

**Beyond photography. Photographic image as tool for architecture's analysis**

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The thesis proposes to illustrate the fundamental role of photographic images as information's container and photography as *instrument to acquire knowledge*.

The work consists of a series of experiences based on the conviction that a deep knowledge of what has been built is useful to plan and develop a project. To know what has already been built means not only to understand the way an object has been made in its parts, but also the reasons behind the choices taken, which implies an analysis activity.

This way to proceed is the same applied in the thesis, where the analysis of what has been built was done by reading and interpreting photographic images. Assumed the photography as a knowledge's tool, an exploration of the communicative potentialities and the possibilities it offers in the architectural analysis was undertaken.

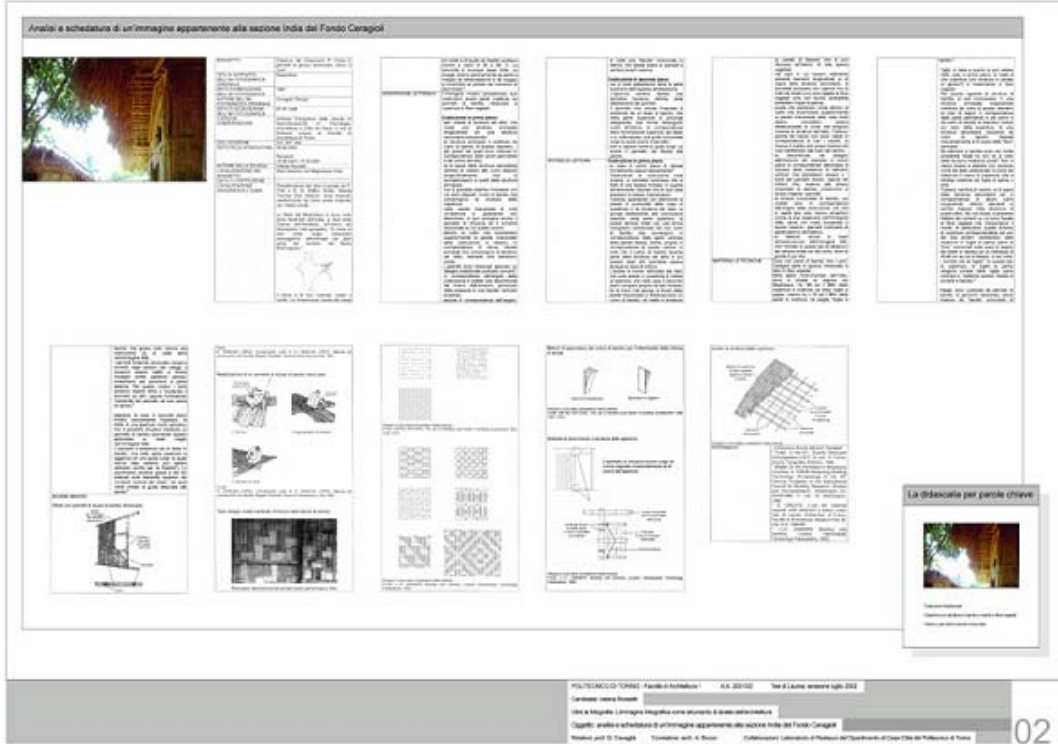
Watching to the photographic images as a information's "containers" means to learn how to go "beyond the surface" in order to identify the represented objects in their physical being, in the project and in the relationship they entertain with each other and with the context in which they are inserted.

This consideration highlights how the predisposition to analysis represents a determining factor in the reading of the photographic images, while the insufficient habit to carefully observe what is introduced in front of our eyes constitutes a difficulty in the interpretation of information.

The use of the photography as an instrument for knowledge and communication presupposes not only the identification and the interpretation of the data contained in the images: the organization of information, in order to avoid dispersion or loss and to concur to a better communication, is also needed.

The communicative potentialities of the photographs, considered singularly and in relation to the comparisons that can be made with other images, have been explored through the reading of some photographs taken in India by prof. Giorgio Ceragioli. By this experience a possible method to proceed in the analysis of the content of the photographic images was defined. This is based on a careful identification and interpretation of information.

A card, purposely predisposed, has been developed as a guide for the location of the data and as an instrument for their organization. It also has concurred to conform the reading, making possible to compare the information contained in the images (im. 01).



Im. 01: proposal for the card of one photography

A step ahead in the use of photography as instrument of knowledge has been therefore completed through the analysis of a building placed in a reachable context, which has allowed to use the photographic images like active instrument of surveying: no more images at disposal, but photographs purposely produced, with the possibility of steady updating, according to necessity, through the inspections and the realization of new photographic shots (im. 02).

Moreover the widening of the experience with the extension to the termography has underlined the importance of the interaction between various instruments during the analysis and the role of photography as a support to other techniques of surveying.



im02: photographic surveying on a building in Turin

In conclusion, the thesis invites to pick the possibilities of knowledge and surveying which the photographic instrument offers and to recognize the extraordinary documentary role that photographs carry out. This is not only in the forecast of a future conscious use of photography, but also in the perspective of giving value to the photographic patrimony currently present in the archives.

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