

Editorial

Francesca Fatta

Issue 11 of *disegno* aims to make the comparison between Drawing and Design grow and mature, to think about the limits and margins of two disciplines that deal with the representation of the world of objects and the other with their construction, opening up further spaces on visual communication and visual design.

The issue is edited by Massimiliano Ciammaichella and Valeria Menchetelli, both long since engaged in the teaching of Drawing in Design courses, and therefore involved in collaborative experiences in the field of graphic design and visual communication, in the complex research on graphic languages and visual culture.

The theme is more topical than ever given the success that the L-04 three-year degree courses and LM-12 master's degree courses are having in Italy, also due to the knowledge reform that the MUR (Ministero dell'Università e della ricerca) is about to conclude in which the declarations of the two disciplines they deal

with the configuration and communication of tangible and intangible artefacts as a common theme.

In the Cover the editors specify that: "Today, the meaning of design has expanded and has gone beyond the limits of artifactual tangibility, claiming the multiple values of a design culture that acts in the variable course of life, in the relationships between people and their interactions with the environment, in and on bodies. Design has emerged on the global scene as a strategic innovation resource indispensable to develop both production and social systems. At the same time, drawing has not remained impassive to the changes of technological innovation: accepting the broadest meaning of the term image, it continuously reformulates its tools and its meaning, and it absorbs a wide range of production and communication modalities, whose fruition is now almost exclusively mediated by devices and their interfaces". This defines the scenario within which we

move today in relation to the respective scientific and critical methods, trying to best focus theories, research, teaching experiences of Design Drawing.

There is a novelty in the lineup of this issue which concerns the presence of a “special guest”. We are talking about Mario Trimarchi, a designer and an architect awarded with the UID gold plate at the 43rd Conference of Representation Disciplines Teachers *Dialogues. Visions and visibility*, held in Genoa in September of this year. Trimarchi proposes a contribution that is an invitation to the daily practice of what he defines as “useless drawing”, freeing it from strictly pragmatic or functional purposes, but indispensable “to make good thoughts, or to try to reach the perfection of the agreement or to let oneself go to the ‘freer improvisation without rules”, a fundamental aspect for the success of a good project.

The image chosen according to the theme of the issue and commented on by Vincenza Garofalo is the famous axonometry by Alberto Sartoris for the *Cerle de l'Ermitage* of 1935. An axonometric cross-section represented in a revolutionary form of visual language between art and artifact.

The three focuses open with as many three invited contributions: for the first focus, *Masters and Practices*, Patrizia Ranzo, full professor of Design at the University of Campania “Luigi Vanvitelli”, notes, also from the writings of the Italian masters, how much in the different phases of the project, drawing proves to be concrete thinking, the moment in which “the possible appears”.

“This magical aspect of drawing, –writes Ranzo– where things take on substance and meaning, is actually the tool through which the imagination becomes concrete and deals with reality; it is the place where the possible forms”.

The second focus, *Theories and Methods*, opens with an essay by Raimonda Riccini, President of the SID (Società Italiana di Design) who, with regard to the design-design relationship and their theoretical and practical-operational status, starts precisely from the confusion often caused by clumsy translations of the two terms. Debating this issue, writes Riccini, “does not only mean dealing with the age-old etymological analysis of the term ‘Disegno’ and its kinship with the umbrella-word ‘Design’ (and vice versa), which on many occasions has ended up

mixing linguistic issues with substance problems, creating a real quarrel rather than a game. But bickering is often enlightening”. So much so that in the beautiful excursus of the plots that link the two disciplines that “chase each other, like two dancers in a splendid choreography, but are destined never to reach each other”, the passage of the artifacts from figuration to configuration and their continuous interaction is defined.

The third focus, *Languages and Devices*, hosts the essay by Enrica Bistagnino, expert in graphic design and visual languages, which highlights how much the binomial Drawing-Design (D²) wants to mark an evident conceptual link between the act of drawing and that of to design. “If, therefore, drawing, through the adoption of methods, techniques, codes, is an active gaze in directing the idea, it is its original and ordering act, the binomial Drawing-Design still seems to well represent that extreme conceptual proximity between the he act of drawing and that of planning which, in some poetic creative dimensions, converge and cancel each other out in a full unity of aesthetic and technical sense”.

For the sections inspired by the theme of the magazine, Fabio Quici proposes a reinterpretation of Tomàs Maldonado’s text *La speranza progettuale*, published in the first edition in 1970.

The reviews of some volumes follow, respectively edited by Laura Carlevaris, Camilla Ceretelli, Alberto Sdegnò and Chiara Vernizzi. And yet the reviews of some of the events sponsored or organized by the UID and a report of the 43rd UID conference.

As usual, *The UID Library* closes with the titles of the volumes written or edited by our associates, and the plaques and awards assigned during the Genoa conference follow.

In the meantime, issue 12 is being prepared with a call curated by Pilar Chías Navarro, Andrea Giordano and Ornella Zerlenga entitled *Points of view from above*: an opportunity to reflect on a specific perspective, built according to a gaze that takes off according to Icarus’ dream. Thanks to the authors, the editorial board, the editorial staff, the reviewers and best wishes to all readers to be able to draw from the following pages the food for thought necessary for research that is always innovative, productive and above all shared.