

# Editorial

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Issue No. 16 of the journal *diségno* marks the handover of a scientific publication founded in 2017 and which has been running for 8 years. A balance sheet full of events and transformations, which now sees a mature journal witnessing the scope of a scientific disciplinary sector with strong ties to Area 08 - Civil Engineering and Architecture and beyond. Since its first issue, the journal *diségno* has aimed to play a critical role in the dissemination of knowledge and scientific progress of the field ICAR/17, now CEAR-10/A, by a useful editorial space to present research results and studies relating to the specific issue of representation. Just in last days, the news of the inclusion of *diségno* in class A List of Journals for Sectors 08/C1, 08/D1 and 08/E1 has been released. This is a goal achieved with patience, carefully following the criteria defined by ANVUR, focusing, from the beginning, on achieving a high standard of quality, tenaciously pursuing the goal of becoming a reference within our scientific field, and always keeping in mind the need to consolidate interdisciplinarity and good involvement of the international community.

This important recognition translates into the journal's solid reputation among scholars in the field, thanks in part to the adoption from the very first issue of the Open Science formula reserved for scientific journals, with dissemination following the principles of accessibility and transparency at all stages of the publication process.

Reading today the editorial written by Vito Cardone for the first issue of *diségno*, in which the motivations, structure and policy of the journal are described, we can consider the steps forward that have been made and the consolidated acquired. Regarding the need to fill the "inexplicable gap" of the absence of a UID scientific society journal until 2017, Cardone writes: "The process of designing the new journal has been long and very thoughtful. It was developed, following the decision to found the journal, deliberated by the Technical Scientific Committee of the UID in the November 2016 session, by

a specific Working Group of the Committee itself, also taking into account the numerous suggestions received from various colleagues after the important choice was announced".

After the start-up and launch phase, since 2019 *diségno* has taken further steps by creating interdisciplinary connections with the scholars of Area 08 and seeking the most qualified international contributions. Starting with No. 9, 2021, specific issues have been created that addressed both internal issues within the new declaratory (later approved by the CUN in 2024), and more borderline aspects that relate to other sectors in the same area of Civil Engineering and Architecture. According to a principle of more responsible involvement, it was decided to systematically identify editors also from outside the Editorial Committee, to strengthen the scientific contribution: Paolo Belardi (No. 9, 2021), Caterina Palestini (No. 10, 2022), Massimiliano Ciammaichella and Valeria Menchetelli (No. 11, 2022), Pilar Chías Navarro with Andrea Giordano and Ornella Zerlenga (No. 12, 2023), Paolo Belardi and Massimiliano Campi (No. 13, 2023), Alberto Sdegno and Pedro Manuel Cabezos Bernal (No. 14, 2024), Maria Grazia Cianci with Balmori Associates and Darío Álvarez (No. 15, 2024). These participations have given further impetus to external collaborations, both international and interdisciplinary, effectively fostering the number of submissions in response to calls and the journal's outreach beyond the disciplinary perimeter.

Another important aspect concerns the turnover that has characterized participation in the Editorial Committee and the Staff, giving several young people the opportunity to practice with the editorial aspects of a scientific journal.

With issue No. 16, a period that we can define as 'settling in' ends. Now it is the turn of a new direction with Ornella Zerlenga, elected UID president for the three-year period 2024-2027 and therefore, as the statute establishes, new director of the journal.

There are many people I have to thank and who have advised, helped, supported me in all these years, from the outgoing Scientific Committee, to the Editorial Coordination Committee that over the years has included Fabrizio Apollonio, Paolo Belardi, Massimiliano Ciammaichella, Enrico Cicalò, Andrea Giordano, Elena Ippoliti, Francesco Maggio, Alberto Sdegno; Valeria Menchetelli, current Journal Manager; and all the Staff who worked hard to edit the journal. The call for issue No. 16 took this handover into account and entrusted the curation of Enrico Cicalò and Valeria Menchetelli to address a thematic area that I consider particularly current: *Drawing as a Language*, related to the *Linguaggi Grafici* series published since 2018 by the Publica publishing platform, of which the two curators are among the founders. A debate that was resumed in 2022 as the theme of the UID conference held in Genoa, *Dialogues. Visions and visibility*, as well as in the experiences of the IMG conferences in Bressanone, Alghero, Milan, L'Aquila.

