
“If you touch it, you find a wall”: Experiencing Painted Illusions between China and Italy (1661-1766)

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Keywords: quadratura, Qing arts, pictorial illusions, Giuseppe Castiglione, Giovanni Gherardini

At the end of the seventeenth century, a fortunate and unique combination of events made possible for Chinese and Europeans to share anamorphic pictures, working ideas from projective geometry, and optical tools. This happened in the framework of the Jesuit mission in Beijing where some of the European fathers trained in optics and perspective engaged in a scientific and artistic dialogue with members of the Qing court, and especially with the Manchu emperor Kangxi (1654-1722).

In this study I explore one of the most important outcomes of such a unique artistic dialogue: the Qing commissions of illusionistic architectures given to Italian painters from the Jesuit community in China. Particularly, by analyzing primary sources, and archival evidence, I compare and discuss Italian and Chinese responses to the immersive experience of spectators moving within the space of illusionistic architectures. Firstly, I look at commissions given to Giovanni Gherardini (1655-1729) from Modena, and to Giuseppe Castiglione (1688-1766) from Milan. The first was trained at the school of Angelo Michele Colonna, and worked at the Bei Tang, the northern church in the Chinese capital, where he painted a *sfondato* (breakthrough). The second, Castiglione, who obtained the greatest fame, as he lived and served as imperial painter until his death, successfully mixed Italian and Chinese techniques and materials together. In fact, some of the most striking illusionistic paintings made by the Milanese artist are *tieluo*, paintings on silk or paper to be glue on walls.

Here, I will discuss Chinese and Italian sources on the basis of ideas of wonder and astonishment, resulting from kinetic experiences of painted illusions. I will especially compare Chinese sources describing encounters with European painted architectures and illusionistic paintings, with the discussion on wonder and astonishment advanced for example by Emmanuele Tesaurò in his *Il Cannocchiale Aristotelico* (1654); and I will also link the Chinese translation of Andrea Pozzo's *Perspectiva pictorum et architectorum* (1693), the *Shixue* (*Science of vision*, 1735) by Nian Xiyao (1671-1738), to Qing imperial working commissions, and specifically to the possibilities in delivering illusions in the spaces of Chinese traditional architecture.

The present study aims at answering important questions rising from the encounter between Italian and Chinese art, in the field of illusionistic painting: given diverse aesthetic traditions, how differently wonder and astonishment structured the vision of Italian and Chinese spectators in front of illusionistic architectures? How the kinetic experience of such spaces, for example epitomized by the touch, marked the passage from wonder to intellectual attention by destroying the uniformity of architecture and illusionistic painting?

Immersive Sublimity in Langlois's Panorama of the Battle of Navarino

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Keywords: Panorama; Sublime; Langlois; Nineteenth Century; Immersion

In 1831 Paris, the military officer and painter Jean-Charles Langlois opened a panorama depicting the naval battle of Navarino, an episode from the recent War for Greek Independence. Unlike the panoramas of his predecessor, Pierre Prévost, or the medium's inventor, Robert Barker, Langlois actively disrupted the boundaries between painted and real, spectacle and spectator, turning visitors into actors or participants in the panorama's fiction. The emphasis shifted in this new panorama from the sense of sight

to a sense of being. Combining contemporary reviews with extant architectural plans and preparatory paintings, I examine the illusionistic mechanisms whereby Langlois immersed visitors in the fiction of his now-lost panorama of the Battle of Navarino. Langlois transcended the limits of the canvas by including the corridors and viewing platform in the represented naval battle, making the visitor's space visually and conceptually contiguous with the space of the battle. The physical and conceptual immersion of visitors within the extended pictorial space made them aware of their physical presence in a way that prior panoramas had not. The viewer was no longer looking at the spectacle from outside but experiencing it from the inside. The panorama, as Langlois presents it, is not an image; it is a space. It is not about what one sees, but what one *feels*.

This immersion led to a specific experience of sublimity which I call the immersive sublime. The immersive sublime involved the activation of emotion and bodily empathy to transport viewers beyond material reality in their suspension of disbelief. Langlois' panorama was a multi-sensory, totalizing illusion that used sensational affect as a pathway to the sublime.

Immersive Experience in Dieter Roth's Studio with the Installative Work *Selbstturm*; *Löwenturm* (1969-1998)

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Keywords: Dieter Roth's Studio with *Selbstturm*, *Löwenturm*; Multisensory Experience; Liminality; Aesthetics of Transformation; Phenomenology of the Visit.

