



The study calls attention to the differences in the perception of space through the means of anamorphosis [a distorted projection or drawing that appears normal when viewed from a particular point or with a suitable mirror or lens] and painting. Perspectival distortion is also a part of the study, and it plays a role in the perception of space. Discrepancy aims to be able to experience and access the spaces that are constructed in the author's 2D paintings in three dimensions. The architectural implications, to the author, of a space being presented as having discrepancies in proportion, scale, planar slope, and location is a painting that results in being immersive, distorted and animated that is unstable due to the treatment of the line and a duality achieved in painting a duplicate on top of an already existing space. The space appears unstable, and the painted space creates a discrepancy between realities. The architectural relevance lies in the freehand line type chosen for preliminary drawings, which mimic construction documents in this methodology. The gap created from translating 2D drawn information to 3D information is embraced in this project. The 2D information is not drawn as an orthographic projection to mimic the space but rather is drawn in a free-hand perspective type in order to be more true to perception and experience.

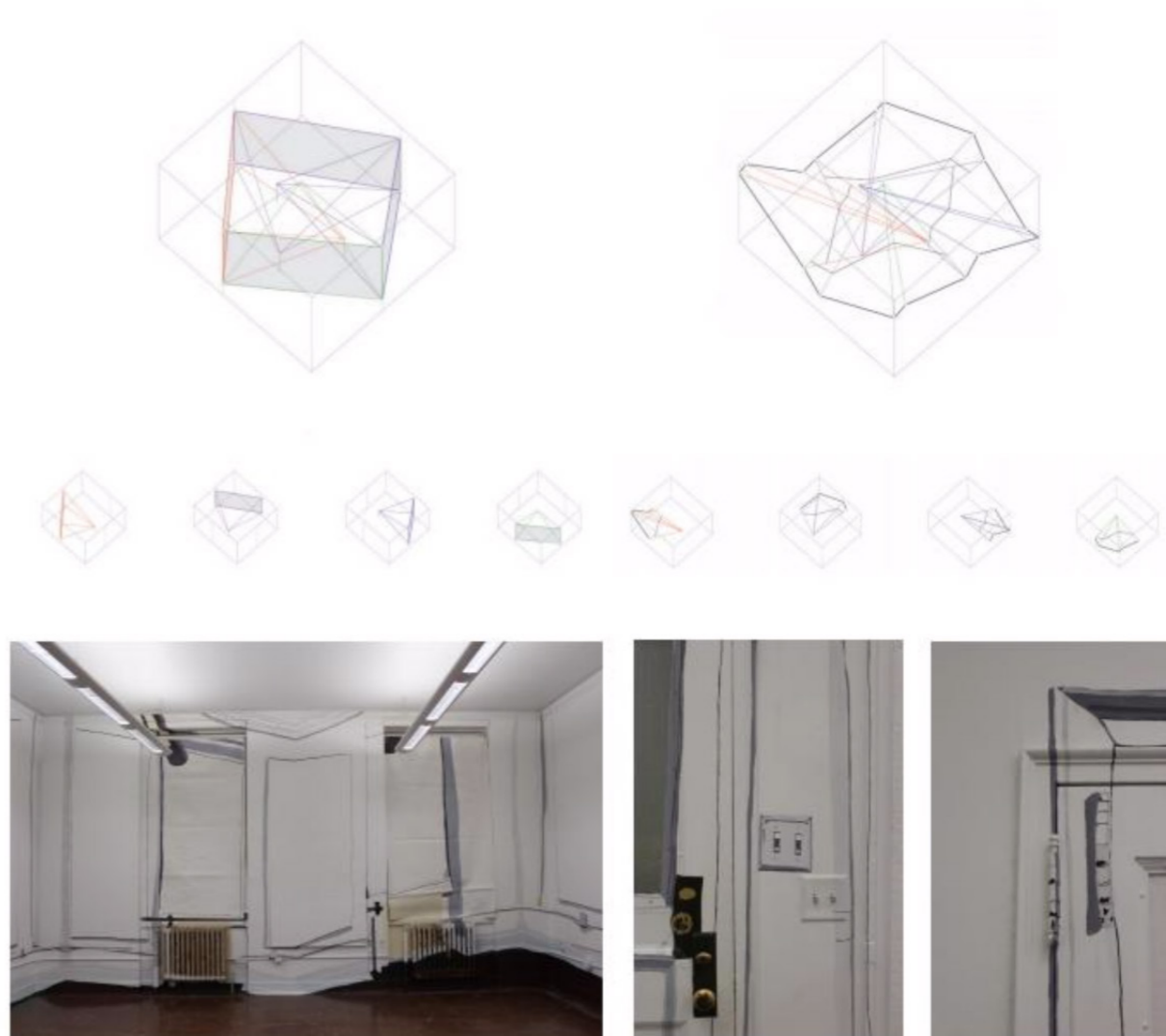
Thesis Argument

02 Literature Review

03 Methods and Procedures

04 Results

04 Critique



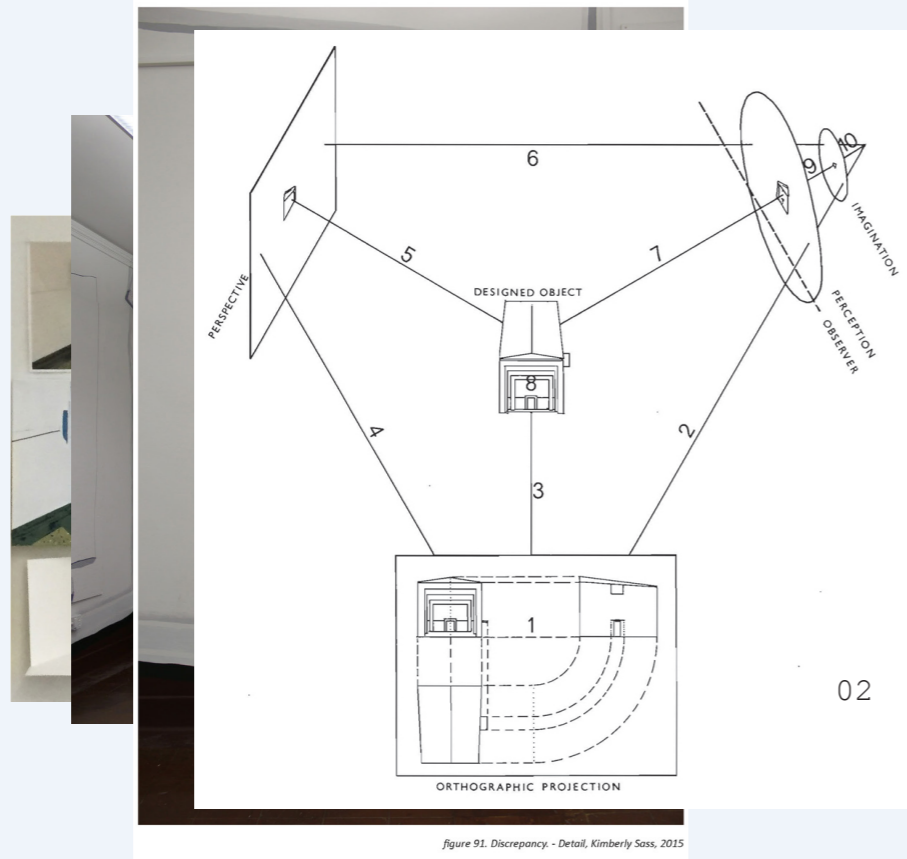


figure 91. Discrepancy - Detail, Kimberly Sass, 2015

- 01 Thesis Argument
- Literature Review
- 03 Methods and Procedures
- 04 Results
- 04 Critique

The literature review of this thesis is compiled chiefly from Robin Evans's article *Translations from Drawing to Building*, and is one page long. According to Sass, the article explains the inherent gap in translating information between mediums that occurs in the practice of architecture, unlike other art forms and mediums. Here, she is saying that architects do not work directly with their final mediums, as do other designers, and explains how Evans highlights the disadvantage of using drawing as the precursor to built form, and that her thesis has to do with moving across the mediums used in architecture. Using orthographic projection drawings or construction documents is meant to convey the 2D drawing into 3D built form, but there are inherent gaps within the translation across dimensions, despite attempts to avoid it. Evans give an example of this with the Chateau d'Anet by Philibert de l'Orme, and with this, points of the unforeseen discrepancy between the orthographic projected dome pattern on the floor and the dome itself. Evans believes that this is due to not being able to predict materiality. With the gap between orthographic projection construction documents to built form, these tools are not always completely accurate in predicting space. Sass's thesis aims to question the prediction methods and embrace this gap by making the prediction method experimental. Evans suggests that the gap between mediums should be acknowledged and embraced, and Sass asserts that her thesis attempts to utilize perspectival freehand drawing as a precursor to built space.

