

When the Artifact Becomes Image: Representing Geometrical Query with Tangible Tools. Catalogues Physical Models at the Turn of 1900

Original

When the Artifact Becomes Image: Representing Geometrical Query with Tangible Tools. Catalogues Physical Models at the Turn of 1900 / Cumino, C., Pavignano, M., Zich, U.. - ELETTRONICO. - 1:(2023), pp. 926-936. (3rd International and Interdisciplinary Conference on Image and Imagination Milano 25, 26 novembre 2021) [10.1007/978-3-031-25906-7_101].

Availability:

This version is available at: 11583/2941853 since: 2023-04-17T08:32:53Z

Publisher:

Springer

Published

DOI:10.1007/978-3-031-25906-7_101

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

Springer postprint/Author's Accepted Manuscript (book chapters)

This is a post-peer-review, pre-copyedit version of a book chapter published in IMG 2021: Proceedings of the 3rd International and Interdisciplinary Conference on Image and Imagination. The final authenticated version is available online at: http://dx.doi.org/10.1007/978-3-031-25906-7_101

(Article begins on next page)

Series Editor

Janusz Kacprzyk, *Systems Research Institute, Polish Academy of Sciences, Warsaw, Poland*

Advisory Editors

Fernando Gomide, *Department of Computer Engineering and Automation—DCA, School of Electrical and Computer Engineering—FEEC, University of Campinas—UNICAMP, São Paulo, Brazil*

Okay Kaynak, *Department of Electrical and Electronic Engineering, Bogazici University, Istanbul, Türkiye*

Derong Liu, *Department of Electrical and Computer Engineering, University of Illinois at Chicago, Chicago, USA*

Institute of Automation, Chinese Academy of Sciences, Beijing, China

Witold Pedrycz, *Department of Electrical and Computer Engineering, University of Alberta, Alberta, Canada*

Systems Research Institute, Polish Academy of Sciences, Warsaw, Poland

Marios M. Polycarpou, *Department of Electrical and Computer Engineering, KIOS Research Center for Intelligent Systems and Networks, University of Cyprus, Nicosia, Cyprus*

Imre J. Rudas, *Óbuda University, Budapest, Hungary*

Jun Wang, *Department of Computer Science, City University of Hong Kong, Kowloon, Hong Kong*

The series “Lecture Notes in Networks and Systems” publishes the latest developments in Networks and Systems—quickly, informally and with high quality. Original research reported in proceedings and post-proceedings represents the core of LNNS.

Volumes published in LNNS embrace all aspects and subfields of, as well as new challenges in, Networks and Systems.

The series contains proceedings and edited volumes in systems and networks, spanning the areas of Cyber-Physical Systems, Autonomous Systems, Sensor Networks, Control Systems, Energy Systems, Automotive Systems, Biological Systems, Vehicular Networking and Connected Vehicles, Aerospace Systems, Automation, Manufacturing, Smart Grids, Nonlinear Systems, Power Systems, Robotics, Social Systems, Economic Systems and other. Of particular value to both the contributors and the readership are the short publication timeframe and the world-wide distribution and exposure which enable both a wide and rapid dissemination of research output.

The series covers the theory, applications, and perspectives on the state of the art and future developments relevant to systems and networks, decision making, control, complex processes and related areas, as embedded in the fields of interdisciplinary and applied sciences, engineering, computer science, physics, economics, social, and life sciences, as well as the paradigms and methodologies behind them.

Indexed by SCOPUS, INSPEC, WTI Frankfurt eG, zbMATH, SCImago.

All books published in the series are submitted for consideration in Web of Science.

For proposals from Asia please contact Aninda Bose (aninda.bose@springer.com).

Daniele Villa · Franca Zuccoli
Editors

Proceedings of the 3rd
International
and Interdisciplinary
Conference on Image
and Imagination

IMG 2021

Editors

Daniele Villa
DASTU
Politecnico di Milano
Milan, Italy

Franca Zuccoli
Department of Human Sciences for Education
University of Milano-Bicocca
Milan, Italy

ISSN 2367-3370 ISSN 2367-3389 (electronic)
Lecture Notes in Networks and Systems
ISBN 978-3-031-25905-0 ISBN 978-3-031-25906-7 (eBook)
<https://doi.org/10.1007/978-3-031-25906-7>

© The Editor(s) (if applicable) and The Author(s), under exclusive license
to Springer Nature Switzerland AG 2023

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Preface

For those who work in the field of education and professional development, a key figure in relation to the theme of image is John Amos Comenius (1592–1670), known as Iohannes Amos Comenius in Latin and Jan Amos Komenský in his native Czech. An eclectic character, Comenius was a philosopher, educationalist, theologian, and educator. He is considered to be the father of didactics because he concerned himself with the overall design of the human educational trajectory across the lifespan. Comenius believed that schools should be open to all: places where anything could be taught to anybody/by anyone, albeit via tailored offerings and methods [1] (Comenius 1658). His *Orbis sensualium pictus* (1658) was the first textbook to include pictures, which dominated over the written text. Here, he made targeted and intentional use of images, chosen with a view to fostering knowledge and learning in children [2] (Comenius 1658). Roberto Farné includes Comenius' approach in his rich overview of the diverse uses of images in the field of education, which he calls “didactic iconology”; explicitly drawing on the work of Erwin Panofsky (1939) [3], he defines this perspective as “[...] the study of images for educational purposes or, more narrowly, for the purposes of schooling. The term ‘image’ is the common denominator in an extremely broad and diversified range of visual and audio-visual repertoires, which primarily act as media and whose “iconic dimension” is key to the educational communication they are deployed for” [4] (Farné 2002, p. VIII). Since Comenius' day, despite encountering a host of difficulties and at times serious obstacles, images have become part of the world of school, and a crucial element of the teaching–learning process, during which they may be variously consumed, interpreted, produced, and manipulated. Images enhance all educational trajectories, from early years education with children as young as 0–3 years to university and educational and professional development research settings. Scholarly interest in the educational use of image and images themselves as a primary source of knowledge has inspired ongoing debates and processes of inquiry [5,6,7] (Calvani 2011); to be more specific, within the constantly evolving impact of the sphere of image on the world, substantial differences remain between those who understand images to be decorative rather than laden with meaning, and even at risk of distracting us from the sphere of words and numbers, and those who engage with images in all their possible forms. We should note here in passing that the iconic sphere underpins the visual thinking paradigm that was early theorized by Rudolf Arnheim, and whose enormous potential has been coming progressively to the fore [8]. Sometimes educational theory and practice still struggle to draw creatively from the multifaceted potential of constantly evolving and shifting representations and images. However, the suspension of in-person teaching and learning due to the COVID-19 health emergency and the announcement of a global pandemic by WHO (March 12, 2020) forced all forms of education to switch to distance-learning modes that involved exploiting digital instruments to the full. In this case, the world of images not only represented an aid to teaching and learning but also became the very place of possible educational encounter. Consequently, the use of images in education

accelerated at a speed that would otherwise have been unthinkable [9]. The lessons that COVID has taught us, as Edgar Morin has aptly described this painful trajectory, can and must be transformed into challenges [10], which educational research and professional development must embrace and not overlook. Within the process of transformation that is currently underway, images—understood in plural and complex terms—must count among the foundational components of an alternative paradigm in which mindfulness, creativity, and openness in interpretation and production will all be essential characteristics. This conference, the first to take place as a physical encounter following a long hiatus, ably, and fully exploits the meeting of different disciplines that bring different understandings to bear upon images and use them for different purposes [11]. It is a point of interdisciplinary encounter, of enrichment and debate, and of real learning about other areas of knowledge in which images have become indispensable; it explores a shared pathway that we should never tire of pursuing.

