08 Perspective 20th C Timeline Gothic

Sunday, January 31, 2021   7:36 PM

[handwritten, red] yes, Table Tents!

[handwritten, red] Comments are slow

Today

Sketching: 1, 2, 3pt perspective
20th C Timeline
Gothic Revival

- ## Admin
  - If you missed meeting any teammates Wednesday, try to contact them via all available means: email, slack, Canvas. If you are not successful by Weds Feb 8, let me know.
  - Does anybody NOT have a group?
  - In Slack, sign up for the ~~same~~ Pod channel ~~as your zoom room number.~~

  - Many posts had one or no comments. Everybody should make comments on two posts that need them. I've reordered the page so they are at the top now. Please try again ASAP.

  - Make sure your Slack Workspace is AesDes2023! There was an incorrect link in the Canvas assignment.
  - Slack is the best way to contact me and Eileen.
  - Books circulating for inspiration:
    - Design of the 20th Century (source of design timeline)
    - Phaidon Design Classics Vol. 1 (of 3)
    - Sketching: The Basics

  - Grad student presentations: 1 Monday. **Bring your presentation on a thumb drive!** Except zoomers.

Nicolas Garzione	Jean-Pierre Ugarte, Contemporary Art

One, Two and Three Point Perspective

Drawing content from
Steur, Roselien, and Koos Eissen. *Sketching: The Basics*. Amsterdam: BIS Publishers, 2011.

2.1 INTRODUCTION

designer +

We asked several non-designers to simply 'draw a chair' in perspective, with no specific purpose for the drawing. You will of course recognise a chair in all the drawings, but it is obvious that these drawings were made by people untrained in drawing, who are not designers. What is the striking difference between drawings by designers and non-designers? Non-designers in general will focus on a 'story', an archetype perhaps, or a history: this is a chair that I have, remember, know, etc.

A designer's drawing, however, will always have a specific purpose, and will in a lot of cases be about communicating an idea. Like a language, different rules apply to drawings that 'communicate'.

The designer is able to analyse, and can make a distinction between the overall shape and details, and will make a deliberate choice on where to put the emphasis in his drawings. In the concept phase, just after ideation, for example, the overall shape will probably need to be communicated in a clear way. To do so, a so-called 'informative' viewpoint is chosen, and aspects such as guidelines and shading are used.

Drawing of chairs by none-designers of various age and gender
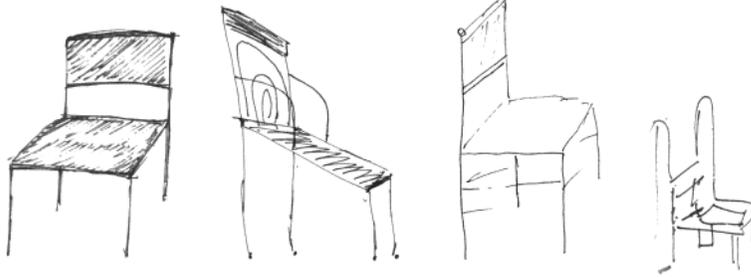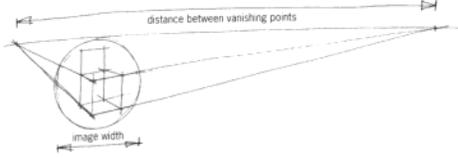
Basic p

Cent
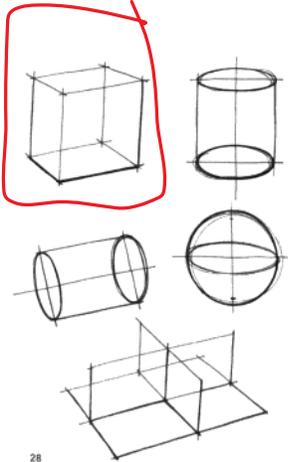
In the following chapters we will show a drawing method that will lead to informative, shape explaining drawings. In this chapter a quite bold division between shapes (products) is made by means of how they are drawn:

