Some years ago linguist Raffaele Simone, in his volume *La Terza Fase. Forme di sapere che stiamo perdendo*, rilevated in the communication field, the fast passage induced by the “digital revolution” from a logical–sequential system (writing or reading on the printed line in the page of a book, the radio, or spoken language) to a simultaneous–visual system (such as television, video games, etc.). He considered it, with profound arguments, a real revolution, the manifestation of an epochal change, namely the opening of a “third phase” after the transition from oral philosophy to the written one, with Plato (first phase), and the introduction of the press, accompanied by the subsequent broad diffusion of books, with Gutenberg (second phase).

However, in that instance, he did not take a critical or worried position about that change, instead he merely observed and analyzed, looking forward to its developments. As a matter of fact, his position is different in a later and more recent script, *La Pantera di Prassitele. Riflessioni sul falso che avanza*, where the scholar notes that the new “virtual” communication modes move away from the physical reality of things and create, at the end of the count, a “world false” that cannot be faced, and the possibility of virtual “environment” or, otherwise, a “background noise” that can blur the meaning of the information itself. Also think about reading a paper or, alternatively, an eBook. There are, respectively, quite different ways. The first, interacts with the eye and the hand (without considering the “book scene”, especially if old), favoring by means of a “polysensory experience, the memory of content; the hand can hold or move the book, perhaps write notes on the margin, emphasize and highlight, or even simply touch, scroll forward and backwards, when necessary; in order to review and assimilate certain important passages of the text. The second, however, is certainly more detached, a bit ritualistic, on a flat surface and, so to speak, denaturalized, despite its attempts to simulate, as in some cases, paper reality by artificially reproducing the noise of turning pages.

Something, like this can also be experienced between handwriting and typing, where, for di

rect neurological and physiological reasons, the use of a hand not limited to pushing a button helps to conceptualize and memorize content, even with simple notes. It is well worth the reference, comparing images used to learn architecture, for example to understand an ancient monument that needs to be re-stored in its many historical changes and growth phases, taking into account, in addition, its material state, technological and structural preservation, and future restoration. The building can be presented “analytically” with the usual drawings like Monge’s projections or vice versa, illustrated “simultaneously” and synthetically in three-di-mensional pictures, perhaps in a video. These are all different ways which however, more easily than the above-mentioned written text, should be brought together and integrated becau-se each one brings something new and different: the outcomes and the conclusions of the research process, with three-dimensional views; the logical process and various steps that led to these outcomes with Monge’s projections. Consider, in this regard, the possibility of full understanding and representation of structural damage by torsion of masonry, induced, for example, by an earthqua-ke. This phenomenon is difficult to depict with orthogonal projections due to the appearance of discordant lesions on the two sides of a wall, which, instead, can be clearly distinguished in a three-dimen-sional, perhaps rotating, vision, so to discern the different points of view.

In conclusion, the invitation is to confidently welcome new expressive and communicative opportunities, knowing how to make them useful additions to traditional approaches, not only to architectural images, but also to artistic ones, to the whole subject, to be well-trained, master-ed and oriented, calls for an ever greater involve-ment of the disciplines related to linguistic studies. However, Raffaele Simone’s conclusion is less optimis-tic. In fact, “… we are passing, ‘cheerfully’ as Umberto Eco would have said, to ‘mental zapping’. 4 but this world seems to be escaping. From reflection and thought we are passing, ‘cheerfully’ as Umberto Eco would have said, to ‘mental zapping’.

Figure 1
Lucio Saffaro, Studio per l’Arco del Meloncello, 1982; disegno a china su carta da lucido, 21,7x16,6 cm. © Coll. Fondazione Saffaro, Bologna.

Figure 2
Lucio Saffaro, Disegno per 3° articolo – XXXI, 1984; disegno a china su carta da lucido, 34,4x23,5 cm. © Coll. Fondazione Saffaro, Bologna.