The background of the entire page is a detailed architectural site plan. It features a network of streets, building footprints, and a prominent curved boundary that could represent a road or a site perimeter. The drawing is executed in a light, thin line style, providing a technical and spatial context for the project.

Project 2 / 2020

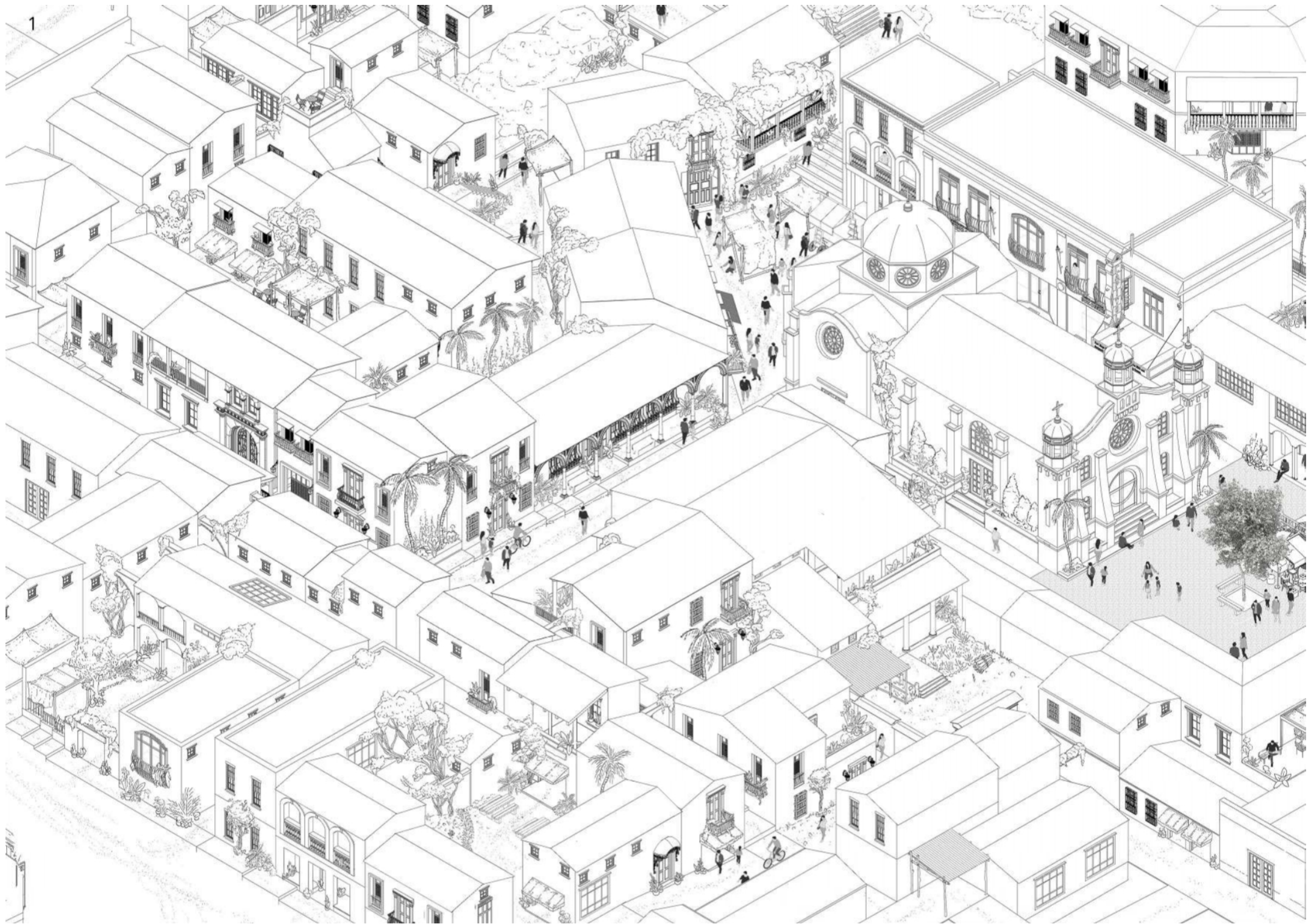
The Art of Chronicles of a Death Foretold

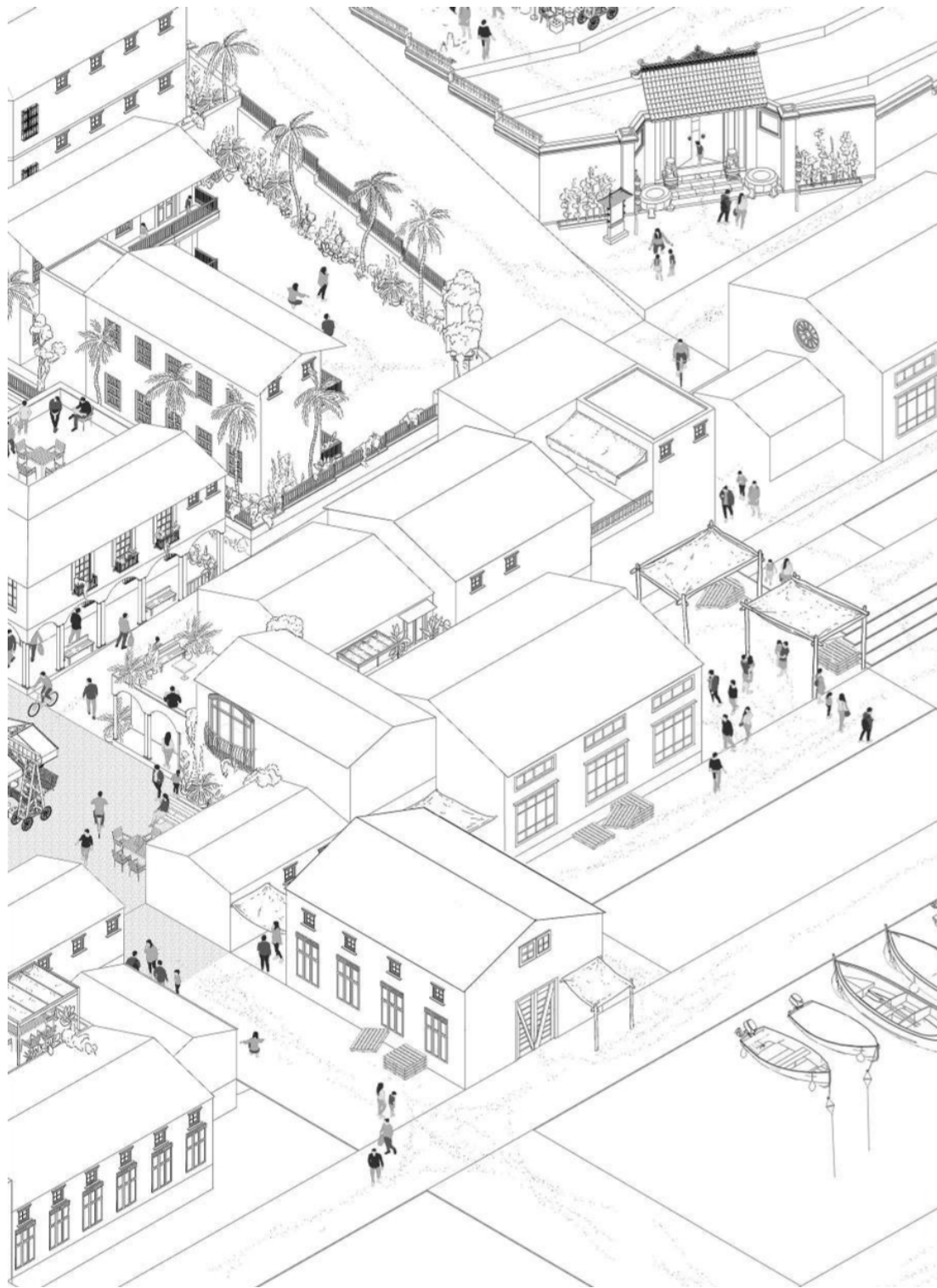
PROJECT BY
Navaneeth Pantham

GUIDED BY
Prof. Alka Hingorani

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1. INTRODUCTION

The art of chronicles of a death foretold is an art direction project focusing on creating the environment based on the context of the novella, "Chronicles of a death foretold" by Gabriel Garcia Marquez. Lots of visual interpretation, research on story, architecture, texture, visual elements were involved at several stages in creating the environment.

The initial phase was focused on the architecture of the story, characters flow, narratives and visual connectivity to understand the chronology of the story. Based on which the story is read, interpreted and visualised. The final outcome, the 2d map of the chronicles of the death foretold action area is designed.

This present phase is focused on the spatial design of the action areas. The environment design is an important phase for any visual storyteller as it shows the other side of the story i.e., the social, religious and architectural significance.

One part of the objective is gaining the technical knowhow to interpret and represent it visually whereas, the other part is to explore the untouched side of the environment design.



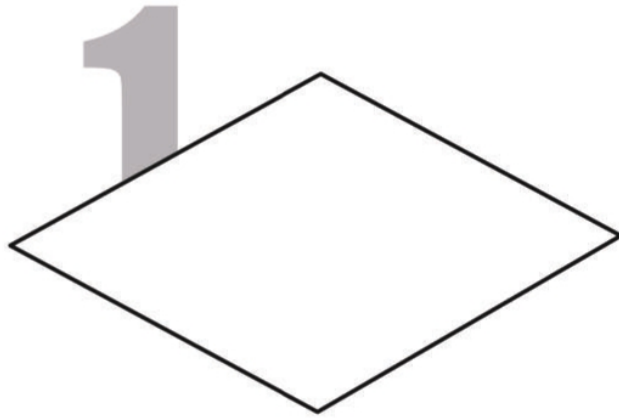


2. ABOUT THE NOVELLA

Any story is convincing, irrespective of whether it is fictional/true to the audience due to the layers of details that the storyteller put into it, to make the story immersive. These details help us visualize and make us immerse into the story, further creating an assumption that this might be real or this can be. One among them is "Chronicle of death foretold" by Gabriel García Márquez

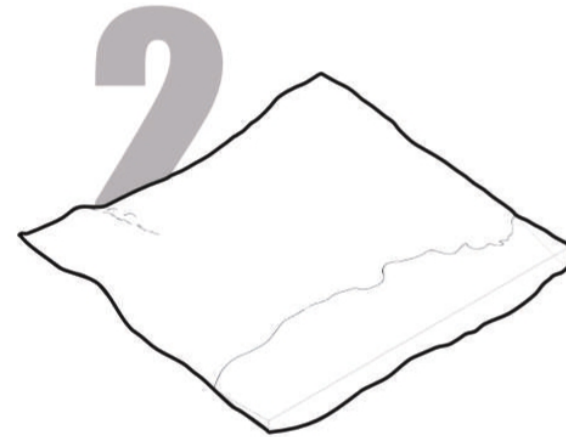
The novella is published in 1981. The story is non-linear, the timeline of actions are non-chronological. But, due to its meticulous details the chronology is revealed. The key question of the novella is how the death of the protagonist was foreseen, yet no one was able to stop it. The book explores the morality of the town people's collective responsibility in the murder of the protagonist.

Garcia Marquez's reconstruction of the story is now a classic in Latin American literature. Six years after its publication in Spanish, in 1987, Italian movie director Francesco Rossi released it as a film. To date, the public can also enjoy Chronicle of a Death Foretold on the stage, where it continues to be performed for Spanish-speaking audiences



INITIAL RESEARCH

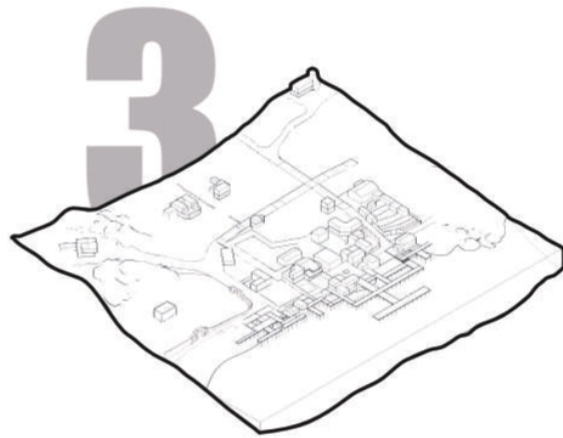
The initial phase was focused on the architecture of the story, characters flow, narratives and visual connectivity to understand the chronology of the story. Based on which the story is read, interpreted and visualised. Background research on the novella and Gabriel Garcia Marques is done for a better understanding on the context. Research on the time-period of the novella, architecture style, social & cultural impact e.t.c., are done.



TOPOGRAPHY

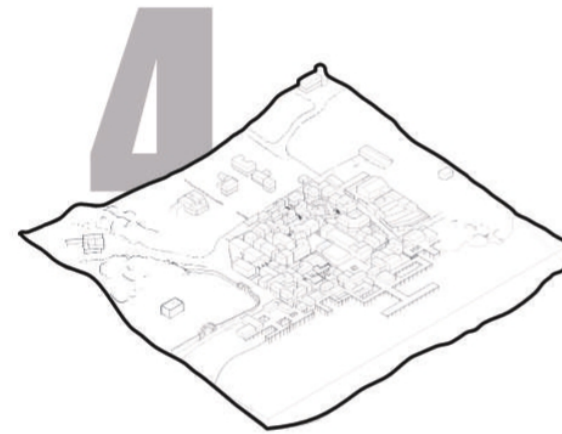
Topography place a major role in architecture, level design and all other environment designs. In the novella there are several narratives describing the visual connectivity between spaces. These narratives helped me in visualising the entire map till its boundaries. There where short descriptions on terrain, water bodies and vegetation by multiple characters based on which the topography of the town is designed.

3. PROCESS



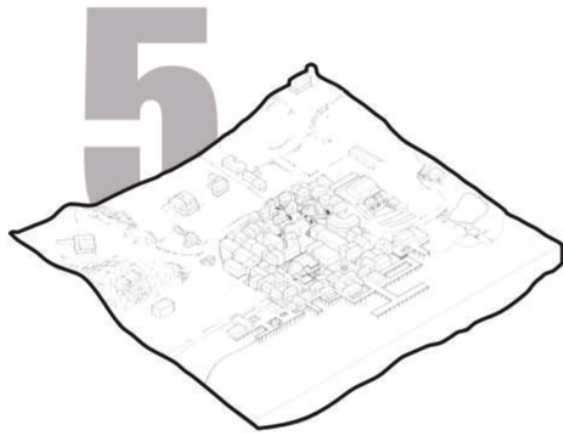
ROADS & LANDMARKS

Narrative descriptions about the environment, chronology of the story, connectivity, pathways are listed down, rearranged them in the chronology, tried to connect the dots and created a map of the entire town satisfying the narratives. Few landmarks were just mentioned without any description about them in the story. Such landmarks were placed according to the social and cultural context.



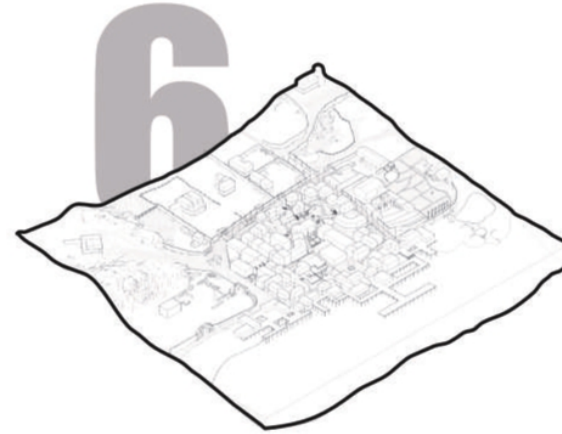
SPATIAL ARRANGEMENT

Once the spatial arrangement of the major landmarks and transition lane is done, I have started designing the remaining spaces following the guidelines of urban planning. Research on the impact of Socio-culture on Architecture is done based on which the building blocks are placed around the major landmarks in the novella.



