

# PORTFOLIO PROJECT 1

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S A B R I N A P R I M E L L E S

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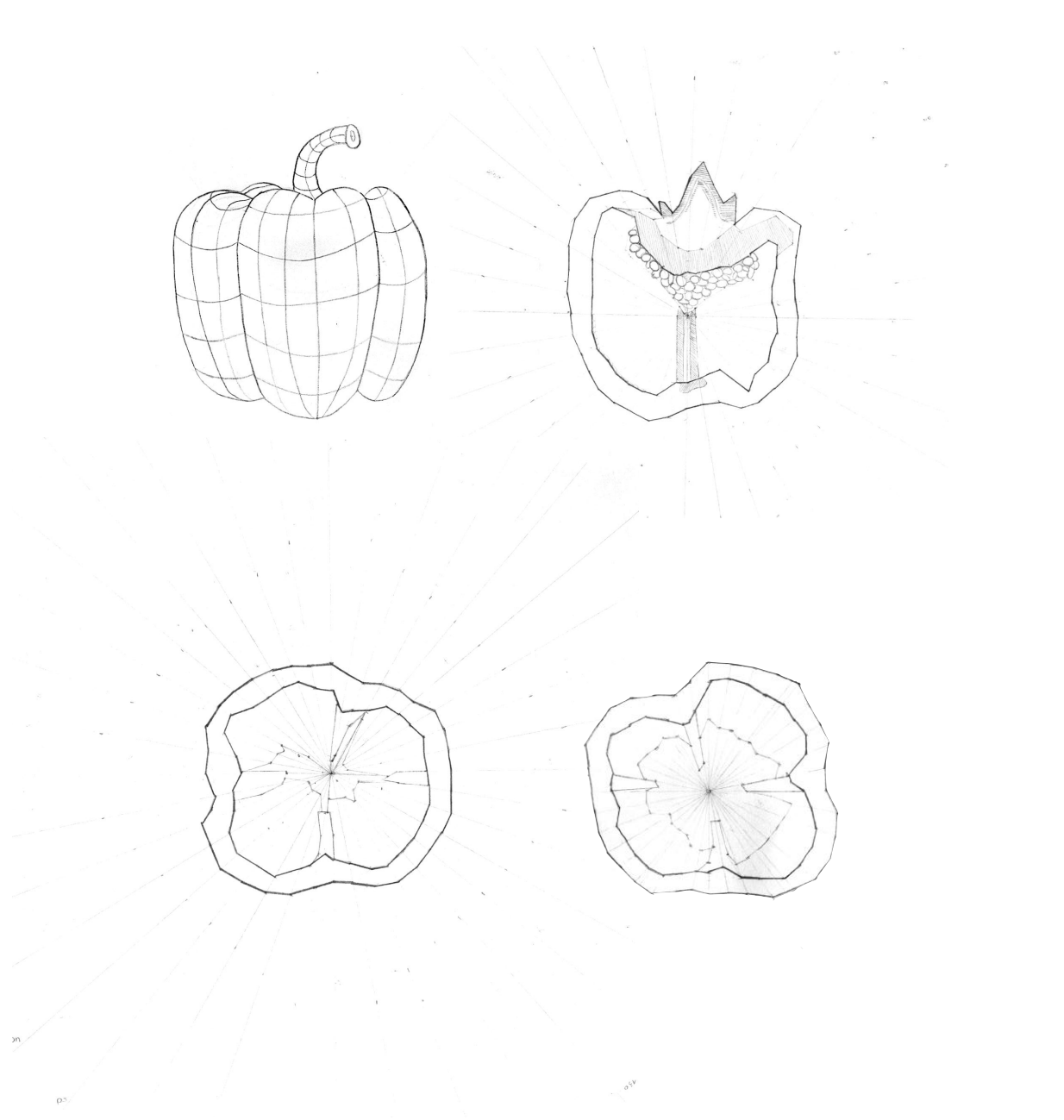
S P A C E & M A T E R I A L I T Y

