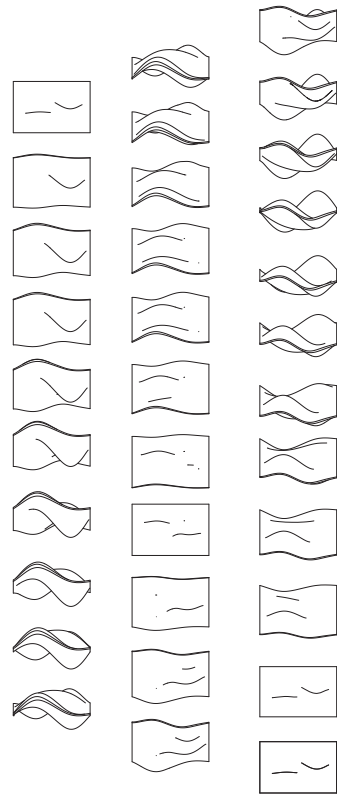


SECTION 3:

SELECTED PORTFOLIO OF STUDENT WORK
CARNEGIE MELLON UNIVERSITY 2007 - 2011
(reverse chronological order)

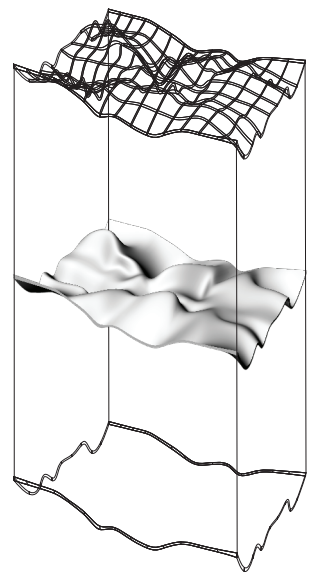
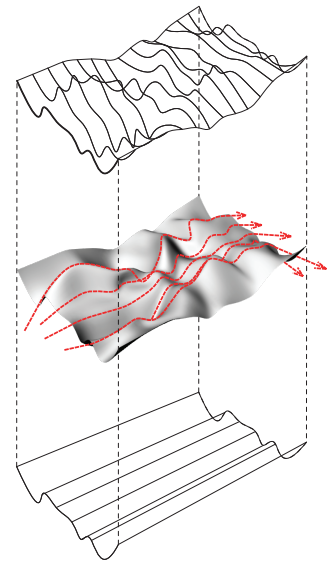
FABRICATING CONTOURS
[2D > 3D AND BACK AGAIN]

This project serves as an introduction to fundamental relationships between virtual design and physical implementation. Furthermore, the process will address correlations between volume and surface as well as basic methods of digital fabrication. The charge is quite simple; utilize a contouring process to fabricate a self-supporting physical object that reveals a geometric surface transformation while preserving the geometric relationships established in the provided virtual model. This will require sufficient points of contact with the table surface to provide stability and predictable object positioning. Given the relatively limited amount of material you are provided with, a design strategy that is materially efficient, yet stimulating is paramount.

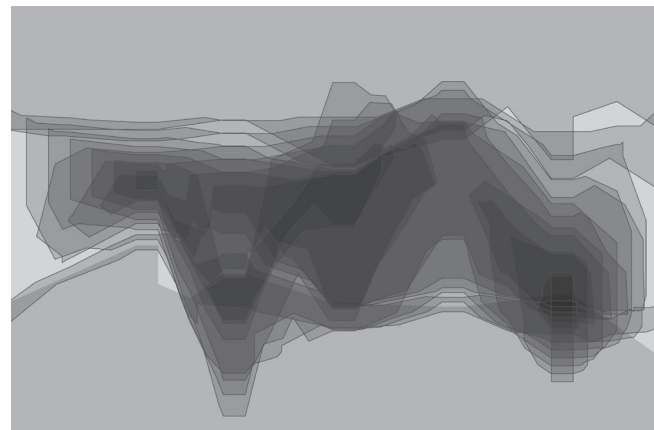


FABRICATING CONTOURS
[2D > 3D AND BACK AGAIN]

