DESIGN OF THE ATMOSPHERES AND NARRATIVE DIMENSIONS
Literary Writing and Visual Writing

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ABSTRACT

Thanks to the character of verbal writing, which attracts and evokes images, it is possible to imagine the places, the characters and the atmospheres of a literary text. The implicit ability to conceive forms from the linguistic content is due to the characteristic figurativeness of the texts, which lend themselves to the reader's comprehension, allowing him to perceptually portray the verbally cited referents. However, the sensitive identity of literary places maintains a connection with the spaces, a connection created through 'suspended' realities, as it isn't possible to truly represent these spaces. The research question raises the issue of the representation of the author's places. Therefore, design acts as a translation tool, which allows the atmospheric content of literary places to be visible.

KEYWORDS

communication design, landscape, translation, literature, photography

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Speaking of the 'literary' means understanding every genre, every author and every possible 'translation' from the text to other visual languages. The research's design tool is communication design, which, in the literary plots, investigates verbal languages to test their visual translation potential, graphic and multimedia potential signs, semantic declinations and relations, and possible cross-media relationships. A design that 'pools' digital technologies and interfaces alongside traditional publishing, or 'illustrates' and designs the thresholds and accesses to the textual narration, with its cover page and other paratexts. The dimensions of the narrative and the connotations of the narrated space are at the centre of the following reflections. If imagining the environments of literary narratives is inherent to reading, visualizing the spatial dimensions and atmospheres is not.

The hypothesis is to 'make the invisible visible': the spatial atmosphere in the texture of the text. Other languages are needed to do this: film adaptations, illustrations, and animations. It is necessary to increase the writing from the alphabetical sign dimension to the spatial dimension, so as to make the characters of the narrated territory perceptible, memorable and significant, and with them the author of the book and the identities of the places. The study identifies real identity characters in the narrated representations. Going beyond the events and the protagonists, the literary story is considered a special guide to real territories, thanks to the iconic references to landscapes. The possibility of transforming them into another perception and another narrative language is therefore addressed. Much literature interprets and describes the identity of places, stratifying real and imaginary events. In this way, it feeds memories and culture on the territory, also geographically, to the point of inducing in the reader the desire to see the imagined experience with their own eyes and perceive it with their senses.

Through cultural tourism, or 'tourism of the 21st century' (Garibaldi, 2014), aimed towards urban space, the relationships between literary descriptions and physical places find their definition in 'geocriticism', which focuses on the close connections with reality, and in map design, which produces georeferenced communication artefacts. The georeferencing of the places in the story responds to the need for a 'spatial relationship' between author, reader, narration, narrated territory and geographical territory. So much so as to return – if not new identities – a new point of view on identities which become explicit, and on urban places with an important density of spaces dedicated to publishing and literature.

Recent extensive research – a prelude to the nomination of Milano as Creative City for Literature UNESCO[1] – has seen the skills of communication design and economics (DCxT research group of the Design Department of the Politecnico di Milano and the ASK Research Centre of Bocconi) mapping thousands of data and transforming them into communication. The map has acted as a basic georeferencing tool and has produced the international recognition of Milan as a UNESCO literary city. All the places linked to the publishing world that correspond to the literary stratifications have been identified in the Milanese territory: libraries, publishing houses, bookshops. Other maps, such as the Milan Literary Map (MLM) of Quarto Paesaggio[2], have pro-

vided the geolocalization of hundreds of points corresponding to 'quotations' taken from literary works. The new communication paradigms, linked to literature and territory, have generated design studies in favour of an experiential publishing approach. The production of literary maps and their design is inscribed in the epistemological process known as 'spatial turn', a concrete turning point with respect to the concept of space in the human environment.

With the work on atmosphere design, a different passage in terms of quality and expression is hypothesized, defining, in an experiential way, the connection between real and virtual places, their communicative representation and their networking. The discussion centres on emotional relations, and therefore perceptive, visual and haptic relations, between atmospheres of the territory that include the literary, the urban, the reader and the inhabitant. We are talking about a 'design of access' to the landscapes of authors in order to define, in addition to the geographical destination, the sensitive atmosphere of literary memories and fantasies. The possible methodology is that through which design can be interpreted. Thus, the hypothesis of an atmosphere design of literary places has been consolidated: one imagines an instrument of exploration of the world through the literary. It is not necessary, in fact, to know the places of the narratives; on the contrary, book and atmosphere design can both be 'predictive' with respect to the possible physical exploration following the readings.

