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Digital Draw Connections

Representing Complexity and
Contradiction in Landscape

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Preface

The Aim of the Volume

The volume stems from the importance of the brilliant work of Robert Venturi with the aim of re-projecting it in the current cultural debate, extending it to the scale of landscape and placing it in connection with representative issues. Landscape, meant as a cultural process and a mirror of the social identity of a place, always unveils its connatural relational structure with a greater clarity. The link between signs and meanings, the dialectic between nature and artifice, and the relation between narration and ideation are only sections of a totality of links that make up the relation that landscape has with the environment and the territory. These three areas can be associated with the Vitruvian triad bringing "inevitably to complexity and contradiction." In this context, representation is an interpretative tool and a place for models. In the definition, selection, abstraction and innate evocation of design, landscape finds examples that highlight a picturesque narration implicitly a harbinger of reductivism, misunderstandings and trivializations. But the same representation sometimes hides, in its different levels of reading, a much richer interpretation only veiled to those who do not enter its path, new dimension that relates to the real juxtaposing further levels of complexity and contradiction, still reinforcing the logic of the "super-adjacency" for which "the most is not worthless" (more is not less). In this dynamism, the representative processes are nevertheless seen as central cultural tools and processes to understand our places and therefore to redesign their sustainability.

Noted the implications between medium and message, the volume sets itself the ambition to re-read the contemporary challenges already opened by the great theoretician in relation to the research experiences and the connected paths of innovation inherent in the wide scope of the design. From Italy, a place that gives rise to the great American master intuitions and suggestions, we want to revive those anticipated themes, to the "dimension and scale" that since then grew "adding difficulties" to the wealth already present in the architectural scale and much wider (Fig. 1).
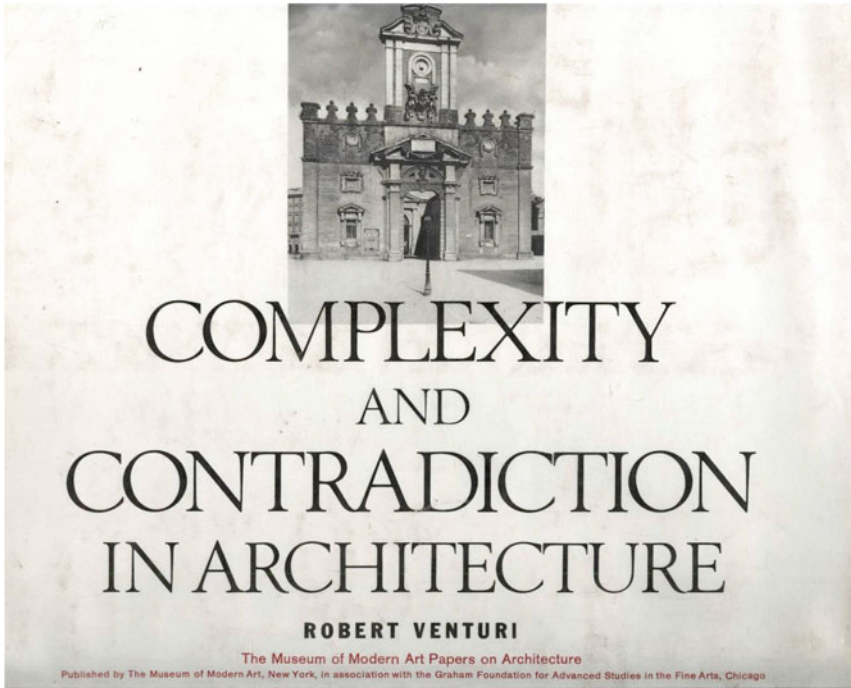
Fig. 1 New connections between Porta Pia, immortalized on the cover of Robert Venturi's volume, and the complexity and contradiction of the current landscape with its new meanings of the protected good

The aim of the publication is to bring out the transdisciplinary synthesis of a necessarily interdisciplinary approach to the theme, aimed to create new models capable to represent the complexity of a contradictory reality and to redefine the centrality of human dimension. With these openings and coordinates, the volume wants to collect the multiple experiences, developed in different geographical areas, which, in their specific disciplinary, come into connection with the role of representation. Studies can report on the places as well as on the interpretation defined by the drawing. Landscape research, which includes the local and the international scale, can concern the great paradigmatic themes in their complexity and contradictions but also minor themes aimed to narrate the inclusive character of landscape, vital also as "hybrid, compromised, distorted, ambiguous, boring, conventional, accommodating, redundant, rudimentary, inconsistent, misunderstanding." Without ever forgetting "the Commitment to strive towards difficult unity", the complexity and contradiction on landscape wants to open up to very topical socio-cultural wide-ranging issues, which concerns, among other things, the issues inherent the identity expressed in landscape, the role of images and the value of perception in the world transformed by digital, the identification of identity elements, almost "transitional", of the landscape as cultural goods or, antithetically, the food. More in general it concerns the balancing of relations between territory and environment and the landscape inherent in strategies, in the role of representation for the "super-adjacency" and the narration of our places as an essential strategy for the operational definition of common goods.

The authors, in presenting their research, have to find their contextualization according to the ten points identified by Robert Venturi in the structure of his research, and 10 areas of representation identified (Fig. 2). In relation to the proposed call, the set of texts shows not only the structural and critical value that Robert Venturi has had in history, but also the profound relevance of his research. This volume then presents itself as a strong cultural proposal of the international debate, and as a clear recognition and thanksgiving for the work done in its continuous research, implicitly profuse by the whole international scientific community.
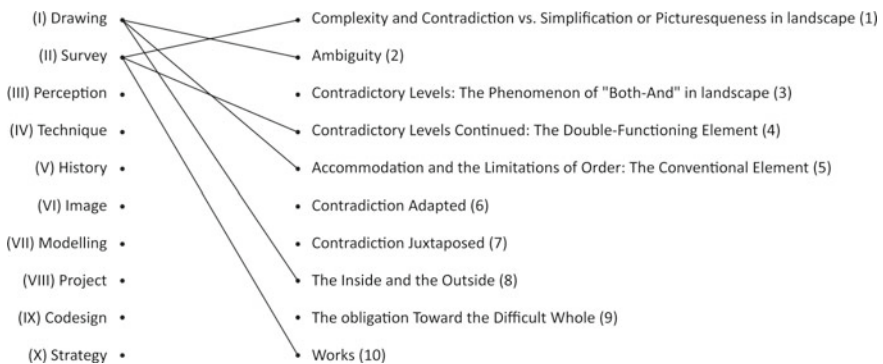
(I) Drawing	Complexity and Contradiction vs. Simplification or Picturesqueness in landscape (1)
(II) Survey	Ambiguity (2)
(III) Perception	Contradictory Levels: The Phenomenon of "Both-And" in landscape (3)
(IV) Technique	Contradictory Levels Continued: The Double-Functioning Element (4)
(V) History	Accommodation and the Limitations of Order: The Conventional Element (5)
(VI) Image	Contradiction Adapted (6)
(VII) Modelling	Contradiction Juxtaposed (7)
(VIII) Project	The Inside and the Outside (8)
(IX) Codesign	The obligation Toward the Difficult Whole (9)
(X) Strategy	Works (10)

Fig. 2 Research connections between the Venturian themes and the representative issues proposed in the volume

The Cultural Coordinate

Complexity and contradiction of Robert Venturi's architecture is one of the pivotal books that indelibly marked contemporary architectural criticism, published by Philip Johnson's MoMA and presented by Vincent Scully as "the most important writing on making architecture after Le Corbusier's 'Vers une Architecture'." However, cultural interpretation was born paradigmatically from his trip to Italy, from the charm, attraction and influence that this landscape had on him, who was born of an Italian father and mother [1]: "As an architect, I must love Italy. Few will argue that Italy has not been the fountainhead for architecture in most of Western history. […] Even as a child, I was interested in architecture, and Italian architecture always attracted me. As an architect, I have been consistently connected with, and very much inspired by, Italian architecture and its urban qualities. How much it is a background and of feeling at home in Italy, I don't know. I have a more general interest in Italy, too. I think I have made over thirty trips there [...]. Italian art has greatly influenced me" [2, p. 55].

Robert Venturi went to Perugia [3, p. 100] on a first trip in 1948 (Figs. 3 and 4), and on this experience he describes this city as "a beautiful old city in an amazing location on its hill from which you see fantastic views: the Umbrian landscape is just that weird and very beautiful. It is like that background you glimpse in some
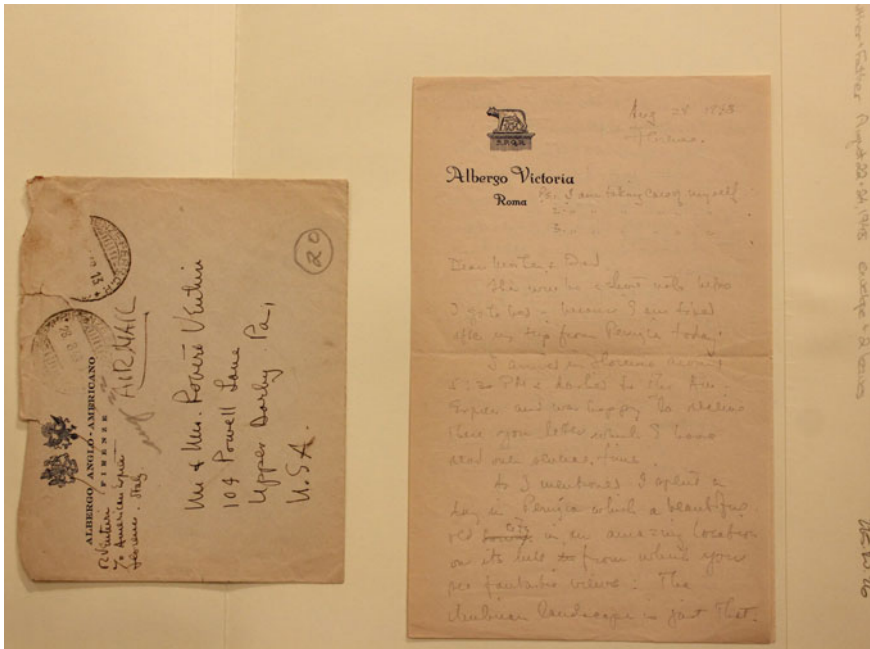

