

THE BLACK BOX

BETWEEN ARCH

DRAWING 1101

MODELLING AND

REPRESENTATION

TASK FOR TODAY

1. Review a selection of students 'Electroliquid Aggregation' concepts:

“Why still speak of the real and the virtual, the material and immaterial? Here these categories are not in opposition, or in some metaphysical disagreement, but more in an electroliquid aggregation, enforcing each other, as in a two part adhesive.”

Lars Spuybroek, [1998] Motor Geometry, Architectural Design, Vol 68 No 5/6, p5

2. In 6x6 squares draw a series of 36 custom textures that represent the entire range from dark to light.

3. Inspired by your monuments at a macro scale create a series of smaller detail elements and add these to your monuments to reinforce/supplement the electroliquid aggregation that they represent.

Note: throughout the class pairs of students will be critiquing each others images from their CryENGINE3 levels and discussing how the landform is, or could be, demonstrating a distinctive and significant approach to bringing the clients together.

INDEPENDENT STUDY Complete by Sunday May 06, 9:00pm.

1. Apply a light, a medium and a dark texture to particularly significant rectangular prisms within your monuments. Upload the entire set of 36 textures to your blog.

2. Continue to develop the landform, the monument and detail elements through to final resolution.

3. Use 'Fraps' to capture five images from your CryENGINE3 environment and upload them to your blog. We should be able to see your custom textures in at least 3 of the images. Write short comments (36 words max!) under 3 of the images to indicate how they relate to your "ElectroLiquid Aggregation" quote.

4. Upload your CryENGINE3 Levels folder to your FileFront (or similar) user page and provide a link to them from your blog.

5. Upload your final version of the monuments to Google Warehouse and provide a link to them from your blog.

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“Why still speak of the real and the virtual, the material and immaterial? Here these categories are not in opposition, or in some metaphysical disagreement, but more in an electroliquid aggregation, enforcing each other, as in a two part adhesive.”

Lars Spuybroek, [1998] Motor Geometry, Architectural Design, Vol 68 No 5/6, p5

Why still speak of the real and the virtual, the material and immaterial?

Because, as Robin Evans tells us (*The Projective Cast*, 1995), Architecture is limited by the forms of its representation that are available in any particular period ... and we are, in this particular period, at an advantage as we are living the transition from where there was clear distinction between the real and the virtual to a period where we may not be able to tell.

The Black Box, The Concealed Room

Erika Kruger

Submitted for the Degree of Master of Design at Victoria University of Wellington, 2004

A



B



C

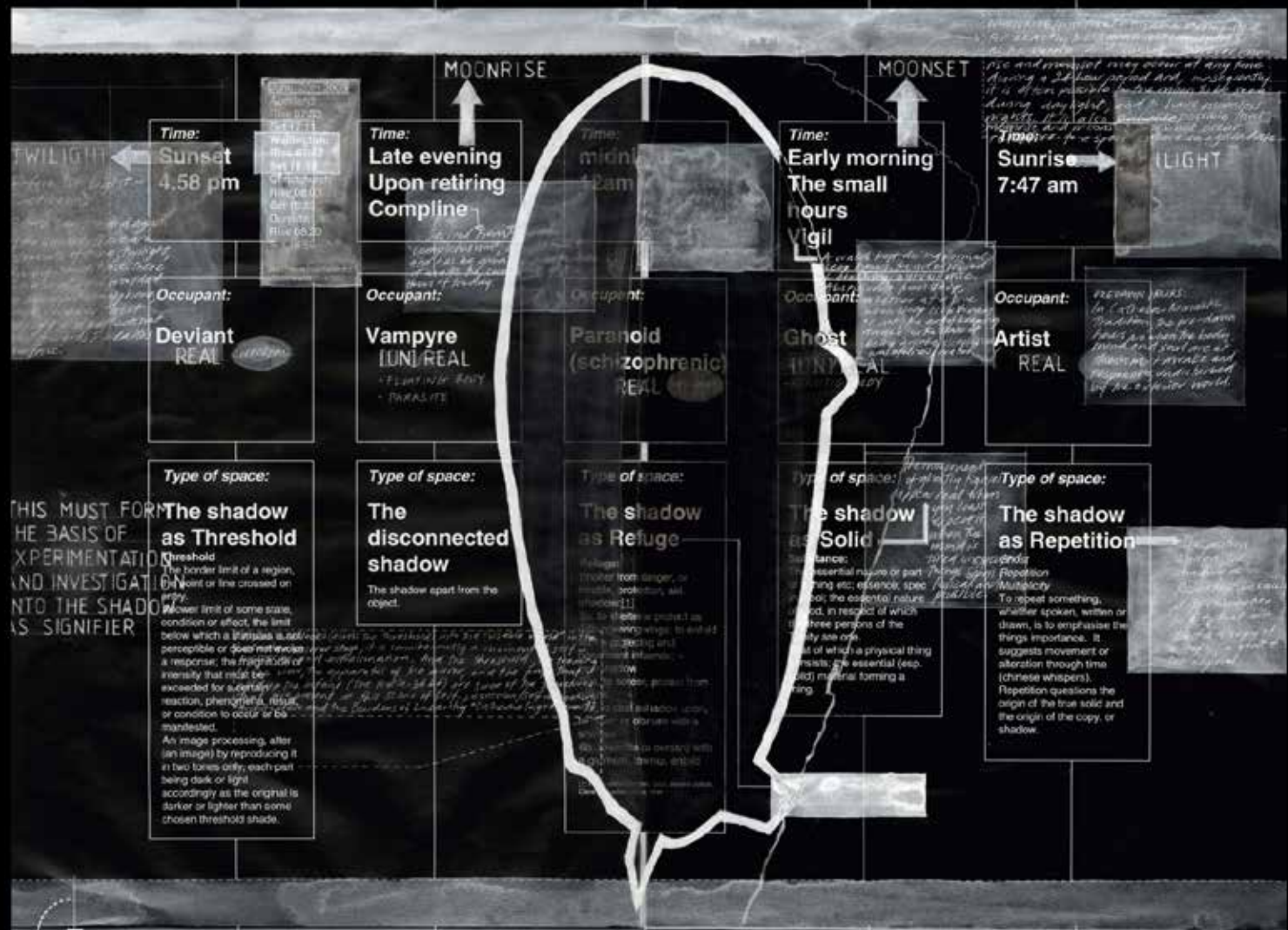


D



E





1. ANALOGY OF THE CAVE

From

“Republic” by Plato

“Behold! human beings living in a underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

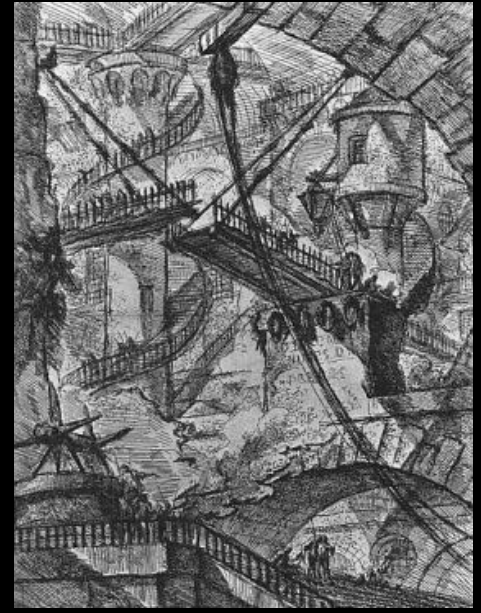
I see.”

“And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

You have shown me a strange image, and they are strange prisoners.

Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?”

“True, he said; how could they see anything but the shadows if they were never allowed to move their heads? And of the objects which are being carried in like manner they would only see the shadows?



2. CAMERA OBSCURA

Translated from Italian:

veiled or concealed room

“The 17th Century camera obscura, literally “dark room” was designed to create images for tracing. Latin: “darkened room” – attributed to Hassan Idris Hassan (Alhazan) who lived from 965 to 1038 AD. He described a technique for observing an eclipse of the sun without looking directly at it. You must place a small hole at an opening in the outside wall of a darkened room...so that the image of the sun is projected onto the opposite wall. Then as the eclipse takes place you will see a changing, crescent shaped image. However the hole must be quite small, otherwise rather than an image of the sun you will merely get an image of the hole itself.....”

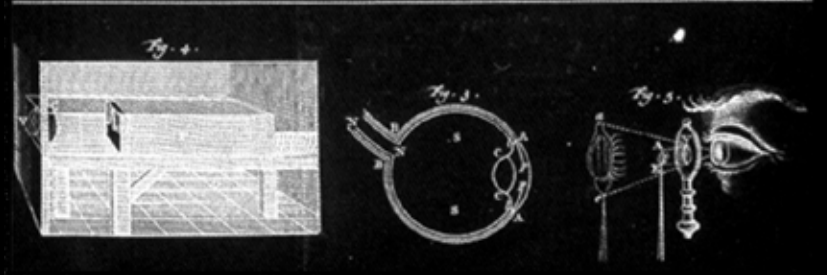
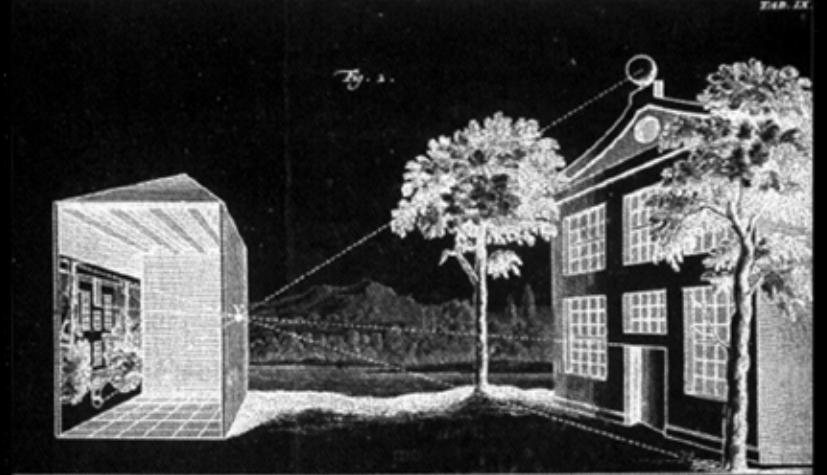
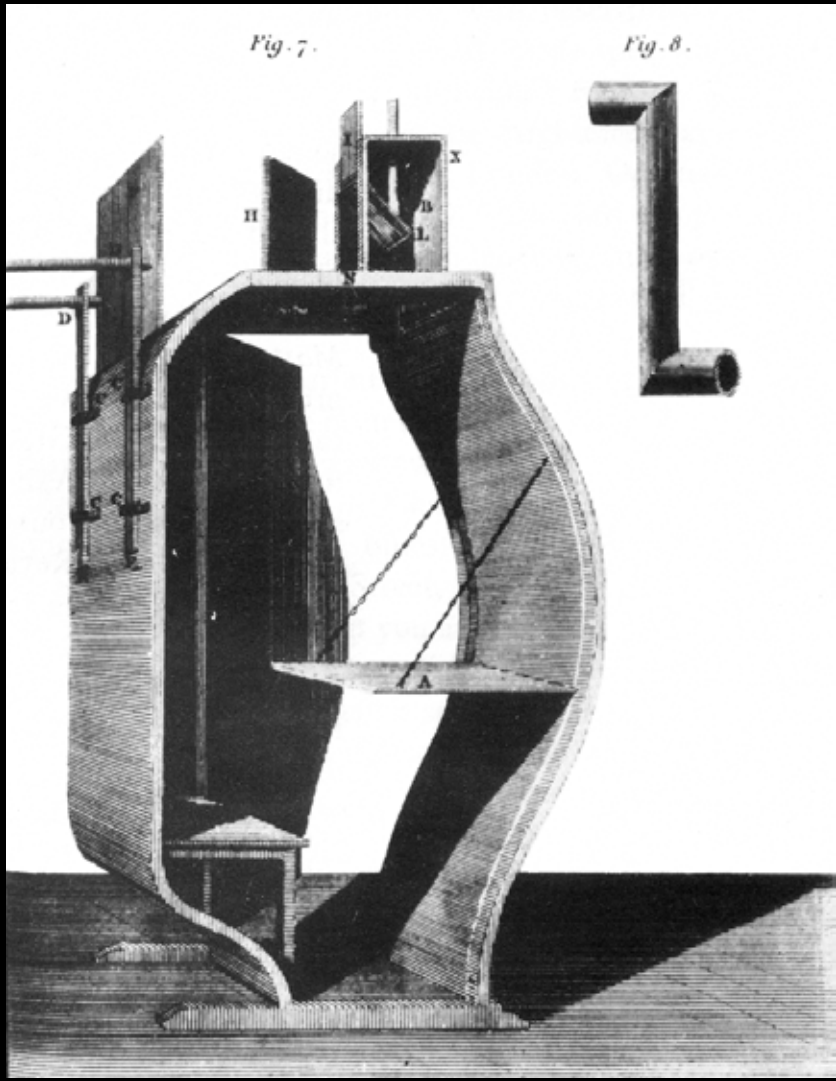


Fig. 7. CAMERA OBSCURA. B



3. THE INVENTION OF DRAWING

From

“Natural History” by Pliny the Elder

The origin of drawing is said to have occurred when Butades daughter traced the projected image of her departing lover of the surface of a wall. The invention of drawing is bound to shadow; suggesting hand drawing is an appropriate language for the shadow.

“It is of unquestionable significance that the birth of western artistic representation was ‘in the negative. When painting first emerged, it was part of the absence/presence theme (absence of body; presence of projection).” Stoichita *A Short History of the Shadow*, pg7



1. A SET OF BOOKS

The **5** shadow types established in the Matrix:

BOOK 0. Introduction

BOOK 1. The Shadow as Threshold

BOOK 2. The Disconnected Shadow

BOOK 3. The Shadow as Refuge

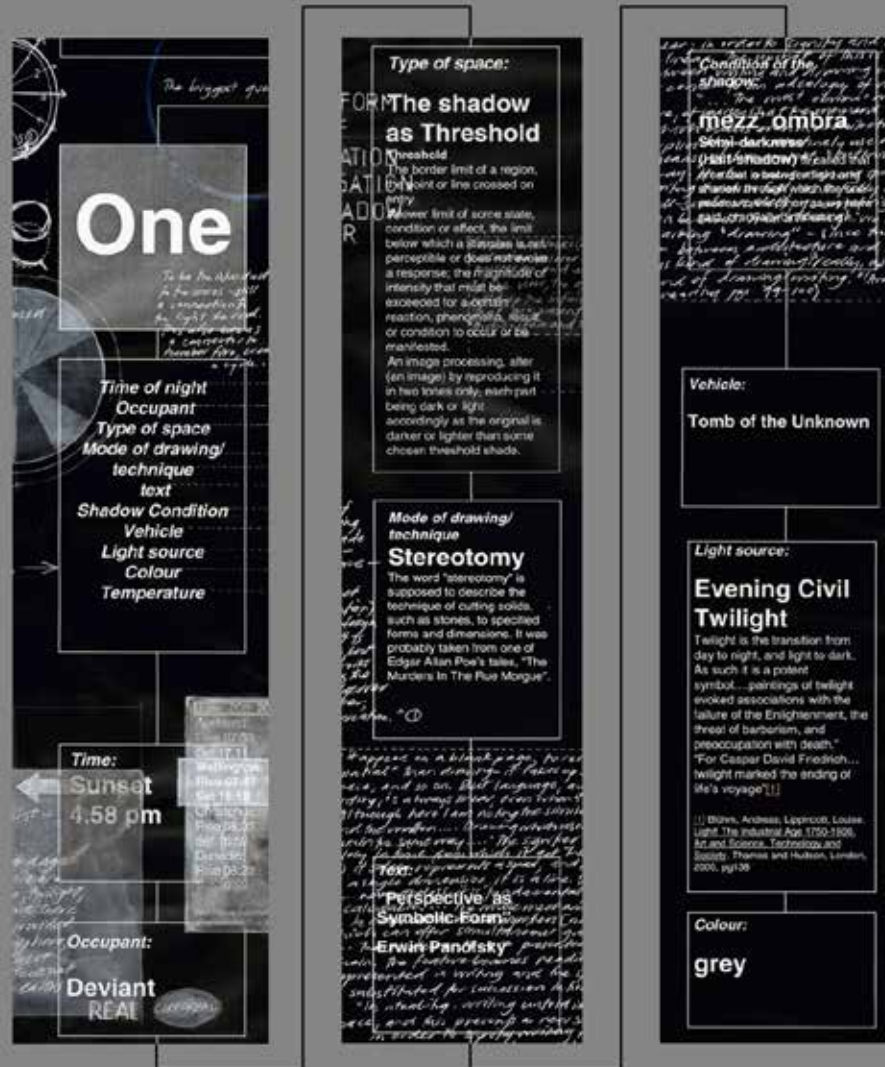
BOOK 4. The Shadow as Solid

BOOK 5. The Shadow as Repetition

THE SHADOW AS THRESHOLD

Time of Night.....	Sunset, 4.48-9pm 21 st June 2003
Inhabitant/Protagonist.....	Deviant
Programme.....	Gateway
Representation.....	Stereotomy the technique of cutting solids, as stones, to specified forms and dimensions.
Text.....	“Perspective as Symbolic Form” <i>by Erwin Panofsky</i>
Shadow Condition.....	Mezz ombra (semi darkness)
Vehicle/Site.....	Tomb of the Unknown Warrior (competition) The observatory instruments at Jaipur
Light Source.....	Twilight
Colour.....	Grey

PROJECT ONE
THE SHADOW AS THRESHOLD



The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit: www.theblackbox.co.nz/outline/

SHADOW AS THRESHOLD

The Shadow as Threshold

Threshold (thr^əʃh^əld, -h^ɔld): n

1. *A sill of timber or stone forming the bottom of a doorway and crossing in entering a house or room.*
2. *The border limit of a region, the point or line crossed on entry.*
3. *A lower limit of some state, condition or effect, the limit below which a stimulus is not perceptible or does not evoke a response; the magnitude or intensity that must be exceeded for a certain reaction, phenomena, result or condition to occur or be manifested.*
4. *An image processing filter (an image) by representing it in two tones only, each part being dark or light according to whether the original is darker or lighter than some chosen threshold shade.*

Project One investigates the existence of shadow as threshold. Shadow threshold signifies a point of pause

The shadow threshold is a dichotomic place, being spaces between past and future, life and death, known and unknown. This space is shadowy because it is an unknown place, heterotopic, a veiled room, serving to obscure what is to come and concealing what has been. The shadow threshold veils both understanding of self and of the self's relationship to temporal and spatial boundaries.

¹ Pronunciation key: <http://dictionary.reference.com/> & v. "Threshold" referenced 24 January, 2004.
² Lester Kohn, *The Shorter Oxford English Dictionary*, 2nd ed. (Oxford: Clarendon Press, 1993) & v. "Threshold."

SECTION ONE



section, tomb interior

3

SHADOW AS THRESHOLD

As a voyeur she enjoys looking at for the 'other'. She is concerned with a reconciliation of the contradiction between "alienation and identification", and "identification not only with the ideal self but also, by extension, with other beings of whom the reflected image is a simulacrum.¹⁰ She is not the keeper of the black box, nor the thresholds that are contained within. She is a momentary visitor, experiencing the space of the shadow threshold.

Time and shadow condition:

At precisely 4:58 pm¹¹ on the 21st of June 2003, the longest night of the year in Wellington, New Zealand, the voyeur enters the ~~space~~ ^{threshold} of the black box. At 4:58pm the light is fading from the evening sky. It is the light of mezz'ombra¹², that area that is between light and shadow through which the one passes to the other, gradually diminishing little by little. It is the grey area, between recognition and anonymity.

"Twilight is the transition from day to night, and light to dark. As such it is a potent symbol... paintings of twilight evoked associations with the failure of the Enlightenment, the threat of barbarism, and preoccupation with death... twilight marked the ending of life's voyage."¹³

A physiological change takes place in perception of the voyeur. As darkness increases, the photosensitive rod receptors in the eyes take over from the cones. The rods control night vision, discerning only black and white. Rods are more sensitive to low light, but have lower acuity of vision than cones,¹⁴ further depleting the level of detail she is able to witness.

¹⁰ Clifton D. Bryant, *Sexual Deviancy and Social Prescription: The Social Context of Criminal Behaviour* (New York: Harper & Row, 1962), 101.

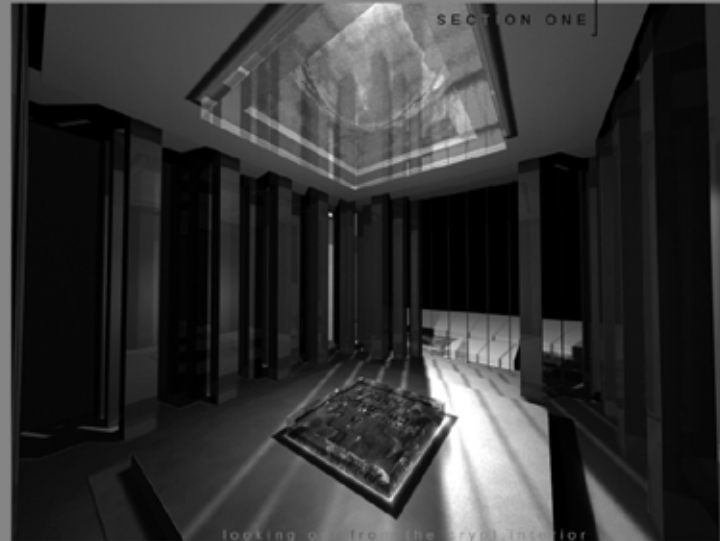
¹¹ Based in Wellington New Zealand, 21st June 2003.

¹² Weather Underground, Inc., "History for Wellington, New Zealand on Saturday, June 21, 2003." <http://www.weatherunderground.com/history/station/93436/2003/6/21/DailyHistory.html> (accessed 13 July 2003).

¹³ "Mezz'ombra (mezz'ombra)" - It is called that area that is between light and shadow through which one passes to the other... gradually diminishing little by little according to the nearness of the object." E. H. Gombrich, *Shadow: The Depiction of Cast Shadows in Western Art* (London: National Gallery Publications, Distributed by Yale University Press, 1961), foreword.

¹⁴ Andreas Blihm and Louise Lippincott, *Light: The Industrial Age 1750-1900*, Art and Science, Technology and Society (London: Thames and Hudson, 2006), 136.