In fact, it seems clear, even if only by common experience, that even when the geographical references and spatial characteristics of the places of literary events are not known, the texts still make it possible to establish an implicit link with the images evoked by the description of these landscapes. Images, which are always subordinate to the semantic value of words. In other words, there is a sort of direct mental passage from the writing to the visual form, which accesses both the semantic memory of each individual and the experience of similar places. In fact, in the absence of precise references, the reader adapts the 'atmospheric image' learned from the text to the connotations of other places, already present in his worldview. Imagination is still in the semantic memory, so the individual who remains involved in the literary image is 'immersed' in the description, 'absorbs' the details and is 'imbued' with impressions.

Translative Palimpsests | Literature, as a whole, offers a sort of atlas of imagined places, dear to the epistemology interested in the 'perceptive depth of the narrated space' (Lancioni, 2009). In detail, the levels of empathy and inner involvement are constantly modulated by the relationship that is established between reader and author: through the plot and the represented environment, personal spaces of semantic exchange are created. The ability to mentally elaborate the literary space is certainly favoured by the effectiveness of the 'figurativeness of the texts'; an interesting semiotic characteristic that allows the passage to the mental image. An image that becomes engaging and memorable; the reader, suddenly able to see the plot and its interweaving

in space, becomes 'visionary'. To quote didactically: «Figurativity allows to localize, in the conversation, the particular effect of meaning consisting in making reality sensitive» (Bertrand, 2002, p. 99). In other words, according to one of Bertrand's definitions of figurativeness, it is possible to identify everything that can be traced back to the traditional senses within the literary text.

The narrative interpretation is therefore innervated in the perceptive experience of each reader, reaching his or her sensorial capacity. This is because the stories, as already described, evoke emotions and images and lead to 'presume' not only the semblance of any narrated space but also the perceptive stimuli, creating an intimate relationship between the dimension of the text and the personal sensitive experience of the world. Figurative narration can make the 'identity' of literary places imaginable, together with the image of them. But, above all, it manages to become the threshold for experiential immersion within the real place without realistically reaching the senses. For these reasons, after an engaging session of reading, literary pilgrims develop the desire to personally experience the environments of the narrative and places described, which become ideal destinations. The contact between imaginary and real environment creates a 'meta-narrative' that prolongs the pleasure of reading; precisely because the literary story, anticipating the perceptive experience, takes on the role of 'unconventional tourist guide'.

The 'intersemiotic translations' that concern the passage from verbal language, which describes the spaces of narration, to the language with which real spaces can be visualized are interwoven with the instances of design that deepens the identity of places. An identity that is made accessible precisely by communication design (Calabi and Scuri, 2015). It must be said that, concerning the link between the figurativeness of the text and the narrative atmosphere, epistemological models are important and varied, and many of them are of reference for the design of atmospheres. Narratological and semiotic reflections with sensitive reality at the centre (Pezzini, 2014) and studies that determine the link between geographical space and the arts (Bruno, 2015; Moretti, 1997) represent an effective synthesis. Along the plot of the text, it is possible to trace the descriptive environmental parts with relative simplicity and the textual descriptions alone are, in fact, able to communicate 'the narrative atmosphere of places'. Narratological analysis has been hypothesized to give back in-depth analyses of methods able to prepare the intersemiotic translation between text and visuality.

Having therefore chosen the 'prototext' – a literary tale to investigate to focus on the atmospheres of the narrative spaces – the ordered selection of atmospheric traces makes it possible to hypothesize the creation of an 'immersive palimpsest', through which it is possible to experience the sensitive reality that emerges from the text, and which will produce the 'metatext'. Immersive because the research is based on the assumption that, to understand the atmospheric contents, the image of a place must be 'immersive', i.e. provide an 'aesthetic' experience of the landscape, facilitating access to the cultural content interwoven with identity and experience.

