2007-08
Joint Study
Award Winners

One of the traditions the Joint Study Program has established is the presentation of annual awards for the exceptional work of deserving students. This year five awards of distinction and six honorable mentions have been granted. The nominated projects were in five categories: Architectural Design, Interior Design, Visualization and Illustration, Fabrication, and Animation. They are displayed on the next 11 pages of this Journal.

The Jury

The selection of the awards was made by five jurors outside of AutoDesSys, all experts or theorists of computer aided design. They are listed below, in alphabetical order.

- **Craig Beddow**, Craig Beddow Design, Architect, Minneapolis, MN
- **Beth Blostein**, Associate Professor of Architecture, The Ohio State University, Columbus, OH
- **Robert Brainard**, IDSA, RBID, Industrial Designer, Danbury, CT
- **Frank Elmer**, FAIA, FAICP, Principal, Lincoln Street Studio, Columbus, OH
- **Susan Melsop**, Assistant Professor of Interior Design, The Ohio State University, Columbus, OH

The Process

The projects of all the nominees were sent to the jurors as Acrobat documents on DVD that also included animations that accompanied some of the submissions. Names and school affiliations were not included. The jurors returned their selections for the awards and grades (0-10) for each of the other projects. Selection of a project for an award was considered equivalent to a grade of 15. The grades were averaged and the one project from each category receiving the highest grade was selected for the award. Projects receiving the second highest grade were selected for the honorable mentions. The jury was also asked to comment on why they selected these particular projects. Their comments are included with the displays of the award of distinction and honorable mention winning projects.

The Prizes

All awards of distinction received $1,000 and a **form•Z RenderZone Plus** license with one year technical support and updates. They were also invited, expenses paid, to attend ACADIA 2008, where the awards were officially announced. Honorable mentions received one year licenses and diplomas acknowledging the award. This year's happy award winners that attended ACADIA are pictured below:

From left to right are: **Farzam Yazdanseta**, Award of Distinction in Architectural Design, University of Maryland; **Poppy Weston**, Award of Distinction in Interior Design, University of Wales Institute-Cardiff; **Keith Labutta and Drew Weinheimer**, Award of Distinction in Fabrication, Pennsylvania State University.

Architectural Design

Public Radio International

by Farzam Yazdanseta : Graduate, Advanced Design

Advisor/Principal Investigator : Michael Ambrose

School of Architecture, Planning and Preservation
University of Maryland, College Park, Maryland

Summary description of project:

Twenty-first century media is filled with lies and deception. News conglomerates force their biases by filtering the truth and as a result, heighten the chaos and conflict in the world of politics. Public Radio International is a result of the multiplicity of cultural conflicts that come together at the context of District of Columbia, a zone filled with political chaos and imbalance. Public Radio International is a space of contention where both its private and public realm are tasked to bring together conflicting political viewpoints.

Public Radio International uses two conflicting physical geometries of District of Columbia and cultural and the never-ending political imbalance existent in the District, nation, and the world to establish its architectural language.

These constant multiple forces fragment and deconstruct the landscape of Washington D.C. to contextualize the site in order to embed the building as part of the landscape.