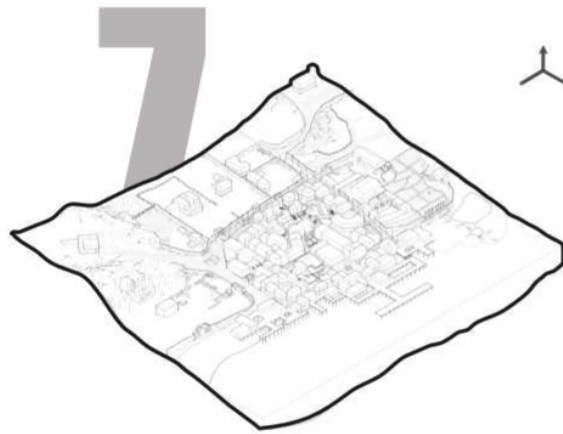
ARCHITECTURE

From here I have started working on the 3d detail visualisation of the entire Architecture of the town. I have started working on the Architecture style of the geographical location of the story. I have been trying to design the infrastructure incorporating the key elements of that particular Architecture style and started projecting the design onto the 3d terrain. Research on human settlements and Architecture at terrain areas are focused as we have good amount of contours in the design.



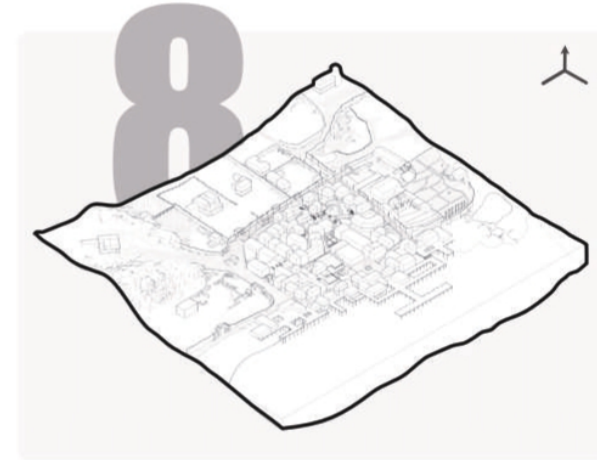
DETAILING

Designing the pedestrian and vehicular transitions depending upon the sloping ratio of the contour and access point of the individual building entrances. Adding visual elements to explain the mood or situations described in the novella. Finally filling up the space with the elements to make the town look complete and realistic as per details.



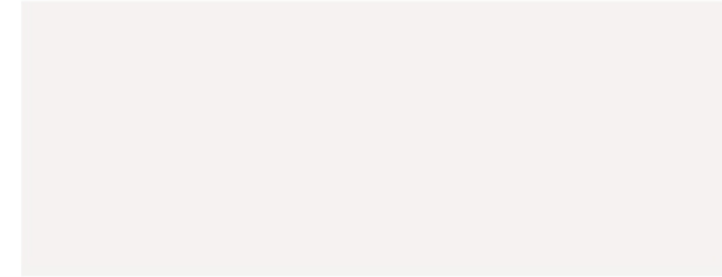
3D MODELLING

Extruding the 2d map into 3d design following the concepts, findings upto the mark. Research on optimization of the 3d model. Designing of modular assets as per the context, making of a set of spanish style homes. Making of the major landmarks and spatial arrangement of assets and homes all around the town.



TEXTURING

Research on the Texture anatomy. Understanding the parameters that are involved in the texture anatomy. Research on the optimisation of the textures. Understanding the different sections present in texture and the process of creating the texture. Understanding the the ways of telling stories through visual, texture e.t.c.,



4. INITIAL RESEARCH

Topography places a major role in environment and architecture design. It is the first step to begin with, to create a better design, satisfying the surrounding context.

Understanding and designing with respect to topography helped me in creating a better visual connectivity between spaces. In order to create a more realistic feel, I have tried to incorporate nature into architecture in the further stages.

But as the story is fictional, I need to design the topography from scratch by interpreting the narrative descriptions from the novella.

DISSECTING THE NOVELLA

I started with reading the novella again and again not only to get a better understanding about the story but also to grasp the layers of detailing encrypted in the narrative descriptions. Each time the story is read based on different aspects like Architecture description, character flow, actions, properties e.t.c.,

Once I had a good understanding of different descriptions, I have started dissecting the story by listing down all the narrative descriptions and started re-arranging them in chronology. This process gave me a better understanding on spatial arrangement of primary landmarks described in the novella. Especially, the chronology of the character flow narratives.

Different types of narrative description there in the story:

1. Architecture
2. Visual connectivity between spaces
3. Topography
4. Characters lifestyle
5. Properties
6. Action

BACKGROUND RESRESEARCH

Time Period:

The novella doesn't have any description about the exact time when it happened but, Gabriel Garcia Marquez first heard about the incident during 1951, when he was working as a journalist. Apart from this, there isn't even one historical even that connects to Chronicles of a Death Foretold.

(Ref. Appendix 2 for Original Incident)

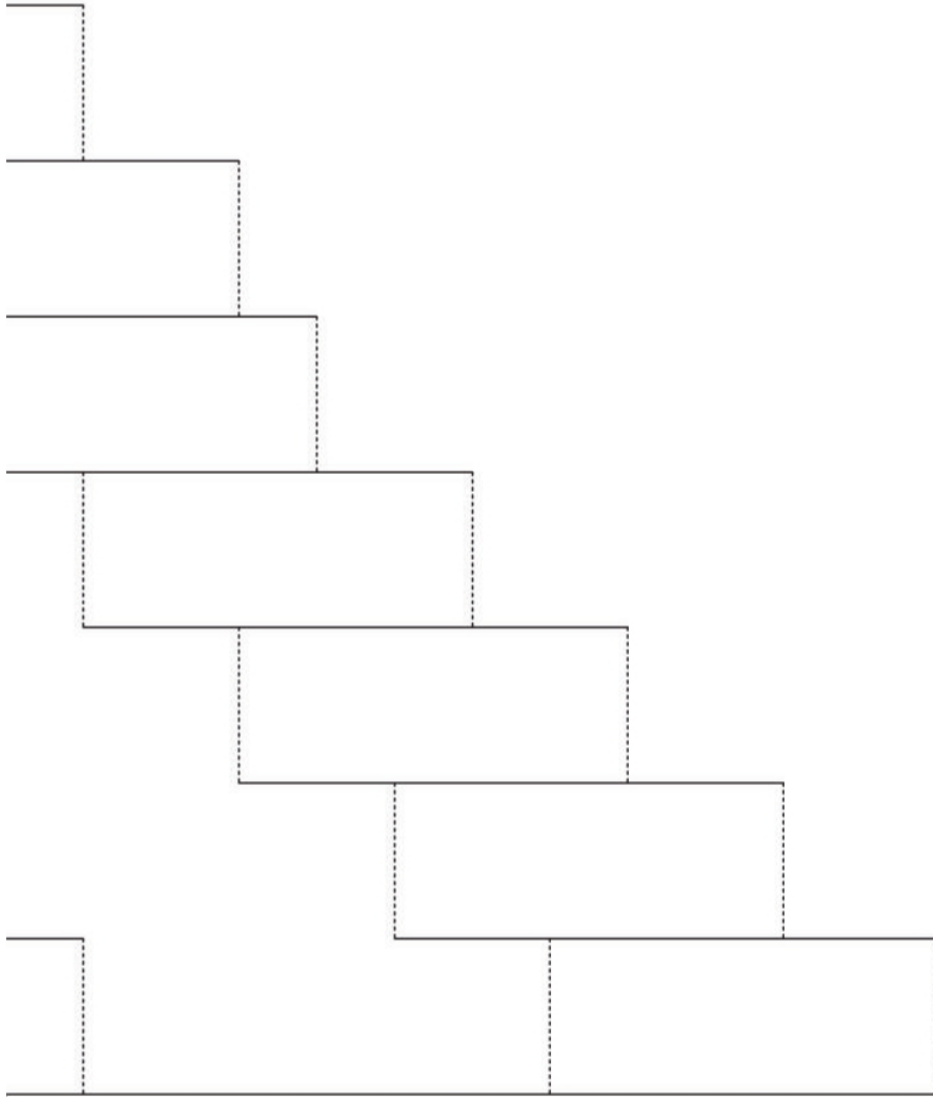
Socio-culture & Religion:

There is a lot of social classification there during then, which is seen in the novella when Bayardo San Roman arrives, whose wealth and background makes him alien to the town citizens. Also, there is a wide influence of Catholicism in south American culture (most of the citizens are roman catholics) which is an important aspect to remember while designing the Architecture.

Architecture style :

The Architecture style of the Sucre, Columbia is Spanish colonial architecture. Most of the homes are not more than first floor.





5. TOPOGRAPHY

If a site is flat, the topography may not influence the location and layout of building, but on a sloping site, the topography is likely to be significant design factor. It is the first step to begin with, to understand your site to create a better design, satisfying the surrounding context.

Understanding and designing with respect to topography helped me in creating a better visual connectivity between spaces. In order create a more realistic feel, I have tried to incorporate nature into architecture in the further stages.

But as the story is fictional, I need to design the topography from scratch by interpreting the narrative descriptions from the novella.

Quotation :**Widowe Xuis Farm House**

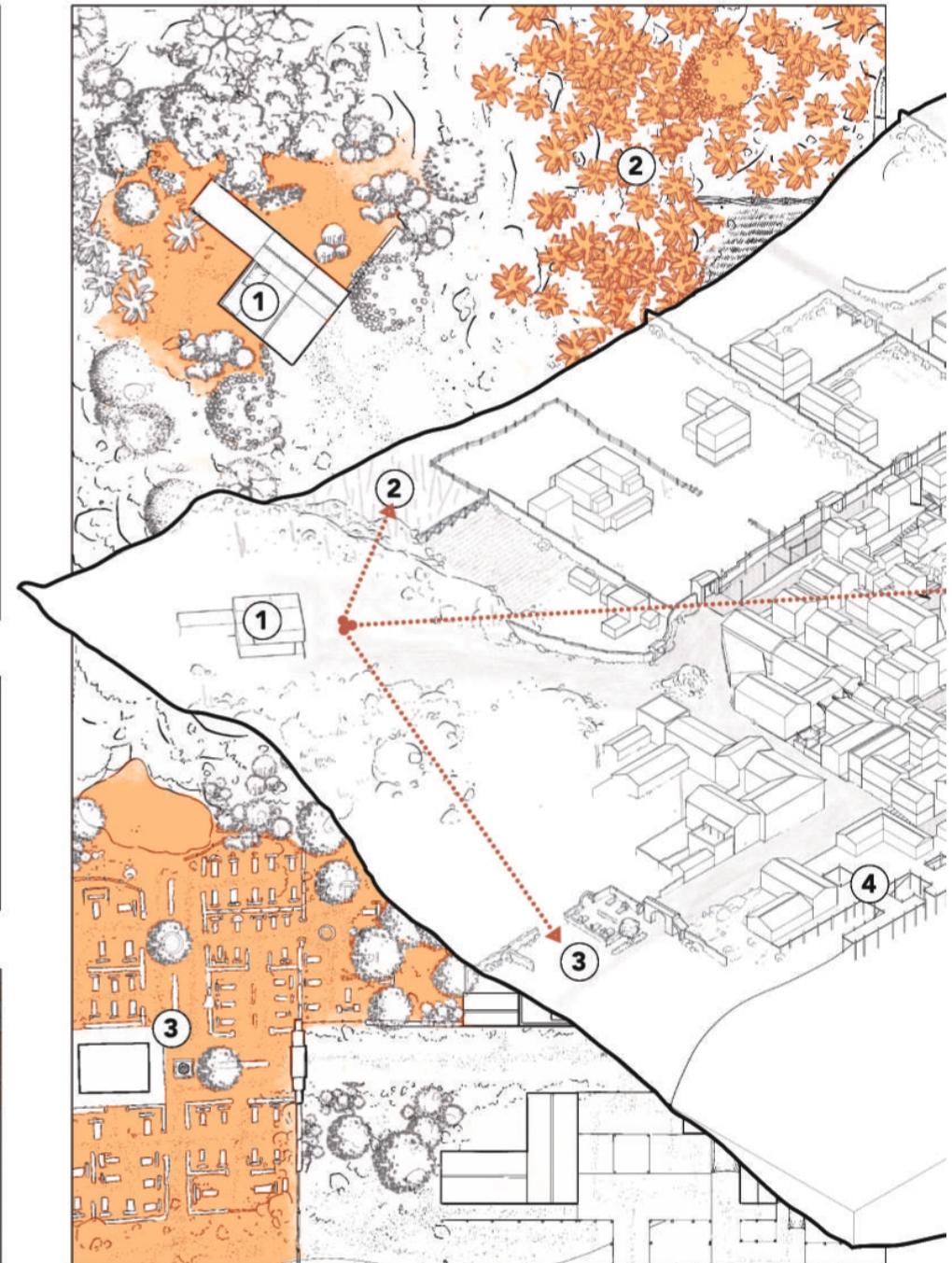
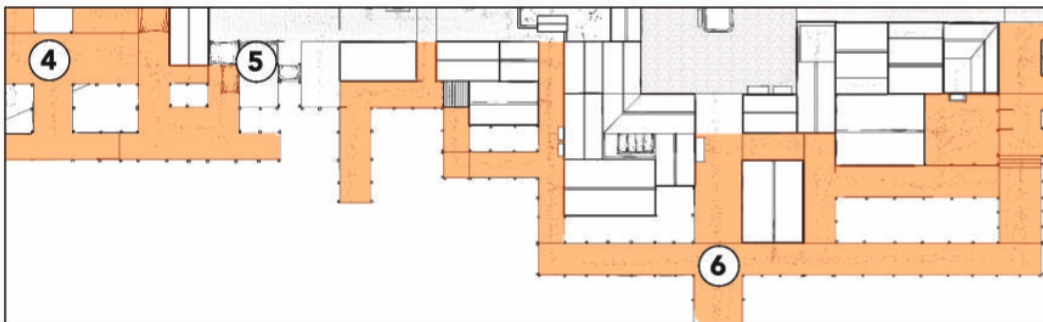
The prettiest house in town was the farmhouse belonging to the widower Xius. It was on a windswept hill, and from the terrace you could see the limitless paradise of the mashes covered with purple anemones and on clear summer days you could make out the horizon of the Caribbean and tourist ship.