It should be noted that technology in itself does not constitute immersivity. What the research investigates, and is understood here, is rather the figurative value of the text concerning the design of perceptual experience, sensations and emotions and cognitive stimuli. Design capable of generating an immersive 'dominant aesthetic' through the convergence of multimedia content (Ortoleva, 2009). The relationships between textual and visual (or multimedia) language and the constituent translating values applied to atmospheres, therefore, represent the object of study. These relationships, at the centre of the studies of communication design, establish the passage between the two different semiotic systems (written and visual) and are the translative design place of reference. The palimpsest is intended as a selective rewriting and 'guiding instrument' to the narrated landscape, which 'excludes' events and characters to focus on the sensitive. Organized in sequences, the palimpsest selects the 'sensitive atmospheres' present in the written text to interpret and transport them into a 'visual text'.

What emerges is a new text that is however completely identical, even in its semantic content, to the original staging of the literary atmospheric landscape selected in the text, which narrates only spatial atmospheres. From this verbal text, design initiates the visual translation, leading to another text and another language, in which there are different linguistic signs, registers and codes. The literary landscape is seen as having a leading role, which in fact stages and welcomes the narrative atmosphere; a protagonist divided between writing and image, as Calvino and Pavese recall (Bertone, 1994), with a profound identity value, rewritten by narration (Calvino, 1947). From writing to space, from interiority to atmosphere, from page to landscape, the contribution of design experiments formats to communicate the relationship between literary, map and representation of space, starting from the atmospheres of literary works. It relies on the translation experience and, with the 'literary scene', interprets the text with 'aesthetic' expressiveness through the sensitive and multimedia experience.

Design and Photographic Text | Roman Jakobson defines 'intersemiotic' translation as an interpretation of linguistic signs by means of non-linguistic sign systems (Zingale, 2016). It includes the translation from writing to theatrical or cinematographic adaptations. It identifies the interpretative tool capable of realizing the hypothesized sign palimpsest and implements a translation from linear writing, by means of 'transmutation'. Jakobson distinguishes three possible ways to interpret a linguistic sign. The intersemiotic translation is, within the three possibilities, the most suitable tool to carry out the transformation from textual to 'sensorial' involvement. The other translation modalities differ according to whether the translation takes place within the same language, or if the passage is to another language. In the latter two cases, it will be possible to have, respectively: an 'endolinguistic' translation, since the signs are the same, also called 'reformulation'. Or the result will be an 'interlinguistic' translation, that is what occurs between different signs. Both translations take place within the same semiotic space.

Transmutation, or intersemiotic translation from text to image, determines instead a particular leap of scale; it is, in fact, a «translation between semiotics with different subjects» (Dusi, 2006, p. 6). Design, particularly in this case, implements a transformation whose effects are received by the reader and where the landscape changes dimension: from textual space, which takes shape in the inner world, it becomes visible space. In intersemiotic translation applications, it is design that guarantees the quality of the result, while maintaining the objectives of meaning. The translation from text to the photographic image is a virtuous example of this. Photography is an example of a visual text. It is not uncommon to use verbal text to confirm the potentially ambiguous meaning of an image. In these cases, the verbal element acts as an anchor, to avoid ambiguous or inconsistent readings. The same anchorage could be used in some verbal systems which, to be clarified, require an image with mainly didactic and referential functions.

Text and image confirm a deep relationship. Duane Michals, an American photographer, plans his images with caption and title. Therefore, he inserts several languages into his visual design, each of which contributes to the aim of maintaining meaning, and further enriches the whole with multiple significances (Eco, 2003).

Mario Giacomelli, in his interpretation of the poem Caroline Branson from the Spoon River Anthology by Edgar Lee Masters, follows two lovers for three years. He makes them the subjects of his photographs as if they were the two suicidal lovers protagonists of the poetic narrative. The images created do not follow the temporal development of poetry, since the aim of the project is to interpret the emotions, rather than the story. The photographic story translates emotions and feelings, while the sensations evoked in the viewer assume the connotations of the two real lovers. In these cases, photographic art and verbal writing become poetic and engaging interpreters of the places portrayed, making the atmosphere of the story fully experienceable.

To understand the 'atmospheric representation', it is necessary to remember that photography is the result of the impression of perception, albeit from the point of view of the photographer. As the text represents the view of the writer, photography allows capturing the single elements, transforming their dimensions of meaning and highlighting the particularities and details. Photography is a form of narration that requires immersion in the space of the image, in the perceptible atmosphere. The atmosphere is what arouses the feeling, relatively objective and intersubjective, encountered both inside the narrative environment and outside of it (Griffero, 2010). The translation of the narrated space is, therefore, a translation of the narrated atmospheric space. Griffero defines an atmosphere by identifying it as that which produces participation and involvement: «[…] a situation that touches us considerably through its salience, i.e. through the action it exerts on us emotionally» (Griffero, 2009, p. 51). Regardless of our state of mind, the narrated atmosphere captures, involves and authoritatively induces an emotion (Vitale, 2013). The atmospheric space of the narrative, visual or textual, can guarantee an unexpected involvement by which we allow ourselves to be seduced.

