

Chapter 1 : Perspective (graphical) - Wikipedia

In Arousing Perspectives, Emily Victoria creates a complex world of lies, fantasies, and startling truths within the human mind. The story begins with Joey, only a young girl when she is accused of the murder of her family.

The use, distribution or reproduction in other forums is permitted, provided the original author s or licensor are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms. This article has been cited by other articles in PMC. Abstract One of the essential tasks of neuropsychanalysis is to investigate the neural correlates of sexual drives. Here, we consider the four defining characteristics of sexual drives as delineated by Freud: Functional neuroimaging studies of sexual arousal SA have thrown a new light on the four fundamental characteristics of sexual drives by identifying their potential neural correlates. While these studies are essentially consistent with the Freudian model of drives, the main difference emerging between the functional neuroimaging perspective on sexual drives and the Freudian theory relates to the source of drives. From a functional neuroimaging perspective, sources of sexual drives, conceived by psychoanalysis as processes of excitation occurring in a peripheral organ, do not seem, at least in adult subjects, to be an essential part of the determinants of SA. It is rather the central processing of visual or genital stimuli that gives to these stimuli their sexually arousing and sexually pleasurable character. Finally, based on functional neuroimaging results, some possible improvements to the psychoanalytic theory of sexual drives are suggested. The theory of sexuality elaborated by Freud was among the reasons why psychoanalysis met so much resistance, not only from the patients, but also from the scientific community. Are the results of functional neuroimaging experiments consistent with the Freudian model of sexual drives? Are they consistent only in some respects? Can modern studies actually help psychoanalysis to reformulate certain aspects of this model? Those questions are among the points examined hereunder. Freud was quite open to such a re-examination of his theory: Indeed, this projection into the future was echoed a few dozen years later by Kandel when he cogently spelled out an agenda for psychoanalysis and neurobiology to engage in a dialogue, including regarding the understanding of sexual drives Kandel, When he started elaborating his theory of sexual excitement, Freud was focusing on a phenomenon that is, at least in part, directly observable, including genital, cardiovascular and respiratory manifestations. By contrast, a sexual drive cannot be directly observed; it is a construct inferred from psychoanalytic or other investigation with an aim to explain various phenomena, in particular sexual excitement. Thus, from an epistemological viewpoint, there is a sharp distinction between the concepts of sexual excitement and of sexual drives. Regarding sexual excitement, Freud wrote: Elaborating on the feeling of tension, Freud further described the peculiar mixture of unpleasure and pleasure associated with sexual excitement: What seems to me decisive is the fact that a feeling of this kind is accompanied by an impulsion to make a change in the psychological situation, that it operates in an urgent way which is wholly alien to the nature of the feeling of pleasure. If, however, the tension of sexual excitement is counted as an un-pleasurable feeling, we are at once brought up against the fact that it is also undoubtedly felt as pleasurable. Could it be that, in order to motivate human beings to advance from low to high excitement and ultimately to orgasm, two incentives operate, i. One of the essential tenets of the Freudian theory of sexual excitement is the concept of erotogenic zones: As shown below, in most functional neuroimaging studies of sexual excitement, investigators have used visual sexual stimuli VSS , thus relying on scopophilic tendencies of both healthy subjects and patients to induce sexual excitement. Not only did Freud elaborate a theory of sexual excitement, but he also proposed a theory of its inhibition. The latency period, that extends approximately from 6â€™7 to 10â€™11 years of age, has a great importance in this regard: We shall see later that the neural model of sexual arousal SA also comprises inhibitory components. In actual fact no science, not even the most exact, begins with such definitions. The true beginning of scientific activity consists rather in describing phenomena and then in proceeding to group, classify and correlate them. Even at the stage of description it is not possible to avoid applying certain abstract ideas to the material in hand, ideas derived from somewhere or other but certainly not from the new observations alone. Such ideasâ€™which will

