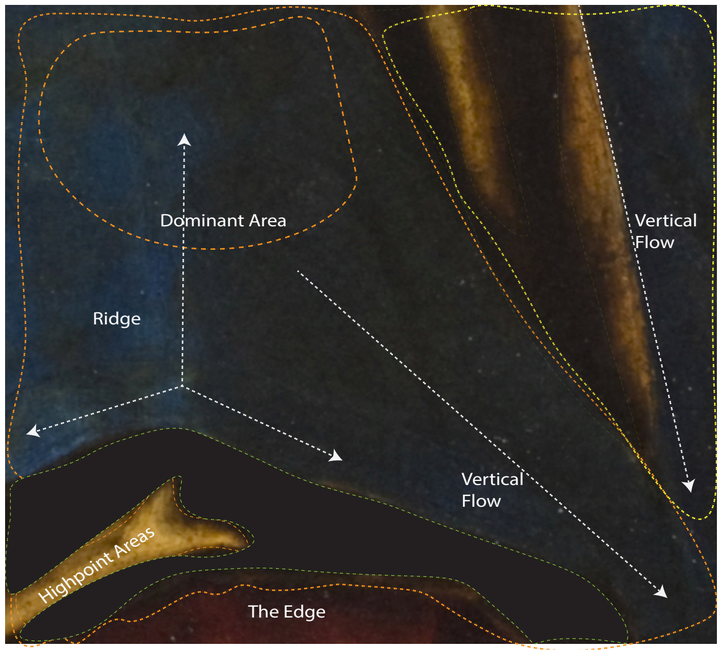
# CONEGLIAN 2.0

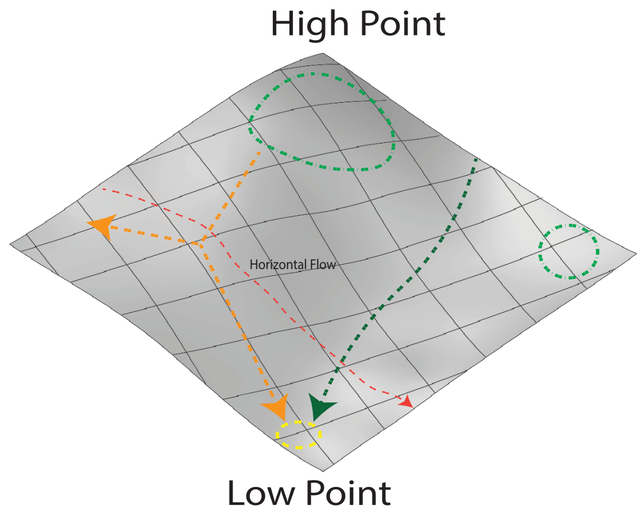
Cima da Conegliano, Madonna and Child in a Landscape, 1496-1499

Los Angeles, Los Angeles County Museum of Art

## SAMPLE ANALYSIS




## TERRAIN ANALYSIS



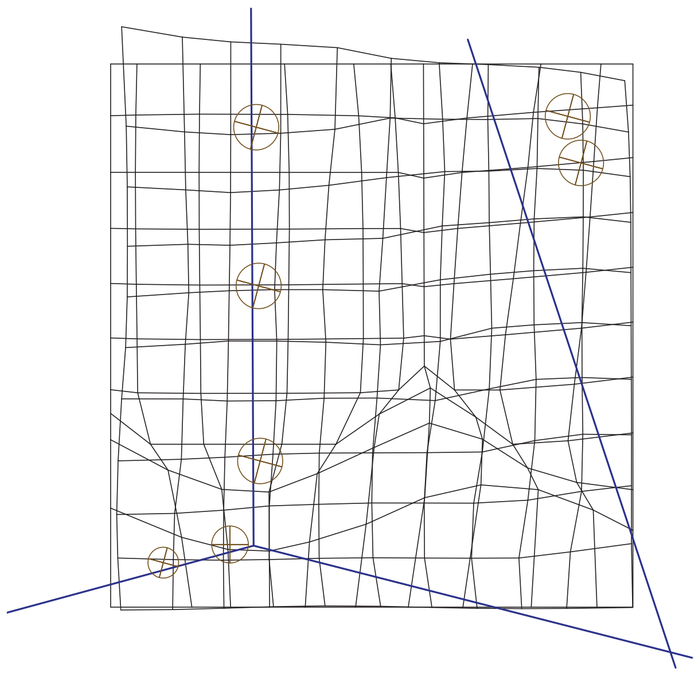

## OVERVIEW CONCEPT

As a result of a mapping of initial fabric qualities, a stretched abstracted 3D pattern appears in the foreground. Transformed in its entirety, the object-pattern escapes its initial boundaries of interpretation. Artefacts of interpretation, which are now functional as independent entities, bear some similarity to their initial state. By way of a painted backdrop, its initial location and condition diminish. The (compost) image arises as an extension of a drapery study by virtue of its unique fabrication process, as a result of this novel causal connection.

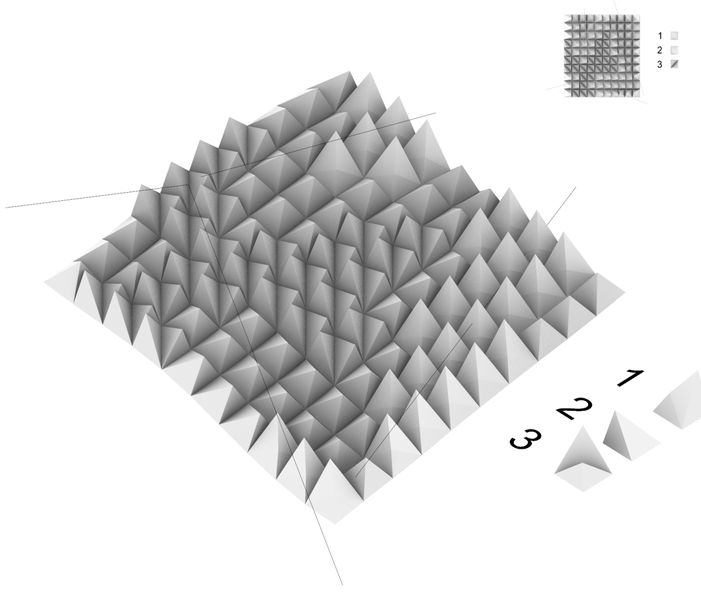
By exerting pressure on the intersection ridge in the middle, the fabric on the left dominates the painting, as demonstrated in the sample picture. Under that fabric is the painting's perimeter. The fabric will remain flat at this point, from which the subsequent patterns and flows of the painting will emanate.

