

Carlos L. Marcos *Editor*

# Graphic Imprints

The Influence of Representation and  
Ideation Tools in Architecture

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# Contents

## Part I Drawing and Project

<b>HUNCH 1972: A Second Experiment in Sketch Recognition or: ‘I Know the Concept of Your Concept of Interpolation’</b> . . . . .	3
Liss C. Werner	
<b>The Representation of a Built Setting Sun</b> . . . . .	12
Vicente Iborra Pallarés, Iván Capdevila Castellanos, and José Luís Oliver Ramírez	
<b>Poetics of Code/Code of Poetics. Generative Design Applied to ‘Arte Concreta’ Masterpieces</b> . . . . .	23
Manuel A. Ródenas-López, Pedro M. Jiménez-Vicario, and Andrea Giordano	
<b>The Constructive Drawings of the Architect Juan Antonio García Solera</b> . . . . .	38
Justo Oliva Meyer and Juan Calduch Cervera	
<b>The University of Sussex by Basil Spence: Graphical Insight of the First ‘Plateglass University’</b> . . . . .	53
Laura Lizondo Sevilla and Débora Domingo Calabuig	
<b>Between Antinomy and Symmetry. Architectural Drawings of Presentation and Comparison in the XVI Century</b> . . . . .	66
Fabio Colonnese and Marco Carpiceci	
<b>Drawings in Colour. The Royal Bullring of El Puerto de Santa María (Cadiz)</b> . . . . .	79
José Carlos Galán Jiménez	
<b>Charlotte Perriand’s Drawings. The Graphical Representation of a Modern Life</b> . . . . .	92
María Pura Moreno Moreno and María José Climent Mondéjar	

<b>Interpreting Art Nouveau in Drawings by Gino Coppedé</b> . . . . .	105
Laura Carnevali, Marco Fasolo, and Fabio Lanfranchi	
<b>Colourimetry as Strategy for Geometry Conversion: Computing Evo-Devo Patterns</b> . . . . .	118
Diego Navarro-Mateu and Ana Cocho-Bermejo	
<b>Javier Carvajal or the Architect's Special Affinity with Drawing</b> . . . . .	131
Fátima Sarasola Rubio	
<b>Hassan Fathy, Aldo van Eyck and Bernard Rudofsky Drawing Architecture</b> . . . . .	142
Alejandro Campos Uribe and Paula Lacomba Montes	
<b>Twenty Century Design Drawings in Italy: The Case of Aldo Morbelli and Carlo Mollino</b> . . . . .	156
Roberta Spallone	
<b>Images and Learning in Architectural Ideation</b> . . . . .	169
Angelique Trachana and Antonio Martínez Aguado	
<b>Parametric Architecture and Representation, the Experiments of Luigi Moretti</b> . . . . .	183
Caterina Palestini and Alessandro Basso	
<b>'To Understand and to Make Understood'. Annotations on Two Competitions by Enric Miralles</b> . . . . .	199
Isabel Zaragoza and Jesús Esquinas Dessy	
<b>Some Facets of Visual Thinking in Architecture</b> . . . . .	211
Anna Marotta and Martino Pavignano	
<b>The Drawings of Horacio Baliero, Between Architecture and Landscape</b> . . . . .	222
Maria Soledad Bustamante	
<b>Ruled Surfaces and Parametric Design</b> . . . . .	231
María Isabel Gómez Sánchez, Ana González Uriel, and Ismael García Ríos	
<b>The Fifties Graphic Expression in the Architectural Project. A Parallel Between Europe and America</b> . . . . .	242
Pasquale Tunzi	
<b>Training the Inspiration to Ideate Architecture</b> . . . . .	252
Concepción Rodríguez Moreno	
<b>Information Design: Communication-Design-Record</b> . . . . .	264
Belén Butragueño Díaz-Guerra, Mariasun Salgado de la Rosa, and Javier Francisco Raposo Grau	

<b>Drawing a New Architectural Paradigm</b> .....	274
Iván Capdevila Castellanos and Vicente Iborra Pallarés	
<b>Sequential Tectographs: A Graphic Resource for the Constructive Interpretation of Architectural Works</b> .....	285
Pedro Barrero Ortega and Luis Riesco Leal	
<b>Analysis and Representation of Standardization Processes in Historic Buildings by HBIAM</b> .....	299
Maria Laura Rossi	
<b>Competition for the Film Theatre and Library of Catalonia an Overview of the City Derived from the Process of Architectural Design</b> .....	313
Maite Aguado Roca	
<b>Comments on 20 Drawings by Current Architects. Would It Be Possible Today?</b> .....	324
Alberto Grijalba Bengoetxea	
<b>Augmented Graphic Thinking</b> .....	335
Mauro Chiarella, Underléa Miotto Bruscato, Gonçalo Castro Henriques, and Carla Beatriz Tortul	
<b>Imaginary Triggers of the Ronchamp Project</b> .....	347
José Antonio Merino Sáenz	
<b>Analog and Digital Drawing: Complementation Drawing and Hybrid Drawing</b> .....	359
Mónica Gómez Zepeda	
<b>The Sketch: An Ageless Drawing</b> .....	373
Clara Maestre Galindo	
<b>Graphic Languages as Complementary Systems for Knowledge: Snapshots and Relationships from the History of Representation</b> ....	383
Giuseppa Novello and Maurizio Marco Bocconcino	
<b>Manual Drawing as Means of Reflexion, in the Graphic Ideation</b> ....	394
Jessica López Sánchez and Jorge Agustín García García	
<b>Part II Architecture and Re-presentation</b>	
<b>Multidimensional Space: From Perspective to Big Data</b> .....	407
Pablo Lorenzo-Eiroa	
<b>Surveying and 3D Modelling of the Andrea Palladio’s Teatro Olimpico in Vicenza. First Studies on Geometric Analysis and Perspectives</b> .....	427
Giuseppe Amoruso, Alberto Sdegno, and Andrea Manti	