At the centre of the contribution is the visitors' immersive experience summoned by Dieter Roth's artist-studio with the installative work *Selbstturm*; *Löwenturm* (1969-1998), which consists of food busts in the process of decay.

First of all, it is necessary to introduce Dieter Roth's studio to address its specific characteristics, which in turn help define the immersive experience related to the studio's visit – Key questions are: what kind of immersivity are we dealing with in Dieter Roth's studio and what distinguishes it? Which visual, acoustic and odour-specific as well as architectural elements determine the whole-body and multisensory perception and the aesthetic experience of such an environment? Space is understood not only as a condition of immersivity but also as an activating frame – as the work of art's iconic field that determines and promotes the multisensory perception and the aesthetic experience.

The next part addresses the issue of liminality, which is discussed as a topic that decisively determines the immersive experience in connection with Roth's studio. The aesthetic crossing of boundaries between "here and there" as well as between art and reality, occurs in this environment not only through the visual-spatial, but also thanks to the multisensory dimension that is triggered by the decaying food of the installative work *Selbstturm*; *Löwenturm* and which enables viewers to take note of the transforming "aesthetic threshold experience" (Fischer-Lichte 2001) directly on his/her own body. Special attention should thus be paid to the topic of liminality, an aspect – according to the thesis to be examined – that plays a significant role in shaping the immersive experience in Roth's studio. Subsequently, some reflections of a methodological nature will be inserted, dealing with the possibilities and the challenges of fruitfully incorporating subjective perspectives regarding among others sensory perception, liminality and immersion into art historical analysis.

Immersi nell'irreale. Prospettive an-iconiche sull'arte contemporanea dall'ambiente alla realtà virtuale

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Keywords: an-icons; installation art; illusion; immersivity; virtual reality art

Thanks to its ability to envelop the viewer in a 360° image, Virtual Reality (VR) has stimulated the debate on the topic of immersion, and it has favoured research in genealogical terms to trace possible paths in the history of media and art. However, part of this narrative still evaluates VR as an illusion medium useful to mimetically reproducing reality, rather than as a great tool for design space. Indeed, we can recognize the most stimulating characteristics of this technology in designing a space and in the relationship established with the user's body. In doing so, it is possible to identify in the artistic installations dating from the first decades of the XX century, a significant stage in the history of im-

mersive artworks. The history of such installations early shows that one can be immersed with her own body in an abstract and unreal space, which is not necessarily a duplicate of reality.

The immersive strategies proposed by the environmental installations make use of a centrifugal force that pushes outwards from the canvas and the sculpture's closed form. Still, at the same time, it provokes a centripetal movement of inclusion and absorption of the world within the image that thus becomes an environmental image. Precisely because of this attractive and inclusive force, and thanks to the gaze that we can cast towards the past from today, environmental installations can be read as images, or rather as *an-icons* ante-litteram.

Immersive Pictures. Cut-Outs and their Potential of Connectivity

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Keywords: Augmented Reality; Cutout; Trompe-l'œil; Participation; Immersive Images

This article examines the impact of immersive images on the viewer's relationship to reality. The term immersion is usually associated with the immersion of the viewer into the image. To shift the investigation to immersive images is to investigate how the images immerse into reality. For this purpose, different framing concepts are introduced and applied to immersive images. The focus thereby is not on the disappearance of the border between image and reality, but rather on how the images interact between the partition of the field of view and the participation in the world. To explore this precisely, the research is devoted to the procedure of the *cutout*, which has both a considerable art historical tradition and a frequent use in the immersive medium of Augmented Reality. On the foundation of art history, it will be possible to reflect on the "new" medium in a more profound way. At the end of this paper, two cutout installations are compared, one analogue, the work *Cbance (Darinka, Vivien, Anne)* by Alex Katz from 1990, and one digital, an AR intervention by the artist Mark Skwarek from 2011. With the immersive images, the mediating potential between different reception modes is worked out. Since the reception of both works oscillates between their participation and their partition.

