

Editorial

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The first issue of *disegno*, the biannual journal of the scientific society Unione Italiana per il Disegno, was published in December 2017 and continued with regular periodicity through December 2025, reaching issue no. 17. Overall, this amounts to eight years of scientific activity, during which the patient, competent, and courageous work –initially of Vito Cardone, UID President, founder of the journal and its first Editorial Director; and subsequently of Francesca Fatta, who succeeded Cardone as UID President and served as Editorial Director for two terms– together with that of the Editorial board across its three components (scientific committee, coordination, and staff), led to the online Open Access publication of 16 issues. These were characterized by diverse calls for papers and included nearly 250 articles selected through a double-blind peer review process, in addition to invited contributions. This was complemented by editorial coordination for the preparation of the journal's sections: *Image, Readings/ Rereadings, Reviews, Events, and The UID Library*. This rigorous scientific and editorial effort progressively enabled *disegno* to achieve significant milestones: inclusion, as early as April 2020 (retroactively from its first issue), in the list of scientific journals for Area 08 compiled by Anvur; indexing in Scopus in March 2021; and recognition by Anvur in September 2025 as a Class A scientific journal for the competition sectors ex 08/C1, 08/D1, and 08/E1 (effective from January 2021).

This long-awaited success, announced by Francesca Fatta in the *Editorial* of issue no. 16/2025, deserves to be reiterated here as a milestone that makes the UID scientific association and the disciplinary field of Drawing proud. It acknowledges both Francesca Fatta –who, inheriting the journal's management, together with the Editorial board - coordination and staff, brought *disegno* to Class A status– and Vito Cardone, promoter of the project that endowed UID with a scientific journal, as provided for in its Statute and Regulations, and described as an “important event, especially when it has been awaited for years” [Cardone, *Editorial*. In *disegno*, no. 1/2017, p. 5]. To both, sincere thanks are due.

Before outlining the contents of issue no. 17, I would like to echo Francesca Fatta's wish for “a long life to the journal and its

renewal under the direction of Ornella Zerlenga” [Fatta, *Editorial*. In *disegno*, no. 16/2025, p. 6]. Indeed, this issue falls within the new UID three-year term 2024-2027, following the election, in September 2024, of the new Scientific-Technical Committee (CTS) and, subsequently, the President. The colophon of this issue thus reflects an updated configuration of roles and members, including Marco Giorgio Bevilacqua, Stefano Brusaporci, Marianna Calia, Stefano Chiarenza, Emanuela Chiavoni, Luigi Cocchiarella, Laura Farroni, Vincenza Garofalo, Valeria Menchetti, Anna Osello, Sandro Parrinello, and Cettina Santagati. Furthermore, both the CTS and the Editorial Board have expressed the desire to preserve in the colophon the memory of Massimiliano Ciammaichella, who passed away prematurely in August 2025, having been re-elected with full votes to the CTS for 2024-2027 and reconfirmed in the Editorial board - coordination. In September 2025, the Assembly of Members decided to dedicate issue no. 18 of the journal to his memory. Issue no. 17 of *disegno* is therefore marked by multiple emotions: the transition of leadership, but above all the awareness of inheriting a significant legacy, representing an important chapter in the history of UID and an excellent achievement. On this basis, the Editorial board developed several reflections aimed at improving the performance of the call launch, the selection of contributions, and the alignment of the journal's sections with the call's theme. Sharing the view that guest editors, as authors of the call, possess full decision-making competence, those external to the CTS were invited to participate in Editorial board decisions during the preparation of the issue, thereby contributing to optimizing both the acceptance process of submitted papers and the content of the sections. A new development concerns the *Reviews* section, in which it has been decided to highlight books relevant to the call published from the current semester back to 2016, the year in which systematic collection of UID members' scientific publications began. Moreover, thanks to synergy with *The UID Library*, in addition to the list of recent volumes, readers can access a further selection of texts curated by Vincenzo Cirillo and Laura Farroni, related to the call, as well as consult online the recording of the presentation held within the series *1 Libro: 1 Disegno* (coordinated by Farroni).

