Student ID: 31445667

ARC1301: DRAWING C

DOCUMENTING TEMPORALITY

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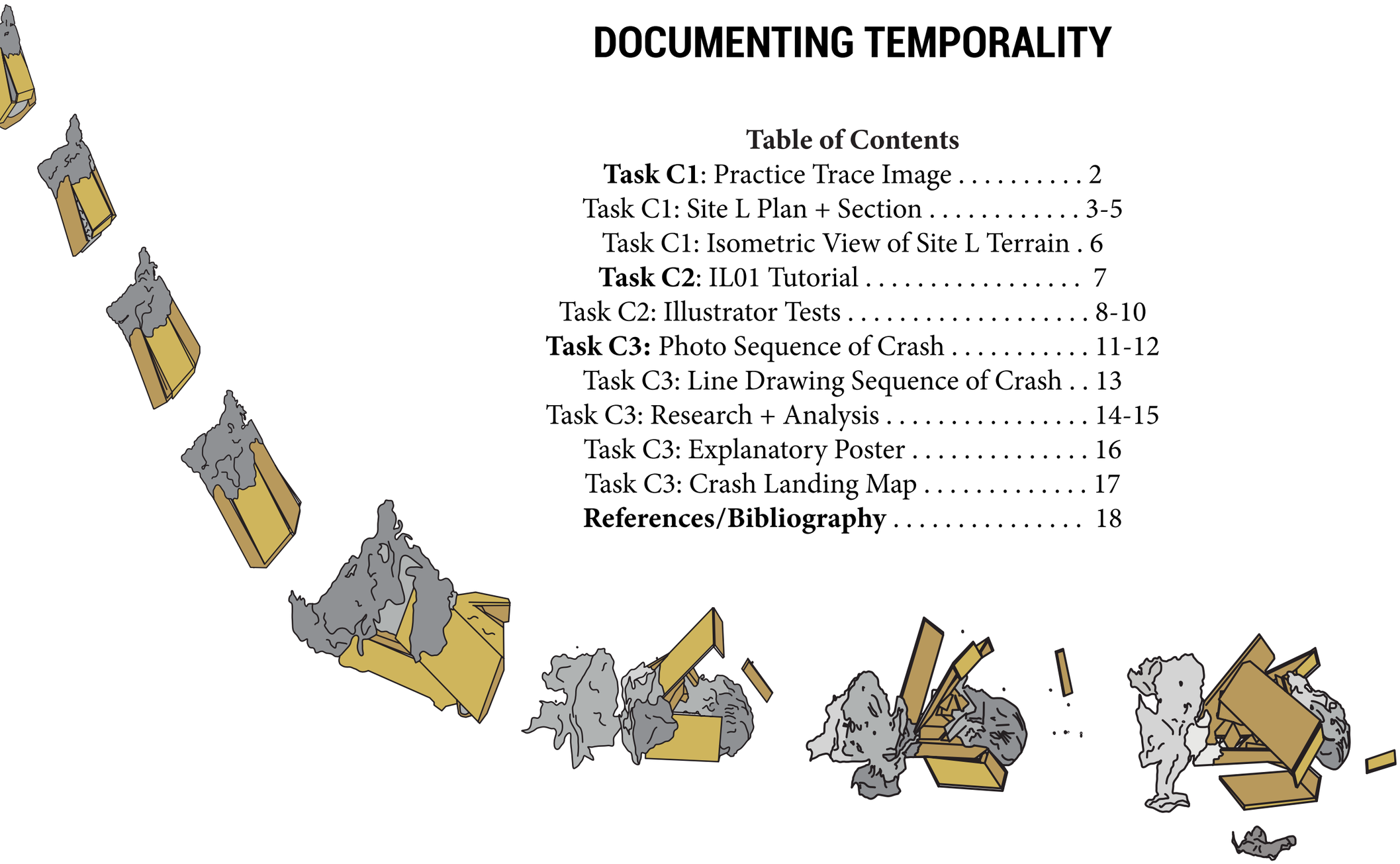
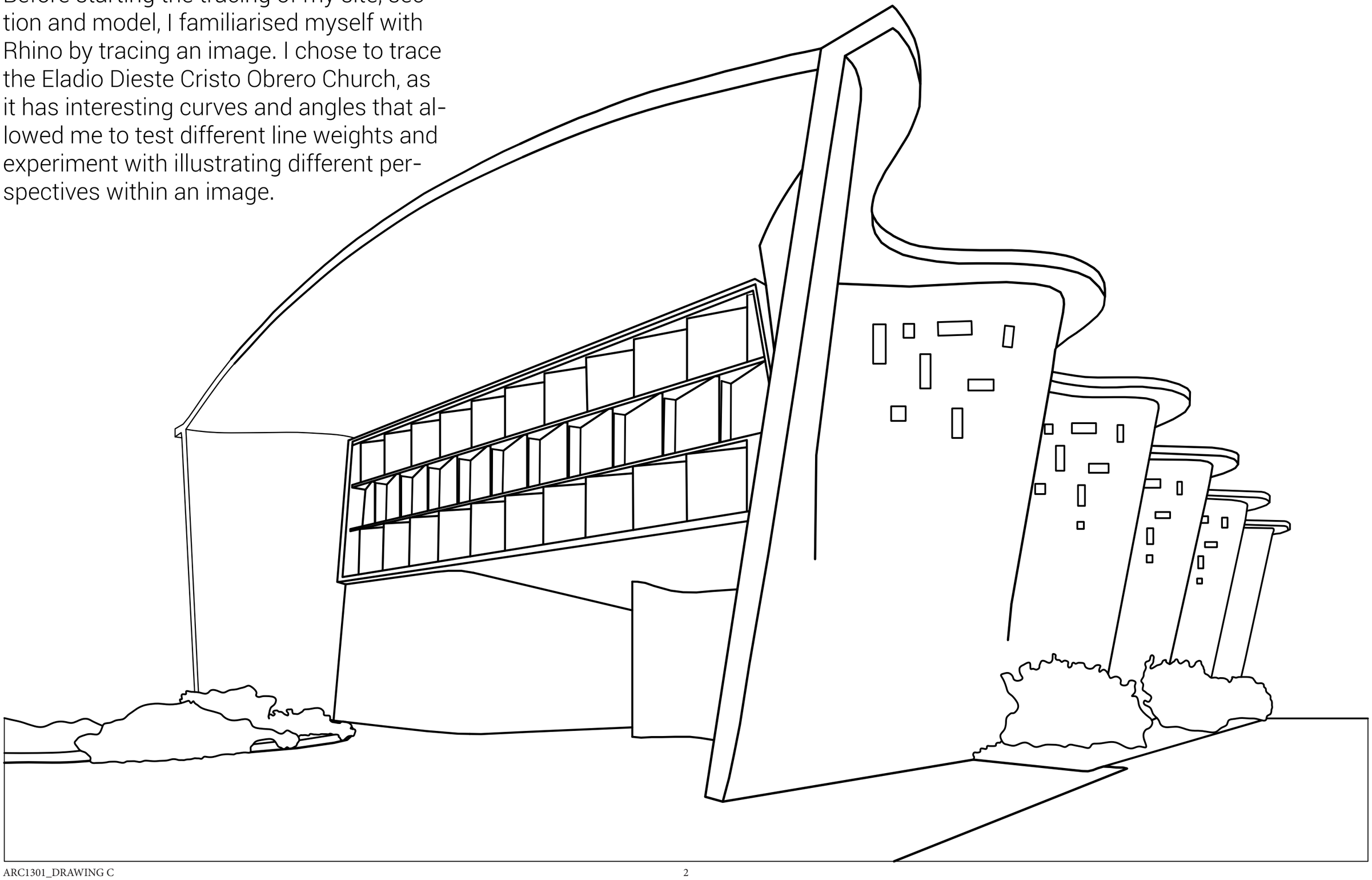