- starting with a block shape
- starting with a cylinder or cone
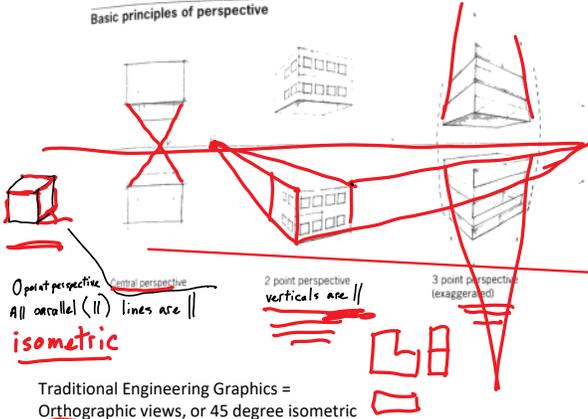- starting with a sphere
- starting with a plane

In each of the above, the necessary aspects of lines, shading, colour and drawing materials will be explained.

We have c...... this division for specific reasons. O..... se, not every situation can be desc..... d in such a bold way; a mixture of a..... aches will eventually be more realistic. But it is a simple way to start with learning how to analyse and th.. shapes. Learning how to draw spatially a.. implementing it in design work are su.. two different things at the beginning of .. studies.

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3D cue, one of many: Vanishing point *(handwritten annotation)*

distance between vanishing points

image width

Basic principles of perspective

0 point perspective / central perspective
All parallel (||) lines are ||
isometric *(handwritten)*

2 point perspective
verticals are ||

3 point perspective
(exaggerated)

Choosing these L sets perspective *(handwritten)*

Traditional Engineering Graphics = Orthographic views, or 45 degree isometric perspectives *(handwritten)*
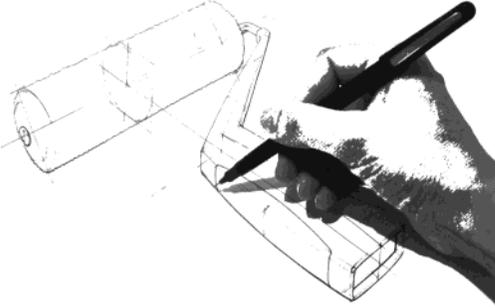
This drawing method requires no horizon and vanishing points on the paper. The reason for this is that in order to appear 'realistic' (without distortion), the vanishing points of a shape need to have a distance between them that is approximately 5 times the image width. In the case of a chair, for example, this means that the drawing will be very small in relation to regular paper size or needs a very large piece of paper.

Among the several 'kinds' of perspective, such as central perspective, 2-point perspective with 2 vanishing points, and 3-point perspective, we will mainly draw in 2 point perspective. This means that the vertical lines will have no vanishing point, no convergence, and therefore no foreshortening. This will ease things dramatically, while still maintaining a realistic appearance. In reality we will more or less perceive or notice objects having 2-point perspective, but if you take a picture of a product, you can immediately see 3-point perspective. Seeing with your mind instead of with your eyes explains this difference in perception.

As for the actual drawing itself, the main guidelines can be described as follows:

- Use long lines and draw with a definite medium such as a fineliner. A pencil and eraser will tempt you to keep erasing things and will not train you to be resolute in your decisions.
- Draw in a 'transparent' manner; for example, draw the lines of the main shape that you do not see. These lines will guide you regarding control and correction of the perspective and shading.
- Choose an informative viewpoint (See also Chapter 3)
- Start the drawing with a large basic shape, and work your way down to the details; save the details till last.
- Drawings are preferably in a size related to your hand size, preferably bigger and not smaller.
- Use guidelines; they not only enable you to draw easier, but they will also make the drawing more comprehensible (readable) for the viewer.

