

Amplifying reality through *Quadratura*. *Contrappunto* among corporeal and visual space.

João CABELEIRA

Lab2pt, School of Architecture, University of Minho, Guimarães, Portugal

Abstract

Portuguese spatial production, between 17th to 18th centuries, experienced a renewal through a new feature of spatial research, the *quadratura* painting. Intended as action, the *contrappunto* among Architecture and *Quadratura* intertwines corporeal space (built) and visual space (represented) creating an apparent reality based upon the power of perspective.

The employment of perspective rules and procedures into space illusion raised *quadratura* to the condition of architectural instrument overcoming tectonic constraints. By intertwining two-dimensional images and three-dimensional reality, we witness the triumph of the perspective induction over the built space. A metamorphosis of appearances in which the projected image becomes a structural fact, transforming the perception and reasoning of the tectonic truth.

Approaching the Portuguese baroque, this new spatial achievement was introduced by the Italian authors Bacherelli and Nasoni. A path, integrating optical phenomena upon spatial configuration, followed by Portuguese authors whose *quadratura* works are judged through their capacity of blending strategies from the constructive experience with the potentialities of the pictorial essay.

Keywords: Baroque Architecture; *Quadratura* painting; Perspective; Illusory space.