

Inhabiting the Drawing

by Madeline Lou Sambor

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Steven Thompson, Committee Chair

Frank Weiner, Committee Member

David Dugas, Committee Member

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.

Inhabiting the Drawing

Madeline Lou Sambor

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.

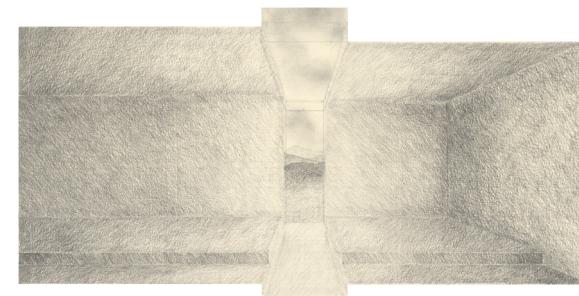
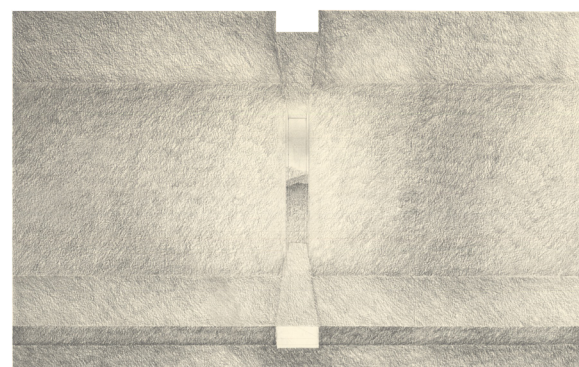
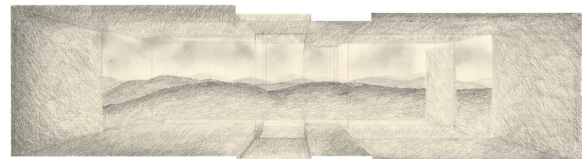
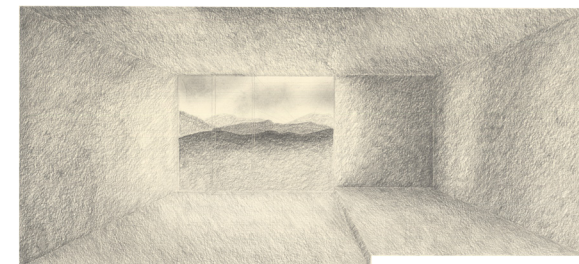
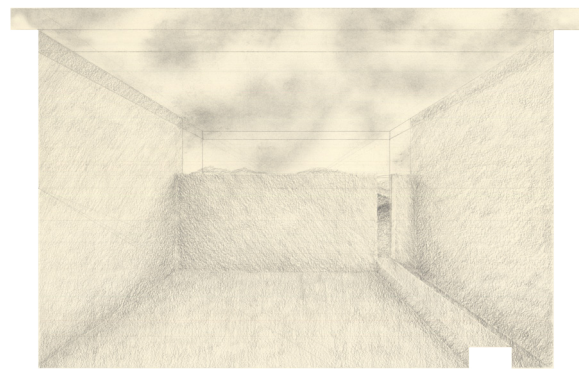
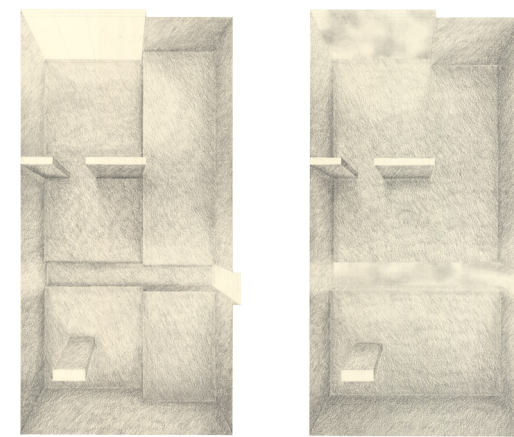
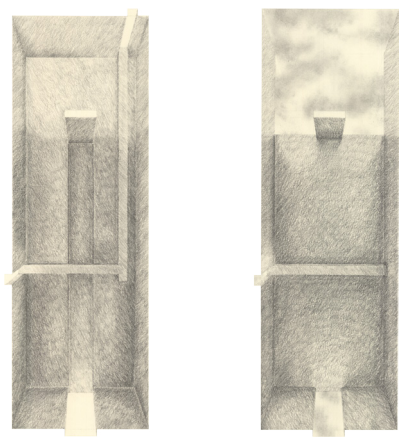
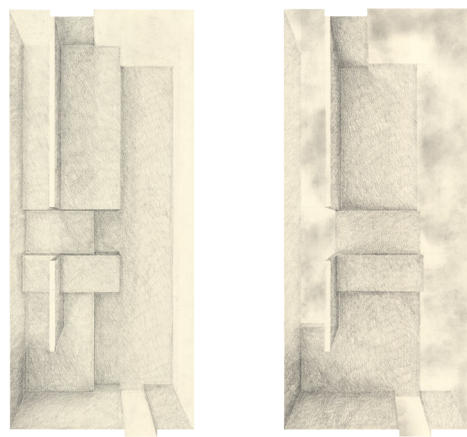
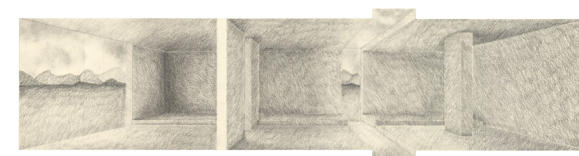
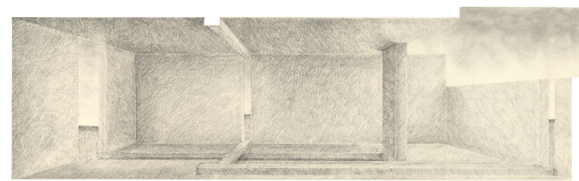
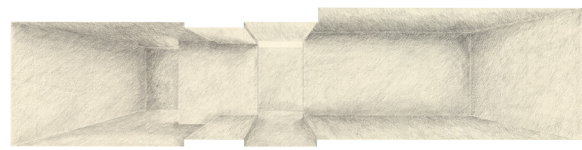
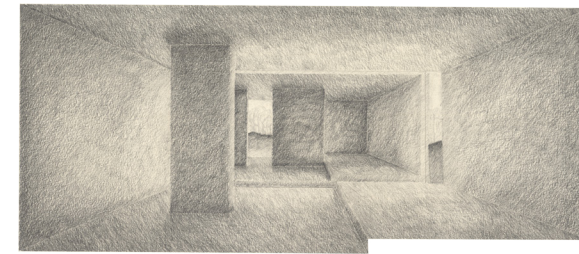
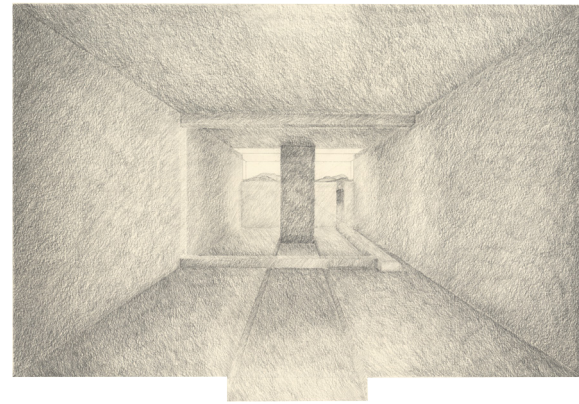
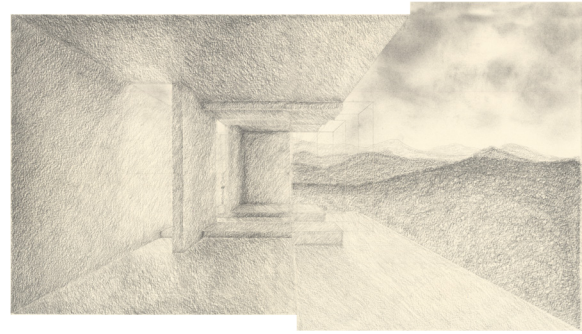
A series of nine rooms were developed in perspective with elements articulated through tracing, translation, rotation, and reflection. Three of these nine rooms were chosen for further investigation through drawing. Drawings were then tested against formal models.

