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Rethinking architectural perspective through reverse perspective in Orthodox Christian iconography

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Abstract
In the history of architecture, the concept of architectural representation emerges as central perspective and orthographical drawings after the Renaissance period. How to represent space is related with the space, time and body conceptions of an era. If the space is merely considered as a measurable entity and the body is supposed to be only the eye that is looking at space, then the orthographic projection techniques work well for representation.

Today, the concepts of space, time and body have been changing within technological developments. On the other hand, it is quite difficult to see the reflections of these changes on architectural representation. If the body and space coexist together, representing merely the space is questionable. Orthodox Christian Iconography constructs space through body and time. Therefore remembering iconography, which is earlier than the Renaissance, and the reverse perspective in it may help to rethink about architectural perspective.

The aim of this article is to rethink architectural perspective through reverse perspective in Orthodox Christian iconography so as to create a debate on architectural representation in the context of today's space, time and body relations.

1. Introduction

In the history of architecture, the discovery of central perspective and orthographic drawing techniques are considered as a breakpoint. Since the Renaissance, these techniques are approved as the main representation techniques of architecture. Are they really the best techniques for architects to make their ideas visible? The use of representation tools and techniques are related with the space, time and body conceptions of an era. The use of orthographic projections and central perspective during Renaissance period is understandable because Renaissance structures a rational world. According to Pavel Florenski, teaching perspective is nothing more than taming (2007, ©1989, p.7). The world could be converted into a measurable entity that can be easily tamed and controlled by the use of these techniques. It should be believed that the representation of space as a measurable entity would give it a "scientific" character. Therefore, a number of rules were set up to make an architectural drawing. In his book "Perspective as Symbolic Form" Erwin Panofsky describes these rules like: "First, all perpendiculars or 'orthogonals' meet at the so-called central vanishing point, which is determined by the perpendicular drawn from the eye to the picture plane. Second, all parallels, in whatever direction they lie, have a common vanishing point." (1991, ©1927, p.28) The drawings, which were not produced according to these rules, such as icons, were considered as childish or wrong. What was wrong with them?

In today's fast changing world, the knowledge is also changing rapidly. Within technological developments new concepts of space emerge, such as ephemeral space or atmospheric space, and the definitions of the body have also changed immensely. For instance Spinoza defines the whole nature as a body while phenomenology focuses on human body and post-phenomenological approaches, such as Deleuze's point of view argues the potentials of body without organs. Each definition of body and space reveals a new relationship. This is a wide realm of research, but I would like to focus on the

representation of this relationship in a historical context through a phenomenological point of view. While the conception of space and body keep changing, what has changed in architectural representation? Why do architects still tend to use orthographic drawings and central perspective as architectural representations in an era where the representation tools and techniques became design tools and techniques that may correspond to new spatial conceptions in the realm of architecture?

In his book "*The Eyes of the Skin: Architecture and the Senses*" Juhani Pallasmaa emphasizes the importance of tactility in architecture and says that:

> "We are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the Self from its spatial and situational existence. 'I am my body' Gabriel Marcel claims, but 'I am the space, where I am' establishes the poet Noel Arnaund." (2008, ©2005, p. 64).

If the coexistence of space and body is significant today from a phenomenological point of view, what is represented in architecture becomes a critical issue. Is it only the space itself, or is it this coexistent phase that involves the bodily experience? While the Renaissance perspectives and drawings were considered to be objective, the bodily experience is subjective. If representation tools and techniques are also considered as a part of the design process, can they have a subjective character? This subjective character includes the spiritual and the sensual as well. Can the invisible become visible through architectural representations?

In Orthodox Christian iconography, the visible and the invisible, the spiritual and the sensual could be depicted with the actual characters and events through reverse perspective. Why was the central perspective dignified rather than the reverse perspective in the realm of architecture after the Renaissance? In this article, these two perspective methods will be discussed and the potentials of reverse perspective will be explored in the context of architectural representation. As the design process is subjective, architectural representation should gain a subjective character so as to expose inner repre-

sentations of the designer/architect. The reverse perspective in the icons is not objectified, thus considered as a potential way of architectural representation that could be used as a design tool to make the invisible visible. What is meant by "invisible" is the coexistence of space, body and time that captures bodily experience, with its spiritual and sensual dimensions. Another important character of reverse perspective is to create a dynamic relationship between the viewer and the drawing. Central perspective and orthographic drawings define the standpoint of the viewer and that is resulted in a static relationship, which is considered to be objective. On the other hand the viewer may take different positions in order to create his/her own way of seeing the drawing in reverse perspective (Figure 1). This is also very important for the design process to be capable of creating various subjective proposals. As Pavel Florenski highlights the potentials of reverse perspective (2007, ©1989), this article offers to use reverse perspective as a subjective design and representation technique so as to fulfill the needs of today's new space, time and body conceptions.

