proceedings

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27–28 November 2017

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Volume 1 · Issue 9
IMMAGINI? conference

In *De interpretatione*, Aristotle writes that those of the voice are symbols of the motions of the soul while the written signs are symbols of those of the voice (16 a, 3-4). [...] Full article
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Keynote

Jump to: Editorial, Other

Deliberate Communication with Pictures: A Science Fiction?

by   Stuart Medley

Proceedings **2017**, *1*(9), 1115; https://doi.org/10.3390/proceedings1091115 - 27 Mar 2018
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Abstract There are assumptions about images and how these compare with words, in terms of what is afforded us in communicating with each other. These assumptions have been limited by religion and economic imperatives in the past, and by education systems that grew out [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

The Imagistic Turn in Education: Opportunities and Constraints

by   András Benedek

Proceedings **2017**, *1*(9), 855; https://doi.org/10.3390/proceedings1090855 - 21 Nov 2017
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Abstract My talk consists of three parts. First, I present the urges and antecedents that are present in the current development of the concept of visuality and can affect education as a considerable development potential. Almost half a century ago something started in education, [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Self-Negating Images: Towards An-Iconology

by   Andrea Pinotti

Proceedings **2017**, *1*(9), 856; https://doi.org/10.3390/proceedings1090856 - 13 Dec 2017
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Abstract Recent developments in image-making techniques have resulted in a drastic blurring of the threshold between the world of the image and the real world. Immersive and interactive virtual environments have enabled the production of pictures that elicit in the perceiver a strong feeling [...] Read more.
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For a Philosophy of Representation

by   Raffaele Milani

Proceedings **2017**, *1*(9), 857; https://doi.org/10.3390/proceedings1090857 - 22 Dec 2017
Viewed by 817

Abstract We often wonder if aesthetics cannot be considered to be a philosophy of representation since it concerns itself with reality splitting in the images of the imagination, and with the distinction between the contemplative gaze and the nature of aesthesis (perception with all [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Other

Jump to: Editorial, Keynote

Digital Toolkit for the Representation, Survey, Preservation and Enhancement of 20th Century Buildings in Brazil and India

by   Luca Rossato

Proceedings **2017**, *1*(9), 858; https://doi.org/10.3390/proceedings1090858 - 13 Nov 2017
Viewed by 765

Abstract The contribution deals with the elaboration of a digital methodology to be applied on 20th century buildings in Brazil and India as toolkit for their conservation and enhancement. The research has gone through a careful planning and guided process able to integrate all [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Chair_Ludus & Zoo_Ludus Metamorphosis of Objects through Survey and Drawing Techniques

by   Marcello Balzani and   Luca Rossato

Proceedings **2017**, *1*(9), 859; https://doi.org/10.3390/proceedings1090859 - 20 Nov 2017
Viewed by 870

Abstract The playful experience described by this contribution has been developed through a suvey/drawing path that emphasized the young students need for direct contact with shapes and materials. The activities carried out concerned two kinds of objects, chairs designed by Gerrit Rietveld (Berlin and [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Images' Hypertrophy in Contemporary Scenic Design. From Imagination Transcendence to New *Media* Immanence in Scenic Performances

by   Santi Centineo

Proceedings **2017**, *1*(9), 860; https://doi.org/10.3390/proceedings1090860 - 20 Nov 2017
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Abstract The evolution of the descriptive codes (overlooking writing, as it is worth a dedicated dissertation, while paying particular attention to images) presents a very complex situation, which is essentially due to images' productive hypertrophy, with all the consequences resulting from it, and first [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

From a "Green and Medieval" Image to a More "Authentically Contemporary" Image

by 👤 Paolo Belardi

Proceedings **2017**, *1*(9), 861; https://doi.org/10.3390/proceedings1090861 - 27 Nov 2017
Viewed by 787

Abstract Two hundred years after Tommaso Minardi (pupil of Antonio Canova) was appointed director, the Accademia di Belle Arti "Pietro Vannucci" of Perugia (Academy of Fine Arts), in synergy with the Università degli Studi of Perugia, once again had a fundamental role in the [...] Read more.
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The Swimming Eye. The Experience of Reading Pictures from Birth

by 👤 Giulia Mirandola

Proceedings **2017**, *1*(9), 862; https://doi.org/10.3390/proceedings1090862 - 19 Jan 2018
Viewed by 740

Abstract This paper collects a number of reflections on the use of illustrated books during the first months of life. Reading pictures is a unique experience for each individual, through which early opportunities for social and cultural development are created. It sheds light on [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Mathematical Operations Visual Dictionary: An Interactive Support to Teach Math to Children Not Speaking Italian

by 👤 Benedetta Frezzotti and 👤 Giulia Natale

Proceedings **2017**, *1*(9), 863; https://doi.org/10.3390/proceedings1090863 - 21 Nov 2017
Viewed by 884

Abstract The ever-increasing presence in Italian school of Italian L2 children is an established reality. Language learning is a priority: it is the gateway to all school subjects and "social life" in the new country. Unfortunately, language learning has its own times, which often [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Representing the Reading Experience. The Reader's Education through Picture Books

by 👤 Sabrina Fava

Proceedings **2017**, *1*(9), 864; https://doi.org/10.3390/proceedings1090864 - 27 Nov 2017
Viewed by 1073

Abstract Today metaliterature encompasses the picture book but there are not specifics studies about it. This paper explores picture-book publishing in Italy and analyses the work by Oliver Jeffers and Sam Winston *A Child of Books* (2016), recipient of the 2017 Bologna Ragazzi Award. [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Known for Unknown. Images from the Past for the Present Future

by 👤 Luisa Chimenz and 👤 Nicoletta Sorrentino

Proceedings **2017**, *1*(9), 865; https://doi.org/10.3390/proceedings1090865 - 20 Nov 2017
Viewed by 934

Abstract In the very last years of the contemporary age, we are observing various processes that interest the field of design, particularly for what concerns product design, graphics and communication, and their development in relation to the historical matter. In such a situation, this [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Imagine, Drawing, Representation. Representation of the Project

by 👤 Michela Rossi and 👤 Sara Conte

Proceedings **2017**, *1*(9), 866; https://doi.org/10.3390/proceedings1090866 - 24 Nov 2017
Viewed by 988

Abstract Today the teaching of drawing is required to following a framework in fast and continuing development that requires both speed and flexibility to adapt contents and organization. The new aesthetic values in the representation of the project come with the need to develop [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Emotions Are the Rudder of Our lives Intensity and Duration in Young Adults

by 👤 Marinella Coco, 👤 Maria Cristina Petralia, 👤 Giulia Di Gregorio, 👤 Andrea Buscemi and 👤 Valentina Perciavalle

Proceedings **2017**, *1*(9), 867; https://doi.org/10.3390/proceedings1090867 - 22 Nov 2017
Viewed by 865

Abstract The present study aims to expand knowledge about emotions by studying their intensity and duration in young adults. We showed two different videos in two different days to a total of 103 first-year students from university of Catania. Through these videos, we tried [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

How to Evaluate Creativity in Infancy. A New Method for 3/4 Year-Old Children

by 👤 Paola Molina and 👤 Benedetta Frezzotti

Proceedings **2017**, *1*(9), 868; https://doi.org/10.3390/proceedings1090868 - 24 Nov 2017
Viewed by 1003

Abstract Our paper presents the preliminary results of a study aimed at building a new creativity assessment tool, suitable also for younger children (3/4 years old), who do not master enough language and design to respond to the classical tests used to evaluate this [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

A Map on the World of Professional Identity. Visual Narration for Education and Care Workers

by 👤 Paola Zonca and 👤 Emanuela Guarcello

Proceedings **2017**, *1*(9), 869; https://doi.org/10.3390/proceedings1090869 - 17 Nov 2017
Viewed by 677

Abstract The essay explores some aspects of visual narration, an important topic in the human sciences and very used especially in some areas of work. At first, the paper explore some epistemological references related to visual narration and, particularly, to geographic maps and cartography [...] Read more.
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On the Idea of Montage as Form of Architecture Production

by 👤 Luca Galofaro

Proceedings **2017**, *1*(9), 870; https://doi.org/10.3390/proceedings1090870 - 28 Nov 2017
Viewed by 819

Abstract In my work montage takes on great importance because it is an operative tool, the medium, through which to interpret my personal archive, constructing the annotations that form an interpretative Atlas of the real. Montage is the ordering principle that helps me to [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Dynamic Perception of Plastic Movements: Biomechanics and Digital Artifacts

by 👤 Starlight Vattano

Proceedings **2017**, *1*(9), 871; https://doi.org/10.3390/proceedings1090871 - 17 Nov 2017
Viewed by 957

Abstract The article offers some reflections on the body-space relationship through images, graphic translations and visual studies that converge into a contemporary digital illuminated avant-garde of the fourth virtual dimension. Starting from the study of the Soviet coreutics of the 1920s and the biomechanics [...] Read more.
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Pedagogia Visuale/Visual Pedagogy

by 👤 Roberto Farné

Proceedings **2017**, *1*(9), 872; https://doi.org/10.3390/proceedings1090872 - 24 Nov 2017
Viewed by 998

Abstract Over the twentieth century, visual anthropology and visual sociology defined a way of conducting research which placed the supremacy of the written text as the only scientifically recognised form for collecting and processing empirical data in crisis, affirming the legitimacy of research into [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Between Utopian Image and Heterotopic Reality. Thinking/Imagining Participatory Planning (and also Hospitality) Starting from Reality

by 👤 Maria Giovanna Bevilacqua

Proceedings **2017**, *1*(9), 873; https://doi.org/10.3390/proceedings1090873 - 24 Nov 2017
Viewed by 1026

Abstract Utopia is a place that does not exist; utopia is a non-existent model society in a non-existent model space. Utopia is an image. According to the definition given by Michel Foucault, *hétéropies*, unlike utopias, are places that actually exist. Heterotopies are at [...] Read more.
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Images and Imagination in the *Narrazione Delle Solenni Reali Feste*

by 👤 Vincenzo Cirillo

Proceedings **2017**, *1*(9), 874; https://doi.org/10.3390/proceedings1090874 - 16 Nov 2017
Viewed by 776

Abstract Through the drawing's disciplinary, the paper investigates the images attached in the *Narrazione delle solenni Reali Feste* ... held in Naples (1749) and returns, through 'other' images (here for the first time composed) a tour of real space, referring the architectural and urban [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

