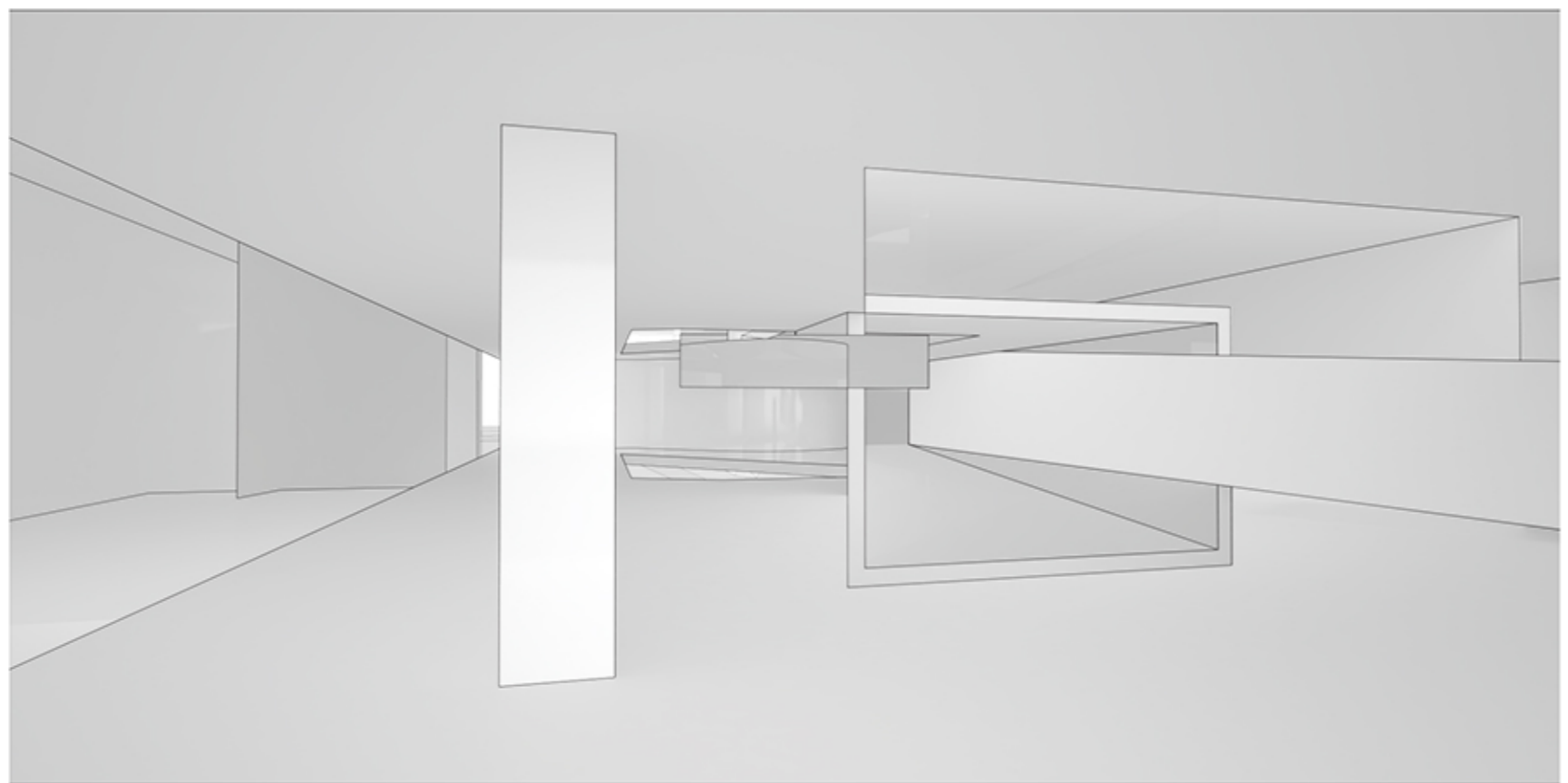


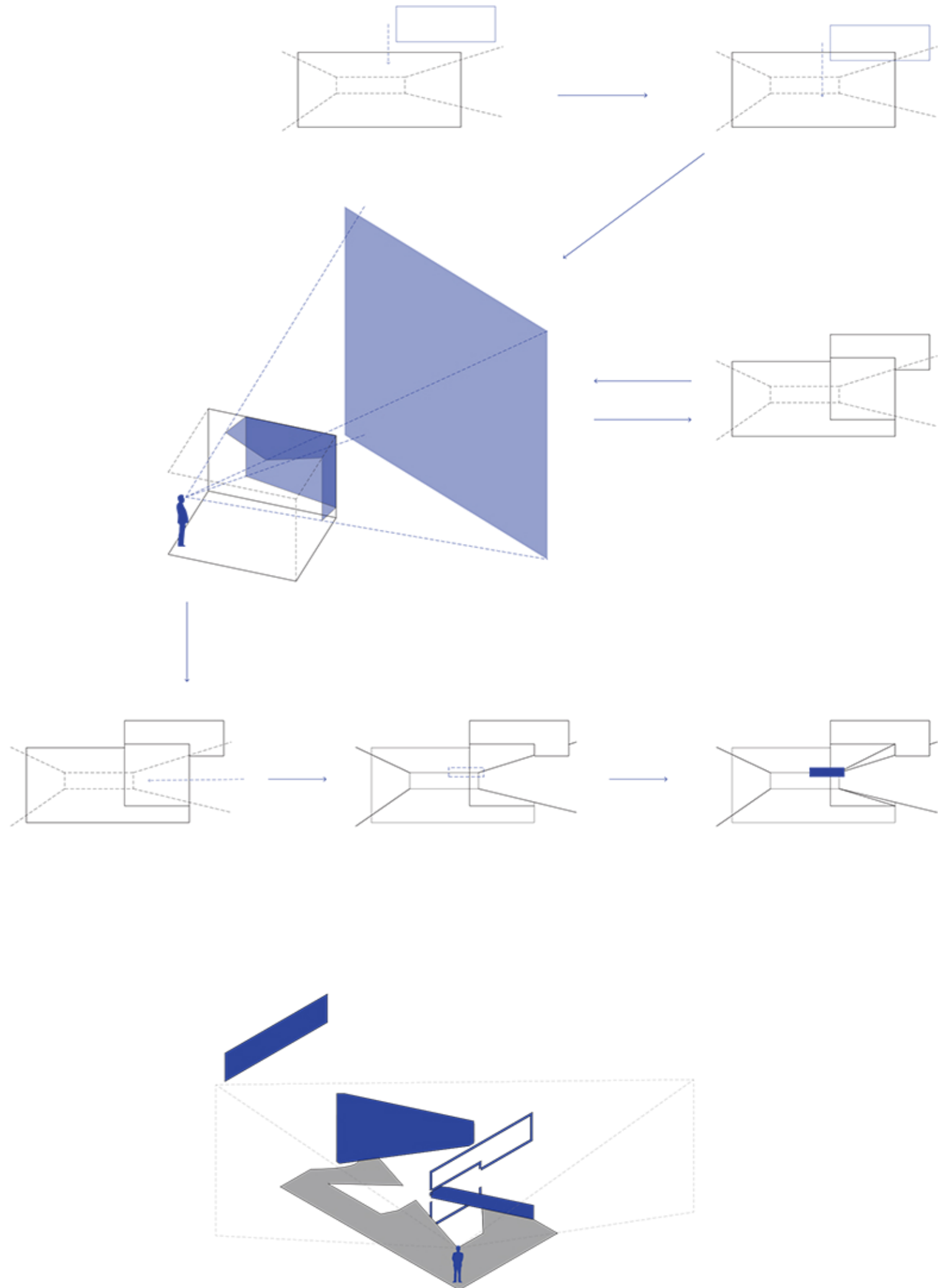
ELEVATION SHOWING VIEW 01

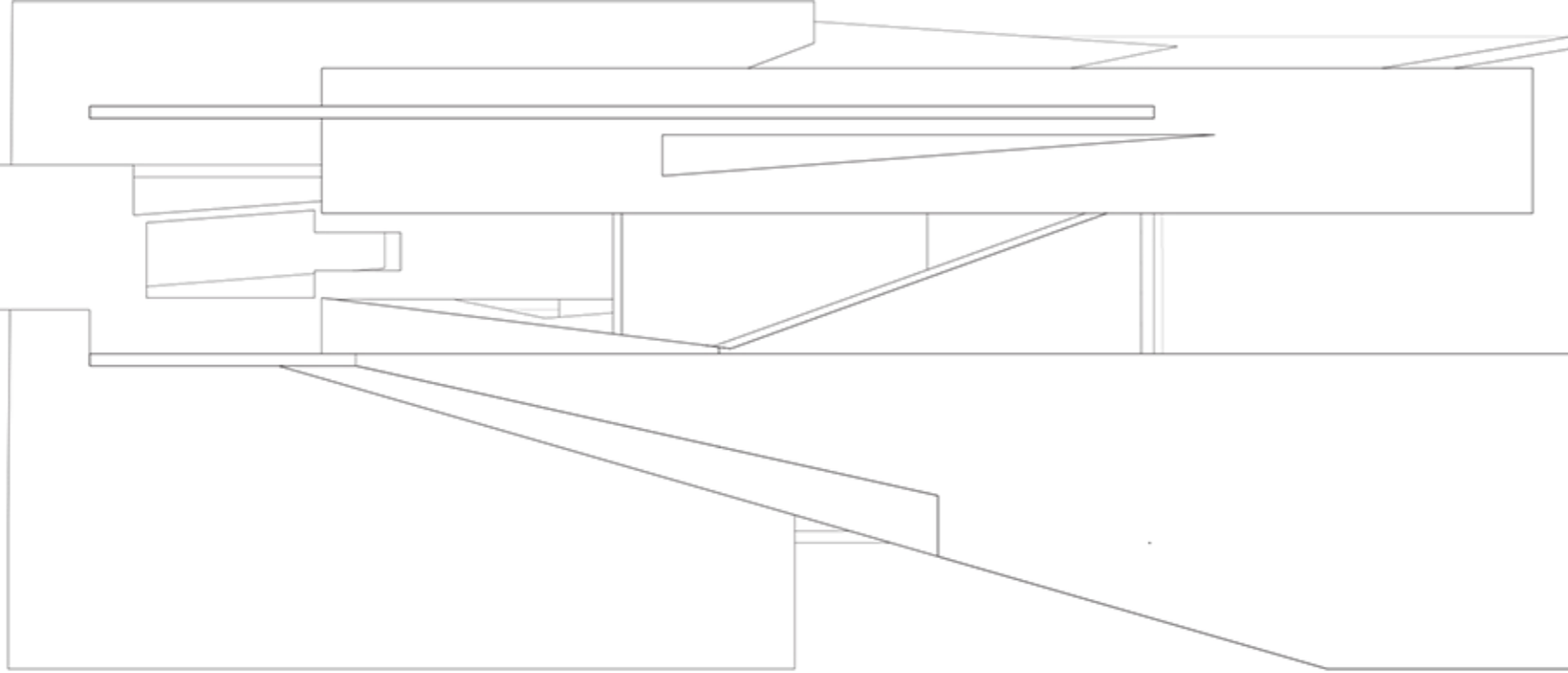
- STEP 01** To create the frame boundary, intersect floor and ceiling then remove the ceiling exposing the second floor.
- STEP 02** Extend the frame to occupiable space.
- STEP 03** Extend the wall through the space then finish the wall for the framed space, giving it a floor and wall that the eye reads.
- STEP 04** Finally, create a new foreground cutting through the space by extending the back wall of the second floor to the eye.



ALIGNED VIEW 01

The technique of creating an impossible figure in space is not only to trick the eye, but to also allow the form to create a dynamic space beyond the projected view. This exact process in this view gives off both a real and perceived space. Everything within the frame portrays another room which appears to be hidden beyond the left extent of the frame, yet due to the alignment the eye cannot actually understand what is true. As the viewer goes off the focal point the perceived space transforms into reality. It becomes apparent that the framed room is actually a ramp to a sublevel. The floor in the frame is actually the back wall of the ramp. In addition, there is a partition wall catching the light just right to look make it appear as a flat level receding to the left behind the frame. As the space scales, it causes a split in the roof and the floor providing a great movement in the space (ramp) and a good source for light. As the view moves through the space the shearing effect allows the perceived image to split apart showing the reality of the form. The technique also allows the floating box to disguise foreground, middle ground, and background. This is successful partly due to the color and the cuts from the box to the eye which allows it to overlap and exist in the front.





