



# MAN VS NATURE

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# OBJECTIVES & FOCUS



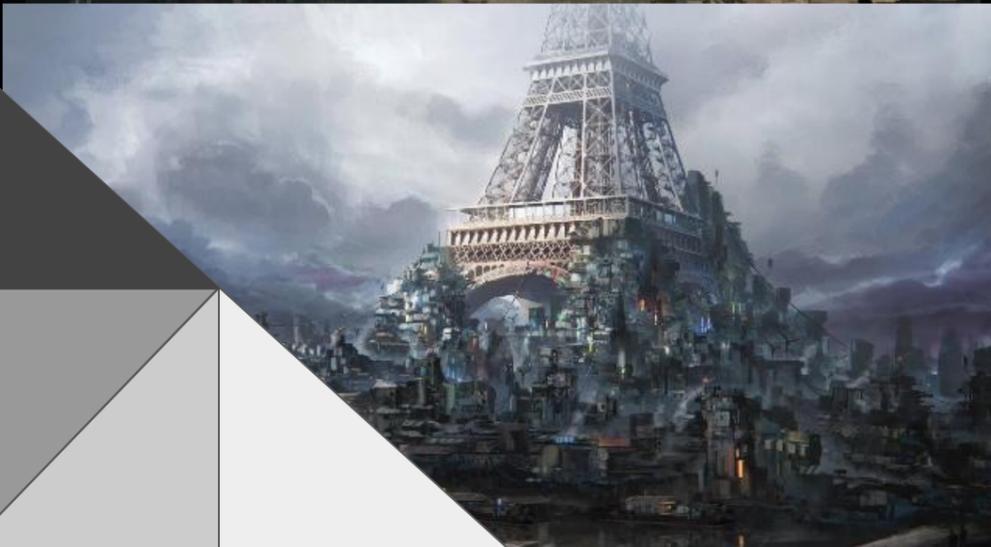
We aim to explore the constant battle between Man and Nature, to bring to light how man's developments have harmed nature, and depict what futures lie ahead for Mankind.

We decided to pursue the aspects of Nature taking revenge upon man and the conflict between artificial intelligence and biological beings. AI is a product of humanity trying to make mechanical intelligence, and is capable of surpassing us easily, potentially replacing biological intelligence.

# ARTIST REFERENCES

## Leon Tukker

He is a professional artist who does architecture, and has a gritty sci-fi style. We felt that his works would be a good reference.



## Tyler Edlin

He is another professional artist and art instructor. His tutorials helped us to learn many techniques and compositional tips.



# ONLINE REFERENCES



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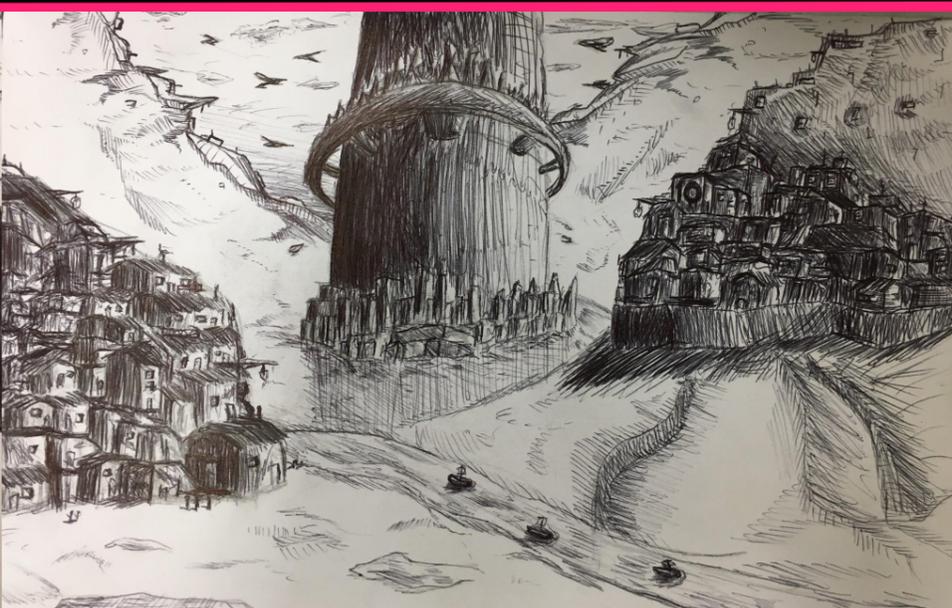


# IDEATION: AESTHETICS

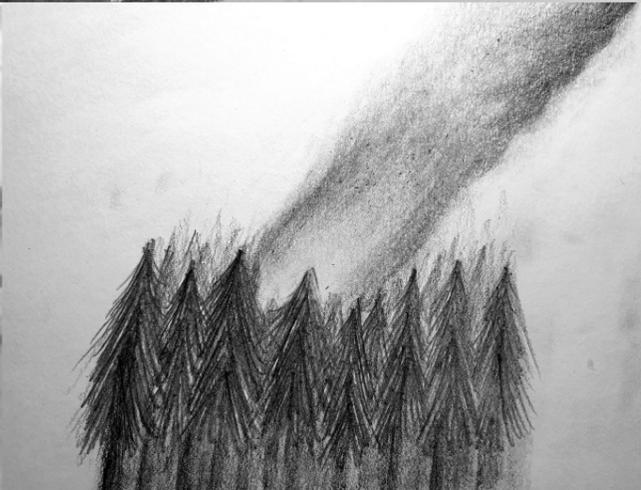
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We decided to use a darker palette for our works, as our theme is rather minatory, so a darker palette would be more fitting. It would provide us with a wider chromatic range, as darker palettes tend to be more accomodating of vibrant spots, which we added to our paintings to establish draw the viewer's gaze.