later become the basic concepts of the science“are still more indispensable as the material is further worked over. They must at first necessarily possess some degree of indefiniteness; there can be no question of any clear delimitation of their content. So long as they remain in this condition, we come to an understanding about their meaning by making repeated references to the material of observation from which they appear to have been derived, but upon which, in fact, they have been imposed. Then, he added a few lines below: The concept of instinct is thus one of those lying on the frontier between the mental and the physical. Freud described four crucial defining characteristics of sexual drives a. The characteristic of exercising pressure is common to all instincts; it is in fact their very essence. It is what is most variable about an instinct and is not originally connected with it, but becomes assigned to it only in consequence of being peculiarly fitted to make satisfaction possible. The object is not necessarily something extraneous: We do not know whether this process is invariably of a chemical nature or whether it may also correspond to the release of other, e. The study of the sources of instincts lies outside the scope of psychology. Although instincts are wholly determined by their origin in a somatic source, in mental life we know them only by their aims. Thus, the neuropsychanalytic investigation of sexual instincts is motivated and made possible by the following conjunction: A neurophenomenological model of sexual arousal The neurophenomenological model of SA 1 proposed here has been essentially derived from functional neuroimaging studies of our group e. These studies aim to identify the brain regions that show a response to sexual stimuli and then to elaborate a theoretical model of SA. Most of the responses observed are an increased activity activation , but responses can also consist in a decreased activity“a deactivation. The identification of the regions responding to sexual stimuli can provide insights into the cerebral basis of SA, especially when it is combined with previous knowledge on the function of those areas and on the phenomenology of SA. Methods The stimuli used in these experiments can in principle be external stimuli, but also internal stimuli, i. So far, nearly all experiments have used external stimuli, most commonly visual ones. Thus, hereafter we describe the experimental paradigm based on VSS. Subjects are studied in various experimental conditions and their brain responses are compared across these conditions. Conditions are defined by the type of visual stimuli presented to participants. In a typical study, in the sexual arousal condition SA subjects view sexually explicit photographs or film clips. In the neutral condition N , subjects are presented with sexually neutral photographs or film clips. In some studies, a third condition is used to show the specifically sexual nature of the arousal induced by sexual stimuli. For instance, sports videos were presented to demonstrate that potential differences in brain activation between the sexual and the neutral conditions were specifically related to SA and not to any kind of arousal Arnou et al. SA induced by visual stimuli is assessed through two main approaches: In some studies, authors have used additional measurements, during or immediately after the presentation of stimuli, such as heart rate, respiratory rate and plasma testosterone e. The participants are installed on the bed of the scanner. Typically, a mirror positioned before their eyes reflects a screen located behind their head and the stimuli are presented via a videoprojector. How can these multiple regional brain responses be organized into a phenomenologically meaningful model, i. We have proposed a four-component neurophenomenological model, i. In addition, each component appears to be controlled by inhibitory processes. The cognitive component comprises i a process of appraisal through which stimuli are qualitatively categorized as sexual incentives and quantitatively evaluated as such; ii increased attention to stimuli evaluated as sexual; and iii motor imagery whose content is related to sexual behavior. The process of cognitive appraisal of stimuli as sexual is postulated as being the first step in the whole process of unfolding SA, with later processes depending on it.

Chapter 2 : Reading the Freudian theory of sexual drives from a functional neuroimaging perspective

Philosophy means liberation from the two dimensions of routine, soaring above the well known, seeing it in new perspectives, arousing wonder and the wish to fly. Philosophy subverts man's satisfaction with himself, exposes custom as a questionable dream, and offers not so much solutions as a different life.