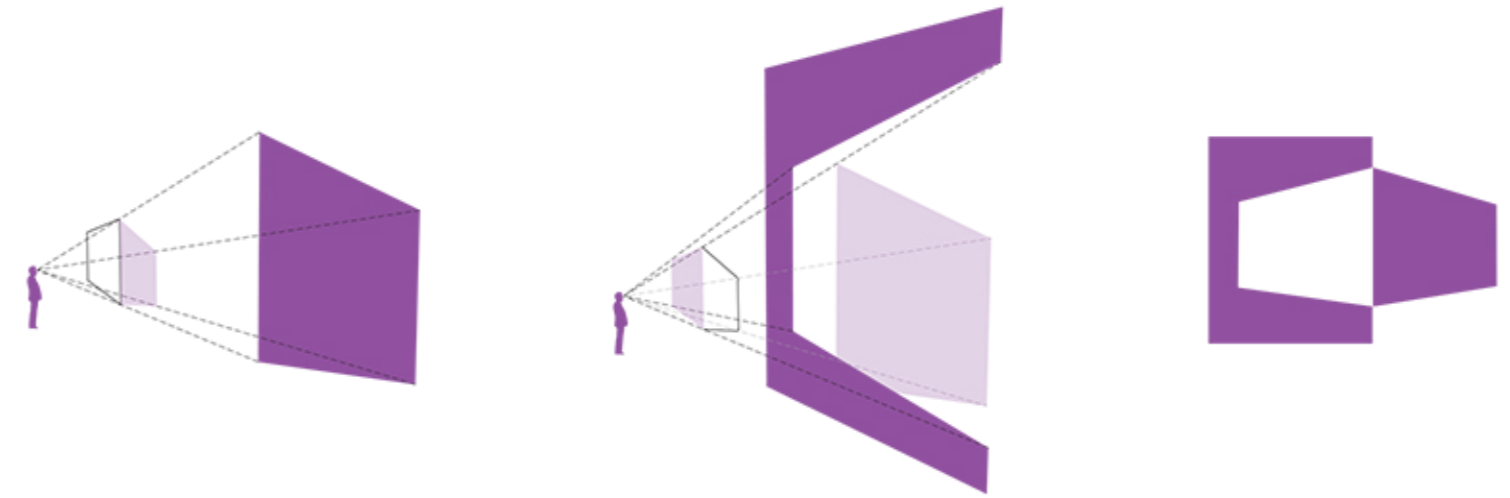
ELEVATION SHOWING VIEW 02

STEP 01

After the basic geometries have been defined, further projection and scaling from the viewpoint provides a more dynamic space that invites the occupant to interact and move within it. When scaling objects in the space, as long as they are being scaled from the point of view, the objects will appear to be the same size to the viewer. While standing in the designated spot, planes that are various distances away, line up to define the geometric image. However, after stepping off of the viewing point, the planes span backwards or forward into space to create an unexpected occupiable area.

Anamorphosis is the primary technique used in this view. This technique allows an easily recognizable geometric image to become a space that can be occupied. It is applied through a two-dimensional projection of a three-dimensional cube into the space. The projection consolidates only when the viewer occupies the viewing point. Outside of the viewing point, the image becomes distorted. Using the projection, surfaces can be cut through to define the shape without the use of line or color.

The result of the applied techniques is an interesting space that comes together at only one moment in which the figure is completed by the space that contains it. This image appears as if it could be on a single plane while at the same time interfacing the foreground, middle ground, and background.