The Project "Interactive Topography of Dante's Inferno". Transfer of Knowledge and Design of Didactic Tools

by 👤 Giulia Bonora, 👤 Rossella D'Ugo, 👤 Giampiero Dalai, 👤 Daniele De Rosa, 👤 Adelaide Imperato, 👤 Berta Martini and 👤 Luciano Perondi

Proceedings **2017**, *1*(9), 875; https://doi.org/10.3390/proceedings1090875 - 29 Nov 2017
Viewed by 1479

Abstract The project "topography of Dante's inferno" is an experiment on alternative mode of access to a complex text relying on an evident topographical structure. The artifact (a website) is designed with the aim of introducing young students (11–14 years old) to a text [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Personal Memories and Imagery. A Study of Autobiographical Memory through Drawing

by 👤 Paolo Bozzato

Proceedings **2017**, *1*(9), 876; https://doi.org/10.3390/proceedings1090876 - 09 Nov 2017

Abstract The present study investigates autobiographical memory through the use of imagery and a short narrative. A sample of 72 young adults, residing in Italy, were asked to draw a meaningful memory (and to choose a title for it) about their infancy, childhood, pre-adolescence [...] Read more.
(This article belongs to the Proceedings of the Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Nature as Health Promotion "The Rug of Life" as a Method

by 👤 Ghita M. Bodman

Proceedings **2017**, *1*(9), 877; https://doi.org/10.3390/proceedings1090877 - 20 Nov 2017
Viewed by 1153

Abstract Results from the study 'nature's significance for human well-being', shows that "The Rug of Life" gives additional value to the narratives. The method is qualitative with in-depth interviews combined with visual methodology of sixteen respondents between ages 25–76, who are living close to [...] Read more.
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The Space Narrated. The Stained Glass Windows of Pietro Chiesa in the Early Twentieth Century

by Francesca Castanò and Giangaspare Mingione

Abstract The contribution intends to examine the relationships between the image of the city and its spatial context, real or virtual, through the analysis of Pietro Chiesa's artistic windows (1892–1948). In its production, the size of the inhabited space, emphasized by small architectural details [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Silent Books. Wonder, Silence and Other Metamorphosis in Wordless Picture Books

by Marcella Terrusi

Abstract In the field of children's literature, wordless picture books, or silent books, are visual narrations offering readers the chance to experiment new ways of reading images and using words. They represent precious contexts for negotiation and co-construction of meaning; not requiring translation, they [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Out of Scale, out of Context. The Use of Images in the Teaching of Graphic Design History

by Silvia Sfligiotti

Abstract Images are a core element in the teaching of the history of graphic design, but the way they are used and often de-contextualized in publications and classroom presentations can alter the perception of graphic artefacts, which instead of being seen as examples from [...] Read more.
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Incompleta Reficere: The Incomplete Façade of the Church of San Lorenzo in Montedinove and Its Virtual Image

by Enrica Petrucci and Alessandro Vannicola

Abstract The problem of the "deferred" completion of the façade in the ancient architecture must be considered as a true reconstruction that establish a special relationship between pre-existence and the new addition. Several churches can be reinterpreted using some of the original drawings in [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

"Arrivals": Narrating Migration through Images. The Use of Images in Post-Traumatic Therapy

by Federica Cavazzoni, Valentina Siracusa, Vittoria Castagner, Yaiza Balibrea and Diego Manduri

Abstract This essay wants to underline the importance of images as a tool to access traumatic memories of refugees. The authors propose a narrative technique (post-traumatic intervention model) using the power of images and their potentialities. Arrivals' images facilitate the chance to recall, narrate, [...] Read more.
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Axonometry: The Grip of Thought on Space—A Short Survey on the Relation between the Act of Planning and a Visionary Visualization Technique

by Fabiano Cocozza

Abstract Among the tools available to designers to illustrate their thoughts, the most meaningful is axonometry. As testified by its use throughout art history, axonometry was by far preferred for technical explanations, as a three-dimensional proof of functioning and buildability. The relation between axonometric [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

To Re-Archive an Archive. An Experience in Art Therapy over 25 Years and 25,000 Images

by Malvina Borgherini and Gregorio Merlin

Abstract From the early 1990s Parco dei Tigli, a psychiatric care home, has been running an art therapy atelier where hundreds of residents have been able to express themselves through drawing and dialogue, both with themselves and with others, occasionally for the very first [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Images of the Other World. Chronicles of Exiles in America

by Caterina Cristina Fiorentino

Abstract This paper is the premise to an activity of research that it's no started yet; the research aims to investigate the production of the exiled by the nazi-fascism that attended one another, or have collaborated each other in the United States like they [...] Read more.
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The Image in the Age of Digital Reproduction. The Internet of Images: Towards an Anthropological Leap or a Creative Autonomy?

by Matteo Giuseppe Romanato

Abstract This paper shows the most outstanding clues of the last iconic revolution on the Internet. The quantity and the quickness of image re-production on the digital net is amazing but the web is far more important as a communication arena and as an [...] Read more.
(This article belongs to the Proceedings of Proceedings of the International and Interdisciplinary Conference IMMAGINI? Brixen, Italy, 27–28 November 2017.)

Intercultural Education against Building Walls. Educational Possibilities from Picturebooks for Children and Teenagers

by Mariangela Giusti

Abstract For understanding some basis concepts of intercultural education, teachers and educators can use with good results the picturebooks on intercultural themes. They allow shared reading of the stories and vision and commentary of the images. The picturebooks with intercultural contents are a novelty [...] Read more.
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From the Photograph to the Meta-Image My Practice-Led Search for a New Digital Epistemology

by Massimiliano Fusari

Abstract My contribution explores how design impacts visual communication. Building on my professional background as a photographic journalist, I contextualise my practice to assess the ontological shift from the photograph to the Meta-Image. I conclude by recommending for visual journalism a framework of theoretical [...] Read more.
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More than Just Pictures: Using Picture Books to Broaden Young Learners' Disability Understanding

by Nicole Bianquin and Fabio Sacchi

Abstract This paper describes a research-intervention path that aims to deal explicitly and consciously with the topic of disability in the classroom, providing children with honest images of disabilities in order to stimulate their awareness, understanding and acceptance. The project, realized by Primary Education [...] Read more.
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Infographics as Images: Meaningfulness beyond Information

by Valeria Burgio and Matteo Moretti

Abstract What kind of images are data visualizations? Are they mere abstract transformations of numerical data? Should they reduce the phenomenal world into a set of pre-codified shapes? Or can they represent natural phenomena through figurative strategies? What is the boundary between useless decoration, [...] Read more.
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Forming Conscious Consumption: Visual Memories from the 1950s Up to Date in the Multimedia Representation of the VISOSMappING Platform

by Giuseppe Nicastro, Stefano Oliviero and Paola Puma

Abstract The project VISOSMappING comes from a collaboration based on the sharing of different academic knowledges and is aimed at the development of an educational digital platform dedicated to sustainability, understood broadly: from the traditional meaning about the environmental notion to a transversal educational [...] Read more.
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Imagination and Images: From the Treatise to the Digital Representation. Sforzinda and the Bridges in the Inda Valley

by Caterina Palestini

Abstract The allegorical-narrative dimension theorized in "Architecture" of Antonio Averlino contains a lot of research ideas to examine, from the point of view of representation, the way of communicating the configuration of an ideal city. In the work, philosophical dissertations and technical aspects intersect [...] Read more.
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Self-Portrait in Bed. A Case Study of Carlo Mollino's 'Bedroom for a Farmhouse in the Rice Fields'

by Gerlinde Verhaeghe

Abstract In January 1943, *Domus* presented in its *typical solutions* series Carlo Mollino's *bedroom for a farmhouse in the rice fields* (*camera da letto per una cascina in risaia*). This bedroom designed for publication in a magazine, was entirely imagined, and in [...] Read more.
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Visualizing Research Topics in Facebook Conversations

by Pierluigi Vitale, Raffaele Guarasci and Iolanda Sara Iannotta
Proceedings **2017**, *1*(9), 895; https://doi.org/10.3390/proceedings1090895 - 28 Nov 2017
Abstract In the last few years, the growth of Social Media has changed significantly the way in which information and ideas of any kind are made, spent and reported. As a result, information has gradually shifted from "official" sources (online newspapers, institutional websites, etc.) [...] Read more.
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The Sandcastle by the Sea. IT and AR for Survey, Graphical Analysis and Representation of the "Skyscraper" by R. Bibbiani in La Spezia

by Donatella Bontempi and Alessia Ratotti
Proceedings **2017**, *1*(9), 896; https://doi.org/10.3390/proceedings1090896 - 14 Nov 2017
Viewed by 930
Abstract The knowledge about the Italian historical and architectural heritage is essential to appreciate it, especially in the small realities, where it is often seen without the due attention. The research in cultural heritage's field is taking the first steps towards new codes of [...] Read more.
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The Survey Image. Innovative Methods and Instruments for the Representation of Fortified Architecture and Landscape

by Luigi Corniello, Andrea Improta, Gianluca Manna, Enrico Mirra and Francesco Scialla
Proceedings **2017**, *1*(9), 897; https://doi.org/10.3390/proceedings1090897 - 06 Feb 2018
Viewed by 791
Abstract The research is focused on the study of the photographic image of the survey applied to the theme of castles, in order to highlight the structural beauty of cave architecture. The image, in addition to representing a database that can be drawn at [...] Read more.
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Lorem Ipsum Dolor. The Text/Image Relationship in the Process of Producing Analogue and Digital Graphics

by Gianluca Camillini and Jonathan Pierini
Proceedings **2017**, *1*(9), 898; https://doi.org/10.3390/proceedings1090898 - 24 Nov 2017
Viewed by 1681
Abstract This essay takes a practical viewpoint—that of a graphic designer, a creator of visual messages that assembles text and images in a single product—and examines case studies in which the type becomes an image using different methods depending on the context in which [...] Read more.
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Ideation, Representation, Handwriting Realization

by Francesca Sabattini, Livia Taverna and Marta Tremolada
Proceedings **2017**, *1*(9), 900; https://doi.org/10.3390/proceedings1090900 - 05 Dec 2017
Viewed by 823
Abstract Despite the widespread use of electronic devices for activities strictly connected to writing, several studies have proved the importance of developing handwriting, using paper and pen. One study conducted by Cutler and Graham demonstrated that the development of handwriting is so important that [...] Read more.
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Infographic Exercises to Understand Complexity "At First Glance" The Case of Depopulation between Science and Art

by Giovanni Caffio
Proceedings **2017**, *1*(9), 902; https://doi.org/10.3390/proceedings1090902 - 04 Dec 2017
Viewed by 804
Abstract The main objective of this research is to experiment; through methods of infographic representation, the informational complexity concerning the abandonment phenomenon of small centers in Abruzzo. For years, Abruzzo's interior areas have been involved in a slow and unstoppable depopulation phenomenon that has [...] Read more.