Public Radio International overcomes the speed of the world of news and media by establishing a transient architectural language. Fragmented pieces are in constant motion to demonstrate a dynamic environment to encourage contentious debates aimed at revealing the truth.
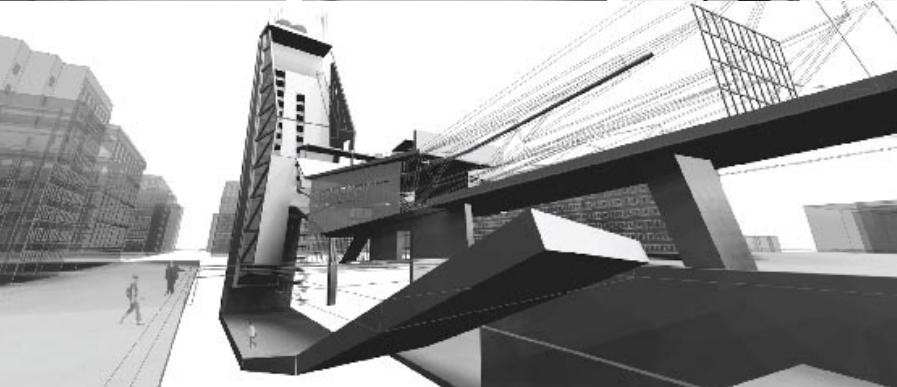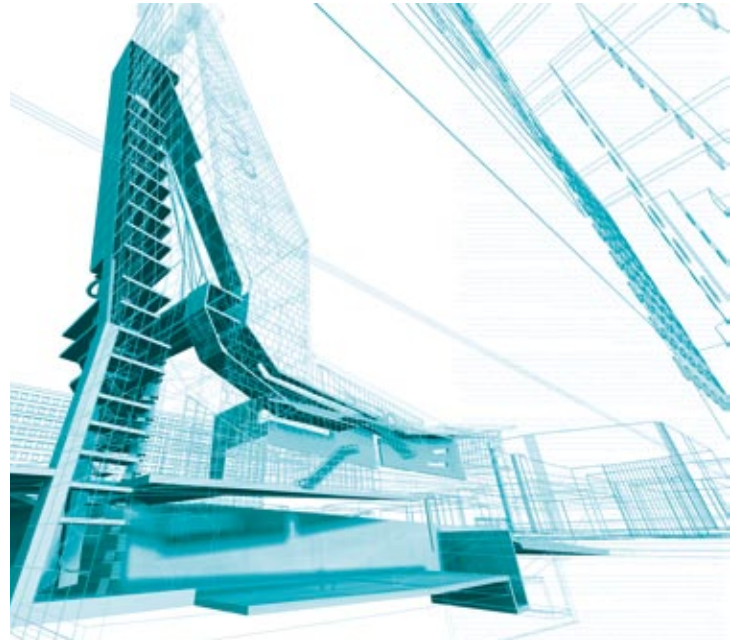
Jury comments:

Detailed and complex model. Elegant use of **form•Z** in rendering. The intentional lack of colors and textures demonstrates what **form•Z** can achieve without getting carried away with the goodies. Nice lighting. — *Frank Elmer*

The elegance of this project lies in a balance between the abstract and real. While the views are commendable and enough architecturally convincing information is present, much of the structure, enclosure and material are only suggested, encouraging ones own imagination to fill in the gaps. I couldn't help but notice Peter and Rem seem to admire the indeterminacy as well! — *Susan Melsop*

Architectural Design

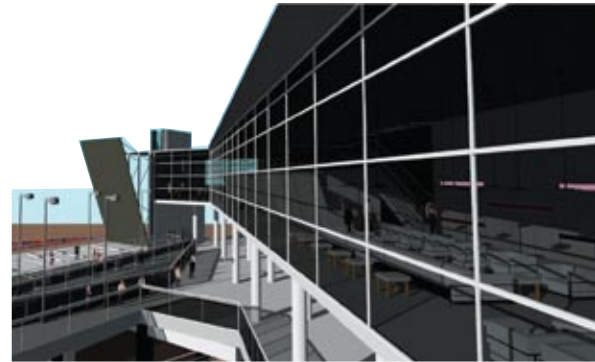## Urban Structural Park

by Ben Mokri : Graduate, Master's Degree

Advisor/Principal Investigator : Alan Rosenblum
: Avery Caldwell

Digital Media Arts Program
New School of Architecture and Design, San Diego, California

Summary description of project:

The structural park is a response to the need for public space and facilitation to the future revitalization of Harbor Drive. The structural park is a new urban fit for downtown San Diego; connecting Gaslamp to Barrio Logan through Harbor Drive. The structural park acts as a blurring agent, blurring out the boundaries of downtown zoning system by acting as a node, making a mental and physical connection from Gaslamp to Barrio.

Through a series of studies and meta-diagram studies it was realized that the structural park will also act as an agent, normalizing the revenue generation and exchange between Gaslamp and Barrio.

Jury comments:

This project for an "Urban Structural Park" in San Diego begins with a convincing, three dimensional analysis of the modern city's infrastructural logic, using **form•Z** to both understand that logic and then to clearly visualize and communicate it. The project merges a series of new readings of this logic, transforming latent patterns into overtly coded ones. The merging of connectors between cultural event space and a negotiation of existing and planned movement in the city produces a new program of exhibition and loosely programmed space. Renderings and conventional drawings generated from the model are compelling and show the designer's digital skills. — *Beth Blostein*

An excellent collage of images – showing both the planning / overview, the technical side of the proposal and the emotional overview – that all together makes a great project because it quickly gives the viewer a great understanding of the proposal. — *Robert Brainard*

Interior Design

Rambert Dance Company

by **Poppy Weston** : Third Year, BA (Hons) Interior Architecture

Advisor/Principal Investigator : Patrick Hannay
: Charlotte Bull

Department of Interior Architecture
University of Wales Institute-Cardiff, Cardiff, England

Summary description of project:

The Rambert Dance Company is Britain's flagship contemporary dance company and needs a new home for the 21st Century that reflects these qualities.