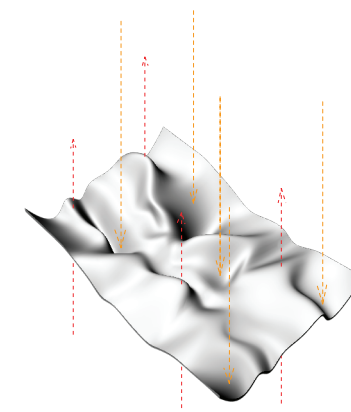
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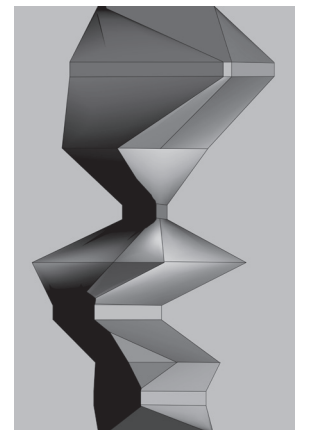
Hubert Li



Peter Salim



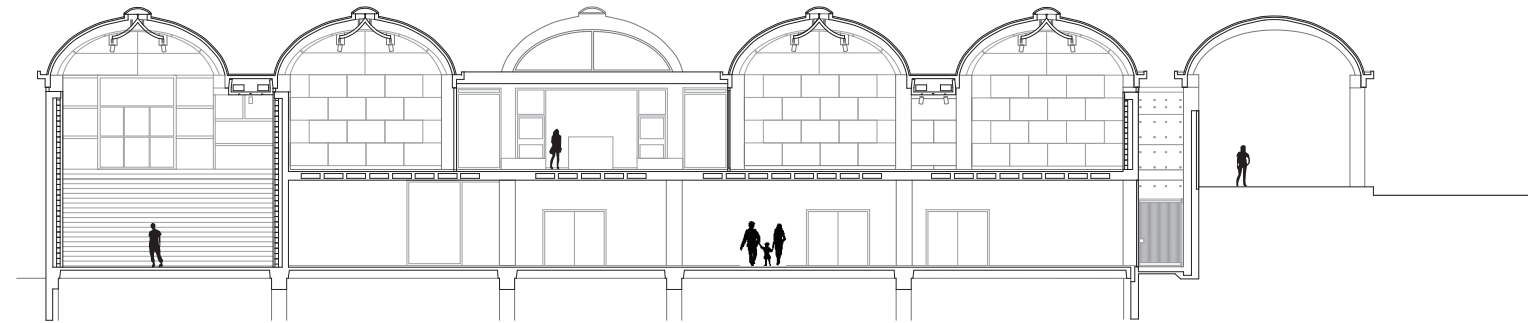
Hubert Li



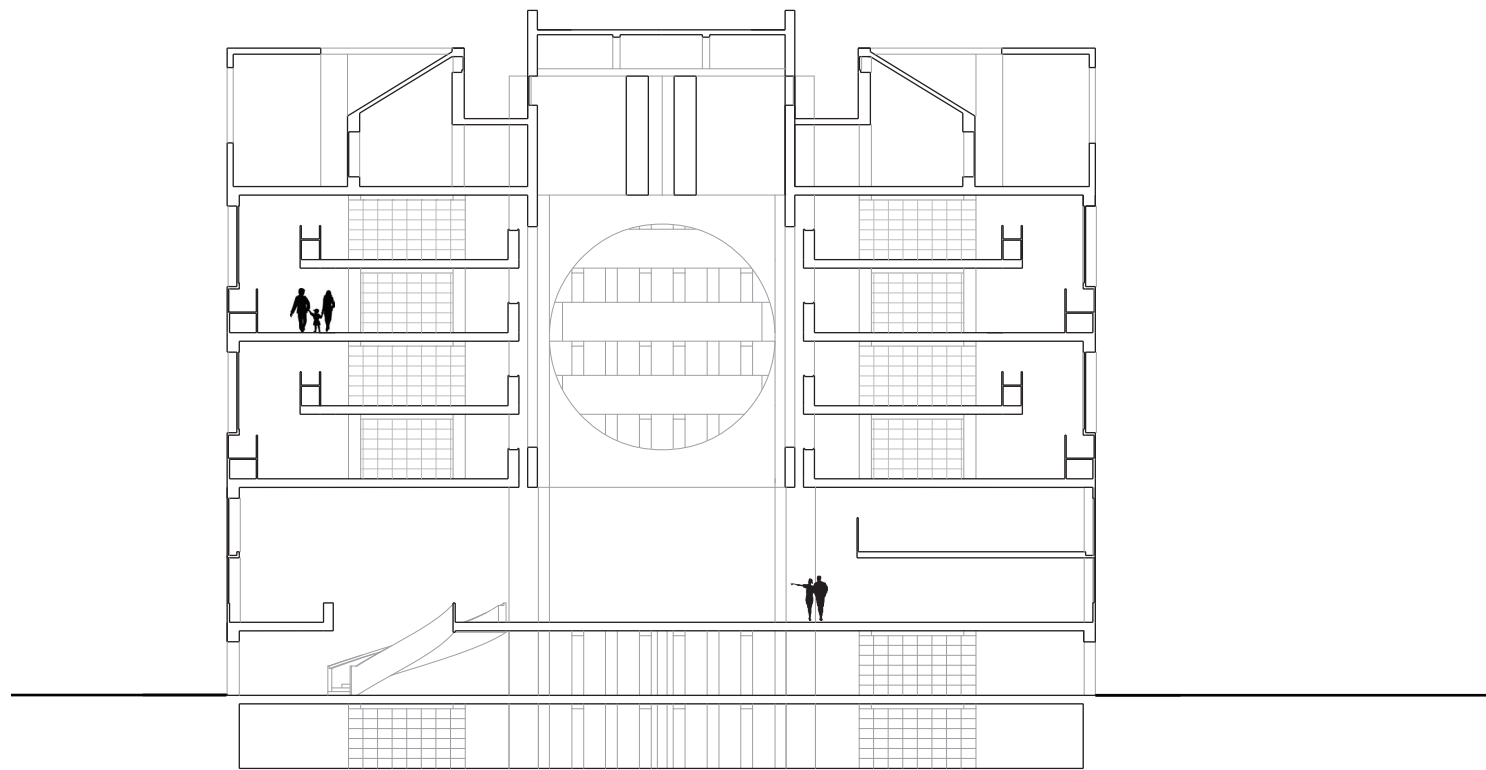
Catherine Paquette

KAHN BUILDING SECTION

Using the underlying geometric principles and basic dimensions of the assigned buildings, you are to construct a three-dimensional rhino model that will subsequently be used to complete projects 3 and 4. Therefore, it is critical to produce an accurate and detailed model. You are not permitted to scan and trace drawings as it will not preserve the geometric principles and prove less accurate as a method. For project three, you will cut a section through your three-dimensional Rhino model of the assigned building and use AutoCad to further embellish the resulting two-dimensional drawing to add information and lend scale. While this section can be cut anywhere through the building, you are challenged with finding the most informative location.



