

## **VISUAL COMMUNICATION THROUGH PERSPECTIVE**

*Bojan Karanakov, Aleksandar Radevski*

### **ABSTRACT**

*This paper aims to explore different types of perspectives as systems for graphic communication used in art and in technical sciences throughout history by comparatively analyzing them according to their domination in certain cultures and periods of history. Today, the term “perspective” is often used in a broader sense for expressing the possibilities for development of a person or an action, look into the future, an assumption for the order and the final outcome of an action, a happening or state of things. In the field of optics, perspective stands for apparent decrease in size of the represented objects related to distance increase from the person watching. In visual arts perspective stands for the specific way of space representation on a surface.*

*It is usual when the term perspective pops up in a conversation to assume that it refers to the renaissance linear geometric construction of perspective and it is usually regarded as the one that represents space on a surface “correctly”, exactly the way that we perceive space in reality. That assumption is incorrect on multiple levels. Optical laws of apparent decrease in size of object in space, as further as they are from us, obviously exist. But these laws are not the only relevant factors in space representation. Furthermore, they are not interpreted completely correct in the linear construction of geometric perspective. Perception on a basic physiological level has not changed since ancient times. People build civilizations on top of previous civilizations and start accepting what they have learned as being correct, neglecting their instincts and repressing their senses. History is full of examples in which the apparent is neglected, even rejected, as a result of us being accustomed to certain conventions and rules based on our education, culture and not on our experience based on senses.*

*A contemporary man perceives what he knows, not what he really sees. That’s why it is important to overrule the myth of “correctness” of linear perspective in order to be able to accept the existence of other perspective systems of space representation, and their treatment as equally important.*

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