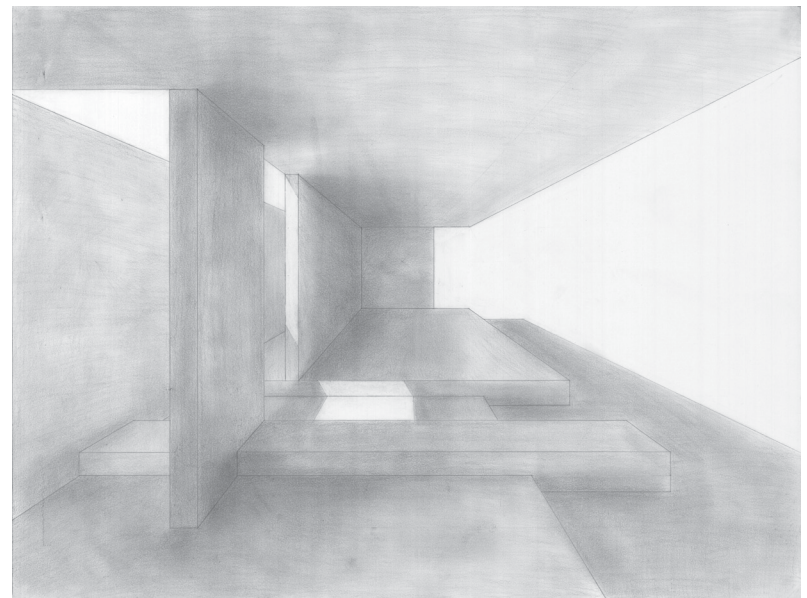
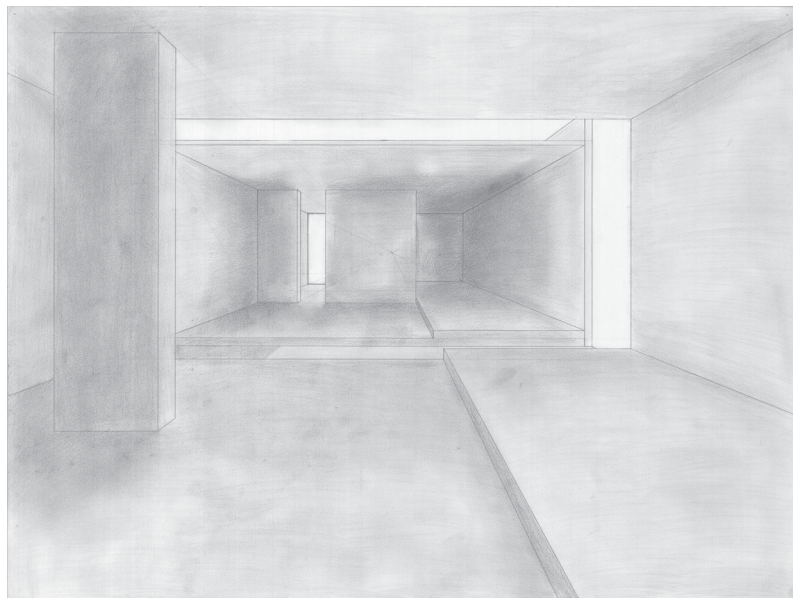
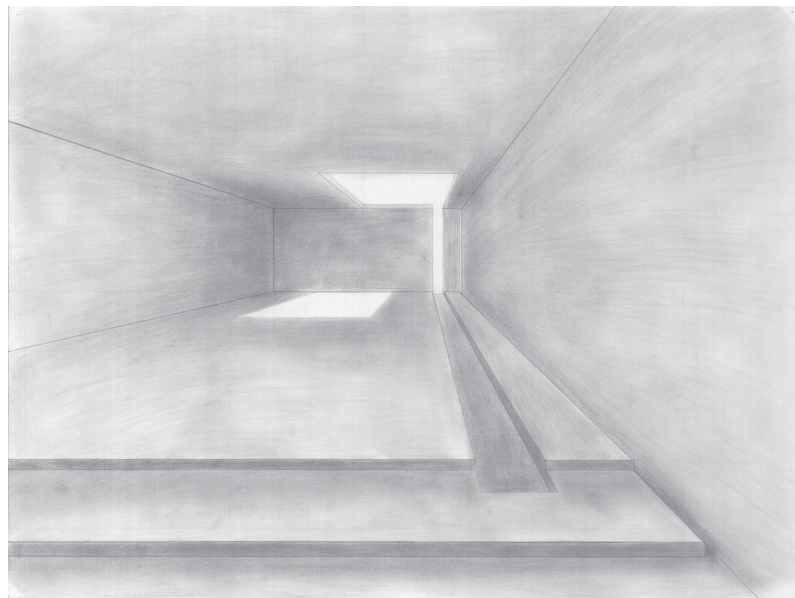
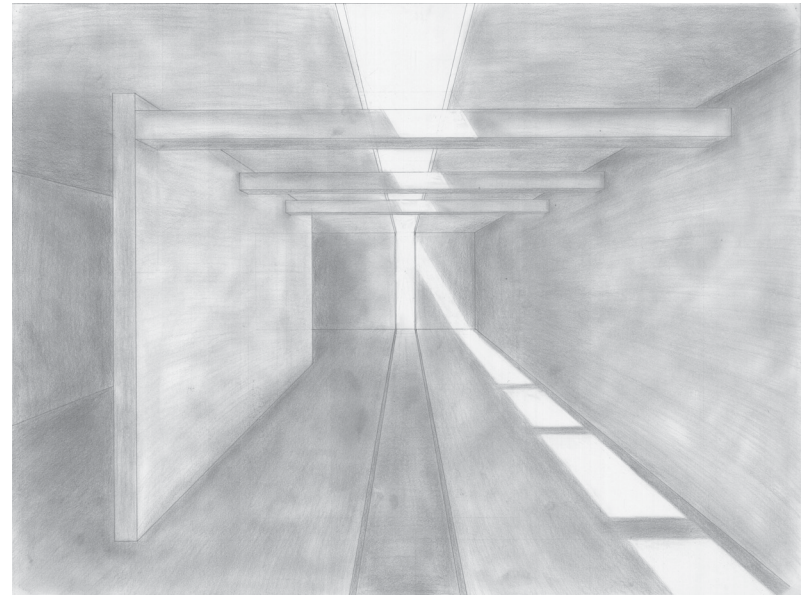
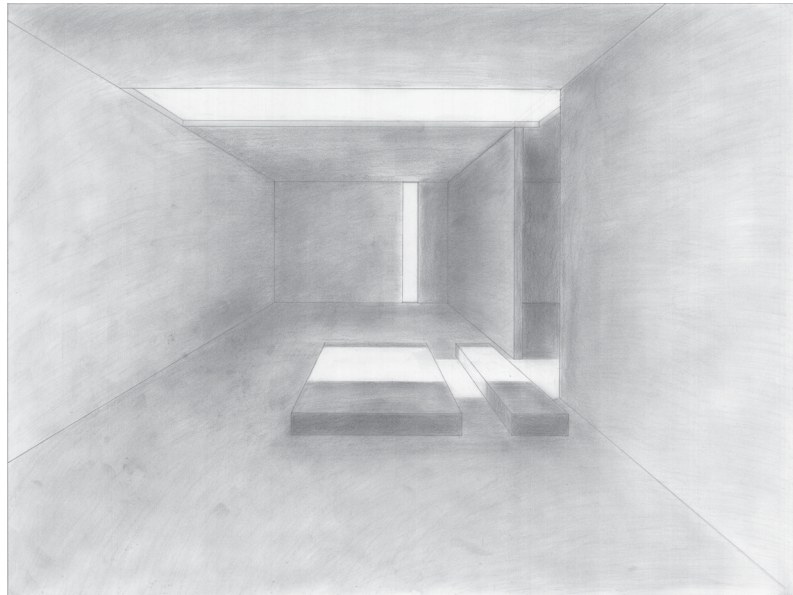
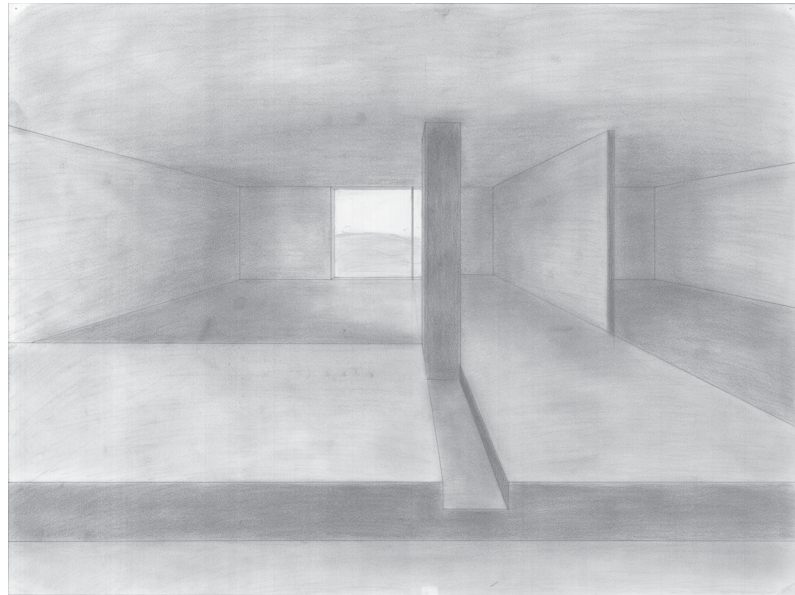
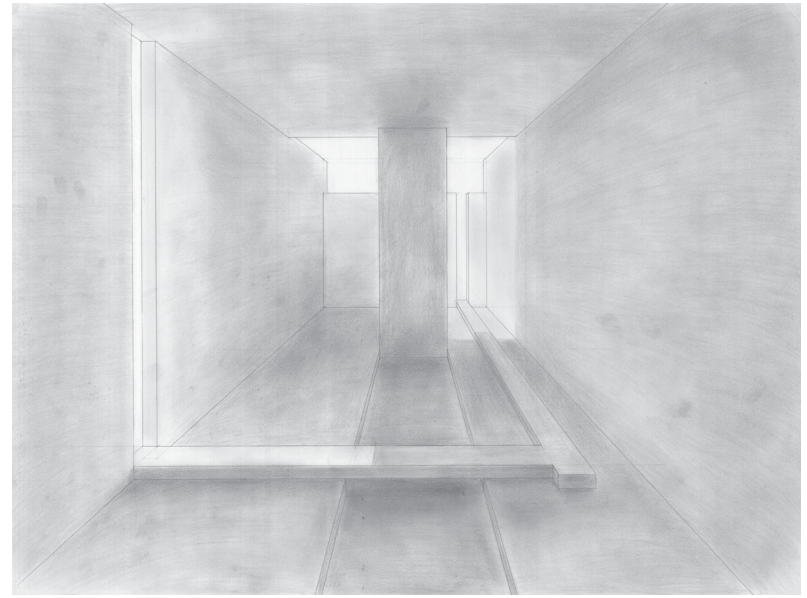
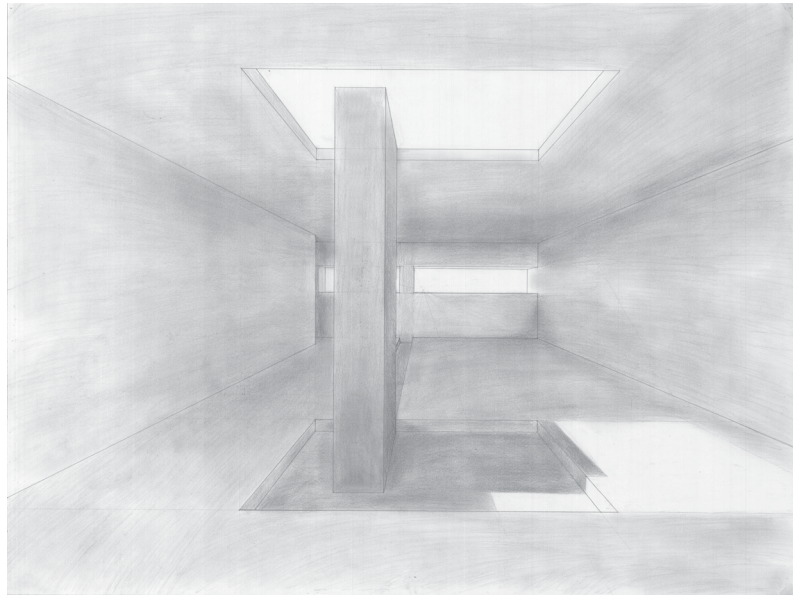
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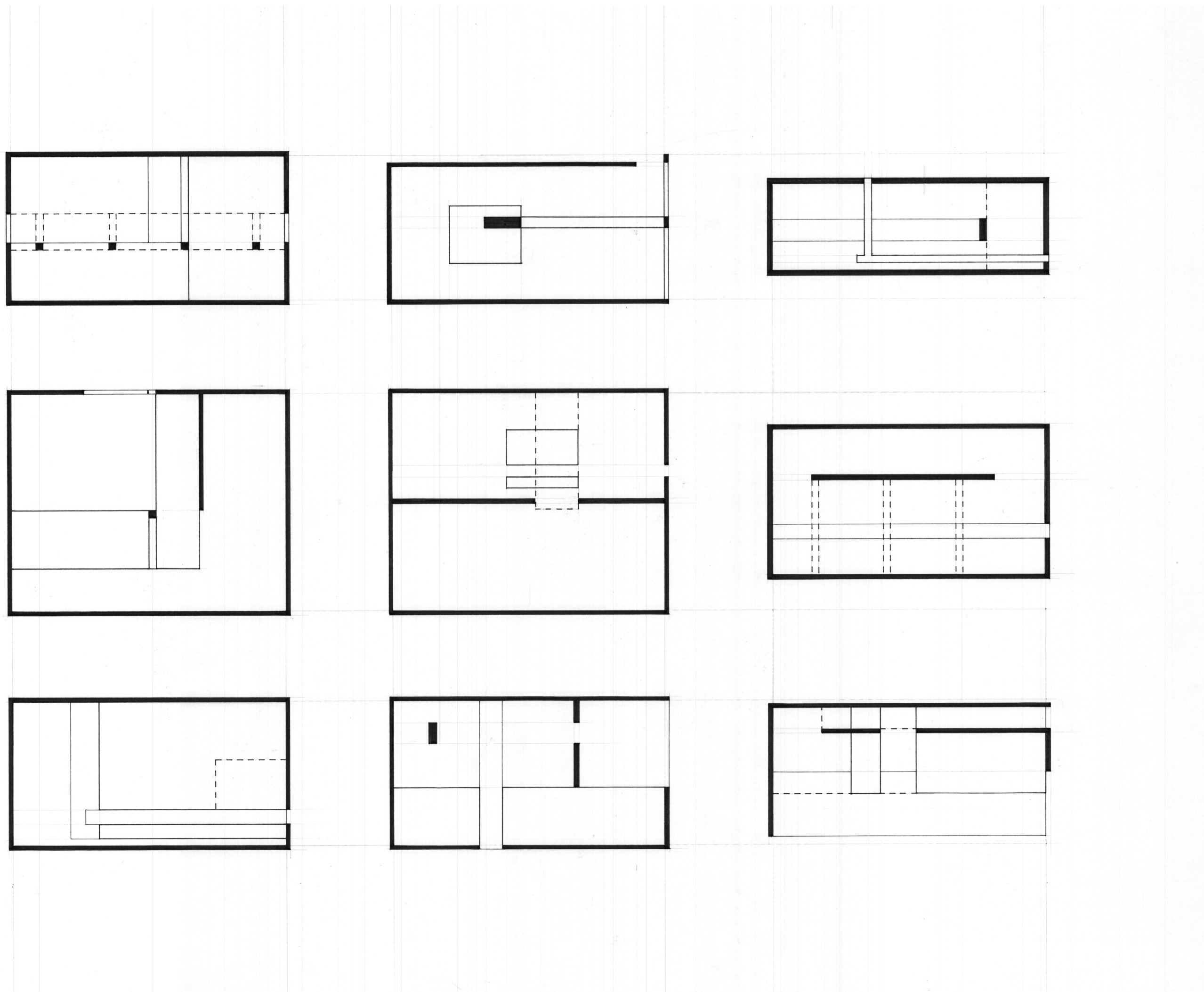
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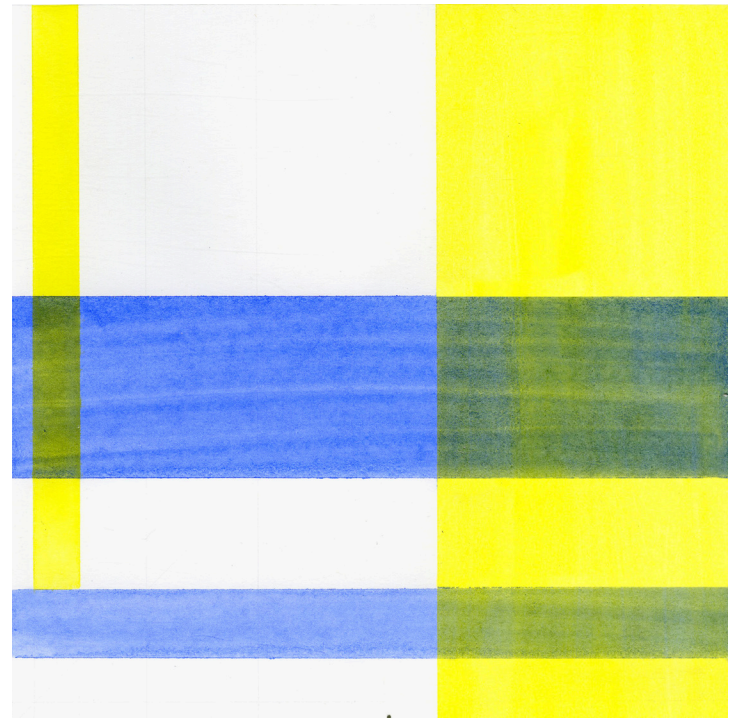
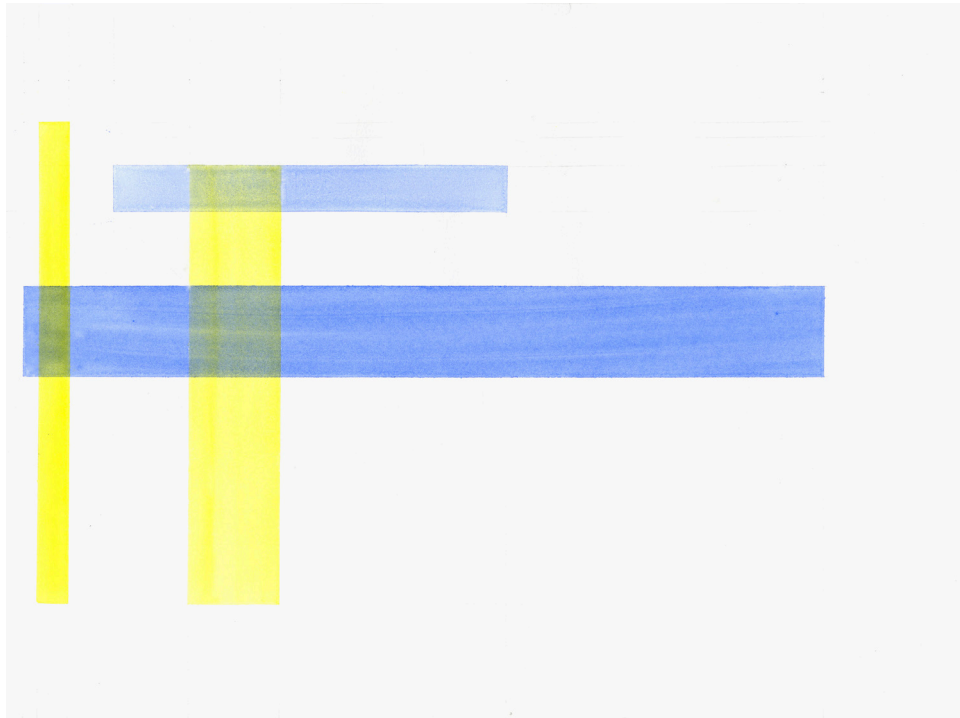
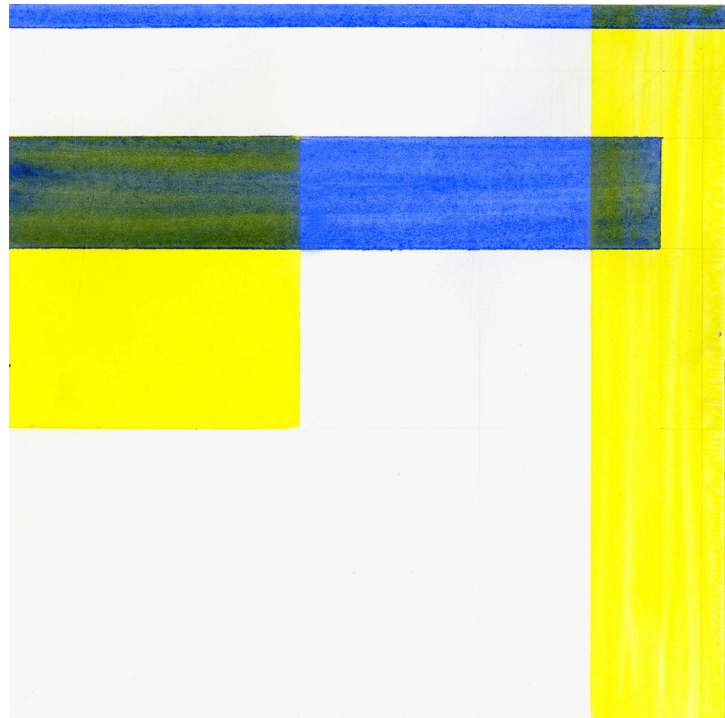
Architecture, here, is exposed as an art of framing and as a succession of framed moments in time. The alleged static nature of perspective, so often criticized, is revealed to be a myth. For, here, perspective captures an instant in a succession of instants, more phenomenological in implication than 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.

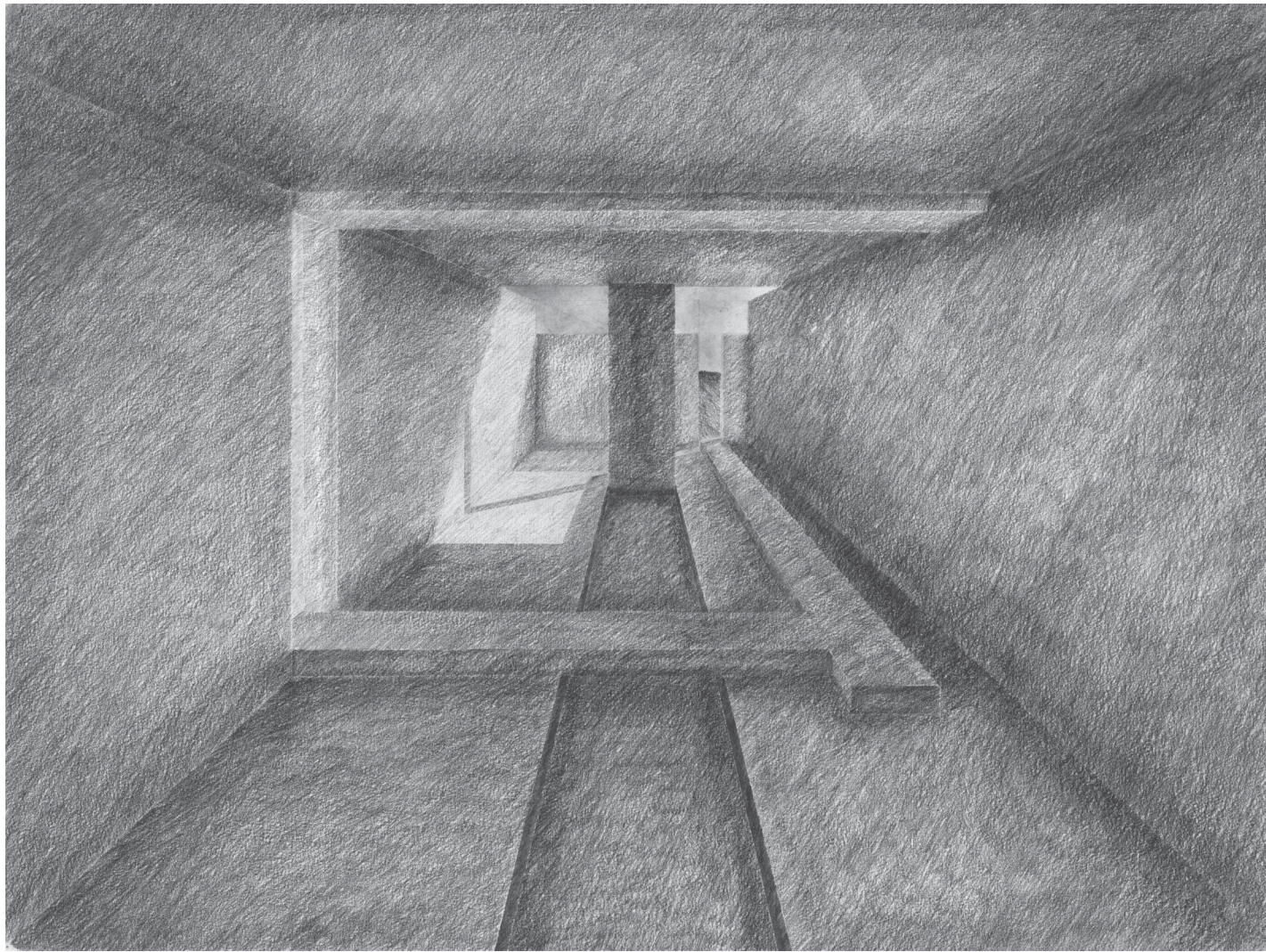
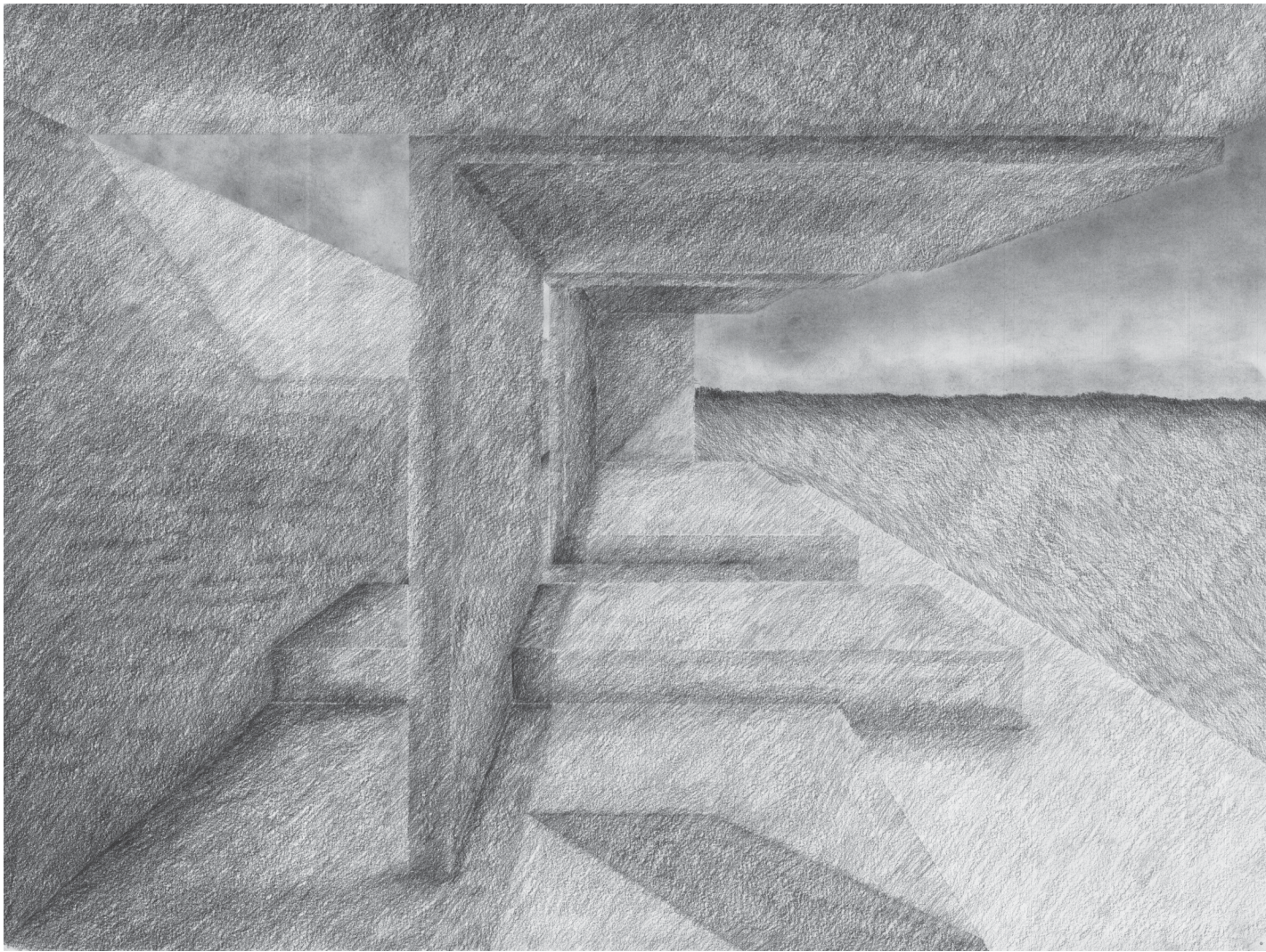
Diana Agrest, "Landscapes of Vision," *Not Architecture But Evidence That it Exists*