Atmosphere Design | The observation of reality can give rise to intense emotions (Griffero, 2016); in the same way, reading can imprint images and sensations, modifying the emotional condition of the involved viewer. The sensation of immersive identification can be experienced in figurative texts (iconic or verbal), as in plastic texts (abstract images); this happens in music, cinema, photography and the arts in general. Here it is possible to define a potential translation of atmospheres into photographic images, in which the design of the emotional space is 'condensed' (Marmo, 2018) and anchored to verbal atmospheric nodes.

The choice falls on Anna Maria Ortese's book: Una Notte alla Stazione from Silenzio a Milano. Dense with figurative verbal descriptions, the narrative is mainly 'atmospheric narration'. The choice of this text made it possible to investigate many different narrative sequences with objective references to real contexts, exponentially increasing the variety of objective references (atmospheric realities). While in fact the recognition of the referent in a photographic image implies an intuitive and immediate operation, the reverse path that leads from the text to the image is more complicated. What was exploited was, therefore, the previously described circumstance for which every verbal text possesses that sort of implicit 'iconic-semantic virtuality' that attracts images to the mind, evoked by reading (Lo Feudo, 2013). The photographic images have therefore been defined through communication in the relationship between the atmosphere evoked by the text and the documentable reality; therefore, through the construction of rhetorical figures in relation to the two writings.

The protagonist of the narrated landscape is the Milan Central Station (Fig. 1) which identifies and is part of, the urban scenarios; but also which remains distant from the rest of the urban landscape due to the variety of otherness present in a historical space full of memories. The narratological analysis identifies, within the essay, some dominant themes; these have constituted the narrative traces for the design of the representation of atmospheres. Among the fundamental themes is the description of silence, oppressive and pervasive. The author describes the effects that silence has on travellers, while it also reverberates on the imposing architecture; further still, even on the photographer who accompanies her during the exploration and on herself.

Here it is necessary to highlight a further essential scalar leap: only the descriptive components on the places are extracted from the entire plot of the text. Therefore, the smallest and most indispensable key elements for the selection of atmospheric characters are enucleated from the detailed vision of the narrative: the nodes in the interweaving of the text. The word **'text'**, which has a broad and vague meaning, derives from the Latin **'fabric'**, developing a metaphor in which the parts of the writing appear as a succession of graphic meanings – such as letters and punctuation marks – con-

Fig. 1 | Milan Central Station, photographed during an inspection (credit: E. Strada, D. Calabi, Politecnico di Milano).

necting the 'narrative nodes' (Segre, 1985). Barthes writes: «Text means fabric; but where up to now we have always taken this fabric for a product, a veil already made behind which, more or less hidden, lies the meaning (the truth), now we accentuate, in the fabric, the generative idea for which the text is made, we work through a perpetual interweaving; lost in this fabric the subject disintegrates, similar to a spider that dissolves itself in the constructive secretions of its canvas. If we love neologisms, we could define the theory of the text as a hiphology (hyphos is the fabric and the spider's web)» (Barthes 1999, p. 124).

The analysis of the 'literary fabric' presents a vast literature, which is interesting to configure the methodology of the research; it is enough to include the theories of Russian formalism, the studies of Propp, Genette, Lévi-Strauss, Todorov and Greimas, as well as the structuralism and post-modernism. However, it was Segre and Barthes' studies in particular that inspired a method of segmentation of the story's plot, a linguistic-functional method, to define a design suitable for representing the literary atmospheres of places. From here it has been possible to identify the latest scalar change in the story, from the plot of the text to the individual descriptions of the spaces constituting specific literary atmospheres.

