

Reviving Drawing Education: Training Modules from the Historical Archive of the DSDRA, Sapienza University

This paper presents a case study within a wider research project on the drawing archive of the Department of History, Drawing and Restoration of Architecture (DSDRA) at Sapienza University of Rome, which preserves student works from the 1930s to today. The focus is on drawings from the course of Professor Angelo Marinucci, who taught architectural drawing between 1948 and 1959. Produced mainly in pencil and depicting Roman architecture—porticoes, fountains, façades—these perspective sketches combine individual skill with Marinucci's pedagogical rigor. Their tonal shading, calligraphic precision, and attention to the conservation of monuments reflect his dual role as both researcher and teacher, emphasizing descriptive geometry and the theory of shadows. The works reveal not only aesthetic beauty but also structural clarity, material qualities, and cultural values tied to Rome's identity. Marinucci's method privileged direct, intuiti-

ve engagement with the city through drawing. The research aims to valorize this didactic heritage by critically analyzing archival materials and developing modular training tools. Historic courses have been virtually reconstructed by reassembling student exercises, theses, exam records, and models into narrative frameworks enriched with syllabi, writings, and additional content. These resources are integrated into a digital platform featuring interactive modules, videos, and links, allowing exploration of the archive and recovery of pedagogical memory. The case study illustrates how historical archives can serve as dynamic educational laboratories, merging memory and innovation. It proposes a replicable model for other institutions, showing how pedagogical heritage can inspire both academic research and contemporary teaching.



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THE ARCHIVE OF THE DEPARTMENT OF HISTORY, DRAWING AND RESTORATION OF ARCHITECTURE

The Drawing Archive and Photographic Collection of the DSDRA at Sapienza University originated from the unification of the archives of two former departments within the Faculty of Architecture: the Department of History of Architecture, Restoration and Conservation of Architectural Heritage and Survey, and the Department of Environmental and Architectural Analysis and Drawing. These were merged in July 2010 to form the current Department of History, Drawing, and Restoration of Architecture. On that occasion, a comprehensive collection of educational materials was consolidated, representing a substantial body of knowledge accumulated over the years by multiple generations of professors.

This archive now stands as a valuable historical testimony to the teaching activity carried out by scholars in the fields of architectural history, drawing, and restoration at the Faculty of Architecture of Sapienza University in Rome. Today, it serves as an important resource for deepening our understanding of the built heritage and its historical development. The archive currently comprises three distinct archival collections, each with its sections and related subsections. The first is the History and Restoration Section, subdivided into the following parts: teaching materials (approximately 1960–2016); photographic collection; postcards; and the so-called “supporting documents” (1950–1960). The second is the Drawing Section, further divided into: historical teaching (1930–1980); modern teaching (1980–2000); and contemporary teaching (from 2001 onward). The third is the De Angelis d’Ossat Section, currently being inventoried, which consists mostly of written documentation related to the numerous professional appointments, and academic and institutional activities undertaken by Professor De Angelis d’Ossat. Each section includes a variety of materials, with the bulk of the holdings consisting of architectural drawings, surveys, sketches, perspective views, analytical and design diagrams,

written and graphic-written documents, and photographs.¹

THE DRAWINGS SECTION

It is especially within this section of the archive—originating from the former RADAAR Department—that the consolidated tradition of the Roman School of Drawing developed over time at the Faculty of Architecture of the Sapienza University of Rome is most clearly preserved. The Drawing Section contains graphic works related to teaching activities in the courses of Drawing and Surveying, produced from 1930 to the present day (Fig 1). These works primarily consist of representations of architecture, historic buildings, monumental complexes, and urban contexts located in the city of Rome, the Roman countryside, and the Lazio region, as well as architectural compositions depicting Roman urban spaces. The corpus includes drawings on paper supports and, since the early 2000s, digital-format drawings have also been added. The materials are organized



Fig. 1 - The Drawing Archive, Drawing Section: drawings from the ARDIS collection stored in the cabinets designed by Enrico Del Debbio.

Fig. 2 - The Drawing Archive, Drawing Section. Scanning of the drawings from the ARDISMod collection carried out by the research fellow at the Laboratory for Innovation in Survey, Representation, and Analysis of Architecture (LIRALab), via di Ripetta.