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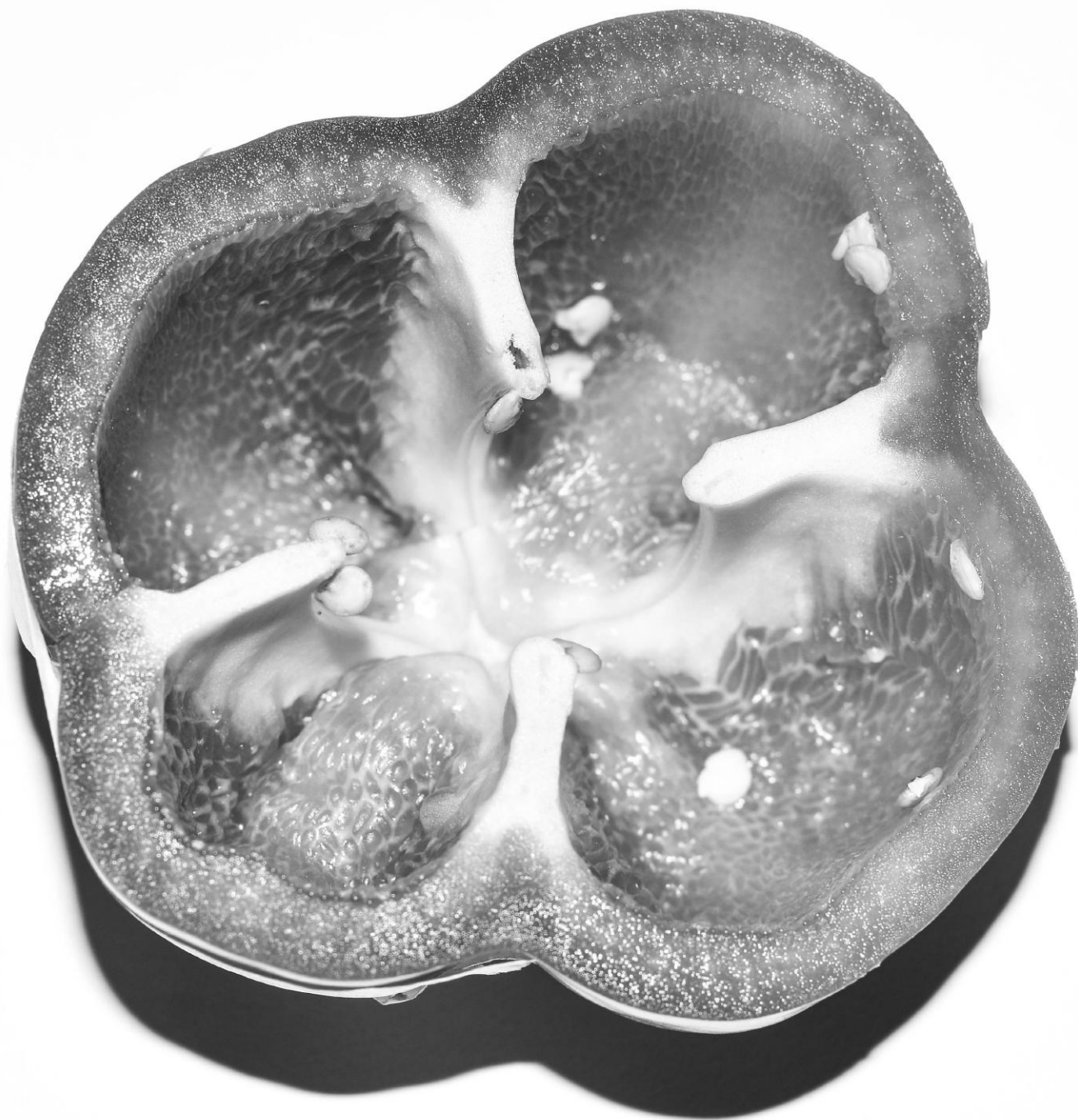
# 1 A

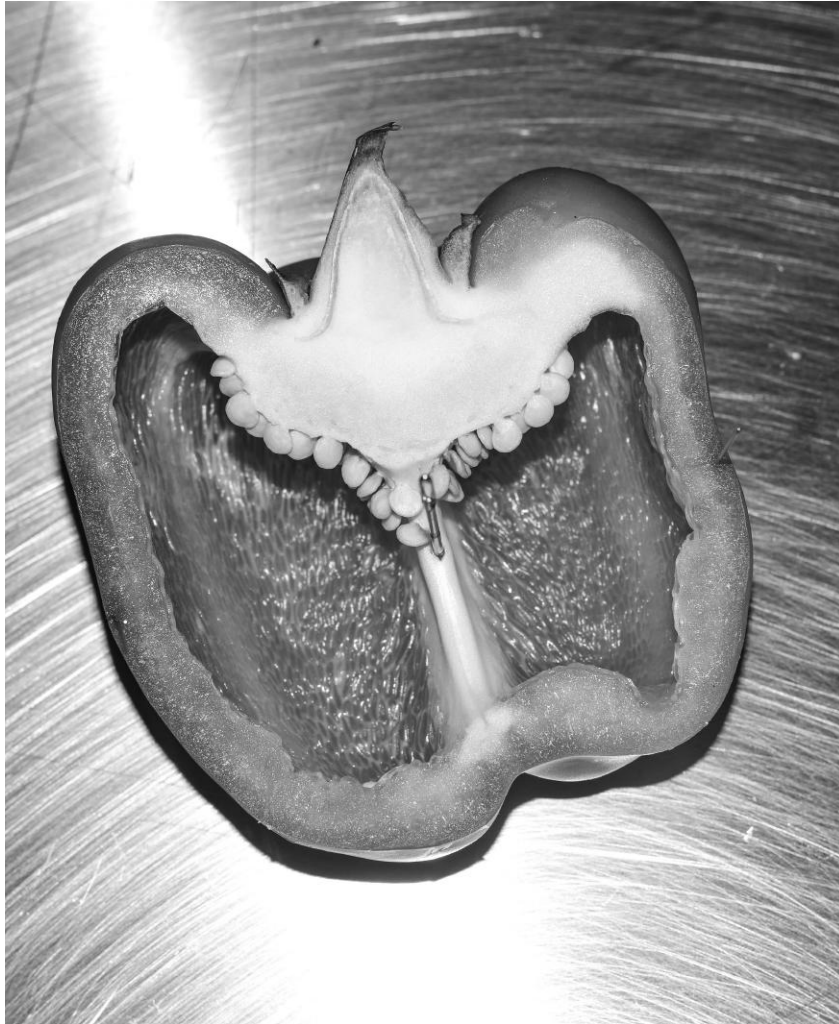
## MAP, CUT, AND COORDINATE

For Project 1A, I had to study a bell pepper and document on a 18x24 inch drawing paper at 1:1 scale. Using only pencil lines, I had to create one longitudinal and two transverse cuts of the vegetable. In addition to the three drawings, I had to draw a cross contour of the bell pepper using different hatching methods to emphasize contour and profile.