By Raquel Trapler

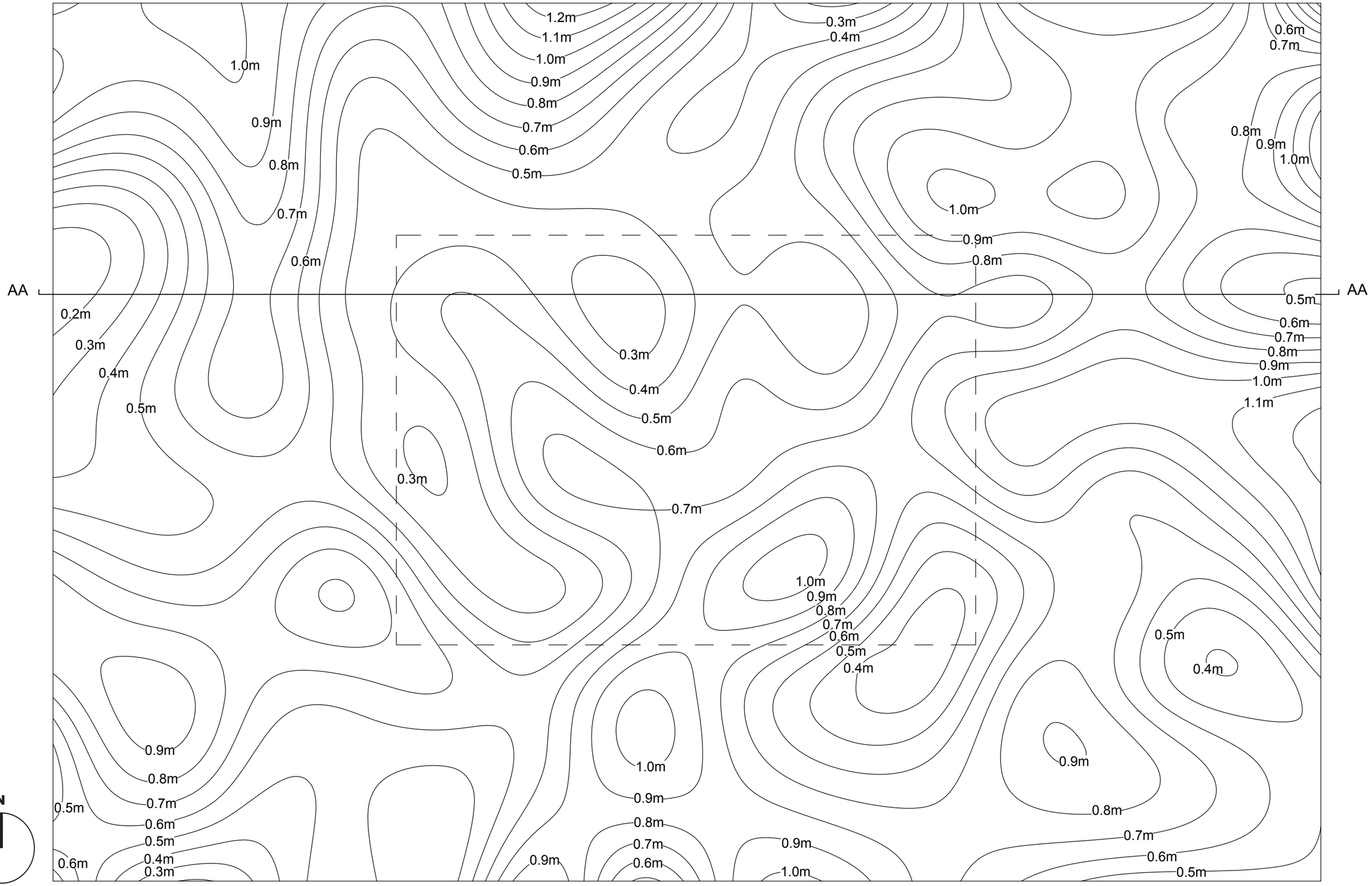
Task C1: PRACTICE TRACE IMAGE

Before starting the tracing of my site, section and model, I familiarised myself with Rhino by tracing an image. I chose to trace the Eladio Dieste Cristo Obrero Church, as it has interesting curves and angles that allowed me to test different line weights and experiment with illustrating different perspectives within an image.



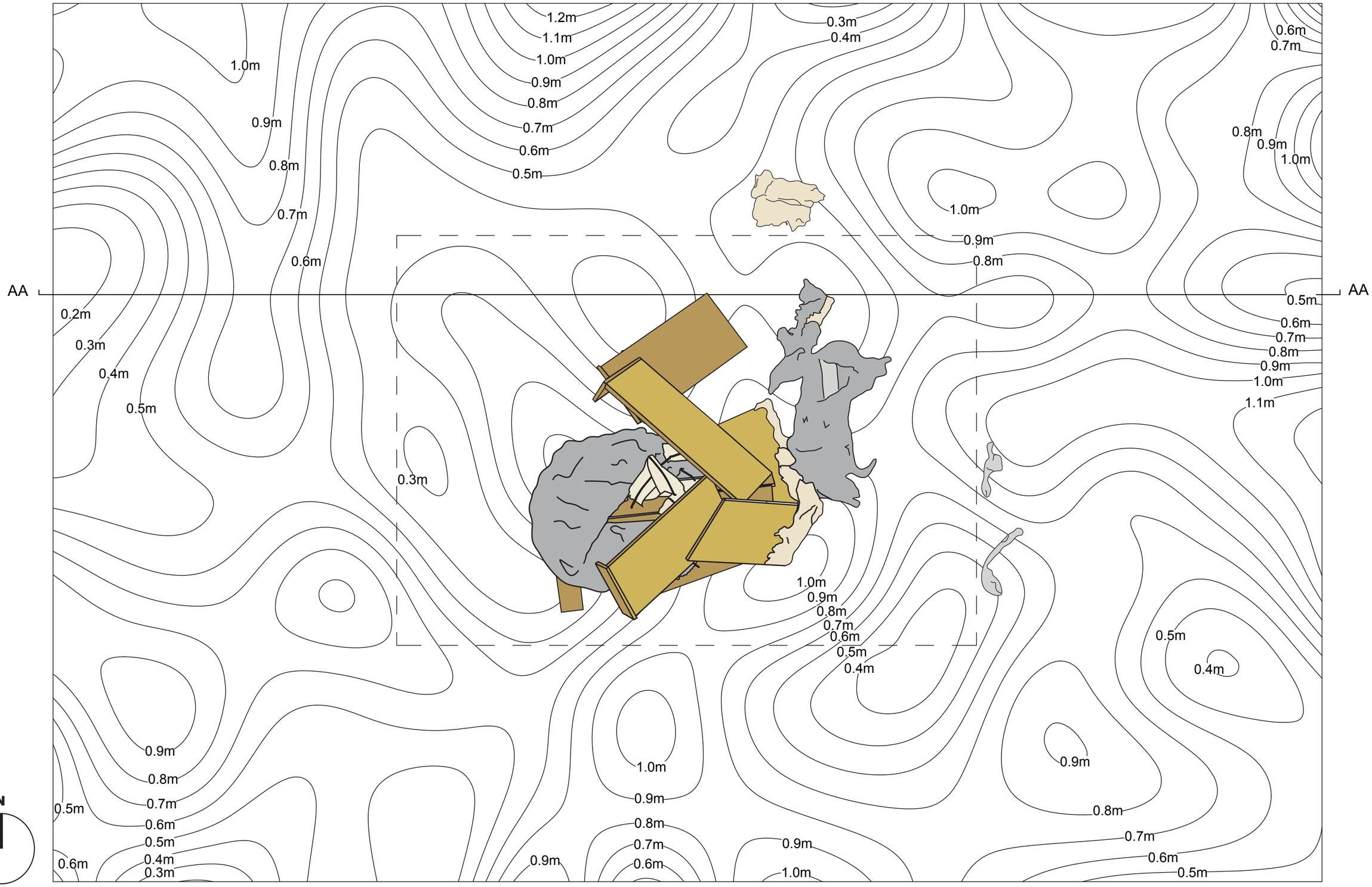
Task C1: SITE PLAN (SITE L)

