

Witold SZYMAŃSKI

Politechnika Wroclawska, Wydział Architektury
Zakład Geometrii Wykreślnej i Perspektywy Malarskiej
ul. B. Prusa 53/55, 50-317 Wrocław, POLAND
(071)7843582,
e-mail: witoldszymanski@o2.pl

ON A CERTAIN METHOD OF DESIGNING SPATIAL ARRANGEMENTS.

This way of treating the apparatus of perspective displaying where the basic category constitutes the number of meeting points (one, two, at most three) requires to adjust spatial arrangements to a perspective method, not a method to spatial objects and arrangements. It doesn't favour the development of imagination in the realm of designing spatial forms among future architects and artists.

Another inconvenience of traditional perspective methods is the fact that they are designed to represent unoriginally the forms designed earlier. Designing spatial arrangements only using their two-dimensional projections considerably makes this process more difficult and limited; the results of this two-dimensional research can be fully estimated and spotted only later, using two-dimensional projection. However, if they turn out to be unsatisfactory, we need to return to „two-dimensional designing”.

Methods of perspective displaying should thus be supplemented with new, so far unknown features, which will rank them as a design tool. How can this be done?

One of the possible answers to this question was given, in their designs of spatial arrangements, students of the first year of the Faculty of Architecture of the Wrocław Technical University as part of a course in perspective, run by the author. Presented in this work designs came into being as the result of using a certain algorithm.

It consists in operating the spatial form only in three-dimensional space, displayed perspectively, with the omission of the projection stage, so entirely differently than in the traditional design, realized exclusively in two-dimensional space.

The noticeable characteristic of such a method of design is the easiness with which the designer shapes a spatial form.

Another important characteristic of this attitude is its effectiveness, as each design decision finds instantly its perspective image.

In the traditional method of spatial and architectural design the author ends the process of creating in two-dimensional space, and then he becomes a „slave” to projections and intersections. He can only hope that his imagination took in the whole of the designed, sometimes incredibly complex system of spatial ratios. Since the ability to represent spatial forms has its limitations, it is often the case that the designer has a feeling of disappointment. Aspirations frequently exceed the abilities of the design technique, and speaking more precisely – the traditionally used ways and methods of using the perspective.

Presented in this study solutions prove that certain methods of using a perspective make it a surprisingly effective and simple at the same time tool of spatial design.

key words:

collineation, perspective