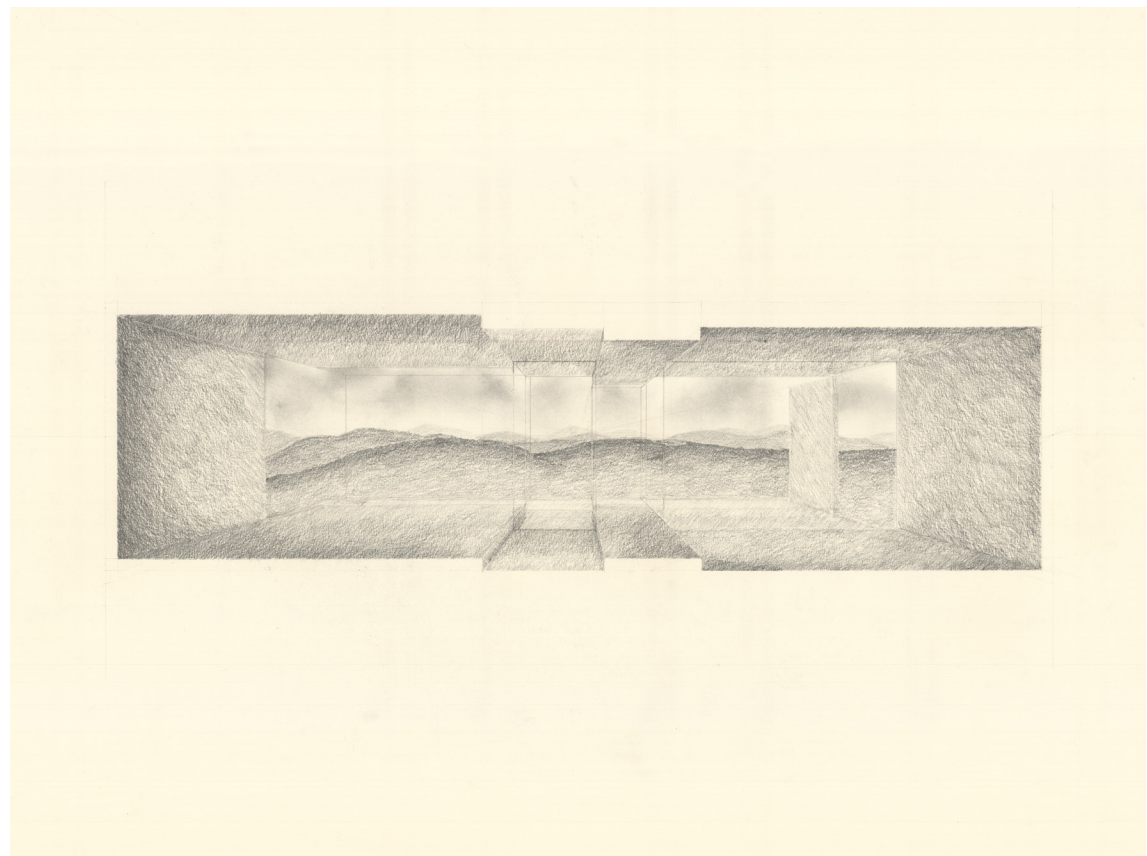
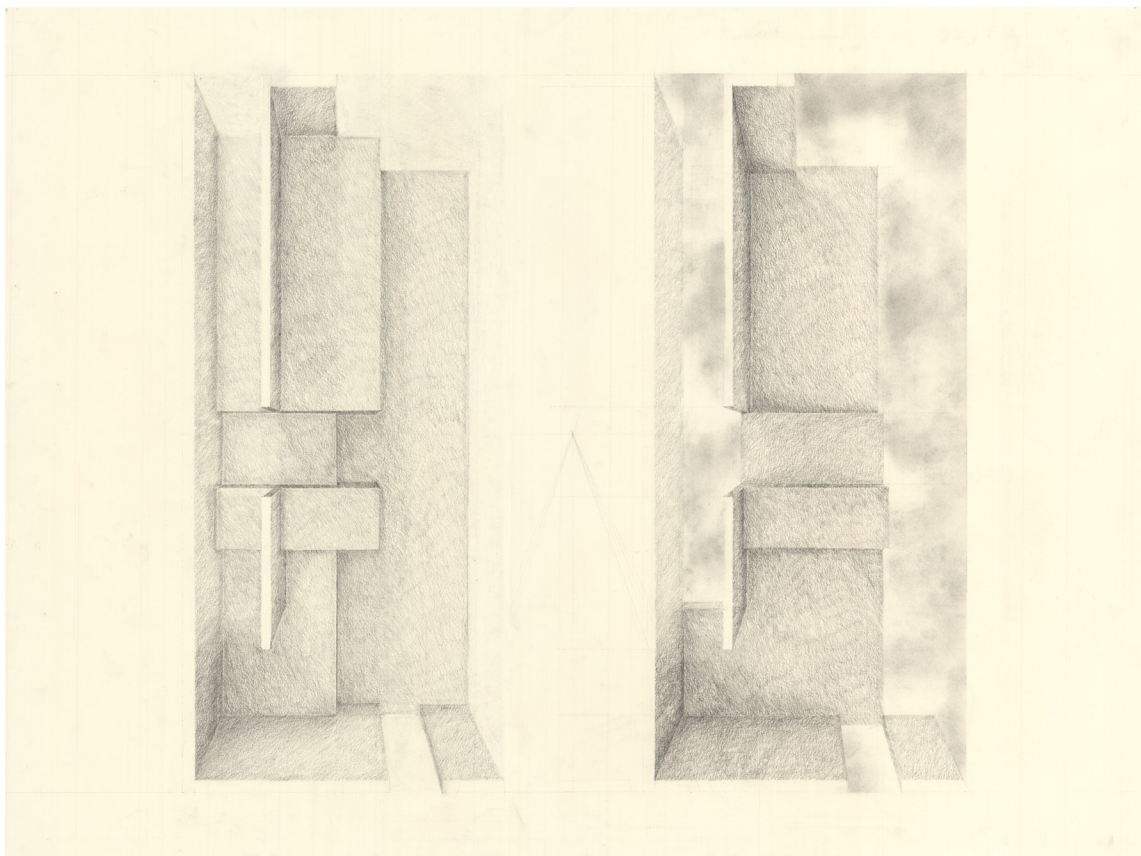
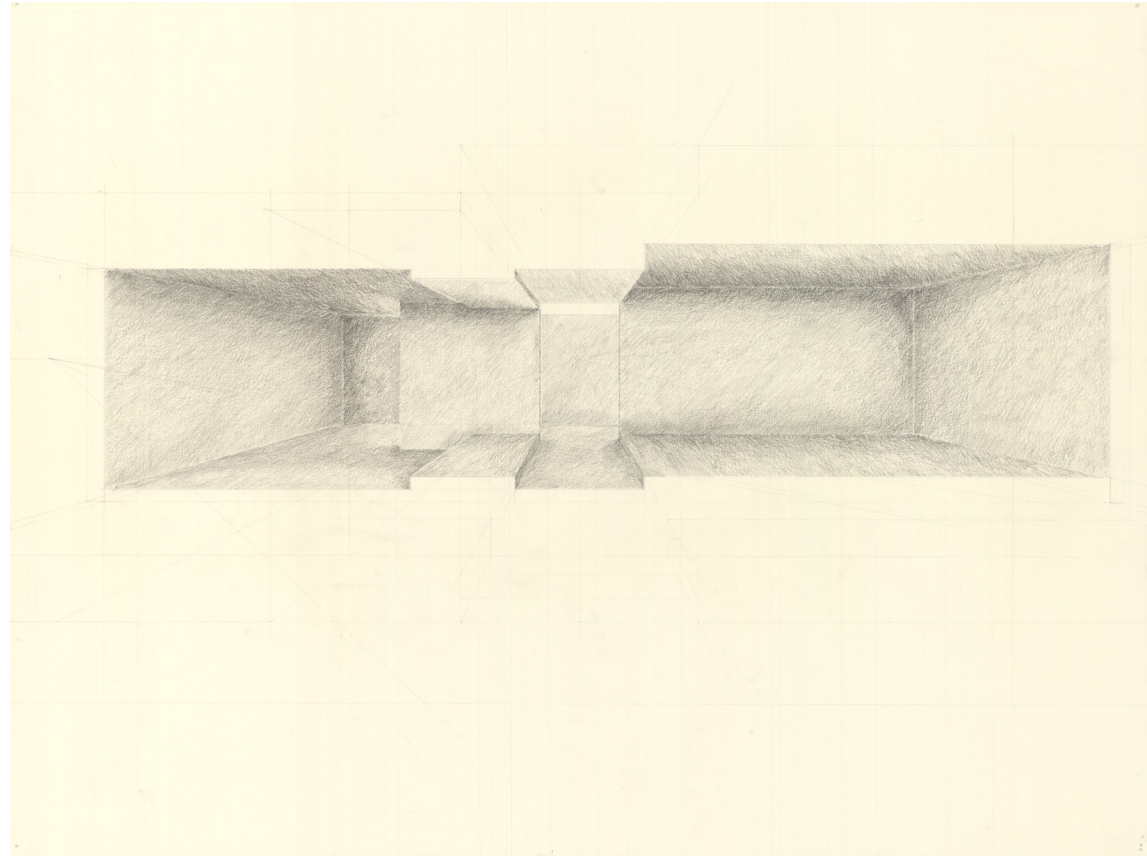
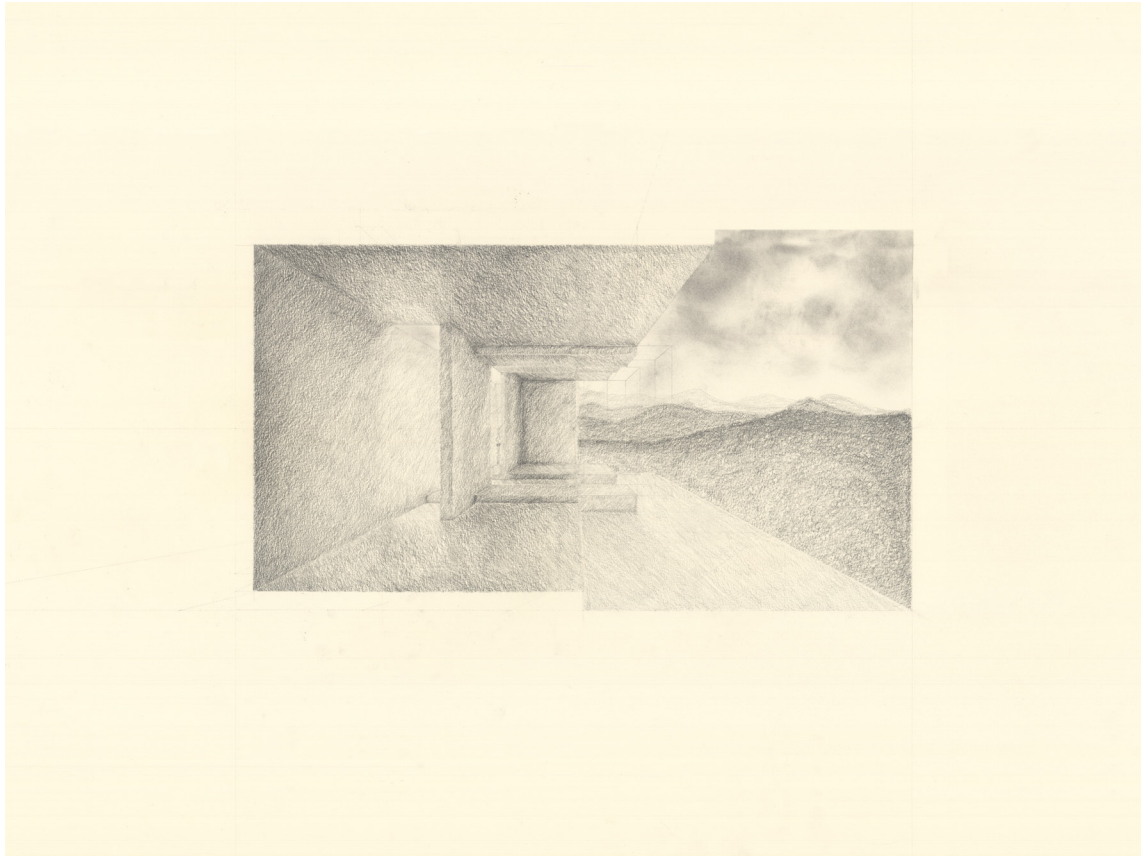


