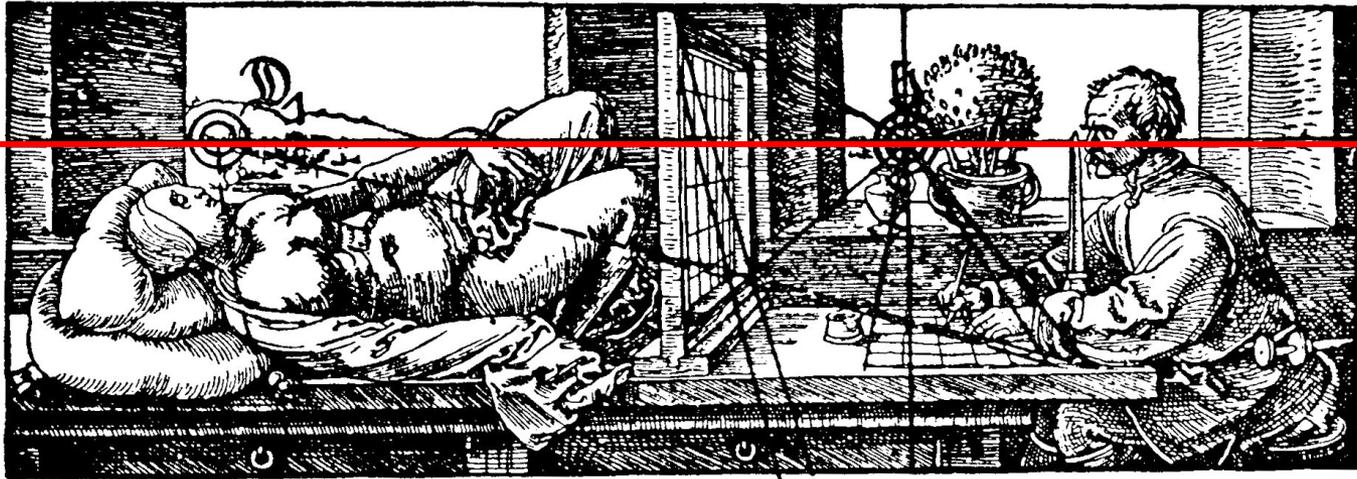


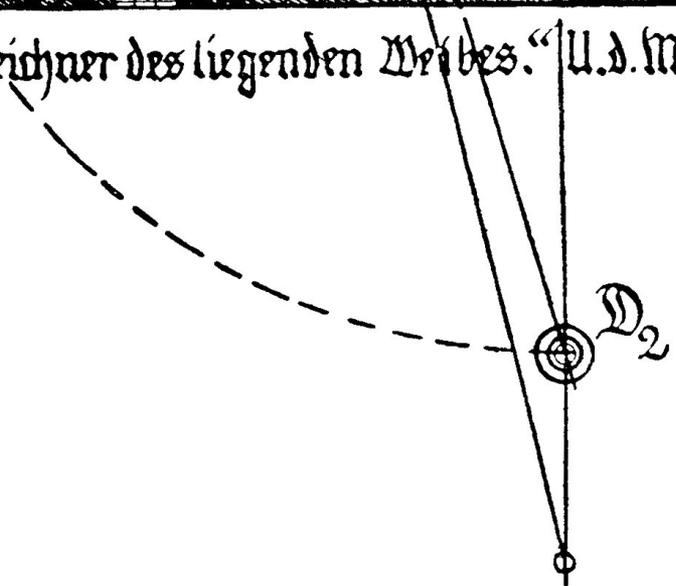
MTE3 / 2014 // Trazado Perspectivo & Restitución

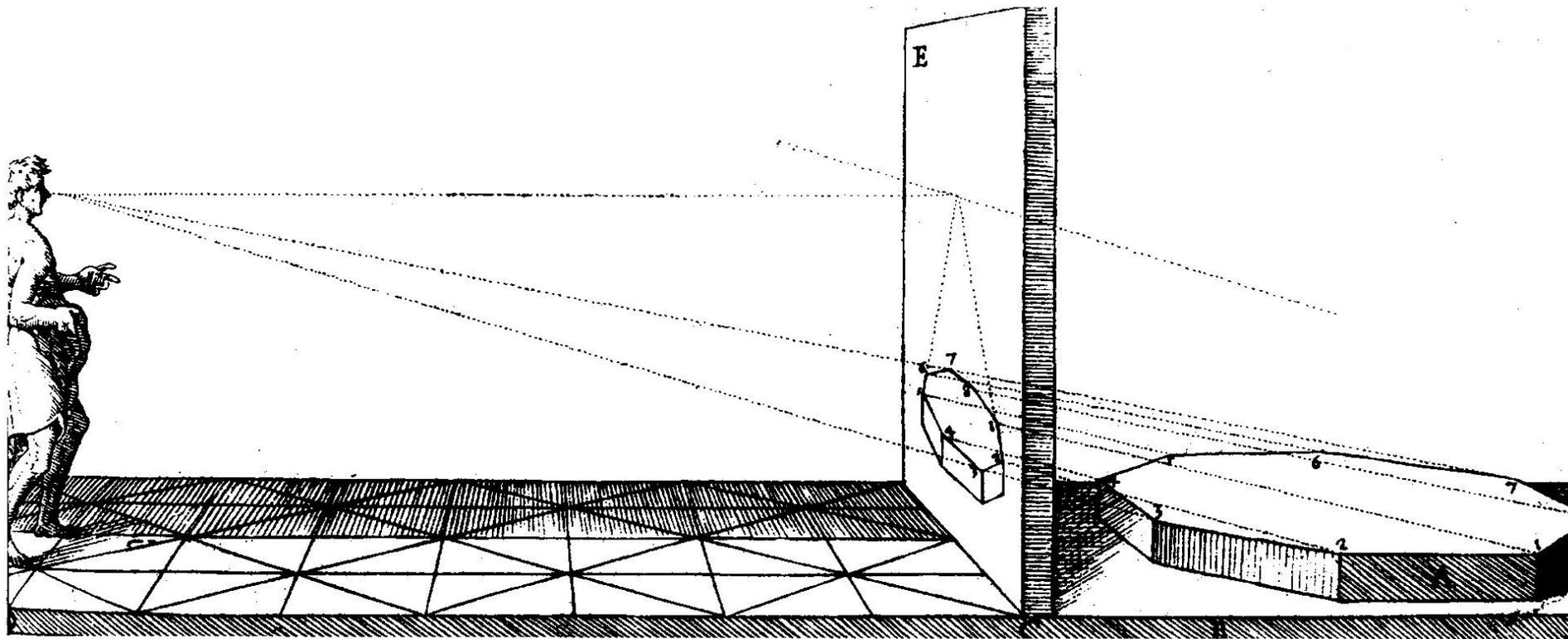
perspectiva

concepto y nomenclatura

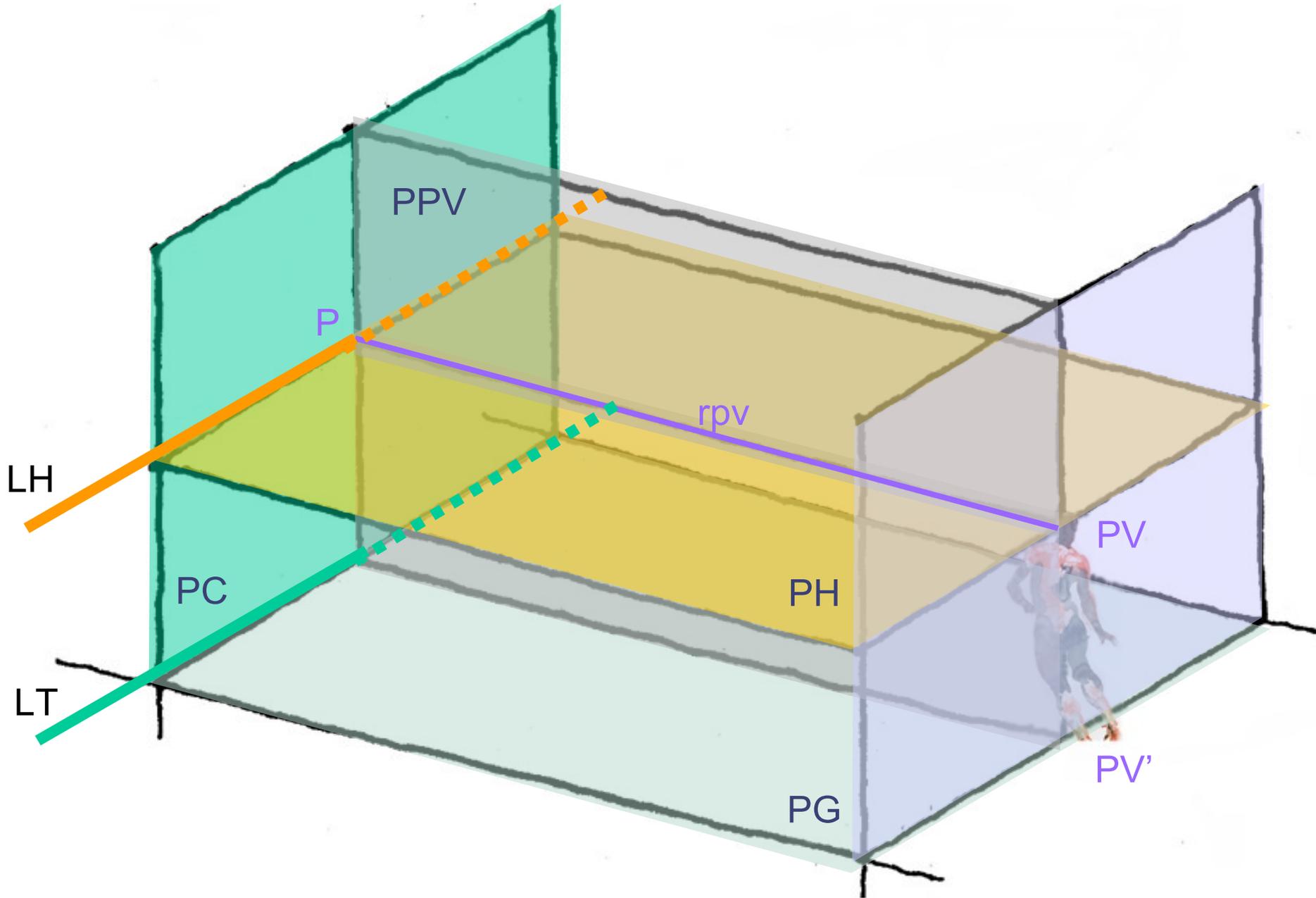


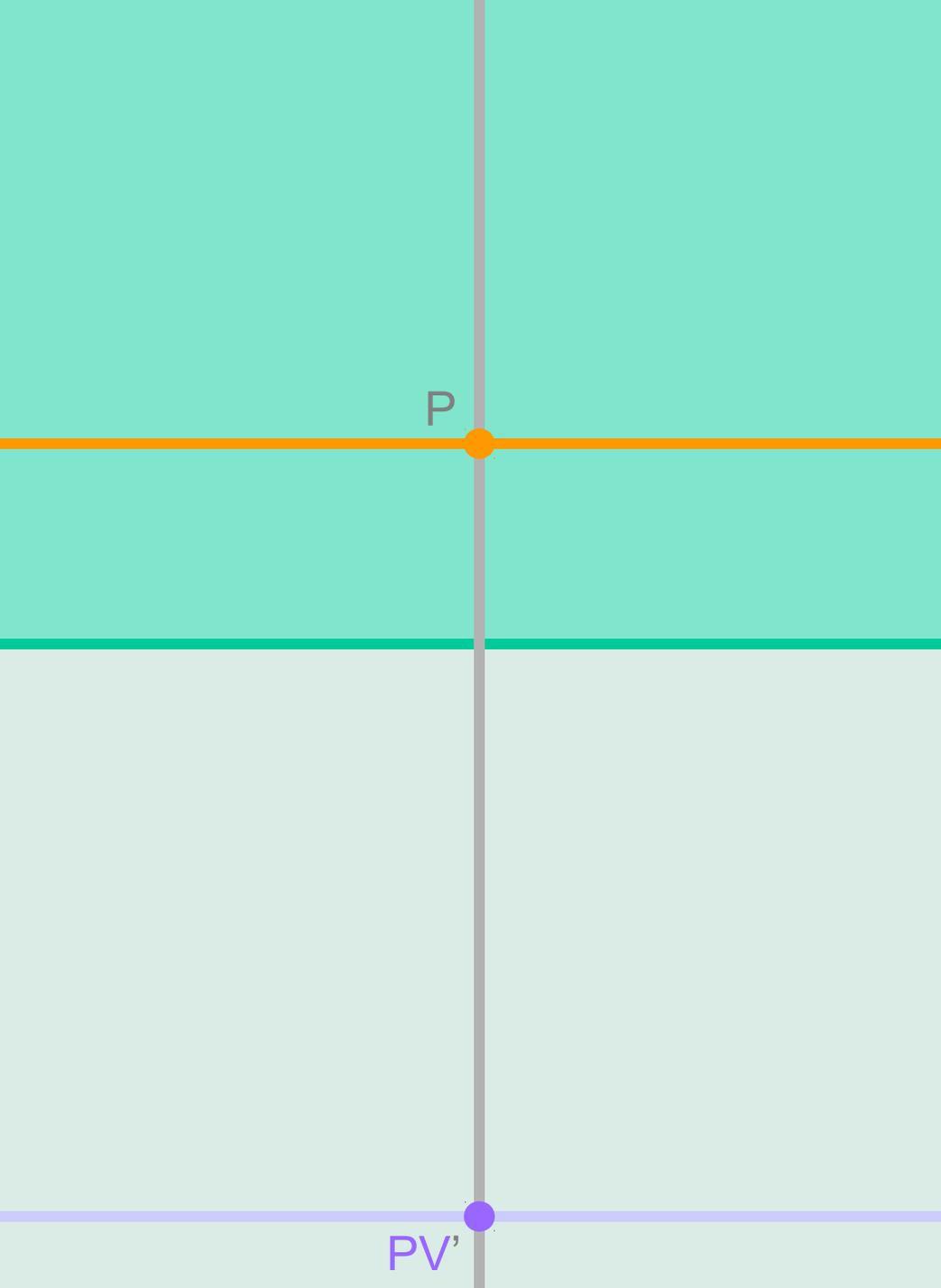
A. Dürer: „Der Zeichner des liegenden Weibes.“ U.d.M. 1538% 21,5 x 7,5 f





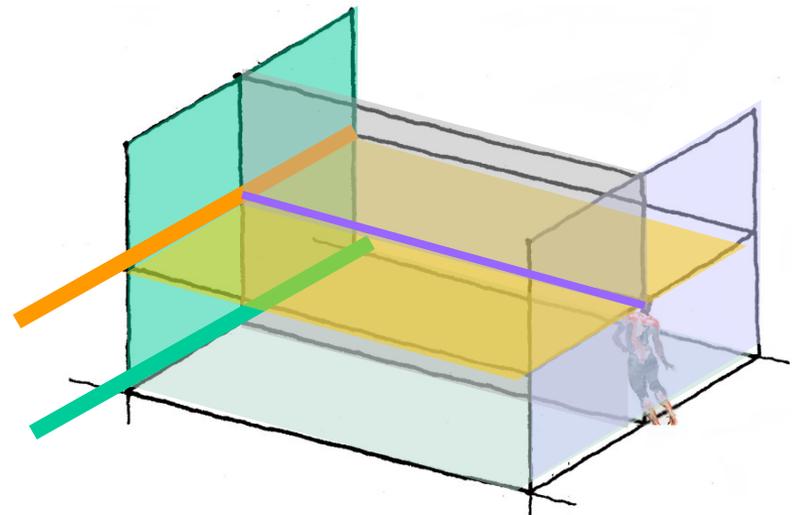
DIBUJO: JACOPO BAROZZI DA VIGNOLA, 1583.





Línea de Horizonte

Línea de Tierra



PV'

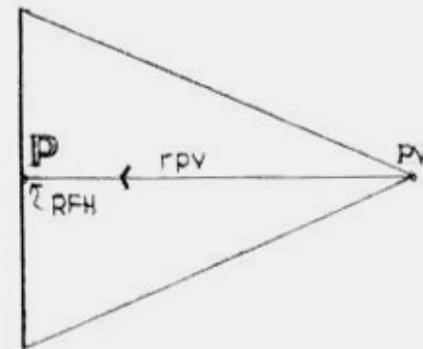
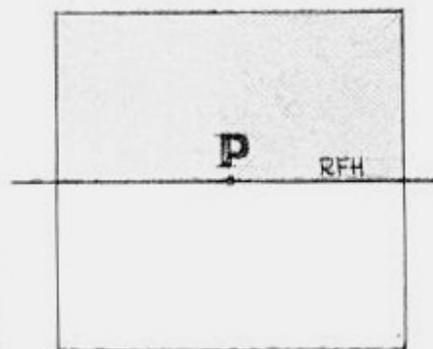
cuadro vertical
(convencional)

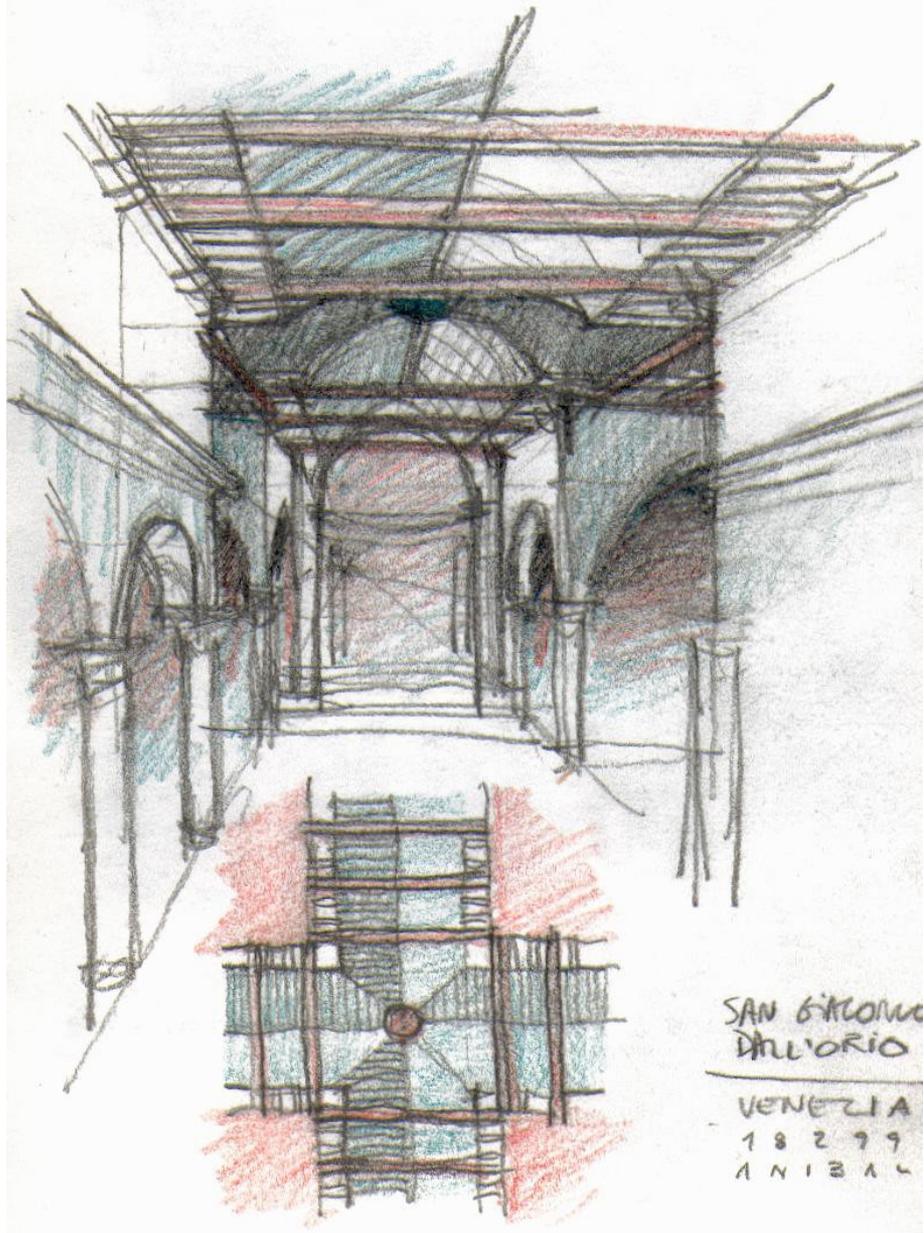


RFH

Fig. **21**

Cuando el rpv (rayo principal de vista) es horizontal el espacio abarcado por el Cuadro queda dividido en dos partes iguales por RFH





SAN GIACOMO
DELL'ORIO

—
VENEZIA
18299
AN 1314

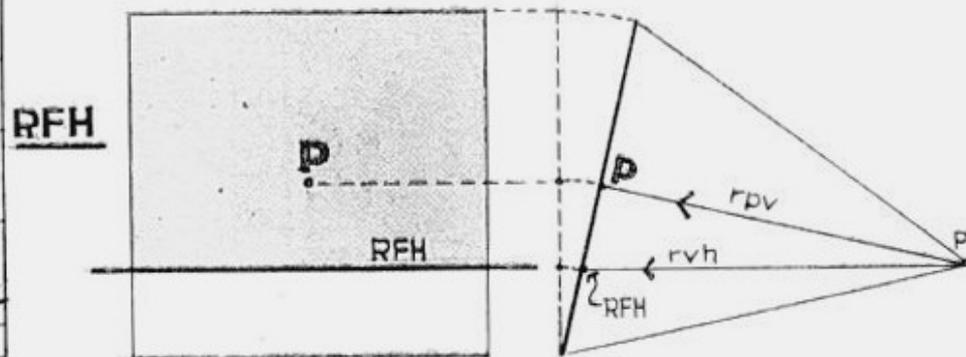


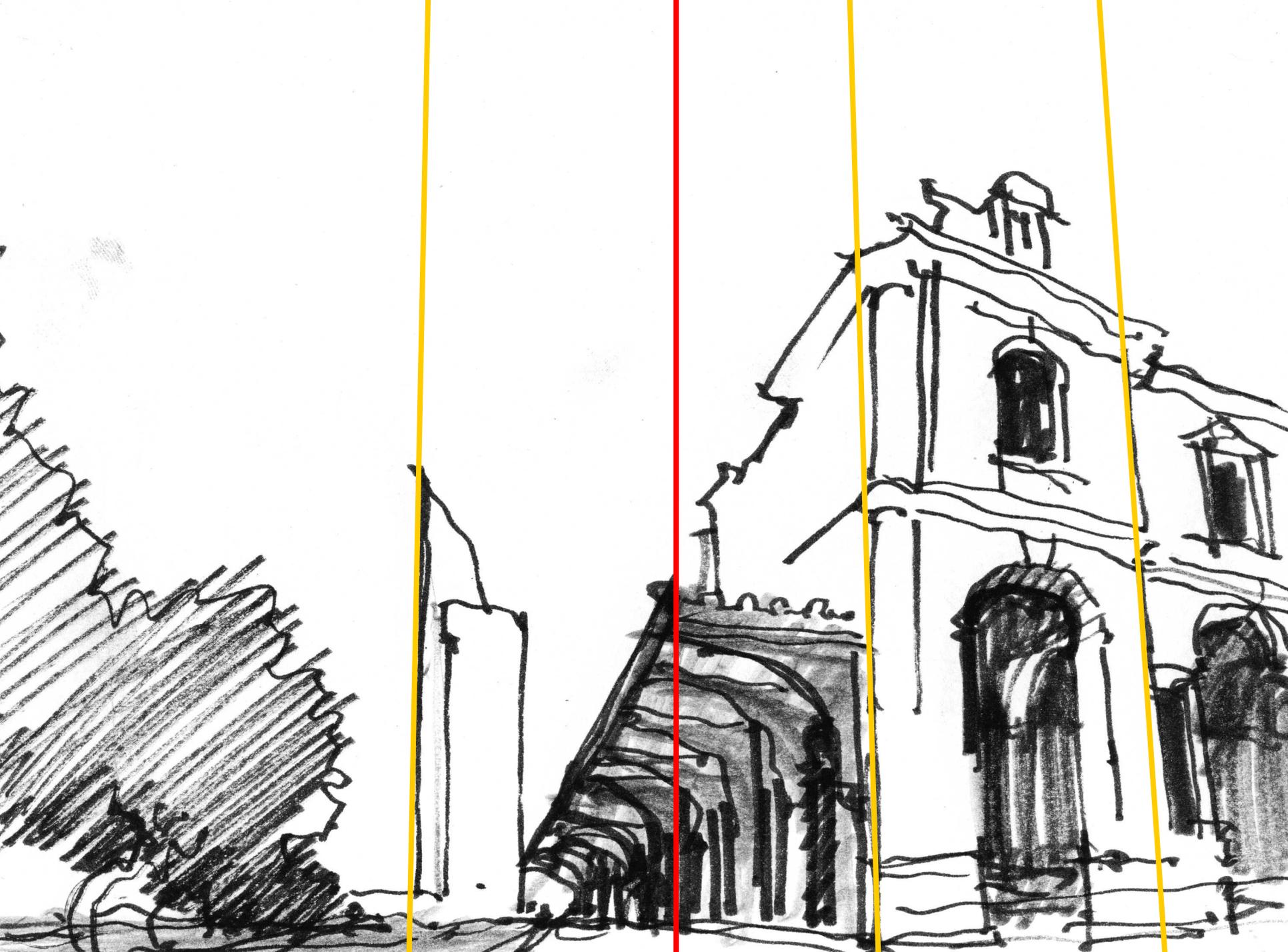
cuadros inclinados

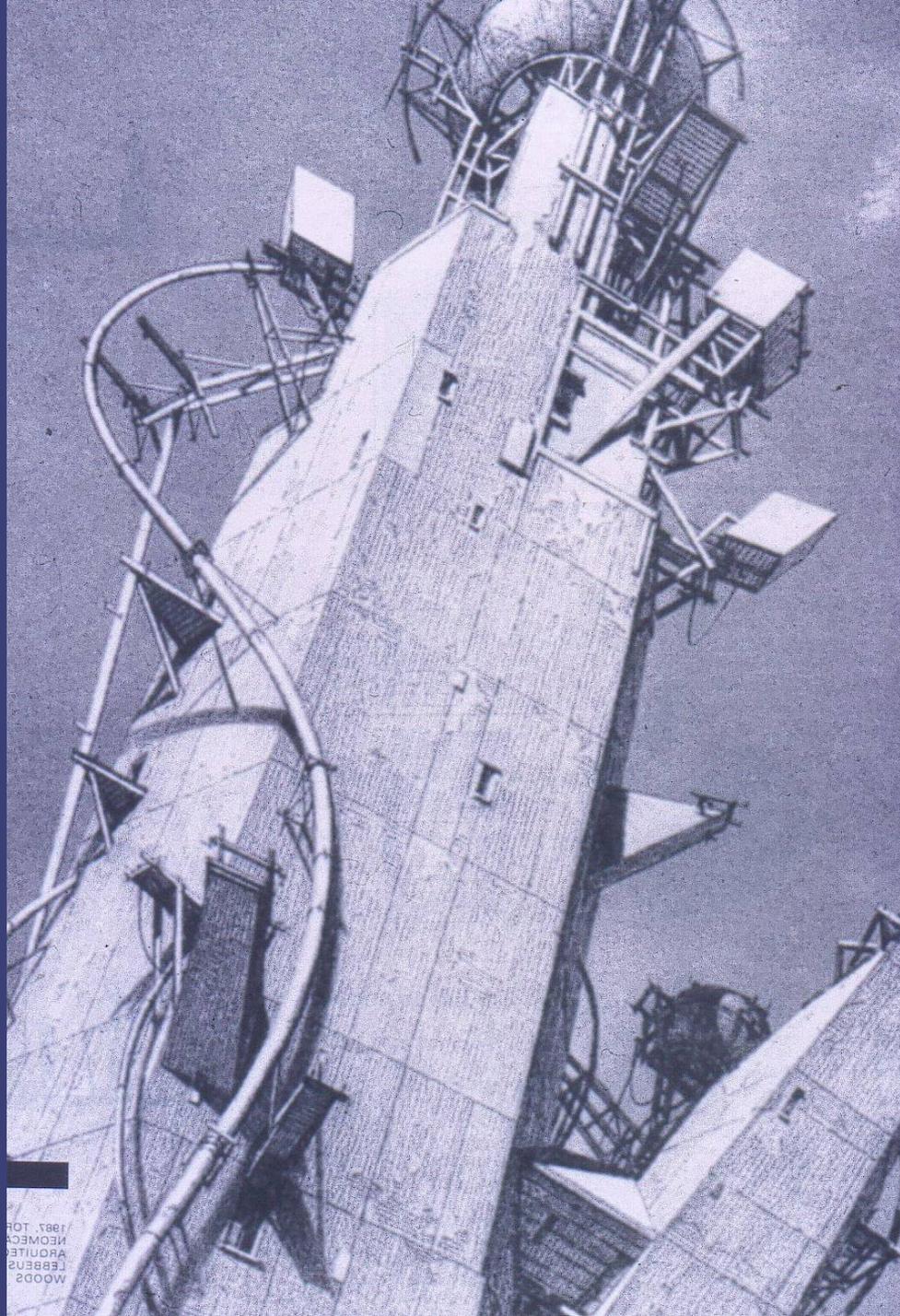


Fig. 22

Si miramos hacia el cielo la RFH queda por debajo del lugar donde posamos la mirada (el Punto Principal P).







