The research empirically explores the semantical value of images and the potential of image-computation, focusing on how this process affects current interpretation of the city and image-making.

Dematerialization is seen here as the current stage of what B. Heidegger defines in his essay "The Age of the World Picture" as the modern ambition to measure, quantify, and objectify the world, translating it into its image. The practice of "imagining" the world is intimately related to the invention of the notion of space as we know it, since this word comes from the Greek "stadium," which generally means "standard measure," and particularly it indicates a material "extent equivalent to 200 meters."

From a human interpretation, an image can be defined more generally as a recording of reality, which involves a process of translation of a certain subject, context or information into its "virtual" correspondent, and the image to be interpreted as an autonomous system of signs. In the case of Rome's Periphery, the interpretative potential of the process of translation and the distance between the city and its image is embodied in militant readings over the rhetorical exhibition of social progress which post-war reconstruction programs expressed through his poetic expression of misery and distribution in Roman Suburbs.
The first device is a 4 pinhole camera obscura, imprinting one
multiple image on 5 projection planes. The pin-holes measure 0.55 mm and
the focal length is 150 mm on the central plane. It outputs one regular
set of images, picturing space from 4 slightly diverging points of view. The optical Alchemy of the camera obscura has been
understood and noted by Aristotle in the IV century, and later it has been
used by Leon Battista Alberti for establishing the mathematical rules of
one point perspective. 

The second device has been implemented and
later used as an Architectural display. It is the simulation of a cinematic work
Though an iconoclastic building in its scale and district. This
addresses the notion of non-linearity and it is based on a combinatorial matrix
that plays with representation techniques and
reminds us of the calibration of the building.

It was meant to be composed by videography and represent space
image which correspond to as many explanation points in the building as places
therein, though the modality of imprinting, the device challenges the structured
simulations between "recording" and recorded object, and allows for interpretation
the recordings as autonomous flat spaces.

The resulting images as a print BEAKERS collecting separation
types of various photographic imprint, its qualities of the recording
has been used as a base for new print

ARCHITECTURAL SPACE
DIMENSION

The chemical is obtained by extracting the different layers of trees among
the recording and qualities with both bi-dimensional and 3-dimensional space.
The chemical has been sampled and recombined to explore its final
characteristics of lines -[which depends by different densities of intersecting, obliquous paths] imposing an intricate field of lines 

[Image 0x0 to 771x573]

In short: this last phase of the research investigates the translation from image to physical space by envisioning an architectural dimension of "becoming" between the first and the second, which reproduced through maps.

DRAWING

The notion of an infinite reality space. The library of Rome is a soft structure which opens multiple interpretations, absorbing and reflecting definitions. It is indeed a library for blind visitors, but even a more like a garden for other visitors, and it is not globally as an architectural attraction responsible to the London skyline.

Field

The library is situated in Parc de Vell Gara.

Faculty of Arch. Centre de Vell and the Parc's central library.

The Parc is interpreted as a Campo (field) of greenery and pragmatic islands, between which the library constitutes an open area with similar to its architectural garden.

The library is located in the park house, with a view on the sea, leisure and related programs like the planetarium and the CAFÉ and shop.

Rides reach the library following a path of boardwalk and other scenic paths connected by the wood.
Bild's readers navigate the library by means of their innate sense of number, their enhanced kinesthetic sensation, touch, and hearing. The spatiality of the library's architecture has been succeeded by an understanding of the library as a field of knowledge.

The instability of knowledge is organized and deployed in an ontological field of relations linking different topics and establishing their relations of proximity, contiguity and intersection in space. Topics are exposed by keywords associated to 3 numbers: the first 2 indicate room/sectional columns and summarize the ground floor, while the 3rd number indicates a specific cable in the field. Cables were numbered from 1 to 2013, and their trajectories were numerically controlled.

The numbers of the cables and the directions of the galleries are arranged in such a way that the reader will encounter the numbers arranged in a non-conservative sequence, as they were the pages of books browsed randomly. This is a nominal orientation, a search in the Bild's reader the mental image of a space, whose architecture appears mysterious, enigmatic, unintelligible and infinite.

In the library, the sense of infinite & the experience of the spatial, spatial experience, and the association of spatial elements with displaced consecutive numbers.

In the Bild's reader, the library as a field of knowledge is not a place to be visited, but a state to be experienced. The hypertextual associations proposed by the individual reader are mediated by the community of the library and who accepts it, it is transformed in a new node, and the relation between text and subject is different, becoming an end in itself.

