

UNIVERSITI TEKNOLOGI MARA

**APPLICATION OF WESTERN
UNDERSTANDING OF
ELEMENTARY SPACE, PRINCIPLES
OF PERSPECTIVE TO LANDSCAPE
PAINTINGS IN MALAYSIAN
VISUAL ARTS**

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ABSTRACT

The history of representing the landscape as a visual notion advocate that its origins may be traced back to the Renaissance period, when painters sought a visual portrayal of truth rather than being a vehicle for human subjectivity. In the history of European Renaissance, scholars trace this discovery to a Florentine architect and mason named Filippo Brunelleschi (1377-1446), who defined the technique of depicting objects from the picture plane in relation to the viewer's eyes. The approach used to portray this depiction has been the corn stone and the evolution of comprehending the physical visual space, the linear perspective, and other components of art. The research drive to develop a unique approach in identifying the application of elementary space, linear perspective principles within the Malaysian visual field of landscape painting. As an assumption in this process of examination and based on the lack of evidence in this particular field presented in the limitation of this study, this research is intended to contribute to the creation of a clear understanding by providing new insights into the present prevalent practices among Malaysian artists. The study is inspired by the need to create a distinct strategy to recognizing the application of elementary space and the rule of linear perspective within the Malaysian visual arts scene in the field of landscape painting. What compels Malaysian artists to apply Western studies of elementary space and linear perspective techniques in their landscape paintings. Based on the data and arguments offered, inferences would be reached. In this observational method, it is critical to take a step back and analyze the strategy chosen to reach concluding results. It is believed that the findings provide fresh information that may be used to advance other fields, future research such as digital landscape, color, and composition in paintings.

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CHAPTER ONE

BACKGROUND OF THE STUDY

1.1 Preamble

Landscape is one of the subjects applied in painting. It varies in term of how artists from the Western world explores and manipulate the subject through different visual arrangement, styles, tools, formats and materials. A common criticism of traditional Chinese landscape paintings and to a certain extent the Japanese woodblock prints from the Western European view point is that these two forms of arts do not apply the concept of visual elementary space and linear perspective as seen by the human eyes.

The two most characteristic features within the visual elementary space and of the “linear perspective”, are that objects appear to be smaller as the distance from the observer increases as they are subject to suffer a foreshortening position; an object dimensions along the line of sight appear to be shorter than its dimensions across the line of sight. This is to say that the representation of three-dimensional physical space and distance (elementary space) has been given a lesser amount of emphasis in these traditions, frequently manipulated and at times totally disregarded.

In the Western European arts tradition of elementary space, principles of art and the application of the principles of linear perspective in paintings reached its height throughout the 15th and 16th century period. Linear perspective was championed during the 15th century, this period was called the European Renaissance; it was discovered and perfected by Filippo Brunelleschi (1377-1446), the great Italian sculpture artist, trained as an architect, goldsmith, mathematician, engineer, painter and inventor; as well as an architect named Leon Baptista Alberti (1404-1472), who create the method of projecting lines to establish the mathematical accuracy of solving the problem to depict floor with tiles and squares which interested many of the renaissance artist in the development of their interior space.

These two great masters, such as Brunelleschi, was accredited with the discovery of the linear perspective and Alberti, was accredited with the mathematical calculation of it. During the next 500 years, graphic projections, linear perspective in all its forms of drawings for the purpose of art production such as in Architecture, arts