• Paper / Proposal Title:
Exploring Wrong Perspectives
“What happens when the convention falls short for the idea at hand?”

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• Abstract (300 words):
Our proposal should be considered as a reflective conversation between three different parties: an architect (A), an artist (B) and a mathematician (C). All three of us are involved in teaching (aspects of) drawing/visualisation for architecture students and share a mutual interest in exploring the boundaries and extensions of perspective drawing.

While the method of linear perspective with one, two or three vanishing points has been under attack from many different angles (psychology, philosophy, art
theory, anthropology...), architecture and design remain rather ‘faithful’ to the system. Moreover within these disciplines the projective foundations constitute the convention to communicate ideas about form and space. Yet, conventional perspective only visualises frozen one-eyed snapshots of the world. This contradicts the dynamic, multisensory experience of time, form and space. Acknowledging this discrepancy has consequences for the drawing instruction.

Architectural drawing can be considered as a peculiar faculty of drawing. Metaphoric on the one hand, descriptive on the other. While metaphoric drawings drive the creative process, descriptive drawings drive production processes. ‘Wrong’ perspectives position themselves in-between these modes. In the (drawing) courses we teach, we started exploring the consequences, possibilities and challenges of extending linear perspective in architectural design processes and its education.

Our paper intends to reflect upon geometry, observation, imagination and invention in architectural design and its learning processes. To structure the dialogue we started sending drawings to each other. (A) provided a set of design drawings that visualise more than one can see (fig.1). (B) provided an analysis of a historical drawing to reflect upon geometry and perception. (fig.2) (C) provided a series of explorations to geometrically construct ‘wrong’ perspectives (fig.3). Combined they provide a backdrop to reflect upon pedagogic challenges for - and possibilities of ‘wrong’ perspectives.

- Author(s) Biography (200 words each):

Insert 200 biography here – Century Gothic Font only / Justified both sides

Robin Schaeverbeke got fascinated by architecture through a training as a draughtsman within Beaux-Arts methods of (architectural) drawing an Academy of Fine Arts. From there on he moved to Ghent and Brussels to take on the study of Master within Architecture graduating in 1998. In 1999 he moved to Rotterdam develop designing and graphical skills within several Dutch offices. From 2004 onwards he took the opportunity to teach, redevelop and research directions for drawing courses at the Faculty of Architecture KULeuven. In August 2016 he successfully defended his PhD dissertation “Extended Drawing” wherein he explores the concept of extension as valuable way to progress in transformative fields of practice. His active and passive interest in musical improvisation led to a thesis which explores the concept of improvisation in design and drawing processes.

Hélène Aarts studied art (painting and graphical arts) and didactics at The Academy of fine Arts in Tilburg and the Design Academy in Eindhoven. In drawing classes and in recent papers (Porto 2013, Cyprus 2014, Antwerp 2015, Lisbon 2016, Eindhoven 2018) she focuses on idea generation, experiencing space and research by drawing. Currently working as a visual artist (painting, drawing) and assistant professor...
(drawing and Media) at the faculty of The Built Environment at Eindhoven University of Technology (since 2002). She also developed and lectured (8 years) new drawing curricula for the faculty of ‘Industrial Design’ TUE. Before, she was assistant professor at the faculty of Industrial Design and at the department of Civil Engineering at Delft University of Technology for more than 10 years. Besides, she also developed and lectured new drawing curricula for the faculty of Industrial Design at Twente University of Technology. Recently she gave workshops within the collective of “tekenmeesters”, at ADSL in the University of Antwerp, at Philips Design and together with “Kanai”. All activities to promote drawing by hand for the professional architect, designer and visual recorder.

Dirk Huylebrouck worked at universities in the Congo for about eight years until a diplomatic incident between Belgium and Congo interrupted his stay. He went to the University of Aveiro, Portugal, and the European Division of Maryland University, until the majority of his American (military) students were sent to Iraq. He returned to Africa, to Burundi, but for only three years, because of the genocide in neighbouring Rwanda. From 1996 until his retirement in 2017 he taught at the Faculty of Architecture of the KULeuven (Belgium). From 1997 until 2017 he edited the column ‘The Mathematical Tourist’ in the journal ‘The Mathematical Intelligencer’. Since 2017, he has weekly column called ‘Professor Pi’, in Belgium’s largest newspaper, ‘Het Laatste Nieuws’. He wrote four books (in Dutch): ‘Mathematics + Africa’ (translated in French as well; English edition to appear in 2019), ‘The Codes of da Vinci, Bach, pi and Co’, ‘Belgium + mathematics’ and ‘Mathart’. He may soon flee abroad again having become (in) famous for his work in popularizing errors in, for example, the Belgian Atomium landmark, the work of Leonardo da Vinci, a runway of Brussels Airport, the interpretation of ‘The Mystic Lamb’, Francis Attard’s Fibonacci artwork, etc.