

SPATIAL DISCLOSURE THROUGH PERSPECTIVE DRAWING

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In Europe, interest for the development of pictorial depth, and with it, a more realistic architectural depiction was reinitiated from the late 13th century. In this transitional period artists-architects were looking for a way to show what they see, eventually resulting in the invention of the mathematical method of perspective in the early 15th century in Italy.

Perspective, however, has mostly been used as an instrument for two-dimensional representation of space, in search to come closer to the reality of the world. This PhD-project, aims to explore an untouched potential of this technique. And in particular how it could play an active role as an instrument for two-dimensional production through which new spatialities are generated hence further reflections on ways we look at space are provoked.

By taking on architecture in selected Renaissance paintings as cases, and disclosing what hides behind the fourth wall by the means of the projection method, new three-dimensional contexts emerge. These decors are subjected to a process of hand-drawn perspective interventions combined with modelling and writing, and transform by this chain of actions and reactions in new spatialities that appear to be unpredictable and in no other way conceivable. The balance of authority between drawing and draughtsman demands (self-)reflection in action. Originating from my master dissertation, this research by design, mainly conducted by pencil on paper, requires a physical embodiment in order to guide the lines that generate new spaces and insights. We argue that the perspective drawing has the potential to be deployed as an instrument for

creating or revealing new spaces, a mechanism used for three-dimensional production as presence, next to the initial use for two-dimensional representation. This research investigates the underlying mechanisms of this potential, and the applicability of such mechanisms on a more general level of investigation, production and understanding of 'new space'.

These new spatialities get the status of looking machines. Their reality is not instantly reconcilable with the perception of the onlooker; the visual relation with architecture, not as self-evident as expected, provokes a conscious self. The drawn spatialities that take shape before our eyes could tell us something about how space reveals itself to us and about the way we look at it.