# IDEATION: SKETCHING



Here are some sketches that were done to expound on and develop some of our ideas.



# IDEATION: COMPOSITION



This composition depicts a desert dwelling, with a menacing, cactus-esque AI city in the background, and thin clouds in the atmosphere. It was discontinued as it was weak.

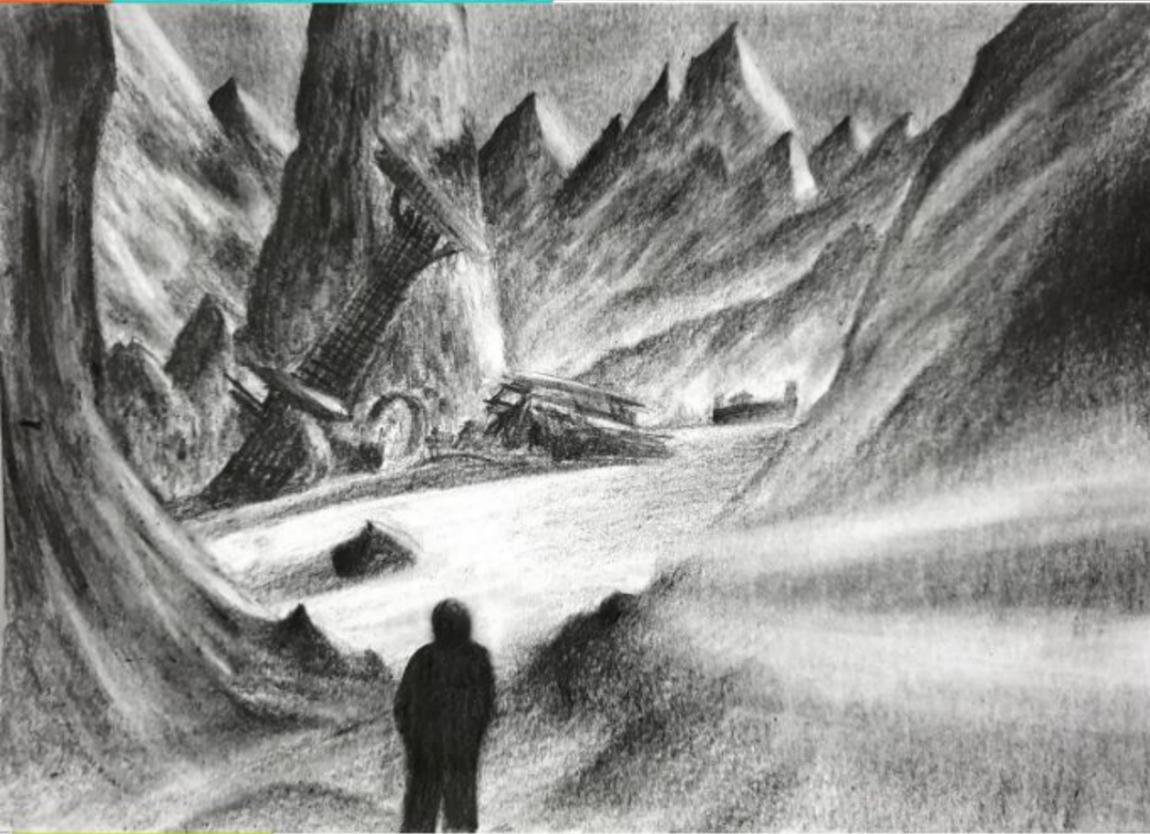


This one was based on the Kowloon Walled City, an existing example of human slums, with an AI city in the background. This one lacked depth and the rendering of 3D forms was poor.

# IDEATION: COMPOSITION



This is the 1st composition for Rage and Regret. It however lacked depth and a clear focal point, and was hence rejected. Some elements such as the man appeared to be in awkward positions too.



This is the composition for Wintry Destruction. The composition possesses depth and a clear focus, which is the debris in the background.



This was the improved composition for Rage and Regret. This composition now possess depth and perspective, and a clear focus

# MEDIUM



We used digital painting as our medium.

This is partially because of the symbolism behind digital painting; it shows how our human touch and imperfections can be replaced by digital softwares.

We used Krita, a free digital painting software as the medium for our final works. In terms of painting tools, it is just as diverse as photoshop, albeit less powerful.



# PROCESS: COMPOSITION

Before we started any composition we always made sure that the composition was strong. We started off with a rough sketch to decide on the various foci, and then used arrows to decide on a visual flow.