The company has outgrown its current home in Chiswick, West London, and now needs a new base in a more central London location. This would give Rambert the space it needs to create new productions and more of an opportunity to work with the community.

The Rambert Dance Company archive was set up in 1982 to record and preserve the company's repertoire for future generations but currently it has no space to display it. This new facility to house an archive / exhibition space, dance studios, café / bar and theatre in a dramatically re-modelled central London building on Clerkenwell Road designed by this student, creates a place for all the Rambert operations and dreams to flourish.

Reasons for the nomination:

The project is set in a large building and comprises a variety of vast and complex spaces intertwined with each other and the original building. This means that modelling the project accurately is no simple task. Add to this a great variety of materials specified in the project and this task gets harder still.

This student has not only succeeded in modelling her designs, she has also managed to produce a set of highly stylish and striking renderings with strong graphic, as well as descriptive qualities. She has captured the vibrancy of the spaces she has designed in these images, and presented them in a highly individual manner appropriate to the project and her original design intentions.

Jury comments:

A very detailed model. Takes good advantage of **form•Z**'s textures, materials, transparency, and lighting to represent the interior design intent. — *Frank Elmer*

This interior design project demonstrates the capacity of **form•Z** to help students visualize and compose beautifully executed interior spaces. The strength of this project is the combination of dramatic views and the use of light to effectively enhance the color palette and subtle material articulation. — *Susan Melsop*
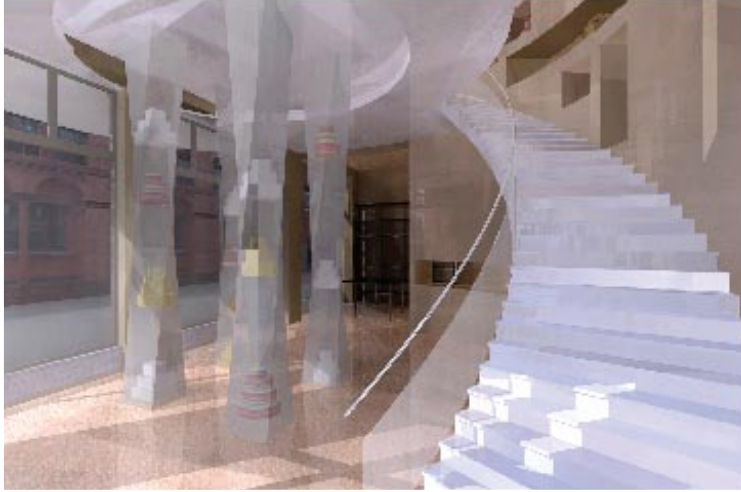
Interior Design

A Cake Boutique

by **Rachel Chotin** : Graduate, Advanced Digital Studio

Advisor/Principal Investigator : Andrzej Zarzycki

Department of Interior Architecture
Rhode Island School of Design, Providence, Rhode Island

Summary description of project:

Designed to accommodate the programmatic spaces: display, design, construction, and the consumption of the product-- a cake. Directly inspired by the form of the wedding cake, the space will adapt the signature tiered/layer layout creating curved out spaces, and projecting through the existing façade of the Smith Building.