<b>Geometric Analysis of Two Brick Ribbed Vaults from the 14th Century in Aragón</b> . . . . .	439
Miguel Sancho Mir, Beatriz Martín Domínguez, and Carlos Salas Ballestín	
<b>Representation and Construction of Skewed Masonry Arch Bridges in England Between 18th and 19th Century</b> . . . . .	451
Stefano Chiarenza	
<b>The Architecture of the Altes Museum in Schinkel's Drawings</b> . . . . .	466
Víctor Hugo Velásquez Hernández	
<b>"The Hand, Sister of Eye". Architectural Models in Atelier Le Corbusier</b> . . . . .	479
Miguel Ángel de la Cova Morillo-Velarde	
<b>The Mausoleum of Galla Placidia in Ravenna: Archaeoastronomy, Numbers, Geometry and Communication</b> . . . . .	492
Manuela Incerti, Gaia Lavoratti, Sara D'Amico, and Stefano Giannetti	
<b>The Graphic Evolution of Architectural Competitions</b> . . . . .	506
Mercedes Carbonell Segarra and Asunción Díaz García	
<b>Modelling and Visualization Issues in the Architectural Heritage BIM</b> . . . . .	521
Pamela Maiezza and Alessandra Tata	
<b>The Scale Model as a Paradigm of Information Systems. The Large-Scale Model of Pompei</b> . . . . .	532
Adriana Rossi and Pedro M. Cabezos Bernal	
<b>Digital Scenarios and Virtual Environments for the Representation of Middle Eastern Architecture</b> . . . . .	541
Francesca Picchio, Monica Bercigli, and Raffaella De Marco	
<b>Graphic Representation and Geometric Analysis of the Springers of the Star Vault of the Chapter House of Santa María Monastery in Simat de Valldigna (Valencia, Spain)</b> . . . . .	557
Esther Capilla Tamborero	
<b>A research tool for energy efficiency, the drawing</b> . . . . .	573
Ernesto Echeverría Valiente, Flavio Celis D'Amico, and Fernando da Casa Martin	
<b>10 Years of Urban Sketching Imprint</b> . . . . .	587
Hugo Barros Costa, Salvador Gilabert Sanz, and Pedro Molina-Siles	
<b>The Averinga's Edicola and the Cult of Water in Palermo. From Knowledge to Valorisation</b> . . . . .	594
Francesco Di Paola, Giovanni Fatta, and Calogero Vinci	



**Urban Space and Places of Memory: The Survey as a Tool for Investigating the Process of Transformation** ..... 610  
 Marcello Balzani and Federica Maietti

**Heritage Dissemination Through the Virtual and Augmented Realities** ..... 623  
 Eduardo Baviera Llópez, Jorge Llopis Verdú, Jorge Martínez Piqueras, and José Luís Denia Ríos

**Data, Models and Visualization: Connected Tools to Enhance the Fruition of the Architectural Heritage in the City of Padova** ..... 633  
 Cristina Cecchini, Maria Rosaria Cundari, Valerio Palma, and Federico Panarotto

**Tectonic Contradictions in Soft-Architecture** ..... 647  
 Aitor Goitia Cruz

**Editorial Policies and Politics of Design in the Pre-case Study House Program Decade: The Visual Construction of *California Arts & Architecture* (193X–194X)** ..... 657  
 José Parra-Martínez and John Crosse

**Digital Instruments of Knowledge and Dissemination. The Re-presentation of Baroque Architecture in Sicily** ..... 672  
 Rita Valenti and Emanuela Paternò

**The Role of Drawing and Master *Alarifes* in the Study of the Sixteenth and Seventeenth Centuries Sevillian Housing from Graphical and Literary Documents** ..... 685  
 María Núñez-González

**Futurism and Parametricism: Two Sides of the Same Coin?** ..... 699  
 Juan María Sarrió García

**The Artist David Roberts’ Architectural Design for the Scott Monument, Edinburgh** ..... 710  
 Martin Sorowka

**From Worksite Tracing Drawings to Integrated Digital Models for Reconstructing and Preserving Cultural Heritage** ..... 723  
 Carlo Bianchini, Alfonso Ippolito, Carlo Inglese, Martina Attenni, Valeria Caniglia, and Marika Griffio

**The Avant-Garde in the Work of Fernando García Mercadal** ..... 739  
 Noelia Cervero Sánchez, Aurelio Vallespín Muniesa, and Ignacio Cabodevilla-Artieda

**Comics as a Means of Architecture Representation** ..... 752  
 Vincenzo Bagnolo and Laura Lusso

<b>Old Drawings to Project the New Royal Palace of Madrid</b> . . . . .	764
Ángel Martínez Díaz	
<b>The Drawing of the Cultori-di-Architettura for the Sea of Rome. Ostia Marittima 1916–2016</b> . . . . .	777
Antonella Salucci	
<b>Movement and Immobility: The Two Faces of Representation</b> . . . . .	789
Laura Carlevaris	
<b>The Architectural Imprint of Ideas</b> . . . . .	803
Amparo Bernal López-Sanvicente	
<b>The Symbolism of Figurative Expression</b> . . . . .	814
Pablo Jeremías Juan Gutiérrez and Ricardo Irlés Parreño	
<b>The Invention and the ‘Rule’. The San Carlo Alle Quattro Fontane Complex</b> . . . . .	826
Giuseppe Antuono	
<b>BIM Methodology in Heritage Management</b> . . . . .	835
Jorge Gabriel Molinero Sánchez, Antonio Gómez-Blanco Pontes, and Esteban José Rivas López	
<b>Graphic Narration of Places: The Vomero Through the Illustrated Magazines Between ‘800 and’ 900</b> . . . . .	844
Maria Martone	
<b>Makers of Atmospheres. The Image Beyond the Architecture</b> . . . . .	857
Marta Alonso Rodríguez, Noelia Galván Desvaux, and Antonio Álvaro-Tordesillas	
<b>Industrial Palace, Stretching What Graphic Narratives Can Do for Architecture</b> . . . . .	867
Oscar Rubio, Ester Gisbert, and Carlos L. Marcos	
<b>Digital Information Archives for an Integrated Documentation of Eremitical Settlements on Amalfi Coast</b> . . . . .	881
Pierpaolo D’Agostino and Barbara Messina	
<b>The 1740 Neapolitan Festivities Drawings</b> . . . . .	894
Vincenzo Cirillo	
<b>Sant’Elmo in Naples. A Castle to Be Rediscovered</b> . . . . .	907
Cesare Cundari	
<b>Enric Miralles, Narration and Creation Through Drawing and Compositions</b> . . . . .	915
Salvador Gilabert Sanz and Hugo Antonio Barros da Rocha e Costa	