Some compositions were mundane, static and flaccid. They were either abandoned or improved upon.



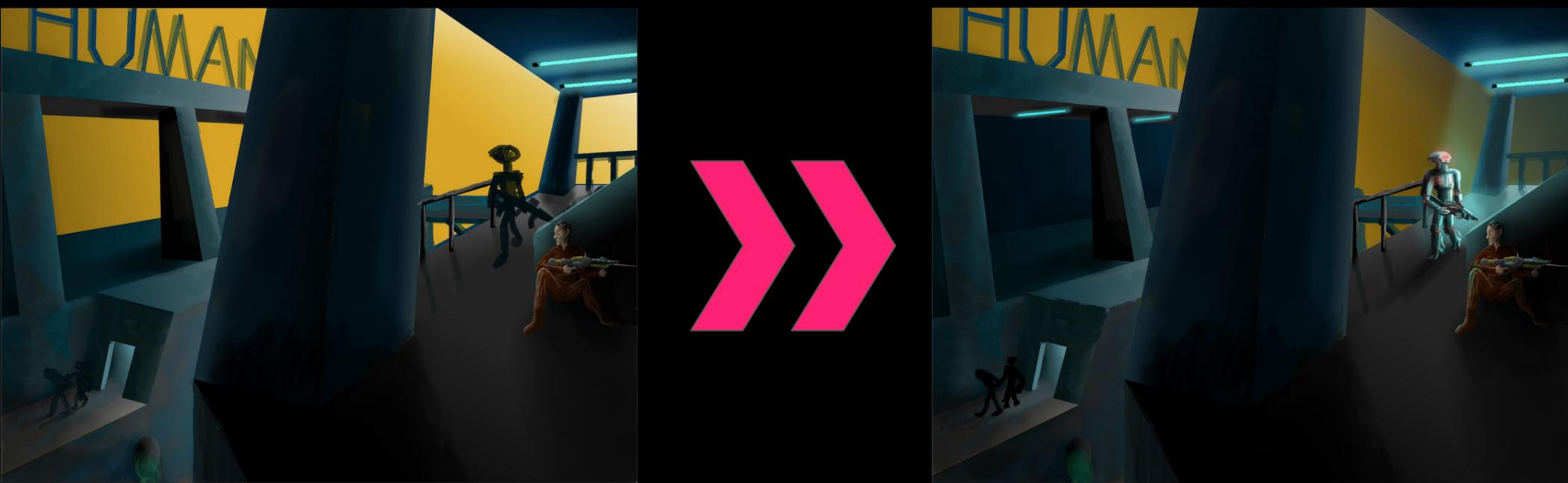
This composition was too boring, and lacked the necessary level of grit expected to be present throughout our works.



This composition was unclear, and whilst visual flow was present, the AI buildings did not have the same architecture, making the story more confusing.