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(CON)TATTO. Image and Mental Imagery in Childhood Visual Impairment

by Massimiliano Lo Turco, Elisa Reinaudo and Andreas Sicklinger
Proceedings **2017**, *1*(9), 903; https://doi.org/10.3390/proceedings1090903 - 14 Nov 2017
Viewed by 938
Abstract Mental imagery is a familiar aspect of most individuals' mental lives, considered as an experience which occurs in the absence of actual stirrings for relevant perceptions. The primary importance of mental imagery has been demonstrated in several domains: learning and memory, reasoning and [...] Read more.
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The All-Powerful Freedom: Creativity and Resilience in the Context of Friedl Dicker-Brandeis' Art Teaching Experiment

by Marco Ius and Michaela Sidenberg
Proceedings **2017**, *1*(9), 904; https://doi.org/10.3390/proceedings1090904 - 14 Nov 2017
Abstract This paper examines the pedagogical legacy of Friedl Dicker-Brandeis (1898–1944), an avant-garde artist and progressive art teacher of the interwar period. As a collaborative effort, it promotes an interdisciplinary approach to the analysis and interpretation of Friedl's teaching method, combining art history with [...] Read more.

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Crafting Humanitarian Imaginaries: The Visual Story-Telling of Buy-One Give-One Marketing Campaigns

by Alexandra Cosima Budabin
Proceedings **2017**, *1*(9), 905; https://doi.org/10.3390/proceedings1090905 - 27 Nov 2017
Abstract In the Buy One Give One (B1G1) business model, social enterprise companies respond to humanitarian causes by linking consumers to recipients through the commodification of a shared product experience. Ponte and Richey deem these interfaces "new imaginaries", with consumption elevated as the mechanism [...] Read more.
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Inspired by the Atmosphere. See the Invisible

by Daniele Rossi, Roberta Cocci Grifoni, Graziano Enzo Marchesani and Marco Rosa
Proceedings **2017**, *1*(9), 906; https://doi.org/10.3390/proceedings1090906 - 24 Nov 2017
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Abstract This paper is proposed to investigate procedures which can deal with graphic formalize of numeric data relating to climatic and environmental conditions. In a scientific domain characterised by prevalence of mathematical models and statistical surveys, the possibility of making images as such becomes [...] Read more.
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From Bulimic Cannibalism to MasterChef: Practical Notes on Visual Architectural Analysis

by Stefano Brusaporci and Giuseppe Maria Antonio Romeo
Proceedings **2017**, *1*(9), 907; https://doi.org/10.3390/proceedings1090907 - 20 Nov 2017
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Abstract Aim of the paper is the study of how architectural representation changed in the digital age, focusing the relationship between the two following opposing aspects: on one hand the idea of progressive loss of any referentiality with the real world—as suggested by the [...] Read more.
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Analysis of the Language of the Historical Maps of Abruzzo from 1550 to 1800. Between the Objective Portrayal and the Reading of Unconventional Codes

by Alessia Maiolatesi
Proceedings **2017**, *1*(9), 908; https://doi.org/10.3390/proceedings1090908 - 24 Nov 2017
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Abstract The research explores some peculiar aspects of the study of the Abruzzo cartography from the middle of the sixteenth century up to the nineteenth century. In particular, it is analyzed the geographical language on one hand, and the illustrative apparatus with the graphic [...] Read more.
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Rietveld Joint. Metamorphic Reinterpretation, Representation and Physical Modeling in the Didactic Experience of Industrial Design

by Daniele Felice Sasso and Nicola Tasselli
Proceedings **2017**, *1*(9), 909; https://doi.org/10.3390/proceedings1090909 - 21 Nov 2017
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Abstract The didactic design applications offer application hints that allow for new composite solutions. With the practice of drawing, we can analyze solutions and strategies that may have attractive end product application outcomes. In the case under analysis, such solutions have as their purpose [...] Read more.
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Photographic Rhapsodies. Pictures for Designing Architecture, Architecture for Designing Pictures

by Marta Magagnini and Nicolò Sardo
Proceedings **2017**, *1*(9), 910; https://doi.org/10.3390/proceedings1090910 - 01 Dec 2017
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Abstract This essay reflects on the intersection between architecture and photography, or better, between the architecture project and the photography project. The representation of architecture and the urban landscape is investigated through selected methods and trends that in recent years have characterized both the [...] Read more.
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Conceptual Metaphors and Apprenticeship Paths as Levers for Professional Development and Learning

by Francesca Bracci and Alessandra Romano
Proceedings **2017**, *1*(9), 911; https://doi.org/10.3390/proceedings1090911 - 20 Nov 2017
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Abstract This paper presents a case study that analyzes university apprenticeship experience—that Italian students of Education Sciences are asked to do during their Bachelor's Degree program—can be conceived as learning path to help them become aware and (begin to) question taken-for-granted and culturally [...] Read more.
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A Handbook for Tailoring Craftsmanship Industries. Communicate the Intangible Values of Traditional Methods through Images

by Maria D'Uonno
Proceedings **2017**, *1*(9), 912; https://doi.org/10.3390/proceedings1090912 - 20 Nov 2017
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Abstract For centuries, Neapolitan tailors—as many others—have been verbally transmitting their technical know-how to their younger apprentices, who were later to become masters themselves in an arguably uninterrupted cycle. My prime focus is to provide contemporary tailors with a method to pursue this goal, [...] Read more.
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When Technology Meets Art: Museum Paths between Real and Virtual

by Chiara Panciroli, Veronica Russo and Anita Macauda

Proceedings **2017**, *1*(9), 913; https://doi.org/10.3390/proceedings1090913 - 16 Nov 2017

Abstract To grasp the elements that make up the museum today it is necessary to have a study approach that identifies the functions of the real museum and its major transformations in relation to the development of technology, with particular reference to digital environments. [...] Read more.
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The Statutes of Audiovisual Images: The Perception of Truth between "Fiction" and "Reality"

by Federico O. Oppedisano

Proceedings **2017**, *1*(9), 914; https://doi.org/10.3390/proceedings1090914 - 17 Nov 2017

Abstract In the context of the media, in which industrial means of communication (cinema, TV, telephony, informatics) converge and integrate various visual languages and stimulate the interconnection of different communicational models, audiovisual technical factors that seem marginal are actually capable of conditioning the perception [...] Read more.
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Advantages, Critics and Paradoxes of Virtual Reality Applied to Digital Systems of Architectural Prefiguration, the Phenomenon of Virtual Migration

by Alessandro Basso

Proceedings **2017**, *1*(9), 915; https://doi.org/10.3390/proceedings1090915 - 17 Nov 2017

Abstract The research in question proposes analyzing cross-methodologies related to the phenomenon of the current adherence and dissemination of the new VR tools in architectural design through an in-depth study on topics such as the rather fluid learning curve of software, the level of [...] Read more.
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Images Narrating Places

by Giovanna A. Massari

Proceedings **2017**, *1*(9), 916; https://doi.org/10.3390/proceedings1090916 - 06 Dec 2017

Abstract The reflections set out in the following pages offer a possible answer to the question "what do images do?" in relation to the remit of architecture and the field of restoring architectural heritage. We shall consider the ways in which the perception of [...] Read more.
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Mapping Socials: A Voluntary Map of a Great Event in Monza Park

by Cecilia Bolognesi and Andrea Galli

Proceedings **2017**, *1*(9), 917; https://doi.org/10.3390/proceedings1090917 - 13 Nov 2017

Abstract The paper concerns a study developed on the largest enclosed park in Europe, in the town of Monza, perceived and returned in a series of icon-maps through the use of social twitter and instagram in a specific time frame. The aim is to [...] Read more.
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Images and Imagination for Social Communication to Childhood. Icons and Metaphors between Visual Realism and Symbolic Meanings

by Enrica Bistagnino

Proceedings **2017**, *1*(9), 918; https://doi.org/10.3390/proceedings1090918 - 22 Dec 2017

Abstract Research is related to the complex field of the social communication to childhood, deepening some theoretical aspects related to the theme of verb-visual language. In particular, it is aimed to point out the importance of "narrative" expression, to be developed also through a [...] Read more.
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The Image as a Communication Tool for Virtual Museums. Narration and the Enjoyment of Cultural Heritage

by Andrea Casale, Michele Calvano and Elena Ippoliti

Proceedings **2017**, *1*(9), 919; https://doi.org/10.3390/proceedings1090919 - 27 Nov 2017

Abstract The challenge of contemporary museums is to make content accessible to a wider audience; in this way information related to the good becomes more communicative and usable in order to enhance its uniqueness. Accessibility goes through an innovative communication of content: the Information [...] Read more.
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Image as "Product": Procedures for Forming and Communicating Thoughts

by Cristina Pellegatta

Proceedings **2017**, *1*(9), 920; https://doi.org/10.3390/proceedings1090920 - 25 Dec 2017

Abstract In the world of images it is interesting to examine the relationship existing between the visual dimension of a thought and its material transposition. The efficacy with which images are used in various fields of knowledge is an incentive to investigate the theoretical-practical [...] Read more.
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The *Fiera del Mediterraneo* of Palermo 1946–1975 Ephemeral Architecture and Apparatuses during the Years of the Artistic Metamorphosis

by Francesca Fatta

Proceedings **2017**, *1*(9), 921; https://doi.org/10.3390/proceedings1090921 - 10 Mar 2018

Abstract The *Fiera del Mediterraneo* Exhibition Centre of Palermo, in its original layout realized in 1946, is an interesting laboratory of visually striking ephemeral architecture and apparatuses. The whole fairgrounds lends itself to an analysis focusing on its dual image: one, "external", because urban, [...] Read more.
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Imaging Naples Today. The Urban-Scale Construction of the Visual Image

by Ornella Zerlenga

Proceedings **2017**, *1*(9), 922; https://doi.org/10.3390/proceedings1090922 - 24 Nov 2017

