The competition for the cover image

Winning proposal by Rosario Marrocco

At the end of the issue, the journal publishes all the proposals received for the cover image and thanks the authors who joined the competition “Textures. Themes and figures of geometric patterns”.

Call for papers. Geometric patterns are present in the configurations of fabrics, lattices, pattern, texture and proportion—relationships that concern the different districts of art, architecture, design, graphics and applied arts. In these areas, the paths are at times shown in a direct and explicit way, and at times in a more subterranean and less manifest way, playing an essentially conceptual role. In this respect the paths and weavings act as a kind of “plot”. A term that, like the tracks, has a double value, representing both the interweaving of the thread “that is normally arranged in the warp”, and that “plot” with a narrative, theatrical or cinematic work. The very etymology of the word *trama* (plot) also derives from the weaving of the cloth.“


Luisa Altarelli

Like the one in the editorial, the drawing is a fragment of Sabaudia’s competition that highlights the preparation of the project as a layering between listening to the textures of the place and the landscape and listening to those imposed by the new configuration. Design group: Luisa Altarelli (group leader), Barbara Briganti (green consultant), Anna Conti, Giovanna Donini, Stefano Garano, Marco Panattoni, Pielughi Pastori, Stefania Talani, Filippo Testa.

Il disegno, come quello dell’editoriale, è un frammento del concorso di Sabaudia che mette in evidenza l’impostazione del progetto come sovrapposizione tra ascolto alle trame del luogo e del paesaggio e quelle che mette in evidenza l’impostazione del nuovo dibattito sulla maglia geometrica. Gli autori che hanno aderito al concorso “Textures. Themes and figures of geometric patterns”.

Laurea Lusso

The work links the pre-existence, the new intervention and the will to communicate with space through the conscious virtual design. Le Corbusier is the person who exerts urban storytelling, a pioneer of the use of fiction in project communication (Letter to Madame Meyer, 1925). He provocatively weaves Mickey Mouse’s ears, because Walt Disney has designed the storytelling technique, a useful instrument to understand the place.


La tessitura rappresenta una parte essenziale della cultura dell’arte iraniana. In tutto il mondo, i tappeti persiani sono sinonimo di elevata qualità materica ed eccezionale fantasia decorativa. Nell’architettura iraniana gli intrecci ludomarziali di trame e ordini sembrano prendere corpo attraverso le cupole delle moschee o le volte dei portali d’ingresso delle città. La moltiplicazione di alcuni elementi geometrici base (muqarna), rotondi e scalati, genera un volume stilistico apparentemente scavato nello spazio. Trama decorativa e trama architettonica si fondono indissolubilmente sopra ogni nesso di causalità.

Carlos L. Marcos

The drawing was one of a series dedicated to order systems or spatial organization systems as Ching refers to them in the context of architecture. The series was originally made as a teaching reference for my students of the course “Analisi di Forme II” in Madrid. It is an abstract diagrammatic pictorial approach to what architects have been using for centuries as ideation tools. Although the dynamism of the drawing might suggest references to Bell’s work, it is based only through the compositional arrangement and the vivid chiaroscuro contrastive effects.

El dibujo pertenece a una serie de sistemas de orden o de organización espacial, tal y como se refiere a ellos Ching en el contexto de la arquitectura. La serie fue concebida como apoyo docente para mis estudiantes del curso “Analisis de Formas II” en Madrid. Es una aproximación diagramática abstracta a la claroscuro pictórica similar a la que han empleado los arquitectos durante siglos como herramienta de ideación. Aunque el dinamismo del dibujo pueda recordar la obra de Bell, ello se debe exclusivamente a la composición y al efecto vivo de los contrastes de claroscuro.