# PROCESS: LASSO & LAYERING

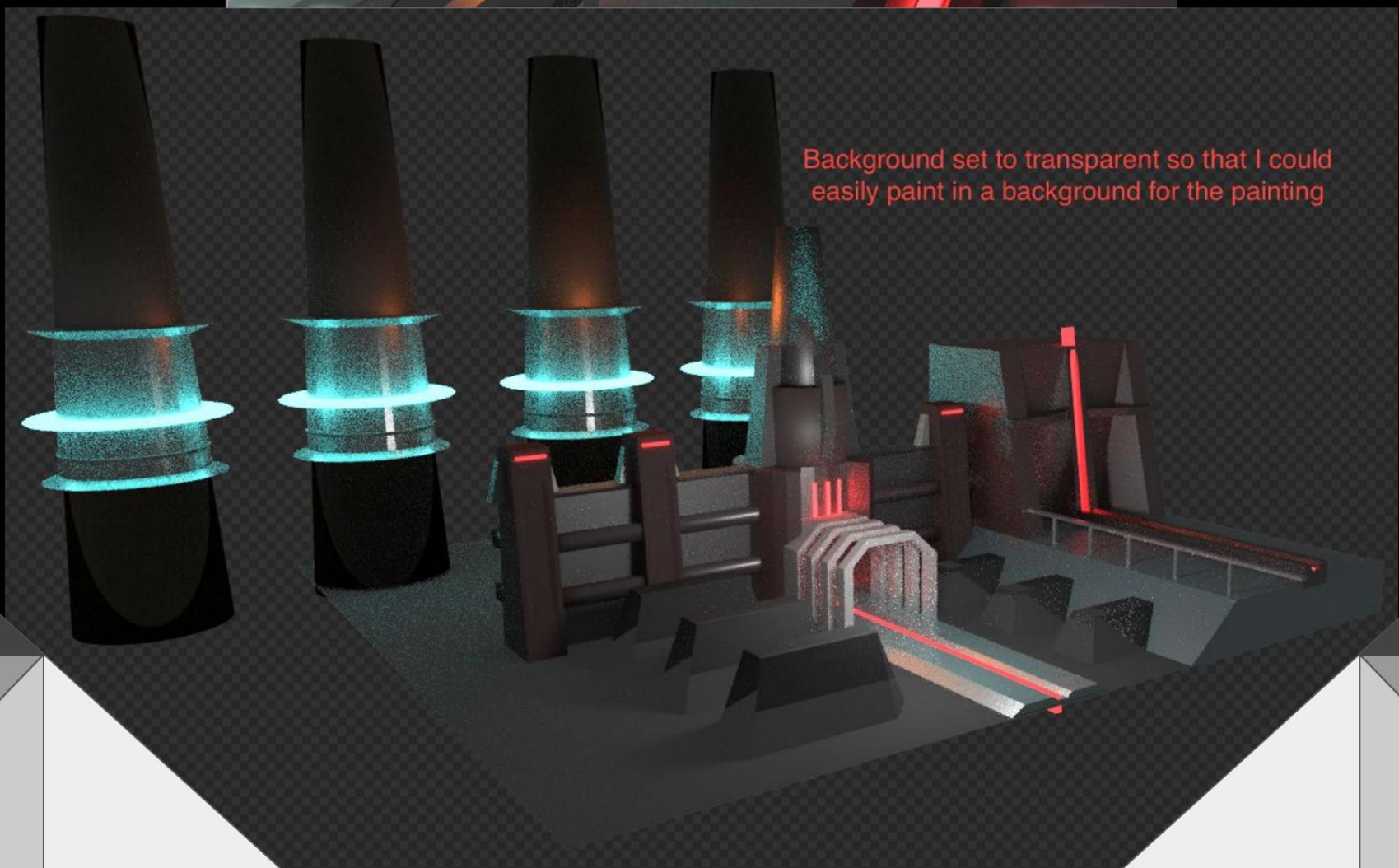
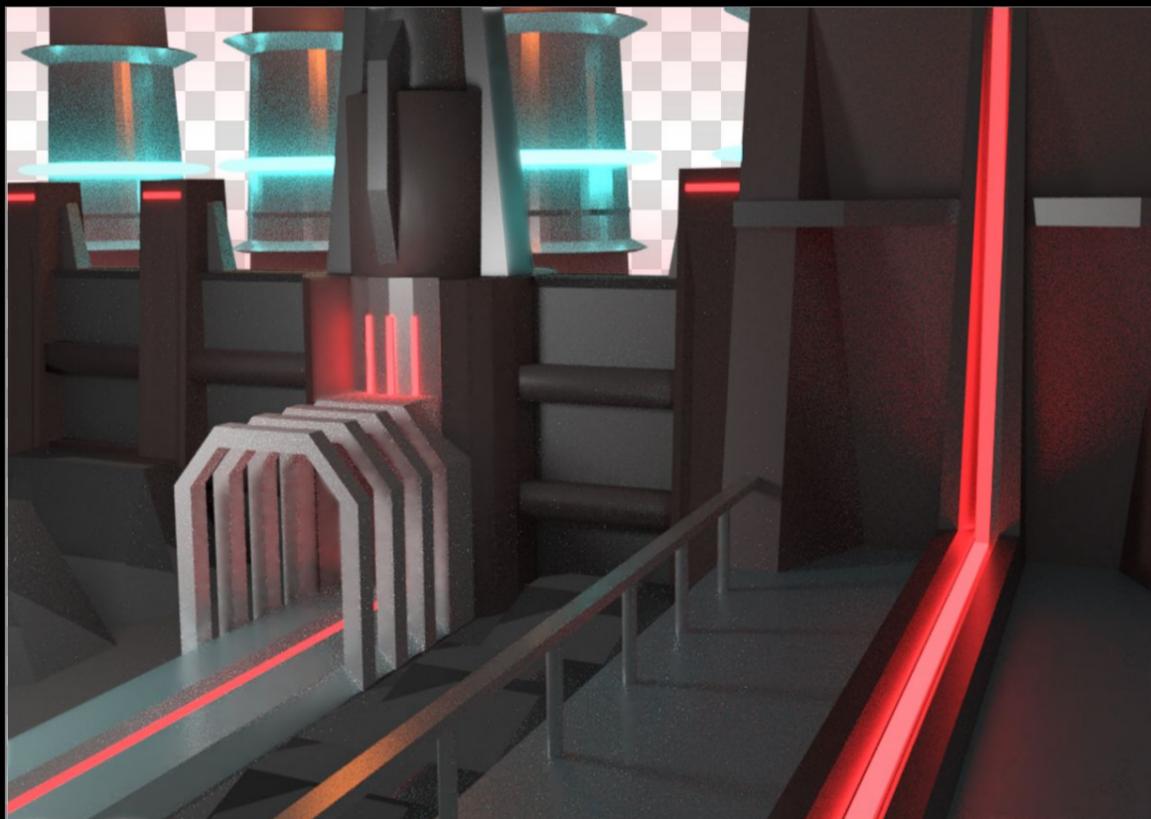
Two important features of digital painting are the layering system and the lasso tool. Layering means that some strokes can be overlapped by others, allowing for cleaner edges and more mistake tolerance. The lasso tool is also extremely useful for making the artwork look polished and crisp.

