

15TH
World Congress of Semiotics

**Semiotics
in the
Lifeworld®**

aug. **30** - sep. **03**. 2022
Thessaloniki, Greece

PROCEEDINGS



International Association for Semiotic Studies
Association Internationale de Sémiotique

Edited by Gregory Paschalidis



International Association for Semiotic Studies
Association Internationale de Sémiotique

15th World Congress of Semiotics

Organizing Committee

Gregory Paschalidis (chair), Evangelos Kourdis, Lia Yioka, Panayiotis Xouplidis, Konstantinos Michos.

Executive Committee

Mariet Vaina, George Damaskinidis, Loukia Kostopoulou, Eleni Hondolidou, Lia Petridou, Maria Papadopoulou, Eleni Sideri.

Scientific Committee

Mony Almalech, Luis-Emilio Bruni, Gaston Cingolani, Julia Maria Dondero Nicola Maria Dusi, José Enrique Finol, Gary Genosko, Hartama Heinonen, André Helbo, Anne Henault, Klaus Sachs-Hombach, Tonny Jappy, Peng Jia, Ritva-Christo Kaftandjiev, Sündüz Öztürk Kasar, Eva Kimminich, Pirjo Kukkonen, Eric Landowski, Bernard Lamizet, Massimo Leone, Anna Maria Lorusso, Kobus Marais, Isabel Marcos, Gianfranco Marrone, Dario Martinelli, Inna Merkoulova, Joao Queiroz, Nedret Ozdokat, Jamin Pelkey, Alain Perusset, Susan Petrilli, Isabella Pezzini, Tiit Remm, Everardo Reyes, Nicolae Sorin, Frederik Stjernfelt, Martin Thellefsen, Torkid Thellefsen, Morten Tønnessen, Didier Tsala, Fotini Tsimbirdou, Theo van Leeuwen, Andreas Ventsel, Patrizia Violi, Yongxiang Wang, Zdzisław Wazik, Donna West, Lukas R. A. Wilde, Hongbing Yu, Evripides Zantides, Jordan Zlatev.

Collegium

Karin Boklund-Lagopoulou, Jacques Fontanille, Dinda L. Goriée, Claudio Guerri, Jean-Marie Klinkenberg, Kalevi Kull, Alexandros Lagopoulos, Göran Sonesson, Peeter Torop, Henry Yiheng Zhao.

The Congress was organized by the **Hellenic Semiotics Society** <http://www.hellenic-semiotics.gr/index.php/en/> in collaboration with the **Laboratory of Semiotics** (Aristotle University of Thessaloniki), <http://semiolab.eu/index.php/en/> the **Department of Balkan, Slavic & Oriental Studies** (University of Macedonia), <https://www.uom.gr/en/bs0#undefined1> and the support of the **University of Macedonia**.

Proceedings of the 15th World Congress of the International Association for Semiotic Studies (IASS/AIS) Thessaloniki 2022, 30 August - 4 September, University of Macedonia, Greece

Multilingual Edition: English, French, Spanish

ISSN: 2414-6862

ISBN: 978-618821184-5-1

DOI: 10.24308/IASS-2022

Editor: Gregory Paschalidis

© IASS Publications & Hellenic Semiotics Society, 2026

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.



hellenic
semiotic
society



ΕΡΓΑΣΤΗΡΙΟ ΣΗΜΙΟΤΙΚΗΣ



HELLENIC
REPUBLIC
UNIVERSITY
OF MACEDONIA



Semiotics in the Lifeworld

Proceedings of the 15th World Congress of the
International Association for Semiotic Studies

IASS/AIS

Table of Contents

INTRODUCTION

Gregory Paschalidis

I. APPROACHING THE LIFE WORLD

Pía Arteaga, Tamara Núñez, and Félix Torrellas	16
Development of sex-affective communication relationships in four different historical Chilean contexts	
Pierluigi Basso Fossali	24
Œuvre d'art augmentée et conditions d'accès à l'interprétation	
Elma Berisha	32
The semiotics of the disappearing self	
Denis Bertrand	39
Véridiction et transversalité du discours	
Giacomo Festi	46
The acclimatised sense. Carbon footprint and emerging collectives in a semiotic perspective	
Alexandros Ph. Lagopoulos	54
Semiotics and its extensions, with a focus on spatial phenomena	
Katarzyna Machtyl	63
Umwelt, semio(bio)sphere, or the subject or existential semiotics inspired by the Umwelt theory	
Georice Berthin Madébé	70
Sémiotique et figures africaines du signe: Ontologies structurelles, discoursivité et communication	
Tiziana Migliore	87
Scale jumping as a semiotic tool	
Maria Luisa Solis Zepeda	94
Sobre una práctica semiotica extendida y ciertas apuestas metodológicas	