**Project the World by Drawing. The Four Books of Francisco de Asís Cabrero** . . . . . 927  
 José de Coca Leicher

**Parametric Processes in Implementing H-BIM on Historical Architecture** . . . . . 940  
 Ma Concepción López González and Jorge García-Valdecabres

**The Hybrid Project: Graphic Strategies for Projects on the Architectural Heritage** . . . . . 951  
 Álvaro Moral García, Enrique Jerez Abajo, and Eduardo Carazo Lefort

**Based on the Drawing of Vega Y Verdugo, the Reproduction of the Western Facade of the Cathedral of Santiago de Compostela** . . . . . 963  
 Mónica del Río Muñoz

**From the Architecture Treatises to the Portfolio: The Etchings of Piranesi** . . . . . 975  
 Carlos L. Marcos and Andrés Martínez-Medina

**Light Architectures. The Architectural Representation Between Holography and Reality Increased** . . . . . 991  
 Giovanni Mongiello, Riccardo Tavolare, Cesare Verdoscia, and Alessia Salomone

**Proposal of Graphic Restitution of Linear Landscape** . . . . . 1000  
 Josefa Ros Torres, Gemma Vázquez Arenas, and Josefina García León

**A Graphic Vision of the Headquarters of the Religious Communities of Zamora** . . . . . 1010  
 Daniel López Bragado and Víctor Antonio Lafuente Sánchez

**The Roman Circus of the City of Tarragona. 10 Years of Collaboration Between Architects and Archaeologists** . . . . . 1020  
 Pau Solà-Morales, J. M. Macias, J. M. Puche, J. M. Toldrà, and I. Fernández

**The Cultural, Geometric, Virtual Models for the Representation of a Survey** . . . . . 1030  
 Emma Mandelli and Alessandro Merlo

**Lugo Cathedral’s Cloister: Context and Graphic Description** . . . . . 1038  
 Luis Hermida González

**The Graphic Fonts for the Restoration of the Puerta de Marchena, Moved in 1913 from the Duque de Arcos’ Palace, in Marchena, to the Real Alcázar of Seville** . . . . . 1047  
 Antonio J. Albaronedo Freire, María Dolores Robador González, and Carmen De Tena Ramírez

### Part III Representation Materiality and Digital Fabrication

<b>Augmented Graphic Thinking in Geometry. Developable Architectural Surfaces in Experimental Pavilions</b> . . . . .	1065
Andrés Martín-Pastor	
<b>Little Big Models. The Tools of Japanese Architect Studios</b> . . . . .	1076
Marta Úbeda Blanco, Daniel Villalobos Alonso, and Sara Pérez Barreiro	
<b>Digital Tools for Architectural Conception</b> . . . . .	1087
Alberto T. Estévez	
<b>Geo-Solar Geometry: A Teaching Tool for Understanding the Sun Orbits Around Any Point on Earth: A Global Three-Dimensional Solar Chart</b> . . . . .	1098
Ramón Maestre López-Salazar	
<b>Self-assembling Architecture. User Graphic Manuals</b> . . . . .	1108
Sonia Izquierdo Esteban	
<b>Kerf-Bending Tests: Design for Manufacturing Doubly Ruled Surfaces</b> . . . . .	1117
Emanuela Lanzara and Mara Capone	
<b>The Geometric Cast-Shadows for the Motivation Retrieval</b> . . . . .	1131
Antonio Álvaro-Tordesillas, Marta Alonso-Rodríguez, and Noelia Galván Desvaux	
<b>Chair <i>Iudus</i>: Re-drawing the Gerrit Rietveld Chairs</b> . . . . .	1141
Marcello Balzani, Luca Rossato, and Francesco Viroli	
<b>The Physical Modeling in Architectural Design—The Serial Plans</b> . . . . .	1150
Amélia de Farias Panet Barros and Aluizia Márcia Fonseca de Lima	
<b>The Digital Model as a Nexus Between the Drawn and the Constructed. The Basilica of Santa Maria of Elche as an Example</b> . . . . .	1161
Santiago Vilella Bas	
<b>Part IV Cartographies, Mappings, City and Territory</b>	
<b>Views of Seville Environs Until 1800</b> . . . . .	1177
Tomás Díaz Zamudio and Antonio Gámiz Gordo	
<b>Tecnological Gaze: Digital Techniques of Landscape Representation</b> . . . . .	1189
Gabiella Liva	
<b>Digital Representation of Urban Changes: Fragments of the Medieval Palermo</b> . . . . .	1198
Vincenza Garofalo	

**The Survey Plan of Madrid Conducted by Carlos María de Castro** . . . . . 1212  
 Luis de Sobrón Martínez

**Visual Connections as a Palimpsest of the Coastal Landscape: The System of Coastal Towers of Sardinia** . . . . . 1227  
 Vincenzo Bagnolo and Andrea Pirinu

**The Importance of Historical Cartography: Its Use in Patrimonial Research. The Case of the Conventual Seville** . . . . . 1241  
 M. Mercedes Molina-Liñán

**Drawing Cities and Villages in the Landscape** . . . . . 1248  
 Juan Manuel Báez Mezquita

**Hydraulic Infrastructures and Territory: The Cartography of Mythical and Projected Canals in the Lower Guadalquivir and Jerez de La Frontera (1581–1778)** . . . . . 1259  
 José Peral-López and José-Manuel Aladro-Prieto