Fig. 3 - The Drawing Archive, Drawing Section. The drawings from the ARDIS collection are photographed by XXXXX at the Laboratory for Innovation in Survey, Representation, and Analysis of Architecture (LIRALab)



chronologically into specific collections: ARDIS, or Historical Teaching (1930–1980), which features graphic works from the courses taught by Professors Enrico Del Debbio, Giulio Roisecco, Giuseppe Perugini, Luigi Vagnetti, Tommaso Valle, Paolo Marconi, Franco Minissi, Uga De Playsant, Angelo Marinucci, among others; ARDISMod, or Modern Teaching (1980–2000), which includes drawings related to the teaching of Professors Piero Albisinni, Adriano Bentivegna, Carlo Carreras, Luigi Corvaja, Laura De Carlo, Mario Docci, Antonino Gurgone, Marcella Morlacchi, Biagio Roma, Alessandro Sartor, Giorgio Testa, and others; and ARDISCont, or Contemporary Teaching (from 2001 to the present), which contains student works from courses led by Professors Mario Docci, Emanuela Chiavoni, and Carlo Bianchini. Future additions are planned for student drawings from the courses of Professors Laura Carlevaris, Carlo Inglese, Elena Ippoliti, Alfonso Ippolito, Priscilla Paolini, Paola Quattrini, Luca Ribichini, among others. Of particular value are the survey drawings related to the historic center of Rome, especially those from the 1930s and 1940s. These include numerous churches, monuments, palaces, fountains, and sixteenth- and seventeenth-century civil and religious complexes. Also, of great historical and documentary interest are the survey drawings from the campaigns conducted in the rural area of the Roman countryside (Agro Romano) during the 1950s and 1960s, which document architectural structures that have since been heavily altered or no longer exist (Fig. 2).

Since the late 1990s, a process of cataloging and digitizing the archive's documentation has been underway. This initiative has employed various integrated methodologies and information systems, culminating in the creation of a dedicated database in 2015, into which the previously collected data were entered. This process is still ongoing, with further completion, updating, and expansion currently in progress (Fig. 3). To date, the cataloging and digital reproduction effort has resulted in a total of over 21,000 drawings uploaded across approximately 13,700 catalog entries: about 14,800 in the historical collection, around

2,300 in the modern collection, and roughly 3,850 in the contemporary collection (the latter stored first on CDs, then on USB drives, each containing the graphic documentation related to individual students' examination materials).

THE ARCHIVE AS CULTURAL HERITAGE

"Architectural and urban heritage represents one of the most extraordinary legacies of our civilization, and the drawings that depict it hold great documentary value, bearing witness to its existence and transformation over time.

Just as it is essential to preserve our 'stone' heritage for the future, it is even more necessary to safeguard and disseminate all the sources that allow us to understand it deeply and transmit that knowledge to future generations, among these, the drawings and photographs that have documented it over time. Drawings, surveys, and various analytical graphic works constitute a rich source of valuable information, both for understanding the history of buildings themselves and as evidence of the cultural context, methods, and technologies of observation and analysis of the periods in which they were produced.

These documents condense within their lines and form the knowledge of an era or a historical moment. Such extraordinary records, preserved in our archives and almost always made on fragile supports, are at risk of both physical degradation over time and restricted access, often stored away in containers and visible only to a limited number of users."²

The Historical, Modern, and Contemporary collections of the Drawing Section of the DSDRA Department hold a vast repertoire of documents that, when viewed from a temporal distance, clearly illustrate the evolution and transition of the discipline of drawing. From 1930 to the present day, these materials reflect the training of generations of students educated at the Faculty of Architecture of Sapienza University of Rome.

The objective has been not only to study and share the transformations of the built heritage but also to recover and transmit the legacy of knowledge

and teachings of the so-called "Roman School" of architecture, which these works so vividly express.

This documentation constitutes a unique and invaluable material and immaterial heritage, reflecting the cultural specificities of Sapienza both in its teaching practices and its research traditions.

The current national and international debate surrounding digital archives of architectural drawings is broad and dynamic. Its primary goal is to ensure the preservation and transmission of fundamental sources for understanding and disseminating architectural and urban culture. Particular attention is now devoted to the management, valorization, and sharing of the diverse graphic information contained within these collections. Thanks to the continuous advancements in digital graphic systems, these activities are becoming increasingly refined in both form and content.

"The wide range of communication tools now available urges—and indeed imposes—a specific reflection on the methods of archiving and transmitting graphic and photographic cultural heritage, with an emphasis on broad and accessible forms of dissemination. The opportunities offered by the web, artificial intelligence technologies, and applications such as HBIM highlight the need for a structured debate that considers these renewed approaches, explores their potential, and identifies new and previously unimagined objectives."³

The dissemination and sharing of research results provide an important occasion for scientific reflection on the management, communication, and promotion of architectural drawing archives. This includes attention to innovative research and projects—both completed and ongoing—as well as to the methodologies and integrated technologies employed in such efforts. The drawing archive presents itself as a "museum of memory," one that explores a variety of cultural, social, historical, and disciplinary trajectories, both tangible and intangible.