1:75 @ A3



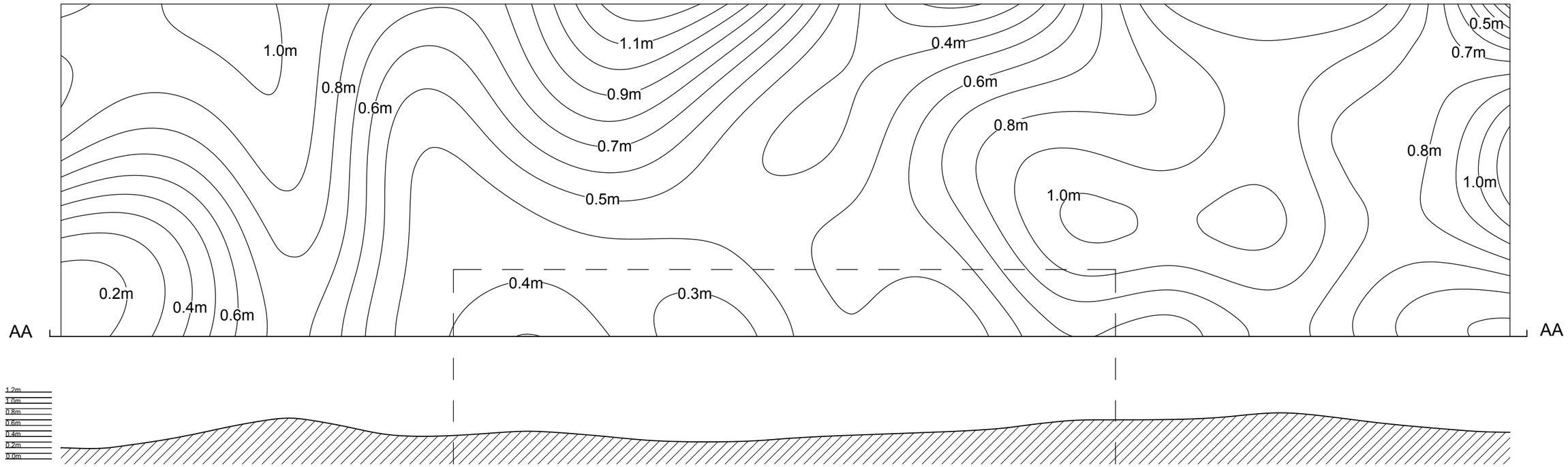
Task C1: SITE PLAN WITH CRASH FRAGMENTS

1:75 @ A3



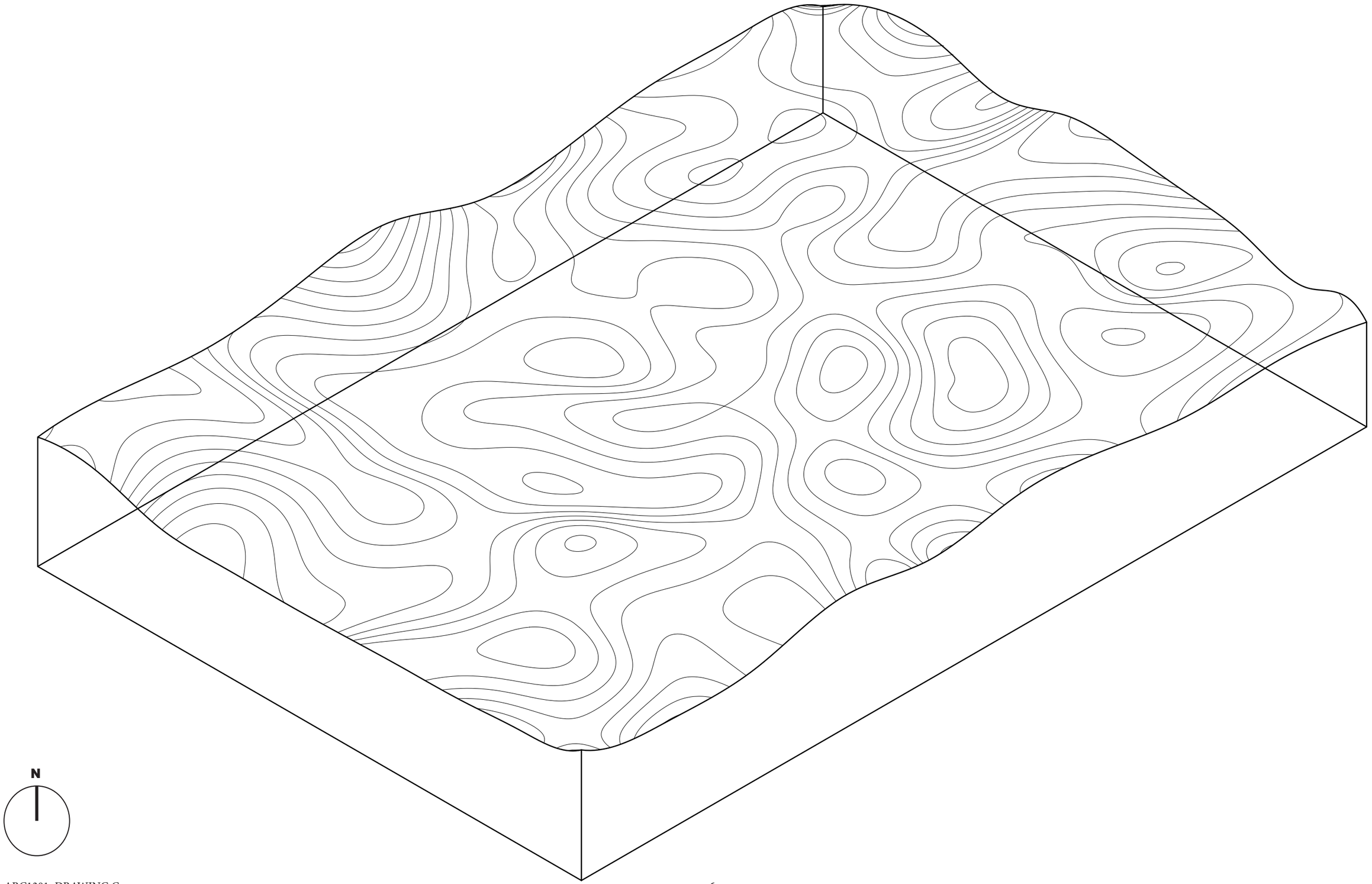
Task C1: SITE SECTION (SITE L)

1:75 @ A3



Task C1: ISOMETRIC VIEW OF TERRAIN

1:75 @ A3



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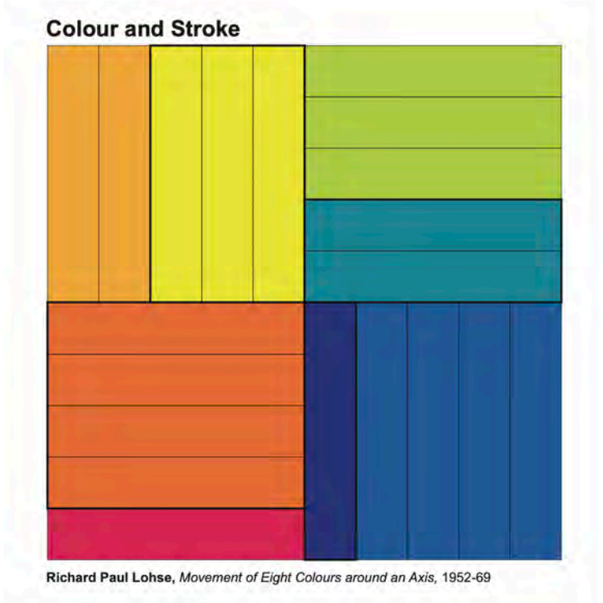
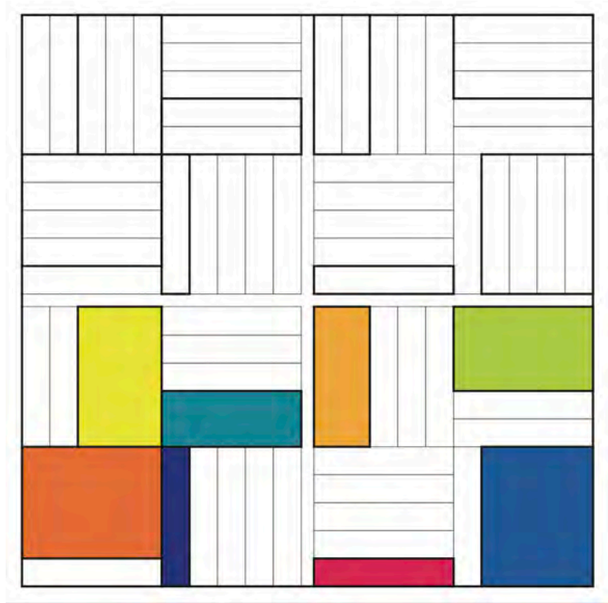
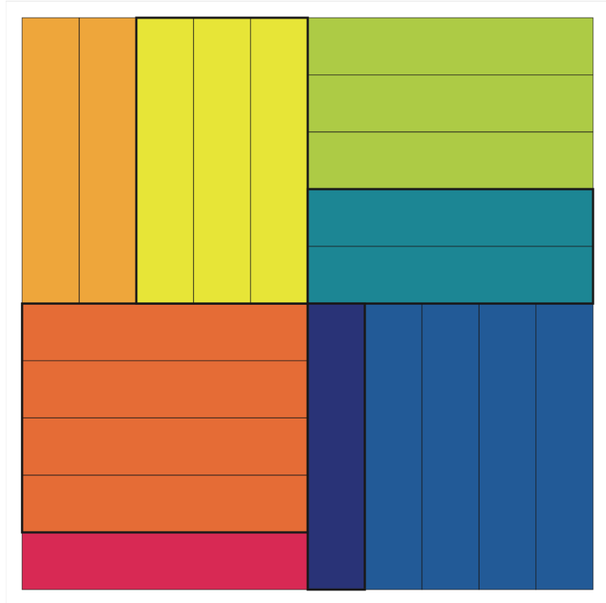
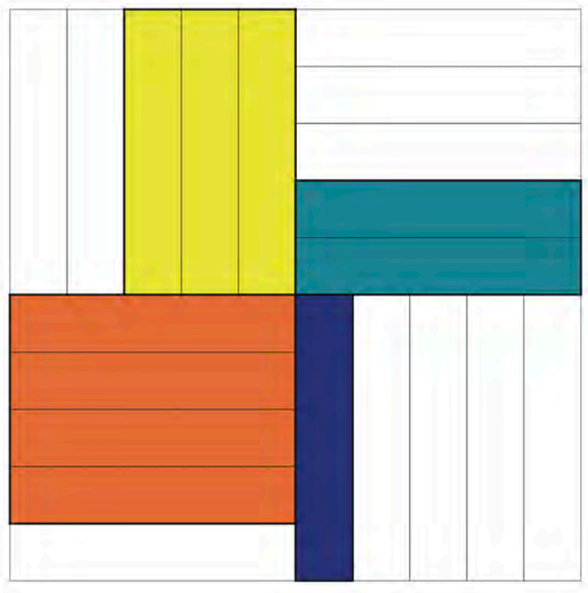
Task C2: IL01 TUTORIAL