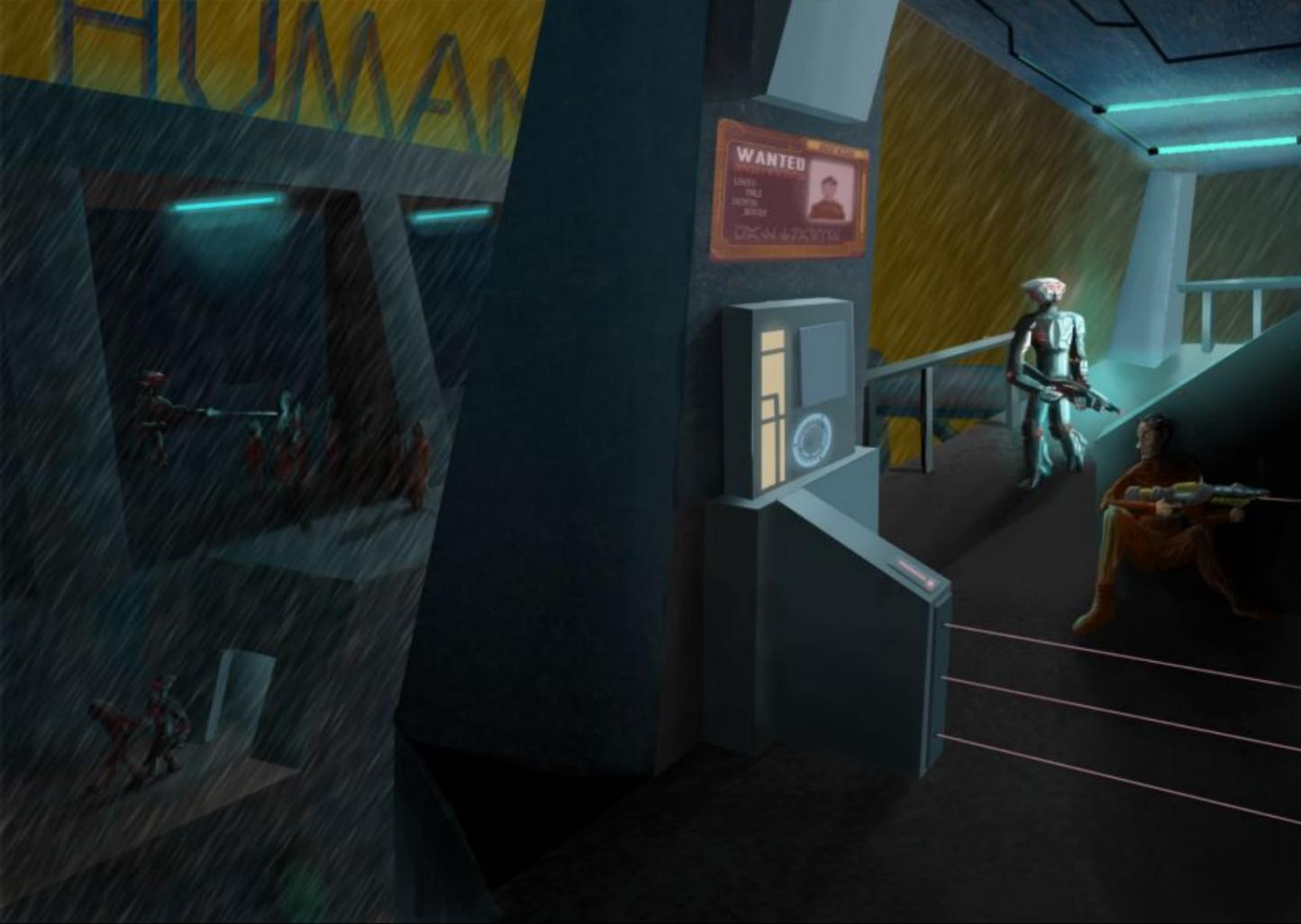


Using layers we could send the lighting behind objects like the robot, instead of having to draw around the outline. It also allowed us to ensure proper depth and perspective.

# PROCESS: BLENDER

Another trick that we learnt from Leon Tukker was using a 3D rendering software as the base of a painting. This technique is useful for compositional work whilst being able to actively see the shapes and shadows.