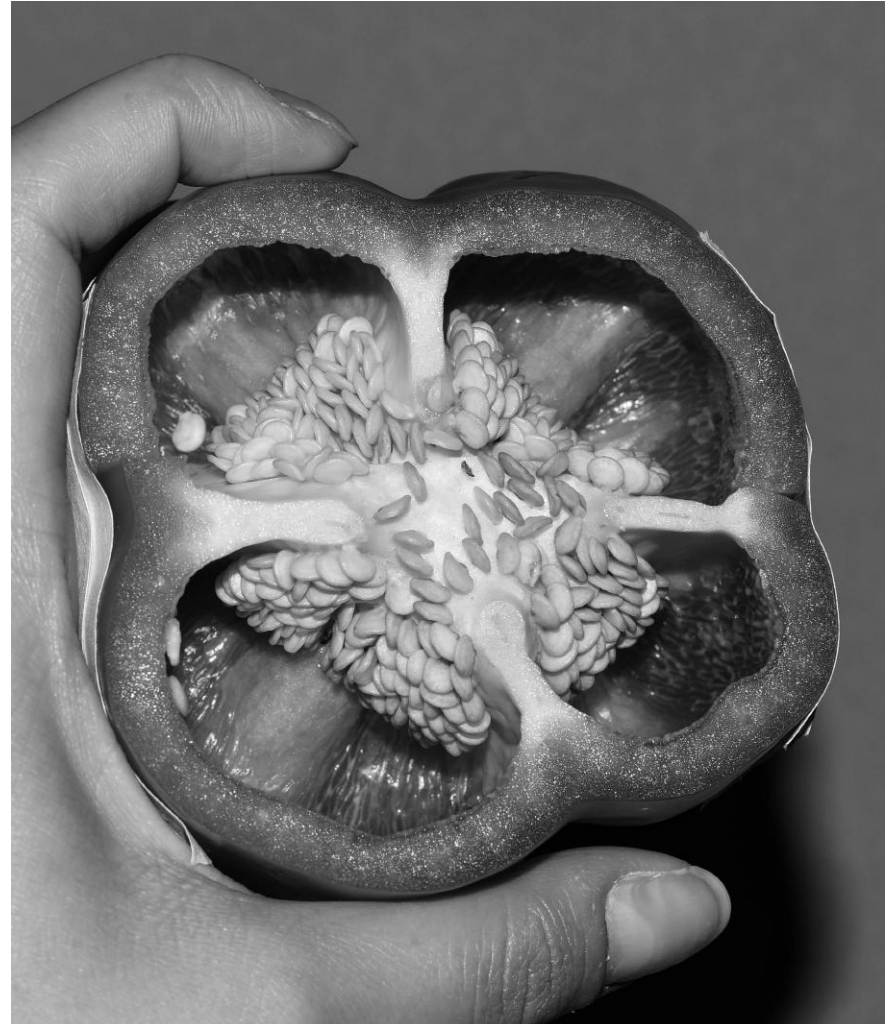


P L A N   C U T





S E C T I O N   C U T



P L A N   C U T

# 1 B

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## DIAGRAM & SYSTEM

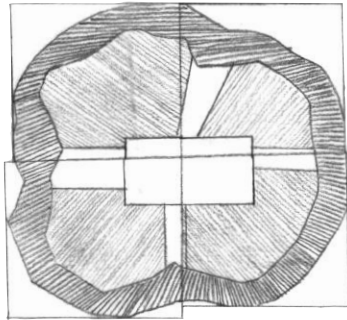
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Using my photographs and drawings from Project 1 A, I created six geometrical diagrams that reveal the underlying system of the bell pepper.

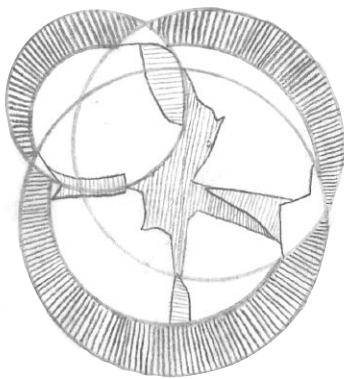
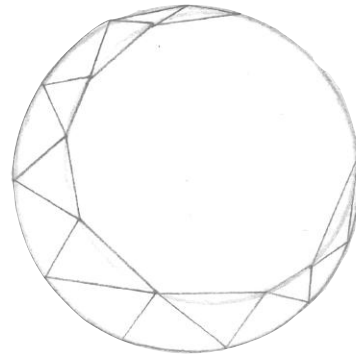
Based on my analysis, I wanted to express the internal and external form, appearance, and characteristics of the bell pepper. The shape of this particular vegetable is rather amusing, due to its uneven shape and hollowness. With the diagrams I created one composite drawing that synthesizes my geometries and section cuts of the bell pepper.