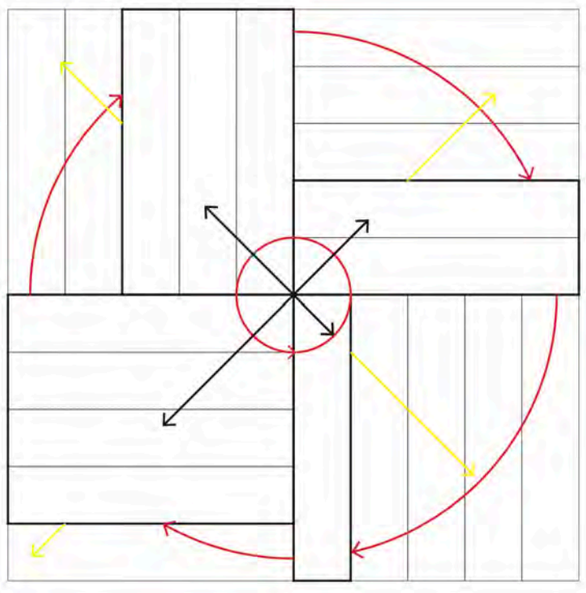


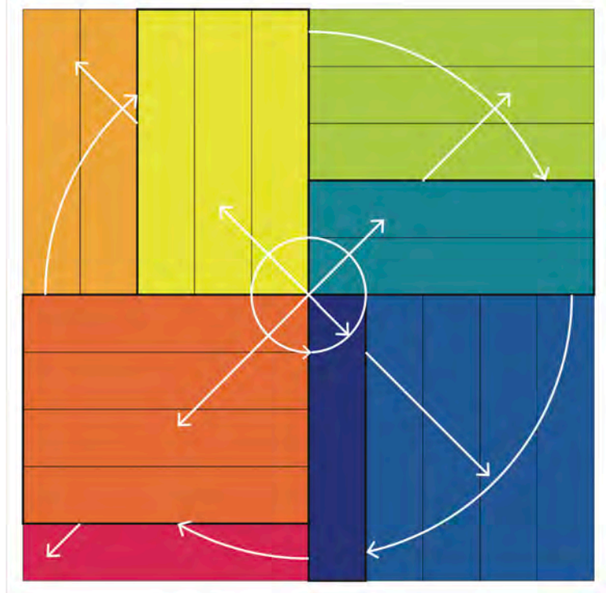




This Illustrator tutorial taught me the technical skills required to use the programme for Task C2 and C3. Whilst doing this tutorial, I experimented with the use of colour, shapes, strokes and lines.

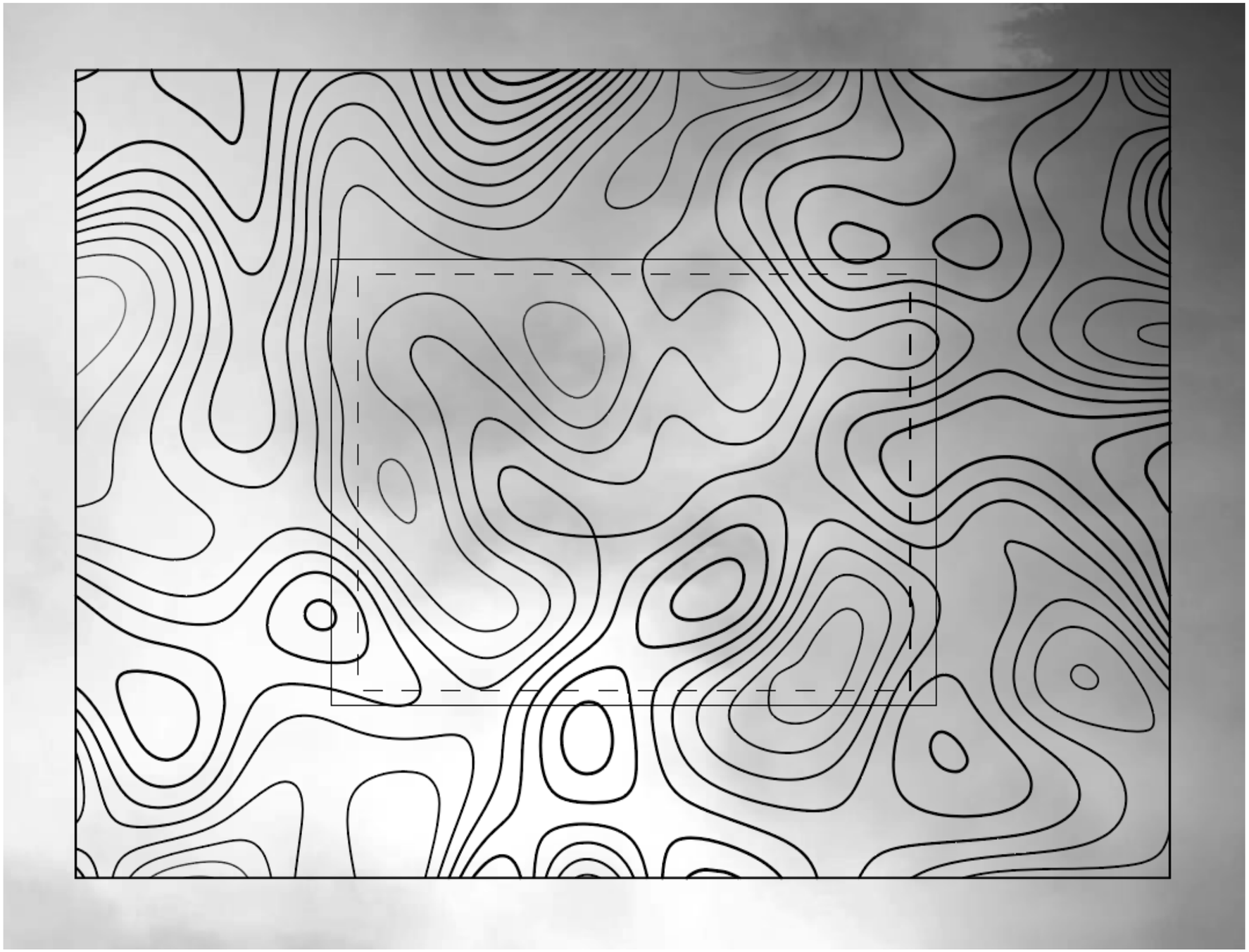






Task C2: ILLUSTRATOR TEST IMAGES

TEST 1 IMAGE



In Test Image 1, I experimented with the use of different line weights. The contour lines of the site plan that had the highest value (1.2m) used the thickest stroke of 1pt, and the thinnest lines (0.3m) used 0.2pt.

In this image, I also inserted an atmospheric texture in the background that resembled the fine fog-like mist that is found on the planet that my traveller has landed on. This gave me an idea as to how the images/textures used in the background or to fill in the contour lines could add to the detail of the terrain for my mixed mode map and depict different levels.

After receiving **feedback,** I also included the site boundary.