Turning to the theme of the call for papers for issue no. 17, in agreement with the Editorial board –scientific committee and coordination–, the call was launched by Stefano Chiarenza and Marta Salvatore. Its title reflects their scientific and cultural background and research interests, offering the disciplinary community an opportunity to reflect on the role of theoretical foundations and, in particular, on the science of representation as a conscious mediator both in the creative phases of design development and in those concerning the transcription of reality for the knowledge of cultural heritage. Entitled *The Revealed Structure. Drawing between Construction and Form*, the call aimed to foster a non-antagonistic dialogue, avoiding unproductive oppositions –such as theory versus practice, analogue versus digital, real versus virtual, and more recently ‘organic’ versus ‘artificial’ intelligence– and instead creating opportunities for critical thinking capable of updating the historical and foundational dimension of Drawing in relation to rapidly evolving cultural, technological, and ethical contexts. In essence, it invited reflection on key questions: What is the value today of knowledge of the theoretical foundations of the discipline in the construction of critical thought? Is it still possible to assert that geometric knowledge and digital representation should converge toward a single objective – the ‘mental control’ of spatial problems? Does the configuration of a structure beyond the visible represent its formal essence? And, as stated in the call, is Drawing “the medium through which the invisible takes shape”? In response to these questions, the guest editors propose “reflections on the role of drawing in the representation of structure as the visible form of technical and design thinking” structured into four thematic focuses, each introduced by an invited contribution. The first, *Structures Made Visible. Drawing as Constructive Revelation*, explores drawing as a medium that renders visible the relationship between form, structure, and geometry, and is introduced by Cosimo Monteleone (University of Padua), whose early education in geometrical-descriptive spatial analysis took place at the luav University of Venice under Agostino De Rosa. The second, *Forms of Resistance. Structural Aesthetics and Imaginary*, is introduced by American artist Kristin Jones, who, through a suggestive and symbolic interpretation, uses drawing to express her conception of the geometric configuration of the Pantheon in Rome – serving as a theoretical premise for her installation project within this space and as a stimulus for analyzing structures as outcomes of visual culture. The third, *Drawing the Structure. Codes, Methods, and Tools*, opens with an essay by Luigi Cocchiarella (Politecnico di Milano), whose rigorous scientific training –developed in Naples under Anna Sgrosso, Rosa Penta, Mariella Dell’Aquila, and Vladimiro Valerio– provides the basis for introducing Descriptive Geometry, digital modeling, and computational simulation in a dialogic reading between traditional and innovative tools in drawing. The fourth focus,

The Aesthetics of Logic. Form, Structure, and Design, is introduced by Francesco Romeo (Sapienza Università di Roma), who, referring to the ribbed slabs of Pier Luigi Nervi, addresses the design dimension of structure as a generator of form.

In addition to the guest editors’ essay and the four invited contributions, issue no. 17/2025 includes 17 articles selected from submissions, for a total of 22 essays (many authored by international scholars), addressing the call from multiple perspectives. This constitutes a substantial response to a topic that is only apparently outdated or niche. Complementing this is Fabrizio Gay’s critical reading, in the *Image* section, of the drawings selected by the guest editors: Luigi Walter Moretti’s sketch drawings for the project of the Teatro Imperiale at the E42.

The journal sections are equally substantial. For *Readings/Rereadings*, Federico Fallavollita revisits *La représentation des structures constructives* by Adrian Gheorghiu and Virgil Dragomir (Bucharest, 1968; French translation the same year), described as “a true treatise on the profound relationship between form, structure, and representation, capable of speaking even today to architects, engineers, and scholars concerned with the logic of spatial configuration” [p. 315]. For the *Reviews* section, Cristina Cándito, Vincenzo Cirillo, and Alessio Bortot review selected monographs (2016–2025) relevant to the call, authored respectively by Mara Capone, Matteo Flavio Mancini, and Francesco Di Paola with Andrea Mercurio. For *Events*, Paolo Giandebiaggi reports on the 46th UID Conference held in Rome, while Giovanni Albinì, Marcello Balzani, Emanuela Lanzara, Valeria Menchetelli, and Maria Zack present UID-sponsored initiatives: *ICGG2024*, *PhD UID Summer School 2025*, *APEGA 2025*, *Alghero Week 2025*, and *Nexus 2025*. The issue concludes with the renewed section *The UID Library* and the report *UID Awards 2025*.

In conclusion, the preparation of issue no. 17 of *diségno*, the result of collective work, has been both emotionally engaging –due to the chosen theme and the shared reflections initiating a process of renewal– and marked by anticipation, owing to the prolonged and unpredictable technical timelines related to the registration of the new Editorial Director with the special register of the Order of Journalists of Campania and the journal’s registration with the Court of Naples. Nevertheless, reflecting the shared sentiment of all those involved in this issue, no. 17/2025 inaugurates the 2024–2027 term with a hope: that *diségno* will continue to confirm the scientific and cultural relevance it has demonstrated thus far, and serve as a primary reference for reflecting on what the discipline of Drawing represents today and how essential its past remains for adapting, with awareness, to ever more rapidly changing times. And, as Vito Cardone urged in his first *Editorial*, that we may devote ourselves to the study of “all drawings” so that the journal may increasingly become a ‘place’ for the development of innovative reflections.