II. PERFORMING ARTS & LITERATURE

Ivan Capeller	102
Kubrick with Ravel: the waltz as the signifier of an impossibility	
Ricardo Nogueira de Castro Monteiro	109
Shenker's musical generativism and song analysis: homologues between superficial, intermediate and deep musical structures and categories of content in trocando em miúdos, by Francis Hime and Chico Buarque de Holanda	
André Helbo	120
Towards a semiotics of intermediality. Crossed processes in spectacular performances	

Bujar Hoxha	124
'Love' and 'hatred in Shakespeare's <i>Romeo and Juliet</i> : existential or relational semiotic values	
Bujar Hoxha	131
A semiotic comprehension of performing arts: Exemplifying <i>Othello</i> and <i>Rigoletto</i>	
Massimo Leone	139
Quantum Semiotics	
Mariana Net	146
Signs of lifestyles and mentalities in detective fiction	
Anna Nowak	152
The musical narrative as an analytical strategy in contemporary concertos	
Panteleimon Todoris	159
Intertextuality and reception issues through a semiological approach of Pinter's <i>Ashes to Ashes</i> and Anagnostakis' <i>To you who listen to me</i>	
Lei Wu	165
Performing Capture, Capturing Performance. <i>DOKU</i> (2020-) by Lu Yang	
 III. MATERIAL CULTURE	
Mony Almalech	186
Semiotics of colors: Methodology	
Maria Antoniou	194
Les mythes dans les publicités commerciales: le cas de l'huile d'olive grecque	
Valentina Carrubba	206
In the sign of impertinence. Fashion aesthetics and forms of life	
Hamid El Idrissi	220
Packaging semiotics. Production outputs and consumer behavior	
Giacomo Festi	232
From brand architecture to brand astronomy. Semiotics of Bialetti's Nebula	
Marilia Jardim	242
The rhythms of knowledge: a socio-semiotic investigation of 21st century epistemological fashion cycles	
Aluminé Rosso	250
The contemporary interspatial museum experience: The cases of Centre Pompidou and Malba	
Leonid Tchertov	257
Levels of vision and psycho-semiotic differences of colour codes	
Anastasia Toliou	269
Red Ismene: An intervention	
Turquesa Topper	276
Modus (con la sangre en el ojo). Consideraciones sobre la relación moda-cuerpo en la contemporaneidad	

IV. SEMIOTICS & POLITICS

Mohamed Bernoussi	294
Semiotics of the archive in Morocco. <i>Equity and Reconciliation Commission</i> as a case study	
Katharina Eisch-Angus	301
Taking Lotman further... from cold-war borders to permanent explosion in neoliberal lifeworlds	
Ioannis Karalakos	308
Reading the Plandemic: a semiotic approach to viral conspiracy theories surrounding global pandemics	
Álvaro Ramos Ruiz	317
Los adjetivos en la construcción semántica del término “Brexit” en el discurso mediático de la prensa económica española	
Ismael Ramos Ruiz	325
The body in the economy: Metaphors in the Spanish economic press	
José Luis Valencia González	333
Expansion of the Aztec-Chichimec Conchera dance banner of identity, resilience, and cultural decolonization of Chicanos in Arizona	

V. FORMS OF KNOWLEDGE

Nadiia Andreichuk	354
Signs in the cage of metalanguage: Notes on Peircean metasemiotic perspective	
Federica Brachini	364
Taxonomic practice and epistemology of semiotics: a historical review	
Filomena Diodato	372
Rethinking semantic fields: Relevance, encyclopaedia and local holism	
Juan Luis Fernández Vega	380
What remains of the historical icon?	
Marília Jardim	387
On reversing time and becoming ‘bulletproof’: Transhuman discourses and narratives of ageing in the biohacking movement	
Valentina Manchia	394
Between Latour and Greimas. The double legacy of Françoise Bastide in investigating the contemporary scientific and data discourse	
Victor Hugo de Oliveira Marques and Thiago Muller da Silva	401
Hermeneutic symbiosis: Approximations between Greimas and Gadamer	
Alice Orrù	407
A case study of Eco’s notion of encyclopaedia: The “(ethno)racial” lexicon and its semantic sphere	
Donna West	414
Index as facilitator of dialogic exchanges: A Peircian account on narrative	