Elevation of the cervix and uterus Tenting , i. Physical or psychological stimulation, or both, leads to vasodilation and the increased blood flow engorges the three spongy areas that run along the length of the penis the two corpora cavernosa and the corpus spongiosum. The penis grows enlarged and firm, the skin of the scrotum is pulled tighter, and the testes are pulled up against the body. After their mid-forties, some men report that they do not always have an erection when they are sexually aroused. Once erect, his penis may gain enough stimulation from contact with the inside of his clothing to maintain and encourage it for some time. As the testicles continue to rise, a feeling of warmth may develop around them and the perineum. With further sexual stimulation, the heart rate increases, blood pressure rises and breathing becomes quicker. Once this has started, it is likely that the man will continue to ejaculate and orgasm fully, with or without further stimulation. Equally, if sexual stimulation stops before orgasm, the physical effects of the stimulation, including the vasocongestion , will subside in a short time. Repeated or prolonged stimulation without orgasm and ejaculation can lead to discomfort in the testes corresponding to the slang term " blue balls " [9]. After orgasm and ejaculation, men usually experience a refractory period characterised by loss of erection, a subsidence in any sex flush, less interest in sex, and a feeling of relaxation that can be attributed to the neurohormones oxytocin and prolactin. It can be as long as a few hours or days in mid-life and older men. Further changes to the internal organs also occur including to the internal shape of the vagina and to the position of the uterus within the pelvis. If sexual stimulation continues, then sexual arousal may peak into orgasm. After orgasm, some women do not want any further stimulation and the sexual arousal quickly dissipates. Suggestions have been published for continuing the sexual excitement and moving from one orgasm into further stimulation and maintaining or regaining a state of sexual arousal that can lead to second and subsequent orgasms. Older women produce less vaginal lubrication and studies have investigated changes to degrees of satisfaction, frequency of sexual activity, to desire, sexual thoughts and fantasies , sexual arousal, beliefs about and attitudes to sex, pain, and the ability to reach orgasm in women in their 40s and after menopause. In older women, decreased pelvic muscle tone may mean that it takes longer for arousal to lead to orgasm, may diminish the intensity of orgasms, and then cause more rapid resolution. The uterus typically contracts during orgasm and, with advancing age, those contractions may actually become painful. Libido Psychological sexual arousal involves appraisal and evaluation of a stimulus, categorization of a stimulus as sexual, and an affective response. The cognitive aspects of sexual arousal in men are not completely known, but it does involve the appraisal and evaluation of the stimulus, categorization of the stimulus as sexual, and an affective response. Specifically, while watching heterosexual erotic videos , men are more influenced by the sex of the actors portrayed in the stimulus, and men may be more likely than women to objectify the actors. This suggests the amygdala plays a critical role in the processing of sexually arousing visual stimuli in men. Psychological sexual arousal also has an effect on physiological mechanisms; Goldey and van Anders [27] showed that sexual cognitions impact hormone levels in women, such that sexual thoughts result in a rapid increase in testosterone in women who were not using hormonal contraception. In terms of brain activation, researchers have suggested that amygdala responses are not solely determined by level of self-reported sexual arousal; Hamann and colleagues [24] found that women self-reported higher sexual arousal than men, but experienced lower levels of amygdala responses. Models of human sexual response[edit] Human sexual response cycle[edit] Main article: Human sexual response cycle During the late s and early s, William H. Masters and Virginia E. Johnson conducted many important studies into human sexuality. In , they released Human Sexual Response , detailing four stages of physiological changes in humans during sexual stimulation: The first stage, aesthetic response, is an emotional reaction to noticing an attractive face or figure. This emotional reaction produces an increase in attention toward the object of attraction, typically involving head and eye movements

