

## Events

## Alghero Week 2025

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From July 1st to 4th 2025, the Alghero's Department of Architecture, Design and Urban Planning of the University of Sassari hosted a series of scientific events of considerable relevance for the Drawing community. Once again, these initiatives highlighted the dynamism and vitality of the solid and cohesive research group affiliated with the Laboratory of Graphic and Visual Sciences (GRA•VIS lab), coordinated by Enrico Cicalò and composed of Michele Valentino, Alexandra Fusinetti and Andrea Sias.

Borrowing a designation commonly used for major cultural and artistic events, this set of initiatives is intentionally brought together here under the concise title 'Alghero Week 2025', underscoring its character as an organic program unified by a common guiding thread.

The dense program of activities, comprising four conferences, seminars, and exhibition events, opened on the afternoon of July 1st with the exhibition *NurACHe. Nuragic Architectural Cultural Heritage. Surveying, Representation and Modelling*. This exhibition inaugurated a cycle of events presenting the research activities of the Department of Architecture, Design and Urban Planning of the University of Sassari in support of the process aimed at

recognizing the monuments of Nuragic civilization within the UNESCO World Heritage List.

Curated by Enrico Cicalò, Michele Valentino and Alexandra Fusinetti, the exhibition was introduced by a presentation of the experimental activity promoted by the Department which, through the integration of advanced methods and tools, investigated a selection of eleven monumental architectures of Nuragic civilization, contributing to the nomination process for inscription on the UNESCO List. Specifically, *NurACHe* presented the results of an integrated survey campaign, based on the use of aerial photogrammetry and laser scanning methods, conducted between April and June 2024. The collected data opened the way to the exploration of innovative modes of representation and site enjoyment, as well as enabling the production of communicative and educational models through 3D printing. The eleven investigated sites –comprising sacred architectures, Nuragic sanctuaries, complex villages, Nuragic keeps, sacred wells and springs, Giants' tombs, and megaron temples– previously unexplored through the potential offered by digital technologies, thus became the focus of a research path oriented towards key themes

for the scientific community of representation, such as virtual archaeology, digital reconstruction, accessibility, communication, and the enjoyment of cultural heritage.

The exhibition initiative, followed in subsequent months by further accompanying events supporting the nomination process, confirmed the indispensable contribution of representation both in the construction and deepening of scientific knowledge and in the interpretation, updating, and technological enhancement of the ways in which information and cultural sites are accessed and experienced.

The day of July 2nd 2025 was dedicated to the final presentation of the outcomes of the project *Graf\_I - Graphics of Intangibility. Representation for the narration of intangible culture*, winner of the fifth edition (2024) of the UID Giovani Prize dedicated to the memory of Vito Cardone. The project was conceived and promoted by a large and passionate group of young researchers affiliated with the scientific society *Unione Italiana per il Disegno* (Andrea Sias, Nicola LaVitola, Sonia Mollica, Flavia Camagni, Luca Martelli, Sonia Mercurio, Johan Sebastián Wilches Rivera, Simone Sanna, Luca Vespasiano, Alma Benítez Calle), belonging to five universities



Fig. 1. Exhibition opening poster of NurACHE. Nuragic Architectural Cultural Heritage. Survey, Representation and Modelling. Alghero, July 1st 2025.



Fig. 2. Logo of the study day Graf\_I - Grafie dell'Immaterialità. Representation for the narration of immaterial culture. Alghero, July 2nd 2025.

(Sapienza University of Rome, Politecnico di Bari, University of L'Aquila, University of Sassari, Mediterranean University of Reggio Calabria), and skillfully coordinated by Andrea Sias (University of Sassari).

The idea underlying the project offered an innovative interpretation of the theme 'Taking Care: Drawing for Well-being and Safeguarding', proposed by the 2024 UID Giovani Prize call, focusing on the role of drawing as a privileged language for narrating those identity-defining cultural elements which, due to their intrinsic intangibility, most require attention and 'care'. The project was thus devoted to the multiple forms and expressions of intangible cultural heritage, which today remains a field still scarcely investigated and documented, representing a highly topical

and stimulating challenge for the discipline of Drawing. As a repository of traditions and practices sedimented throughout the history of communities and civilizations, intangible heritage constitutes a fragile field of study due to its immaterial condition and the lack of codified methods and tools for its representation, cataloguing, and communication. Recognizing the value of the intangible aspects of heritage therefore represents the first step towards defining shared practices aimed not only at safeguarding but, above all, at transmitting them to future generations, an essential requirement for the survival and renewal of these traditions.