¹⁵ "The cones... are responsible for color vision and for seeing small details. The rods... are 'color blind' and are much more sensitive to low levels of light energy than cones, so they are responsible for night vision." Julian E. Houtberg, *Perception 2nd Ed.* (New Jersey: Prentice-Hall, 1978), 24-25.



SHADOW THRESHOLD

The first threshold can best be described as an inverted threshold. Once inside this threshold the voyeur sees herself reflected in the mirror walls, multiplied, fragmented. Parts of adjacent walls are also bought through space and repeated on another plane. Nothing exists or happens in one part of the threshold that is not repeated in another part of the threshold. Every step, cut and path is reflected left to right, right to left, front to back, *and*

the mirror

Each action is, "at once, that action and its mirror image, which poses the special dignity of images, and this awareness prevents (her) from succumbing for a single moment to chance and forgetfulness."³¹ There is a fascination with the specular image. As the voyeur catches herself in different poses and movements along the path that is extended an impossible distance, she smiles, frowns, and laughs to see the reflection shadowing each move. However nothing that happens in the threshold is symmetrical. Every gesture and fragment of architecture is answered by gesture or fragment inverted, point by point.³²

Privileging visual perception over the corporeal body, the mirror functions both as a window ~~following the voyeur's view~~ and a barrier, a wall, preventing access. Like Alice in front of the Looking Glass, lamenting her desire to see that which she cannot see in the mirror, that which she knows exists in reality but is beyond the site of the mirror.³³ The visual corridor contains secrets. Spaces are hidden from view, as only the planes of objects adjacent to the plane of the perspective grid are revealed; and the nature of the mirror disallows enlightenment of what is behind and beyond.

³¹ Calvino, Invisible Cities (London: Vintage, 1997), 53.

³² Calvino, 54.

³³ "There's the room you can see through the glass - that's just the same as our drawing room only the things go the other way. I can see all of it when I get up upon a chair - all but the bit just behind the fireplace. Oh, I do so wish I could see that bit!" Calvino, 54.

SECTION TWO



SHADOW AS THRESHOLD

A longing occurs, to breach the two-dimensional surface and occupy the inverted three-dimensional space beyond. The threshold is aspatial by its very nature, looking into the mirror that is a flat surface presents an image of "unsettling ubiquity and depth".³⁴ The mirror has prism-like qualities, disrupting the field of vision by hiding true space and revealing more at once; it is a point of separation between body and vision.

*"In Freudian theory the mirror represents the psyche. The reflection in the mirror is also a self-portrait projected on to the outside world. The placement of Freud's mirror on the boundary between interior and exterior undermines the status of the boundary as a fixed limit."*³⁵

The threshold is a space of unknown limitations. It is a shadowy space, full of imitations and reproductions, removed from the "True Form".³⁶ It negates the differences between front and back, between right and left, between bodies and intervening space ("empty space"), so that the sum of all the parts of space and all its contents are absorbed into a single "quantum continuum".³⁷

~~_____~~

7.

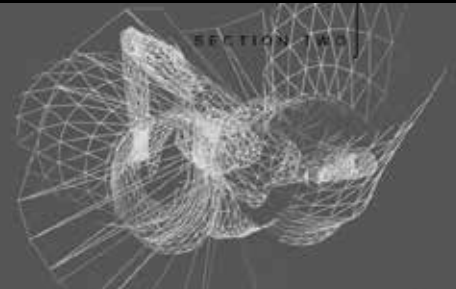
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³⁴ Melchior-Bonnet, 101.

³⁵ Beatriz Colomina, "The Split Wall: Domestic Voyeurism" in *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 96.

³⁶ Plato, "Book Seven" in *Republic*, ed. Tom Griffith, 225-258. (Great Britain: Wordsworth Editions Limited, 1997).

³⁷ Paroishi, 31.



SHADOW AS THRESHOLD

15.

All surfaces of the room are uneven, ~~made of disconnected planes, and smaller surfaces~~ made of disconnected planes, and smaller surfaces. Shadows cast from the voyeur in the almost darkness touch and break up. They are no longer a mere projection of the self, but appear to be made by some other, and move alongside the voyeur as something belonging to but separate from her.

Identification of the 'other' occurs in the shadow stage, whereas the mirror stage primarily involves identification of the 'I'. Mirror and shadow are optically and ontologically different: the shadow represents the 'other' stage, while the mirror represents the 'same' stage.⁴⁴

"Freud demonstrated that the duplication of the self was an essential ingredient in the production of the effect of 'the uncanny'...the double was an insurance against the destruction of the self, and 'energetic repudiation of the rule of death!'"⁴⁵

Her shadow-form is part body, cut and sectioned on various planes, given thickness, solidity by the ~~void~~ that fills the air, and disappearing into the darkness of other built surfaces. As she had watched her reflection in the mirror threshold, so she watches her 'other' in this chamber of shadows. Here she realises all shadows are not perfect and beautiful objects but belong to an object that casts it, a distortable extension of herself. Her position as voyeur is flipped as she becomes the subject of the gaze of the other.

the- is-a
Each threshold is a point before enlightenment when all experience of past dictates the experience of the now. It is the moment before ~~understanding~~ understanding *is gained*

⁴⁴ Stochita, 21-25.

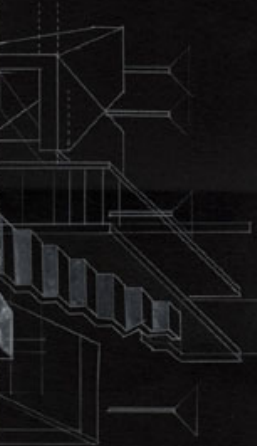
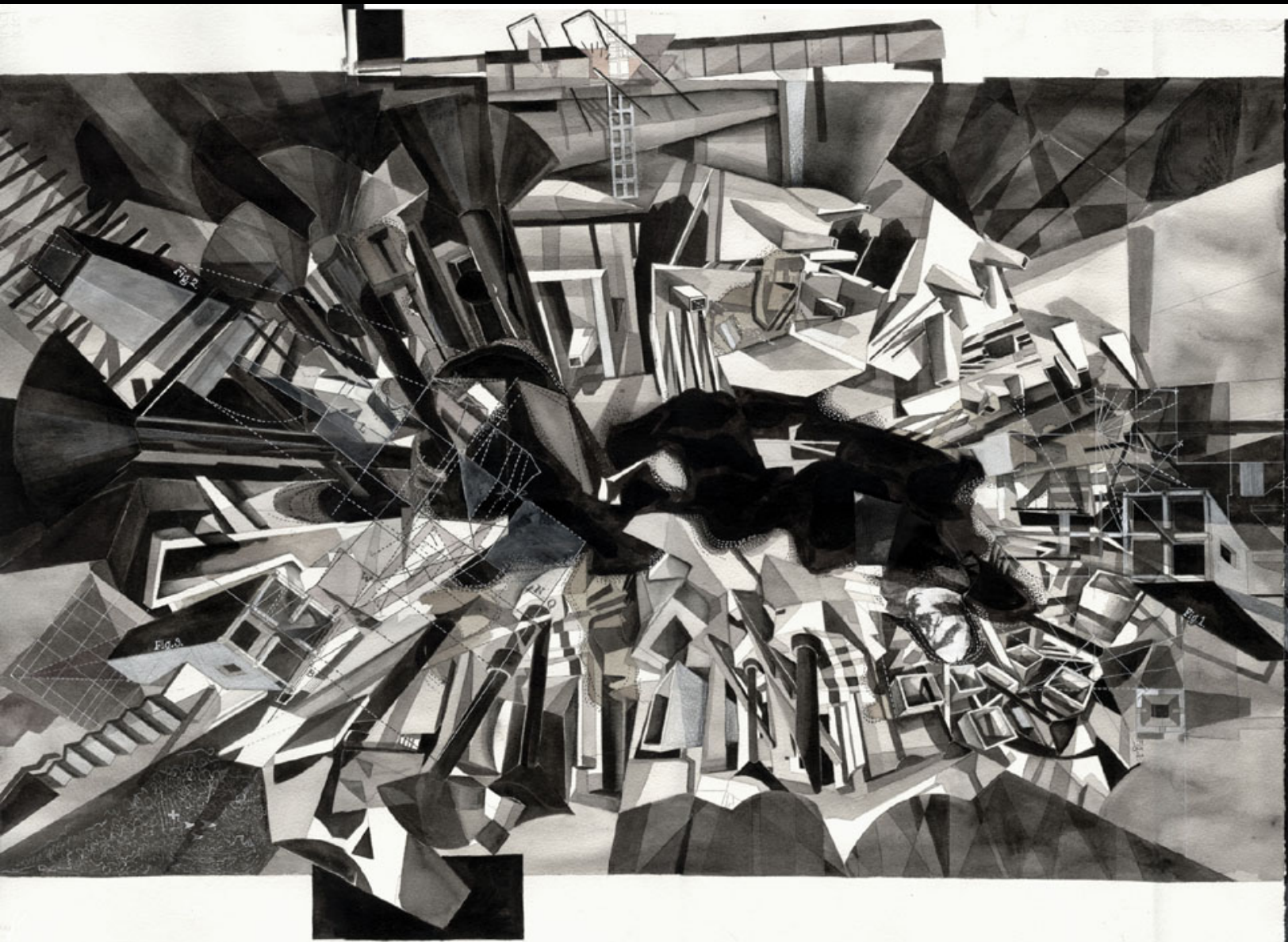
⁴⁵ "There is a reversal that takes place in western representation that results in the demonisation of the shadow. 'At the end of his journey the 'demonisation' of the shadow and the 'immortalisation' it performs meet." Stochita, 132.

SECTION THREE



FINAL DRAWINGS

Project 1





BOOK 2. **THE DISCONNECTED SHADOW**

Time..... Late evening, 9pm – 11:45pm, 21st June 2003

Inhabitant..... Vampire

Programme..... Theatre

Representation Principle of Discontinuity

Text..... “Polyphilo or the Dark Forest Revisited,
An Erotic Epiphany of Architecture” *by Albetó Perez-Gomez*

Shadow Condition..... Tenebrae (darkness)

Vehicle/Site..... Blimp (flight craft)

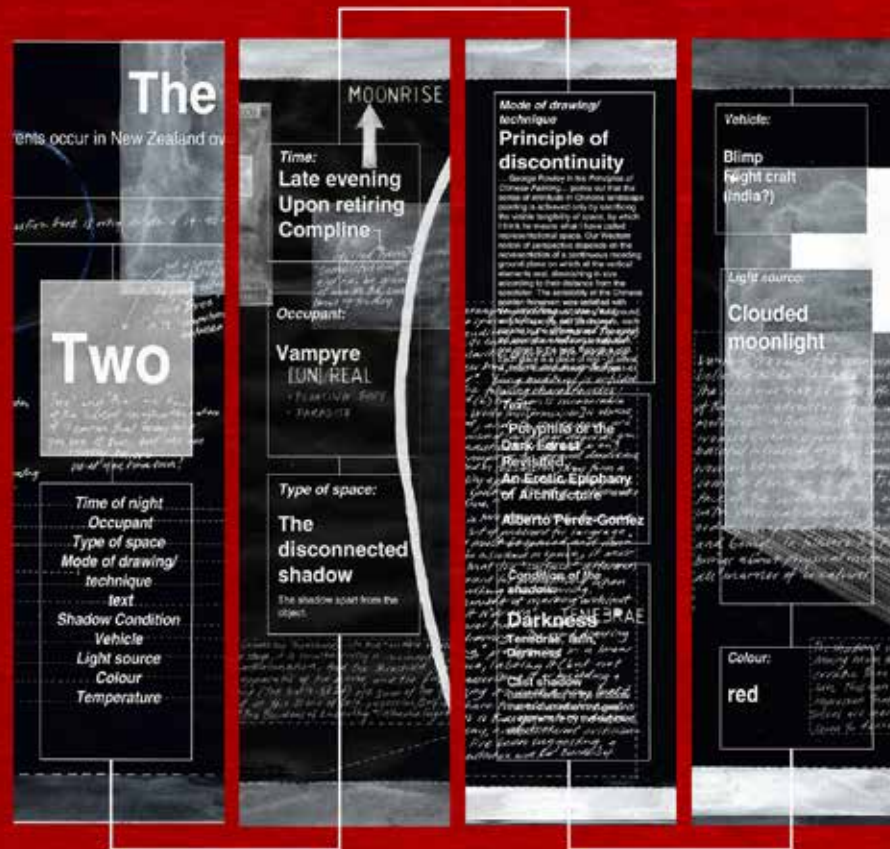
Light Source..... Clouded Moonlight

Colour..... Red

BOOK 2

The Disconnected Shadow

Project 2

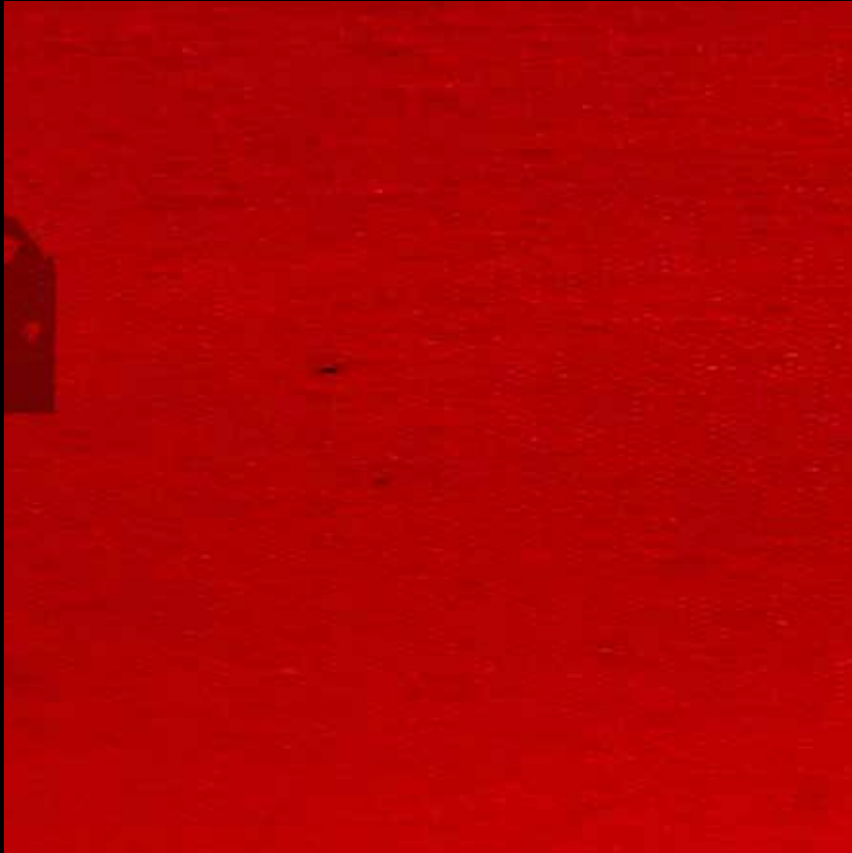


The criteria listed in the matrix are not captured as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix we took '0' of *The Black Box*, by www.theblackbox.co.nz/calline/



*The Disconnected Shadow
The Disconnected Shadow*

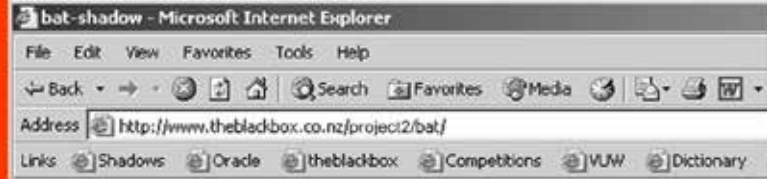
Nosferatu, Murnau, 1922.



Process drawings



«...эквивалентом» и «...взаимнообменное...» Мы хотим творить адекватно
Victor I. Skochin, A Short History of the Shadow (London: Reaktion Books, 1997), 170.



theblackbox

disconnected shadow

www.theblackbox.co.nz/project2/bat/shadow.html the thing that's not there



the being, arising identically. As loose your shadow is a symbolic to
Stouhita interrogates the illustrations of Adolf Schoder, Adolf Menzel and George Cruikshank for different scenes of "Peter Solter"



Lace layer

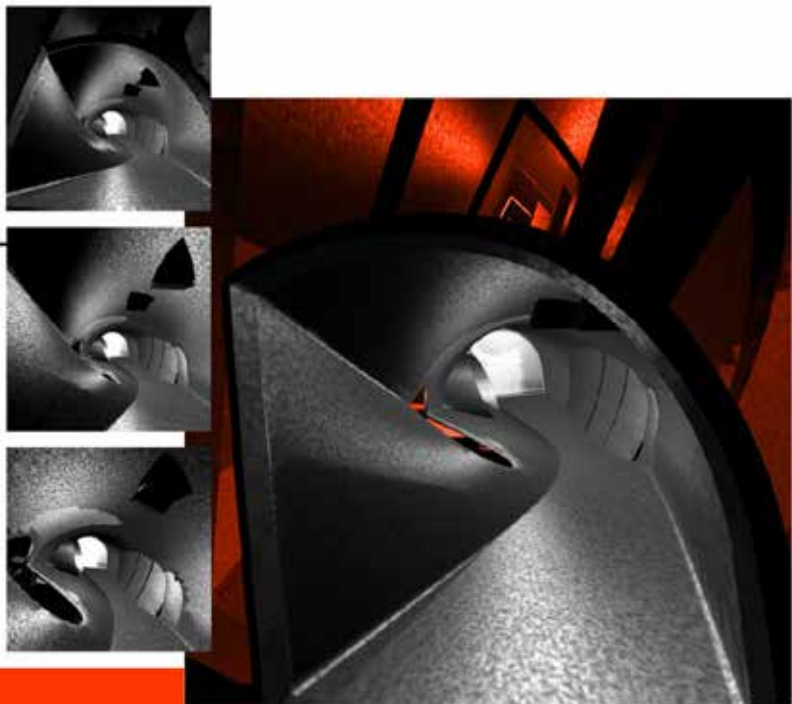
- Photo ...
- ...
- ...
- ...

... ..



... .. Physically I'm a mess, but your mind is in no shape either. The first thing you have to do is fix

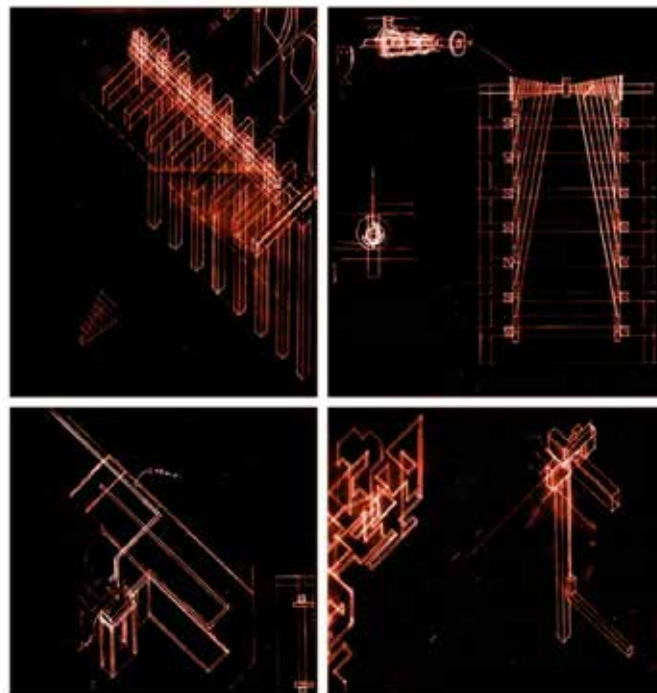
process drawings



60

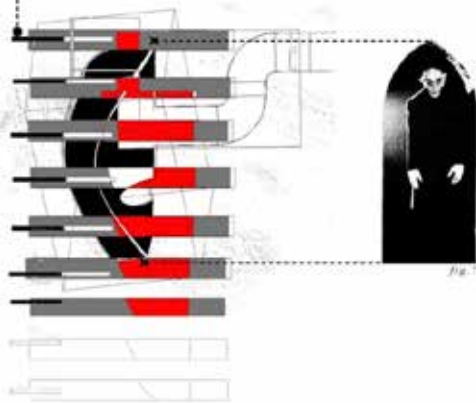
be strong when I do not know my own mind? I am lost.²⁷ The advantage/the distance

process drawings



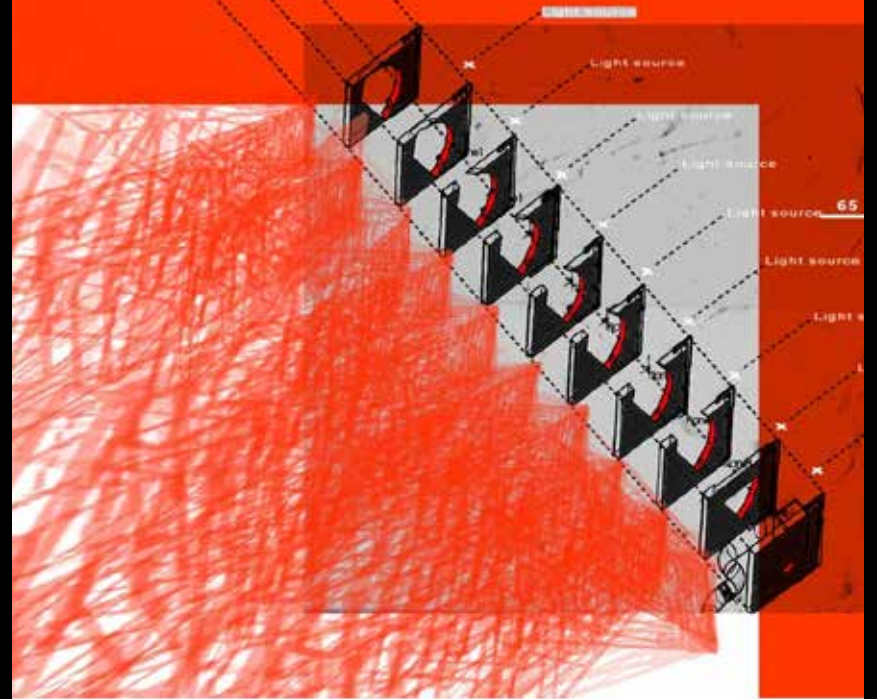
61

has over the body is that it can take on forms that are impossible



pa. 1

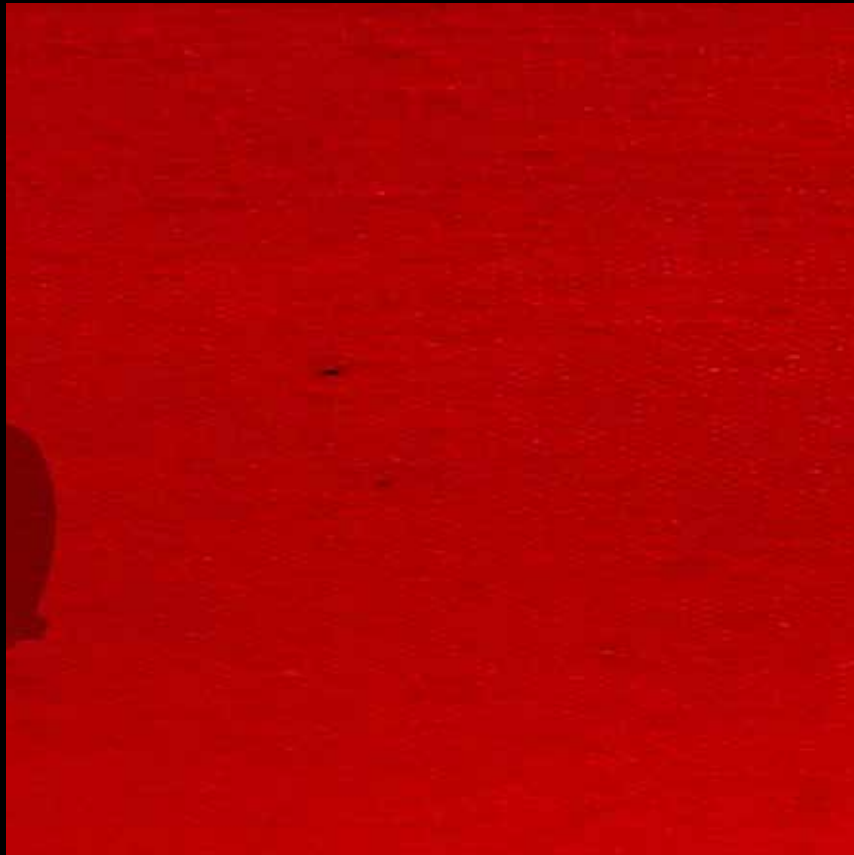
up. While the shadow unquestionably relies on the solid to make