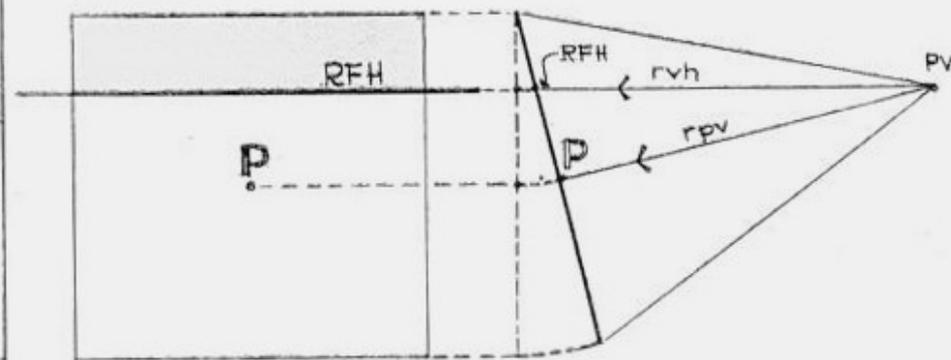
WOODS
LEBBENS
FRUITER
NEOMEC
1987 TOR

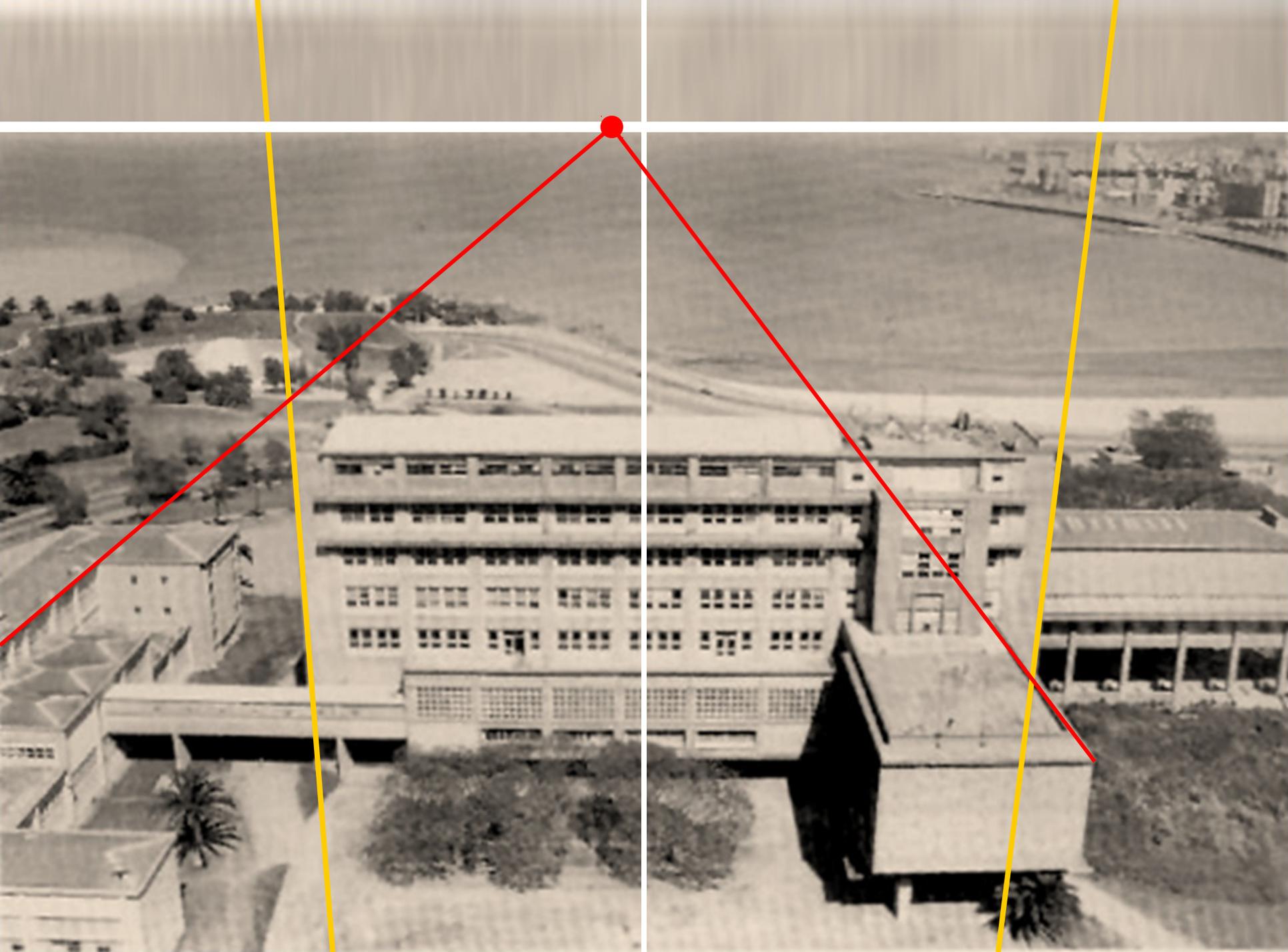


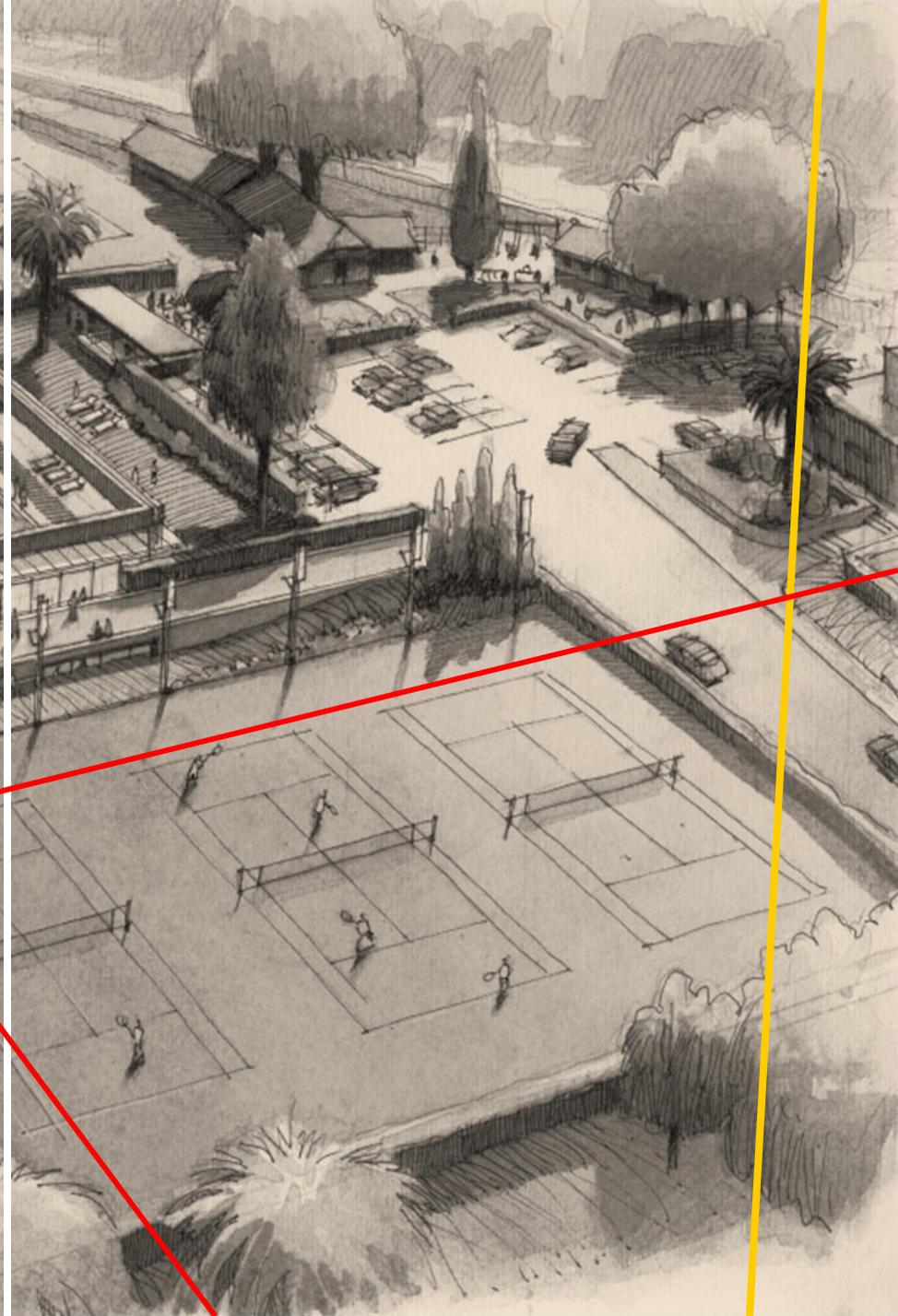
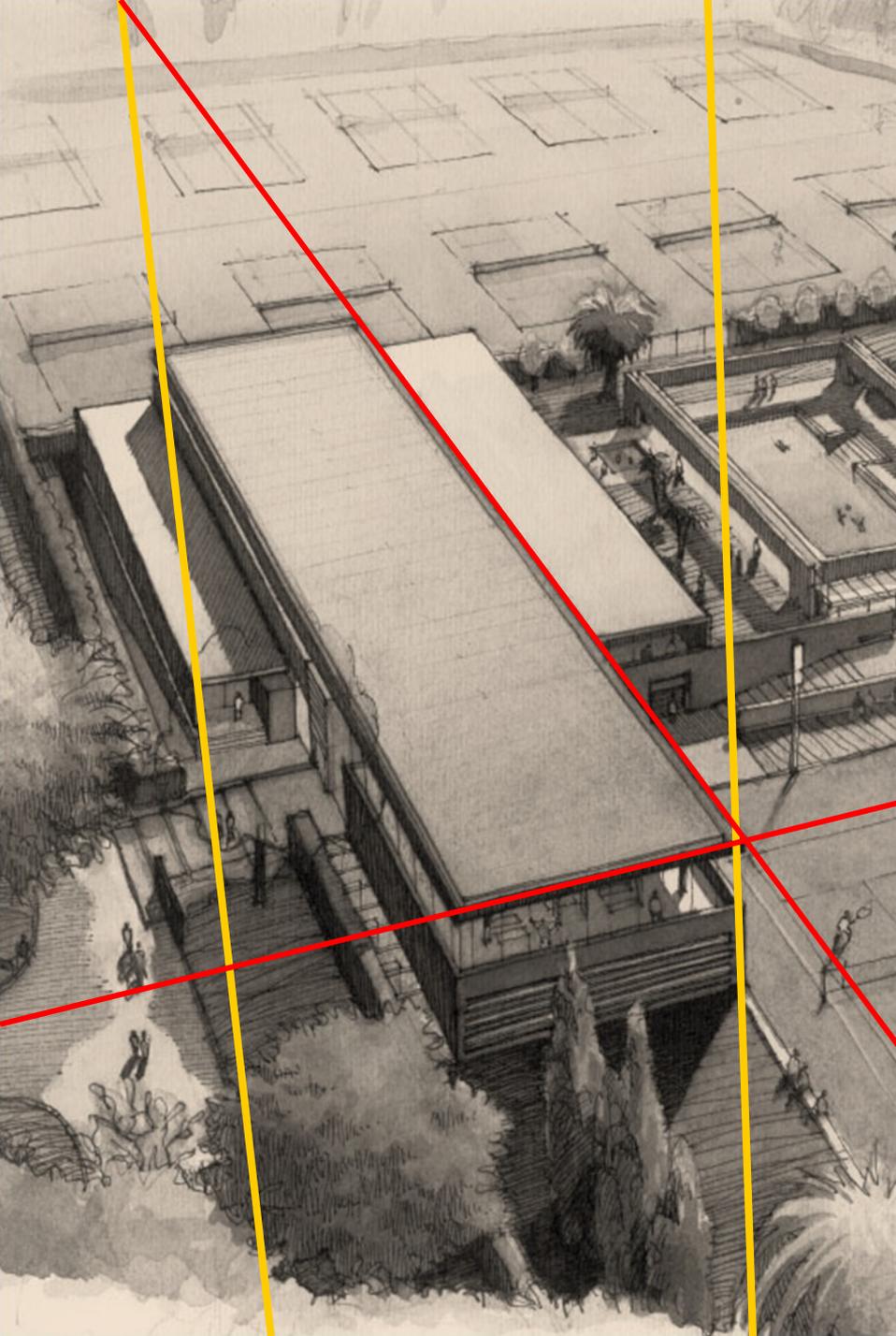
RFH

Fig. 23

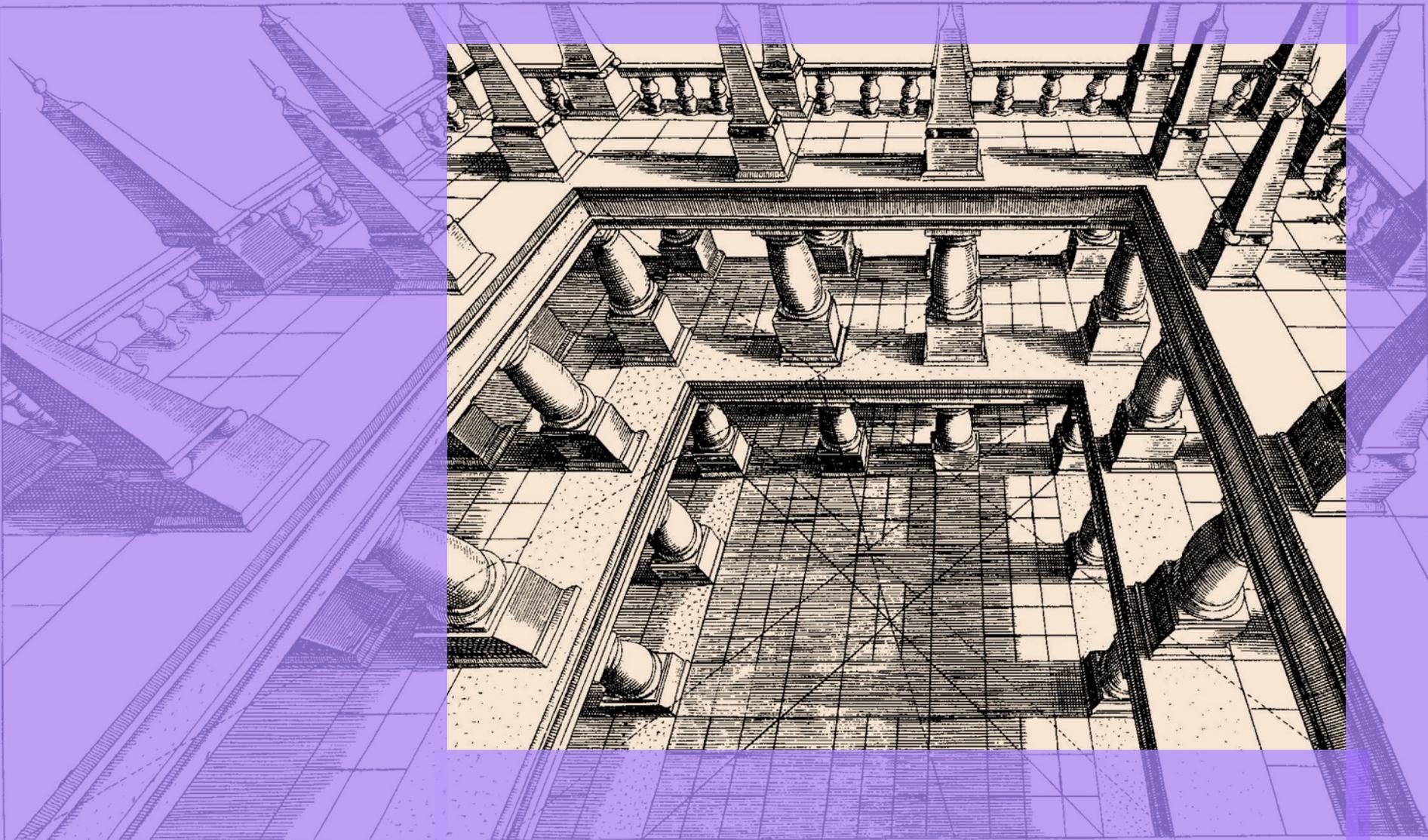
si, por el contrario, miramos hacia abajo, RFH se situará por arriba de P.

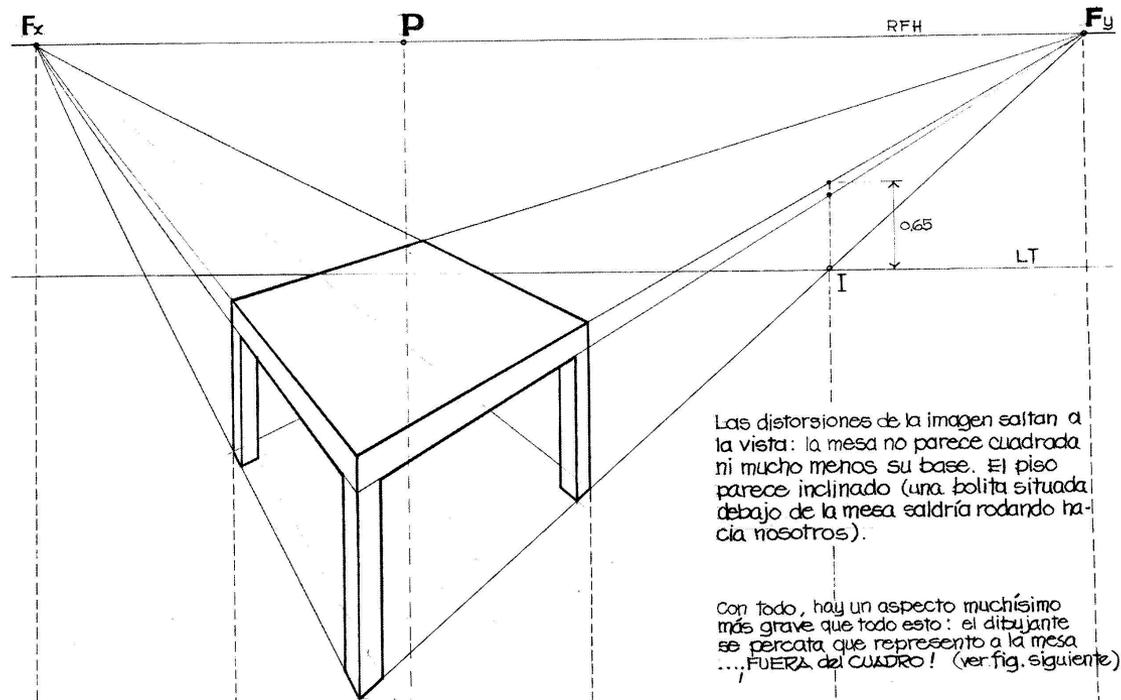






deformación perspectiva:
dentro y fuera del cono de visión

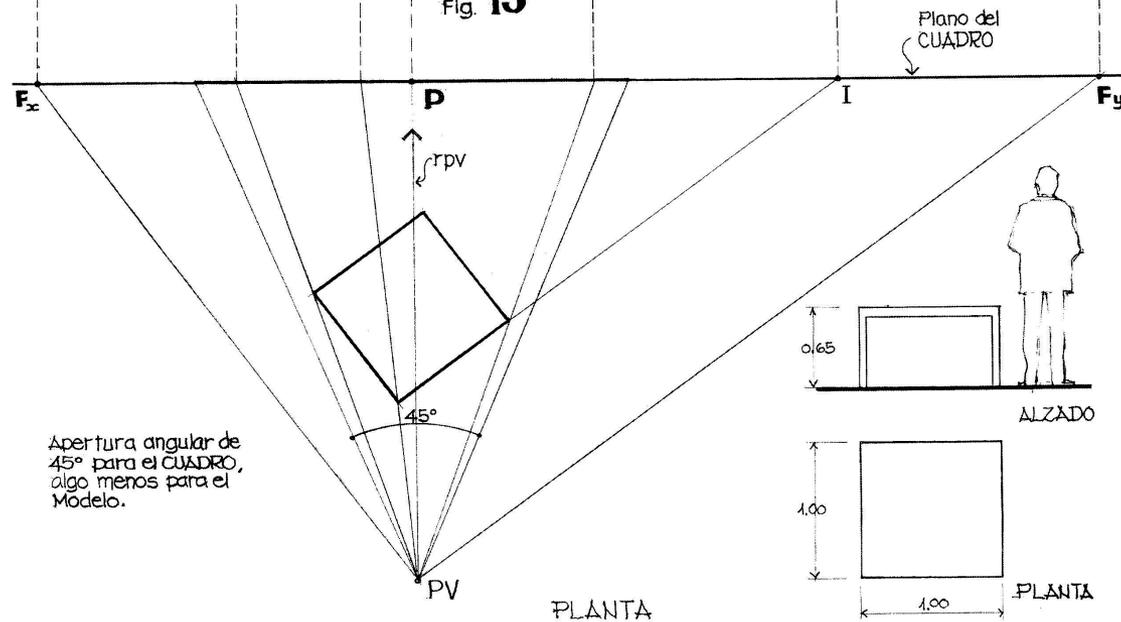




Las distorsiones de la imagen saltan a la vista: la mesa no parece cuadrada ni mucho menos su base. El piso parece inclinado (una bolita situada debajo de la mesa saldría rodando hacia nosotros).

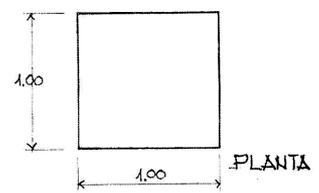
Con todo, hay un aspecto muchísimo más grave que todo esto: el dibujante se percata que represento a la mesa ... FUERA del CUADRO! (ver fig. siguiente)

Fig. 13



Apertura angular de 45° para el CUADRO, algo menos para el Modelo.

PLANTA



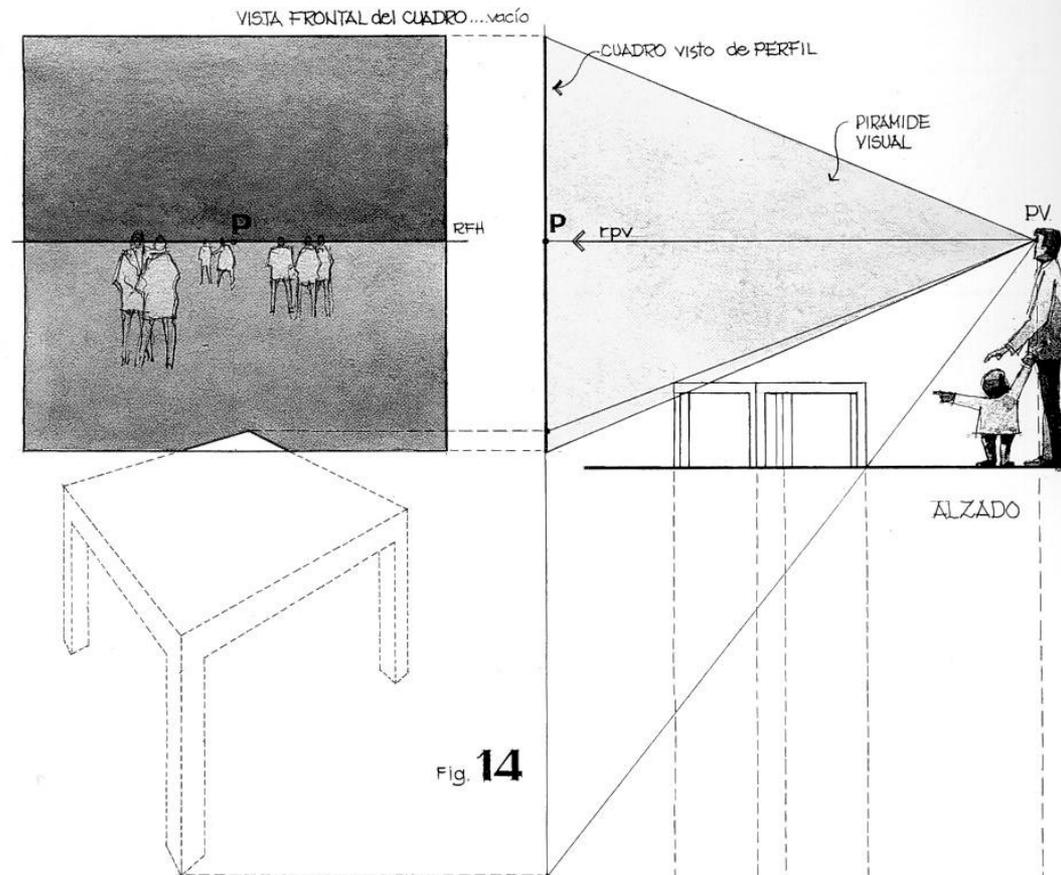
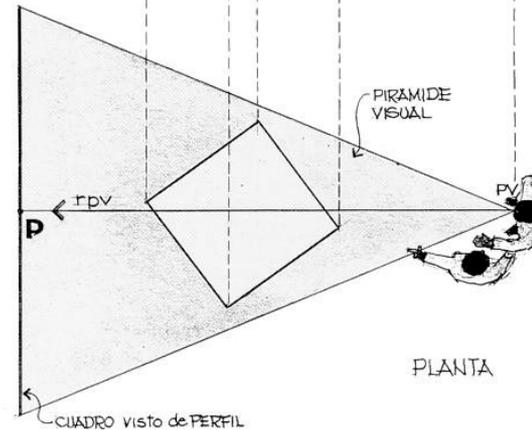


Fig. 14

En la PLANTA de la figura anterior y en la de esta sólo en apariencia la mesa parecía estar incluida en la PIRAMIDE VISUAL. La vista en ALZADO deja en evidencia la situación real:

el dibujante en vez de mirar y representar al Modelo miró y representó la nada.