Due to the peculiar distribution of topics and the delicate balance of weight every intersection and branch of the whole network vibrates differently and is shaped by the movement of human beings. The Bild's reader engages in the instability of the architecture, through the instability of the hypertextual associations generated by the hypertextual field of knowledge.

Instability creates pecuiculiar connections between readers and imposes the form of sociality beyond the rhetoric of the public knowledge and beyond the social narrative and shared intent of the community of the library.

Bild's readers access information in lectures that are continuously discovered all over the field. Lectures host and display one or more interconnected topics by means of a reader's writing by the keyboard and interconnected relations with other lectures hosting related topics. The platform is individual, fragmented, and reflects the spatial characteristics of libraries before Gutenberg's invention of typografia, the establishment of free public libraries as accessibility to print and the dissemination of the hypertextual field of knowledge.

Room that expresses an ancient model of encyclopedic knowledge individually and from every point of the network. Composed to the mobile platform and the features, the lectures are structurally more stable and finished in face wood, black rubber, and the soft material for the textual heritage of the library by proposing ambivales, editing, and organized interrelations between text and subject to different times, languages, and subtypes. The hypertextual associations proposed by the individual reader can be mediated by the community of the library and who accepts it, it is transformed in a new node, and the relation between text and subject is different, becoming an end in itself.
The community of the library challenges the structural relation between Author, Librarian, Reader, and the figure of the blurred librarian, a multiplied reader which echoes the nature of the URBEE, that of being as a general role and a specific point of view.

Proposing their interpretation, the blinds perpetuate the movement of self-writing and the beauty of the collection of physical books to that of interpreting and multiplying the global text.

The Kinetics of the Library is based on the invisible possibilities of assembling a different kind of spectral elements, the lectern and the mobile, through polichrome lights of different intensities. The lectern is shifted by a system of pulleys, chains, and cables. Lecterns and mobiles write to offset the topography of the library and invoke the pattern of cables with their movement.

The Mobile Kinetic unit is a narrow, tactile environment that builds a sensory variance field. The blind walking on it displays executive muscles engaged in mental scripts and hosts a sensor activation.

The Models and Drawings - the models have been treated both as visual objects and seen reducible to photographic images representing the visual quality of the space, and as tactile objects which engage the blind reader in various ways and represent some of the new visual qualities of the project.

The first is a 1:100 prototype testing different identities of elements, configurations, and walking techniques. It has 4 faces of 3 kinds with different degrees of visibility.

The others are conceptual machines, drawings of typical expected conditions and toys, and they have been combined in the spatial composition for the 1:10 scale. Together, they embody the multivolume, text, and image which addresses the ambivalent nature of the system underlying the library.

The drawings are printed with 8 techniques: ink on transparent paper, wax relief on white paper. These repeatedly indicate different interpretations and perspectives of the library, that of the viewer and that of the blind reader.

The floorplan represents the library as the logical image or the physical features, observe and reduce to the blinds, while engaging the imagination of the viewers who is drawn to interpret the drawings metaphorically.

The Sections Drawings show the quality of an architecture which interacts with itself and the multiplicity within the nature of such a space.

The drawing by itself is not just multiplicated for an object can't be multiplicated. (Clarification needed)

Bayou Hussain
The notion of multiplicity is a characteristic of contemporary art and philosophy, as exemplified by multidisciplinary and multidisciplinary approaches. Multiplicity is not inherently beneficial, nor is it always a positive force. It can be embodied in various forms, such as multiplicities of times, multiplicities of perspectives, and multiplicities of experiences.

In Tim DeLaune's book, Multiplicity, the notion of multiplicity is explored in relation to the idea of 'universal singularity'. In his work, it is possible to see how multiplicity is a reflection of human experience, shaped by existing social, cultural, and historical contexts.

The act of embracing multiplicity can be seen as a means to expand one's understanding of the world. It encourages a more nuanced and comprehensive viewpoint, allowing for a richer, more diverse understanding of reality.

The nature of the library is not just a place of knowledge and learning, but also a place of multiple experiences. It is a space where different perspectives coexist, influence, and interact, creating a multiplicity of experiences.

The concept of multiplicity is not just a reflection of the world, but also a way of understanding and engaging with it. It encourages a more open, flexible, and adaptable approach to life, allowing for a richer, more diverse understanding of reality.