The choice to close this direction of mine by returning to graphic languages was determined precisely by the desire to resume the *incipit* of our beautiful declaration CEAR-10/A Disegno: "The sector deals [...] with the design and visual translation of concepts, ideas and narratives, as an expression of non-verbal language", given that the entire structure of research and teaching of Drawing is expressed through specific, targeted, codified, but also open, creative, relational languages. Cicalò and Menchetelli write on the Cover: "Drawing means using a language made of graphic signs but also of relationships, communicative intentions and interpretations of reality. In this perspective, drawing is not a simple illustrative tool, but is instead an expressive, cognitive and critical means, capable of giving shape to thought and transforming it into shared communication". An aspect that makes drawing a practice open to actions of visual design, synthesis and analysis of thought.

Contributions and columns in this issue propose a common, open, interdisciplinary and transversal reflection, aimed at stimulating new points of view and further research paths; the four *focuses* are divided into *Theory, History, Project, Experiences*, each introduced by an essay written upon invitation. For the first *focus*, Edoardo Dotto addresses the complex world of the theory of vision, highlighting how language—graphic or textual—ultimately influences our verbal thought or our imaginative capacity, with similar mechanisms in the two fields, and, through the words of Margherita De Simone and Vittorio Ugo, underlines how drawing can be identified as the "genetic nucleus" of architectural thought, founding the language of the project.

The essay of the second *focus* written upon invitation, dedicated to *History*, is entrusted to Manuela Piscitelli who considers the thought on which spatial culture is based in close relation with the graphic technique adopted in visual communication, from the representations of the Ptolemaic universe, to Renaissance perspective, to Cartesian space, up to abstract art. Enrica Bistagnino, for the *focus* on the *Project*, uses in the title of her essay the same word "hybridizations" contained in Manuela Piscitelli's title; an unsought coincidence that wants to make clear how the elements of the word reverberate on the visual sphere, "intertwining the linguistic-semiotic framework with the methods and terms of the analysis and formation of the image". The "drawing project" turns out to be an expression that projects onto the visual plane "themes and processes of the verbal linguistic code", so much so that drawing—as Bistagnino writes—becomes "a conformative medium of ideas and writing of project development".

Last *focus* is dedicated to the *Experiences* in the field of graphic languages, with a presentation essay by Elena Ippoliti that deals with the "intrinsically negotiating nature of every communicative exchange, extending this reflection to the aesthetic dimension". The text addresses the theme of the ambiguity of visual communication, of its undeniably elusive nature, "exploring the uncertain and fascinating territory in which image and word touch, overlap and sometimes exclude each other". The choice of the image that represents the first of the journal's columns was undoubtedly a consequence of the theme of the issue: *Les mot et les images*, by René Magritte, a surrealist manifesto that places images on the same level as words, commented by Michele Valentino. Another choice determined by the theme of the issue is the volume investigated by Daniele Colistra in the *Readings/Rereadings* column, that is *Vedere con il disegno. Aspetti tecnici, cognitivi, comunicativi*, by Manfredo Massironi (1982) (*Seeing through drawing. Technical, cognitive, and communicative aspects*), cited several times by the authors of the texts in the issue, in which the concepts of the artist and his research aimed at the psychological aspects of visual perception are taken up. As usual, the closing pages include *Reviews* of four volumes and some of the *Events* sponsored by UID.

I close by thanking the authors, reviewers and editors, as well as the curators; I wish a long life to the journal and its renewal under the direction of Ornella Zerlenga who, we are sure, together with the journal manager, the editorial board and the staff will be able to best face and manage the new editorial challenges that lie ahead.

And of course, long life to Drawing and to *disegno*!