

Introduction

Students should select a subject to explore for the rest of the semester: a slice, section, segment, or layer of an existing architectural or urban site.

Assignment 3 and the Final Project will both depict this chosen subject and attempt to show a spatial condition through rendering that can not otherwise be seen.

Assignment 3 will explore the potential of using render passes to deconstruct a rendered image in the compositor. The Final Project asks students to develop a sequence of images that depict their model as a fully dynamic system.

In picking a subject for the model that will serve as a basis for Assignment 3 and the Final Project, students should choose a site or object of architecture that they desire to study closely. Some examples of possible subjects and approaches to investigation and experimentation through image-making can be found below, grouped loosely by theme. Students are encouraged to explore any of these themes in greater depth through their renderings or develop new ones based on their models and areas of interest. Although this class will be focusing on rendering, these examples are from the extended field of technical images, architectural representation, photography, and art.

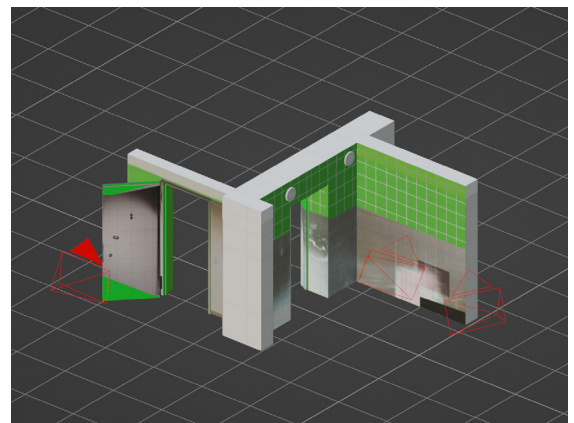
Themes

Investigative Aesthetics

The technical image is used to piece together evidence from multiple sources. Reconstructions and analytical overlays demonstrate precise spatial arrangements in an attempt to serve a documentary purpose.



Trevor Paglen, *They Watch the Moon* (2010)



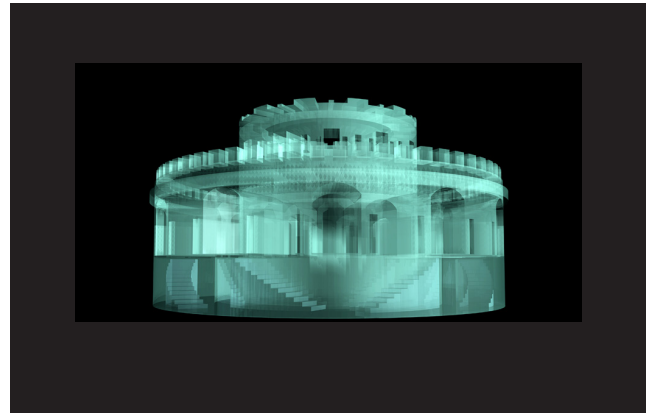
Forensic Architecture, *Oury Jalloh's Cell: Smoke Traces* (2022)

Building systems

The image is used to explore the inner workings of a system, revealing complexity, but also serving to describe a system which may not be able to be seen all at once in reality.



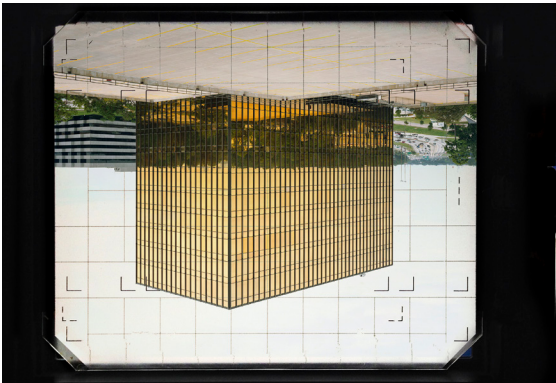
Andreas Gefeller, *Architecture, building, white FR 22* (2014)



Agnes Denes, *The Crystal Fort/ Glass Fortress* (2001)

Images within Images

The image reveals the existence of another image, another frame of reference, or a model standing in for a subject. The reading of the subject is changed by the understanding that we are observing an artificial representation, which introduces its own questions of interpretation and intent.



Bas Princen, *Inverted Ringroad Houston* (2005)



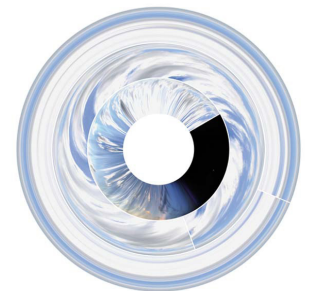
James Ewing, *Stagecraft: Models and Photos* (2003)

Formal experimentation

The image attempts to escape the traditional limitations of traditional images by radical means. The picture plane is warped, broken, or discarded. Non-perspectival views help to see subjects from new angles.



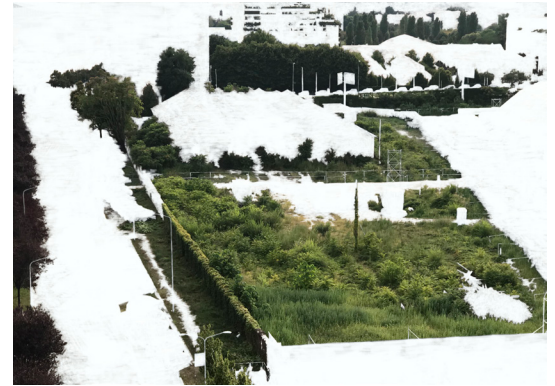
Gordon Matta-Clark, *Conical Intersect* (1975)



Jussi Ängeslevä & Ross Cooper, *Last Clock* (2001)

Nature, ecosystems, and the periphery

The image serves to highlight the periphery around the subject rather than the subject itself. It may reverse the figure / ground distinction or point the camera at important, but often overlooked details.



Minji Choi, *Drawing 1* (2019)

Prerequisite

Choose an existing site or architecture that you would like to explore through rendering. This subject should be a real building, place, or object, rather than a speculative or unbuilt one. For example, you might choose to explore the facade of the Maison de Verre, the infrastructure inside a New York subway stop, or the perspective gallery at the Palazzo Spada. You are free to work at any scale, but keep in mind that large scenes may be time-consuming to model.

Model a slice, section, segment, or layer of the chosen architecture or site in an external CAD / modeling program, like Rhino. The model does not need to be a literal section cut. It could be a partial area of a larger building or a larger schematic model with one or two areas resolved to a higher level of detail. You may use an existing model, or an asset downloaded from the internet as long as you materially and substantively make it your own. If in doubt, please email the instructor.

Import your model into Blender in preparation for the next assignment and the final project.

Assignment 3

Render your subject, in color, with one or more additional render passes (beyond the default "Combined" render pass). Use the compositor to recombine the render passes in a novel way.

You may use additional render passes (such as the Z pass or various light / color passes) to produce an *abstract, or non-photorealistic image* that highlights unconventional spatial qualities in your subject. You may use Cryptomatte to hide or reveal different parts of your subject selectively, through transparency and masking.

Alternatively, you may use the compositor to post-process your image and produce a *representational, or photorealistic image* with adjusted color, exposure, or depth of field. You may also add additional images or textures as 2D layers or backgrounds.

Consider the narrative effect of your image manipulations.

Save your composited image as a color image, in any aspect ratio, at least 1200px along the short side.

Upload your composited image to CourseWorks, on November 10 at 11:59pm. We will have a casual in-person review of the work in class.