

TITLE

Scrutinizing spatial potential behind the representation through perspective drawing

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ABSTRACT

Since its invention in the Renaissance, linear perspective has dominated (architectural) representation and spatial understanding in the West, providing a geometrical tool for a two-dimensional rendering of space. This doctoral design driven research however argues that there is a hidden potential to perspective as we know it and that it could be employed as an actor in the process of (three-dimensional) space-making as well. Furthermore will this generation of new spatialities provoke further reflection on how we look at space.

In a search for revealing the assumed formative features of perspective, this research operates within the Paduan Scrovegni chapel, more particular within the frescoes that are painted on the interior walls by Giotto (c. 1267 – 1337), a Proto-Renaissance painter/architect who is considered as one of the predecessors in the evolution of perspective, hence the pictorial style as we know today¹. St. Anne's house, depicted in *The Birth of the Virgin* is a first selected piece of architecture to undergo an initial reversal of projection: through performing analogue perspective drawing interventions, we are able to penetrate the picture plane and (re)construct possible versions of the depicted architecture - a transformation from 2D rendition into 3D reconstruction. This new spatiality can subsequently serve as accessible looking machine. The flexibility and instability of this fictive field allow for a context where confusion and ambiguity (characteristic for Proto-Renaissance depictions) are tolerated and, moreover stimulate the emergence of creative insights.

As artefact we would like to present the intermediary output of our dwelling behind the surface: the confrontation with Anne's house after being subjected to a perspectival disclosure. Central is the drawing showing the house, a peculiar one-room-building, approached as an autonomous architectural object but at the same time brought into relation with the physical reality of the chapel. Accompanying the drawing, modelling and video work will be included as well, addressing both the 2D gaze and the 3D experience. This mixed media approach has a propelling effect in the empirical research and enhances not only the comprehension of the physical outcome, but also the accessibility of the mental space. The objective is not the reconstruction of Anne's house as such, but the chances that this fiction enables. For this explorative research is an enquiry into the potentiality of (un)expected spaces beyond the representation and the ensuing knowledge production.



Giotto - *The Birth of the Virgin* (1304-1306)

¹ John White, *The birth and rebirth of pictorial space* (London: Faber and Faber, 1972).