

Editorial

Vito Cardone

The editorial team of Diségno opens the n. 4 of the journal with a dedication to Vito Cardone who left us prematurely on 17 April.

To him we owe the birth of Diségno and to him we, all the editorial team, owe the formulation of the magazine described in the editorial of n. 1.

Vito Cardone was a unique scholar, an engineer with a passion for reading and he knew how to combine this peculiarity with a rigorous method and great dynamism. His enthusiasm has infected all of us and not only because of the novelty of the project, but also because we were convinced of the need to equip a scientific society with a journal that was not a mere "institutional bulletin", but rather a place of exchange and

scientific comparison on the founding themes of our discipline and on the less explored and unusual areas of research.

The N. 4, titled Drawing as (In)tangible Representation is dedicated to the in-depth studies of the XV Congress of the Unione Italiana per il Disegno and 40th International Conference of Representation Disciplines Teachers, held in Milan on 13, 14 and 15 September 2018, and was entirely followed in the main phases from Vito Cardone that only "an evil and bad fate" has prevented him from seeing it completed. For this reason we decided to leave to him the presentation, publishing a summary of his preface taken from the conference proceedings. Thanks to Vito, Diségno continues on its path, with the wish that it can go on for a long time in his memory.

F.F.

The wish to open this *Preface* to the 40th Conference of Professors in Representation Disciplines –the most important of our yearly meetings, the first edition of which took place in May 3-4-5, 1979 in Santa Margherita Ligure– with some thinking about the path that led us here is strong. It also easy, though, to renounce, because UID's Technical-Scientific Committee decided to equately celebrate the anniversary, starting two years of celebrations and, most of all, reflections on “who are we”, and “where we come from”, or “where we are supposed to go”, considering that 2020 there will be the anniversary of our scientific society foundation (formally founded August 4, 1980).

[...] I will therefore limit my words to some considerations regarding the Conference's participation and a paper's cross-reading, not by *Focus*, but trying to catch and highlight the macro-topics that seem to be cultivated. As UID President reading the accepted papers for the Acts publication, finalized to write the present *Preface*, is one of the most tiresome but in the meantime interesting and instructive experiences; it is necessary to realize the state of scientific activity carried out in our community. As a matter of fact the earliest results of underway research are offered to fellow's discussion and verification during the Conferences. much earlier than articles' formal publication or, in the case of broader topics, substantial monographs.

[...] The decrease is not due to a more strict review job, because the percentage of abstracts and papers gathered has been the same of last year. It should be noted that review have confirmed the limits highlighted by previous years' meetings, as well as the articles sent to magazines and for the reward evaluation, VQR type. Maybe this is the greatest cultural and political problem we must face today with specific initiatives beginning, for instance, with a specific seminar.

Nor the reduction in contribution is result of poor interest for the annual Conference by the UID associates and the Italian representation scientific community in general. It is due almost integrally to a contraction of foreign academics whom, compared to last year, are basically halved. [...] It is without a doubt in counter-tendency with the great internationalization effort we are making, intensified this year by the commitment of the International Relations Commission presided over by Stefano Bertocci, whose work has been restarted on new basis and clear ideas with a consideration within the Italian communi-

ty during the Symposium in Florence last June. We have now to understand the reason why this contraction took place and what to do to reclaim the positive trend of last two years. Certainly several factors affected; every year is full of international events in the area of representation, such as the *EGA* Congress, the *EGraFia* International Congress, The *Nexus* Conference in Pisa, the aforementioned *ICGG* in Milan. Maybe there has even been a less incisive specific promotion, lacking repeated solicitations, without the strong involvement of fellows with the most and strongest international relations, such as last year.

Most likely even the fact that in our Conference –in spite of what happens in the most important international events– the accepted papers are not all orally presented. This created more problems in the latest editions and, despite clearly written in the Conference's web-site, this year again some foreign fellows have complained because his/her paper was not accepted in the program.

Exactly for this reason, after the positive articulation in two parallel sessions, experimented in Florence and Naples, last year we noticed the exigency of increasing the number of oral expositions of about 50%, maybe even introducing a third session. This is what is going to happen here in Milan, allowing the exposition of 78 papers: practically 40% of the accepted, with a 1/3 increase compared to the 30% of last years' (67 papers).

[...] This year again, referring to macro-areas in which is possible to generally articulate the segment's specificities –geometry, visual perception, graphic semiology, project drawing, survey, environment and territory representation, history of representation– we have a great majority of survey topics, not only within the *Focus 2* in which they were explicitly expected, but in all the other ones as well. Survey is analyzed in all the declinations that came out in recent years [...] with all the strength and weakness that I've been –unfortunately uselessly– pointing out.

Clearly the heart of the matter is more complex than it shows and requires a collective effort, that maybe we're not capable of facing yet.

[...] Very few –but the Conference's topic suggested this somehow– are the contributions in geometry and history of representation; the ones on project drawing are less than what could expect and, most of all, the ones on territorial and urban representation towards which attention to the non-material component is essential.

[...] Despite not treating smart cities, the only explicit contributions in that sense, come from Politecnico di Mi-

lano and Università della Campania Luigi Vanvitelli: those are the locations that about twenty years ago, together with Università di Salerno began to face this complex and fascinating topic.

I am referring, for instance, to Andrea Rolando and Alessandro Scandiffo's paper, *Nodes of tangible and intangible networks in the landscape between Torino and Milano* and to Nicola Pisacane, Alessandra Avella, Pasquale Argenziano, Carmine Maffei's *Enlarging the field of view of the territorial drawing, towards invisible data*. The other papers are written by foreigners, such as Hale Gonul and Fatma Sinem Ozgur, *Representing the intangible*, and Pablo Jeremías Juan Guitierrez, *Use of layers as a tool to graph the movement in the territory*; this confirms what emerges in the last editions: some countries study more and more accurately territorial representation.