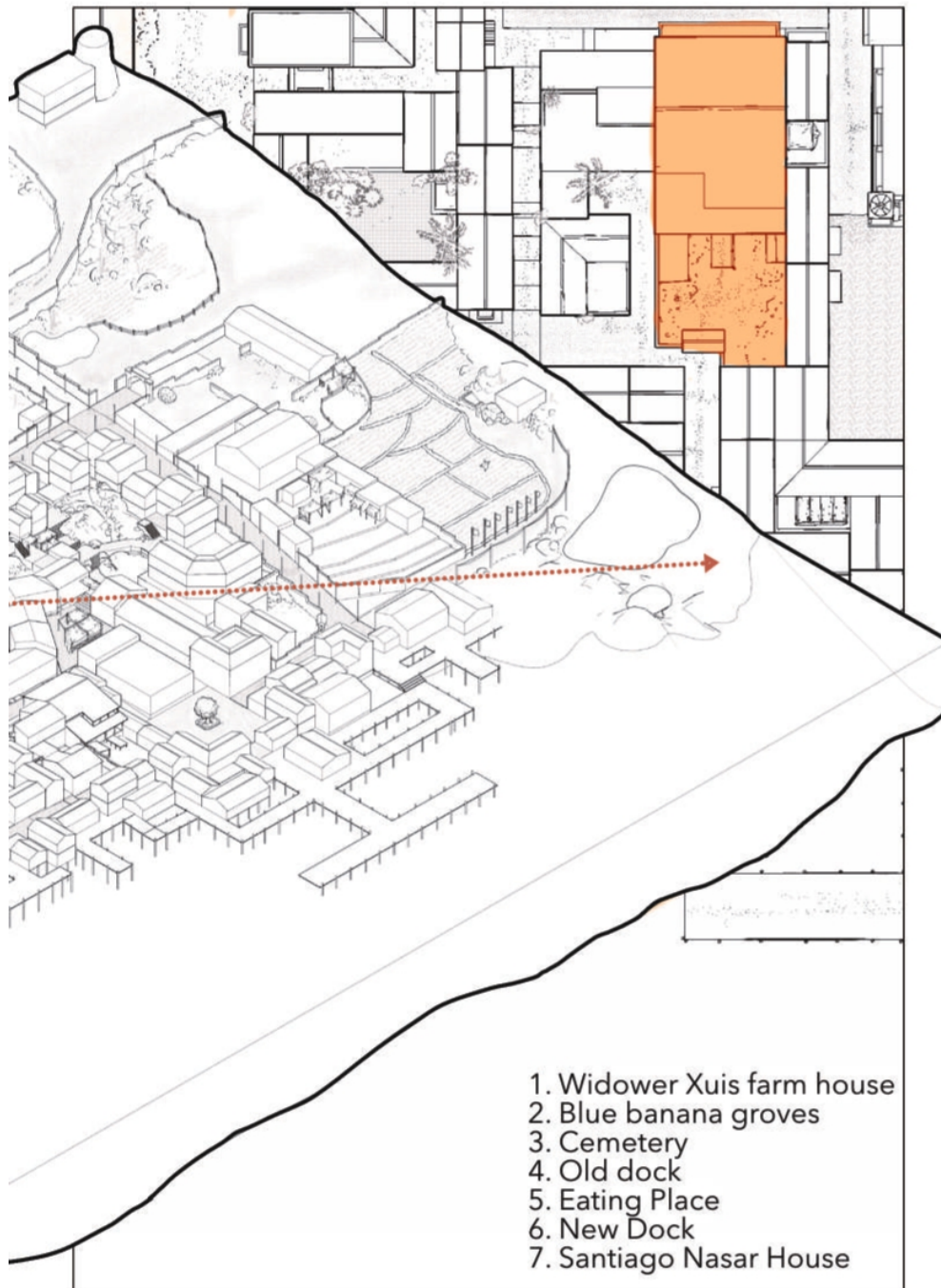
Visual Connectivity from the Farm House

"Until then it hadn't rained; on the contrary, the moon was high in the sky and the air was clear, and at the bottom of the precipice you could see the trickle of light from the Saint Elmo's fire in the cemetery. On the other side you could make out the groves of blue banana trees in the moonlight, the sad swamps, and the phosphorescent line of the Caribbean on the horizon. Santiago Nasar pointed to an intermittent light at sea and told us that it was the soul in torment of a slave ship that had sunk with a cargo of blacks from Senegal across from the main harbour mouth at Cartagena de Indias.

Quotation:**Old Dock**

He went along the riverbank with Cristo Bedoya, passing the poor people's eating places that were beginning to light up by the old harbour, and before turning the corner he waved good-bye





Quotation :

Santiago Nazar House

"The house was a former warehouse, with two stories, walls of rough planks, and a peaked tin roof where the buzzards kept watch over the garbage on the docks. It had been built in the days when the river was so usable that many seagoing barges and even a few tall ships made their way up there through the marshes of the estuary".

"He also kept the rear door, except a bit taller so that a horse could enter through it, and he kept a part of the old pier in use".

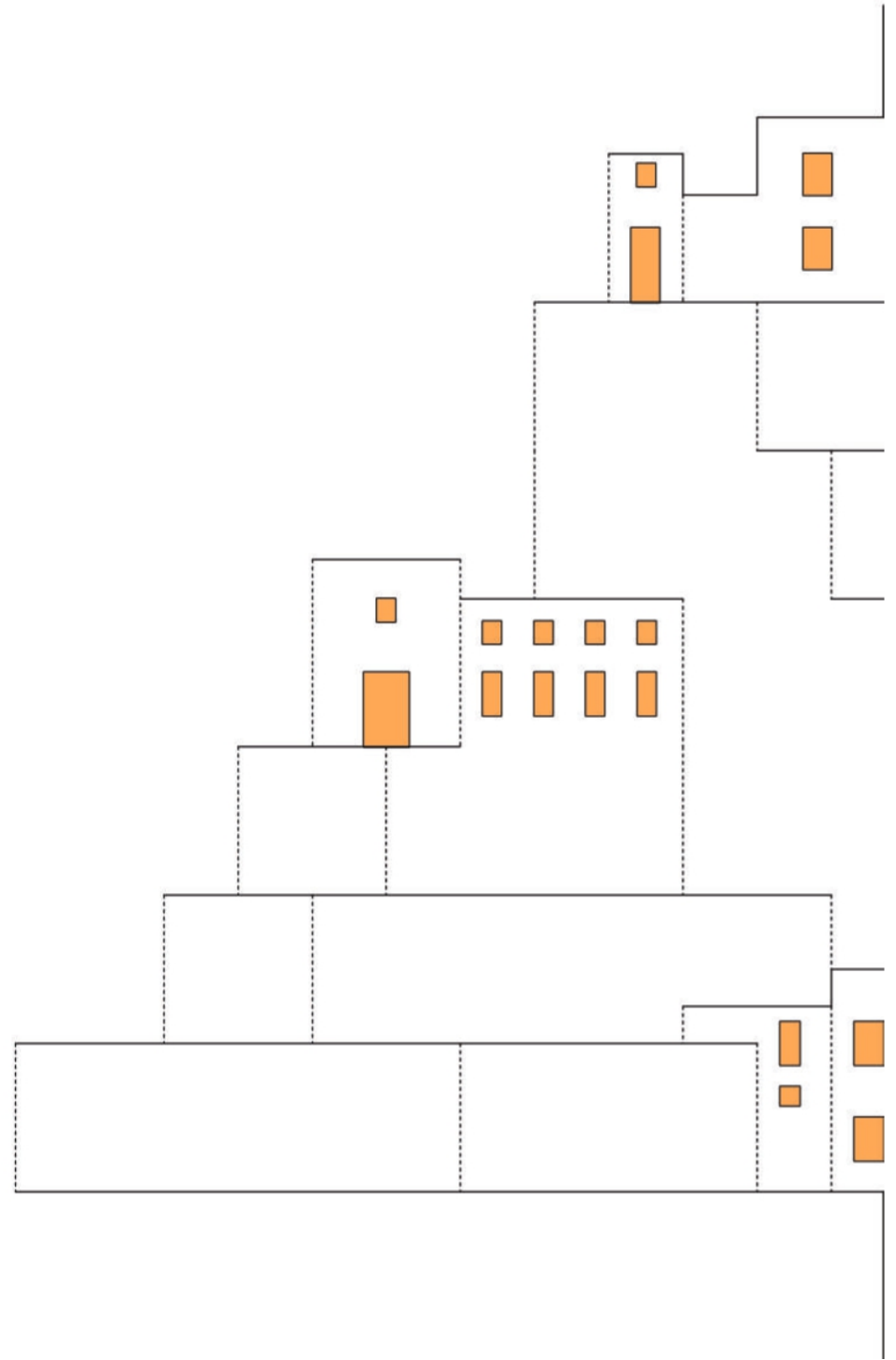
Interpretation:

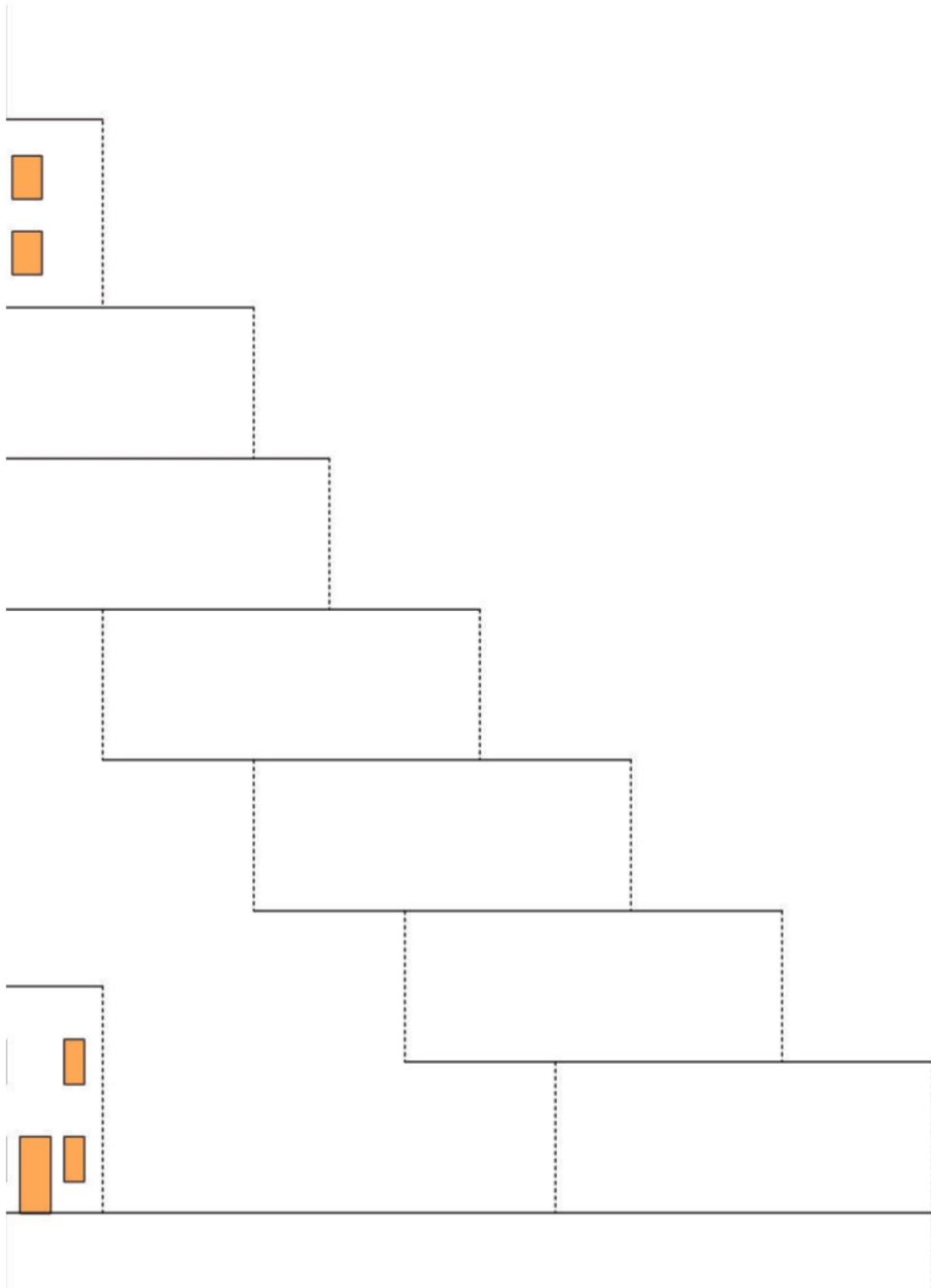
There are four primary descriptions in the story that helped me in understanding the topography of the entire town.

Starting with the Widower Xuis farmhouse, it is the only description we have in the novella which talks about the highest point of the contour. There are several other visual descriptions like windswept hills which helped me to interpret that there might be a meadow around the farm.

Other descriptions like purple anemones growing in rich, moist soil and bloom between spring and fall e.t.c., answering the type of soil, time period e.t.c., and more descriptions like blue banana groves helped to visualise the vegetation and surroundings. The visual connectivity helped in interpreting the steep rock face or cliff adjacent to the farmhouse.

Rivers are interpreted to be the lowest point in the topography. The terms Old dock & New dock, Nasar house evolution descriptive concludes that there is a decrease in the water level since then. Human settlements usually happen near the water bodies. Hence, as the water level decreased, I have assumed that there might be settlements growing towards the river, as the water level decreases and lead to New dock.





3. ROADS & LANDMARKS

Considering the contours in the earlier stage it would be difficult to provide sloped transition lanes at every corner of the town. Hence, the roads are designed as per the topographical constraints and Urban plan guidelines.

First I have started zoning out the major landmarks as per novella description. Once the zoning is sorted, I have started mapping out the main roads and finalised the Outer ring road that connects all the sections, also satisfying the character flow narrative descriptions.

Later, other internal lanes and short routes described in the novella where first drafted and then remaining routes are tweaked accordingly to make the town look as realistic as possible.

During 3d-Modeling, a minimum of 1:8 sloping ratio is maintained for the roads and remaining transitions are contoured.

1. Clotilde Armenta's Store

"They'd fallen asleep with the first breezes of dawn, after almost three hours of waiting in Clotilde Armenta's store, and it was the first sleep they had had since Friday. They had barely awakened with the first bellow of the boat, but instinct awoke them completely when Santiago Nasar came out of his house".

"The men who were going to kill him had slept on the benches, clutching the knives wrapped in newspapers to their chests, and Clotilde Armenta held her breath so as not to awaken them".

"Their shirts were dirty with dried sweat and a one-day beard gave them a backwoods look. They drank the second bottle more slowly, sitting down, looking insistently toward Placida Linero's house on the sidewalk across the way, where the windows were dark. The largest one, on the balcony, belonged to Santiago Nasar's bedroom.

2. House Next Door

"Ever since one morning when a servant girl had shaken the case to get the pillow out and the pistol went off as it hit the floor and the bullet wrecked the cupboard in the room, went through the living room wall, passed through the dining room of the house next door with the thunder of war, and turned a life-size saint on the main altar of the church on the opposite side of the square to plaster dust".

3. Poncho Lanano house

"He walked more than a hundred yards, completely around the house, and went in through the kitchen door. He still had enough lucidity not to go along the street, it was the longest way, but by way of the house next door. Poncho Lanano, his wife, and their five children hadn't known what had just happened twenty paces from their door".

4. Back Entrance

"Then he went into his house through the back door that had been open since six and fell on his face in the kitchen".





5. Social Club

"The people who were coming back from the docks, alerted by the shouts, began to take up positions around the square to witness the crime. Cristo Bedoya asked several people he knew if they'd seen Santiago Nasar, but no one had. At the door of the social club he ran into Colonel Lazaro Aponte and he told him what had just happened in front of Clotilde Armenta's store".

"That very night Bayardo San Roman went to the social club and sat down at the widower Xius's table to play a game of dominoes".

6. Yamil Shaium Store

"The people had stationed themselves on the square the way they did on parade days. They all saw him come out, and they all understood that now he knew they were going to kill him, and that he was so confused he couldn't find his way home. They say that someone shouted from a balcony: "Not that way, Turk; by the old dock." Santiago Nasar sought out the voice. Yamil Shaium shouted for him to get into his store".

7. Bachelors' Boarding House

"The landlady of the bachelors' boardinghouse where Bayardo San Román lived told of how he'd been napping in a rocking chair in the parlor toward the end of September when Angela Vicario and her mother crossed the square carrying two baskets of artificial flowers,".

"When I wake up," he said, "remind me that I'm going to marry her,".

8. Nun School

"At that moment the girls from the nuns' school crossed the square, trotting in disorder inside their orphans' uniforms.".



1. Meat Market.

"They wrapped them in a rag and went to sharpen them at the meat market, where only a few stalls had begun to open. There weren't very many customers that early, but twenty-two people declared they had heard everything said, and they all coincided in the impression that the only reason the brothers had said it was so that someone would come over to hear them. Faustino Santos, a butcher friend, saw them enter at three-twenty, when he had just opened up his innards table, and he couldn't understand why they were coming on a Monday and so early, and still in their dark wedding suits".

2. House Next Door

"One of the few houses open on that misbegotten street was that of Prudencia Cotes, Pablo Vicario's fiancée. Whenever the twins passed by there at that time, and especially on Fridays when they were going to the market, they would drop in to have their first cup of coffee. They pushed open the door to the courtyard, surrounded by the dogs, who recognised them in the half light of dawn, and they greeted Prudencia Cotes's mother in the kitchen".

3. Maria Alejandrina Cervantes

"Santiago Nasar and I, with my brother Luis Enrique and Cristo Bedoya, went to Maria Alejandrina Cervantes's house of mercies. Among so many others, the Vicario brothers were there and they were drinking with us and singing with Santiago Nasar five hours before killing him".

4. Father Amador house

"They burst panting into the parish house, closely pursued by a group of roused-up Arabs, and they laid the knives, with clean blades, on Father Amador's desk".

5. New dock

"That was always the door most used, not only because it was the natural entry to the mangers and the kitchen, but because it opened onto the street that led to the new docks without going through the square".

