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Francesco Lo Savio  
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Scopo dell'architettura è la creazione di luoghi. Io ho scelto di viaggiare per visitarne alcuni, per andare a trovare le opere di Francesco Lo Savio laddove sono e dove vivono, in un cammino fatto di distanze colmate, di relazioni personali, di incontri imprevedibili.

L'uso della luce nelle opere di Lo Savio rinvia a un atto fondativo e solenne, i suoi sono spettri luminosi che agiscono nello spazio, meccanismi volti a registrare lo scaturire della vita nella sua dinamica essenziale. Se esiste un modo per ascoltare questo disegno umanista scritto con la luce è quello di intervistarla con la luce stessa, impiegando una macchina fotografica. Per farlo, ho scelto di utilizzare una camera obsoleta, imprecisa e a bassa definizione, una Polaroid Instamatic Land Camera del 1963, realizzata lo stesso anno in cui Francesco Lo Savio si tolse la vita.

Per Lo Savio la luce è energia generativa primigenia, messa in rapporto al corpo umano, genera l'ordine su cui e con cui si organizza lo spazio. Ho scelto di lavorare con un'attrezzatura goffa, imprecisa e limitante per poter avere un vero e profondo combattimento fisico tra i miei muscoli, i miei nervi e gli elementi della grammatica di Lo Savio.

Queste fragili Polaroid sono la scrittura di un viaggio sentimentale che possiede diverse matrici: formali, letterarie ed epigrafiche, tutte collimano in una serie di immagini che non vogliono essere documentarie, neutre e pure, ma tentano piuttosto di ritrarre il dinamismo esistenziale caro a Lo Savio, ordinato e composto, così come vibra nella vita quotidiana.

Diaframma, sequenza, ombra, temperatura, lo dicono le parole stesse che descrivono il lavoro di Lo Savio, la sua è scrittura di luce; ecco perché la fotografia è il solo dispositivo che ci permette di scoprire e assaporare questo raro, unico, poetico legame tra luce e silenzio.

The purpose of architecture is the creation of places. I decided to take a trip and visit some of them, to find the works of Francesco Lo Savio where they are and where they live, a journey of distances traveled, of personal relationships, of unpredictable encounters.

The use of light in Lo Savio's works is a solemn foundational act; his are luminous spectra acting in space, mechanisms aimed at recording the spark of life in its most essential dynamic. If there exists a way to listen to this humanist drawing written with light, it is to interrogate it with light itself, using a camera. To do this, I chose to use an obsolete, inaccurate and low-definition camera, a 1963 Polaroid Instamatic Land Camera, made in the same year that Francesco Lo Savio took his life.

For Lo Savio light is primordial, generative energy which, placed in relation to the human body, generates the order on which and with which space is organized. I chose to work with clumsy, imprecise and limiting equipment in order to generate in turn a genuine and profound physical battle between my muscles, my nerves and the elements of Lo Savio's grammar.

These fragile Polaroids are the texts of a sentimental journey that has a variety of matrices: formal, literary and epigraphic, all aligning in a series of images not intended to be documentary, neutral and pure, but rather to portray the existential dynamism so dear to Lo Savio, ordered and composed, just as it vibrates in everyday life.

Diaphragm, sequence, shadow, temperature, the words themselves describe Lo Savio's, his writing in light; that's why photography is the only medium that allows us to discover and savor this rare, unique, poetic connection between light and silence.



The first step in the process of creating a book is to choose a topic. This is often done by looking at what is currently happening in the world or by thinking about a subject that interests you. Once you have chosen a topic, you need to find out what you know about it and what you want to learn more about. This is done by reading books, articles, and other sources of information. The next step is to create a plan for your book. This involves deciding on the structure of your book, the order of your chapters, and the length of your book. Once you have a plan, you can start writing your book. This is often done in a quiet place where you can concentrate. It is important to write regularly and to keep track of your progress. Finally, you need to edit your book. This involves checking for errors, improving your writing, and making sure that your book is easy to read. Once you have finished editing, you can publish your book. This can be done in many ways, including self-publishing or publishing through a traditional publisher.



The purpose of this book is to provide a comprehensive guide to the process of creating a book. It covers everything from choosing a topic to publishing your book. The book is written in a clear and concise style, making it easy to read and understand. It is a valuable resource for anyone who is interested in writing a book. The book is divided into several chapters, each covering a different aspect of the process. Chapter 1 covers choosing a topic, Chapter 2 covers finding information, Chapter 3 covers creating a plan, Chapter 4 covers writing your book, and Chapter 5 covers editing your book. Each chapter includes practical advice and examples to help you understand the process. The book is a must-read for anyone who is considering writing a book.

The next step is to create a plan for your book. This involves deciding on the structure of your book, the order of your chapters, and the length of your book. Once you have a plan, you can start writing your book. This is often done in a quiet place where you can concentrate. It is important to write regularly and to keep track of your progress. Finally, you need to edit your book. This involves checking for errors, improving your writing, and making sure that your book is easy to read. Once you have finished editing, you can publish your book. This can be done in many ways, including self-publishing or publishing through a traditional publisher.



