2. Rethinking architectural perspective through reverse perspective in Orthodox Christian iconography
2.1. The origins of architectural drawing

The concept of architectural drawing is traditionally linked with orthographical drawing. According to western scholars, Leon Battista Alberti

is considered to be one of the first writers who finds out this and his prescriptions for the act drawing indicate the importance of orthogonal representations for architects. He differentiates the drawings of painters and architects and says that:

"The difference between the drawings of the painter and those of the architect is this: the former takes paints to emphasize the relief of objects in paintings with shading and diminishing lines and angels; the architect rejects shading, but takes his projections from the ground plan and, without altering the lines and by maintaining the true angels, reveals the extent and shape of each elevation and side – he is one who desires his work to be judged not by deceptive appearances but according to certain calculated standards (Alberti, 1988 (©mid 15th century), p. 34)."

According to Alberti, the architectural drawing should give an idea of the dimensions of space, but not the sensation of it. Alberti's approach emphasizes the orthogonal drawing from which the measurements could be taken and points out that perspectival representations belong to painters. Wolfgang Lotz also thinks that the most important contribution of Renaissance architects was the discovery of orthographical drawings. According to him, Antonio da Sangallo the Younger's drawings could be considered as the primary examples that meet the demands of Alberti in the second decade of sixteenth century (Lotz, 1977).

James Ackerman indicates that sixteenth century is the era where we can find the roots of modern architectural representation, known as orthogonal drawings. Before that, it is quite difficult to find architectural drawings, because there may be no concept of scale drawing at that time, or the use of parchment for drawings was so expensive and difficult prior to the invention of paper (Ackerman, 2002, p.28-31).

A good example for parchment drawing would be the original drawings for the Reims Cathedral done by Picard draftsman Villard de Honnecourt in the early thirteenth century (Figure 2 and 3). In this 63-page album, some of the drawings, which are orthogonal, were considered to be drawn from the templates in the workshop di-
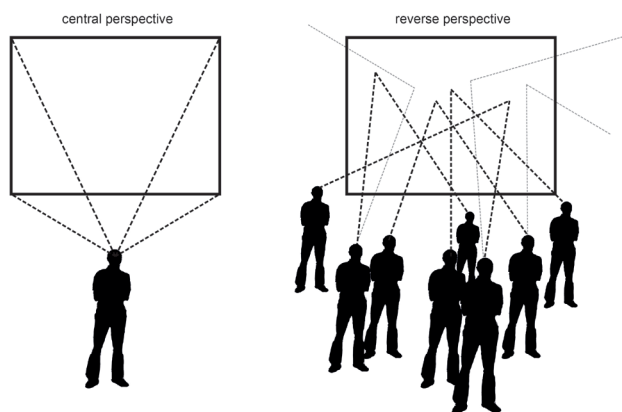

*Figure 1. Central and reverse perspective, Ozan Avci, 2014.*

rectly. On the other hand the ones that have substantial mistakes in terms of orthographic projection rules are likely to be drawn from the actual building. The mistakes are defined as the use of perspective on an orthographic drawing (Ackerman, 2002, p.31-34). On the contrary, these mistakes could be seen as a potential and defined as the representation of bodily experience that embraces bodily deformations. These deformations can be seen as the traces of the existence of body in space, or the coexistence of body and space, this may create a new realm in terms of what should be represented in architecture.

## 2.2. Architectural perspective

Architectural perspective is a construction of space on a paper. Perez-Gomez and Pelletier try to find out the roots of this construction and indicate that the position of the observer, the distance to the object and the angle of view as points of departure for a perspective construction were defined by Guidobaldo del Monte in the early seventeenth century (1997, p.19). A perspective image was regarded as a window on the world, although many still believed that the eye projects its visual rays onto an object and that perception is dynamic action of the viewer upon the world (Masheck: 1991, p.34-41). Dürer also explains the concept of perspective as "seeing through" which reminds a window (Figure 4) (Panofsky, 1991, p.27).

Panofsky describes the laws of a perspectival projection – which Dürer defines as an intersection of all of the rays that were supposed to come from the eye and fall onto the seen object as a transparent construction, planar – as the following:

"First, all perpendiculars or "orthogonals" meet at the so-called central vanishing point, which is determined by the perpendicular drawn from the eye to the picture plane. Second, all parallels, in whatever direction they lie, have a common vanishing point. If they lie in a horizontal plane, then their vanishing point lies always on the so-called horizon, that is, on the horizontal line through the central vanishing point. If, moreover, they happen to form a 45-degree angle with the picture plane,
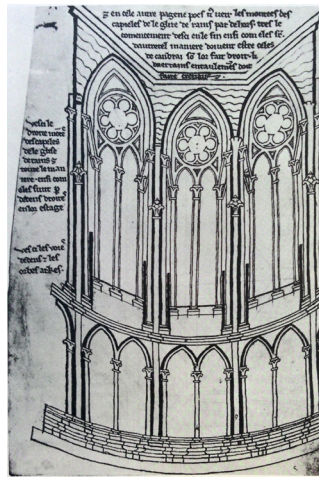
Figure 2. Villard de Honnecourt, Reims Cathedral, interior of choir, Paris, Bibliotheque Nationale, 19093, p.60.
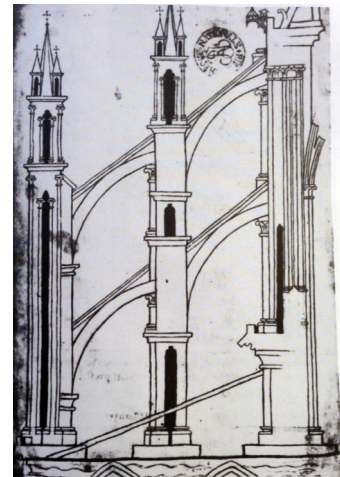
Figure 3. Villard de Honnecourt, Reims Cathedral, buttress elevation and nave section, Paris, Bibliotheque Nationale, 19093, p.64.
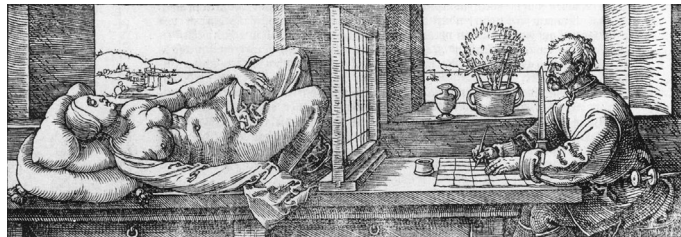
Figure 4. Albrecht Dürer, "Draftsman Drawing a Recumbent Woman", 7.6x10.6 cm., first print: 1525, Hieronymus Andreae, Nuremberg.

then the distance between their vanishing point and the central vanishing point is equal to the distance between the eye and the picture plane. Finally, equal dimensions diminish progressively as they recede in space, so that any portion of the picture – assuming that the location of the eye is known – is calculable from the preceding or following portion (Panofsky, 1991, p.28)."

According to Florenski; the central perspective rules were known since the Egyptians. The reason for not using central perspective rules is not related with talent and maturity. It is just because of a new existential concern. The aim is not to dominate the invisible and visible by making the invisible similar to the visible, but to admire and resign the invisible like a child (Sayın: 2007, p.13).

Anthony Vidler mentions that each historical context has its own body constructions and these fictions of the body produce its own architecture in that specific time (Vidler, 2006, p.131). Central perspective rules not only de-

fine the location of the objects on the painting but also define the location of the body in space. This method is an extension of Cartesian thinking. The body is considered as the object of the eye. The relationship between the eye and the body is not alive and sensitive (Sayın: 2007, p.10).

The main belief after the middle age is to make the eye the master of the world and to endow it the representation of invisibility behind the world. This is a perception of the world, which separates the eye from the body and the retina from touching. From a phenomenological point of view, as Maurice Merleau-Ponty reflects, the relation between space and body is existential and we perceive the world through our bodies (2005, ©1948). Juhani Pallasmaa emphasizes this existential concern and talks about the importance of multi-sensory experiences in architecture (2008, ©2005, p.41). How to represent this bodily experience is a new phenomena. The coexistent phase of space and body has multiple layers, both visible and invisible, like in the Christian Orthodox icons. In order to represent the multi-layered and complex character of the unity of space and body, architectural representation should gain complexity and reflect the existence of body in space.

2.3. Reverse perspective in Orthodox Christian iconography

Iconography is *the science of identification, description, classification, and interpretation of symbols, themes, and subject matter in the visual arts* (Encyclopædia Britannica). This is the general definition of iconography. This
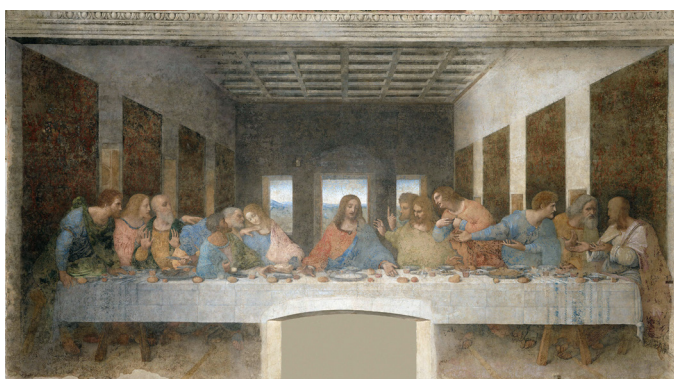
article focuses on Orthodox Christian Iconography and the icon will be defined in this context. The word "icon" derives from the Greek word εἰκών, which means "image" or "portrait". Leonid Ouspensky defines icon as the following:

"When the Christian image was being created in Byzantium, this term was used for all representations of Christ, the Virgin, a saint, an angel or an event from sacred history, whether this image was painted or sculpted, mobile or monumental, and whatever the technique used. Now this term is used by preference to designate portable works of painting, sculpture, mosaic and the like. This is the meaning given to the icon in archaeology and history of art. In the Church, we also make a distinction between a wall-painting and an icon. A wall-painting, whether it is a fresco or a mosaic, is not an object by itself, but is a part of the architecture, while an icon painted on a board is itself an object of art. But in principle, their meaning is the same. They are distinguished not by their significance but by their use and purpose. Thus, when we speak of icons, we will have in mind all sacred images, whether they are paintings on boards, frescoes, mosaics or sculptures (1992, ©1978, p.35)."