"Then he went to the square, going along the street to the new dock, where the houses were beginning to liven up for the bishop's arrival".

6. Flora Miguel's House

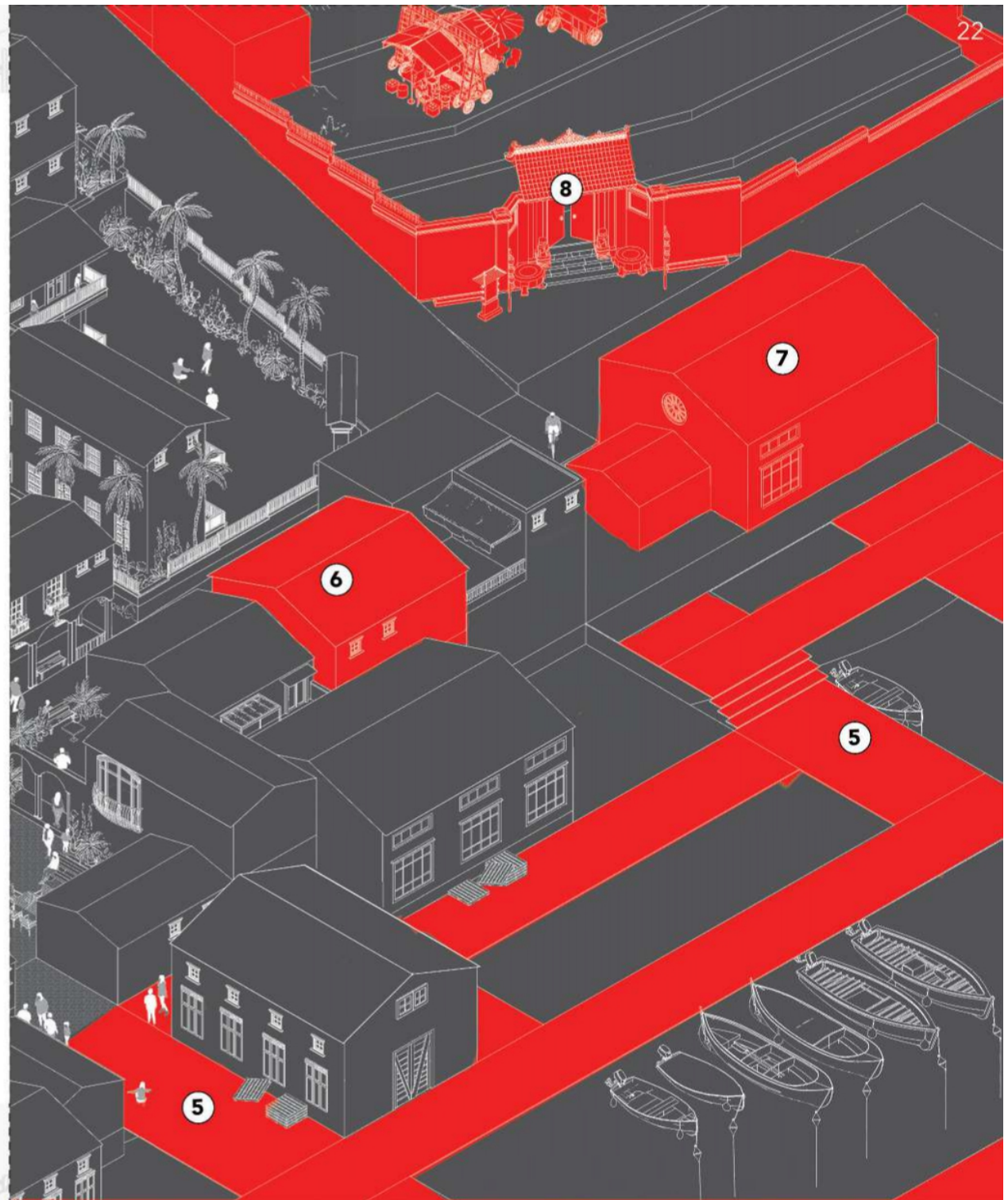
"Santiago Nasar had gone into the house of Flora Miguel, his fiancée, just around the corner from where he'd seen him for the last time. "

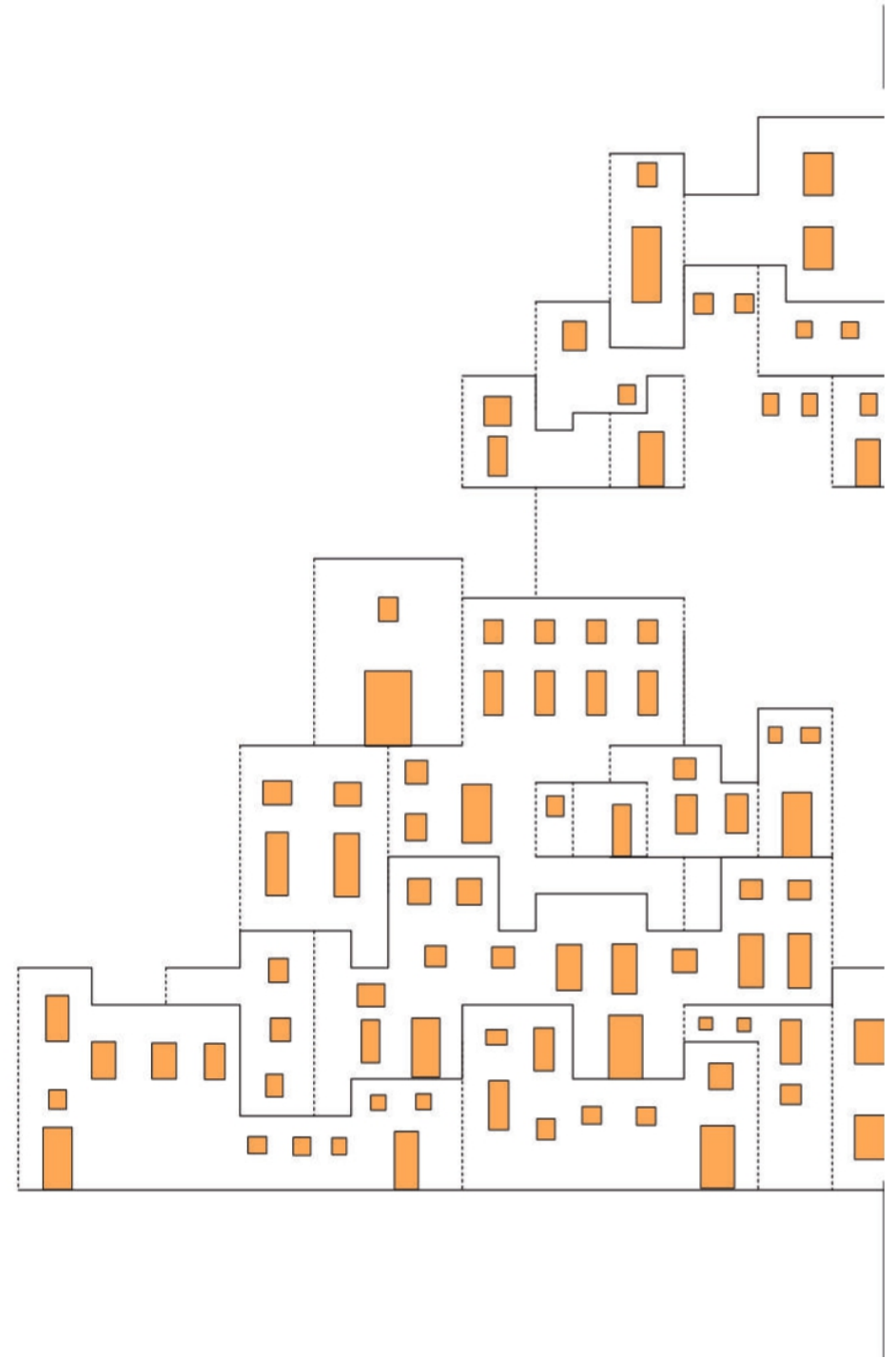
7. Police station

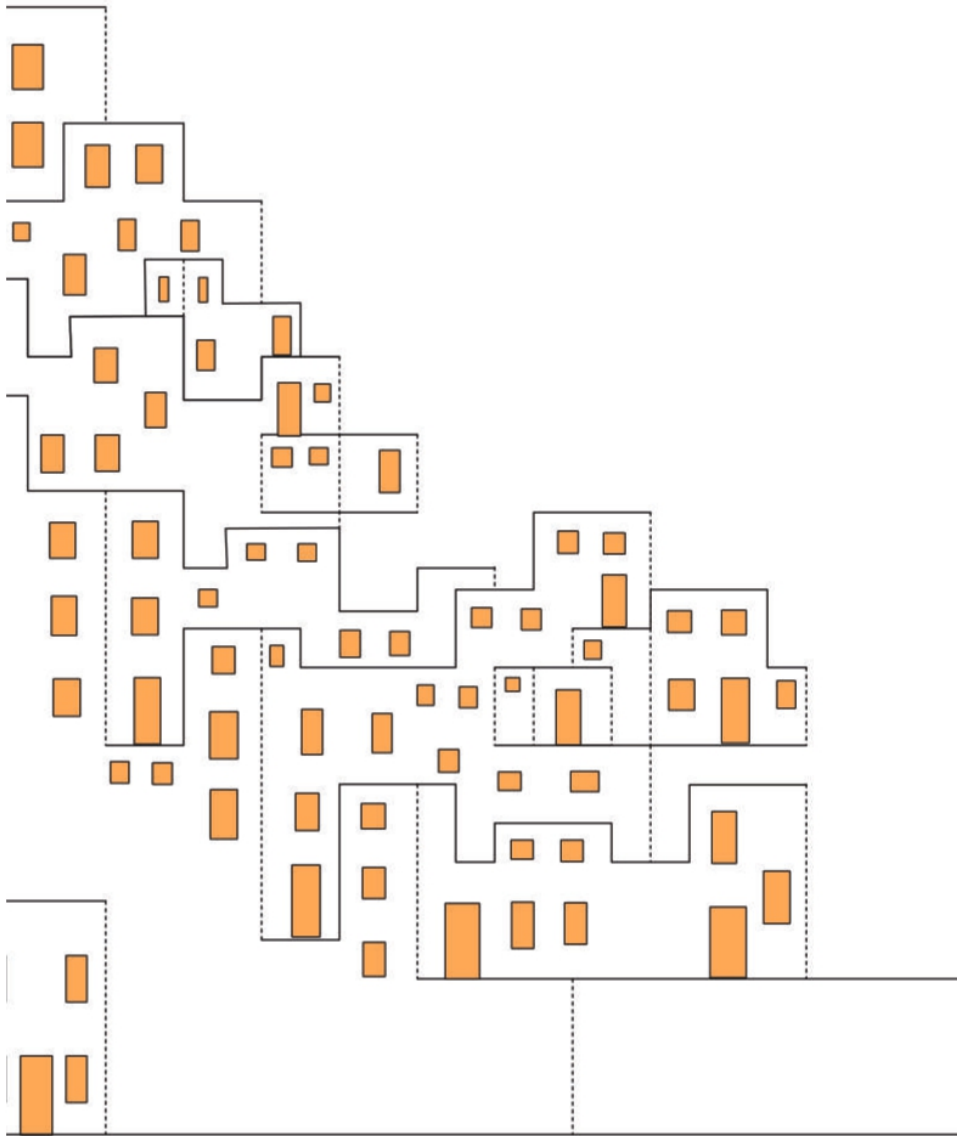
"Faustino Santos told me that he'd still been doubtful, and that he reported it to a policeman who came by a little later to buy a pound of liver for the mayor's breakfast. The policeman, according to the brief, was named Leandro Pornoy, and he died the following year, gored in the jugular vein by a bull during the national holidays, so I was never able to talk to him. But Clotilde Armenta confirmed for me that he was the first person in her store when the Vicario twins were sitting and waiting there".

8. Chinese bazar

"She'd been born and reared here, and here she lived, in a house with open doors, with several rooms for rent and an enormous courtyard for dancing lit by lantern gourds bought in the Chinese bazaars of Paramaribo".







7. SPATIAL ARRANGEMENT

Considering the contours in the earlier stage it would be difficult to provide sloped transition lanes at every corner of the town. Hence, the roads are designed as per the topographical constraints and Urban plan guidelines.

First I have started zoning out the major landmarks as per novella description. Once the zoning is sorted, I have started mapping out the main roads and finalised the Outer ring road that connects all the sections, also satisfying the character flow narrative descriptions.

Later, other internal lanes and short routes described in the novella were first drafted and then remaining routes are tweaked accordingly to make the town look as realistic as possible.

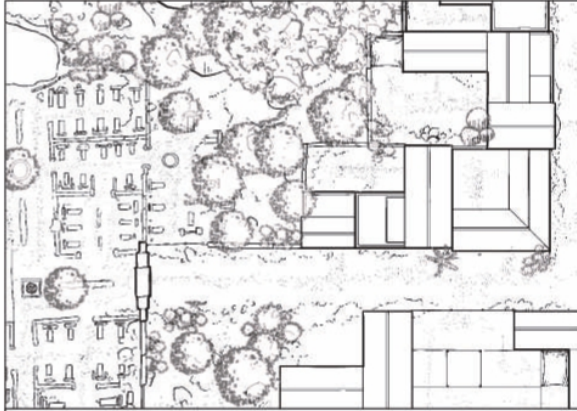




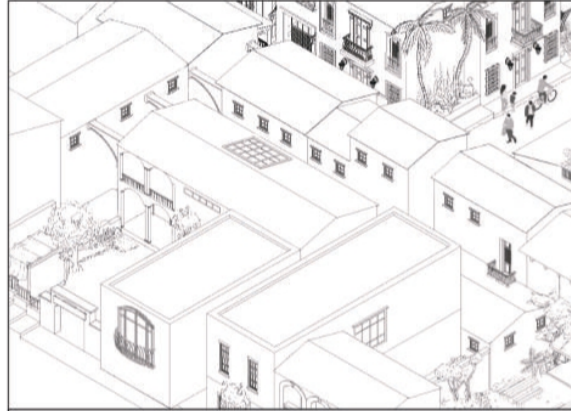




IMPACT OF SOCIO-CULTURE



The cemetery usually occupies lots of area and are isolated zones, also considering human settlements near river base and its visual connectivity from Xius house, it is zoned on the outskirts of the town below the hill.



House of sins, Alejandrina Cervantes house is a brothel area. Hence, the entire building is isolated from all the adjacent houses. Walls facing the brothel are left without windows and only vents are provided to avoid visual connectivity. Brothel has full visual connectivity as it is its function.

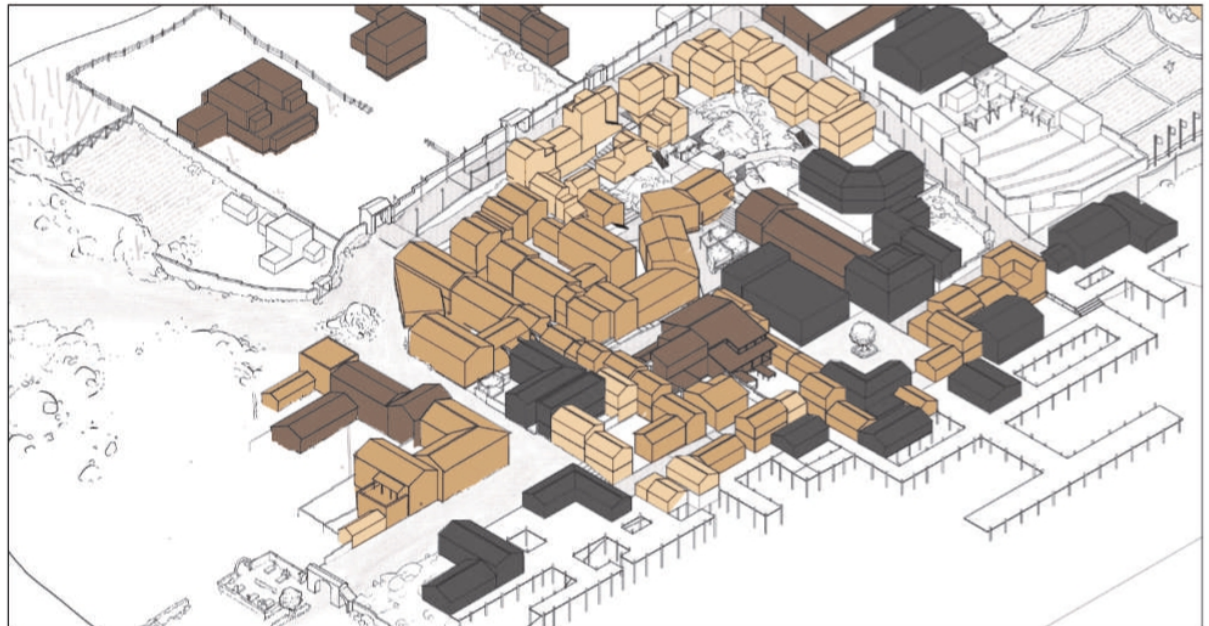


Church is a place of worship, hence citizens prefer to have a good amount of visual connectivity towards it. I preferred to isolate the structure just like the brothel as it is too pure zone.