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Look at a horizontal rectangular object (book, phone) with one eye. Observe how the apparent angle of the corner changes as you rotate the object around a vertical axis. The near corner appears always > 90 degrees. Then observe how the apparent angle of the near corner changes as the object is moved from eye level down to the floor.
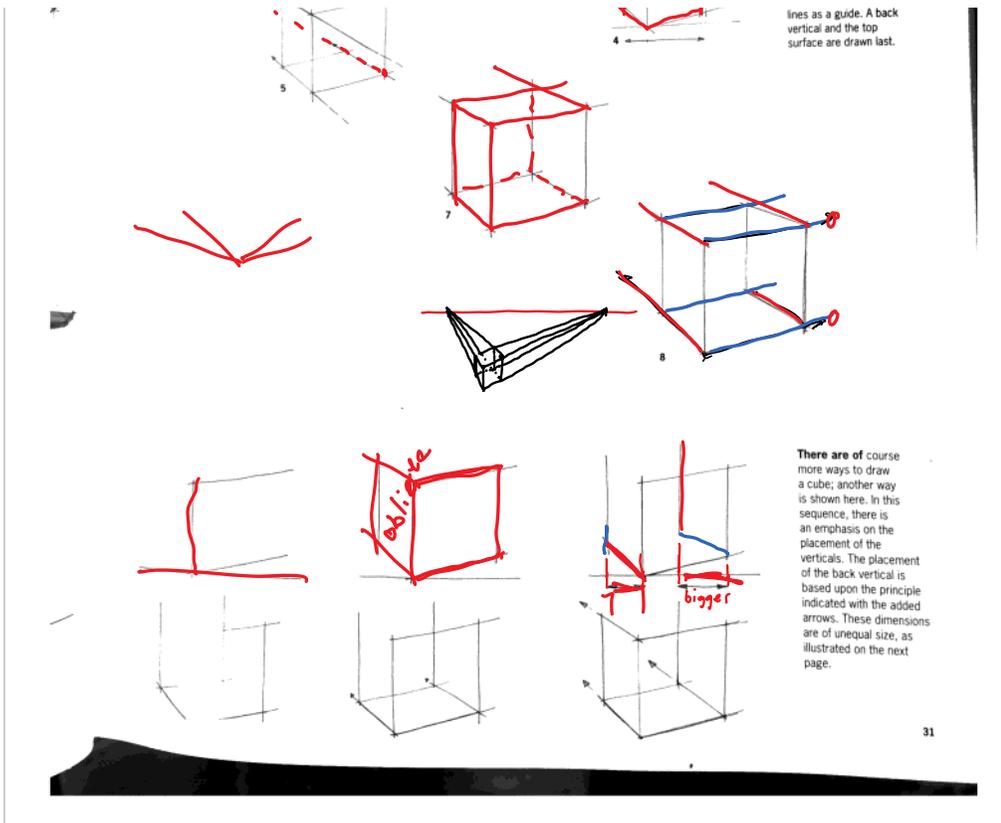
> 90° *(handwritten)*

Stronger convergence   almost || *(handwritten)*
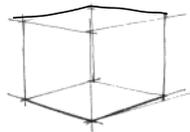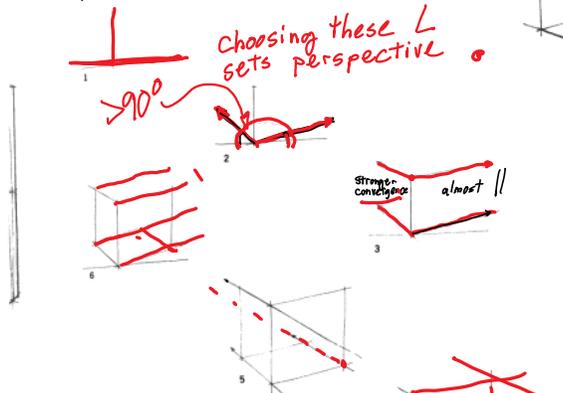
Deliberately unequal angles are chosen to avoid the front and back verticals of the cube from overlapping one another.