**Cartographies and Graphic Models for the Representation of the Mediterranean Space and Its Human Flows** . . . . . 1271  
 Manuela Bassetta

**Part V Projections and Architectural Space**

**New Graphic Tools for Hospital’s Spatial Analysis and Design** . . . . . 1283  
 Pilar Chías Navarro, Tomás Abad, and Gonzalo García-Rosales

**Anamorphic Perspective and Architectural Space. Two Works by Felice Varini and Georges Rousse** . . . . . 1293  
 Giovanni Caffio

**Inside the Geometry, that Is Inside the Architecture** . . . . . 1303  
 Antonio Mollicone

**The Music of Sant Fructuós’ Measures** . . . . . 1311  
 Francisco Javier González Pérez and Antonio Millán-Gómez

**Part VI Architecture, Phenomenology, Perception and Interaction**

**Virtual Tours for the Dissemination of Architectural Heritage. The Almudín of Valencia** . . . . . 1325  
 Martín Cipoletta, Pedro M. Cabezos Bernal, and Daniel Martín Fuentes

**Sensitive Experience on the Steven Holl Architectural Drawings: Phenomenon, Fragment and Device** . . . . . 1335  
 Ángel Allepuz Pedreño

<b>Architecture and <i>déjà vu</i></b> . . . . .	1350
Antonio Amado Lorenzo	
<b>Movements by Drawing: Avant-Garde Set-Design and Sound Landscapes</b> . . . . .	1360
Starlight Vattano	
<b>Synchronized Artificial Natures: <i>The Secret Life of Trees</i> Connecting York, Delft and Alicante</b> . . . . .	1372
José Carrasco Hortal, Francesc Morales Menárguez, Salvador Serrano Salazar, Mark-David Hosale, and Friso Gouwetor	
<b>A New App to Assess the Visual Impact of Buildings in Historical City Centers Called LandArch</b> . . . . .	1387
Juan Serra Lluch, Susana Iñarra Abad, Pedro M. Cabezos Bernal, and Javier Cortina Maruenda	
<b>Wayfinding Systems and Color to Increase Well-Being in Healthcare Facilities Spaces</b> . . . . .	1399
Gonzalo García-Rosales, Pilar Chías Navarro, Manuel de Miguel Sánchez, and Enrique Castaño Perea	
<b>Thinking and Intelligence in the Architectural Design. A Review from Language, Graphuage and Manuage</b> . . . . .	1411
Mauricio Arnaldo Cárcamo Pino	
<b>Drawing on Architectural Skin. Mud Dihedral in “Paso Doble” of Miquel Barceló and Josef Nadj: Canvas of a Tragedy for Empirical Knowledge Through the Body and Senses</b> . . . . .	1424
Taciana Laredo Torres and Ricardo Santonja Jiménez	
<b>Street Art in Naples in the Territory of the 8th Municipality</b> . . . . .	1433
Ornella Zerlenga, Fabiana Forte, and Luciano Lauda	
<b>A New Approach to Architectural Representation According to the Principles of Gestalt Perception</b> . . . . .	1449
Víctor Antonio Lafuente Sánchez and Daniel López Bragado	
<b>Influence of Light and the Geometry of Architectural Envelope Through ‘Experience of an Induced Way’</b> . . . . .	1461
José Ángel Ruiz-Cáceres, Diego Tovar Monge, and Yuriy Vatralla	
<b>Drawings and Images for an Inclusive Use of Cultural Heritage</b> . . . . .	1478
Cristina Cándito	
<b>Design of Residential Centres for the Elderly and the Perception in Their Spaces</b> . . . . .	1492
Ana Torres Barchino, Jorge Llopis Verdú, Juan Serra Lluch, and Anna Delcampo Carda	

**Phenomenology of Minimalist Perception Applied to Can Lis (Porto Petro, Mallorca, Spain, 1971–1973)** . . . . . 1503  
 Juan Carlos Salas Ballestín

**Relationships Between Photography and Cinema and the Construction of the Architect’s Gaze** . . . . . 1517  
 Francisco Granero Martín

**Morphographies: The New Graphic Category** . . . . . 1527  
 Juan Carlos Ortiz Tabarez

**The Presence of the Visible. Multisensory Experience in Art and Architecture** . . . . . 1533  
 Luis Navarro Jover

**Part VII Teaching Innovation and Research**

**Impact of BIM on Tools, Resources and Teaching Environments** . . . . 1543  
 Iñigo Leon Cascante and José Javier Pérez Martínez

**Origami as a Tool for Three-Dimensional Architectonic Thought** . . . . 1554  
 Carmen Escoda Pastor

**Graphic Classes in the Worldwide Classroom: A Comparison of Two MOOC Experiences** . . . . . 1566  
 Ester Pujadas-Gispert, Ernest Redondo Domínguez, and María Rosa Estela-Carbonell

**Algorithm Design for Ruled Surfaces. Case Study of Felix Candela** . . . . . 1577  
 Federico Luis del Blanco García and Ismael García Ríos

**Oriented Approaches. Graphic Operations of Architectural Thinking** . . . . . 1586  
 Javier Fco. Raposo Grau, Mariasun Salgado de la Rosa, and Belén Butragueño Díaz-Guerra

**Learning Creative Processes from a Constructivist Perspective** . . . . . 1599  
 Fernando Lancho Alvarado

**Graphic Survey Using Automated Photogrammetry and Its Application to the Teaching Programs Linked to the Architectural Graphic Expression Area** . . . . . 1609  
 José Javier Pérez Martínez and Iñigo Leon Cascante

**Modular Components as a Generative Design Project Resource for Beginner Architecture Students** . . . . . 1618  
 Amelia de Farias Panet Barros and Juliana M. S. Costa Morais

**Actuality of Art Education at the Beginning of XX Century in East Europe. Graphic Constructions Through *Gestaltung* and *Formenlehre* in Figurative Creativities Teaching Pathways . . . . .** 1630  
Alessandro Luigini and Starlight Vattano