## SLUMBREAK

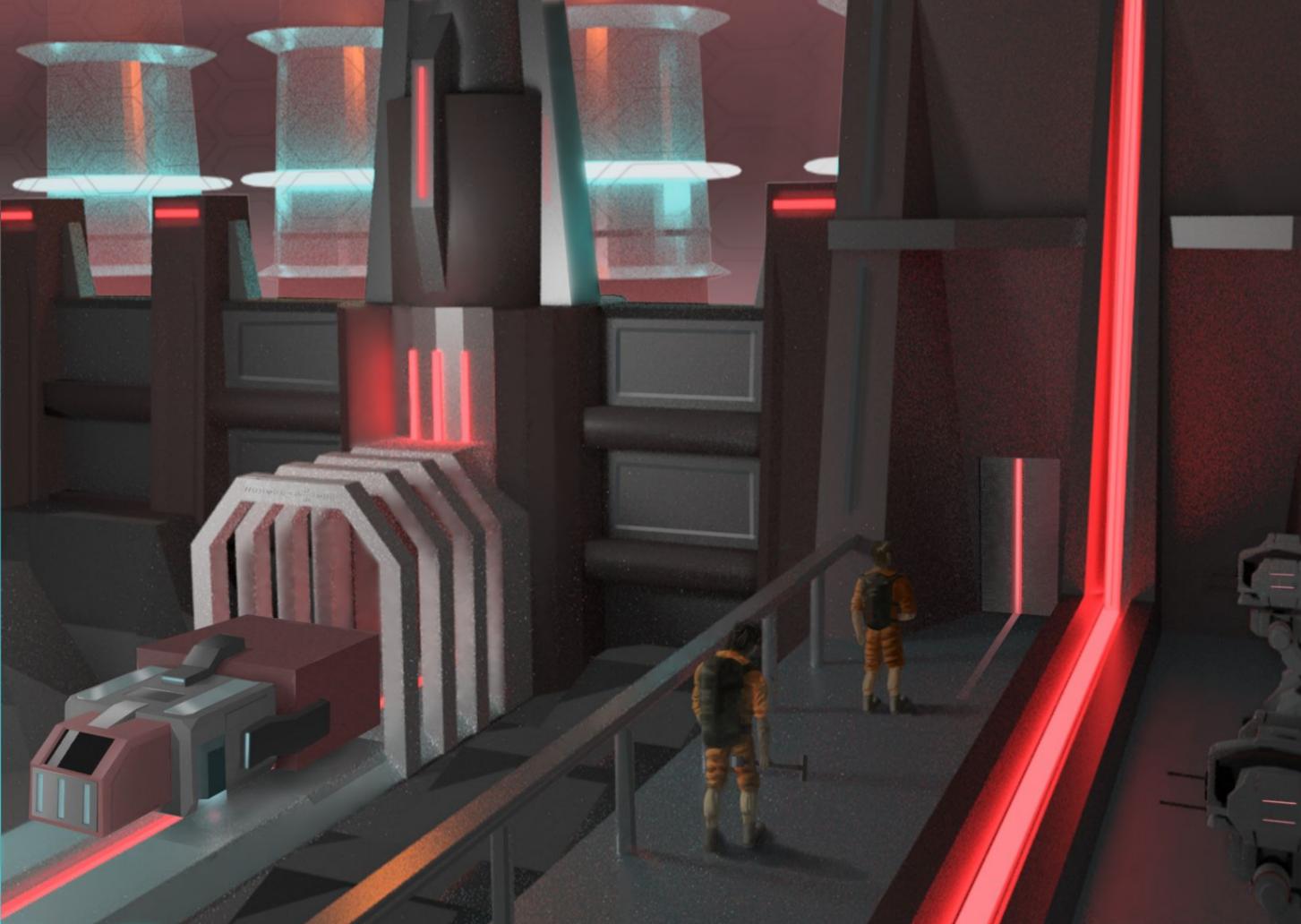
A human is escaping from the slum, and the security bots are executing his family to draw him out. This scene is supposed to show how the failure to program morality into AI will result in them becoming ruthless overlords, stopping at nothing to achieve their goals.

## FINAL WORKS



## SHIMMER

A more hopeful future where humanity coexists with AI, who reign supreme, through constructing enormous slum cities.



## LABORIUM

This work explores the use humanity serves after the conquest of AI. We will probably only be useful as labour, as our intelligence would have no value.

# FINAL WORKS



Perhaps what claims our lives is not AI, but rather the exacerbated global warming that could result from their inexorable progress. We can only watch as the water rises day by day.

## WAITING FOR THE END



A man is kneeling down on an abandoned path, full of regret, as our neglect for the environment has caused all the destruction around him, with Mother Nature unleashing its rage.

