

## **48-355 PERSPECTIVE**

9 Units

Spring 2021 Hours W 8:20am-9:40am

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Office Hours T,TH 12:00noon-1:30pm

### **COURSE DESCRIPTION**

48-355 emphasizes free-hand drawing in general and free-hand perspective technique in particular. Understandings of perspective are developed first in figurative drawing exercises and then transferred to drawings of buildings and other architectonic objects. A key, if somewhat contradictory, objective of the course is that drawing might retain a compelling gestural life even as it attains geometric control. In the end, the objective is speed and transfer of drawing skill to design.

### **Sequence and Sources**

Following a brief review of perspective construction from orthographic views at the outset of the course, the course addresses the subject of perspective on the basis of three distinct understandings of perceptual psychology. In sequence, these are: 1) A Kinesthetic Basis for Perspective: This work is built on the drawing pedagogy of Kimon Nicholaides. It aligns with the transactionalist understanding of perception, and it considers perspective as partly invented and partly discovered truth. 2)The Order of Appearance: This work is built on the early work of the perceptual psychologist, J.J. Gibson, and aligns with the ecological position of Gibson and his followers. It considers perspective as an absolute truth of the visual field. 3)Perspective Imposed: This work aligns implicitly with the position of Gestalt psychology. It treats perspective as an imposed schema. Each of these three sequences is introduced in lecture, developed through in-class exercises and expanded through out of class work. At the conclusion of each topic, in-class and out-of-class works are assembled into portfolio submissions for review.

**Prerequisites:** Sophomore standing. 62-126 or equivalent drawing experience to be reviewed by instructor. Course is open to students from other disciplines.

## **Suggested Reading**

Arnheim, R., "Gestalt Psychology and Artistic Form" in *Aspects of Form*, Ed by L.L. Whyte Bloomington: Indiana University Press, 1966, pp 196-208.

Deregowski, J.B., "Pictorial Perception and Culture" in *Readings from Scientific American*, Ed by R. Held, San Francisco: W.H. Freeman Co., 1971, pp 79-85.

Edgerton, S.Y., *The Renaissance Rediscovery of Linear Perspective*, New York: Basic Books, 1975, pp3-15.

Gibson, J.J., *The Perception of the Visual World*, Boston: Houghton Mifflin, 1950, pp59-76.

Gibson, J.J., *The Senses Considered as Perceptual Systems*, Boston: Houghton Mifflin, 1966, pp154-85.

Segal et al, *The Influence of Culture on Visual Perception*, New York: Bobbs Merrill Co., 1966, pp5-9.

Wright, L., *Perspective in Perspective*, London: Routledge & Kegan Paul, 1983, pp64-81, pp139-147.

## **Suggested Text**

Cooper, Douglas., *Drawing and Perceiving*, New York: John Wiley & Sons.

## **Background Readings**

Arnheim, R., *Art and Visual Perception*, Los Angeles: University of California Press, 1954

Edgerton, S.Y., *The Renaissance Rediscovery of Linear Perspective*, New York: Basic Books, 1975, pp91-105.

Gibson, J.J., *The Perception of the Visual World*, Boston: Houghton Mifflin, 1950, pp1-58, 76-144.

Gibson, J.J., *The Senses Considered as Perceptual Systems*, Boston: Houghton Mifflin, 1966, pp186-249.

Gombrich, E.H., *Art and Illusion*, Princeton: Princeton University Press, 1960 .

Gombrich, E.H., *The Image and the Eye*, Ithaca: Cornell University Press, 1982..

Wright, L., *Perspective in Perspective*, London: Routledge & Kegan Paul, 1983, pp64-81, pp147-247.