toward the attractive object. The second stage, approach response, progresses from the first and involves bodily movements towards the object. The final genital response stage recognizes that with both attention and closer proximity, physical reactions result in genital tumescence. Singer also stated that there is an array of other autonomic responses, but acknowledges that the research literature suggests that the genital response is the most reliable and convenient to measure in males. The cycle results in an enhanced feeling of intimacy. Basson emphasizes the idea that a lack of spontaneous desire should not be taken as an indication of female sexual dysfunction ; many women experience sexual arousal and responsive desire simultaneously when they are engaged in sexual activity. The basic incentive-motivation model of sex suggests that incentive cues in the environment invade the nervous system, which results in sexual motivation. Positive sexual experiences enhance motivation, while negative experiences reduce it. Motivation and behaviour are organized hierarchically ; each are controlled by a combination direct external stimuli and indirect internal cognitions factors. Excitation and inhibition of behavior act at various levels of this hierarchical structure. For instance, an external stimulus may directly excite sexual arousal and motivation below a conscious level of awareness, while an internal cognition can elicit the same effects indirectly, through the conscious representation of a sexual image. In the case of inhibition, sexual behavior can be active or conscious e. Toates emphasizes the importance considering cognitive representations in addition to external stimuli; he suggests that mental representations of incentives are interchangeable with excitatory external stimuli for eliciting sexual arousal and motivation. These inhibition factors were interpreted as SIS1 inhibition due to the threat of performance failure and SIS2 inhibition due to the threat of performance consequences. A factor analysis of this questionnaire revealed only two factors: One lower order factor in the SESII-W labeled Arousal Contingency was particularly relevant; this factor explains the easy disruption of sexual arousal. On average, males score higher on sexual excitation and lower than females on both facets of sexual inhibition. As of yet, the differences in scores between genders have not been explained beyond the theoretical level. The source of individual variability on the sexual excitation and inhibition systems is not known definitively. Even less is known about how these systems develop in individuals. Age of first masturbation has been used as a measure to assess sexual development. Age of masturbatory onset is much more variable in girls than boys, whose tend to be close to puberty. One twin-study has found evidence for the heritability of both factors of SIS, but research suggests that SES variability is down to environmental factors. Assessment of genital arousal[edit] See also: Psychophysiology One way to study sexual arousal in women and men is to conduct sexual psychophysiological research in a laboratory setting. This field of research looks at physical sexual responses in addition to mental and emotional experiences of sexual arousal. Ivan Tarkhanov showed, in experiments on cutting and artificial emptying of the seminal vesicles , that the latter played the crucial role in the generation of sexual excitement in frogs. Proceeding from these experimental results, Tarkhanov put forward a hypothesis that filling and evacuation of the seminal vesicles were the main biological cause which led to sexual arousal and its disappearance in mammals and humans. No generalisation has yet appeared, however. Unambiguous experimental evidence for the existence of the Tarkhanov regularity in human sexual behaviour has never been obtained. If the level of this tension reaches threshold, sexual arousal occurs as the expression of necessity to let off steam. Kelly Clarkson University describes this model as follows: For centuries, the assumption was made that the longing for sexual interaction was innate, and an inner drive model was used to explain it. It has been suggested that this model was much like a metaphor for a steam boiler. This view also assumed that there was some adverse physical consequence of not releasing the pressure. The instinct causes tensions within the central nervous system which spread out over the whole being; it is urgent and irresistible in nature and constantly repeats itself. An erection, for example, is pleasurable and painful at the same time. With an increase of sexual excitation, the tension increases and becomes wholly unpleasurable. This condition becomes so unbearable that the individual is forced to seek release from these tensions and liberation from the painful feelings. The pain of tension which accompanies the increase in the intensity of the instinctual drives changes, with the discharge, into the pleasure of relaxation. Such an approach assumes sexual arousal to be a spontaneous desire that appears periodically like sensations of hunger and thirst. Drawing a parallel between these sensations and sexual excitation is widely accepted now: In this sense sex is a necessity of life, just as

air, food, and warmth. Sensations of hunger and thirst occur due to certain states of physiological insufficiency. The feeling of hunger results from the lack of glucose, fats and amino acids in blood. The feeling of thirst occurs in response to reduction of the water content of tissues. None of similar states of physiological deficiency responsible for the periodical appearance of sexual arousal has been revealed in human sexuality. Penile plethysmograph and Thermography medical The most obvious response involved with sexual behaviour in males is penile erection. The use of the volume or circumference change during penile erection as a convenient measure of sexual arousal was first developed by Kurt Freund. This is commonly measured using a strain gauge, a simple mercury strain gauge encompassed in a ring of rubber. The ring surrounds the penis , but does not constrict or cause discomfort. Studies have found temperature change specific to the genitals during sexual arousal, which supports the validity of this measure. Vaginal photoplethysmograph Sexual arousal in women is characterized by vasocongestion of the genital tissues, including internal and external areas e. There are a variety of methods used to assess genital sexual arousal in women. Vaginal photoplethysmography VPG can measure changes in vaginal blood volume or phasic changes in vasocongestion associated with each heartbeat. Clitoral photoplethysmography functions in a similar way to VPG, but measures changes in clitoral blood volume, rather than vaginal vasocongestion. Thermography provides a direct measure of genital sexual arousal by measuring changes in temperature associated with increased blood flow to the external genital tissues. Similarly, labial thermistor clips measure changes in temperature associated with genital engorgement; this method directly measures changes in temperature of the labia. More recently, laser doppler imaging LDI has been used as a direct measure of genital sexual arousal in women. LDI functions by measuring superficial changes in blood flow in the vulvar tissues.

