Inhabiting the Drawing

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Acknowledgments

To my Dad for teaching me that in order to draw a line you must look where you are going, not where you have been.

To my sisters for their constant support in all aspects of my life.

To my committee for allowing me the freedom to pursue such a thesis and for always answering my questions by giving me more questions.
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Abstract

To inhabit a space is to be within that space. The interiority of a room places emphasis on inhabitation. By inhabiting a room, one perceives the phenomenal qualities of that room. To inhabit a drawing is to do so imaginatively rather than perceptively. Perspective drawings can shape imagination by defining form, light, and context. They capture and frame an instant in space and time. The presence of light in a drawing creates an awareness of the outside. These qualities of drawings allow the viewer to imagine a room through inhabitation.

A series of nine rooms were developed in perspective with elements articulated through tracing, translation, rotation, and reflection. Three of these nine rooms were chosen for further investigation through drawing. Drawings were then tested against formal models.
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Architecture, here, is exposed as an art of framing and as a succession of framed moments in time. The alleged static nature of perspective, so often criticized, is revealed to be a myth. For, here, perspective captures an instant in a succession of instants, more phenomenological in implication than Cartesian if one can move beyond the exclusive relationship between the viewer’s eye and the vanishing point. The horizontal plane is transformed into the vertical and the horizontality is not planar but linear, directional and thus implying movement.

Diana Agrest, “Landscapes of Vision,” Not Architecture But Evidence That It Exists
nine rooms
Plate II
room three
Plate XXVIII
List of Images

Plate I
room one • room two • room three
compilation of all one-point perspective drawings without frame
2H lead, 10H pencil, 6B pencil on drawing paper • all 18”x24”

Plate II
nine rooms
one-point perspectives built from acrylic transparency studies
2H lead, 2B pencil on multi-media paper • all 18”x24”

Plate III
nine rooms
diagrammatic floor plans of nine rooms with determined measurements
2H pencil, pen on multi-media paper • 18”x24”

Plate IV
transparency studies
fluid acrylic cobalt blue, primary yellow on watercolor paper
9”x9” • 12”x18” • 9”x9”

Plate V
room one • room two
second iteration of rooms one and two, measured with direct sunlight
2H lead, 4B graphite stick on multi-media paper • each 18”x24”

Plate VI
room one
compilation of selected one-point perspective drawings
2H lead, 10H pencil, 6B pencil on drawing paper • all 18”x24”

Plate VII
room one
long-extension perspective drawing including glass and context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate VIII
room one
model photograph
basswood and white satin acrylic

Plate IX
room one
short-extension perspective
2H lead, 6B pencil on drawing paper • 18”x24”

Plate X
room one
perspective floor plan • perspective reflected ceiling plan
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XI
room one
perspective drawing with extended context
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XII
room one
short-extension perspective including glass and context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XIII
room one
model photographs
basswood and white satin acrylic

Plate XIV
room two
perspective floor plan • perspective reflected ceiling plan
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XV
room two
perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XVI
room two
long-extension perspective drawing including glass and context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XVII
room two
short-extension perspective including context
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XVIII
room two
perspective floor plan • perspective reflected ceiling plan
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XIX
room two
perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XX
room two
perspective close-up of glass with context
6B pencil on drawing paper • 18”x24”

Plate XXI
room one
model photographs
basswood and white satin acrylic

Plate XXII
room one
short-extension perspective including glass and context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XXIII
room three
long-extension perspective drawing including context
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XXIV
room three
model photograph
basswood and white satin acrylic

Plate XXV
room three
perspective floor plan • perspective reflected ceiling plan
2H lead, 6B pencil on drawing paper • 18”x24”

Plate XXVI
room three
perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XXVII
room three
perspective close-up of glass with context
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Plate XXVIII
room three
perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”

Plate XXIX
room three
perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18”x24”