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CONVEGNO INTERNAZIONALE E INTERDISCIPLINARE
INTERNATIONAL AND INTERDISCIPLINARY CONFERENCE

IMMAGINE E IMMAGINAZIONE

IMAGE AND IMAGINATION

TRA RAPPRESENTAZIONE COMUNICAZIONE

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WHY IMMAGINI?

[ITA] //

Perché un convegno internazionale mantiene il titolo in lingua italiana mentre il sottotitolo è bilingue? La ragione sta nel ruolo del punto interrogativo, tanto centrale da essere eletto, raddoppiato simmetricamente, logo del convegno. Si tratta, chiaramente, di un significato duplice. Il primo è un gioco di parole che lega indissolubilmente la parola "immagini" alla parola "immaginazione" e originato dal punto interrogativo, che estende di fatto l'ampiezza semantica di "immagini" al quesito "stai immaginando?" o all'esortazione "puoi immaginare?". Il secondo significato è un atteggiamento che accomuna i promotori e gli organizzatori del convegno ovvero l'atteggiamento di chi è convinto che il Sapere è un patrimonio in divenire e sempre aperto, che si costruisce prima di tutto formulando interrogativi per oltrepassare limiti e frontiere. E l'interrogativo da cui scaturisce questo convegno interdisciplinare è piuttosto semplice: gli studiosi che operano in ambiti disciplinari differenti come indagano il rapporto tra immagine e immaginazione? Così gli studiosi della rappresentazione, della comunicazione visiva, dell'educazione, della psicologia e tanti altri (senza presunzione di esaustività) sono stati invitati a confrontarsi su un campo di ricerca comune, in cui ognuno si muove in modo diverso. Proprio questa "coabitazione" fa del rapporto tra immagine e immaginazione un campo pienamente interdisciplinare, o meglio transdisciplinare: il mondo dell'immagine e del visuale, è un mondo in cui tutte le discipline elencate esprimono a pieno titolo proprie teorie e prassi operative, legittimate anche dal riconoscimento reciproco di interazioni fin troppo occasionali. Se è vero che la stagione dell'immagine che si fa pervasiva – fiorita tra la fine dell'Ottocento e gli inizi del Novecento con la diffusione di cinema e fotografia e confermata negli anni novanta del Novecento attraverso la presa di coscienza (e di posizione) da parte degli studiosi dei Visual Studies in area anglofona e della Bildwissenschaft in area germanofona – sta subendo una nuova trasformazione, appare quanto mai opportuno affrontare questo dibattito ora. L'immagine nel XXI secolo è digitale, pervasiva, rapida. È un'immagine filtrata dai dispositivi mobili, in entrata come in uscita, che viene prodotta, consumata all'istante e consegnata prima a chiunque (anche a chi non sappiamo e magari a chi non vorremmo) e poi a un oblio stazionario, relegata in una condizione di irraggiungibilità (spezzato ormai il rapporto di prossimità temporale) in cui è tuttavia impossibile cancellarne completamente le tracce. L'immagine nel XXI secolo è uno spazio. È uno spazio visuale, formato da dimensioni note ma la cui profondità è da scoprire, in cui si agisce e si costruiscono relazioni attraverso l'immaginazione. L'immagine nel XXI secolo è immersiva, in un costante equilibrio tra la tridimensionalità della fruizione e la bidimensionalità della proiezione. L'immagine nel XXI secolo è ancora più di prima il veicolo preferenziale per lo sviluppo dell'immaginazione e dell'ideazione, per la conformazione tipica delle creatività figurative (architettura, pittura, fumetto, design visuale, infografica ecc.). L'immagine nel XXI secolo, oggi, è un'esperienza visuale che produce uno sguardo che conduce all'immaginazione. I contributi presentati dagli autori che hanno risposto alla Call for paper sono estremamente differenziati, ma possono essere organizzati in tre grandi filoni. Il primo è praticato dagli autori che hanno approcciato questioni di carattere generale, riflettendo spesso sul ruolo delle diverse discipline nel campo comune del rapporto immagine-immaginazione, con esiti forieri di ulteriori futuri approfondimenti (soprattutto nell'ambito della rappresentazione e della pedagogia). Il secondo è definito dagli autori che hanno rintracciato genealogie e radici storiche di aspetti attuali della cultura visuale. Il terzo è costituito dagli autori che, presentando un numero ragguardevole di studi specifici, compongono di fatto un repertorio ampio e al contempo profondo di esperienze d'uso delle immagini e dell'immaginazione. In questo insieme variegato ma armonico si innestano le riflessioni e le esperienze dei keynote speaker provenienti dalle più disparate aree culturali e geografiche, che hanno proposto linee guida su come sia possibile – e tutto sommato facile – declinare

il rapporto tra immagine e immaginazione se lo sguardo che poniamo in essere viene, anche solo in parte, ibridato con altre discipline. IMMAGINI?

