

USE OF LASER-SCANNING ANALYSIS IN PROCEDURES OF HERMENEUTIC RESTORATION

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Abstract. State-of-the-art reality-simulating techniques prompt us to think again of the relationship between reality and its representations: therefore, 'virtual realities' as real worlds. Simulation is opposed to representation, to the re-presentation of something 'that has been', because it does not reproduce any accomplished past but goes back to potential events, to possibilities, to something 'that may be'.

Computer science is the cultural sphere in which such tangible/intangible, real/unreal binomials can best be perceived; a critical/cognitive exercise that is accomplished in three separate but complementary domains: the *aesthetic one*; the *philological one*; the *conservation one*.

Computers and virtual models can be used to place oneself inside as well as outside one and the same field, all at the same time, in a relentless dynamic evolution of the view.

The 'virtual restoration' of an image seems to be an ideal tool for combining different ordinary cognitive means: it can actually be used to optimise the understanding of textual information without acting on the 'matter of the work', so that its impact is reversible at all times and in any case.

Rezumat. Nivelul actual de dezvoltare al tehnicilor de simulare a realității ne îndeamnă să reconsiderăm relația dintre realitate și reprezentările ei în direcția în care „realitățile virtuale” sunt asemenea lumilor reale. Simularea este diferită de reprezentare, de re-prezentarea a ceva „care a fost”, pentru că nu reproduce o stare din trecut, dar propune situații potențiale, posibilități, ceva „care poate fi”.

Științele informatice oferă această sferă culturală în care noțiuni binomiale precum tangibil/intangibil, real/imaginar pot fi cel mai bine percepute; un exercițiu critic/cognitiv care este îndeplinit în trei domenii separate, dar complementare: domeniul *estetic*, *filologic* și al conservării. Calculatoarele și modelele virtuale pot fi folosite pentru a poziționa privitorul înăuntrul unui câmp, precum și în exteriorul său, în același timp, într-o evoluție dinamică fără oprire a perspectivei.

„Restaurarea virtuală” a unei imagini pare să fie instrumentul ideal prin combinarea diferitelor mijloace comune de cunoaștere: poate fi utilizată pentru a îmbunătăți înțelegerea informațiilor scrise, fără să intervenim pe obiectul studiului, astfel încât reversibilitatea este de la sine înțeleasă.

A reflection prevails when addressing the problem of the relationship between 'virtual modelling' and restoration (in other words, the impact of the simulation of the real result of a critical collection of quantitative and qualitative data from an architectural construction): does reconstructing a virtual space mean implementing a restoration project, or does such operation fall within

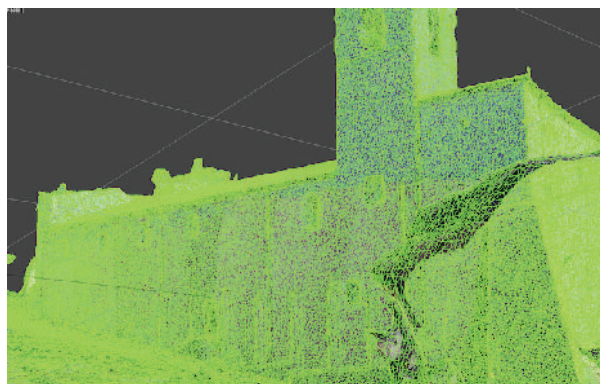


Fig. 1. Monteleone di Spoleto, S. Francesco. 'Cloud of points'.

the sphere of representation? In other words: can one legitimately wonder to what extent intangible reality may be used to accomplish a remarkable evolution in the critical approach to preservation?

State-of-the-art reality-simulating techniques prompt us to think again about the relationship between reality and its representations: therefore, virtual realities as real worlds. Simulation is opposed to representation, to the re-presentation of something that has been, because it does not reproduce any accomplished past but goes back to potential events, to possibilities, to something that may be.

The distinction is rather between virtual and potential, 'the potential - Aristotle maintains - is what is not there yet'; virtuality is what allows us to anticipate (in actual fact, to perceive) the reality that is the vision of what this must be, so it belongs rather to the order of the project. They are two very different concepts, potential and virtuality: the virtuality is not something that is not real, but it allows you to pass through time, and it contains the profound purpose; "the virtual is a project, a real project".¹

So, if the image taken from the list of the traditional is, somewhat, due to the revival of a distant presence in time (presence-absence according to R. Barthes) the virtual image abolished the distance between figure and model, taking on the meaning of re-issuing of an absence; virtuality becomes synonymous with the not-yet, the foundation of an 'aesthetic of the immaterial'.

With better reason the question affects the allocation of the valence of originality of the work. "Even if a reproduction is highly refined", says Walter Benjamin, "a missing element: the *hic et nunc* of the artwork; its existence is unique and unrepeatable in the place where

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¹ Quéau, 1995, p. 26.