As Ouspensky mentioned, icons are considered as works of art. Panofsky defines three levels of examining a work of art. The first one is called *pre-iconographic examination.* This level is about the simple form of the objects. The work of art is perceived as a form; line, form, color and volume are recognized as evident objects or events. For instance, in "The Last Supper" by Leonardo da Vinci (Figure 5), the determination of how a group of people sitting around a dining table was defined by using lines and colors. This process is done in the first level. The second examining level is called *iconographic definition.* In this level, the forms that were described in the work of art are correlated to the theme and concepts. By analyzing the images, the story and the allegories are determined in this level. Again in "The Last Supper" by Leonardo da Vinci (Figure 5), the lines and colors represent certain images and within the whole composition, a story from the Bible is described. The analysis of this story and

Figure 5. "The Last Supper" by Leonardo da Vinci (1494-98), 460x880 cm., Santa Maria delle Grazie, Milan.

the images is done in this second level. The third level is called *iconologic definition* where the cultural aspects, the character of the artist and the meaning of the work of art will be examined, related with the content of the work (Akyürek: 1995, p.12-13).

Iconographic analysis is not only related with events and objects that were gained by practical experiences, but more than that have to do with allegories, images and stories that are dealing with some certain concepts and themes from literary sources (Panofsky, 1962, p.11). An icon is a narrative, which gathers a story, characters, objects and signs. Its multi-layered character makes it unique in terms of representation. This character can also be seen in its perspectival organization. In the icons, the picture plane is not a surface where we can arrange the distance of the objects. There is no figure and background in it like the central perspective rules. Because of its unique perspective construction we can see different parts of the body – like the back and the front part of the face, the neck and the nape, etc… – on the same picture plane simultaneously.

In his book "*Reverse Perspective*" Pavel Florenski analysis various icons (2007, ©1989). In the icon "*The Mother of God Enthroned*" by Andreas Ritzos (Figure 6), both visible and invisible elements can be seen on the same picture plane. The gloriole symbolizes the holiness of Mary, which is an invisible characteristic. In the icon "*Archangel Michael*" by Andrei Rublev (Figure 7), the position of the head is unconventional. Normally the top part of the head would be invisible from the specific point of view in central perspective, but the icon shows the different views of Archangel Michael simultaneously.

In the icon "*Our Lady of the Don (Donskaya)*" by Theophanes the Greek (Figure 8) and "*Notre-Dame-de-Grace*" icon (Figure 9), the face of the baby Christ is not drawn according to the conventions of central perspective. The proportions are distorted and the frontal face was located on figure, which should have a profile face on it. The top part of Mary's head is exaggerated, so that we can have an idea about her

whole head, not only the frontal part of it. All of these drawing techniques make the icons multi-layered and enhance the meaning of them. The factual, expressional, conventional and intrinsic meanings can be found in a single icon, which then becomes phenomenological.

In the icons, the relationship between geometric vision and sacred representation is important. For instance, Nicholas of Cusa applied a geometric concept of visual cone to a theological discussion. The image of God works together with the text and the icon

Figure 6. "*The Mother of God Enthroned*" by Andreas Ritzos, 164x90 cm., Patmos Monastery, 2nd half of 15th century.

Figure 7. "*Archangel Michael*" by Andrei Rublev, 158x108 cm., Tretyakov Gallery, Moscow, 2nd decade of 15th century.

Figure 8. "*Our Lady of the Don (Donskaya)*" by Theophanes the Greek, 86x68 cm., Tretyakov Gallery, Moscow, end of 14th century.

Figure 9. "*Notre-Dame-de-Grace*" icon or "*The Cambrai Madonna*" icon, anonymous, c. 1340, Cambrai Cathedral, France.

beholds everything around it. It offers a personal way of interaction so as to see the presence of "Inaccessible Light" by entering the sacred darkness of the icon. According to Cusanus;

> "In God, seeing is not other than hearing, tasting, smelling, touching, perceiving and understanding (3, p. 10ff). The absolute gaze of God is a sign of absolute love (4, p. 14ff). God's sight is infinite and all encompassing, while human vision is conditioned by the body's location and by its imperfections and passions. In addition to this, absolute sight is present in all seeing and moreover God's seeing is his being seen by us (5, p.19ff)."(Nicholas of Cusa: 1928).