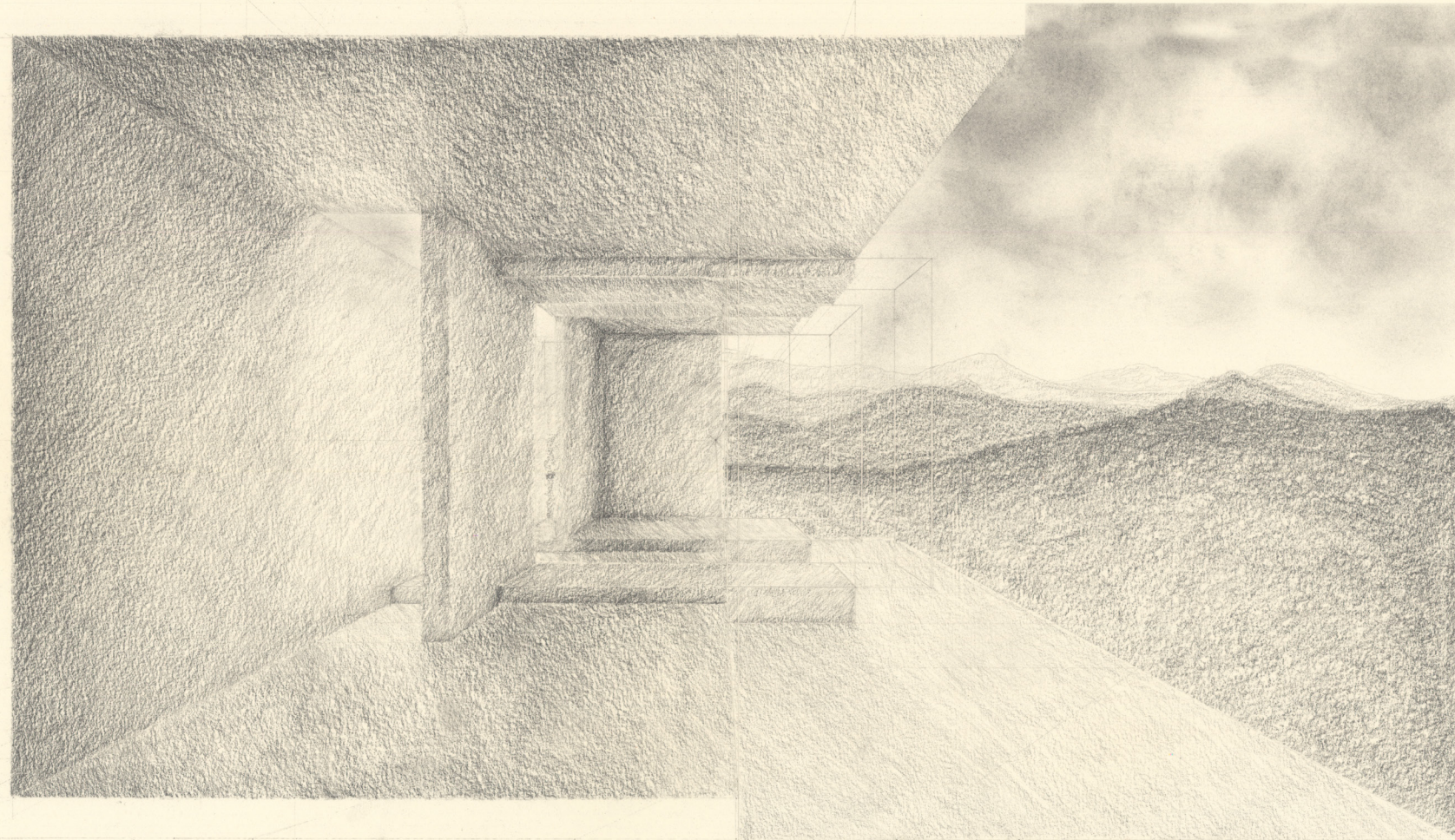


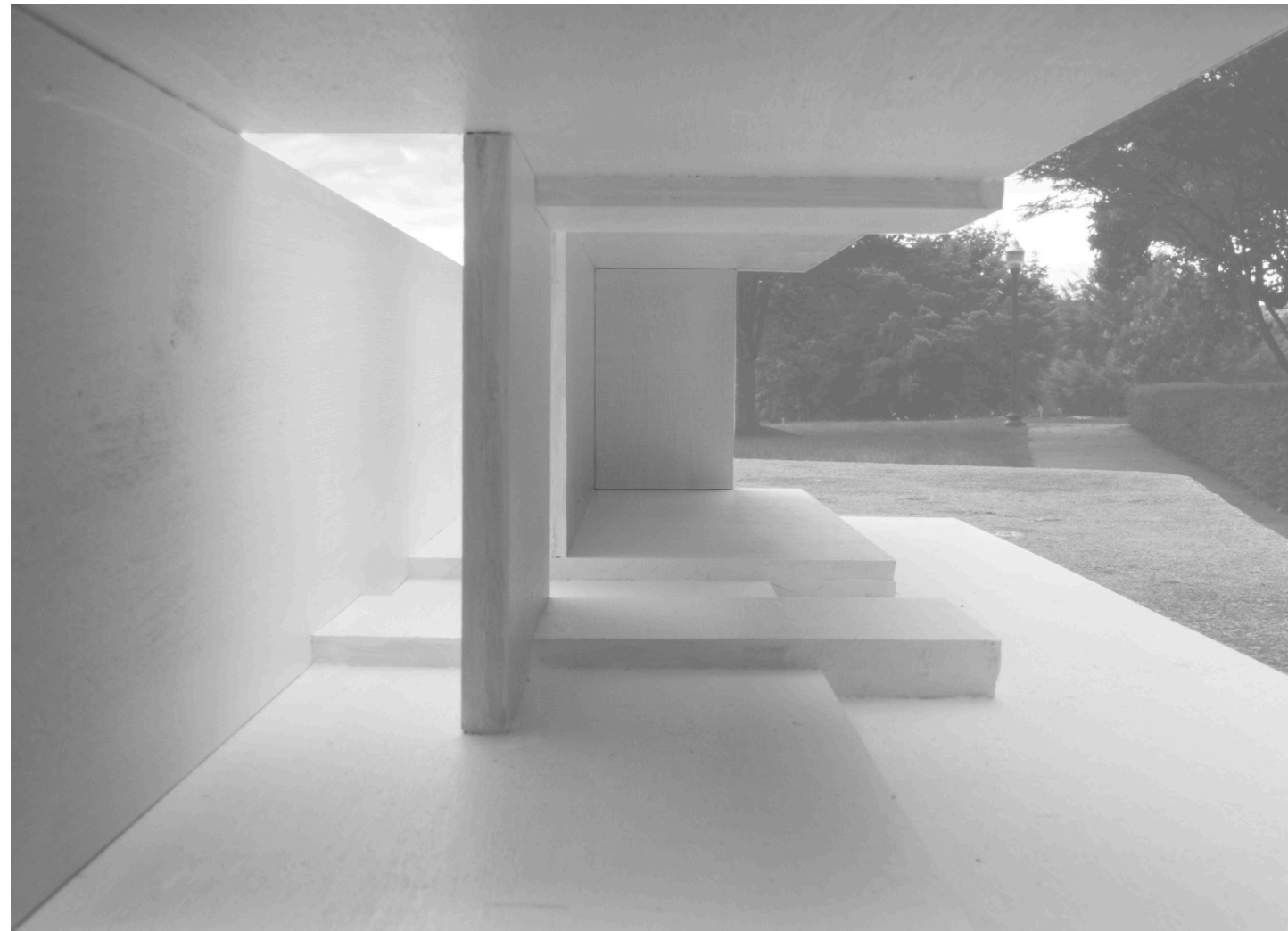


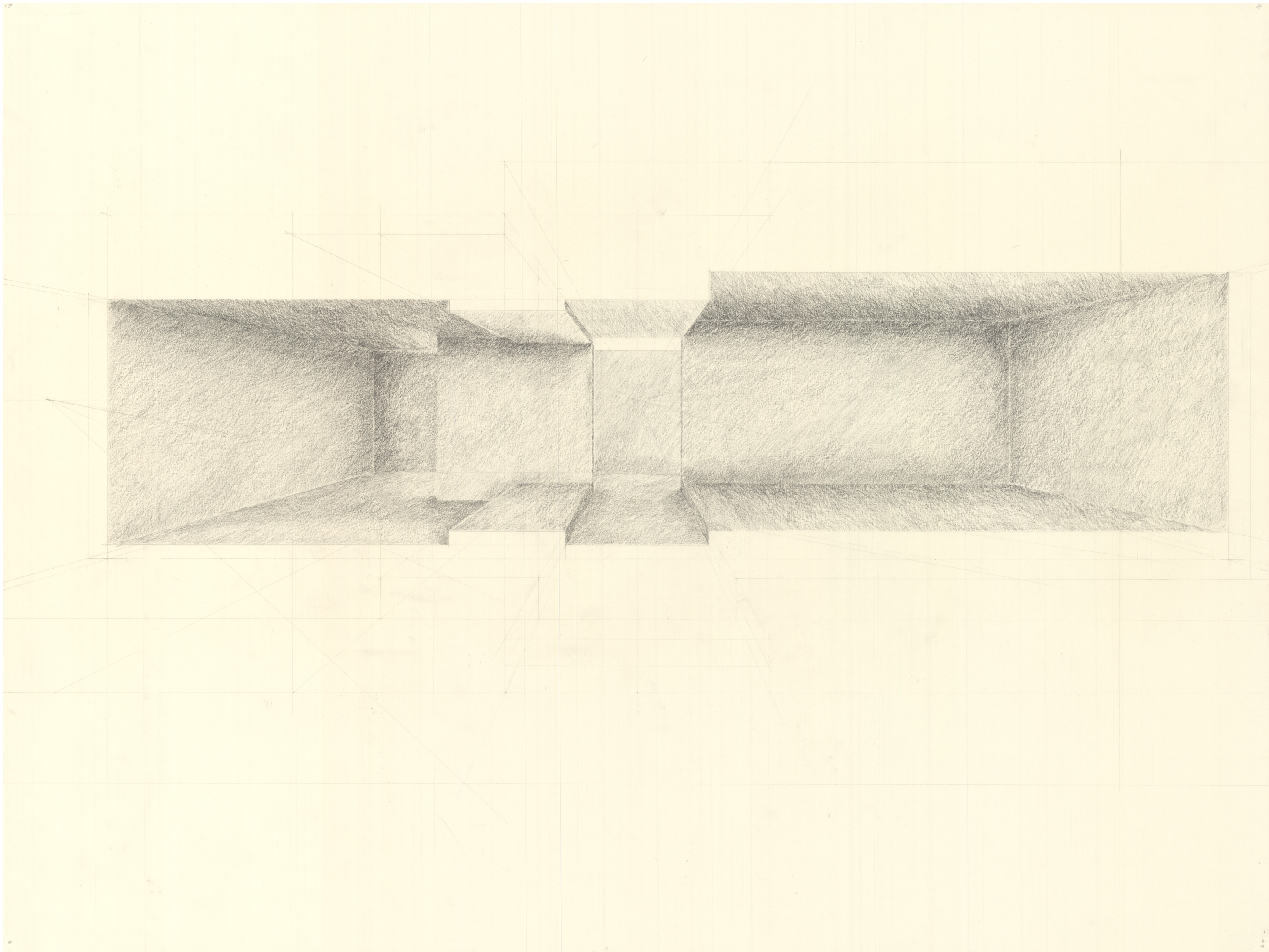


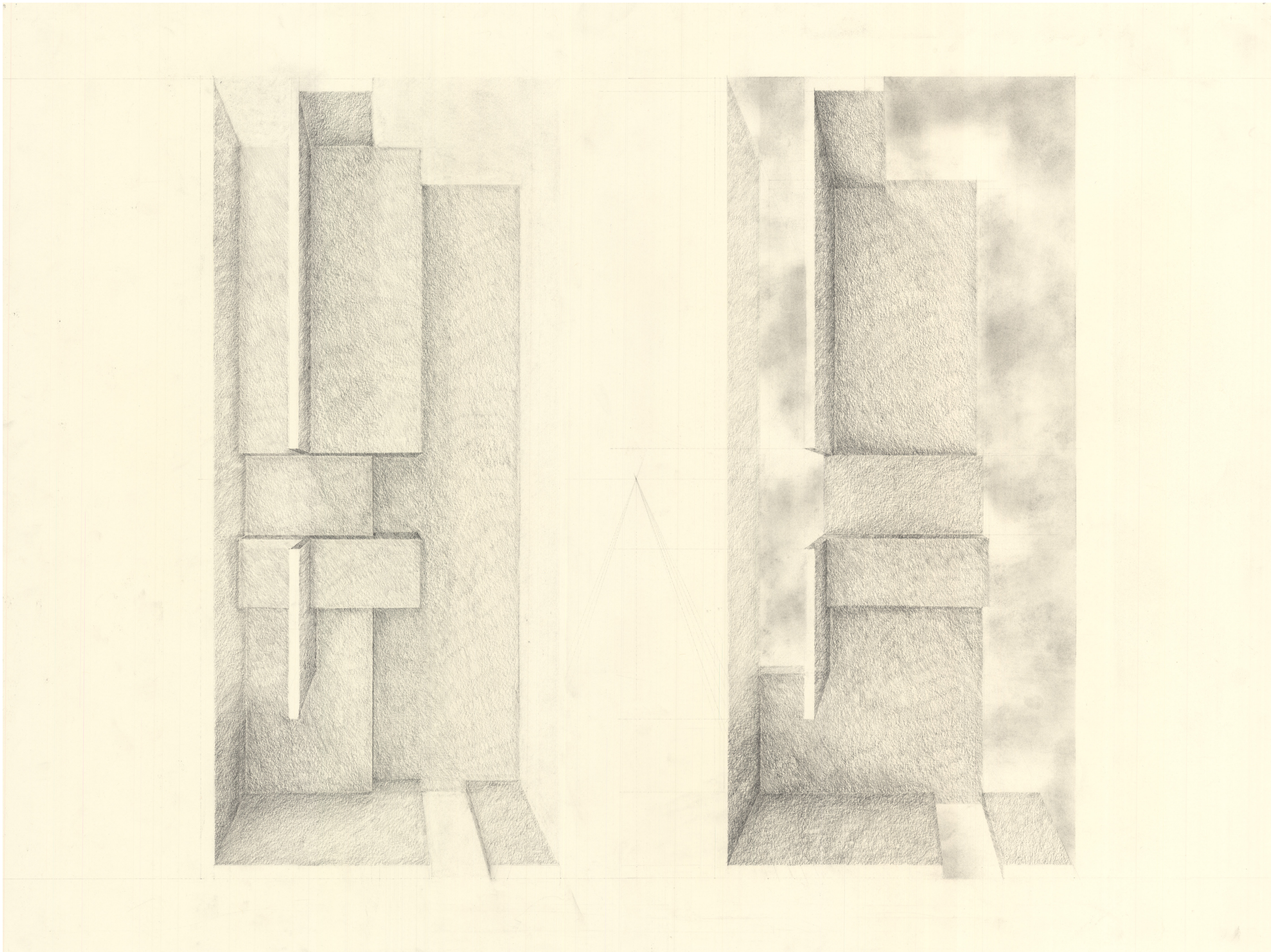


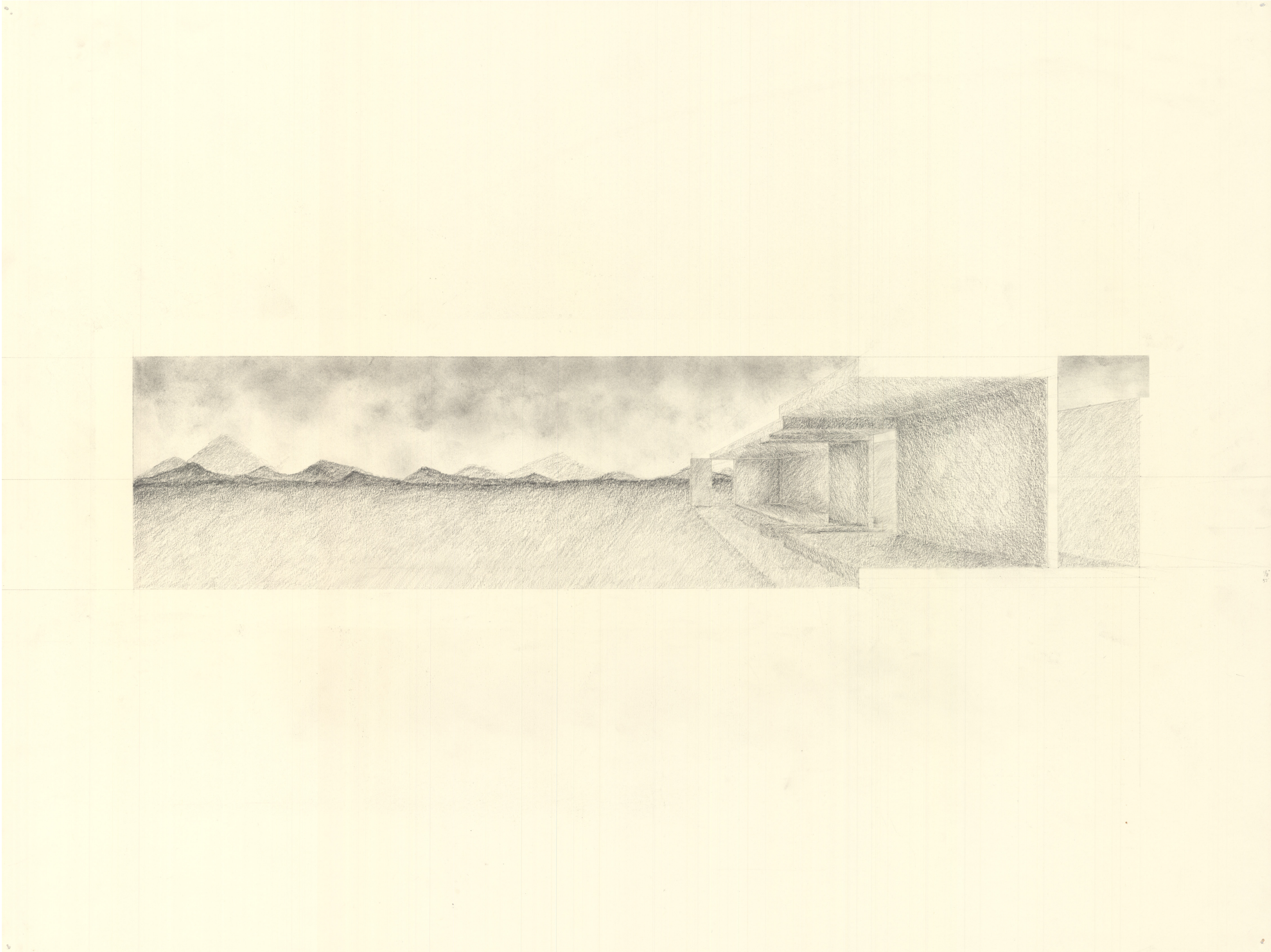


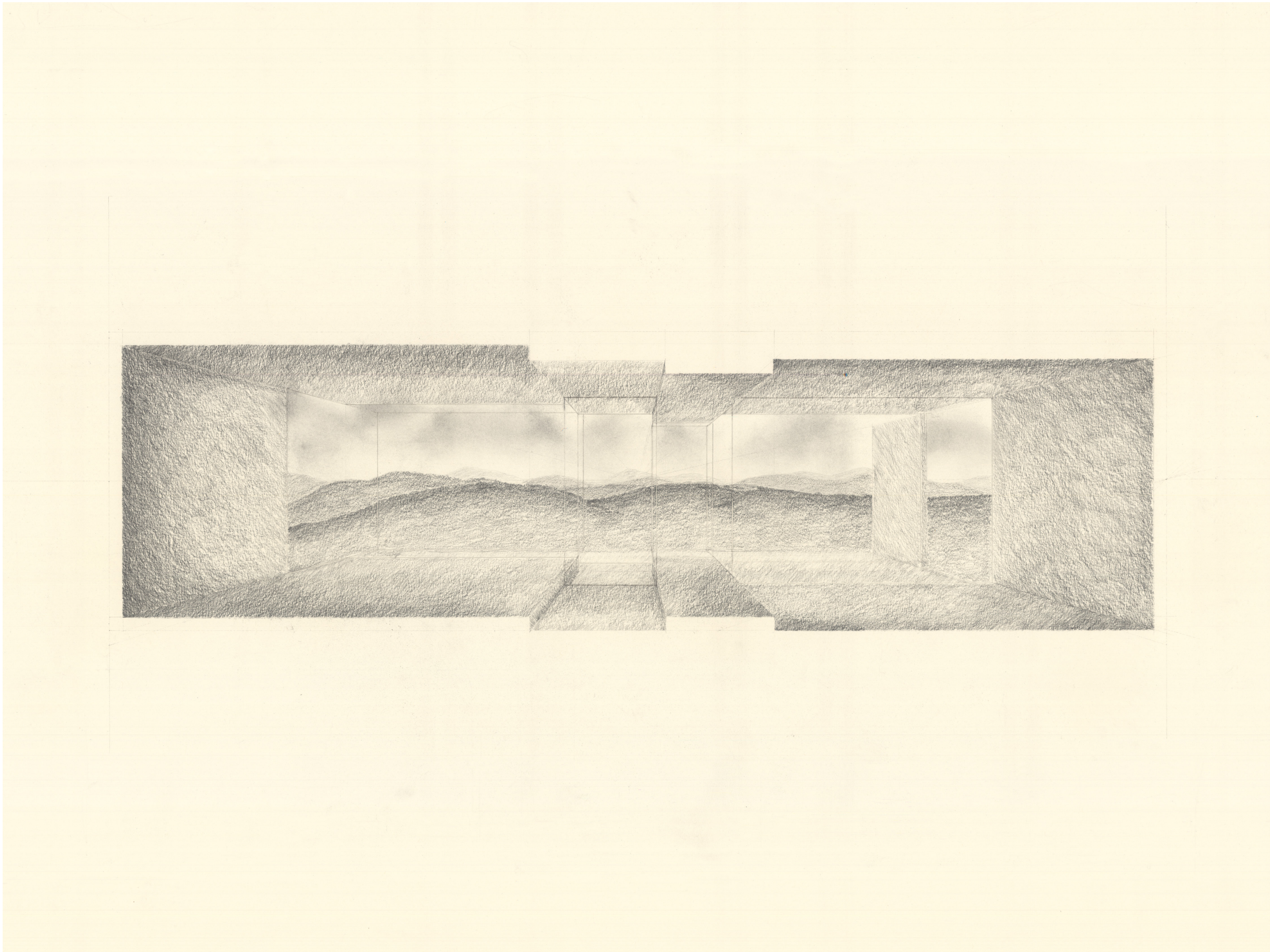