From the studies on narratology, which Torodov defines to designate the functional study of narratives (Segre, 1985), we learn that narratological sequences are divided into categories. Simple sequences are architectures characterized by the fact that in their

narration, and their communicative purpose, it is possible to identify unique characters that make them classifiable in a single type of sequence. The mixed sequences, more frequent, are characterized by the presence of more than one typology, so the result is crucial; they correspond to the parts of the narrative in which there is an action, and are therefore defined as dynamic. Dialogue sequences correspond to the parts of the text in which the characters exchange information; they can be static or dynamic depending on the type of dialogue. Descriptive sequences have the purpose of enriching the narration with information about an object, a place or a living being, without allowing the action to progress (therefore they are called static sequences); they can have secondary purposes, from background to atmosphere evoking. Finally, reflective sequences contain the reflections of the characters or the author and are defined as static, since they represent a moment of pause.

To overcome the subdivision into sequences, inadequate for the analysis of the semantic value of the atmospheres, we, therefore, arrive at the smallest and most transversal element of the narration. Barthes defines the smallest element as the 'nucleus of the text'; it is the single statement, irreducible without compromising the meaning and logic of the expression it contains (Barthes, 2019). The 'expansions' are the parts of the text that are articulated around the nucleus. The nuclei are separated from each other by elements that give them specificity, add information and help contextualize the story in a given time and space. Each expansion allows us to understand the nucleus to which it is associated, its context, qualities and characteristics.

Design Application | Photographing the urban environment and interpreting Ortese's book-reportage, meant first of all understanding the written text (and then fragmenting it) in figurative sense nodes, with the aim of translating them into a communicative format. The book evokes the particular aesthetics of the Station's transit spaces, which are also places dense with historical memory. The author describes the great Station in the occasion of an inspection of which she reports the experience, where the sudden transformations of the landscape, punctuated by busy rush hours and moments of standstill, are striking.

The segmentation of Segre's text consists of identifying writing sections by linguistic function. The individual parts, or 'sequences', represent indivisible units of meaningful text. Literature theorist Cvetan Torodov defines them as «[…] a combination of propositions describing the transition from one initial state to another» (Souiller and Troubetzkoy, 2002, p. 22). In Ortese's text, the nuclei, within each sequence, are the key elements of the narrative and strictly define the themes contained therein (Fig. 2). Once these nuclei have been identified within the text, the parts describing the places are selected. These parts are here defined as 'atmospheric nuclei', as they refer to the atmosphere of the spaces in which the story takes place. Each one of them is contained within an 'atmospheric sequence', a portion of the text, which, through an intersemiotic process, will be translated and rendered
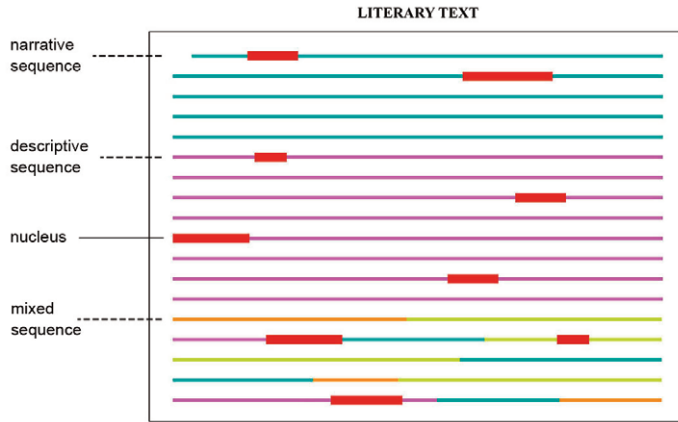
LITERARY TEXT

narrative
sequence

descriptive
sequence

nucleus

mixed
sequence

Fig. 2 | Analysis of the literary text (credit: E. Strada, D. Calabi, Politecnico di Milano).

LITERARY TEXT

atmospheric
sequence 1

atmospheric
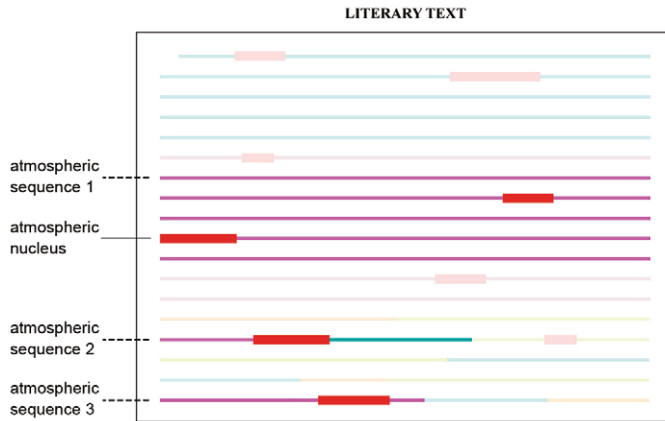nucleus

atmospheric
sequence 2

atmospheric
sequence 3

Fig. 3 | Identification of literary atmospheres (credit: E. Strada, D. Calabi, Politecnico di Milano).