Franca Zuccoli
Daniele Villa

References

1. Comenio: *Orbis Sensualium Pictus*. Noribergae, M. Endteri, Noribergae (1658).
2. Comenio: *La grande didattica*, trad. a cura di A. Biggio. La Nuova Italia, Firenze (1993).
3. Panofsky, E.: *Studies in Iconology*. Oxford University Press, New York (1939).
4. Farné, R.: *Iconologia didattica: le immagini dall'Orbis Pictus a Sesame Street*. Zanichelli, Bologna (2002).
5. Martin, M.: *Semiologia dell'immagine e pedagogia. Itinerari di ricerca educativa*. Armando Editore, Roma (1990).
6. Farné, R.: *Pedagogia visuale. Un'introduzione*. Raffaello Cortina, Milano (2021).
7. Calvani, A. (ed.): *Principi di comunicazione visiva e multimediale. Fare didattica con le immagini*. Carocci, Roma (2011).
8. Rivoltella, P.C. (ed.): *Apprendere a distanza. Teorie e metodi*. Raffaello Cortina, Milano (2021).
9. Arnheim, R.: *Visual Thinking*. University of California Press, Berkeley (1969).
10. Morin, E.: *Changeons de voie. Les Lessons du coronavirus*. Éditions Denoël, Paris (2020)
11. Pinotti, A.: *Alla soglia dell'immagine. Da Narciso alla realtà virtuale*. Einaudi, Torino (2021)
12. Piranesi, G.B.: *Carceri d'invenzione*. Roma (1761) <https://artmuseum.princeton.edu/collections/objects/2959>.
13. Fisher, R.B., Dawson-Howe, K., Fitzgibbon, A., Robertson, C., Trucco, E.: *Dictionary of Computer Vision and Image Processing*. Wiley, Chichester (2005).
14. Rossetti, D.: *Il sepolcro di Winckelmann*. Alvisopoli, Venezia (1823).
15. Scaloni, G.: *Carceri*. In: Mariani, G. (ed.) *Giambattista Piranesi: matrici incise 1743–753*. Mazzotta, Milano (2010).
16. Purini, F.: *Attualità di Giovanni Battista Piranesi*. Libria, Melfi (2008).

Contents

Image Processing for Knowledge and Comparison of Piranesi’s Carceri Editions	1
<i>Sofia Menconero</i>	
Using Image-Based Research Methods in Vulnerable Populations as a Culturally Sensitive Approach: Ethical and Methodological Aspects	11
<i>Alessandro Pepe</i>	
Video Mapping for Cultural Heritage: State of the Art and Future Developments	18
<i>Sandra Mikolajewska</i>	
Learning from the City: An Emotional Journey	27
<i>Marinella Arena</i>	
Narrative Space in Videogames	38
<i>Greta Attademo</i>	
Is the Future of Exhibitions in Digital Storytelling?	48
<i>Giulia Cordin</i>	
The Restoration Drawing by Images: The Dominican Monastery of the Holy Cross in Croatia	54
<i>Adriana Trematerra</i>	
It is Your Town: Know How to Protect It	65
<i>Paolo Belardi</i>	
Settled/Nomadic: The Disappearance of the Project and the <i>Invention</i> of the Image. Two Projects by amid.cero9	73
<i>Laura Mucciolo</i>	
The Use of Photographs in the Teaching of the Shoah	83
<i>Antonella Tiburzi</i>	
The “First Step” of Images the Tangible Illusion of Stop-Motion Animation	90
<i>Federico O. Oppedisano</i>	

Drone Survey of the Monastery of Panagia Kosmosoteira	100
<i>Gennaro Pio Lento</i>	
Imitate, Cite, Contextualise. Approaches and the Use of History in the Teaching of Graphic Design	110
<i>Gianluca Camillini</i>	
BACK TO THE PAST. Narrative and Storytelling Learning in a Digital Modeling Reconstruction Process	120
<i>Elisabetta Caterina Giovannini, Massimiliano Lo Turco, and Andrea Tomalini</i>	
Images Save Life. The Role of Graphic Communication in Social Health Education	131
<i>Valeria Menchetelli</i>	
Pictorial and Spatial Image Learning – Using Diamond Ranking to Understand Students’ Perception of Learning Environment	145
<i>Ulrike Stadler-Altmann</i>	
Image: Necessity and Truth. The Narrative <i>Medium</i> in Valerio Olgiati	156
<i>Lorenzo Giordano</i>	
The Effectiveness of Digital Visualization Tools to Enhance Co-design Activities in Urban Planning	163
<i>Barbara E. A. Piga, Nicola Rainisio, Marco Boffi, Silvia Cacciamatta, Giulio Faccenda, and Gabriele Stancato</i>	
Narrating the Museum: Developing Critical Thinking Skills Through a Collaborative Storytelling Experience	172
<i>Antonella Poce, Maria Rosaria Re, Mara Valente, Carlo De Medio, and Alessandra Norgini</i>	
Unveiling Beauty Through Maps Affective Image Determination for Spatial Learning Through Metropolitan Cartography Maps.	182
<i>Antonella Contin and Valentina Galiulo</i>	
Interventions for Dissonant Heritage in Bolzano-Bozen	195
<i>Alexandra Cosima Budabin</i>	
The Woman in the Propaganda Posters. Categories and Graphic Structures	206
<i>Starlight Vattano</i>	

Vulva Moulding. Contact Image as a Feminist Practice Producing Knowledge	215
<i>Claire Salles</i>	
Representation and Environmental Damage The Case of Edward Burtynsky	222
<i>Arianna Papale</i>	
On the Habitus of Students - Reconstruction of Explicit Self-concept and Incorporated Norms in Mental Images of the Future Profession	230
<i>Susanne Schumacher</i>	
Hackcity – Hackbodies	238
<i>Maria Grazia Berlangieri and Vincenzo Maselli</i>	
Digital Spaces and Digital Places: Recovering Ancient Traditions with Contemporary Forms in Rome	245
<i>Giuditta Cirnigliaro and Angelica Federici</i>	
Displaying Displays. Contemporary Architecture Exhibitions and Their Production of Images	261
<i>Roberto Gigliotti and Nina Bassoli</i>	
Re-imagining Spaces and Places. Spatial Imaginary Methods: The Creative Process and Iconographic Circulation	270
<i>Rossella Salerno</i>	
Virtual Representation to Narration Roman Turin. Interactive Didactic Paths from the City to the Museum	280
<i>Michela Benente, Cristina Boido, and Melania Semeraro</i>	
Visualizing the Italian Way of Life: Italian Design Products Through the Pages of <i>Domus</i> , 1955–1975	290
<i>Raissa D’Uffizi</i>	
Stick Images. Learning by Drawing Lines with Objects	297
<i>Michele Valentino, Enrico Cicalò, and Marta Pileri</i>	
Sound Beyond the Hedge. Towards an Acoustic Construction of Images	307
<i>Martino Mocchi, Carlotta Sillano, and Lorena Rocca</i>	
Infodemic, Visual Disinformation and Data Literacy. How to Foster Critical Thinking Through the Emerging Data-graphicacy Competence	315
<i>Alessio Caccamo and Ida Cortoni</i>	