According to him, only God has the perfect vision of truth, because human beings' sight is imperfect in order to have this experience. The perfection in the sacred representation is an all-encompassing mirror image of the world, not a construction of the world as it is presented to the human eye. The Renaissance privileged human works regulated by geometric forms that approximate God's perfection. After the late fifteenth century, the distinction between the viewer's perception of the final work of an artist and the artist's construction of perspective in his picture became more marked (Frangenberg: 1986, p. 150-171).

Pavel Florenski indicates that the *visible* and the *invisible* touch each other on the icon (Florenski: 1988). The human eye can't see the holy light even though it emerges on the universe. The icon receives a share from the holy light, so that by looking at the icon, we can reach further and get involved in the transcendence that lies behind the image. The holy light does not head from the eye to the icon. It comes from the icon to the eye. That's why the aim is to make the viewer visible to the holy light, not to show the painter's representation of the God (Sayın: 2007, p.16). Pavel Florenski defines the perspective in the icons as *reverse perspective* because this perspective is the reverse version of the Renaissance central perspective. In central perspective it is assumed that there are lines that come from the eye of the viewer and touch to the picture plane. In reverse perspective the lines come from

the picture plane and touches the eye of the viewer. This reverse direction of the lines defines the concept of reverse perspective. According to western scholars the perspective in the icons can be defined as wrong or distorted because of its poly-centricity. For Florenski, this poly-centricity is the distinctive character of the reverse perspective (2007, ©1989, p.43).

In the "*Holy Trinity*" icon by Andrei Rublev (Figure 10), the invisible and visible characters are shown on the same picture plane. The scene was drawn in an architectural space, which

Figure 10. "*Holy Trinity*" *icon by Andrei Rublev, Tretyakov Gallery, Moscow, the beginning of 15th century.*

Figure 11. "*St. John the Baptist and St. Prochorus*" *icon of Novgorod, 15th century.*

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has a depth in it. "The event" is very important and has a significant symbolic meaning, which had to be represented in the icon. Like in "*St. John the Baptist and St. Prochorus*" icon of Novgorod (Figure 11), the proportions of the bodies are distorted. The front and the back parts of the body are shown at the same time, thus the body becomes bigger in comparison with the head. The beholder should have various viewing points so as to see the whole event in the scene. This multi-dimensional character of the icon gives as much details as it can at the same time on the same plane. As Florenski said, the vis-

ible and the invisible touch each other on the icon. The reverse perspective of the icon gives it multiple meanings. In order to get into the world of the icon, all of these hidden meanings should be exposed and comprehended.

In order to explore the hidden meanings we may analyze the icons of Christ and Saint Peter in Saint Catherine's Monastery at Mouth Sinai in Egypt. In each of them we can find two different men in one painting. The left and the right part of the face have different characteristics. If we mirror the half of the face and reproduce the icons for two times, we can clearly see two

Figure 12. *"The Pantocrator Christ" icon (Saint Catherine's Monastery, Mount Sinai, Egypt) on the left and the mirrored icons by Ozan Avcı on the right.*

Figure 13. *"Saint Peter" icon (Saint Catherine's Monastery, Mount Sinai, Egypt) on the left and the mirrored icons by Ozan Avcı on the right.*

different Christs (Figure 12) and Saint Peters (Figure 13). One of them looks younger with a lighter skin, while the other is older with a darker skin. This exploration may show us the multi-layered character of the icons. The position of the faces are also different in these icons, thus one of the reproduced images is wider than the other one. This could also be defined as a reverse perspective.

In *Ezekiel's Vision* by Raffael (Figure 14), there are several vanishing points and horizon lines that help the differentiation of two different worlds. According to this painting, the secular world and the metaphysical world should be depicted and represented in a balanced composition. This balance is comprised of two principles; complying with perspective rules and being contrary to perspective rules. This can be read as a dilemma, but that makes Raffael's paintings deeper. The viewer feels like he/she is entering to an unknown world and seeing a foreign reality (Florenski: 2007, p.95).

In the paintings of El Greco (Figure 15), the picture plane is divided at least into two different spaces, one is the spiritual part, the other is the sensual part. What makes his paintings unique and convincing is this feature. For example, in "*The Last Judgment*" by Michelangelo (Figure 16), there is a certain slope in the frescos. In central perspective as a rule, if one point is located on a higher level, it means that point is far away from the viewer's eye. Accordingly, the images will be seen as if they are getting smaller. On the contrary, in Michelangelo's fresco, the size of the images increases when the distance between the image and the beholder increases. But, these are the features of spiritual space. Things get smaller when they come closer and this is a reverse perspective (Florenski: 2007, p.95-97).