VI. TRANSLATION & TRANSTEXTUALITY

Camilla Barone and Giuditta Bassano	422
Rhetoric and interdiscursive translation	
Giorgio Borrelli	434
Bodies, non-linguistic emotions and inter-semiotic translation. Rossi-Landi's critique of linguistic instrumentality and Butler's analysis of Marx's <i>inorganic body</i>	
Fatima Festic	438
On the present-day microcosms: Translating the emotion of escape	
Jaqueline Florentino and Louis Edoa	444
Podcasts and alterity: A semiotic analysis	
Despina Gialatzi	458
Isotopies et triple transmutation dans le conte de Psyché	
Silvina Katz	467
An analysis of sensory perceptions in Silvina Ocampo's short story "Hombres Animales Enredaderas" (1970)	
Evangelos Kourdis	478
Intersemiosis and media virality	
Susan Petrilli and Augusto Ponzio	490
Self, language, and living together. Otherness and the translatability of emotions	
Anna Rędzioch-Korkuz	500
Yuri Lotman's concepts of semiotic border, semiosphere, text and their potential for translation studies	
Sonja Stojmenska-Elzeser	507
The complexity of emotional representations in literary translations	
Pragya Sengupta and Sriparna Das	513
Translating experiences and emotions in Rajbanshi folk rituals	
Zuzana Velenská	522
Interspecies connectivity and emotional exchange within canine-human communication. The role of emotion from a zoosemiotics perspective	
Margherita Zanoletti	531
The intersemiosis of emotions in Oodgeroo Noonuccal's work	

VII. IMAGE & VISUALITY

Karin Boklund-Lagopoulou	542
Isotopies in painting	
Effrosyni Boura	547
Animated Nigerian culture	
George Damaskinidis	551
A photo elicitation-based semiotic perspective of the Brexit socio-economic crisis in press photographs	

Eleni D. Lazaridou	561
Black Mirror-Bandersnatch: A social semiotic and anthropological study on interactive narrative	
Mengyi Li	568
Sémiotique visuelle de la métamorphose du renard dans le conte chinois <i>Axiu</i>	
Vassilena Kolarova	577
From intertextuality to the interartistic phenomenon	
Charalambos Margaritis	590
Modular, dynamic, multicursal, and nonlinear narrative structures applied in animated storytelling	
Alice Orrù	597
A ‘Semiotic-Medical’ Inheritance: Cesare Lombroso and Paolo Marzolo	
Alexandros Ph. Lagopoulos	604
The semiotics of static and dynamic images	
Alesha Serada	614
Processing memories of World War II in <i>First Squad: The Moment of Truth</i> (the intersemiotic journey of Marat Kazey)	
Rea Walldén	624
A Greimasian analysis of Ingmar Bergman’s <i>The Seventh Seal</i>	
Salvatore Zingale and Arianna Bellantuono	632
Representation and alterity in visual culture: Between research of the self and knowledge of the Other	
VIII. DIGITAL PRACTICES	
Luca Capone	640
Denotation and connotation in the semantic space of deep neural networks	
Marco Castagna	653
This, Jen, is the Internet. Notes about the rise of a new digital civilization	
Angelo Di Caterino	659
Les nouvelles formes identitaires de l’existence humaine: le totémisme numérique	
Andrea Ferretti	666
Emojis: The semiotic body of digital communication	
Piero Polidoro	673
The contribution of semiotics to UX (User Experience) and service design	
Filippo Silvestri	677
What do our phenomenological active-passive syntheses want/ not want in our algorithmic web semiospheres?	
Alessandra Elisa Visinoni	683
Transcoding emotions: How tertiary orality changes communication practices in Runet	

IX. SPATIAL PRACTICES

Marzieh Athari Nikazm	694
Étude morphologique et sémiotique de Zurkhaneh. Un espace a visée éthique	
Mohamed Bernoussi	703
Narrative paradise in Arab-Muslim tradition and the conflict between temporality and eternity	
Maria Krigka	710
Living space, leaving space: an essay on the animation short <i>From the balcony</i> (2020)	
Olga Lavrenova	719
Space Games: Various approaches to Cultural Landscape Studies	
Eleni S. Lazaridou	726
The connotation of the public square in the food code: A semiotic analysis of famous coffee ads	
Hee Sook Lee-Niinioja	733
Semiotic liminality in meaning-making and interpretations of inter-religious colours: Regionalism in church and mosque architecture and ornamentation, Indonesia	
Leonid Tchertov	743
Morphology in the grammars of spatial codes	
Nikolaos-Ion Terzoglou	753
Wittgenstein and Husserl: <i>Lebensform, Lebenswelt</i> , and the spatial production of meaning	
Vasilski Dragana	761
Layers of space in architecture. The concept of boundary in minimalist architecture	