Fig. 3 Cultural connections in the flowering of masterpieces of Italian architectural criticism in 1966
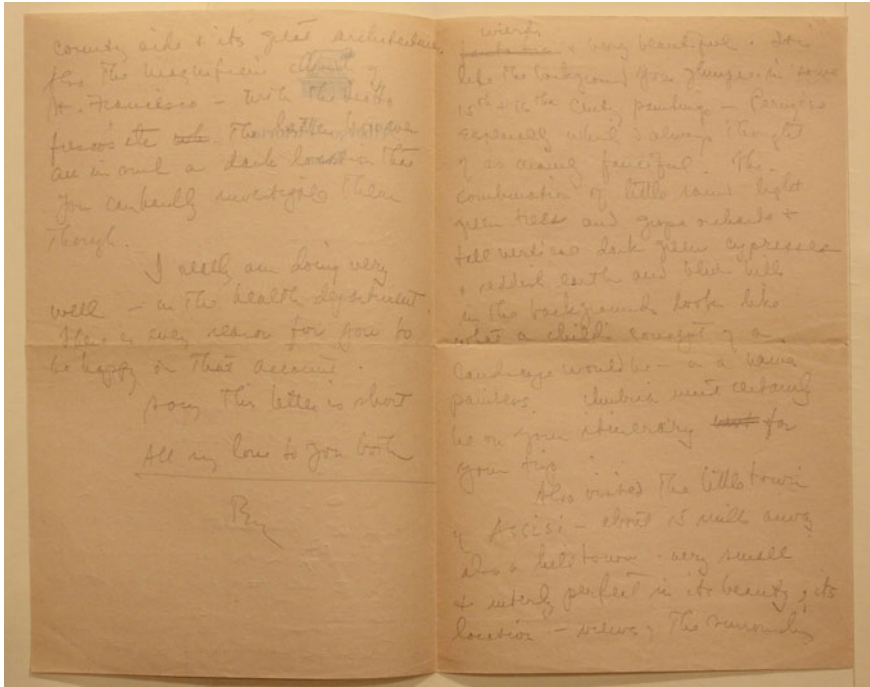
Fig. 4 Disconnections between the picturesque image of Umbria of the nineteenth-century engravings and the construction of the landscape of the early twentieth century created through the work of man

fifteenth and sixteenth century paintings—Perugino especially […]. The combination of little towns […] and trees […] and orchards […] and blurred hills in the background looks like what a child's concept of a landscape can be—or a painter's. […]" [2, p. 131].

This first visit will be followed by the longest stay from 1954 to 1956 [4] at the American Academy, a prestigious institute that will influence American architectural culture [5]. During this period, he will visit Umbria again, still underlining its landscape: "The Umbrian landscape, fantastic—somewhat the result of the entire landscape's being used for functional, agricultural purposes—its uses being adopted with grace. This area and its hill towns, like Assisi and Perugia, called to mind Frank Lloyd Wright's comment: "Of joy in living, there is a greater proof in Italy. Buildings … seem to be born like flowers by the roadside. […] They inspire us with the very music of life. No really Italian building seems ill at ease in Italy. All are happily content with what ornament and color they carry as naturally as the rocks and trees […]. Wherever the Cyprus rises like the touch of a magician's wand, it resolves all in it in a composition harmonious and complete" [2, p. 142].

With biases, it can be said that Robert Venturi finds in this region a special place that leads to profound reflections on landscape. Umbria has enriched the eyes of the

American master with images that have contributed to writing the history of architectural criticism, and which today claim their seductive genesis.

We too, as we are immersed in our deeply transformed landscapes after over sixty years, are aware of the value of the theme, as well as the importance of the warning by Robert Venturi who since then had sensed the risks of simplification inherent in the search for the picturesque, to despite the complexity and contradiction of the landscape. Perhaps then, he could not see and predict how he was structuring interpretative categories that could extend the reading of the architectural phenomenon to a wider scale. Today instead, it is possible to gather his ideas to propose operational reflections capable of responding to the still current content depletion inherent in a critical and, above all, in a policy that is incapable of going deeper into existing issues.

The relations are triggered in the landscape complex architectural issues, structuring a contemplative relation and an interdisciplinary reflection so necessary to avoid trivializing rhetoric, such as the search for beauty or the invention of new identities connected to marketing strategies. In the stratification of signs and meanings, these places certainly were Robert Venturi's "masters," and he implicitly imposed a comparison with the images of the memory of the places he saw or imagined [4, p. 5]. Paradoxically, the landscapes of those years were deeply "picturesque," characterized by great contradictions, rich in historical preexistences that today would have been considered with a greater respect. Then, those existences were dealt with great irony by the spontaneous popular dynamism, so well narrated by the images of Pier Paolo Pasolini, and today testified by Matera, the European capital of culture 2019 because it was saved from the "aesthetic of poverty" in the adaptive reuse of its landscapes [6].

Similarly, however, in the stratification of signs and meanings, these places were certainly "masters" of Robert Venturi, who implicitly imposed a comparison with the images of the memory of the places he saw or imagined [4, p. 5], with the different dimensions of an American landscape lived "on the road."

Free from that emotional relation that conditions those who live their native landscape, certainly influenced by Jean Labatut's phenomenological interpretation [7, pp. 69–81] with his predominantly visual approach [8, p. 28], the themes opened by Robert Venturi are now extremely contemporary. These themes are, among others, the complexity of perception, the contradiction inherent in the images that replicate and exalt themselves in the media and in their languages, the underlying immaterial relations and the multiplicity of meanings that contest the dogmatic vision preconceived. The relations between signs and meanings, between history and memory, and between language and narration deeply characterize the Italian landscape, and it is certainly no coincidence that Robert Venturi's first publication was a contribution to the Architectural Review's in 1953, about the case study of the Campiglio at Rome [9, pp. 333–334]. To understand the cultural debate of those years and its influence on Robert Venturi [10], it is not secondary to highlight that the same magazine where he writes saw a structured collaboration with Gordon Cullen, and published his famous Townscape in 1961 [11]. In contrast to the

modernist vision, attention to the landscape materialized in the centrality of the relation, in the holistic complexity of the signs and in the multiplicity of meanings.

It is important to highlight that the first edition of "Complexity and Contradiction in Architecture" was written in the period 1962–1964 and it appeared in a new series called Papers on Modern Architecture published under the imprimatur of the New York Museum of Modern Art (MoMA) in 1966 [8]. The world is in great transformation: The Vietnam War is on fire, Walt Disney dies, the first series of Star Trek begins, and Frank Sinatra, Bob Dylan and The Doors are pitting the Beatles phenomenon from overseas, calling themselves "more popular than Jesus." In the architecture field, the AIA Gold Medal is awarded to Kenzo Tange, father of Japanese architecture [12], and the Royal Gold Medal to Ove Arup, today one of the largest design companies in the world. It is very interesting to point out how in Italy this year was very important for architectural criticism, with different cultural poles of the universities that contributed organically but not programmatically to deeply innovate the way of thinking, with contributions that are still fundamental today. It is no coincidence that there are impressive cultural connections with what happens in that exact same year in Italian universities: In Venice, Aldo Rossi published "The Architecture of the City" [13], a real best seller "translated into almost all European languages, basis of study and discussions in all the schools of Europe and America" [14, p. 5]. In Zevian Rome, Ludovico Quaroni published "Five chapters of notes on the drawing for the city" [15] followed by the famous volume "The Babel Tower" [16], Pasquale Carbonara republished his "Practical Architecture" [17], the young Paolo Portoghesi founded the magazine Controspazio [18]. During that same year, Leonardo Benevolo republished his "Introduction to Architecture" [19, 20] and the famous "History of Architecture" [21, 22]. At the same time, Manfredo Tafuri, perhaps the first to enter in the value of the contradiction for architecture implicitly evoked in the complexity of the urban scale through utopia [23], wrote "The architecture of Mannerism in the European sixteenth century" [24]. This text anticipated by two years the famous "Theories and history of architecture" [25], for which it was used as the cover a 1966 design by Franco Purini, which had just opened his studio in that same year. At the same time in Milan, Vittorio Gregotti published the famous "The territory of architecture" [26], Gino Pollini published his notes on the "Elements of architecture" [27], while in Florence, immediately after the great flood, in that year it was founded Superstudio and it was inaugurated, on December 4, the Superarchitecture Exhibition in Pistoia (Fig. 5).

The next year, on the eve of the '68 revolutions, Robert Venturi will marry Denise Scott Brown. The rest is history.

The Volume Structure

The volume is composed by 43 essays, from 81 authors by all the continents, from 30 universities, of which 17 are Italian. The volume is then divided into two parts, a first more theoretical and the other more applicative, although there is never a total split

Fig. 5 Cultural connections in the flowering of masterpieces of Italian architectural criticism in 1966

between criticism and operational experimentation of research. Selected by a double peer review process, the papers are divided into four parts: a first part that analyzes the theme of landscape in contemporary society in relation to the interpretative categories proposed by Robert Venturi; a second part that marks its methodological and instrumental issues in relation also to the value of representation and digital; a third part that reinterprets the different landscapes of the world and the aesthetics design according to complexity and contradiction; and finally, the last part wants to return to Italy to rediscover, guided by the words of Robert Venturi, the qualities and meanings of the landscapes so rich in the value of the stratification of time.