Image Variables of Collectible Design: Art, Luxury, and Country-of-Origin Effect	325
<i>Federica Codignola</i>	
The Repression of Techno-Aesthetic Creativity	334
<i>Cristina Coccimiglio</i>	
Black Space, White Space. Transdisciplinary Reflections for a Pedagogy of the Void	341
<i>Elisabetta Villano</i>	
Drawing as a Reflective Practice in Life-Long Learning	348
<i>Patrizia Garista</i>	
Augmented Reality as a Thirdspace: Simultaneous Experience of the Physical and Virtual	355
<i>Rob Eagle</i>	
Animalizing: Immagination to Enhance Italian Towns	364
<i>Giulia Pettoello</i>	
Architectural Imaging Design	374
<i>Andrea Lupacchini</i>	
Learning from Scientific Visualisations: Knowledge Exchanges Between Science, Design and Art	384
<i>E. Rattalino, Matteo Moretti, and S. Schmidt-Wulffen</i>	
Sylva as <i>Anima Mundi</i>	394
<i>Vincenzo Moschetti</i>	
Inside and Outside Schemes. Stereotypes and Creativity in Childrens' Images	404
<i>M. L. Belisario, B. Di Donato, M. Gilli, and E. Mancino</i>	
Museum <i>in Absentia</i> the Staging of the Image	412
<i>Isabella Friso and Gabriella Liva</i>	
From Visual Studies to Interactive Design: What About Digital Aesthetics?	423
<i>Aurosa Alison</i>	
Graphic Journalism: Multi-perspective and Intersubjective Visions Seeing, Thinking and Recognising the Other	428
<i>Cinzia Zadra and Simona Bartoli Kucher</i>	

From Art Image to Video/Comic-Image Learning. The Video Spot <i>Stay at Home</i>	435
<i>Vincenzo Cirillo, Valentina Alfieri, and Igor Todisco</i>	
What Images Say/What Users See. Exploring Mobile Augmented Reality for Visual History-Telling of Architectural Heritage	445
<i>Pamela Maiezza, Fabio Franchi, Alessandra Tata, Fabio Graziosi, and Stefano Brusaporci</i>	
All Things Sacred. An Experience in Diversity and Active Citizenship at a Contemporary Art Museum	455
<i>Anna Chiara Cimoli</i>	
A Video-Performance as a (Professional) Mirror. The Use of Composition in a Performative Research with Primary School Teachers	465
<i>Nicoletta Ferri</i>	
Reimagining Cognitive Visualizations: Designers' Leading Edge & Innovative Power	471
<i>Enrica Lovaglio Costello</i>	
Victimsville. Or How Hedjuk Landed in Berlin 2030	479
<i>Juan Carlos Castro-Dominguez, Carlos Barberá Pastor, and Alexandra Rodes Gómez</i>	
Knowledge and Appreciation of Manga Comics in an Italian Sample	486
<i>Nicol Ellecosta and Demis Basso</i>	
From Mutilated to Complete Image. Lacunae in Paintings Through the Eyes of Restorers, Art Historians and Ordinary Viewers	496
<i>Eliana Billi, Alessandra Maria Genovese, and Stefano Sdoia</i>	
Grasping the Fragility Aspects Through Spatial Inequalities Mapping. The Case of the Alpine Areas in Lombardy, Italy	504
<i>Marco Vedoà</i>	
Bauhaus-Room: Design at the Service of New Didactic Applications	514
<i>Sonia Mollica and Andrea Marraffa</i>	
Illustration and Architecture	524
<i>Adelaide Tremori and Marco Ricciarini</i>	

The Design of Product’s Packaging: Different Perception from Different Perspectives	534
<i>Demis Basso and Yuri Borgianni</i>	
This Person Does not Exist. Representation Theories and Practices of a Desired Face	544
<i>Massimiliano Ciammaichella</i>	
Using Virtual Reality as a Tool to Research, Analyze and Learn: The Competition for Palazzo del Littorio in Rome	552
<i>Stefano Botta and Daniele Calisi</i>	
The Power of the Image in the Comics Culture. Two Examples Applied to Architectural Themes	562
<i>Agostino Urso and Francesco De Lorenzo</i>	
Images of Property Market Analysis in a GIS Environment. The Exploration of a Unesco Site	572
<i>Fabiana Guerriero</i>	
Educating Spaces and Hybrid Images. Learning Strategies in School Buildings on the Kenyan Coast	581
<i>Giuseppe Capriotti and Rosita Deluigi</i>	
Thinking and Design Through Analogical Image Knowledge, Visual Simulation and Modeling Learning: The Uncanny Space of the Hall	590
<i>Luca Cardani and Fabrizio Banfi</i>	
La Casa de los Toros de Barcelona	600
<i>Andrés Lupiáñez and Iñigo Ugalde-Blázquez</i>	
Decay Buildings and Their Impact on Urban Regeneration Through Art: A Case Study in Taiwan	608
<i>Rafael Sumozas and Maria Cacique</i>	
Hervé Morvan, Artist and Poet of the “optique de la rue”	617
<i>Marcello Scalzo</i>	
Archaeological Documentation from Drone	627
<i>Giorgia Potestà and Vincenzo Gelsomino</i>	
Image and Choreography. Transmitting to Replicate, Transferring to Create	637
<i>María Eugenia García-Sottile, Sebastián Gómez-Lozano, and Alessandra De Nicola</i>	

The New Frontier of Images NFTs. The Digitalization of the Image in the Art World	647
<i>Margherita Cicala and Nicola Chiacchio</i>	
Educational Power of Images. Visual Narrativity and Iconicity in Scientific Dissemination	657
<i>Letizia Bollini and Maria Pompeiana Iarossi</i>	
Learning by Representing. Architectural Drawing Between Visual Simulations and Graphic Abstractions	667
<i>Federica Maietti and Andrea Zattini</i>	
The Image of Sacred Space in Desiderius Lenz’s Drawings the Aesthetics of the Rule	677
<i>Laura Aiello</i>	
Lidar Sensor for the Enhancement of the Architectural Heritage	687
<i>Maurizio Perticarini, Valeria Marzocchella, and Alessandro Basso</i>	
Survey and Lighting Retrofit as Instrument of Knowledge and Valorisation: The Casa de Vacas	697
<i>Davide Carleo, Martina Gargiulo, Giovanni Ciampi, Luigi Corniello, Michelangelo Scorpio, and Pilar Chías</i>	
A Partire dalla O di Giotto	707
<i>Francesca Bassi, Rita Bonfanti, Alessandra De Nicola, and Franca Zuccoli</i>	
That (Interrupted) Refined <i>Ludus</i>	716
<i>Valerio Maria Sorgini and Greta Maria Taronna</i>	
Verbal Space and Visual Space Between Reality and Imagination	723
<i>Fabio Luce, Giovanna A. Massari, and Cristina Pellegatta</i>	
Design for Graphicacy: The Case of Glocal Climate Change	733
<i>Matteo Moretti</i>	
The Development of Images in Mass Choreography: From Manual Notation to Computerized Notation	742
<i>Isabella Scursatone and Maria Eugenia García-Sottile</i>	
Image as a Vehicle of Cultural Expression Between Education and Society	751
<i>Mario Bottinelli Montandon and Cristiana Canonica Manz</i>	