[ENG] //////////////////////////////////////

Why does an international conference maintain its Italian title when its subtitle is bilingual? This is likely because 'IMMAGINI' has a double meaning; it is a word pun that links the word 'images' to the word 'imagination'. The question mark then extends the semantic amplitude of 'images' to the question 'Are you imagining?', or to the exhortation 'Can you imagine?'. The second meaning is an attitude shared by the conference promoters and the organizers, who are convinced that knowledge is a heritage in the making and always open, which is primarily built by formulating questions to overcome boundaries and borders. This interdisciplinary conference raises the question: How can scholars from different disciplinary fields investigate the relationships between images and imagination? Therefore, various scholars, including of graphic representation, visual communication, education and psychology, are invited to confront a common research field. This cohabitation results in an interdisciplinary, or rather trans-disciplinary, approach. All of the listed disciplines express their theories and operative practices as images, also legitimated by the mutual recognition of the occasionally interactions. This debate is timely. We are now undergoing a transformation from the age when images flourished (between the end of the nineteenth and the beginning of the twentieth century with the diffusion of cinema and photography) into the nineties of the twentieth century through the acquisition of consciousness (and position) by scholars of Visual Studies in English speaking countries and of Bildwissenschaft in German-speaking countries. The image in the 21st century is digital, quickly and pervasive. It is an image filtered by mobile devices, in input as in output, which is instantly produced, consumed and delivered first to anyone (even to those whom you do not know and maybe to those whom you do not want) and then to a steady oblivion. It is relegated to a state of unreachability (broken by now the relationship of time proximity), in which it is, however, impossible to completely delete the traces. The image in the 21st century is a space. It is a visual space, formed by known dimensions but whose depth is to be discovered, in which one acts and builds relationships through imagination. The image in the 21st century is immersive, in a constant balance between the three-dimensionality of fruition and the two-dimensionality of the section of a projection. The image in the 21st century is still the preferred vehicle for the development of imagination and ideation, for the typical conformation of figurative creativity (architecture, painting, comics, graphic design, data visualization, etc.). The image in the 21st century is nowadays an experience of a visual artefact that produces a look that leads to imagination. The contributions presented by the authors who responded to the Call for Papers are positively heterogeneous but can be organised in three broad strands. The first is practised by the authors who have approached questions of a general nature, often reflecting on the role of the different disciplines in the common field of the image–imagination relationship, with results that would merit further study (in particular, in the field of graphic representation and pedagogy). The second is defined by the authors who have traced genealogies and historical roots in the current aspects of visual culture. The third is composed of authors presenting specific case studies and representing a wide and deep repertoire of experiences of the use of images and imagination. The reflections and experiences of the keynote speakers from the most diverse cultural and geographical areas can be grafted into this variegated but harmonious whole. They have proposed guidelines on how it is possible – and even easy – to decline the relationships between image and imagination if the glance we put in place is, even partially, hybridized with other disciplines. And if we really discover that hybridization enriches the identity? IMMAGINI?

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Benedetta Frezzotti Studio Platypus Milano Istituto Europeo di Design, **Giulia Natale** PubCoder, Torino

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Massimiliano Fusari University of Westminster London

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Fabrizio Gay, Irene Cazzaro Università IUAV di Venezia
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Marco Ius University of Padua, **Michaela Sidenberg** Jewish Museum in Prague, Czech Republic
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Massimiliano Lo Turco Politecnico di Torino, **Elisa Reinaudo, Andreas Sicklinger** The German University in Cairo
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Anna Marotta, Ornella Bucolo, Daniela Miron, Claudio Multari, Claudio Rabino Politecnico di Torino

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VISUAL IMAGES AND LANGUAGE IN ARCHITECTURE: SIGNIFIER SEMIOTICS AND MEANING SEMIOTICS

Anna Marotta, Roberta Spallone, Marco Vitali, Ursula Zich,

Massimiliano Lo Turco, Elena Marchis, Martino Pavignano

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Luca Martini Pietro Vannucci Academy of Fine Arts of Perugia

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IMAGES NARRATING PLACES

Giovanna A. Massari University of Trento

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MULTIPLE IMAGES. NOTES ON GRAPHIC CATALOGUING

Valeria Menchetelli Università degli Studi di Perugia

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Alessandra Meschini, Ramona Feriozzi University of Camerino

CULTURAL HERITAGE, INTEGRATED SURVEY, COGNITIVE DRAWING, PERSPECTIVE RENDERING, 3D RECONSTRUCTION, VIRTUAL NARRATION OF SPACE, VISUAL STORYTELLING.