In "*The Wedding Feast at Cana*" by Paulo Veronese (Figure 17), the specialists found seven different vanishing points and five different horizon lines. Bousset tried to redraw this painting in the respect of central perspective rules and claimed that the new version is as beautiful as the original one. Pavel Florenski finds this attempt, the

idea of correcting the perspective, unnecessary, because if the existence of strict perspective rules are important and there is no significant difference between these two paintings, than this would mean the absence of the perspective rules is not important either (2007: p. 101-103). The content and meaning of a drawing is produced through drawing techniques, and not pledged to unchanging perspective rules.

The reverse perspective in the icons

Figure 14. *"Ezekiel's Vision" by Raffael, c.1518, Palazzo Pitti, Florence.*

Figure 15. *El Greco, "The Dream of Philip II", 1578-9, San Lorenzo Monastery, El Escorial.*

makes them unique and gives them a multi-layered character. Icons define a new way of interaction between the image and the viewer in order to understand and comprehend multiple meanings, like factual, expressional, conventional and intrinsic meanings. The phenomenological character of the icons organizes the relationship between the spiritual and sensual worlds and connects the visible and invisible.

3. Concluding remarks

Although the definition of space and architecture has changed a lot since the Renaissance, the architectural representation hasn't changed much so as to correspond to the new phenomenon. The new conceptions of space like ephemeral or atmospheric space need new ways of representation, because they have an intimate and tactile relationship with body. Central perspective and orthographic drawings are not enough to represent this coexistent phase.

Representation is considered as a mediator of reality. But, orthographic drawings and central perspective do not represent the optic realities. They merely constitute a world depending on measurement. However, architectural representations are mediators between the architect and the others. They have a significant role during the design process on the exploration of ideas, thoughts and intentions, that is to say making the invisible visible.

In the history of art and architecture, the discovery of icons is prior to orthographic drawings and central perspective. Even so, iconography and the reverse perspective in the icons were not considered as a part of architectural representation because of the existence of bodily deformations depicted in the drawings.

The potentials of reverse perspective should be reconsidered as a way of representing the bodily experience of space rather than depicting space merely as a measurable entity.

The multiplicity and poly-centricity in the icons make them unique representation techniques in-between visible and invisible relations. The transformation of the viewer forces him/her to have a deeper relation with the
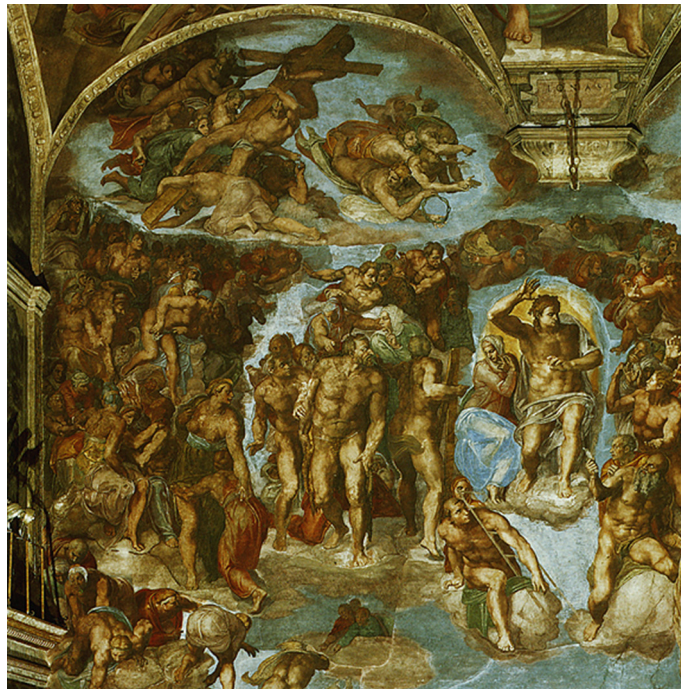
Figure 16. "*The Last Judgment*" *by Michelangelo, 1536-41, Sistine Chapel, Vatican City.*

Figure 17. "*The Wedding Feast at Cana*" *by Paulo Veronese, 1563, Louvre, Paris.*

icon. The viewer doesn't have a static point of view as it happens in central perspective drawings. Each time he/she looks at the icon, he/she relocates himself/herself. This relocation creates a dynamic process and the act of merely looking becomes an exploratory act, which triggers creativity. The world of icons is deeper than the world, which was depicted on other paintings that were drawn according to strict central perspective rules. The viewer should open up each layer and comprehend the different meanings in it. This interactive process becomes a creative journey. That's why the reverse perspective has a lot of potentials for the design

process of architecture. It may help to explore inner representations of the designer/architect, which are invisible, and translate them into outer, visible, representations. The subjective character of the reverse perspective in iconography may also challenge the objectified architectural perspective and let the space, body and time coexist together in architectural representations.