For the color analysis I created a mosaic where each square is spaced evenly in a grid on my paper. The colors that I chose were picked by selecting individual pixels from one of my photos of the bell pepper. Each square representing a pixel.

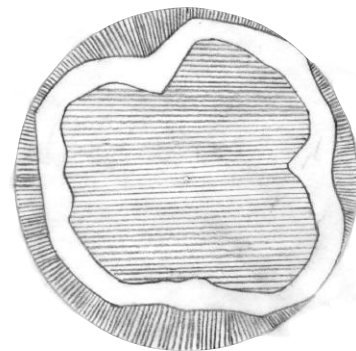
1 D I A G R A M



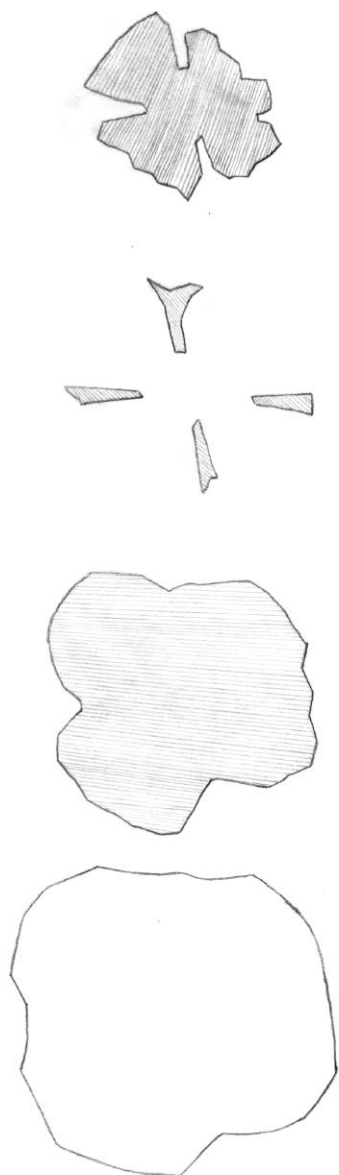
2 D I A G R A M



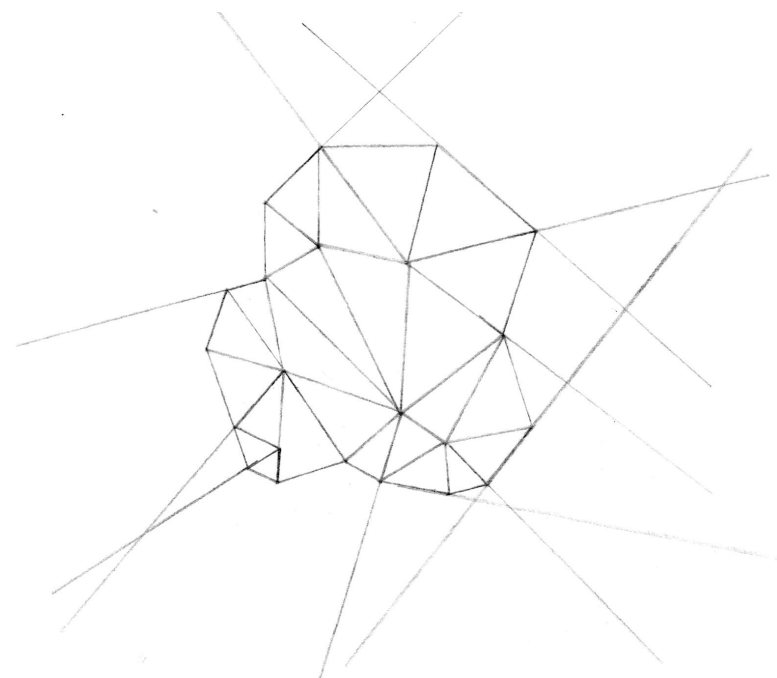
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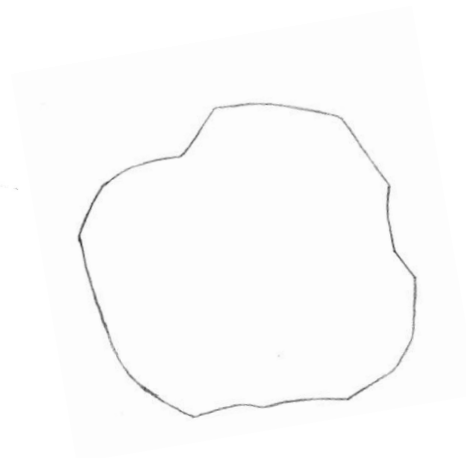
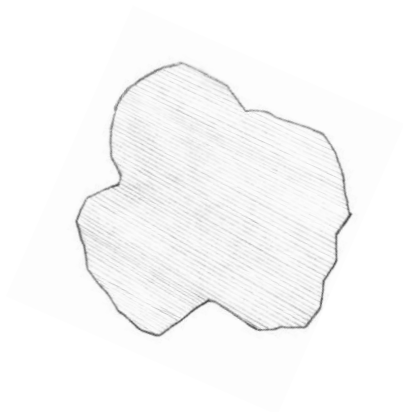
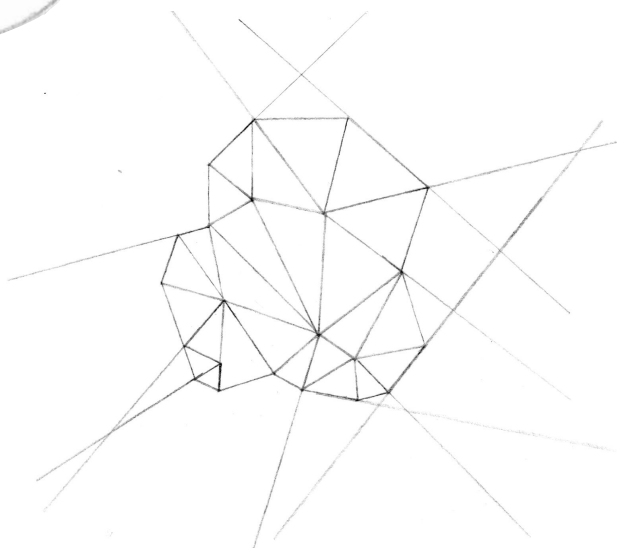
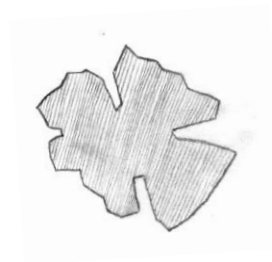
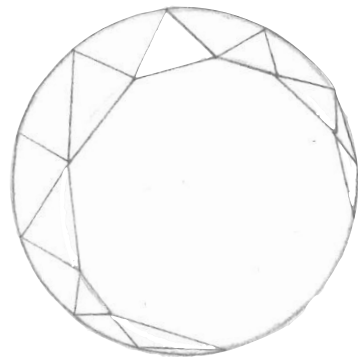
4 D I A G R A M