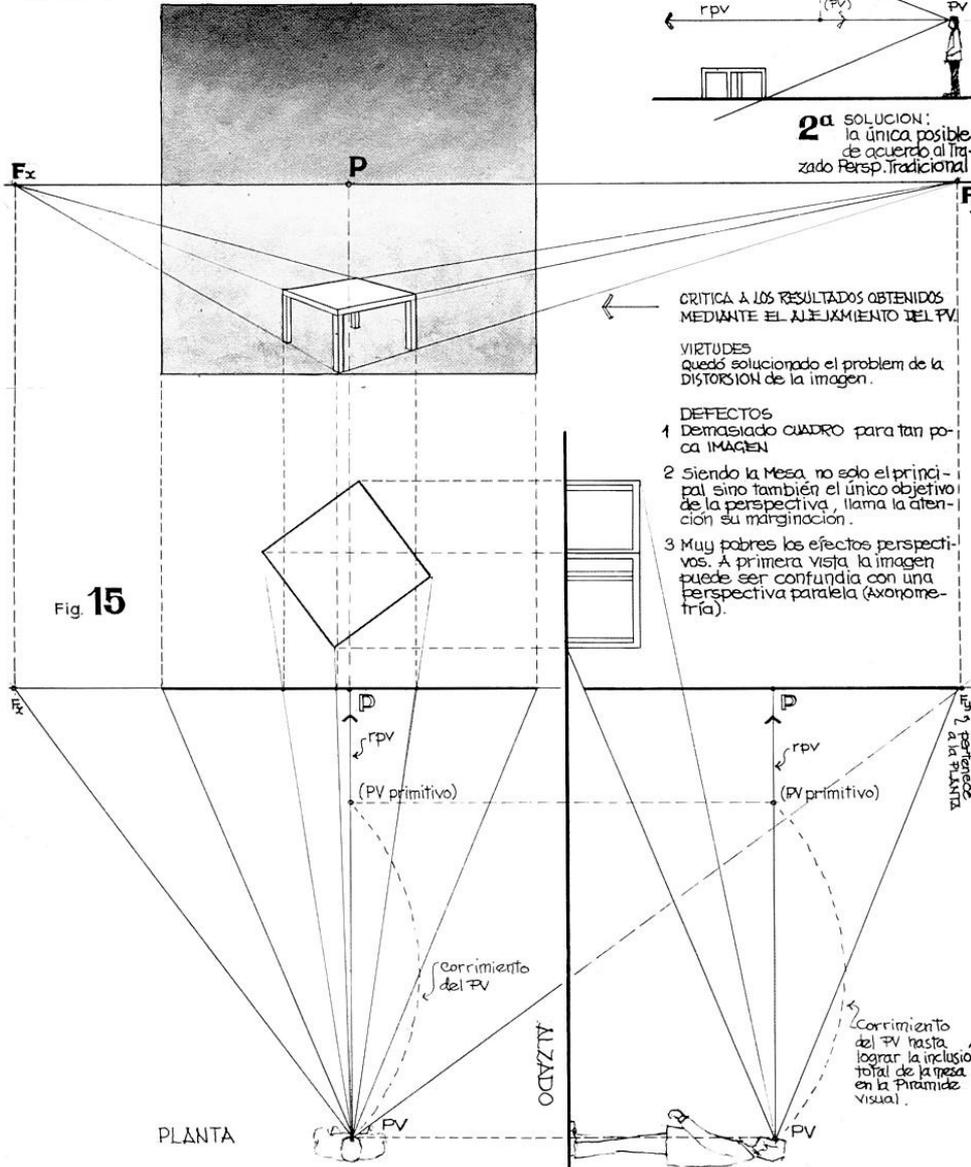
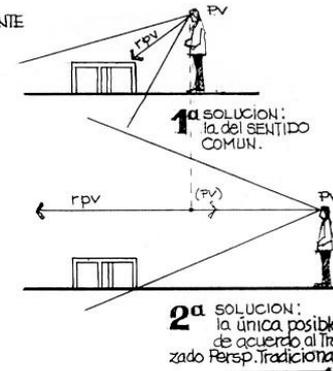
Desconocedor de los premisas del Trazado Perspectivo "Tradicional" y libre por lo tanto de todo prejuicio, el niño que lo acompaña trata de disuadirlo de su postura indicándole donde está el Modelo

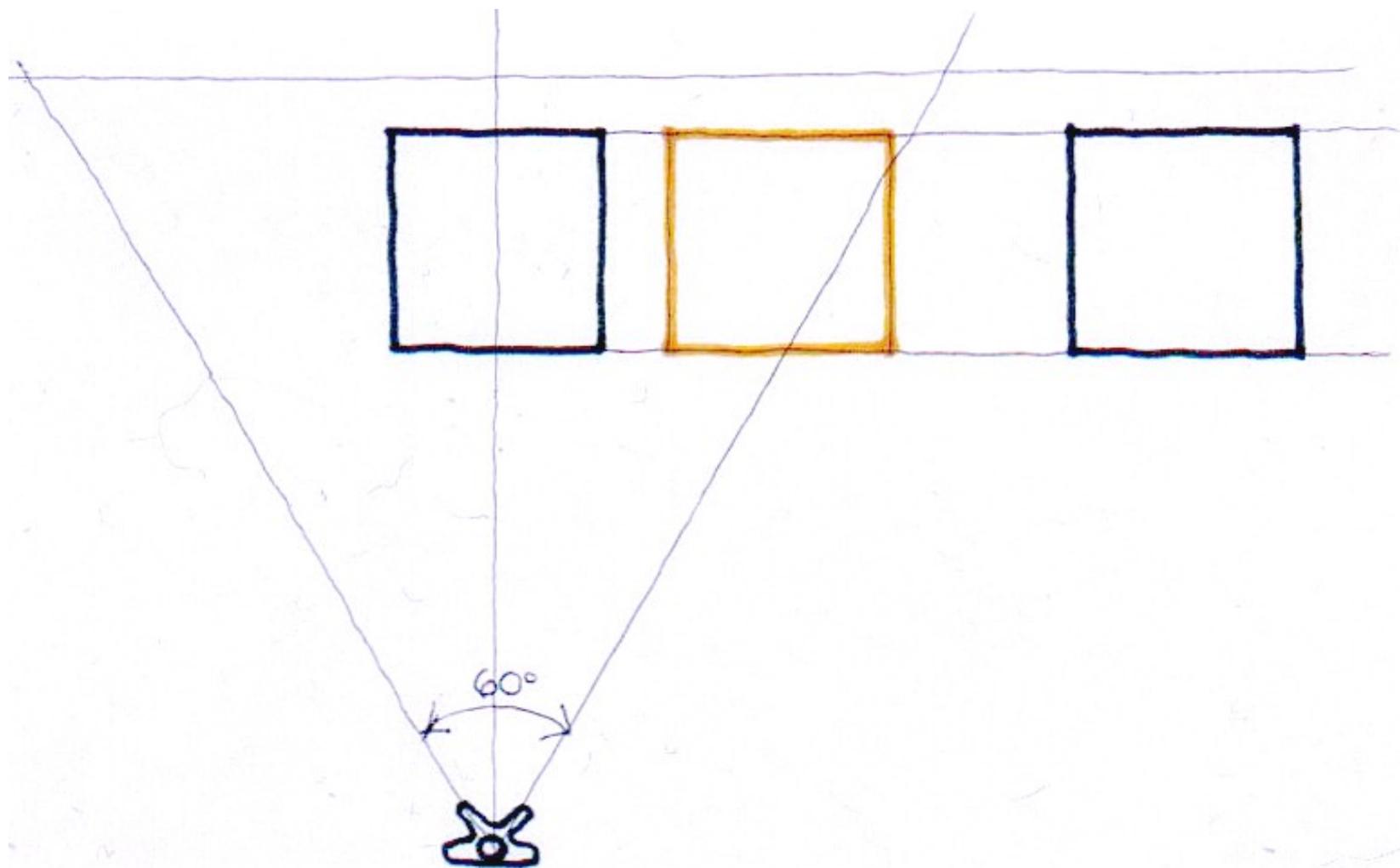


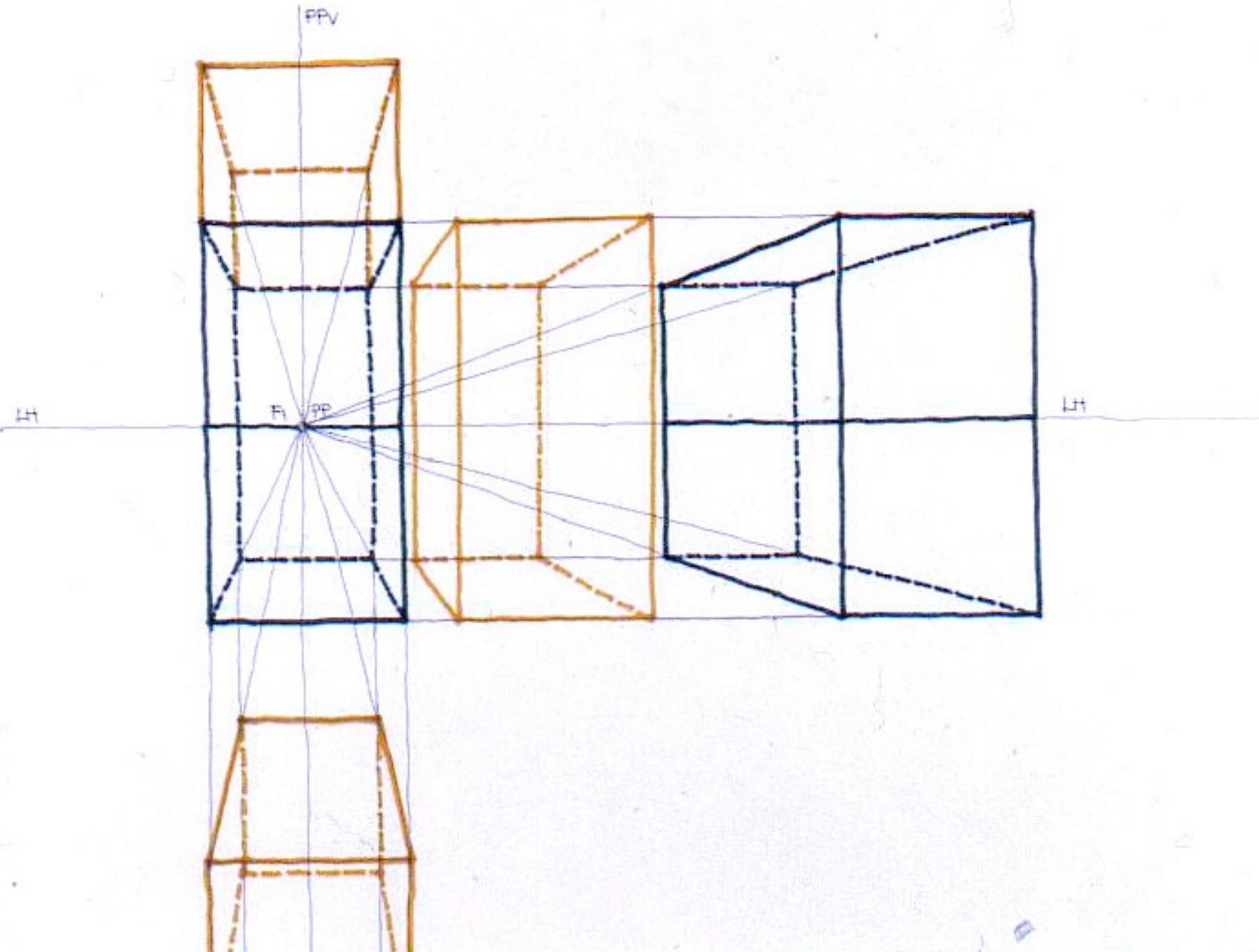
PARA QUE EL MODELO QUEDE INCLUIDO EN LA PIRAMIDE VISUAL AL PV DE HORIZONTE NORMAL SE LE OFRECEN DOS SOLUCIONES:

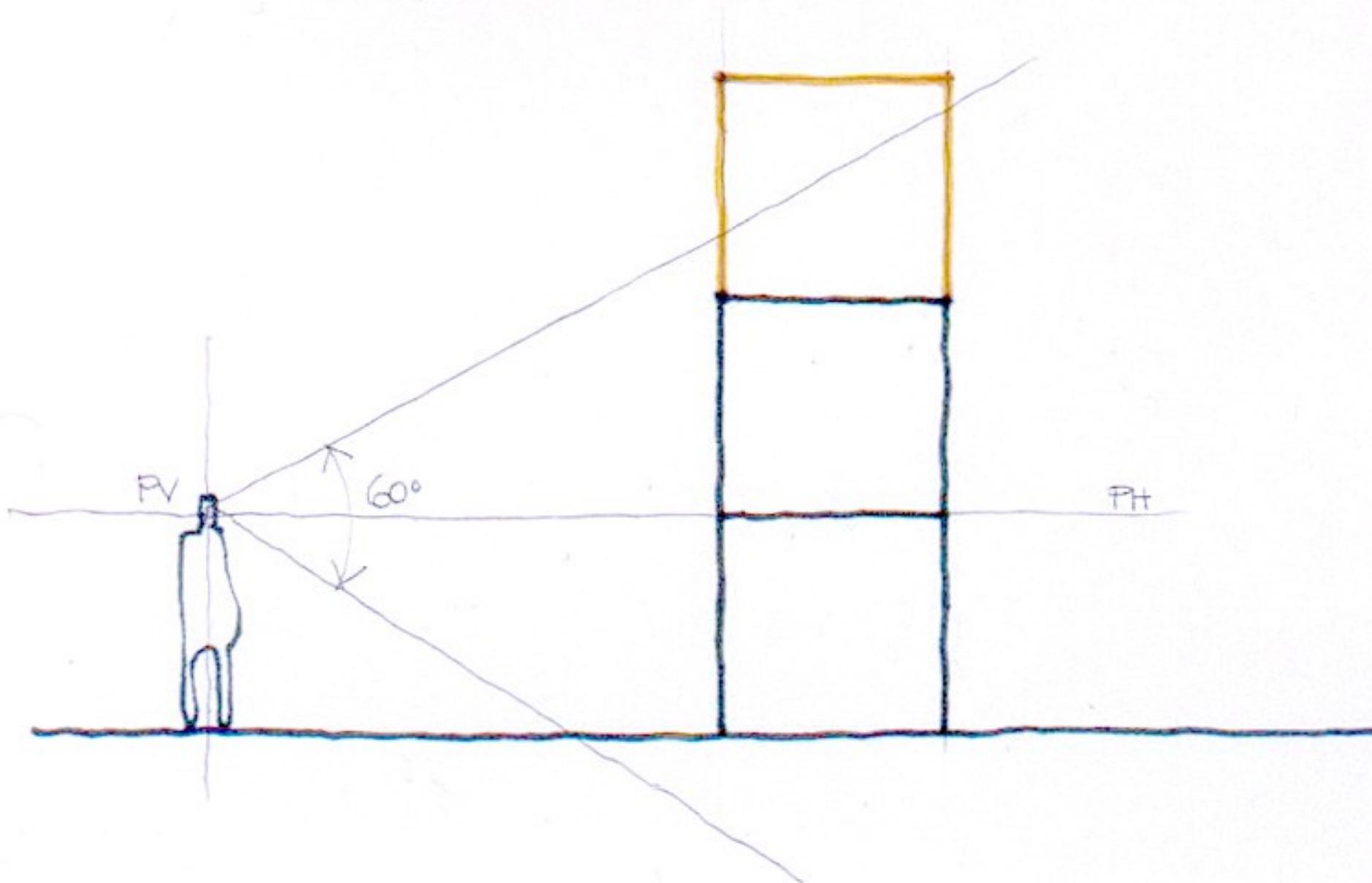
- 1ª Que mire al Modelo y no al Horizonte.
- 2ª Que (mirando tantamente hacia el horizonte) tome distancia respecto al Modelo hasta que quede incluido en la Pirámide Visual.

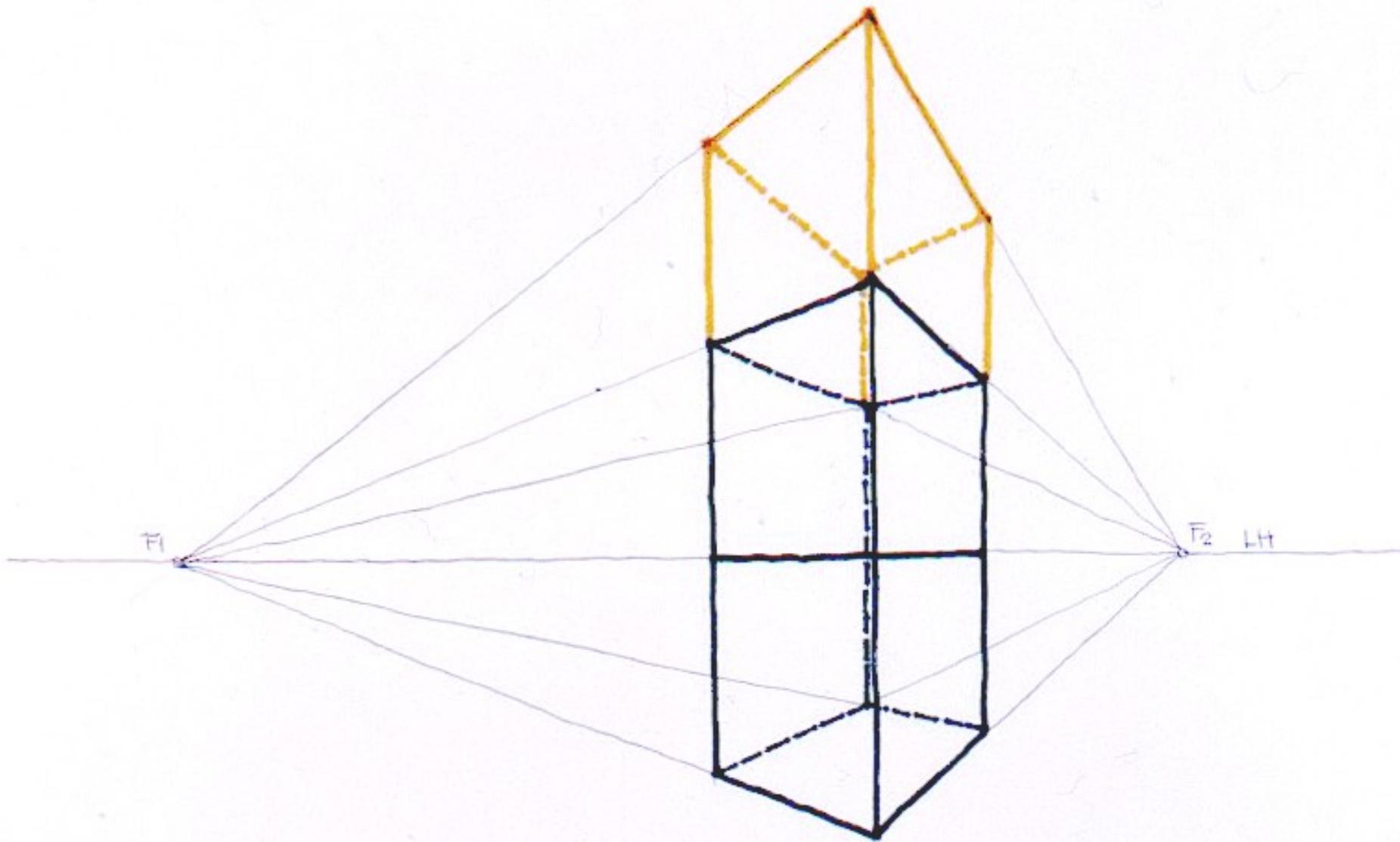
La primera solución, la del SENTIDO COMUN, queda excluida puesto que originaría un CUADRO INCLINADO y, ya se sabe, el Trazado Perspectivo Tradicional admite un solo CUADRO, el VERTICAL.