Alex Fischer



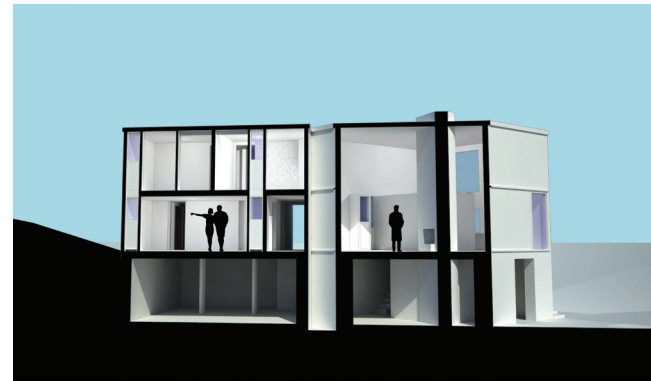
Amir Jahanbin



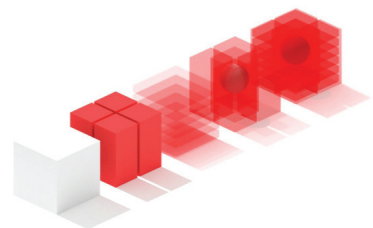
Joel McCullough

HYBRIDIZED BUILDING SECTION AND ANALYTICAL DRAWING

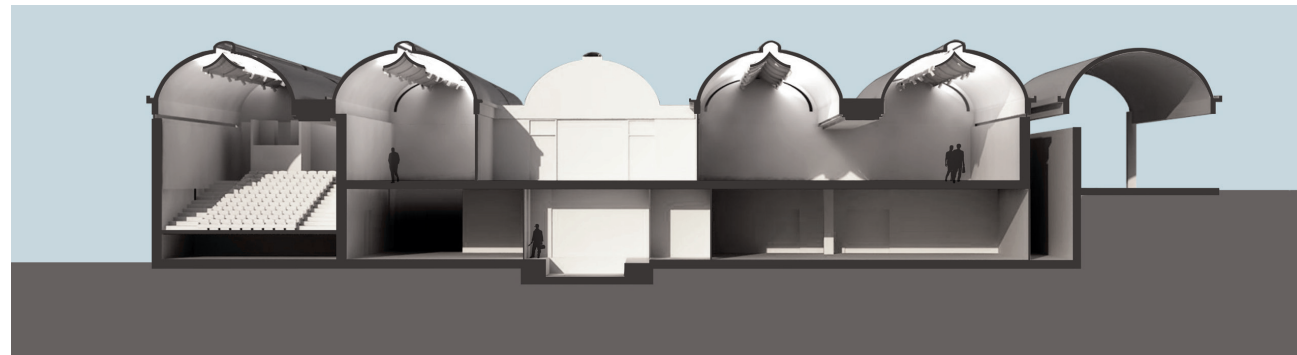
Using the base three-dimensional model created for project 3, you are to describe your building through two distinct representational methods, a perspectival section and an analytical drawing. The successful completion of these "drawings" will require the use of both raster and vector drawing methods to produce seamless hybridized products. Both drawings must utilize rendering in some form to communicate the quality of light within the chosen spaces. While this section can be cut anywhere through the building, you are challenged with finding the most informative location to cut your section.



Harris Mazur



Ying Lin Lin



Phillip Denny



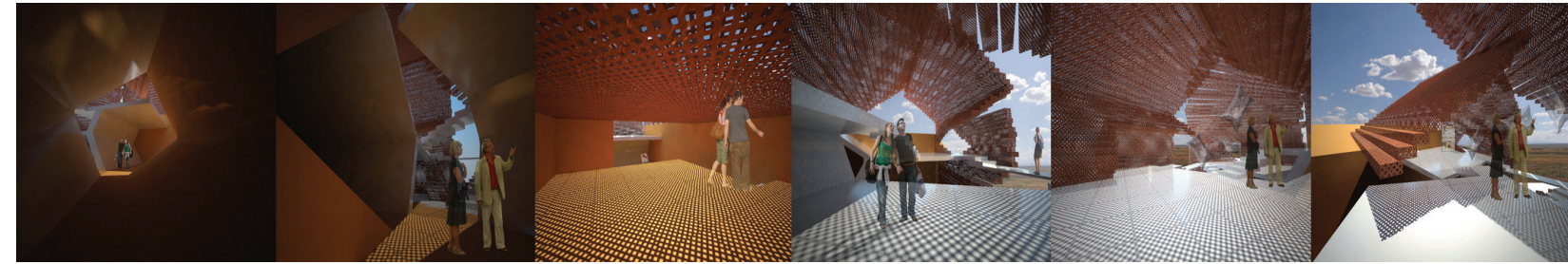
P. Kim

SEQUENCE RENDERINGS

You are to generate an evocative sequence of rendered images that illustrate the spatial conditions found throughout your studio project. The play of light and composition of view are critical components and must receive careful consideration. Similar to a film storyboard, the image sequence should be understood as a device that can imply movement, allude to conditions not fully captured within the frame and provide evidence to where one has been and is approaching.