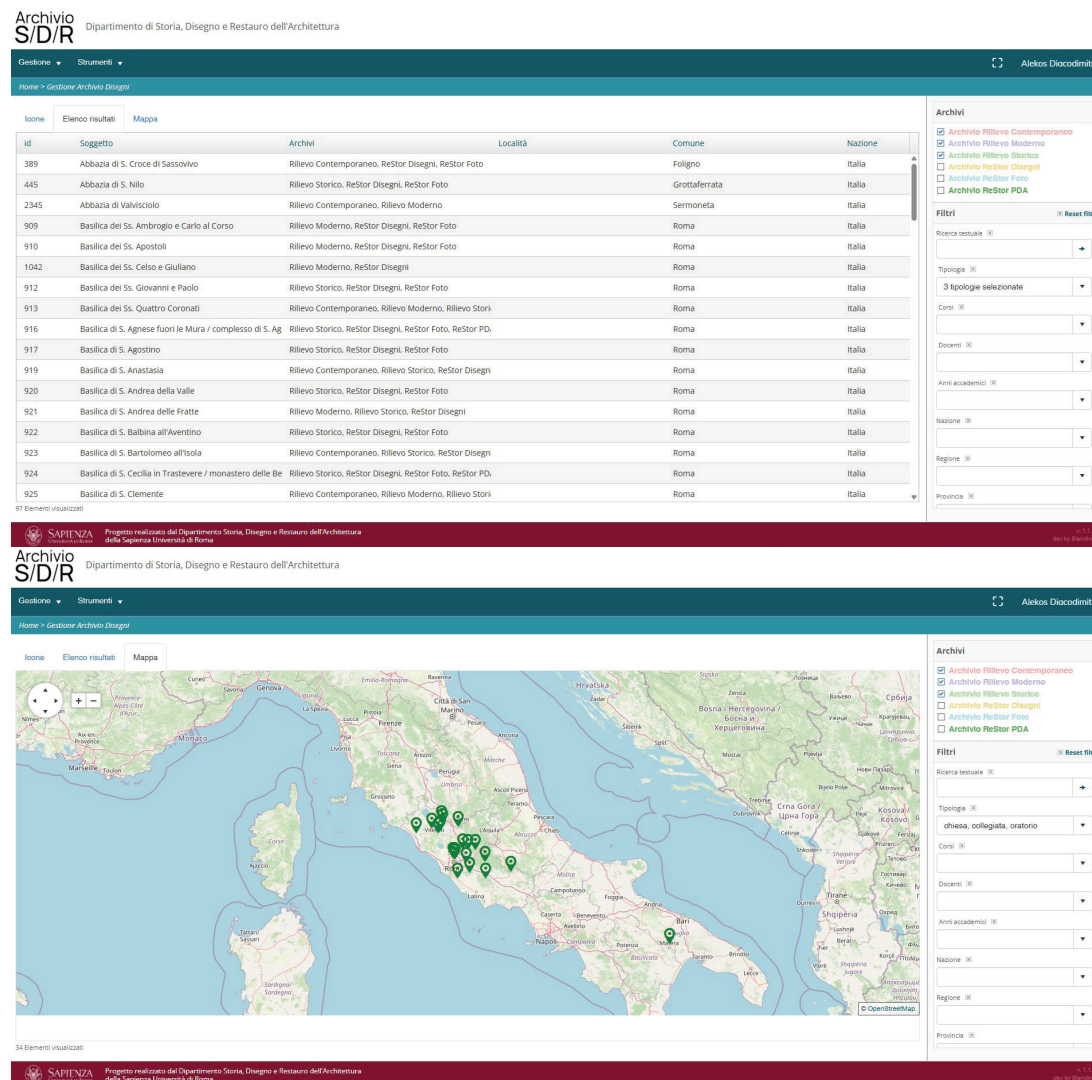
At the same time, it opens new paths for future university education and research. The archive is a flexible tool—continuously expandable and

adaptable—where new forms of exploration and analysis of the ever-evolving cultural heritage can take place.