Category-specificity[edit] Category-specificity refers to a person showing sexual arousal to the categories of people they prefer to have sex with. Sexual arousal studies involving category-specificity look at genital responses physiological changes , as well as subjective responses what people report their arousal levels to be. Category-specific sexual arousal is more commonly found amongst men than women. This pattern is reversed for homosexual men. This hypothesis suggests that, provided there is enough of an increase in vaginal blood flow for vaginal lubrication to occur in a sexual context, the magnitude of arousal need not be consistent. That is, the hypothesis is that vaginal lubrication can take place as a protective mechanism even in a non-preferred sexual situation, such as when sexual activity is non-consensual. There researchers also argue that the assumption that men are always sexually interested in what causes genital arousal removes its own falsifiability by explaining all contradictory data away as "denial", making the theory untestable. For instance, men and women alike are capable of classifying sex acts as sexual no matter if they find them appealing or not, making a genital response to unappealing erotic stimuli a single mechanism step.

Chapter 3 : Sexual arousal - Wikipedia

Perspective (from Latin: perspicere "to see through") in the graphic arts is an approximate representation, generally on a flat surface (such as paper), of an image as it is seen by the eye.

In the beginning of this book, I stated the proposition: If there is progress toward a sustainable and agreeable life for expanding populations of humans, then religions have to become what they are not -- expressions of unity and cooperation. Real progress in human affairs requires a new approach to education that is universal, persuasive and complete. The knowledge and ideas in this book are basic ingredients for the new education. How can this be achieved? Not by philosophers employed by universities or even book writers that gain an audience. What is required the sustained investment of wealth in new education in the spirit of enlightened cooperation and sustainable technologies. The wealth to support a new approach will come from enlightened individuals, corporations, governments and philanthropic organizations. I want to make a clear distinction between religion and philosophy. Walter Kaufman described liberation philosophy that serves as a description of the best from the past efforts of philosophers and a prescription for 21st century advances in liberating thought: Both must add a new precision born of passion. The intensity of great philosophy and poetry is abnormal and subversive: We live upon the surface; we are like ants engaged in frantic aimless pursuits until the artist comes, restoring vision, freeing us from living death. Philosophy, as Plato and Aristotle said, begins in wonder. This wonder means a dim awareness of the useless talent, some sense that ant-likeness is a betrayal. But what are the alternatives? Many die while in this state. Some are transformed and take flight before they settle down to live as ants. Few become butterflies and revel in their new-found talent, a delight to all. Philosophy means liberation from the two dimensions of routine, soaring above the well known, seeing it in new perspectives, arousing wonder and the wish to fly. A great deal of philosophy, including truly subtle and ingenious works, was not intended as an edifice for men to live in, safe from sun and wind, but as a challenge: The main theme is that each religious group has its own claims and stories and will tend to reject others. A reader committed to one point of view may not accept the egalitarian review presented here. Innate tendencies are expressed as religions and in the past have created conflicts that hinder progress towards the real and true. The book examines paths for religious renewal in the 21st century. Click download buttons below to order eBook downloads from Alpha Online. Three book are available as printed editions. Click Add to Cart to begin your order for printed books. Click the book titles to read topics from each book.