The tension and motion of the two distinct objects in the scene are effectively illustrated through the 3D composite fabrication process. By preserving the inherent movement of the fabric and the profundity of shadow, the evolution of the artefact transforms the topography into two harmonious entities that occupy the same three-dimensional space.

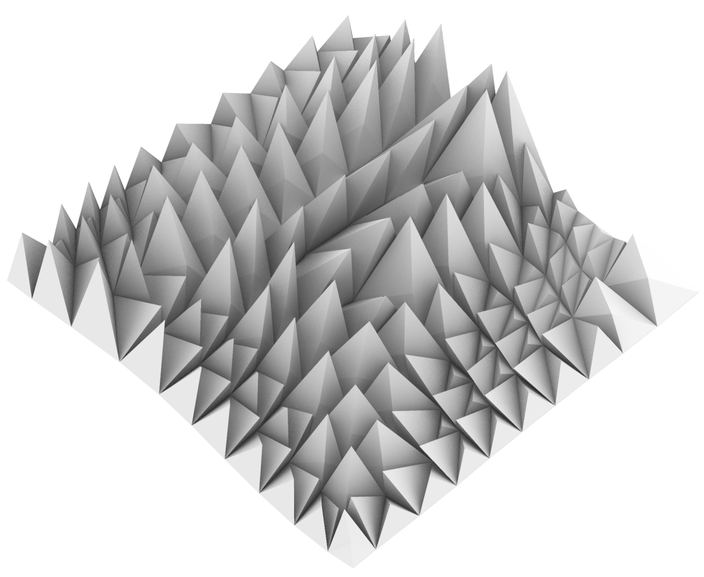
## GRID STUDY



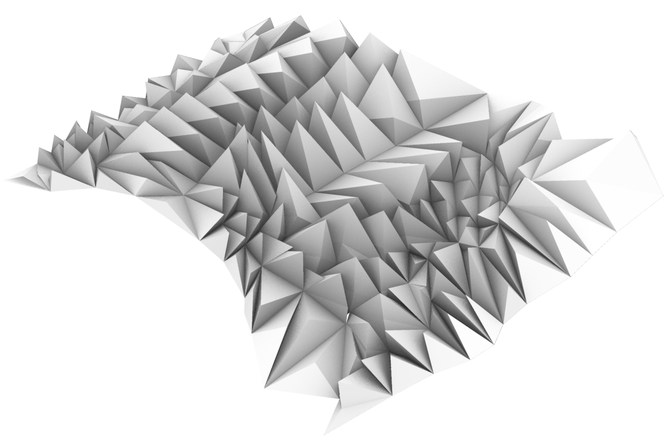
## PANEL STUDY



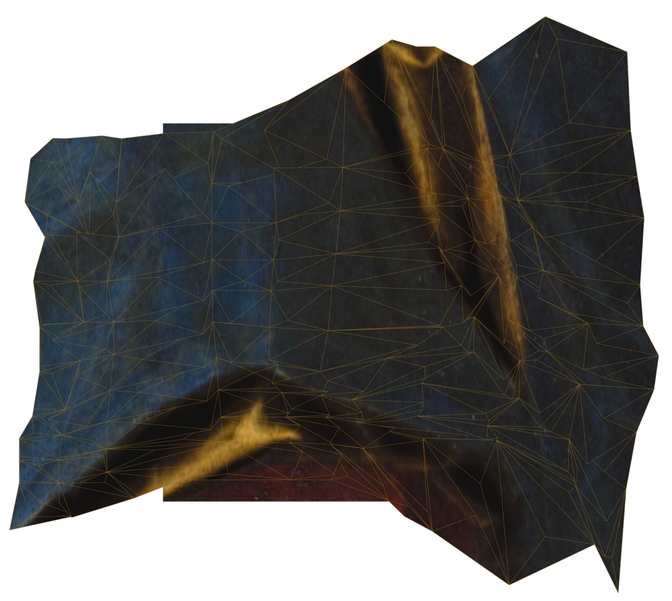

## THE HYBRID



## THE ARTEFACT



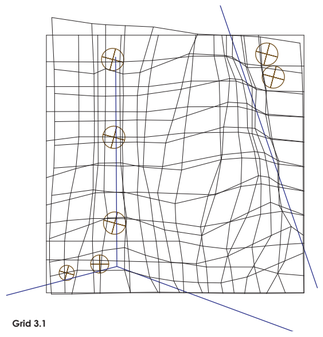
## THE COMPOSITE



ARCH10001: FOUNDATIONS OF DESIGN REPRESENTATION, SEMESTER 1, 2024
ASSIGNMENT 2

CASPER AURELIUS, 1625463
CLASS 09

# GRID STUDY ITERATIONS

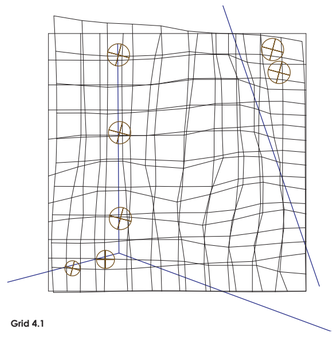


**Grid 3.1**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Towards
Points Attractors
Magnitude: 1

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1

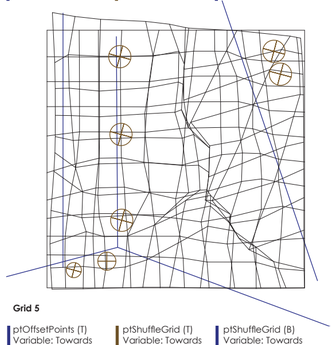


**Grid 4.1**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Away
Points Attractors
Magnitude: 1

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1

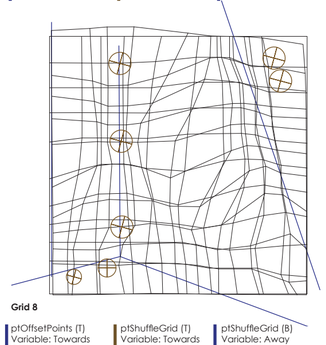


**Grid 5**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Towards
Points Attractors
Magnitude: 1

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1

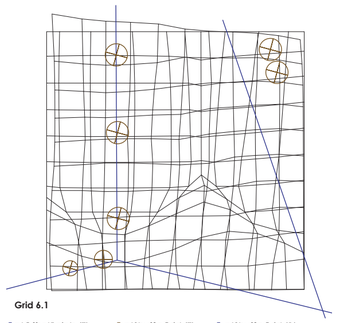


**Grid 8**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Towards
Points Attractors
Magnitude: 1

ptShuffleGrid (B)
Variable: Away