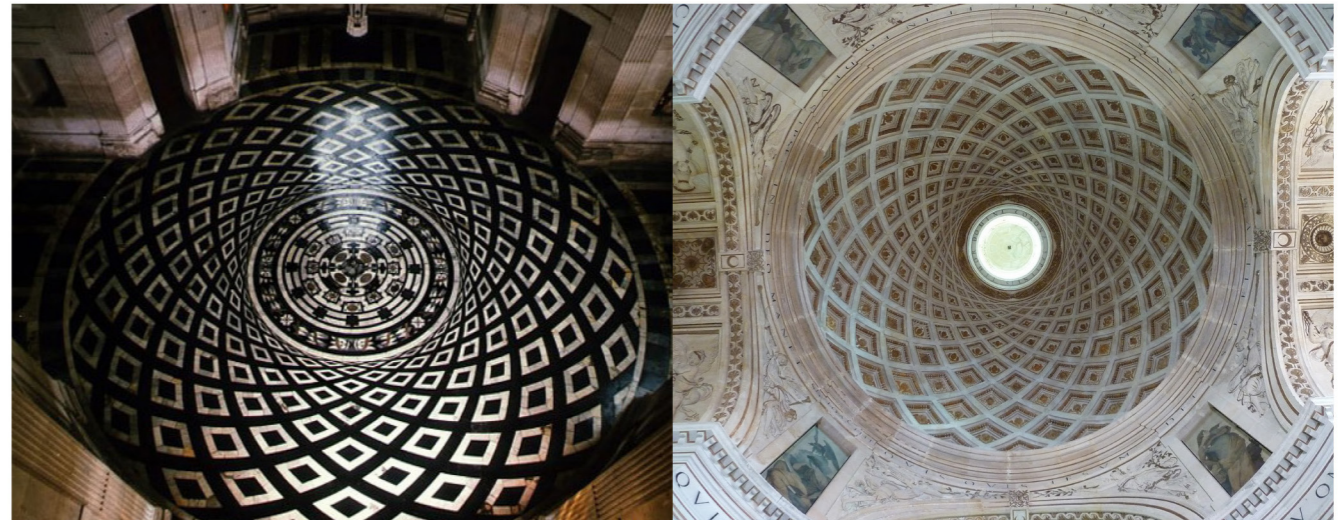


figure 1. Chateau d'Anet floor pattern

figure 2. Chateau d'Anet dome

1. Architects do not work directly with their final medium, as do other designers.
2. Architects use 2D drawing as a means of predicting 3D space.
3. Architects are too focused on plan, section, and elevations.



figure 91. Discrepancy - Detail, Kimberly Sass, 2015

- 01 Thesis Argument
- 02 Literature Review
- Methods and Procedures
- 04 Results
- 05 Critique

Sass's methods and procedures included analyzing previous paintings done by herself, and investigating the perceptual distortion and perception of space created within them. Additionally, Sass created new paintings specifically with the thesis problem in mind, where she experimented with different modes of projection in the paintings. Along with these painting experiments, she conducted several precedent and case studies, focusing particularly on how the perception of space was distorted in re-creating architectural or 3D realities.

Methodologies:

- Painting-Informed Modeling as Construction Documents
- Translating Crosby 301 into painting and a Rhino model
- Painting an image of a 3D space onto another 3D object as an investigation of anamorphosis
- A 2D painting of a 3D model, with the projection of the image of the painting of the model onto the model itself