THE “ARCHIVIO S/D/R” PROJECT

As part of the broader initiative to enhance the value of the graphic heritage described above, the Archivio S/D/R portal represents the main operational and communication tool developed to support this goal. It is a digital platform designed to organize, describe, and make accessible an increasingly broad selection of didactic materials—both historical and contemporary—through dynamic, interactive modes of engagement within university-level educational paths. The portal does not merely offer a digital reproduction of the physical archive; instead, it proposes a critical and functional reorganization of its contents, designed to meet a range of needs, from academic research to the development of structured didactic programs. The interface has been designed to support thematic and cross-referenced exploration of the graphic archive, thanks to a system of dynamic filters attached to each document.

A graphic interface (Figs. 4 and 5) allows users to explore the archive as a whole, using a tool that groups items by category, instructor, course, academic year, and other parameters, providing users with a comprehensive overview of the current “health status” of the archive. The platform also enables the exploration of geolocated archival materials through an OpenMaps interface, as well as high-resolution viewing of the drawings themselves, enhanced by zoom tools and free navigation features that elevate both the visual and analytical dimensions of the content. One of the project’s most significant innovations lies in its ability to integrate digitized historical materials with more recent, digitally born documents produced by students during current academic activities. In doing so, the portal serves not only as an exhibition space but also as a tool for conveying the continuity of drawing education within the Faculty of Architecture—tracing, over time, the enduring principles and evolving methods, content,



Figs. 4 and 5 - “Archivio S/D/R” user interface

and tools of architectural representation. Archivio S/D/R aims to become a replicable model, designed to interconnect with other digital archives within the department, such as the material archive or the point cloud repository. Its modular structure, combination of historical and contemporary content, and strong integration with academic teaching make it a valuable case study for the preservation and dissemination of both the theoretical and practical heritage of architectural drawing disciplines.

THE TEACHING OF DRAWING BETWEEN REPRESENTATION AND TRANSFORMATION

Within the Archives of Architecture, drawing emerges as a language capable of communicating—through the research carried out by professors and scholars in the field of Drawing—the contribution that graphic analysis and both traditional and digital representation can offer to the understanding of architectural and engineering archives.

“The materials in the archive illustrate how architectural education has evolved over a long period, largely shaped by changes in representational methods—from traditional to digital—which have substantially influenced teaching practices by diversifying and expanding their possibilities. Didactic drawings convey not only data and objective information but also intangible and immaterial values: first and foremost, graphic styles that link the drawings to the historical period in which they were created; but also the degree of expressive intent, particularly evident in the refined manual skills demonstrated through the use of color techniques or traditional collage.”⁴

The drawings often contain meticulously executed and precise representations, expressed through a coherent and deliberately varied graphic language: lines, strokes, weights, and hatching are applied with care, utilizing a full range of nuances and differentiations. Legends and explanatory notes frequently accompany the drawings, written in different calligraphic styles and placed within the graphic layout according to compositional and