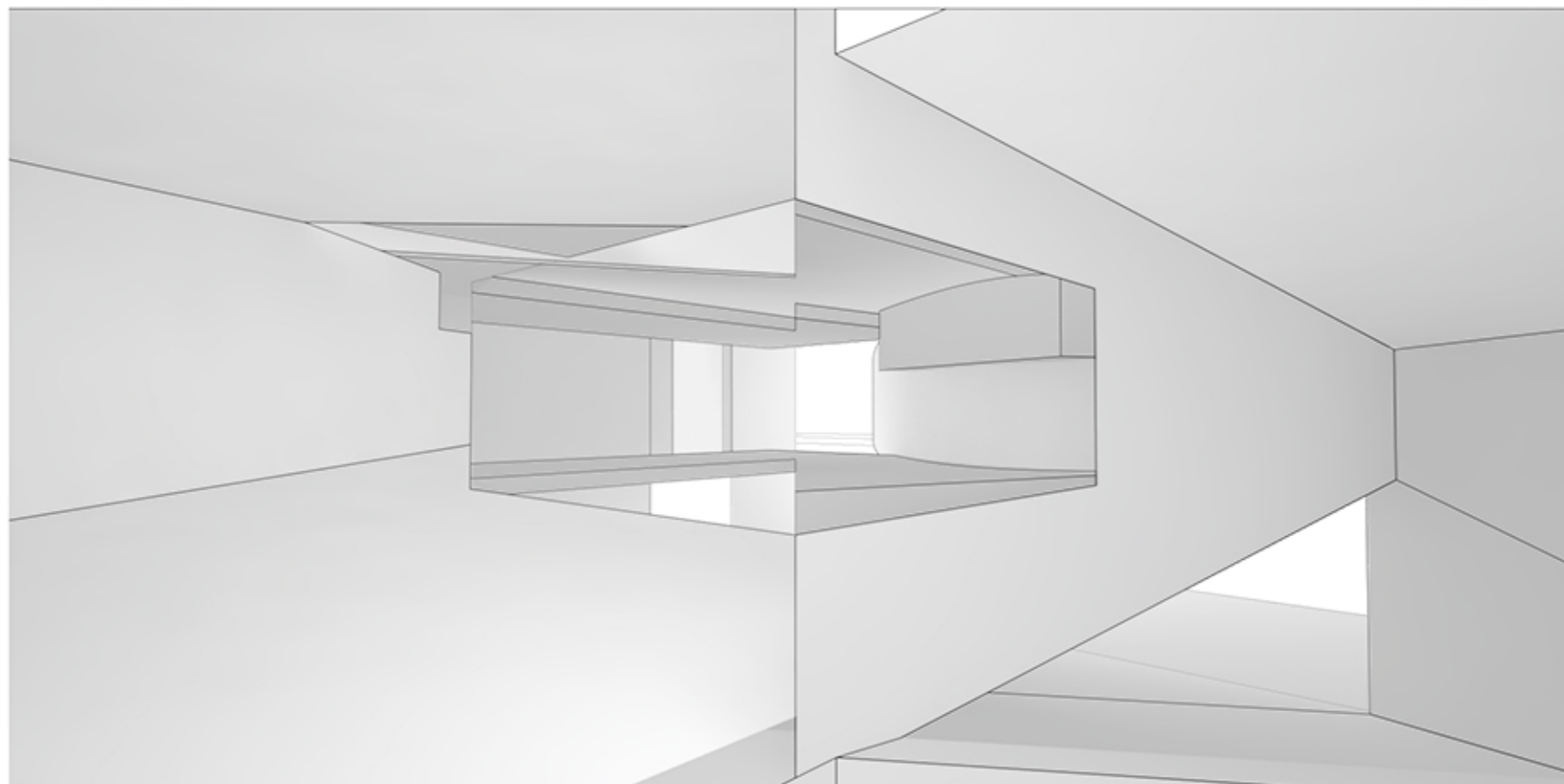
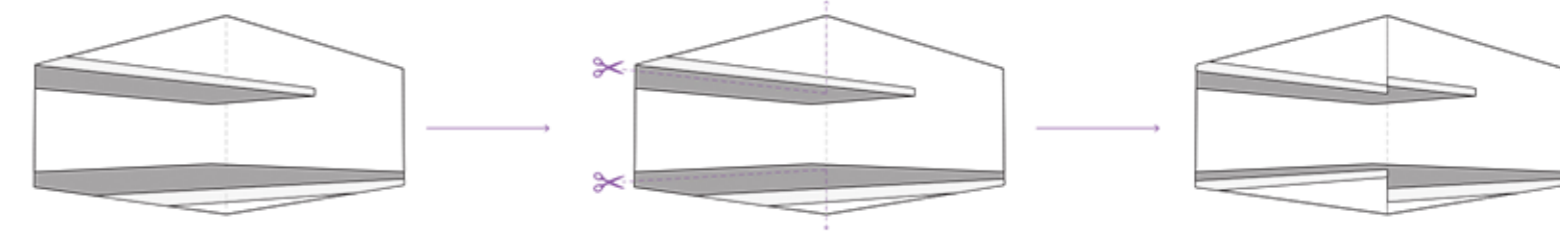
STEP 02