X. SEMIOTIC APPROACHES TO THE COVID-19 PANDEMIC

Denis Bertrand and Ivan Darrault-Harris	772
Pandémie et proxémique	
Javiera Jaña Cánepa, Valentina Jones Herrera and Karla Ramírez Juliá	778
La perception de l'affection et la construction des relations sexuelles-affectives chez les jeunes Chiliens en confinement	
Catalina Rojas Casallas	791
La creatividad y la co-creación visibles de la relación arte y ciencia en tiempos de pandemia	
Pierluigi Cervelli	798
The proxemic experience: pandemic and everyday life spaces	
Ivan Darrault-Harris	805
Une extension sémiotique induite par la pandémie	

Fernanda Carvalho Ferrarezi	809
Dodging responsibility: an analysis of the use of metaphors in political communication regarding the Covid-19 pandemic in Brazil	
Elisabetta Ostuni	813
Fearing fear. The bellicose nature of dominant discourse today	
Danisa Abarca Silva, Fernanda Medel Araya and Javiera Troncoso Garate	819
Construction of sex-affective relationships in puberty during the pandemic	
Yannis Skarpeles and Sophia Messini	829
Of algorithms, emotions, images, and semiotics: The case of the COVID-19 pandemic	
Rafael Del Villar Muñoz	839
Confinement Covid-19: semiotiques des relations sexe-affectives. Corps et sémiotique transdisciplinaire: trajets empiriques, théoriques et méthodologiques	

XI. SEMIOTICS & EDUCATION

Enrico Barbetti	848
Social-semiotic analysis for content description in multimodal educational texts	
Eleni Georgakopoulou and Zacharoula Smyrniou	855
Semiotic pedagogy and students' cognitive development: A semiotic analysis of the role and order of multiple representations in meaning-making	
Oksana Hysa	866
Current perspectives on the artistic and epistemological experience of the future specialist in musical art	
María Loreto Lamas B. and Valentina Arévalo Lamas	873
Interacción pedagógica en ambientes digitales complejos	
Carmen Fernández Galán Montemayor and Montserrat García Guerrero	882
Multimodality in education based on Open Science	
Peggy Manoli and Fani Morali	892
Exploring refugee children's multilingualism through multimodal identity texts	

XII. ROUNDTABLE ON DESIGNIS

Teresa Velázquez García-Talavera	904
DeSignis's contribution to contemporary semiotics	
Rafael Del Villar Muñoz	911
Socio-sémiotique des changements de production, circulation et consommation de DeSignis, reflet d'un étroite interrelation avec la société civile	
Gastón Cingolani	921
On the figure of Eliseo Verón in Latin American semiotics	

SCALE JUMPING AS A SEMIOTIC TOOL

Tiziana Migliore

DOI: 10.24308/6929340599

University of Urbino Carlo Bo, Italy
tiziana.migliore@uniurb.it

The extending and shifting boundaries in the semiotic domain, which correspond to the political and scientific need for extension-integration processes in the social life, very often imply, at a methodological level, a real extension in terms of space, by the use of a scale jumping on both the content and expression sides. We frequently speak of drought, of rainforest destructions, of arctic and antarctic ice sheet depletion. The common narrative trope of these otherwise disparate discourses is the sounding of their scalar spectrum, which allows us to discover more about transformations in the world and their effects. This happens even with the nuclear energy, that is “matter without a place” (Van Wyck 2004) and that appears to be the radical semiotic condition of ecological threat more generally. In fact the radioactive particle is simultaneously local contamination, invisible power source, and millennial-scale waste. An appropriate figure for our present, intermedial shuttling between entities at different scales. The slippery status of the particle gives it its transitive character, its semiotic capacity to bridge the visible and invisible worlds, and its ability to cross scalar thresholds.