Reasons for the nomination:

Rachel developed a strong project with a carefully crafted design and presentation. The use of digital tools is visible in all the stages of her design and culminated in a spatially interesting solution. The final design is an integration of spatial expressions, materials and natural light.
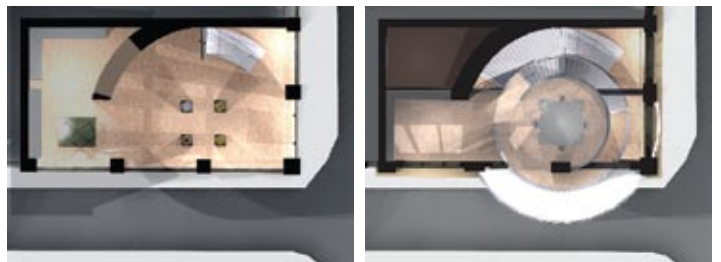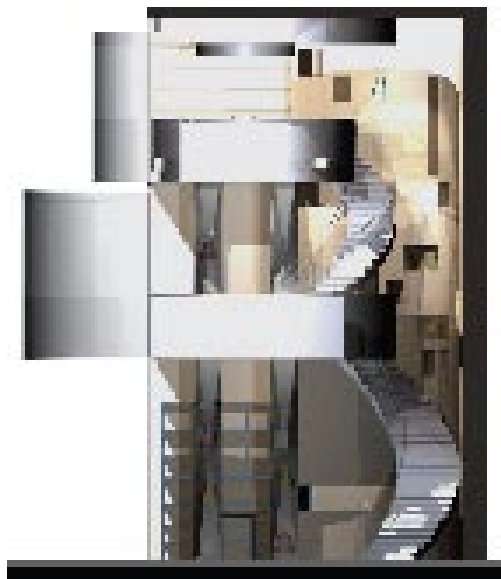
Jury comments:

I felt the cake store concept lent itself very well to the idea of a "cake museum." The presentation was very nicely rendered, with a very real sense of materials, light and atmosphere, but also maintaining a schematic, whimsical feel. It would be fun to detail the "floating cakes" in the twisted glass columns. For the finishing touch a fun animation and great song…who doesn't "like cake". — *Craig Beddow*

Interior Design

Ma: Fine Japanese Cuisine

by **Oriel Poole** : Third Year, Hospitality Studio

Advisor/Principal Investigator : Timothy Powell
: Don Rushton

Department of Architecture and Interiors
Drexel University, Philadelphia, Pennsylvania

## Summary description of project:

The object of this assignment was to design a restaurant for a self-defined client along the Camden Waterfront in New Jersey. The restaurant was expected to seat a minimum of 90 guests for dinner and 20 guests at the bar.

The goal was to design a restaurant that would draw inspiration from the people of Japan and their approach to life. Japan is a paradox land where one can find the harmony between two extremes. It is a nation where many of its people believe in Zen, practice meditation, and strive for simplicity. At the same time, Japan is a world leader of advancements in technology, extreme design, fast-paced lifestyles, and people who gather by the masses. With the culture of Japan in mind I set out to design a restaurant that would demonstrate juxtaposition through the use of form, texture, light, and color.

Reasons for the nomination:

The designer was very successful in the process and presentation of her design concepts, thanks in large part to her ability to use **form•Z**. Issues involving form, material, and lighting were all explored and integrated into the development of this project.

The designer should be applauded for having a set of design intentions and utilizing **form•Z** as a means of communicating those intentions. While at the same time, allowing the exploration of the project by way of modeling (using Nurbz and Sweep) and lighting (using color and intensity) to inform the design process; and in turn, the end result.
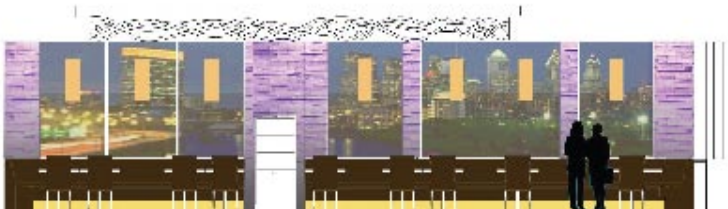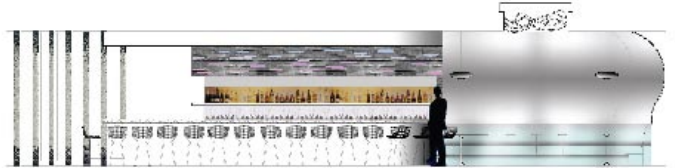
Jury comments:

This project for a waterfront Japanese restaurant interior was skillful in its compositing of renderings and entourage to create a visual mood the designer was clearly working hard to articulate. Moving from warm and cozy to icy and edgy, the seating area and bar design showed how the use of the software, from modeling to material shaping, to rendering, can create the contrasts the designer was after. The project shows off the software's (and the designer's) capability range; the design is controlled and carefully detailed, but in the case of an inset ceiling sculpture, it is allowed to be gracefully chaotic. — *Beth Blostein*
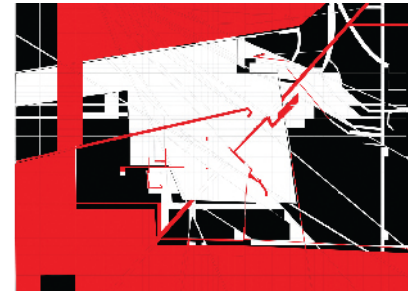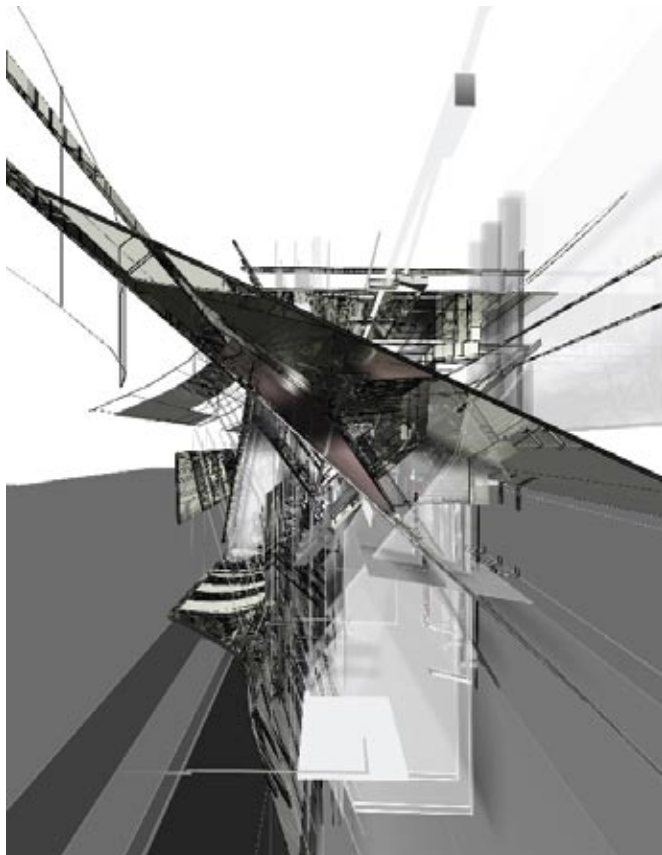
Visualization & Illustration

The Transformer Box

by **Lauren Segapeli** : Fourth Year, Media Elective

Advisor/Principal Investigator : Bennett Neiman

College of Architecture
**Texas Tech University**, Lubbock, Texas

Summary description of project:

The Transformer box is an idea that fosters the process of design playfulness. This game of 'Transformer' promotes the creation of something new and unknown through the alternation of design decisions between two individuals. Each mover inspires the next. Each decision poses a question. Design conversation is established. Through the reassembly of formal elements, based on fictitious means, spatial reality is created. This play between what was and what can be is carried throughout the design process. With each decision comes new rules, inspiration, and reality. A move is made and a space is created. A space that is as permanent as its ability to inspire. The kinetic character of such space is the nature of transformers. With each decision, a question. With each question, a new space. Let's play.

Reasons for the nomination:

The student used **form•Z** to transcode, rearrange, manipulate, and transform a vintage typewriter into a space visualization fantasy. Out of the many possibilities captured, something was made literally out of nothing. A pure creation of the mind is made possible with **form•Z**. A remarkable aspect of this media driven project is that all of the carefully framed perspectival viewpoints shown in these images are generated directly from the **form•Z** model and **RenderZone**, without any manipulation from other post-production software such as Photoshop.

The resultant modeling studies emphasize experimental and sensorial perception. **form•Z** was used as an interpretive playground for design experimentation, exploiting the representational elements of form, space, material, light, shadow, color, transparency, texture, and implied motion.
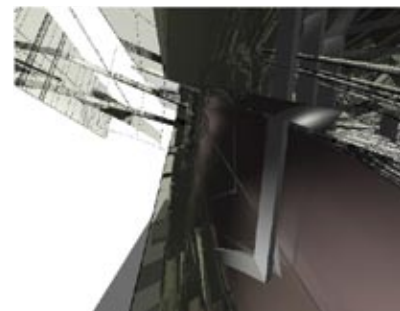
Jury comments:

Complex model and bold intriguing graphics. Excellent choice of model views to achieve evocative imagery. — ***Frank Elmer***

The significance of this project lies in the fact that visualization is a key component of a rigorous process, not simply a task completed after design decisions have been made. The techniques deployed are not obvious; the graphics are truly spectacular. — ***Beth Blostein***

I was enamored by this project solely by its visual effect. I have no idea what the project may mean, and it sometimes reads like an Escher, but the depth of visual intricacies and spatial investigation from the transformation of a typewriter all deserve merit! — ***Susan Melsop***
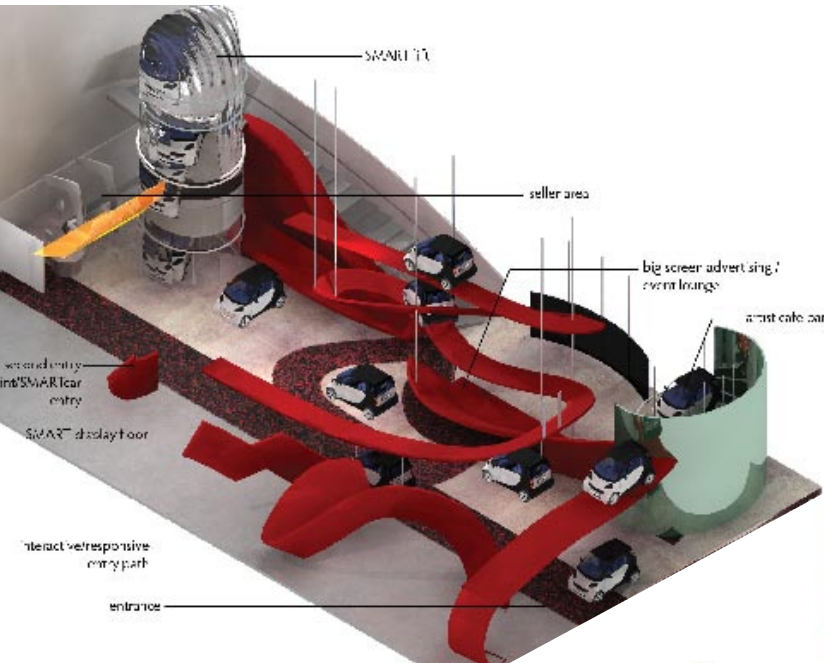
Visualization & Illustration

Smart Center USA

by **Marielis Suarez** : Graduate, Advanced Digital Studio

Advisor/Principal Investigator : Andrzej Zarzycki

Department of Interior Architecture
Rhode Island School of Design, Providence, Rhode Island

Summary description of project:

The SMART center of Providence will be an interactive showroom and event space for the up-and-coming product in the United States. The project explores the spatial relations through a continuous path that will guide and wrap a customer throughout their visit. The SMART center develops around the concept of creativity, versatility and simple modern expression, translated into design through circulation, program and technology explorations, among others.

Reasons for the nomination:

Marielis developed a strong project with a carefully crafted presentation, combining still images and animation. Her visualization successfully addresses a number of critical points: user's experience, architectural tectonics, spatial continuity, the relationship between the showcased product, and architectural design.

Jury comments:

They've captured the feel and fun of the smart car. The bold colors, the strong ribbon clarifying and accentuating flow, all contribute to the playfulness and "smartness" of this presentation. The animation nicely reinforces all of the above and gives a sense of the user experience. — *Craig Beddow*

This is a great graphic illustration of a proposed space. These intriguing images draw you into the concept and make you want to explore it further – that is exactly what great illustration should do! The beautiful series of images and nice line drawings are convincing, but then the excellent animation further sets this apart as an extraordinary piece. This all gives a real understanding of an unrealized design proposal. I would want to see it come to fruition in reality. All of it is very professionally done. — *Robert Brainard*
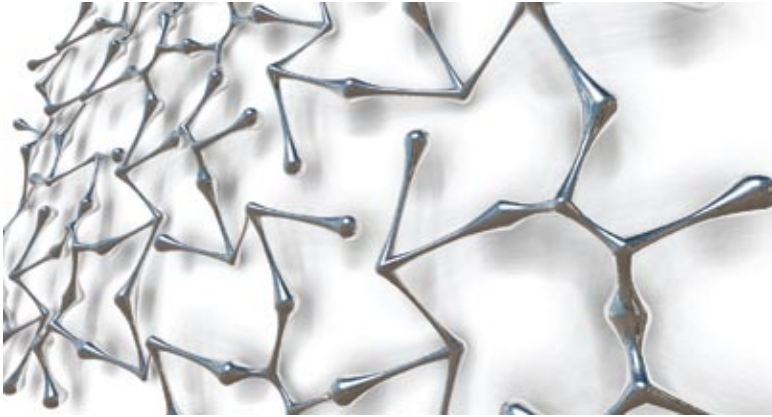
Fabrication