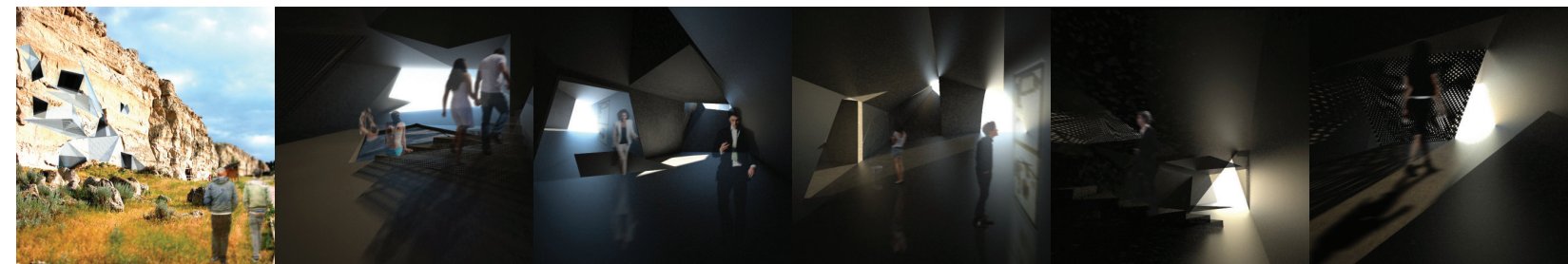
Harris Mazur



Sam Lavery



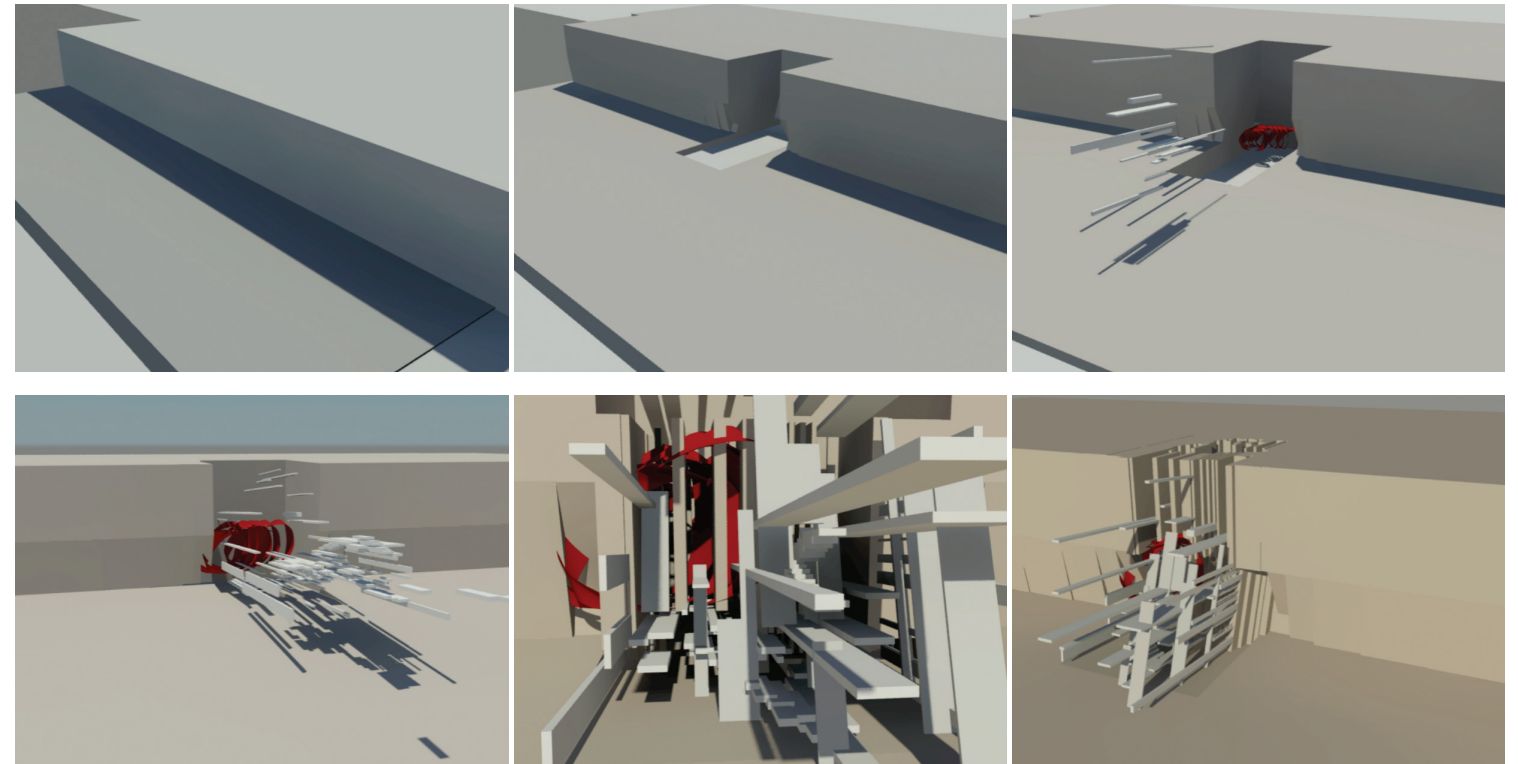
Peter Salim



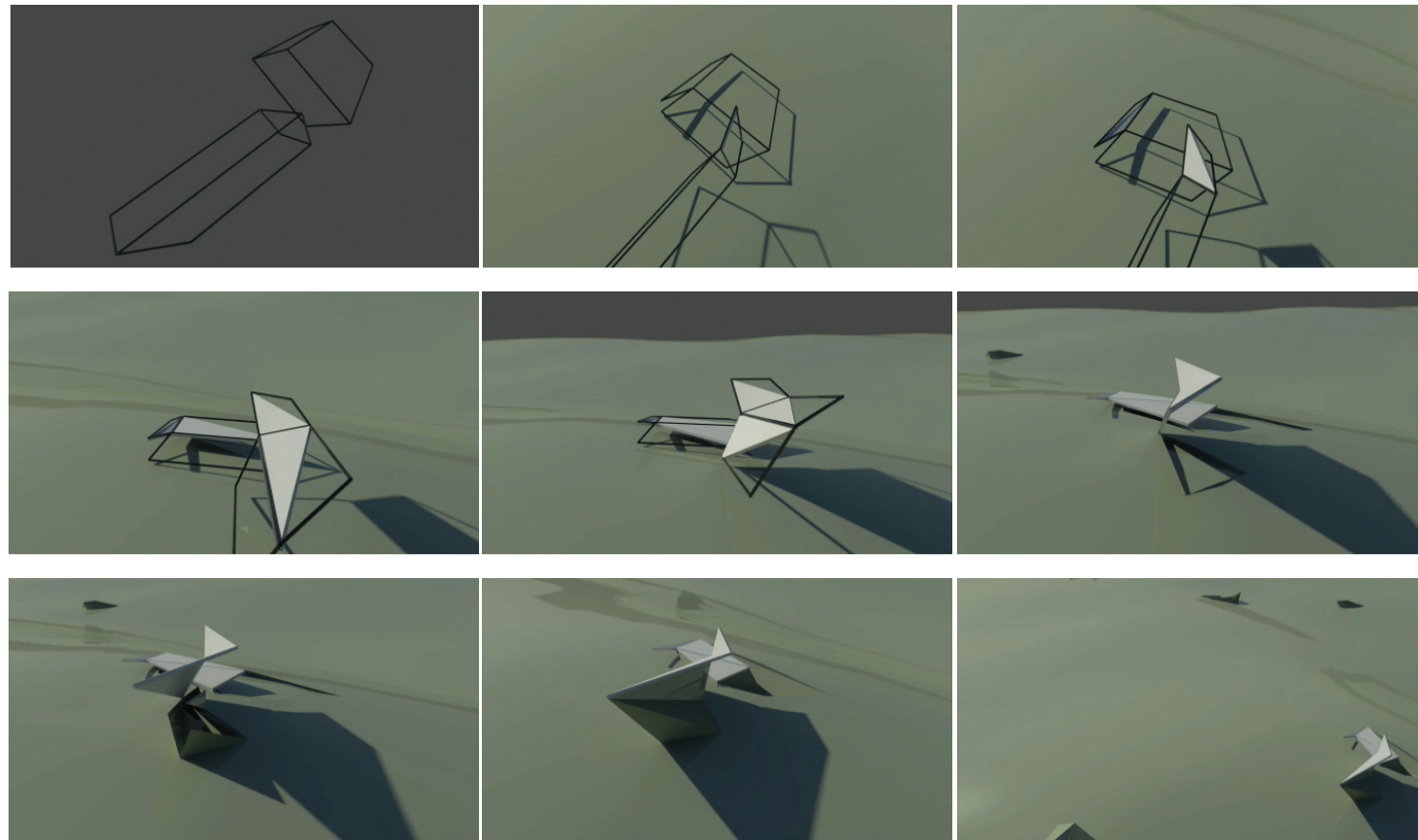
Dan Sztanga

TIME BASED DIAGRAM

You are to utilize animation techniques to produce a time-based diagram of your studio project. The result should be understood as a communicative device in which the animation of form reveals the formative logic and intent of the project at hand. As such, the intent is diagrammatic clarity rather than cinematic representation.



Joel McCullough



Talia Perry