The next step in creating the anamorphic cube involves the splicing of the space along the cube's middle seam. Bringing the seam to the viewing point and assessing which objects are required by the space and which can be altered achieve the splicing technique. Some objects may only slightly overstep the boundary while others completely run through it. There are also moments where objects fall just short of the seam. In these cases, the objects can be extended to meet the seam in order to clearly define the boundary through the resulting imaginary line. The result of this step is the production of a space that becomes a sort of collage.



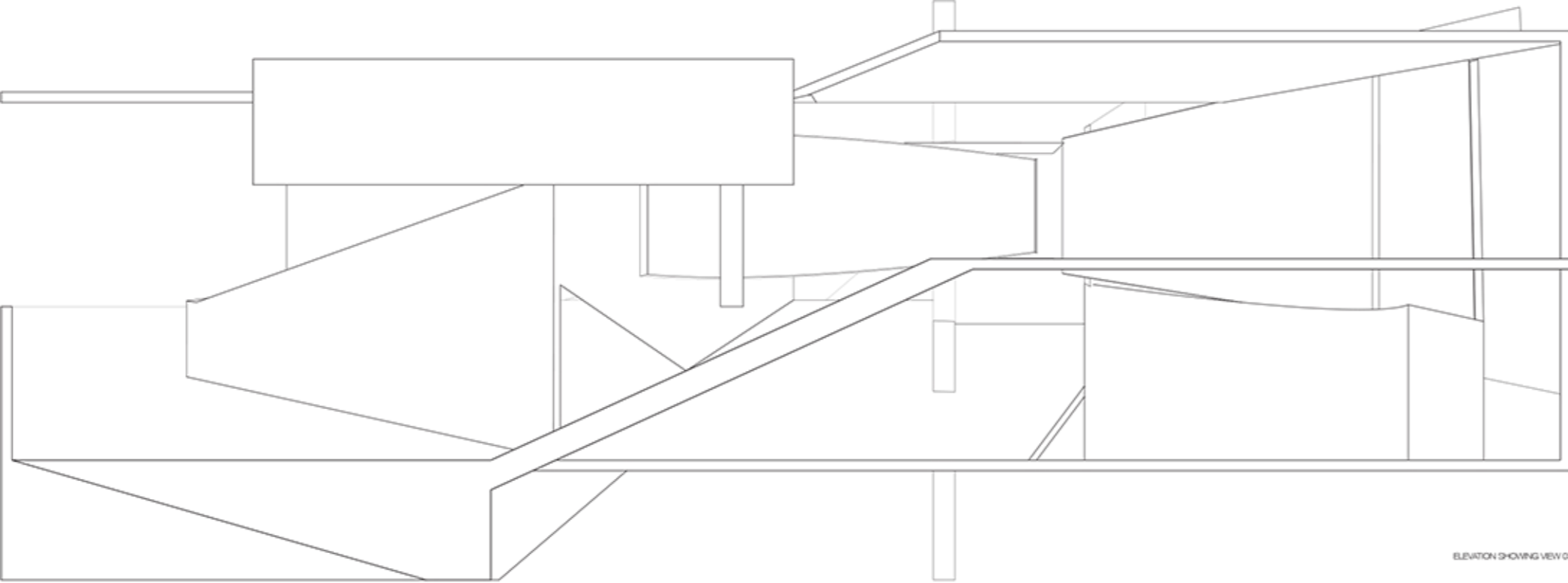
STEP 03

In some instances, entire surfaces, such as floors or ceilings, intersect with the cube's seam. Unaltered, these surfaces kill the effect, however, they must be there. In order to get around this dilemma, the splicing technique previously used can be used in a more three-dimensional way. A wedge may be cut out that aligns with the seam and creates spatial ambiguity. Not only does the cut help define the anamorphic shape, but it also provides a spatial shearing. After cutting out the aligned wedges from the surfaces, you can peer through the void into the space beyond the surface. These gained apertures create further spatial ambiguity.