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Ortodoks Hristiyan ikonografisindeki tersten perspektif yoluyla mimari perspektifi yeniden düşünmek

Mimarlık tarihinde merkezi perspektifin ve ortografik çizim tekniklerinin bulunması bir dönüm noktası olarak kabul edilir. Rönesans'la birlikte ortaya çıkan bu teknikler günümüzde hala mimari temsil denildiğinde akla gelen ilk tekniklerdir. Bu tekniklerin mimarların düşüncelerini görünür hale getirmede kullanabilecekleri en geçerli teknikler olduğu öngörüsü tartışılması gereken bir konudur.

Temsil yöntemleri, üretildikleri dönemin zaman, mekan ve beden kurgularıyla yakından ilgilidir. Rönesans dönemindeki rasyonel dünya görüşünün mimari temsile bu şekilde yansıtılması anlaşılırdır. Ortografik iz düşüm teknikleriyle mekan ölçülebilir bir karakter kazanıp kontrol altına alınabilmektedir. Beden de sadece bu mekana bakan bir göze indirgenmiştir. Rönesans'tan bugüne zaman, mekan ve beden kavramlarının ele alınışında ve irdelenişinde çeşitli değişiklikler olmasına rağmen bu değişikliklerin mimari temsil üzerindeki yansımalarını görmek oldukça zordur.

Bu makalenin amacı mimari perspektifi ikonografideki tersten pers-

pektif yoluyla yeniden düşünmek ve bugünün zaman, mekan ve beden kavrayışları bağlamında mimari temsil üzerine yeni bir tartışma başlatmaktır.

Mimari perspektif olarak kabul edilen yöntem merkezi perspektiftir. Merkezi perspektifte mekan belirli kurallara göre rasyonel bir biçimde inşa edilir. Bedenin hangi mesafeden ve hangi açıyla mekana baktığı önceden kararlaştırılmıştır. Dolayısıyla bedenle mekan arasında statik bir ilişki vardır ve bu ilişki sadece görme duyusu üzerinden tarif edilmiştir. Beden, bakan gözü taşıyan bir nesneye dönüştürülmüştür. Gözden çıktığı varsayılan ışınlarla perspektif mekanı kurgulanmaktadır. Tersten perspektifte ise durum bunun tam tersidir; ışınlar gözden değil çizimden çıkmaktadır. Çizime bakan beden her seferinde kendisini yeniden konumlandırmaktadır. Bu nedenle bedenle mekan arasında dinamik bir ilişki vardır.

İkonografide tersten perspektife ek olarak görünenle görünmeyenin birlikteliğinden de söz etmek mümkündür. Birinin diğerine üstünlüğü söz konusu değildir. Eş zamanlı, çok katmanlı bir yapıya sahiptir. Bu yönüyle mimari temsil açısından potansiyelli olduğu düşünülmektedir. Mimari temsilde görünmeyeni görünür kılmak mümkün müdür?

Mimari çizimin ilk örneklerine bakıldığında bunlarda mekanın boyutları hakkında bilgi vermenin önemli olduğu gözlemlenmektedir. Mekanı temsil aracılığıyla duyumsamak öncelikli değildir. Rönesans'la birlikte geliştirilen ortografik iz düşüm yöntemlerinin mimarlık için büyük bir kazanım olduğu düşünülmektedir. Kağıdın bulunmasından önce mimarların çizim yapıp yapmadıkları tartışmalı bir konudur. On üçüncü yüzyılın başlarında parşömen üzerine yaptığı Reims katedrali çizimleri ile Honnecourt mimari çizim tarihi açısından öncü örneklerden birisidir. Honnecourt'un çizimlerinin bazıları ortografik projeksiyon tekniklerine uygun olarak çizilmişlerdir. Bu çizimlerin atölyede başka çizimlerden bakılarak yapıldığı düşünülmektedir. Binanın kendisine bakarak yaptığı düşünülen çizimlerde ise perspektif hataları bulunmaktadır. Bedenin mekanla doğrudan ilişki kurduğu anlarda tem-

sile yansıyan bedensel deformasyonlar neden hata olarak nitelendirilmektedir? Eğer beden ve mekan birlikte var oluyorlarsa, bedensel deformasyonları da mimari temsilin bir parçası olarak görmek, bedenin mekanda var oluşunun izleri olarak ele almak ve bunu yeni bir anlam katmanı olarak yorumlamak, temsilin geleceğini ve öznel karakterini tartışabilmek açısından son derece önemlidir.

Florenski'ye göre merkezi perspektif kuralları Mısırlılar zamanında da bilinmekteydi. Çizimlerde bu kuralları uygulamamalarının sebebi varoluşsal bir endişedir. Amaçları görünmeyeni görünür olana benzer yaparak görünmeyenle görünür olanın baskın olmasını engellemek ve bir çocuk gibi görünmeyene hayranlık duymaktır (Sayın: 2007, s.13).