Richiesta di contributi. I tracciati geometrici sono presenti nelle configurazioni di tessuti, reticoli, pattern, texture e rapporti proporzionali che riguardano i diversi distretti dell’arte, dell’architettura, del design, della grafica e delle arti applicate. In questi settori i tracciati si manifestano ora in maniera diretta ed esplicita, ora in maniera più sotterranea e meno manifesta, svolgendo un ruolo di indirizzo essenzialmente concettuale. Sotto questo aspetto i tracciati si tessutano e li tessutano agiscono come una sorta di “trama”: Termine che, come i tracciati, ha una doppia valenza, rappresentando tanto l’intreccio del filo “che si dispone normalmente all’ordito”, quanto “l’intreccio di un’opera narrativa, teatrale o cinemografica”. L’intreccio della parola “trama” deriva pertanto sia da trans, attraverso, sia da tendere, trovare.È, che, e i tracciati, ha una doppia valenza, rappresentando tanto l’intreccio del filo “che si dispone normalmente all’ordito”, quanto “l’intreccio di un’opera narrativa, teatrale o cinemografica”. L’intreccio della parola “trama” deriva pertanto sia da trans, attraverso, sia da tendere, trovare. È, che, e i tracciati, ha una doppia valenza, rappresentando tanto l’intreccio del filo “che si dispone normalmente all’ordito”, quanto “l’intreccio di un’opera narrativa, teatrale o cinemografica”. L’intreccio della parola “trama” deriva pertanto sia da trans, attraverso, sia da tendere, trovare. Il concorso per l’immagine di copertina

Proposta vincitrice di Rosario Marrocco

A chiusura del numero, la rivista pubblica tutte le proposte ricevute per l’immagine di copertina e ringrazia gli autori che hanno aderito al concorso “Trame. Temi e figure dei tracciati geometrici”.

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from both trans, through, and rubere, pull (Trama. Etymological Dictionary of the Italian Language). In a broad sense, they are ‘plots’ those underlying the narrative of the images, which calls into question their use in the storytelling of architecture. With specific reference to architectural thinking, talking about geometric paths in the digital age, and the mainly plastic and three-dimensional approach to design, indicates a precise will to highlight (or to return to highlight) the relationships that, in drawings and in the different modes of representation, bind both the different parts of a single work and the relationships between multiple sets. Like those, for example, that settle in the dialectical weaving between forms of the new and forms of pre-existence, between project warping and geometrically expressed context layers.

I luoghi del segno epocale. Collage su tela, 70x100 cm, 1997. Proposta seconda classificata a parimente.

Giovanna A. Massari

The research carried out in the last decades of the twentieth century on the figurative quality of poor and spontaneous urban places, which led to rework their environmental value, even aesthetic in absolute terms, are effectively described as the planimetric summary elaborated by Giuseppe Cappelli in 1997. Graphic textures, rhythmic spatial morphologies and underlying geometries reproduce, after twenty years, the hidden laws that characterize the spontaneous architecture of urban suburbs. The research conducted by the last decades of the Novocento sulla qualità figurativa dei luoghi urbani povertosi e spontanei, che hanno portato a rivedere il loro valore ambientale, anche estetico in assoluto, sono efficacemente descritte nella sintesi planimetrica elaborata da Giuseppe Cappelli nel 1997. Le trame, gli intrecci che tessiamo quando siamo disposti a rivedere le forme e le figure integrate. Quel modello di pianificazione archeologica (M. Foucault, Spazi Altri. I luoghi della storiografia, 2002) da congiungere nell’epoca digitale apre a temi prospettici utili a condividere il bene comunitario attraverso le forme particolari della mente e del territorio, unitamente intesi nella rete laboritica.

The places of the epochal sign. Collage on canvas, 70x100 cm, 1997. Second-placed proposal with equal merit.

Rosario Marrocco

The construction of a discourse appears in the endless plots that represent the space of the mind. The logic of a reasoning thus appears, as an image. It is like an image that appears in the endless plots that represent the thought of the mind.

La costruzione di un discorso. Pittura su carta telaio, 15x20 cm, 2019. Proposta vincitrice.

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