Drawing COVID-19. The Viral Image	761
<i>Ornella Zerlenga and Luciano Lauda</i>	
From Head to Toe: An “Exquisite” Hopscotch as Learning and Research Through Drawing	771
<i>María-Isabel Moreno-Montoro, Alicia Martínez-Herrera, and Estrella Soto-Moreno</i>	
Interpretive Communities: When Collaborative Writing Meets Metaphor-Based Object Design	780
<i>José Carrasco Hortal, Sara Prieto García-Cañedo, and José A. Sánchez Fajardo</i>	
Images in Motion: Perceptive Codes for Shared Space	790
<i>Paola Raffa</i>	
Students’ Eyes Like Reality-Based Sceneries in E-Learning	799
<i>Demis Basso, Giovanni Lecci, and Alessandro Efreem Colombi</i>	
The Image of Touristic Italy in the Magazines of the Late 19th and Early 20th Century	809
<i>Manuela Piscitelli</i>	
3D GIS Information System for the Inventory of the Mudejar Heritage in Aragon. Architecture and Territory	819
<i>Marta Quintilla-Castán</i>	
The Image of the Contemporary City, a Critical Reflection on the Spaces We Live in	828
<i>Corrado Castagnaro</i>	
Historical Views: Images for Comprehension of the Modern Garden	835
<i>Domenico Crispino</i>	
Holographic Representation Tools and Technologies for New Learning Actions: DhoMus Project Applied to Pitigliano and Vetulonia Museums, Tuscany	845
<i>Beatrice Stefanini, Alessandra Vezzi, and Marta Zerbini</i>	
The Graphic Representation of Data in Architectural Scientific Research. The Definition of Visual Elements	854
<i>Marta Zerbini</i>	
@Re-Art Archive Experience. Innovation and Beauty.	864
<i>Dalia Gallico</i>	

Housing Narratives. Stories of Distortion, Promotion and Originality
 Linked to the Marketing of Heritage 876
Michela Pace

The Observer’s Distance 885
Francesco Bergamo

A Course of Architectural Documentation Through the Clouds. The
 Challenge of Teaching Survey Techniques During the Pandemic
 Emergency 895
Luca Rossato and Martina Suppa

Insights of Images Within the Chilean Student Architecture Press,
 1930–1990 905
*Patricia Méndez, Jessica Fuentealba Quilodrán,
 Matías Ramírez Bravo, and Consuelo Emhardt*

Participatory Actions in Virtual Spaces. The Role of Images
 in the Construction of Shared Spaces 919
Monica Guerra and Lola Ottolini

→ When the Artifact Becomes Image: Representing Geometrical Query
 with Tangible Tools. Catalogues of Physical Models at the Turn of 1900 926
Caterina Cumino, Martino Pavignano, and Ursula Zich

New Narrative and Graphic Tools in Museums. Experiments of Motion
 Graphic Technique Applied to Japanese Illustrations of Museo d’Arte
 Orientale (MAO) of Turin 937
Francesca Ronco and Giulia Bertola

Street Art: From Impertinent Transgression to Inclusive Citizenship 947
Donatella Fantozzi

Style, Taste, Trend Perceptions, Statements and Misunderstandings
 in Design Theoretical Discourse 953
Luisa Chimenz

Photography and Representation of the Museum Visit Experience.
 Getting to Know Museum Audiences Through the Photographic Image 961
Rita Capurro

Drawing Modernity 969
Francesco Maggio

Learning from Patterns: Information Retrieval and Visualisation Issues Between Bioimage Informatics and Digital Humanities	979
<i>Irene Cazzaro</i>	
The Mathematical Table of the Palazzina Cinese in Palermo. Animation and Virtual Reality Techniques for an Edutainment Project	989
<i>Fabrizio Avella and Stefania Agnello</i>	
Unusual Rainbow. Images and Projections Between Art and Science	998
<i>Alessio Bortot</i>	
Images as Communication of a New Normality. The Representation of the New Social Habits Introduced by the Covid19 Emergency in Public Spaces	1007
<i>Mariapaola Vozzola</i>	
Processes and Tools for Understanding the Survey Image	1014
<i>Luigi Corniello</i>	
ABR Training for Educational Research: The Global Classroom Project	1024
<i>Elisabetta Biffi, Lucia Carriera, and Franca Zuccoli</i>	
Architecture Beyond Images	1030
<i>Riccardo Amendola, Monica Battistoni, and Camilla Sorignani</i>	
Image Learning at the Crossroads Between Human and Artificial Intelligence	1038
<i>Lorenzo Ceccon</i>	
Clandestine Word. Images of Gesture Among the Arts	1050
<i>Alessandra De Nicola</i>	
Coloured Patterns: Designing Urban Spaces Through Chromatic Abstractions	1059
<i>Alice Palmieri</i>	
The Role of Images in the Dematerialisation of Design Presentations During Pandemics	1069
<i>Fausto Brevi and Flora Gaetani</i>	
Read or Watch	1078
<i>Pedro José Zarzoso López</i>	
The “Allegorical Facade”	1086
<i>Giovanna Ramaccini</i>	

Future Teachers’ Implicit Ideas on Creativity: Visual Stimuli
for Idea-Generation Activities 1095
Eleonora Farina and Letizia Della Zoppa

Image Education and Didactics of Cultural Heritage. Graphic
and Creative Workshops Within the Project “*La Scuola Adotta La Città*” 1106
Gian Marco Girgenti and Eleonora Mancuso

Emphatic Designs: Reclaiming Imagination in Architectural ‘Thinking’ 1116
Nathalie Kerschen

1964–2020, from Tokyo to Tokyo. Heritage and Actuality
of Pictographic Communication 1124
Nicoletta Sorrentino

Image Education and Visual Digital Storytelling 1131
Anita Macaudo and Veronica Russo

OPEN Communication of Science: The Role of Audiovisual Language
in the Digital Museums 1141
Chiara Pancioli and Laura Corazza

Animated Representations. Multimedia Techniques for Storytelling 1147
Vincenza Garofalo, Emanuele Romanelli, and Chiara Vasta

Narratives of Glitch: Towards a New Understanding of the Imaginal 1156
Cedric Kayser

Semantic Model Learning 1165
Maurizio Unali and Giovanni Caffio

The Power of Images to Imagine and Create Worlds Yet-To-Come 1175
Judit Onsès

Polypony of Gazes in an Emergency. What Images Relate and How.
The Tangible and Intangible Elements of Suspended Time 1182
Alessandra Meschini

“Infuturarsi”. Imagination and Argumentative Competence in Digitally
Augmented Learning Contexts. Notes and Reflections on a Didactic
Experience 1192
Stefano Moriggi and M. Giuseppina Grasselli

From Mental Maps to Art: A Project on the University-Bicocca Sense of Place	1201
<i>Alessandra Agrestini, Matteo Colleoni, Andrea Mangiatordi, Stefano Malatesta, Giampaolo Nuvolati, Enrico Squarcina, and Franca Zuccoli</i>	
The Collages of Athens. The Representation of the City in the 21 th Century	1210
<i>Fabiano Micocci</i>	
Pittronica Towards an Archaeology of the Electronic Image on Italian Television	1220
<i>Daniele Rossi</i>	
Author Index	1231

When the Artifact Becomes Image: Representing Geometrical Query with Tangible Tools. Catalogues Physical Models at the Turn of 1900

Caterina Cumino¹[0000-0002-4134-1579], Martino Pavignano²[0000-0002-3657-0983] and Ursula Zich²[0000-0002-9644-0347]