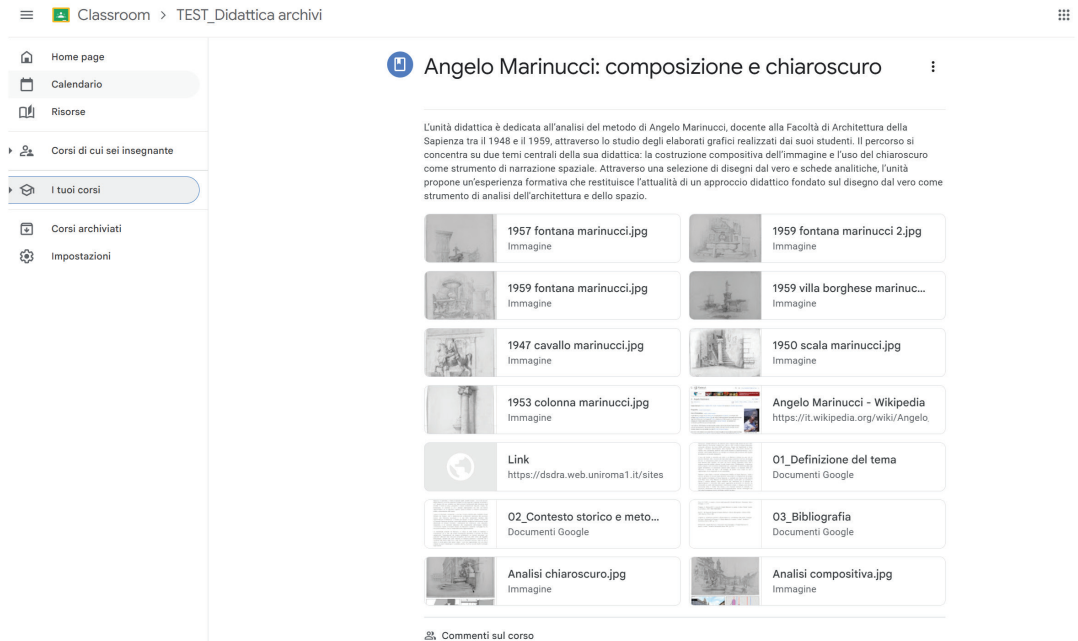


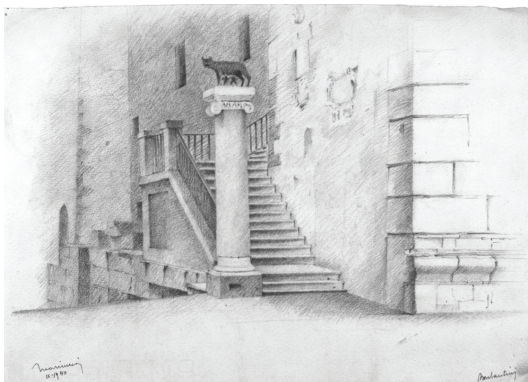
Fig. 6 - Overview of the e-learning module “Angelo Marinucci: composition and chiaroscuro” on Google Classroom. The course includes a curated selection of graphic works by Marinucci’s students, analytical diagrams, contextual documents, and external resources, offering a structured and interactive learning experience focused on drawing from life, compositional techniques, and the expressive use of light and shadow.

geometric rules tied to the structure of the representation.

Notable transformations can be observed in the rendering of cast and projected shadows. In ink drawings on tracing paper, for instance, shadows were sometimes initially created using adhesive screens—either transparent or opaque—later replaced by regular hatching or flat, even fills using Pantone-type markers or light watercolors, particularly on heavier paper supports. Distinctive traits also mark the various drawing courses, such as the chosen formats, support types,

and line weights, all of which interact with the individuality of students who, while still in training, express themselves through drawing. These features reflect the historical moment, as well as the choices made by professors regarding the themes assigned in their courses. In some years, topics were suggested by the faculty itself; in others, they were left to the discretion of individual instructors and their assistants.

“This transition is also—perhaps above all—evident in the titles assigned to the courses. While always dealing with the documentation of built heritage, these titles often reflect, in just a few words, the specific pedagogical perspective adopted in the teaching process. Preserving the memory of this form of intelligence—both rational and creative—allows us to transmit knowledge and methods and above all, to retain the cultural roots and shared legacies that have defined the discipline of



Figs. 7, 10 - Freehand pencil drawings from life by students in Marinucci's courses.

documentary drawing since its origins.”⁵

Through this extended graphic journey, one can trace the educational process carried out within the faculty, identifying a clear logic that not only mirrors the shift from analog to digital representation but also illustrates how traditional survey methodologies and tools have been progressively integrated with ever-evolving technical equipment.

This contribution focuses on the specific analysis of several foundational courses within the academic discipline of Drawing, including freehand drawing, architectural and urban surveying, and descriptive geometry. These are core subjects that have historically formed the backbone of the early years of architectural education at Sapienza University.

THE RESEARCH PROJECT: DIDACTIC UNITS

The collection of drawings, sketches, project documents, and teaching materials housed in the archive provides tangible evidence of the evolution of the discipline of architectural representation and drawing. However, to ensure that these materials can be effectively valorized and made relevant for contemporary education, the project has developed a system of digital teaching units capable of integrating historical documents with innovative learning methodologies.

The ongoing research initiative aims to transform the archive's contents into a structured system of digital modules designed to provide interactive tools for students, researchers, and instructors alike. Each of these modules is based on the reconstruction of historical teaching practices through the critical analysis of examination boards, supplemented by related materials such as course syllabi, professors' notes, degree theses, and other relevant testimonies.

These didactic units are conceived as multimedia containers, each focused on a specific topic, in which archival content is enriched with critical commentary, bibliographic references, digital reconstructions, and interactive navigation tools. Every unit addresses a particular methodological

theme or case study that holds significance in the history of drawing education and architectural representation. The adopted approach seeks to move beyond the static notion of the archive as a mere repository of documents, reimagining it as a dynamic and interactive platform.