Ever where in the world we find citizens of different social status from rich to poor, categorized usually as upper, middle & lower class. This social status is also be identified by where they live i.e., their homes. All the people usually prefer to live together with their own levels. Hence, the seggregation of zones are important to make the arragment look realistic in nature.

Also apart from private spaces like homes there has to few public service buildings that satisfies the needs of a town like police stations, schools, substations e.t.c., which are allotted at reasonable distance from the center of the town as per their functionality.



Gathering spaces

As the entire story happened during a huge happening time of town and there are narrations describing area of gathering, I have added few social gathering spaces at different sections of town where gathering happens.

Market area

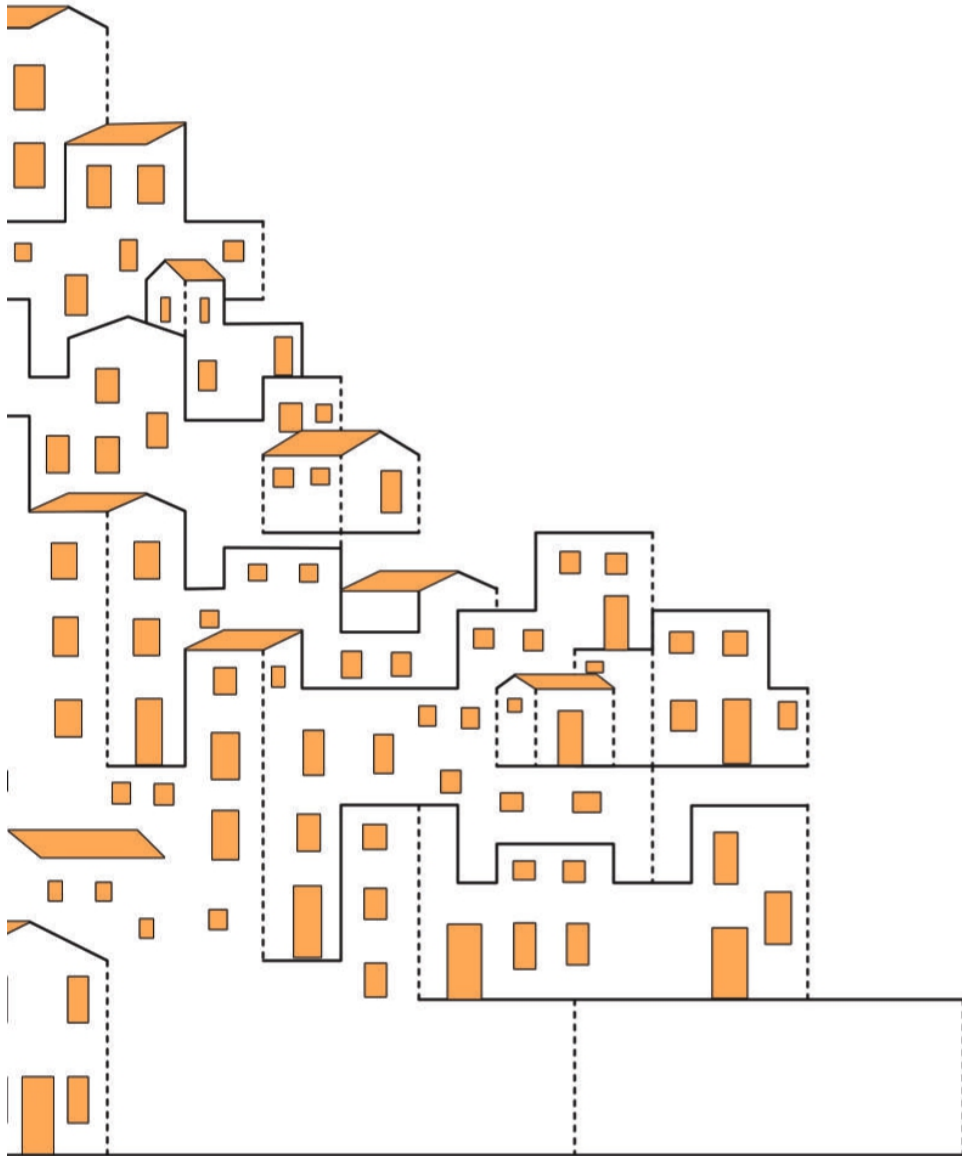
We all have street markets in our towns. Such street markets have food stalls and other open stalls creating lots of mess around. So, they are placed near the lower and middle class areas and preferably not in the vicinity of the higher zones.

Square

At places where the major transportation is via water ways, the church is usually placed near the rivers so that, the bishops would directly visit the church if by any chance they pass by such small towns. In the story they described the church is in front square. Hence, positioned here.





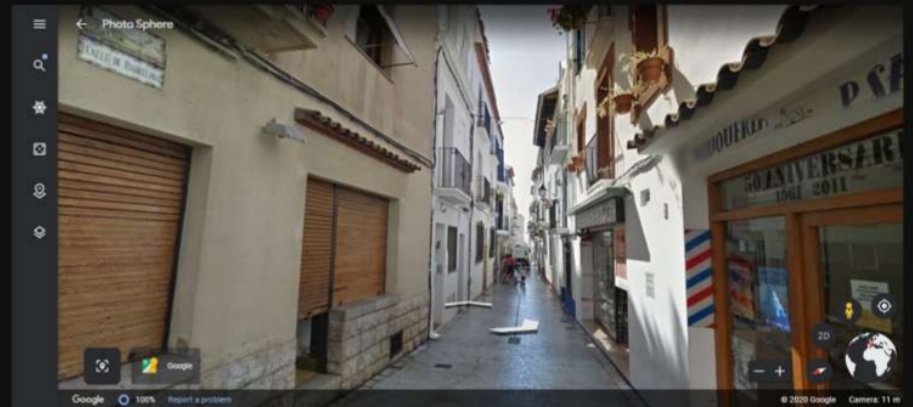


8. ARCHITECTURE

The Novella is set to happen at a non descriptive coastal area which imagined to be Sucre, Columbia. The architecture style of Sucre is Spanish colonial style.

Spanish colonial structures is characteristically one with its environment. This style has a long history in both Spain and Mexico. Although few features has changed over the centuries. Today the term Spanish Colonial Revival is used to describe the structures built during the 20th century.

The original crime of the novella is occurred in 1950s during when, the location is dominated by Roman catholics. Hence, few non dominating features of Roman architecture style is used in the design, interpreting that there is an Impact of Religion on architecture.



← 1 of 21



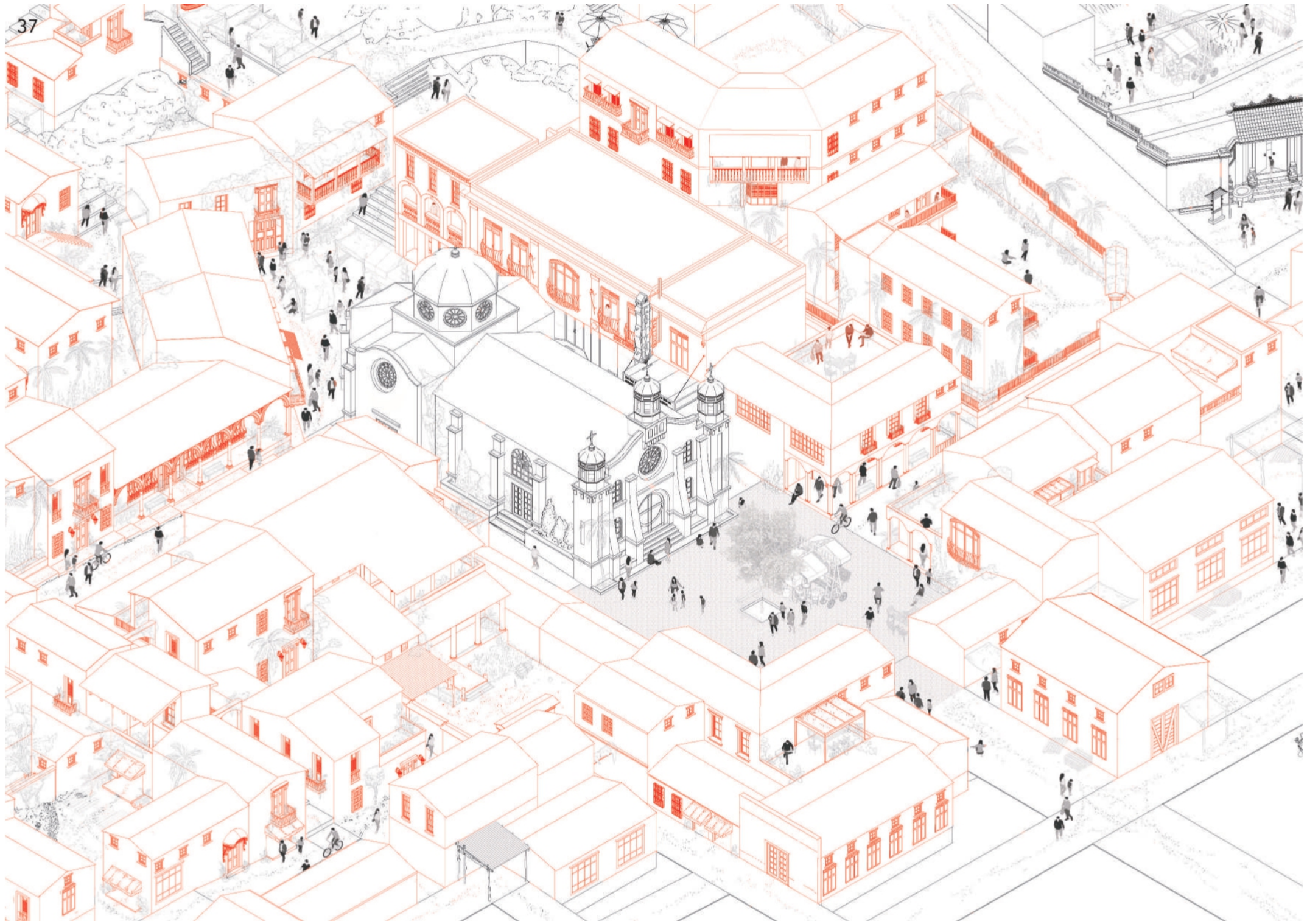
C Chris Choo



The best way to understand Architecture is by experiencing it. It gives a sense of scale and an understanding about the space. This understanding is a lot important while designing, arranging the spaces and ease your workflow. Hence, I have visited the streets of Puglia, Bogota, Categana virtually through google street view and started exploring the streets.









Red, fired clay tile roofs are character defining features. common shapes include both Spanish (S-shaped) and Mission (half-cylinder) types. For this project I have preferably using the typical Spanish S-shaped tiles.



Decorative details such as iron, wood brackets or railings, stucco vents lead the characters to these buildings. Roman cornices, stone details, ornamentation are also used in several structures.



Thick stucco walls, which is painted in natural colours. Colour scheme is inspired from Cartagena & Bogota style as they are the nearest references.

I have used an amalgamation of Spanish colonial style architecture and Roman architecture in the entire design but tried to not disturb the Spanish feel. Hence, I have first listed down the common features in both styles and replaced them.

For example: I have used Roman cornices in the facade details instead of the regular profile cornices, replaced the wooden columns with Roman minimalistic columns and planned to use empire baked bricks painted in white or respective colour context at places instead of stucco walls. For decorative details, Accantus leaf border and scroll motifs were used.

I found their connection with nature during my exploration hence, I have tried to incorporate nature into my Architecture.



Multi-pane casements or double-hung windows are typical to the style. Focal windows with surrounding elaborations are also common in this style with decorative grills or railings attached.



Outdoor spaces are created to enjoy the outside. They usually take the form of a courtyard with or without a covered loggia or arcade often having fireplaces which allowed you to linger outside late into the night.