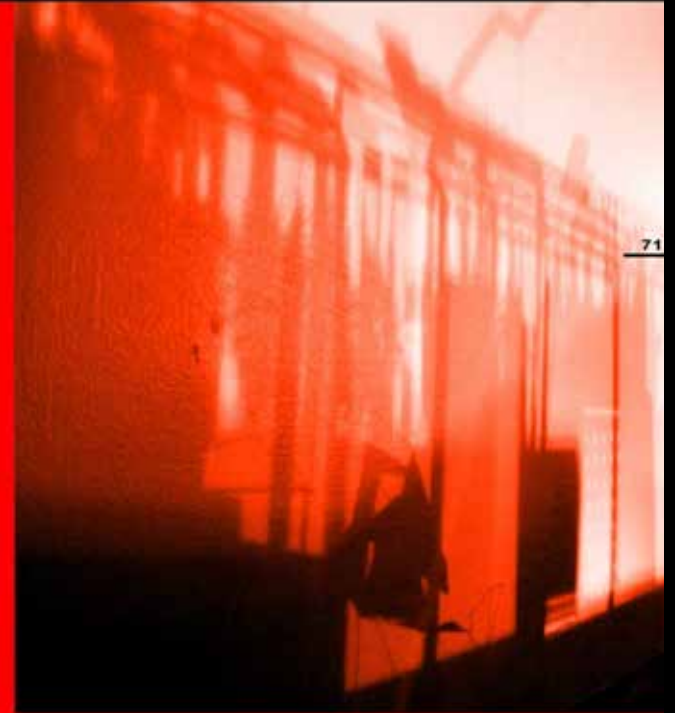
it, it is the solid that relies on the shadow to define it and give it

FINAL DRAWINGS

Project 2



Account 2



71

From the mid-afternoon of the shooting, the shock hands on it, he knee down and I watched him as,

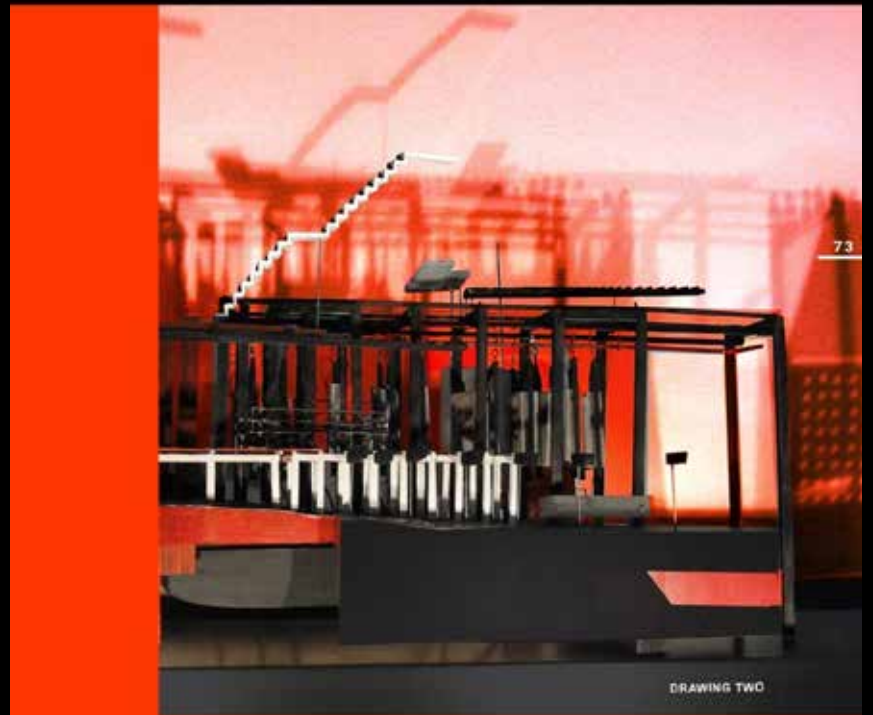
drawing 2



72

In ascending plexicity, he silently detached my shadow from head to foot from the jaw; he lifted it up, peremptorily

drawing 2

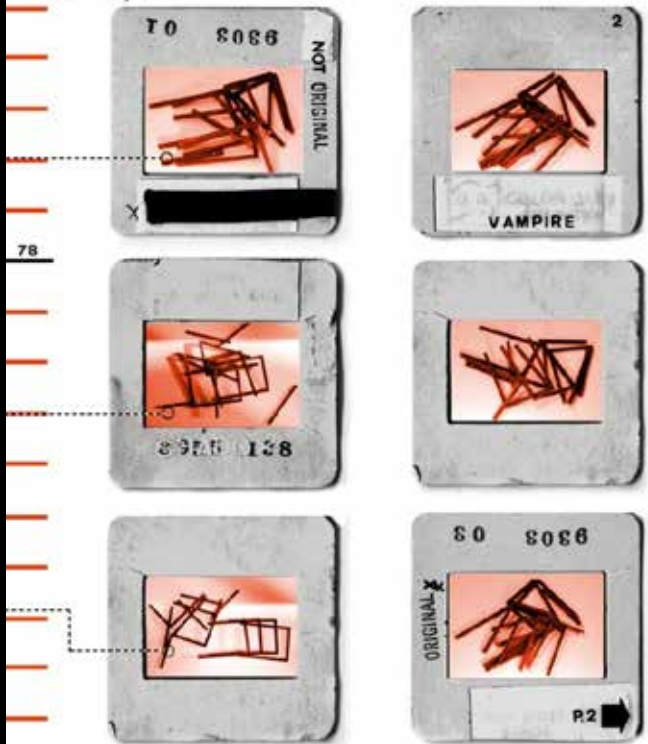


73

DRAWING TWO

*toiled it and finally got it from his bosom; the shadow he had detached at the second
'Chemise. 23*

drawing 2

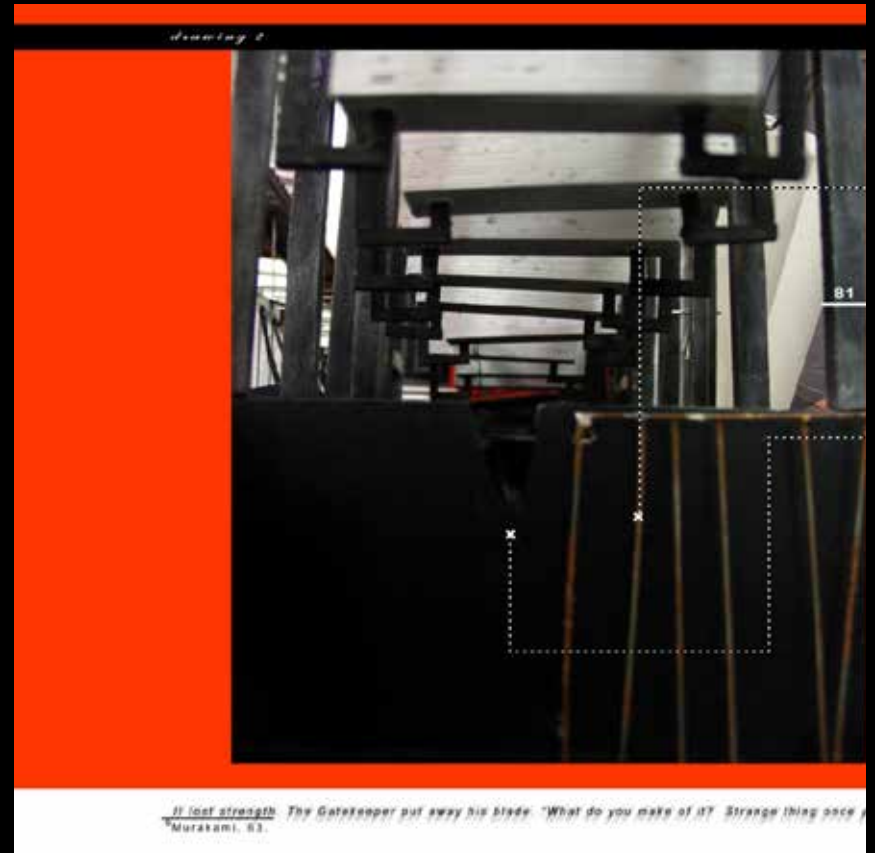
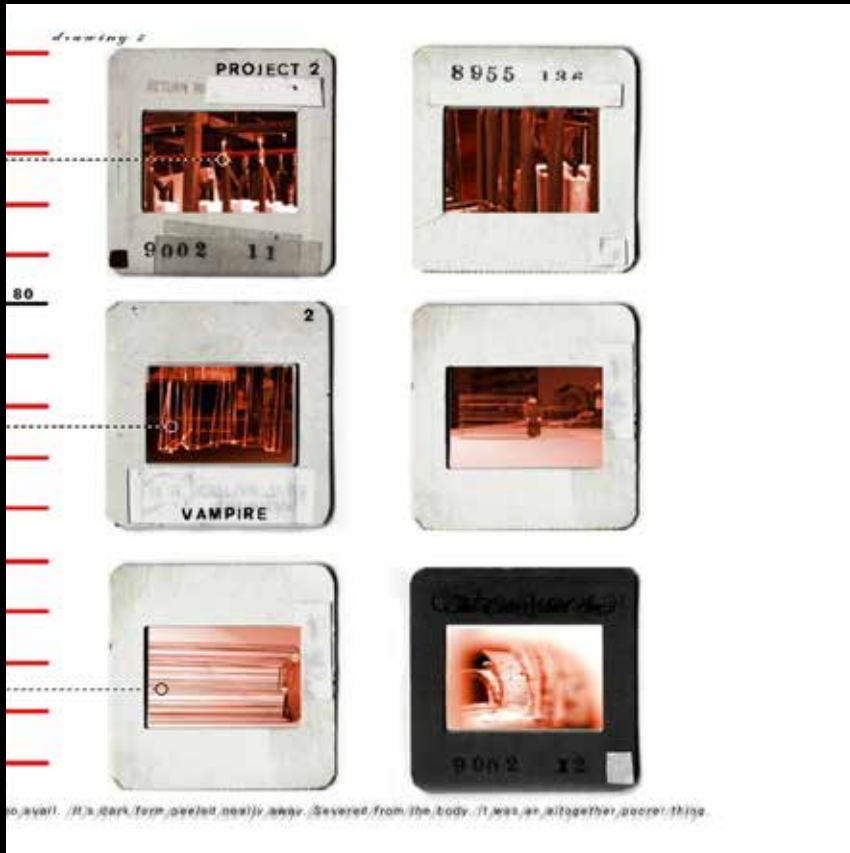


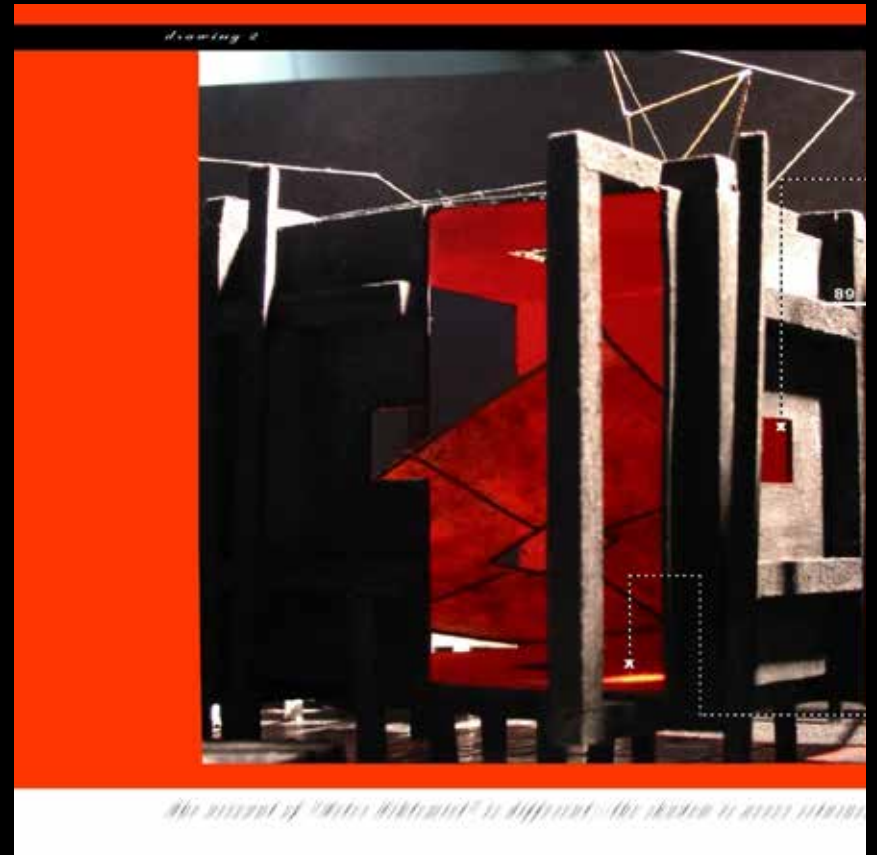
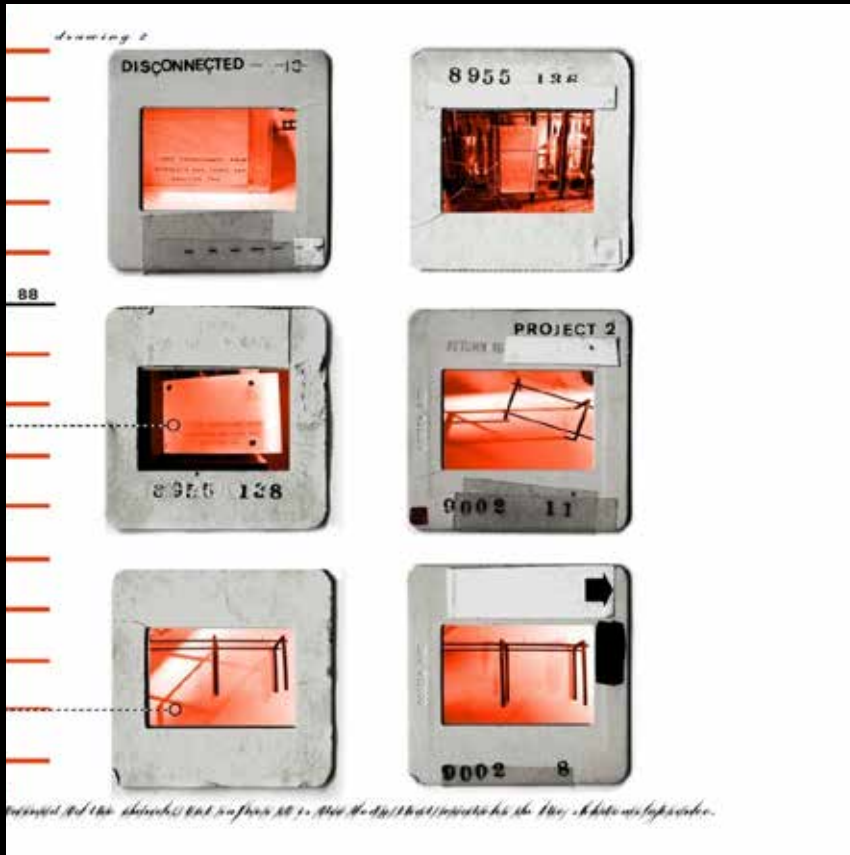
sun fixed my shadow fast to the ground. "Keep still row", the gatekeeper told me. Then he produced

drawing 2



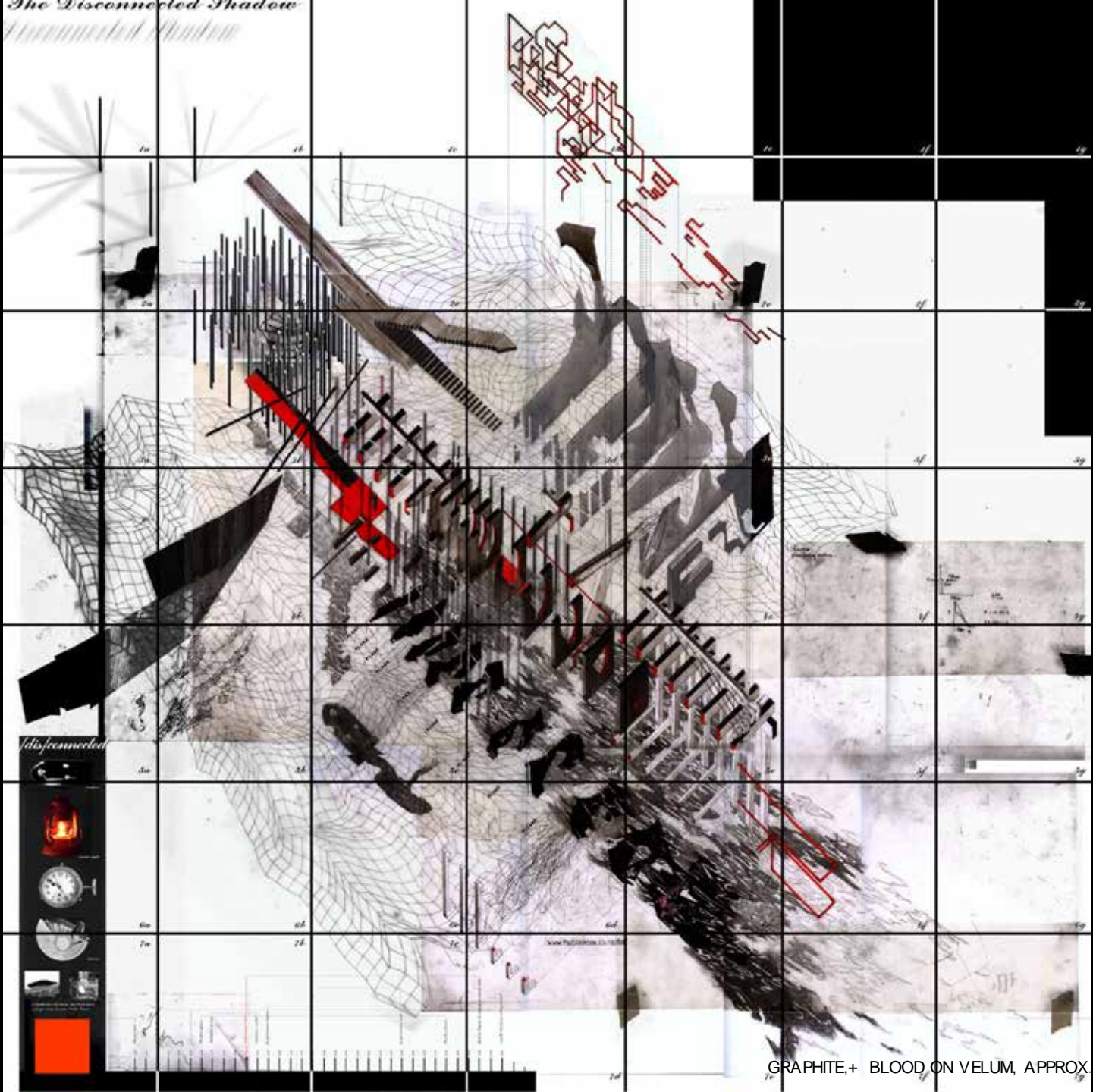
a knife and deftly worked it in between the shadow and the ground. The shadow writhed in resistance, but he







The Disconnected Shadow



It's/connected



SHADOW AS REFUGE

Time..... Midnight, 11:45pm – 12:15am, 21st–22nd June 2003

Inhabitant..... Paranoid (Schizophrenic)

Programme..... Bridge

Representation..... Sciagraphy
drawing in light and shade; The art or science of projecting or delineating shadows as they fall in nature; An old term for a vertical section of a building

Text..... “Flatland: a Romance of Many Directions” *by Edwin Abbott Abbott*

Shadow Condition..... Umbra (Dark core, the shadow within)