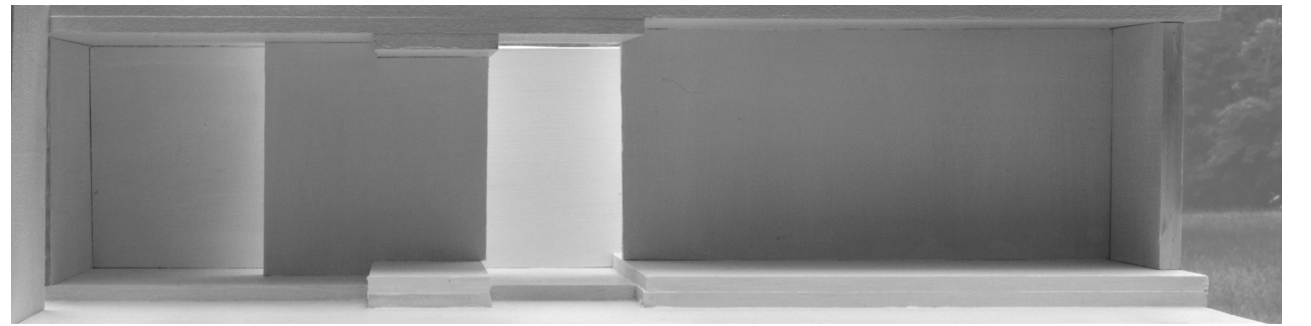
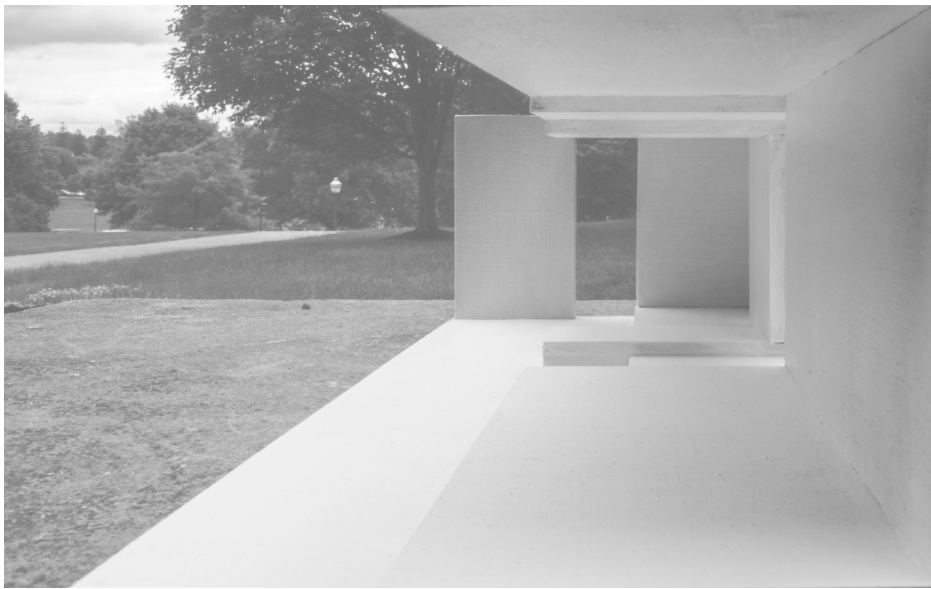


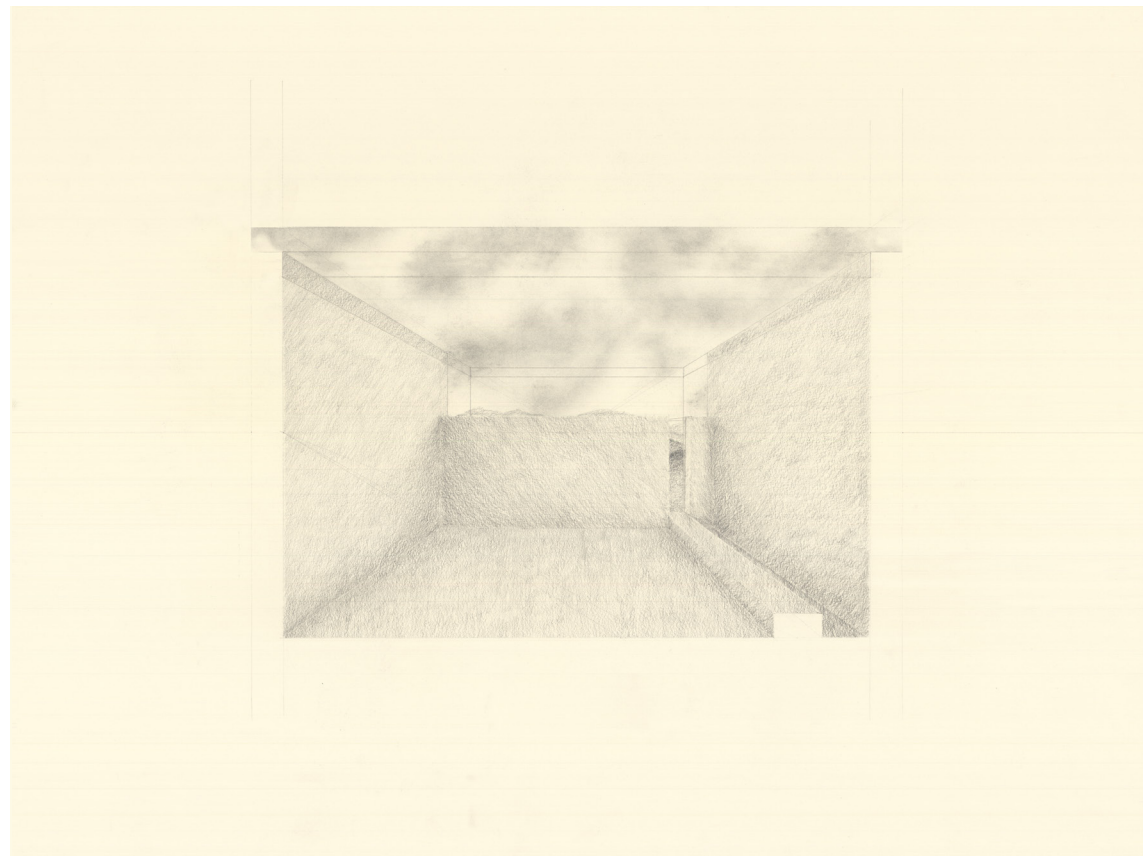
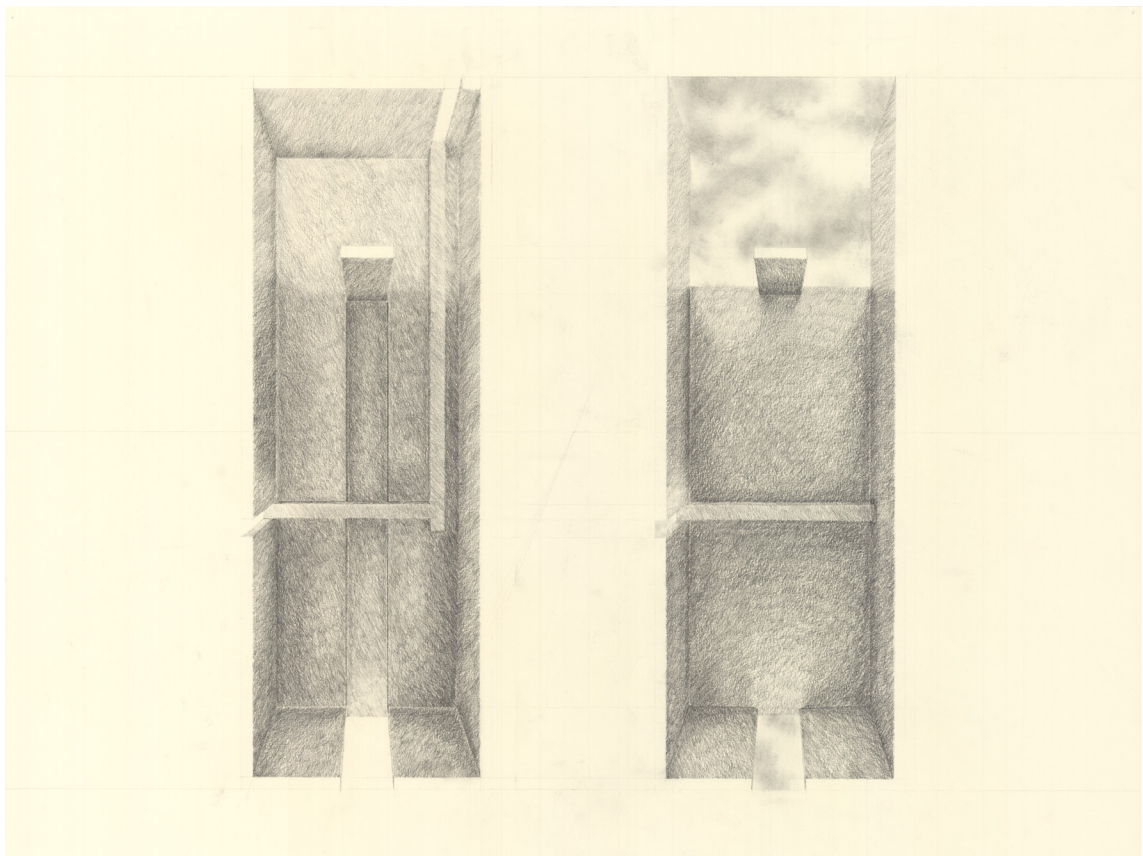
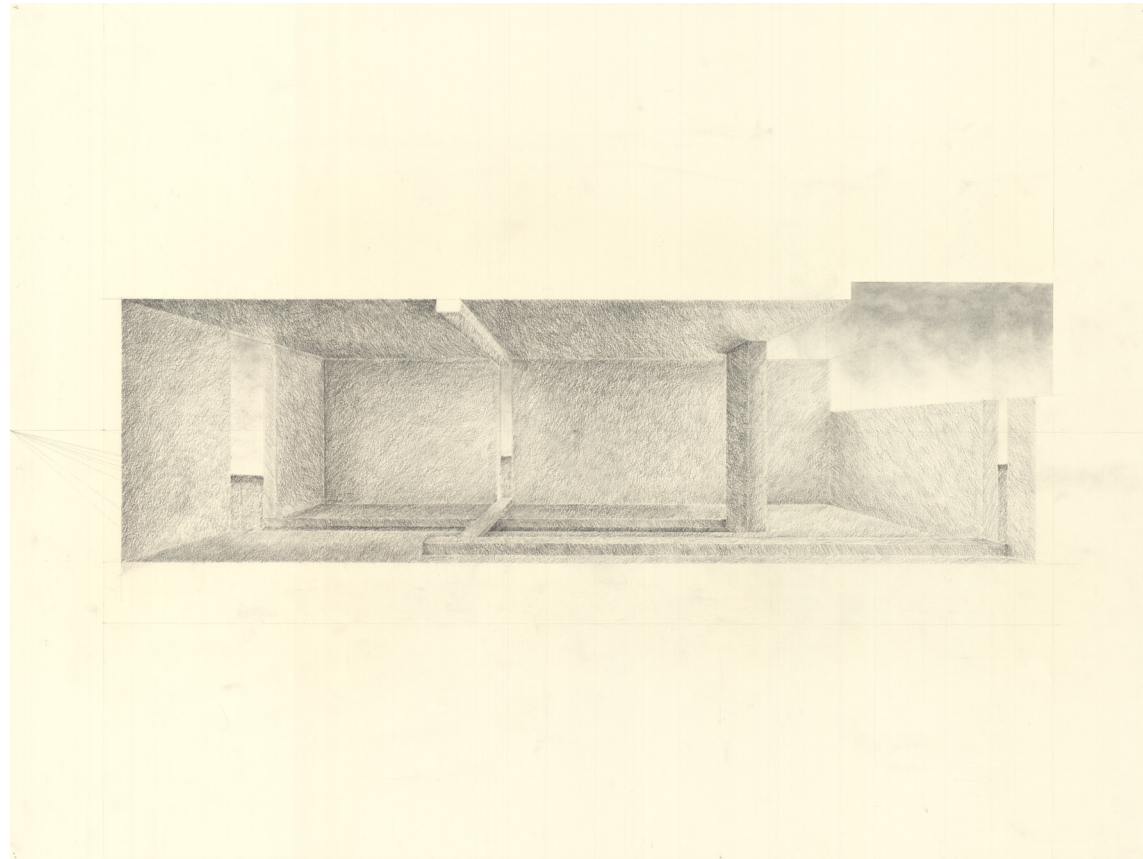
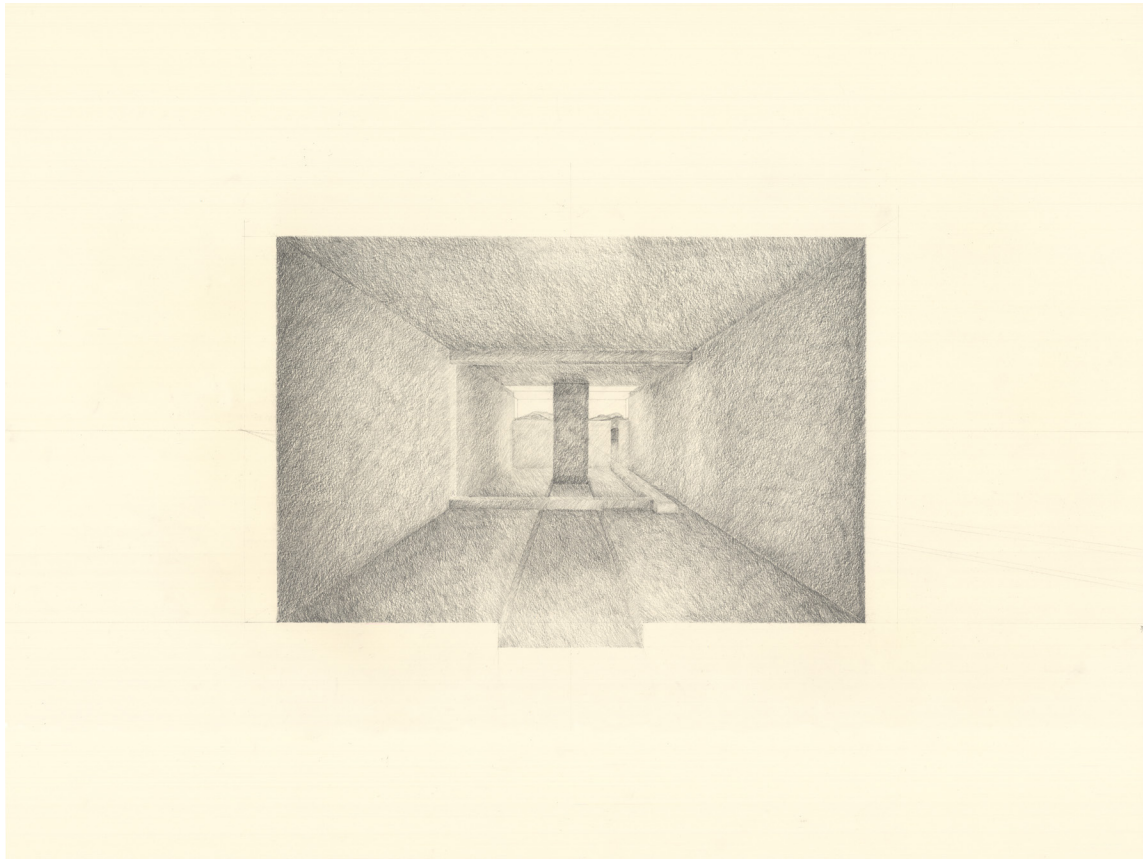