Reinvention of Glass Block

by Drew Weinheimer, Keith Labutta

: Graduate, Digital Fabrication

Advisor/Principal Investigator : David Celento
: Reggie Aviles

School of Architecture and Landscape Architecture
Pennsylvania State University, University Park, Pennsylvania


Summary description of project:

Pittsburgh Corning sponsored students in the digiFAB class to reinvent glass block. Students visited the manufacturing plant, studied the processes for making existing block and proposed new ideas that would permit Pittsburgh Corning to re-invigorate their product line, with an emphasis on creating novel and highly desirable outcomes that offered flexibility.

The class focus was creating and visualizing solutions through rapid prototyping using Zcorp printing and CNC mold making. Software to be utilized was of student's choice. Drew chose **form•Z** due to its capabilities and the ease of modeling and rendering that **form•Z** offered.

Reasons for the nomination:

The students' solution was the most unique proposition envisioned. **form•Z** proved a highly useful tool for visualization and rapid prototyping of a model that was presented to the Vice President of Pittsburgh Corning, Pete Atherton.

Through the use of **form•Z**, the students stretched the boundaries of what a unitized glass product might be, while still permitting production of individual units that could be aggregated in a variety of ways. His solution generated a good deal of interest and excitement a Pittsburgh Corning.
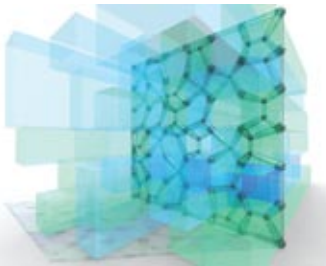
Jury comments:

Nicest design of the bunch. — *Frank Elmer*

This project demonstrates a convincing process of research, design and fabrication. It is exciting to see students realize the potential of **form•Z** in this capacity; I hope we continue to see more pedagogic exploration in this area. — *Susan Melsop*

This is an intriguing use of **form•Z** to investigate various concepts, generate 3D output of concept variations, and then create the mold to physically make the product. This project shows the process extremely well and creates a beautiful esthetic in the final part. About the only thing lacking is to show how the parts would be used in a typical architectural situation. Excellent Work. — *Robert Brainard*
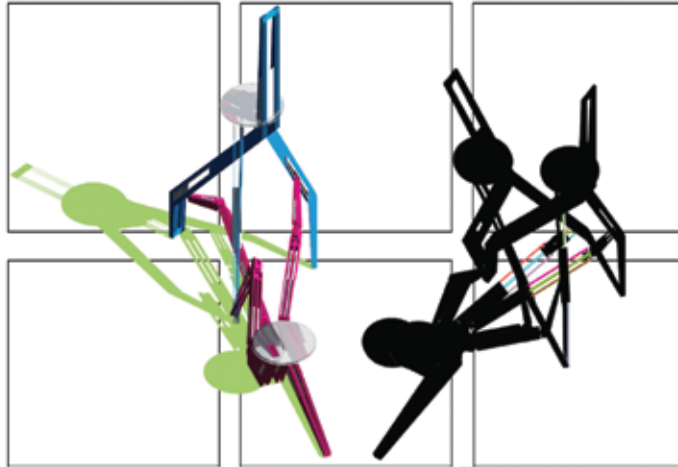
Fabrication

1 or 3 Chairs

by **Cheng-Yuan Huang** : Senior, Architectural Design IV

Advisor/Principal Investigator : Chen-Cheng Chen

Department of Architecture
Tamkang University, Tanshui, Taiwan

Summary description of project:

The chair design is inspired by American conceptual artist Joseph Kosuth's work "One or Three Chairs." In the beginning of this project, a chair is designed in **form•Z** (the higher one), and then the projection of the first chair is calculated by the lighting function of **form•Z**, and the second (real) chair is derived from the shadow of the first chair designed. The third chair is the shadow of the first and second chairs.