¹ Politecnico di Torino, DISMA, corso Duca degli Abruzzi, 24, 10129 Torino, Italy
caterina.cumino@polito.it

² Politecnico di Torino, DAD, viale Pier Andrea Mattioli, 39, 10125, Torino, Italy
[martino.pavignano/ursula.zich]@polito.it

Abstract. Traditionally, communication in mathematics passes through symbolic representations and visual ones, whether they are images, models or other artifacts, both in the theoretical speculation phase and in the transmission of knowledge with educational and disseminative aims. This dichotomy of representations has its roots in the epistemology of the discipline. In the European context, during the second half of the 19th century, a set of Catalogues of models for the study of geometry born. The contribution analyses their structures based on visual operations of a mathematical nature, with an indisputable aesthetic content, realized following the developments of mathematics at that time and the foundational studies by Monge, which explicitly identified the educational use of models for the geometry of surfaces. Catalogues are therefore tools for the promotion of visual artifacts of great impact, designed for the materialization of complex mathematical queries. Therefore, we propose a critical analysis of the images used in such Catalogues, of the modalities of model interpretation and of the possible repercussions in the current context of interdisciplinary studies.

Keywords: Representation, Geometry, Algebraic Surfaces, Didactic, Models.

1 Introduction

The production of tangible models of mathematical objects, in particular of algebraic surfaces, was a cultural phenomenon which had its golden age between the second half of the 19th century and the beginning of the 20th century, involving in particular European universities and polytechnics in France, Germany and Great Britain [1], creating fruitful interactions between research and teaching, not only with regards to mathematical sciences. The spread of models was supported by the preparation of Catalogues born from the scientific collaboration between eminent mathematicians and publisher, [2].

Today, these Catalogues represent a cultural heritage, because they propose a systematization of knowledge linked to production and dissemination of models, according to the critical thinking of their time. In fact, they summarize the useful data for professionals to immediately identify the model of their interest through few elements and, only occasionally, a descriptive image. Connections between the practical needs of Catalogues, the synthetic characteristics of models, their iconic images and the mathematical language, both written and visual, characterize their structure to the point of being a distinctive element.

2 Critical reading of some Catalogues of models

An analysis of these works, focused on socio-scientific context and visual culture, leads to a critical reading of them as a medium for communication/sharing of mathematical results with an implication on mathematical visual thinking [3], when investigating the connections between written images and drawn words. Nonetheless, they inspire a look towards the real object, between physical and digital collections such as, for example, the collection of the Biblioteca G. Peano of the University of Torino and a more recent production by the Authors, focused on models for understanding the architectural shape [4] (Fig. 1). Thus, within an interdisciplinary approach it is possible to observe the evolution of the narrative sequence, over time and intentions, to identify their semantic values while respecting the different communicative registers. So, some of these Catalogues (also accessible online) are analysed in chronological order, thus studying them not only as such [7], but also as a corpus of images of models and investigating their semantic and synthetic values.

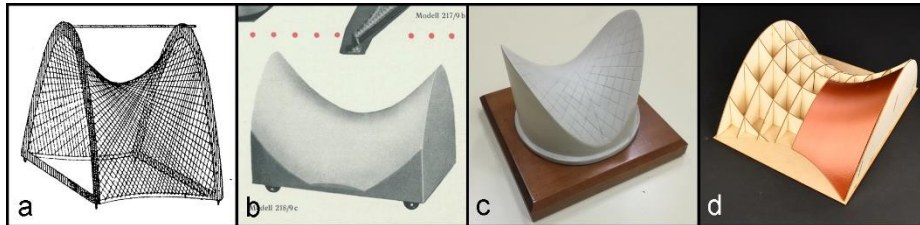


Fig. 1. Different hyperbolic paraboloids: **a)** [5] p. 260 fig. 4; **b)** [6] p. 105; **c)** Biblioteca Peano Collection; **d)** Authors' 2020.

2.1 1872, A catalogue of a collection of models of ruled surfaces...

The Catalogue [8] presents 45 models built by F. de Lagrange and an appendix on the study and classification of ruled surfaces written by C.W. Merrifield, rector of the Royal School of Naval Architecture and Maritime Engineering. Models represent ruled surfaces, introduced by the synthetic description typical of descriptive geometry as generated by the movement of a straight line in space. Given their great interest in the geometry of industrial arts, the choice of this type of surface is explained in the curator's introduction. The same happens for rotation surfaces (related to lathe work),

in fact the author states that, from this point of view, the most important surfaces are plane, cylinder and right cone, ruled helicoid (common screw) which belong to both types of surfaces. These models are dynamic and made of silk wires, moreover their shape can be changed by moving their metal structure so as to illustrate a great variety of configurations. The author also underlines their fragility [8, p. 3], as well as the imperfect correspondence to the geometric rigor of the surfaces to which they refer.

The first two illustrations of the book show that string surfaces have a level of approximation equivalent to that of a dashed curve or an envelope of straight lines used to describe a curve (Fig. 2a, b). To reinforce the concept, the author inserts a direct reference to two models, hyperbolic paraboloid and cylinder with helix and developable helicoid (Fig. 2c, d) which exploit the same approach illustrated in Fig. 2b. The Catalogue contains only 5 images: 2 in the introduction, 3 in the appendix and none in the detailed descriptions of models. 12 photographs of artifacts preserved at the naval museum in South Kensington complement the publication but were probably added later. Each model is described in the Catalogue via construction method, dynamism, some specific geometric property, and possible/essential architectural and engineering applications. Also, a summary of the reference bibliographical sources is inserted, which includes Monge, Bradley, Leroy, to integrate everything that is not expressly described in the Catalogue, [8, p. 4].

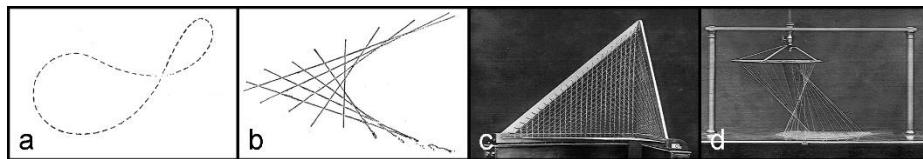


Fig. 2. Examples from [8]: a) p. 3 fig. 1; b) p. 3 fig. 2; c) Table III; d) Table VI.

2.2 1892, Katalog Mathematischer und mathematisch-physikalischer Modelle, Apparate und Instrumente

The Catalogue [5] is the result of a series of preparatory operations in order to create an exhibition of models planned for 1892. Similarly to the current situation, in which the COVID-19 pandemic has forced us to question teaching and research methods, on that occasion the epidemic situation in Germany caused the cancellation of what had been planned and favoured the publication of the Catalogue. Here, the German Mathematical Union led by W. Dyck provided a fundamental contribution. In fact, many mathematical, physical, technical-mechanical, and geodetic institutes of German universities were involved, framing themselves in wider network, with contributions from Great Britain, France, Italy, the Netherlands, Norway, Austria-Hungary, Russia, Switzerland and America [5, pp. III-VI]. In the foreword, the Catalogue curator introduces its contents, starting from the analysis of its structure: a series of essays with a synthetic content - by his colleagues such as Klein, Voss, Brill, Hauck, Braunnühl, Boltzmann, Amsler, Henrici - precedes the «exact description» complete with «numerous illustrations» of the individual models ranging from arithmetic, algebra, function theory and integral calculus, geometry, mechanics, mathematics, physics and

various technical applications such as geodetic and nautical ones. Dyck underlines the growing interest in these disciplines and the consequent evolution of aids useful for their teaching and more, since «the aims of teaching are expressed alongside those of research». Not all the introductory scientific essays make use of graphic descriptions, nonetheless it is to observe that the representations within F. Klein's paper propose examples with the declared purpose of facilitating geometric intuition, even if they deal with problems such as counting the real roots of an algebraic equation from a general point of view and with highly specialized language (Fig. 3).