figure 12. Crosby 301, Kimberly Sass, 2015



figure 13. Crosby 301 Rhinoceros model

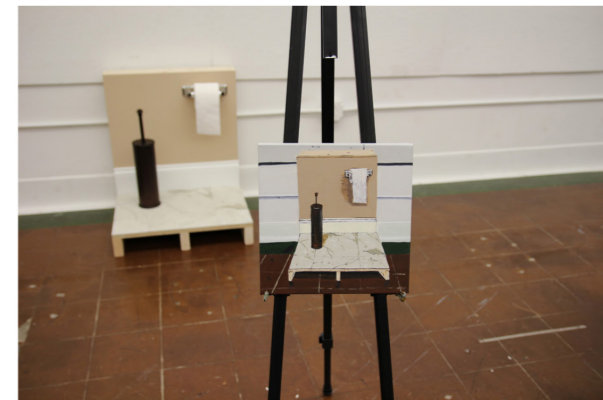


figure 51. Study Model II, Kimberly Sass, 2015

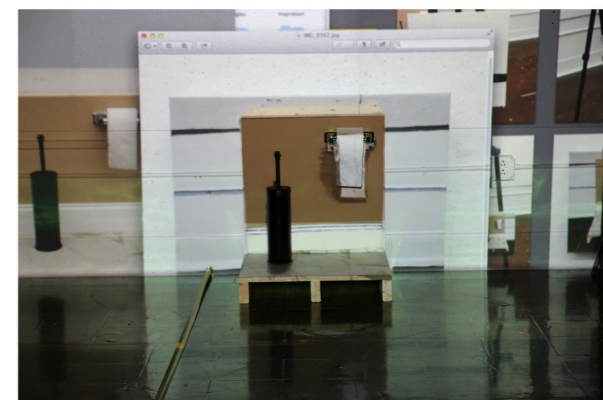


figure 52. Study Model II, Kimberly Sass, 2015

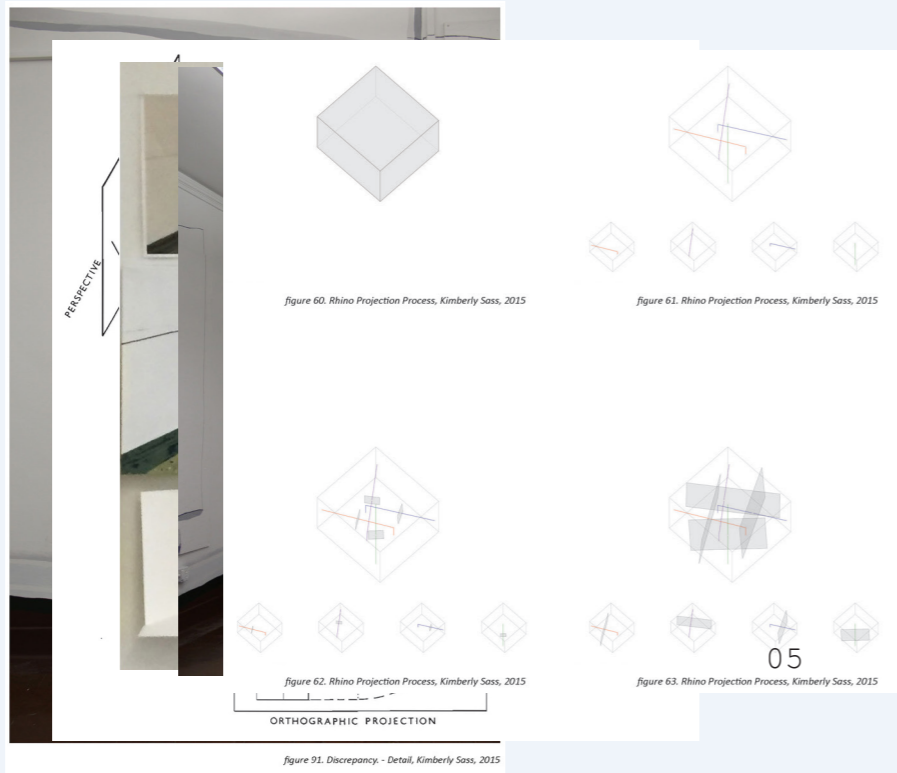


Figure 91. Discrepancy - Detail, Kimberly Sass, 2015

- 01 **Thesis Argument**
- 02 **Literature Review**
- 03 **Methods and Procedures**
- Results**
- 04 **Critique**

The result of the investigations within this thesis is a duality in painting on the wall that is distorted due to the treatment of the line. The painted space creates a discrepancy of reality. The architectural relevance of the project is related to architect's predisposition to work with precise, straight lines when drafting a space, which has stemmed from the practice of using efficient standardized materials and the use of computer-aided programs. Using freehand drawing (like in Sass's thesis) is different from a computer modeled space since orthographic projection was taken out of the process, and the gap of translating between 2D and 3D was much larger. Sass argues that this perspective free-hand drawing of space holds potential for new types of spaces to be created. Sass writes that this project calls attention to differences in perception of space, and calls forth the idea that there is no universal perception of space.





- 01 Thesis Argument
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- 04 Results
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The projection process and significance was not explained any further than the steps in Rhino taken to achieve the projection. This left me unsure on why this method was chosen, or why the specific projection was selected other than to achieve a sense of distortion - which does not connect to the theory section of the thesis, nor the precedent studies. This thesis needs a more thorough explanation on how the article about Robin Evans relates to her work, needs to relate the precedent studies to her choices in methods, and it needs an explanation on what the precedent studies were and why they were chosen. The thesis also needs an explanation why each method of analysis was chosen, and why the method of projecting and painting was chosen and how it relates to the theoretical basis of the project.