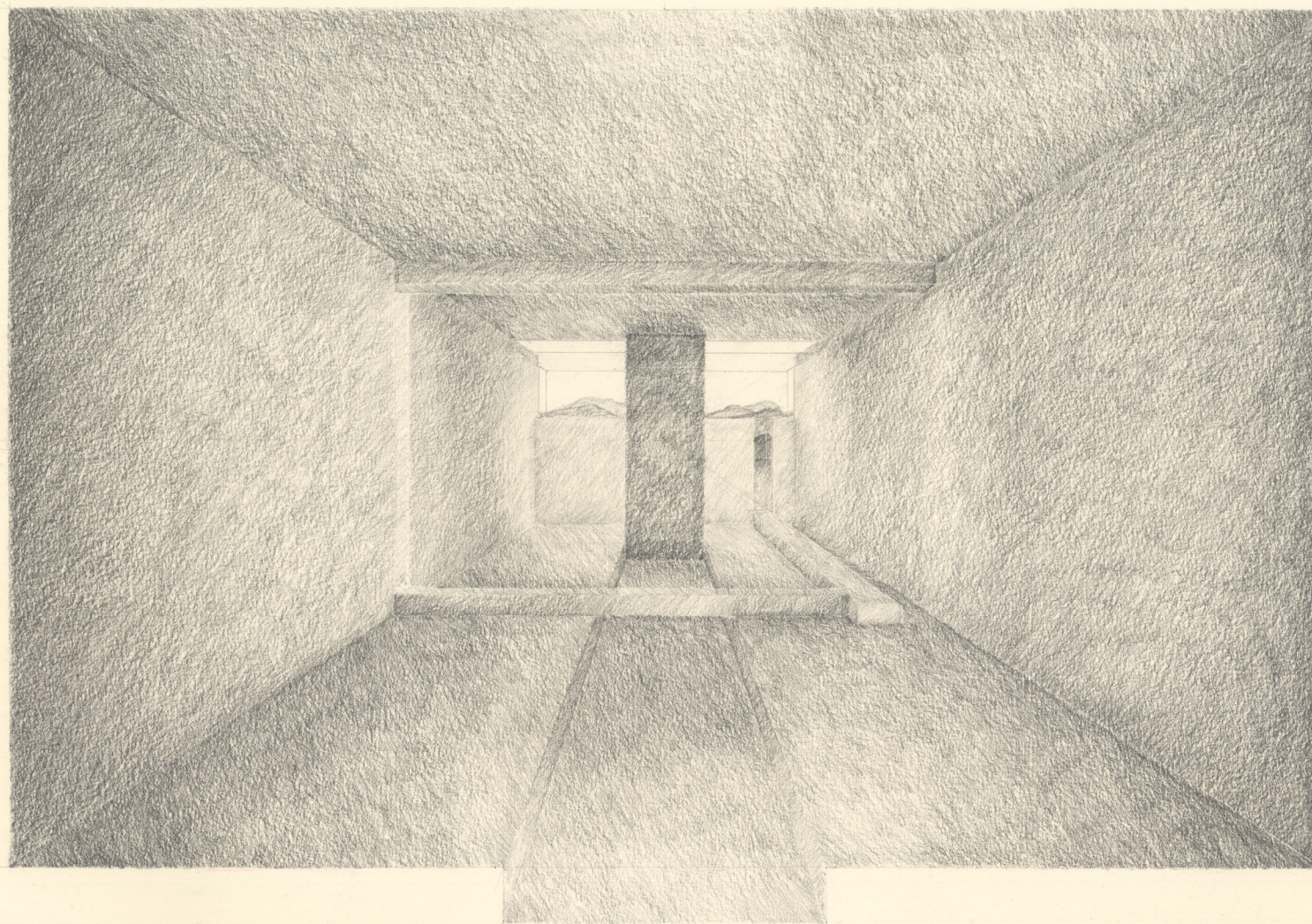


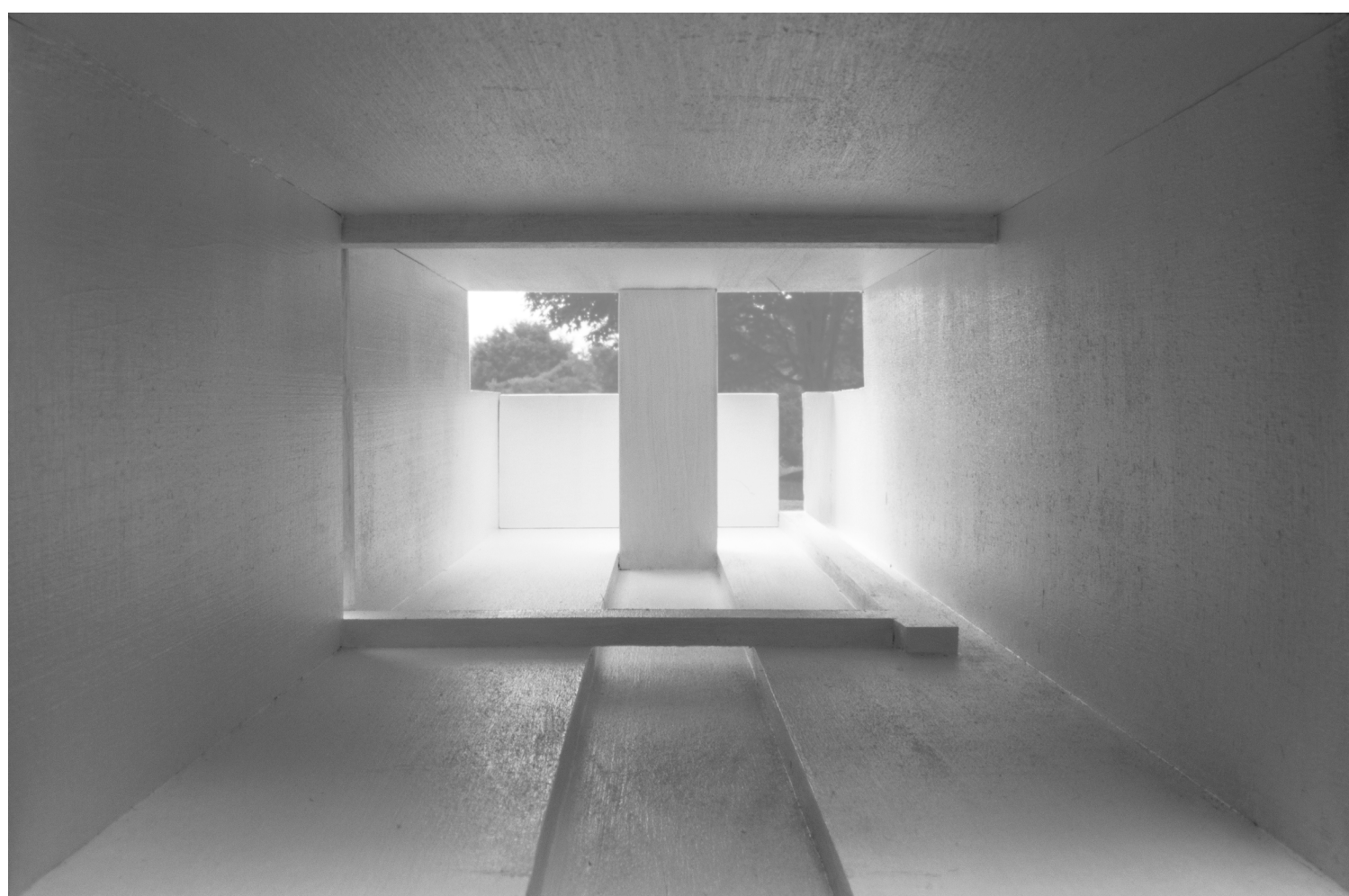


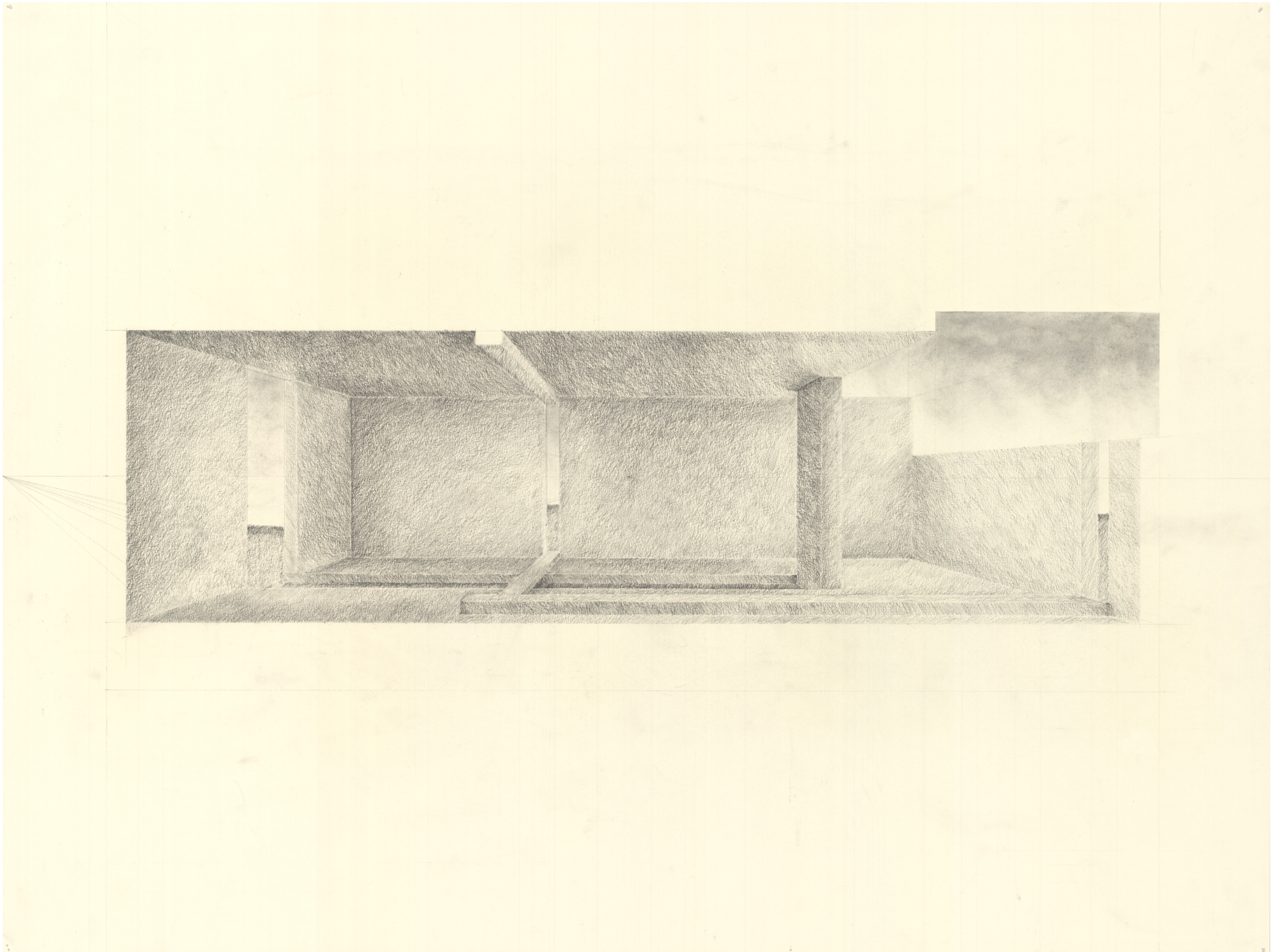


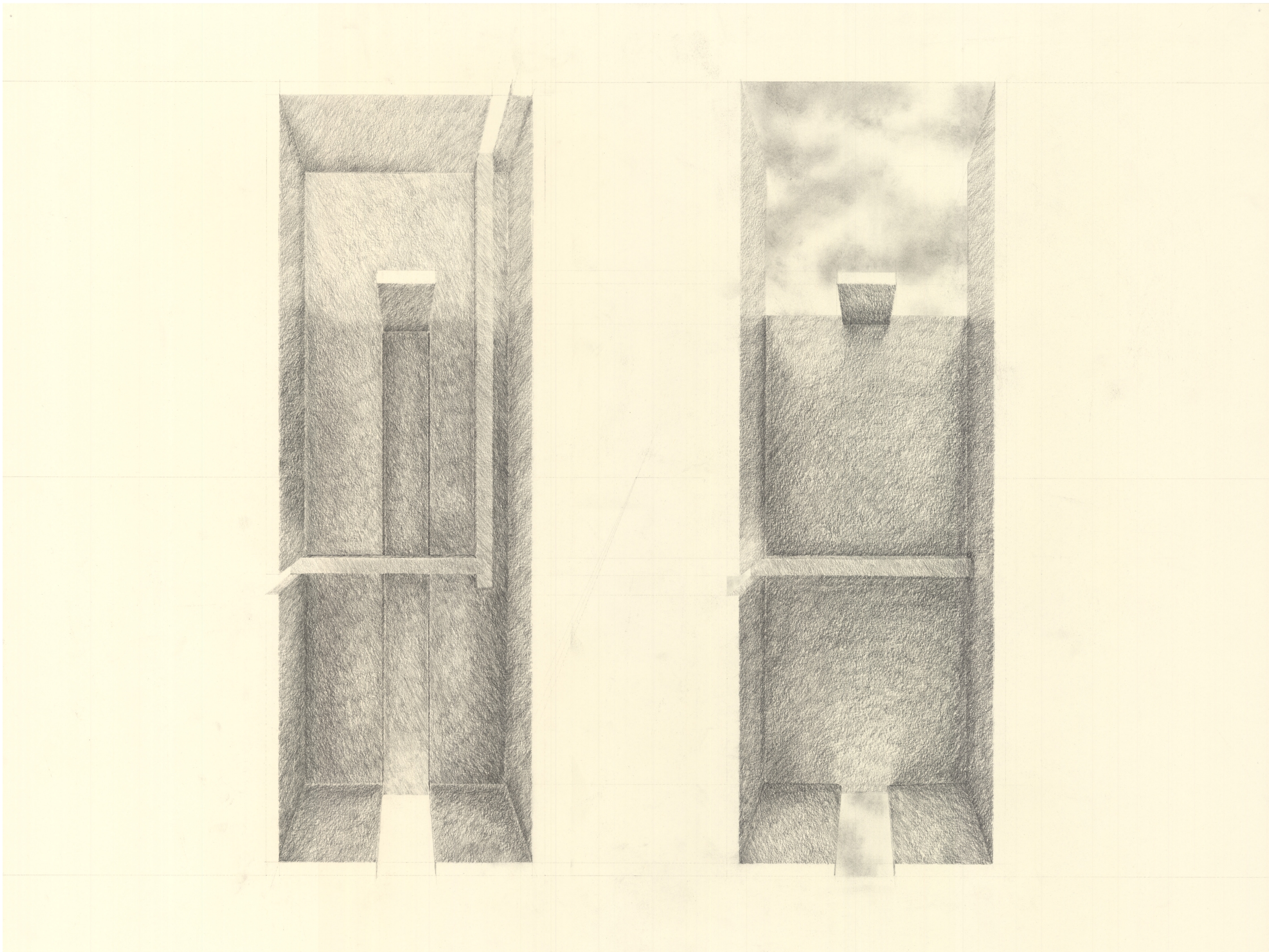


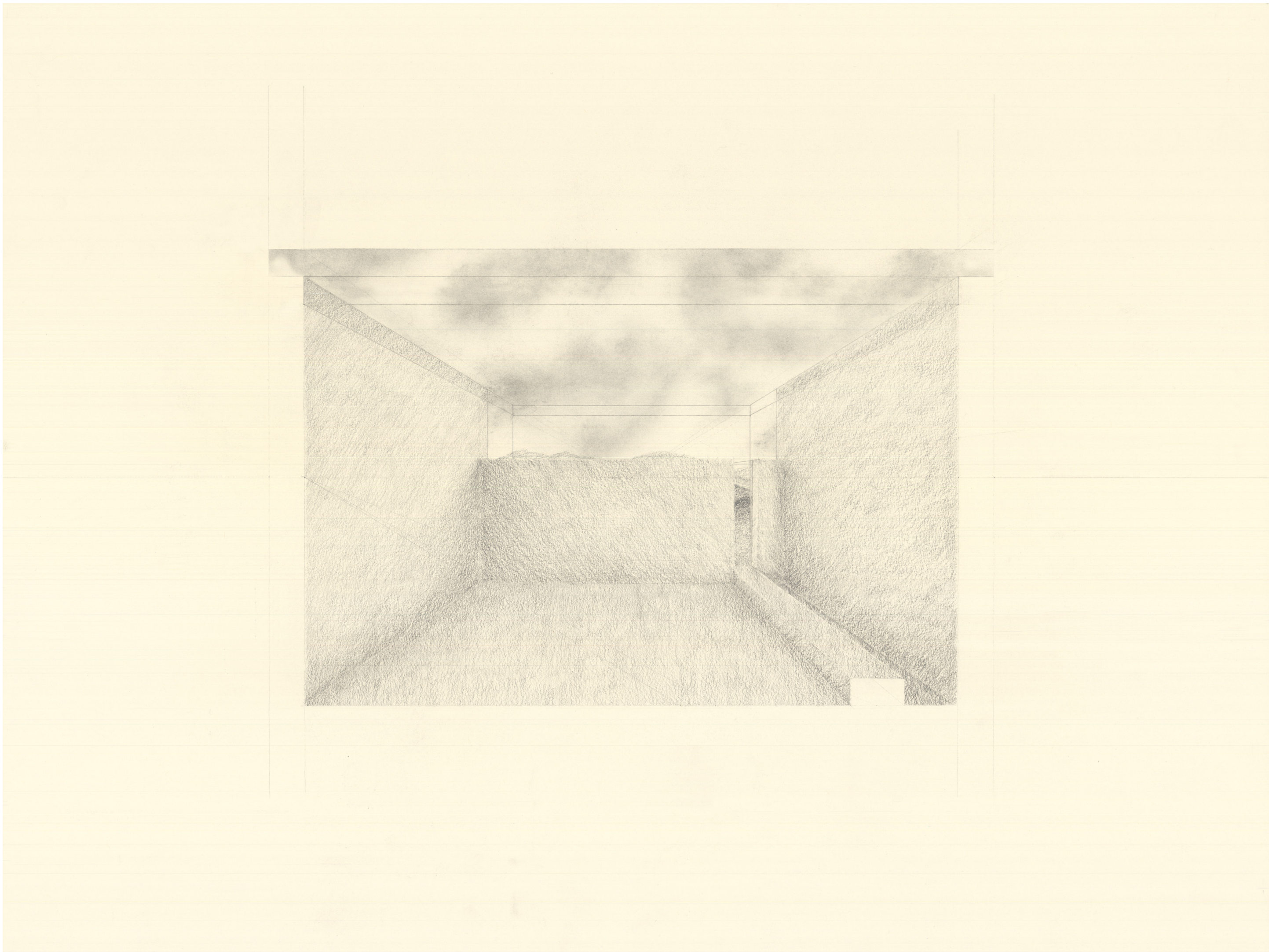