We are interested here in testing the hypothesis that the progressive extension of the domain in semiotics benefits from the insights that a twofold vision, from near and from afar, provides us with, for producing meaning, in the activities of the identification and the understanding of things (Fabbri 2020). Whatever form of expression and content is no longer the same under different scales, but results from cognitive frames that are the product of concrete “keying activities” in the social life (Goffman 1974), namely of the shifts of scale that occur or that are used to explore these forms. Meaning is not a given in itself nor it precedes the analysis, but arises during the observation and the variations of scalar perspectives. Yet the very shifts in perspective expand the possibilities for apprehending and interacting with the environments’ features. Scale jumping can be used not only as a phenomenological way to perceive the world (remembering that we are in state of flux and nothing is as it seems!), but as a metalinguistic tool to describe and discover. Actually, changing sequentially and alternately both the representative and productive scales of empirical things helps to explain and better comprehend them. Thus the aim of this paper is to present and test the scale jumping as a semiotic tool, which may have the potential to relate and monitor different phenomena in space and time. This methodological tool was recently elaborated (Migliore & Colas-Blaise 2022a, 2022b). At an epistemological level, it revolves around the awareness of the tension between autonomy and heteronomy, around the feel that one cannot determine alone the course of events, but that s/he has to “make and match” (Gombrich) with other individuals and higher intelligences (Providence, super-organism, State, body politic, natural selection, etc...).

We will test the efficacy of the scale jumping by examining an Italian case studies in the field of ecology. Coming back to the topic of the procedure of analysis (Migliore 2021), we will try to explain how the shifting of viewpoints inevitably modifies the first perception that we have of a phenomenon. Their facets, as in Merleau Ponty’s example of the cube, are not human projections of the world, “a psychological circumstance of perception”, but world sides that appear to the gaze once we change our position. What gives us an exhaustive idea of the phenomenon is not the search for an objective view, rather the cognitive reconstruction and synthesis of different perspectives, “a nexus of objective correlations” (Merleau Ponty 1945, engl. transl.: 235-236). Thus any entity, individual or collective, is already an “ensemble”, a composite form, made up of parts and aspects, traversed by flows and forces, held together by ties (Fontanille 2021). Semiotic can advantageously integrate in the *modus operandi* the oscillation between viewpoints and the practice of scale jumping. Should the analysis begin from the micro or from the macro level? How to find an intermediary level, the “glocal” one? Following Latour’s reflections on the subject, is there a “right” pathway that leads from one level to the other (Latour 2015)? And even if we know that a structure is more than the sum of its parts, how do individuals relate to the whole and how do some macro features end up emerging out of the interactions going on at the micro level?

1. Semiotics in an ecological approach

The challenge of ecological conversion requires us, before making decisions, to understand how a change made on one scale affects others, with even physical reversals. So, for instance, single-use face masks and gloves protect people but harm animals and increase plastic pollution. “The flap of a butterfly’s wings in Brazil set off a tornado in Texas” (Lorenz 1963). In ecology, small and large scales have long been opposed on a paradigmatic axis: those who abhor wind farms or photovoltaic power stations point to the use of solar energy to cover buildings. But clearly, it is a question of “viewpoint”, that is not only an orientation based on the perspective of a subject, but “an adjustment of the relationship between a source and a target” (Fontanille 1999). What the viewpoint regulates is a correlation of intensity or sharpness and extension or distance. Also nanotechnologies and satellite technologies have nowadays a radical impact on the modes of representation, as well as on the conceptions of things and space. Devices from afar (the home, the city, entire territories, the Earth itself, the Moon, Mars, and beyond) and from up close redefine subjectivities and practices in terms of powers of intervention. It is surprising to see how much any object changes seen from below or from above, together with our microscopic and macroscopic approaches to them, with our proxemic movements of zooming in and out. Scale jumping shows from above the shared sense, the relations that structure historical and social consciousness about it, and from below one’s own body, the relations that structure meanings from the perception of those who explore it.

1.1. Mediating Scale

The problem of scale has historically been discussed primarily within the confines of specific disciplinary contexts (biology, geography, mathematics...). However it is emerging as a transdisciplinary concern and a procedure that professionals and academics are investigating today in architecture, urban planning, economics and policy making in order to “regenerate” our environments (Reith, Brajković, eds., 2021). Above all, global crises such as pandemics or climate change disturb the human comfort of the mesoscale and require us to grapple with the underlying material reality, including molecular as well as planetary processes and the physical universe. Humans have always constructed mediating devices (Migliore 2011). Instruments such as the telescope or the microscope provided an insight into the scale of reality beyond human visual perception, and demonstrated that the invisible makes up a continuum of reality with the visible (Blumenberg 1973). More current examples of scalar media include the James Webb Space Telescope, mediating the spatial and temporal scale of the universe through analysis of infrared light, as well as potentially shedding light on the local condition of far-off planets.