Vehicle/Site..... Coal Bunker; Submarine

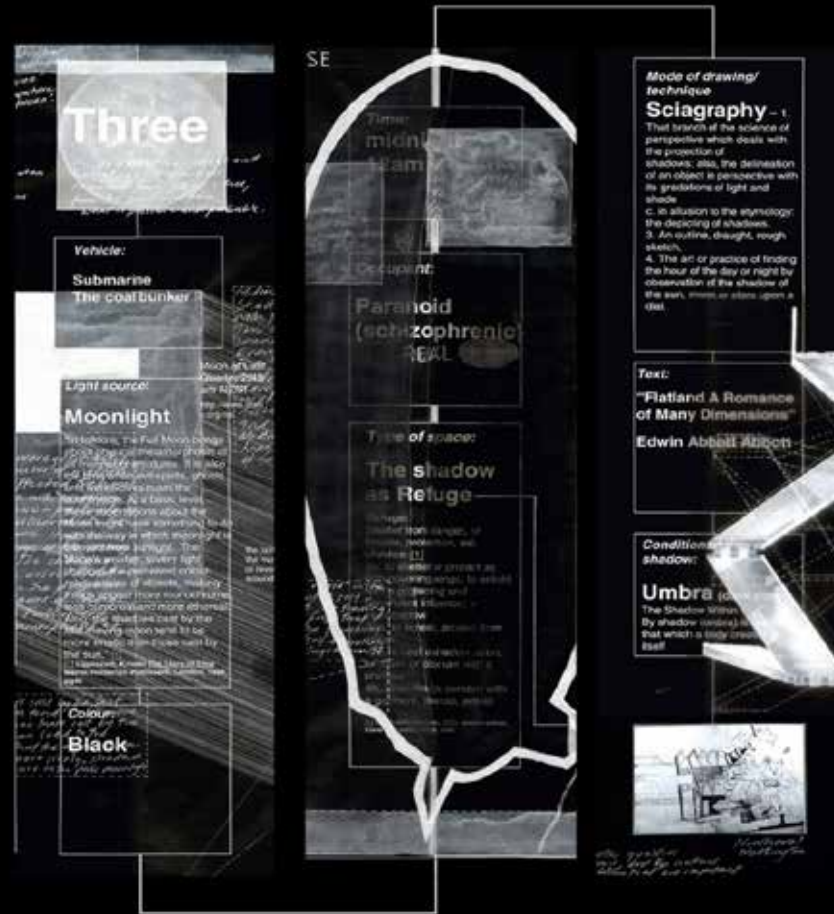
Light Source..... Moonlight

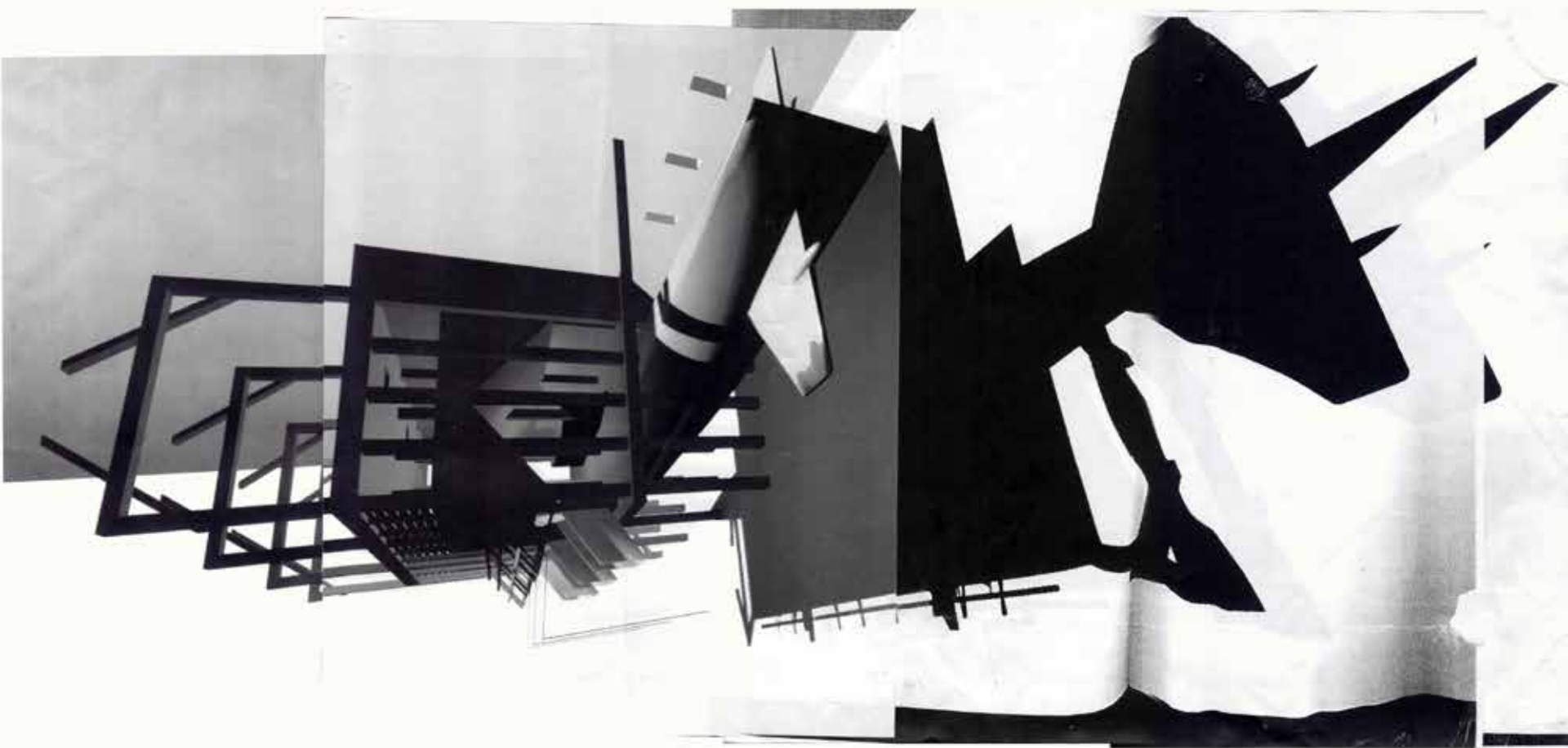
Colour..... Black (+ white)

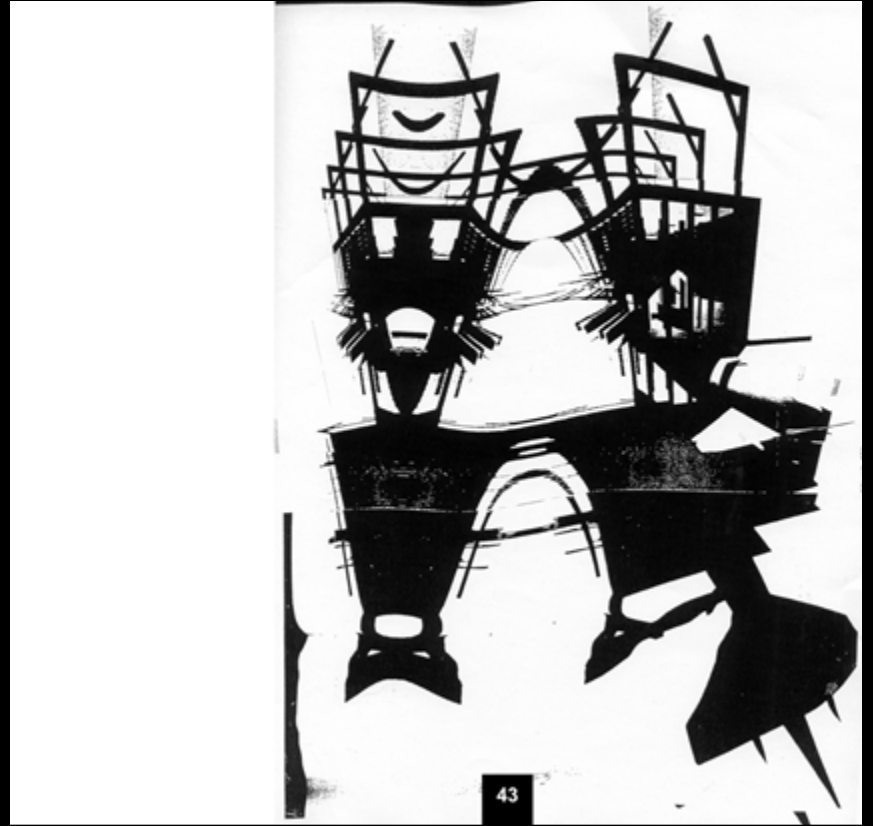
BOOK 3

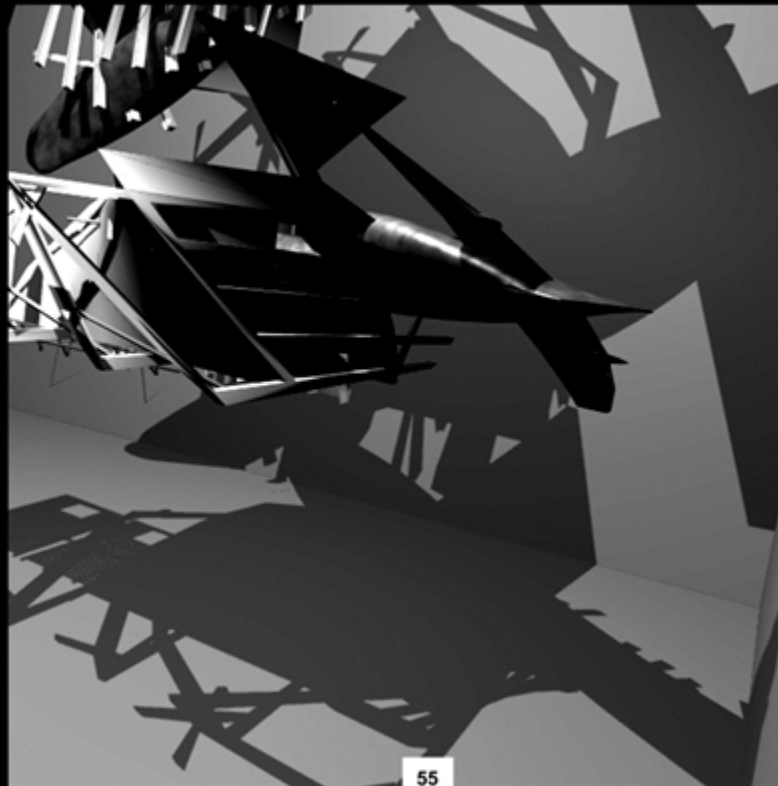
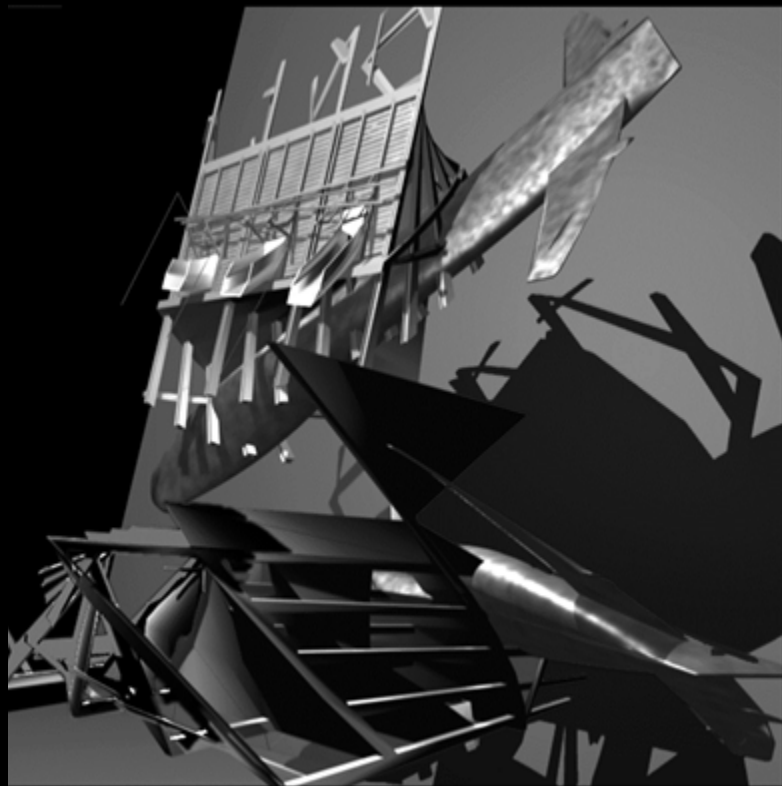
Project 3: The Shadow as Refuge

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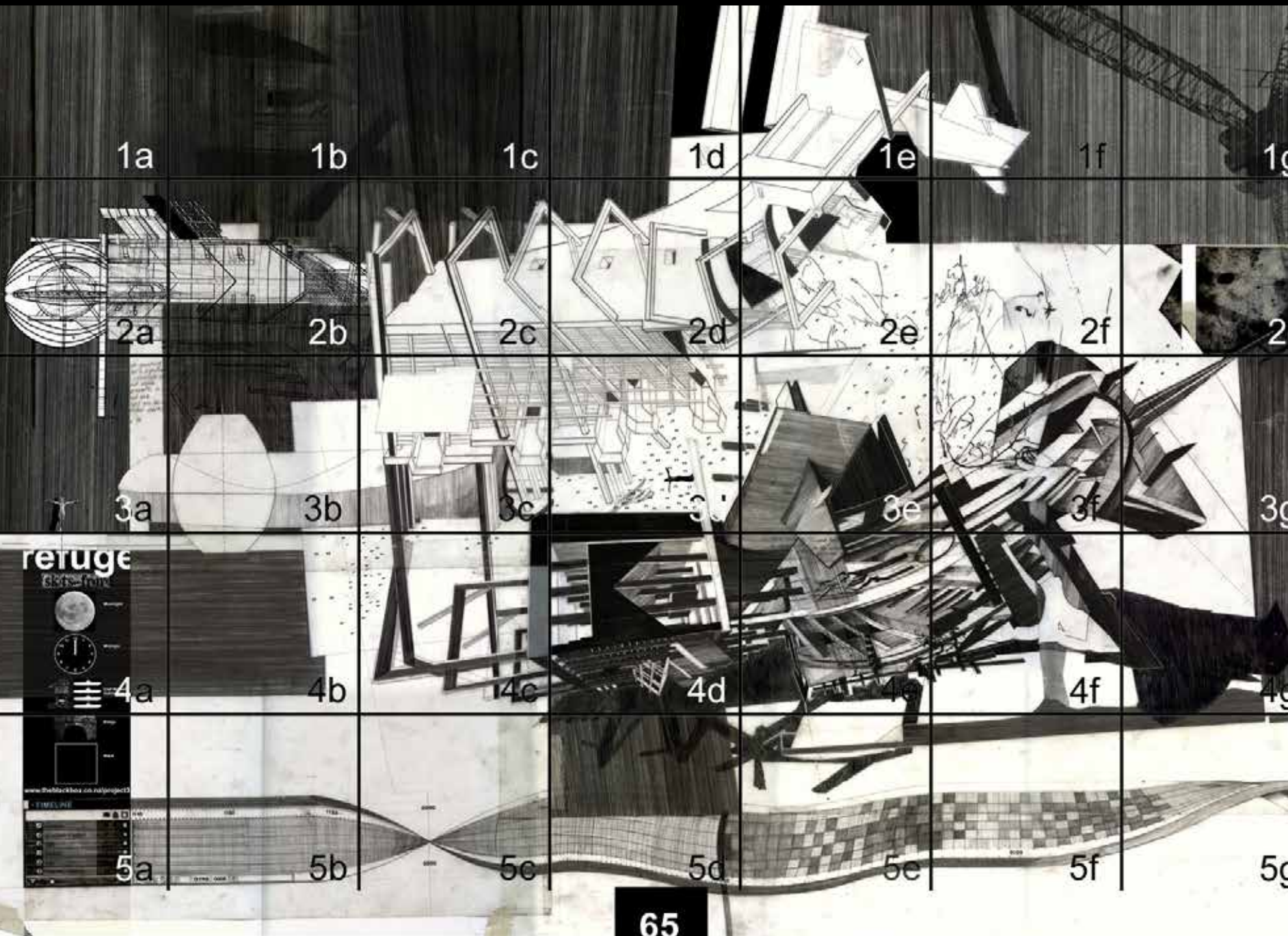






FINAL DRAWINGS

Project 3



refuge

www.theblackbox.co.uk/project3

TIMELINE

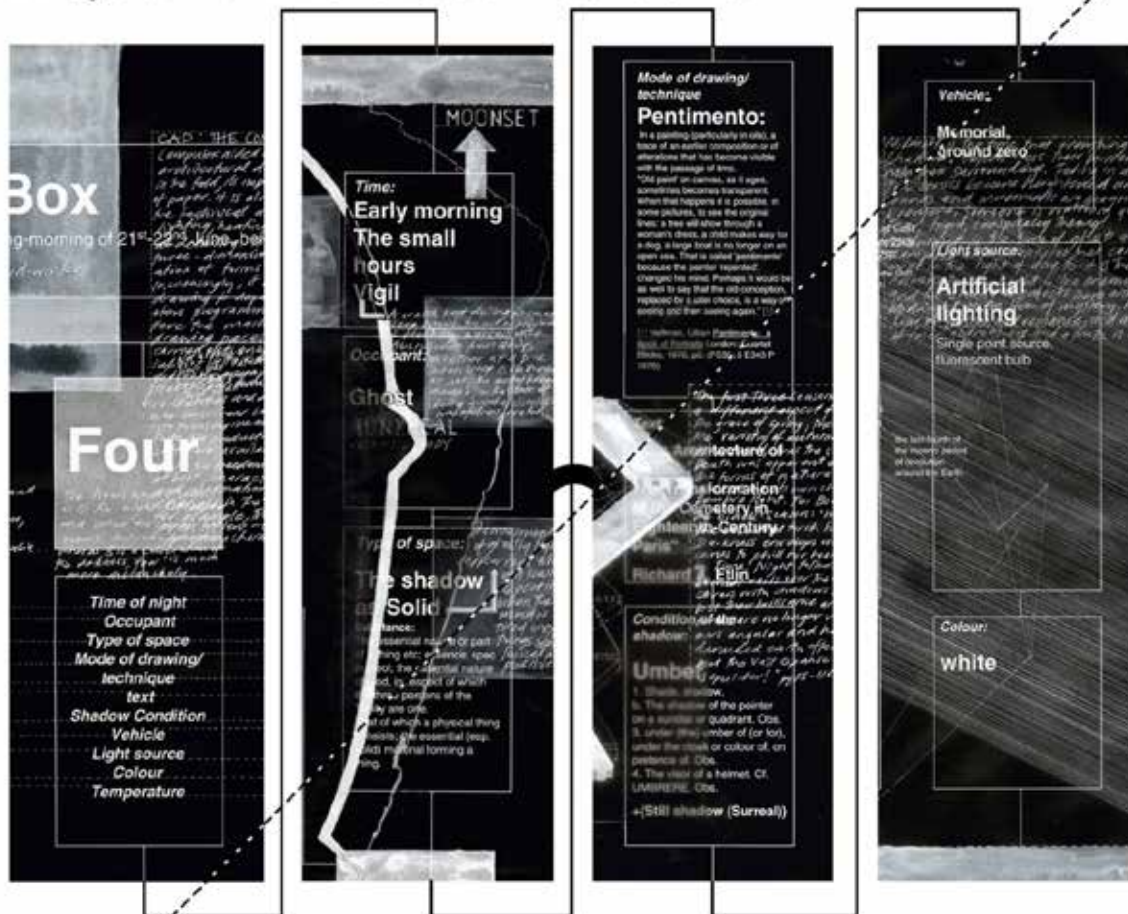


Play

SHADOW AS SOLID

Time.....	Early morning, 12:15am – 4am, 22 nd June 2003
Inhabitant.....	Ghost
Programme.....	Memorial
Representation.....	Pentimento An underlying image in a painting, as an earlier painting, part of a painting, or original draft, that shows through, usually when the top layer of paint has become transparent with age.
Text.....	“The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris” <i>by Richard Etlin</i>
Shadow Condition.....	Umber (under shadow)
Vehicle/Site.....	Ground Zero; Twin Towers, New York
Light Source.....	Artificial
Colour.....	White

Project 4: The Shadow as Solid



The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/

FINAL DRAWINGS

Project 4

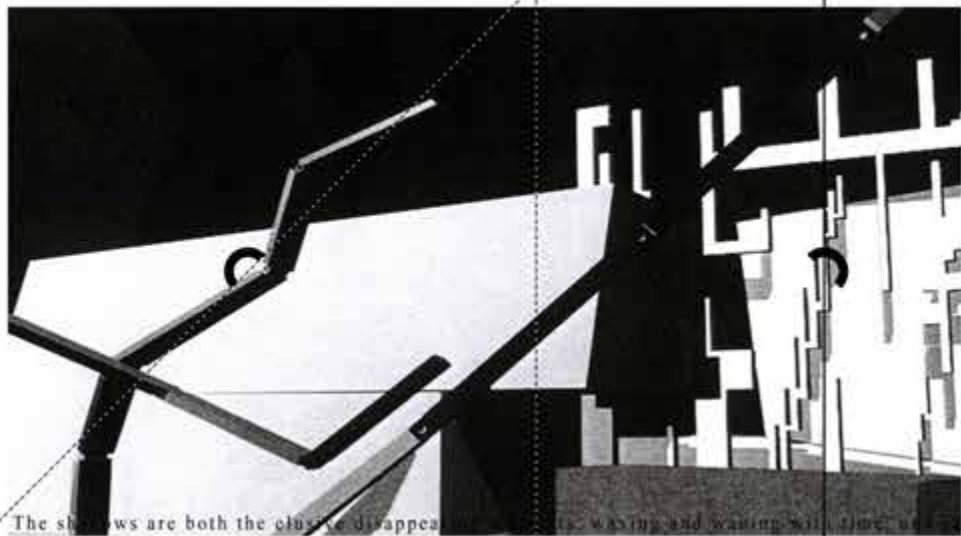


Arms of the shadow unfurl and embrace



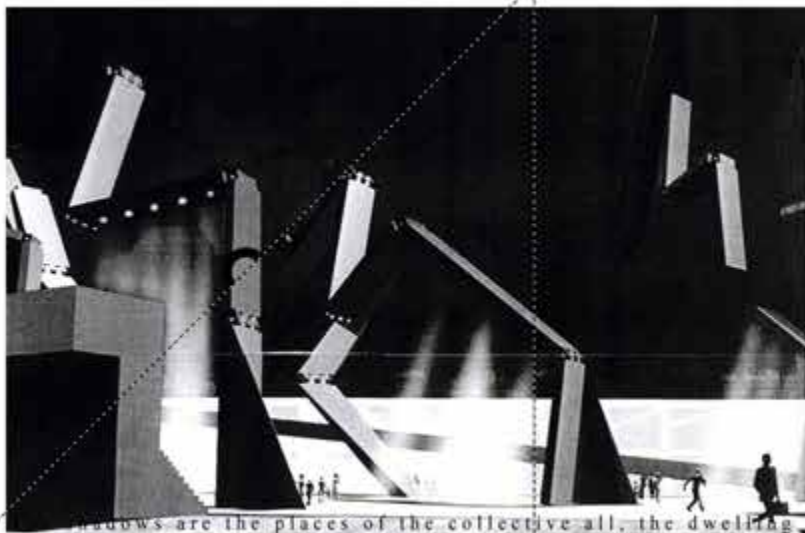
those forever lost. The shadow provides a place of reflection, remembrance





The shadows are both the clue to disappear and the waiting and waiting with time, but also the possibility to an object

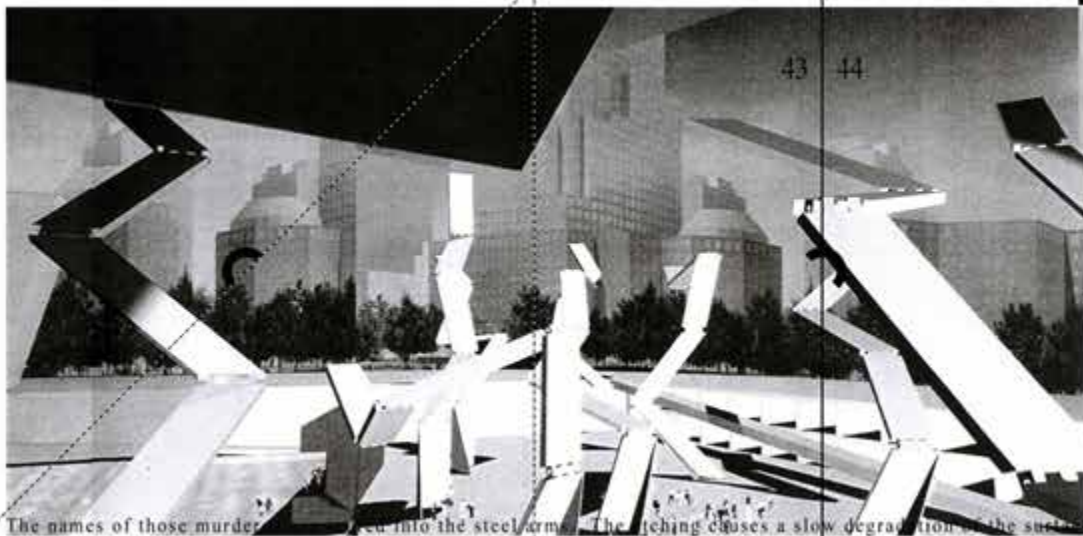




Windows are the places of the collective all, the dwelling of those both great and small, as in death a window is lost.