The first part opens with the two writings of the editors of the volume, which focus on the operational value of researching the complexity and contradiction

of the landscape. The first essay by Fabio Bianconi compares the plurality of meanings inherent in Robert Venturi's readings with the issues inherent in the culture of post-truth, where what is considered true rather than reality itself matters most. This contest shows the multiple experiences of the research group that analyze the Umbrian landscape beyond the picturesque preconceptions of "Green Umbria," where representation is called to be the place of existence of the models. The second essay by Marco Filippucci deals with a critical reinterpretation of the path of Robert Venturi's volume in relation to contemporary themes, emphasizing the profound relation between landscape and perception and the multiple connections with the field of representation. Petrifying the landscape is read in correspondence with its technical non-reproducibility, as Medusa who is however defeated by the images themselves and from which the winged horse of Pegasus is born, the drawing, which never ceases to fly in search of complexity and contradiction. The third article of the volume bears the signature of Franco Purini, to whom the editors are indebted for the many reflections and comparisons on the theme. From the height of his experience and his architectural and representative explorations, his writing relates landscape and landscape concepts with the value of representation, then moving on to the substantive issues of the project, implicitly signaling the reference to a new humanism as an epistemological foundation of architecture. The great landscape architect Franco Zagari focuses on the importance of Robert Venturi in what is his field of study, and accompanying the words from a rich apparatus of images of his projects, he proposes the thesis that Robert Venturi can be recognized as a true landscape painter even before than an architect, by marking the plurality of sense of everyday spaces, to be understood as an antidote against a rhetoric empty of content. The next essay is by Denise Rea Costanzo, a great scholar of American architecture history: Her essay warns about the centrality of the architectural question inherent in the volume of Robert Venturi, but also reports the "crypto-urban" themes connect it to ideas about how to see and experience the broader built environment. Her essay marks the relation between postmodernity and Rome, highlighting what studying the city in the context of postwar in the Italian capital may have been, to underline finally the relation with the readings of the Townscape, the first anticipation of the theme of the landscape, thus going behind the Formalist Façade. The following essay is by Carolina Vaccaro, a friend of Robert Venturi, but also the greatest Italian scholar (and beyond) of his architectural thought: In her refined essay, the relation between "Inflection and Scale Juxtaposition as Strategies of Interrelationships" emerges, a text that signals her interpretation of the architecture as a participatory element of a vast relational structure, with implicit reference to the current conceptualization of the landscape. Highlighting the value of relationships, Carolina Vaccaro highlights how Venturi's Learning From (Everything) is linked to The Obligation Towards the Difficult Whole, re-reading within his volume the path traced in the chapters of "Complexities and Contradiction," which reaches to *Carry Urbanism inside the Building*. Rosa Sessa, from the University of Naples Federico II, whom we thank for her support in finding the original sources placed at the beginning of the volume, in her essay deepens the research already masterfully conducted in her

doctoral thesis and analyzes the affinities of the design concepts of Robert Venturi and Denise Scott Brown "from Piazza to Strip," deepening with great philological attention the reflections on landscape in the projects and writings of the great American couple. Rosalea Monacella, landscape teacher at the prestigious Harvard University, the first school that introduced the teaching of this discipline, concludes this part together with Bridget Keane, a scholar of the same discipline at the Australian University of Melbourne, perhaps subversively compared to the statuary canons associated with the landscape, therefore akin to Venturian teachings and irony. Their essay takes into account the vast, invisible underground sewer network extends beneath the ground surface of most cities and towns, connecting home, work and everyday infrastructures. These are the Fatbergers, paradigm of the relation between material ecologies, its matter and the complexities of waste, a theme that explicitly expresses a purely landscape operational strategy based on the act of looking, the frame of drawing and the resultant multiplication of modes of understanding. All in the value of the connections is proposed by digital, but which concretely shows how our landscapes are increasingly characterized by complexity and contradiction.

The second part of the volume focuses on the relation between representation and tools, highlighting the value of digital and contemporary storytelling strategies. The introductory text by Rossella Salerno brings out the representative centrality in the discovery of the identity of the contemporary landscape within its contradictions. Her essay marks the value of digital and, in particular, the relation between augmented reality and virtual reality to enter into that Difficult Whole for the inclusion of a growing number of people in knowledge journey and decision-making processes. The second essay on the relation between expression, meaning and representation in the landscape was born from the Valencia research group of Francisco Juan-Vidal and Ignacio Diez-Torrijos. Their study offers a rich reflection on the landscape, putting it in relation with the semiotic questions so dear also to Robert Venturi, to emphasize the value of representation in the interpretation of signs, with great attention on the value of new media. Starting instead from a sociological point of view, the next essay by Raffaele Federici deals with the landscape in relation to the hashtag, in the ambivalent dialogue with genius loci through the media. His reflections show the ambivalence of digital language and the sense of sight, and, more profoundly, how the landscape could be lived, embodied and practiced. Maryam Fazel and Sukaina Adnan Almousa analyze the use of chance (uncertainty and ambiguity) as generative factors participating in the design process (observation, investigation, idea generation and production) and compare the use and the presence of chance in conventional design and representational mediums (sketching) and digital design. They pay a particular attention to parametric design and to the relation between medium and message, in a path enriched by exceptional drawings of new landscapes focused on the value and the representation of connections. Fabio Colonnese and Paolo Rosa then propose fascinating and ingenious considerations on the landscape seen and represented through the windshield, re-reading the relation of American culture "on the road" with the centrality of the visual and mediums, alongside the profound theoretical digression with a representative path on the

history of the landscape seen from the car. Marco De Simone proposes a reading of the codes and structures in landscape, analyzing the superstructure regulations and the difficult whole of signs and significances in relation to the complexities detectable in what can be called architecture or minor landscape, as in the case of the areas of the Italian Apennines devastated by the earthquake. Cristina Càndito and Alessandro Meloni instead propose a reflection on the relation between ambiguity and complexity between drawing and space, highlighting these issues in Venturi's projects placed in parallel with the works of Athanasius Kircher. Emidio De Albentiis presents the reading of the Forma Urbis Romae, a cartographic representation of Rome at the time of Empire, emphasizing its contemporary implications in the artistic field, in relation to the value of postmodern interpretation in the relation between fragment and totality. Stefano Chiarenza analyzes the landscape and its representation, marking the role of the new visualization and fruition systems. Lorena Greco enters more into technical aspects, dealing epistemologically with the representative question of the complexity of 3D visualization of light in the naturality, with particular attention to the representation of trees, iconic and paradigmatic elements of the landscape. Andrea Donelli's text on the Drawings of Contemporary Architectural Treatises concludes this part: The author focuses on the concept of "Thought," analyzing the relationships between architecture, theoretical reflections and graphic representations.

The third part of the volume describes the many connections that are inherent in contemporary landscapes around the world, and read for the value and for the centrality of complexity and contradiction. Pilar Chias and Tomás Abad of the University of Alcalá introduce this part, highlighting the landscapes of the Spanish Royal Sites in their complex contradictory historic development. The authors propose a parallel between Venturi's complexity and contradiction with the Vitruvian triad, however understood as a system of relationships. In the central value of the representation, the text investigates the meanings of the places in relation to the functional, cultural, aesthetic and symbolic transformations, underlining the dangers of the reductionism of the picturesque in relation to the processes of protection and enhancement. The second essay by Victor Hugo Velásquez puts into parallel the open questions in the volume Complexity and Contradiction with the Las Vegas studies developed by Venturi with Denise Scott Brown and Steven Izenour, analyzing the representative apparatus of this second volume as testimony to a reflection structured on the landscape. Massimo Leserri, Sonia Gomez Bustamante and Merwan Chaverra Suárez propose instead a reading of the spontaneous landscapes related to self-construction in the Colombian territory of Còrdoba, proposing such case studies as contemporary paradigms of a popular culture where the contradiction adapted is clear. Staying in Colombia, Massimo Leserri with Merwan Chaverra Suárez then analyzes the relation between representation and description that emerges from the studies for documenting the Chima Territory, a Colombian pilgrimage landscape that is placed as a paradigm of the Venturian vision of the juxtaposed contradiction. The following essay, by Anisha Meggi and Yuri Hadi of De Montfort University, moves to the other side of the world in the analysis of the landscape and the structures of Diu Town, marking the

complexity and contradiction of this Indian landscape, an emblematic land for the contradictions and the complexities, in its relationship with history and multiple cultures. Still remaining in the Far East, Cristiana Bartolomei, Anastasia Fotopoulou, Caterina Morganti and Giorgia Predari instead highlight the "Japanese landscape inside" and the transition of architectural spaces: The group belonging to the University of Bologna rediscovers the complexity and contradiction of traditional Japanese architecture, analyzing the dynamic relation between inside and outside, with an interpretative reading supported by the drawing which highlights its unity with the landscape. In neighboring Korea, Gökhan Balık and Deniz Balık Lökçe analyze the contemporary case study of Seoullo 7017 Skygarden and Superkilen Urban Park, proposing a critical reading of the relation between representation, narrativity and banality, always according to the critical categories proposed by Robert Venturi. Domenico D'Uva and Paolo Tomelleri are interested in the contemporary forms of the Möebius Strip in Building, analyzing in detail the Eisenman's Max Reinhardt House case study in Berlin, as a paradigm of the complexity of architecture evoked by Venturi but characterized by new forms. Fabio Colonnese investigates a contemporary theme of architecture with more marked references to the aesthetic conception inherent in the conceptualization of the landscape for Rem Koolhaas, analyzing the Dutch master's subversive research in his cultural debt with the studies of Robert Venturi and Denise Scott Brown. Jaime J. Ferrer Forés from the Polytechnic University of Catalunya proposes instead the reading of the same Venturian categories of complexity and contradiction for the Utzon's work, marking its influence in what can be called an architectural mood. This part concludes with the essay by Angélica Fernández-Morales, from the University of Zaragoza, focused on the heuristic value of the image for the landscape: The contradiction juxtaposed is clearly found in the artistic production of Dionisio González and his digital experiments of complex and contradictory landscapes that arise from the juxtaposition of similar but divergent images, a representative stratagem to narrate their underlying qualities.

