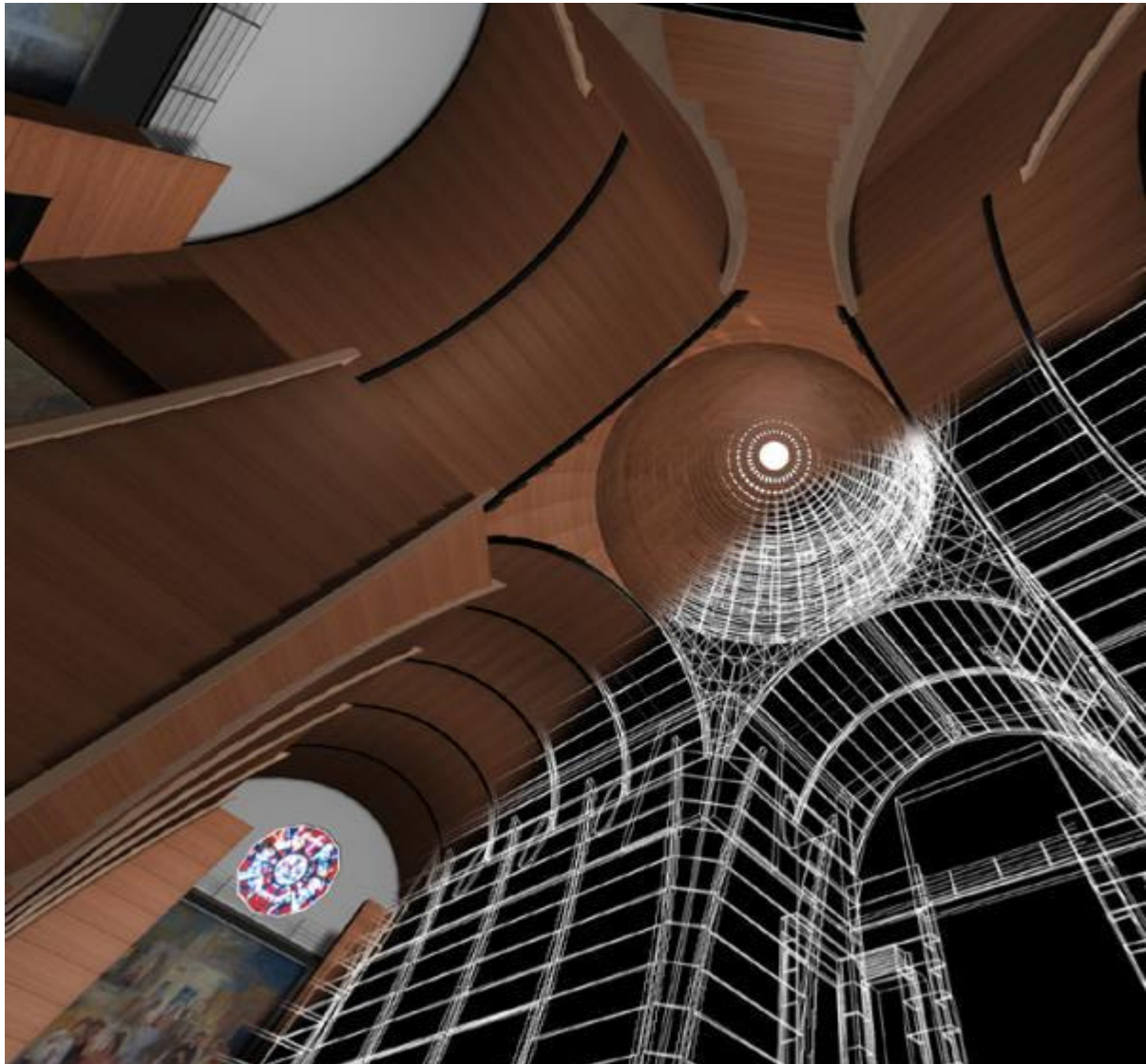


Models and architectural projects

by Luca Lo Bianco

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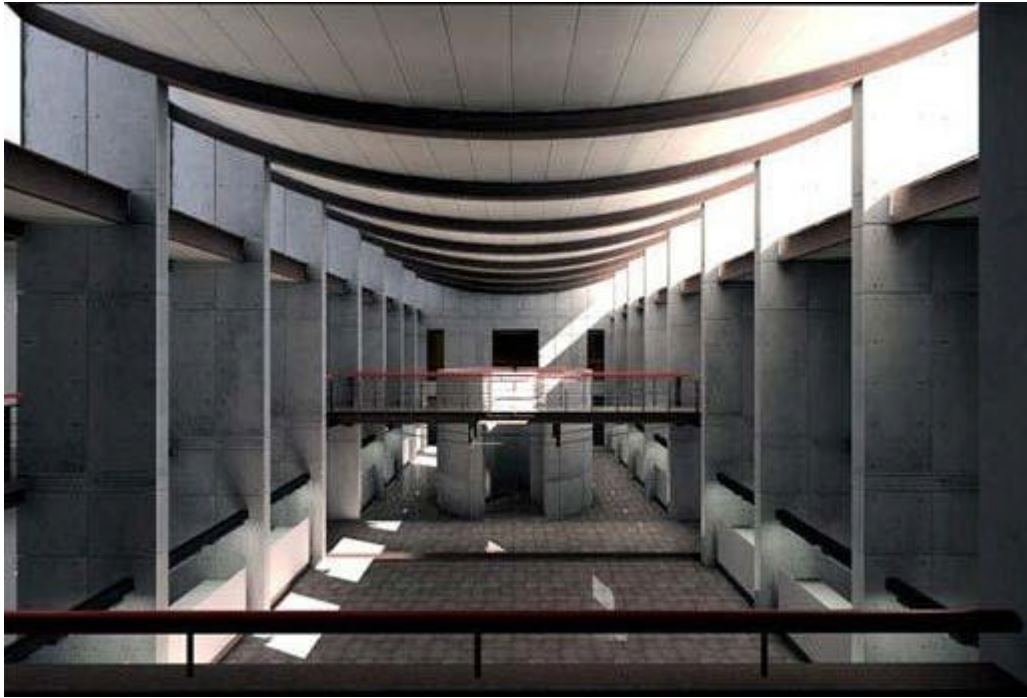
Picture 1: Luca Lo Bianco, Rendering of the Basilica di Colle Don Bosco,
project: Studio Trucco, 2000