**A Drawing Methodology Based on Graphic Experiences in the Alhambra . . . . .** 1641  
Antonio García Bueno and Karina Medina Granados

**Author Index . . . . .** 1655





# The Cultural, Geometric, Virtual Models for the Representation of a Survey

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**Abstract.** In the field of documentation of cultural heritage, the employment of surveying instruments and methods and graphic representation that use digital technology has become a consolidated praxis in the past decades. The literature of such issues tends to show, with few exceptions, the potential (often not fully expressed) of the latest hardware and software, throughout surveying experiences, some more intriguing than others (from a figurative point of view), without really indulging on the true problems behind their overall usage: from the very first data-acquisition to the final graphic panels. In truth, the procedures for digital survey are relatively new and not unanimously shared by the scientific community, and the central role taken by 3D digital models in such a processes is often mystified. Maquettes with apparent-colour textures, achieved throughout the integrated use of image-based techniques (digital photogrammetry) and range-based tools (laser scanner), do not always lead to a correct understanding and interpretation of the architectural artefacts, hence impedes to proficiently describe them throughout the codes of representation. The contribution aims to provide, with the chosen examples, some indications in this apparent paradox, with special emphasis on the limitations of nowadays technologies and the complications that could arise due to a-critical construction of digital models.

**Keywords:** Architectural survey · 3D model · Integrated representation  
Cultural model · Digital survey

## 1 The Model and the Representation in Surveying

The scientific value of a surveying campaign can be fully conveyed only via a rigorous and verified representation, which primarily consists in determining a valid ‘geometric model’ as a record of all the measured reference elements. By narrowing the context to just the figurative field of surveying design, the meaning is complex and differs according to the operator’s ability, and does not depend on the used systems, so to display his interpretation of the standing reality in a both comprehensible and visible form.

Over time, the model/representation has gone through a formal and conceptual evolution: from a set of scientific and geometric references, to a physical object (*maquette*) and lately to current virtual reality on computers. In these steps, inevitably, the adopted tool has highlighted, from time to time, the geometrical, structural or simply formal features of the analysed artefacts. The link between the real object and its

representation has so far been the complex scheme of measures, expressed by linear lengths associated to a given understanding and constructing architecture according to the historical period (model from the Latin *modulus*, diminutive of *modus* i.e. measure).

In a general sense, a complex system of information exchange strictly depends on the level of culture and achieved specific knowledge. Theories about communication have recently clarified that the mechanism of the transmission of practical and academic knowledge as a part of the ‘cultural models’ defined by the specific society.

When surveying, the code of a “system of illustration” has for centuries narrowed the field of expression in an exquisitely technical ground of communication, controlled by the surveyor in a rigorous application of geometric knowledge and formalized symbols. The current situation is definitely oriented towards a ‘digital cultural model’ with many aspects and possibilities. In this model, each measuring operation leads to representations revealing different methodologies. By doing so it is often hard to overlap all different methods of representation, which are the result of an evolution following the development of indirect methods, from photography to topographic/digital elaborations or even *laser scanners*. The results, however, need to be compared, corrected and fit together in order to develop into the scientific “representation” of a particular architecture, its context, its environment or its landscape; only by these means can we speak of a fully integrated communication.

## 2 Reality Based Models

The introduction of digital technologies has for the first time in human history allowed to transfer some physical features of the real environment into a virtual one, in which the user, in a more or less interactive form, in a 3-dimensional space (Guidi 2007). Excluding any sort of physical contact with the real artefact, these technologies are able to create a virtual “copy” of it. This innovation is not the real revolution; to an architectonic scale (for small-sized objects this discourse cannot be applied *tout court*) the real innovation is given by new automated methods, in which such process takes place, questioning the principle of ‘*discretization*’, which has for centuries set the base for both the theory and *praxis* of surveying disciplines. Determining the shape of an artefact is no longer achieved by assigning it to a Cartesian space of ‘identified points’, picked a priori by the surveyor on the basis of geometric characteristics of the piece of heritage, but by a far greater number of points belonging to the surface of the ‘object on which the surveyor has no control except for the definition, once again a priori, of a number of limited parameters including the average distance between one point and another. And if in the first case the description of the architecture is entrusted essentially to the cross-section (known points defined by measurement belong to secant planes), whose trend is also defined a priori, in the second case, such description it is associated with a three-dimensional model (initially discontinuous) so to acquire information, in a second stage, regarding the object’s morphometric characteristics. It is therefore appropriate to question whether a 3D model, which is the result of an automatic acquisition of the position in a space of millions of points, can to be considered a survey (result of a metric and geometric analysis of the object) or rather a mere operation of ‘transposition’ from reality to virtual (as above defined) leading the

operator, to reach conclusions basing his analysis on the digital model and no longer on the real object, thus considering only the data he needs.

The question may very well seem like a futile argument, but in reality its consequences on a academic level have already been noticed for quite some time (Bianchini 2014), referring, for example, to the training in Architecture and Engineering Schools. In fact, in the last decades, the increasing interest towards the technical aspects relating to the acquisition of morphometric and chromatic data of an artefact has relegated those concerning the decoding of data to the background.

There is no doubt that the matters issued by ICT have long entered the sphere of interests of the surveyor (Gaiani et al. 2011, p. 36); however, sometimes there is a risk of misunderstanding the true scope of a survey, by classifying as primary the accurate management of a 3D model's databases (the points that contribute to defining a 3D model are just one of the many databases associated with it), while in reality, this should only be one of the needed means for a correct survey.

### 3 The Role of Computer Graphics

The shift from the analogical to digital era has brought many daily operations to be mediated by computers; the latter uses a language that, rare exceptions made, belongs to trained programmers, whereas the average operator needs the mediation of predefined filters (commands). In the field of computer graphics, the creating *reality-based* 3D digital models (acquisition of data relating to the morphology and colour of an object, surface modelling and Marquette management) implies even more specialized computer knowledge (or at least the main problem-solving techniques related to this branch of computer science) that goes well beyond the practice, even virtuous, that neither a graduate in Architecture or Building Engineering-Architecture today possesses (Scateni et al. 2005). The absence, moreover, of *software* platforms dedicated to surveying architecture (never forget that the possible operations are always and however bound to the ability of the programs to execute them), of tested and working *procedures* and, finally, of shared protocols of result's verification, sometimes makes it difficult to guarantee optimal results (Ippolito 2007).

