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From Nonchalance to Innocence

Post-digital Architecture in the Environment of Social Networks

Abstract

The March 2017 issue of *Metropolis* contains an article by Sam Jacob, titled *Architecture Enters the Age of Post-Digital Drawing*. The text discusses the recent return of drawing as a tool for the production of architectural thought, after two decades of predominance of the photorealistic render. Far from being a neutral observer of this phenomenon, Jacob structures the text around the opposition between an allegedly “digital” and a “post-digital” kind of architecture, without explaining what the word “post-digital” means. One year later, Mario Carpo’s brief text *Post-Digital “Quitters”: Why the Shift Toward Collage Is Worrying*, published by the same magazine, doesn’t offer deeper insights on the topic, establishing a correspondence between the “post-digital” and the “post-modernist”. In the frame of this phenomenon, Italian architecture occupies a special place, as recorded by Luca Molinari in the March 2012 issue of *Domus*, having become, in the last decade, a laboratory where to experiment the application of digital tools to architectural drawing. One of the most interesting examples of this recent wave is the work of Beniamino Servino, who in the last decade has accelerated the production of drawings, transforming his social accounts in an experimental publishing platform, while constructing around him a community of peers who ended up influencing, by means of their social interaction, his own work.

Keywords

Contemporary Architecture, Post-Digital Drawing, Media Theory, Social Networks