Abstract This paper is part of the disciplinary framework of drawing. The forms of symbolic representation of Naples are explored, with particular attention being given to the construction of the visual image on an urban scale. The theme of the image represented here lies [...] Read more.
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Dynamic Urban Projection Mapping

by Tommaso Empler

Proceedings **2017**, *1*(9), 923; https://doi.org/10.3390/proceedings1090923 - 16 Nov 2017

Abstract "Dynamic projection mapping" is a variation of the best-known "projection mapping". It considers the perceptual analysis of the urban landscape in which the video projection and the observer's displacement speed are hypothesized. This latter, in particular, is variable and may depend on factors [...] Read more.
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Share and Communicate the *Cento Città d'Italia*: From the XIX to the XXI Century

by Ursula Zich and Martino Pavignano

Proceedings **2017**, *1*(9), 924; https://doi.org/10.3390/proceedings1090924 - 16 Nov 2017

Abstract The European cultural context, where the series *Le Cento Città d'Italia—Supplemento mensile illustrato del Secolo* (Milan, Sonzogno 1887–1902) can be situated, has been characterized by a great diffusion of publications based on illustrated issues. This series, which led readers to 'literary' [...] Read more.
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Acheiropoietic Architecture

by Davide Lombardi

Proceedings **2017**, *1*(9), 925; https://doi.org/10.3390/proceedings1090925 - 10 Nov 2017

Abstract This paper describes how advanced computational technologies and strategies are changing the way in which architecture and interior design are conceived and realized by designers. The classical drawing-based approach that relies on the connection between the human brain and the hand, through the [...] Read more.
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Using Photos in Pedagogical and Intercultural Research with Children. Images and Research: Between Sense and Reality

by Margherita Cardellini

Proceedings **2017**, *1*(9), 926; https://doi.org/10.3390/proceedings1090926 - 29 Nov 2017

Abstract The international scientific literature increasingly highlights the theoretical and applicative differences between research with/on adults and research with/on children and videos, photographs and drawings are highly recommended. When a researcher chooses to use images during his/her research process, there are several ontological and [...] Read more.
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Imagination as an Educational Tool for Teachers. The Development of Emotional-Relational Skills through the "Landscape Narration" Method

by Paola Damiani and Filippo Gomez Paloma

Proceedings **2017**, *1*(9), 927; https://doi.org/10.3390/proceedings1090927 - 04 Dec 2017

Abstract This contribution is part of a borderline field between different disciplines, such as: pedagogy, psychology and arts. From the identification of the quality of the educational relationship and of the emotional-relational competence of teachers as variables determining the quality of the teaching-learning processes, [...] Read more.
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Pictures Meet Words: Learners of English Describing Motion Situations

by Martina Irsara

Proceedings **2017**, *1*(9), 928; https://doi.org/10.3390/proceedings1090928 - 23 Nov 2017

Abstract This paper analyses the choices of English learners describing the opening scene of Mayer's (1969) *Frog, where are you?* which depicts a frog escaping from a jar. A number of results were later tested using drawings that portray a person climbing. Speaking multiple [...] Read more.
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Eidogenesis of the Artificial: The Case of the Relationships between Models of the "Natural Image" and Cellular Automata

by Fabrizio Gay and Irene Cazzaro
Proceedings **2017**, *1*(9), 929; https://doi.org/10.3390/proceedings1090929 - 27 Nov 2017

Abstract The old concept of *eidos* summed up those of "form" and "image" of an object; this is the subject covered here, supporting a realistic theory of conception and design, as opposed to the anti-realism of the postmodern age and its media conception of [...] Read more.
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BIM and Low-Cost Survey Techniques for Building Heritage Conservation

by Davide Barbato and Sara Morena
Proceedings **2017**, *1*(9), 930; https://doi.org/10.3390/proceedings1090930 - 28 Nov 2017

Abstract The aim of this contribution is to illustrate a methodology for the protection and management of the building heritage, adding to the historical documentary investigations, a careful phase of survey and a conscious geometric and informational modeling of the pre-existence. The focus of [...] Read more.
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Visual Story Telling. The Queneau's "*Exercices de Style*" as a Visual Language Learning Tool

by Letizia Bollini
Proceedings **2017**, *1*(9), 931; https://doi.org/10.3390/proceedings1090931 - 28 Nov 2017

Abstract The paper discusses the importance and role of visual story telling skills in the field of non-designers education as an effective ideation and expressive *medium*. It presents the process and results of an experimental design workshop held as a warm up activity [...] Read more.
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The Virtual Experience for Cultural Heritage: Methods and Tools Comparison for Geguti Palace in Kutaisi, Georgia

by Federico Ferrari and Marco Medici
Proceedings **2017**, *1*(9), 932; https://doi.org/10.3390/proceedings1090932 - 27 Nov 2017

Abstract The virtual experience of Geguti Palace will be presented in this paper in order to demonstrate how it's possible to offer a deep understanding of a space from abroad by absorbing reality into a virtual environment. Starting from the digital documentation and 3D [...] Read more.
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The Value of Image. The Design of and Data Streams from the Perception by Design

by Fabio Bianconi, Alessandro Buffi, Maria Pia Calabrò and Marco Filippucci
Proceedings **2017**, *1*(9), 933; https://doi.org/10.3390/proceedings1090933 - 24 Nov 2017

Abstract The importance of design aimed to the enhancement of the urban landscape, it is accredited by the eye-established preeminence in today's culture. Image and form are essential elements of the perceptual process and they are closely linked to sight, the sense responsible for [...] Read more.
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Survey and Representation for Rural Landscape. New Tools for New Strategies: The Example of Campello Sul Clitunno

by Marco Filippucci, Fabio Bianconi, Elisa Bettollini, Michela Meschini and Marco Seccaroni
Proceedings **2017**, *1*(9), 934; https://doi.org/10.3390/proceedings1090934 - 16 Nov 2017

Abstract Landscape is born when a place is felt, lived, suffered, owned, when it is perceived, in the etymological sense, for which it is taken what is conveyed by the vision with an aim (per-ceive). The underlying theory is related to its etymological link [...] Read more.
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Images of Perugia—Drawings of the City of the Schools of Architecture and Perspective of the "Pietro Vannucci" Academy of Fine Arts of Perugia

by Luca Martini
Proceedings **2017**, *1*(9), 935; https://doi.org/10.3390/proceedings1090935 - 01 Dec 2017

Abstract In its archives, "Pietro Vannucci" Academy of Fine Arts has an imaginary Perugia consisting of drawings. The educational material, mostly unpublished, drawn up in the centuries by the students of the Schools of Architecture and Perspective regarding the Umbrian capital, depict views of [...] Read more.
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A Survey of Utopia—Creating Filmic Travelogues in Architectural Design Studio Education

by Johannes Müntinga and Gerlinde Verhaeghe
Proceedings **2017**, *1*(9), 936; https://doi.org/10.3390/proceedings1090936 - 28 Feb 2018

Abstract This paper investigates the potential of the creation of filmic travelogues in architectural design studio education. It looks at student works from a studio conducted at RWTH Aachen University in the summer term of 2017 and explores how the works construct meaning from [...] Read more.
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Perspective Applications for Interior Design. Planimetric and Altimetric Restitution of Pictorial Images

by Giuseppe Amoruso
Proceedings **2017**, *1*(9), 937; https://doi.org/10.3390/proceedings1090937 - 17 Nov 2017

Abstract "As soon as perspective ceased to be a technical and mathematical problem, it was bound to become all that much more of an artistic problem" (Panowsky, 1927). The solid perspectives of Bramante, Palladio-Scamozzi, Borromini and Bernini built a true architectural space, emphasizing its [...] Read more.
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Develop the Imagery in Architecture. From the Fantastic Architecture of Comics to the Representation of the Idea

by Michela De Domenico
Proceedings **2017**, *1*(9), 938; https://doi.org/10.3390/proceedings1090938 - 27 Nov 2017

Abstract Today architecture offers forms that once appeared utopian works by visionary artists and architects. At the same time, multidimensional and fluid architectures develop through cyberspace and allow impalpable but concrete architecture. There is a need to train the imagination to perceive the semantic [...] Read more.
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Photography as a Medium for Urban Regeneration. A Case Study on the University District of Pescara, Italy

by Antonella Salucci
Proceedings **2017**, *1*(9), 939; https://doi.org/10.3390/proceedings1090939 - 21 Nov 2017

Abstract This paper proposes a summary of the results of an ongoing research on the Adriatic city of Pescara, specifically referring to its university district. The study seeks to investigate urban spaces, taking advantage of the representation made possible through mobile-photography, a mode of [...] Read more.
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Conurbations of the Mind: Fragmentary Photographic Narratives as a Tool for the Creation of Inclusive Urban Space

by Dan Brackenbury
Proceedings **2017**, *1*(9), 940; https://doi.org/10.3390/proceedings1090940 - 17 Nov 2017

Abstract As urbanites continue to experience a broadening emotional detachment with the evolving character and identity of the urban spaces in which they live, the time has come to stop and consider our emotional connection with the built environment. By re-evaluating the subjective methods [...] Read more.
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Wordless Picture Books beyond School Boundaries: Visual Bridges toward Family-School Partnerships in Education

by Cinzia Zadra
Proceedings **2017**, *1*(9), 941; https://doi.org/10.3390/proceedings1090941 - 17 Nov 2017

Abstract This article discusses how the shared reading of wordless picture books can contribute to the promotion of parental educational engagement by fostering shared visual reading practices. Prior research shows that wordless picture books contribute to making the reader feel in the story, and [...] Read more.
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Images and Models of Thought

by Andrea Casale
Proceedings **2017**, *1*(9), 942; https://doi.org/10.3390/proceedings1090942 - 17 Nov 2017

Abstract One really extraordinary ability of the mind is its capacity to match objects and form plausible hypotheses from just a few elements that we see through our eyes. We recognize a feather even if it is mostly covered by a book sitting on [...] Read more.
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Images of the Scenic Space between Reality and Illusion. Projective Transformations of the Scene in the Renaissance Theatre

by Leonardo Baglioni and Marta Salvatore
Proceedings **2017**, *1*(9), 943; https://doi.org/10.3390/proceedings1090943 - 17 Nov 2017