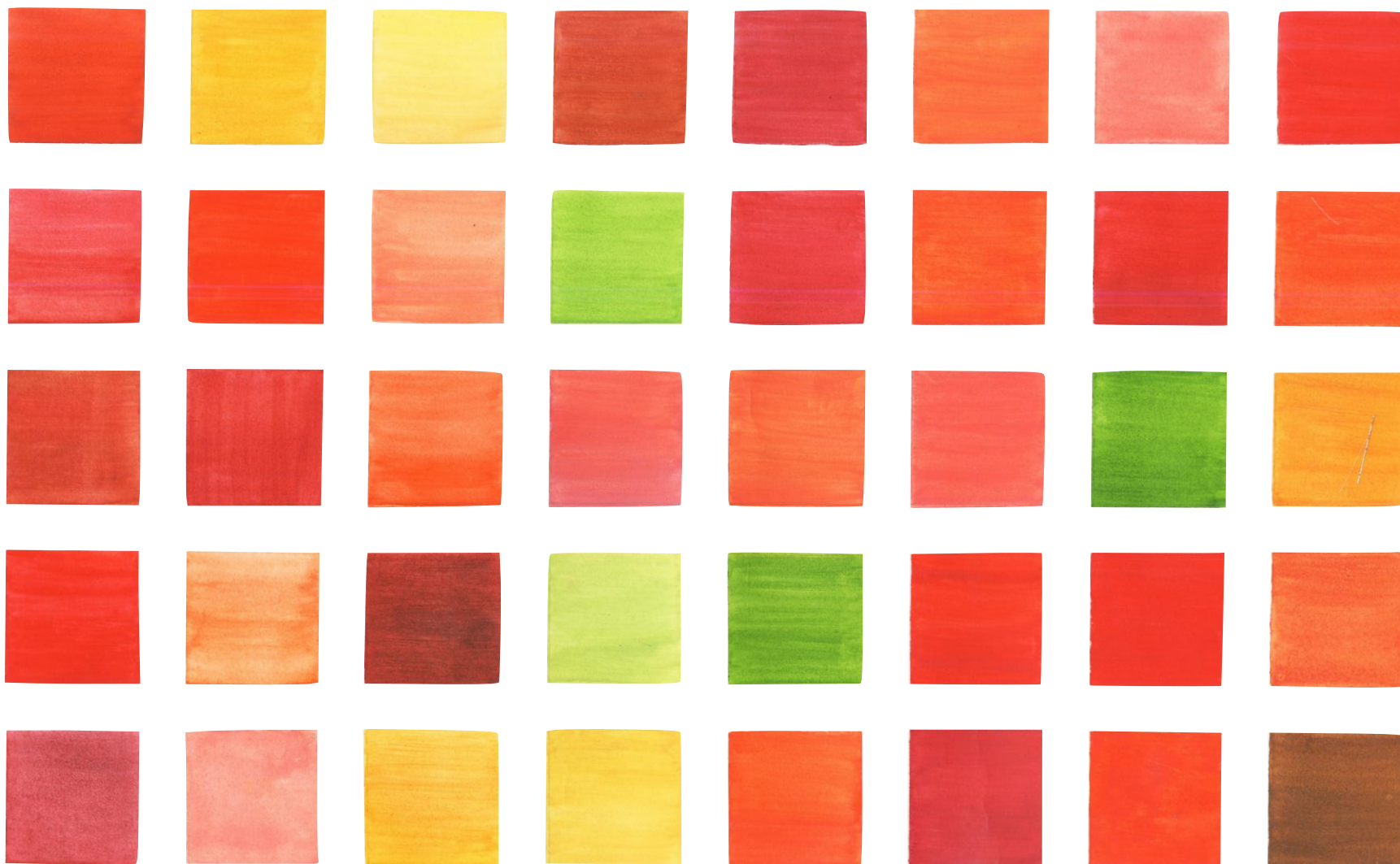
5 D I A G R A M



6 D I A G R A M



COMPOSITE  
DRAWING



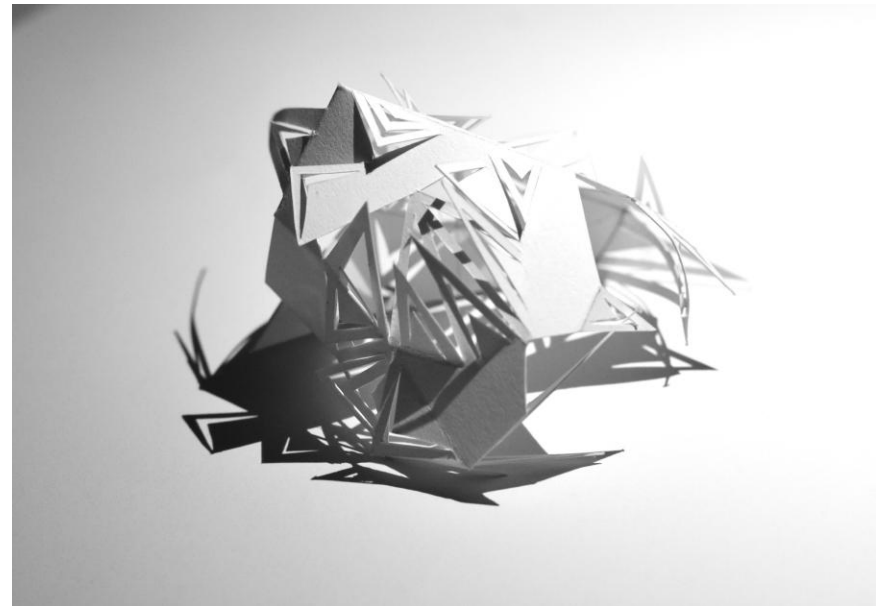
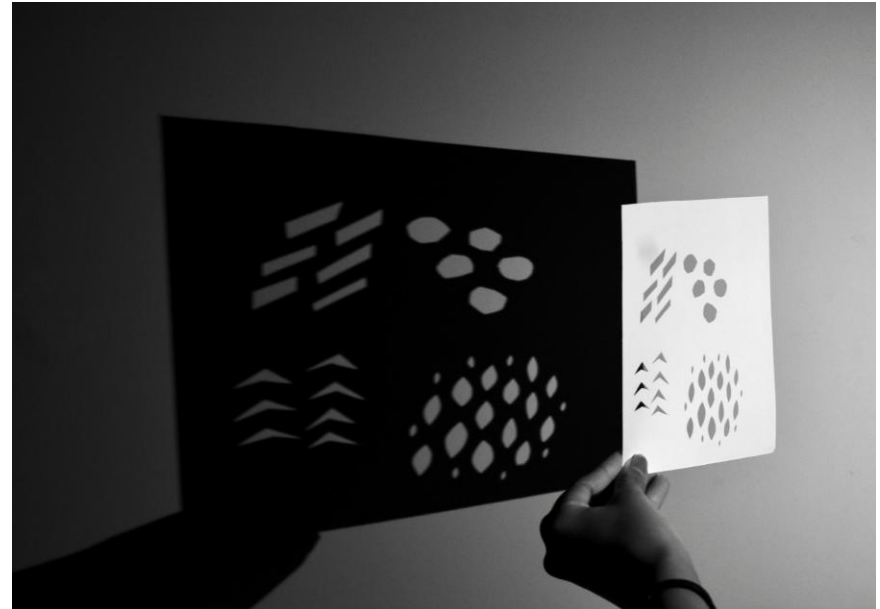
C O L O R   A N A L Y S I S



