

Events

Reading Drawing: *I Libro: I Disegno* Scientific Review and the Emerging Geographies of UID Research

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Throughout 2025, the review series *I Libro: I Disegno*, promoted by the Unione italiana per il Disegno (UID), once again confirmed its role as a stable forum for scholarly discussion devoted to the editorial production of the CEAR-10/A disciplinary sector. Conceived as an initiative to share and debate the most recent publications in the field of Drawing and structured around monthly online meetings, the series has progressively evolved into a critical apparatus for examining the sector's scientific output. Through books, scientific editions, and scholarly debates, it has made visible the epistemological, methodological, and taxonomic transformations currently reshaping the discipline. In 2025, the series underwent a significant reorganization of its coordination team. Alongside the original group –Massimiliano Ciammaichella (who passed away prematurely in August 2025), Enrico Cicalò, Laura Farroni, Francesca Fatta, and Ornella Zerlenga– Stefano Brusaporci and Roberta Spallone joined the coordination, with Matteo Flavio Mancini contributing to the management staff. During the same year, Enrico Cicalò and Francesca Fatta concluded their participation in the coordination committee. The publications examined throughout the year included both monographs and

scientific editions covering a wide range of topics consistent with the scope of the CEAR-10/A disciplinary sector: from the representation and reproducibility of architecture, landscape, and cultural heritage to surveying as a process of morphological and thematic knowledge production; from the reading and interpretation of archival documents to modelling –including information modelling– and visual communication; and extending to graphic, infographic, and multimedia languages, digital applications, extended reality, accessibility, and practices of transmission, use, and dissemination of tangible and intangible values. The serial structure of the initiative enabled not only a continuous survey of recent editorial production but also the development of a discursive context in which the book assumed the role of an analytical unit through which to investigate trends, continuities, and discontinuities within the sector's research landscape. The meetings held in 2025 outlined a multifaceted picture of the research trajectories currently active within the field. Drawing emerged not merely as an instrument for the description and interpretation of the built environment, but also as a methodological infrastructure capable of connecting surveying, modelling, storytelling, simulation, and cultural mediation, thereby redefining its modes

of operation between research, representation, and knowledge production. Particularly significant were contributions oriented toward interdisciplinary practices and methodological cross-fertilisations, demonstrating how contemporary Drawing operates within an expanded ecosystem in which representation, communication, narration, and digital interaction increasingly converge into integrated epistemic frameworks. Within this framework, the review clearly highlighted not only the flexibility of the disciplinary sector but also the plurality of configurations through which it is currently organized, increasingly hybrid, relational, and transdisciplinary.

The year 2025 also confirmed the persistence of established theoretical foundations that continue to play a structuring role within the disciplinary field. Publications devoted to geometry, perspective, modern graphic language, visual practices, and historical-critical reflections on Drawing attest to the resilience of a field of study in which the relationship between theory, history, and representation remains a fundamental epistemological axis. The coexistence of these lines of continuity with ongoing innovation processes is not merely incidental but constitutes one of the most relevant features of the sector.

Within this context, the meeting held on 24 October 2025, dedicated to the memory of Massimiliano Ciampaichella, assumed paradigmatic significance. Through topics such as staging, modeling, and genres, the event brought into focus a conception of Drawing as an interpretative device capable of traversing architecture, performing arts, fashion, and contemporary visual cultures. From this perspective, the meeting was not merely commemorative but represented an opportunity for metadisciplinary reflection on Drawing's capacity to function as a field of intersection among heterogeneous practices, languages, and regimes of visibility.

The analysis of UID editorial production, discussed during the first meeting of 2026 (<https://www.youtube.com/@UIDUnionelItalianaperilDisegno>) integrated the 2020-2024 datasets using a homogeneous classification procedure applied to monographs and scientific editions, organized into nine macro-themes (Figs. 1, 2). The methodology was based on title extraction, text normalisation, dictionary-based semantic classification, and manual verification of ambiguous cases. The resulting distribution charts and heat maps reveal, on the one hand, a gradual variation in the overall volume of monographs published during the five-year period and, on the other, a clear thematic differentiation between editorial formats. Monographs show a marked concentration on the history and theory of Drawing, surveying, and documentation, displaying greater coherence with the adopted taxonomy. Scientific editions, by contrast, exhibit a more heterogeneous distribution, with a stronger presence of themes related to advanced digital technologies, artificial intelligence, extended reality, accessibility, and inclusive practices. This suggests that the scien-

tific edition format functions as a more permeable space for experimentation and for the emergence of research lines not yet fully consolidated.

Particularly noteworthy is the 'Other' category within the taxonomy used to classify publications. Rather than representing a residual classification, this category serves as an indicator of phenomena that exceed the available interpretative framework, signalling re-

search areas not yet fully captured by consolidated disciplinary categories. Recurring topics identified within the 2020-2024 dataset—including healthcare architecture, ephemeral architecture, territorial narratives, hybrid artistic practices, digital humanities applied to architecture, educational methodologies, and experimental visual processes—suggest not thematic marginality but rather the expansion of the