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Paola Molina Università degli Studi di Torino, **Benedetta Frezzotti** Studio Platypus, Milano
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Gianni Nuti Università della Valle d'Aosta
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Caterina Palestini Università degli Studi G. d'Annunzio, Chieti-Pescara
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Emilio Patuzzo Politecnico di Milano
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Cristina Pellegatta Sapienza University of Rome
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Luciano Perondi, Giulia Bonora, Daniele De Rosa, Giampiero Dalai, Adelaide Imperato Alpaca società cooperativa, **Rossella D'Ugo, Berta Martini** Università di Urbino

TRANSFER OF KNOWLEDGE, DIDACTICS, SINSEMÍA, INTERACTION DESIGN, NARRATIVE INTERACTION, USABILITY TESTING, CULTURAL HERITAGE, THEORIES OF IMAGES, THEORIES OF WRITING, DIDACTIC TOOLS.

INCOMPLETA REIFICERE: THE INCOMPLETE FAÇADE OF THE CHURCH OF SAN LORENZO IN MONTEDINOVE AND ITS VIRTUAL IMAGE

Enrica Petrucci, Alessandro Vannicola
Università di Camerino
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Jonathan Pierini ISIA Urbino, **Gianluca Camillini** Faculty of Design and Art – Free University of Bozen

TIPOGRAFIA, GRAPHIC DESIGN, HISTORY OF DESIGN, TEORIE DELL'IMMAGINE, DESIGN DELLA COMUNICAZIONE, IMMAGINI DEL PATRIMONIO TANGIBILE E INTANGIBILE, NARRAZIONE VISUAL, COMUNICAZIONE DI MASSA, IMMAGINAZIONE PER LA CREATIVITÀ.

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Barbara E. A. Piga Politecnico di Milano, **Marco Boffi**, **Nicola Rainisio** Università di Milano

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Paolo Piumatti Politecnico di Torino

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"SPECIAL" NARRATIONS: THE PHOTOGRAPHIC ALBUMS OF THE MEDICAL PEDAGOGICAL SCHOOL PADRE GEMELLI IN TURIN

Francesca Davida Pizzigoni Istituto Nazionale Documentazione Innovazione e Ricerca Educativa

PHOTOGRAPHIC ALBUM, SPECIAL SCHOOL, VISUAL NARRATION, IMAGINATION, EDUCATION.

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Paola Puma, **Giuseppe Nicastro**, **Stefano Oliviero** Università degli Studi di Firenze

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Fabio Quici Sapienza Università di Roma

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Michael Renner The Basel School of Design HGK FHNW

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THE AESTHETICS AND POETICS OF THE IMAGE IN JAPANESE CULTURE. AN EXAMPLE FROM THE LITERARY TRADITION: YUKIGUNI [SNOW COUNTRY]

Laura Ricca Alma Mater Studiorum Università di Bologna

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Ilaria Riccioni Free University of Bozen

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THE IMAGE IN THE AGE OF DIGITAL REPRODUCTION

Matteo Giuseppe Romanato Politecnico di Milano

DIGITAL IMAGE, WEB-COMMUNICATION, VISUAL STUDIES, POST-HUMAN IMAGERY, DIGITAL TRACE.

FROM BULIMIC CANNIBALISM TO MASTERCHEF: PRACTICAL NOTES ON VISUAL ARCHITECTURAL ANALYSIS

Giuseppe Maria Antonio Romeo, Stefano Brusaporci

University of L'Aquila

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Jessica Romor Sapienza University of Rome

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INSPIRED BY THE ATMOSPHERE. SEE THE INVISIBLE

Marco Rosa, Daniele Rossi, Roberta Cocci Grifoni, Graziano Enzo Marchesani University of Camerino

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DIGITAL TOOLKIT FOR THE REPRESENTATION, SURVEY, PRESERVATION AND ENHANCEMENT OF MODERNISM BUILDINGS IN BRAZIL AND INDIA

Luca Rossato University of Ferrara

20TH CENTURY CULTURE, MODERN ARCHITECTURE, CULTURAL HERITAGE, BRAZIL & INDIA.

