

Preface

This book is the first in a series of three volumes inspired by a cycle of seminars connected to the celebrations of the 150th anniversary of the Politecnico di Milano, entitled *The Visual Language of Technique Between Science and Art: Heritage and Expectations in Research and Teaching* and focused on the following subjects: *History and Epistemology*, held in May 2013, to which this book refers, *Research* and *Education*, respectively, held in June and July 2013, addressed in the second and third volumes of this series.

The Tables of Contents are also related to the structure of the above-mentioned seminars. In this volume, two *Forewords*, by the Rector and the Vice-Rector of the Politecnico di Milano, draw an overview of the topic and its significance to the history and to the future of the polytechnic culture. A short introduction, an *interview* with the semiologist Ruggero Eugeni and an introductory essay, form the *Part I* and take the reader to the heart of the topic. The following part, namely *Part II*, includes essays by invited international lecturers. Given the vastness of the matter, specialized visions from the perspective of Philosophy, Maths, History, Engineering, Architecture and Design are presented, according to issues, problems and applications typically concerning the *image*, and more generally the *visual representations*, both analogue and digital. In order to reflect the interdisciplinary nature of the subject, *Part III* of the book is devoted to the contributions offered by colleagues coming from different departments of the Politecnico during a poster session titled *Archival Images Between History and Future* aimed at emphasizing aspects of the use of images in their fields, and here proposed as short essays including the posters' images. The last part, *Conclusion*, aims at summarizing some comments and suggestions collected and discussed during the Round Table, and at drawing a *Tentative afterword*.

According to the target of the celebrations, the book can be used by scholars, teachers, students and by all those readers who are interested in the visual aspects of the technical languages. More about the cycle of seminars can be found at the official link: <http://www.150.polimi.it>.

My acknowledgments go to all the authors, session and poster session lecturers, for the significance of their contributions and for their generous effort in preparing

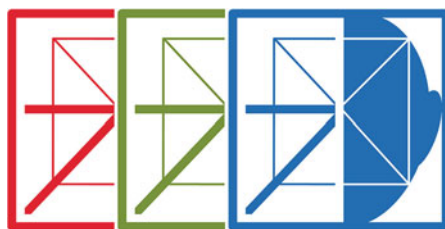
the essays included in this volume, and to all those students, colleagues and friends who have attended the seminar and participated in the discussion. Among them, I would like to thoroughly thank Prof. Dario Coronelli for his kind advices, Prof. Pierfranco Galliani for the helpful tips, and Prof. Federico Brunetti also for the photographic records of the event. I would also like to express my gratitude to my students Pavlina Malinova, Violeta Popova, Caterina Scalzo, Virginia Cucchi for helping me in transcribing, translating, and formatting the published materials, Ksenia Philippova, Kostiantyn Komarovskiy, Giorgia Crepaldi, and again Caterina Scalzo for redrawing and/or modifying some of the images included in the book. Finally, thanks to my wife, Francesca Scherillo, for dearly helping me with her wise and discreet presence. As for the seminars, they simply would not have been possible without the support of the administrative offices and of the technical staff of the Politecnico di Milano.

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Luigi Cocchiarella



The official logo of the sesquicentennial



Seminar Logo¹

¹ (Designed by the Author. Assembled by the Communication Staff of the Politecnico di Milano)

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