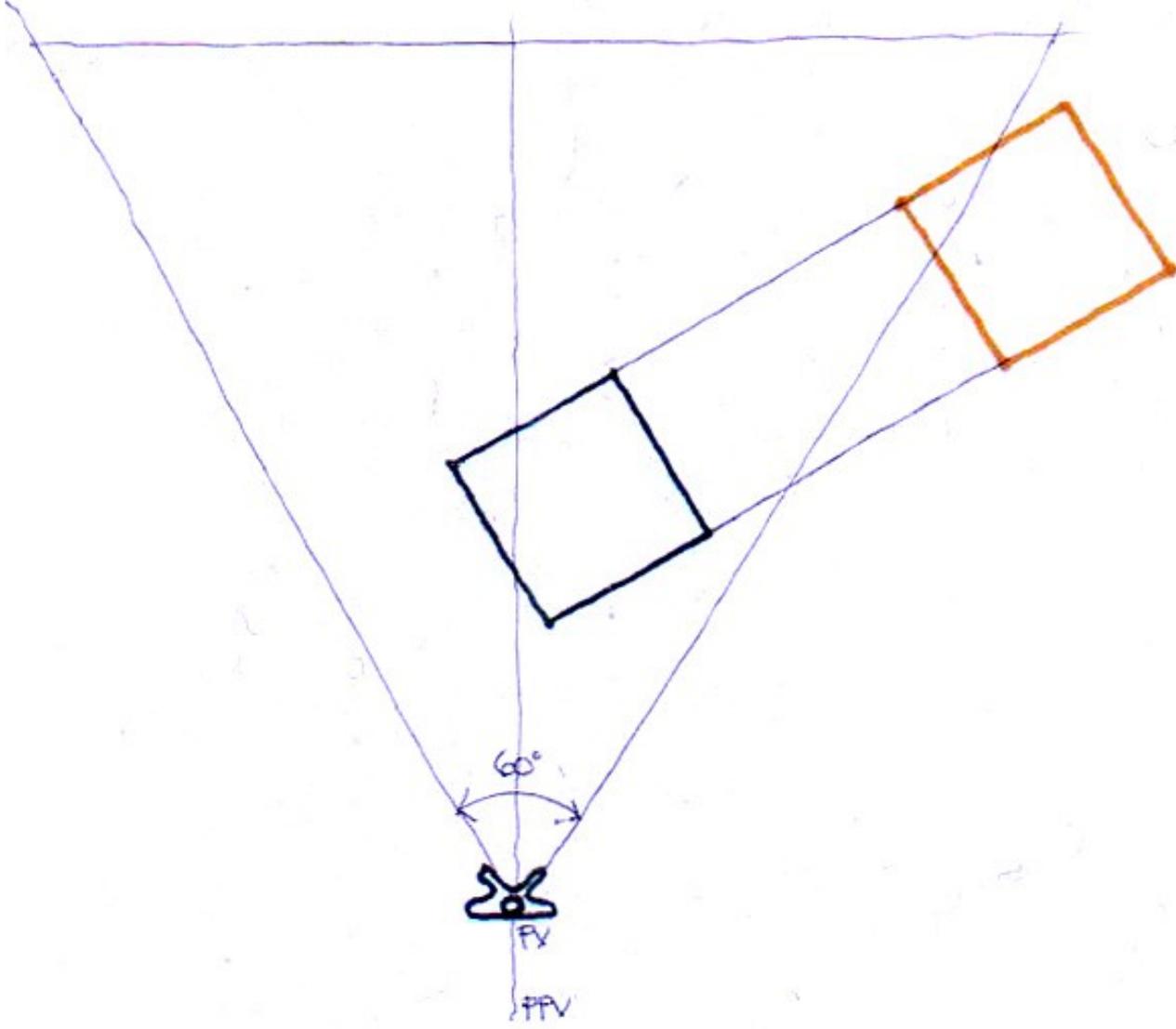


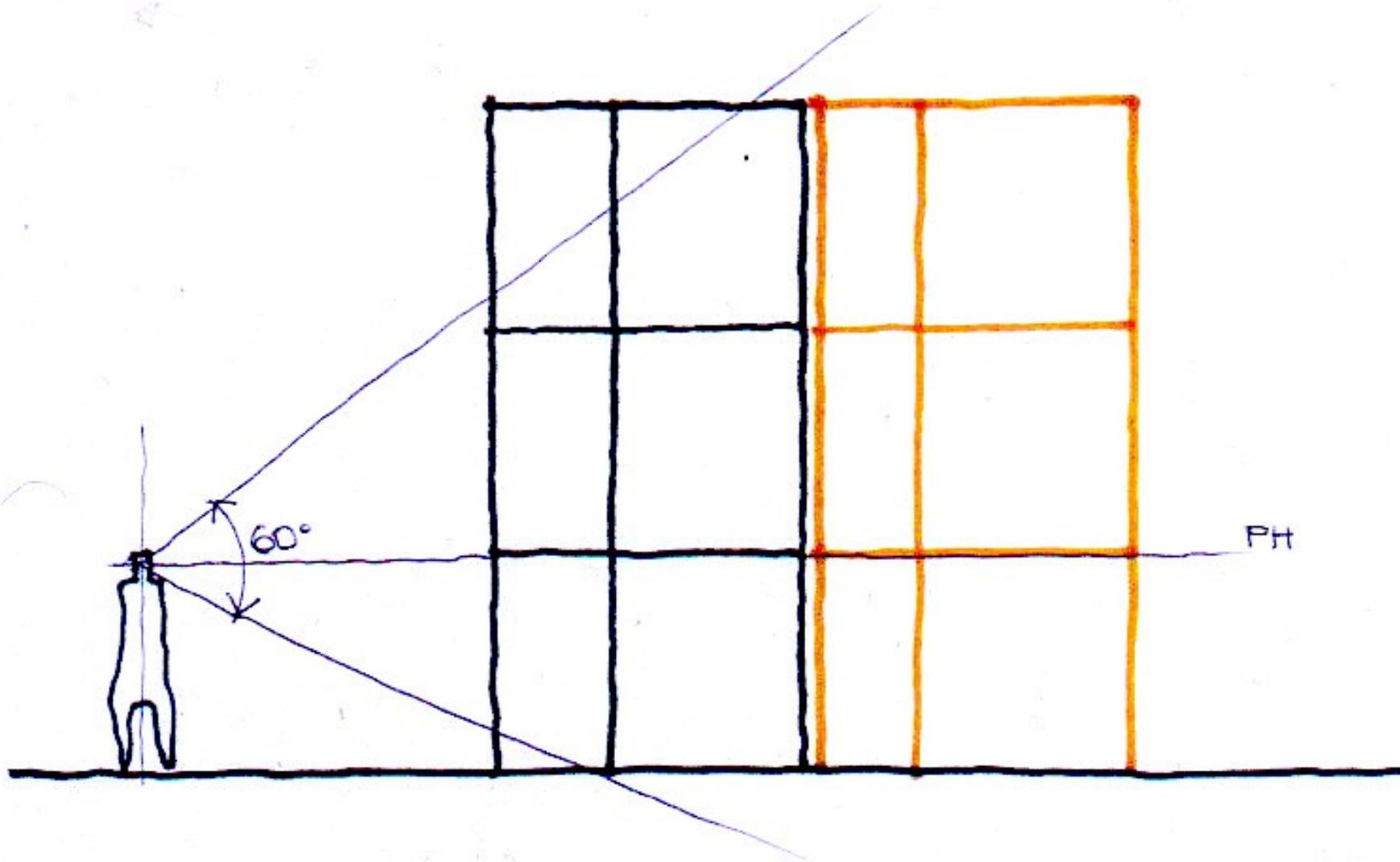


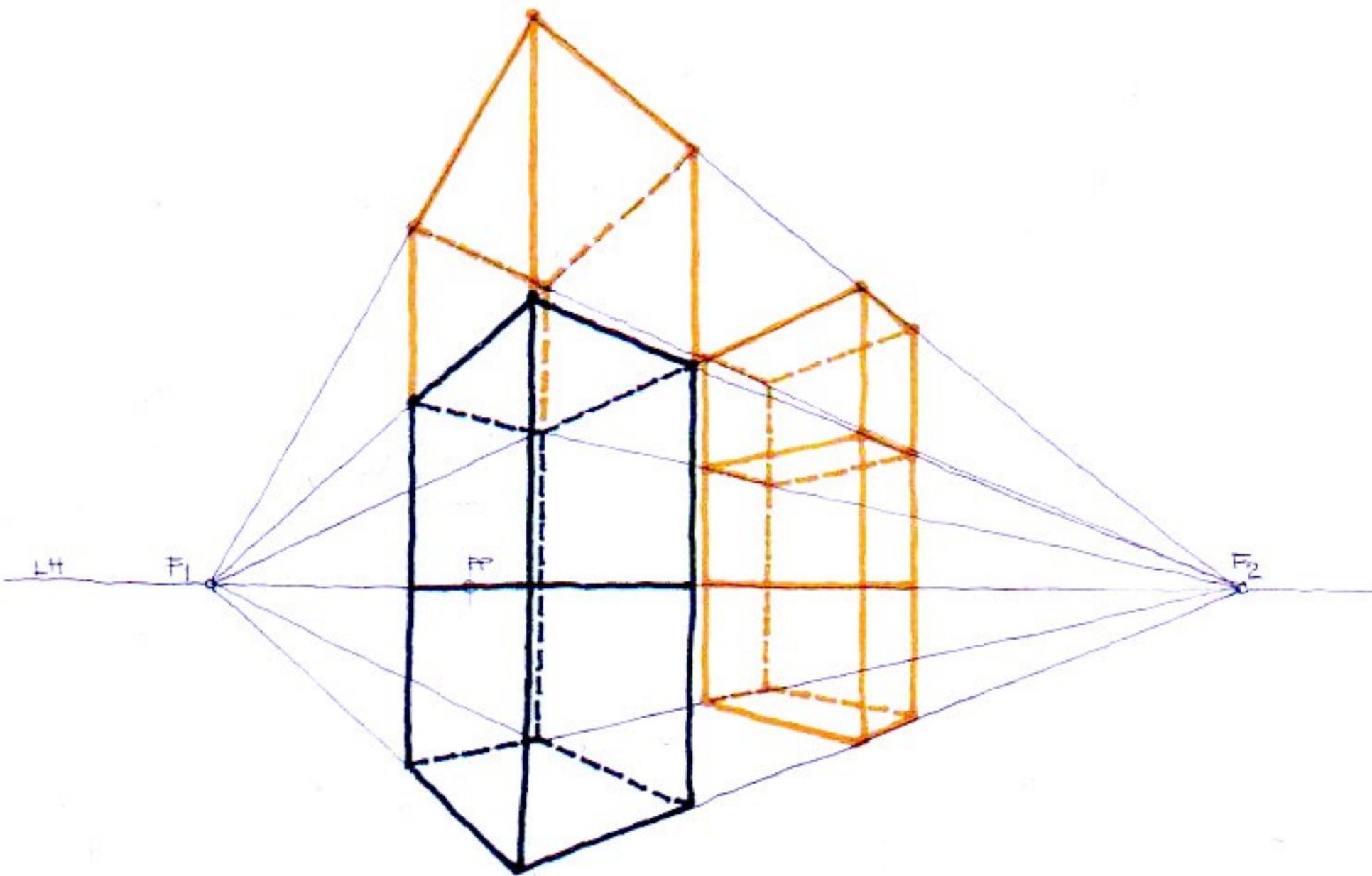


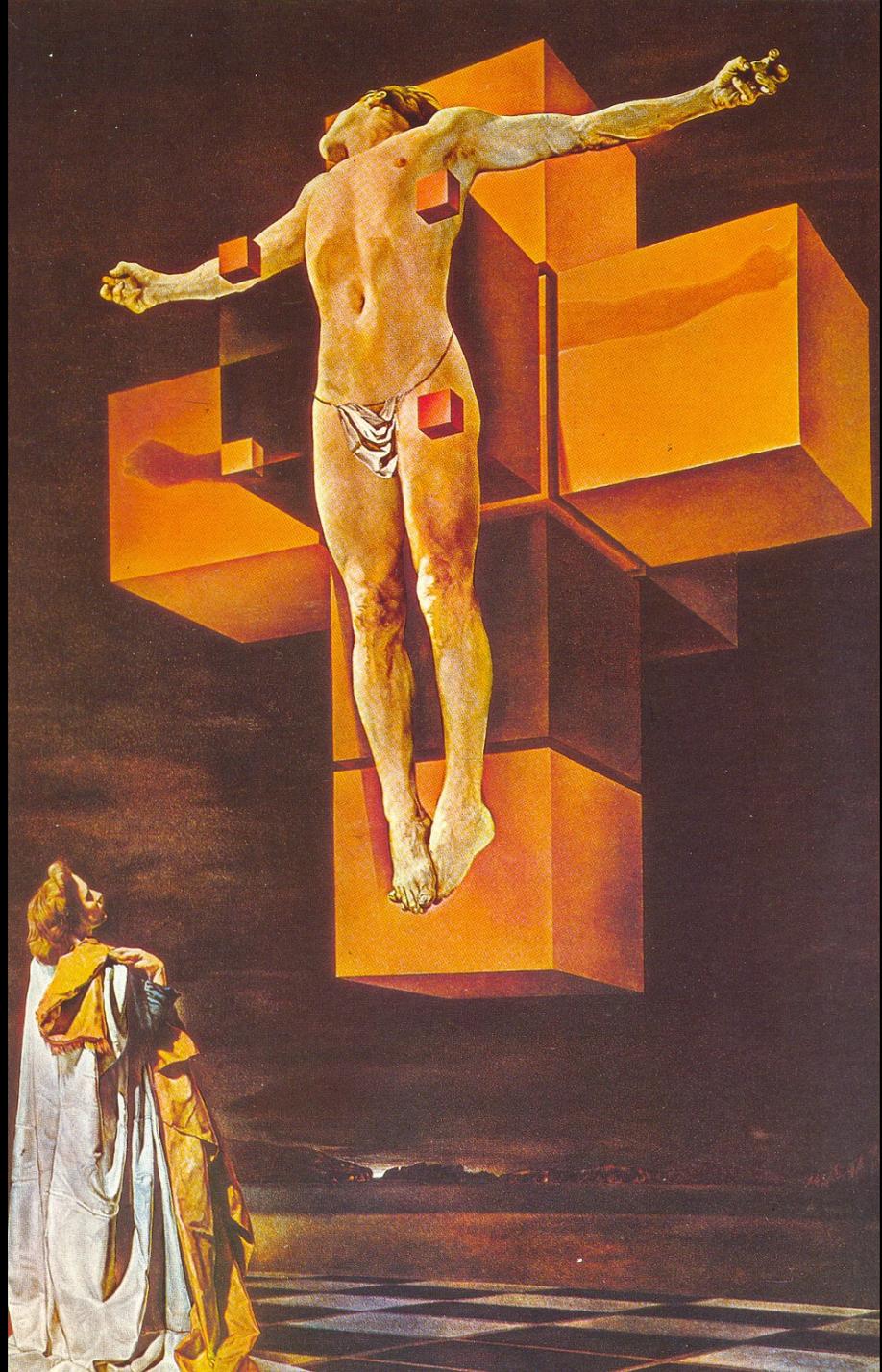






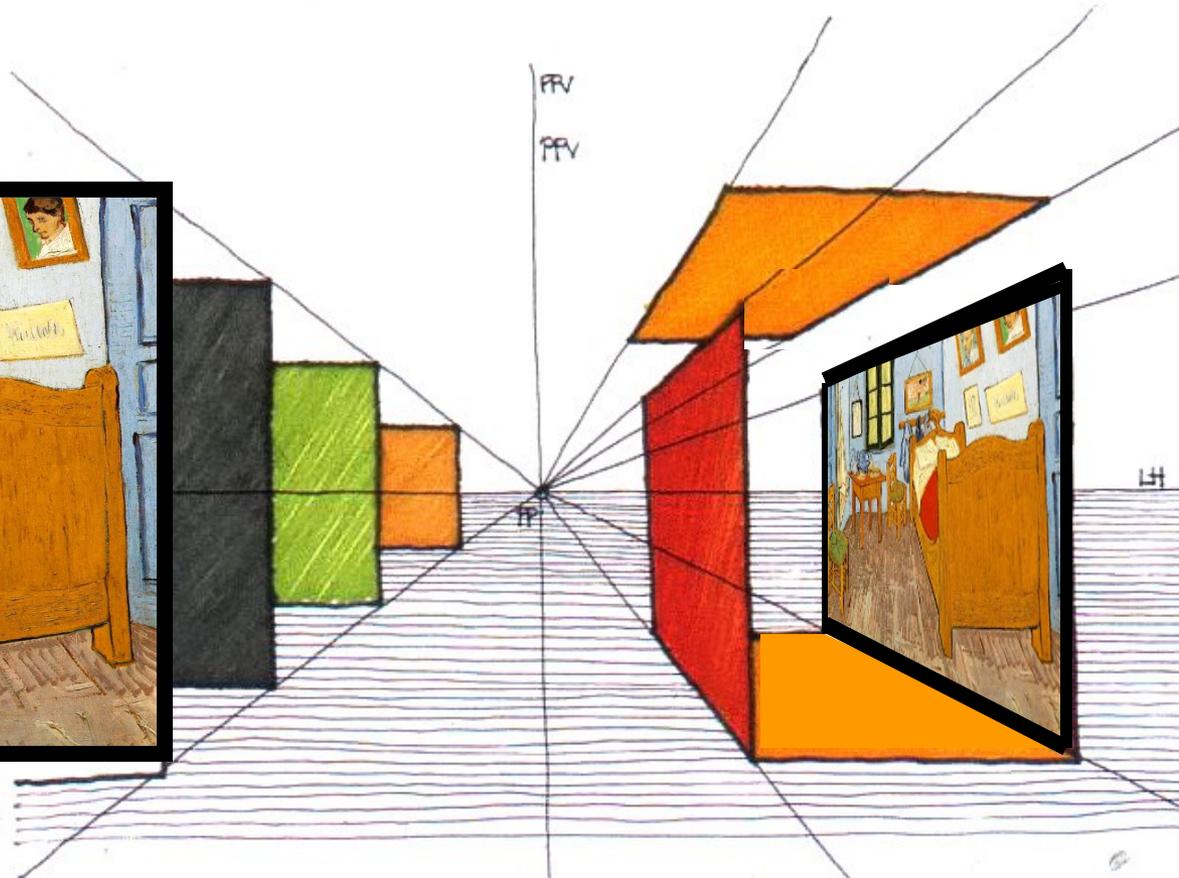
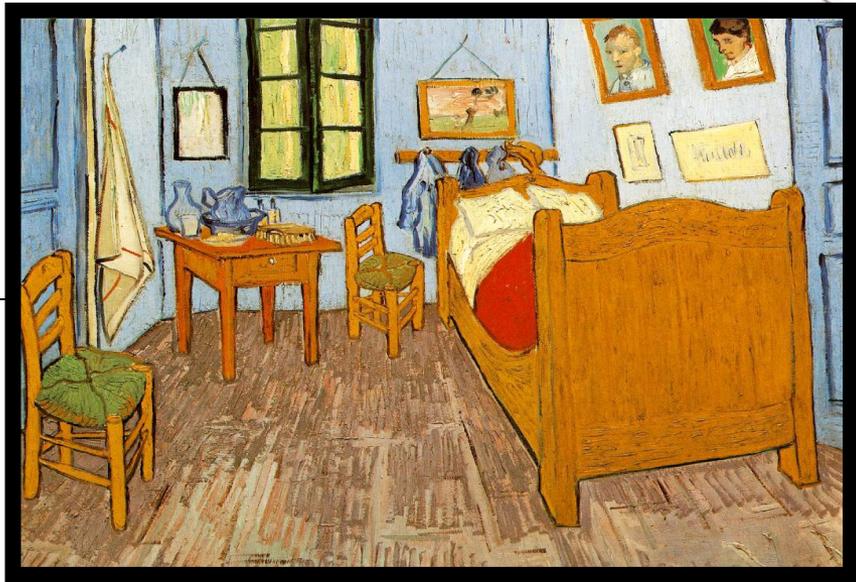




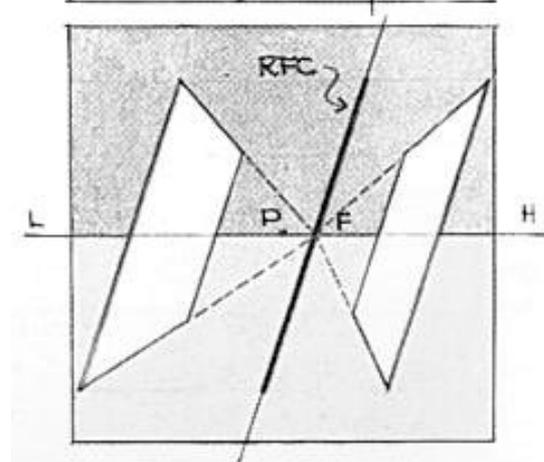
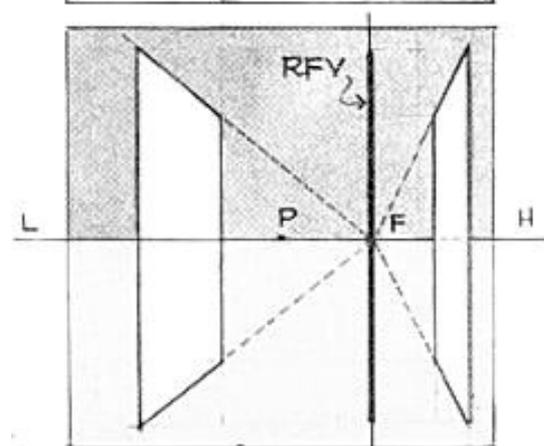
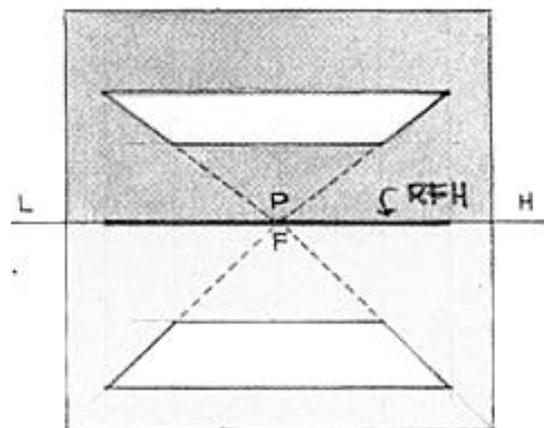
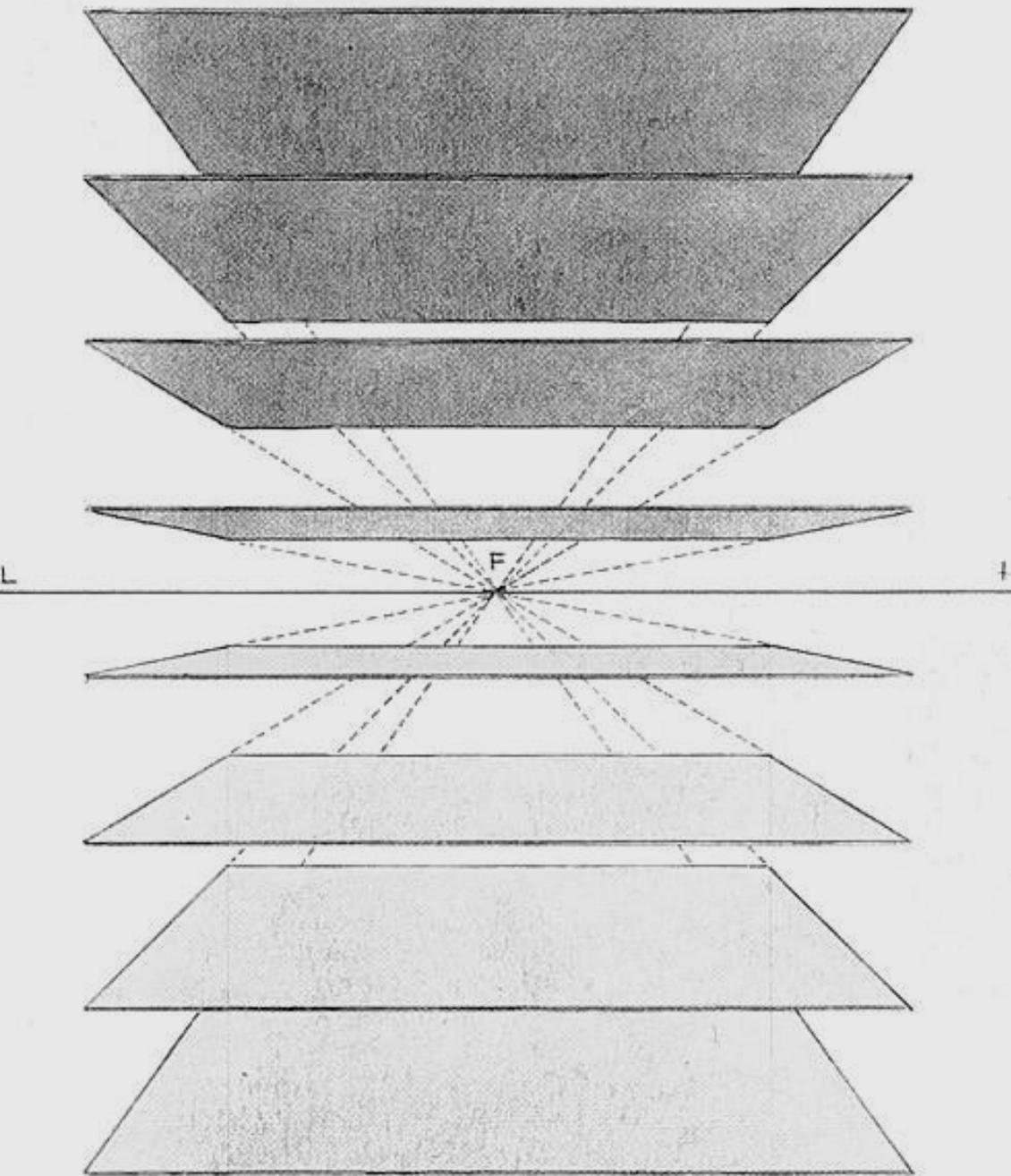


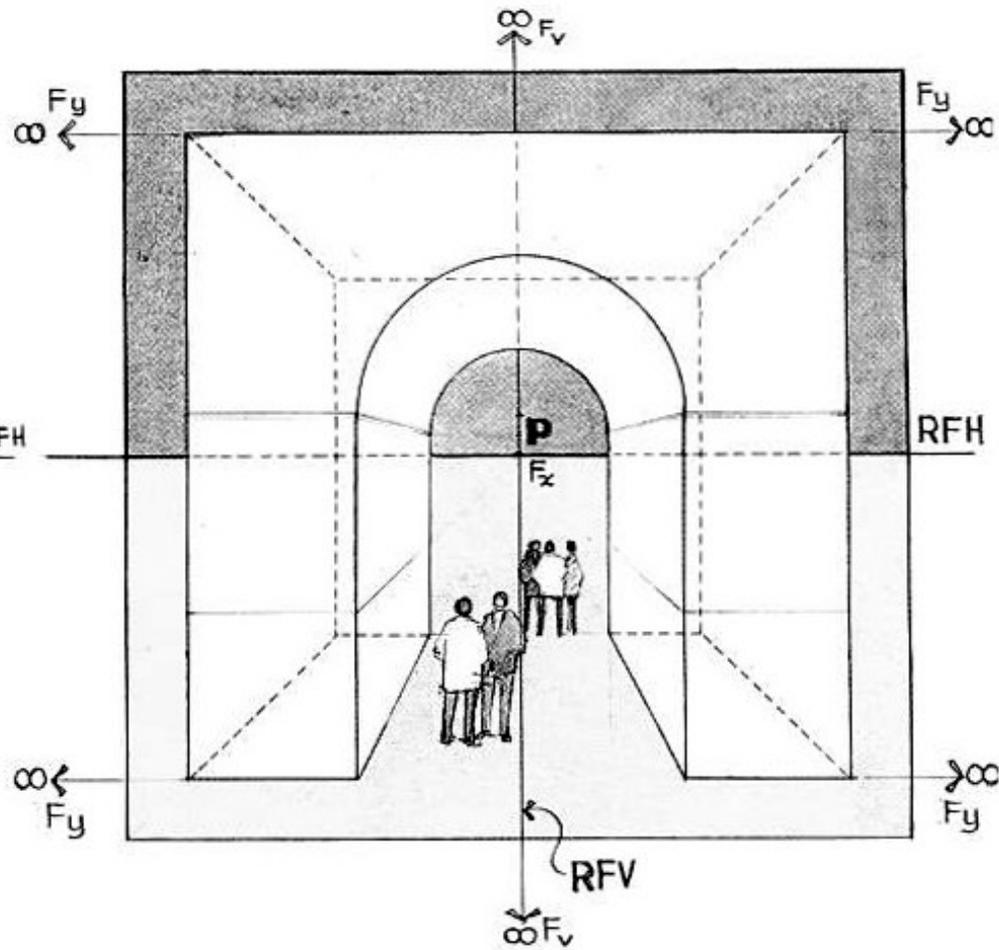
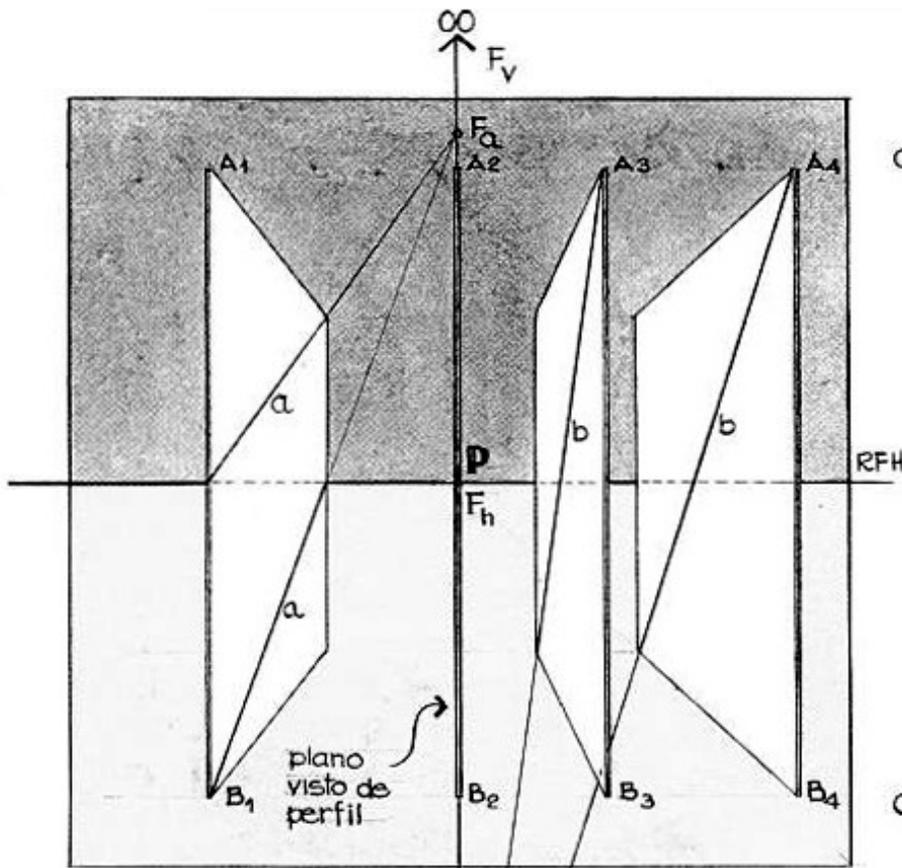


planos frontales



rectas de fuga





Una de las infinitas Rectas de Fuga de los planos verticales, correspondiente ésta a aquellos que son perpendiculares al CUADRO.

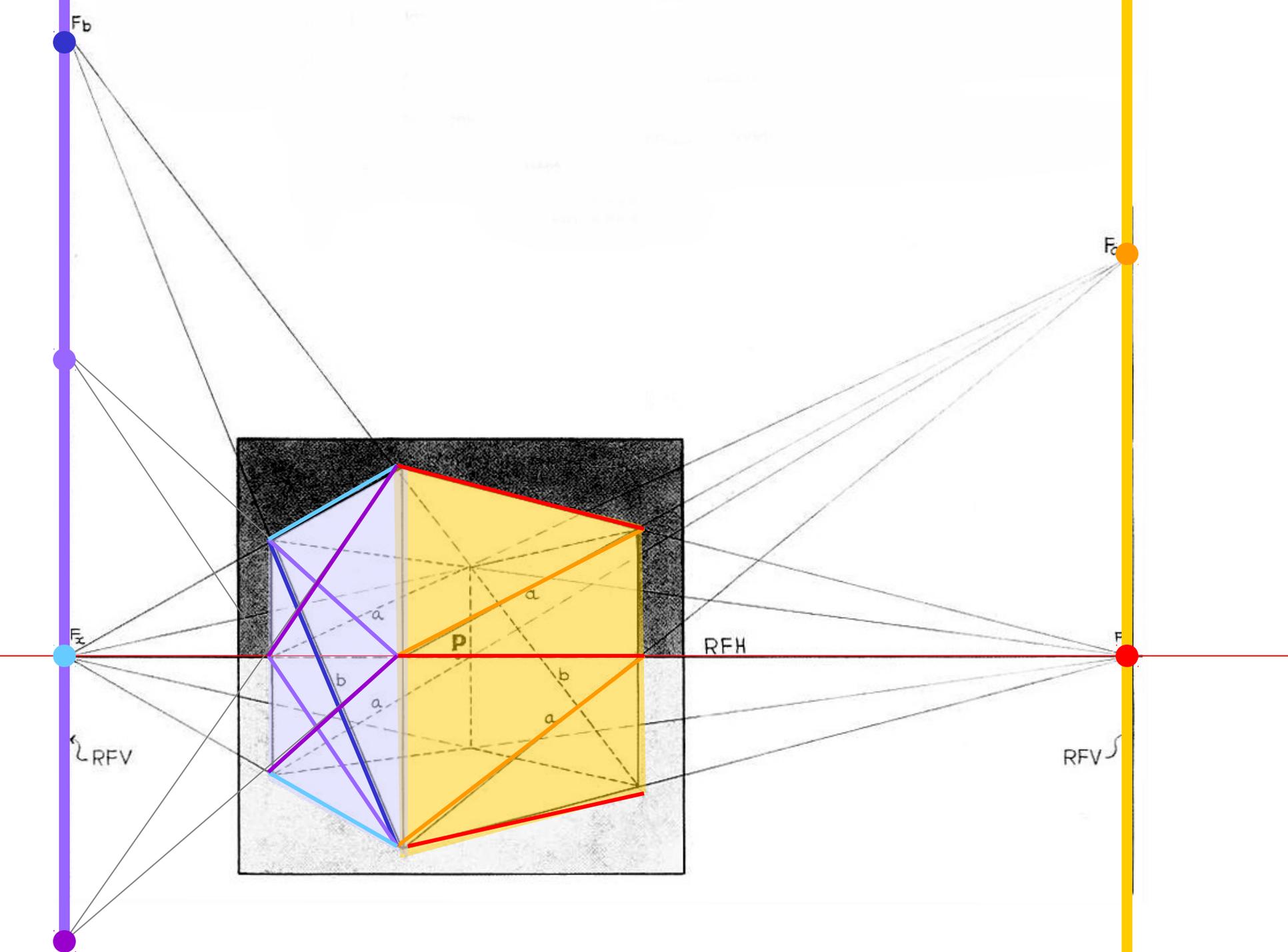
F_h (coincidente con P), punto de fuga de las horizontales de punta.