Abstract This study focuses on an analysis of perceiving the infinite "solid images" derived from the projective transformations of space in a relief perspective, with particular reference to Renaissance theatre scenery. Today it is possible to simulate the projective transformations of the scenic space [...] Read more.
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Images for Little Architects. Architecture and Architectural Drawing in Children's Books and Comics: An Interesting Case Study

by Camilla Casonato
Proceedings **2017**, *1*(9), 944; https://doi.org/10.3390/proceedings1090944 - 22 Nov 2017

Abstract Literature for childhood, in its various expressions, is undoubtedly an important source of spatial and architectural education: children books indeed are rich in spatial references and frequently intercept the theme of dwelling. In 1970, Tison and Taylor, an architect and a professor of [...] Read more.
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Ad Oculos. Images, Imagination and Abstract Thinking

by Alessandra Cirafici
Proceedings **2017**, *1*(9), 945; https://doi.org/10.3390/proceedings1090945 - 14 Mar 2018
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Abstract The unusual edition of *Elements of Euclid* released for publishing in 1847 by Oliver Byrne offers the occasion to suggest a few elements for discussion on the uniqueness of the 'representation' of geometric-mathematical thinking—and more in general of the abstract thinking—enshrined in its [...] Read more.
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Interpretative Models between Theory and Perception: The Case of the *Two Rules of Practical Perspective* by Jacopo Barozzi da Vignola

by Jessica Romor
Proceedings **2017**, *1*(9), 946; https://doi.org/10.3390/proceedings1090946 - 06 Dec 2017
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Abstract Jacopo Barozzi da Vignola played a significant role in the development of the theory and practice of prospective. The study presented here intends to highlight the theoretical contribution that the architect and painter has given to the history of perspective, through digital models [...] Read more.
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A Study of Gender Advertisements. A Statistical Measuring of the Prevalence of Genders' Patterns in the Images of Print Advertisements

by Nicoletta Signoretti
Proceedings **2017**, *1*(9), 947; https://doi.org/10.3390/proceedings1090947 - 16 Nov 2017
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Abstract This study extends a previous Goffman's work. He categorized gender stereotypes in advertising pictures in USA in the 1970s, in six main groups: relative size, feminine touch, function ranking, family, ritualization of subordination, licensed withdraw. This work is a tentative of a statistical [...] Read more.
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Imagination for Creative Adaptation a Bridge between a Child's Interior and Exterior World

by Giorgia Cocco
Proceedings **2017**, *1*(9), 948; https://doi.org/10.3390/proceedings1090948 - 29 Nov 2017
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Abstract Current generations have to keep up with the ever faster changing society, learning to be more flexible and adaptable, so that they can deal with its complexity. Children are a clear demonstration of the division between internal timings and methods and those originating [...] Read more.
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IMAGE-ACTION Embodiment and Videographic Analysis

by Nazario Zambaldi
Proceedings **2017**, *1*(9), 949; https://doi.org/10.3390/proceedings1090949 - 16 Nov 2017
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Abstract The following text is part of a doctoral research project entitled "Embodied Education through Art and Theatre. Experimentation of a multimodal interface". Embodied Education includes the contributions of Embodied Cognition, that is, that area of psychological research that represents a "new paradigm" for [...] Read more.
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A Birds Eye View on Historical Memory for a New Vision. Drawing and Photography as an Aid to Look at the Future

by Ivana Passamani
Proceedings **2017**, *1*(9), 950; https://doi.org/10.3390/proceedings1090950 - 20 Nov 2017
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Abstract The paper demonstrate that "educating and telling" can be reinterpreted as "educating to telling". With an inusual storyteller's point of view, that of children of the Gualdo school we'll discover the importance of the memory-drawing and of the photography to think about the [...] Read more.
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Dynamically Sublime, Vision, and Image in Architecture. The Relationship between 3D Graphics and Physiology of Vision in the Construction of Rendering Images

by Cristian Farinella and Lorena Greco
Proceedings **2017**, *1*(9), 951; https://doi.org/10.3390/proceedings1090951 - 04 Dec 2017
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Abstract The construction of digital images and the role of the CG Artist in communicating architectural projects establishes its origin in pictorial tradition and visual arts. The text focuses on some aspects of this cultural legacy and makes a comparison using biometric instruments, now [...] Read more.
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Teaching and Learning with Pictures the Use of Photography in Primary Schools

by Serena Triacca
Proceedings **2017**, *1*(9), 952; https://doi.org/10.3390/proceedings1090952 - 10 Nov 2017
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Abstract Considering the relevance of images in the teaching and learning process, through four case studies we aimed to explore the actual use of photography in Primary School. Starting from the pedagogical reflections about the cases, the research intends to increase the educational research's [...] Read more.
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Architecture, Colour and Images. Ideas and Designs by Friedensreich Hundertwasser

by Emanuela Chiavoni
Proceedings **2017**, *1*(9), 953; https://doi.org/10.3390/proceedings1090953 - 16 Nov 2017
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Abstract Colour, imagination, inspiration, amazement. These four words very fittingly describe the work of the Viennese artist/architect Friedrich Stowasser, better known as Hundertwasser (meaning hundred water), a master of organic thinking who between 1928 and 2000 worked and lived in Vienna, Venice and New [...] Read more.
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Imagining Together. Possible Image Sharing Methods for Spatial Transformation Practices

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Abstract This contribution arises from the interest (on the themes of semiotics and communication of architecture, even in its deep meanings) derived from studies and comparisons with Renato De Fusco, Maria Luisa Scalvini, Pio Luigi Brusasco, Pier Tosoni, Alberto Borghini. A question has been [...] Read more.
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by **Mariella La Mantia**
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by Elena Ippoliti and Francesca Guadagnoli
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by Laura Ricca
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Abstract The novels of Yasunari Kawabata (1899–1972) have no well-constructed plot, but rather a series of situations that emerge directly from images, in a sort of concrete visual thought that overshadows the storyline. *Yukiguni* [Snow Country], his masterpiece, is known for its elliptical style. As [...] Read more.
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by Domenico Pastore
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Abstract In the Recueil élémentaire d'Architecture, J.F. de Neufforge writes a syllabus about all the building styles, analysed according to the formal idea of a classic architecture that can create the identity of the growing middle class of the Eighteen century. Though employing complex [...] Read more.
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by Francesca Davida Pizzigoni
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by Manuela Gallerani
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by Chiara Panciroli, Anita Macauda and Veronica Russo
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by Roberta Caldin, Roberto Dainese and Chiara Panciroli
Proceedings **2017**, *1*(9), 1108; https://doi.org/10.3390/proceedings1091108 - 10 Mar 2018

Abstract The educational action to heritage does not consist uniquely in communicating the symbolic and cultural contents, yet and mostly in the possibility of reflecting on the identity of man and his community of belonging, which heritage is an expression of. In such a [...] Read more.
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The Perspective System Underlying the Low Relief of Sansovino's Annunciation. For a Narration of the Illusory Space of the Scene[†]

Alessandra Meschini * ✉ and Ramona Feriozzi ✉

School of Architecture and Design, University of Camerino, 62032 Camerino, Italy

[†] Presented at the International and Interdisciplinary Conference IMMAGINI? Image and Imagination between Representation, Communication, Education and Psychology, Brixen, Italy, 27–28 November 2017.

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During the Renaissance, low-relief sculpture addressed the concept of organizing pictures and scenes in narrative sequences, creating real visual objects that aim to transmit a message by constructing an illusory physical space that embraces and accompanies the emblematic episode being narrated. The article presents a procedure and the results of research centred on the work of the Annunciation by Andrea Sansovino placed on the west face of the Holy House in Loreto. The ultimate goal is to identify a means of visual communication capable of rendering geometrical/proportional systems, the underlying perspective structure, and the relationship between the time when the work is viewed and the time represented in the work by reconstructing the depicted space in three dimensions.

Keywords: cultural heritage; integrated survey; cognitive drawing; perspective rendering; 3D reconstruction; virtual narration of space; visual storytelling

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Abstract: During the Renaissance, low-relief sculpture addressed the concept of organizing pictures and scenes in narrative sequences, creating real visual objects that aim to transmit a message by constructing an illusory physical space that embraces and accompanies the emblematic episode being narrated. The article presents a procedure and the results of research centred on the work of the Annunciation by Andrea Sansovino placed on the west face of the Holy House in Loreto. The ultimate goal is to identify a means of visual communication capable of rendering geometrical/proportional systems, the underlying perspective structure, and the relationship between the time when the work is viewed and the time represented in the work by reconstructing the depicted space in three dimensions.

Keywords: cultural heritage; integrated survey; cognitive drawing; perspective rendering; 3D reconstruction; virtual narration of space; visual storytelling

1. Introduction: Historical/Thematic Context, Case of Study and Objectives of the Research

The human mind has always favoured visual content. Images were the first means with which humans began to communicate and, in particular, 'telling stories with images' has very ancient origins. Starting with rock carvings, then evolving into the so-called 'figurative arts', and finally arriving at today's digital means, this form of communication has accompanied the history of human culture and its expressions, responding to different needs: sharing inner or outer experiences, transmitting social, religious, or cultural identity values, promoting messages or products, entertaining, explaining phenomena, talking about spaces or people. In any case, no matter the historical period or the motivation underlying the images, they are always 'bodies' designed to be exhibited, to support a system of observation [1].

Starting with these reflections, the studies presented here focus on the cycle of images sculpted in low/high relief on the upper portion on the sides of the Holy House situated within the Basilica of Loreto.

In 1513, Pope Leo X summoned Andrea Contucci, known as the Sansovino, to Loreto to oversee the construction of the Sanctuary. With this appointment, he was tasked with different responsibilities: the progression and completion of the works on the Basilica and the Apostolic Palace and the decoration of the Holy House. In carrying out these tasks, Sansovino found himself directing the works and interventions begun by Donato Bramante. That is, he had to work with canons and a language that was different from his usual expressive/content choices, or rather, he aimed for a strong interaction between sculpted and architectural space [2].

Archival data and historical studies show that the different interventions made by Andrea Sansovino at Loreto took place between 1514 and 1527. Over the course of about thirteen years of activity, it seems that those in which he could dedicate himself specifically and exclusively to the sculpted decoration of the Holy House began in 1518 [3].

