Caption, first page:

Stereoscopic photograph of dolmen taken by French geologist, naturalist and photographer, Eugène Trutat. Trutat documented hundreds of mountains and dolmen in the late nineteenth and early twentieth century, many using this photographic technique. Viewed with the proper instrument, the images create the illusion of a three dimensional image. The awkward relationship of the figures to the carefully balanced rocks highlights alludes to the ambiguity of their purpose. (c) archives des Toulousains de Toulouse, en dépôt à la Bibliothèque municipale de Toulouse.

Text for possible Table

Questioning conventions of contemporary representation and the relationship between model and image, the Possible Table (2013) considers the term rendering not as the outcome of computer graphics, but as an application of physical media (typically charcoal, pencil, ink or watercolor) to transform a two dimensional drawing into an image that creates the illusion of a three dimensional image.

First Office constructed the table (as a three dimensional object) from a drawing of a rendering of an image of a normative table projected onto a model of the table. A precursor to the later Dolmens project series, the table embraces uncertainty, ambiguity and instability.

GET Rendering of table like the dolman rendering.

**Captions:**

NY Dolman (2016)

**Facing page top**: Worms-eye view rendered grey-on-grey reveals the legs’ thinness. **Middle**: The model is rendered in two primary brands of the same glow in the dark paint creating the illusion of depth and color change from day to night. **Bottom**: Cross section, showing the tenuous connection of the capstone with the legs

**This page, top**: Oblique view of model. The capstone captures water and intentionally “leaks” in response to the program requirement for a water feature. **Middle**: Plan showing configuration of legs and structure of capstone above (dashed), **Bottom**: Computer rendering

LA dolman (2017)

**Facing page top**:. LA Dolman completed and installed in First Office’s studio. The finish uses two paints (Black Bean and Black Bean soup) on plywood and screw patterns created with differing screw drive types to give a texture and to tease out relationships between the seams and the panels. **Middle**: Full scale mock up re-installed as part of a group show at the Materials and Applications Gallery, from the “front” view where the project appears solid. **Bottom**: The project is conceived as a physical manifestation of a computer rendering hiding any surfaces not frontal to the projection plane.

**This page, top**: Plan indicating the configuration of the open, l-shaped legs. **Middle**: Project as installed from the “back” side evidences its thinness and construction. **Bottom**: The section reveals the pattern of crews as both structure and pattern.

VA Dolman (2017)

**This page, top**: The white on white axonometric rendering shares a similar intention of hollow legs and capstone for the studio addition. **Middle**: Studio addition as seen from wooded site. Painted cedar cladding is attached with a precisely drawn pattern of fasteners. **Bottom**: Plan and cross section

**This page, top**: The sloped copper roof can been seen from the north (or rear) side. The thin, tall parapet conceals it from the forest and entry facade. **Bottom**: South (entry) view of attenuated passageway between the house and studio addition. **Facing page top**: Interior Facing page bottom: Like the LA Dolman, from the oblique, the forms give the illusion of a solid.