Still the history of media and technologies is a history of evolving modes and scales of perception and knowledge (think about the powerful role of photography and cinema). And books such as *Gulliver’s Travels* (1726), *Alice in Wonderland* (1865) and *Powers of Ten* (1973), have been discussed as motivating thinking about scale. Scholarship has also emphasized the necessity for developing a theory and a vocabulary of scale itself, foregrounding the ongoing negotiations between scalar access and scalar alterity (Horton 2020) – we will return to this point – and placing scale at the intersection of a transformation of the world and a transformation of ourselves. The central focus is less the human experience of scale effects than the nonhuman dynamics and potentials of scale, as a form of mediation. We care about the size-domain axis with respect to the cultural works it performs.

1.2. Scalar alterity against pan-humanism

Engaging scalar alterity implies a dismantling of what Zachary Horton calls pan-scalar humanism. It is a tradition that tames the alterity of different scales by relativizing it, binding unfamiliar scales to the familiar ones of the human. It arose out of an Enlightenment notion of the centrality of the human subject that, *a priori*, frames all trans-scalar encounters as either extensions of the human into analogous scales (collapsing scala difference) or as the beneficent extension of the human life-world into frontier scales. Human thus becomes a scalar technic of assimilation applicable in theory to all scales of reality. *Alice*

in *Wonderland* satirizes pan-scalar humanism and our anthropocentric attempts to force other beings to conform to our rules – rules developed at our native scale. One must be able to shift one’s point of view and reverse one’s perspective in order to understand phenomena in a comprehensive manner. One of the best known examples of this competence is the famous fragment of Pascal 65-115: “From far away, a countryside and a city is a city and a countryside. But as one draws nearer, it turns into houses, trees, tiled roofs, foliage, vegetation, ants, the ant’s legs, and on to infinity. The whole thing can be enveloped in the word countryside”. This passage brings to mind the French documentary *Microcosmos* (1996), that allows us to peer deeply into the insect world and marvel at creatures we casually condemn to squishing. Recently Tim Ingold has revisited Pascal’s fragment:

From a distance the nest reveals itself as a perfectly formed mound, circular in plan and bell-shaped in elevation. Observe it closely, however, and it turns out to be seething with movement as legions of ants jostle with one another and with the materials they have brought back [...]. From the centre antroads fan out in all directions. You have to peer at the ground to see them [...]. If you were the size of an ant, the challenges of the passage would be formidable, as what to us are mere pebbles, would present precipitous climbs and vertical drops, while tree-roots would be mountain ranges (Ingold 2021).

The aim of this proposition being the elaboration of the scalar alterity as a new semiotic tool, let’s consider first its place in the figurative and plastic semiotics.

2. The subcategory of scale

Until now semiotics has analysed the broad domain of visible considering topological, eidetic, chromatic and textural aspects and taking into account supports and materials. Few studies exist instead about the size of forms and generally about format as regards dimensions, volumes, proportions and scale. A former theorization of this issue appears in a recent publication edited by Marion Colas Blaise and me. *Semiotica del formato* goes back to the notion of “form” and add to the semiotic toolbox the metric categories. In the book’s introduction we emphasise that “format” comes etymologically from “form” and indicates at once its size. There are no forms without formats nor formats without forms: dimensions are so “naturally” ingrained in the form that the format argument seemed obvious, when in fact it is not. Indeed, as any form is produced and put in circulation, it is its size – standard, maxi or mini, macroscopic or microscopic by comparison with the reference object – that gains relevance in the space affecting the subjects around and instructing proxemic relations. Hence, if a form can exist in itself, its format marks instantly its mode of conjunction or disjunction with other actants. Format, from this point of view, recalls more properly the English synonym of form, “shape”, which marks the external physical and culturalised outline of an object as a configuration endowed with agentivity. Above all, macroscopic and microscopic measures are not innocent. They arouse physical impressions of superiority and inferiority that in a semisymbolic manner convey hierarchical relations of power. Giving an example in the field of cultural materiality, mankind invented souvenirs to control, hold in one hand and bring home monuments and the experience of their grandeur (Migliore 2019). Souvenirs shrink monuments to contain them, in the double sense of the word, physical and mental.

Now scale is one of the most important subproperties of the format. It involves variations and the irruption of the new, with the simultaneous reorganisation for others forms around. Scale shows how certain physical states become other physical states by passing from the standard of the people-friendly dimensions to the quantitative excesses of the macroscopic and microscopic. Scale concerns not merely metamorphoses of individual forms but shifts between milieus implicating grows, depletion, division, aggregation. Furthermore, while proportions (and size) are syntagmatic, scale operates on the paradigmatic axis. It implies the relationship of the whole or a part of the whole with systems of external references. Scale is both a stabilizing process by which particular milieus emerge as defined domains of (inter) action and the differential potentials that arise between such stabilised milieus.

