020, turned out to be as topical as ever, also in view of the exceptional emergency situation; while the theme was primarily intended to focus attention on the dialogue between disciplines, knowledge and cultures which animate 'our Drawing', it also represented the inevitable context of the contemporary situation, increasingly characterized by the dialectic between *Global World* and *Local Worlds* [Geertz 1999].

The four topics proposed for the 2020 edition, extensively documented by Issue

No. 8 of *diségno*, allow the 'mythological' echo of the beautiful Calabrian region to emerge: *Prometheus*, *Metis*, *Mnemosyne*, *Hermes*. These were joined by a fifth, *Distances*, *Languages*, *Technologies*, which made it possible to establish continuity on the more general themes of drawing and connection, which remained at the center of the extraordinary edition of the 42nd UID Conference.

Lectures introducing the topics were given by Massimo Giovannini *Connettere. Un disegno per annodare e tessere* (Connecting. Drawing for Weaving Relationships); Gaetano Giunta, *Prometeo: la Teoria e la Tecnica* (Prometheus: Theory and Technique); Orazio Carpenzano, *Meti: la Mutazione della Forma* (Metis: the Mutation of Form); Nicola Aricò, *Mnemosine: la Costruzione della Memoria* (Mnemosyne: the Construction of Memory); Alessandra Chemollo, *Hermes: il Racconto dei Luoghi e delle Cose* (Hermes: the Story of Places and Things); undoubtedly heterogeneous personalities who tackled the thematic challenges by expanding the more usual viewpoints of architecture and landscape, to explore the relationship between technologies, sciences, society and ethics, and venture into the terrains of history and photography.

The days of the well-attended conference—in fact, a record number of regis-

trants was reached—can be reconstructed through a synthesis of the themes addressed by the contributions that were considered the most significant and, therefore, awarded as *Best Papers*.

We present them here in the same order given to the topics, starting with *Prometheus*, for which three papers were selected: Marcello Balzani and Fabiana Raco—*Object towards Human Body. The Space of Human Body between the Surveying and Representation Processes*—for which the spatial and object design configurations connected to the survey of the human body represent, in architecture as well as in product design, an area of growing experimentation: ergonomics, proxemics, user- and customer-centered design techniques. Cecilia Bolognesi and Fausta Fiorillo—*Survey and Modelling for a Theoretical Reconstruction*—presented an experiment in three-dimensional modeling for an interesting cognitive and reconstructive application in the field of Cultural Heritage. Enrico Cicalò—*Connections between Knowledge. Disciplinarity, Interdisciplinarity and Transdisciplinarity of Graphic Sciences*—addressed the need to give identity and visibility to the Graphic Sciences, which today are difficult to place within the international classifications of the scientific research domains, through a transdisciplinary



CONNETTERE CONNECTING

un disegno per annodare e tessere
drawing for weaving relationships

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Fig. 1. Flyer of the event.

path aimed at redesigning the identity of the Graphic Sciences in the confrontation with possible and fertile connections with other knowledge.

The broad context of *Metis*, centering on questions of form, saw the emergence of two groups, the one consisting of Marianna Calia, Antonio Conte, Roberto Pedone, Margherita Tricarico –*Twine Forms to Re-stich Memories of an Ancient Plan in Basilicata*– and the other consisting of Gian Marco Girgenti, Claudia Tarantino –*Connections and stratifications of the Urban Shape. The Traces of the Roman Amphitheaters in Their Metamorphoses*–; the first presented a research starting from the knowledge of the territories and fragile heritages in the Lucanian area, and which aimed to re-configure a possible transformation for re-inhabiting the abandoned ancient city center of Craco, hypothesizing new opportunities for cultural, touristic and economic enhancement; the second group, instead, presented the investigation work carried out on Palermo, wanting to verify –through the survey and redrawing of the urban fabric– the compatibility of the most recent hypotheses

of location of the buildings for spectacles in the *Panormus* of the Roman age.

Two papers were also selected for the theme of memory, inspired by *Mnemosyne*: Sara Antinozzi, Diego Ronchi, Salvatore Barba –*Macro and micro photogrammetry for the virtualization of the Orphic Foil (V-IV B.C.) of the National Museum of Vibo Valentia*– investigating the implementations offered not only by the technological evolution of acquisition tools, but also by the challenges posed to surveyors and more generally to the theory of measurement, dwelling in particular on the codification and formalization of survey practices for small objects. Fabiana Carbonari, Emanuela Chiavoni, Giulia Pettoello, Francesca Porfiri, María Belén Trivi –*Project and Memory. Drawings and Relationships for the Museum of Natural Sciences in La Plata*– proposed a research activity dedicated to disseminating the extensive cultural and scientific heritage of the Museum of Natural Sciences in order to consolidate its memory; using different types of graphic documents that show the links between ways of seeing and

representing the building and its rich museum heritage.

For *Hermes*, it was Edoardo Dotto's contribution that proved most convincing: *Weaving. The Building Blocks of the Digital Image between Art, Science and Craftsmanship*; a reflection that uses drawing as a tool to grasp the analogies between images of a different nature that can make it clear how the most modern low-res media show a direct connection with visual structures developed through manufacturing practice. Finally, the topic devoted to the relationship between *Drawing, Languages, Distances, Technologies* was developed in a very articulate manner, allowing a number of different competencies and subjects to emerge among which five texts were selected for their originality: Mara Capone and Emanuela Lanzara –*Web-based Interactive Cognitive Artifacts: Edutainment for Cultural Heritage*– showed in-progress research aimed at the development of interactive web-based cognitive artifacts, usable in situ and/or remotely, to transfer cultural content and stimulate participatory enjoyment of heritage using 'pseudo-play-

ful' modes (gamification). Roberta Spallone, Fabrizio Lamberti, Marco Guglielminotti Trivel, Francesca Ronco, Serena Tamantini –*AR and VR for Heritage Communication and Fruition at the Museo d'Arte Orientale di Torino*– illustrated an application of augmented and virtual reality technologies for communication and fruition, whose activity involved a multidisciplinary team covering the knowledge of representation, information processing systems, art history, archaeology, and museography. Massimiliano Ciammaichella –*Drawing of the Dance. Notation and Performative Space Control*– investigated the theories and methods of graphic transposition of notation, to understand the design principles, highlighting how all the case studies analyzed originated from the study

of the body and its kinematics. To conclude, Domenico Pastore –*From Surface to Solid. A Close Reading about Cesare Leonardi's Project Solids*– addressed the project Solids, which in the early 1980s pursued the intention of obtaining, from panels previously used for reinforced concrete formworks, a variety of household furniture, using the entire surface of the modular panels and without employing additional material.

The wide range of topics covered by these contributions gives evidence of an area of studies capable of looking forward without forgetting tradition, and able to compete with other disciplinary contexts through an array of increasingly updated competencies.

The specificity and dynamism of the sector were reflected in the inter-

esting series of programmed papers that saw the confrontation between 'our history' and the future: Mario Docci, *Una storia di rilievi 1979-2021* (Mario Docci. A History of Surveys 1979-2021) by Pilar Chias and Gaetano Ginex; Franco Cervellini, who retraced, through Drawing, the extension of the former Faculty of Architecture; Daniele Castrizio, *Ipotesi sui Bronzi di Riace, connessioni tra storia e mito* (Hypothesis on the Riace Bronzes, Connections between History and Myth); Livio De Luca, *Un ecosistema digitale per l'analisi e la memorizzazione multidimensionale del restauro di Notre-Dame de Paris* (A Digital Ecosystem for the Analysis and Multidimensional Memorization of the Restoration of Notre-Dame de Paris).

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Reference List

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