Windows are the places of the collective all, the dwelling of those both great and small, as in death a window is lost.



The names of those murder

sculpted into the steel arms.

The peeling causes a slow degradation of the surface

until the outline of the names appear only in light



+

SHADOW AS REPETITION

Time..... Sunrise, 4am - 7:47am, 22nd June 2003

Inhabitant..... Artist

Programme..... Art Gallery

Representation..... map/trace

Text..... “A short History of the Shadow” *by Victor L.Stoichita*

Shadow Condition..... Penumbra (the blur of the shadow)

Vehicle/Site..... The Camera Obscura
A House for Dürer

Light Source..... Morning Civil Twilight

Colour..... Blue

BOOK 5

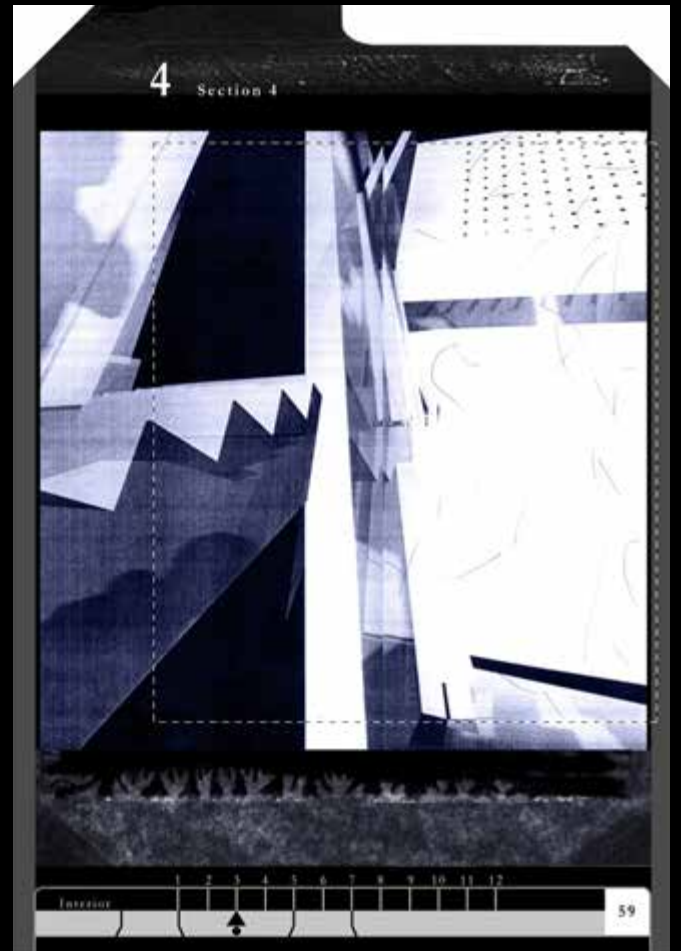
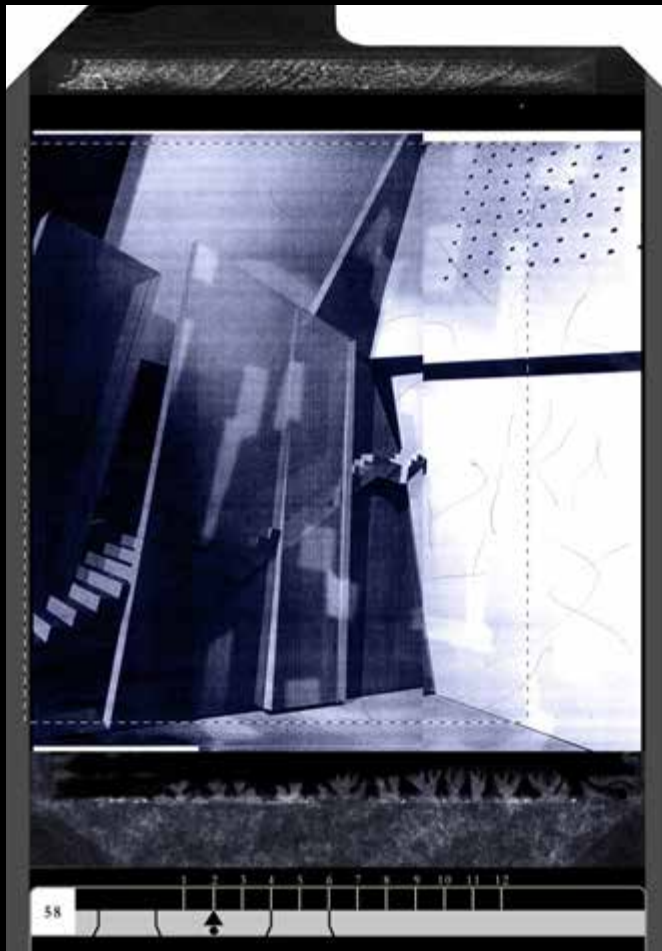
The Shadow as Repetition

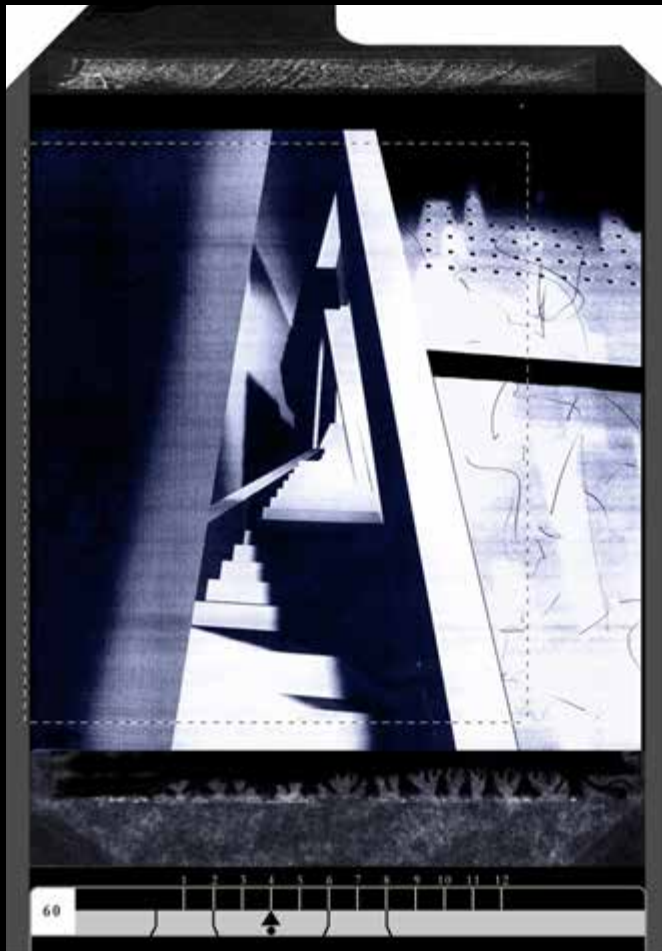
Project Five

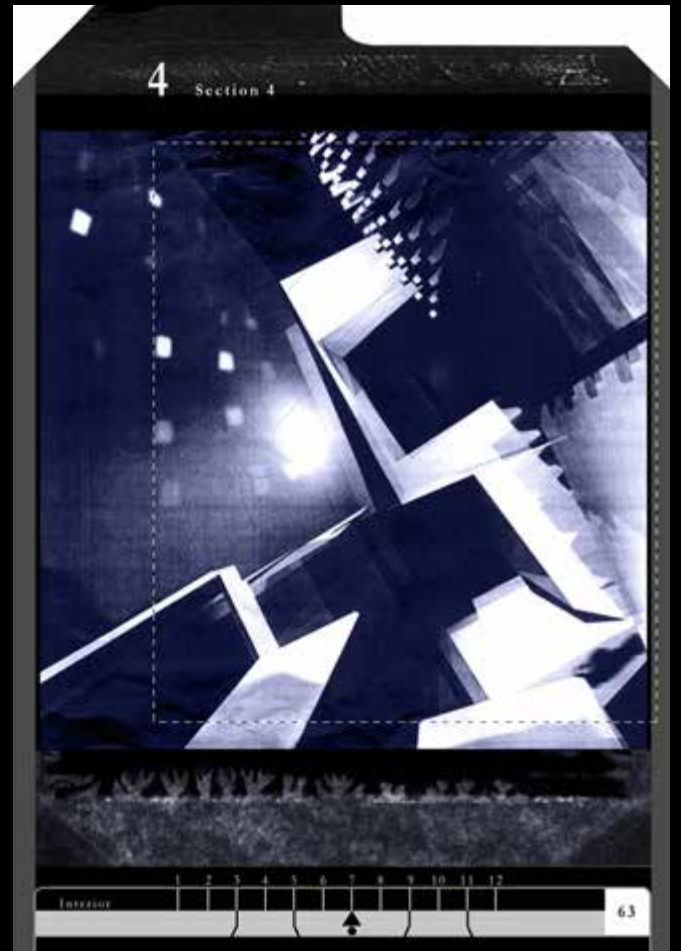


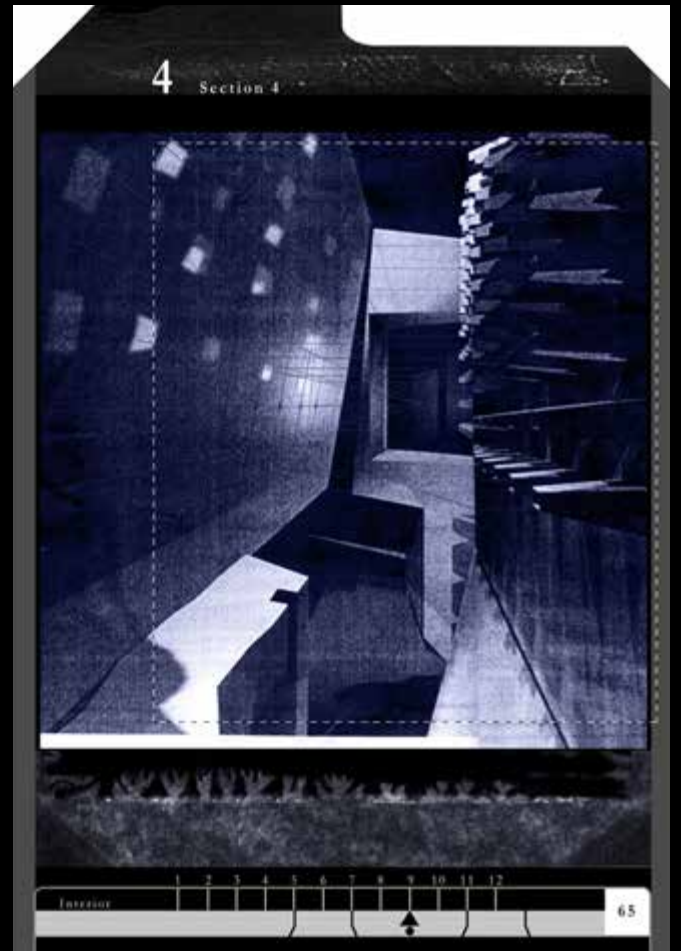
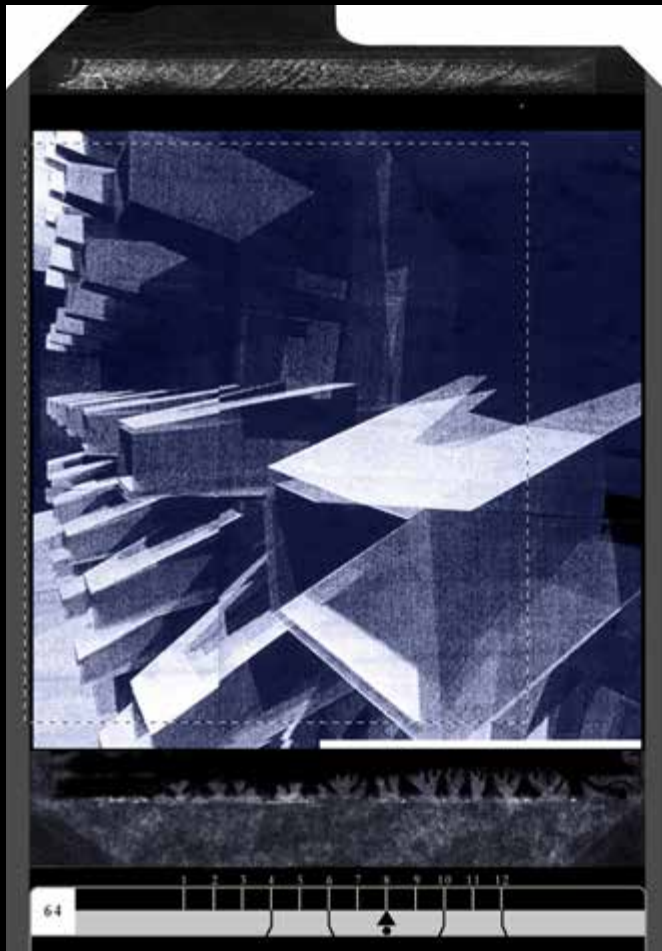
The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/









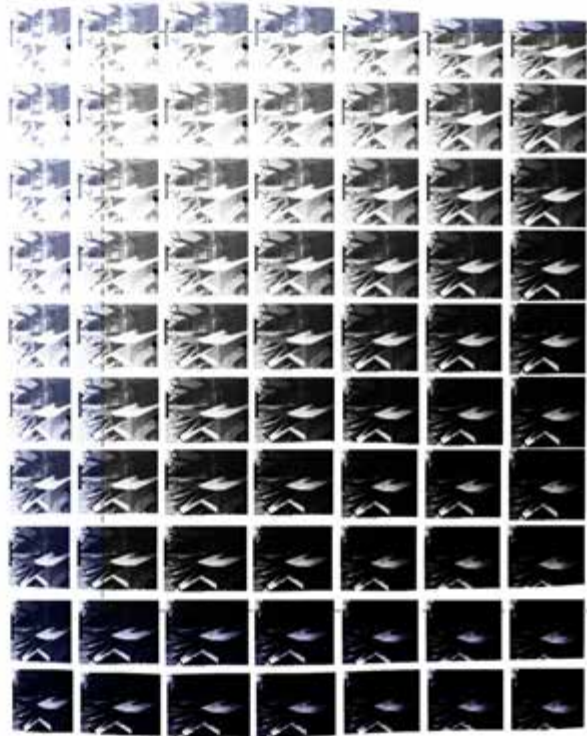




The capture from above in the photograph, viewed from the left, determines the shadow. The light is cast behind the object of study back to the point between light and dark.

It is a device for recording the shadows, as to see shadows and to perceive the world (and record it), is to remember.

5 Section 5

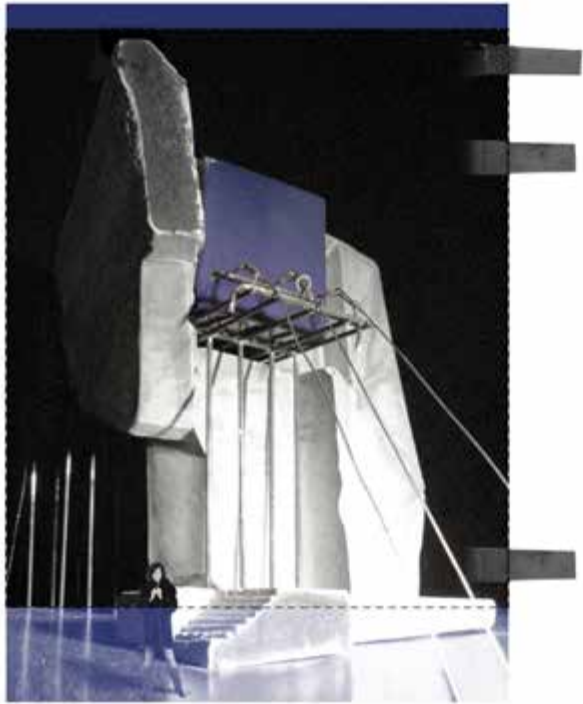




FINAL DRAWINGS

Project 5



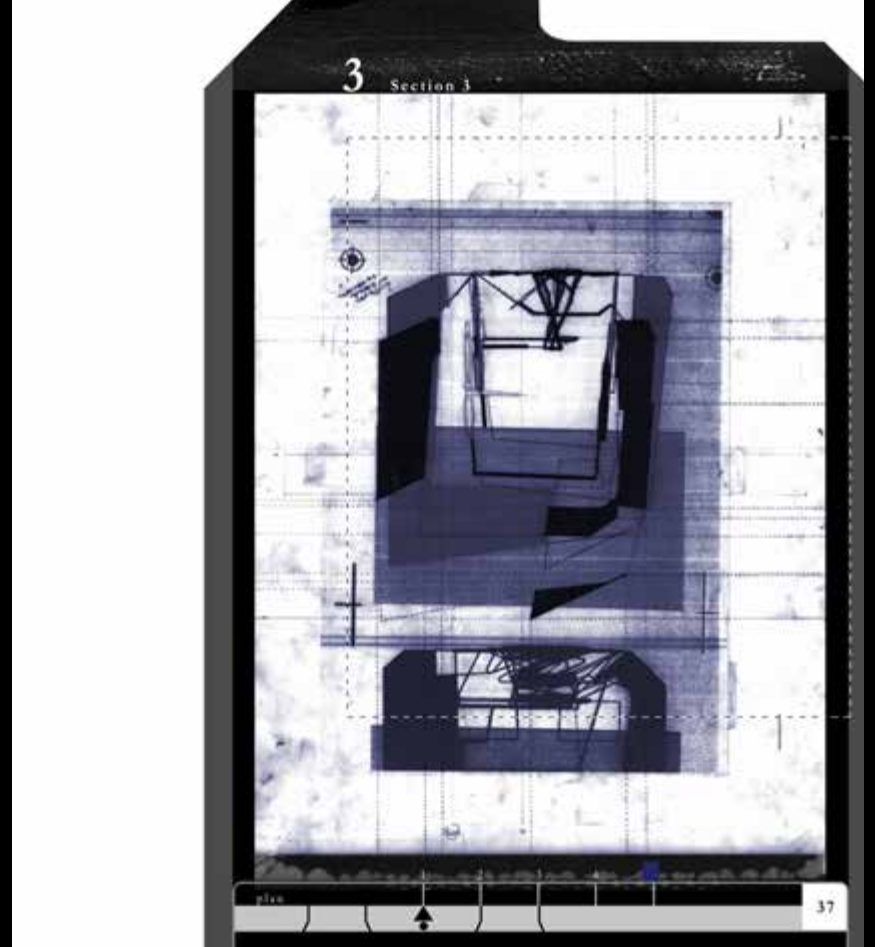
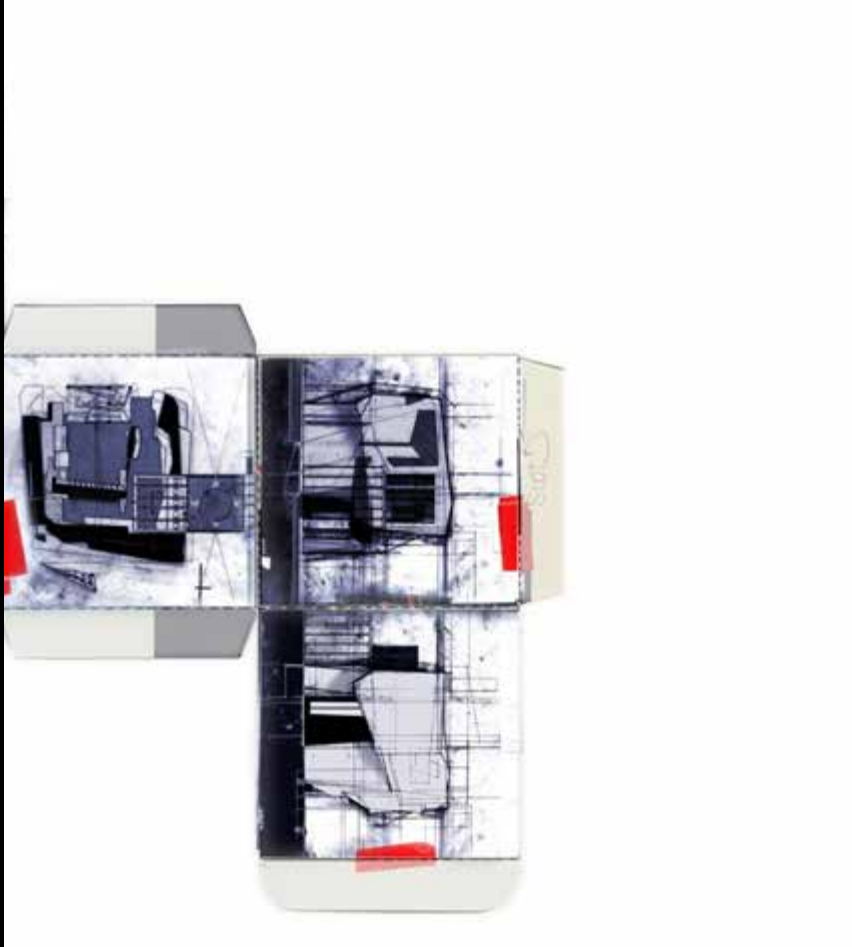