**RAGE AND REGRET**

## FINAL WORKS



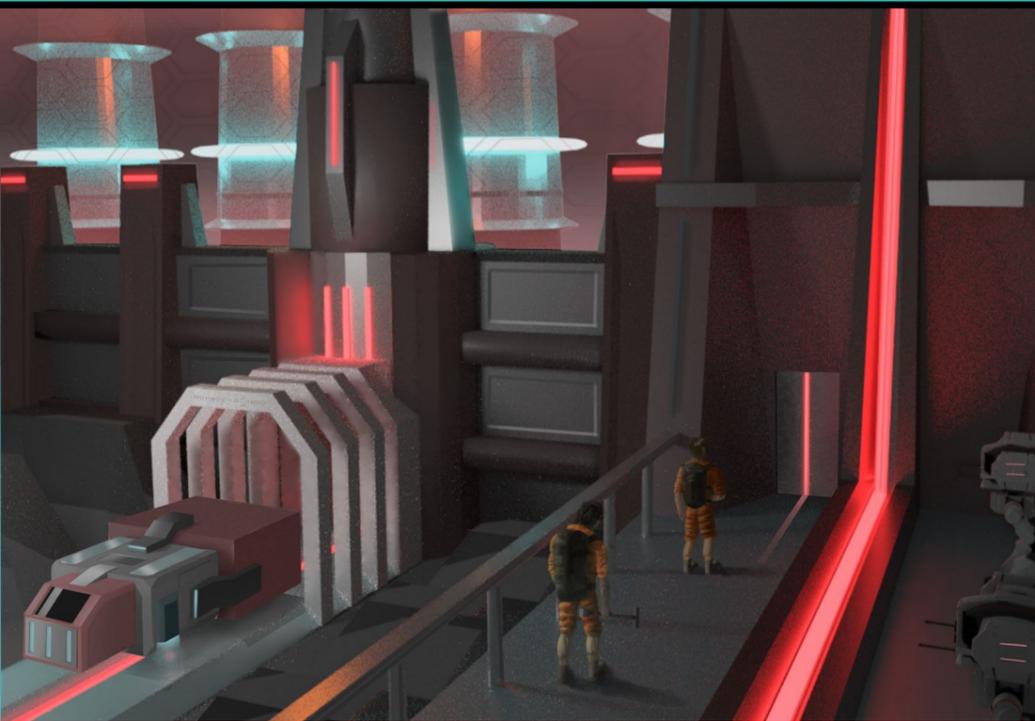
We see a group of men huddled around burning debris, and they look upon their broken-down vehicle in despair, as their only ticket out of the wintry fortress is gone.

**WINTRY DESTRUCTION**

# FINAL LAYOUT



Followed By:



Followed By:



# REFLECTIONS (Jun Yan)

1. I had never before tried digital painting, and therefore had to ascend the steep incline that was the mastery of a new medium. I originally planned to do traditional oil and acrylic paintings, but after dismal first attempts, I decided to adopt Krita. Therefore I only had a few months to master Krita, and its somewhat intimidating interface. There was a gamut of tools that I had to learn about.
2. My computer was not optimised for running Krita and therefore Krita would have issues registering the brushstrokes and crash. Thus I had to repaint a few sections of the work, which was frustrating. Thus I learnt the importance of having backups.
3. When painting it was rather difficult to accurately judge and select colours. I am still more accustomed to traditional mediums such as graphite and thus had some trouble using a pen and a tablet.



I was quite weak at coming up with compositions that possessed depth and perspective, and thus had to experiment with many layouts before coming up with good compositions. Thus my compositional mind blocks were one of the difficulties I had to overcome.

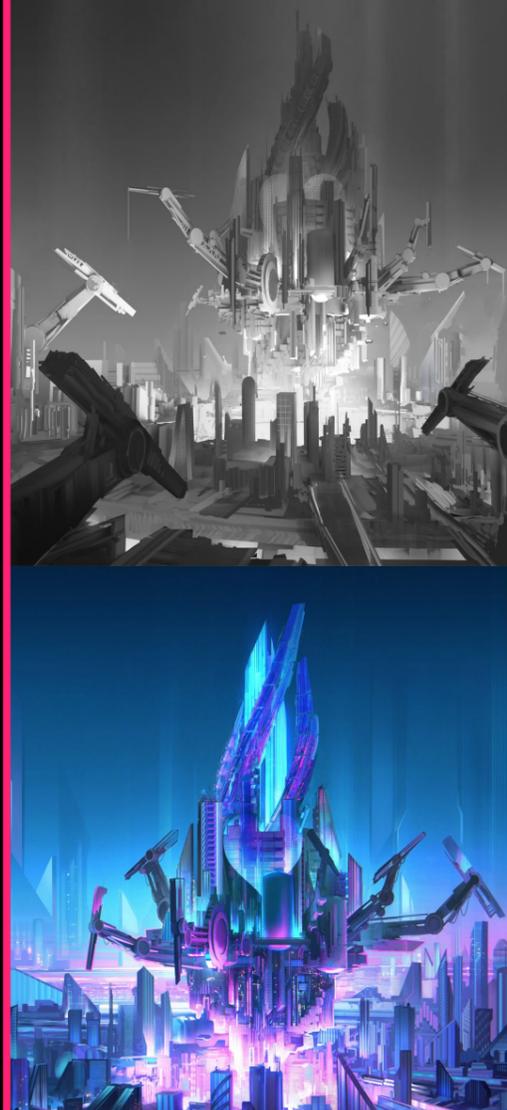


# REFLECTIONS (Lewin)

1. Throughout the process of making the 4 final works, I encountered a few challenges, the largest of which was technical development.  
To overcome this I had to watch quite a few tutorials by Tyler Edlin on composition, brushwork, and the various tools in Photoshop(which I adapted in Krita), which is why the art style in the 4 works varied at first, as I was learning while painting, namely the problems I encountered in each painting.
2. I had to use a laggard computer when painting in school, and in some cases it would take more than 20 seconds to load each stroke, making painting cumbersome
3. An unexpected challenge was trying to paint in a way that matched the render, as I did not realise that professional artists actually use Octane Render to make the render more painterly yet realistic, whereas I used Blender, which was less painterly.

