

## **SP 757 Final Project Paper**

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**December 7<sup>th</sup>, 2006**

In this project I attempted to create an image that would contradict the conventional concept of space and the traditional interaction between architecture and nature.

I started with a digital photograph of a hall at the Museum of Fine Arts, which I took using a dSLR camera and a ultra-wide angle lens at 12 mm. The immense interior space of the gallery hall was accentuated through unusual distortion and perspective. Also, the chandeliers enlightened the entire space, with fluorescent light reflecting on the marble surface of the walls, further underling the immensity and the mysterious atmosphere of the museum. Based on this image that already has an unusual visual impact, my objective was to create a digitally manipulated image of the interior of a museum that is exposed to a heavy rain. To do this, I'd need to remove the wooden ceiling that occupies approximately one fourth of the image size, and replace it with a dark and cloudy sky.

In order to incorporate the sky into the image in a smooth and realistic way, I decided to remove only partially the wooden ceiling, while maintaining the two wooden structures that lie across the two opposite walls.

After using the polygonal selection tool with the feather feature to cut the ceiling, I also removed the chandeliers that were hanging from the ceiling, using the clone tool. Then I de-saturated the whole image and adjusted both levels and

curves to decrease the luminosity generated by the chandeliers in the original picture, and to yield a dark and stormy atmosphere.

After that I placed a new layer with an image of a cloudy sky under the layer of the original image, and after adjusting levels and curves, I duplicated two copies of the layer with opacity of 100% and 56% each. Of the three layers of the sky in total, two of them were placed under the layer of the original image, and the third one was above that layer in order to achieve a smoother transition from the ceiling to the sky.

For the rain effect, I created a new layer with a white background. Then I added noise setting distribution as Gaussian and activating the Monochromatic option, and adjusted levels of the layer to make it darker. Thanks to the Motion Blur and Twirl functions, I was able to transform the noise into more rain drops that fall diagonally from the top left corner to the bottom right corner. Now the scene is quite realistic since the top left corner is exactly where we previously placed the cloudy sky. To make the rain even heavier and more visible on an already dark and “moody” image – that of the gallery hall, I made other three copies of the same layer and placed all of them on the top of the original image. I set the blending mode as “multiply” for one of the rain layers and as “screen” for the rest three, and played with different combinations of the opacities of these layers.

The final image has exactly the effect that I wanted – an open gallery in a windy storm.