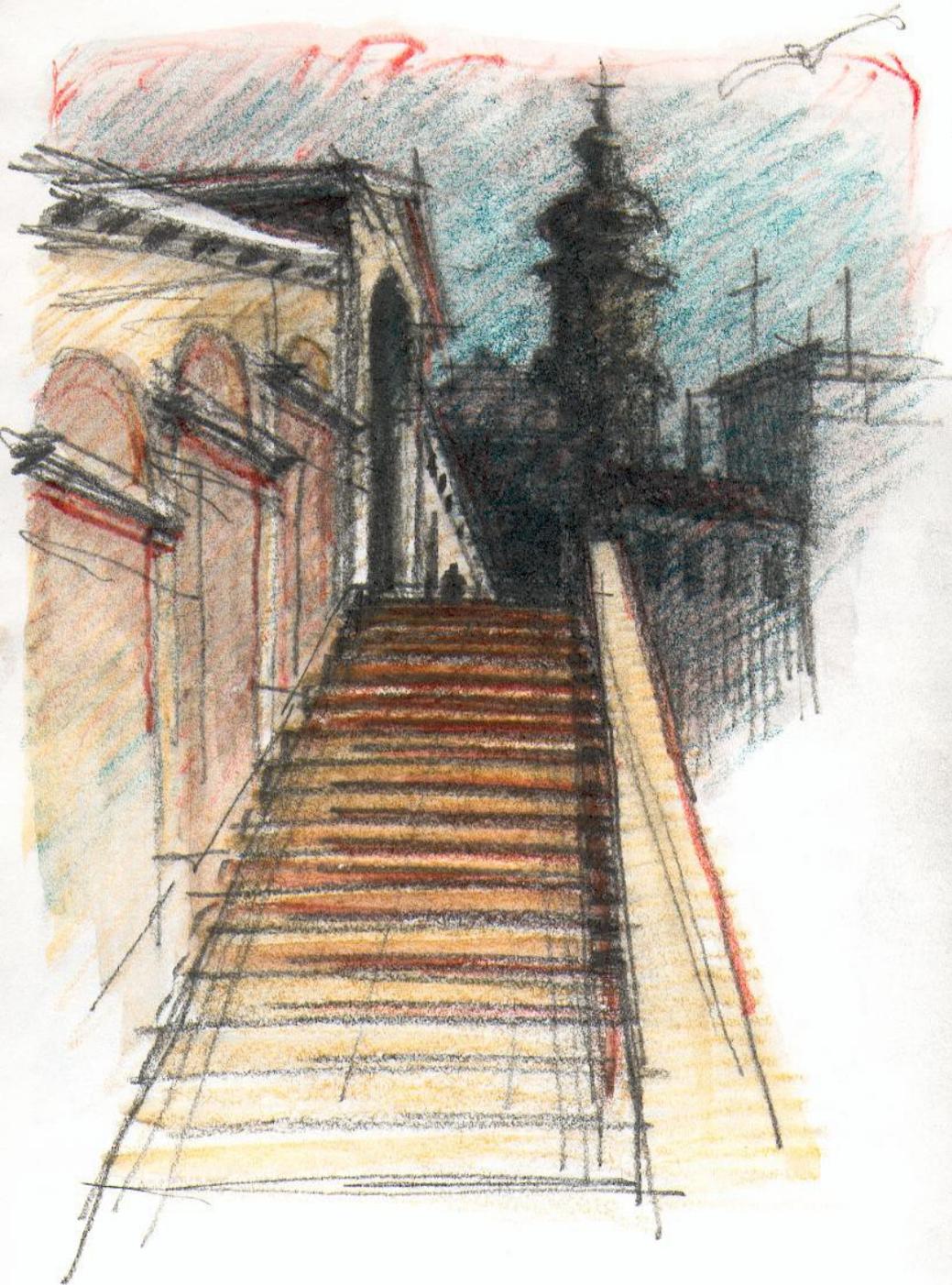
F_a y F_b puntos de fuga de rectas contenida en planos verticales perpendiculares al CUADRO.

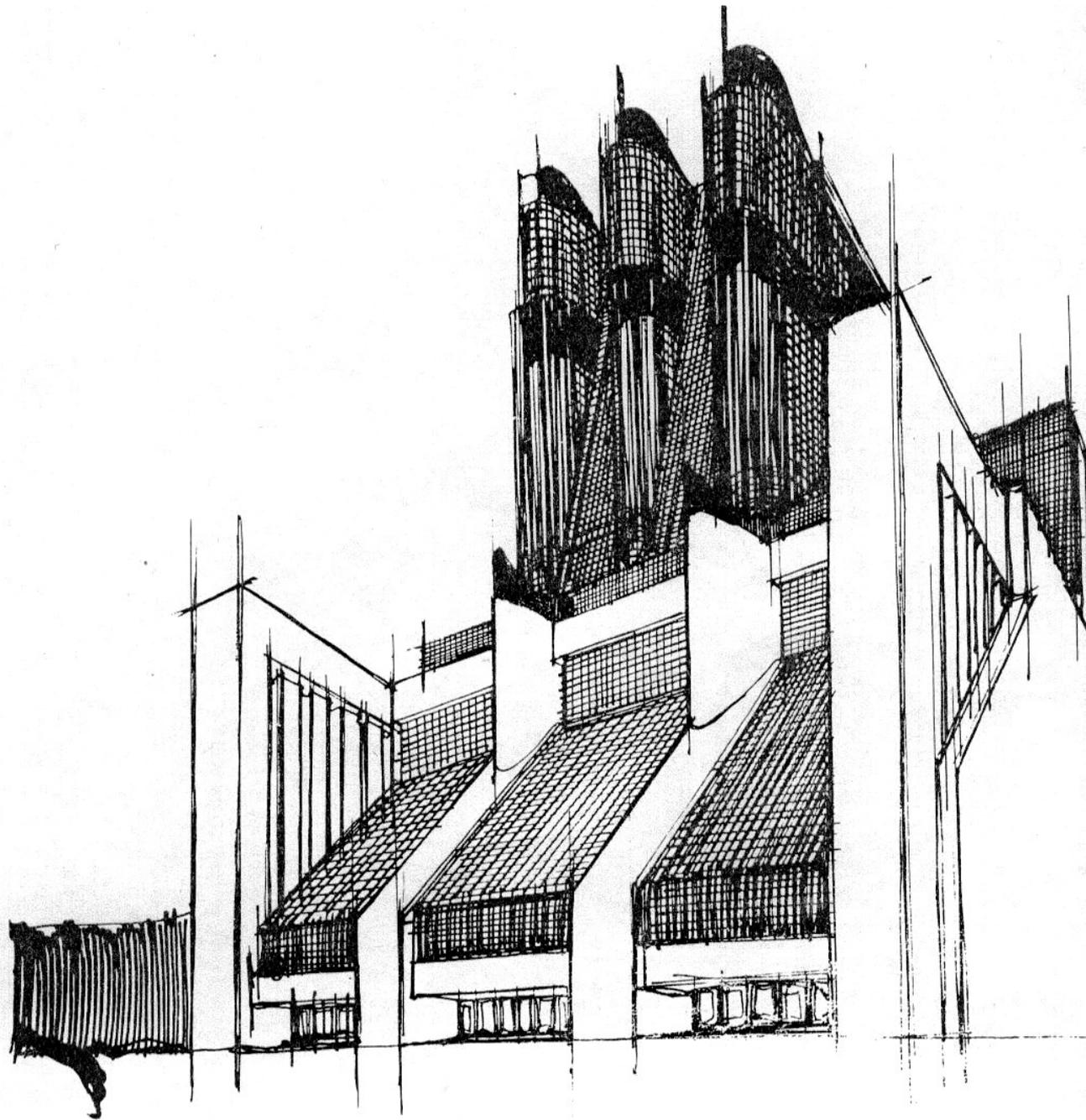
F_v punto de fuga de las verticales

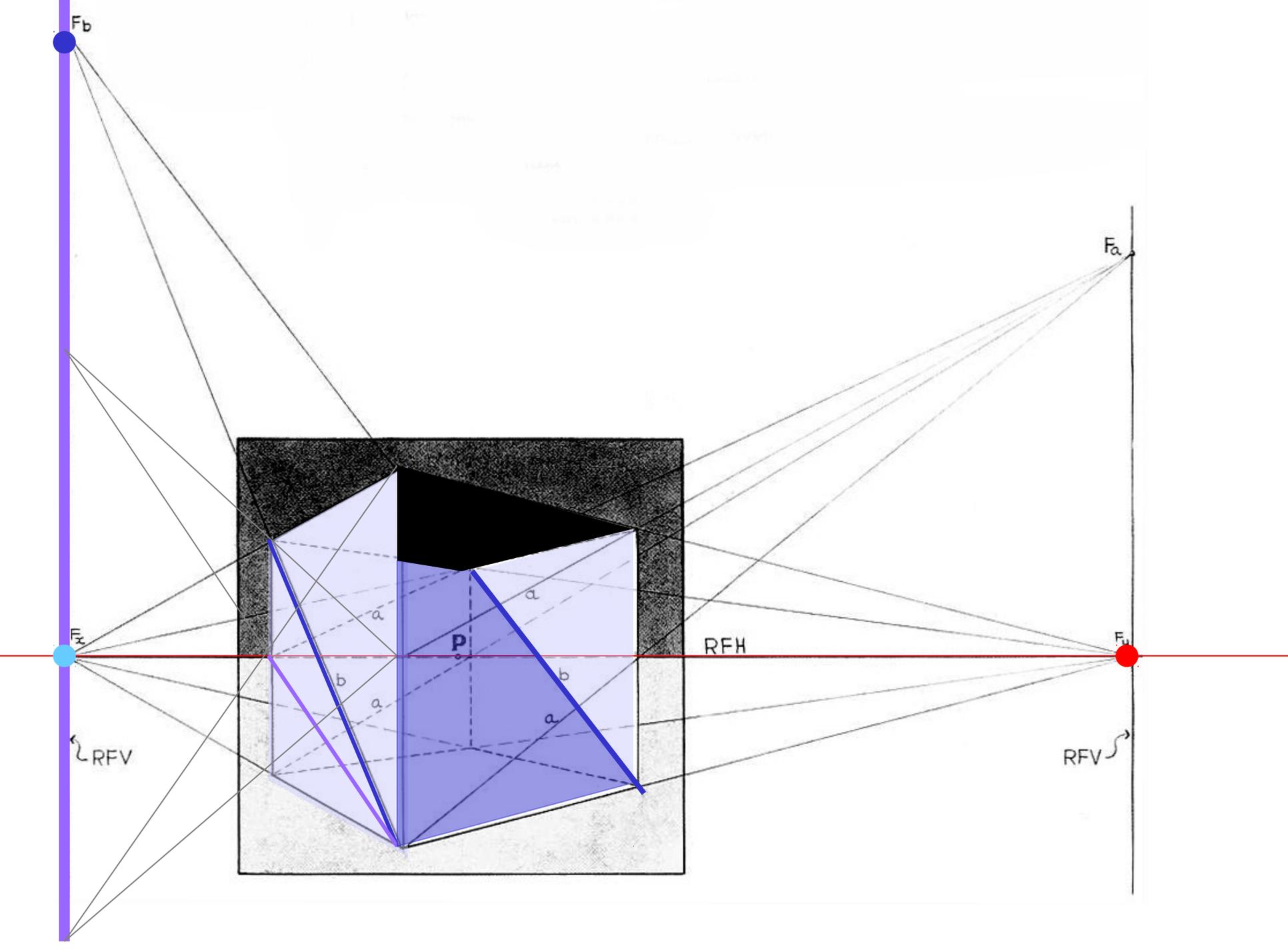
Los planos VERTICALES FRONTALES, esto es, paralelos al CUADRO, tienen su recta de fuga en el infinito y perpendicular a la RFH .

F_y y F_v , situados en el infinito, como corresponde a todas las frontales, sea cual sea su dirección.





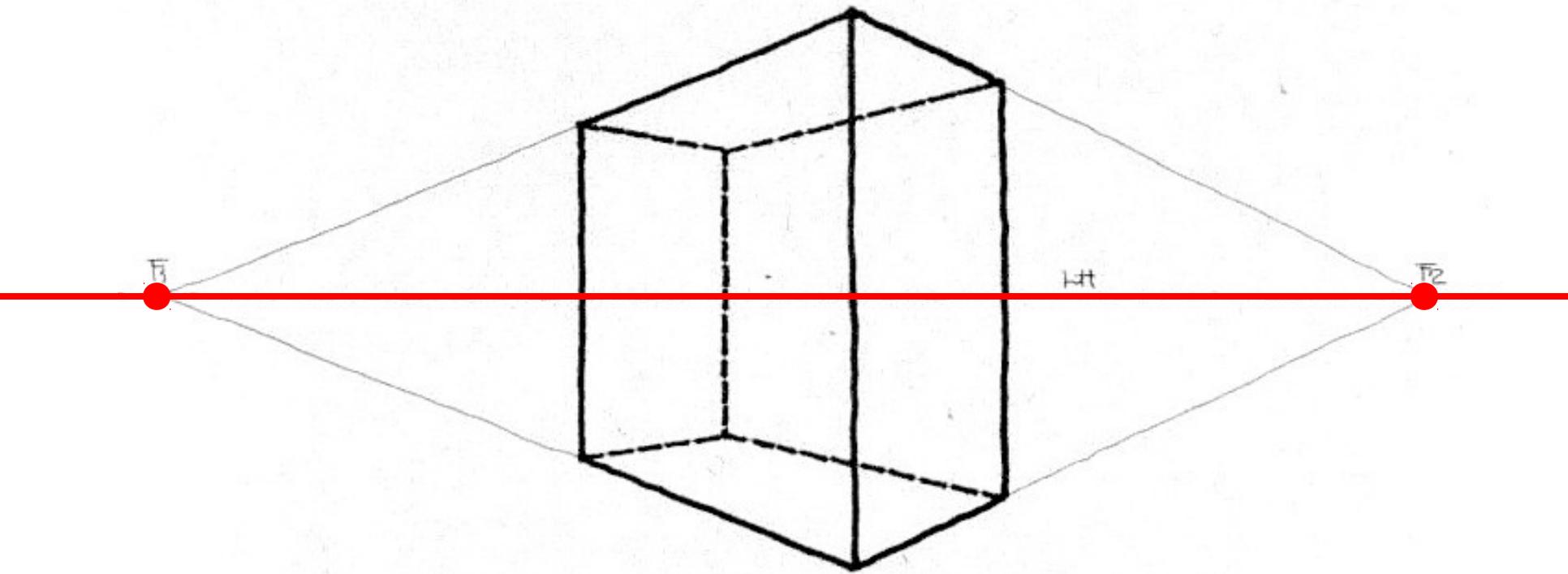


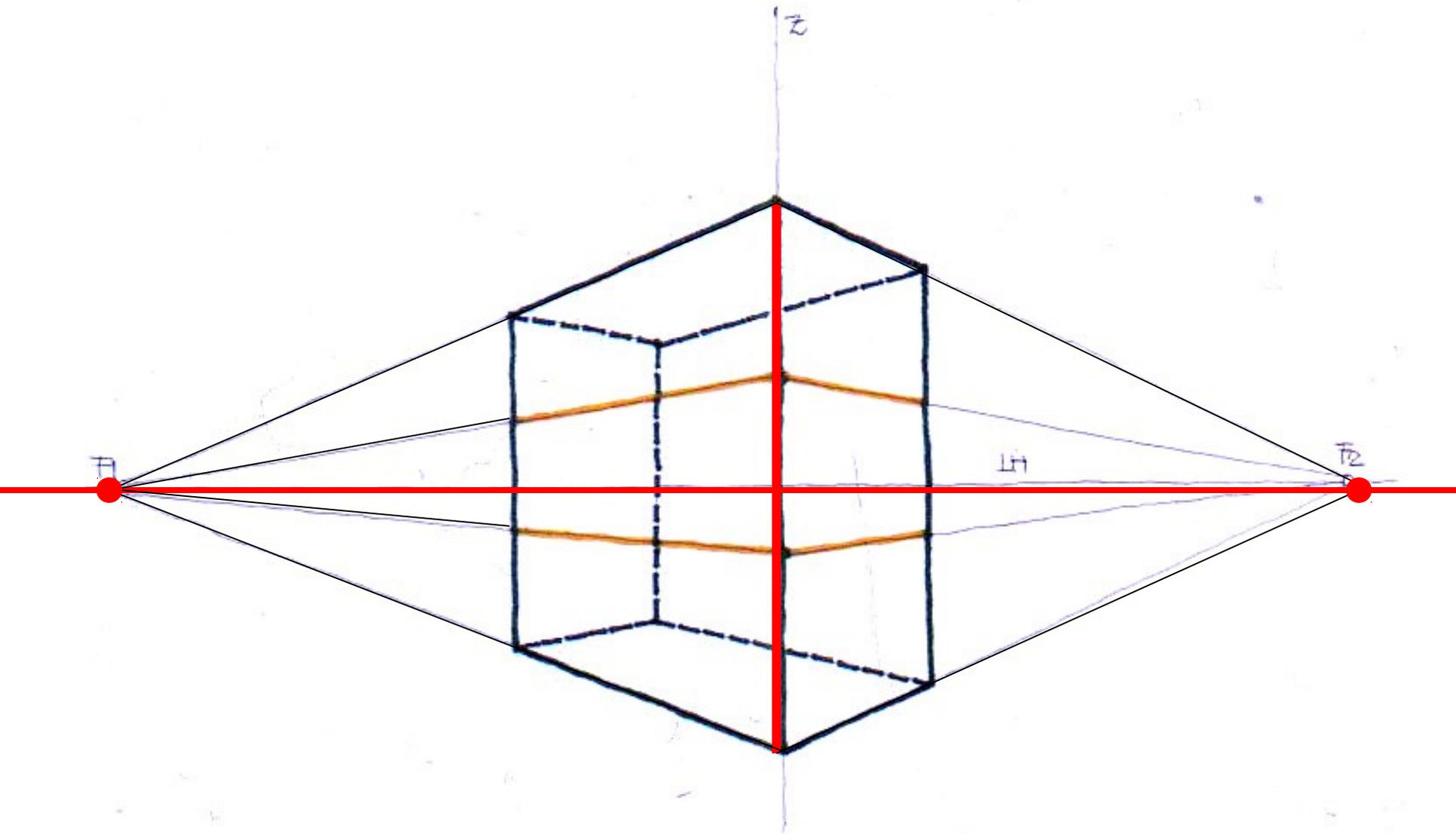


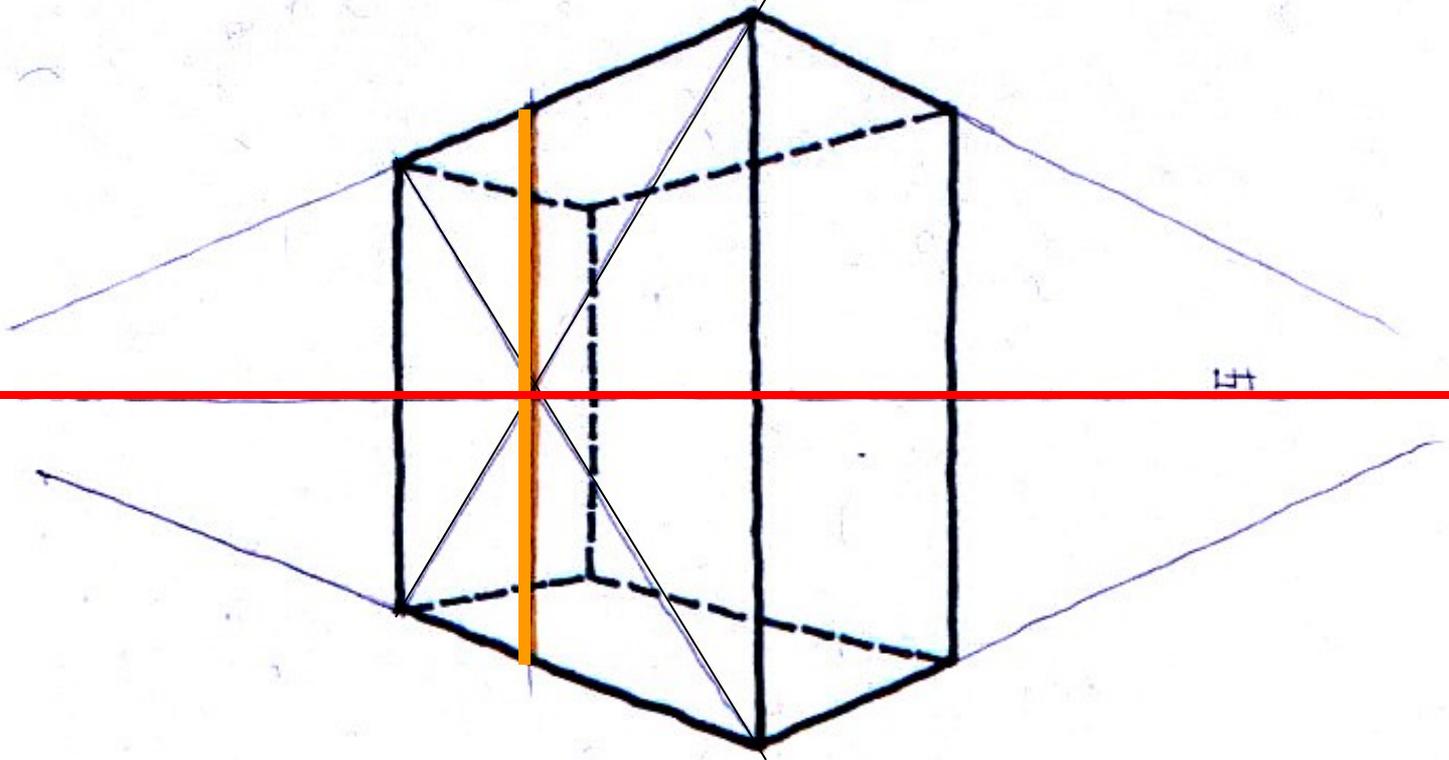
Geometría

Subdivisión y multiplicación de módulos.

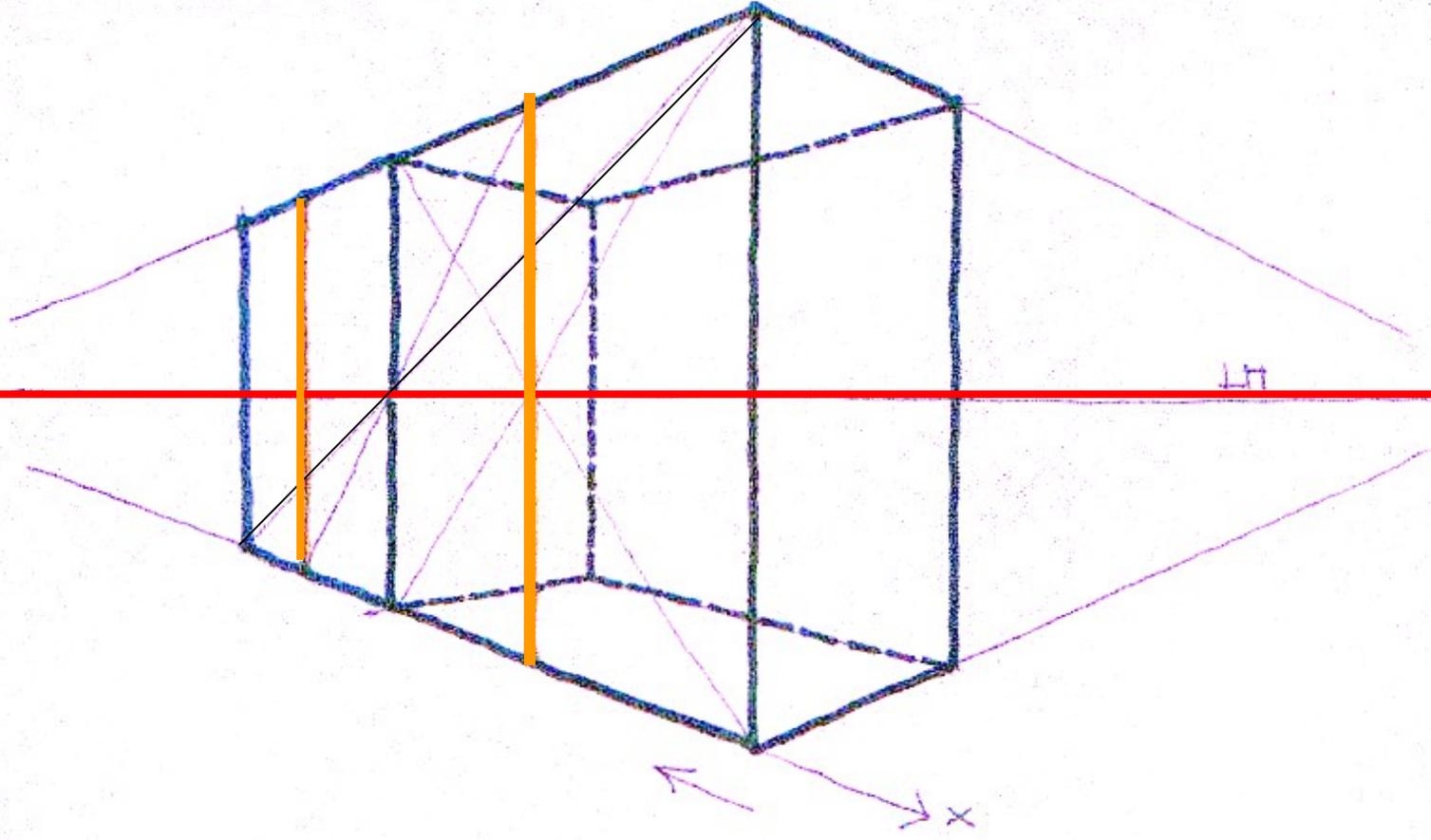
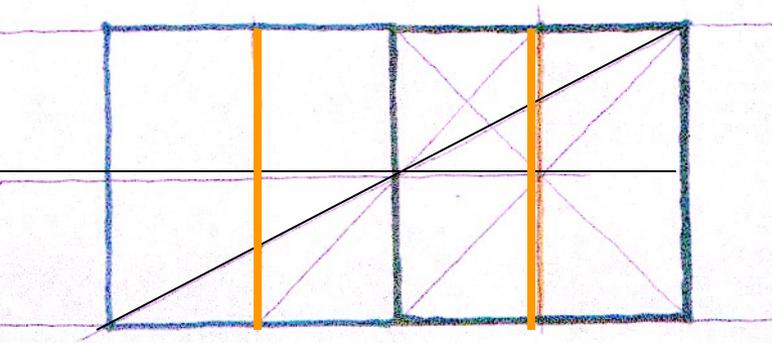
Teorema de Tales / Traslado proporcional de medidas