The *Graf\_I* project involved the scientific community through a call for images, a further distinctive feature of the initiative that set it apart from the

more common call for textual contributions. From the outset, the choice was oriented towards enhancing the image both as a document and as a communicative vehicle of the act of care undertaken towards intangible heritage. As highlighted by Edoardo Dotto in the Preface to the volume –published by Publica– collecting the project's outcomes, the radical choice was to build a reflection starting from a single image, for which the text functions as an extended caption.

The collection of contributions thus becomes a visual mosaic even before a verbal one, communicating the variety and complexity of a rich and articulated heritage that calls to be discovered and explored. This mosaic is effectively conveyed both by the final volume –structured around three thematic focuses reflecting the current use of representation tools (Analog Graphics, images produced through traditional drawing techniques; Digital Graphics, representations created in digital environments; Photo-Graphics, images produced through photographic techniques)– and, during the Alghero events, by the exhibition set up in the Department's spaces, which enhanced the dialogical relationship among different forms of cultural expression and the evocative power of a collective narrative composed solely of images.

The concluding invitation to take away a small selection of the plates included in the volume further strengthened the profound sense of commitment to preserving, disseminating, and safeguarding elements of intangible heritage, extending the gesture of care across space and time. Following the exhibition opening, the study day included invited lectures by Mona Hess, head of the Chair in

Digital Technologies in Heritage Conservation at the University of Bamberg; Gianna Saba, official of the Superintendency for Archaeology, Fine Arts and Landscape for the provinces of Sassari and Nuoro; and Alessandra Sento, Director of the Centro Società Umanitaria Alghero. These were followed by a roundtable discussion in which several voices from within the field of representation (Ornella Zerlenga, Francesca Fatta, Marcello Balzani, Carlo Bianchini, Stefano Chirensa, Valeria Menchetelli, Sandro Parrinello) contributed to the debate on the significance of the *Graf\_I* project outcomes.

The disciplinary and extra-disciplinary perspectives opened by these contributions reaffirmed how intangible cultural heritage represents a fertile field of investigation and how the project initiated within the UID Giovani Prize context lends itself to productive future developments, as further confirmed by the recent launch of the call for images for the second edition, entitled *Architectures without body. Fragments, memories and imaginations*, whose concluding event is scheduled for June 2026.

The third of the Alghero events took place on July 3rd and 4th with the fourth edition of the DAI conference, which on this occasion changed its title from *Drawing for Accessibility and Inclusion* to *The Drawing of Accessibility and Inclusion*.

This event, now a well-established forum for reflection and a point of reference for the Drawing scientific community in relation to accessibility and inclusion, is promoted annually by a group of professors (Marco Giorgio Bevilacqua, Cristina Cándito, Enrico Cicalò, Tommaso Empler, and Alberto Sdegno) with the aim of engaging

scholars and researchers in design-oriented dialogue and in the ethical commitment required by the conference themes, reflected in the exhortative acronym DAI derived from the title's key words.

The 2025 edition builds upon a reflection on the contributions received in the first three editions and marks a shift from the collection of experiments and case studies primarily aimed at providing methodological tools, towards a scientific debate focused on concrete and operational design responses to emerging societal issues in the fields of accessibility and inclusion. This fourth edition thus predominantly recognizes the design dimension that drawing assumes in responding to community needs and demands, through solutions consisting of graphic representations, three-dimensional models, digital environments, and visual communication strategies, resulting from research grounded in advanced theories and technologies. Alongside the now-established thematic focuses of the conference –dedicated to spatial, socio-cultural, cognitive, psycho-sensory, and museum-related dimensions of accessibility and inclusion– the 2025 edition is distinguished by the addition of a further thematic area devoted to accessibility and inclusion in outdoor cultural heritage sites.

This choice, motivated by the territorial characteristics of the Sardinia Region, which has the highest number of parks and archaeological areas in Italy, proved to be of great interest and welcomed studies and research from various Italian universities. The journey among the venues that hosted the conference (Genova in 2022, Udine in 2023, Roma in 2024, and Alghero in 2025) has thus enriched the debate



Fig. 3. Poster of the conference DAI - The Drawing of Accessibility and Inclusion. Alghero, July 3rd-4th 2025.

with new themes, updating research perspectives and gathering disciplinary and interdisciplinary interests that are continuously renewed over time. The conference sessions were enriched by two invited lectures of extra-disciplinary content, intended to offer stimuli from perspectives external to the field of Drawing.