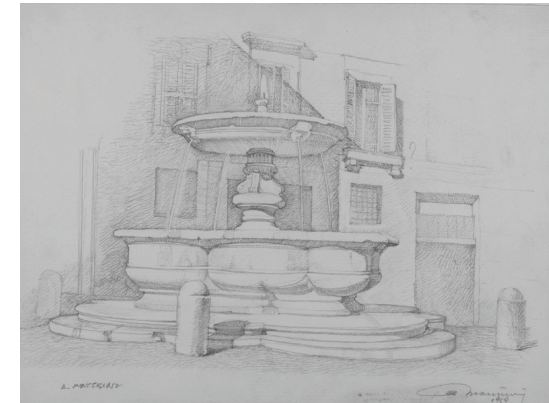
The goal is not only to preserve historical memory but also to create innovative educational tools. The platform selected for the implementation of these units is Google Classroom, which allows for streamlined linking to archival materials stored in Google Cloud, as well as integration with Google Scholar, Google Maps, and YouTube.

Materials can be organized into specific folders and easily connected to external sources. Each didactic unit is structured into multiple sections, designed to offer a comprehensive learning path built around a critical reconstruction of the original materials through the following components: definition of the module topic, including any connections to other professors or teaching experiences; historical and methodological context re-

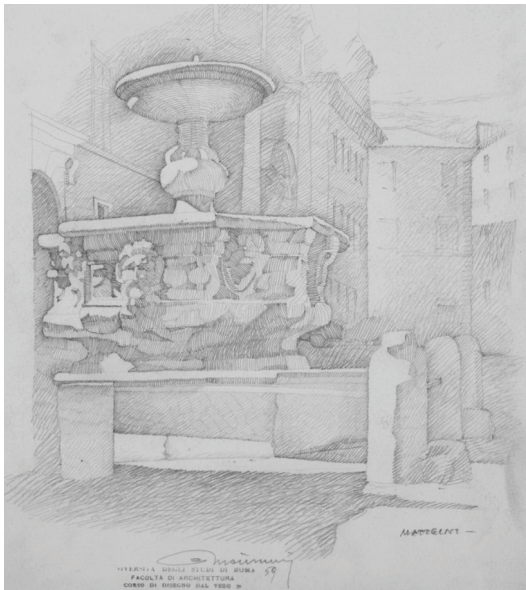
lated to the analyzed materials, with references to key shifts in representation techniques and pedagogical methods over different periods; a curated selection of digitized drawings, sketches, and original documents, accompanied by descriptive sheets that highlight their scientific and educational value; critical commentary and in-depth analysis of the graphic content, focusing on the techniques used, compositional principles, and their evolution over time; bibliographic references; optional external links to related architecture (e.g., Google Maps locations, bibliographic resources, relevant YouTube videos, etc.).

This framework enables the creation of complete educational paths that combine historical knowledge with active learning, offering practical tools for a deeper understanding of the discipline. (Fig. 6) Among the many collections held in the archive, the one related to the course of Professor Angelo Marinucci—who taught between 1948 and 1959—stands out in particular.

His lessons were notable for their strong focus



Figs. 11, 13 - Freehand pencil drawings from life by students in Marinucci's courses.



on freehand drawing, graphic technique, image composition, and the rendering of chiaroscuro. The analysis of student works from Marinucci's course makes it possible to reconstruct not only the methodologies he adopted but also the crucial role that drawing played in the education of architects of the time. In an era when hand drawing was still the primary tool for learning and analyzing architectural space, Marinucci encouraged his students to develop a rigorous graphic sensibility. His teaching emphasized the ability to read, interpret, and represent three-dimensional space through careful control of shadow and composition.

ANGELO MARINUCCI: ARCHITECT, ARTIST, PAINTER, AND EDUCATOR

Angelo Marinucci was an architect who actively engaged with the complexity of urban environments and large-scale design, as exemplified by his project for the Quartiere delle Grazie in Rome. He focused on public religious architecture—such as the church on Via Prenestina—successfully addressing challenges related to integrating new constructions within established neighborhoods