CHAIR_LUDUS & ZOO_LUDUS. METAMORPHOSIS OF OBJECTS THROUGH SURVEY AND DRAWING TECHNIQUES

Luca Rossato, Marcello Balzani University of Ferrara

SURVEY, RE-DRAWING, REPRESENTATION TECHNIQUES, INDUSTRIAL DESIGN, FURNITURE, 20TH CENTURY CULTURE.

SHAPING VIRTUAL IMAGE

Daniele Rossi University of Camerino

VIRTUAL REALITY, ARTIFICIAL REALITY, FIRST PERSON SHOT, POINT OF VIEW, FIRST PERSON SHOT, FRAMING, HMD, PANORAMA, CAMCORDER

IMAGINE, DRAWING, REPRESENTATION. REPRESENTATION OF THE PROJECT

Michela Rossi, Sara Conte Politecnico di Milano

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DEVELOPING HANDWRITING AND WRITTEN TEXT

Francesca Sabattini, Livia Taverna, Marta Tremolada

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Antonella Salucci Università degli Studi G. d'Annunzio, Chieti-Pescara

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RIETVELD JOINT. METAMORPHIC REINTERPRETATION, REPRESENTATION AND PHYSICAL MODELING IN THE DIDACTIC EXPERIENCE OF INDUSTRIAL DESIGN

Daniele Felice Sasso, Nicola Tasselli University of Ferrara

DESIGN EDUCATION, INDUSTRIAL DESIGN, REPRESENTATION TECHNIQUES, METAMORPHOSIS, PHYSICAL MODELING.

FOR AN ARCHEOLOGY OF THE DIGITAL ICONOGRAPHY

Alberto Sdegno University of Trieste

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A STUDY OF GENDER ADVERTISEMENTS. A STATISTICAL MEASURING OF THE PREVALENCE OF GENDERS' PATTERNS IN THE IMAGES OF PRINT ADVERTISEMENTS

Nicoletta Signoretti Free University of Bozen

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OUT OF SCALE, OUT OF CONTEXT. THE USE OF IMAGES IN THE TEACHING OF GRAPHIC DESIGN HISTORY

Silvia Sfligiotti ISIA Urbino

GRAPHIC DESIGN, DESIGN PEDAGOGY, EDUCATION, HISTORY, CRITICAL HISTORY, DECONTEXTUALIZATION.

IN THE SPACE AND IN THE TIME. REPRESENTING ARCHITECTURAL IDEAS BY DIGITAL ANIMATION

Roberta Spallone Politecnico di Torino

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DRAWING IMAGE LANGUAGE. THREE AUTHORS FOR IBA 84

Roberta Spallone Politecnico di Torino, **Giulia Bertola**

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Ulrike Stadler-Altman, Edwin Keiner Free University of Bozen

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DRAWING AND WRITING. LEARNING OF GRAPHICAL REPRESENTATIONAL SYSTEMS IN EARLY CHILDHOOD

Livia Taverna Free University of Bozen

DRAWING, REPRESENTATION, GRAPHICAL INTELLIGENCE.

SILENT BOOKS. WONDER, SILENCE AND OTHER METAMORPHOSIS IN WORDLESS PICTURE BOOKS

Marcella Terrusi Alma Mater Studiorum University of Bologna

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TEACHING AND LEARNING WITH PICTURES. THE USE OF PHOTOGRAPHY IN PRIMARY SCHOOLS

Serena Triacca Università Cattolica del Sacro Cuore Milano

IMAGE BASED TECHNOLOGIES FOR TEACHING AND LEARNING, PHOTOGRAPHY.

DYNAMIC PERCEPTION OF PLASTIC MOVEMENTS: BIOMECHANICS AND DIGITAL ARTIFACTS

Starlight Vattano Free University of Bozen

PERCEPTION, VISUAL STUDIES, DRAWING, COREUTHICS, DIGITAL REPRESENTATION.

SELF-PORTRAIT IN BED. A CASE STUDY OF CARLO MOLLINO'S 'BEDROOM FOR A FARMHOUSE IN THE RICE FIELDS'

Gerlinde Verhaeghe KU Leuven, Faculty of Architecture

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A SURVEY OF UTOPIA. CREATING FILMIC TRAVELOGUES IN ARCHITECTURAL DESIGN STUDIO EDUCATION

Gerlinde Verhaeghe KU Leuven, **Johannes Müntinga** RWTH Aachen University

ESSAY FILM, TRAVELOGUE, SITUATIONISM, PSYCHOGEOGRAPHY, DRIFTING, DESIGN STUDIO EDUCATION.