The majority of the few Italian contributions regarding non-material area is in the fields of communication and graphic semiology, which have a great and fundamental component linked to the representation of intangible. Anyhow, they are less than expected and, among them, specifically pointed out are the papers by Maria Linda Falcidieno and Elisabetta Ruggiero, *Social communication: the discipline of representation for the management on environmental emergency*, the one by Fabrizio Gay and Irene Cazzaro, *Materialism and image/writing: Otto Neurath towards a semiotic and rational stylisation*, and by Vincenzo Cirillo, *From the sign to the drawing of writing*, again on movement representation. Actually in some cases, the term "non-material" appears in the paper's title, but their content does not give much attention to the problem. This means that, from the macro-topic proposed for the Conference, only the "material" one was deeply treated. Generally speaking, we can say that there is a confirmation of the tendencies recorded in the past years. Many papers focus on modeling, generally after surveys. Not few are centered on the reconstruction of architecture [...] or non-built part of cities [...] or destroyed buildings by bomb architectures and/or fragments.

Numerous contributions in term of virtual museums, amongst which notable were the papers by Francesca Fatta with a large group of fellows from her university, *Interactive virtual environments: a new concept of in-room entertainment*; the one Stefano Chiarenza's group, *Non-existent architecture: museums and virtuality across history, art, drawing and representation of knowledge*, and the one of the group led by Massimiliano Lo Turco and Paolo Piu-

matti, *B.A.C.K.TO T.H.E. F.U.T.U.R.E. Informative Models & Virtual Museums*. Almost all of these contributions, divided between *Focus 1* and *Focus 2*, broadly use augmented reality, for which *Focus 2* was specifically dedicated.

Many have been the papers on BIM, which are two thirds of the whole *Focus 4*, but present in other *Focus* points as well. As occurred in other years, there have been some interventions on travel drawing, such as the paper by Ignacio Cabodevilla-Artieda, Aurelio Vallespín and Noelia Cervero Sánchez on Mediterranean classic and popular architectures, as seen by Fernando García Marcadal (International Style exponent for Spain) or the one by Maria Martone and Alessandra Marina Giugliani, *The design of urban spaces in the work of Paul Marie Letarouilly. The ancient port of Ripetta along the Tiber*. As every year, we saw some very original contributions. Alessandra Pagliano and Claudio Cammarota's, *Edward Hopper's unveiled spaces...*, on the review, with digital technologies, including augmented and virtual reality, of his work *Sun light in a Cafeteria* is one of these. I'd like to mention two unusual papers for us on the topic of tactile representation for blind: the one by the Ivana Passamani, Francesca Trotti and Andrea Schincariol group, *Touch the skyline whit a finger. From the intangible skyline to the tactile silhouette*, and the one by Veronica Riavis and Paola Cochelli *Touching for seeing: understanding architectures through la tactile representation*. It is a really interesting topic, on which there has been some working, even in out-sourced projects, in several universities.

Some very significant papers even if not many, are those centered on teaching. To be highlighted amongst these especially the ones by Enrico Cicalò, *Graphic Languages for New Media of Digital Communication*, focused on learning new languages in Communication Science courses; Cristina Pellegatta's *A lesson by Vittorio Ugo: Reflections and applications in the teaching process*, important in order to historically reconstruct teaching in Italy also, topic we shall focus on; by Luca Rossato, Wilson Florio and Ana Tagliari, on an interesting international experience on survey, representation and analysis of modern architecture in Brazil; the aforementioned contributions by Hale Gonul and Fatma Sinem Ozgur and by Pablo Jeremías Juan Guitierrez. Less than previous editions are papers related to some aspects of the masters' work in architecture and engineering, which however are not totally absent, from Leon Battista Alberti, topic of Graziano Mario Valenti and Jessica Romor; to Andrea Pozzo; from Guarino Guarini, in

Roberta Spallone's contribution, to Piranesi; from the aforementioned Nervi to Mies van der Rohe, around whom the study by Carlos Montes Serrano's group studies continue, to Le Corbusier, who's maybe the most focused on architects (this time by Alberto Sdegno to Victor Hugo Velásquez). Another decrease can be seen in the study of architectural perspectives, that in the past Conferences has been much frequent, maybe as a result of the important PRIN coordinated by Riccardo Migliari that involved several universities.

Extremely synthesizing, from all the contributions we notice that what Rossella said about *Focus 1* may be generalized, which is the emerging of an "articulated and promising experimentation towards integration of different representation techniques, starting from the now mature awareness that looks beyond the comparison between analog and digital". Particularly significant, to this regards, the paper by Salvatore Barba, Adriana Rossi and the young, compulsive sketcher Lucas Fabián Olivero, "*Cube-ME*", a variation for an immaterial rebuilding, regarding an interesting experimentation on a hybrid representation language, between analog and infographic.

This year again, I shall conclude the *Preface* pointing our deficiencies and negative aspects. First of all it is to be underlined that, once again, there are few general theory contributions.

[...] Also it is necessary to notice the lack of papers regarding basic or fundamental research and we can confirm that we are just simple users of new representation procedures and languages often.

[...] In some cases, furthermore, we have non-original works, nor anticipations of ongoing researches, but broadly treated researches which have been illustrated elsewhere, even by articles and monographs, and the papers received are a sort of synthesis, sometimes a partial.

[...] When these mistakes will disappear, we'll have leaped much forward to seriously be defined, non only self-defined, a proper scientific community.



Vito Cardone,
founder and first editor-in-chief of *Disegno*.
UID President, May 2014 - April 2019.