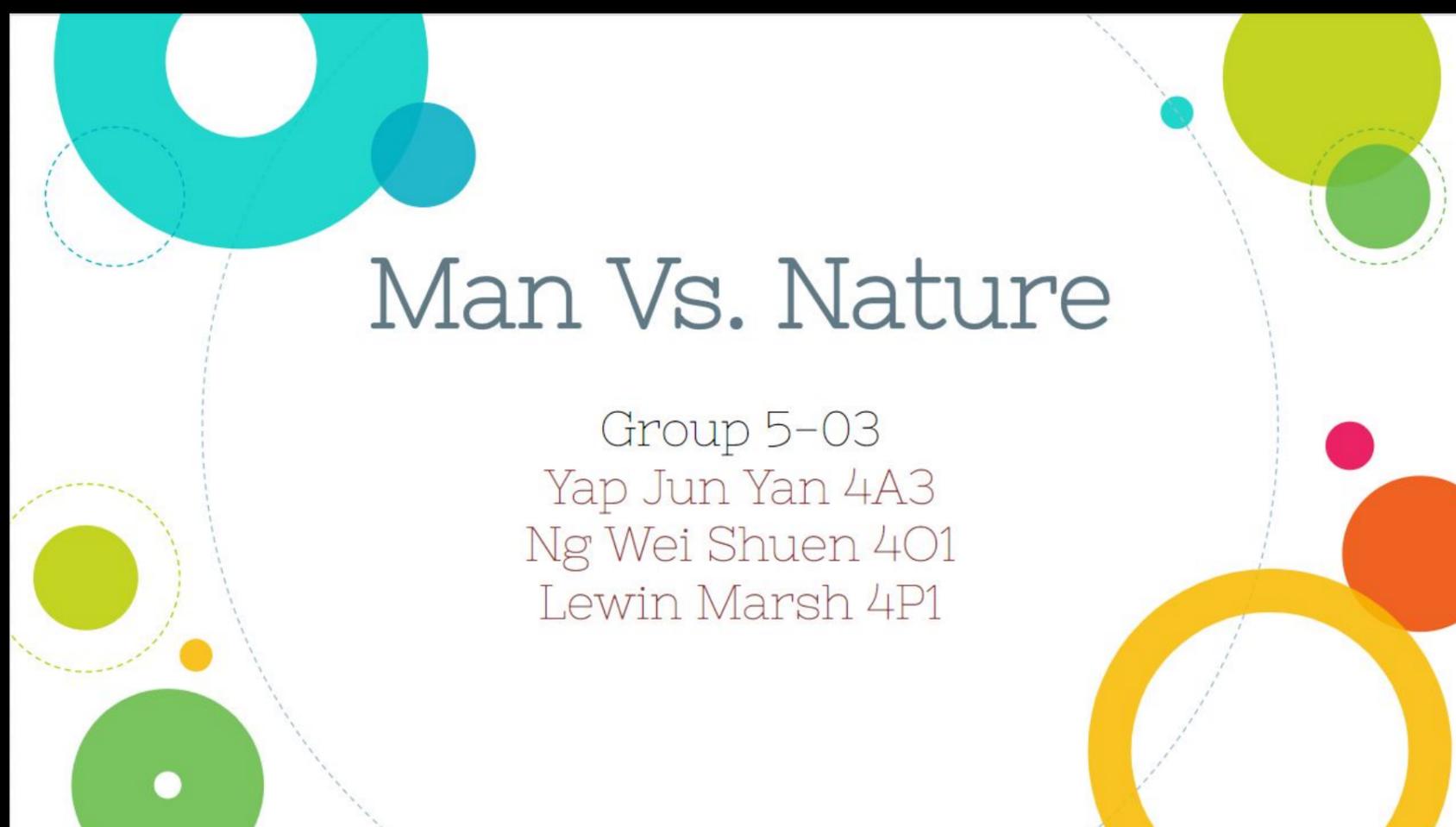


In Laborium, I had to paint the material transporter with accurate lighting, to make sure that it fit with the background render. To the left is one of Leon Tukker's works, the greyscale image is his 3D render, which looks more painterly and not as realistic as Blender.



# REFLECTIONS (Wei Shuen)

1. Category Five projects have high expectations regarding the aesthetics of Project Work Slides. I am accustomed to making plain slides, so I struggled to make slides which were suitable for a project in Category Five. Once, after finishing the slides, our mentor told us our slides were not good enough, and we had to redo the slides 3 days before the presentation.
2. I had bad presentation skills and had to work on those in order to not pull down Project Work marks too much.
3. I was extremely busy this year and my timetable was perpetually almost full. In addition, I had many other commitments, and the close proximity of Project Work events to examinations meant that I had very little time to do Project Work.



Our first slide framework for Midterms  
(Rejected)

# LEARNING POINTS

From the aforementioned difficulties, we learnt a lot about art, technique, the importance of planning, as well as good presentation.

During the process of learning how to paint digitally, we not only increased our technical control but we also stumbled across several art tutorials that helped us make overall better art. Looking at the artworks of other artists also gave us more inspiration and a larger visual library.



We realised that our art style constantly changed, hence our works appear to be made by different artists. Our art styles are also different from each other, and had different strengths and weaknesses too, so adapting was important to ensure coherence.

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