

## INTERNATIONAL CALL FOR PAPERS

**59 / 2022**

### **DRAWING AND PROJECT**

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#### **ABSTRACT**

The aim of this call is to encourage the exploration - by scholars and researchers of Italian or foreign universities engaged in their research in an as yet unstructured condition - of the relationship between Project and Drawing, understood, the latter, in its multiple meaning as a tool. for the elaboration, development and expression of the project idea, first, and then as a final means of communication of the technical and formal data of the project.

The call aims to stimulate a reflection on the meaning of the drawing of the architectural project, on its intrinsic value of figurative expression, on its being a tool for study, foreshadowing, evaluating and communicating the design results, but also (and above all) on its meaning. as an instrument of reflection and expression of the poetics, not only architectural, of those who use it to express themselves.

The selected contributions will go alongside the interventions proposed by some renowned scholars and architects who have dealt with the topic.

#### **CALL**

Referring back to the debate initiated in 1980 by the CSAC – The Study Centre and Communication Archive in working meetings on “The Drawing of the Architecture” and continued over the years thanks to numerous studies and thematic exhibitions, including, for example, the one on “Architectural drawings. Five Italian Stories. Carlo Aymonino, Guido Canella, Gabetti & Isola, Paolo Portoghesi and Aldo Rossi” - held at the Portaluppi Foundation in Milan and then in Bari at the beginning of the 2000s, we intend to start a reflection on the close relationship between Drawing and Project with particular reference to some elements, such as the ever-current and essential role of manual drawing, and in particular of the “sketch”, in the first design phases of the project and the role played in the last thirty years by digital tools for the representation and management of the Project. Today, in fact, we cannot speak of Project Drawing without reflecting on the revolution that has affected architecture and its training since the end of the last century: the advent of digital drawing in all its forms. In this sense, if a type of drawing (the initial one, the sketch)

continues to be practiced as an essential tool for communicating the idea in its initial stages (and its teaching becomes an element of cultural resistance), the representation of the project has been hit by the digital revolution.

The current challenge is undoubtedly that of a conscious use of digital drawing as a personal tool that characterizes the subjective poetics of each author. Some signatures of contemporary architecture demonstrate how it is possible to bend information technology (and, specifically, digital drawing) in the characterization of the project, exploiting its peculiarities not only for the management of the design process (from conception to executive design), but also to control new, unconventional forms, whose visualization and subsequent development would be impossible with traditional tools.

In this regard, within the Italian architectural culture of the second postwar period (the context in which the journal traditionally operates) some figures of Italian architects (from Aymonino to Rossi, Canella, Portoghesi, Gabetti & Isola, Purini, etc.) have in fact, drawing is used not only as an instrument of mere technical representation, but as a personal expression of the language of the project, pushing it further, to the point of giving it an essential role in the construction of the theory as well as the specific poetics, as emerges in the volume edited by Carlo Mezzetti "The Drawing of Italian Architecture in the Twentieth Century" (Edizioni Kappa, Rome, 2003).

Within the issue of FAMagazine, some initial theoretical contributions, which will be joined by those covered by this call, will focus on framing the theme of the relationship between Drawing and Project in two sections: Drawing as a tool for project design; Drawing as a communication / prefiguration tool for the project.

The first section will investigate the role, the ways and the expressive poetics related to the sketch as a moment of personal approach to the architectural project; to its role in the formation and refinement of the project idea; to the tools and methods used in defining a real personal expressive poetic, which becomes a peculiar stylistic code but above all that defines a *modus operandi*, a method of approach and development of the primitive idea.

The second section will focus attention on the ways and tools (digital or not) through which the project is refined (even in the formal aspects) expressed and communicated in its most advanced stages of definition, in search of lines of expressive poetics that in the documents of more canonical application of the representation codes they strongly define the individual design personalities, with particular reference to the three-dimensional views for prefiguring the final results and their relationship with the context. This section also highlights the role of digital drawing and modeling tools in the definition and management of new design forms.

## **PARTICIPATION**

Participation in the call is open to non-structured national and international architectural scholars (PhD students, fellows, postdocs, RTDA researchers).

The call is split into two phases:

- a first phase (abstract proposal) in which scholars will be required to upload onto the platform a Word file containing an abstract of 3,000 characters, 5 keywords and the biography of the author(s);
- a second phase (full papers proposal) following the selection of the abstracts, in which scholars will be required to upload onto the platform the full paper of 13/15.000 characters, complete with a new abstract of 800 characters, 5 keywords, bibliography and biography of the author(s).

The articles must be accompanied by at least 1, at most 5 images. The symbol image to be associated to the essay must be indicated.

The selected papers will be submitted to the double-blind peer review procedure.

The reviewers, chosen from among the members of the Journal's [Register of Reviewers](#), express a final judgment ranging from acceptance without changes, acceptance with changes, rejection with resubmission advice and rejection with advice to submit it to other more relevant journals. For more information on the review process, see the appropriate section [Guidelines for reviewers](#) of articles and evaluation form.

The abstract may be submitted in one of the two languages of the journal (Italian or English): in any case, since FAM is a bilingual journal, the final full papers must also be provided with translation into the second language. Both the abstract and the full paper must be written directly in the Word template download able from the platform.

For further information regarding the selection procedures see the [Editorial policies](#) section.

For further information regarding the submission of the proposal, see the [Submissions](#) section.

## **DEADLINES**

The abstract must be submitted no later than September 7, 2021.  
For subsequent deadlines see the summary Timetable.

## **PUBLICATION OF ARTICLES**

The editor of the issue, in consultation with the Direction, will select the items from among those that successfully pass the peer review according

to criteria of originality, relevance to the topic, organic number and size of the file for a maximum of 6 articles.

The publication will take place in n. 59, 2022.

## **SUMMARY TIMETABLE**

July 15, 2021	Open call
September 7, 2021	deadline for submitting abstracts;
September 15, 2021	deadline for communication of the selection of abstracts;
October 26, 2021	deadline for sending the full text in the first language (Italian or English);
November 20, 2021	deadline for communication of the outcome of the peer review;
December 11, 2021	deadline for sending the full paper translated (in the case of Judgment A)) or modified and translated (in the case of Judgment B))

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