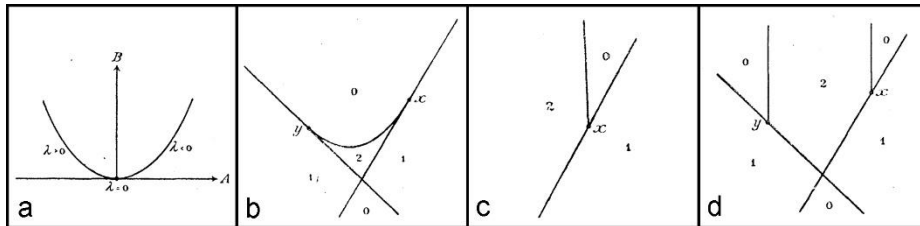


Fig. 3. Counting roots of an algebraic equation [5]: **a)** p. 5 fig. 1; **b)** p. 11 fig. 3; **c)** p. 12 fig. 5; **d)** p. 13 fig. 6.

A. Brill emphasizes the metamorphosis of the role of drawing supporting mathematical investigation, stating that the use of images may be superfluous in the development of the general theory of projective curves, but it regains importance in the study of real curves (with specific properties). Brill is also the author of many of the models represented in the second section - see for example the models in Fig. 4 which will later become the backbone of Schilling's catalogues, analysed in detail in [3]. In his essay he inserts drawings made by a student of mathematics at the technical University of Munich [5, p. 34] that make use of a deliberately essential graphic language but enriched with textual information such as to make it effective for aware users. This language is completely different from the one used in the Catalogue where artifact images are not descriptive but iconic, opening to possibly unspecialized users (Fig. 5).

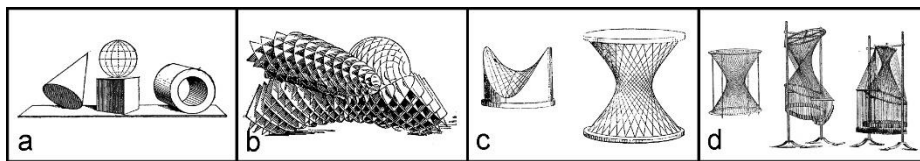


Fig. 4. Models for basic lectures on trigonometry, planar, solid and descriptive geometry [5]: **a)** p. 245c Obj. 127; **b)** p. 258c Obj. 155; **c)** p. 259c Obj. 156; **d)** p. 259c Obj. 157, figg. 1-3.

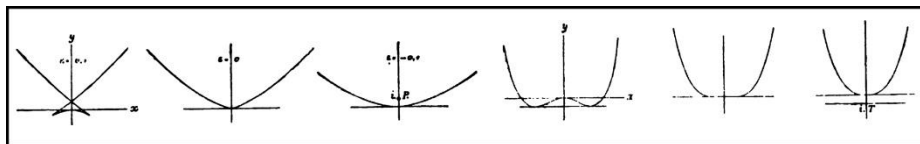


Fig. 5. Singularities of algebraic curves from [5]: p. 36.

The contribution makes use of graphic descriptions to support textual narration for the visualization of constructions for teaching Geometry (Fig. 6): they allow the reader to easily follow the thread of speech because they highlight the single passage using a dedicated type of line, independently from the graphic conventions: in fact, they don't give any line a semantic value and make the single images of dubious interpretation if detached from the text.

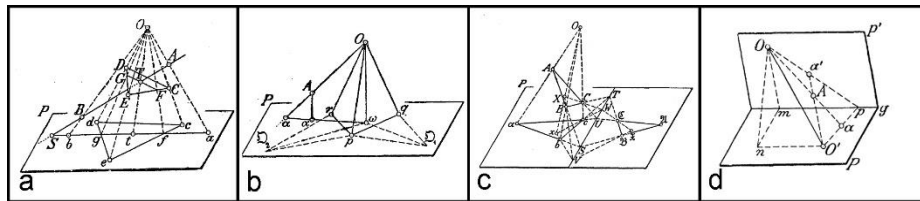


Fig. 6. Constructive postulates of Euclidean and modern geometry from [5]: **a)** p. 45 fig. 2; **b)** p. 46 fig. 3; **c)** p. 47 fig. 4; **d)** p. 51 fig. 5.

A. Braunmühl reports on machines for mechanical generation of curves, from antiquity to the end of the 18th century. He highlights practical and reproduction limits of such tools [5, p. 56] and Descartes' fundamental role in describing all plane curves as a result of the movement of a point and in observing that every movement of a point in the plane can be produced by instruments [5, p. 67] (Fig. 7).

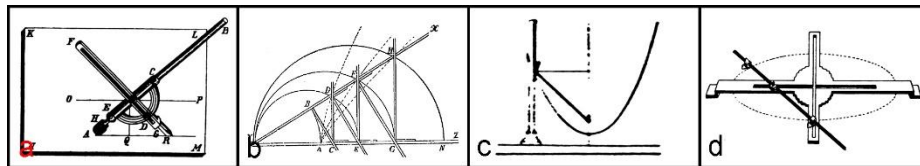


Fig. 7. Generation of curves [5]: **a)** p. 65 fig. 6; **b)** p. 67 fig. 8; **c)** p. 70 fig. 13; **d)** p. 70 fig. 14.

In the Catalogue section, model presentations are enriched with heterogeneous, synthetic or descriptive information, rarely supplemented by images of small dimensions, usually without precise captions. In machines description, whether they are for drawing or computing, the representation is enriched with expedients for sizing the artifact, a fundamental element to show its functioning [9] (Fig. 8). On the other hand, the models of algebraic surfaces are graphically described with a specific language to make their geometric properties recognizable. To do so, surface infinite theoretical model is truncated; this is made explicit with a hatched borrowed from technical drawing and shows the limit of representation.

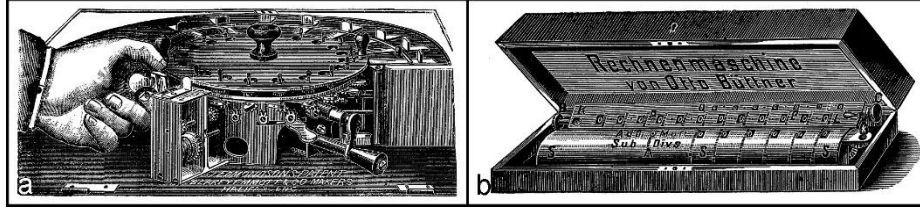


Fig. 8. Tools for computing [5]: **a)** p. 151 Obj. 33; **b)** p. 151 Obj. 35.