Curve Attractors
Magnitude: 1.5

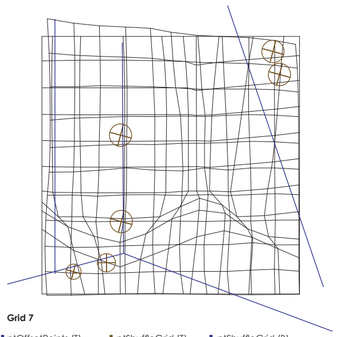


**Grid 6.1**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Away
Points Attractors
Magnitude: 1.5

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1

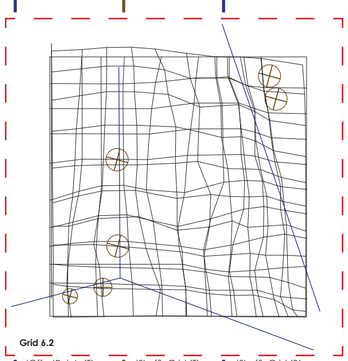


**Grid 7**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Away
Points Attractors
Magnitude: 1

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1.5

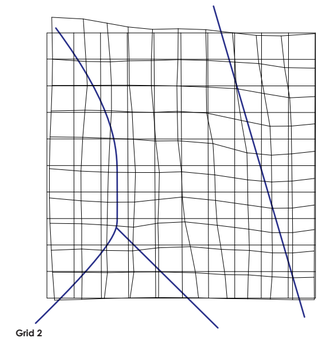


**Grid 6.2**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

ptShuffleGrid (T)
Variable: Towards
Points Attractors
Magnitude: 1.5

ptShuffleGrid (B)
Variable: Towards
Curve Attractors
Magnitude: 1

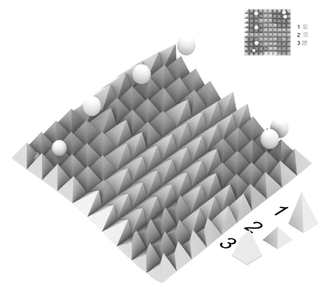


**Grid 2**

ptOffsetPoints (T)
Variable: Towards
Curve Attractors
DM : 10-150 mm

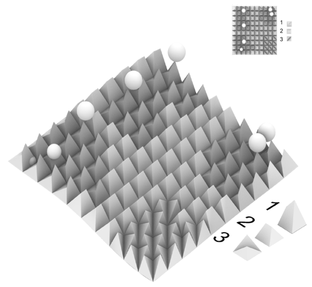
ptShuffleGrid (T)
Variable: Towards
Curve Attractors
Magnitude: 1

# PANEL STUDY ITERATIONS



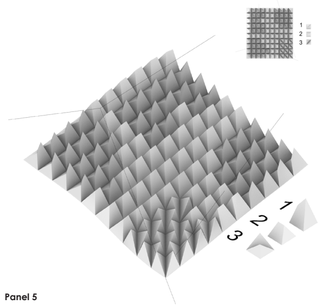
**Panel 3**

ptPanel3DCustomVariable
Variable: Towards
Point Attractors
Order: 1,2,3



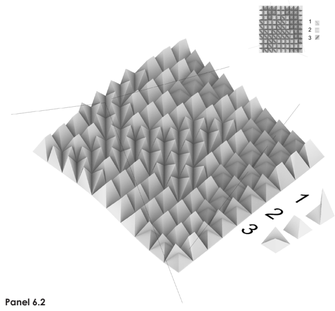
**Panel 4**

ptPanel3DCustomVariable
Variable: Towards
Points Attractors
Order: 1,2,3



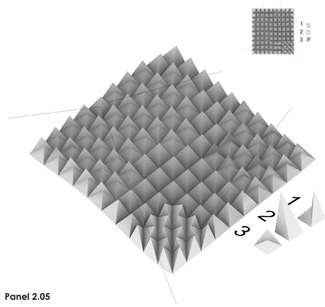
**Panel 5**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



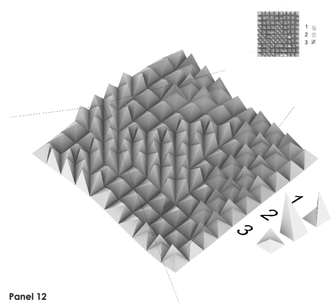
**Panel 6.2**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,2,1



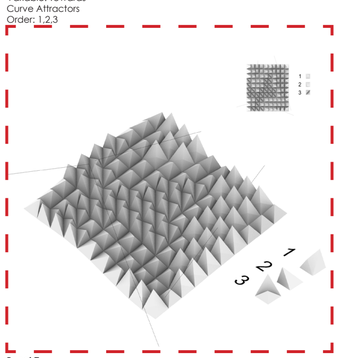
**Panel 2.05**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



