Project LITE

Light Inquiry Through Experiments

http://lite.bu.edu

Patrick Hughes Sticking Out Room

The British artist Patrick Hughes has created a series of paintings that he calls "reverspectives." Each is painted on a continuous surface that is made up of one or more truncated pyramids that protrude from a flat plane. When viewed from a sufficiently large distance, either monocularly or binocularly, the parts of the painting that actually protrude appear to recede into the background of the scene portrayed. Like the ambiguous corner cube and tri-wall, lateral motion with respect to the painting produces the appearance of motion opposite the motion inferred from a normal scene. Unlike the corner cube and tri-wall, Hughes' reverspectives add many pictorial cues to enhance the effect. The strongest of these seems to be the perspective lines. Here we have adapted Patrick Hughes original version of this idea, which he called the "Sticking Out Room."

Original References:

Cook, N. D., et. al. "Effects of Visual Field Inversion on the Reverse Perspective Illusion." *Perception* 31, 1147 – 1151, 2002.

Hughes, P. *Behind the Rainbow*. Paradox Publishing, 18 -19, 1983.

Papathomas, T. V. "Experiments on the Role of Painted Cues in Hughes's Reverspectives." *Perception* 31, 521 – 530, 2002.

Rogers, B., and Gyani, A. "Binocular Disparities, Motion Parallax, and Geometric Perspective in Patrick Hughes's 'Reverspectives': Theoretical Analysis and Empirical Findings." *Perception* 39, 330 – 348, 2010.

Wade, N. J. and Hughes, P. "Fooling the Eyes: Trompe l'oeil and Reverse Perspective." *Perception* 28, 1115 – 1119, 1999.

Credits:

This version of the Sticking Out Room was designed by K. Brecher and R. Puno (Boston University) based on the original concept by Patrick Hughes shown in *Behind the Rainbow*.

Project LITE is supported by NSF Grant # DUE - 0715975.

CONSTRUCTION GUIDE

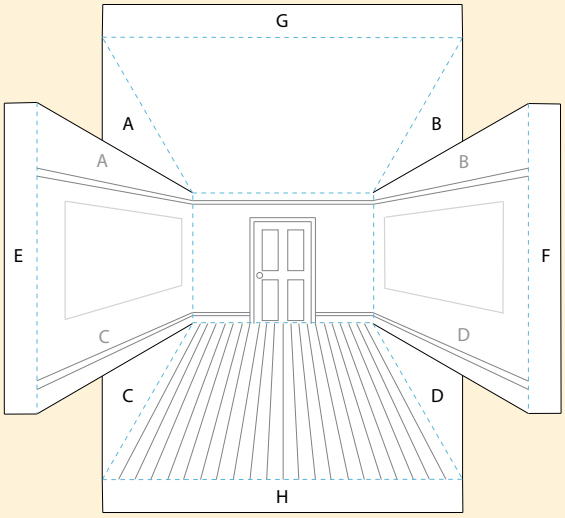
1) Print the second page on thick paper.

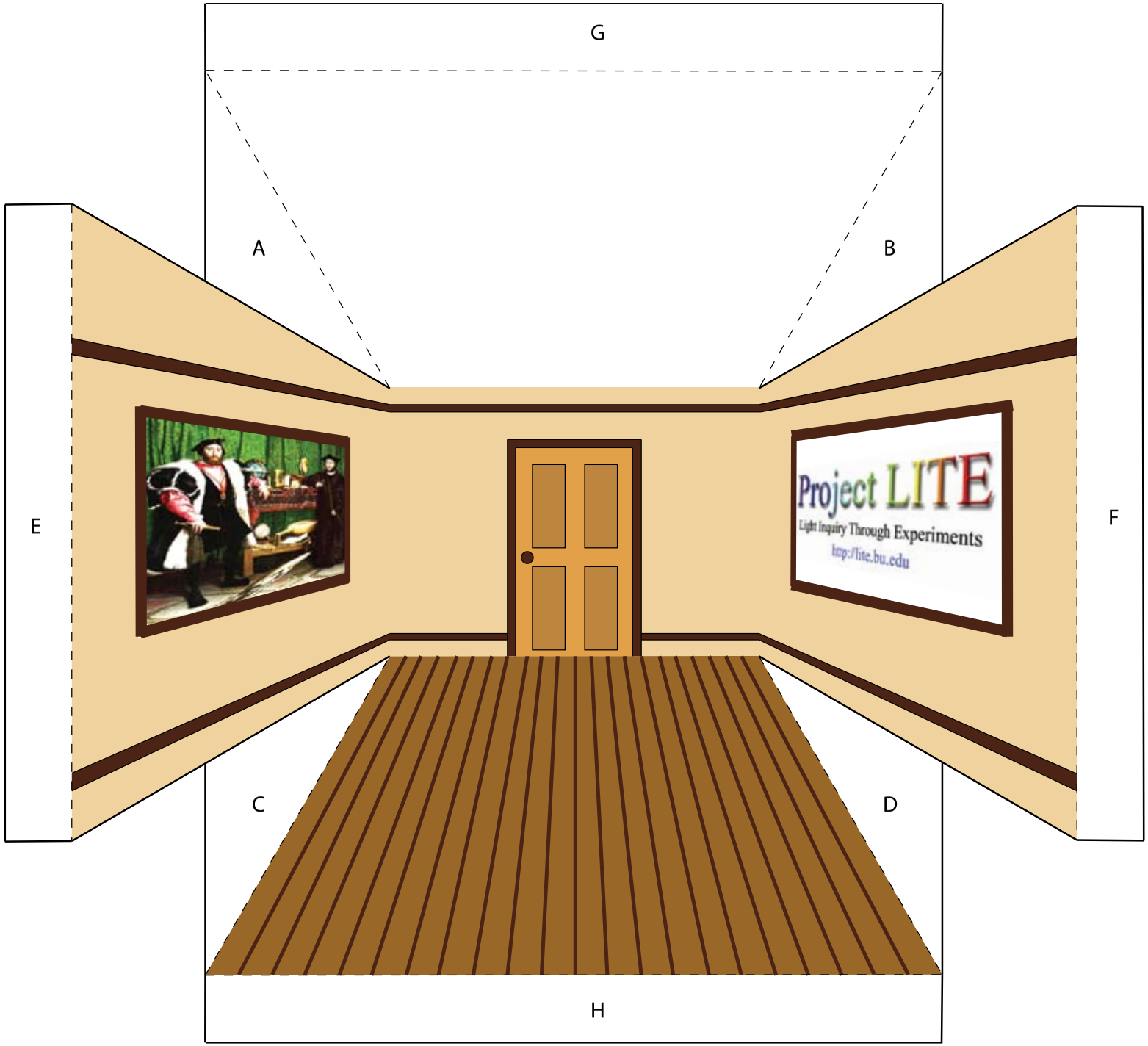
2) Cut out the figure along the solid lines.

3) Fold the sticking out room model on the dashed lines as shown in the diagram to the right.

4) Tape or glue tabs A-D to their corresponding edges so that the dashed lines are not visible.

5) Tape tabs E-H at the corners to secure the figure.




G
A
B
E
F
Project LITE
Light Inquiry Through Experiments
http://lite.bu.edu
C
D
H