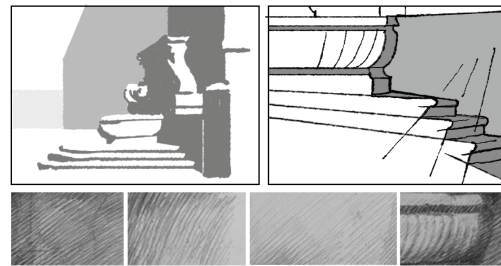
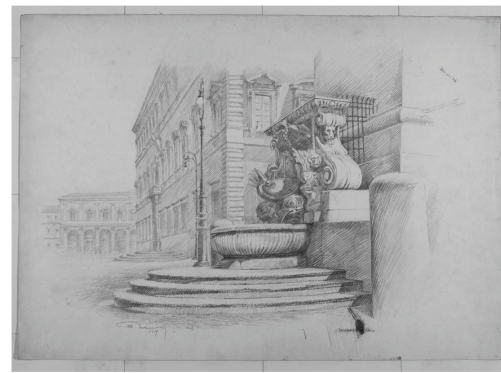
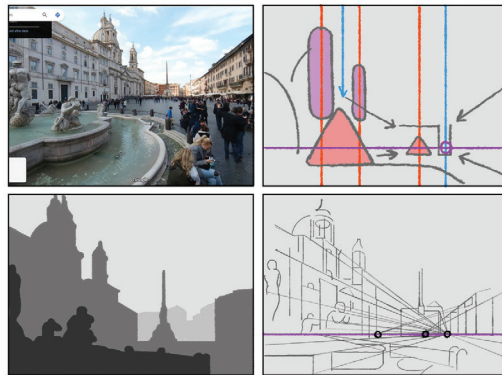


Fig. 14. Compositional analysis of a pencil drawing made in 1957 by a student from Angelo Marinucci's course, depicting Piazza Navona in Rome. Top: original drawing. Center left: current photograph of the site from Google Street View. Center right: diagram of compositional forces and main masses. Bottom left: breakdown into tonal planes to highlight depth. Bottom right: perspective reconstruction with vanishing points and eye level marked.

Fig. 15. Analytical breakdown of a pencil drawing from 1959 by a student in Angelo Marinucci's course, depicting Piazza di San Giovanni in Laterano, Rome. Top: original drawing. Center left: diagram of light and shadow distribution. Center right: perspective reconstruction of shadows. Bottom: detail of shading techniques used to differentiate materials and emphasize volume.

and responding to existing urban contexts. His work on private villas is also of great significance: these projects reveal his ability to analyze the site, grasp its spatial qualities, and highlight architectural values through refined design.

Marinucci was a well-rounded architect who did not shy away from designing interior spaces, including notable commissions for Roman shops specializing in millinery, fabrics, and textiles. In these graphic works, we not only observe the stylistic trends of the period—evident in the furniture, curtains, and wallpapers—but also the representational methods he employed to express and communicate spatial ideas. These included

perspectives and perspective sketches, some of which were rendered using watercolor techniques. His graphic attention often focused on architectural elements such as staircases, with carefully designed railings and steps—as in the Scale Damiani project. His drawings also include detailed components like window schedules and other architectural elements, all rendered with great care.

Marinucci worked exclusively with analog drawing techniques, utilizing various representational methods and tools. His representations range from black-and-white drawings to pencil renderings and colored pencil works that depict textures, strokes, and patterns. All his drawings were produced on paper, sometimes on tracing paper, sometimes on blueprint paper, and occasionally on very light sketching paper (*carta da spolvero*),

which allowed for easy redrawing or tracing of the underlying content. Most of the works were executed using straightedge and set square, reflecting a precision-based approach to architectural representation.

FREEHAND DRAWING: COMPOSITION AND CHIAROSCURO

The teaching unit developed as a case study on freehand drawing was built around the works produced by the students of Angelo Marinucci. The decision to focus on this theme was not based solely on the aesthetic value of the preserved drawings, but on their potential as a tool for reflecting on some of the foundational practices in drawing education. Composition and chiaroscuro were identified as two core pillars of Marinucci's method and thus became the central focus of the proposed learning path.

The unit is structured as an autonomous and modular program, articulated into progressive sections that allow students to engage with the original materials through a series of guided readings, exercises, and targeted analyses. The first phase of the module is dedicated to guided observation and understanding of the compositional structure of the image.

The aim is not only to train the student's eyes but to accompany them through a process of conscious decoding of the graphic choices underlying the construction of represented space.

A curated selection of drawings was chosen for their ability to convey a variety of compositional approaches, each offering insights into the didactic logic behind the instructor's method. Each drawing is accompanied by a critical-compositional reading sheet, providing a structured interpretative framework. These sheets go beyond simple description to propose a reasoned breakdown of the drawing's key graphic elements: the arrangement of architectural masses, the orientation of the viewpoint, the construction of perspective, the balance between filled and empty spaces, the use of lines to direct the viewer's gaze or define the visual field.

Through this process, the reading of the drawing becomes an active analysis, aimed at understanding the relationship between different components of the representation. Using digital annotations on high-resolution images, students are guided in identifying recurring structures and visual strategies. The activity stimulates reflection on the spatial positioning of objects, the function of framing edges, and the tension between balance and asymmetry.