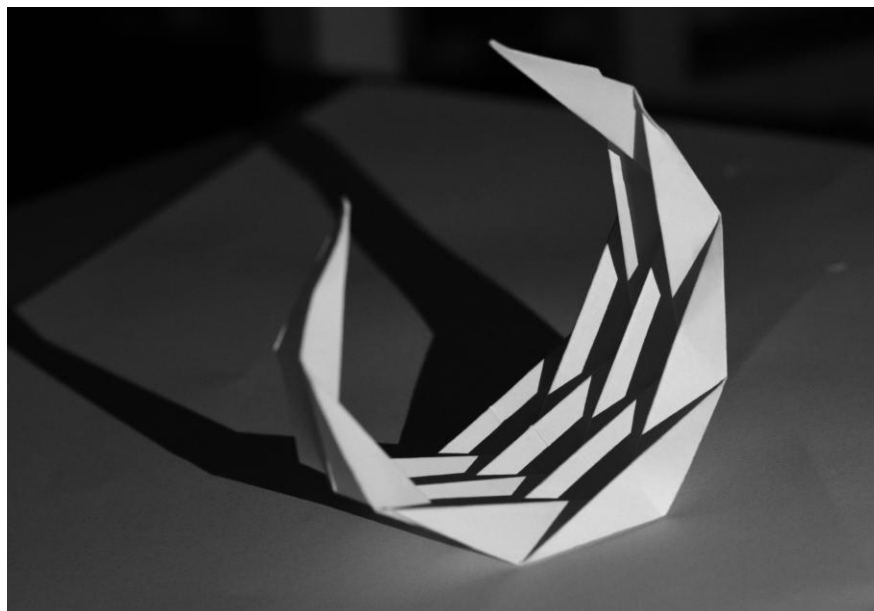
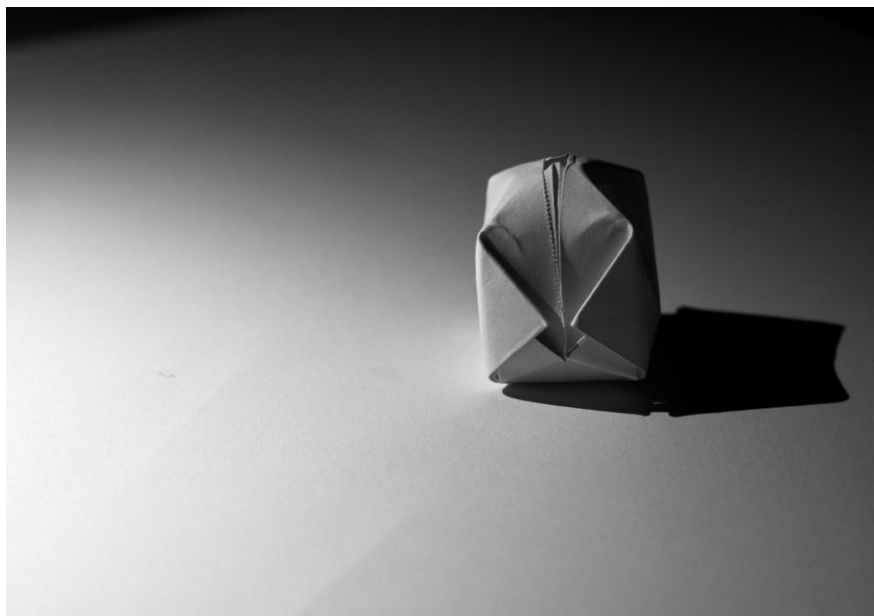
# 1 C

## PLANE MANIPULATION AND VESSEL CONSTRUCT

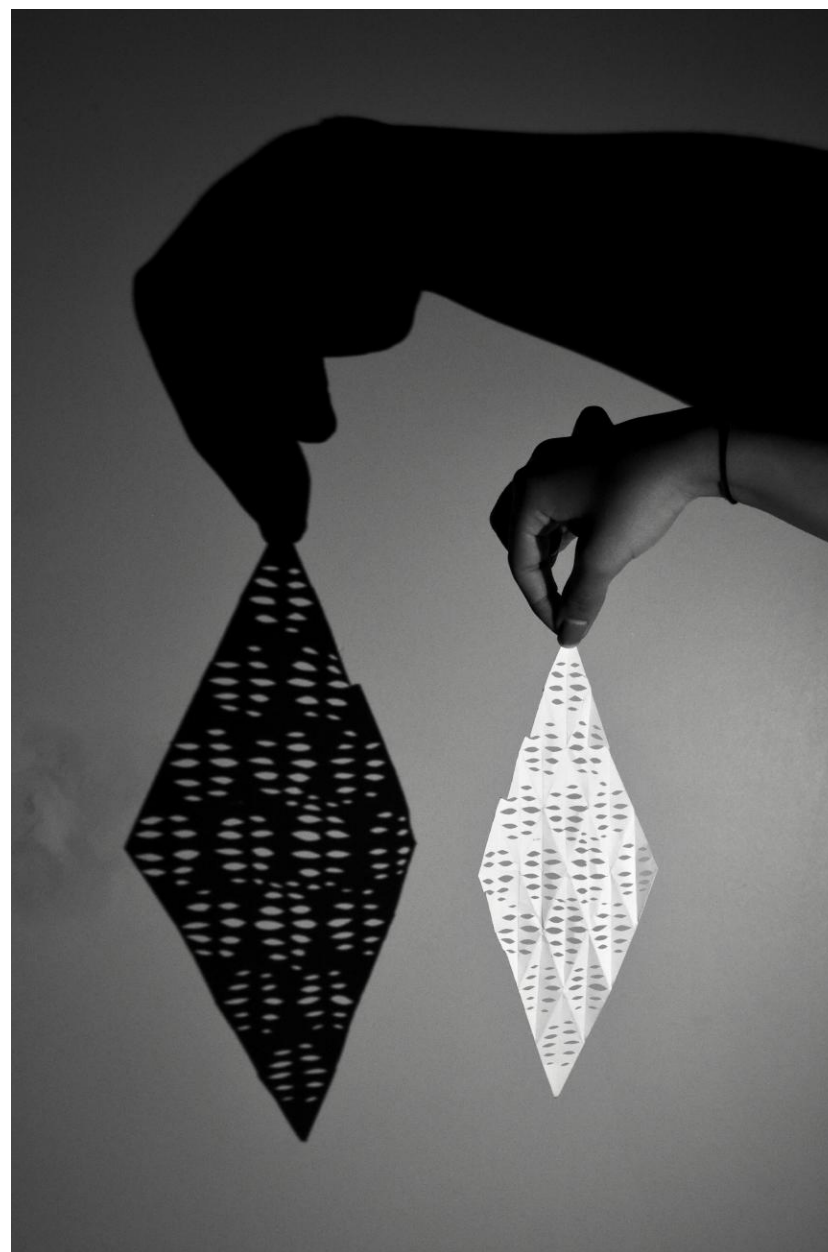
For Project 1 C, I made six different paper manipulations. When I analyzed the bell pepper, the seed's arrangement and the inside skin interested me. These two aspects of the bell pepper are always hidden inside of it, so in my studies I revealed them. In the first study I wanted to see, how light and shadow manifested if I cut the shape of the seeds and the pattern of the inside skin. The following studies followed similar paths of exploration, combining the geometry of the bell pepper with a focus on the interaction of light. In the final construct I blended my fascination of the inner skin and how light interacted with one of my previous manipulations to generate the final construct. This was comprised of the pattern of the inside on the exterior, a geometric representation of the exterior and how it interacted with shadow.