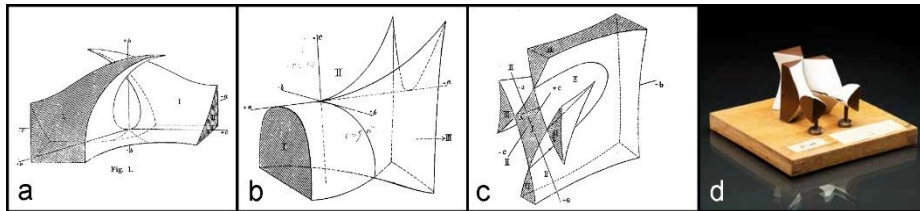


Fig. 9. Models and drawings for the study of algebraic surfaces [5]: **a)** p. 169 fig. 1; **b)** p. 171 fig. 2; **c)** p. 173 fig. 3. [10] physical model from the Museum Universität Tübingen: **d)** p. 9 fig. 181.

Fig. 9 shows a comparison with a physical model from the MUT Tübingen collection and makes this fact explicit [see 11]. Fig. 10 illustrates tools and methods for the perspective representation of simple architectural volumes: the author uses a technical language and makes use of the relationship between texts and images, with the insertion of capital letters for identifying points, to make the contents accessible to more users in the dual intention: visualizing the geometric problem that can be solved with the use of a drawing machine, associating technical terms and graphic representations.

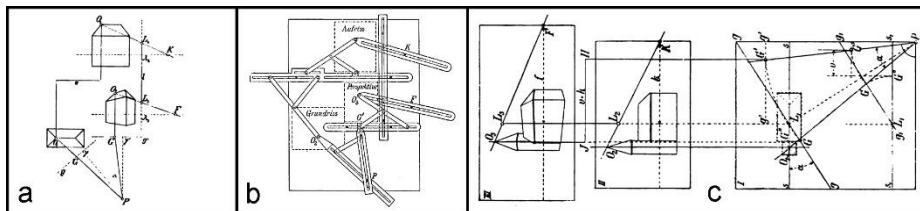


Fig. 10. Geometry [5]: **a)** p. 235 fig. 1; **b)** p. 235 fig. 2; **c)** p. 238 fig. 3.

2.3 1907, *Abhandlungen zur Sammlung mathematischer Modelle*

The purpose of this Catalogue [12] is to provide lessons of mathematics with a set of models suitable to strengthen the ability to see through their simplicity and clarity and to spread the knowledge of geometric shapes through a variety of choices. Among all the presented material subjects considered elementary appear, such as the Platonic solids, which however the author studies from an algebraic point of view, using the language of group theory; he states that regular polyhedra are important material not

only for elementary teaching or for the study of shadows, but also in the research field, where at the time the concepts of function and group of functions had become of great interest. Only 5 figures are inserted: Fig.11a shows the vertices and edges of adjacent faces of a polyhedron while Fig.11b, c illustrate the proof of a result concerning the transformation groups of a polyhedron. Wiener deals also with the problem of correctly designing second-order surfaces, with a very critical position towards figures that appear in contemporary books and treatises, both mathematical and physical, some of which, according to him, reveal uncertainty in the evaluation of means used and even leave doubts about the author's intentions. To provide instructions on how to draw the surfaces of the second order, he proposes a set of models, and above all, he suggests tackling the problem starting from their principal sections to easily construct arbitrary points and contact planes, in a similar way to what can be done in the case of central conics (Fig. 11b), using principal axes and line at infinity, (Fig. 11c); in the drawing he distinguishes the real elements from the others with the use of continuous lines. Subsequent editions of the Catalogue edited by Wiener will add new illustrations, including photographic ones [see 13].

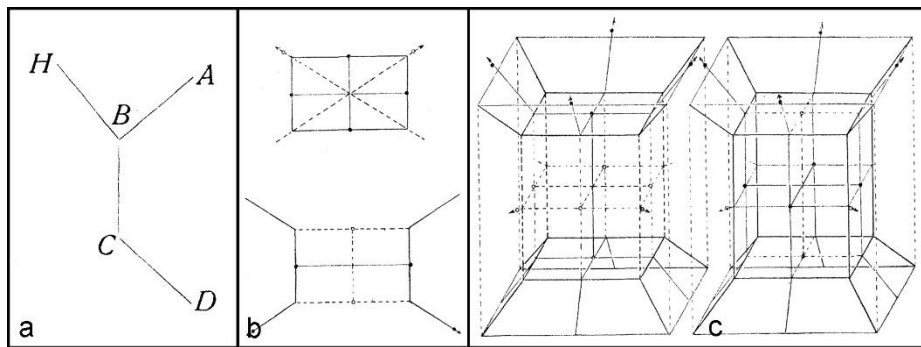


Fig. 11. Examples from [12]: a) p. 33; b) p. 57 figg. 1, 2; c) p. 60 figg. 3, 4.

2.4 1918 Geometrisches Zeichnen, Projektionslehre, Flächenmessung, Körpermessung

This Catalogue [14] presents itself as an opportunity to disseminate basic knowledge for professional practice; starting from its index we find, for example, the practical mathematics section for professionals, and chapters dedicated to projection theory and to graphic representation. Moreover, there are math games and chess with its strategic principles. The volume is richly illustrated by 133 figures and its second part is dedicated to geometry. The section dedicated to drawing is emblematic: it starts from the theoretical foundations offered through a series of very elementary practical but 'useful for learning' experiences. In this regard, Fig. 12a illustrates the use of set squares and ruler to answer the question of knowing how to draw a line parallel to the base one passing through a point not belonging to it. This image portraits a moment of construction which is described in words to the extent that image presence is not strictly necessary. The text also lists the specificities of useful materials for pursuing a good drawing, starting from the type of pencil leads suitable for geometric drawing.

By comparing descriptions of parabolas with what presented in Brill's essay we recognize different communicative registers directly connected to the possible user: in this case the user is the high school student, thus the mathematical information is obviously basic, and it does not require dedicated preparation in order to be shared. On the other hand, Brill presented his considerations to his Colleagues with a specialized language, both graphic and textual (Fig. 12b, c).

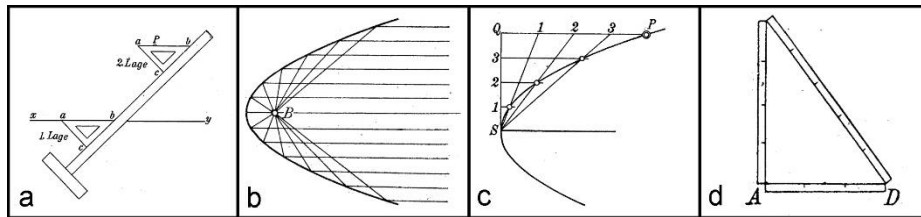


Fig. 12. Practical geometry [14]: **a)** p. 9 fig. 14; **b)** p. 15 fig. 28; **c)** p. 16 fig. 29; **d)** p. 21 fig. 40.

The attention to basic practices is also captured by the representation in Fig. 13d which illustrates the right-angled triangle of simple reproducibility also in the field during the survey practices, to verify orthogonality between cathetuses (Fig. 13d).