visually (Fig. 3). The separation of the atmospheres from the narrative fabric and their sequential reading has returned a verbal narrative which is necessarily shorter than the author's original text; an evocative synthesis.

The translation has produced a narrative dedicated to the Station and to the places in the book, which highlights its deep identity and historical character. The choice to use images depicting the current Station (Ortese's text depicts the Station at the end of 1950) redefines the sense of space in a synchronic time. The atmospheric nuclei represent fundamental pivotal elements, without which the description of urban space would lose its meaning. Elisa Strada, the co-author in this text, created the photographic interpretation of the analysis of atmospheric nuclei. The images highlight the opposition values that are present in the book, which have become semantic dominants in the photographs.

Figg. 4, 5 | Crowded Train Tracks; Train Rails Emptying (credits: E. Strada, D. Calabi, Politecnico di Milano).

The alternations between daylight and darkness of the night-time interiors in the Station are evident; but also the fullness of the busy areas and the emptiness of the platform square when all the travellers have vanished; the synaesthesia of the 'noise' of the crowd and the silence of their absence; the iron of the tracks and the stone of architecture (Figg. 4, 5).

Fig. 6 | The Gloomy Atmosphere of the Station (credit: E. Strada, D. Calabi, Politecnico di Milano).

All the elements of the image are enhanced thanks to the preference for black and white, whose duality is consistently added to the other alternations. Ortese's entire narrative unfolds in a single night, from eight o'clock in the evening until the following morning. The author tells the places and feelings of this time, as well as the atmosphere of the fervour of the multitude of people and also the silence. Presences, noises, confusion, agitation and the return to calm after the last train are described in great detail. The alternation of silence and noise takes place in the evening and at dawn; two moments with completely different atmospheres, marking the beginning and end of the day. The story ends with silence, when everyone has left and the Station temporarily ends its function as «[…] door of work, bridge of necessity, the estuary of simple blood» (Ortese, 1998, p. 44). The alternation of semantic oppositions, such as crowd and desert, calm and anxiety, light and darkness, combines with the sensations linked to the cycle of daily oppositions.

Ortese proposes a rather detailed description of Milan's Station, though describing spatial amplitude that cannot be experienced. The darkness of the night and the irregularity of the mass of people, as well as the alternation between fullness and voids inside the spaces, do not allow identification of a static form rather an environment in constant mutation. This, together with the lack of colour and contrasts, creates profiles of reality, which are dematerialized, unreal in the immobile plastic representation (Fig. 6). The reader of the book can add the new visual writing to the text, visual writing whose photographic language and contents he recognizes, without fear of being disappointed. If anything, the reader is amazed by the new writing, which enriches the overall aesthetic experience.

The photographic images are edited in a video sequence that follows the linearity of the narration and the atmospheric nodes. The narrator's voice, which reads the extracted

On the images (subtitles):

"[...] Quella parte della città di Milano,"
"quelle cinque tettoie nere, quella collina di cinque semicerchi neri,"
"quel piazzale vastissimo,"
"ricoperto da una fitta rete di binari, di piccoli pali e di caselli d'acciaio,"
"quei vagoni immobili come strisce d'ombra,"
"quelle case operaie che si intravedevano in lontananza,"
"pietra esatta e priva di gioia,"
"erano un volto, particolari di un volto aggrondato, duro, stranamente invecchiato e perduto."
"Rughe. [...]"

Fig. 7 | First nine frames of the visual text taken from Ortese book (1998, p. 7): «[...] That part of the City of Milan, those five black canopies, that hill of five black semicircles, that vast square covered with a dense network of tracks, small poles and steel toll booths, those wagons still as stripes of shadow, those workers' houses that could be seen in the distance, exact and joyless stone, were a face, details of a rounded face, hard, strangely aged and lost. Wrinkles [...]» (source: www.youtube.com/watch?v=05ewveKNWA8&feature=youtu.be).