The lines to the left converge more than the lines to the right, owing to the shorter distance to their vanishing point.
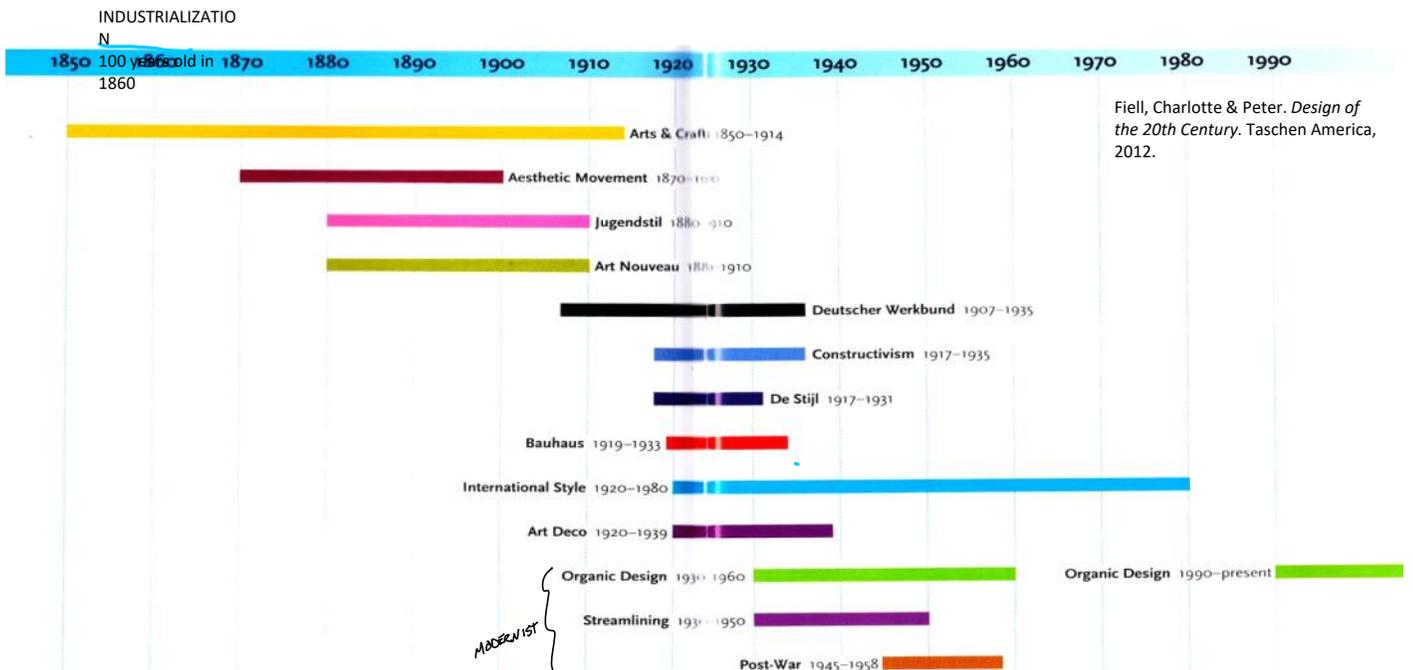
The cube is drawn, starting with a horizontal guide line, a vertical and two lines that will determine the viewpoint.
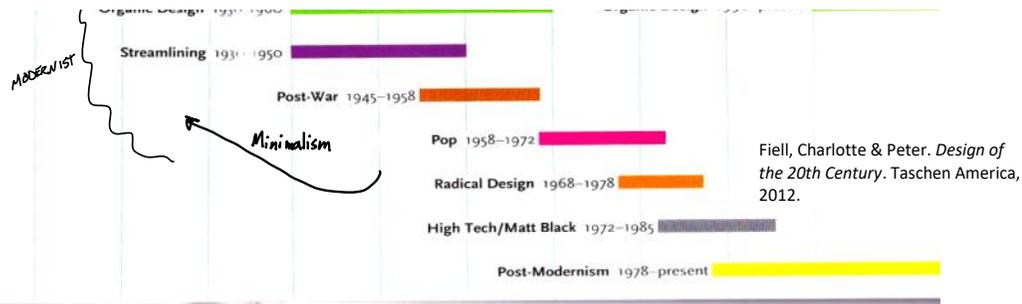
In an informative drawing, a realistic amount of perspective convergence is chosen.

After the bottom surface is completed, use the other perspective lines as a guide. A back vertical and the top surface are drawn last.

lines as a guide. A back
vertical and the top
surface are drawn last.