The last part of the book collects the landscape research carried out in Italy. The idea is to imagine a virtual return of Robert Venturi and of those who entered with him in the complexity and contradiction of the places he analyzed, to see how his studies are today valid interpretative tools for understanding landscapes. Mario Torelli[1] introduces the journey along the different Italian landscapes, an exceptional professor and true master of archeology, awarded with the Balzac prize and academician of the Lincei. His masterful text is proposed as a hermeneutic key to the relation between complexity and contradiction in the landscape and "The Obligation Towards the Difficult Whole," underlining the landscape as an itinerary in the story of Trajan's Dacian Wars placed on the well-known Roman column. The interpretative reading of the well-known archaeological testimony relates the value

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[1]After the finalization of the text and in the stages of editorial completion of the volume, Mario Torelli passed away on 15th September 2020. The editors, in underlining their closeness to the family and the great loss also for the Academy, want to underline the profound gratitude and esteem for a professor who with this text has left a further fundamental contribution to society.

of representation and landscape to the foundations of our culture. The subsequent text by the young architects Diego Repetto and Fabrizio Aimar presents "The Fifth Landscape," showing the proposals and installations with their juxtaposition of signs that lead to re-read the possible plurality of meanings of the places transcribed and transfigured by art and science. They also reported case studies and design proposals scattered in multiple Italian contexts but still starting from their Piedmont. Starting from this northern region of the itinerary, the first proposed essay analyzes the Turin case study, proposing the use of digital for the integration of data as an essential element for understanding the complexity of the urban space. The following essay, by Emanuela Chiavoni and Ivana Passamani, focuses instead on that unique place which is Val Camonica, analyzing its prehistoric cave drawings in relation to their landscape through the categories of "Both-And" and "Inside-Outside" proposed by Robert Venturi. Moving to the Lombard capital, Andrea Tartaglia, Benedetta Terenzi and Giovanni Castaldo show us the value of the environmental design strategies for urban regeneration by revealing the implicit relations between perception, nature and urban quality. In the same settlement situation, Matteo Giuseppe Romanato instead shows the value of the signs of that removed landscape which is the Milan Expressways, intended as the last threshold of a metropolis. Graziella Guaragno, Elettra Malossi and Gianluca Paggi, starting from the particular point of view of civil protection, show their experiences carried out in the Emilia-Romagna Region Administration in projecting the landscape, marking the complexities and contradictions of the government of the territory and the understanding, however, of that obligation toward a difficult unit. Still in the same region, but with a completely different theme, Stefano Giannetti takes us to Ferrara, home of his university, and shows us the orderly growth process of the Erculean Addition, showing the contribution of the Renaissance architect Biagio Rossetti in the design of the urban landscape. Silvia La Placa and Marco Ricciarini guide us in Tuscany, by reading the case studies relating to the sport locations, in a journey on the relation between the social identity of a place and their representation, showing the analysis of the environment and its quality for a cultural regeneration in relation to the complexity and contradiction of the contemporary landscape. Michela Meschini and Giulia Pelliccia, from our University of Perugia group, enter the landscape qualities of the picturesque case study of Lizori, a historic village abandoned for years, and then rebuilt by its community, which today is linked to the Antonio Meneghetti Foundation for Scientific and Humanistic Research. This unique landscape, a medieval settlement halfway up the coast with a triangular form, is analyzed with a technical approach related to the hypothesis of building a Zero-Emission Burg Standard, an overlapping of signs inherent in the new needs of energy redevelopment strategies, which reveals the concreteness of the complexity and contradiction of contemporary landscape regeneration. Under the international spotlight is the theme addressed by Diego Zurli, top manager of the Umbria Region, who reports his experience in the ideas and suggestions for the reconstruction of the Basilica of St. Benedict in Norcia. Devastated by the recent earthquake of 2016, the Basilica is purely a symbolic space of this terrible event that necessarily leads to transformations. In fact, as a subject of multiple

comparisons, even harsh ones, but also the occasion leads to going beyond the last known visual state. Thus, it faces issues implicitly extendable to the landscape related to dogmatic approaches inherent to picturesque canons and dynamic relations between image and memory, between tradition and innovation, and between conservation and enhancement. Moving to the neighboring Marche Region, Maddalena Ferretti and Ramona Quattrini present the fruitful relations between digitization and design of archaeological heritage, taking as a case study the Flaminia Cultural District, an area of historical matrix for which researches with a purely interdisciplinary character have been developed in order to promote real landscape enhancement. Going further south, in the neighboring Abruzzo, Pasquale Tunzi presents his studies on the transformations of the landscape of the city of Pescara, documented by a rich apparatus of archival documents that narrate, in their unity, the history of these landscapes. Inland, but from the same region, Simona Angelone, Tania Valentina Ferro, Pamela Maiezza, Mario Centofanti and Stefano Brusaporci take as a case study the Restoration of Teramo Cathedral of the early twentieth century, which is proposed as a paradigm of the relation between complexity and contradiction and of the plurality of meanings which then extends to the logic of landscape protection. We have come from here further and further south to Puglia region, where Antonia Valeria Dilauro and Remo Pavone bring us into the hypogeum architectures, analyzing the case studies of the territory of Fasano, by re-reading through the categories proposed by Robert Venturi the apparent simplicity and effective complexity of those paradigmatic places. Still further south of the same region, in Salento, Valentina Castagnolo, Francesca Sisci and Gabriele Rossi instead enter the cultural landscapes of the popular devotion, showing the double code for the enhancement of the calvaries' minor architectures, underlining their relation with the landscape and the role of representation for their knowledge and enhancement. Still in the south, but on the other side of Italy, in Calabria, Claudio Patanè presents his stratigraphy of the gaze, optical dissections that reveal the landscape through drawing, and narrated in graphic form. Taking the "ruins of invention" as case studies in the Calabrian fortified landscape, through his words but in particular through splendid watercolors, he proposes a fascinating narrative strategy, able to generate "new interpretative codes" for a landscape design project that puts in a single dimension: past, present and future. Passing the strait, we reach Messina, where Daniele Colistra shows us the repositioning of monumental fountains in Messina after the 1908 earthquake as paradigm of urban landscape and multi-functioning elements, re-reading these transformations in relation to the critical contribution of Robert Venturi. In the hinterland of this territory, Marinella Arena declines the critical and operational reflections of the representation for the study of "irrelevant cities," proposing immaterial survey strategies for three historical and picturesque settlements, places that perhaps are not in the spotlight, but which reveal in an emblematic way the qualities, and the complexity and the contradictions of the landscape. On the other side of Sicily, in two case studies related to project proposals, Serena Del Puglia enters the question of rebuilding the landscape, through the design for the reuse of abandoned quarries, with the representative performances that overlap the landscape qualities to re-read the multiple

meanings of these places. From here reaching even further south to the last Sicilian landscape that relates to the relation with history and time that opened this part, analyzing the exceptional archaeological landscape of Selinunte, an ancient city of Greek origin is located on the southwest coast of Sicily. Here, Concetta Masseria and Andrea Fancelli, through a careful philological path, come to describe the qualities and values of human spaces, going to reinterpret the complexities and contradictions of what are only fragments of preexisting landscapes, to be able to trace the original functions and the story of the values of these places. This part and the volume conclude with the text by Marco Seccaroni, Costanza Maria Aquinardi, Elisa Bettollini, with whom we want to return first to Umbria Region, and from here make a return to the places from where these reflections arise. The group belonging to our University of Perugia studies the perception and landscape of urban environments by taking Umbria case studies as a reference and using innovative digital techniques and instruments, opening up an approach to visual issues. The study of what is called the "atmosphere" of a place is analyzed through digital generative representation, which manages to bring out the intangible relations and interconnections that characterize the landscape as a virtual representative act. In this way, it is possible to explore the landscapes of the world through virtual interconnections, a path that leads us to re-read the signs of Las Vegas today, an emblematic place for Robert Venturi and Denise Scott Brown, the last tribute of this volume to the masters who guided architectural, urban and landscape research of contemporary culture.

The path thus developed clearly shows the current value of the approach proposed in this book by Robert Venturi who made history and which continues to be a necessary reference for those who deal with the relation between the project and its context. Robert Venturi left us on September 18, 2018, but his words still resonate vibrantly and support us in reading the infinity of connections of our complex and contradictory landscapes.

Perugia, Italy   Fabio Bianconi
                                                                                                        Marco Filippucci

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Acknowledgements

Introduction

Why I Love the Gentle Manifesto

I love the gentle manifesto. I love "hybridity" over "purity," "both-and" over "either-or," "the difficult unity of inclusion rather than the easy unity of exclusion." To me, it is a philosophical treatise on not only how to be a better architect, but demonstrating a means of achieving enlightenment—spiritually, philosophically, artistically, intellectually and politically.

But my father's objective was not to create a universalist philosophy, and he had not studied Buddhist or Hindu texts, but a great number of those who inspired him did. Some examples include: T. S. Eliot, Henry David Thoreau, William James and William Empson. Gestalt Psychology, which is where my father learned the theory that "meaning derives from context," itself was deeply influenced by Buddhist philosophy and practice.

I bring up these influences not with an academic goal in mind—although I think scholarly study would be worthwhile—but rather to understand complexity into this broader universal context as a means of which to better harness its power and apply its thinking beyond architecture. For example, in a world of resurgent ethno-nationalism, "the difficult unity of inclusion instead of the easy unity of exclusion" is an eloquent plea toward pluralism.

Design thinking is now quite popular, but the ability to see the whole, rather than a reductive, siloed approach is applicable in many professions. For example, in medicine, the number of specialties seems ever increasing and the understanding of the body as a system is lost.

This applies in urban planning as well, where political necessity facilitates a narrow, siloed thinking that often leads to false separations, seeing land use, transportation and economic development separately, rather than synergistically. In this way, the more the experts focus on one aspect, the less they understand of the whole.

But this manifesto, gently but forcefully, rejects reductive, out-of-date thinking, by framing it as unaffordable. "Afford" is perhaps the most important word in the

text as it is the central call to arms. The choice is between good architecture and adherence to dogma. Too much had changed, and the precepts of early modernism needed a rethink for a new context and a new time.

This process of rethink—of constantly questioning assumptions and looking at the greater whole—is central to my parents' approach to architecture. It is a process that I grew familiar not just growing up with them, but also from my professional experience in the world of information technology, where cycles of innovation are constantly requiring rethinking as the alternative is to be supplanted by a faster moving start-up.