Lo spettatore nel quadro: strategie immersive dello sguardo fra scrittura (Diderot) e cinema (Sokurov)

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Keywords: Salons, Diderot, promenade, Sokourov, èkfrasis

Il contributo intende ripercorrere la genealogia di una figura dell'immersività, che attraversa la storia delle arti, dalla pittura al cinema: l'ingresso immaginario dello spettatore all'interno del quadro pittorico. In particolare, il saggio intende concentrarsi da una parte sulle sofisticate strategie retoriche e letterarie di inclusione dello spettatore e del lettore all'interno dell'immagine artistica elaborate da Diderot nei *Salons* (1759-1781), e che si configurano come una grande impresa di descrizione e "attraversamento" dall'interno delle opere d'arte, culminante nella *Promenade Vernet*. Dall'altra parte, esso intende analizzare, fra i molti possibili esempi offerti dal cinema, un documentario-saggio di Alexander Sokurov, *Elegia del viaggio* (2001), che si presenta come un onirico viaggio attraverso le immagini, dalla Russia all'Olanda, e che si conclude con l'ingresso della macchina da presa e del suo invisibile protagonista all'interno di un quadro di Saenredam, *La chiesa nella piazza di Santa Maria a Utrecht*. La pittura è rimediata in un caso dalla scrittura, nell'altro dal cinema.

Diderot mette in scena, con una consapevole ripresa di strategie efrastiche già utilizzate dai retori antichi, una "cinematizzazione" dell'immagine pittorica attraverso la scrittura che non solo restituisce il procedere dell'occhio (*promenade de l'œil*) sulla tela ed esalta l'illusoria trasparenza del quadro, producendo un effetto di realtà nel lettore. La scrittura, raddoppiando i segni iconici, istituisce un punto di sguardo che dalla soglia della cornice del quadro si proietta all'interno dell'immagine (in particolare di fronte ai quadri di paesaggio e alla pittura di genere). L'obiettivo finale di questa strategia, attraverso l'assorbimento del soggetto dentro l'opera, sembra tendere alla costruzione di una nuova, inedita figura di spettatore, di uno sguardo e di un corpo interno all'immagine, prodotto e generato dalla scrittura stessa. Nel film di Sokurov è la voce off del regista che accompagna l'apparizione delle immagini e che si offre come un doppio della nostra voce interiore o come un fantasma del nostro sguardo, con un analogo effetto di raddoppiamento dell'occhio della macchina da presa. L'effetto di presenza generato dall'ingresso all'interno delle immagini, abitate dallo sguardo del regista, si realizza quindi al prezzo di una doppia mediazione, quella visiva e quella sonora.

Questa inclusione dello spettatore-lettore all'interno dell'immagine produce infine un effetto paradossale: da una parte sfarina il confine fra lo spazio dell'esperienza reale del soggetto e lo spazio rappresentato nell'opera, dall'altra parte riafferma, sia in Diderot sia in Sokurov, in ultima istanza la distanza, l'alterità e l'insularità dell'immagine artistica, sia essa pittorica o cinematografica.

Quando l'immagine si fa ambiente: il piano sequenza come figura immersiva?

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Keywords: campo lungo, cinema, immagine immersiva e ambientale, enunciazione, fenomenologia

Molta della letteratura attuale sull'immersione e sulle sue figure si concentra sull'*allembicing image*, «l'immagine ambientale», cioè sul fatto che l'immagine si costruisca come una volta sferica a 360 gradi attorno allo spettatore, dissipando la cornice come elemento costitutivo dell'immagine stessa. Questo dato fenomenico, oltre a una retorica visiva dell'empatia, apre a una precisa genealogia dell'effetto di immersività che va a indagare il panorama ottocentesco come un paradigma emerso solo tardivamente, ma che si può ritrovare già nella pittura antica e che in qualche modo sopravvive nelle tecniche immersive di realtà virtuale.

In alcuni casi (Grau 2003) tale paradigma è visto in opposizione all'altra linea genealogica, quella più legata al *trompe-l'œil* e che, in questi studi, è destinata a rimanere minoritaria. Il *trompe-l'œil*, nelle sue varie manifestazioni, è infatti pensato come una sottolineatura della cornice, proprio l'elemento che l'immagine ambientale vorrebbe rendere invisibile.

Mi sembra invece che le due trame debbano essere tenute insieme dialetticamente e il mio intervento vorrebbe concentrarsi su alcuni casi specifici di effetti di soglia, di cornice e più in generale di *trompe-l'œil*, ben conosciuti dalla semiotica che si è occupata di immagini, nonché da autori vicini a tale tradizione, per poi ritornare sulle immagini ad effetto ambientale.