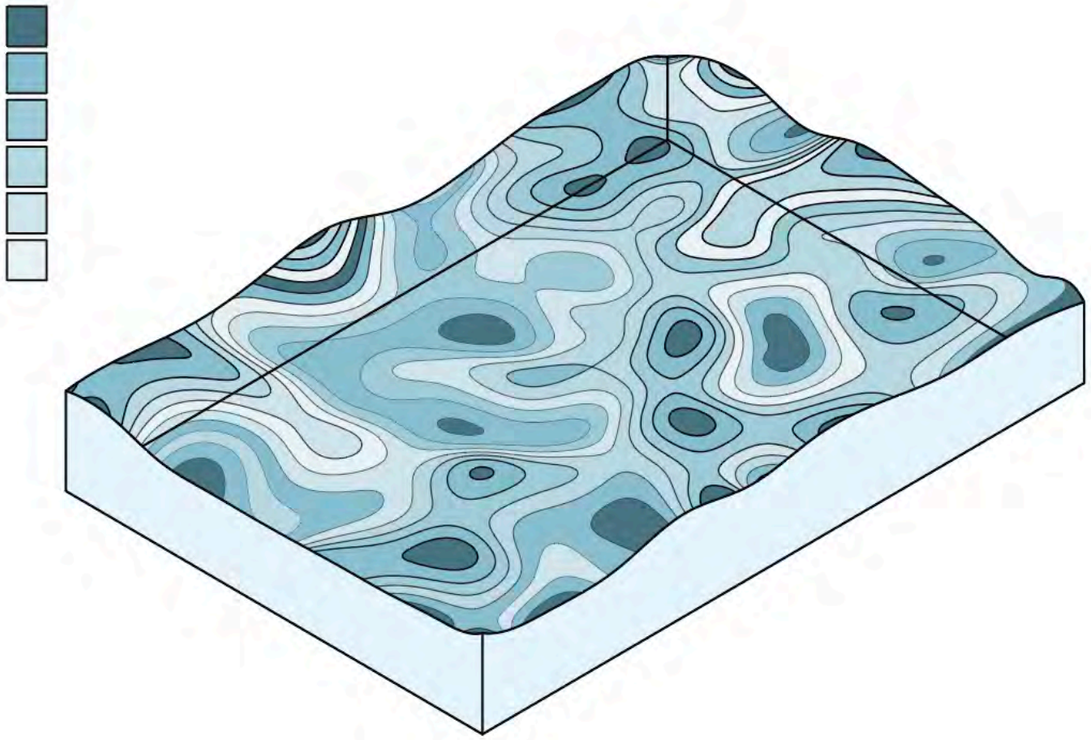
TEST 2 IMAGES

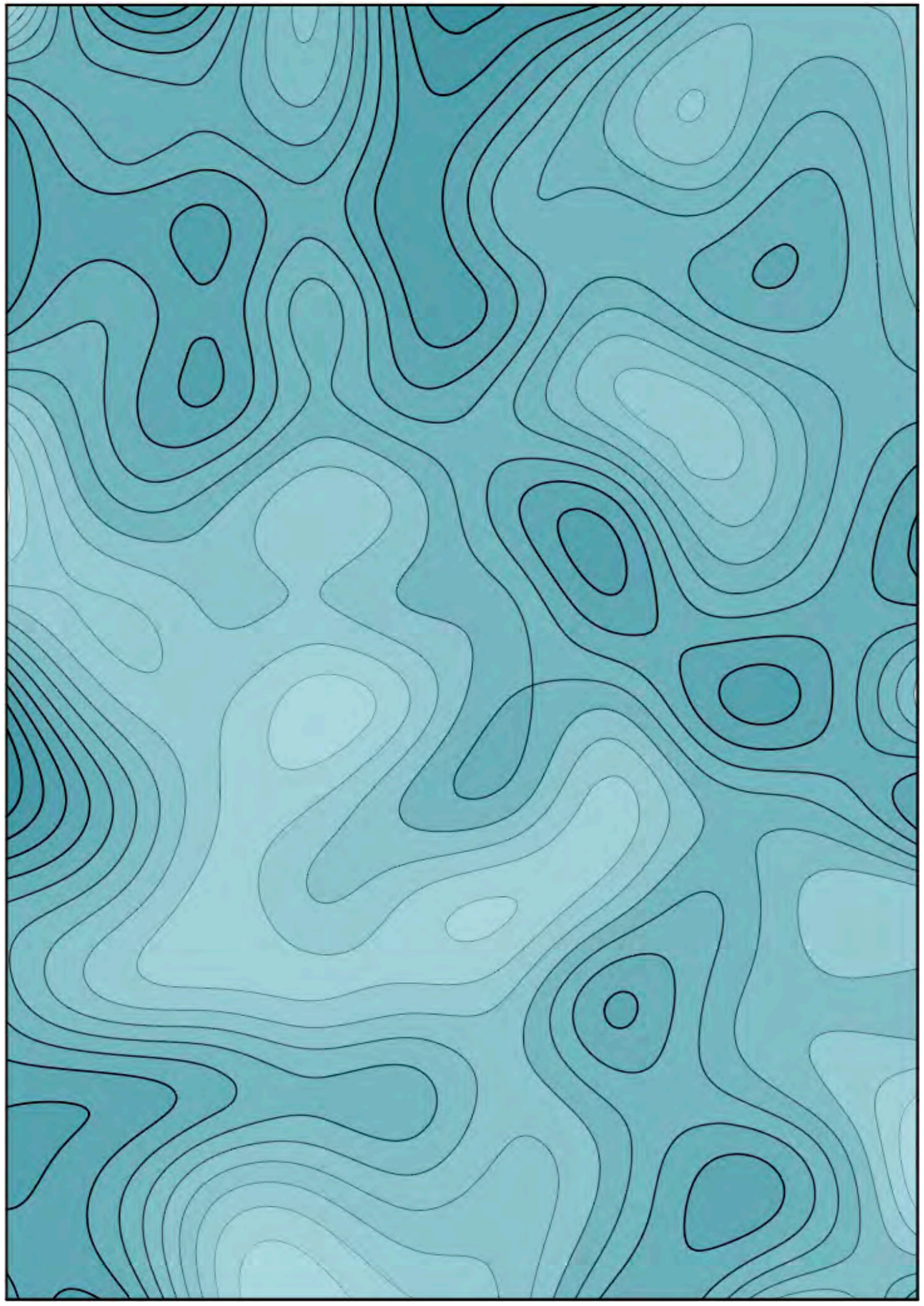
After Test 1, I decided to further test the use of contour lines against an atmospheric background as well as filling the contour lines with specific textures.

In the image to the **left**, I experimented with this idea by depicting a warm atmosphere, using red soil in the background that might be found in the warm valleys on the planet. The contour lines that weren't filled in with red were left transparent to reveal the sultry atmosphere behind the site plan.

In the image to the **right**, I started to explore the environmental textures that I could potentially use for my final site plan. However, after **feedback,** I realised that it was not accurate to use all textures within the one plan as there is only a difference of 0.9m between the highest and lowest points on the site.