How many times the results of a digital survey are not in fact useful? In some cases it depends on the inability of the client to manage the data, in others, the inadequacy of the graphic materials, often unable to communicate the artefact's geometric and dimensional features, often due to the misuse codified graphic rules. It has long been believed that the 3D model alone could fulfil the final purpose of a survey. Although faithful to the starting data based on predetermined parameters, thus assigning erroneously other subjects the task to interpret the data and then to produce the two-dimensional graphic drawings that still today constitute an essential work base in this professional field.

## 4 Exemplifications

The three images that completing this contribution, each followed by an extensive description, aim to explain by examples the assertions in the previous paragraphs. Each paper highlights one of the composite issues that those who deal with digital survey must face daily and, for this reason, will probably be known to most.

Regarding the process of reducing the amount of data to create 3D polygonal models, reference was taken from the work done at the *iglesia de la Compañia de Jesus in Antigua Guatemala*: the drawing shows how, when the polygons describing the surface of the building are different, elements' shape that make up the architecture change drastically (Fig. 1). An adequate historical-architectonic knowledge of the



**Fig. 1.** II The process of data decimation (*iglesia de la Compañia de Jesus*, Antigua Guatemala). 3D models are '*simulacra*' of reality and as such a version that always gives back partial information; this statement is also valid for morphometric data. According to the purpose for which a 3D model is realised, the amount of initial data is decimated, both because it is in fact unmanageable with today's *hardware*, and second because it is generally not necessary to describe with such attention an architectural artefact (depending on the exported scale—see Senatore 2011, pp. 47). The more the operator acts on the initial data, the more the final 3D model will shift from the real object's geometry; the data related to the morphometric deviation between the 3D 'point cloud' model (the raw starting data) and the models that can be deduced from this, make it possible to verify the reliability of the latter

morphological and structural elements was essential, and lead to a correct semantic analysis of the numerous components of the structure. Without that knowledge one could have risked building an incorrect model, whose geometry would not match the truth.

Mixing different techniques must however imply an intelligent use of IT tools in order to avoid errors, such as those nesting in the alignment of models and their different geometric definition (Russo et al. 2011).

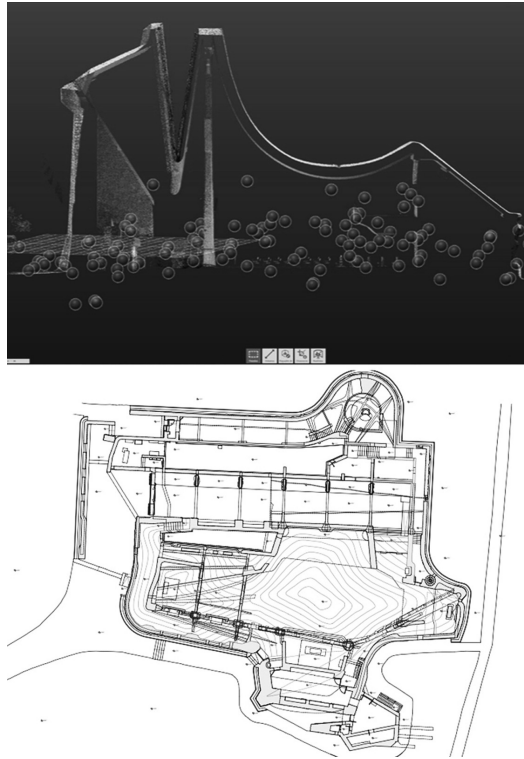
Being able to choose between different methods to create a 3D reality-based model enables to work with the most suitable tools, based both on the purpose of the survey and the quality and quantity of data available; the outcomes however are not generally the same and the choice of one procedure rather than another could nullify the end result. The proposed example refers to the creation of an integrated model of the Capuchin garden in Pistoia (Fig. 2), in which the trees were modeled using software *Geomagic* from dense point clouds.



**Fig. 2.** *Mesh* modelling and NURBS modelling (Capuchin garden, Pistoia). The surfaces of reality-based 3D models can be defined by a network of flat surfaces (mesh surfaces) or by parametric equations determining their trend (NURBS surfaces). The choice to operate with one system or the other substantially depends on the geometric complexity of the artefact and on the degree of detail required: a mesh surface follows the point's progression from the 3D model being generated itself from those same points (three non-aligned points generate one surface), while a NURBS surface, having to describe the course of those same points from the mathematical point of view, and not being able in practice to pass through every point of the cloud, tends to 'approximate'. Furthermore, in order to model a complex surface using NURBS surfaces,  $n$  surfaces must be connected to each other (Furiani et al. 2013)

The role played by two-dimensional documents produced through the Mongian system of orthogonal projections, is evident in the church of San Giovanni Battista (Fig. 3) in Campi Bisenzio. The complex articulations of surfaces and volumes that characterize the monument have made it necessary to work for 'sections' in order to understand the real conformation of its space.

Finally, the possibility of freeing the chromatic data from the geometric one, delegating to a surface the definition of the morphometric and textural aspects those relating to the apparent color can lead to a partial and therefore incomplete interpretation of an artefact.



**Fig. 3.** The importance of the two-dimensional data (church of *San Giovanni Battista*, Campi Bisenzio—Florence). The 3D model realised from the point clouds enabled the extraction of horizontal and vertical sections required to describe the artefact with due detail. Since this is a well articulated artefact from a formal point of view, the section proved (as it often happens in this kind of operations) that the most congenial representation to understand the geometric characteristics of architecture is the possibility of obtaining a sequence of secant planes at a regular distance allowed to determine the progress of each element, thus evaluating the generating shape present in each section and its director vector (the software can generate polylines directly from the points belonging to the secant plane chosen). The operator on the basis of the sections, interpreting all the data available, can then developed the CAD drawings (Vernizzi 2006)

## 5 For a Cultural Model

The numerous data, the different technical languages, the difficulties of integrated representation are sometimes, even in when technological correct, a source of final ambiguity when trying to understand qualities of an object. In order to translate it into 2D and 3D images providing a correct and meaningful information, it is therefore necessary to operate in a critical way, examining the different cases and intervening with specific methods that respect the architectural characteristics.