Anthony Vidler, modern beden kurgularının özel tarihsel bağlamlar için/ içinde inşa edildiğini ve her birinin belirli bir mimarlığı ürettiğini ve hala üretmekte olduğunu dile getirmektedir (2006, s.131). Dolayısıyla kullanılan temsil araçlarının ve yöntemlerinin, tasarım süreci ve sonuç ürün üzerindeki etkisi çok büyüktür. İkonografik analiz sadece pratik deneyimlerle elde edilen nesneler ve olaylarla ilişkili değildir, ondan daha fazla edebi kaynaklardaki bazı belirli kavram ve temalarla ilgilenen hikayeler, imajlar ve alegorilerle ilişkilidir (Panofsky, 1962, s.11). İkon, bir hikayeyi, karakterleri, nesneleri ve işaretleri bir araya getiren bir anlatıdır. Bu çok katmanlı yapısı onu temsil bağlamında özgün yapmaktadır. Bu karakteri perspektifin organizasyonunda da görmek mümkündür. İkonlarda merkezi perspektifte olduğu gibi şekil ve zemin ayrımı yoktur. Merkezi perspektif kurallarına göre bir arada görülmesi mümkün olmayan beden parçaları, yüzün arkası ve önü gibi, ikonlarda eş zamanlı olarak görülebilmektedir.

Pavel Florenski ikonlarda görünenle görünmeyenin birbirine dokunduğunu dile getirir (1988). Kutsal ışık ikondan göze doğru gelmektedir. Amaç, gözlemciyi kutsal ışığa görünür hale getirmektir. Bunu yaparken de birden fazla kaçış noktasına yer verilmektedir. Çünkü kutsal arzu tek bir noktada değil, her yerdedir (Sayın: 2007, s.9-16).

İkonlardaki tersten perspektif onları

özgün yapmakta ve çok katmanlı yapılarını vurgulamaktadır. Özne ve nesne arasında yeni bir etkileşim, ilişki türü kurgulamaktadır. Bu sayede olgusal, dışavurumsal, geleneksel ve içsel birçok farklı anlam katmanını anlamamıza ve kavramamıza aracılık etmektedir. İkonların fenomenolojik karakteri manevi ve duyusal dünyalar arasındaki ilişkiyi organize etmekte ve görünenle görünmeyeni birbirine bağlamaktadır.

Mekan ve mimarlık tanımları Rönesans'tan bugüne değişmiş olsa da mimari temsilin karşılaşılan bu yeni fenomenlere cevap verecek biçimde değiştiği söylenemez. Eğer temsil, gerçekliğin bir aracısı olarak ele alınıyorsa, ortografik çizimler ve merkezi perspektif optik gerçekliği temsil etmemektedir. Sadece ölçüme dayalı bir dünya kurgulamaktadırlar. Bunun yanında, mimari temsiller mimarla diğerleri arasında aracı vazifesi görmektedirler. Tasarım sürecinde fikirlerin, düşüncelerin ve niyetlerin dışlaştırılmasında, yani görünmeyenin görünür kılınmasında, çok önemli bir role sahiptirler.

İkonografi ve tersten perspektif sanat ve mimarlık tarihinde ortografik çizimlerden ve merkezi perspektiften daha önce ortaya çıkmış olsa da mimari temsilin bir parçası olarak kabul görmemişlerdir. Bunun nedeni bünyelerinde barındırdıkları bedensel deformasyonlardır.

Eğer bugün temsil araç ve tekniklerinin tasarım araç ve teknikleri olduğuna inanıyorsak, mimari temsili yeniden düşünmemiz gerekmektedir. Ölçülebilir bir varlık olarak sadece mekanı temsil etmek yerine bedensel deneyimi temsil etmenin bir yolu olarak tersten perspektifin potansiyelleri yeniden gözden geçirilmelidir.

İkonlardaki çeşitlilik ve çok merkezlilik görünenle görünmeyen arasındaki muğlak ilişki bağlamında onları özgün bir temsil haline getirmektedir. Gözlemcinin dönüşümü onu ikonla daha derin ilişkiler kurmaya zorlamaktadır. Yoğun bir nesneye dönüşmesiyle ikonun değeri kendisini aşmaktadır. İkonları analiz ederken gözlemcinin farklı bir tutum sergilemesi gerekmektedir. İkonların dünyası, merkezi perspektif kurallarına göre çizilmiş diğer resimlerin dünyasından daha derindir. İkona bakan kişi ondaki her katmanı açmaya çalışmalı ve farklı anlamları kavramalıdır. Bu nedenle tersten perspektif, mimari tasarım süreci için birçok potansiyele sahiptir.

Bu makalede mimari temsilin kökenlerini oluşturan örneklere ek olarak çeşitli ikonlar ve resimler tersten perspektif bağlamında irdelenmektedir. Tasarım süreci açısından son derece önemli olan görünen-görünmeyen ilişkisi bu örnekler üzerinden tartışılmaktadır. Amaç, mimari temsilin bir parçası olarak ele alınmayan tersten perspektifin beden-mekan ilişkisi bağlamında sahip olduğu potansiyelleri vurgulayarak onu mimari temsilin bir parçası haline getirmeye çalışmaktır.