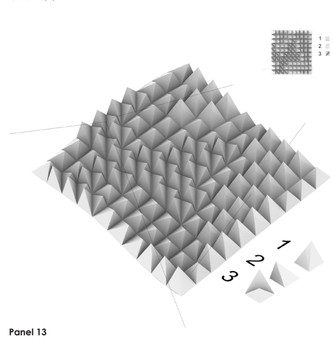
**Panel 12**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,2,1



**Panel 7**

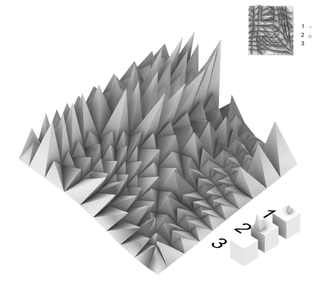
ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,1,2



**Panel 13**

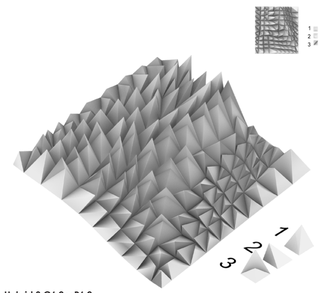
ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 2,1,3

# HYBRIDISATION ITERATIONS



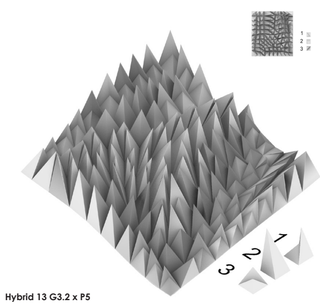
**Hybrid 6 G6.2 x P12**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



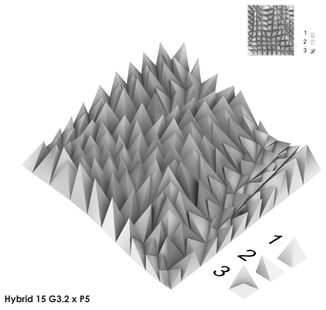
**Hybrid 8 G6.2 x P6.2**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



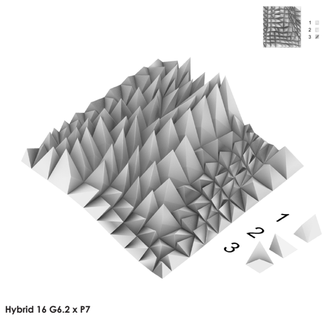
**Hybrid 13 G3.2 x P5**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,21



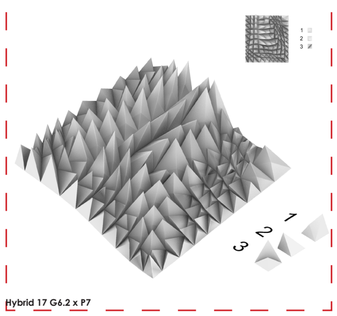
**Hybrid 15 G3.2 x P5**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



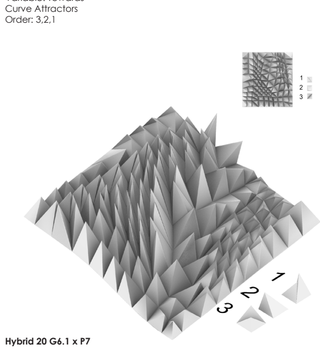
**Hybrid 16 G6.2 x P7**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,2,1



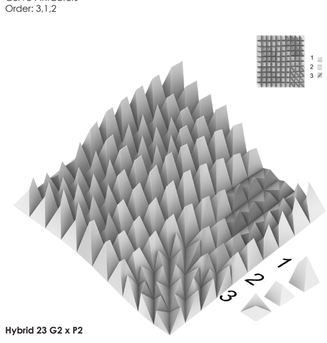
**Hybrid 17 G6.2 x P7**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 3,1,2



**Hybrid 20 G6.1 x P7**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3



**Hybrid 23 G2 x P2**

ptPanel3DCustomVariable
Variable: Towards
Curve Attractors
Order: 1,2,3

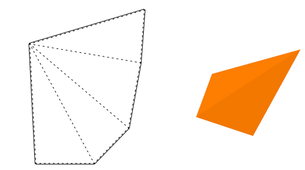
I assigned the value of “ptOffSetPoints” to a range of 10 to 150 units. I executed the “OffSetPoints” function for every grid analysis. In addition, I employed Rhino’s CurveAttractor and PointAttractor functionalities. Occasionally, I employed identical Curve and Point Attractors for both OffSetPoints and ptShuffle Grid. The navy curves depicted above illustrate this. I employed various techniques to direct the movement towards the right side of the convergence point in my painting specimen. Based on the feedback from my tutor Shalini, Grid 6.2 features the revelation of the ridge.

The primary goal of a panel research is to determine the optimal form for capturing the shadow on the landscape throughout the exploring phase. Panel 7 was selected as it produced the most optimal outcome by effectively capturing the interplay of light and shadow in rendered mode. The chronological order of the selected shapes enables me to assign each iteration of the iterative process.

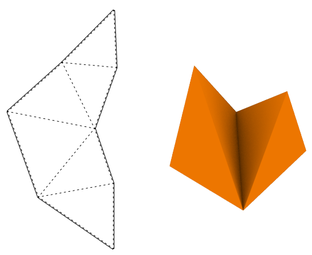
The amalgamation of Grid research and Panel study provided me with more insights into the intended outcome. The shadows cast by the lowest and highest points were content. The dip in the ridge had notable characteristics. The primary challenge was to guarantee that the geometries do not cross with one other. Thus, the Hybrid 17 G6.2 x P7 is a perfect combination of the greatest features from both studies. The specific input provided by Shalini was quite valuable.