In order to achieve the desired cultural goal it is necessary to clearly distinguish the two phases in the development of the virtual model: taking and returning data. In both, performed according to integrated criteria, even sophisticated, the IT operations are followed by a technician-surveyor. This ‘order’ in the survey process is now only possible with the direct participation of a culturally and disciplined expert surveyor.

Data and surveying process, duly documented, verified and adherent to the scientific protocols, can thus accomplish a final representation identifying with an appropriate ‘cultural model’.

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# Author Index

## A

Abad, Tomás, 1283  
Aguado Roca, Maite, 313  
Aladro-Prieto, José-Manuel, 1259  
Albardonedo Freire, Antonio J., 1047  
Allepuz Pedreño, Ángel, 1335  
Alonso Rodríguez, Marta, 857, 1131  
Álvaro-Tordesillas, Antonio, 857, 1131  
Amado Lorenzo, Antonio, 1350  
Amoruso, Giuseppe, 427  
Antuono, Giuseppe, 826  
Attenni, Martina, 723

## B

Báez Mezquita, Juan Manuel, 1248  
Bagnolo, Vincenzo, 752, 1227  
Balzani, Marcello, 610, 1141  
Barrero Ortega, Pedro, 285  
Barros Costa, Hugo, 587  
Barros da Rocha e Costa, Hugo Antonio, 915  
Bassetta, Manuela, 1271  
Basso, Alessandro, 183  
Baviera Llópez, Eduardo, 623  
Bercigli, Monica, 541  
Bernal López-Sanvicente, Amparo, 803  
Bianchini, Carlo, 723  
Bocconcino, Maurizio Marco, 383  
Bustamante, Maria Soledad, 222  
Butragueño Díaz-Guerra, Belén, 264, 1586

## C

Cabezos Bernal, Pedro M., 532, 1325, 1387  
Cabodevilla-Artieda, Ignacio, 739

Caffio, Giovanni, 1293  
Calduch Cervera, Juan, 38  
Campos Uribe, Alejandro, 142  
Cándito, Cristina, 1478  
Caniglia, Valeria, 723  
Capdevila Castellanos, Iván, 12, 274  
Capilla Tamborero, Esther, 557  
Capone, Mara, 1117  
Carazo Lefort, Eduardo, 951  
Carbonell Segarra, Mercedes, 506  
Cárcamo Pino, Mauricio Arnoldo, 1411  
Carlevaris, Laura, 789  
Carnevali, Laura, 105  
Carpicci, Marco, 66  
Carrasco Hortal, José, 1372  
Castaño Perea, Enrique, 1399  
Castro Henriques, Gonçalo, 335  
Cecchini, Cristina, 633  
Celis D'Amico, Flavio, 573  
Cervero Sánchez, Noelia, 739  
Chiarella, Mauro, 335  
Chiarenza, Stefano, 451  
Chías Navarro, Pilar, 1283, 1399  
Cipoletta, Martín, 1325  
Cirillo, Vincenzo, 894  
Climent Mondéjar, María José, 92  
Cocho-Bermejo, Ana, 118  
Colonnese, Fabio, 66  
Cortina Maruenda, Javier, 1387  
Costa Morais, Juliana M.S., 1618  
Crosse, John, 657  
Cundari, Cesare, 907  
Cundari, Maria Rosaria, 633

**D**

da Casa Martin, Fernando, 573  
 D'Agostino, Pierpaolo, 881  
 D'Amico, Sara, 492  
 de Coca Leicher, José, 927  
 de Fariás Panet Barros, Amelia, 1150, 1618  
 de la Cova Morillo-Velarde, Miguel Ángel,  
 479