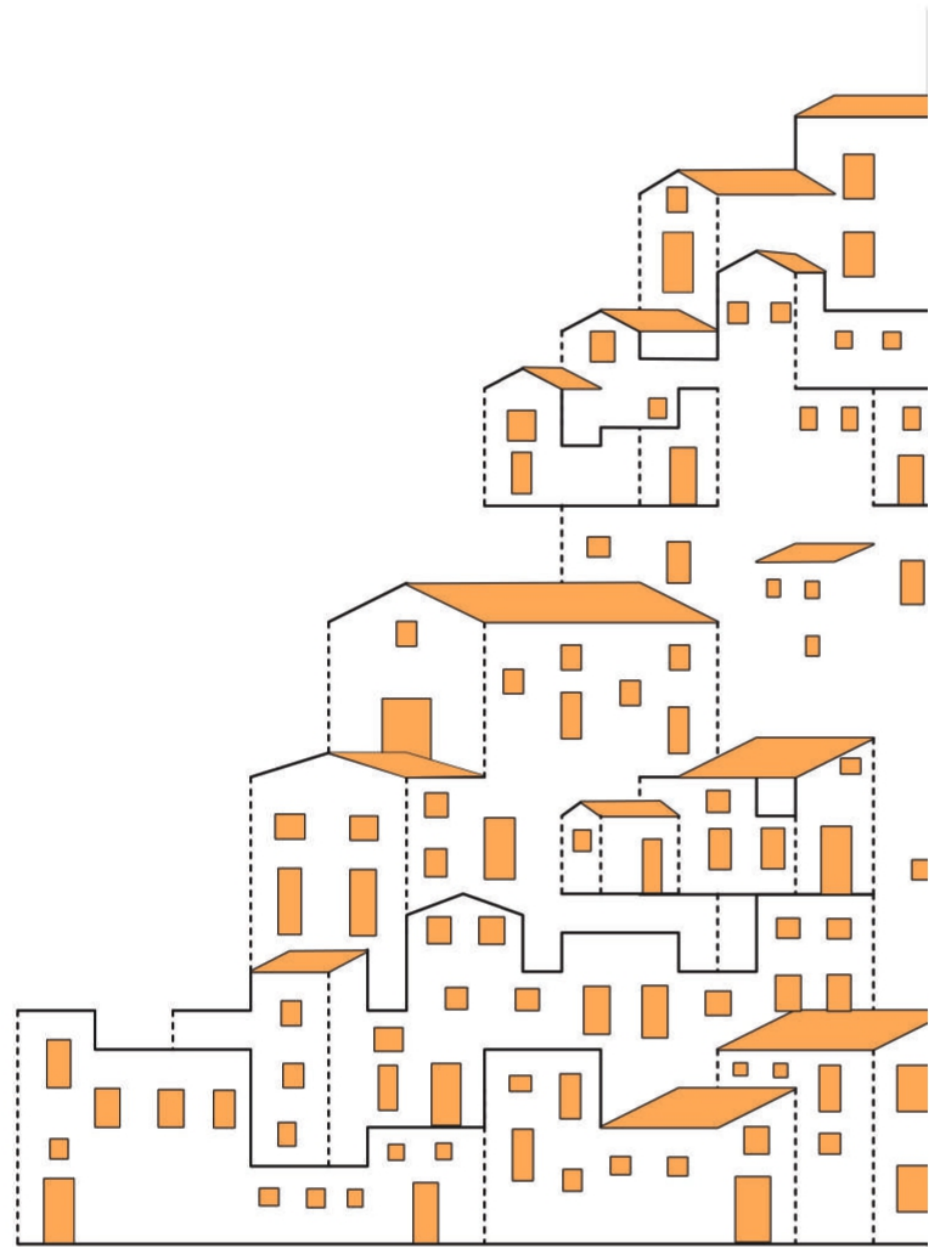


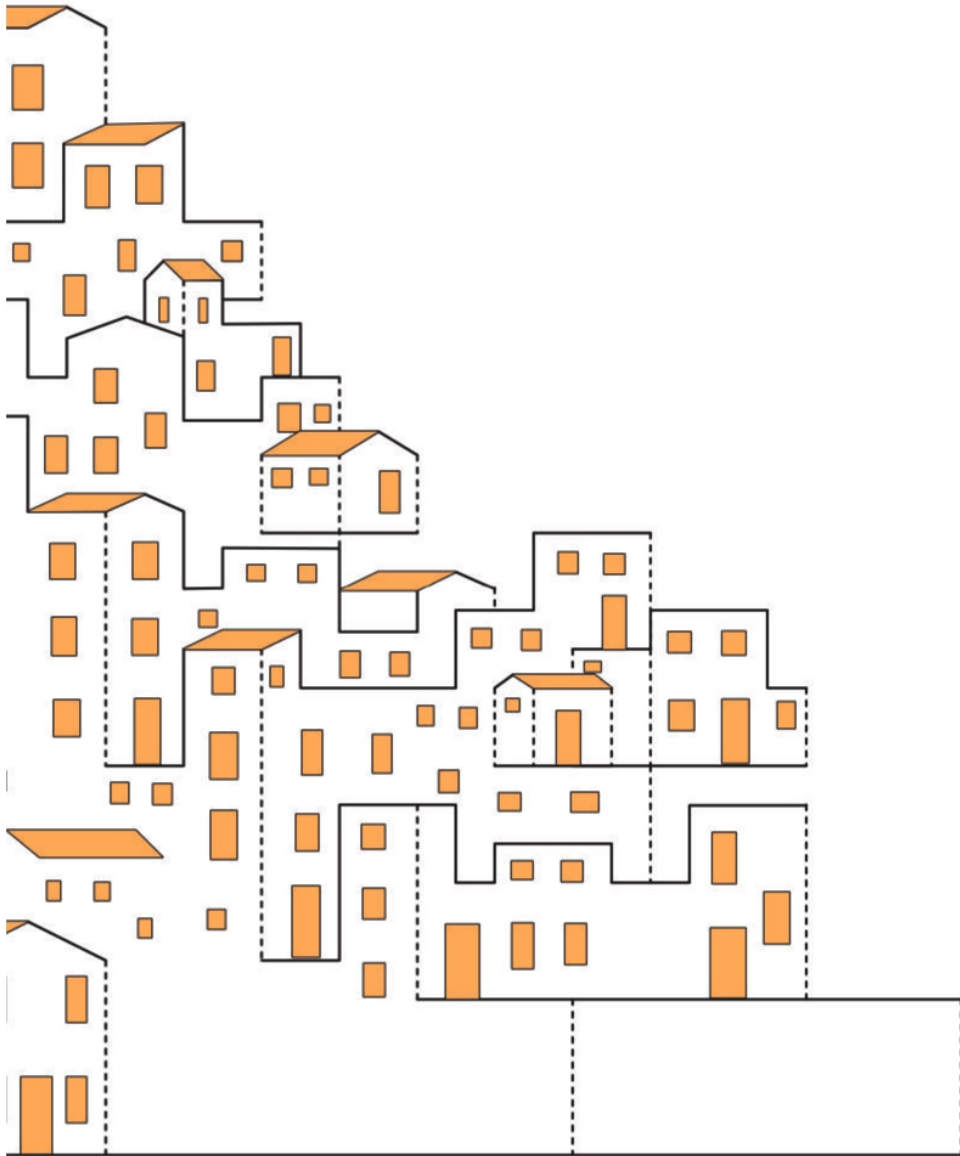
A series of arches supported by columns is provided. This feature is an old architectural type originated in Rome. In the Mediterranean, the arcades sheltered walkways in town squares.



Projected balconies to enjoy the fresh air and view, Hand painted tiles in the interiors, wall mount Spanish revival lanterns, Tower like chimneys are few other features of the spanish architecture style.

ELEMENTS OF ARCHITECTURE



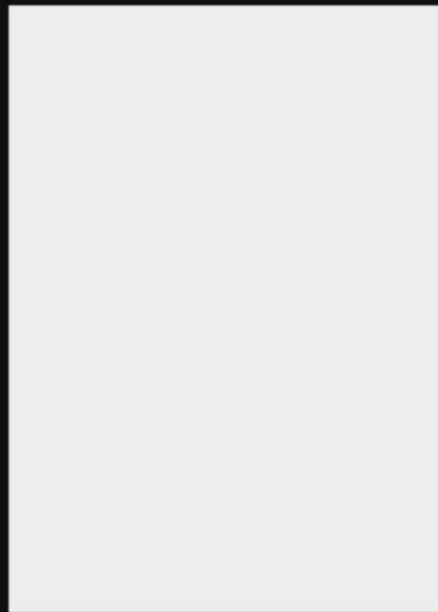


9. DETAILING

The entire story is happening after the wedding ceremony. There are even narrative description talking about the decorations used for the wedding, food stall setups at the market and square e.t.c., talking about the mood and environment of that day.

Apart from the narrative description, all the remaining houses entrance access point has to positioned as per the contours around the block structure. Filling up the streets with assets, placement of street furnitures or seating in the social gathering space and market areas and populating the street are important to make the environment look more realistic.

Texturing the entire town, playing with the colour contexts, illumination, flora and fauna are focused during this stage.





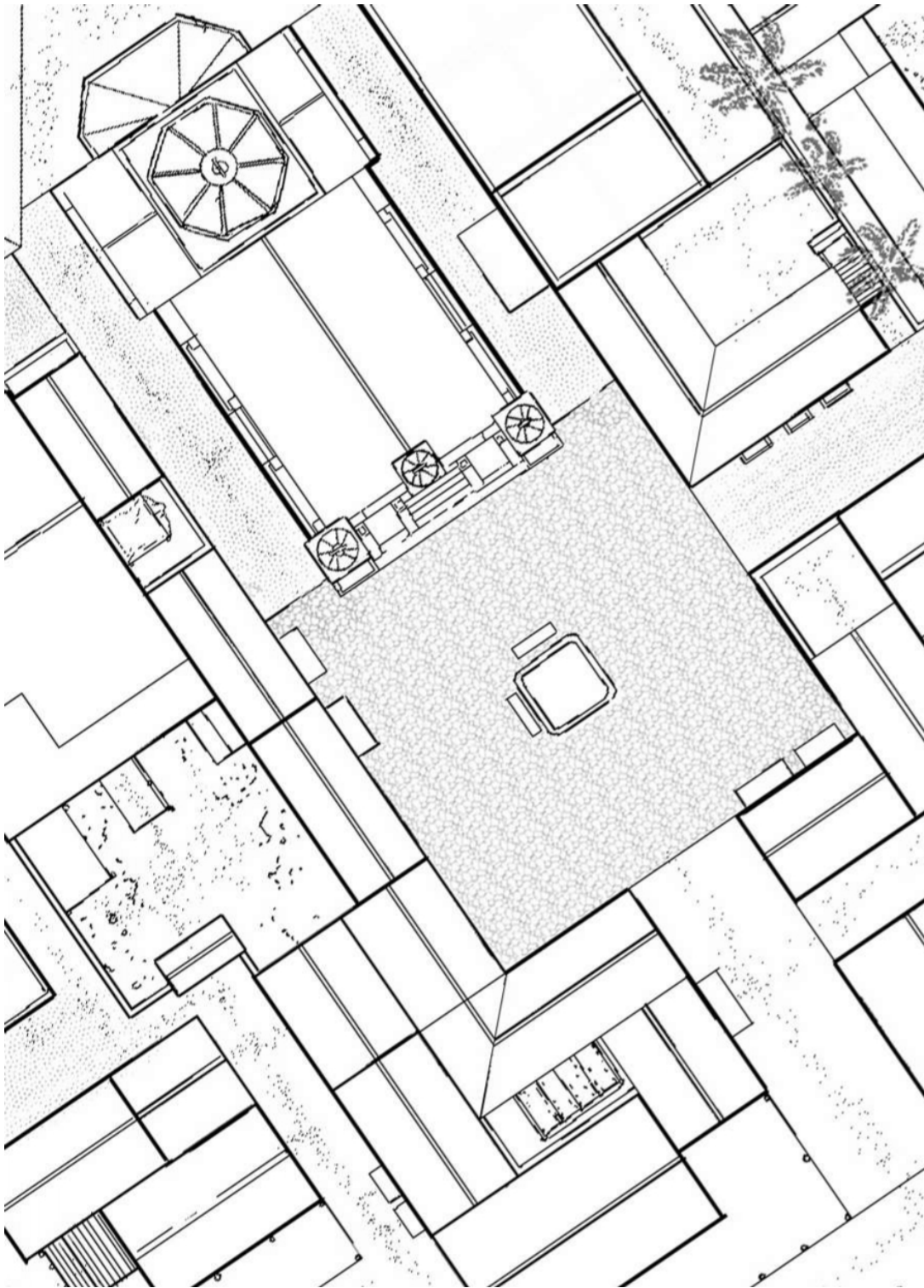




During 3d-Modeling, a minimum of 1:8 sloping ratio is maintained for the roads and remaining steep contours are converted to stepped pathway.

Lots of planter boxes, pots, wall creepers and vegetation are used in the design as part of the decoration.





10. 3D MODELLING

Making such large scale model is a huge challenge, as there will be 'n' number of elements that has to be created for individual house and I need to create an entire town. Even more challenging task was, in my case, the novella has so much detail descriptions that, i have constraints at every part of making a model. I don't much have a freedom of creating environment randomly for the sake creating beautiful space, I have narrative descriptions according to which the spaces, planning, detailing has to be modelled which satisfy all the narrative descriptions.

In total there are around 100-150 houses of different social classes are there in the entire town, among which there are almost 15 landmarks which are detailedly described in the novella. Apart from that, I had to detail out the topography so that it looks natural as well as satisfying the narrative descriptions.

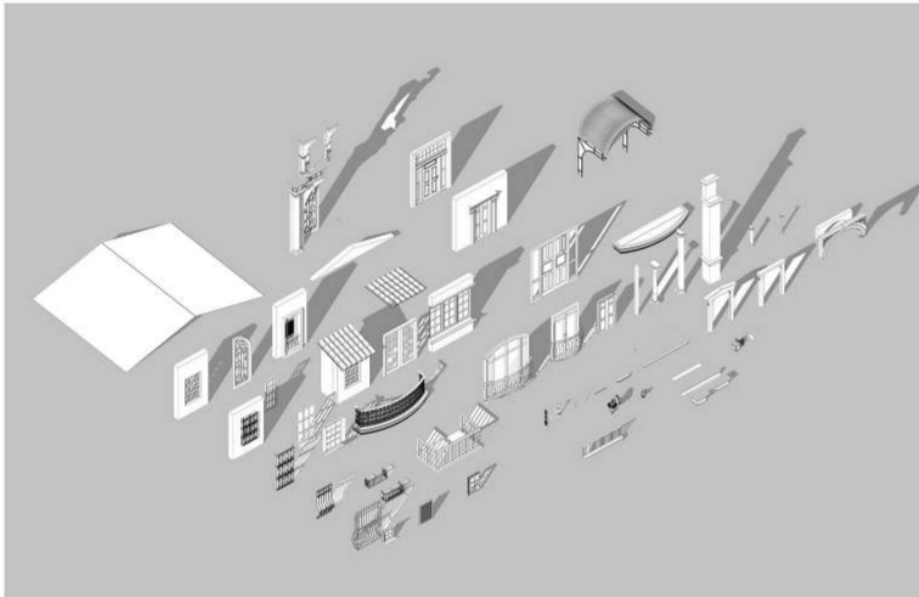
The final challenge is creating an optimized model as per the industrial standard. I have been reading several tutorials, articles on 3d optimizations and started working on the model. Initially, it was very tough to adopt to the techniques but they became quite helpful and even speedup the workflow.

First, I have listed down all the assets that can be used as modular elements. Later the Instances of the modular elements is used in filling up the spaces, which not only reduces the poly count but also ease up your editing because when you edit one all the remaining instances are updated automatically.

After discussing with few level designers and reading blogs, I have got a pro tip which i have been neglecting i.e., using the standard dimension everywhere like the height of riser & treads of a stair case, dimensions of doors, windows e.t.c., which are majorly interacted with, by the characters or users.

The other tip suggested to me was to try not make everything from scratch. In all most all the industries, they use ready made assets that where earlier made or get them from online resource library. Only the important areas are custom made remaining miscellaneous area are preferable avoided making from scratch.

I was aiming for making the environment that meets the standards of gaming industries, the difficult once because unlike film industries, the environment model made for the game

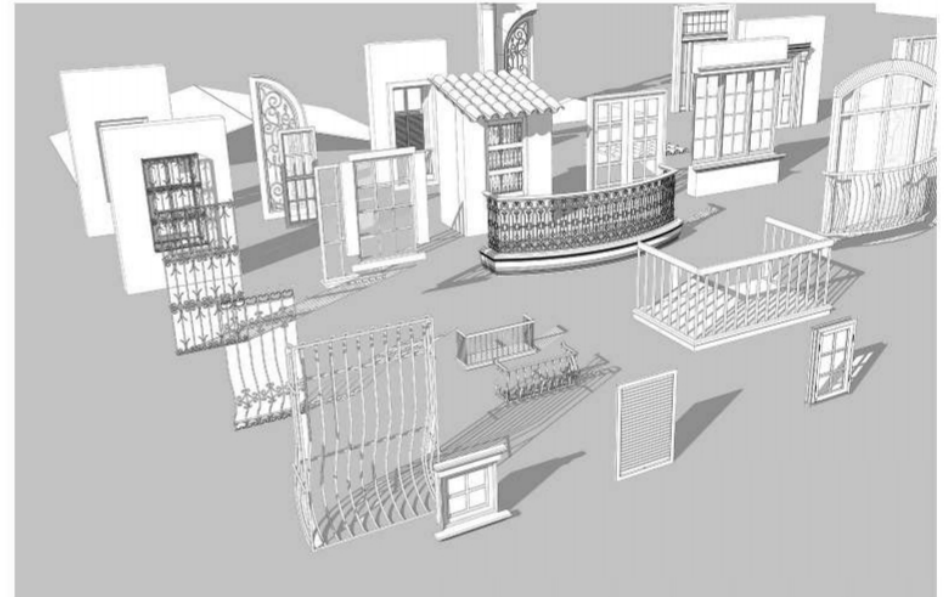


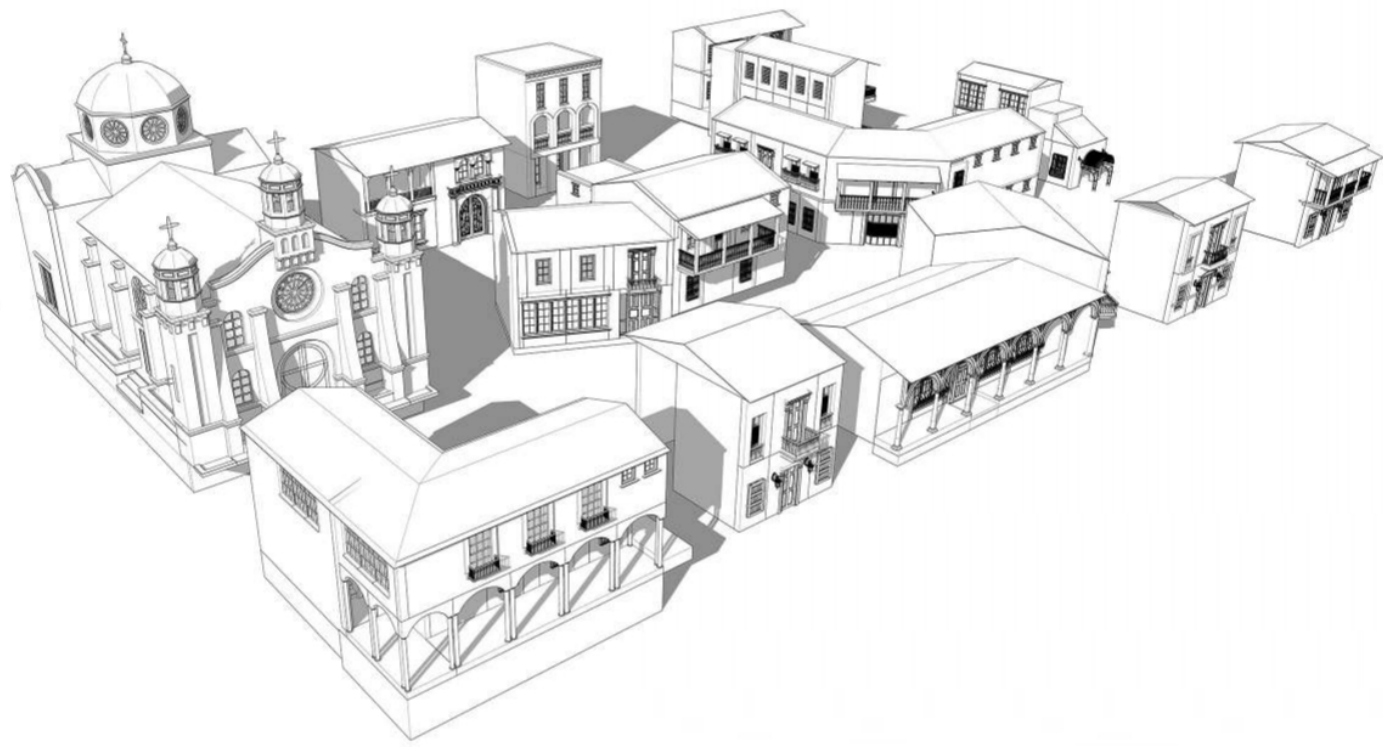
standard should also support real time rendering and use less memory.