La dimensione enunciazionale della prospettiva di “sotto in su” che da Mantegna arriva alla maniera cinquecentesca e successivamente alla “quadratura” dei soffitti delle chiese barocche è, ad esempio, utile per approfondire l'effetto di presenza e il suo correlato effetto di immersione. L'ipotesi è quella di verificare come questi effetti spesso siano forniti da due movimenti opposti che creano una tensione negli effetti di soggetto prodotti: da una parte una prospettiva ascendente che aspira lo spettatore nello spazio del quadro e dall'altra una sorta di ostacolo che sembra mirare all'effetto opposto, “uscendo” cioè dal quadro tramite soggetti o oggetti in scorcio. Questi due movimenti contrari, questa co-presenza di effetti enunciazionali in tensione, profondità e oggetto, puntellata da gli effetti di cornice, sembra poter tracciare la linea per indagare più in generale le figure dell'immersività.

Indagando questa tensione enunciazionale vorremmo arrivare a chiederci come essa sussista anche quando la cornice si diluisce nell'effetto di continuità ambientale dell'immagine, nell'odierno largo spettro delle esperienze di realtà virtuale. E questo al di là del momento in cui l'ambiente immersivo, riproduce al suo interno degli effetti di soglia per catturare l'attenzione dello spettatore. Il nuovo luogo della cornice è dunque il corpo stesso dello spettatore? Lo scorrere della volta sferica sembra infatti non avere frontiere di sorta, spazi dove poter abbozzare e agganciare il doppio movimento contrario a cui facevo allusione. Se non forse, questa una delle ipotesi da verificare, la discrepanza fra lo schema del corpo, la propriocezione, e il diagramma che traduce la trama complessa dei nostri movimenti in informazioni per il dispositivo tramite i sistemi di tracking.

Sulla tendenza utopica del VR cinema

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Keyword: Immersività, VR cinema, utopia, comunicazione umanitaria

Tra le principali linee di sviluppo del VR cinema si trova senza alcun dubbio il documentario a tema sociale, umanitario e politico, come occasione per sperimentare forme di trasferimento dello spettatore in spazi e tempi diversi da quelli in cui è fisicamente collocato: all'intero di un campo profughi oppure in una prigione, in un villaggio colpito da calamità o magari nella città di Hiroshima il 6 agosto 1945.

Ma in che misura la tecnologia immersiva può facilitare l'assunzione di uno sguardo testimoniale? A quali condizioni il gesto di indossare un visore per la realtà virtuale – comodamente a casa propria o nei saloni di un meeting – può assumere un valore sociale, etico e politico?

Facendo riferimento ad alcuni esempi, questo articolo si propone di identificare e descrivere la tendenza “utopica” del VR cinema. Riprendendo la duplice etimologia del termine, si riflette sugli ambienti

immersivi realizzati con tale tecnologia in quanto *eu-tópoi* (il luogo del miglioramento e del bene, nel quale lo spettatore può avere l'impressione di adempiere facilmente la propria vocazione testimoniale o assistenziale) ed *ou-tópoi* (assenza di luogo, spazi che non corrispondono pienamente con il "qui e ora" nel quale è empiricamente situato il soggetto e neppure con il "qui e ora" degli eventi mostrati nei video).

L'esperienza pre-morte come figura dell'immersività tra cinema e realtà virtuale

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Keywords: Near-death experience; first person shot; immersion; cinema; virtual reality.

Recent years have witnessed an upsurge in the (mis)use of rhetorical strategies aimed to pass off virtual reality as "the ultimate empathy machine", as Chris Milk dubbed it. By providing a 360° multisensory experience where the traditional spectator of both static and moving images turns into the explorer and, in a way, even the producer of a digital environment, immersive virtual realities would offer everything that cinema cannot. Yet, in spite of this narrative which is often exploited as a form of propaganda, the close link between cinema and virtual reality continues to play a crucial role in the contemporary iconoscape, and in some cases can be conceived of as a veritable remediation. After analysing the main issues around which the debate on the relationship between the two media revolves, this article focuses on the particular case study of so-called out-of-body (and, more specifically, near-death) experiences. A description is given of the different ways in which cinema and virtual reality make these experiences visible, with special attention to how traditional first-person perspective has been remediated through virtual reality in order to give the experimenter the impression that she is perceiving herself from a location outside her physical body.

On the threshold of belief. Immersive shows, technologies and devices in Lourdes around 1900

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Keywords: nineteenth-century, religious beliefs, immersivity, media archaeology, Lourdes

This article is dedicated to the flowering of immersive attractions in Lourdes at the turn of the 20th century. In a very short space of time and in a fairly small area (an initially waste land next to the sanctuary) of this new center of Marian devotion, all sorts of "optical machines" of the time are concentrated: two panoramas, a diorama, a wax museum, an indefinite number of devices for magic lantern shows or luminous projections, several cinematographs (first itinerant, then fixed, installed in places that can begin to be considered "real" theatres), etc.