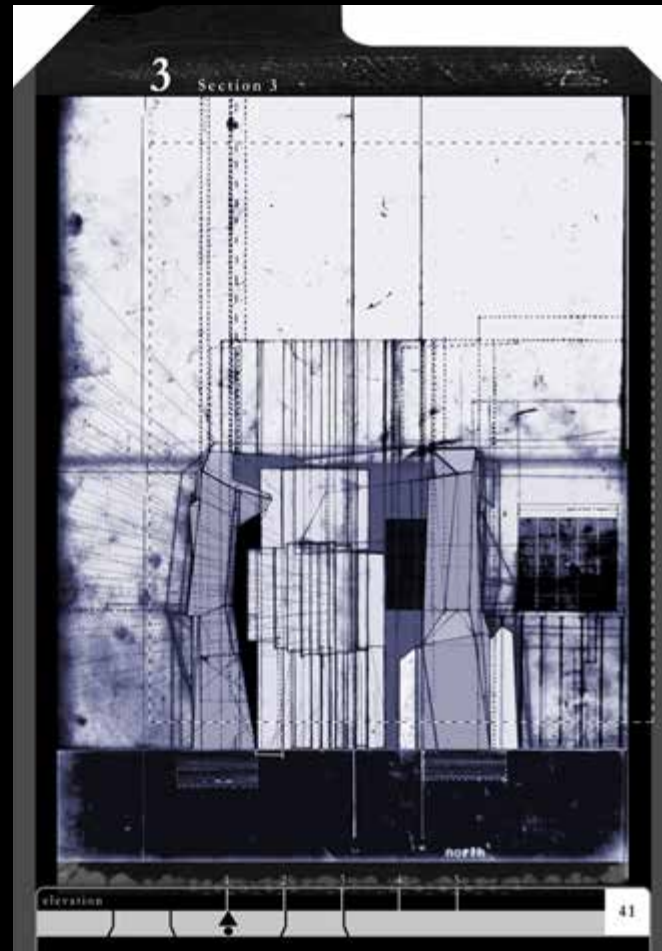
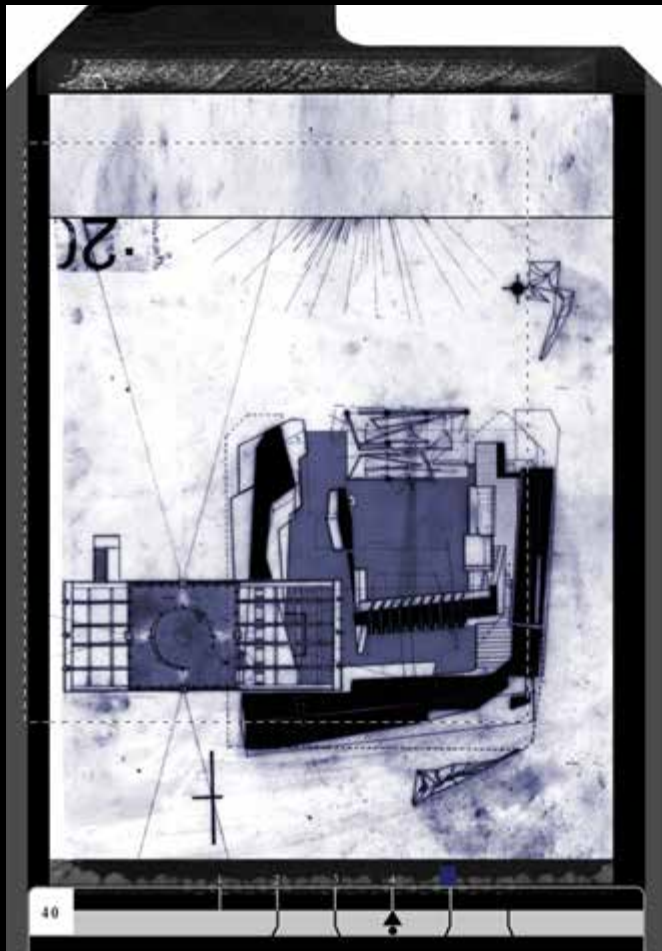
the obscure room, the artist workroom

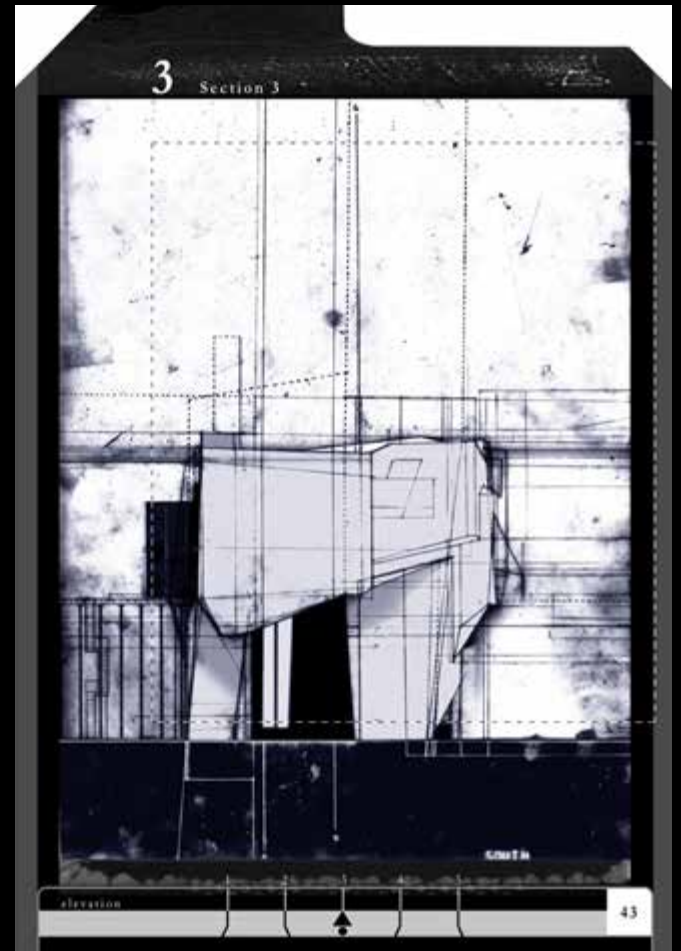
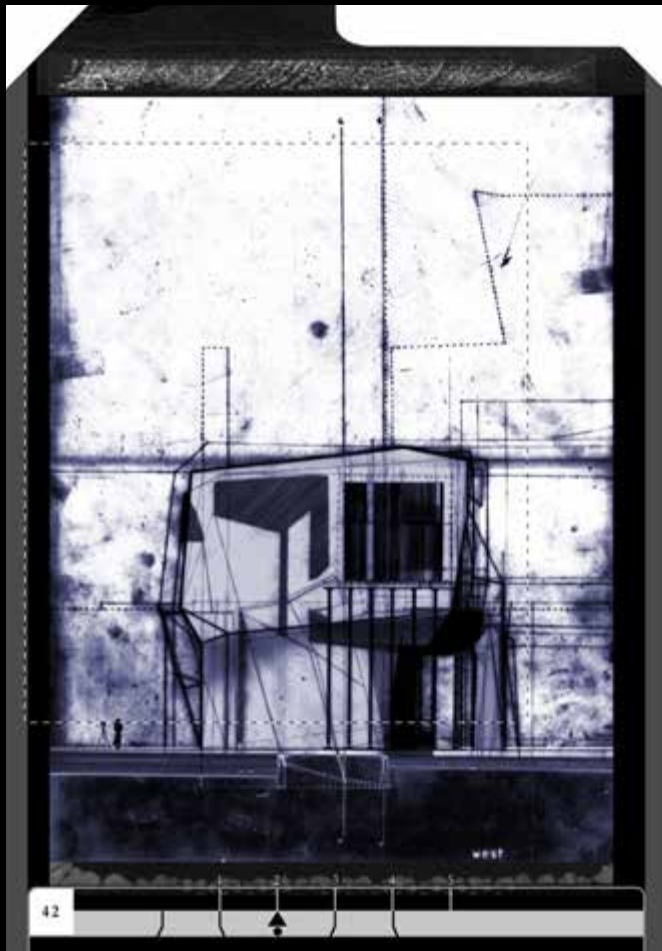
3 Section 3

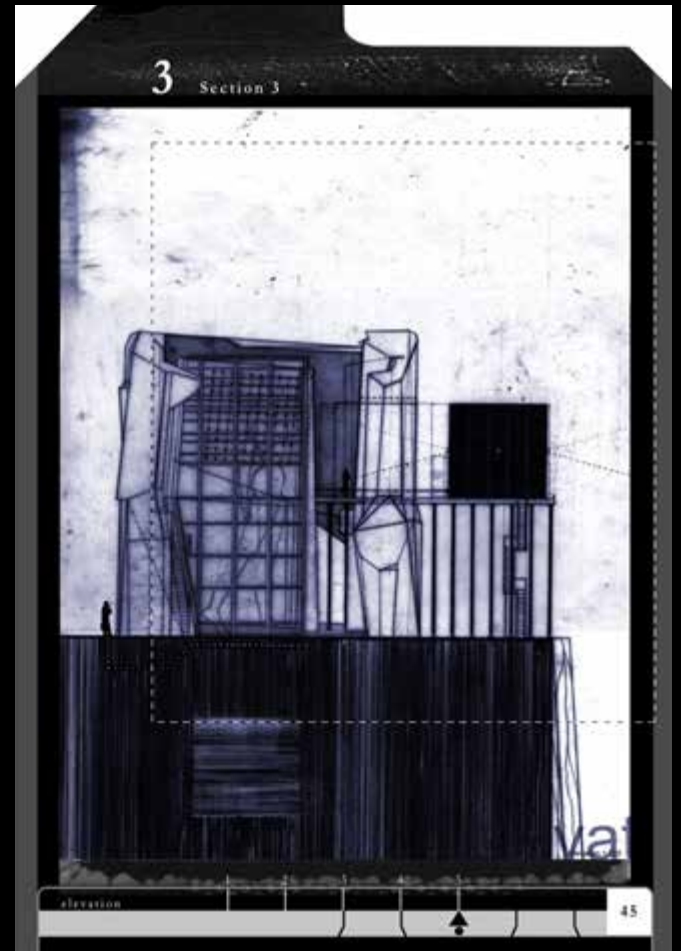
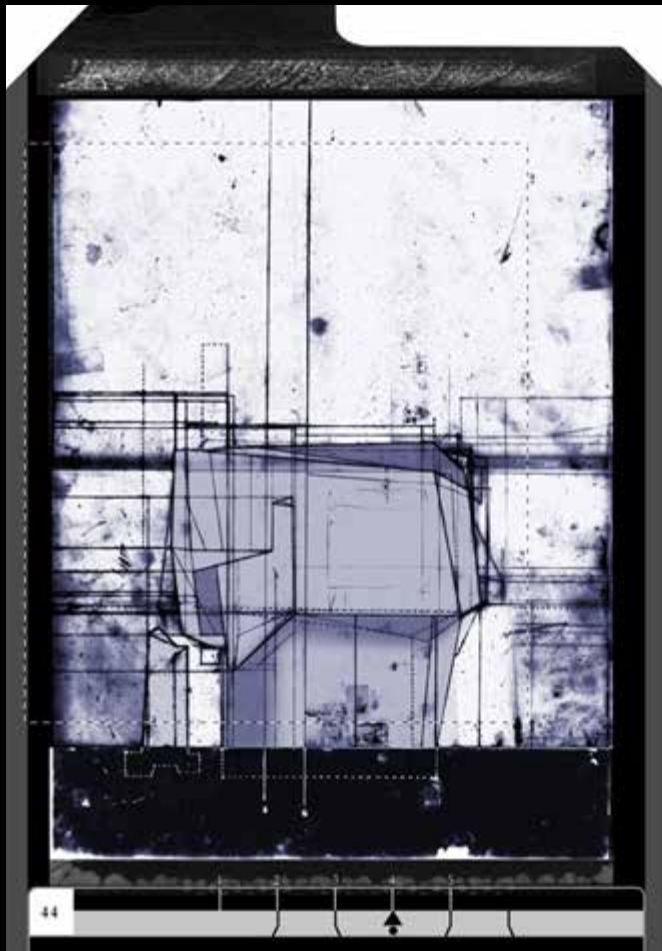


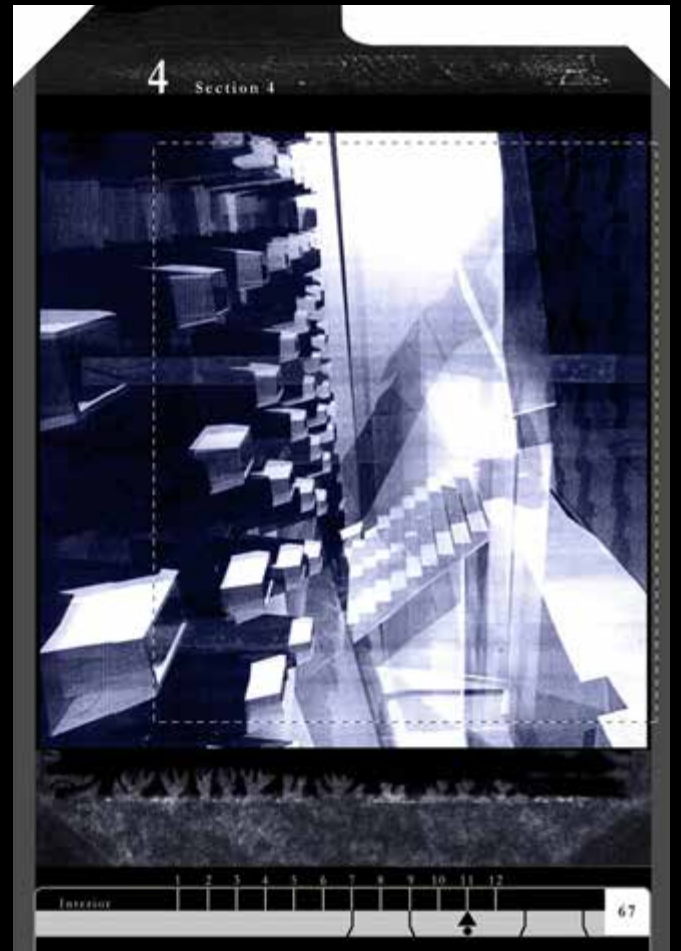
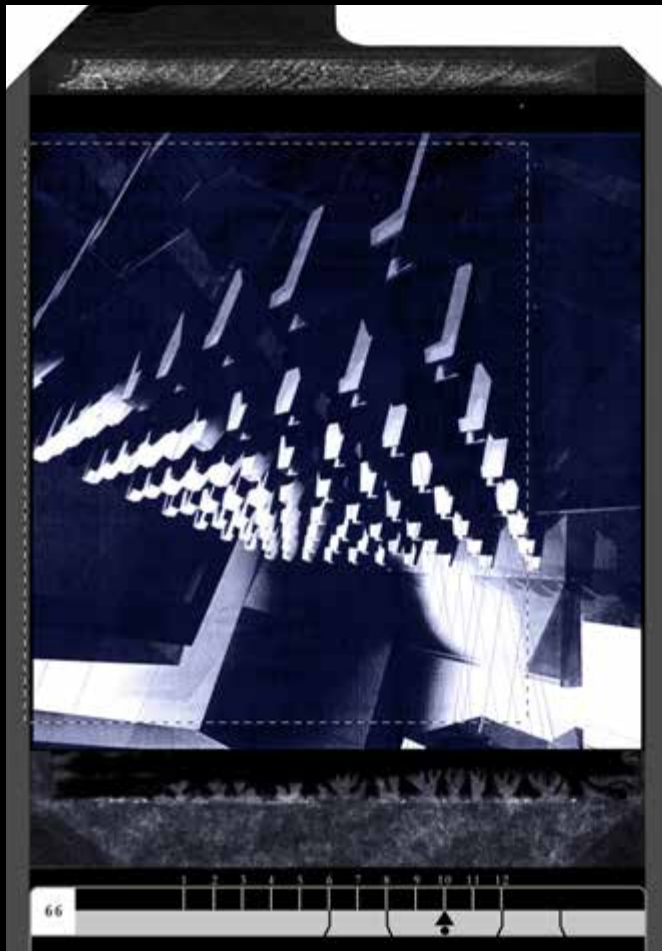
Sectional Model, showing the obscure room, the artist workroom