VISUALIZING RESEARCH TOPICS IN FACEBOOK CONVERSATIONS

Pierluigi Vitale, Raffaele Guarasci, Iolanda Sara Iannotta

University of Salerno

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WORDLESS PICTURE BOOKS BEYOND SCHOOL BOUNDARIES: VISUAL BRIDGES TOWARD FAMILY-SCHOOL PARTNERSHIPS IN EDUCATION

Cinzia Zadra Free University of Bozen

WORDLESS PICTURE BOOKS, SHARED VISUAL READING, CO-CONSTRUCTION OF MEANING, RELATIONSHIP SCHOOL-FAMILY, EXPANDED LEARNING COMMUNITY.

IMAGE-ACTION. EMBODIMENT AND VIDEOGRAPHIC ANALYSIS

Nazario Zambaldi Free University of Bozen

EMBODIED EDUCATION, VIDEOGRAPHIC ANALYSIS, VISUAL THINKING, PHENOMENOLOGY.

IMAGING NAPLES TODAY. THE URBAN-SCALE CONSTRUCTION OF THE VISUAL IMAGE

Ornella Zerlenga University of Campania Luigi Vanvitelli

DRAWING, GRAPHIC DESIGN, VISUAL COMMUNICATION, MULTIMEDIA, STREET ART.

THE NARRATION PROJECT. SKIAGRAPHIC READING OF THE ECCE HOMO CHAPEL AT THE SACRO MONTE AT VARALLO

Ursula Zich Politecnico di Torino, **Federico Manino**

VISUAL NARRATION, VIRTUAL REALITY, SKIAGRAPHIC READING, ARCHITECTURA PICTA.

SHARE AND COMMUNICATE THE CENTO CITTÀ D'ITALIA: FROM THE XIX TO THE XXI CENTURY

Ursula Zich, Martino Pavignano Politecnico di Torino

VISUAL STORYTELLING, TANGIBLE HERITAGE, INTANGIBLE HERITAGE, PROJECT OF INTERACTION, CENTO CITTÀ D'ITALIA, SONZOGNO.

A MAP ON THE WORLD OF PROFESSIONAL IDENTITY. VISUAL NARRATION FOR EDUCATION AND CARE WORKERS

Paola Zonca, Emanuela Guarcello University of Turin

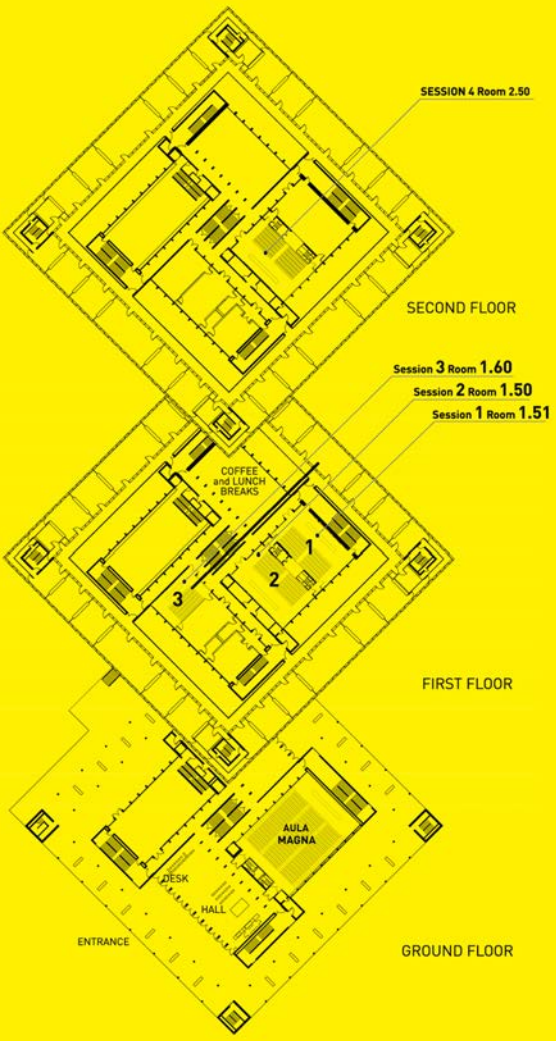
IMAGE, VISUAL NARRATION, MAPS, PROFESSIONAL IDENTITY.