This phase is not merely introductory—it forms a fundamental part of the module where perception and analysis intertwine. The student's attention gradually shifts from what is represented to how it is represented, encouraging a form of visual literacy focused on image reading. The drawing is thus presented as an intentional construction, where each line corresponds to an interpretative decision. (Fig. 14)

The second phase of the module focuses on chiaroscuro as both a compositional and narrative device in representation. This section offers a reflection on chiaroscuro as an expressive tool capable of conveying spatial depth and the relationships between objects. Light is considered not just as an illuminative element, but as a generator of meaning, rhythm, and visual hierarchy, revealing multiple planes of depth—never fewer than three—through atmospheric perspective. The selected drawings demonstrate a variety of graphic techniques, from regular hatching to gradual shading, revealing a deliberate use of chiaroscuro to de-

scribe how light behaves on surfaces and to convey the visual weight of architectural forms. Each drawing is accompanied by an analytical sheet reconstructing the position of the light source, identifying the main directions of the shadows, and clearly distinguishing between self-shadows—those produced by the curvature and orientation of the surfaces—and cast shadows.

Where needed, the sheets are supported by simplified geometric reconstructions, designed to clarify the process behind the construction of shadows and to offer students a replicable operational model. (Fig. 15)

One of the most significant aspects of this phase is the direct comparison between different approaches to light management: some drawings emphasize the plasticity of volumes through soft gradients and subtle tonal transitions; others employ stark contrasts and sharply defined shadow lines, evoking more dramatic atmospheres or heightened compositional tension.

At the end of this phase, students are encouraged not only to replicate techniques but to reflect on the rationale behind chiaroscuro—on the function of light within the construction of the depicted scene. The module does not aim merely at technical mastery, but rather at fostering a critical understanding of light as a language of drawing.

CONCLUSIONS

The work carried out on the Archivio S/D/R portal and the development of digital teaching units centered on historical materials from the tradition of drawing education extends well beyond the objective of safeguarding graphic heritage. Rather, it presents itself as a methodological reflection on the evolving role of archives in contemporary education and as an effort to redefine the legacy of architectural didactics in active and generative terms.

By integrating historical documents, digital technologies, and innovative educational practices, the project seeks to bridge the temporal distance between past and present, restoring drawing to its rightful position as a foundational and interpreta-

tive language within the architectural discipline. In the specific case study focused on Angelo Marinucci, the reinterpretation of his pedagogical method has not merely served to update outdated content or teaching formats. Instead, it has offered the opportunity to recognize the enduring potential of freehand drawing as an irreplaceable tool for investigating the relationship between representation and design, between technical rigor and aesthetic sensitivity, and between analysis and imagination.

Marinucci's approach, centered on the construction of visual reasoning and the mastery of chiaroscuro and composition, remains highly relevant for rethinking how architects learn to see, interpret, and communicate space. In this light, the archive is no longer viewed as a passive container of historical documents, but as a dynamic and productive space—one in which the past is not only preserved but actively mobilized to inform and inspire the teaching practices of the present and future.

The use of digital platforms to organize, contextualize, and disseminate archival materials further enhances this potential, offering educators and students new ways to engage with the history of architectural education while fostering deeper critical awareness and design literacy. Through this process, the archive becomes both a memory and a workshop: a site where knowledge is transmitted, reactivated, and transformed into new learning experiences.

NOTE

[1] . The head of the History and Restoration Section is Marina Docci, while the head of the Drawing Section is Emanuela Chiavoni. The scientific coordinator of the DSDRA archive is Monica Filippa. The photographic technician of the LIRAL-ab laboratory at DSDRA, located in Via Ripetta 123, Rome, is Roberto Locchi, who is responsible for the digitization of the drawings.

[2] Excerpt from the presentation of the Proceedings of the International Conference: Archives of Architectural Drawings: Contemporary Uses. International Conference, Rome, November 16–17, 2023 by Emanuela Chiavoni e Marina Docci

[3] Ibid

[4] Chiavoni, E., & Tacchi, G. L. (2023). Transizioni espressive nell'archivio dei disegni di architettura della scuola romana. Expressive transitions in the archive of architectural drawings by the Roman School. In M. Cannella, A. Garozzo, & S. Morena (Eds.), *TRANSIZIONI Attraversare Modulare Procedere. TRANSITIONS Cross Modulate Develop. Proceedings of the 44th International Conference of Teachers of Architectural Representation Disciplines, UID Congress* (pp. 247–268). Milano: FrancoAngeli. <https://doi.org/10.3280/oa-1016-c293>

[5] Ibid.

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