The architecture and the informative supports aimed at the graphic manufacturing are to be considered an inseparable couple.

The thesis suggests a survey on what the use of these means entails: in fact, if it is true that some applications have influence only or mainly on the productive range (for ex. The CAAD 2D) others have a wide influence on the relationship idea-project by putting highly meaningful questions of relevant operative importance.

It refers particularly to a tridimensional pattern which, due to its potentialities, makes it possible to check the feasibility and validity of the final product.

Systems of mathematical moulding and of manufacturing in virtual environments enable only now to visualize in a very detailed way a project which lives perhaps only in the architect's mind. In this way a very flexible procedure is outlined, which can let the project's idea and its final result live together.



Picture 2: Guillermo, Hyperralistic rendering, Software: Lightscape , 2001, in Autodesk Gallery Image, 2001

The research starts with a study of the principal steps which have made it possible, to analyze the traditional roles and the possible uses of the virtual pattern in architecture, through the development of computer graphics.

Further examinations follow, related to the close link existing between the projectual idea and the drawing. Most of the observations done above are related to what the use of the digital means entails, and the attempt to understand whether the presuppositions to define a new way of conceiving the space and its planning, do exist or not.

Other themes are treated such as the mechanisms that make the images into such efficient means, and the possibility to finally get over the gap which historically separates the tridimensionality of the architectural space from the bidimensionality of its representation. Authoritative opinions complete the discussion in which architects and those who are not, deal with problems concerning the use of new technologies and reports on projectual experiences in which the 3D pattern has played a fundamental role. I thought it appropriate to end my thesis by putting three questions to which probably only time will give a definite reply, but I believe it is worth reflecting on them from now on.

In this case I think it could be interesting to suggest the complete text of the first demand:

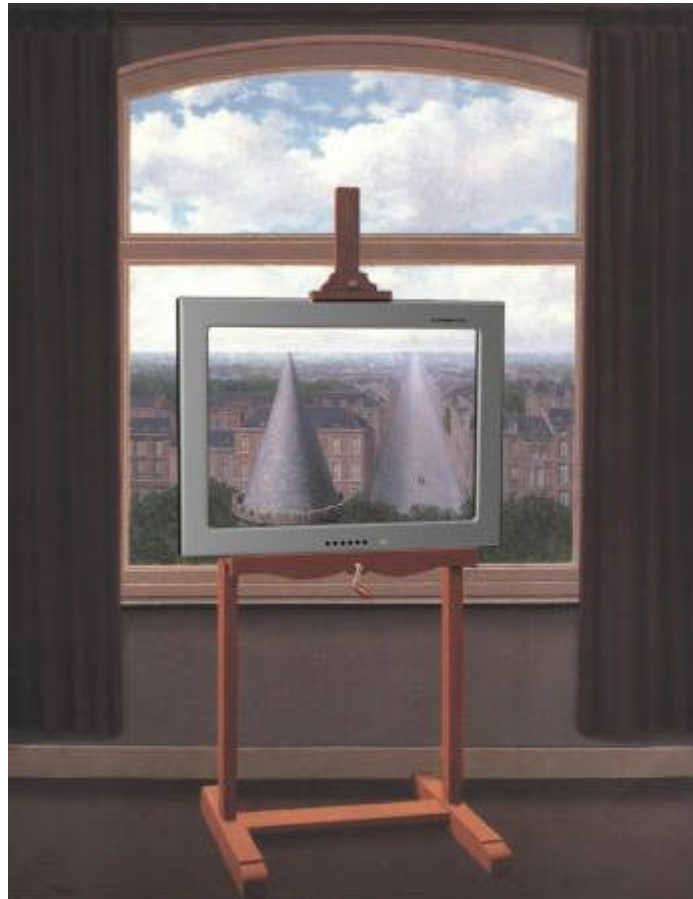
Any technique of expression cannot be considered as neutral but, before the informative colonization, it clearly represented the way of doing a thing and not the thing that was to be done.

Both computer and software, despite their (at least in appearance) infinite possibilities, certainly do not represent, for several reasons, an instance of neutrality since compositive realities are produced.

“In a age of wide technological aestheticism it is more and more difficult for the expression and the techniques to escape from their condition of waste of their energy in a cold world of ornamental electronics”.(Vittorio Gregotti)

What are the risks of an unconditional trust on a technique which is inclined to transform expression into procedures?

“And then... is there not also the case in which we play and we make the rules by ourselves while we are going ahead?” Ludwig Wittgstein



Picture 3: Luca Lo Bianco, Epilogo, 2001
Digital photoretouching of a painting by René Magritte,
Les promenades d'Euclide (1955),
Minneapolis, Minneapolis Institute of Arts.

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