TEST 3 IMAGES



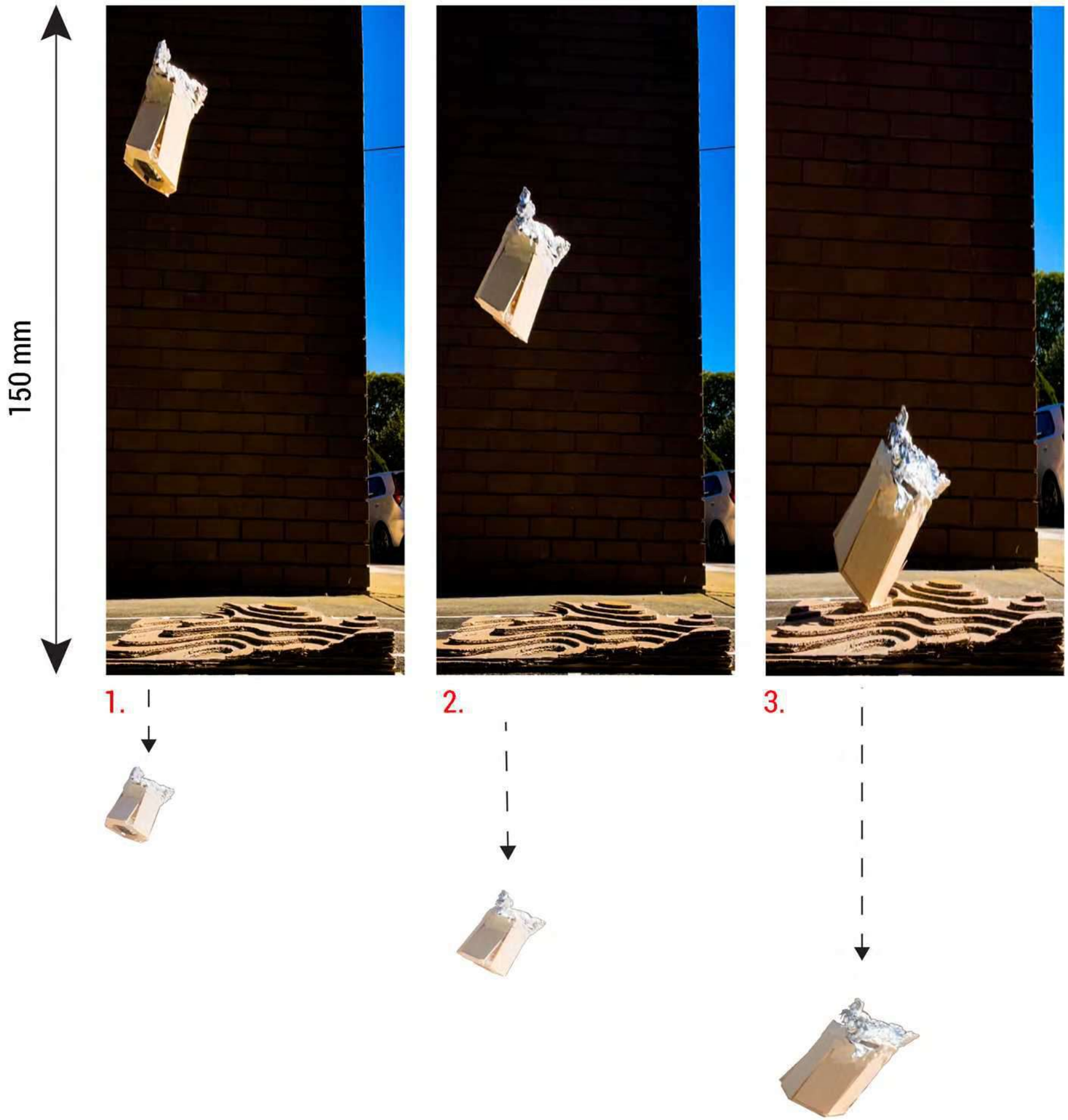


After Test 2, I attempted to represent the contour lines using only colours. The darkest shade represented the highest point and the lightest shade represented the lowest point. I chose a colour palette that would help to depict a cool atmosphere and then created a gradient of colours inbetween the lightest and darkest shades. I found that this helped me to better visualise the levels of terrain and thus, furthered my understanding of what would occur at different levels.

However, after **feedback,** I realised that the blue colour does not represent what the ground would actually look like, nor was the whole area of the ground 'cold'. Thus, I was prompted to reconsider what colours and/or textures I wanted to use that would show a more accurate representation of what would be seen on the site plan.

Task C3: PHOTO SEQUENCE OF CRASH

This photo sequence details the crash of my model. The first three stills of the crash show the model from the beginning of the fall to the moment that it comes into contact with the site model beneath it but has not 'collapsed' yet. All stills shows the model still intact, with slight, yet different rotations as it descends.



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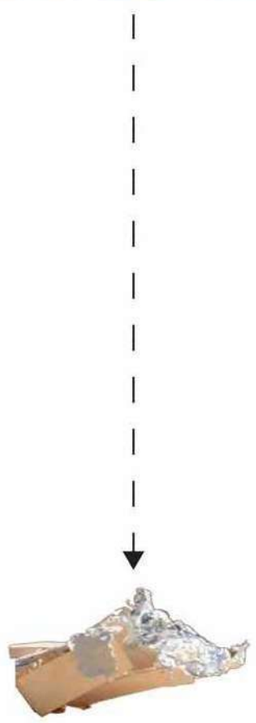

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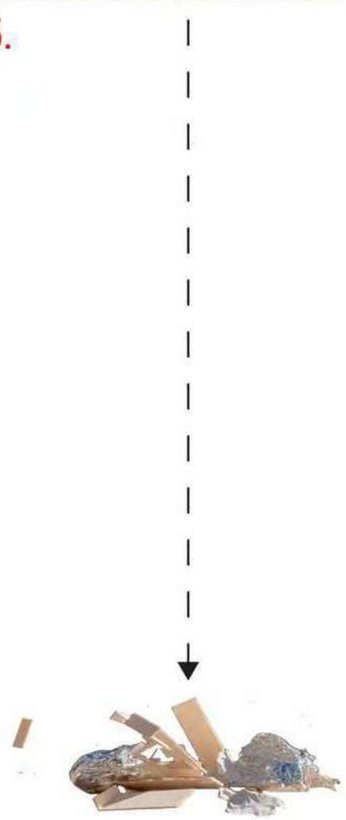

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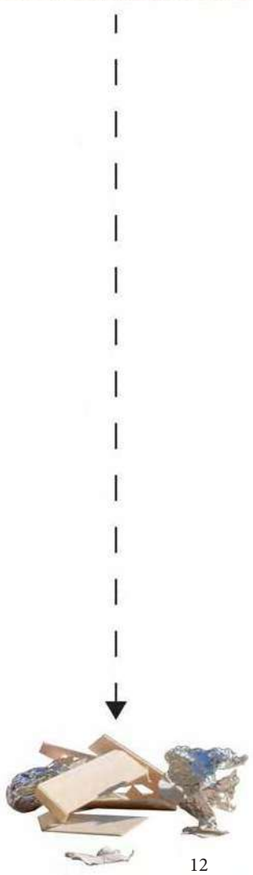
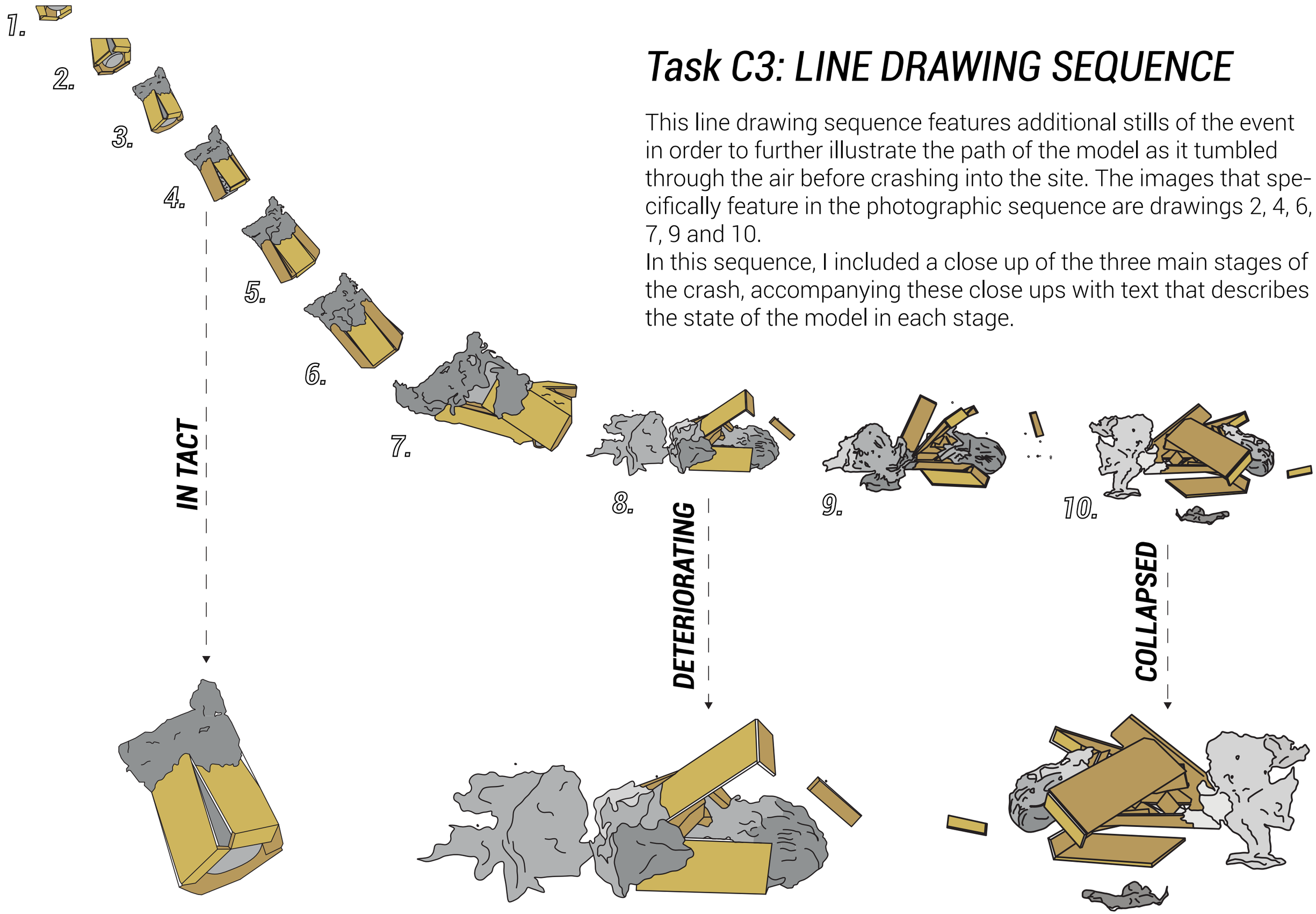


A continuation from the sequence on page 11, these last three images capture the final stages of the model crashing into the site. **Image 4** shows the first moment of destruction, **image 5** captures the force of the impact as the fragments evidently "jump out" of place, and finally, **image 6** shows the ultimate damage of the crash, with the fragments having settled into position on the site and even slightly outside of the site boundary.