2.5 1960 circa, Lehrmodelle für Mathematik

Produced in the early 60s of the 20th century [15], the Catalogue [6] contains texts in three languages: German, English and French, making it more accessible to a general public (if compared with the previous ones). Its index is an advanced tool for critical synthesis, since the models are grouped according to macro-topics, elementary mathematics, geometry, analysis, however deemed representative of more than one topic. Its structure is based on a set of sheets made up of an introductory page of images, which is the real visual description of models, briefly described in the following textual pages. Each model is displayed by means of one or more black and white representations, be they drawings or photographs. The illustrated pages contain: Stoll logo at the top right; b/w figures and a set of coloured graphic elements, that can be evocative of geometric properties of the models. The figures are sometimes elaborated to evoke the possible geometric genesis of models they refer to, as in the case of 2/182, 3/182 b, 4/182 c, 5/182 d, 6/182 e (Fig. 13a). The synthesis carried out by the authors in the phase of descriptions realization is limited almost only to the name of the subject and it is interesting to note how the illustrations become the means to communicate the physical specifications of each artifact: created on the basis of 19th century projects (Fig.13d), both with new material interactions between materials already used (Fig.13b) and with the addition of new materials, such as plexiglass, especially in artifacts dedicated to problems of projective geometry or geodesy, such as 231/159 b (Fig.13c).

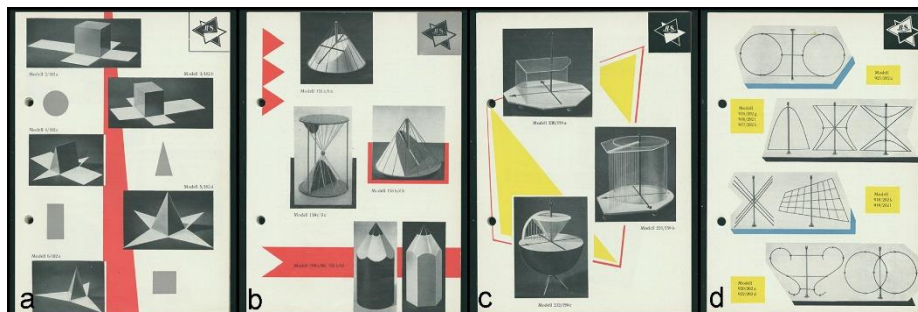


Fig. 13. Examples from [6]: a) p. 39; b) p. 85; c) p. 119; d) p. 187.

3 Discussion and Conclusions

By comparing contents, declined between texts and images, supporting model descriptions, it appears that different authors, in their Catalogues, offer very different descriptions of the same mathematical object. In order to grasp useful clues for the formalization of a *modus narrandi* of models properties, it has to be noted that not all Catalogues include information dedicated to selling functions (size, weight, price, portability) which are typical, for example, of Schilling's. These Catalogues were produced to become tools for the promotion of visual artifacts of great visual impact [16], designed for the materialization of complex mathematical questions. This set of procedures suitable to visually express the concepts of the disciplines themselves, are united by principal eidetic values, even if they are not clearly explained. This is evident while analysing models and images attributed to them as visualizers of the cultural category [17] of doing Geometry through a material representation.

Thanks to the interdisciplinary approach, we highlight the interaction between texts and images in relation to author/user, recognizing multiple registers of communication mediated by representations that are not always rigorous, while often iconic. Given the variety of models described, the scientific/applicative contexts and therefore the different professional figures involved, analysed representations offer a variety of tools and methods that could be traced back to the geometric specificities of the artifacts. The absence of shared graphic standards could be a limit if the use of Catalogues had to be guided by their sets of images, but users were usually 'experts' and were able to read texts in the absence of images so that a uniformity of (graphic) language was not required. Descriptive representations and symbols are distinguished, geometrically constructed and non-geometrically constructed drawings, 3D views and projection planes, pictures and drawings constructed as traces of the same offering a diversified panorama of images. These visual aids are combined to create an atlas of representations of mathematical models, whose visualization through the drawing is not formally codified. In all cases, the choice not to represent all the models in listed in Catalogues, but only those considered to be significant, follows communication purposes and problems related to the construction of shared mathematical knowledge within a community.

Acknowledgments

For the M. Pavignano and U. Zich the contribution was developed within the research project M.A.G.I.A. 2020. C. Cumino is member of the National Group for Algebraic and Geometric Structures, and their applications (GNSAGA-INDAM).

References

1. Giacardi, L.: La collezione di modelli geometrici della Biblioteca speciale di Matematica ‘G. Peano’. In: Giacobini, G. (ed.) *La memoria della scienza. Musei e collezioni dell’Università di Torino*, pp. 251–266. Alma Universitas Taurinensis, Torino (2003).
2. Neuwirth, S.: *Objets mathématiques du laboratoire de mathématiques de Besançon*. In : *Catalogue de l’exposition des objets mathématiques du laboratoire de mathématiques de Besançon au Musée du temps de Besançon*, 11/ 2013 - 06/2014. Milano, Silvana (2014).
3. Pavignano, M., Cumino, C., Zich, U.: *Catalog Mathematischer Modelle: Connections between text, graphic representation and analytical description*. 42th International Conference of Representation Disciplines Teachers Congress of Unione Italiana per il Disegno, pp. 3660–3677. Franco Angeli, Milano (2020).
4. Pavignano, M.: *Models for Geometry: thoughts for an interdisciplinary dissemination* (Forthcoming).
5. Dick, W. (ed.): *Katalog mathematischer und mathematisch-physikalischer Modelle, Apparate und Instrumente*. K. Hof- u. Universitätsbuchdruckerei Wolf & Sohn, Munchen (1892).
6. Stoll R. K.G.: *Lehrmodelle für Mathematik*. J. Schmidt KG, Markneukirchen [1960].
7. Vierling-Claassen A.: *Mathematical Models at the Massachusetts Institute of Technology. A working catalogue* (2007). www.academia.edu/31570834 last accessed 2021/03/07.
8. Merrielfield, C. W. (ed.): *A Catalogue of a Collection of Models of Ruled Surfaces*. George. E. Eyre and William Spottiswoode, London.
9. Gay, F.: *Intorno agli omolografì. Strumenti e modelli per la geometria descrittiva*. IUAV, Venezia (2000).
10. Seidl, E., Loose, F., Bierende. E. (eds.): *Mathematik mit Modellen*. Alexander von Brill und die Tübinger Modell Sammlung. Museum der Universität Tübingen, Tübingen (2018).
11. Pavignano, M., Zich, U.: *Colore tra forma e materia dei modelli fisici per lo studio della Geometria*. In: Marchiafava, V., Picollo, M. (eds.) *Colore e Colorimetria. Contributi Multidisciplinari*. Vol. XVII, pp. 398– 405. Gruppo del Colore – Associazione Italiana Colore, Milano (2020).
12. Wiener, H. (ed.): *Abhandlungen zur Sammlung Mathematischer Modelle*. B. G. Teubner, Leipzig (1907).
13. Wiener, H., Treutlein, P. (eds.): *Verzeichnis Mathematischer Modelle Sammlungen*. B. G. Teubner, Tenbner, Leipzig-Berlin (1912).
14. Neuendorff, R.: *Praktische Mathematik*. II. Teil: *Geometrisches Beichnen Projektionslehre. Flächenmefung Rörpermeffung*. B. G. Tenbner, Leipzig-Berlin (1918).
15. Lordick D.: *Die Sammlung Mathematische Modelle*. In: Mauersberger, K. (ed.) *Sammlungen und Kunstbesitz*. Technische Universität Dresden, Dresden (2015).
16. Fischer, G. (ed.): *Mathematical Models. From the Collections of Universities and Museums*. Second edn. Springer Spektrum (2017).
17. Gay, F.: *“a ragion veduta”: immaginazione progettuale, rappresentazione e morfologia degli artefatti*. Publica, Alghero (2020).