The synthesis of thinking inherent in complexity, and my life's experience in the integrative understanding of emerging technology, and the holistic principles of eastern philosophy have found fruitful purpose at ReThink Studio, a strategic design outfit that I founded seven years ago to question underlying assumptions that go unquestioned because of political structures that hamper innovative "joined-up thinking."

Despite having initially strained from my parents' vocations in the built environment, ReThink Studio has taken me back into questions about our physical landscape, and how we can conceive of innovative change for the future.

Complexities and Contradictions in Landscape, Politics and Action

Jim and I have been working for five years on urban, regional, territorial and political scales, where one would encounter many conceptions of "landscape." Fortunately for us, *Complexity and Contradiction*'s lessons already have a history with the built and natural environment beyond architecture. This starts with the foundations of *complexity*'s ideas; with direct influences from Gestalt psychology's principles of totality, pattern recognition, importance of context; and with indirect influences stemming from eastern religious interpretations of wholeness, unity and interconnectedness, and being filtered and expanded by many of Venturi's literary and theoretical influences.

Critical is also the academic milieu that surrounded *Complexity and Contradiction* in regard to planning and geography. Disciplines such as regional science, location theory and spatial economics were taught and practiced. Cross-pollination between social sciences and geographic studies were integral to the planning conversation. As *Complexity and Contradiction* was being gestated, Venturi was already in collaboration with Denise Scott Brown, who both studied and taught these pedagogical interplays at the University of Pennsylvania. Writers and educators such as Walter Isard taught economics on a physical territorial canvas. Herbert Gans applied the understandings of intertangled fields, such as sociology, economics and planning, and synthesized them in the 1962 book *The Urban Villagers*, describing the intricate workings of the soon-to-be-demolished

West End neighborhood of Boston, and finding a human usefulness in the complexities of older dense urban fabric. David Crane described cities in terms of their communication and symbolism, paving the way for Venturi and Scott Brown's later *Learning from Las Vegas*.

Many of these disciplines have their empirical sources in the landscapes of Europe. *The Isolated State* is Johann Heinrich von Thünen's 1826 treatise from his economic and territorial observations as a landowner in Mecklenburg. For Robert Venturi, it was important that the experience of the Italian landscapes, intact in their accumulative palimpsest, unified aesthetics, economy, history and an understanding of society's relation to the terrain. In 1978, Robert Venturi, Denise Scott Brown and Steven Izenour were assigned (or rather chose in a trade) a plate of the Nolli Map of Rome to be modified as part of the exhibition *Roma Interrotta*. The contents of the original depict the landscape sensibilities described above: The zone depicted is a jagged transition between city and country, with many ambiguities between. The engravings outside the map space depict the ruined capitals of Roman architecture, which in the modified plate become consumed by the analogous symbology of mid-century imperial America from Las Vegas.

All of these influences and outcomes regarding *Complexity and Contradiction* are not merely external to the work. Rather, they are explicitly validated in the text: The Gentle Manifesto expands its own scope of interest from architecture to a broader geographic and philosophical arena, and addresses the need to act in the face of rigid dogmatic thinking:

> And today the wants of program, structure, mechanical equipment, and expression, even in single buildings in simple contexts, are diverse and conflicting in ways previously unimaginable. The increasing dimension and scale of architecture **in urban and regional planning** add to the difficulties. I welcome the problems and exploit the uncertainties, I aim for vitality as well as validity.
>
> Architects can **no longer afford** to be intimidated by the puritanically moral language of orthodox Modern architecture.

The idea of being forced to "no longer afford" relates to planning as an operation necessitated by crisis or a seemingly insurmountable obstacle. Resulting innovation occurs when the status quo can no longer be afforded. As such, there is no choice for practitioners but to welcome problems in all their multitudes; this initiates the process of designing solutions that are necessarily interconnected.

It would not be controversial to propose that the landscapes of the world are in relative crisis. Faustian progress has devastated natural ecologies, agrarian lands, cultural sites and cities in all corners of the world. But equally critical are the intertwined fates between landscape and political agency around the world. Landscape informs governance, and governance changes landscape:

Half-abandoned villages in Europe's rural regions align with a populism of anti-modernity. Brexit, at its geographic heart, was a protest against the forsaking of the countryside outside of global cities. Many of Italy's political idiosyncrasies stem from conflicting identities of territory. In the USA, social divisions prey on the dichotomies of the cosmopolitan–rural divide and unsubtle allotments of geographic wealth over race and class. Political structures, from state-level lawmaking

to the bureaucracy of planning and zoning, need to be challenged in regard to their scope, flexibility and unquestioned ideologies.

Fortunately, Venturi assembled an armature for architectural thought that also is political: surmounting mental barriers of absolutes and "either-or," and accommodating for ambiguity and "both-and." Embracing "messy vitality over obvious unity" can be the political anti-platform that the world needs to reconcile its existing landscapes with the challenging present and future.

The transposition of complexity and contradiction to political geography is key to our collaborative work (at ReThink Studio), in which issues of geography, transportation, land use and the connective political complexities are all analyzed and processed holistically. Our first and ongoing project, rethinking New York City's territory and advocating for reform on a regional scale, is a reaction to the fragmented decision-making progress, as well as collective geographic self-awareness (or a lack thereof), and seemingly insurmountable correlations between physical barriers and territorial psychology (as expressed in the distinct identities on different sides of rivers).

Complexity and contradiction, while drawing its core theoretical canon from outside of architecture, is still a document heavily invested in the personal experience of the built environment, and this cannot be understated in the approach we are required to take in regional planning. The vestigial and palimpsest complexities of older cities provide the functional spaces and the theatrical scenography that create identity for residents, and "brand" for newcomers. Understanding these values in legacy cities, from Rome to New York, is both the means to continued social and economic success, but more importantly also an end to itself: richness of life in an iconic metropolis.

Validating environs from Venice's Piazza San Marco to New York's Times Square and the Las Vegas Strip, as well as Levittown, Baroque urban assemblages and medieval villages, complexity and contradiction provides with a lens sympathetic to existing conditions' hidden values and potentials. "Main Street is almost alright."

The interdisciplinary perspectives collated in this volume on complexity and contradiction give us a needed critical direction in understanding the world, and how, as practitioners and theorists of the built and natural environment, we can approach solution finding from a holistic and human perspective that accounts for the "difficult unity of inclusion" of our experienced world.

Jim Venturi
Cezar Nicolescu

A Not Simple Landscape: A Gentle Manifesto

I like complexity and contradiction in landscape. I do not like the incoherence or arbitrariness of incompetent landscape nor the precious intricacies of picturesqueness or expressionism. Instead, I speak of a complex and contradictory landscape based on the richness and ambiguity of modern experience, including that experience which is inherent in art. Everywhere, except in landscape, complexity and contradiction is acknowledged, from Godel's proof of ultimate inconsistency in mathematics to T. S. Eliot's analysis of "difficult" poetry and Joseph Albers' definition of the paradoxical quality of painting.

However, landscape is necessarily complex and contradictory in its very inclusion of the traditional Vitruvian elements of commodity, firmness and delight. Moreover, today the needs of program, structure, mechanical equipment and expression, even in a single opera in simple contexts, are different and conflicting in ways that were unimaginable before. The increasing dimension and scale of architecture in urban and regional planning add to the difficulties. I welcome the problems and exploit the uncertainties. By embracing contradiction as well as complexity, I aim for vitality as well as validity.

Architects can no longer afford to be intimidated by the puritanically moral language of orthodox modern architecture landscape. I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse as well as impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non-sequitur and proclaim the duality.

I am for richness of meaning rather than clarity of meaning, for the implicit function as well as the explicit function. I prefer "both-and" to "either-or," black and white, and sometimes gray, to black or white. A valid landscape evokes many levels of meaning and combinations of focus: Its space and its elements become readable and workable in several ways at once.

Nevertheless, a landscape of complexity and contradiction has a special obligation toward the whole: Its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. «More is no less».

Reinterpretation of Robert Venturi, Complexity and Contradiction in Landscape.

Contents

Return to Italy: Reading and Representing Complexity and Contradiction in Signs Stratifications

Drawing a Complex Landscape: "Both-And" and "Inside-Outside" in Val Camonica

Emanuela Chiavoni and Ivana Passamani

Abstract The landscape in Val Camonica, one of the biggest in the Alps, is a paradigm for its extensive environmental, natural, and cultural heritage. Shaped by glaciers, it has provided slates of sandstone and schist to communities that for thousands of years have used them as blackboards on which to leave graphic, geometric, and symbolic stories. Aspects of representation such as perception and drawing are therefore crucial when examining a complex landscape extensively marked by Venturi's Phenomenon of "Both–And", where elements can be interpreted in many ways at the same time: signs and symbols with similar geometric matrixes were in fact reproposed later by several civilisations; up to the twentieth century they were also used to decorate architectural elements and numerous everyday objects. This study will use drawing and surveying to examine in-depth the "inside and outside" relationships of the rupestrian graffiti on the big, smooth sandstone rocks along either side of the central area of Val Camonica. The study method is based on the gathering of data and examples; it will include bibliographical and photographic research as well as the survey and representation of several significant scenarios that will be analysed and catalogued according to type and based on their geometric genesis.