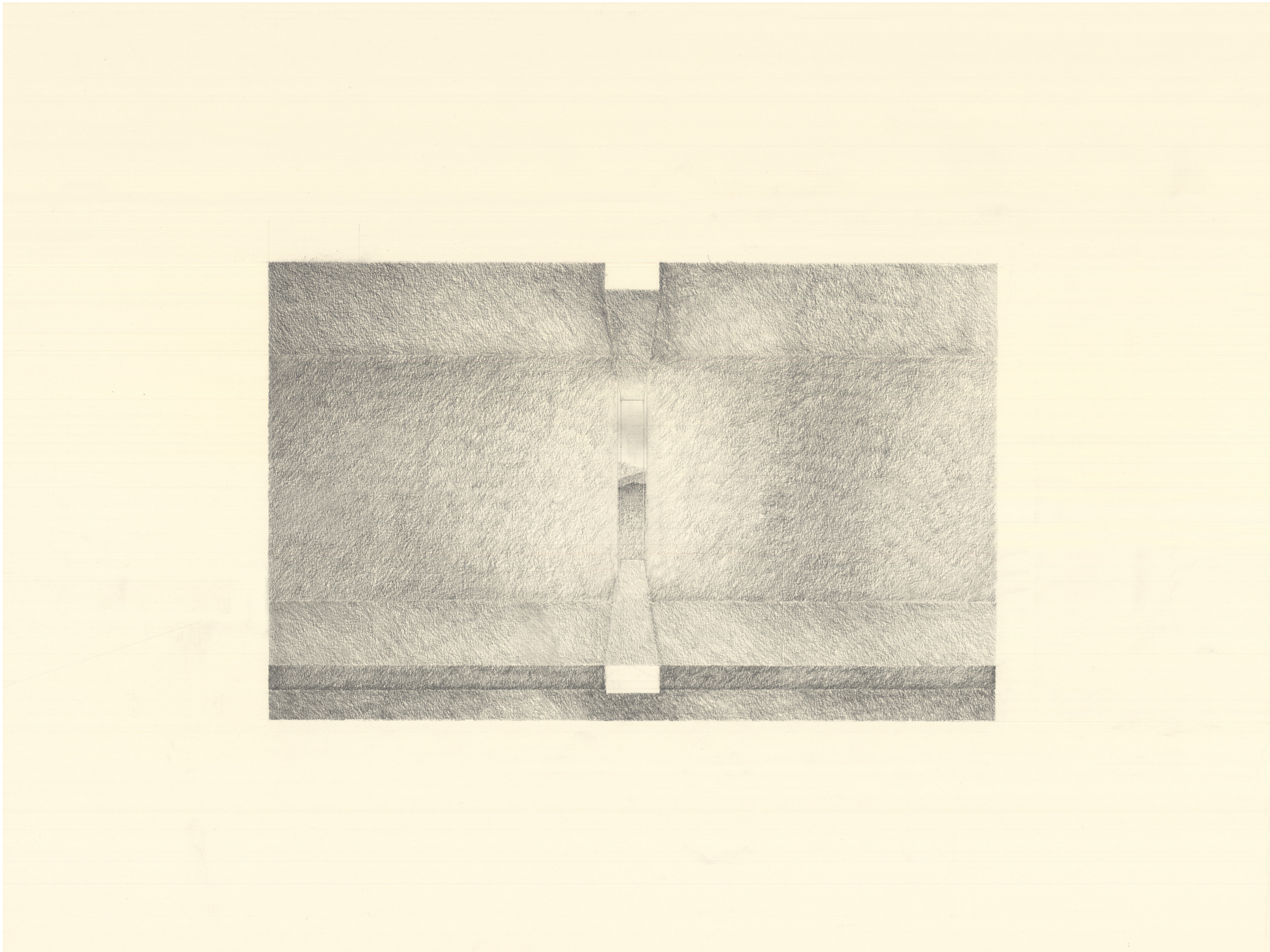


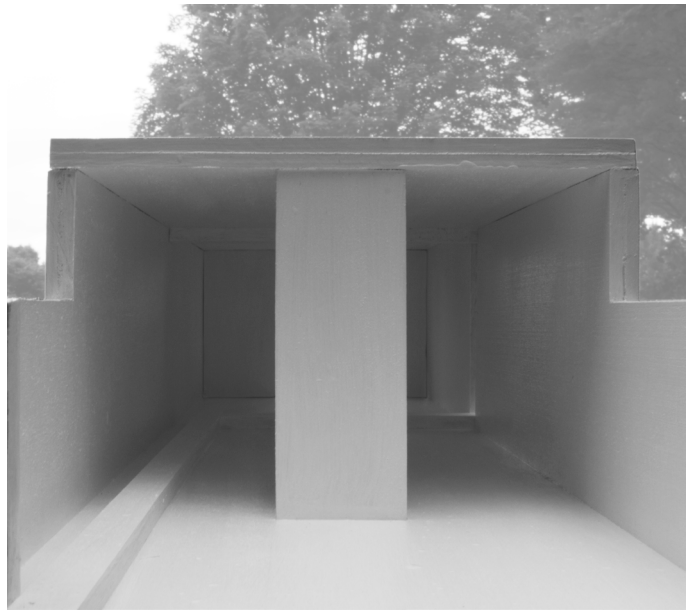


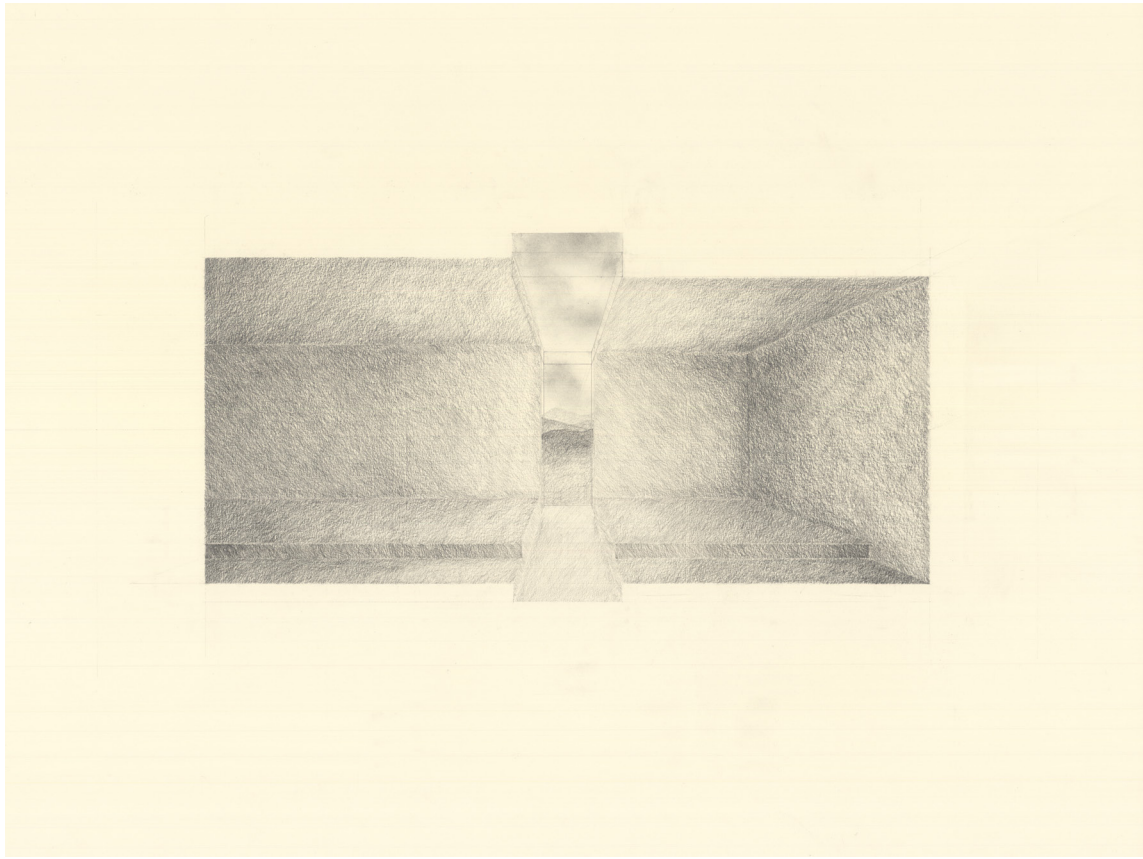
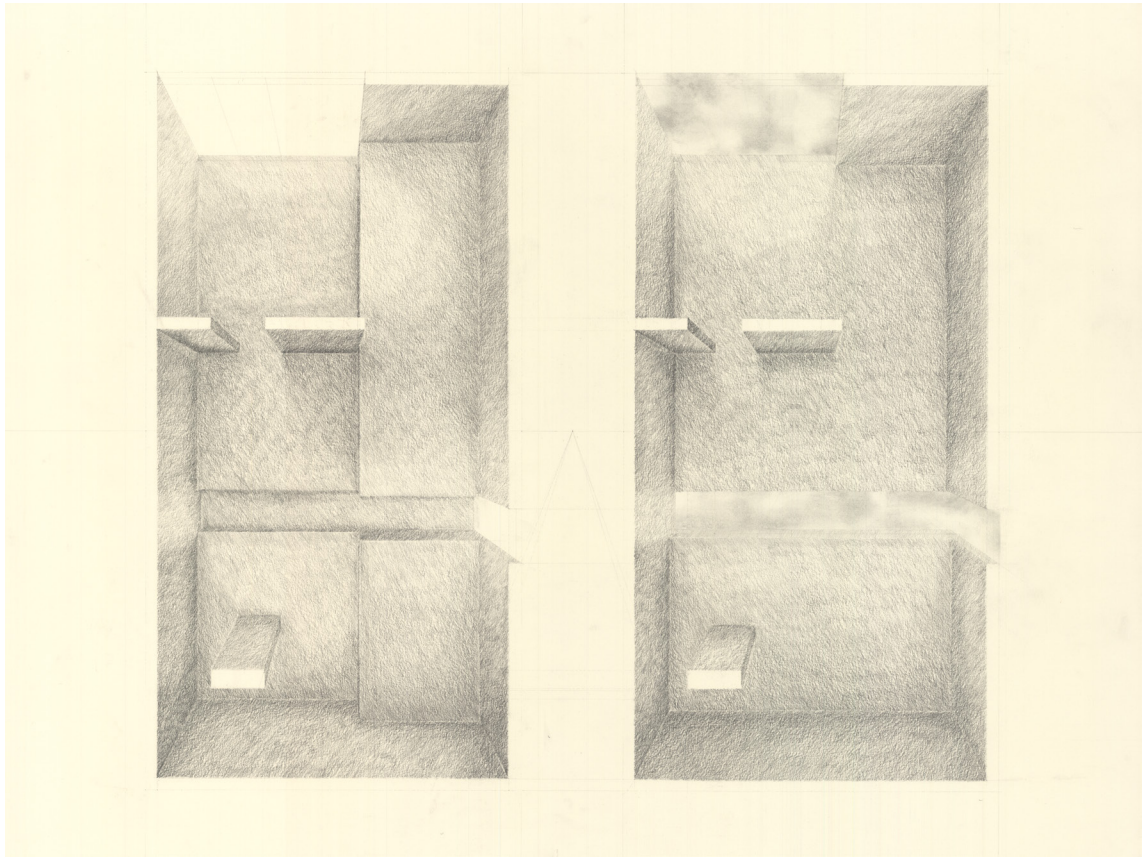
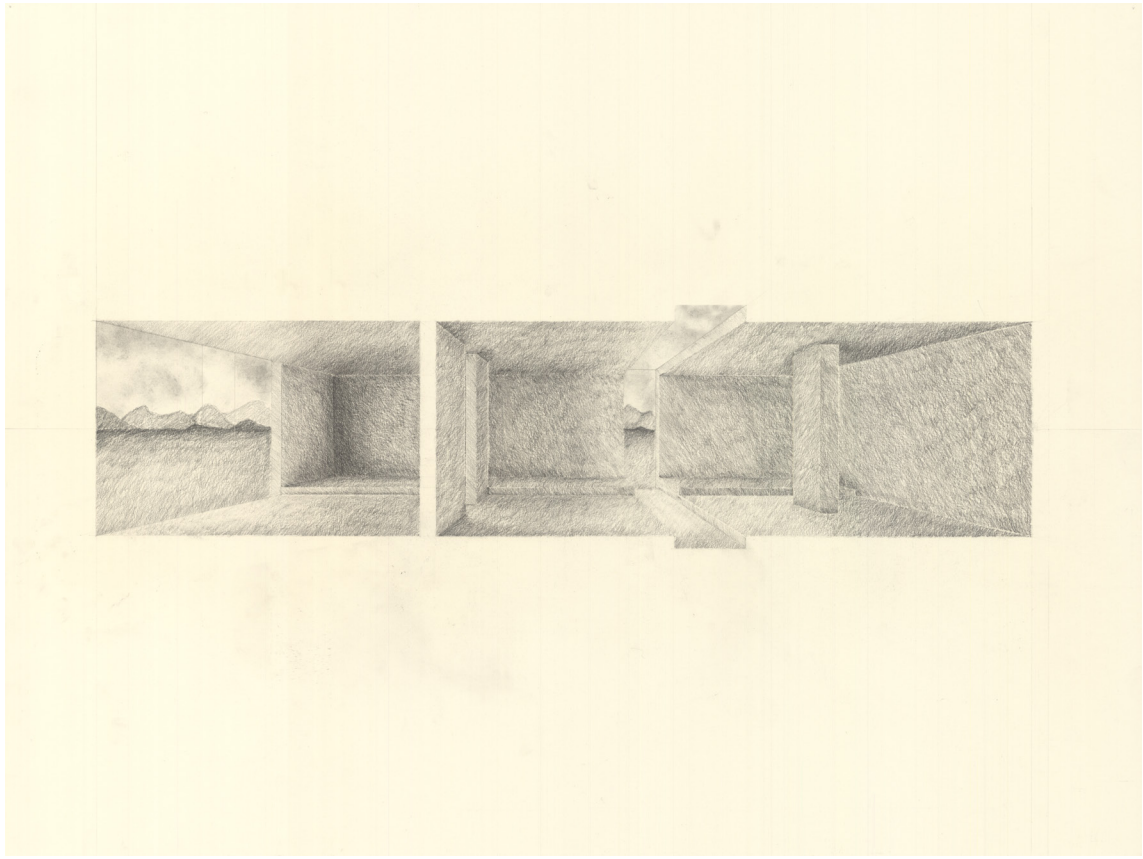
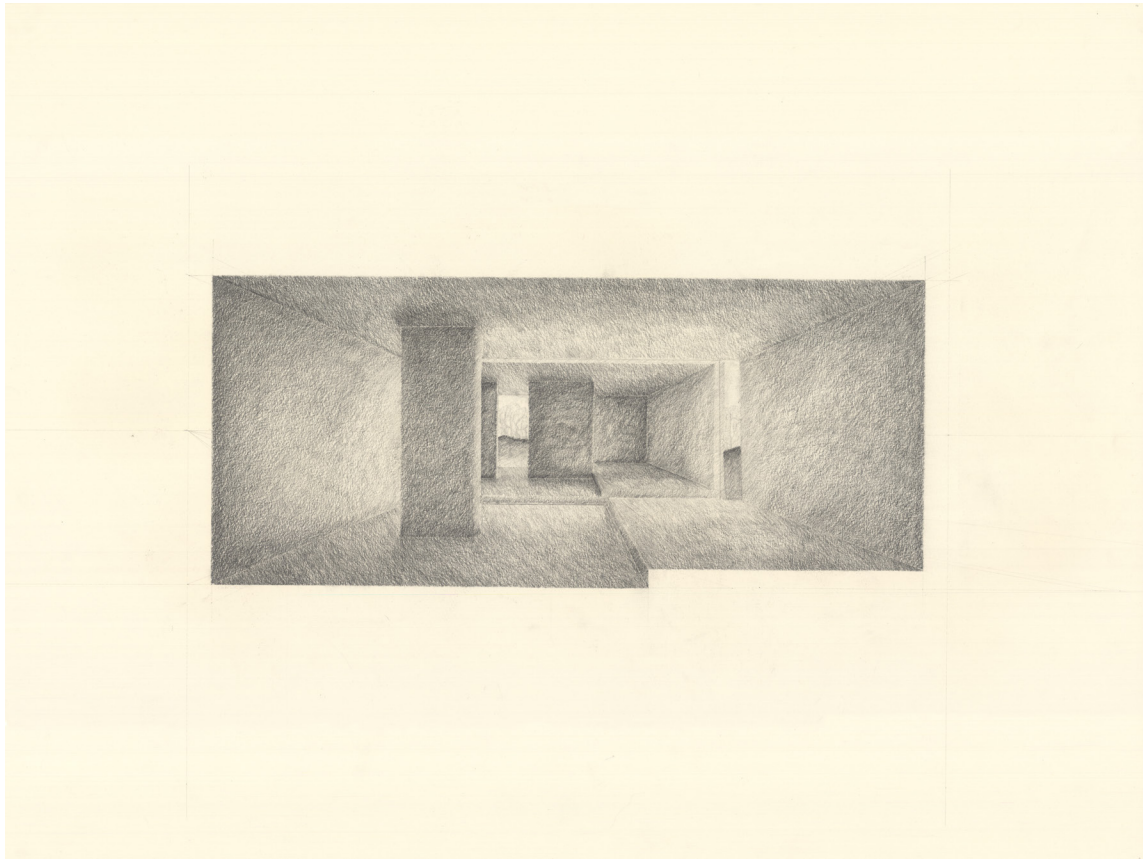