The question of immersivity in relation to religion and belief goes to the heart of Catholicity's relationship with images (or, more generally, with the *Image*) and responds to a long tradition going back (at least) to the Baroque period and its great scenic-architectural-visual devices; if, on the one hand, the apparitions to Bernadette and the events of Lourdes are part of this same lineage (which may also serve to explain the origin and cause of these events), on the other hand, they represent and mark a real "turning-point of modernity" in the process of *spectacularisation* that they provoke on the mystical event and its conception, transforming them into a mass phenomenon, or even into a real attraction for the crowds. The flowering of spaces, technologies and devices capable of satisfying the desire of this crowd of pilgrims-spectators – not only and simply a "desire to see" (according to a *scopophilic* logic), but above all to re-live in and through their own bodies the experience of the visionary by immersing themselves to varying degrees in a fictional and illusory environment – must therefore be linked to the sensual reconfiguration of the religious in the nineteenth century, in addition to being read through the prism of the more general transformations undergone by the spectator at that same time.

This study will therefore constitute an archaeology that will make possible to question the issue of the *doubling of belief* (the fact of believing in images and simulacra, and religious belief itself) in its modern definition and construction - technological, reproducible, spectacular and of mass reception. This genealogical perspective will thus allow us, in the end, to make incursions into (more) contemporary temporalities, opening us up to the consideration of cases which arise in explicit or implicit continuity with the archaeological forms examined above all (for example, the "megavision" audiovisual show conceived for Lourdes by Michel Carné in 1980, based on the simultaneous interaction of thirty fixed and animated projectors); up to more recent forms of immersion born at Lourdes, for Lourdes or around the Lourdes phenomenon, in connection with *interactive*, *virtual* and *gaming* (the first e-pilgrimage "Lourdes United"; the official application of the shrine to simulate real pious actions, such as placing a candle, etc.).

Avatars and rituals: immersive religious practices in the digital sphere

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Keywords: Avatar, Digital Religion, Ritual, Digital Games, Semiotics

This contribution aims at offering a semiotic analysis about the religious performance in the digital sphere experienced through the figure of avatars. The theoretical disquisition of Julia Kristeva of the translinguistic, and Eco's reflection of the model reader, could together reflect how the practitioner, thought as a reader, interpret and contribute to the meaning construction in this intertextual phenomena of digital religiosity.

Since the 1980s, and especially after the arrival of the web 2.0, there has been a significant rise of spiritual performances and practices within online environments, where a variety of traditional and non-traditional systems of beliefs begin to migrate and adapt to this new territory. Religions became, as many other social aspects, mediated by this electric media, originating a culture strongly influenced by digital technologies and integrated by networks.

In this scenario, computational media was becoming not only an instrument to carry out spiritual pursuits, but instead an environment, producing other ways of considering and understanding the religious context. That is to say, the digital environment seen as a producer of experience, affecting dialectic relations – as science and faith - and revolutioning hypothesis about how the net reflects part of our essence.

Virtual environments started to be perceived as another type of reality, where space and time do not answer to the cartesian linearity and a diversity of forms of religious engagement began to emerge by reconstructing or simply reinventing themselves. With religion and digital technology converging one another, the production and reception of meaning has suffered a variety of changes. Some scenarios, early projected as a reality yet to be studied, are now inherent conditions of contemporaneity.

One of the many results is the merging of complex identities as Avatars, which can be understood as the user's self-representation in the online context. In the religious context, the performance and construction of rituals and the way of inhabiting virtual "sacred" spaces are all activities lived through avatars, allowing a sense of presence by deep levels of immersion, sometimes developed by extended reality software as it is the case of VR. There is, consequently, an even stronger process of embodiment occurring in virtual worlds.

Two reflections are open in this research: On one hand, considering that all human praxis are languages - since languages demarcate, signify and communicate - then the digital practice of religion would enter into the translinguistic, because of its elements coming from different contexts and multimodal strategies. Here, intertextual unions determinate the dynamics, and our presence, experience through the avatar, is always mutating, moving and connecting. On the other hand, the religious practice thought as a text is then actualized within one of its multiple potentialities. When bringing to the "online" a ritual, the way in which is performed would determinate the reader's interpretation of the text itself, following Umberto Eco's theory of the model reader.