Chapter 4 : Arousing Perspectives by Emily Victoria

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This is the basis for graphical perspective. If viewed from the same spot as the windowpane was painted, the painted image would be identical to what was seen through the unpainted window. Each painted object in the scene is thus a flat, scaled down version of the object on the other side of the window. All perspective drawings assume the viewer is a certain distance away from the drawing. Objects are scaled relative to that viewer. An object is often not scaled evenly: This distortion is referred to as foreshortening. Perspective drawings have a horizon line, which is often implied. They have shrunk, in the distance, to the infinitesimal thickness of a line. Any perspective representation of a scene that includes parallel lines has one or more vanishing points in a perspective drawing. This is the standard "receding railroad tracks" phenomenon. A two-point drawing would have lines parallel to two different angles. Any number of vanishing points are possible in a drawing, one for each set of parallel lines that are at an angle relative to the plane of the drawing. Perspectives consisting of many parallel lines are observed most often when drawing architecture architecture frequently uses lines parallel to the x, y, and z axes. Because it is rare to have a scene consisting solely of lines parallel to the three Cartesian axes x, y, and z, it is rare to see perspectives in practice with only one, two, or three vanishing points; even a simple house frequently has a peaked roof which results in a minimum of six sets of parallel lines, in turn corresponding to up to six vanishing points. In contrast, natural scenes often do not have any sets of parallel lines and thus no vanishing points. Early history[edit] The earliest art paintings and drawings typically sized many objects and characters hierarchically according to their spiritual or thematic importance, not their distance from the viewer, and did not use foreshortening. The most important figures are often shown as the highest in a composition, also from hieratic motives, leading to the so-called "vertical perspective", common in the art of Ancient Egypt, where a group of "nearer" figures are shown below the larger figure or figures. The only method to indicate the relative position of elements in the composition was by overlapping, of which much use is made in works like the Parthenon Marbles. It is not certain how they came to use the technique; some authorities suggest that the Chinese acquired the technique from India, which acquired it from Ancient Rome. Alcibiades had paintings in his house designed using skenographia, so this art was not confined merely to the stage. Codex Amiatinus 7th century. Portrait, of Ezra, from folio 5r at the start of Old Testament By the later periods of antiquity, artists, especially those in less popular traditions, were well aware that distant objects could be shown smaller than those close at hand for increased realism, but whether this convention was actually used in a work depended on many factors. Some of the paintings found in the ruins of Pompeii show a remarkable realism and perspective for their time. Hardly any of the many works where such a system would have been used have survived. A passage in Philostratus suggests that classical artists and theorists thought in terms of "circles" at equal distance from the viewer, like a classical semi-circular theatre seen from the stage. The art of the new cultures of the Migration Period had no tradition of attempting compositions of large numbers of figures and Early Medieval art was slow and inconsistent in relearning the convention from classical models, though the process can be seen underway in Carolingian art. Society of Antiquaries Various paintings and drawings during the Middle Ages show amateur attempts at projections of furniture, where parallel lines are successfully represented in isometric projection, or by non parallel ones, but without a single vanishing point. Medieval artists in Europe, like those in the Islamic world and China, were aware of the general principle of varying the relative size of elements according to distance, but even more than classical art was perfectly ready to override it for other reasons. Buildings were often shown obliquely according to a particular convention. The use and sophistication of attempts to convey distance increased steadily during the period, but without a basis in a systematic theory. Byzantine art was also aware of these principles, but also had the reverse perspective convention for the setting of principal figures. Mathematics and art In about a contemporary of Ghiberti, Filippo Brunelleschi, demonstrated the geometrical method of perspective, used today by artists, by painting the outlines of various Florentine buildings onto a

mirror. According to Vasari, he then set up a demonstration of his painting of the Baptistery in the incomplete doorway of the Duomo. He had the viewer look through a small hole on the back of the painting, facing the Baptistery. He would then set up a mirror, facing the viewer, which reflected his painting. To the viewer, the painting of the Baptistery and the building itself were nearly indistinguishable. Drawing by Federico Zuccari, Soon after, nearly every artist in Florence and in Italy used geometrical perspective in their paintings, [10] notably Paolo Uccello, Masolino da Panicale and Donatello. Donatello started sculpting elaborate checkerboard floors into the simple manger portrayed in the birth of Christ. Although hardly historically accurate, these checkerboard floors obeyed the primary laws of geometrical perspective: This became an integral part of Quattrocento art. Not only was perspective a way of showing depth, it was also a new method of composing a painting. Paintings began to show a single, unified scene, rather than a combination of several. As shown by the quick proliferation of accurate perspective paintings in Florence, Brunelleschi likely understood with help from his friend the mathematician Toscanelli, [11] but did not publish, the mathematics behind perspective. He was then able to calculate the apparent height of a distant object using two similar triangles. The mathematics behind similar triangles is relatively simple, having been long ago formulated by Euclid. The bottom of this triangle is the distance from the viewer to the wall. The height of the second triangle can then be determined through a simple ratio, as proven by Euclid. Alberti had limited himself to figures on the ground plane and giving an overall basis for perspective. Della Francesca fleshed it out, explicitly covering solids in any area of the picture plane. Della Francesca was also the first to accurately draw the Platonic solids as they would appear in perspective. However he achieved very subtle effects by manipulations of scale in his interiors. Gradually, and partly through the movement of academies of the arts, the Italian techniques became part of the training of artists across Europe, and later other parts of the world. The culmination of these Renaissance traditions finds its ultimate synthesis in the research of the 17th century architect, geometer, and optician Girard Desargues on perspective, optics and projective geometry. Further advances in projective geometry, in the 19th and 20th centuries, led to the development of analytic geometry, algebraic geometry, relativity and quantum mechanics. Like the painter, the computer program is generally not concerned with every ray of light that is in a scene. Instead, the program simulates rays of light traveling backwards from the monitor one for every pixel, and checks to see what it hits. In this way, the program does not have to compute the trajectories of millions of rays of light that pass from a light source, hit an object, and miss the viewer. The problem of perspective is simply finding the corresponding coordinates on the plane corresponding to the points in the scene. By the theories of linear algebra, a matrix multiplication directly computes the desired coordinates, thus bypassing any descriptive geometry theorems used in perspective drawing. Types[edit] Of the many types of perspective drawings, the most common categorizations of artificial perspective are one-, two- and three-point. The names of these categories refer to the number of vanishing points in the perspective drawing. One-point perspective[edit] One-point perspective A drawing has one-point perspective when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. These parallel lines converge at the vanishing point. One-point perspective exists when the picture plane is parallel to two axes of a rectilinear or Cartesian scene – a scene which is composed entirely of linear elements that intersect only at right angles. If one axis is parallel with the picture plane, then all elements are either parallel to the picture plane either horizontally or vertically or perpendicular to it. All elements that are parallel to the picture plane are drawn as parallel lines. All elements that are perpendicular to the picture plane converge at a single point a vanishing point on the horizon. Examples of one-point perspective Two-Point Perspective A cube drawing using 2-point perspective A drawing has two-point perspective when it contains two vanishing points on the horizon line. In an illustration, these vanishing points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point. Two-point perspective exists when the painting plate is parallel to a Cartesian scene in one axis usually the z-axis but not to the other two axes. If the