4

5

7

8

oblique

bigger

There are of course
more ways to draw
a cube; another way
is shown here. In this
sequence, there is
an emphasis on the
placement of the
verticals. The placement
of the back vertical is
based upon the principle
indicated with the added
arrows. These dimensions
are of unequal size, as
illustrated on the next
page.

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In your teams
1) What did you already know about on this chart?
2) What surprised you?

INDUSTRIALIZATION

| 1850 | 1860 | 1870 | 1880 | 1890 | 1900 | 1910 | 1920 | 1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 |

100 years old in 1860

Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

Arts & Crafts 1850–1914

Aesthetic Movement 1870–1900

Jugendstil 1880–1910

Art Nouveau 1880–1910

Deutscher Werkbund 1907–1935

Constructivism 1917–1935

De Stijl 1917–1931

Bauhaus 1919–1933

International Style 1920–1980

Art Deco 1920–1939

Organic Design 1930–1960   Organic Design 1990–present

Streamlining 1930–1950

MODERNIST {

Post-War 1945–1958

Organic Design 1930–1960
Streamlining 1930–1950
MODERNIST
Post-War 1945–1958
Minimalism
Pop 1958–1972
Radical Design 1968–1978
High Tech/Matt Black 1972–1985
Post-Modernism 1978–present

Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

Where did Arts and Crafts come from? Ok, 19th Century. It's still with us today.

Macky Auditorium at University of ...
encirclephotos.com
Built in 1910
https://www.colorado.edu/macky/about/photo-gallery


From Boulder Phil website
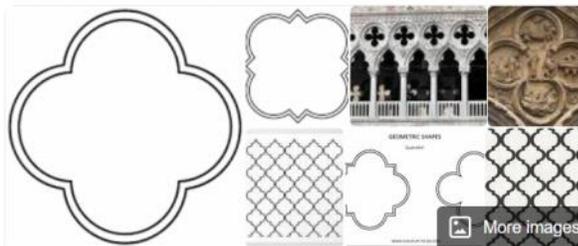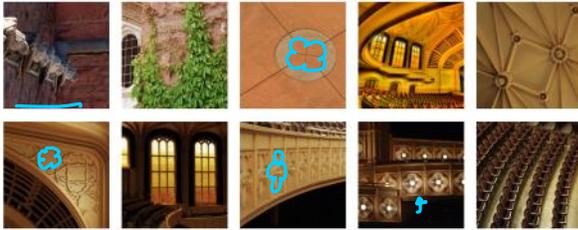
Quatrefoil

A quatrefoil is a decorative element consisting of a symmetrical shape which forms the overall outline of four partially overlapping circles of the same diameter. It is found in art, architecture, heraldry and traditional Christian symbolism. Wikipedia

History

The quatrefoil enjoyed its peak popularity during the Gothic and Renaissance eras. It is most commonly found as tracery, mainly in Gothic architecture, where a quatrefoil often may be seen at the top of a Gothic arch, sometimes filled with stained glass. Although the design is often referred to as of Islamic origin, there are examples of its use that precede the birth of Islam by almost 200 years. The Monastery of Stoudios in Constantinople, built in 462 AD, features arches seen to be the product of taking a regular quatrefoil and dividing it in half.[5]

In ancient Mesoamerica
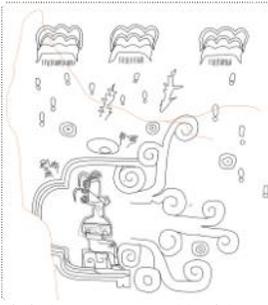
Chalcatzingo Monument 1, *El Rey*, representing one half of a quatrefoil

In ancient Mesoamerica, the quatrefoil is frequently portrayed on Olmec and Mayan monuments, such as at La Blanca, Guatemala where it dates to approximately 850 BC. The quatrefoil depicts the opening of the cosmic central axis at the crossroads of the four cardinal directions, representing the passageway between the celestial and the underworld.[6]

https://99percentinvisible.org/episode/the-fancy-shape/

Gothic Revival/ Neo Gothic

Design in a Nutshell, from the British Open University:
http://www2.open.ac.uk/openlearn/design_nutshell/index.php#