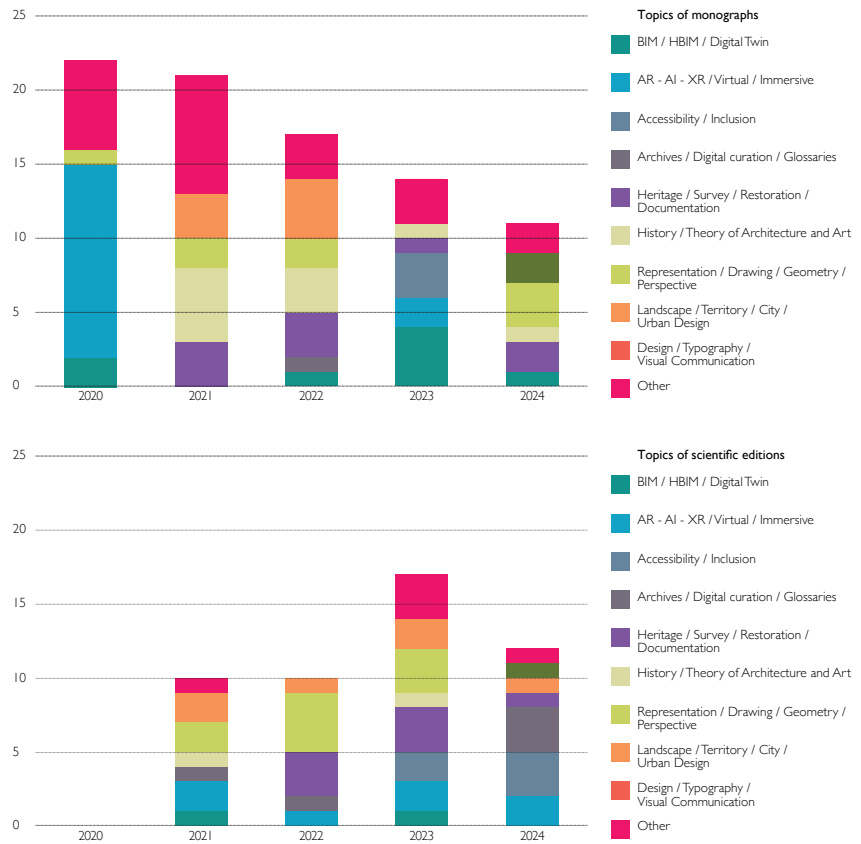


Fig. 1. Thematic distribution of monographs in the 2020-2024 dataset.

Fig. 2. Thematic distribution of scientific editions in the 2020-2024 dataset.

field toward areas characterized by greater methodological permeability. In this sense, *Libro: lDisegno* emerges not only as a platform for scientific dissemination but also as an observatory and a tool for refining the interpretative instruments through which the sector examines its own production.

A further significant aspect of the initiative concerns the relationship between editorial production and the construction of the scientific community. The dialogic format of the series –based on the simultaneous participation of authors, editors, and discussants– has fostered exchanges among different schools of thought, generations, and methodological orientations, contributing to the definition of a shared discursive space within UID. In a context characterized by the accelerating circulation of research, the book continues to function not only as a publishing medium but also as an infrastructure for theoretical sedimentation, methodological negotiation, and the construction of disciplinary vocabulary, capable of temporarily stabilizing the interpretative frameworks through which the sector recognizes and reformulates its objects, methods, and aims.

From this perspective, the value of the analysis lies not only in its results but also in its capacity to make explicit the criteria through which editorial production is observed and organized.

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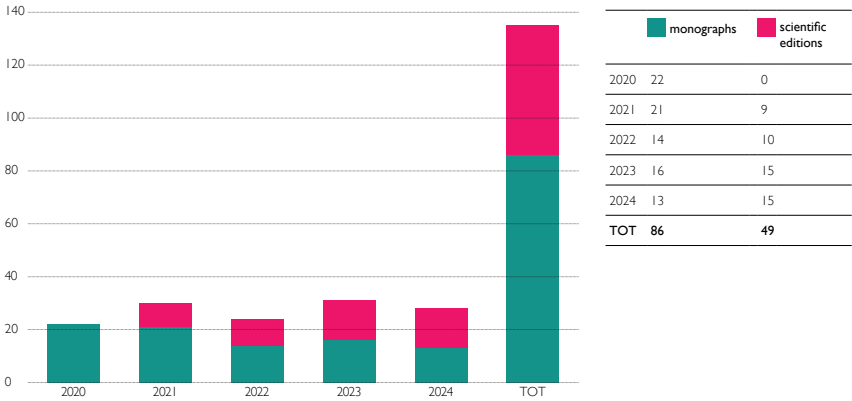


Fig. 3. Trends in UID editorial production (2020-2024): monographs and scientific editions compared.

The following data are drawn from the initiative's webpage (<https://www.unioneitalianadisegno.it/wp/2026/03/16/1-libro-1-disegno-22/>):

- First edition (28 May - 17 December 2021): 22 monographs published in 2020;
- Second edition (25 February - 16 December 2022): 21 monographs and 9 scientific editions published in 2021;
- Third edition (28 April - 15 December 2023): 14 monographs and 10 scientific editions published in 2022;
- Fourth edition (22 March - 20 December 2024): 16 monographs

and 15 scientific editions published in 2023;

- Fifth edition (16 May - 19 December 2025): 13 monographs and 15 scientific editions published in 2024.

The final visualisation highlights a gradual shift in the editorial center of gravity of the UID scientific community, from monographs toward scientific editions. In this respect, *Libro: lDisegno* confirms its role as an observatory of the transformations through which the disciplinary sector is currently redefining the forms, themes, and modes of its scientific production.