To realize these sculpted surfaces, even if not constrained to following Bramante's designs, the artist worked to insert different elements into the well-defined partitions present in Bramante's project. The entire marble surface, in fact, is divided into parts by sixteen Corinthian half columns. Situated at the corners and at specific intervals along the four faces, they divide the elevations based on the alternation of two different intercolumniations. In particular, the major ones were identified as spaces destined for a theme that, knowingly divided again, united all the faces of the structure in a single objective: starting from the north facade, eight panels—six large ones and two smaller ones—narrate the important events in the earthly history of Mary. One last panel, situated in the lower part of the east facade and constituting a panel in itself, is dedicated to the events of the subsequent relocation of the Holy House.

Sansovino was succeeded by Raniero Nerucci and then by Antonio da Sangallo the Younger. Work ended in 1538, even if the statues of the sibyls and the Major Prophets were later placed within the double order of niches present between the columns at the corners and the centre of the longer sides of the structure [4].

The sculpted decoration of the entire house can certainly be defined by making a rigorous plastic/decorative interpretation of the architectural scans of the object. There is no doubt, however, that the key characteristic of this sculpted project, making it a unique work of its type, consists of the low-relief Marian cycle aimed at sculpting the life of Mary in stone.

From these decorations, it seems that Sansovino personally realized the low reliefs of the Annunciation, the Adoration of the Shepherds, and the Marriage of the Virgin, setting the scenes in perspective view and using a soft, ethereal style. The other panels (Birth of Mary to the north, Visit to Elizabeth and Joseph's registering in the census to the west, Adoration of the Magi to the south, and Assumption of Mary to the east), in which the artist's contribution is also perhaps partially present, were realized in the following years and were prevalently the work of assistants and sculptors in his circle. These included Niccolò Pericoli called Il Tribolo, Raffaele da Montelupo, Girolamo Lombardo, and Francesco da Sangallo. [5].

What is significant is that this set of works, in a series of eight panels of substantial size, determines a real temporal and visual narrative path. Each individual relief creates a particular narrative space that aims to involve the observer's look in the sculpted scene, progressively telling a salient episode (Figure 1).

Figure 1. Photographic snapshots of (left to right) the Holy House, the west face of the Holy House, the sculpted panel of the Annunciation.

During the Renaissance, therefore, low-relief sculpture, like painting, addressed the theme of light and space, i.e., the rendering of spatial depth and the organization of tableaux and scenes in narrative sequence. The technique of perspective, together with a skilful dose of relief is applied precisely to obtain the desired effect of spatial depth, thereby playing the role of narrative expedient in order to immerse the observer within the spaces imagined in the sculpted scenes.

Designed thus, the low reliefs create visual artefacts that depict not only the imagined space of the artist and his personal vision, but also aim to interpret or construct the collective imagination to transmit a message through the illusory physical space of the emblematic episode being narrated. One can therefore say that these are 'images' in which two questions overlap: the perceptual means underlying the perspective construction of the space, and the relationship between the time represented in the image and the time when it is viewed.

In the research presented here, the choice was made to focus the studies on the low relief of the Annunciation by Sansovino on the forward side of the Holy House and therefore positioned above the altar facing the nave of the Basilica (Figure 1). However, since the sculpted panel forms an integral part of the unifying communicational intent, it was absolutely necessary to start from the brief introductory notes above. Not only do they consist of indispensable studies and considerations to correctly frame the topic of interest, they also focus on and highlight the most useful aspects underlying the intentions of this work.

That being said, with respect to the specific work under study, three correlated and interconnected objectives were identified. The plan of investigation was the following:

- First, investigate the space depicted in the low relief, analyzing the proportional geometric relationships and the structure of perspective used in the scene.
- Next, create a three-dimensional virtual reconstruction of the space depicted in the low-relief.
- Finally—not in order of importance, but rather intended as the final goal—identify an adequate means of communication that allows the results obtained to be practicable and understandable by all.

The significance attributed to this research lies in rendering the illusory reality of the scene represented and sculpted in perspective, implementing some specific cognitive and narrative methods, appropriating the imagined space, and trying to explain it by tracing the spatial/temporal intentions. The desired added value identified in this experience was therefore to make observers able to experience the space, allow them to be within and look within the scene, by constructing images that dynamically strengthen the narration according to the time when it is viewed.

2. Activities, Methods, and Tools for the Research: The Survey and Geometrical/Perspective Studies

This program of investigation, based on the given series of objectives, also required focused activities to be determined. This includes the tools to use and the most appropriate methods to adopt in order achieve results related to the established goals.

It is therefore clear that in order to carry out the investigations identified in the first two objectives, the first necessary step could only consist in making a survey campaign as accurately as possible. To this end, two different problems were immediately evident, for which it was necessary to identify the most appropriate solutions.

The first aspect, while essentially technical/organizational in nature regarded, so to speak, the 'conditions of use' of the Holy House. In fact, the object, by virtue both of its uniqueness and its significance as a supposed portion of Mary's house, is a destination open daily for twelve consecutive hours for hundreds of visitors that make their way either for cultural interests or to pray as pilgrims devoted to Mary. These circumstances were unacceptable for making a survey that, on the contrary, required the absolute absence of visitors. In order to satisfy this requirement, a request was made to the Pontifical Delegate of the sanctuary, who allowed us to operate 'at night' with the basilica completely empty, an ideal as well as suggestive condition.

The second aspect, this time closely related to the complex decorative characterization of the relic, pertained instead to the most appropriate technical/methodological choices to make for the survey. First, due to the strong formal organization of the architectural/sculpted surfaces, modern digital technologies *reality-based* that consent a contactless data-acquisition were used. In particular was chose an integration methodology of 3D digital surveying techniques by combining laser scanning and photogrammetry acquisitions.

In reference to the considerations underlined in the premise regarding the intention for the strong interaction between sculpture and architecture sought by Sansovino, the decision was made to acquire the entire face on which the specific work of the Annunciation was located. Furthermore, it is also important to highlight some severe restrictions in the campaign phase. These include the spatial characteristics of the place, such as the restricted space, the height where the Holy House is located on a plane raised by 68 cm and the presence of the altar situated against the front on which the sculpted work under study is located. These restrictions effectively reduced the working margins in terms of distance, position, and angle of the stations both for the laser scanner and for the photography.

For the range-based survey three scans were made of the west face, operating with high values both for resolution and for the quality of the digital data acquired. For the image-based survey, was used a large-angle Nikon 24 mm f/2.8 D AF lens. This photogrammetric analysis serves a double intent. On the one hand, is useful for filling gaps in the laser-scanner survey data of the sculpted device due to the inevitable generation of shadow cones. On the other hand, it contains data that could then allow the material character of what was surveyed to be rendered (Figure 2).
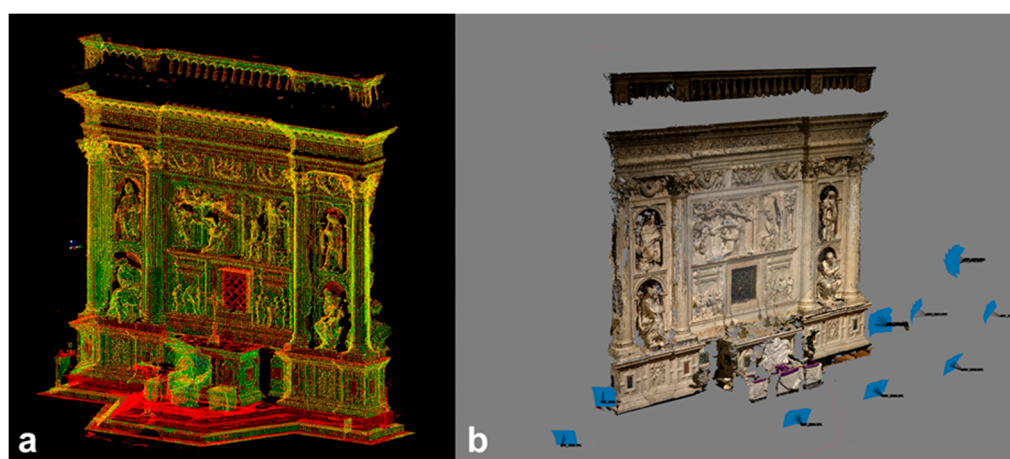
Figure 2. The digital survey of the sculpted panel of the Annunciation: (**a**) the laser scanner point cloud; (**b**) the point cloud resulting from photogrammetric processing of the snapshots.

Starting with the results of the survey, the second phase of the research aimed to identify the appropriate tools and methods to analyze the space depicted in low relief. To this end, the following were considered and evaluated as a whole: measurement systems, applications of perspective and use of the golden ratio in the field of figurative arts in relation to the historical era considered.

It is not easy to say how much Sansovino respected Bramante's project, that is, to say with certainty what measurement system underlay the project. Getting to the heart of this question would mean opening another wide line of research, which, however, goes beyond the scope of the studies presented here.

Moreover, the concept of measurement, from its origins and particularly in the Renaissance, pertained not only to the practical expedient that defines physical sizes as a unit of reference with which to initiate procedures; it also establishes a relationship with the eye and the phenomenon of perception. In addition, and particularly in the figurative arts, measures were often expressed in geometrical ratios and hint at the golden ratio. More in general, the fact that measurement systems were based for centuries on the human scale, anthropometric ratios, or proportions, reflected wider meaning in the sense of order. They reflected the nexus between things and relationships between the parts and referred to the ratio between the finiteness of humans and their desire for an idea of perfection that approached the supernatural, non-measurable infinite.

Following these considerations, the subsequent investigations made on the low relief of the Annunciation led, on the one hand, to verifying if there were underlying regulating traces

making use of geometric ratios and golden ratios and, on the other hand, to reconstructing the perspective system of the composition.

In particular, by following procedures and methods for perspective rendering and by constructing 'images' of cognitive design, the goal was to interpret and translate the geometric and formal qualities of the scene represented in the sculpted image, that is, to reconstruct the supporting spatial system. With regard to this last aspect of the investigations, due consideration was made not only of what Sansovino's knowledge regarding perspective might have been, but also of interesting interdisciplinary research carried out recently whose studies focused precisely on the realization of architectural perspective in art [6–8].

In the era when Sansovino was working on the sculpture of the Annunciation, different Treatises had already been published on the figurative arts such as, for example, *De Pictura* and *De Statua* by Leon Battista Alberti, and *De Prospectiva Pingendi* by Piero della Francesca. In addition, Sansovino was friends with Raphael and presumably knew much of the work on architectural perspective in painting and sculpture made by his predecessors and peers. Having said this, the analysis conducted on the work revealed elements echoing the results of the latest studies mentioned above. These include, in particular, ways of violating the rules, that is, exceptions to the precepts of their unimaginative application, which could be referred to a willingness to obtain the perceptual effects identified.