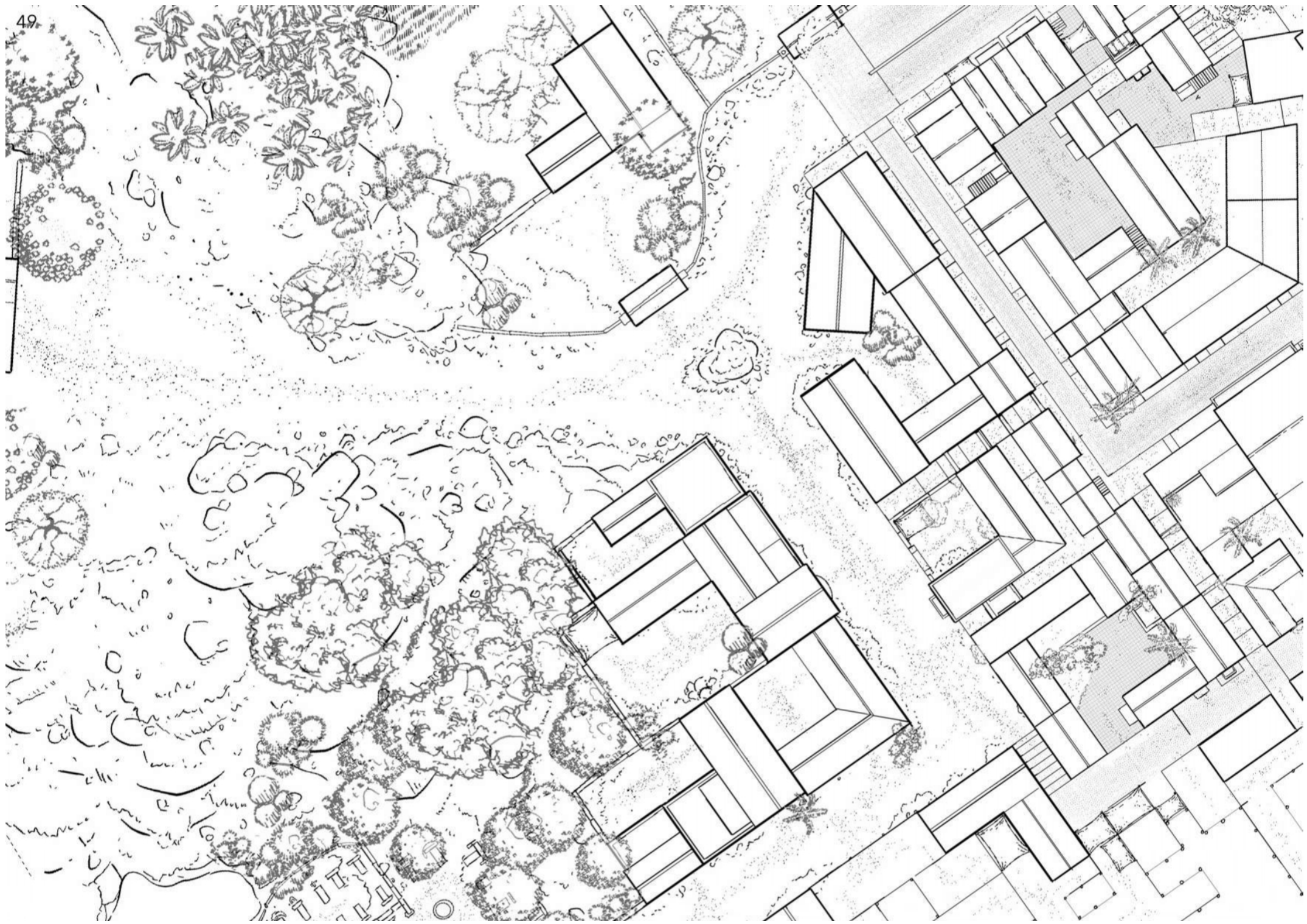
The entire 3d modelling process was happening parallel with the design of town map. I have generated the low poly terrain and created block model of the entire town and projected them on to the terrain.

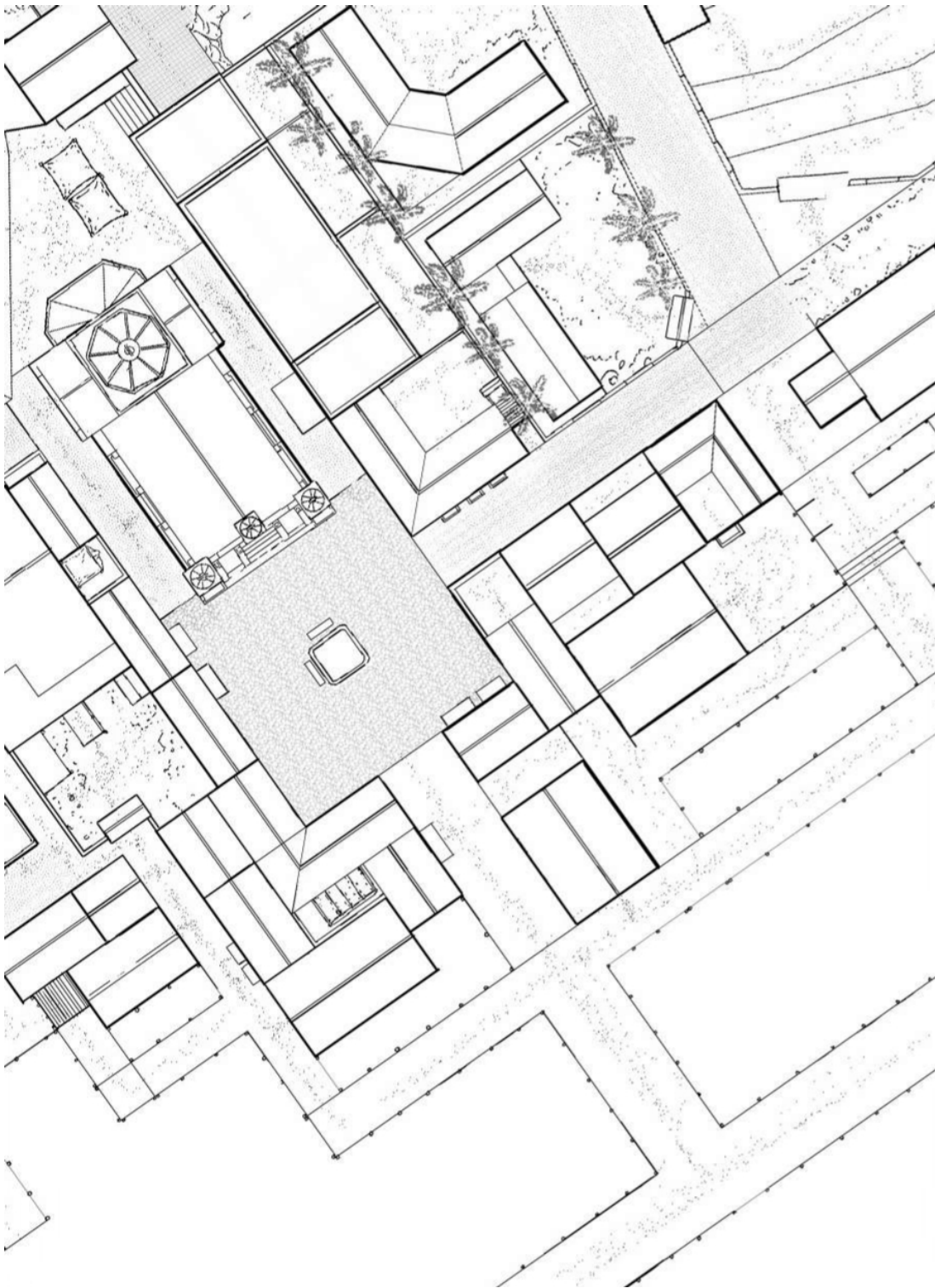
Once everything is on place, I started adjusting the blocks as per the contours and worked on detailing out the major landmarks as per narrative description. Later, started working on the remaining block models.

During the process, I have started learning Unreal engine, which is a Game design engine as it supports the massive modelling. The other reason for using the engine is it provide real time rendering, ray tracing and highly realistic dynamic environment design can be achieved. Parallely I have been learning Quixel Mixer a texture design software like Substance painter for my further process and undertanding the bridge between the softwares for optimization.









11. TEXTURING

Texture also plays a major role in telling a story, setting up a mood and helps a lot in optimizing the model of billion polygons to some thousands.

I have started research on texture anatomy to understand, different sections present in any texture, how each section plays its role in creating certain texture and how all the parameters combined together in creating a near realistic texture.

Once I understood the principles of texture anatomy, I have tried to understand how each section is used as a parameter in designing the texture as well as what all technical parameters in software language to generate a 3D texture.

Finally, I have focused on the different tools that are used in Unreal engine to create, edit or add textures in layers for an easy workflow.



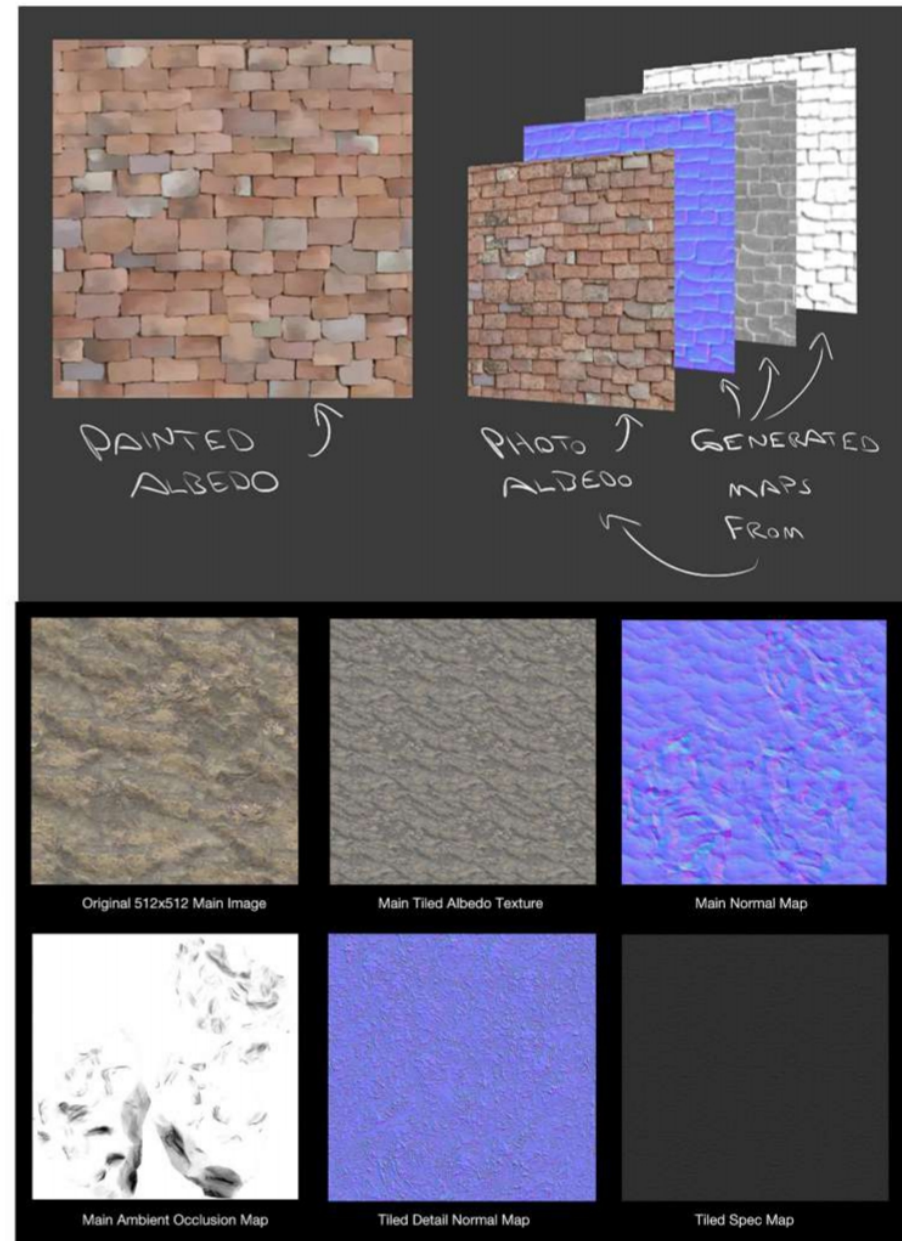


There are several types of map that are used in designing a texture. Tweaking each parameter effect certain characteristic of the texture, resulting a different look.

Albedo
Normal
Bump
Displacement
Gloss
Roughness
Specular
Metalness
Emission
Ambient Occlusion
Height map
(Appendix-)

When we see a photograph we usually dissect them into foreground, Mid layer and background. In the same way texture design can also be dissected into three layers but here, the dissection is done as per the scale of details.

1. Profile/Surface : It is the surface on which we apply our texture. It represents the overall shape or structure of the surface. For 3d surface, we use albedo map to usually generate the 3d projection as the albedo map deals with the 3d height map of the object. This map is a lot used in the process of converting a heavy mesh 3d object to less LOD (level of detailing) model. Where u bake the textures of a high poly mesh and generate the albedo map, then decimate the mesh to low poly and apply the albedo map onto the surface. This process involves the re-topology of the surface for UV mapping and then baking.



2. Material pattern : This section is about the visible pattern of the material like flemish bond or english bond pattern, rubble masonry e.t.c., In simple words its a seamless pattern.

(It's important to remember that every map used in the creation of texture are seamless.)

While creating a formal pattern like floor tiles, single tile is enough, as repetition isn't an issue but when creating an organic texture like stone wall or ground coverage, its preferred to use large scale seamless pattern to avoid the visibility of repetition.

But there is also an other way of creating organic texture. This method is bit complex and involves using multiple height maps on the surface and making them using an another layer of seamless organic map.