del Blanco García, Federico Luis, 1577

Delcampo Carda, Anna, 1492

del Río Muñoz, Mónica, 963

De Marco, Raffaella, 541

Denia Ríos, José Luis, 623

de Sobrón Martínez, Luis, 1212

De Tena Ramírez, Carmen, 1047

Díaz García, Asunción, 506

Díaz Zamudio, Tomás, 1177

Di Paola, Francesco, 594

Domingo Calabuig, Débora, 53

Domingo-Gresa, Jorge, 975

**E**

Echeverría Valiente, Ernesto, 573

Escoda Pastor, Carmen, 1554

Esquinas Dessy, Jesús, 199

Estela-Carbonell, María Rosa, 1566

Estévez, Alberto T., 1087

**F**

Fasolo, Marco, 105

Fatta, Giovanni, 594

Fernández, I., 1020

Fonseca de Lima, Aluizia Márcia, 1150

Forte, Fabiana, 1433

**G**

Galán Jiménez, José Carlos, 79

Galván Desvaux, Noelia, 857, 1131

Gámiz Gordo, Antonio, 1177

García Bueno, Antonio, 1641

García García, Jorge Agustín, 394

García León, Josefina, 1000

García Ríos, Ismael, 231, 1577

García-Rosales, Gonzalo, 1283, 1399

García-Valldecabres, Jorge, 940

Garofalo, Vincenza, 1198

Giannetti, Stefano, 492

Gilabert Sanz, Salvador, 587, 915

Giordano, Andrea, 23

Gisbert, Ester, 867

Goitia Cruz, Aitor, 647

Gómez-Blanco Pontes, Antonio, 835

Gómez Sánchez, María Isabel, 231

Gómez Zepeda, Mónica, 359

González Pérez, Francisco Javier, 1311

González Uriel, Ana, 231

Gouwetor, Friso, 1372

Granero Martín, Francisco, 1517

Griffo, Marika, 723

Grijalba Bengoetxea, Alberto, 324

**H**

Hermida González, Luis, 1038

Hosale, Mark-David, 1372

**I**

Iborra Pallarés, Vicente, 12, 274

Iñarra Abad, Susana, 1387

Incerti, Manuela, 492

Inglese, Carlo, 723

Ippolito, Alfonso, 723

Irlés Parreño, Ricardo, 814

Izquierdo Esteban, Sonia, 1108

**J**

Jerez Abajo, Enrique, 951

Jiménez-Vicario, Pedro M., 23

Juan Gutiérrez, Pablo Jeremías, 814

**L**

Lacomba Montes, Paula, 142

Lafuente Sánchez, Víctor Antonio, 1010, 1449

Lancho Alvarado, Fernando, 1599

Lanfranchi, Fabio, 105

Lanzara, Emanuela, 1117

Laredo Torres, Taciana, 1424

Lauda, Luciano, 1433

Lavoratti, Gaia, 492

Leon Cascante, Iñigo, 1543, 1609

Liva, Gabriella, 1189

Lizondo Sevilla, Laura, 53

Llopis Verdú, Jorge, 623, 1492

López Bragado, Daniel, 1010, 1449

López González, Ma Concepción, 940

López Sánchez, Jessica, 394

Lorenzo-Eiroa, Pablo, 407

Luigini, Alessandro, 1630

Lusso, Laura, 752

**M**

Macias, J. M., 1020

Maestre Galindo, Clara, 373

Maestre López-Salazar, Ramón, 1098

Maietti, Federica, 610

Maiezza, Pamela, 521  
 Mandelli, Emma, 1030  
 Manti, Andrea, 427  
 Marcos, Carlos L., 867, 975  
 Marotta, Anna, 211  
 Martín Domínguez, Beatriz, 439  
 Martínez Aguado, Antonio, 169  
 Martínez Díaz, Ángel, 764  
 Martínez-Medina, Andrés, 975  
 Martínez Piqueras, Jorge, 623  
 Martín Fuentes, Daniel, 1325  
 Martín-Pastor, Andrés, 1065  
 Martone, Maria, 844  
 Medina Granados, Karina, 1641  
 Merino Sáenz, José Antonio, 347  
 Merlo, Alessandro, 1030  
 Messina, Barbara, 881  
 Millán-Gómez, Antonio, 1311  
 Miotto Bruscatto, Underléa, 335  
 Molina-Liñán, M. Mercedes, 1241  
 Molina-Siles, Pedro, 587  
 Molinero Sánchez, Jorge Gabriel, 835  
 Mollicon, Antonio, 1303  
 Mongiello, Giovanni, 991  
 Morales Menárguez, Francisc, 1372  
 Moral García, Álvaro, 951  
 Moreno Moreno, María Pura, 92

**N**

Navarro Jover, Luis, 1533  
 Navarro-Mateu, Diego, 118  
 Novello, Giuseppa, 383  
 Núñez-González, María, 685

**O**

Oliva Meyer, Justo, 38  
 Oliver Ramirez, José Luís, 12  
 Ortiz Tabarez, Juan Carlos, 1527

**P**

Palestini, Caterina, 183  
 Palma, Valerio, 633  
 Panarotto, Federico, 633  
 Parra-Martínez, José, 657  
 Paternò, Emanuela, 672  
 Pavignano, Martino, 211  
 Peral-López, José, 1259  
 Pérez Barreiro, Sara, 1076  
 Pérez Martínez, José Javier, 1543, 1609  
 Picchio, Francesca, 541  
 Pirinu, Andrea, 1227  
 Puche, J. M., 1020

Pujadas-Gispert, Ester, 1566

**R**

Raposo Grau, Javier Francisco, 264, 1586  
 Redondo Domínguez, Ernest, 1566  
 Riesco Leal, Luis, 285  
 Rivas López, Esteban José, 835  
 Robador González, María Dolores, 1047  
 Ródenas-López, Manuel A., 23  
 Rodríguez Moreno, Concepción, 252  
 Rossato, Luca, 1141  
 Rossi, Adriana, 532  
 Rossi, Maria Laura, 299  
 Ros Torres, Josefa, 1000  
 Rubio, Oscar, 867  
 Ruiz-Cáceres, José Ángel, 1461

**S**

Salas Ballestín, Carlos, 439  
 Salas Ballestín, Juan Carlos, 1503  
 Salgado de la Rosa, Mariasun, 264, 1586  
 Salomone, Alessia, 991  
 Salucci, Antonella, 777  
 Sancho Mir, Miguel, 439  
 Santonja Jiménez, Ricardo, 1424  
 Sarasola Rubio, Fátima, 131  
 Sarrió García, Juan María, 699  
 Sdegno, Alberto, 427  
 Serra Lluch, Juan, 1387, 1492  
 Serrano Salazar, Salvador, 1372  
 Solà-Morales, Pau, 1020  
 Sorowka, Martin, 710  
 Spallone, Roberta, 156

**T**

Tata, Alessandra, 521  
 Tavolare, Riccardo, 991  
 Toldrà, J. M., 1020  
 Torres Barchino, Ana, 1492  
 Tortul, Carla Beatriz, 335  
 Tovar Monge, Diego, 1461  
 Trachana, Angélique, 169  
 Tunzi, Pasquale, 242

**U**

Úbeda Blanco, Marta, 1076

**V**

Valenti, Rita, 672  
 Vallespín Muniesa, Aurelio, 739  
 Vatralla, Yuriy, 1461  
 Vattano, Starlight, 1360, 1630

Vázquez Arenas, Gemma, [1000](#)  
Velásquez Hernández, Víctor Hugo, [466](#)  
Verdoscia, Cesare, [991](#)  
Vilella Bas, Santiago, [1161](#)  
Villalobos Alonso, Daniel, [1076](#)  
Vinci, Calogero, [594](#)  
Viroli, Francesco, [1141](#)

**W**

Werner, Liss C., [3](#)

**Z**

Zaragoza, Isabel, [199](#)  
Zerlenga, Ornella, [1433](#)