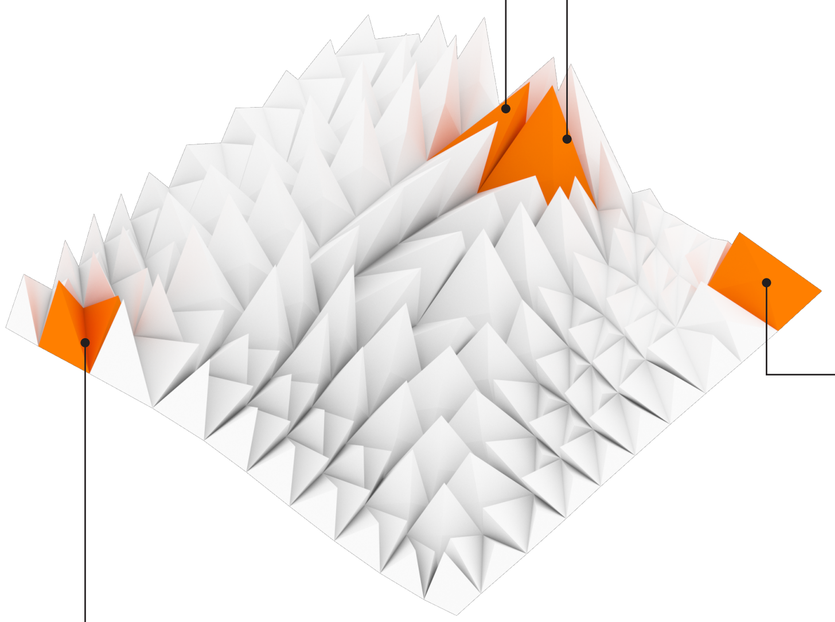
# FABRICATION DRAWINGS OF THE HYBRID

PANEL 01

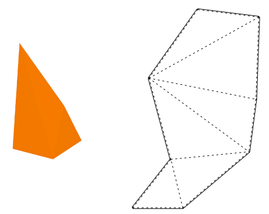


PANEL 02

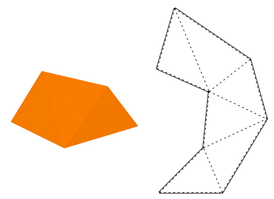




PANEL 03

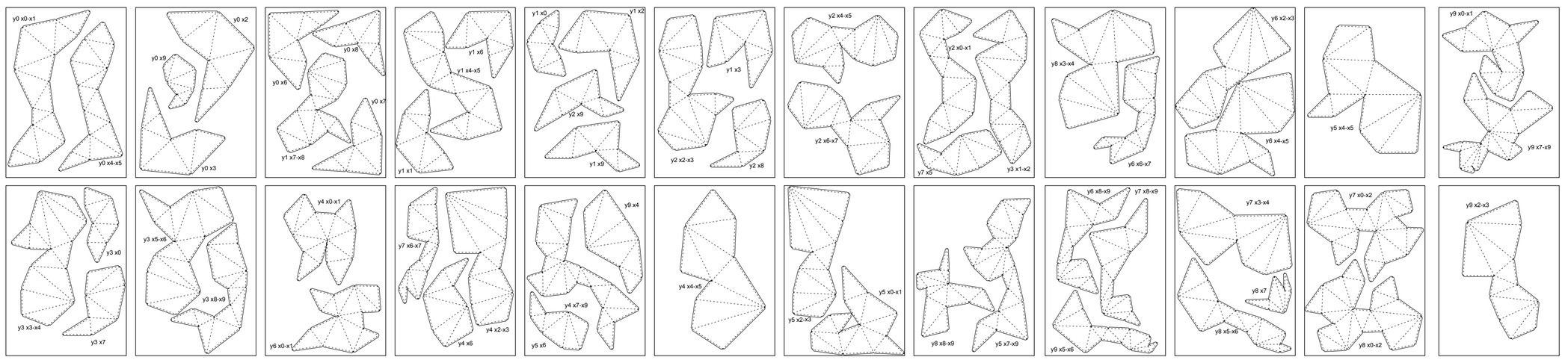


PANEL 04



0 100 mm 500 mm

Scale 1:5




0 160 mm 800 mm

Scale 1:8

ARCH10001: FOUNDATIONS OF DESIGN REPRESENTATION, SEMESTER 1, 2024
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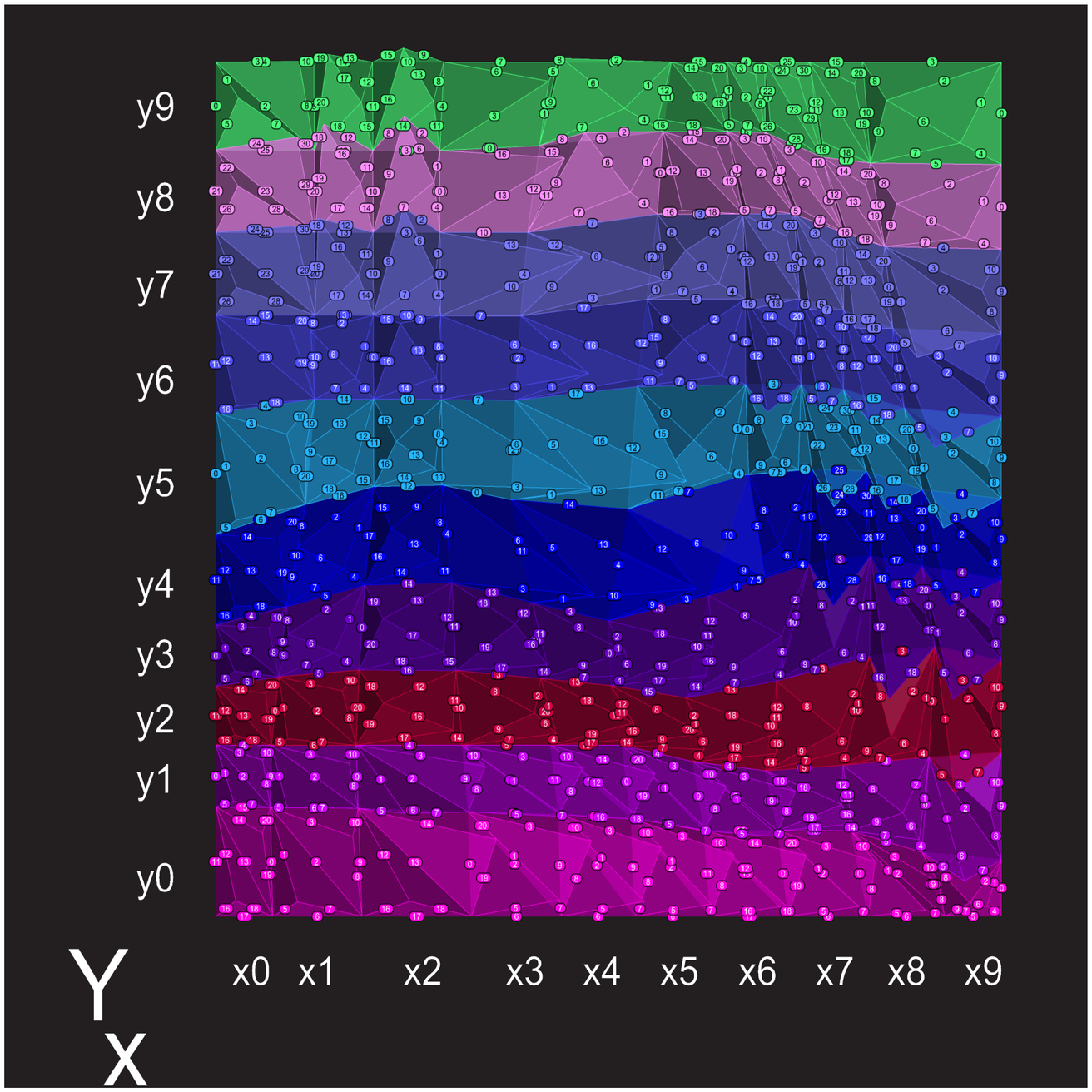
## THE FOLDING PROCESS