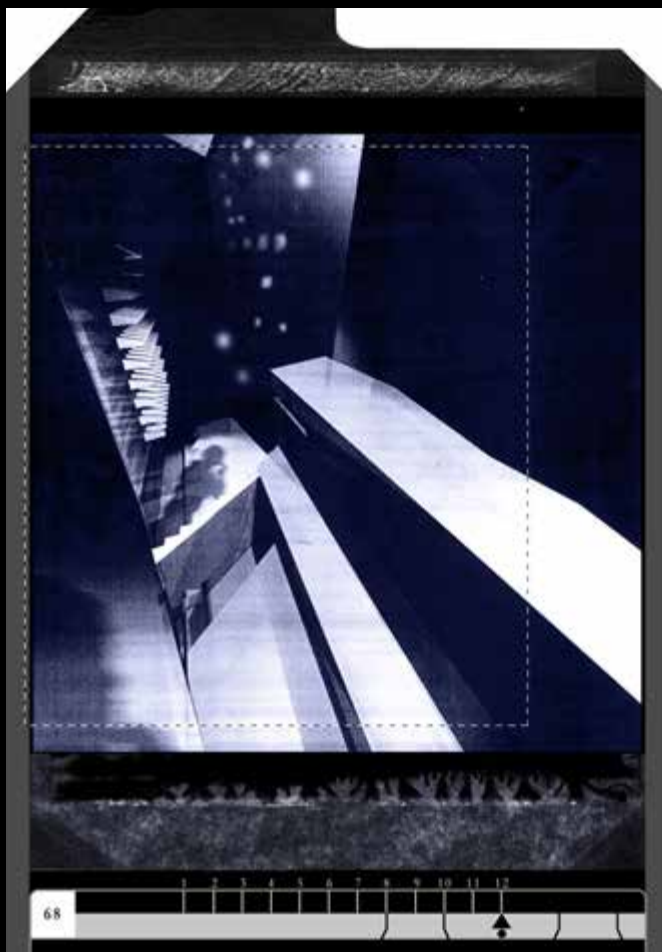


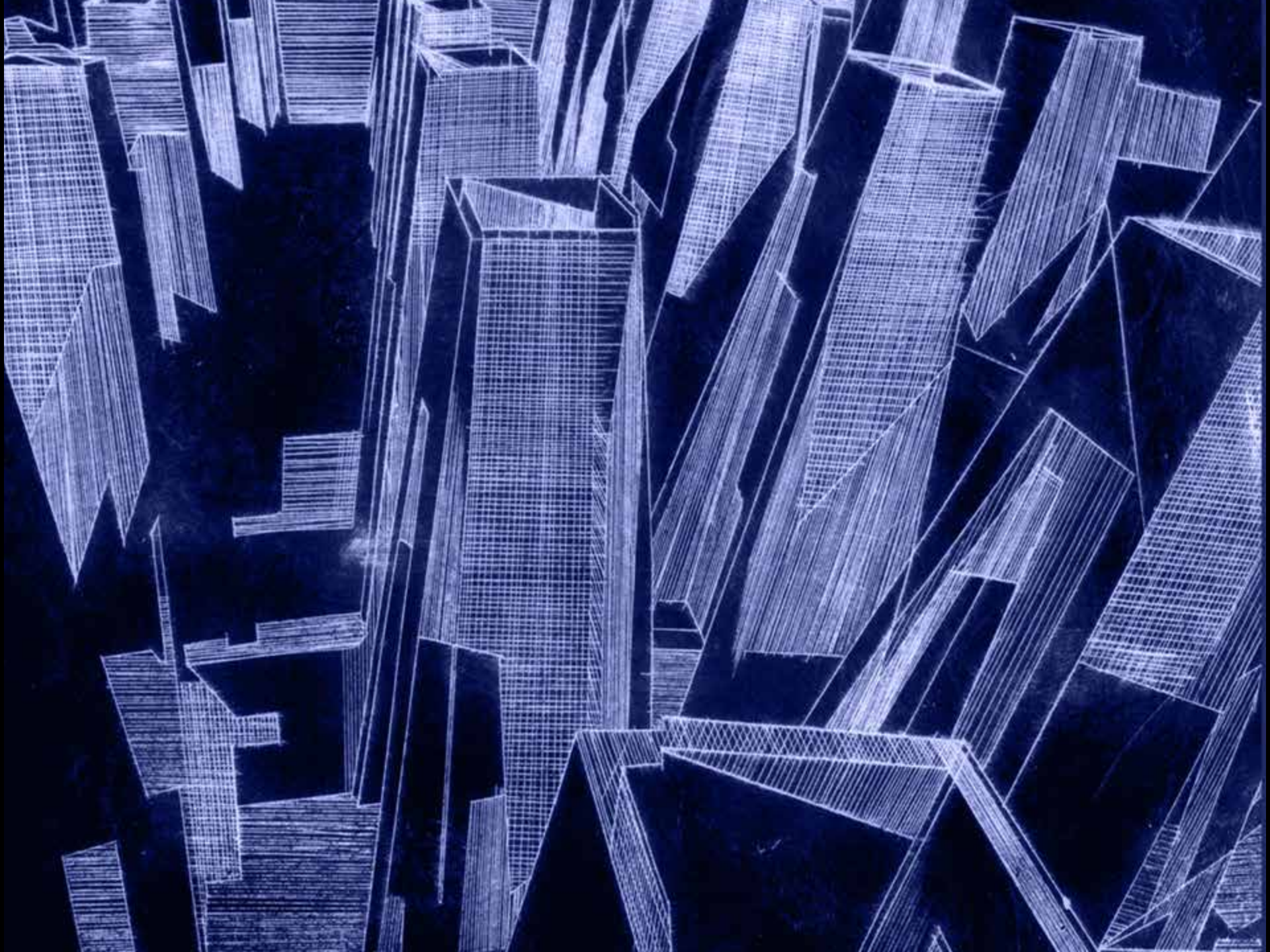






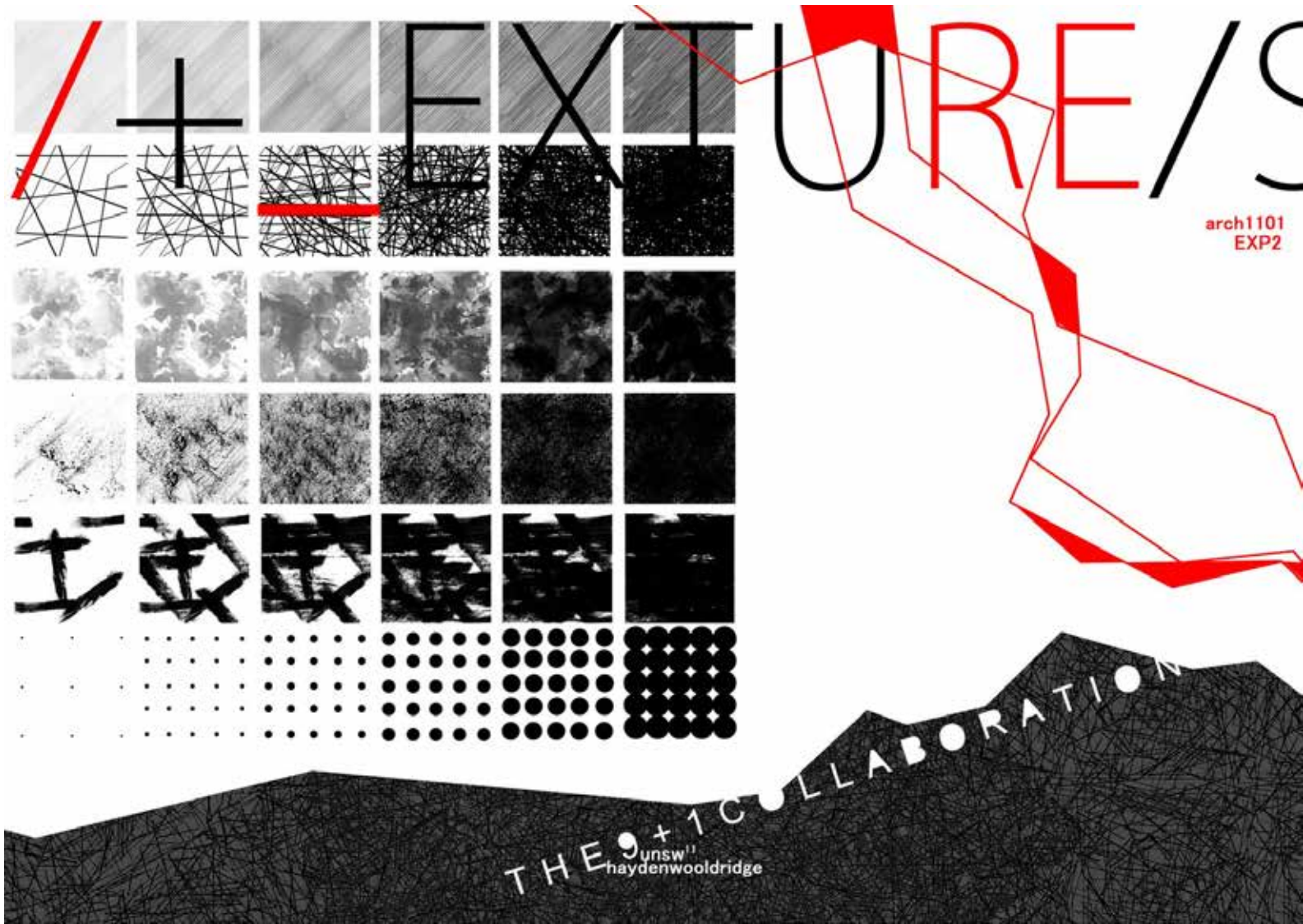




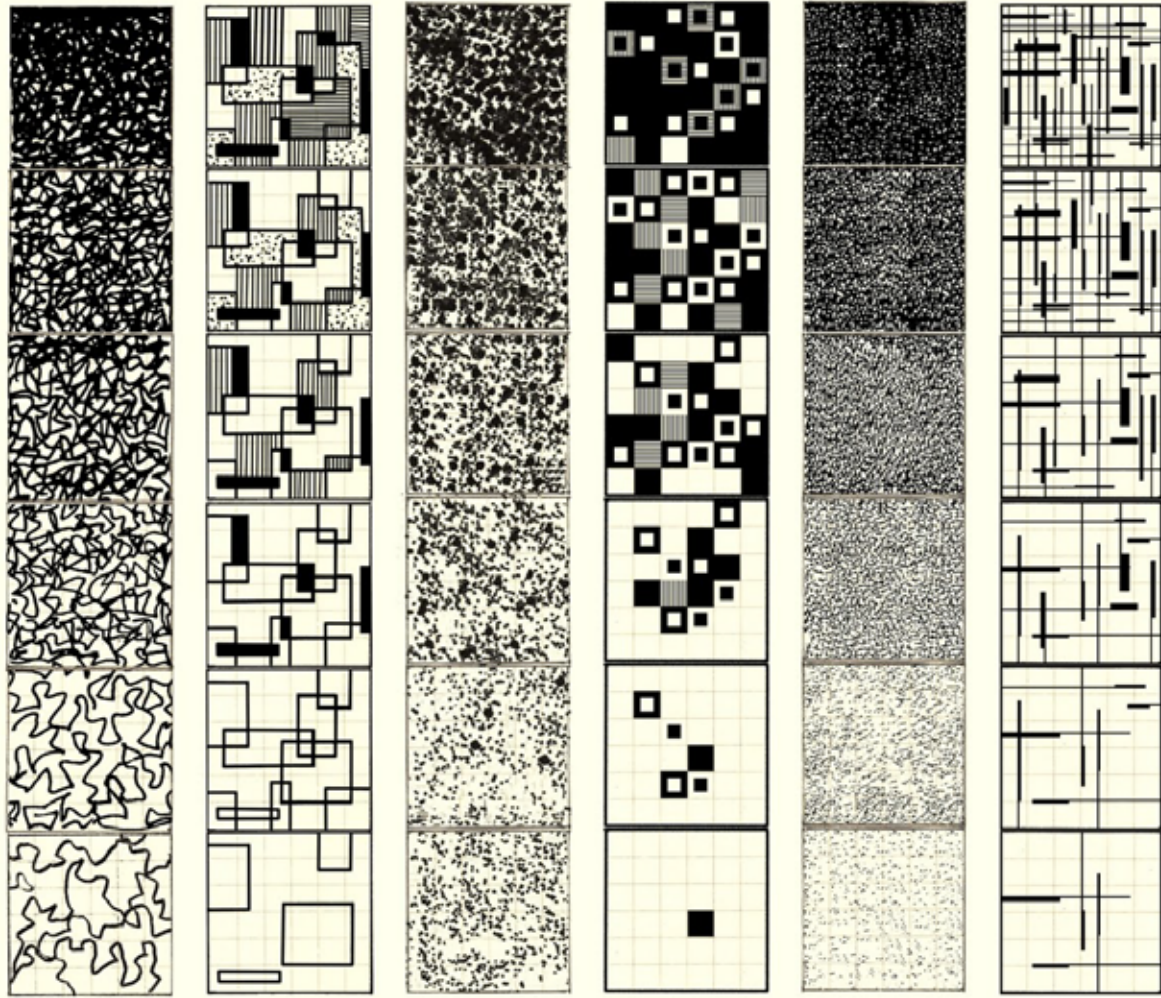




STUDENT WORK

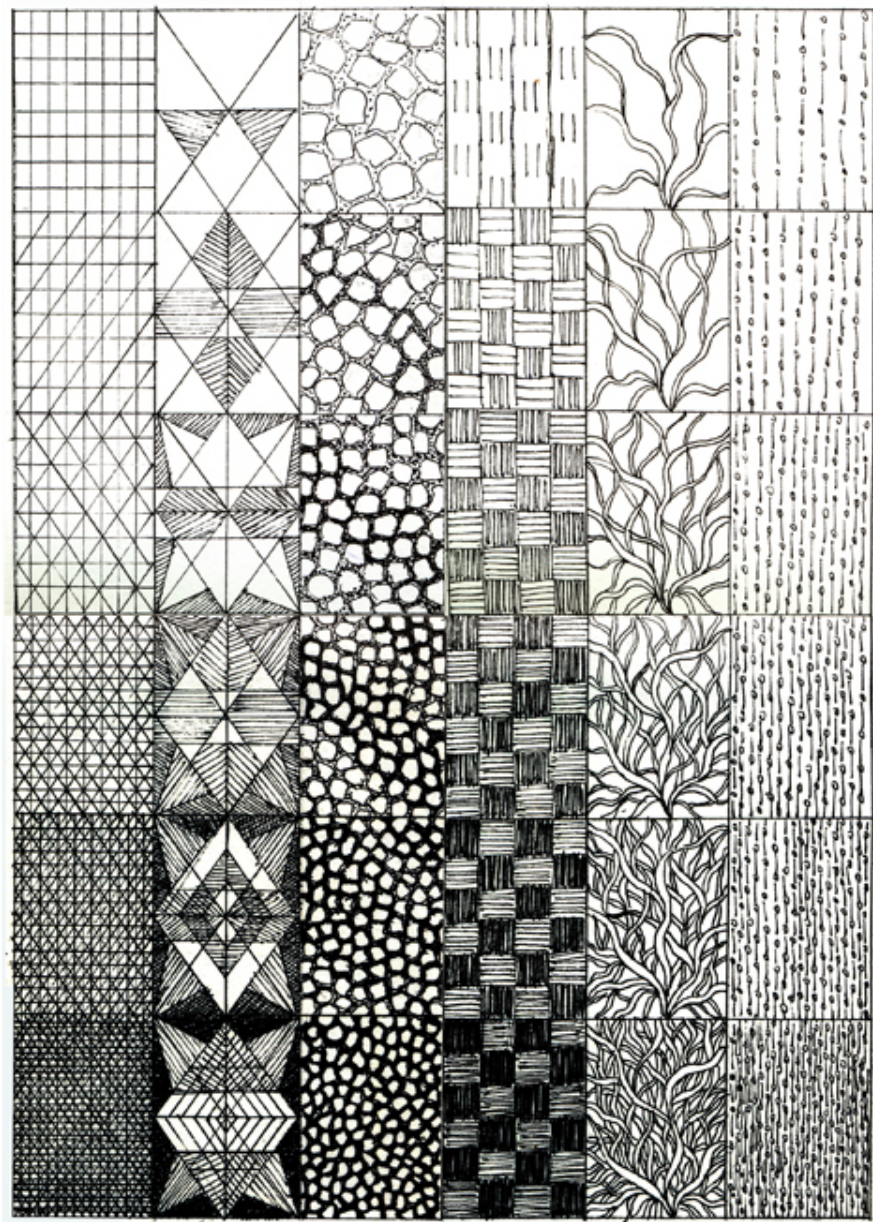


HAYDEN WOOLDRIDGE



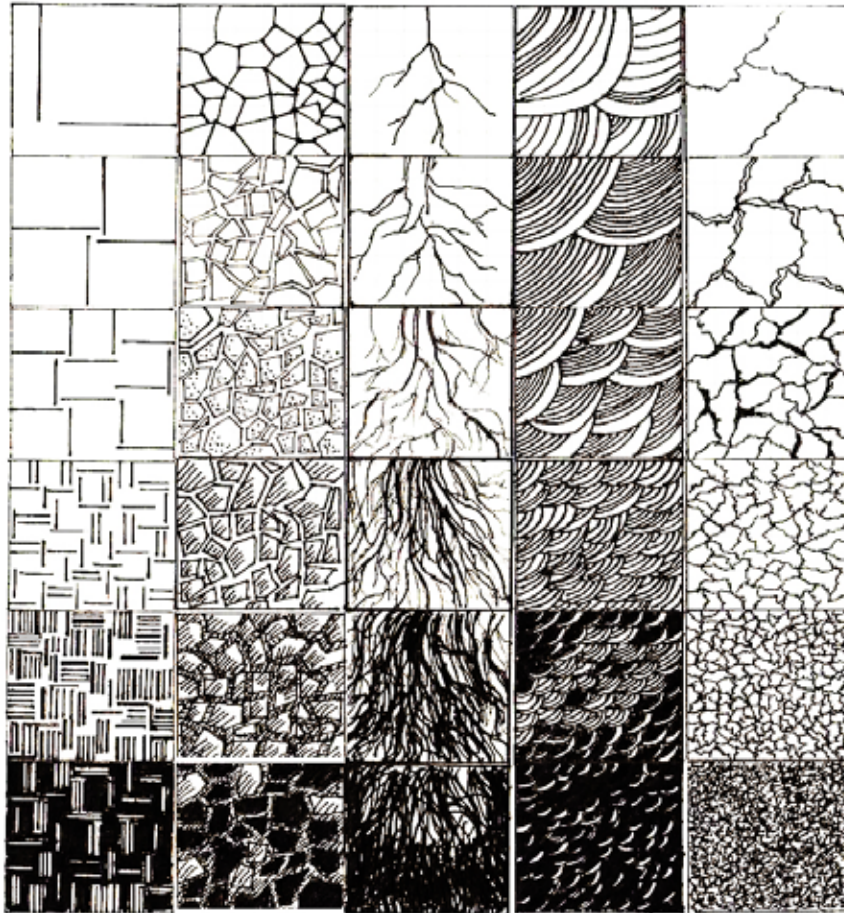
36 TEXTURES
LIGHT TO DARK

WENJUN HU



REBEKAH ARAULLO

WEEK 03 - Textures



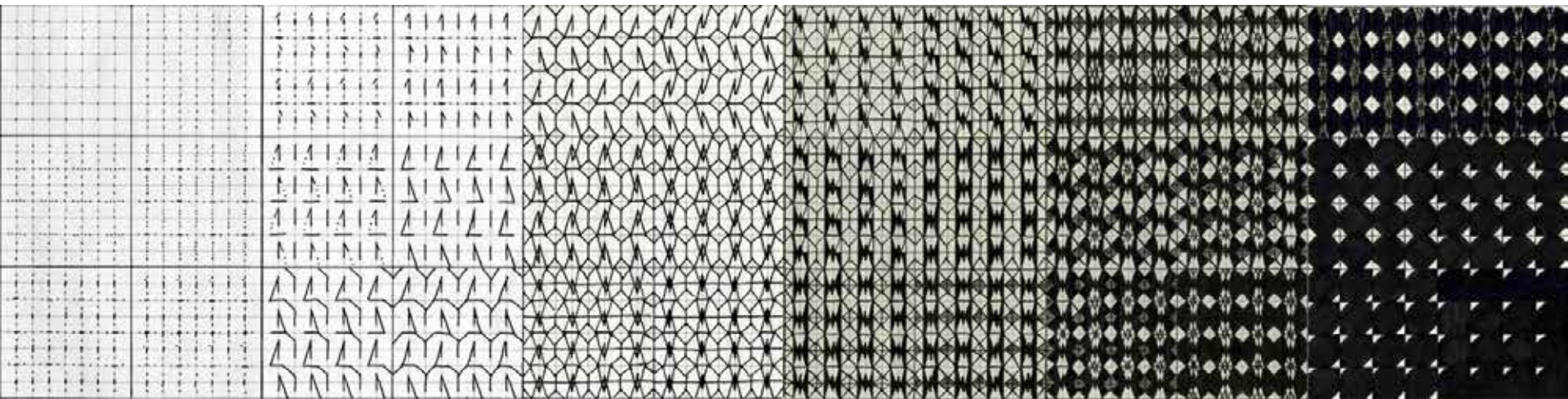
Above are the **three main** textures I used.

Light: This was used for the whole entire building structure. For the main studios the exterior walls were large scaled when tiled to signify a rocky and marble terrain.

Medium: This was used for the stairs, to incorporate a treelike and also rocky look, and to blend with the environment.

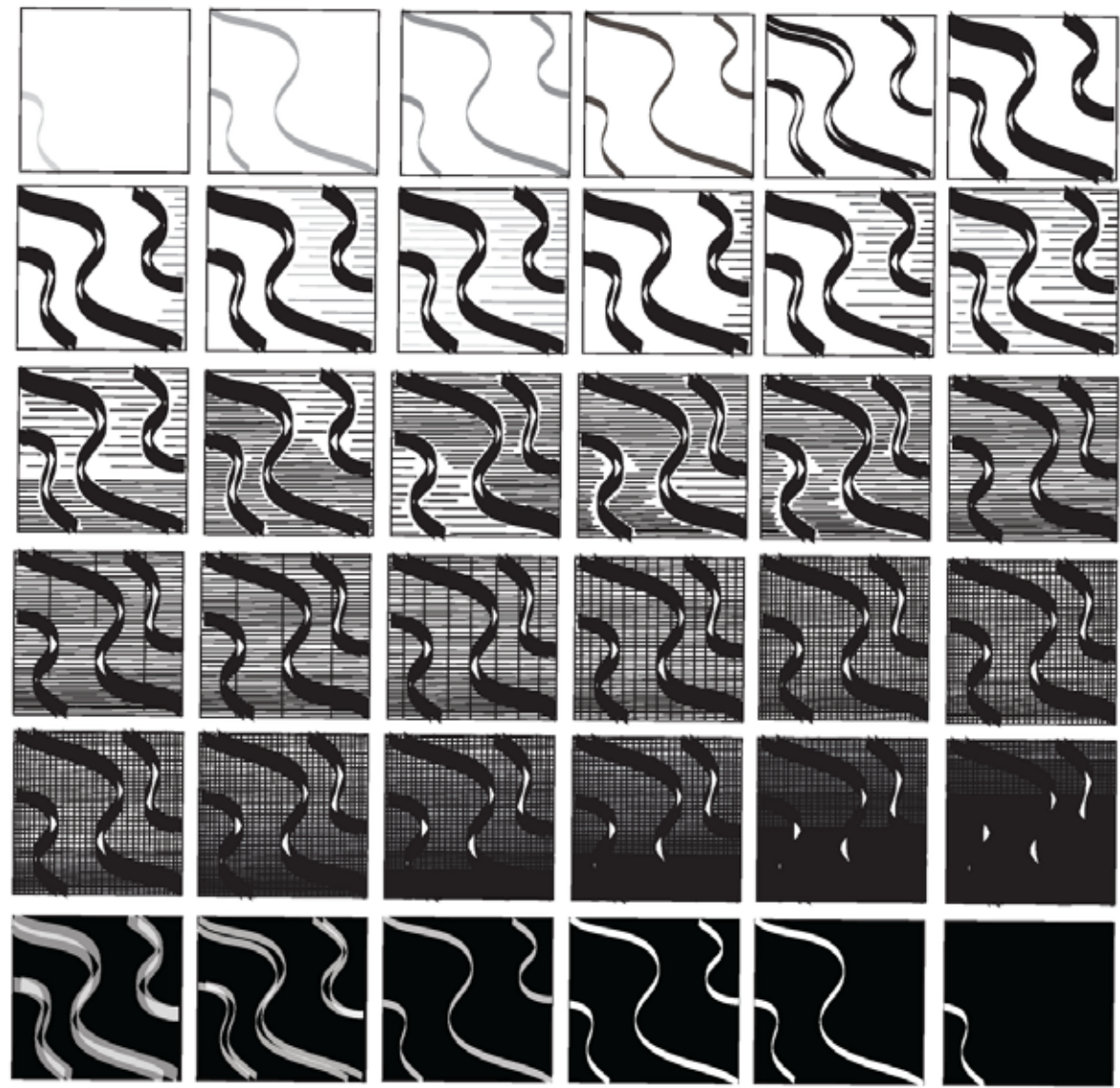
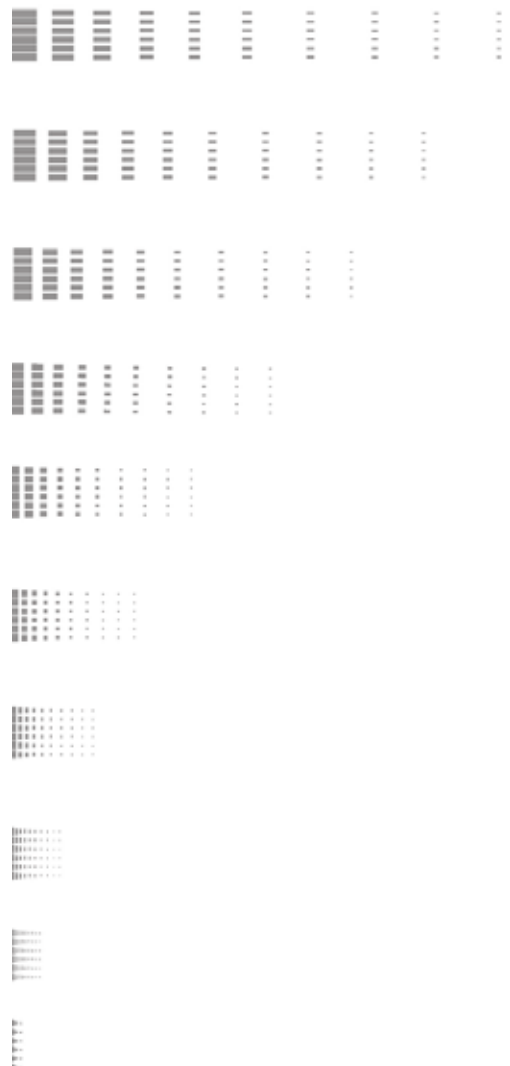
Dark: This was used for the meeting square located in the middle of the structure. This shows a bold meeting space, with a granite or marble appeal to it, showing professionalism.