Based on the results of the geometrical/perspective investigations, it was therefore possible to obtain a 3D reconstruction through NURBS modelling of the space represented in low relief. This intent aimed to verify how the set of different elements present within the scene (figures, objects, architectural scenery) unite to represent a unifying narrative plan that identifies the time of the story.

As stated in the introduction, the ultimate aim of the research was to obtain a three-dimensional reconstruction of the illusory reality represented in the sculpted work that could render both the underlying structures and the narrative space-time intentions in a comprehensible way. Since responding to this objective meant identifying a means of communication that was both involving and explanatory, it was deemed methodologically effective to start by posing ourselves the following questions: in a culture increasingly organized on systems of visual communication, what possibilities do new technologies offer to continue to tell stories? What is the modern equivalent of the ancient art of narrating with images? In reality, one would say that today there are many answers, especially if the 'product' on which communication is built is a 3D model. That being said, and not denying the possibilities offered by tools of visualization in Augmented Reality or immersive virtual navigation, the communication system responding best to the original questions was what is known as 'visual storytelling'. This is a narrative technique in which a video composed of an appropriate mix of fixed and moving images allows associations to be activated that are simultaneously cognitive and emotional [9].

3. Results of the Investigations: Interpretive and Reconstructive Hypotheses of the Space

By processing the data acquired through the surveying campaign, a single point cloud was obtained by combining the data acquired with the laser scanner and the photogrammetric results of the snapshots. The procedure to align and combine the point clouds was made considering a series of identified, well-distributed, recognizable points on the relief. The coordinates of the points obtained from the laser-scanner cloud were inserted as markers in the cloud returned by automatic processing of the snapshots, which were first scaled appropriately. This allowed the presence of gaps in the data to be compensated for or reduced. Following this, an operation to reproject the snapshots was obtained by further processing the complete cloud from the RGB data and therefore a texturized mesh model of the sculpted panel. Finally, the orthographic projection of the texturized model was obtained in real scale, i.e., a rendering appropriate for the goals of the research (Figure 3).

The entire relief consists of two panels whose junction is knowingly hidden by the composition of the different sculpted elements constituting the narration of the annunciation as a succession of three scenes or space-time moments. Specifically, the junction was made to coincide with the architectural background, i.e., the wall, which physically as well as symbolically divides

the external open (divine) space where the angel is from the internal, intimate (human) space of Mary's house.
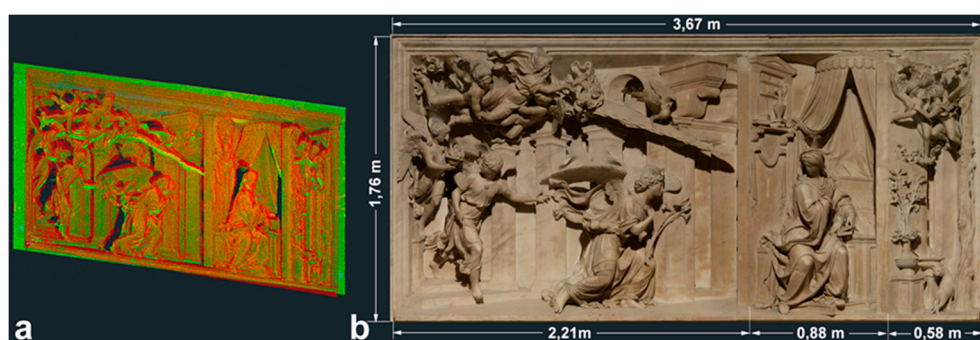
Figure 3. Processing of the survey made on the sculpted panel of the Annunciation: (**a**) union of the point clouds obtained from the survey (laser scanner data in green, photogrammetric data in red), (**b**) orthographic projection of the texturized mesh resulting from the integrated survey.

The composition contains many symbolic elements typical of religious iconography. These are also present in many other figurative works that, over the centuries, have represented the episode of the Annunciation.

Speaking from the point of view of the observer, the story develops from left to right. Therefore in the first part of the composition, that is, the part to the left, the upper corner contains a group of cherubs among which God himself is present. It is from him, in fact, that the materialization like a divine lightning bolt departs, pointing towards the figure of Mary; a dove is represented sitting atop this very visible element, which symbolizes the coming of the Holy Spirit. Directly below the dove, i.e., in the second half of the spatial layout, the figure of the kneeling angel Gabriel dominates, bearing in homage a bouquet of lilies, a symbol of Mary's purity. Three of these have bloomed, presumably with the aim of also echoing the mystery of the Holy Trinity. A unifying background for the figures present in this initial scenic environment consists of a spacious architectural background composed of a portico in which the theme of the Trinity returns in the number of arcades recognizable on the main side. For physical and symbolic closure of this first scene in the narration, Sansovino creates the high, blind wall of Mary's house: a true scenic flat, beyond which is represented the second scene in the narration, that is, Mary's response. The wall also highlights the spatial step into the environment of Mary's home that is, in contrast, small, cosy, and solitary. The dynamic plasticity of this figure is demonstrated by the twisting of the woman's body; she turns her face towards the angel, but looks down. Her attitude is shy, shaken, taken by surprise in a moment of intimate prayer symbolized by the missal she holds in her left hand. Here the scenic backdrop is that of the closed environment of a private room represented in the low relief by the canopy curtains located above Mary's shoulders. The episode closes with a third scenic space that is separated from the former by a second wall, beyond which lies a garden-like space. Here Sansovino, in addition to repeating the symbolism of the divine with the presence of cupids as well as purity with lilies—this time in a vase—also sculpts a cat (to be used later by Lorenzo Lotto), which turns and stops to look at what is happening. For centuries, this animal has symbolized the figure of the demon, so while the artist represents it in an apparently calm attitude of the domestic cat, its presence seems to suggest something unsettling.

The overall dimensions of the low relief are 3.67 m × 1.76 m. These measures, together with those of the careful observation described above and the analysis of the elements constituting the work, guided the subsequent geometric investigations, which led to the formulation of some hypotheses related to the dimensional ratios on which the entire composition seems to rest.

In fact, the combination of a series of golden rectangles placed side by side in different ways has been traced as a possible support to divide the three scenic spaces in the sculpted representation: two golden rectangles situated upright and next to each other along their long side define the proportions of the first scenic space, while the two following scenes in the story are composed within two other

golden rectangles placed horizontally one above the other. These second proportions ensure that the space delimited between the two flats defining Mary's house are built upon two overlapping squares and therefore the third and last space is in turn composed again of two golden rectangles, this time abutting along a shorter side (Figure 4 upper left).

Furthermore, focusing on the main figures of the composition, further particular proportions were found. The first pertains to the figural ratio between Mary and the angel: the distance between Mary, who turns her face towards the angel, and the angel himself corresponds to the longer side of a golden rectangle within which the posture of the angel follows the slope deriving from the construction of a golden triangle whose vertex points towards Mary's womb (Figure 4 upper right). The second relationship regards the figures of God and Mary: the inclination of the lightning bolt that materializes the divine transmission of the Holy Spirit to Mary corresponds to one side of the golden triangle (Figure 4 lower left).

Finally, overlapping an image of the entire low relief on the plan of the Holy House led to some interesting observations: the length and height of the sculpted work seem to correspond to those of the depth and width of the internal spaces of the chapel, but it could also be said that the figural partition of the three scenic spaces in the low relief is comparable to the division of the spaces within the Holy House. These are composed of the prayer area, the altar area identified starting from the steps that raise its position, and the environment of the sacred hearth placed behind (Figure 4 lower right).
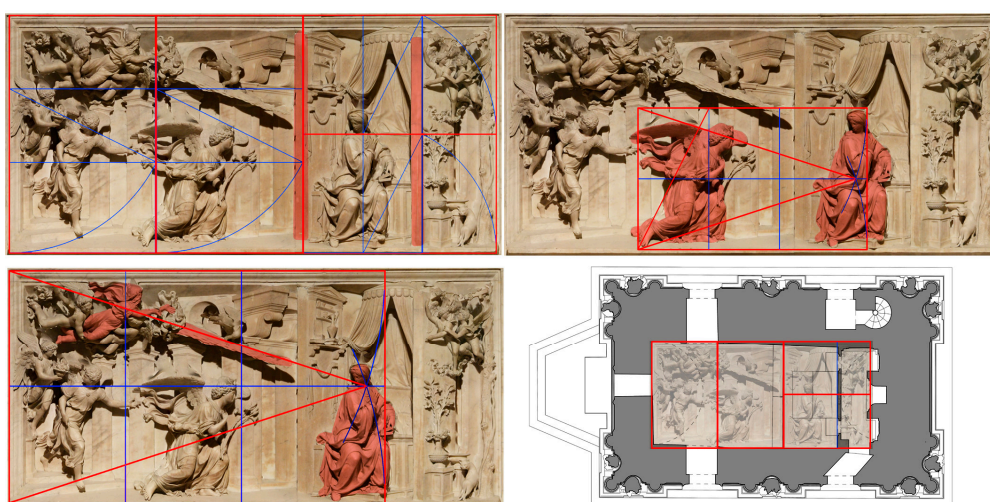
Figure 4. The golden ratios found in the low relief of the Annunciation. Upper left: the proportions of the entire panel defined according to four golden rectangles; upper right: rectangle and golden triangle that frame the figures of the angel and Mary, and God and Mary; lower left: the golden triangle that defines the God/Mary ratio (slope of the side); lower right: superposition of the panel with the plan of the Holy House, in which the comparison of the division of the spaces is clear.

The representation of the scenes present in the low relief (backgrounds and architectural flats as well as other elements) is clearly set in accidental perspective. Given the definite objective of a three-dimensional reconstruction of the spaces depicted in the scenes, the next step in the analysis involved investigating the perspective structure used. In other words, inverse processes were used to find the underlying conditions of projection (the elements defining the perspective model) with respect to which a 'true form' rendering of the space could be obtained.