THE IMAGES OF A MUSEUM. PARTICIPATORY AND EDUCATIONAL PATHWAYS BRANCHING OUT FROM A HERITAGE ASSET. THE ETTORE GUATELLI MUSEUM AS A CASE STUDY

Franca Zuccoli, Emanuela Mancino University of Milano-Bicocca,

Mario Turci Fondazione Museo Ettore Guatelli

MUSEUM, ART EDUCATION, OBJECTS, NARRATION, DIDACTIC MUSEUM, PARTICIPATION, CONTEMPORARY ART.



SESSION 4 Room 2.50

SECOND FLOOR

Session 3 Room 1.60

Session 2 Room 1.50

Session 1 Room 1.51

COFFEE
and LUNCH
BREAKS

1

2

3

FIRST FLOOR

AULA
MAGNA

DESK

HALL

ENTRANCE

GROUND FLOOR

Mon 27.11

8:30	Registration
9:00	WELCOME Prof. PAOLO LUGLI, Rektor Free University of Bozen Prof. PAUL VIDESOTT, Dean Faculty of Education Prof. VITO CARDONE, UID Unione Italia Disegno Prof.ssa SIMONETTA POLENGHI, Siped Società Italiana di Pedagogia Prof. TOMASO VECCHI, AIP Associazione Italiana di Psicologia Dr. GIANLUCA CAMILLINI, AIAP Ass. Italiana Progettazione Grafica Arch. CARLO CALDERAN, Architekturstiftung Südtirol
9:45	OPENING ADDRESS ALESSANDRO LUIGINI Conference Committee Chair
10:00	LECTIO MAGISTRALIS Prof. JAMES ELKINS Chicago School of Art, USA
10:45	Coffee break
11:00	KEYNOTE SPEAKER SESSION Prof. ANDRAS BENEDEK, Budapersti University, HUN Prof. RAFFAELE MILANI, Alma Mater Università di Bologna Prof. PIETRO PIETRINI, IMT – School of Advanced Studies Lucca Prof. STUART MEDLEY, Edith Cowan University, AUS
13:00	Lunch
14.30	PARALLEL SESSIONS A1 chair Massimiliano Lo Turco A2 chair Stefano Brusaporci A3 chair Demis Basso A4 chair Chiara Panciroli
16:30	Coffee break
17:00	PARALLEL SESSIONS B1 chair Valeria Menchetelli B2 chair Enrico Cicalò B3 chair Maria Teresa Trisciuzzi B4 chair Daniele Rossi
18:00	ROUND TABLE discussant:
19:00	FRANCESCO CERVellini Università di Camerino ANDREA GIORDANO Università degli Studi di Padova ROBERTO FARNÉ Alma Mater Università di Bologna SILVIA SFLIGIOTTI Direttore Progetto Grafico TOMASO VECCHI Università di Parma
20:30	Dinner

Tue 28.11

9:00	KEYNOTE SPEAKER SESSION Prof. ANDREA PINOTTI Università Statale di Milano Prof.ssa TERESA GRANGE Università della Valle D'Aosta NICOLÒ DEGIORGIS Artist, Museion guest curator Prof. GIORGIO CAMUFFO Free University of Bozen
11:00	Coffee break
11:30	PARALLEL SESSIONS C1 chair Daniele Villa C2 chair Enrico Cicalò C3 chair Stefano Brusaporci C4 chair Demis Basso
13:10	Lunch
14:40	PARALLEL SESSIONS D1 chair Monica Parricchi D2 chair Enrico Cicalò D3 chair Daniele Rossi D4 chair Maria Teresa Trisciuzzi
15:40	Coffee Break
16:00	PARALLEL SESSIONS E1 chair Valeria Menchetelli E2 chair Massimiliano Lo Turco E3 chair Daniele Villa E4 chair Matteo Moretti
17:20	ROUND TABLE discussant: ROSSELLA SALERNO Politecnico di Milano MAURIZIO UNALI Università G. d'Annunzio TERESA GRANGE Università della Valle D'Aosta ORNELLA ZERLENGA Seconda Università di Napoli ALESSANDRA FARNETI Free University of Bozen
18:20	MEET OLIVIERO TOSCANI with Alessandro Luigini and Giorgio Camuffo
20:30	Gala Dinner

Wed 29.11

9:00	Departure for Brunico
10:30	Plan de Coronas – Messner Mountain Museum, by Zaha Hadid
11:00	Architectural Storytelling - by Architekturstiftung Südtirol
12:30	Light Lunch in Brunek
13:30	Departure for Brixen

Imprint

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