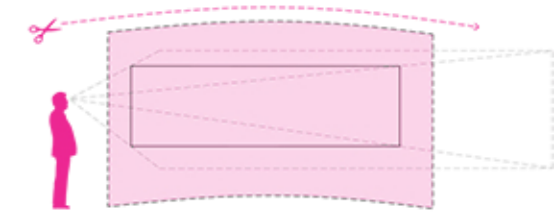
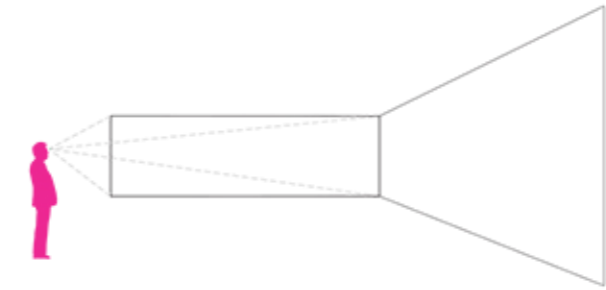
AUGMENTED VIEW 02



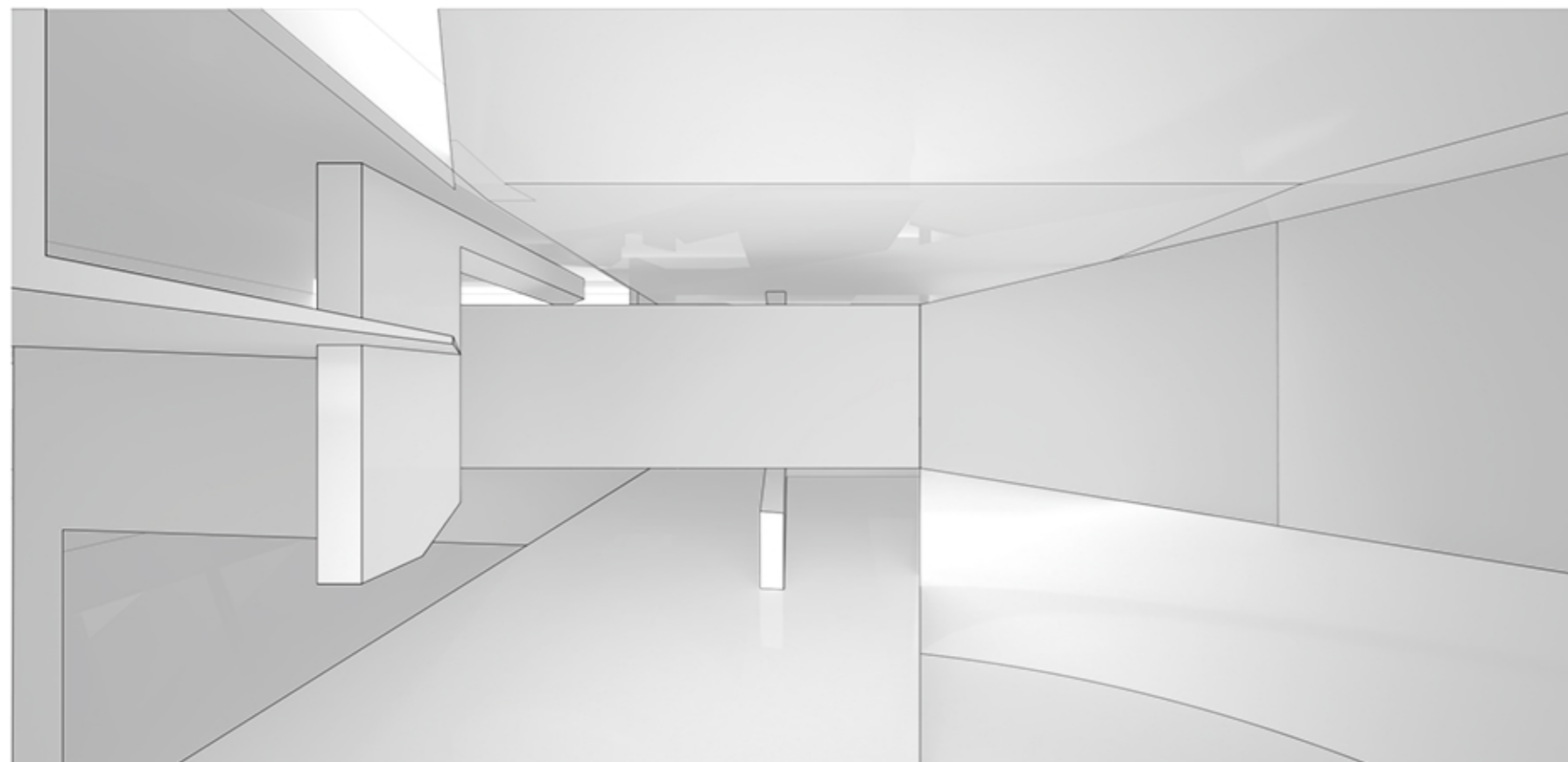
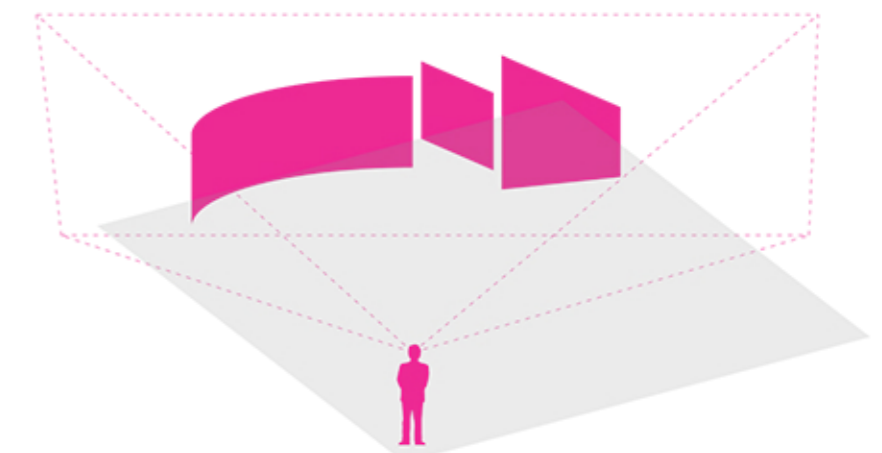
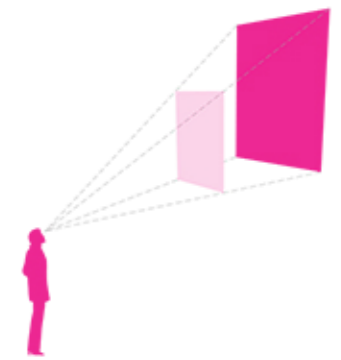
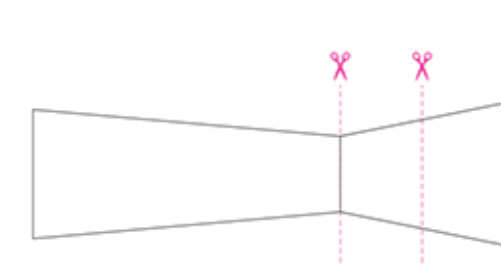


ELEVATION SHOWING VIEW 03

Through various techniques of Relative Positioning, a seemingly ordinary space can become something extraordinary. This view takes two walls that meet at a 90 degree angle and alters them in a way that creates occupiable space that you can move through within the walls while maintaining the perception of a traditional space. Perhaps the most dynamic result of this process is that of forcing a curved wall appear flat. This outcome is further enhanced by the use of a highly saturated material or color, such as hot pink, which absorbs light and conceals shadow.



- STEP 01** The first step is to scale objects to the eye of the viewer. Since the objects are scaled from the viewing point, there is no distortion in the aligned view regardless of the distance that the object is scaled.
- STEP 02** To create openings between the surfaces, cut the scaled projections at desired point and angle or curve.
- STEP 03** The next step is to cloak the surfaces by projecting the forced perspective lines onto surfaces. In addition to projecting perspective lines, the use of color, material, and lighting make it possible for surfaces to appear as one.



ALIGNED VIEW 03