Task C3: LINE DRAWING SEQUENCE

This line drawing sequence features additional stills of the event in order to further illustrate the path of the model as it tumbled through the air before crashing into the site. The images that specifically feature in the photographic sequence are drawings 2, 4, 6, 7, 9 and 10.

In this sequence, I included a close up of the three main stages of the crash, accompanying these close ups with text that describes the state of the model in each stage.



Task C3: RESEARCH & ANALYSIS

PRECEDENTS

Figure 1

- Subtle **integration** between the plan of the landscape and the background it appears to be resting on.
- Grid is layered **over** the plan to suggest scale.

TO CONSIDER:

- How can I use layers and/or additional drawings to integrate the background with the site plan so that they appear as a cohesive composition rather than layers stacked on top of each other?
- If I include a grid, how do I position it in a way that is noticeable yet not too distracting?

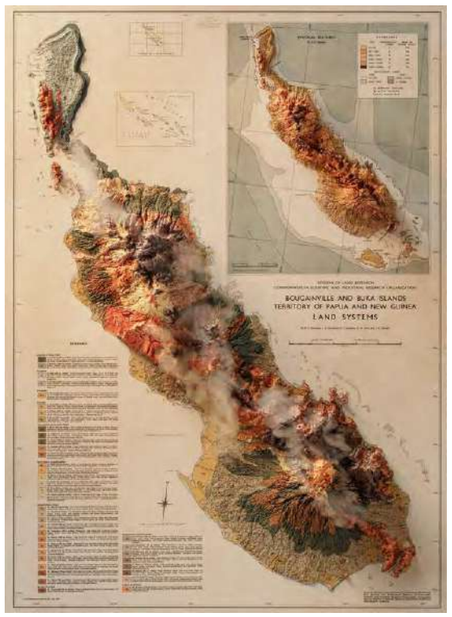


Figure 2

- Detail of environmental elements within different parts of the landscape.
- Landscape in right corner communicates a different idea to the main image.
- Use of keys to identify different elements within the map.

TO CONSIDER:

- How can I show different/changing elements of the environment across the landscape?
- What do different levels of the terrain look like?
- How can I **blend** the changing landscape so that it reads as a whole?

Figure 3

- **Overlaying** of fragments
- Different **opacity** levels
- **Contrast** in colour
- Use of **hierarchy**
- Clear and consistent **colour palette**

TO CONSIDER:

- What colour palette would help me to most accurately depict the environment/mood of the atmosphere?
- What objects do I want to be most prominent in the map and why? How can I achieve this with layers and opacity levels?

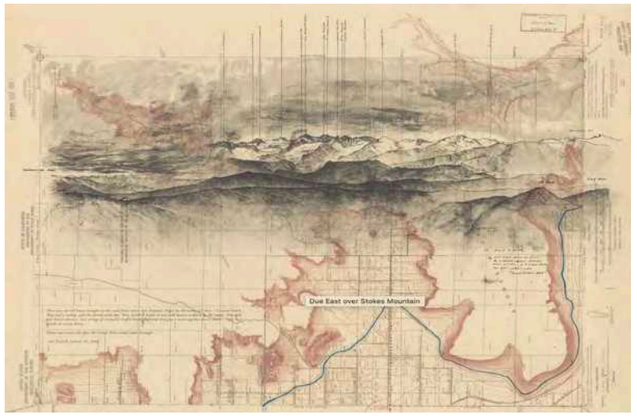


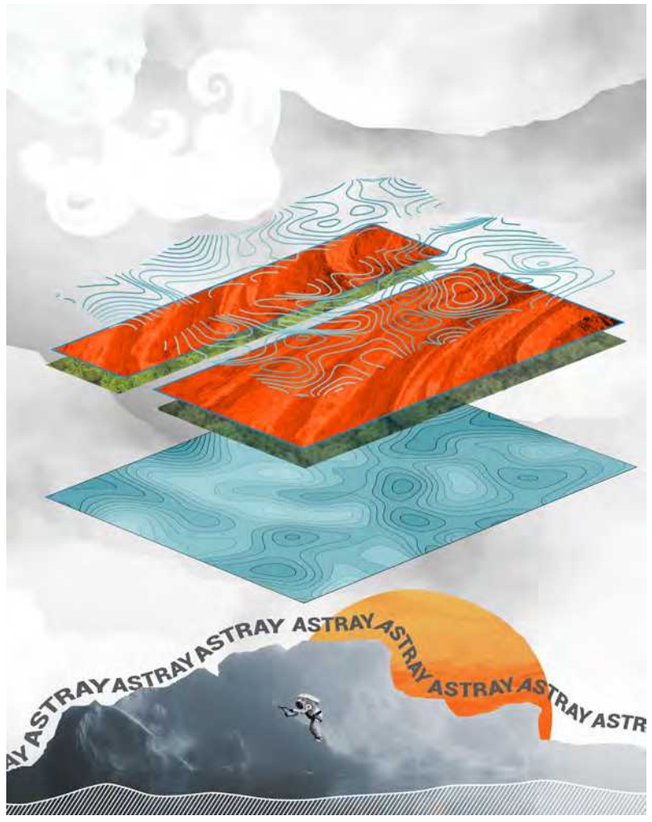
Figure 4

I was particularly inspired by **figure 4** and **5** as they explore what the broader landscape looks like and then **integrates** these landscapes with the contour lines in the bottom half of the image. The landscape illustrated **blends seeminglessly** with the site plan, creating a **balance** between imagery and hard data. The grid is also included in a skillful manner, as it is **subtle yet evident**.
When revising my work, these are the two precedents that guided and inspired me as I needed to find a way to integrate my layers.

Figure 5

DRAFTS OF MIXED MODE MAP

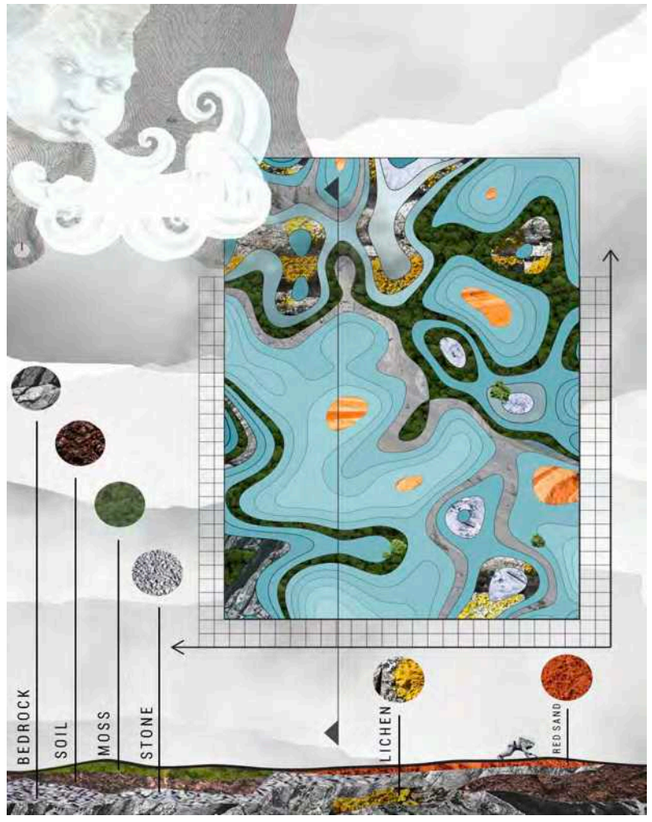
These drafts show my process before reaching the final version. After receiving feedback on what was and wasn't working, I adapted my work, reconsidering what atmosphere and information I was trying to communicate and how I was choosing to do so.



