

Communicating Knowledge and Knowledge of Communication[†]

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In *De interpretatione*, Aristotle writes that those of the voice are symbols of the motions of the soul while the written signs are symbols of those of the voice (16 a, 3-4). This thought, applicable also to the field of communication, can be summarized schematically in three main points: “the *mind* expresses itself through the *voice*, which is then transcribed by means of *writing*” [1]. Our mind produces our knowledge and through writings and written practice this is transmitted and diffused.

Moving to a more contemporary and more pertinent context, which is the occasion of today’s conference, it is interesting to observe how the dissemination of knowledge makes use of both word and text as well as image, thus exploiting a communication that is both verbal and visual. Think of the iconographic mass, made up of diagrams and pictures, which we can easily find in support of scientific texts in order to present the results obtained from the studies conducted on the most disparate research topics. Content of a visual nature is therefore an integral part of the discourse and, in a symbiotic way, it should be considered a consubstantial element to the writing *tout court* [2].

In the scientific literature the process of integration between text and image is carried out by scholars called upon to communicate what has been discovered, experts in a particular subject, but not for this reason experts in the communication process itself. This association of verbal and visual material, to wisely mix word and image, in order to communicate a message, is a specific skill belonging to the practice of communication design, whose meaning of the term refers to the design of communication artifacts carried out by a specialized operator: the graphic designer.

The brief aforementioned considerations, even though they originate from distinct areas, present points of overlap and connection between them; these can act as a starting point for a reflection on the peculiar multidisciplinary nature of the IMMAGINI? conference, which sees me involved today with a dual role: the first as a representative of AIAP—Italian Association of visual communication design—which has happily sponsored the event. Secondly, as a participant, a researcher of the Faculty of Design and Arts—unibz—presenting the results of a study conducted on the theme of typography and graphic design, disciplines mainly characterized by a practical component, but in which research is every day increasingly taking a role of primary importance.

References

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