The precedent study page shows no explanation for why these paintings were chosen and what they have to do with the theoretical basis of the thesis.



figure 16. Bolton Junction, Eccleshill, David Hockney, 1956



figure 17. Nathan Swimming in Los Angeles, David Hockney, 1982



figure 18. The Desk, David Hockney, 1984



figure 19. Large Interior, David Hockney, 1988



figure 20. A Visit with Christopher and Don, David Hockney, 1985

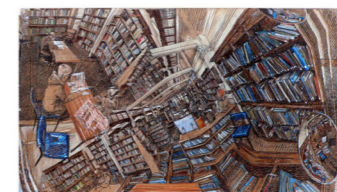


figure 21. Library, Corporation St., Rorik Smith, 2012



figure 22. Tetrahedral Sketchbook, Rorik Smith, 2010



figure 23. Ex Libris Old College, Rorik Smith, 2011



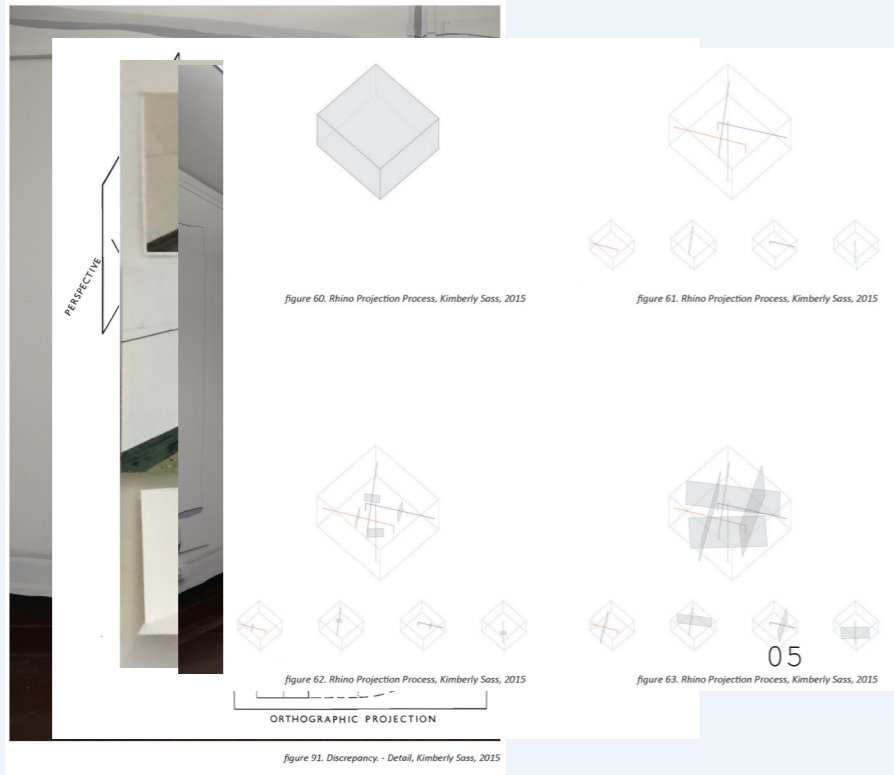
figure 24. Archives, Marine Terrace, Rorik Smith, 2012



figure 25. Studio, West Classroom, Rorik Smith, 2010



figure 26. Life Drawing Class, Rorik Smith, 2010



- 01 Thesis Argument
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- 03 Methods and Procedures
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Sass briefly points out that some early precedents were work dealing with themes present in the Evans essay was set design and furniture design. She gives the set design of the Cabinet of Dr. Caligari, which utilizes perspectival distortion. This would have been a very strong precedent to explain and support thoroughly, and seemed to be the most relevant argument to her thesis problem, especially since her goal was to have a sense of distortion in the resulting painting. She also mentions Wrong Chairs by Norman Kelley, which represents the idea of wrong and attempts to identify what is considered wrong by collaging normative styles of chairs together in an ad-hoc style, and says that confronting the wrongness in perspectival distortion, specifically in architecture is relevant to Discrepancy, but this is the last that we hear of it in the thesis. It would have made the thesis much stronger to look into this idea of wrongness much further and to analyze her own painting with this in mind.



figure 4. Cabinet of Dr. Caligari paper model



figure 5. Scene from Cabinet of Dr. Caligari



figure 6. Wrong Chairs_ Two-Place Low-Back Settee, Front, 2014
H 31 5/16, W 47 1/8, D 20 1/4



figure 7. Wrong Chairs_ Two-Place Low-Back Settee, Side, 2014
H 31 5/16, W 47 1/8, D 20 1/4