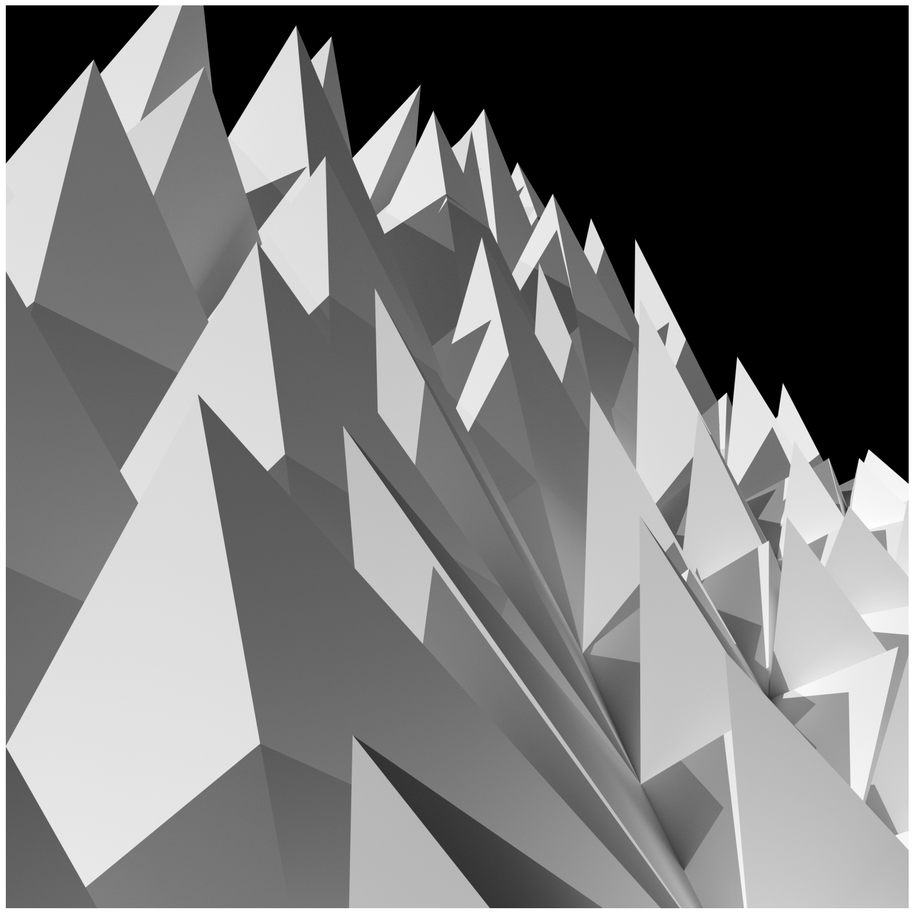


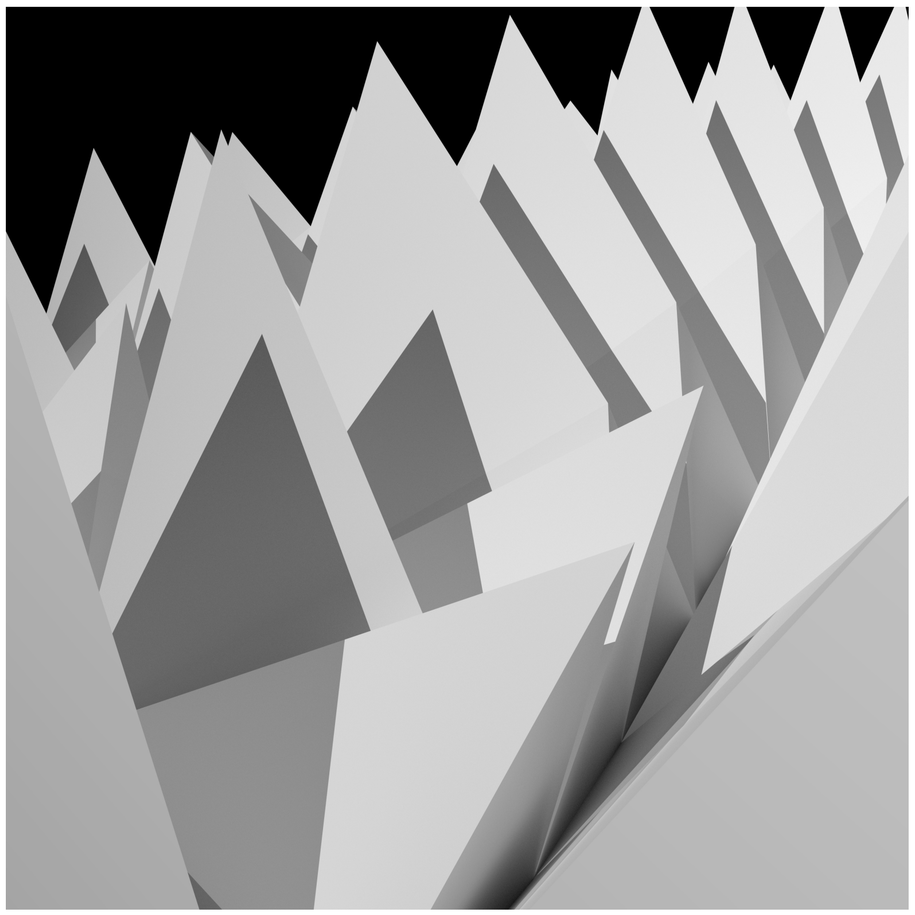

### INSTRUCTIONS

Real-world implementation of the unrolling process is challenging to complete. However, based on comments made during the class session. It is critical that the user can construct the generated geometry.

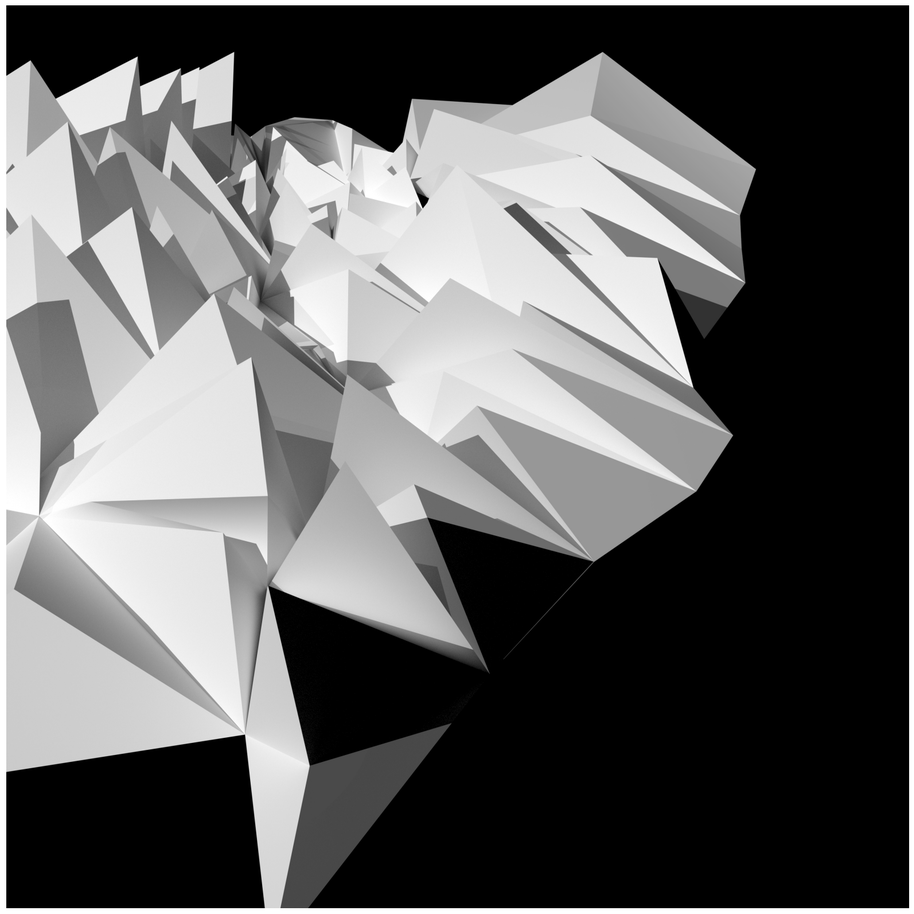
The colour code indicates the following steps. Ideally, the user would begin at the bottom row (y0) and work their way up to y9. The number of geometries grouped together determined which label was assigned to each unrolled component. Users can be confident in their ability to complete this task if they follow these instructions.