The positions of the horizontal lines and the centre of vision as well as the determination of the circle of view were traced using perspective rendering procedures that use right angles lying on horizontal planes (definition of two vanishing points). This necessarily required some assumptions to be made, that is, identifying which elements in the scene could be used to define right angles. To this end, the following elements were analyzed: the bases of the pillars of the portico that form the background for the first scene in the representation and some decorative elements present

in the two following scenes (the base of Mary's kneeler and the small piece of furniture placed against the wall separating Mary's house from the outside scene on the far right of the relief). The ground line was made to coincide with the lower limit of the relief, that is, with the horizontal plane whose sculpted protrusion is easily visible; this serves as a unifying element of the space-time partitions that create the overall scene. Finally, using the homologous ratios (mirror homology), a real reconstruction of the 'true form of the space' was obtained, that is, a rendering of the ratios, plans, and elevations of the architectural elements (or similar) that constitute the representation (Figure 5 upper left).

However, reiterating the application of the procedures above highlighted some singularities that could be better defined as formal anomalous deformations of some elements precisely where it was obvious to assume that forms built on right angles would be obtained. These results led to some important considerations. First, it showed that the pure, simple use of inverse rendering methods would not be enough to define and explain the composition of the spaces comprising the system of the low-relief scene and that it was therefore necessary to find other factors that could be used to propose a possible explanation for the formal deformations.

Among the elements that present this formal alteration, the particular element drawing notice, which guided the formulation of the subsequent deductions, was the protruding corbel located almost in the middle of the upper edge of the relief which highlights the angle formed between the two sides of the arched portico constituting the backdrop of the angel's descent. The architectural/structural recognizability of this element ensures that its form can be assumed to derive from a rectangular parallelepiped. Consequently, following this reasoning, what was obtained by applying the inverse projection procedures was considered to be the product of a deformation attributed to the artist's allowing an exception to the rule for correctly applying perspective. In other words, following this reasoning, in the space imagined by Sansovino, this corbel and the other elements of the scene in which the same alteration can be seen were not designed to be formally deformed, but rather to be composed of right angles (Figure 5 upper right).
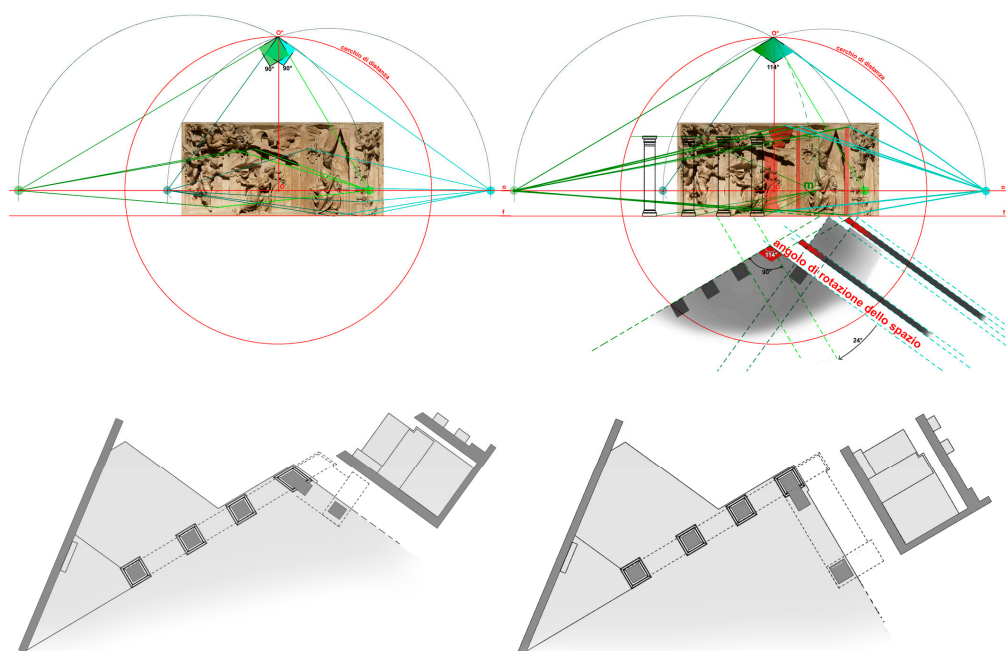
Figure 5. Perspective restitution of the space. Upper left: identification of the perspective elements; upper right: identification of the elements formally altered with respect to the supposed right angles; below: comparison between the plan with deformations and the rotation of the spaces and the reconstruction according to the proposed interpretation.

Following these considerations, we wanted to rule out that these aberrations were due to the artist's incorrect use of the perspective method. Reflection was instead focused on the role of the observer and his movements with respect to the face on which the low relief is situated. The interpretation developed is basically that the perspective deformations found were in some way related to the artist's desire to consider the possible movements of the observer; that is, to use the dynamic factor of time necessary to understand both the specific composition of the Annunciation, and, more generally, the progressive viewing of the entire Marian cycle of the eight sculpted panels starting from the north face of the structure. According to this reasoning, these elements are represented with perspective deformations as if to follow the observer, who, beginning to look at the scenic composition of the low relief from the left, moves to the centre and then to the right. In this sense, the corbel seems to serve as the tip of the hinge with respect to which Sansovino, while imposing a perspective with a unique point of view, also imposes a rotation of the three-dimensional space imagined as a function of the observer's progressive movement, which follows the time development of the narration from left to right (Figure 5 below).

The subsequent reconstruction of the three-dimensional space encompassing the elements in the scenic flats of the entire episode of the Annunciation is therefore based on the interpretation described above, that is, the summation of the results of all the analyses made. Without betraying the concept of image, the resulting 3D model was designed to activate a dynamic path that, expanding the visual perception of the space, facilitated its interpretation. In this sense, the choice to reconstruct and virtually simulate the scenographic environment imagined by Sansovino does not diminish the greatness of the work, but rather offers the possibility of weaving a story in which communication is intertwined with the perceptual connotation of the space (Figure 6).

Figure 6. Views of the three-dimensional reconstruction of the space of the scenes represented in the relief according to the proposed interpretation.

4. Communicating the Results of the Research: The Visual Storytelling of the Space

In line with the conclusive aims of the research, a form of narration was made available that was not limited to visualizing the 3D reconstruction of the scenic setup of the Annunciation, but also tried to indicate the procedures that guided its realization. In particular, a 'visual storytelling' was offered by the digital display, the communicational means most adequate to presenting the results of the research. The adoption of this narrative technique resulted in a video that illustrated the entire path, that is, the different analytical steps constituting the entire investigation and the different results.

By constructing an appropriate sequence of adequate fixed and moving images, this expedient aimed to show both the geometrical/proportional system behind the organic organization of the spaces and elements constituting the representation and the perspective structure underlying the

scenic composition of the low relief. The ultimate goal was to facilitate and amplify understanding, simultaneously activating cognitive and emotional associations in order to make the concepts and procedures of composing and representing the space intelligible even to those who are not familiar with it.

It is clear that trying to describe the content of a video in writing is certainly not the most appropriate way to understand the intentions and give the sense of the project. The reader is therefore referred to the compendium of images introduced in this text, hoping that they render as much as possible the idea of the propositions pursued and results achieved in this work (Figure 7).

Figure 7. Storyboard. Sequence of images drawn from the visual storytelling that retraces and explains the organization of the analytical process that led to the reconstruction of the scenic space depicted in the Annunciation.

However, it is anyway necessary to reiterate that the sense of the visual narration found herein does not exclusively consist of a simple visual exploration of the 3D reconstructed space, but rather shows the organization of the logical process of analyzing the space depicted in the Annunciation. In this sense, the narrative expedient of visual storytelling is intended to act as a cognitive tool capable to offering keys to decipher the abstract, complex concepts around which it was designed the sculptural work.

5. Conclusions

The work presented here, and therefore the realization of the objectives on which it was based, clearly lie in the area of research aimed at enhancing Cultural Heritage [10]. By reason of this, the reasoning that guided each step was merely to obtain effects to make a spectacle of the sculptural work, but rather to activate new means of mediation for users of the specific cultural resource. The goal was to identify updated forms of visual narration wherein the observer's look does not aspire only to view the sculptural work, but expects to be 'appropriated' in some way by the work of art, expressing the dialoguing nature of emotional response.

One could say that what was pursued is a 'staging' that is not purely for entertainment, but as a form of exposing a theme, emphasizing particularities and identities of the work under study by correctly transmitting information. It is an act of communication made through images that, in an attempt to indicate a possible visual approach to the spatial intuition of the work, aims to communicate notions and meanings, also making use of the explanatory function of emotional responses aroused by the images.

In conclusion and more in general, preparing a means of narration based on exhibiting different visual specifics characterizing a cultural resource, e.g., the object of study, not only reaffirms the importance of the image, but also aspires to identify strategies capable of rendering the complex value of the specific cultural resource in the present. As well, it creates a bridge between the artworks of the past and the expectations of contemporary users, maintaining that just balance in communication between scientific rigor and emotional involvement.

Author Contributions: A.M. and R.F. jointly conceived and designed the idea of the research; A.M. and R.F. made the survey campaign together; A.M. processed the photogrammetry; R.F. processed the laser scanner data; A.M. and R.F. in conjunction performed the different analytical steps constituting the entire investigation (geometrical/perspective studies; interpretive and reconstructive hypotheses of the space; design of the storyboard for the visual story). R.F. made the reconstruction of 3D space by working with digital modelling software on the basis of analyses carried out jointly; A.M. wrote the paper.

Conflicts of Interest: The authors declare no conflict of interest.

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Dichiarazione ai sensi del DPR n. 445/2000

La sottoscritta Alessandra Meschini, nata a Roma (RM), il 02/09/1966, residente in Roma, via Luca Signorelli 5, 00196, consapevole delle sanzioni penali nel caso di dichiarazioni non veritiere e falsità degli atti, richiamate dall'art. 76 del D.P.R. 28 dicembre 2000, n. 445, relativamente alla pubblicazione:

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L'impostazione metodologica del saggio *The perspective system underlying the low relief of Sansovino's Annunciation. For a narration of the illusory space of the scene* è comune alle autrici costituendo parte di una ricerca riferibile all'ambito della comunicazione visiva. Le autrici hanno altresì condotto insieme: le campagne di rilevamento necessarie agli studi, le indagini analitiche e la progettazione dello storyboard del visual storytelling. In particolare, però, come già dichiarato nel paper (Authors Contributions):
- Alessandra Meschini ha elaborato i dati fotogrammetrici e ha curato e progettato l'articolazione e la stesura dell'intero contributo;
- Ramona Feriozzi ha elaborato i dati laser scanner e la modellazione 3D.

La presente dichiarazione è resa ai sensi del DPR n. 445/2000
Roma, 03 aprile 2018
In fede
Alessandra Meschini