Keywords Landscape · Perception · Observation · Drawing from life · Survey · Rupestrian drawing · Symbol · Geometry · Circle · Knowledge

1 Introduction

The landscape in Val Camonica, one of the biggest in the Central Alps, is a very interesting paradigm for its extensive environmental, natural, and cultural heritage. The valley is located in the province of Brescia: shaped by glaciers, it has provided

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Fig. 1 Brescia, Cidneon 2019. Light installation "Time travellers" by Daniel Kurniczak. *Photo* by Pier Scuri, graphics by Ivana Passamani
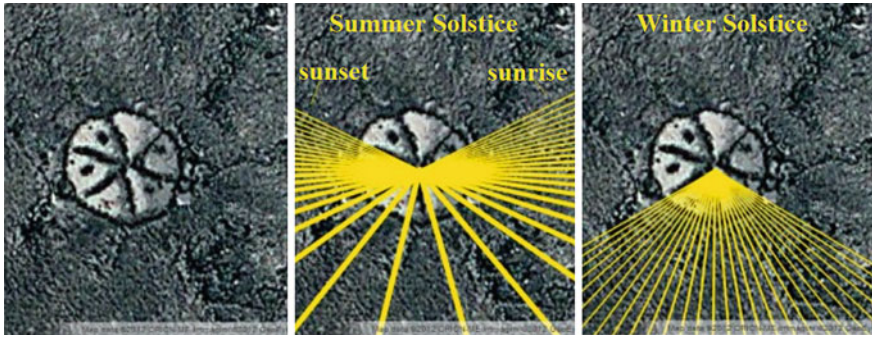
Fig. 2 Analysis of one of the stone structures in the Syrian Desert. *Credits* Amelia Carolina Sparavigna

the direction of the sun on winter solstice. At sunrise, the lines is passing between dots. The sunset has the direction of a radius".[5]

The theory that these installations were old rudimental astronomical observatories (e.g., Stonehenge) is corroborated by the fact that the monoliths are perfectly aligned at certain times of the year (summer and winter solstice). This prompts further reflection on the relationship of ancient civilisations with nature and its manifestations, a reflection substantiated by symbolic geometric forms: it's no accident that balls of fire were rolled down hills and thin wooden discs were thrown into the air during ancient celebrations of the solstice.

The site of the Camunian rupestrian engravings is also situated in a particular geographical area that includes Mount Concarena and Pizzo Badile, facing each other on either side of the valley and underscoring a special relationship with the position of the sun and its trajectories, as we will see later.

Apart from the geoglyphics, ancient civilisations have left us an extraordinary heritage of graffiti in Spain, Sweden, and Great Britain.

The graffiti and rupestrian engravings present in many parts of the world prove that man felt the need to leave behind a series of artistic, mythological, magical, and religious signs.

Engraved signs such as graffiti or paintings can be found on rock surfaces smoothed by the action of glaciers.[6] In particular, some of the rocks shaped by the action of glaciers were considered a beguiling blackboard on which to use tools—initially very rudimental and later more appropriate[7]—to hammer or engrave abstractions, symbols, patterns, and figures either isolated or in groups. Engravings have also been found on isolated menhirs, for example in the Lunigiana or Alto Adige regions.

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[5]Sparavigna, Amelia Carolina, *Desert Kites and Stone. Circles of the Syrian Desert in Satellite Images* (February 7, 2014). Archaeoastronomy and Ancient Technologies, 2014, 2(1), 1–7.

[6]In some sites the graffiti were also coloured.

[7]Hammering was performed using quartz stone or other stones harder than sandstone.

Fig. 3 Map of North Italy indicating the sites with rupestrian engravings. *Image* in Priuli [20] pp. 145–146

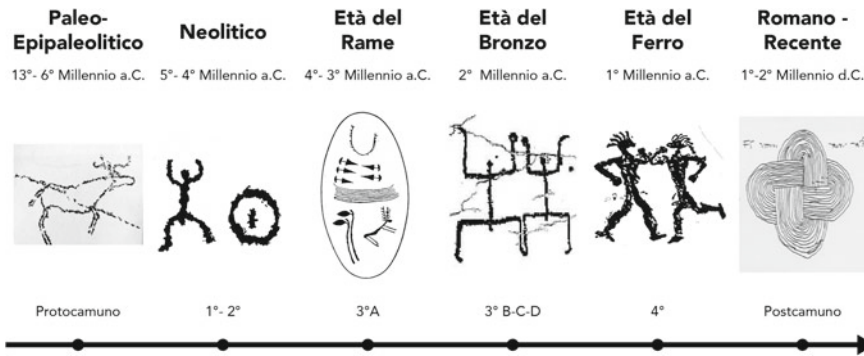| Paleo-Epipaleolitico	Neolitico	Età del Rame	Età del Bronzo	Età del Ferro	Romano - Recente
13°- 6° Millennio a.C.	5°- 4° Millennio a.C.	4°- 3° Millennio a.C.	2° Millennio a.C.	1° Millennio a.C.	1°-2° Millennio d.C.
Protocamuno	1°- 2°	3°A	3° B-C-D	4°	Postcamuno

Fig. 5 Timeline. *Graphics* by Ivana Passamani

ornaments and weapons with archaeological artefacts so as to be able to attribute a given period. He also provided interpretations about symbolic compositions and big descriptive scenes [3]. His methods are still used today.

In 1964 Anati founded the Camunian Centre of Prehistoric Studies, helping to disseminate knowledge about the Camunian site in Italy and abroad.

After the 1980s there was a demand to include rupestrian art studies in the field of archaeology. The cooperative "Le Orme dell'Uomo"[14] was founded and this led to a critical review of the scientific approach to the subject: which study methods, which techniques to analyse and interpret these traces of man? After authorisation from the appropriate Superintendency the cooperative launched studies and research projects in new areas; the cooperative began to be increasingly involved and operational; it also experimented with photogrammetric survey and laser scanners.

The stylistic-conceptual groupings are linked to different periods in history spanning over 13,000 years (Fig. 5).

- The Paleo-Epipalaeolithic: animals were either drawn by themselves or in goups, or else as protagonists pierced by lances. An animal represents danger, but at the same time is the main resource for survival.
- The Neolithic: in the first period there were obvious geometric matrixes in both human figures and symbols: circles and squares are everywhere on the rocks. The sun is a recurrent symbol; man, who had already become a farmer, consciously drew life from the sun. Human figures conveying the religious cult appeared in the second period.
- The Copper Age: characterised by the introduction of the roughly anthropomorphic Statue-Pillar, graffiti with well arranged symbols of a nascent society: elements of the astral world, and elements linked to the technology of the animal world. Man discovered copper and began to acquire greater confidence in himself,

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[14]Angelo Fossati and Mila Simoes de Abreu were the directors of the cooperative.
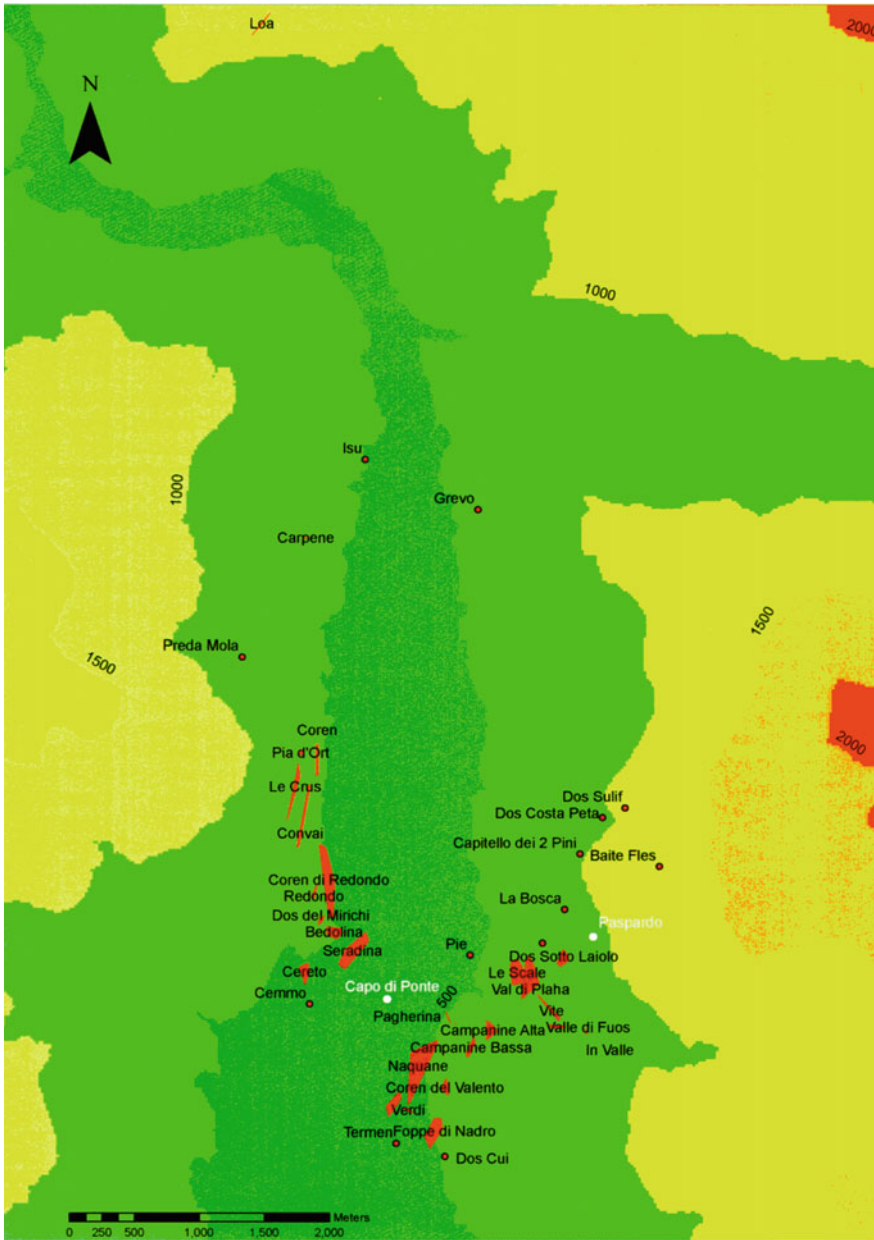
Fig. 6 Principal figurative rock-art sites (recorded by GPS) of the Middle Valley (in red) and modern towns (in white): note that rock-art sites often lie along contour lines—natural pathways in a mountainous environment, in Chippindale and Baker [9], p. 51 (Color figure online)
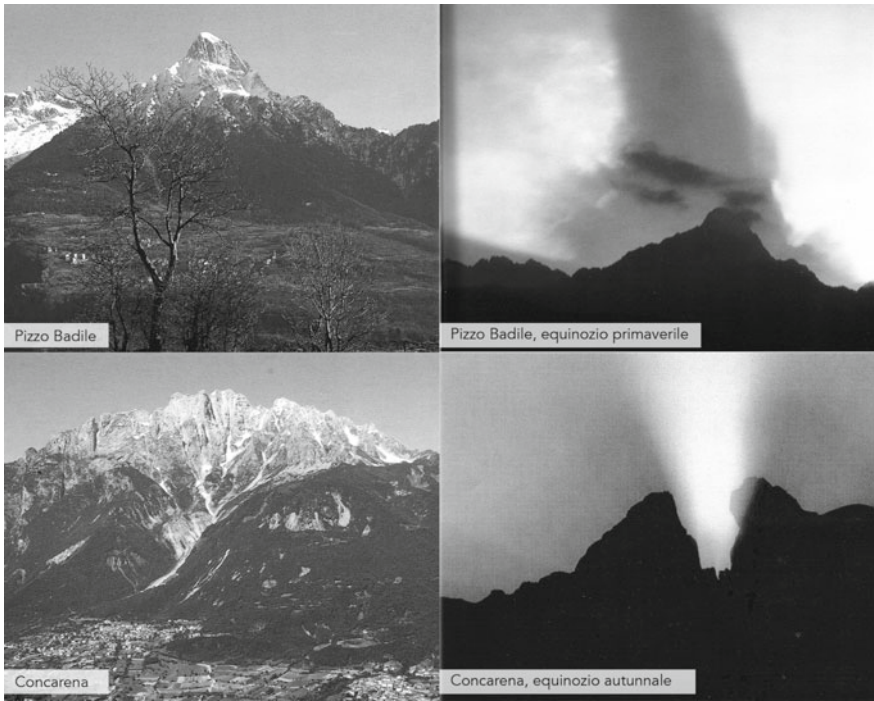
Fig. 7 The mountains of light and the luminous phenomena during the equinoxes. Concarena at the equinox, photo E. Oeschger; *graphics* by Ivana Passamani