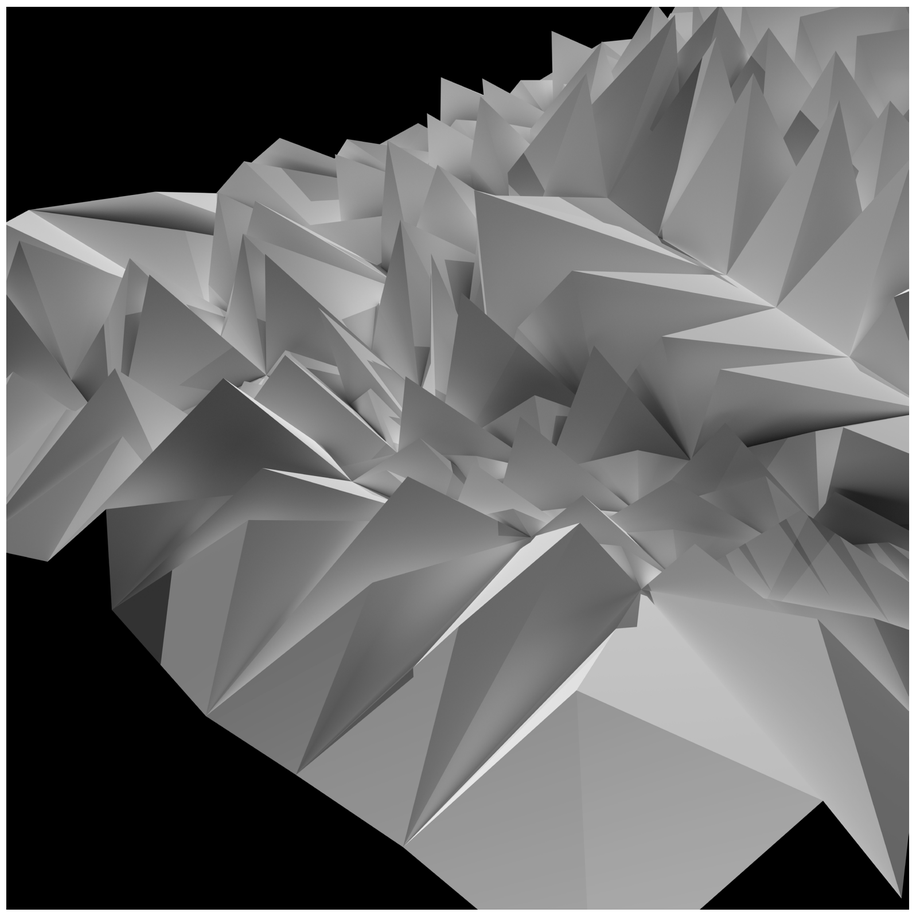
## RENDERED VIEW OF HYDBRID



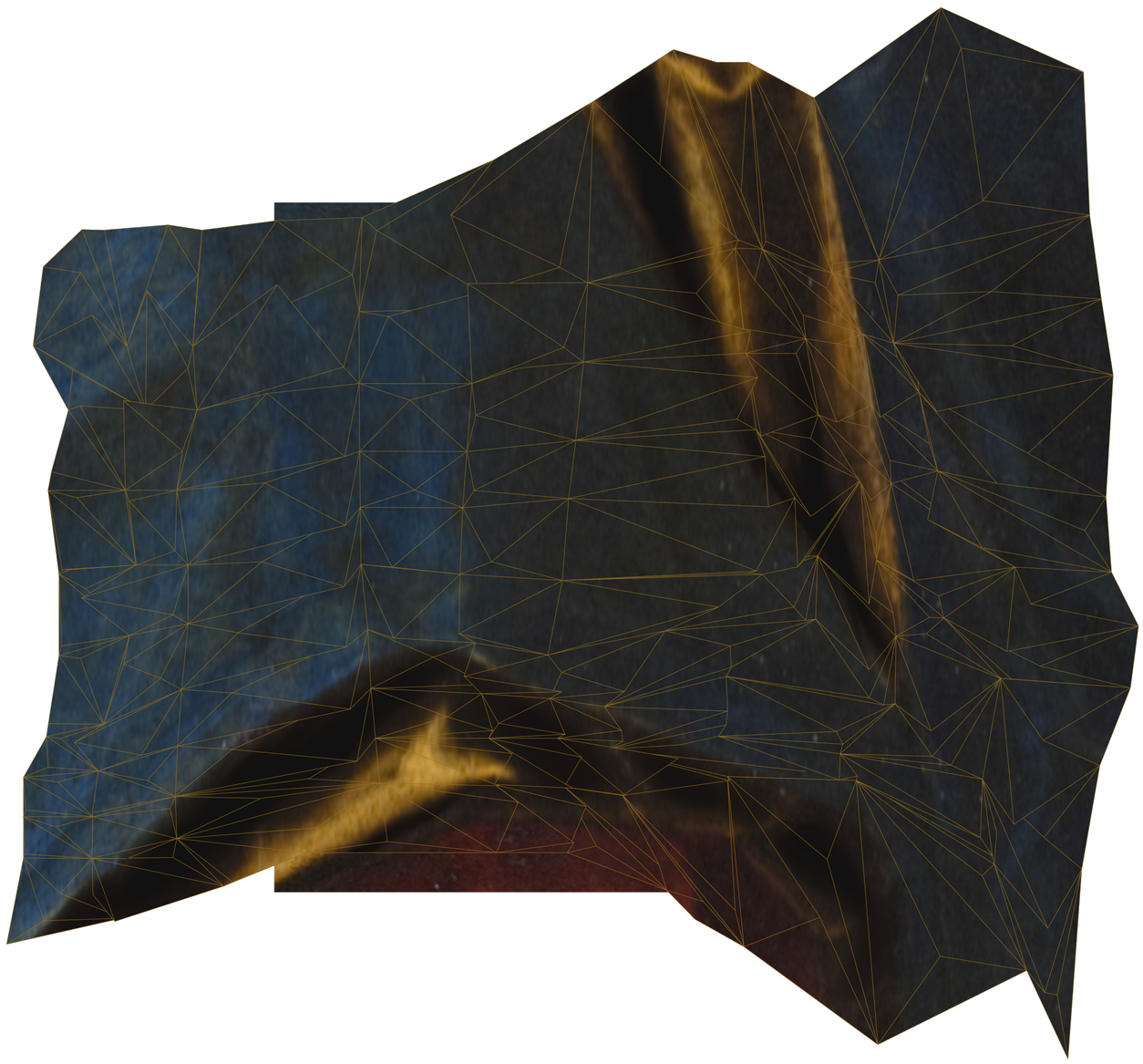


## RENDERED VIEW OF ARTEFACT





## THE COMPOSITE



## REFLECTION

The composite did an incredible job.The 3D composite fabrication process is able to effectively represent the tension and motion of the two distinct objects that are present in the scene. The evolution of the artefact transforms the topography into two harmonious entities that occupy the same three-dimensional space. This is accomplished by preserving the inherent movement of the fabric as well as the profundity of shadow.  To add a sense of extremeness, the red fabric was pressed down. Additionally, the rendered view of the artefact demonstrates the one-of-a-kind quality of the painting in three dimensions. In contrast to the hybrid, which breaks free from the constraints of order in order to create a more dynamic effect in the painting through the use of lights and shadows, the rendered images of hybrids demonstrate the pattern and order of the shapes. In general, I was successful in accomplishing the desired result despite the laborious editing process. I express my gratitude to my tutor for their invaluable assistance throughout the composite process and all other procedural aspects.