

Editorial

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The first issue of a scientific journal is an important event, especially when it has been awaited for years: if it is true, as it is, that the UID Statute provides for a publication whose characteristics, according to current UID Regulations, which dedicate a specific chapter to this topic, are those of a proper scientific journal. It is true that in our area a great ferment occurred during the last decade, after a long period that saw only the activity of *Disegnare. Idee, immagini*, the only journal that has continued to publish uninterruptedly since its first issue, in 1989. In 2006, the online, open-access journal *DisegnareCon*, which regularly publishes two issues per year, was founded and immediately met with great success among ICAR/17 researchers, to the point of becoming the second journal for number of published articles, submitted to the VQR 2004-2010 (Evaluation of Research Quality) by researchers of the aforesaid disciplinary sector.

Last year, after almost fifteen years, XY—the oldest Italian journal of the sector, being founded in 1986—resumed publishing thanks to internet (even if some paper-based copies are planned) and is now totally open-access. XY *digitale* immediately aroused great interest and the initiative is developing with great perspectives, in the context of a very complex project focused on studies of architectural representation and on the use of images in science and art. In the meantime, in Italy and abroad, several non-specialized journals came out, which gave great space or even monographs to the topics of our interest. All this is extremely positive, but not sufficient; especially when considering that, throughout the world, among the oldest and most important scientific societies of our area, the UID was the only one to not yet have its own journal. So, basically, *diségno* has been created to fill this inexplicable gap.

The project phase of the new journal has been long, and thoroughly meditated. It was developed, after the decision of founding the journal deliberated by UID's Technical Scientific Committee in November 2016, by a specific work group of the Committee itself, taking into account the numerous suggestions received from various colleagues after the announcement of the important decision. The TSC discussed the work group's proposals in several meetings, constantly approving them with ameliorative amendments. In extreme synthesis, the approved project envisages an online, open-access journal with two issues per year, in Italian and in the author's native language (limited to French, English, Portuguese, Spanish, German), with a full English translation. Its direction, in the delicate start-up phase and in full respect of the UID Statute and Regulations, will be assigned to the president of UID: to give, with the greatest possible force, a sign of our commitment to realizing this absolute priority (as decided during last year's meeting in Florence) for our scientific society.

The Scientific Committee is made up of members of UID's TSC as well as several foreign scholars, in a number greater than needed for the journal to aspire to achieving the highest positions in the ranking of scientific journals, in an international perspective.

The foreign members of the TSC are researchers from various countries, in particular Spain, with whom we have stronger and more intense bonds, because the scientific and didactic activity they carry out is closer to that conducted in Italy.

A newsroom committee was nominated (according to Regulations) by the director, after a consultation of the TSC and, in conformity with international terminology, has taken the name of Editorial Board - coordination. It will benefit from the collaboration of a support group—named, in accordance with the aforementioned terminology, Editorial Board - staff—that will report to Alberto Sdegno and is made up by colleagues who, after the communication to all members announcing the beginning of the project, showed interest in offering their collaboration and confirmed it after the project's approval. I would like to thank them very much, because their contribution is precious for the life of the journal. The articles, excluding some written on invitation, will undergo blind peer reviews, with reviewers selected by the Scientific Committee from among scholars who carry out this function for conferences and journals of the scientific disciplinary area, the list of which will be published in each issue of the journal.

The new journal, being an organ of a scientific society, cannot be strictly themed; and not even, considering the development of new means of web-based communication, a general-interest bulletin. Instead, it must find, in an original way, its own identity characterizing it as an organ of the UID and distinguishing it from other Italian journals of the sector; with which it will have to create a true, balanced and collaborative network.

For this reason, it would be appropriate, even from an international perspective, to build a true network of scientific journals dealing with the area of graphic representation: each with its own identity and, if possible, without overlapping, but perhaps reciprocally integrated, covering as efficiently, continuously and completely as possible the vast, boundless space in which our scientific activity takes place. In this network, *diségno* must present itself as a journal that could—or that is meant to—be the reference for original as well as singular studies, that could hardly, if ever, find space in the calls of other journals. These, in fact, for their very nature, mainly embrace well-known topics that can receive several proposals and which are often attributable to applied research or to third parties. Instead, a journal such as that of the UID, differently, gives space to important but neglected subjects and promotes the cultivation of topics, as specialized as they may be, essential to the disciplinary scientific community: such as those linked to basic research or innovative teaching.

The project calls for the journal to be divided into themed and feature sections. The themed sections—theory, history, visual communication, research, modeling, project, survey, innovation, experimentation, applications, didactics, ...—will not all be present in every single issue. The feature sections—'Editorial' by the director or an invited guest; 'Opening,' regarding an important event or interview, on invitation; 'Image,' a drawing or graphic work, proposed and commented by a researcher; 'Readings/Rereadings,' articles, not reviews, on books that have been or that can be particularly important; 'Events,' critical points of view on meetings/seminars/workshops carried out for local initiatives; 'The UID Library,' a window of editorial highlights, proposed by the editors—will, instead, all be presented in each and every issue.