the sky, generating a sort of halo that increases the mountain's mass and masculine appearance: this phenomenon is called "the spirit of the mountain" [7].

Instead at sunset on the day of the spring-like and autumnal equinox (period during which it is most enjoyable thanks to the more intense colours), the multifaceted profile of the summit of Mount Concarena is struck by a ray of sunlight that filters through a 150 m cleft, evoking a sort of fertilisation of the mountain by the light (Fig. 7).

3.1 The Both-And Phenomenon

The complexity of the archaeologists' study was apparent from the very first analyses of the engraved stones: not only as concerns their dating and period of execution, but also as regards their meanings. Symbols and individual linear or hatched figures alternate with groups of figures that create stories of agricultural activities, warfare, or hunting. What is most surprising is that these figures float indiscriminately on the plane of representation coinciding with the surface of the rock which, however, does not present a spatial-temporal limitation of the figurative levels, and has no spatial

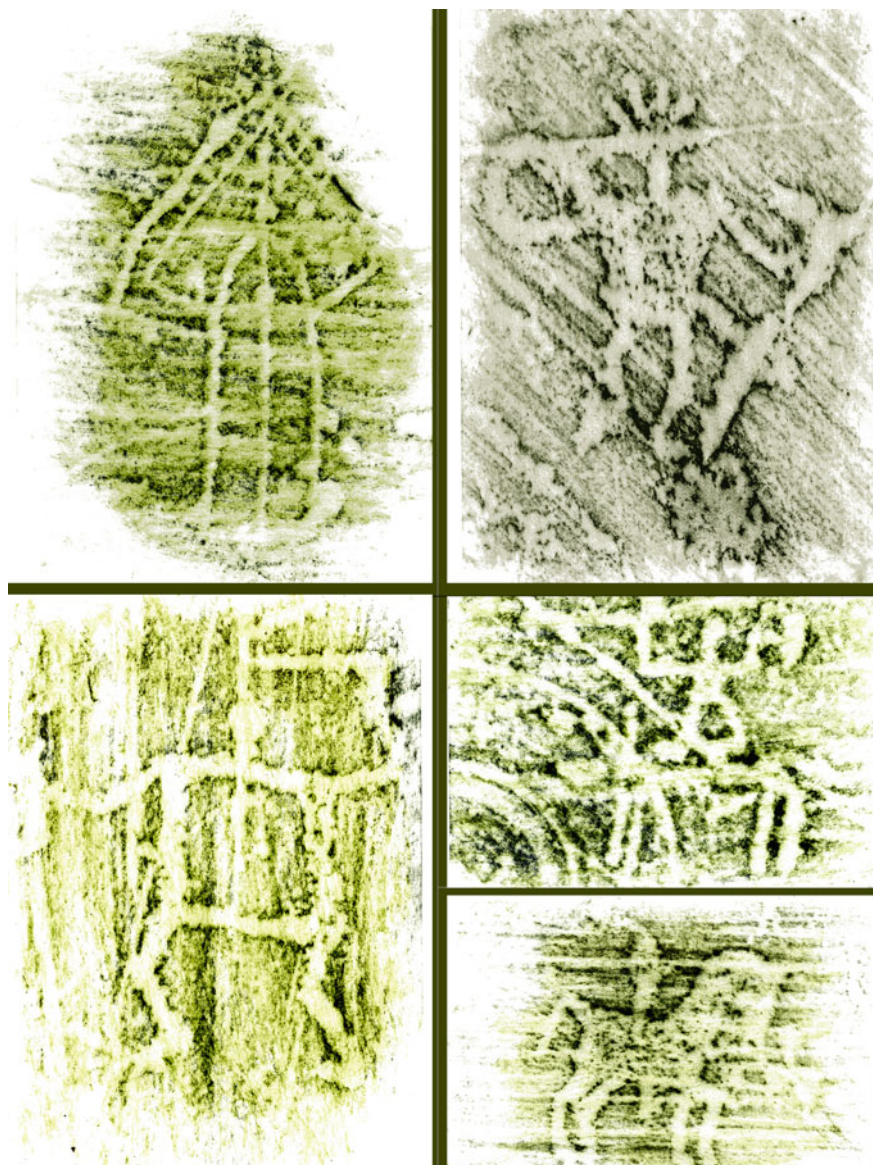**Fig. 8** Graphemes photo composition. *Credits* Pier Scuri, graphics by Emanuela Chiavoni

Fig. 9 Detail of rupestrian engraving using the frottage technique in Seradina-Bedolina site. Frottage and graphics by Ivana Passamani

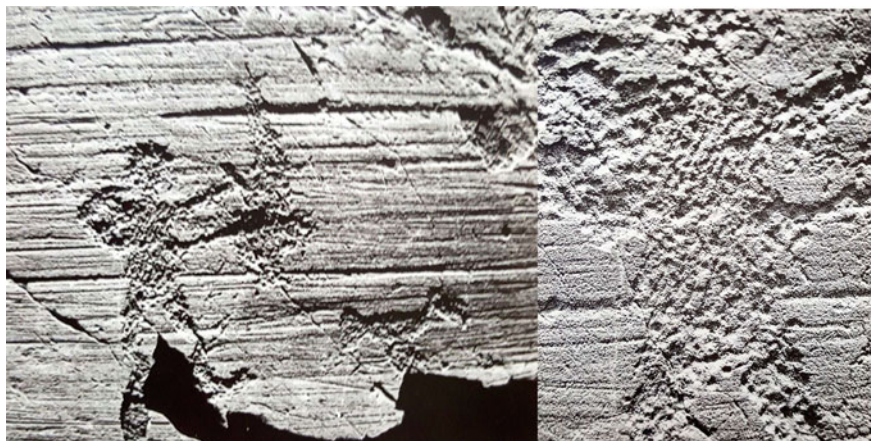**Fig. 10** Person with a feathered headdress portrayed in a running motion. *Image* in Anati [4] p. 97

Fig. 11 The smithy figure. The enlargement demonstrates that the original hammering operation was later improved using a metal tip. *Image* in Anati [4] p. 98

visual interpretation is impossible because some engravings are no longer easy to see. The first problem to be solved before surveying is to make the image visible and interpretable as much as possible.

Several engravings, known as scratched engravings, have been drawn using a graffiti method. Graffiti is one of the oldest techniques used by man; these engravings were made using pointed objects to remove the superficial layer and reveal the layer underneath (Fig. 12). The mold is a survey technique no longer used (Fig. 13).

As reported by E. Anati in his book, *The Camunians at the root of European civilisation*, several analytical procedures can be adopted according to the situation at hand. The following can be identified using 'contact' surveying: figures easy to visually identify; figures surveyed using frottage; figures photographed after integral washing of the surface; figures surveyed after being treated with traditional colouring;

Fig. 12 Mould of the original. Hunting scene (private collection)

Fig. 13 Interior views of the exhibition of prehistoric rupestrian engravings at the Castle of Brescia, September 1954. Some moulds were exposed. *Photo* SUSS Archive, graphics by Ivana Passamani
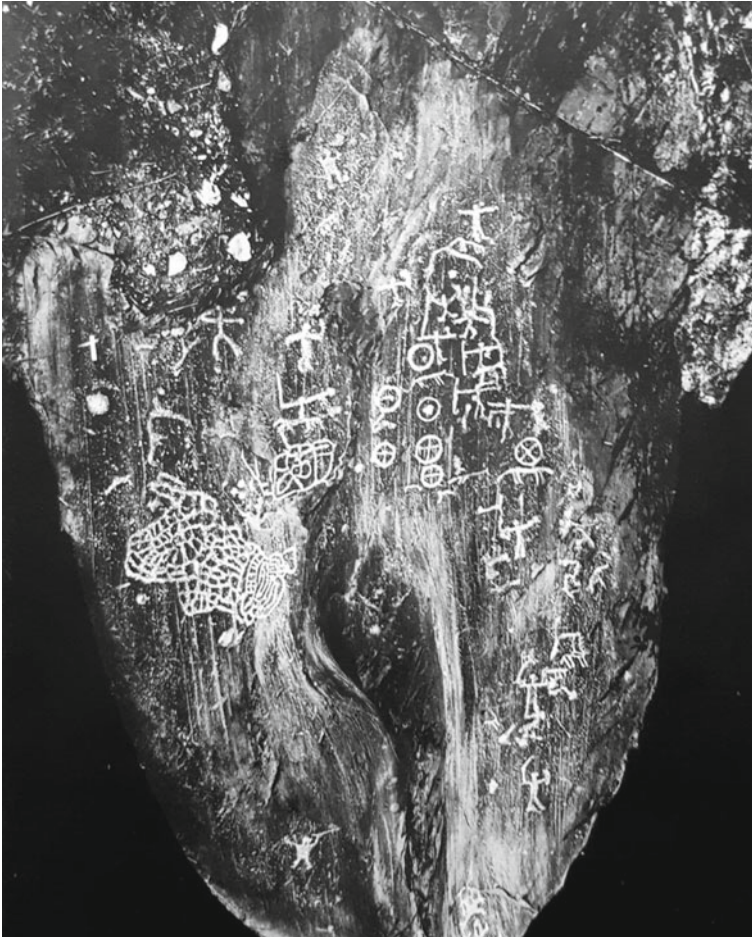
Fig. 15 Photograph of Rock 11 in Seradina in Anati [4] p. 277