JAMES IMPERIAL

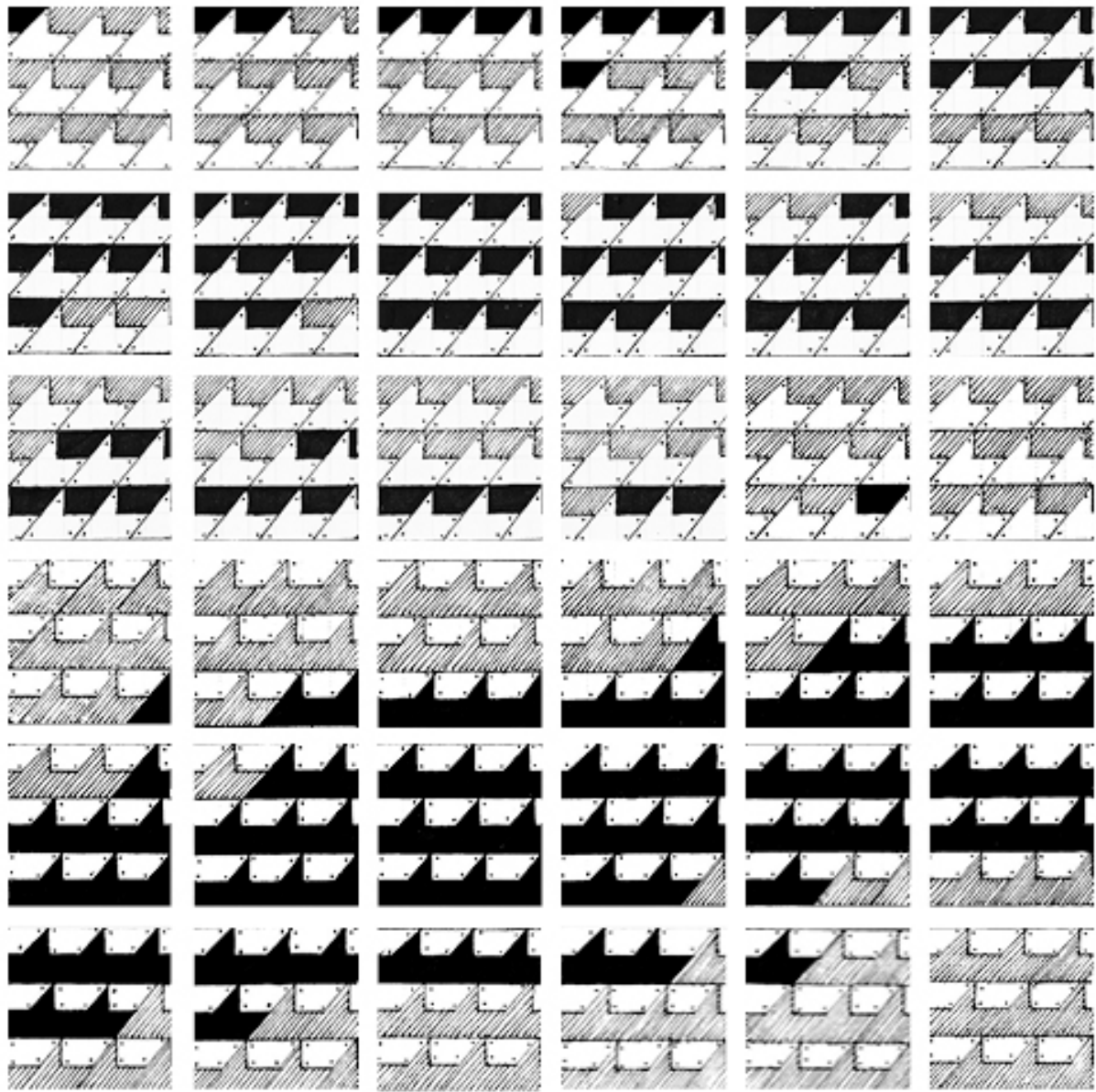


WADE COGLE

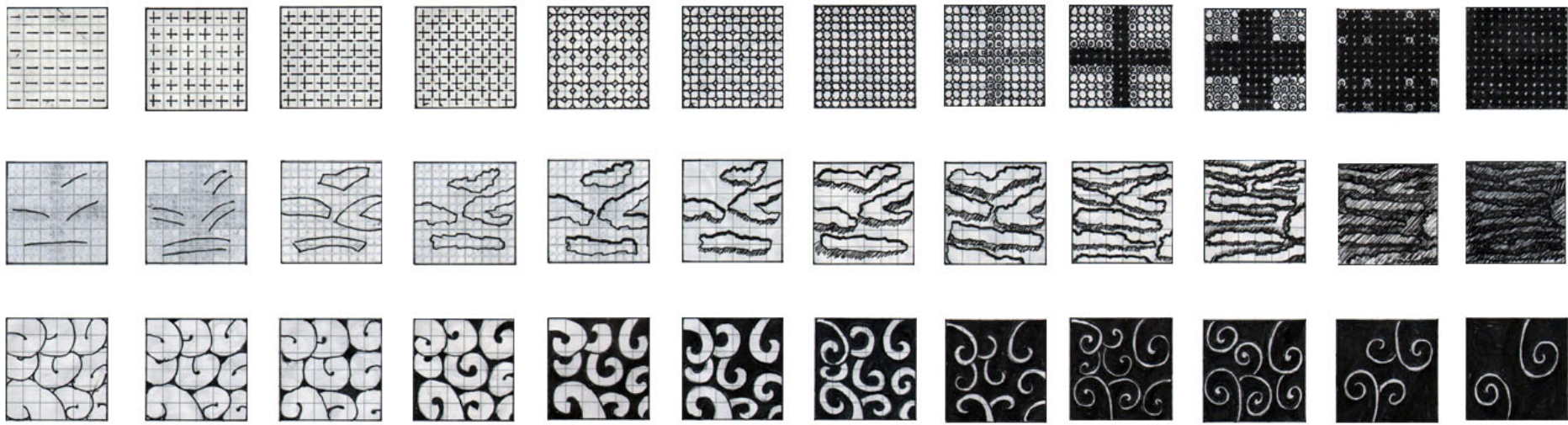
Textures



JAMES PAVIOUR



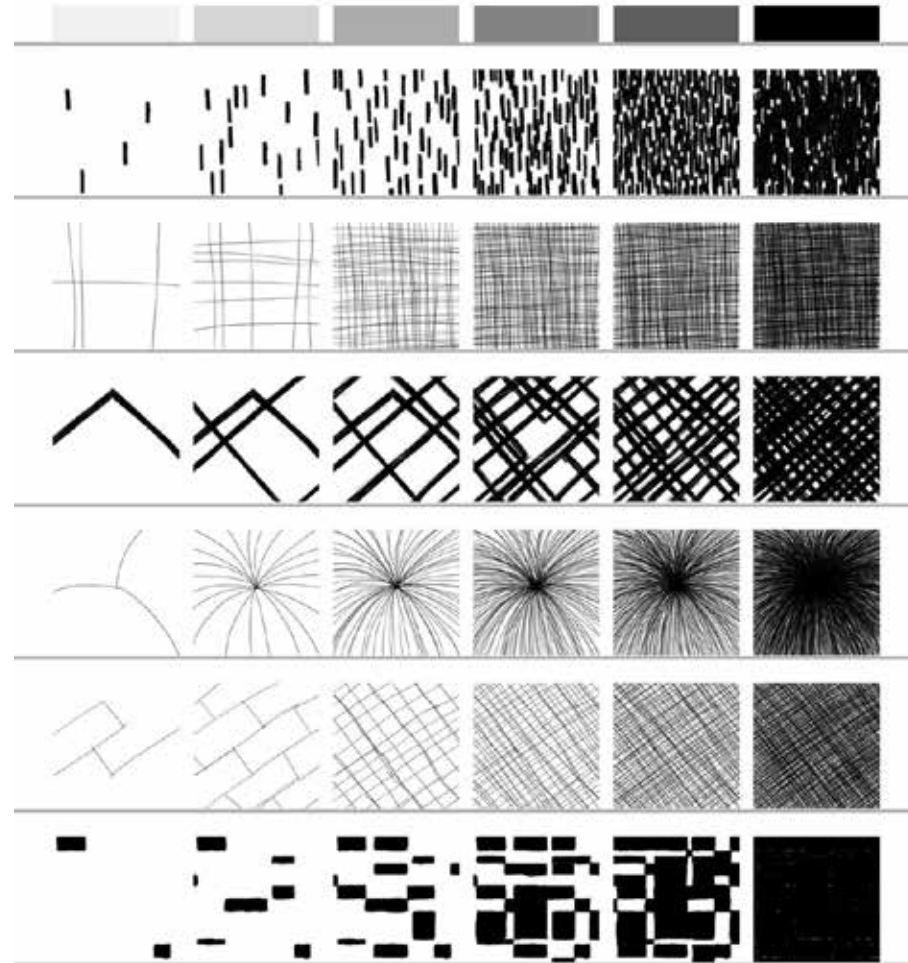
REMY CRICK



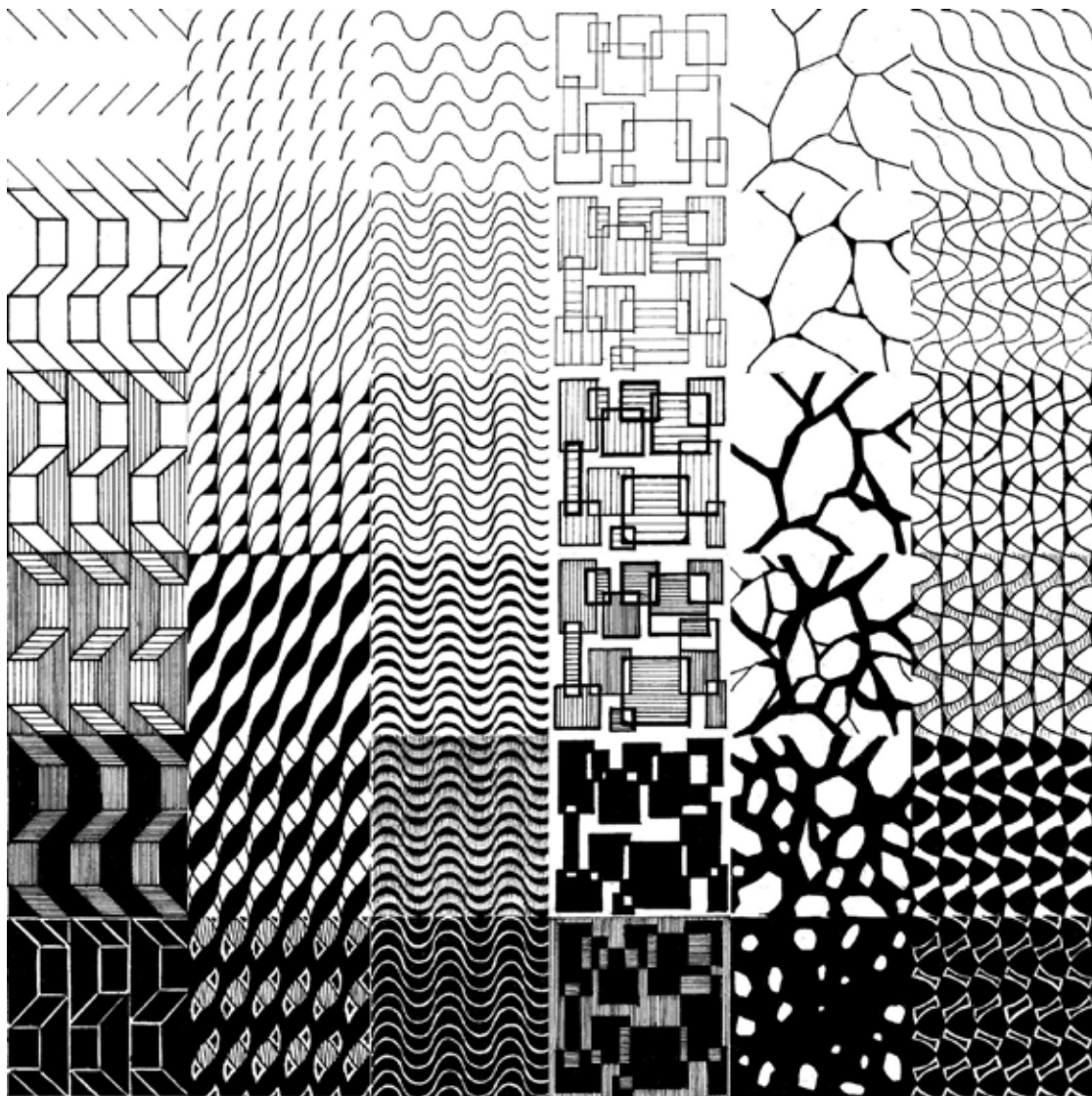
YUMING WEI

Custom Textures

36 textures representing the entire range from light to dark.



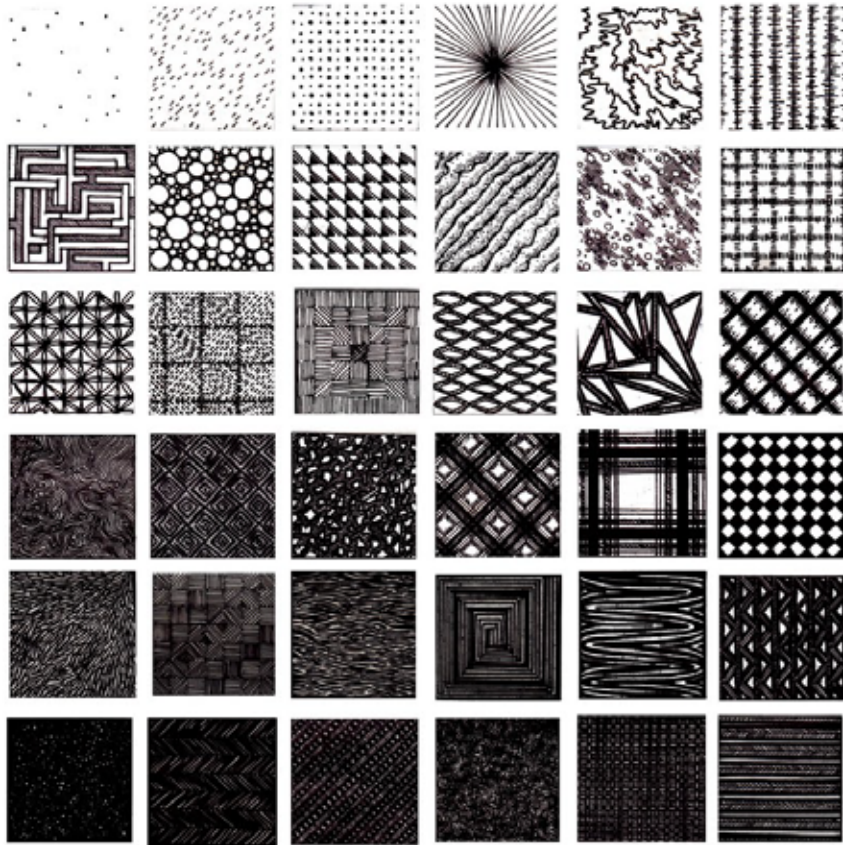
JI HOON HONG



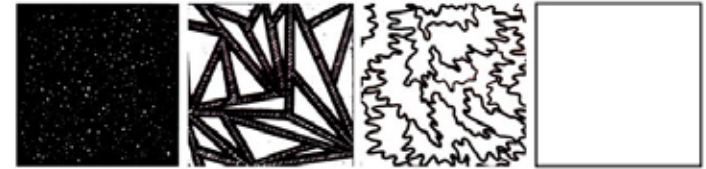
YIMING SONG

EXPERIMENT 2

THE SPACE BETWEEN



Textures Applied to Structure



The structure is predominantly textured white. In stark contrast from the grey of the rocky landscape, the labs are made distinctive from their surroundings and are designed to ensure the clients are not distracted, encouraging them to draw inspiration from the natural landscape.

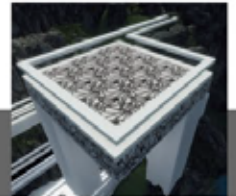
Light

The light texture has been applied to the entrances of each of the client's labs, intentionally placed in discreet positions that cater to their personalities.



Medium

The medium texture has been used for the 'meeting place' on the structure - a metaphorical middle ground for the clients to convene upon.



Dark

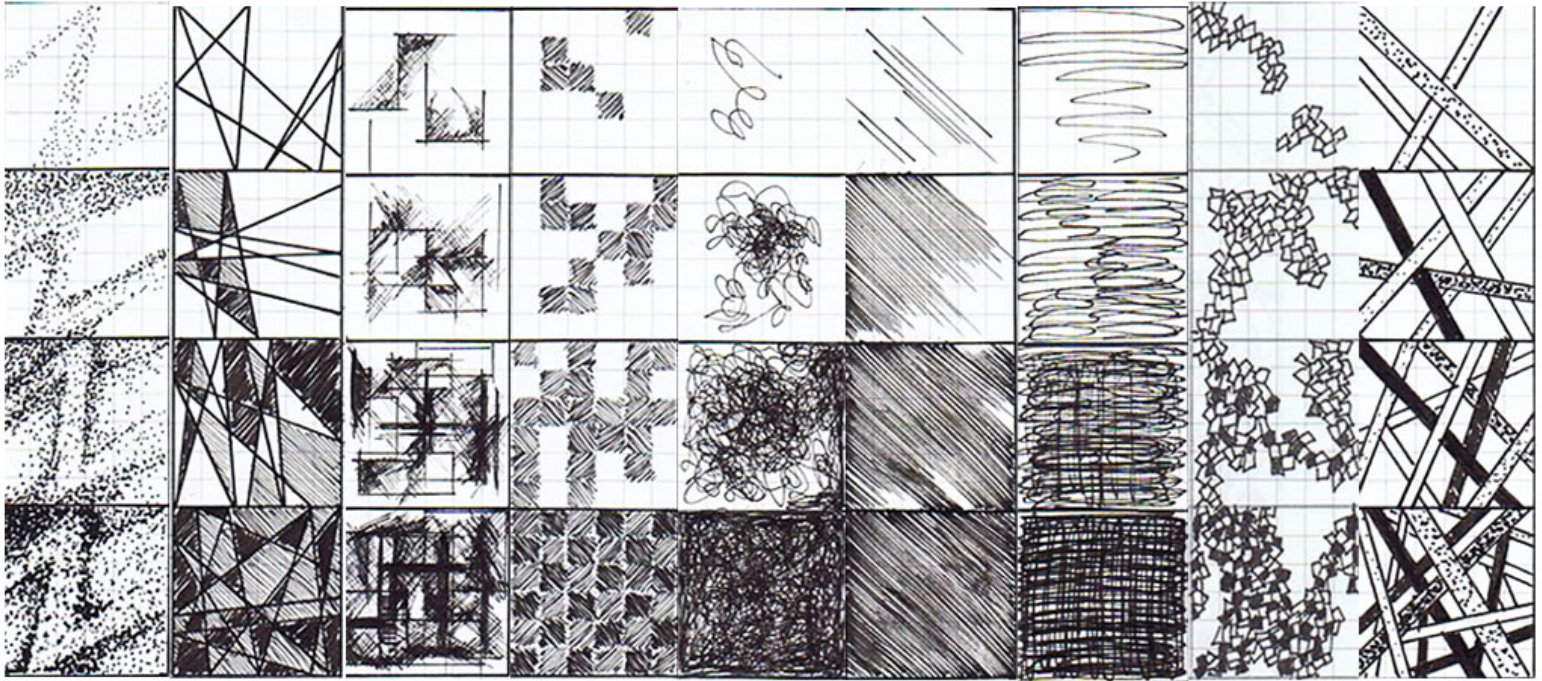
The darkest texture has been used to indicate the circulation of the structure, highlighting the areas of the structure that one may walk on.



36 TEXTURES

Light to Dark

JACQUELINE LINDEMAN



LIGHT

TO

DARK TEXTURES

NICOLE CHEW

CryENGINE3

LIGHTING DEMO

TASK FOR TODAY

1. Review a selection of students 'Electroliquid Aggregation' concepts:

“Why still speak of the real and the virtual, the material and immaterial? Here these categories are not in opposition, or in some metaphysical disagreement, but more in an electroliquid aggregation, enforcing each other, as in a two part adhesive.”

Lars Spuybroek, [1998] Motor Geometry, Architectural Design, Vol 68 No 5/6, p5

2. In 6x6 squares draw a series of 36 custom textures that represent the entire range from dark to light.

3. Inspired by your monuments at a macro scale create a series of smaller detail elements and add these to your monuments to reinforce/supplement the electroliquid aggregation that they represent.

Note: throughout the class pairs of students will be critiquing each others images from their CryENGINE3 levels and discussing how the landform is, or could be, demonstrating a distinctive and significant approach to bringing the clients together.

INDEPENDENT STUDY Complete by Sunday May 06, 9:00pm.

1. Apply a light, a medium and a dark texture to particularly significant rectangular prisms within your monuments. Upload the entire set of 36 textures to your blog.

2. Continue to develop the landform, the monument and detail elements through to final resolution.

3. Use 'Fraps' to capture five images from your CryENGINE3 environment and upload them to your blog. We should be able to see your custom textures in at least 3 of the images. Write short comments (36 words max!) under 3 of the images to indicate how they relate to your "ElectroLiquid Aggregation" quote.

4. Upload your CryENGINE3 Levels folder to your FileFront (or similar) user page and provide a link to them from your blog.

5. Upload your final version of the monuments to Google Warehouse and provide a link to them from your blog.

???

END.