3 P A P E R M A N I P U L A T I O N



4 P A P E R M A N I P U L A T I O N



5 P A P E R M A N I P U L A T I O N





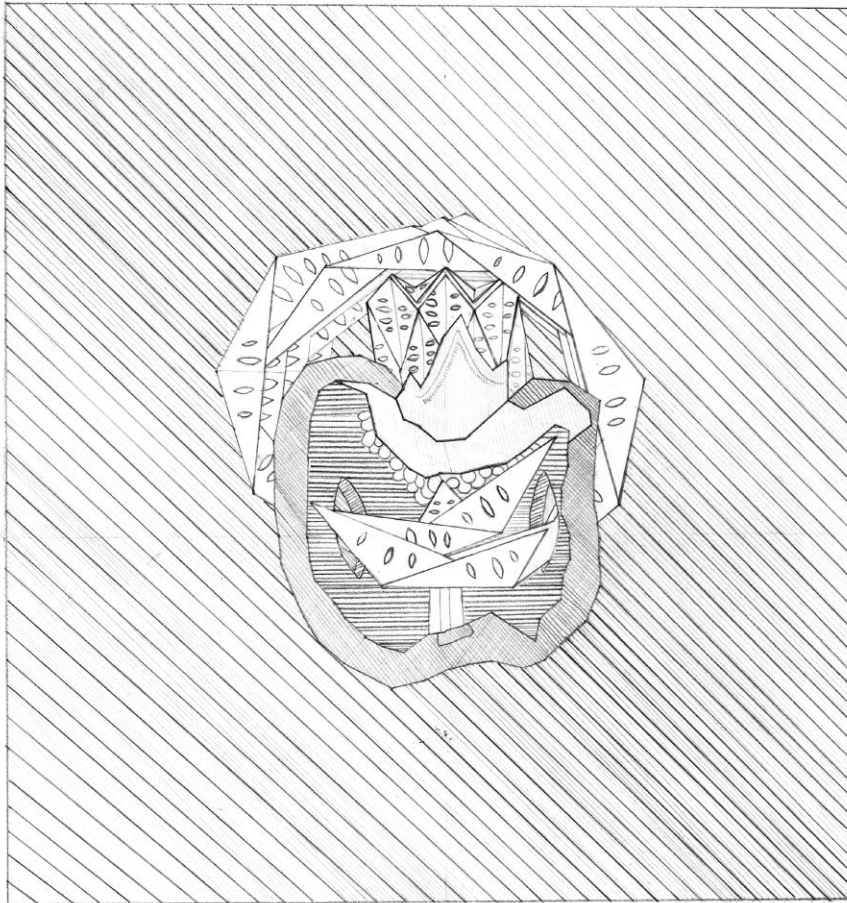
S Y S T E M   C O N S T R U C T   W I T H  
B E L L   P E P P E R



S Y S T E M  
C O N S T R U C T  
W I T H   B E L L  
P E P P E R

# 1 D

## FIGURE GROUND



1 F I G U R E G R O U N D D R A W I N G

For Project 1 D, I drew one long section and one transverse section of my final construct, creating two figure-ground drawings. Focusing on line weight and quality to bring the construct to life. Using different types of hatching to represent the folds in my paper manipulations, as well as the space and depth of the bell pepper itself. In the drawing, I used double hatching to expose the folds in my final construct. The bell pepper has also double hatching in order to expose the depth and hollowness it has. In the second figure-ground drawing, the paper that envelopes the pepper has no hatching in order to contrast it from the bell pepper and the background.



2 F I G U R E  
G R O U N D  
D R A W I N G