DRAFT 1

FEEDBACK:

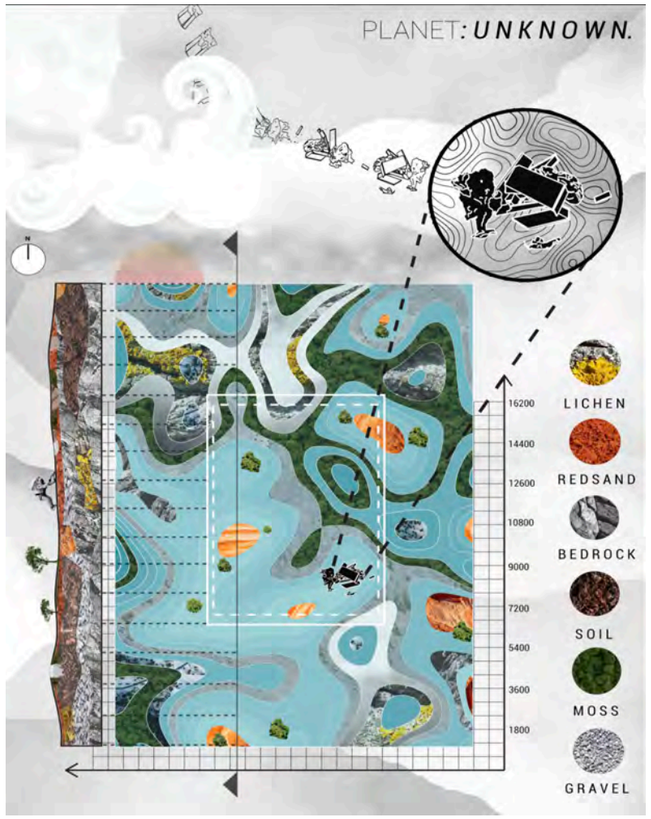
- How can you give a sense of scale to each aspect of your drawing?
- Play with opacity of layers.
- What is the relevance of your imagery? Make sure you are clear on what you are trying to communicate and how you are doing so.
- Find textures that aren't literal images.



DRAFT 2

FEEDBACK:

- Play with the orientation of elements within your map. Could the section be shown vertically instead of horizontally?
- Continue to play with the opacity of the images and layers.
- Make a connection between the section, map and grid.
- Insert site boundary to better document the site of the crash.



DRAFT 3

FEEDBACK:

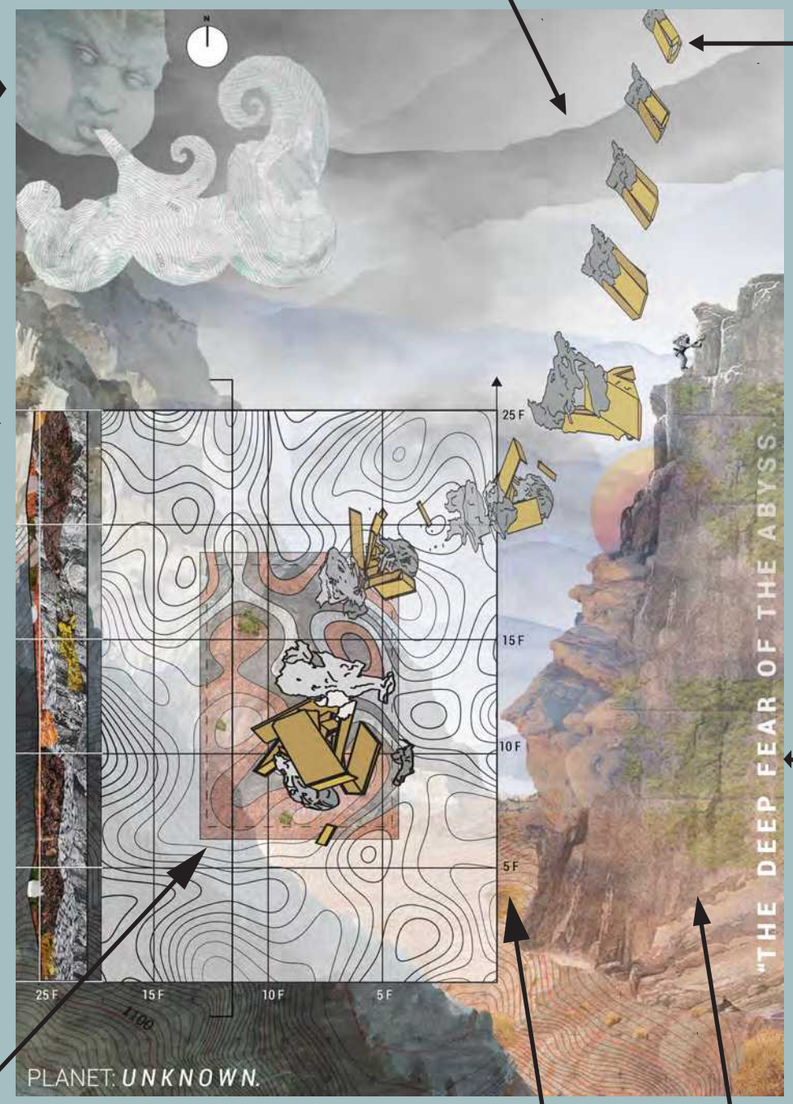
- Are you accurately representing what the ground looks like on the site plan? Is there such a drastic change in the environmental qualities inbetween contours lines that are 0.1m apart?
- Simplify your grid and consider layering it on top of the site plan instead of under.
- Pay more attention to the thickness of line-weights. The section line and dashed lines leading to the zoomed in model are too overpowering.
- What is the relevance of the blue filling in the contour lines?
- Place more emphasis on the drawing sequence of the model and documentation of the crash.

In this mixed mode map, I aimed to create a mysterious environment that was unfamiliar and unexplored. I looked at the crash site brief, highlighting ***key words*** that described the unknown territory. I then selectively chose atmospheric textures and conditions that depicted these environmental qualities. I layered and placed these qualities in a way that would assist me to create an atmospheric mood that alludes to the sense of fear that is felt by he traveller on this obscure planet.

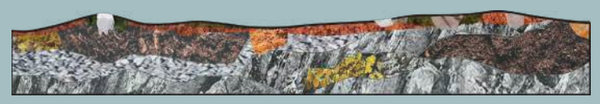
To convey an environment that features cold peaks, fog-like textures have been layered over one another with different opacities to resemble the silouhettes of mountains that are obscured by clouds and mist.

The forecful exertion on the facial expression of this figure foreshadows the **"threat of rain"** and **"fierce winds"**. The 1:10000 site plan is layered over the wind being blown to suggest the impact of its strength over the landscape.

Filled in drawing sequence to illustrate the path of the model as it falls from the sky. The opacity of the model has been lowered in the stills that lead up to its 'final' position, collapsed on the site. The final drawing of the crashed model is the most bold of the sequence to emphaise the detail of the crash and its damaged fragments.



Section vertically placed next to site plan to show what the terrain looks like where it's been cut through.



Inside this section, there are different environmental textures such as bedrock, soil and red soil, gravel and remnants of lichen.

The text included, **"The Deep Fear of The Abyss..."**, alludes to the fear felt by the traveller in this new and mysterious environment. It is strategically placed next to a deep valley, resembling an "abyss"

KEY WORDS

- Warm valleys
- Cold peaks
- Threat of rain
- Fine fog/mist
- Setting sun
- Mosses/Lichens
- Hallmarks of glaciation
- Dark-leafed trees

The site boundary has been filled with environmental textures that would be seen if the traveller were to look down on the ground. I left the rest of the plan blank so that I could convey what the broader landscape looks like through the background and create 'breathing room' within the map.

Use of layering to show moss creeping up the bedrock from the valleys in which it is produced.

The 1:10000 plan has been layered over the valleys and the surrounding dark-leafed trees. This assists with the integration between the site plan and the background to make the overall composition read cohesively. It creates a connection between the different elements of the map.

Inclusion of grid to display scale, with the dimensions of the site being 26000mm x 18000mm at 1:75.

COLOUR PALETTE OF MAP


N
25 F
15 F
10 F
5 F
25 F
15 F
10 F
5 F
1100
PLANET: UNKNOWN.
"THE DEEP FEAR OF THE ABY

REFERENCES

Figure 1: Longitude.One, *Mount Baker - Washington State*, n.d, accessed April 29, 2021, https://www.longitude.one/maps

Figure 2: Longitude.One, *Bougainville & Buka Islands - Papua New Guinea*, n.d, accessed May 29, 2021, https://www.longitude.one/other-maps

Figure 3: Perry Kulper, *El Dorado: Floating Bird Motel*, 2017, accessed May 1, 2021, https://www.instagram.com/p/CJD_izDMrdv/

Figure 4: Matthew Rangel, *Due East over Stokes Mountain*, n.d, accessed May 4, https://www.rangelstudio.com/images/due-east-over-stokes-mountain

Figure 5: Matthew Rangel, *Due East over Shadequarter Mountain*, n.d, accessed May 4, https://www.rangelstudio.com/images/due-east-over-shadequarter-mountain