

## Editorial

Francesca Fatta

Since 2018, the Archives Commission of the Unione Italiana per il Disegno (UID), coordinated by Caterina Palestini, has invested heavily in the project entitled *Il Disegno negli Archivi di Architettura* (Drawing in the Archives of Architecture) with the aim of communicating, through an examination of the research carried out by teachers and researchers in the disciplinary field, the contribution that graphic analysis and representation, both traditional and digital, can make on the subject of the Archives of Architecture and Civil Engineering. The working group also includes Piero Albisinni, Emanuela Chiavoni, Laura Farroni, Cinzia Garofalo, Francesco Maggio, Chiara Vernizzi and Marco Vitali. In these few years of work, the Commission has arrived at the definition of a database aiming to offer new readings through graphic contributions, analysis and digital reconfigurations. The intention is to go beyond traditional project drawings with re-drawings, models

and three-dimensional explorations, to achieve a dynamic and interactive fruition of the original materials kept in archives.

This introduction clarifies even more the motivations behind the decision to devote Issue No. 10 of the journal *diségno* to the theme of architectural archives, entrusting Caterina Palestini with the task of opening with her Cover. Palestini writes: "Specifically, the role of drawing appears decisive, due to what it can offer in the reading of archival materials in its dual capacity: as a configurator of the idea that becomes form, expressed in the many testimonies of original documents conserved in the archives of architecture, and as a tool of analysis that allows us to go back and reconfigure its contents, even with the new languages of digital representation."

To delimit the many areas that contribute to defining the theme, the structure of this issue of the journal is divided into three topics: digital archiving methodologies;

the renewed binomial archive/museum; and the digital reconfigurations of archival projects.

Chiara Vernizzi opens Topic 1. *Research Methodologies* and, going into the construction of digital archives that are part of the constituted heritage, states that digitalization, in addition to being a tool of fundamental importance in the dissemination of the values that drawings embody due to their intrinsic cultural and artistic significance, poses numerous questions related to acquisition techniques, the structuring of the information to be collected and communicated, and the conservation of digital materials, whose fragility and transience is not second to that of the analog supports on which architectural drawings are traditionally realized.

Next, for Topic 2. *Collections*, there is the opening essay by Margherita Guccione, Director of the Museum of 21st Century Arts (MAXXI) in Rome, who explains how central the relationship between archive and museum is today, "because architecture, absent in physical terms from the museum, in architecture exhibitions, [...] is instead evoked, narrated, described or variously interpreted by drawings, models, photographs and every other form of representation, description, conceptualization, often starting precisely from archival documents."

Francesco Maggio and Eleonora Gelardi, for Topic 3. *Digital Reconfigurations*, in dealing with the archive under construction designed by architect Luciana Natoli, take up the concept that "An archive of architecture can be built with a double register; the analytical register of filing [...] and another one, hermeneutic [...]. The interaction between these two figures makes it possible to create the chronological iter of the graphic documents held in the fonds [...], or to construct the design history from sheets that find different locations in the archive."

Therefore, if on the one hand an archive is the conservation of a patrimony of memories, on the other, it is a source of rethinking, revisiting, and knowledge for a design culture. Moreover, the archive becomes a "dynamic presence" in a place of culture, according to new systems of fruition thanks to which representation and multimedia bring its documentary topicality back into play.

Once again, *diségnò*, with this tenth issue, wants to delve into disciplinary territories through the digital recon-

struction of collective memory but, not limiting itself to this aspect, also wants to approach the margins and the many overlappings that exist between Drawing and History and between Drawing and Design, to show how an archive of drawings can represent a *corpus* of a culture always vital and productive because of the design responses determined.

Drawings in architectural archives mark our history and, as "a great present," prompt us to reflect on and disseminate the rich cultural and scientific heritage they represent. Necessary for consolidating their memory and fundamental for reasoning about the present, archives are the fabric underlying activities of design, research, protection, conservation and valorization of the historical-cultural heritage, and today much research draws excellent inspiration from the consideration of archives as instruments of strategic and cultural innovation.

As for the columns inspired by the theme of the journal, for a commentary on a drawing, Paola Puma chose the engraving of the Bodleian Library in Oxford that describes, in the labyrinthine vision of the library, the constant dialectic between the taxonomic value of research and the desire to lose oneself in the discovery; for Readings/Rereadings, Luigi Cocchiarella returns to the book, *I luoghi di Dedalo* by Vittorio Ugo according to a theory of architecture that investigates the analysis of archetypal forms and dimensions between history and the present, between nature and artifact.

This is followed by several reviews of books and recent events that have marked the last semester of activity of those who revolve around the UID.

In closing, as usual, I would like to give a brief preview of Issue No. 11 –already in the works– which will address the theme of *Design Drawing* and will be edited by Massimiliano Ciammaichella and Valeria Menchetelli.

With the renewal of the UID's collegiate bodies, the structure of the journal has also been updated, reorganizing the Scientific Committee and the Editorial Board - coordination, and including the recent entry of Ilaria Trizio and Michele Valentino as members of the Editorial Board - staff and the appointment of Valeria Menchetelli as Journal manager.

My sincere thanks go to the authors, editors and all the readers of our journal.