Notizie degli scavi: prove di immersività nelle pratiche turistiche di Roma Capitale.

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Keywords: virtual and augmented reality, immersiveness, enunciation, heritage tourism, Rome.

An increasingly widespread trend in the contemporary tourist offer is the recourse to virtual and augmented reality for the fruition of the artistic and historical-architectural heritage. The research perspective of this study focuses on the relationship that immersiveness produces between subject and object, between tourist and monument in reference to the enunciative device and to the body of the subject located in spatiality. The analysis highlights some aspects involved in these new forms of tourist involvement such as the relationship between the sensorial, passionate and cognitive spheres and the role played by narrativity. The analysis is conducted on two case studies in which the Municipality of Rome adopts virtual or augmented reality in the use of the historical-architectural heritage, that is the Fori and the Ara Pacis.

Opacity and transparency of the performative frame in immersive theatre

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Keywords: immersive theatre, semiotics of theatre, sensorial spectatorship, audience participation, effects of reality

In an essay on the picture frame, Georg Simmel claims the sacredness of this device considered fundamental for the dialectical articulation of the delicate relationship between art and reality which constitutes, for the German philosopher, the core of his aesthetic meditations, including those on theatre. In the most contemporary forms of immersive theatre it is nevertheless no longer the *framing* of the proscenium – that imaginary “fourth wall”, according to a *purely visual* approach, through which the audience observes actions on stage – that threshold-figure (according to Simmel’s viewpoint) to which the function of separating and connecting the factual reality of the spectator and the counterfactual one of the (dramatic) possible world is delegated. In fact, in the immersive theatre this boundary device is *embodied* by the actor himself, who becomes the figure responsible for the continuous transformation and transfiguration of the performative frame, decidedly more opaque and less transparent than to more traditional theatrical forms, such as bourgeois drama.

We are, therefore, in presence of a sort of 2.0 fictionality, no longer delegated to that specific fictional frame marked by boundary indicators such as the darkness in theater room, the curtain, the silence, etc. Actually, in this new kind of fictionality bodily matter and aesthesia at stake in the actor-spectator experience are solely account for the establishment of the performative frame.

Far sentire il benessere dei luoghi. Progetti di orientamento come esperienza di immersività

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Keywords: Wayfinding; Orientation; Sense of Place; Semiotics; Communication Design

Wayfinding is a design field that deals with the orientation and communication of places. By placing a user in relation to the environment in which he or she finds himself or herself, wayfinding therefore designs just such an experience. It provides an experience of cognitive and environmental well-being that we can define as *immersive*: when the project is successful, the user is *welcomed* and *accompanied* in his navigation practices, almost without making that *cognitive effort*. On the contrary, immersiveness provides *cognitive benefits*.

Following this theoretical path, we will examine three case studies that we believe offer an immersive navigation experience in the space in which they operate.

First of all, a historical case and model for several other projects: the wayfinding of the Metropolitana Milanese, designed in the 1960s by Bob Noorda. Noorda’s design offers to the user a travel experience that is always clear in its information and references, thus reducing the sense of alienation of the underground space.

A very different case is the more recent case of Ruedi Baur’s wayfinding for the Cinémathèque française. Here, through a system of light projections on the walls, visitors are guided in their navigation. In line with the filmic imagery, the design is based entirely on light, offering an experience where physical place and cinematographic spatiality tend to be integrated.

Finally, City ID’s Interconnect project in Birmingham. Using digital technologies that connect the territory, the different means of transport and the user, this project proposes an evolution of the travel experience designed by Noorda. Different media are integrated to accompany the traveller in an interactive, fluid and connected experience with the surrounding environment.

Le figure della pervasività nella realtà aumentata

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Keywords: pervasiveness, augmented reality, syncretism, superposition, gain

The fundamental question that will be discussed in the text concerns the definition of the concept of “pervasiveness” as an “effect of sense” and of the “figures of pervasiveness” as a set of isotopic facets that define the “augmented image”. The contribution focuses on a specific emerging media, Au-

gmented Reality, and on a typology of images produced through such technologies (the “augmented images”) that distinguish its formal specificity. By considering some of the main strategies to achieve realism and plausibility effects in the textual production of Augmented Reality images, the differences between virtual content and physical reality will be described at a plastic level and the definition of an isotopy of overlapping that characterizes the pragmatic production of the augmented image will be affirmed. This isotopy will then be detected in other textual forms, not attributable to Augmented Reality media, in order to propose a category of “figures of pervasiveness”.