In particular, the lecture *Graphic Medicine: comics in dialogue with care*, introduced by Alexandra Fusinetti and delivered by Stefano Ratti –full professor of human anatomy at Alma Mater Studiorum - University of Bologna and president of the Graphic Medicine Italia Association– opened a debate on the role and importance of comics, one of the most immediate



SEMINARIO

**M.A.C.I.N.A.**

Multilevel Application for Cultural Information Archives

Alghero | 4 luglio 2025 | 15:00-19:00

UNIVERSITÀ DEGLI STUDI DI SASSARI  
DIPARTIMENTO DI ARCHITETTURA, DESIGN E URBANISTICA  
COMPLESSO DI SANTA CHIARA  
MURALLA DE L'HOSPITAL - ALGHERO

Fig. 4. Poster of the seminar M.A.C.I.N.A. Multilevel Application for Cultural Information Archives. Alghero, July 4th 2025.

and engaging graphic languages, in the medical and healthcare fields, where they are now regarded as a fundamental communicative, educational, and awareness-raising medium for topics still considered difficult to address, including from an ethical standpoint. The lecture *Designing the Enjoyment of Universal Heritage. A Design Manual for Accessibility to Cultural Sites*, introduced by Michele Valentino and delivered by Gabriella Cetorelli, official of the Direzione Generale Musei and responsible for Accessibility to State Cultural Heritage, provided an overview of accessibility to cultural heritage sites by presenting the contents of the *Design Manual for Accessibility and Expanded Enjoyment of Cultural*

*Heritage. From Human Functioning to the Functioning of Cultural Sites*, published in 2024 by the Department of Human and Social Sciences, Cultural Heritage of the National Research Council. The manual aims to provide operational tools and regulatory references for informed and sustainable design. As with DAI 2025, the substantial conference proceedings volume is available in open access on the Publica publishing platform.

The afternoon of July 4th was finally devoted to the study seminar organized within the framework of the project M.A.C.I.N.A. - *Multilevel Application for Cultural Information Archives*, funded under the PRIN 2022 PNRR call and involving a partnership between the Institute for Construction Technologies of the National Research Council (Principal Investigator Iaria Trizio), the Department of Architecture, Design and Urban Planning of the University of Sassari (Associated Principal Investigator Michele Valentino) and the Department of Earth, Environmental and Resource Sciences of the University of Naples Federico II (Associated Principal Investigator Silvia Fabbrocino). The research project, focused on the conservation, management, and communication of the cultural heritage of the inner areas of the Abruzzo and Sardinia Regions, adopts an innovative methodological approach integrating technologies such as HGIS (Historical Geographic Information Systems) and HBIM (Historic Building Information Modelling) to define an HLIM (Heritage Landscape Information Modelling) model. The aim is to provide a multidimensional analysis of the relationships between built heritage, the environment, and hydrogeological dynamics, thereby promoting

sustainable and informed territorial management. The program, following the presentation of the project by the leaders of the research units, included invited contributions by scholars from several Italian universities (Sapienza University of Rome, University of L'Aquila, University of Florence, University of Padua, University of Naples Federico II, University of Pisa) whose research focuses on digital information models for historic architecture, landscape representation and communication, and geological investigation aimed at enhancing the cultural heritage of inland areas. The concluding roundtable, coordinated by Ornella Zerlenga, President of the Unione Italiana per il Disegno, brought together Marco Giorgio Bevilacqua, Stefano Brusaporci, Emanuela Chiavoni, Silvia Fabbrocino, Andrea Giordano, Roberto Graziano, Sandro Parrinello, Iaria Trizio, Michele Valentino, and Ornella Zerlenga in a fruitful discussion on the potential of digital technologies for the future of cultural and landscape heritage conservation and enhancement.

Taken as a whole, the events that marked 'Alghero Week 2025' provided an organic and meaningful overview of the scientific and cultural vitality of the GRA•VIS Laboratory of Graphic and Visual Sciences active in the Alghero site and, more broadly, of the entire Drawing community.

The richness and variety of the proposed initiatives confirmed the central role of representation as a critical tool for knowledge, interpretation, and design, capable of addressing in a conscious and innovative manner the challenges posed by tangible and intangible cultural heritage, accessibility and inclusion, sustainability, and the communication of territory and

landscape. In this sense, the Alghero program was configured not only as a moment for presenting mature and articulated research outcomes, but also as an open space for dialogue, capable of fostering new research perspectives and strengthening scientific and design networks destined to further develop over time.

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