Reasons for the nomination:

Interesting design concept, and the designer deliberates very carefully of the lights and shadows in **form•Z** environment, and the chair is conducted in real scale by incorporating CAD/CAM process.

The elements and joints of the chairs are incredibly complicated, it's almost impossible to make these chairs by hand only.

Jury comments:

Interesting application of **form•Z** to use form and shadow to produce a second and third form. — *Frank Elmer*

This project is interesting because of its use of **form•Z** functionality at all phases of design. The final product is both abstract and obsessively detailed. — *Beth Blostein*

Animation
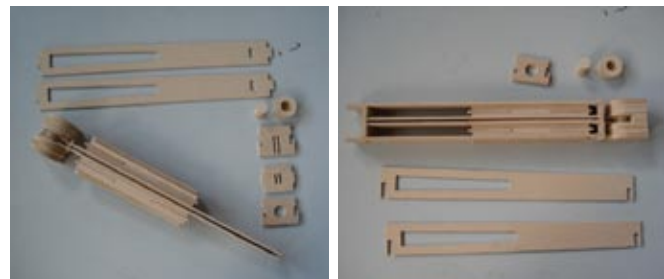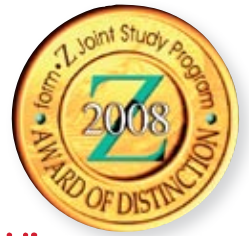
Bruce Flagship Store

by **Sophia Chan** : Graduate, Advanced Digital Studio

Advisor/Principal Investigator : Andrzej Zarzycki

Department of Interior Architecture
Rhode Island School of Design, Providence, Rhode Island

Summary description of project:

Develop a high-end retail store for Bruce (a European brand) based on playing opposites with their clothing design aesthetics. Using contrasts like dark/light, broad/narrow, and intimate/open to construct the interior and the juxtaposition of technology and how future women will dress.

Upon entering, the coolness of steel racks contrasting warm lights and wood floor is the first visual scene with a central curved display that acts as a motion director toward the back dressing rooms and lounge area. The dressing rooms are part of the curved wall with heat sensors to create opaque and glowing or transparent and semi-dark fitting rooms. Using light to register the contrast between static and motion within the same space and throughout the entire structure. With a central curved staircase as the key progression element throughout the 3 floors of the flagship store. The large staircase is offset by the smaller element of the register area. The idea of public and private space is also represented by the shopping space and dressing room.

Reasons for the nomination:

Sophia developed a strong project with a carefully crafted design and presentation. The use of digital tools is visible in all the stages of her design and culminated in a spatially interesting solution. The final design is an integration of spatial expressions, materials and natural light. The user experience is well integrated to the store's design through a system of visual clues, thresholds and pointer. This attention to the user's experience is demonstrated in the initial storyboard sketches and consequently executed in her final animation.

Jury comments:

Very nice use of animation feature and reflection in model. — *Frank Elmer*

This animation is well-conceived and well-executed. The combination of speeds, spatial narrative, and visual effects enable the designer to create an ambience specific to the user experience. — *Susan Melsop*

Animation

The Gran Velvet

by **Andréanne Houde, Sandie Janelle, Simon Leclair, Valérie Ouellette, Ralph Potvin** : Third Year of DEC

Advisor/Principal Investigator : Simon Goulet

Department of Interior Architecture
CÉGEP de Saint-Laurent, Québec, Canada

Summary description of project:

This project is a descendent of the earlier Velvet bar of 1987 located in the centre of Barcelona. The Gran Velvet is a multi-use space mainly conceived as a discoteque, but which can easily host a live concert or a business conference without major internal restructuring.

Reasons for the nomination:

An impressive and expressive animation and a detailed 3D model.

Jury comments:

This particular project was successful because animation was used as a medium to invoke feelings within the viewer, not simply to depict a rationalized scene. The special effects used here were appreciated and pushed the project beyond the typical fly-through. — *Beth Blostein*

Great use of sound, camera moves and effects all working together to bring a sense of excitement and life to the animation that fit the function of the project perfectly. — *Craig Beddow*

This is an animation that draws you in from the most general overview to the details so that you walk away with a solid understanding. It is very professionally done. — *Robert Brainard*