In both cases what produces difference and thus meaning is not the individual scale, small or big, but scalar dynamics themselves: the shifting of viewpoints that calls into play non-isomorphic and “disjunctive” logics to be reckoned with respect to things (Appadurai 1996), apparently contradictory visuals that we have to compare each other by taking a “glocal” position (Sedda 2012a, 2012b). Zachary Horton distinguishes between the scalar access, i.e. the fact of assuming a scalar axis, and the scalar alterity or the speculative conjoining of different scales within a single medium. Beside being a primary form of difference, scale, as already stated, is a medium or better a mediation that orient our visions. A recent conference organised by the Institute of Communication Studies (ISTC), at the Catholic University of Lille, has explored ways of framing the problem of mediating scale. The COVID-19 pandemic proved for instance that the biological, chemical, and epidemiological dimensions are indifferent to the narratives conjectured by the human vectors of transmission. Contemporary politics invest energy into singularities without considering the consequences for farther systems on nonvisible scales: the vast ocean, the atmosphere, the nano realm. Scale, in the perspective of a scalar thinking, turns therefore an ethical ground that binds individuals, groups and territories into interconnected milieus of interdependence and responsibility. It allows a series of political tactics to be established for aggregating and disaggregating assemblages at an enunciative level.

3. The lens of the scalar alterity. A field analysis

An interesting case study draws attention to the importance of adopting different lenses for designing or reading each event and seeing the effects of the metamorphosis they would produce. It concerns the controversy raised by environmentalists, during summer 2022, for the twenty-one concerts of the Italian singer Jovanotti on some of the most beautiful Italian beaches (Fig. 1).



Figure 1. The Jova Beach Party (Italy, 2022).

Jovanotti presents his concerts as public events that unify people under the force of music, also after the isolation due to the pandemic. Still some geologists, influencers and environmental activists accuse him for the risk to which the natural habitat of numerous living species would submit (Fig. 2-3).



Figure 2-3. The controversy and debate about the sustainability of the Jova Beach Party (Italy, 2022).

The dispute has already begun in 2019, for the first edition of Jovanotti summer tour. In 2022, to prove that the initiative does not endanger any ecosystem and instead respects the environment, the Italian singer forges a partnership with the WWF to “restore the beaches to a better level than that he found” (Fig. 4).

Figure 4. Campaign Ri-Party-Amo for the Jova Beach Party (Italy, 2022).

Figure 5. Mario Tozzi replies to Jovanotti. *La Stampa*, 09/08/2022.

Regrettably, what Jovanotti offers as a noble ecological experiment seems, in the perspective of the activists, a greenwashing operation. According to them, it is not enough to clean up the beaches, which inevitably get dirty after every exhibition. Flora and fauna of the venues suffer an invasive attack, both physical and sonic, due to the arrival of hordes of fans. Environmentalists draw up the list of non-humans that they pretend to protect: dunes, pioneer plants, birds, turtles and caretta caretta nests, plus the fifty to one hundred grams of sand that on average, willy-nilly, that a bather who spends a day at the beach takes away. By using the Fontanille model of the viewpoint strategies (Fontanille 1999), we can

say that these antagonists assume “elective” and “particularizing” observations in contrast to the “encompassing” and “cumulative” ones of the singer. They ascribe such processes to the sphere of the “slow violence”, that is “a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all” (Nixon 2011: 2). The effect of this polarised debate is a phoric reversal of the party’s narrative program: the euphoric conjunction of humans thanks to music becomes a disphoric disjunction for other humans and non humans and shows to what extent a shift of scale is a shift in terms of value, of priority scale. The scale chosen for each topic is an option that is realized despite others that remain virtual or potential. To Jovanotti, who labels his environmentalist enemies as “econazis”, the science popularizer Mario Tozzi answers that the problem is not in the manifestation itself, but in the impact which are disruptive simply by the number of people attending (Fig. 5). One thing is a hundred people, another fifty thousand. Learning to use a bifocal lens gives us the possibility to recognize more scales of priority, to consider the pros and cons for all concerned parties and to intercede for politics in making the right decisions.