Modern archaeologists studied a neutral method to treat chromatic contrast; however it is limited to white and black, negative reproduction and positive reproduction. The contrast method has made it possible to survey numerous figures which would otherwise have remained hidden. Other treatment methods can also be used on rocks so that the engravings can be surveyed, some of them are used in very delicate situations, for example when the rocks may fall, or when the site is difficult to access. In this case moulds are made of the individual engravings and then analysed in the laboratory. It is always a painstaking job; an integral life-size survey using optical instruments is performed to understand what tool was used and whether a preliminary sketch was drawn before executing the final figure. Studying these techniques reveals what procedure was used; it's also interesting to evaluate the degree of artistic freedom and sensitivity intrinsic in its practical implementation.

Fig. 17 Survey of rock
Ossimo 9. In Fedele [12]
p. 347

OSSIMO 9
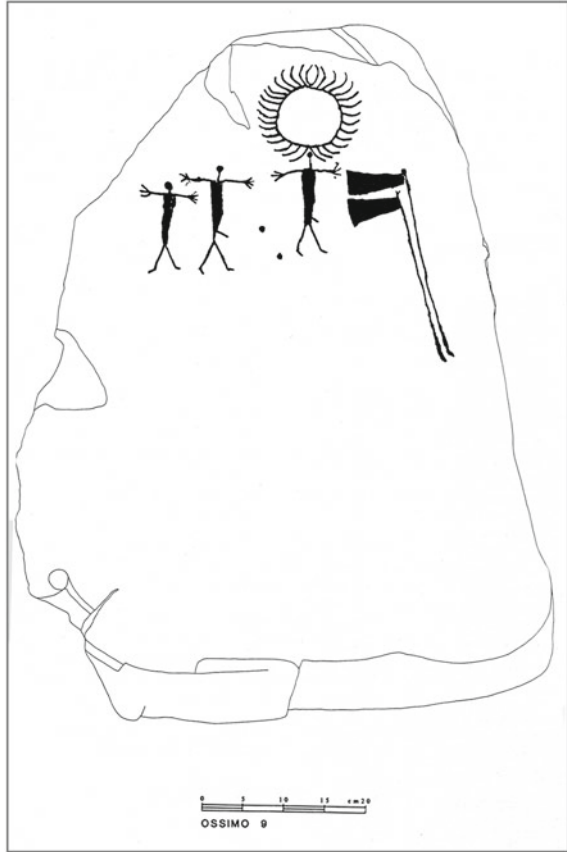
visual identity of the Lombardy Region[19] that identifies with its dynamic forms, created chiefly by the slight rotation of the vertical axis of the ideogram (Fig. 18). On 29 January 2019 the Regional Council adopted it unanimously as its flag.

An analysis of the evolution and transformation of the circle highlights the invariable application of the geometric matrix and, at the same time, the relationship between signifier and significance: "the circle has divine relations: ever since antiquity a simple circle has represented and still represents eternity, since it has no beginning or end".[20]

It is therefore correct to define a circle an allegorical figure, i.e., a "rhetorical figure exploiting the very normal fact that any figurative content (…) can in turn become the expression of a narrative or symbolic content".[21]

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[19]The symbol was adopted after approval of Regional Law 85 of 12/06/1975.

[20]Munari [17] p. 5.

[21]Gay [14].

Fig. 18 The Camunian Rose, graphic transposition (in: https://it.wikipedia.org/wiki/Rosa_camuna)
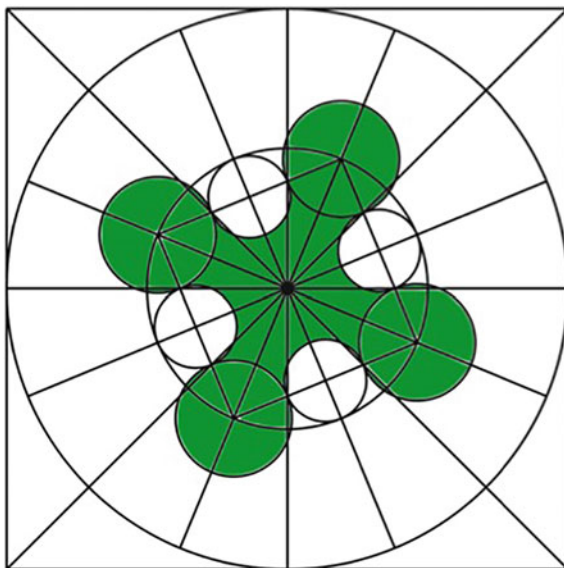

Fig. 19 Capo di Ponte, Seradina-Bedolina Municipal Archaeological Park, Camunian Rose (in Poggiani Keller et al. (ed) [19] p. 264

Munari states that "the circle is an essentially instable and dynamic figure: all rotations are based on the circle (…). Although it is the simplest of curves, mathematicians consider it a polygon since it has an infinite number of sides".[22] This statement leads us to the decorative-symbolic carved wood figures embellishing the
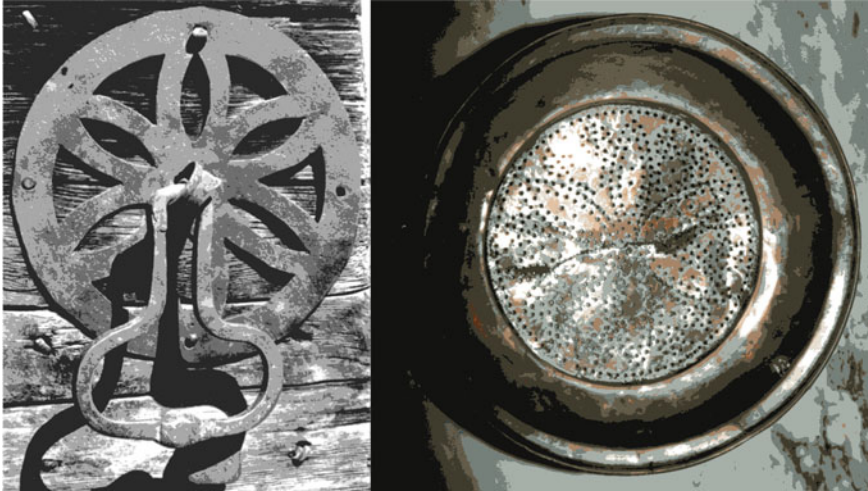
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[22]Munari [17] p. 5.

Fig. 21 Version of the circular matrix "sun sign/rose" as an iron doorknocker (*credits* Giancarlo Zerla) and in a brass sieve (*photo* Ivana Passamani)

- spirals and vortexes. Spirals as the allegory of creation decorate the front of marriage chests where they are intertwined to symbolise the durability of the marriage.

Many everyday objects reveal a tendency towards *horror vacui*: they demonstrate an exasperated search for protection and positive meanings, for the house, the workplace, and people involved.

Thanks to the persistent presence of signs called "bearers of ideas" in furnishings and everyday objects, cosmic meaning is disseminated in all activities and throughout the day; it permeates everyday work and life spaces, creating a virtual bridge reaching back to the ancient Camunians who had populated their everyday space with the same signs.

The symbol, in the original Greek meaning of "putting together",[24] has achieved its purpose.

7   Conclusion

Using drawing to interpret a complex, multifaceted, and deeply meaningful landscape such as the one presented in this contribution was an extremely fascinating but difficult undertaking due to the diverse levels of interpretation and comprehension of the contents as well as the big and small scales that continuously interacted.

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[24]In ancient Greek, the term symbol (σύμβολον), derived from the root σύν (together) and βάλλω (to throw), means "putting together " two separate parts.
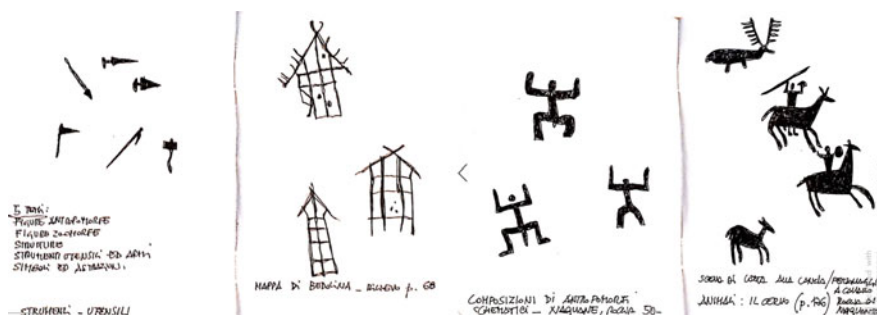
Fig. 22 Drawings from life of several rupestrian engravings in Valcamonica; man, weapons, tools, utensils, animals, houses, etc.…(drawings Emanuela Chiavoni)

of signs was the first site in Italy to become one of the World Heritage of Humanity Sites due to the importance of rupestrian art and the studies hitherto performed.

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