

## Reviews

Riccardo Migliari, Marco Fasolo

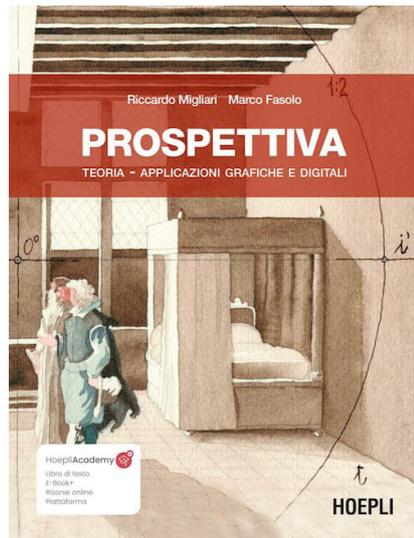
### **Prospettiva. Teoria e applicazioni**

Hoeppli

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I believe that Riccardo Migliari's first thoughts about writing a monographic volume devoted to the 'practice' of perspective go back to more than ten years ago, when, while we were both attending a PRIN meeting in Turin, during an evening stroll along the Po River, he confessed to me that he had in mind an editorial project for the near future: that of wanting to devote himself, once his university commitments were over, to the writing of a monographic text devoted to this method of representation, free from academic constraints and capable of extending the study of its applications, even the more heterodox ones (such as anamorphosis or solid perspective) to other figurative practices, bordering and seemingly extraneous to architectural practices *de jure*. I imagine that this desire was shared with Marco Fasolo, Riccardo Migliari's companion in many intellectual adventures, both in academia and publishing, and that the two then found the solution in a balanced harmony of collaboration, for drafting both the contents and the related illustrations. As both authors make clear from the very first pages of the book, rather, right from the Foreword, perspective is a two-sided 'rhetorical figure': it can be imagined to be generated either by a series of projective constructions created on the Mongian images of an object, in order to obtain a synthetic, indeed, perspectival representation of it, with

a strong retinal, albeit two-dimensional tenor, according to a path linked to a tradition that, at this stage of their research, appears to interest the two authors less; or originated by a series of constructions represented within 'perspective space', this one more experiential, which also aims at obtaining a similar figurative result with a strong optical impact, but with quite different theoretical and methodological premises. This choice appears as the logical precipitate of a long series of research studies, carried out by both Roman scholars (among which we will mention here only for the sake of brevity, the work on the critical edition of Piero della Francesca's *De prospectiva pingendi*) during their long and brilliant scientific careers, which have tended to enhance the potential of a methodological approach strengthened by the nineteenth-century contributions of, for example, Poncelet and von Peshka, where the image is generated in the space of experience, that same space that surrounds us both as living beings and as observers. This very idea of space is analyzed in the book, and the whole structure of the volume is subordinated to it: an example of this, among the many into which the volume is divided, is the chapter devoted to solid perspective, mentioned earlier, and to the 'Ames room', where it is shown how it is possible to observe these spaces both conventionally, from the front, but also by

moving to unconventional positions. So, predilection for the so-called 'direct method' within a logical process in which the represented figure emerges from the constructions and the page, also constituting a model of didactic learning: perspective, in the capable hands of Migliari and Fasolo, thus becomes an intellectual and anthropological, as well as mathematical-projective, adventure. A reading of the table of contents suggests that the work is configured, more than as a simple theoretical-applicative manual, but as a true modern treatise on perspective, capable of showing us its historical roots, but also projecting us into the field of its future applications. This staunch editorial line can also be inferred from the iconographic apparatus of the text,

almost always consisting of images realized with lines drawn freehand and colored in watercolor: as in the treatises of past centuries, whose iconographic apparatus constituted another expression of authorship within the publication, here, too, such a choice enhances the experiential side implicit in their simple reading and, more often, deciphering. Thus, very complex projective constructions that in a graphic context dominated by the aseptic dryness of linear line drawing alone –whether analog or digital– would be excessively abstract, placed in a landscape-environment context, soberly dealt with even in its chromatic-luministic rendering, becoming immediately comprehensible, precisely because they are brought back into the perspective space

of common experience mentioned above. This communicative approach, far from attempting to mimic any pictorial-artistic effect, helps to break through the two-dimensional surface of the page and provide the reader with good suggestions for the setting of what German treatises call *Freie Perspektive*, evoking that perspective space in which the complex textures of geometric-descriptive drawing finally seem to dissolve. Perspective drawing in this fine volume once again becomes a moment of reflection, as the analogic illustrations within suggest: a physical and phenomenological place in which to attempt to capture the infinite, even with the weapons of poetry.

Agostino De Rosa

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