References

- APPADURAI, Arjun. 1996. *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis-London: University of Minnesota Press.
- BLUMENBERG, Hans. 1973. *Die Genesis der kopernikanischen Welt*. Frankfurt am Main: Suhrkamp. Engl. Transl. *The Genesis of the Copernican World*. Mass.: MIT Press 1987.
- CARROLL, Lewis. 1865. *Alice’s Adventures in Wonderland*. London: Macmillan.
- DICAGLIO, Joshua (2021). *Scale Theory: A Nondisciplinary Inquiry*. Minneapolis: University of Minnesota Press.
- HORTON, Zachary. 2020. *The Cosmic Zoom: Scale, Knowledge, and Mediation*. Chicago: The University of Chicago Press.
- FABBRI, Paolo. 2020. *Vedere ad arte. Iconico e icastico*. Tiziana Migliore (ed.). Milano: Mimesis.
- FONTANILLE, Jacques. 1999. Point de vue: perception et signification. In Jacques Fontanille, *Sémiotique et littérature. Essais de méthode*, 41–61. Paris: PUF.
- FONTANILLE, Jacques. 2021. *Ensemble: Pour une anthropologie sémiotique du politique*. Liège: Presses Universitaires de Liège.
- GOFFMAN, Erving. 1974. *Frame Analysis: An essay on the organization of experience*. Cambridge, Mass: Harvard University Press.
- INGOLD, Tim. 2021. *Correspondences*. Cambridge: Polity Press.
- LATOUR, Bruno. 2015. *Face à Gaïa: Huit conférences sur le Nouveau Régime Climatique*. Paris. La Découverte. Engl. Transl. *Facing Gaia: Eight Lectures on the New Climatic Regime*. Cambridge: Polity Press.
- LORENZ, Edward N. 1963. Deterministic Nonperiodic Flow. *Journal of the Atmospheric Sciences*, 20, 130–141.
- MERLEAU-PONTY, Maurice. 1945. *Phénoménologie de la perception*. Paris: Gallimard. Engl. Transl. *Phenomenology of Perception*. Oxford: Routledge & Kegan Paul 2013.
- MIGLIORE, Tiziana. 2016. Introduzione. Interfaccia | Contenuto. In Tiziana Migliore (ed.). *Rimediazioni. Immagini interattive*, 2 vols., IT./FRA./INGL./SPA, 11–50. Rome: Aracne.
- MIGLIORE, Tiziana. 2019. Modèles réduits de la monumentalisation. L’objet souvenir, In Anne Beyaert-Geslin, Ludovic Chatenet & Françoise Okala (eds.). *Monuments, monumentalisation, (dé)monumentalisation. Approches sémiotiques*, 243–254. Limoges: PuLim.
- MIGLIORE, Tiziana. 2021. The Semiotic Method. In Oscar Steinberg, Oscar Traversa & Gastón Cingolani (eds.), *Actas del 14. Congreso Mundial de Semiótica IASS-AIS (Buenos Aires, 2019)*, Trajectorias, volumen 8, Conferencias Plenarias, 185–198. Buenos Aires: Libros de Crítica. Área Transdepartamental de Crítica de Artes.
- MIGLIORE, Tiziana & Marion COLAS-BLAISE. 2022a. Categorie metriche in semiotica. In Tiziana Migliore & Marion Colas-Blaise (eds.), *Semiotica del formato. Misura, peso, volume, proporzioni scala*, 7–59. Milano: Mimesis.

- MIGLIORE, Tiziana & Marion COLAS-BLAISE. 2022b. Les catégories métriques en sémiotique. *Actes Sémiotiques* 126, 1–37. <https://www.unilim.fr/actes-semiotiques/7376>
- MORRISON, Philip & Phylis MORRISON. 1982. *Powers of Ten. A Book about the Relative Size of Things in the Universe and the Effect of Adding Another Zero*. New York: Scientific American Library.
- NIXON, Rob. 2011. *Slow violence and the environmentalism of the poor*. Cambridge: Harvard University Press.
- PASCAL, Blaise. 1670. *Pensées*. Paris: Desprez.
- REITH, András & BRAJKOVIĆ, Jelena (eds.). 2021. *Scale Jumping: Regenerative Systems Thinking within the Built Environment. A guidebook for regenerative implementation*. Bolzano: Eurac Research.
- SEDDA, Franciscu. 2012a. Le forme del mondo. In Franciscu Sedda, *Imperfette traduzioni. Semiopolitica delle culture*, 145–178. Roma: Carocci.
- SEDDA, Franciscu. 2012b. Le forme della città globale. Percezioni, poteri, definizioni. In Franciscu Sedda, *Imperfette traduzioni. Semiopolitica delle culture*, 309–357. Roma: Carocci.
- SWIFT, Jonathan. 1726. *Travels into Several Remote Nations of the World...*. London: Benjamin Motte.
- van WYCK, Peter. 2004. *Signs of Danger Waste, Trauma, and Nuclear Threat*. Minneapolis: University of Minnesota Press.