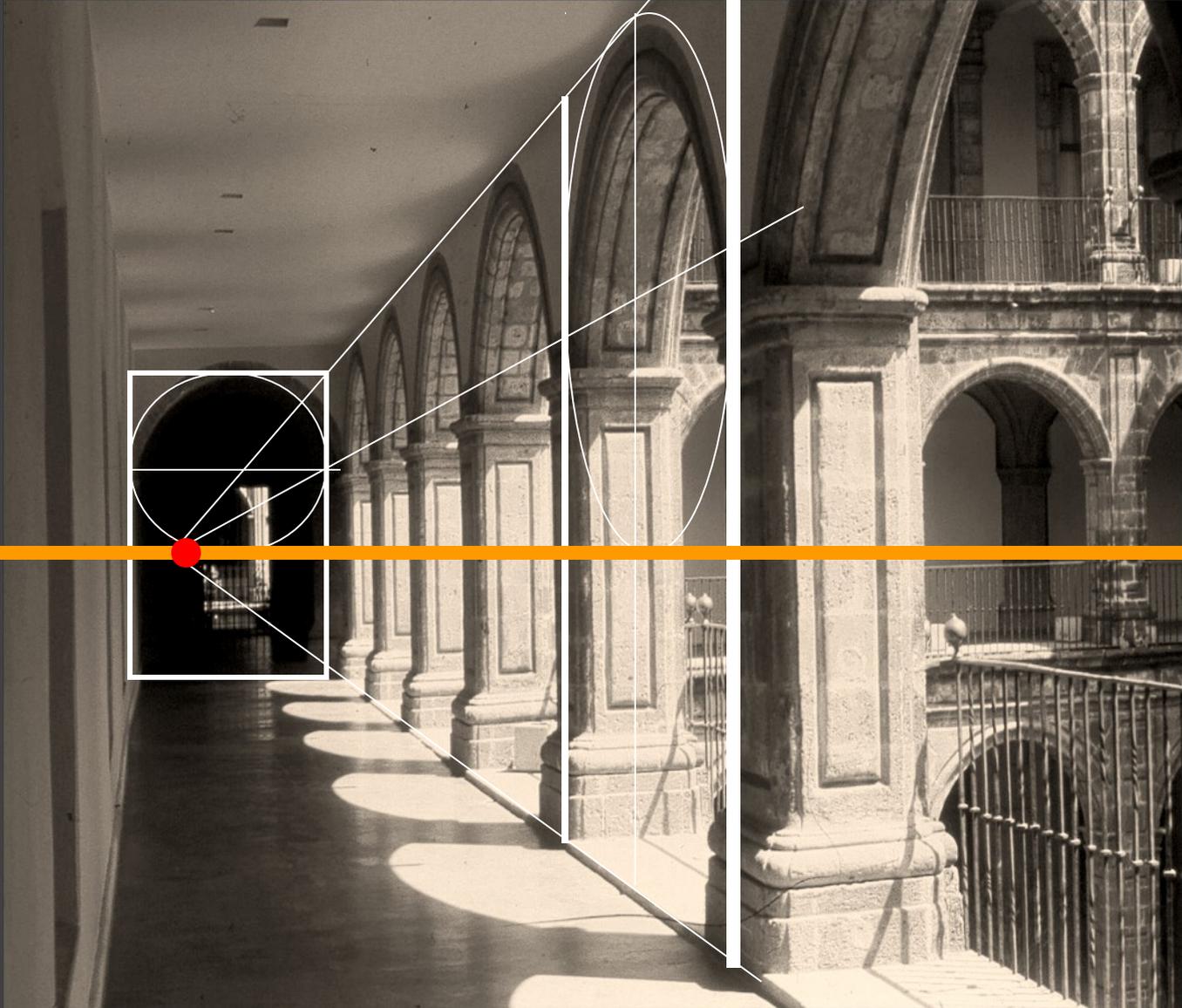


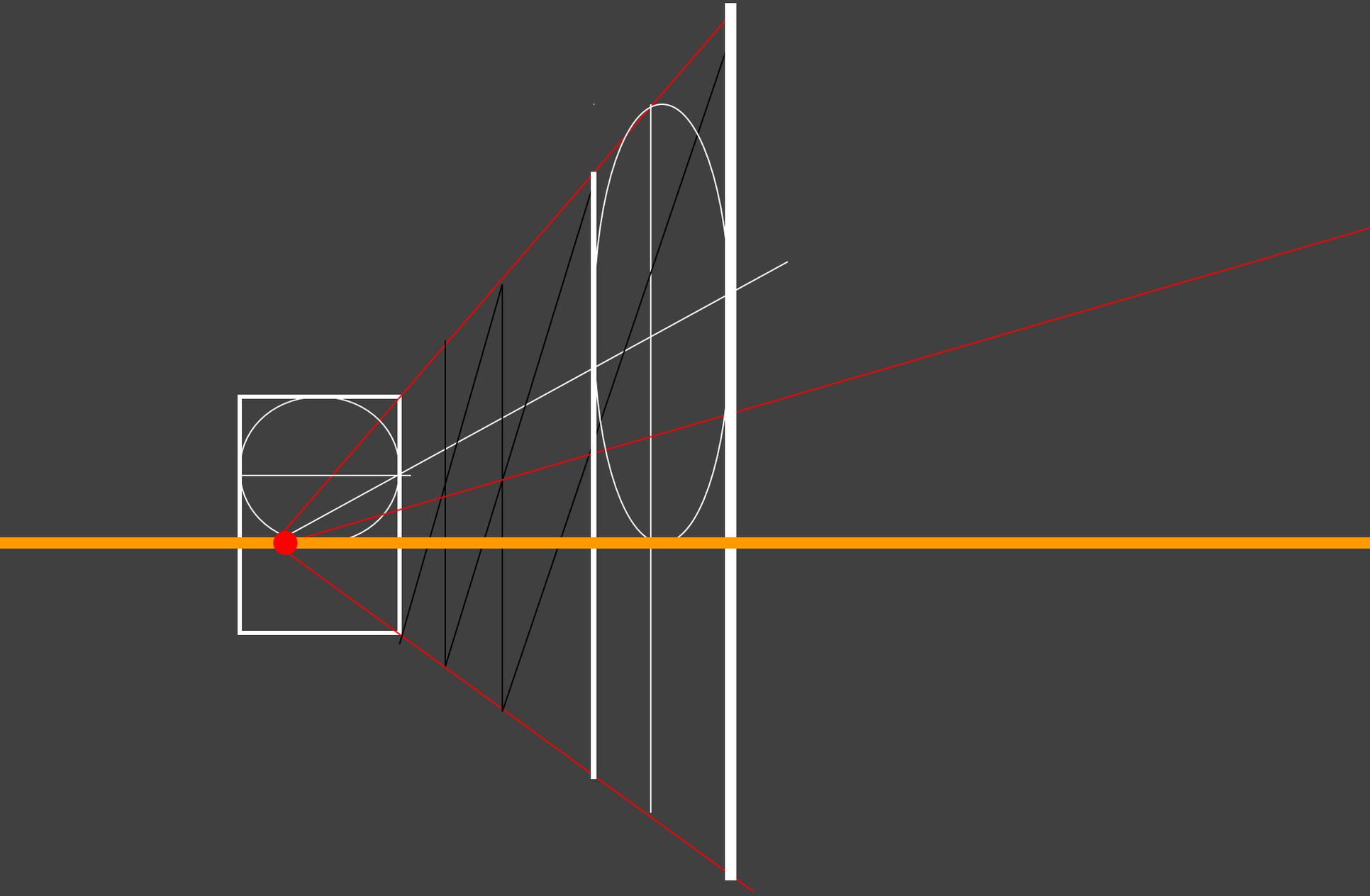


五



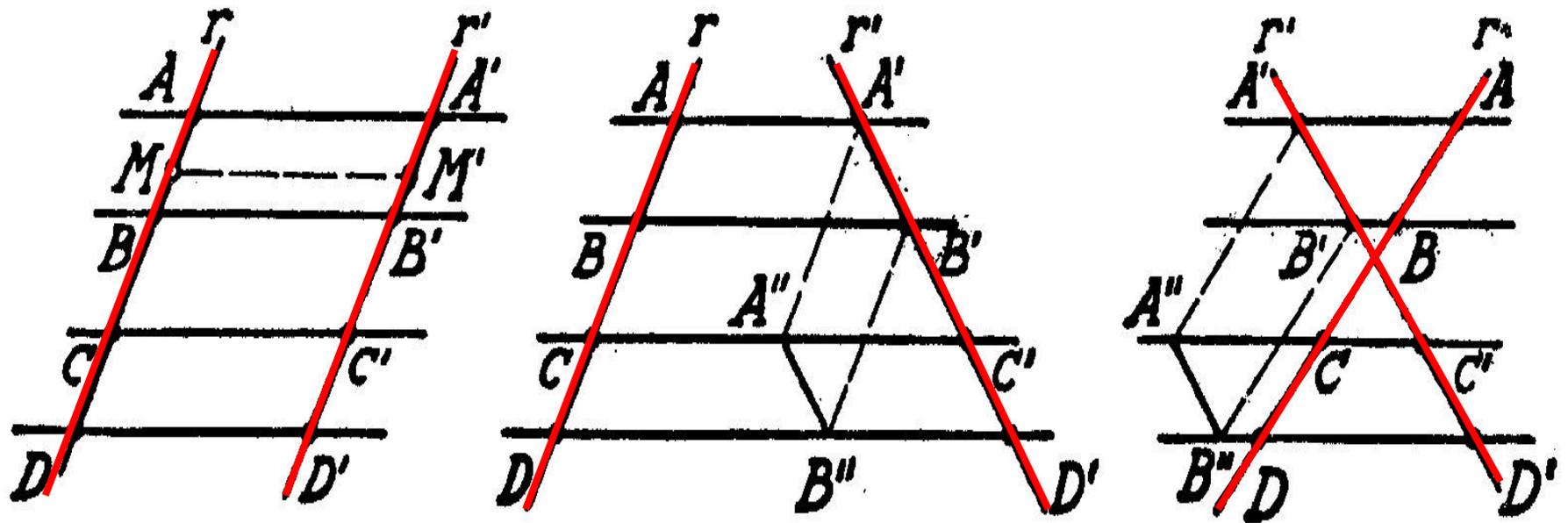


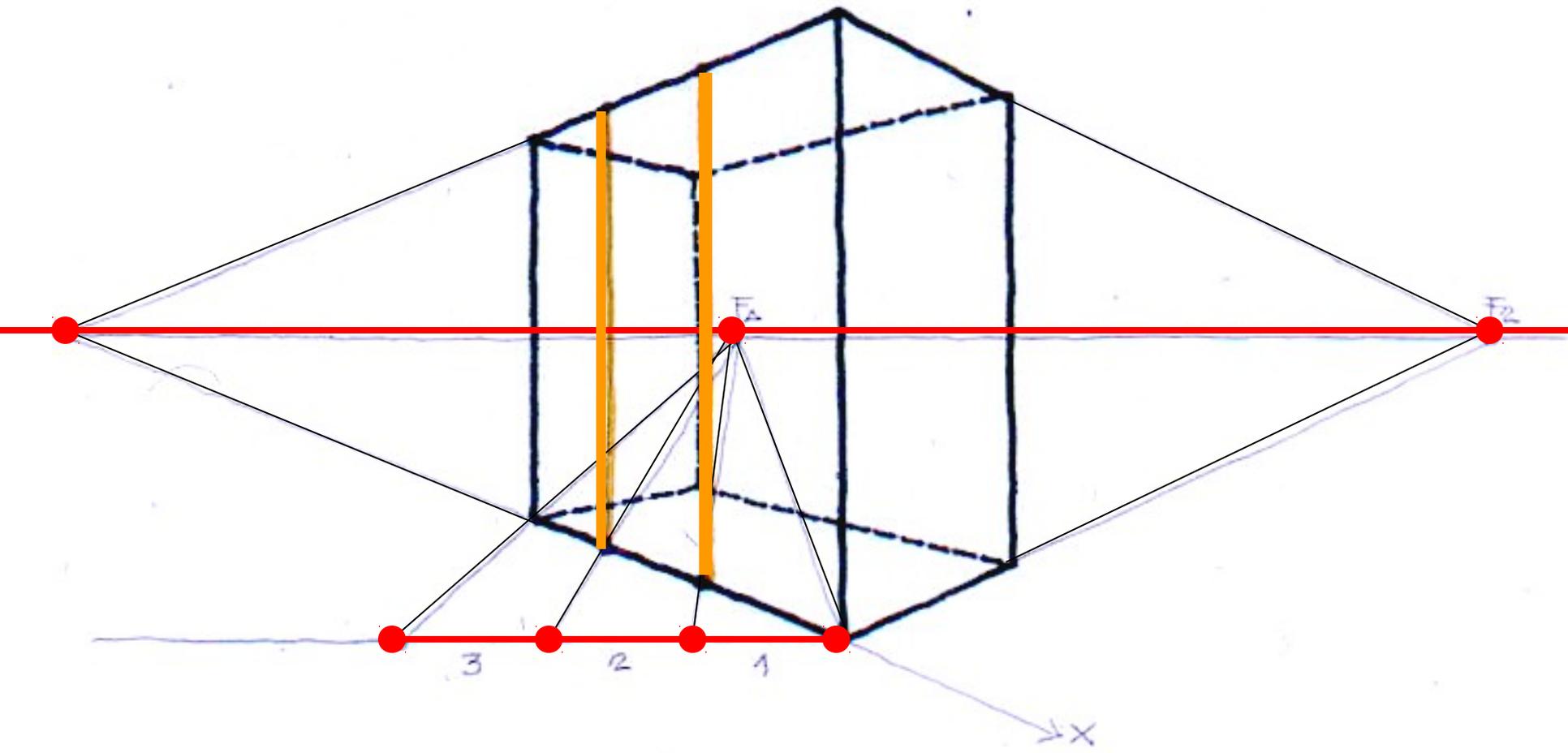


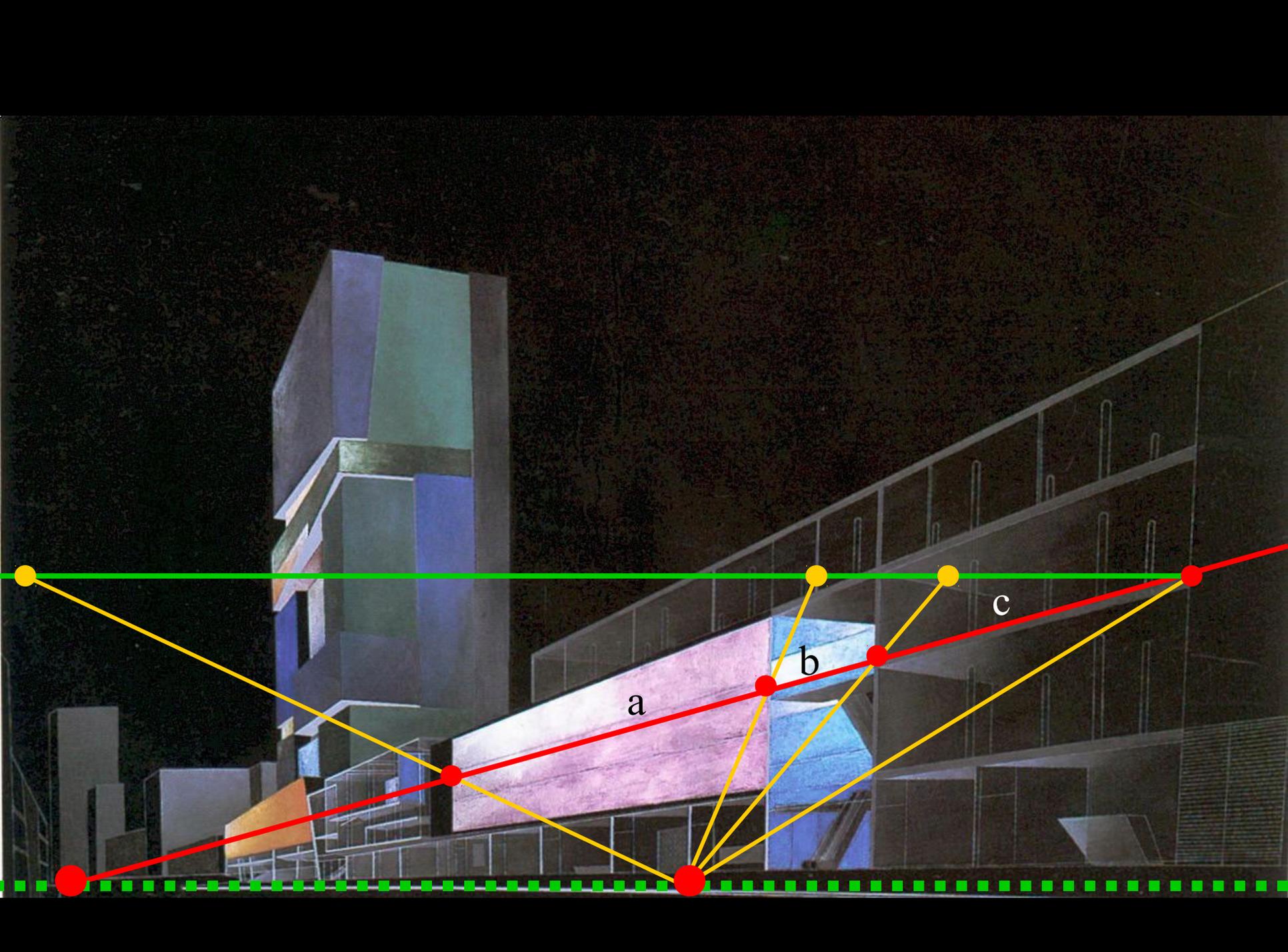


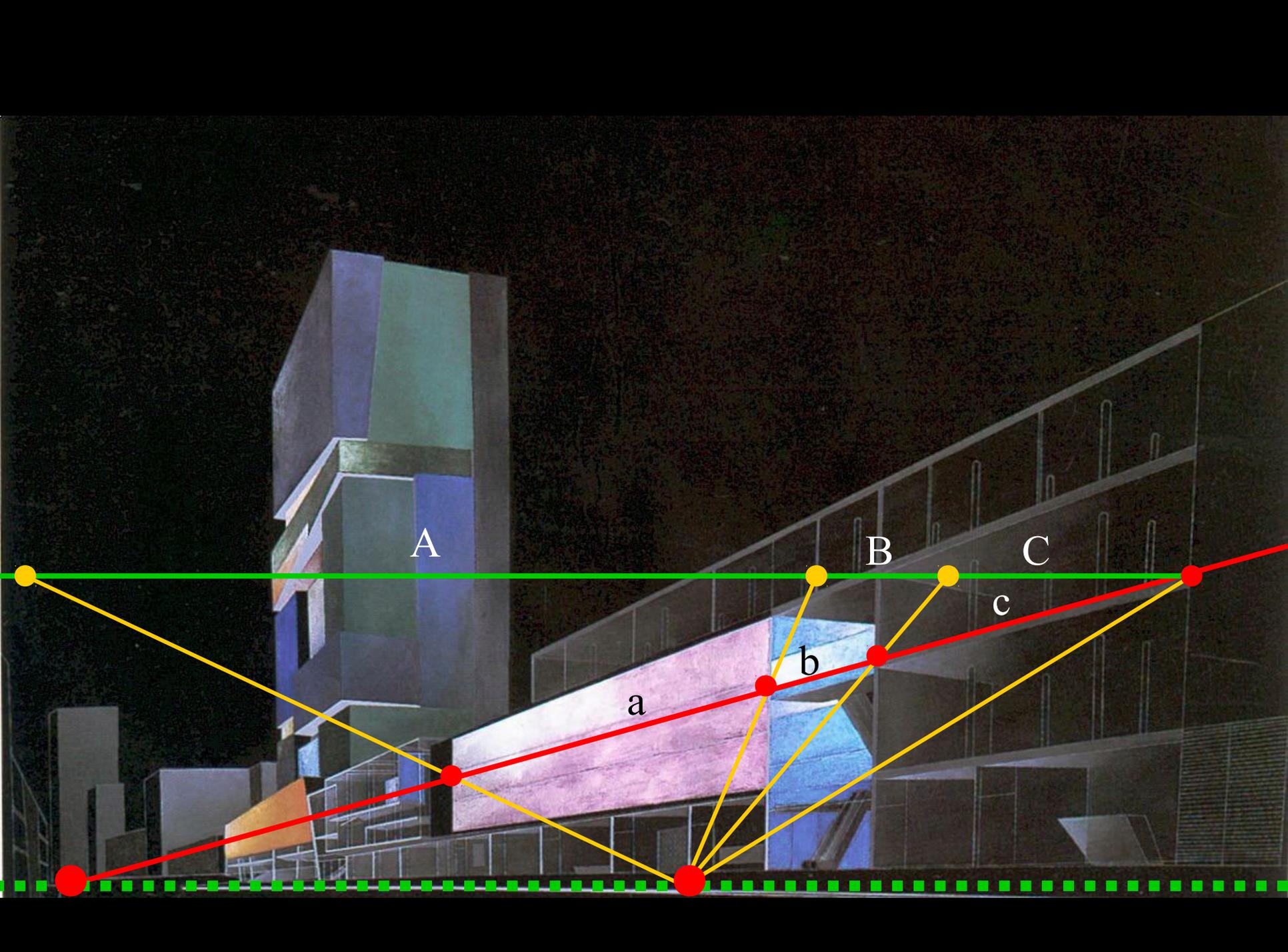
TEOREMA DE THALES

—Si dos rectas r y r' se cortan por un sistema de paralelas, los segmentos determinados por los puntos de intersección sobre una de ellas son proporcionales a los determinados por los puntos correspondientes en la otra.