Next Page

Fig. 8 | «Details of a round, hard, strangely aged and lost face, wrinkles» – analogy (credit: E. Strada, D. Calabi, Politecnico di Milano).

text, is 'anchored' to the images (Fig. 7). Among the numerous photographers of inspiration are the exponents of documentary photography; in particular, for the atmospheres, Gabriele Basilico, Sebastião Salgado, Gueorgui Pinkhassov and Duane Michals. The time spent by Elisa Strada in Milan Central Station to take the first photographs after reading the story did not follow any predefined times or even a schedule. She only outlined some fundamental first impressions; atmospheric emotions, real perceptions and evocations from reading led to the realization of the language choices. Photographic language is seen as translation design and therefore as a creative act, making it necessary to become an interpreter between personal memories and emotions that arise from the book. The final video sequence (visual and sound) neatly reproduces the images, while a female voice recites the text.

The narrator's voice and the images offer the anchor for the visual story: the voice marks precise cadences and the photographs follow because it is the rhythm of the read-

ing that defines the exposure time to the atmosphere of the Station. The rhetorical figures present in Ortese's text, especially analogies and similarities, are visual elements that are evoked: the decision to translate them photographically with the descriptive texts was taken to ensure that literary words guide perception (Figg. 8-11).

Conclusions | In the translative experimentation presented, the aim was to demonstrate that the atmospheres related to the narrated space can be a guide to the territories and can transform into an experiential visual text. An 'atmospheric text'[3]. In atmospheric texts it is possible to trace two types of features: one related to the style that characterizes the image and that concerns the choices made by the author; the other related to the recognition of stereotypes for which an image, associated with a verbal text, may determine the attribution of meaning that increases that of the source text. The final result is a design that increases not only the experience of the editorial text but also the understanding, and with it the identity of the narrated spaces. Immersive tests, which feature video projections in the virtual space of the CAVE (Automatic Virtual Environment) of the Design Department of the Politec-

nico di Milano, are underway. The CAVE could, in fact, be installed in libraries and bookshops in the future, using the immersive environmental potential to enjoy the parallel narrative.

In fact, the editorial promotion could be a practical application, especially if linked to the experience of the city's places. With the awareness of being in the early stage, the research will have to direct the experimentation to other literary genres and authors. The future of these experiments is linked to the future of publishing and how it will be possible to explore the territories. The secure assumption is that,

Fig. 9 | «These walls, as high as mountains, these times as high as clouds» – similarity (credit: E. Strada, D. Calabi, Politecnico di Milano).

as the image is something to see but also to read, similarly the writing, besides being something to read, is also something to see.

Acknowledgements

Fig. 10 | The canopies «black as rain clouds on the bed of a dried river» – similarity (credit: E. Strada, D. Calabi, Politecnico di Milano).

Fig. 11 | Visual narration inside the CAVE, EDME Laboratory, Campus Bovisa Politecnico di Milano (credit: E. Strada, D. Calabi, Politecnico di Milano).

Notes

1) The DCxT Research Group of the Department of Design of the Politecnico di Milano took part in the nomination proposal. The group, which includes G. Baule (Scientific Manager), D. A. Calabi, M. Quaggiotto, C. Galasso, S. Mondello and V. D'Abbraccio, is a partner promoting the candidacy in a national team. With the appointment in 2017, the city of Milan has entered the Creative City Network UNESCO. For more information, see the webpage: www.comunicazionedelterritorio.it/site/ [Accessed 6 May 2020].

2) Milan Literary Map (MLM) of Quarto Paesaggio is available at: www.google.com/maps/d/viewer?mid=1lcKbgYlhzPEH3ru12P7fhcr2ZSs&ll=45.46354225960377%2C9.188527700000009&z=14&fbclid=IwAR2qj_jgxwg0SGd8Jkw1OFzZnVXsowN3p2AYnL7RdvhI3en8LXWRh0wkqCU [Accessed 6 May 2020].

3) Design of the atmospheres created by Ortese's book (credit: E. Strada, D. Calabi, Politecnico di Milano) is available at: www.comunicazionedelterritorio.it/site/portfolio/illustrare-atmosfere-racconto-letterario/ [Accessed 25 July 2020].

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