For example : When u look at the image 8.3 there are 3 different material: 1.lush green spread, 2. dry grass and 3.the base ground texture. First add the base layer, import the other 2 material and add a masking layer for both. In the masking layer either add same texture or different texture but make sure they are preferable invert to each other and merge the layer over the base layer. Just like in a photoshop but using node wrangler if using blender.

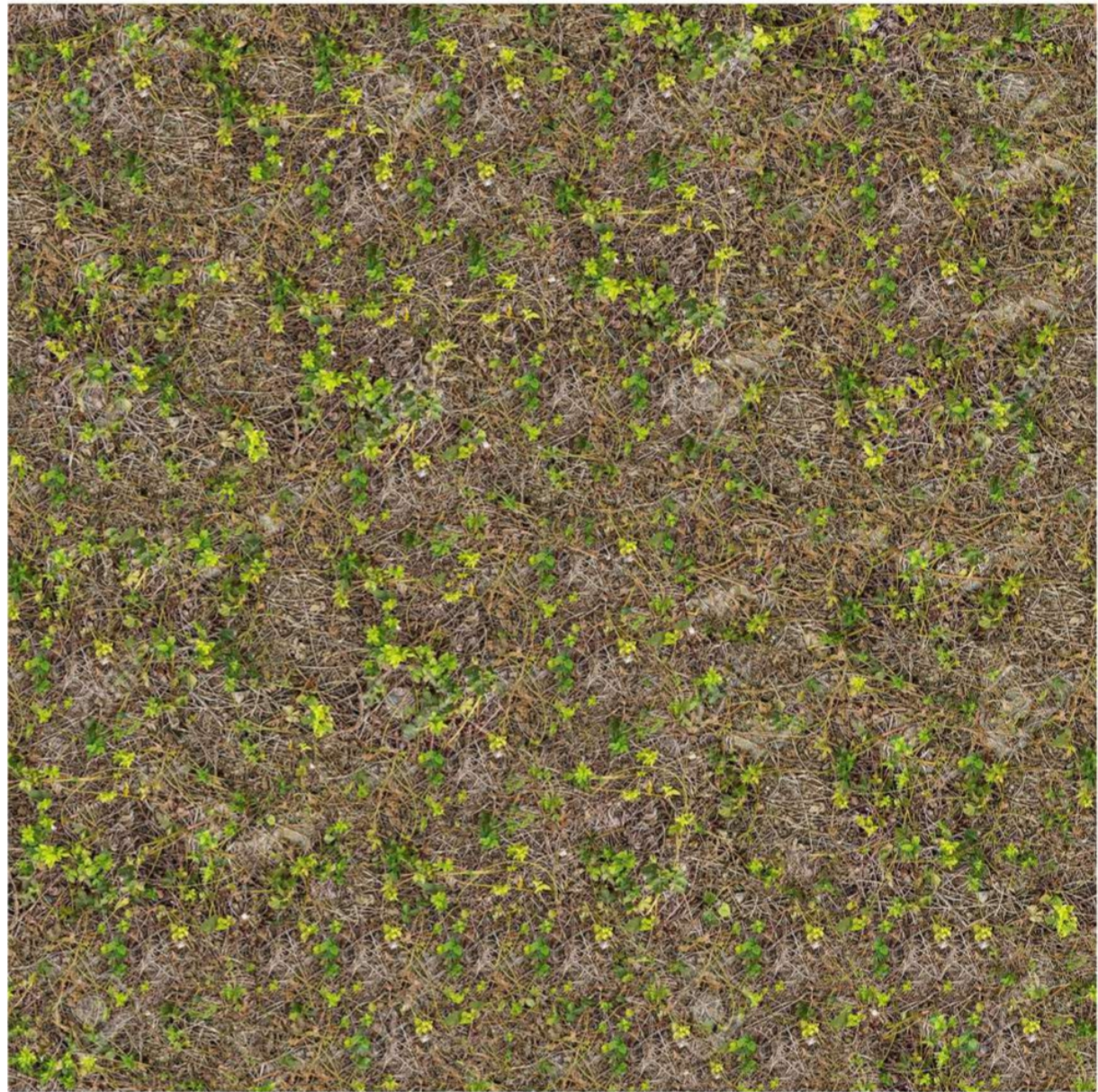


Image : 8.3

3. Details: These are textures/ patterns overlayed on to the above material patterns. For example, you choose flemish bond as your tile pattern, then the small porous textures/ grain texture on those tiles are the details we are talking about. We can use the voronoi patterns, cloud patterns or any other organic patterns and scale down and use them as height map to create these details.

For creating these realistic renders, I have used the unreal search engine and used Quixel Megascan library. One of the most useful feature is using decals as an extended tool for adding additional textures on any surface.





To give an overview of my work and the level of detailing I'm planning to achieve. I have designed the 3d model of the protagonist, Santiago Nasar house, based on the visual narration done by the characters in the story about the space. But, it's not just about creating a 3d model, it should also tell the story, that's the main intention. Hence, I have added few visual elements to answers how and 5W questions i.e,

why, what, when, where, who. The why question is in general asked first, but answered at the last because you need the overview of the entire case to understand the answer in the first place. Because there isn't one parameter due to which the resultant happened and you'll only understand the answer when you know the background context.



For example: when you see the below image, you may realize there are blood stains on the door and on the wall, which tells that some deadly situation happened, answering the where and what question i.e, the front door. Further when you see in detail you can see the distress handprints on the floor answering how question i.e., He has been murdered, and raising questions like who all got involved. Also there are blood stains on the ground taking you to a certain direction telling you what happened after this situation but not answering who is going in the

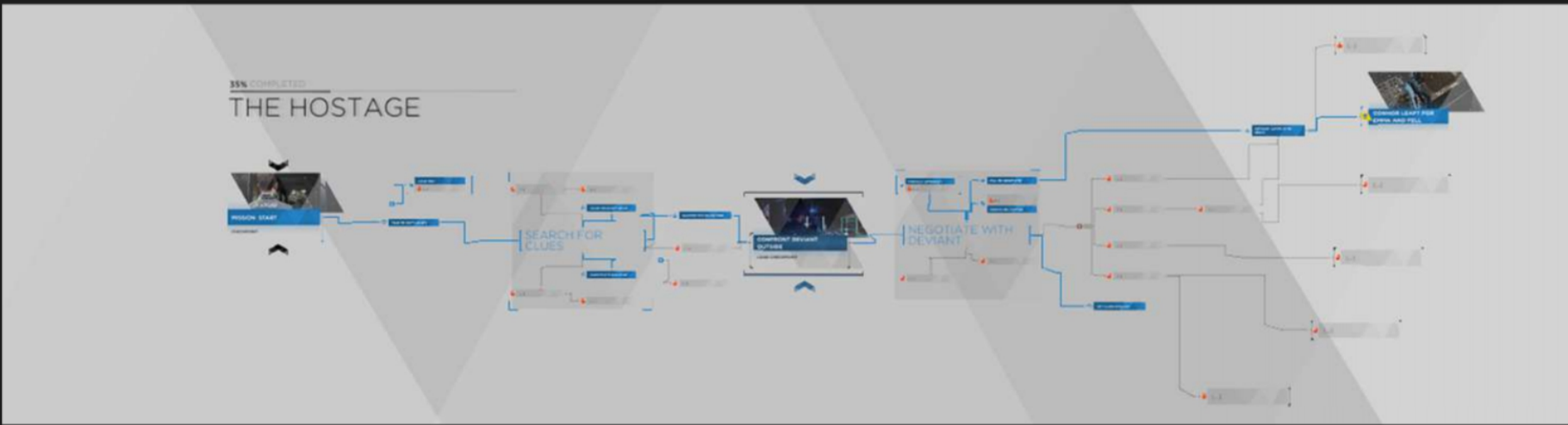
direction? like how many got killed? How many got involved. This can be also told by adding certain footprints on the floor. Different footprints represent the number of people involved in total. The fading in the blood stains on the ground represents who went in what direction and soon. But the why question is still a mystery and is answered by a series of situations and investigations of the case. This entire process is a journalistic process of analysing the environment for answers. The entire novella is also written in the pseudo journalism way.



In order to understand how pseudo journalism works in reality or to experience it and also how mise-en-scene is used, I have explored the game "**Detroit become game**" which is a AAA standard game. This game has lots of investigations where you need to analyse the environment around and come to the probable conclusion of how death happened. Probable conclusions because in this game, the decision you take

will lead to different conclusions and the game has several endings depending on what you choose. Which helped me understand what all details answer what all questions and how the placement of details change the conclusion to mislead the case. Also, I have gone through the environment design of the game to understand the layers of details involved in creating a realistic environment.





Appendix-I Dissection of the Novella

Chapter 1

Life size saint on the main altar of the church on the opposite side of the square.

Denomination of falconry at charity bazar.

Weather was funeral, with a cloudy, lowsky and thick smell of still waters and that moment of thin drizzle.

The sun there. things up early in august.

Enormous kitchen, with the whisper from the fire and the hens sleeping on their perches.

SANTIAGO HOUSE:

And even a few tall ships made their way up through the marshes of the estuary.

On the ground floor he opened up a parlour that served for everything, and in the back. he built a stable for four animals, the servant quarters and a country kitchen with windows opening onto the dock, through which the stench of the water came in at all hours.

On the upper floor- where the customs officer had been before, he built two large bedrooms and five cubby holes for the many children he intended having, and he constructed the wooden balcony that overlooked the almond tree on the square.

In the front he kept the main door and built two full length windows with lathe-turned bars. He kept the rear door a bit taller so that the horses could enter through it and he kept a part of the old pier in use. It was most used, not only because it was the natural entry to managers and kitchen but also it opened to street led to new dock, without going through the square

Snowy in the light of dawn.

Coloured wedding decorations on some balconies of town.

Square covered with paving stones up to the front steps of the church, where the bandstand was, looked like a trash heap, with empty bottles and all manner of debris from the public festivals.

Milk shop on the sides of church were twins waiting for Nasar in order to kill him.

At the pier there are so much firewood piled up.

They had sacrificed forty turkeys and eleven hogs for the guests and four calves which the bridegroom had setup to be roasted for the people on the square.

205 contraband alcohol cases.

Almost 2000 bottles of cane liquor.

Narrators house was a good distance from the main square, in a mango grove on the river. Margot had gone to the docks by walking along the shore.

Archways from opposite shore came canoes becked with flowers.

Chapter 2

The landlady of the bachelors boarding house where bayardo san roman lived told of how he'd been napping in a rocking chair in the parlour towards the end of September, when angela and her mother crossed the square carrying two baskets of flowers.

Both Angelo and San roman saw each other during a charity bazar at which she was in charge of singing out the rattle number.

San Roman came to the bazar and went straight to the booth run by the languid rattler, who was in mounting, and he asked her the price of the music box inlaid with mother of pearl that must have been the major attraction.

Ponio Vicario, was a goldsmith.

Burning dust of our bad roads.

The prettiest house in town was the farmhouse belonging to the widower Xiuf. It was on a windswept hill, and from the terrace you could see the limitless paradise of the mashes covered with purple anemones and on clear summer days you could make out the horizon of the Caribbean and tourist ship.

That very night san Roman went to the social club to play a game of dominoes.

A ballet company and 2 waltz orchestras that played out of tune with local bands and all groups of brass and accordion player who came, animated by the up rods of revelry.

Vicario family lived in a modest house with brick walls and a palm root, topped by two attics where in January swallows got in to breed.

In front it had a terrace almost completely covered with flowered pots and a large yard with hens running loose and with fruit trees.

In the rear of yard the twins had a pigsty, with its sacrificial stone and its disembowelling table, which had been a good source of domestic income ever since.

The inside of home barely had enough room in which to live.

They painted the house its original yellow colour, fixed up the doors, repaired the floors.

They knocked out fences in the yard, borrowed the neighbouring houses for dancing, and set up carpenters benches to sit and eat on under the leaves of tamarind trees.

Setup floral decoration in the church equal in cost to those for fourteen first-class funerals.

He drew up figures for the coloured wreaths that decorated the streets.

The pinario Vicario sitting alone in the centre of the yard. Angela was lying face down on the dining room couch, her face all bruised.

CHAPTER-3

They burst panting into the parish house closely pursed by the group of raised-up Arabs, and they laid the knives, with clean blades, on Father Amador's desk.

In the panoptican of Riohochacha, where they spent three years awaiting trial.

2 'o clock at Maria Alejandra Cervanta's place.

On the other hand they did go wait at Clotilde Armenta's place.

Placida Linero's house was always banded on the inside, even during daytime.

- Vicario family house: the twins went to the bins in the pigsty where they kept their sacrificial. They coraped and went to sharpenest market place.
- They drank another bottle slowly, looking insisently towards placida linero's houred on the side walk across the way, where the windows were dark. The largest one, on the balcony, belonged to Santiago nasais bedroom.
- He went to the square, going along the street to the new dock, where the houses were beginning to lived up for bishop arrived.
- Pedro Vicario sat on the carpenter's benches set up under the trees for the wedding lunch.
- Whenever the twins passed by that morning when they were going to market, they would drop into prudencia cotes, Pablo vicarids house for cup of coffee .
- Nazar vent into the house at 4:20 , but he didn't have to turn on lights to reach the bedroom because the bulb on stairway is on.
- House with open doors.
- Several room for rent and enormous courtyard for dancing lit by lantern gourds bought in Chinese bazar.

At Xvis farm house:

- Untill it didnt rain (cloudy), the moon was high in the sky & air was clear, & at the bottom of the precipice you could see the trickled light from the saint Elmo's fire in the cemetry.
- On other side you could amke out the grooves of blue banana trees in moon light, the sad swamp & the phosporent line of the caribbean on the horizon.

- Break fast at one of the lunch stands in the market.
- Nasar went along the river bank wiith Cristo Bedoya, passing poor people eating places that were begining to light up by the old harbour.
- Alejandria Cervantes house:
- Crossed the verenda where the mulat to girls cats were sleeping curled up among the tulips.
- On the way to narrator house:
- Tiny brother went intobuy some cigarettes at Cotlide Amenta's store.
- The body has been exposed to the public view in centre of the living room, lying on a narrow iron cot while they were building a rich man's coffin for it.
- When Nasar was still in his death throes in kitchen.
- We tocked them upin stable.
- Autopsy performed at the public school.
- In case Alejandrina didnt put up the boat.
- The ground lamps where burning where they hung from the trees, the courtyard for dancing there were several wood fire with huge steaming pipes where the mulatto girls were putting mourning dye onto their party clothes.
- The room was ten feet square & had a very high sky light with iron bars, a portable latrine, a washstand with its pitches & basin, and two makeshift beds with straw mats.
- Arabs imported their wheat, raised lambs in their yards, and grew origano and eggplants.
- Playing cards was their only driving passion.

- Widowers farm house: There were bottles on the floor & many more unopened beside of the bed but not a trace of food.
- She bought a solid house with a large coryard with cross ventilation.
- At the window of a house the faced the sea embroideing by machines during hottest hour of day, was a women half mourning, with steel rimmed galsses & yellowish grey hair and hanging abve her head was a cage, with a canary that didnt stop singing.

Chapter: 5

- In the squalid wodden office in the town hall, drinking pot coffeelaced with cane liquor against the mirages of the
- The owner of the electric plant (Polo carilb)
- Sara Noriega, opening her shoe store at the moment they passed.
- Celeste Dangond sitting in his pijamas by the door of his house invited Nasar for coffee.
- Yamil Shai um- Dry goods store.
- Nasar house: front door to shadow living space & went towards the kitchen.
- From Placida Linero bedroom he passed through bathroom and went to the Nasar bedroom.

Appendix-II Original Incident

The historical event most relevant to Chronicle of a Death Foretold is the one on which the novel is based. In 1951, in the small town of Sucre, Colombia, Cayetano Gentile Chimento was murdered by two brothers, who alleged that he had deflowered their sister before her marriage to another man (the man had returned the sister to her parents after discovering, on their wedding night, that she was not a virgin). Cayetano was a friend of the Márquez family; his mother had been a godmother to Gabriel's brother. Márquez immediately became transfixed by the story. However, at the behest of his mother, he vowed not to write about it until Cayetano's mother died.

<https://help.poliigon.com/en/articles/1712652-what-are-the-different-texture-maps-for>