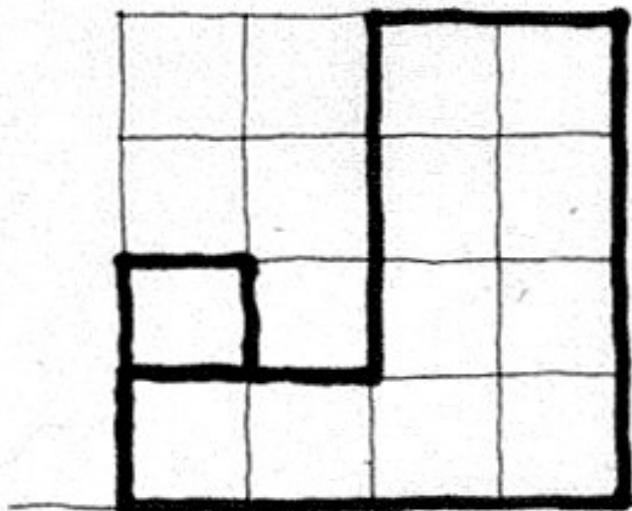




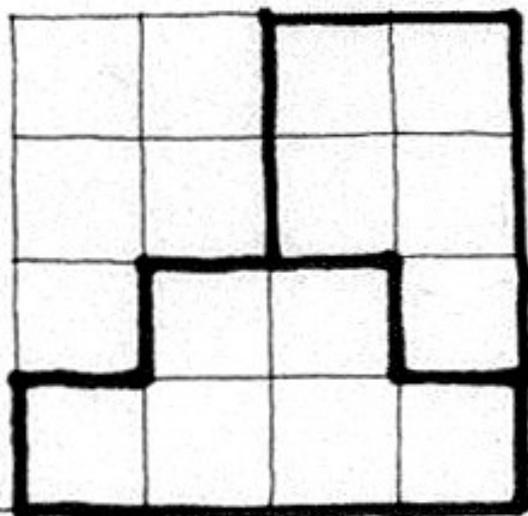




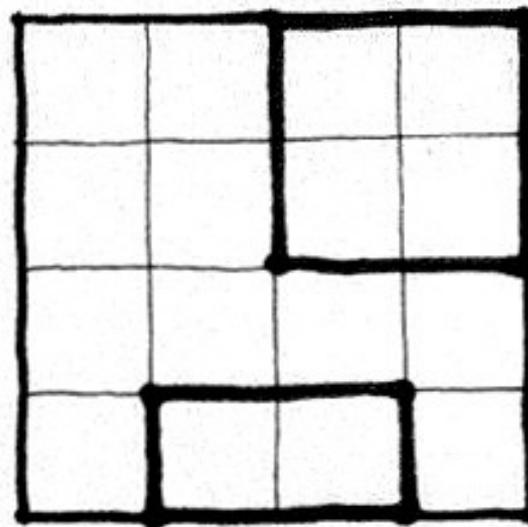
perspectiva directa



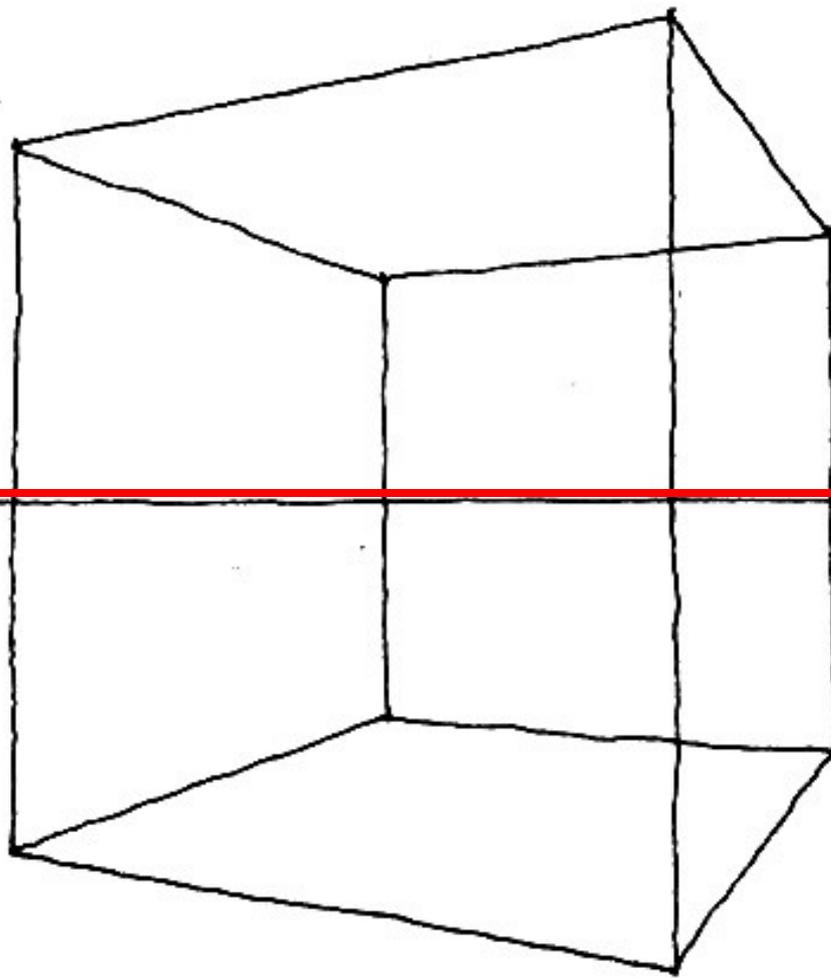
VISTA 1



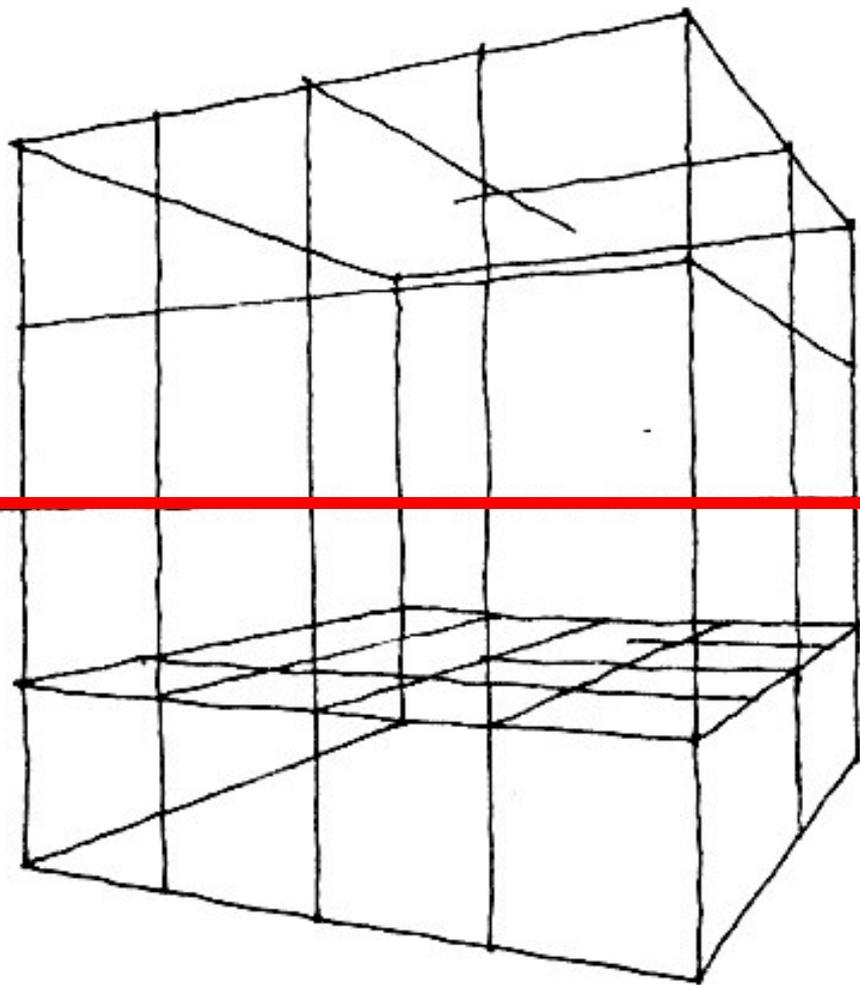
VISTA 2



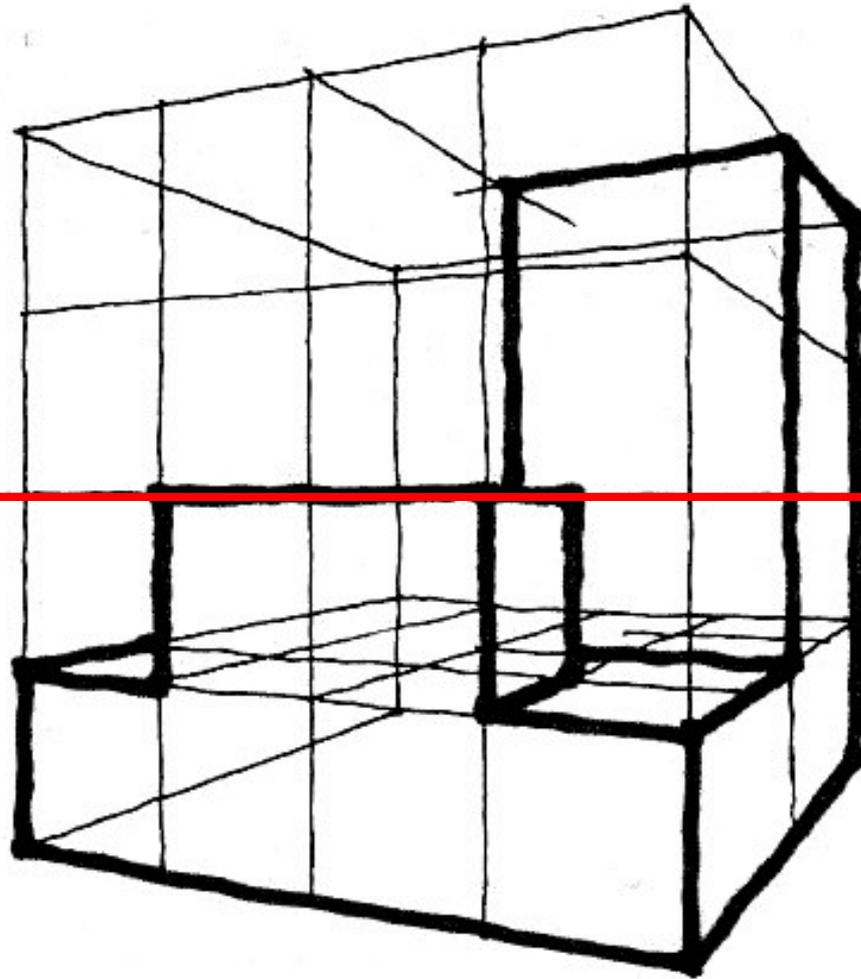
PLANTA



14 14

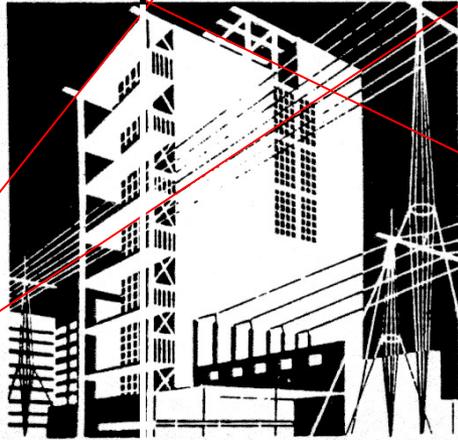


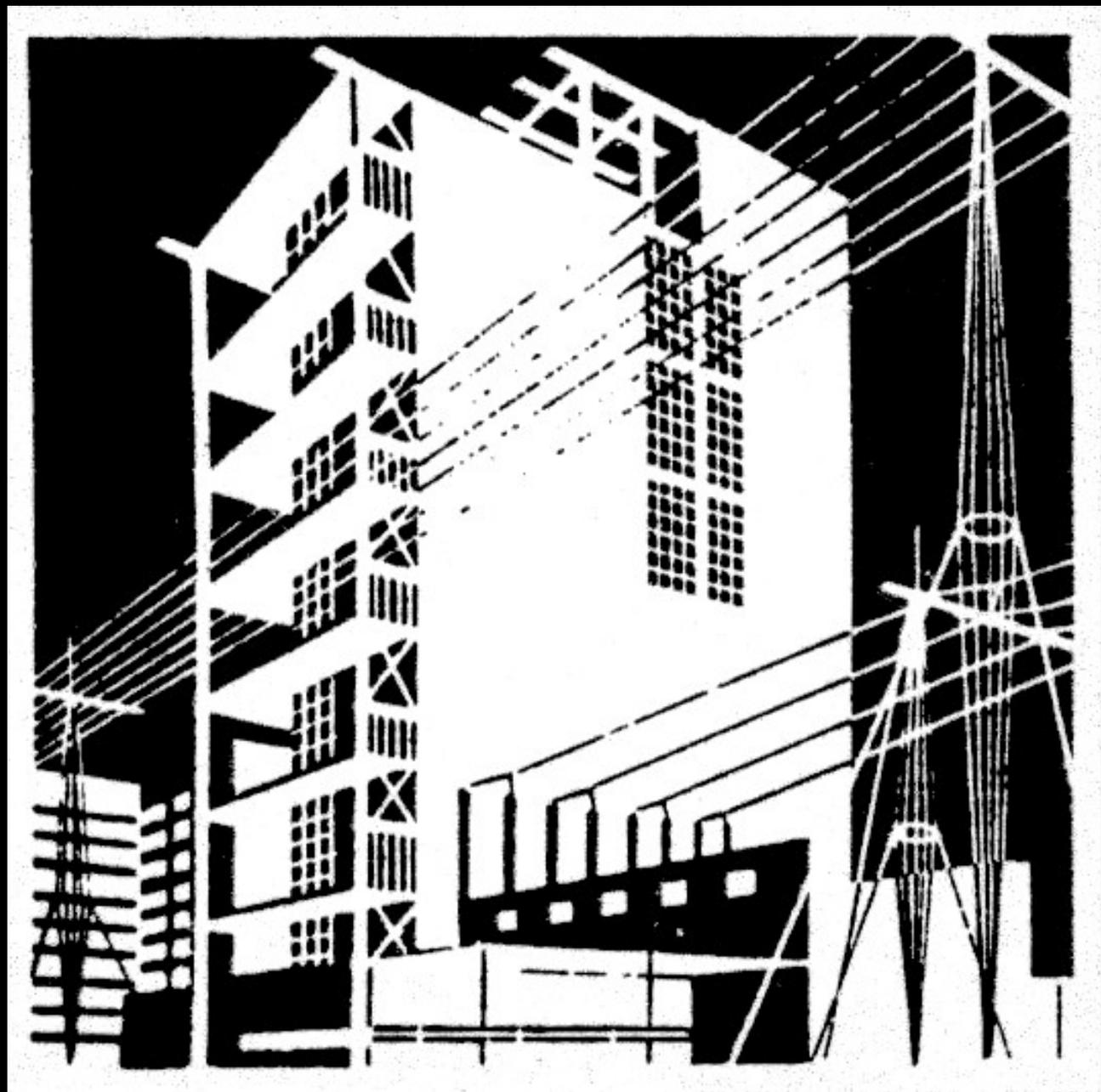
五

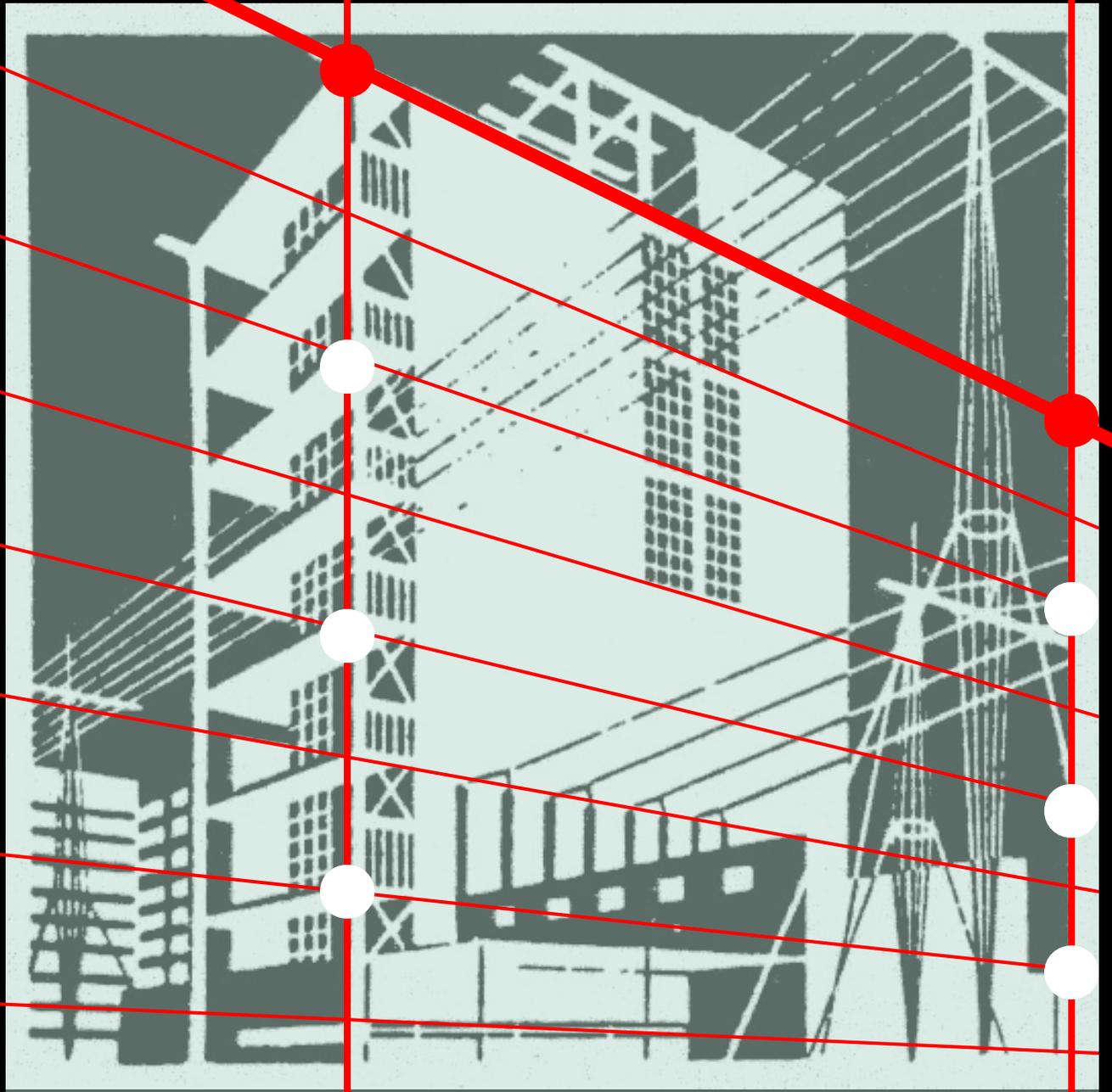


14

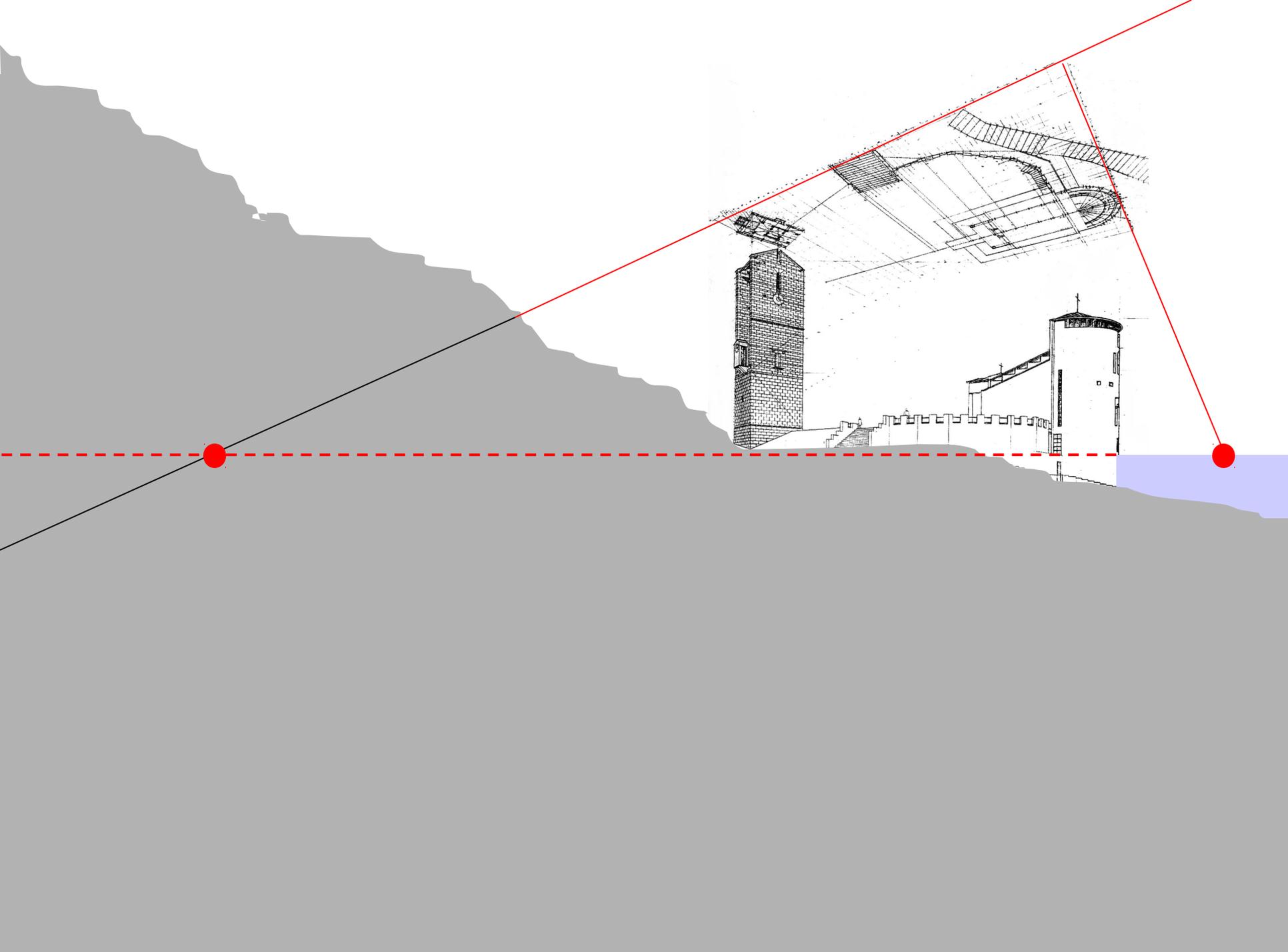
fugas inaccesibles

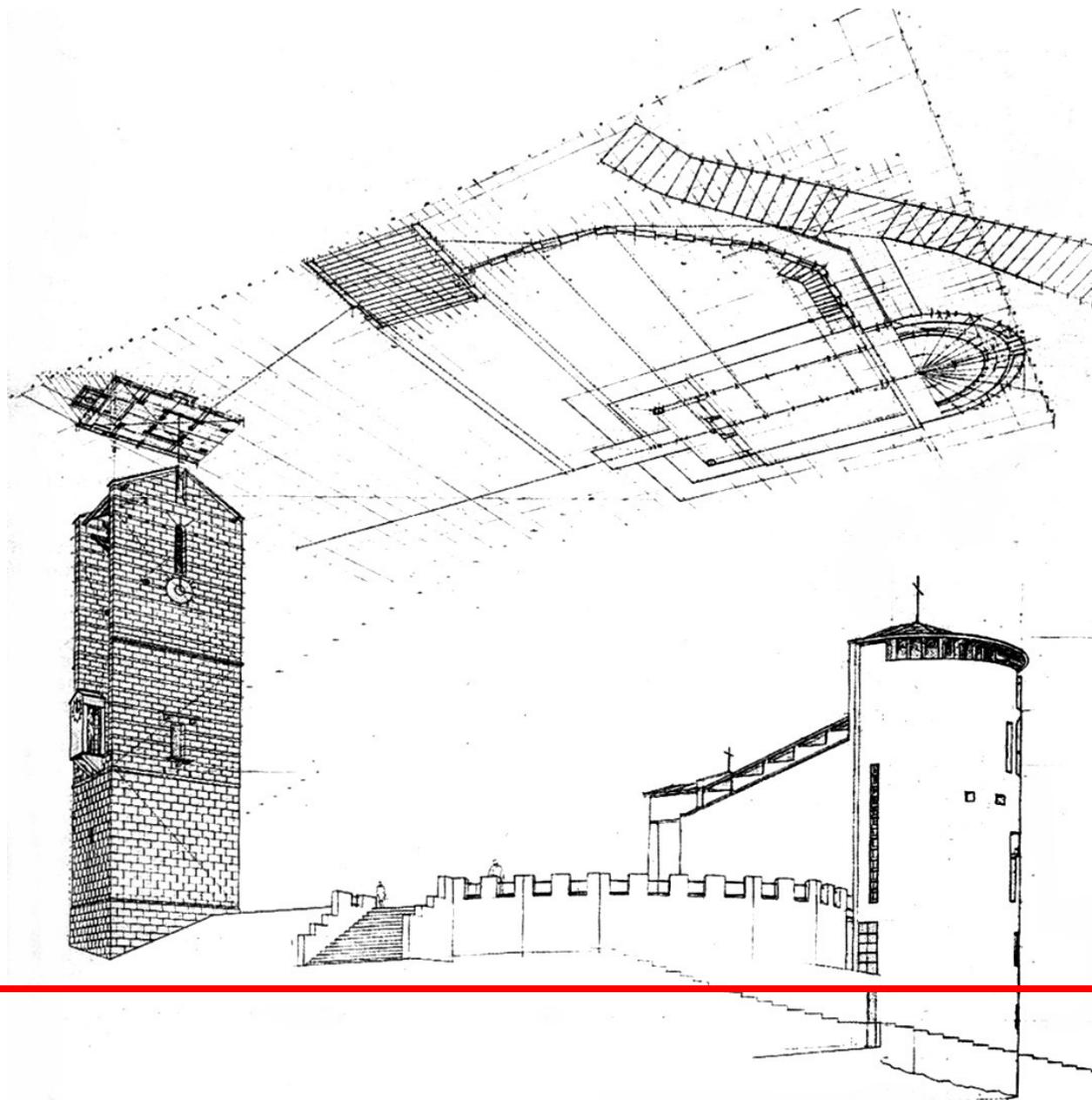




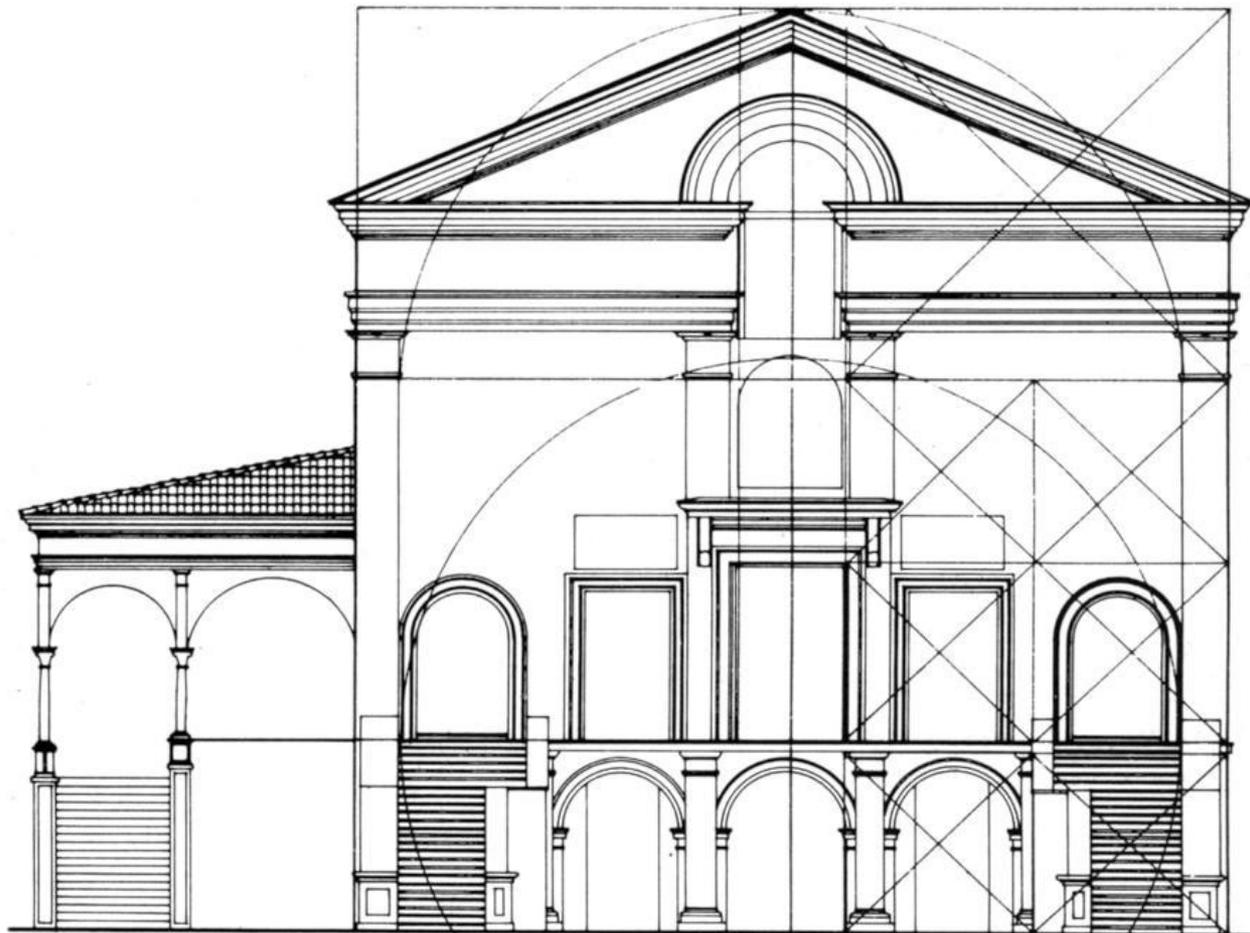


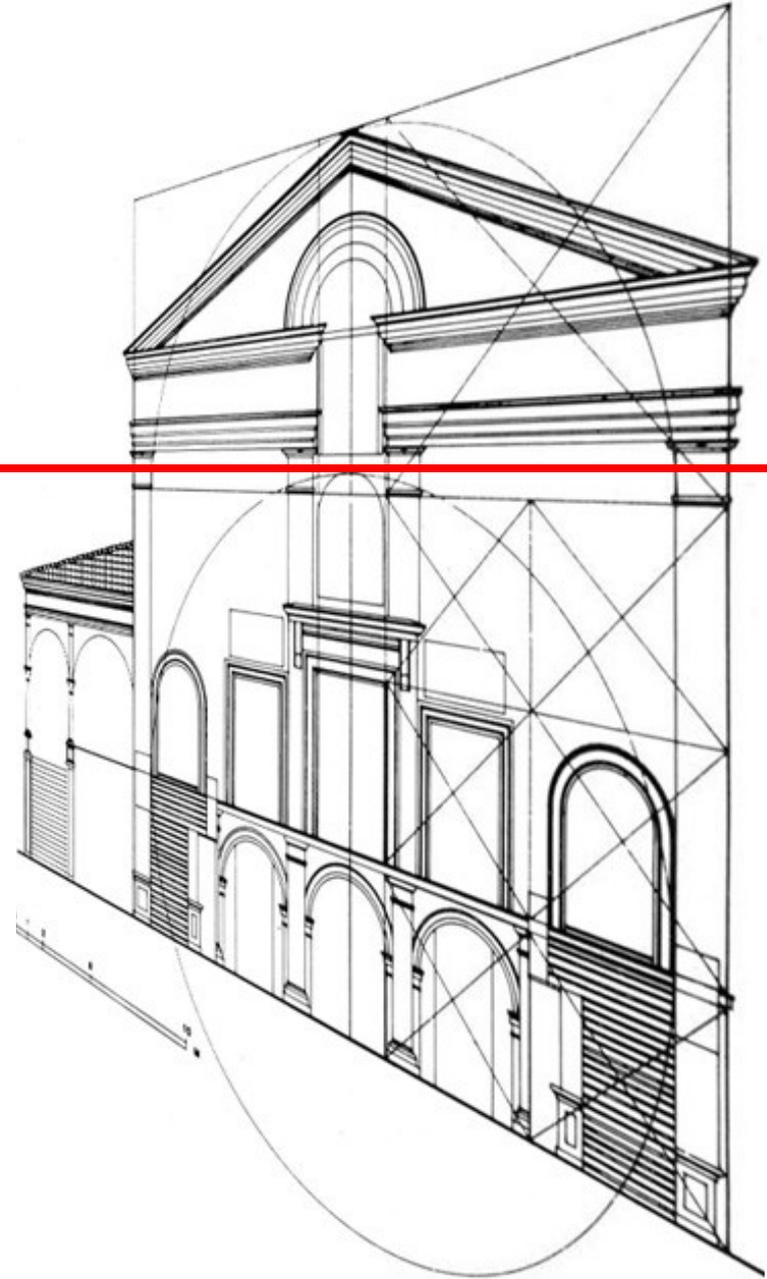
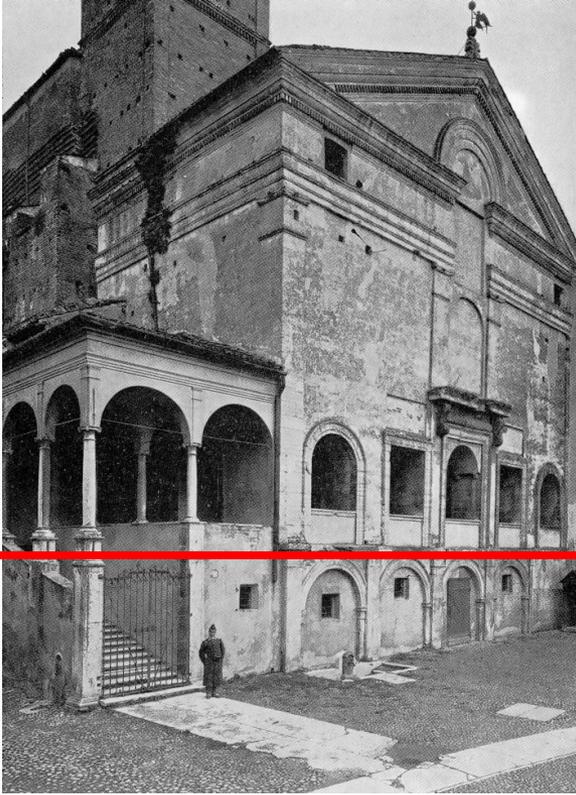
utilización de planos auxiliares



