

**TRIBELON - *Journal of Drawing and Representation of Architecture, Landscape and Environment*** is the official journal of Architectural Studies, Identity, Memory, and Digitization of Cultural Heritage within the Drawing area at the University of Florence. It offers a critical space of debate for the different paths of enquiry within the national and international panorama of the **science of representation**. It brings together care for contemporaneity, a dialogue with tradition, and attention to possible futures. The Journal intends to promote a close confrontation with theoretical perspectives on the science of drawing, architectural survey, and representation while maintaining and enhancing the specificity of the applied approach to drawing and digital databases issues for visual communication.

**TRIBELON Journal** is committed to the highest standards of peer review and publishes academically rigorous and original works in several languages (English, Italian, French, German, Spanish, and Portuguese). It is published twice yearly and available in open access and print.

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## Call for Papers - Vol. 3, No. 5 (2026)

### Topic: Signifying Sign

Drawing is an expression and, therefore, not a neutral gesture. Every line drawn, every mark inscribed on a surface, every variation in thickness or rhythm, contains a tension between intention and meaning. The sign transcends its condition as a graphic mark by associating itself with gesture or symbolic reference, becoming the bearer of meaning within a signifying construction. Drawing, as a language, produces reality in a place, the represented one, where technical abstraction encounters the expressive dimension, generating meaning through the sign. The significant sign is therefore defined by its semantic function, producing meaning beyond mere measurement; it activates the imagination and organises thought within the image. In any drawing, what matters is the charge of meaning that each mark carries with it; and in an era dominated by digital drawing, software produces perfect, infinite, editable, and replicable marks, but not all of these marks are truly bearers of meaning. Drawing remains significant when it carries an intention that produces a reading in the viewer, like an open sign awaiting interpretation, allowing itself to be inhabited by doubt. Its strength lies precisely in not being exhausted at first glance, but in holding attention and generating questions. In this sense, drawing, as a tool of design, is first and foremost a critical site, a space for thought, and - precisely in its constant search for simplification - a critical synthesis and, at the same time, a field of resistance to simplification.

This call invites interdisciplinary contributions that explore the meaning, application, and challenges associated with the encoding and decoding of the sign through theoretical, empirical, and practice-based research, proposing new perspectives or in-depth insights in concrete or abstract contexts, historical, contemporary and future.

**Papers, in the form of essays/articles, following the editorial standards, should be submitted to the journal's editorial office by the following dates:**

**Abstract:** February 20<sup>th</sup>, 2026

**Full paper:** April 1<sup>st</sup>, 2026

**Publication:** June 2026