scene being viewed consists solely of a cylinder sitting on a horizontal plane, no difference exists in the image of the cylinder between a one-point and two-point perspective. Two-point perspective has one set of lines parallel to the picture plane and two sets oblique to it. Parallel lines oblique to the picture plane converge to a vanishing point, which means that this set-up will require two vanishing points. Walls in 2-point perspective, converging toward two vanishing points. All vertical elements are parallel. Model from 3D Warehouse, rendered in SketchUp. Three-point perspective[edit] Three-Point Perspective Three-point perspective is often used for buildings seen from above or below. In addition to the two vanishing points from before, one for each wall, there is now one for how the vertical lines of the walls recede. For an object seen from above, this third vanishing point is below the ground. For an object seen from below, as when the viewer looks up at a tall building, the third vanishing point is high in space. Each of the three vanishing points corresponds with one of the three axes of the scene. One, two and three-point perspectives appear to embody different forms of calculated perspective, and are generated by different methods. Mathematically, however, all three are identical; the difference is merely in the relative orientation of the rectilinear scene to the viewer. All three axes are oblique to the picture plane; the three vanishing points are at the zenith, and on the horizon to the right and left. Four-point perspective[edit] Four-point perspective, also called infinite-point perspective, is the curvilinear see curvilinear perspective variant of two-point perspective. This perspective can be used with either a horizontal or a vertical horizon line: Like all other foreshortened variants of perspective one-point to six-point perspectives , it starts off with a horizon line, followed by four equally spaced vanishing points to delineate four vertical lines. The vanishing points made to create the curvilinear orthogonals are thus made ad hoc on the four vertical lines placed on the opposite side of the horizon line. The only dimension not foreshortened in this type of perspective is that of the rectilinear and parallel lines perpendicular to the horizon line – similar to the vertical lines used in two-point perspective. One-point, two-point, and three-point perspective are dependent on the structure of the scene being viewed. These only exist for strict Cartesian rectilinear scenes. By inserting into a Cartesian scene a set of parallel lines that are not parallel to any of the three axes of the scene, a new distinct vanishing point is created. Therefore, it is possible to have an infinite-point perspective if the scene being viewed is not a Cartesian scene but instead consists of infinite pairs of parallel lines, where each pair is not parallel to any other pair. Zero-point perspective[edit] In its usual sense, zero-point perspective is not truly "zero-point".

Chapter 5 : Philosophy of Liberation

We seek alternative perspectives and aim to continually challenge ourselves. We inspire others with our thirst for excellence and we care intensely about our brides and those we work alongside. We are always searching for new and innovative ways to design and develop.

Chapter 6 : Different Types Of Point Of View - The Beginning Writer

The WH- words are also called interrogatives. They are used for WH- questions. They can be determiners, adverbs, or pronouns. WH- determiners When used as determiners, what, which, or whose can b.