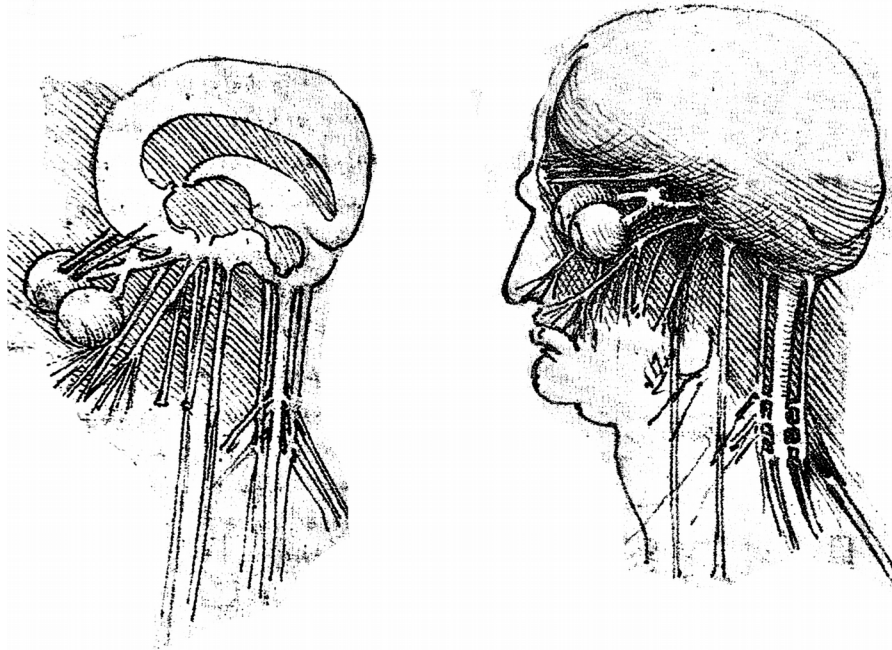


IN LEONARDO

The space representation, which had constituted one of the main feature in the revolution acted by Giotto, has been studied during renaissance: Filippo Brunelleschi develop a tool that allow to draw three-dimensional object on bi-dimensional plane, The Central Perspective.

Thanks to this technique it became possible to draw, with right the dimension and proportion, each object just choosing the escape point of the perspective.



After Brunelleschi, many people studied perspective and the problems of its use: first among all Leon Battista Alberti in the essay “De Pictura”, in which he gives a theory of perspective and codifies the system. Also Leonardo studied thoroughly the three-dimensional graphical representation, defining he's own geometric rules.

The perspective is just a way, a representative convention, based on a mathematical abstraction that the man feels natural just for attitude. Our eye, to tell the truth, sees it in a different way: it perceives curve lines instead of straight ones an sees images which are unfocused at the borders. At the opposite the central perspective forces us to see images with just one absolutely still eye. The choice of using the central perspective is therefore charged of cultural values; it is “*bridle and rudder of the*

*painting*” as Leonardo Da Vinci writes, “*instrument that permits to give to the image a rational sorting*”.