Every year, one of the two issues, mainly focused on a specific but broad topic, will be published after an explicit call open to all authors, and will have a strong international character. Therefore, the thematic sections will host articles focused on the most significant experiences completed or

in progress throughout the world... in the world of graphic representation; in a like manner, the feature sections will privilege international books and events.

The other issue of each year, instead, will be dedicated mostly to reflections on the latest annual UID Congress. It will host, besides the feature sections—some of which will be linked to the Congress itself—articles for each of the event's Focuses: one, on invitation, mainly on the critical reading of what emerged from the Focus itself; and others that are the extended versions of some papers that, during the refereeing for acceptance in the Proceedings of the Congress, received the highest ratings from the referees and which, beginning with a new long abstract required of the authors of the papers, were invited to a new anonymous refereeing for publication in the journal.

This is what has been done for this first issue, dedicated to the 2016 UID Congress held in Florence in September of last year. The central part has been structured as previously specified, with introductions for each Focus—respectively by Marco Bini, Pilar Chías, Livio De Luca, Franco Purini—and the two most highly evaluated papers, as mentioned above, for each Focus.

The opening article is an extended version of Adolfo Natalini's speech following his being awarded the 2016 UID Gold Medal.

The 'Readings/Rereadings' section is devoted to the book *La figurazione dello spazio architettonico* published by Gaspare De Fiore in 1967.

The 50th anniversary of this volume is a fortunate coincidence, totally casual, but fully opportune, because if we were to have chosen an important book to launch this sector, there could not have been a better solution than this book, fundamental for our area, and not only in Italy. It has been written about by Andrea Giordano and Francesco Maggio, to whom I will return, but not before I have highlighted some general aspects needed to define the cypher of the work.

Starting from the analysis of the 'architectural fact' in its entirety—form, materials, constructive techniques—in the book we see great intuitions, or shared tendencies that appeared during the mid-twentieth century, on the mutability of the space of human activity over time, on architectural space, on its dimensions, on its enlargement to urban space. The division between science and art is denounced, in the area of the pernicious affirmation of the 'two cultures,' theorized precisely in those years by Charles Percy Snow, and they are instead tied together in a unitary discourse—the

same that holds together technical and social evolution, architecture and painting, religious and philosophic thought—as perhaps none of us has been able to do, despite the interdisciplinarity that has become more a slogan than a consolidated positive practice.

The book is full of questions, to emphasize the primacy of doubt over absolute certainties; many of which are left without answers, but are raised almost to indicate future, important lines of research. It opens to studies on the concept of architectural space and its representation, on the peculiarities of methods of descriptive geometry, on the history of graphic representation, on drawing as a primary tool fundamental for architectural design.

With surprising courage, for someone preparing to found a scientific-disciplinary 'drawing' group, De Fiore shares his statement that: "architecture exists as something actually built, and as long as it is on paper or canvas, as long as it is only 'a drawing,' it is not architecture. [...] Drawing is just a tool for architecture, it is the tool through which the architectural idea can be expressed" (page 9 of the book). The book, with extremely dense notes, is more a starting point than a finish: one that ten years later would result in the constitution of the scientific community of graphic representation. In that sense, it totally demonstrates its age: because in it we see our roots as a scientific-disciplinary area; from this point starts the clear cultural and political project for the constitution of the scientific-disciplinary group, that De Fiore began in the following decade and presented in Santa Maria Ligure, at the First National Meeting of Teachers of Representation Disciplines held in May 1979.

Aware that we are living in the 'civilization of images', De Fiore focuses attention not only on traditional tools for drawing, from the *camera oscura* to the tools for perspective, but also confronts and questions the latest means of representation—that is, cinema,—highlighting its importance and the need of keeping up with technological innovation, in all its forms, and with the birth of new forms of expression and languages.

It is therefore a fundamental text for asking ourselves what we are and where we come from, for planning what we should be in order to stay in pace with the changing times and to continue dedicating ourselves, as De Fiore emphasized, to "all drawings."

The *diséño* journal intends to be one of the places in which these reflections can be developed. For this reason, the second issue of the journal, keeping in mind that 2018

will be a 'Mongean year' because it marks the bicentenary of Gaspard Monge's death, will be focused on the history of graphic representation.

It is a theme that belongs to us, that for too many years we have approached in a partial, fragmented and reductive way, focusing attention mainly on the evolution of the methods of representation of descriptive geometry, and not in its entirety. Perhaps the time has come to start a

deeper study of the multiple and complex facets into which it is articulated: the fundamental passage for dealing with future scenarios. This represents the best tribute to the man who first, by tying together the threads of millennial practices of graphic expression and of multiple intuitions that have always remained as such, outlined an organic and forward-looking theory for the elaboration of graphic models.