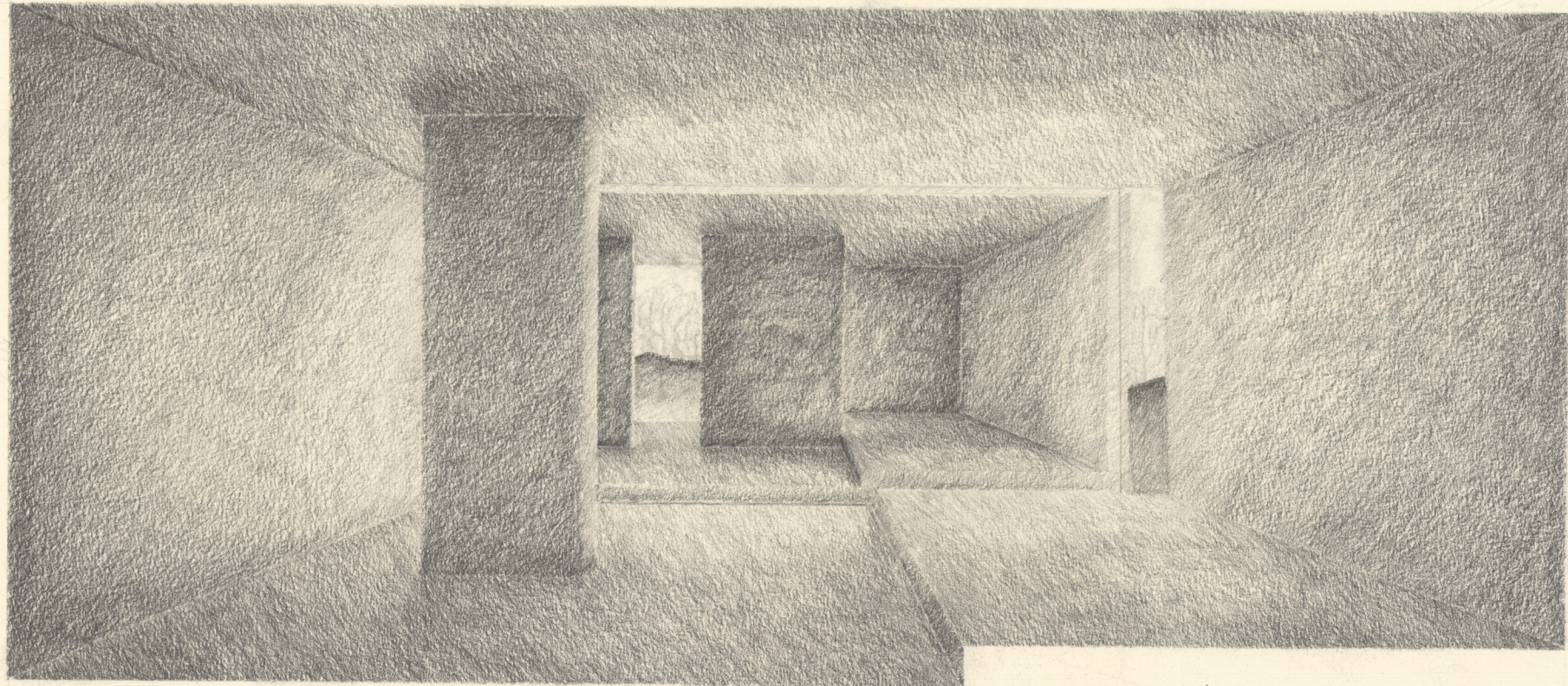




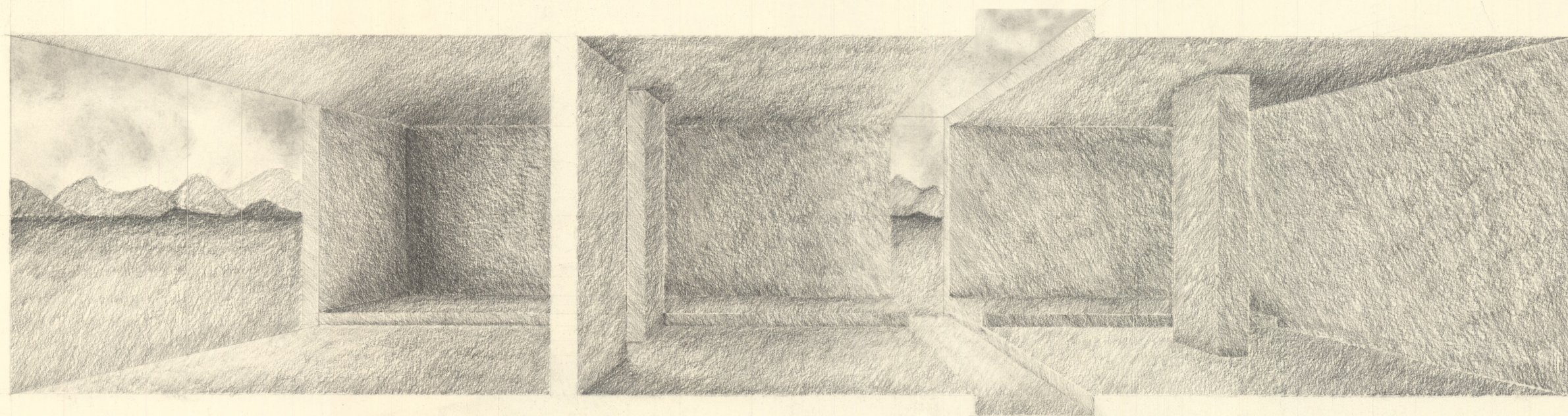


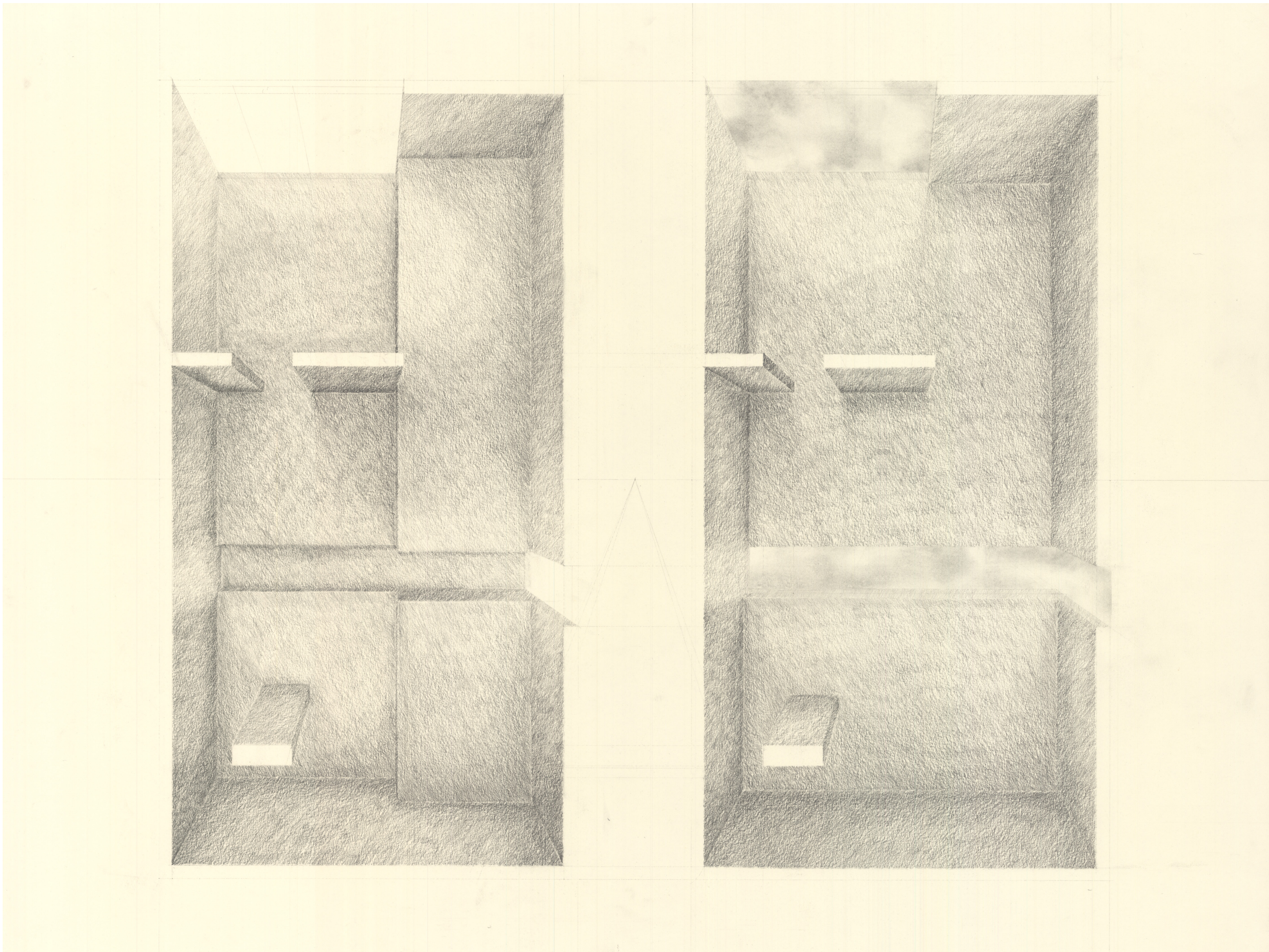


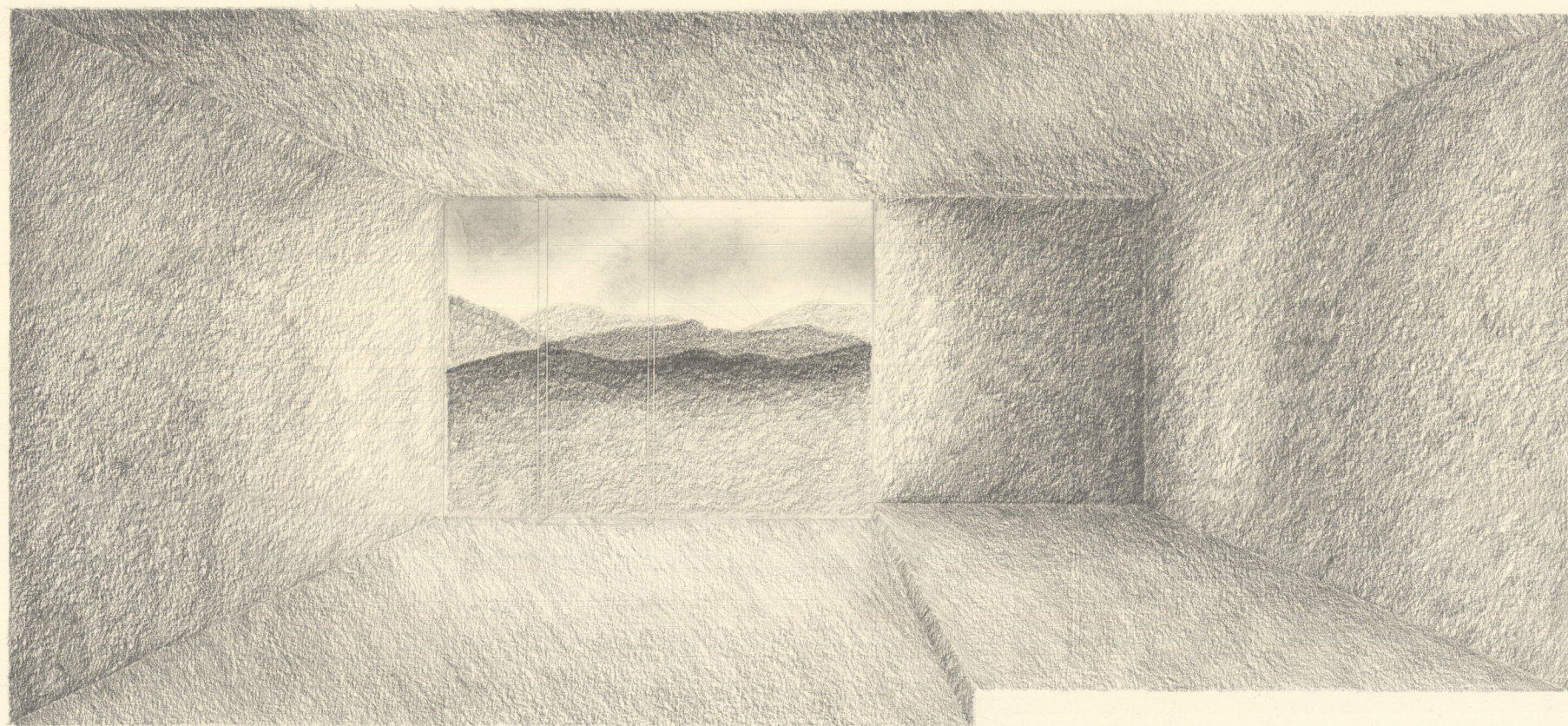


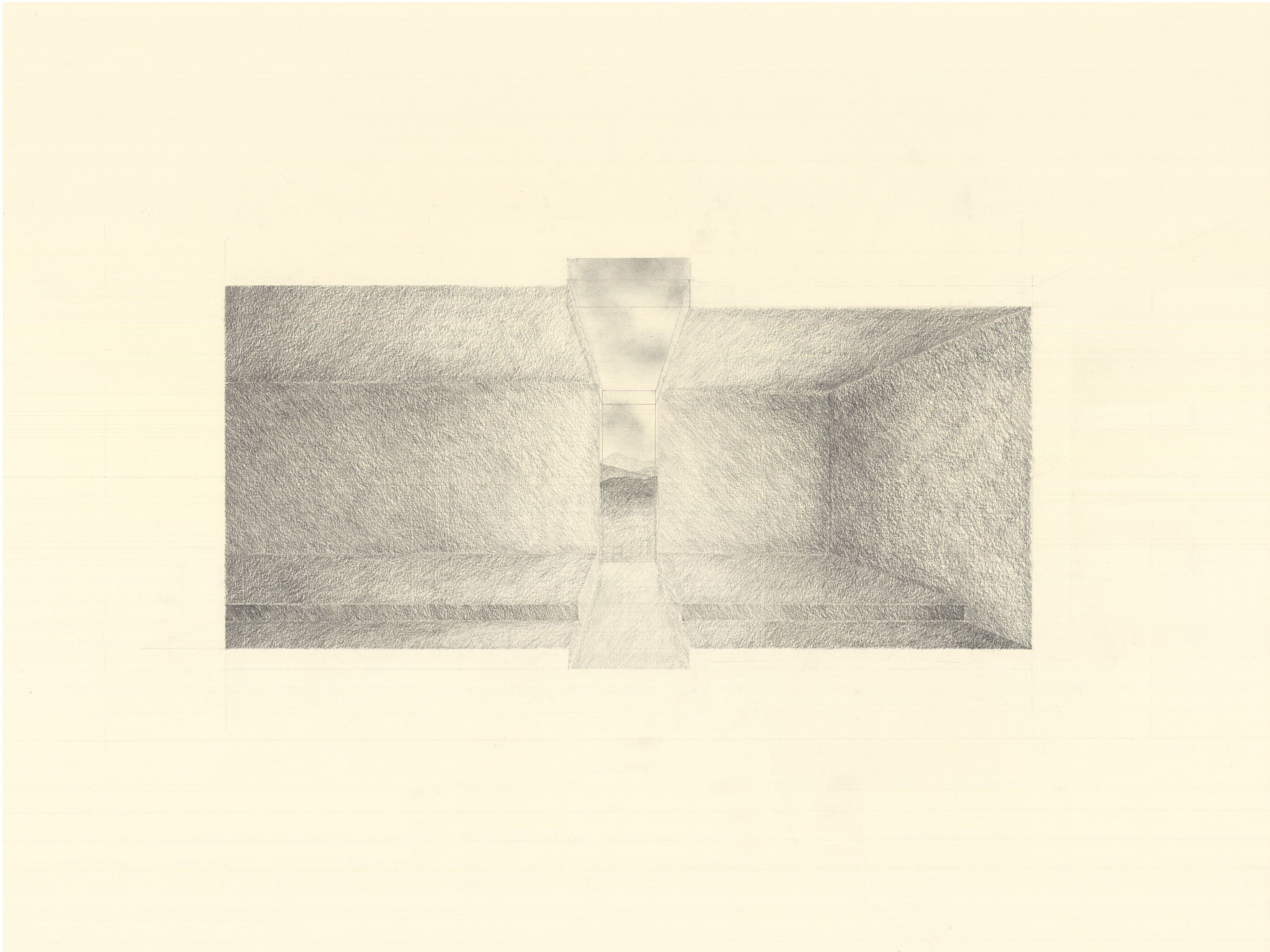


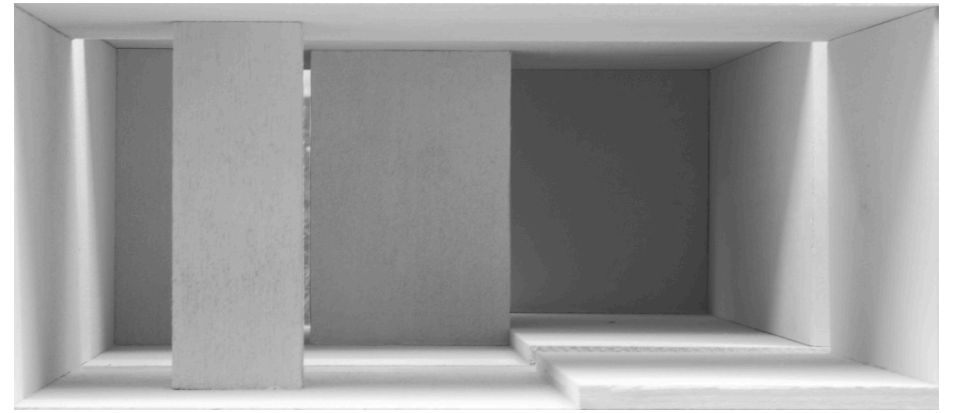
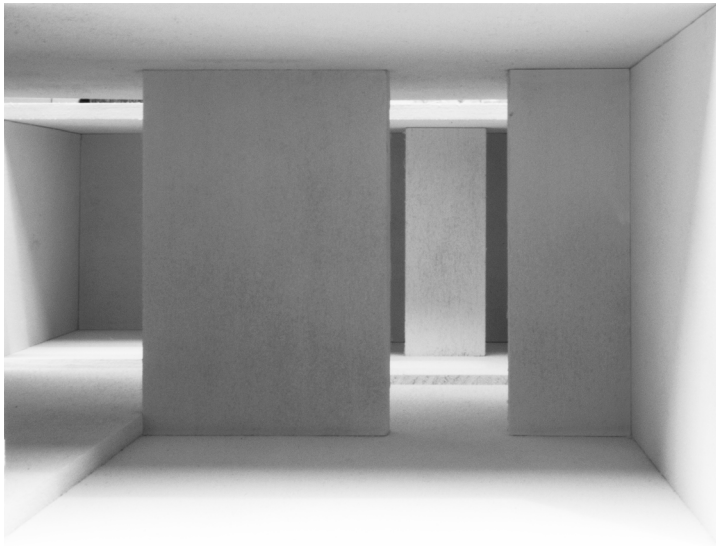












List of Images

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

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

Plate XV

room two

long-extension perspective drawing including glass and context
2H lead, 10H pencil, 6B pencil on drawing paper • 18"x24"

Plate XVI

room two

model photograph
basswood and white satin acrylic

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 two

model photographs
basswood and white satin acrylic

Plate XXII

room three

compilation of selected one-point perspective drawings
2H lead, 10H pencil, 6B pencil on drawing paper • all 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

short-extension perspective including context
2H lead, 6B pencil on drawing paper • 18"x24"

Plate XXVI

room three

perspective floor plan • perspective reflected ceiling plan
2H lead, 6B pencil on drawing paper • 18"x24"

Plate XXVII

room three

perspective close-up of glass with context
2H lead, 10H pencil, 6B pencil on drawing paper • 18"x24"

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

model photographs
basswood and white satin acrylic