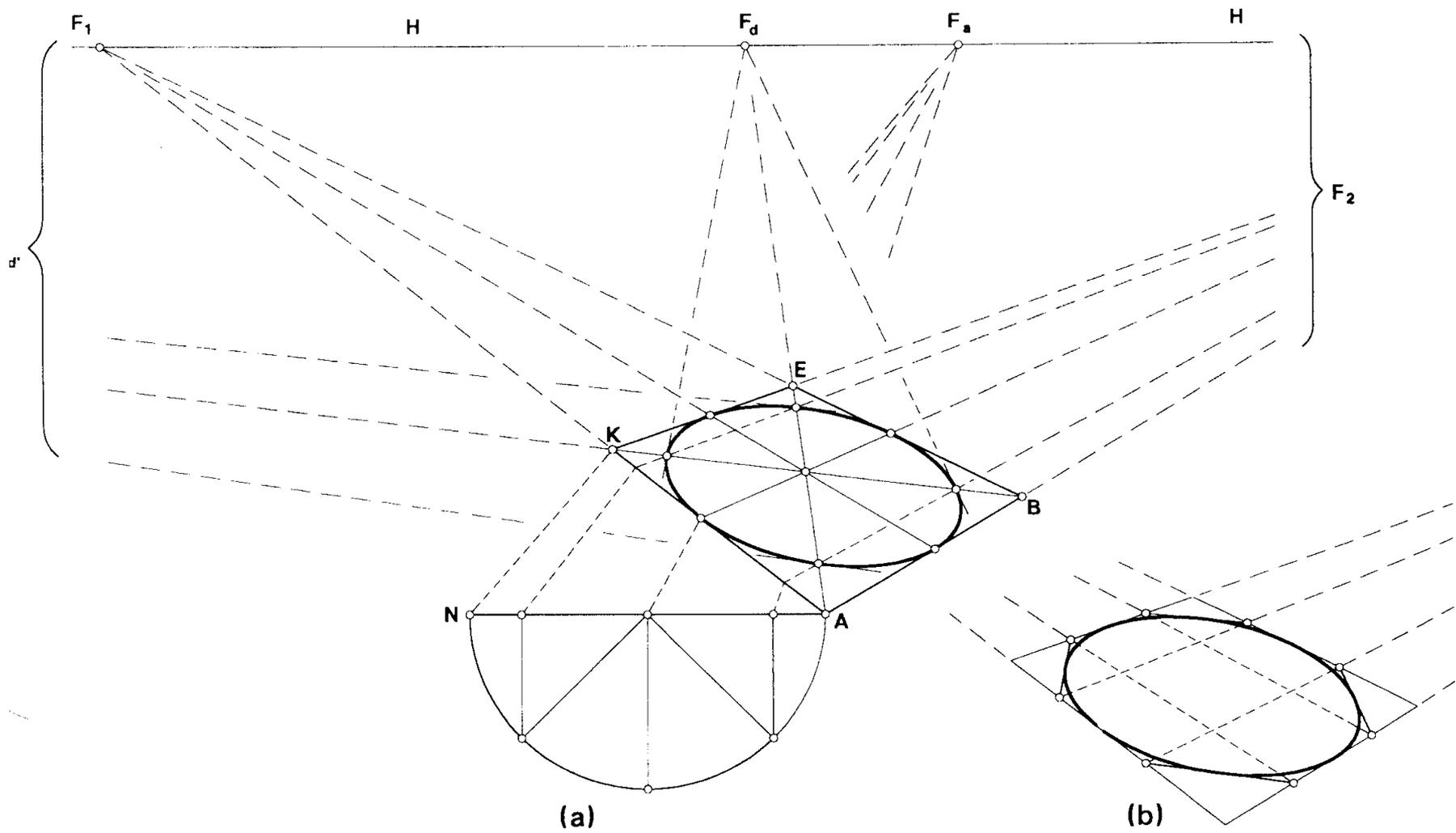


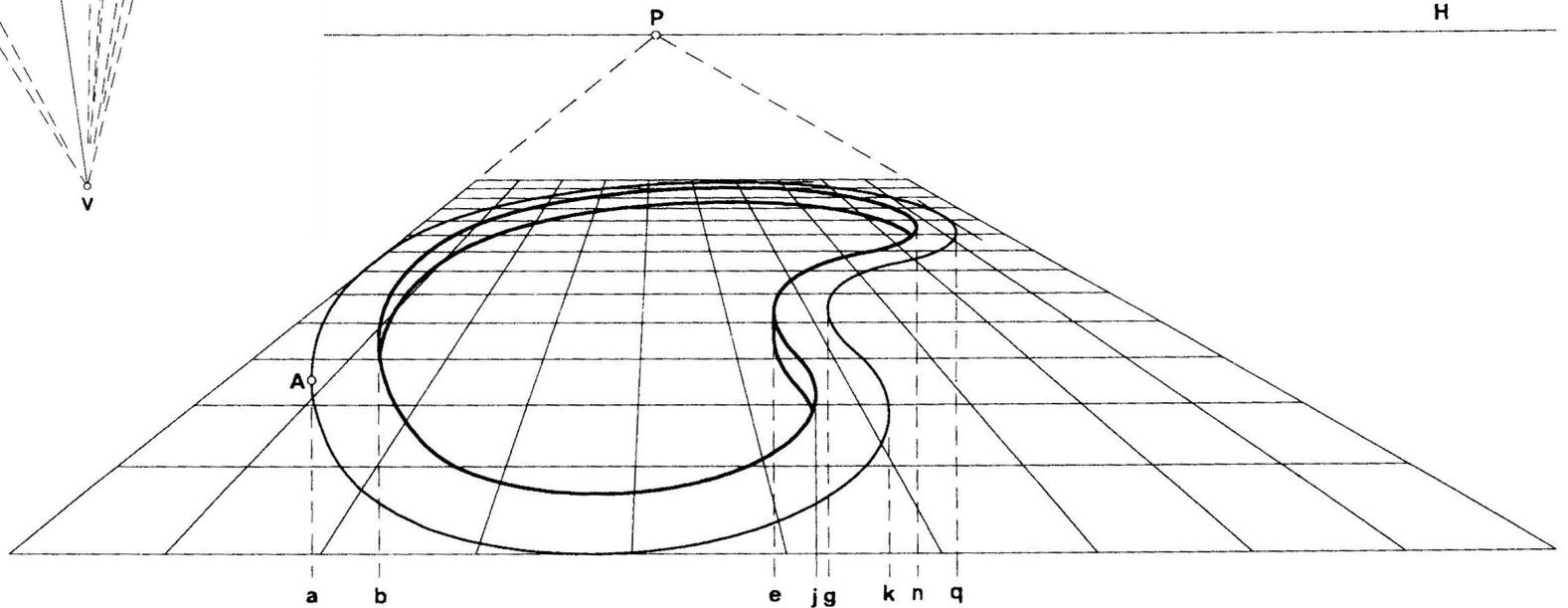
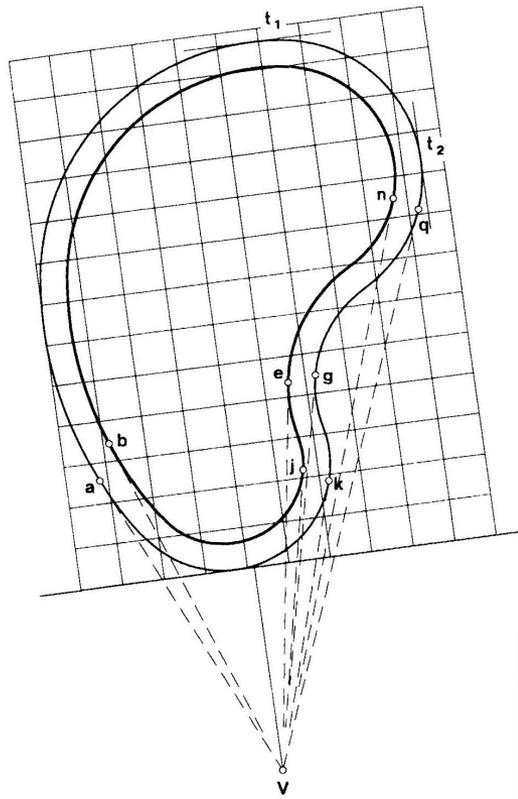
relaciones geométricas

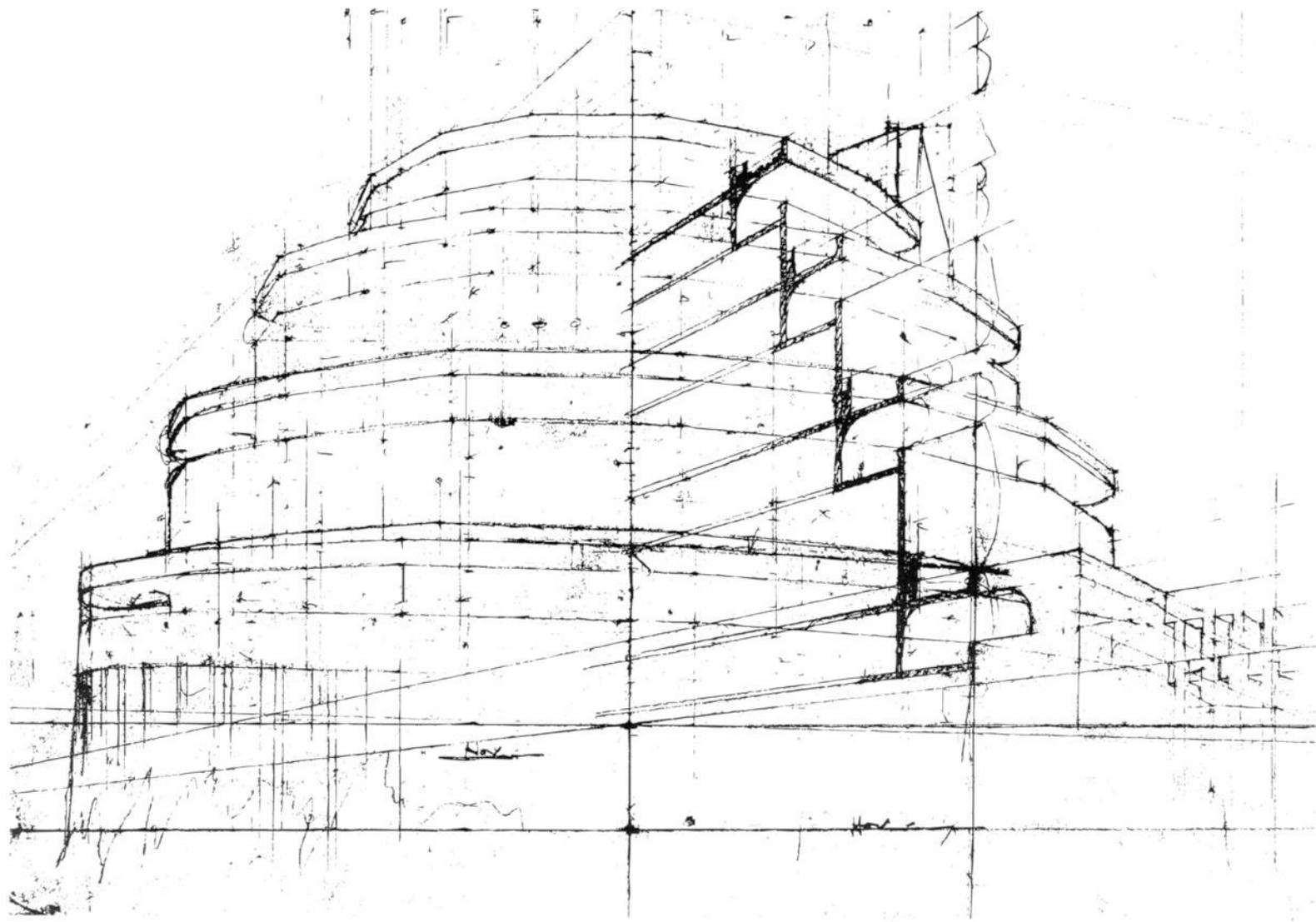




perspectiva de **figuras irregulares**

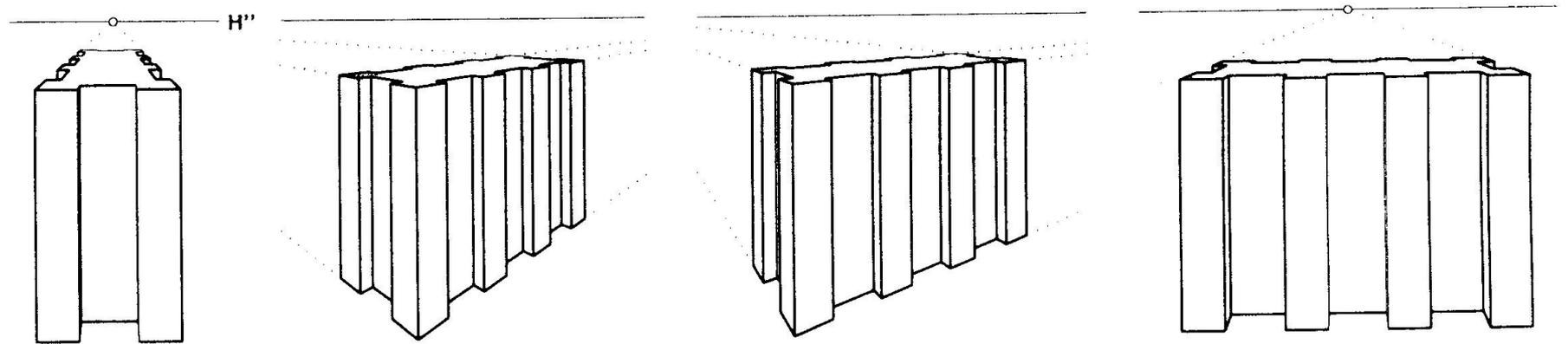
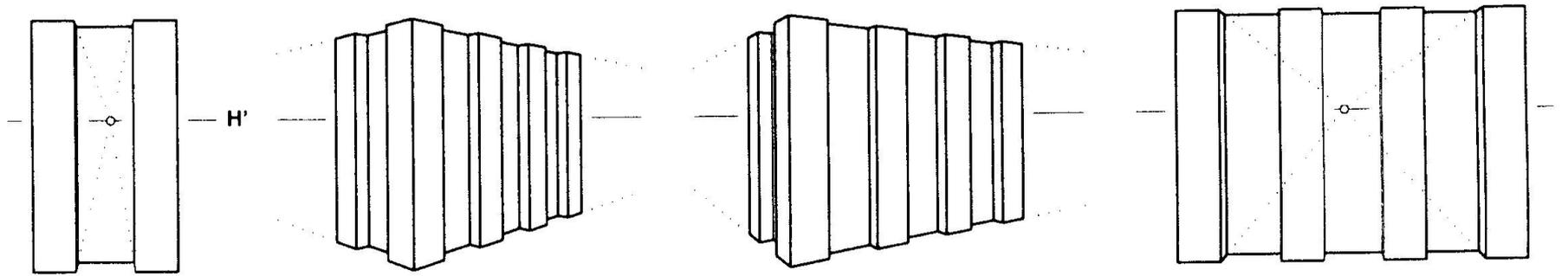
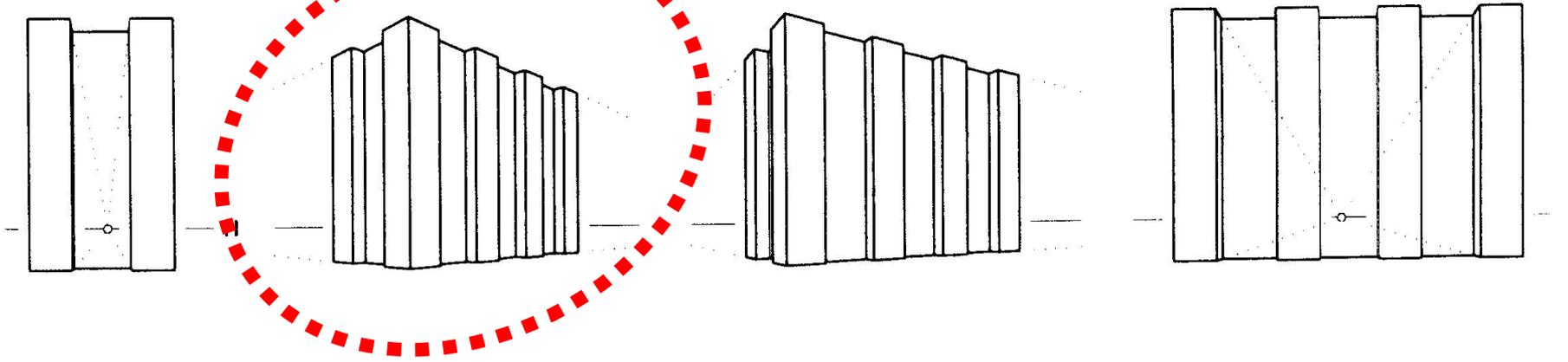




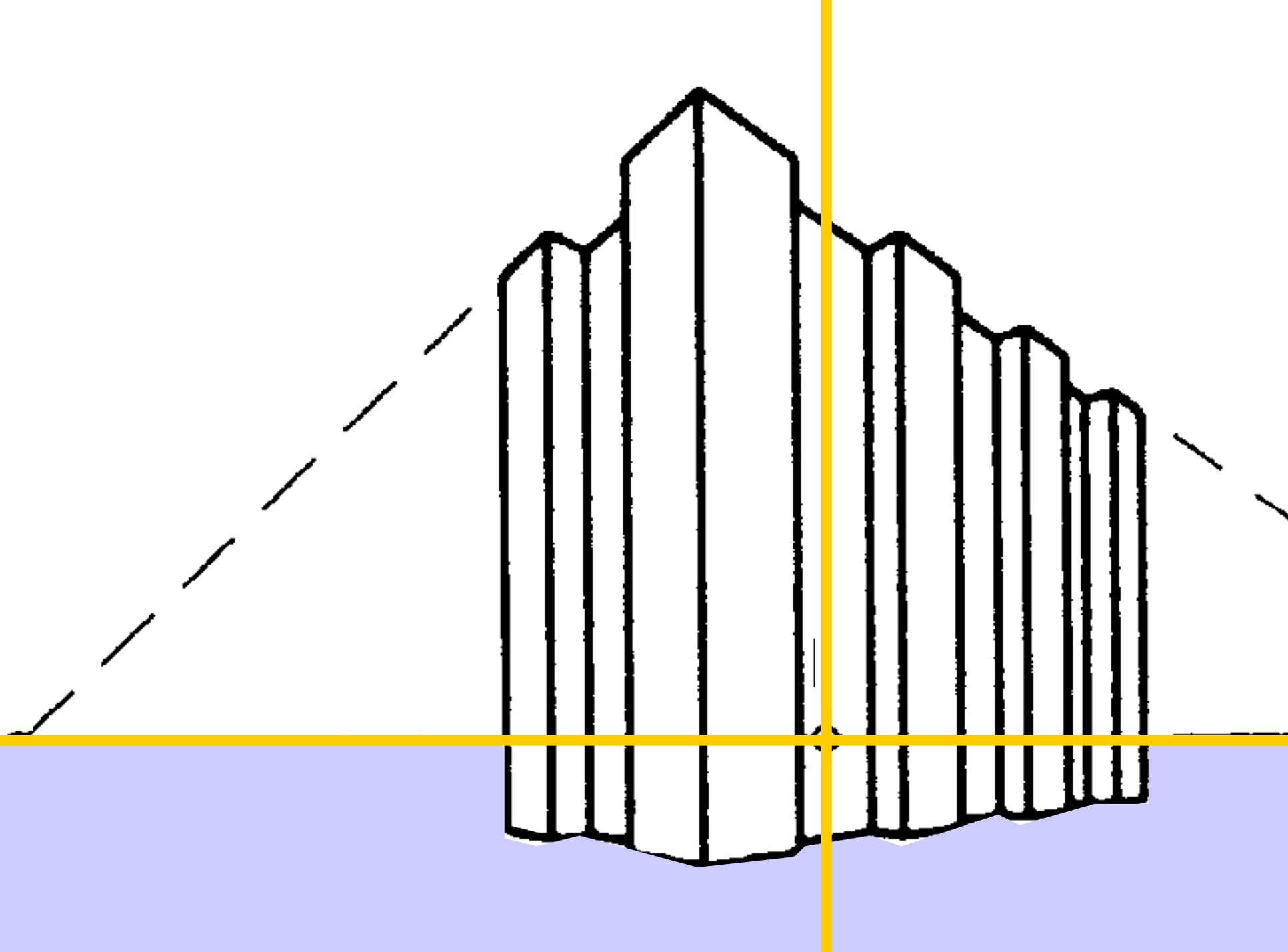


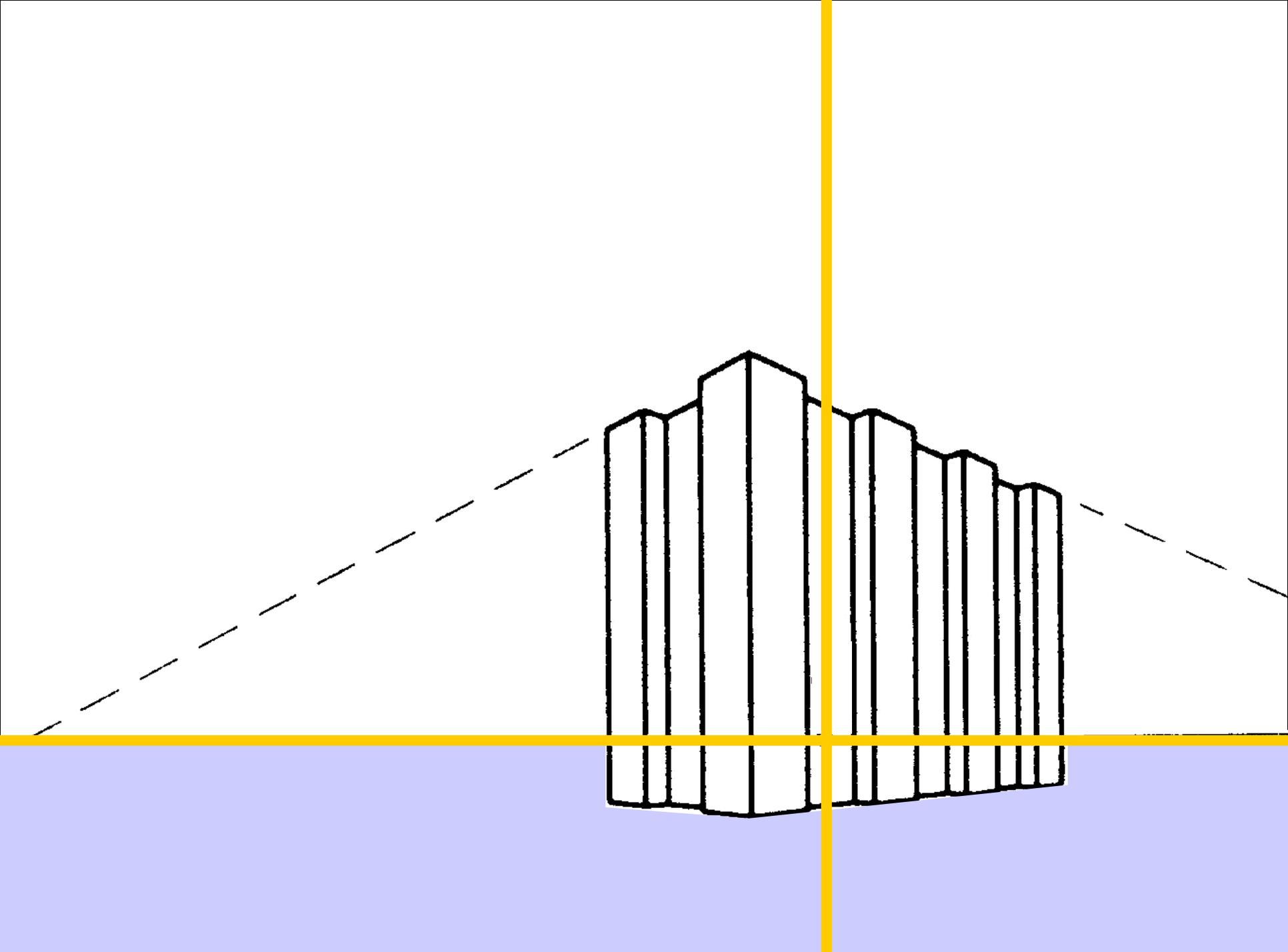


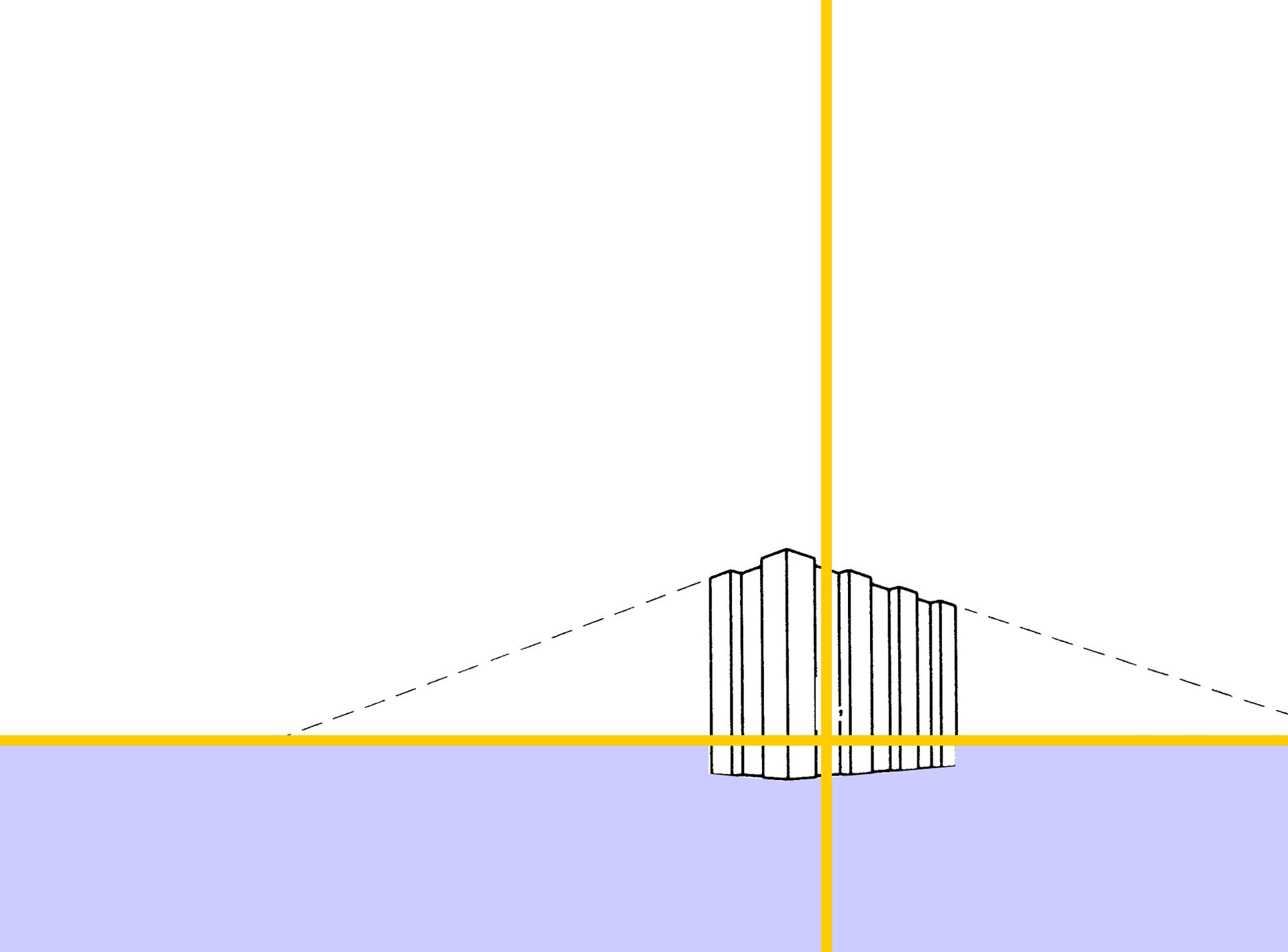
dirección del RPV

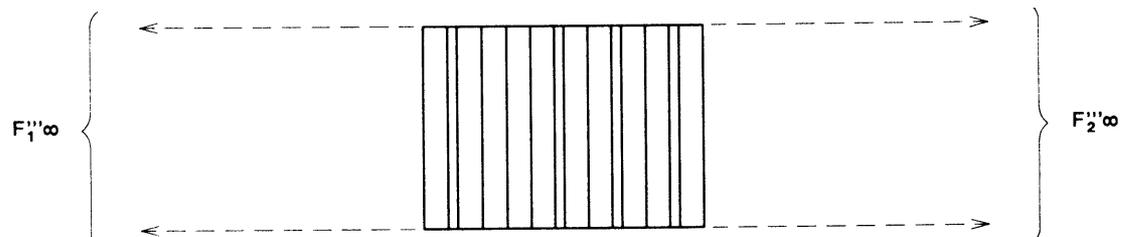


distancia al objeto y **deformación** perspectiva









encuadre y PV

altura del horizonte

incorporación de la **figura humana**





