



NICOLE SARWONO

Ed Saliklis//ARCH 131//Fall 2015



*Creative, driven,  
artistic, optimistic,  
cooperative*

## BIOGRAPHY

Born on December 20, 1996 in San Francisco, California, Nicole Sarwono showed a great interest in drawing and painting throughout her childhood that has stayed with her and grown into a present day love of art and design. She has just begun an architectural training program at California Polytechnic State University in San Luis Obispo which will allow her to grow as an architect and “learn by doing”.

01

game space

An analysis of several spaces within video games spatially and visually with 2D and 3D diagrams.

interpolated void

02

A process of operations, creating a new composition from two existing photos.

03

harford pier

Through the work of a team, the reformation of a section of the Harford Pier at Port San Luis.

04

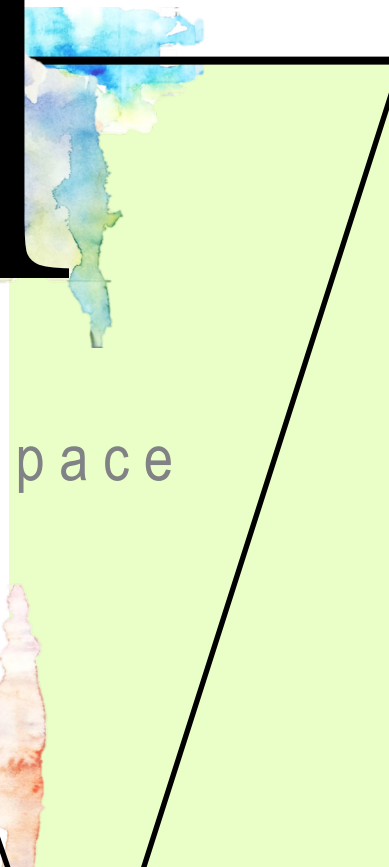
Creation of a beautiful tensile fabric structure incorporating tension wires and columns.

tensile fabric structure

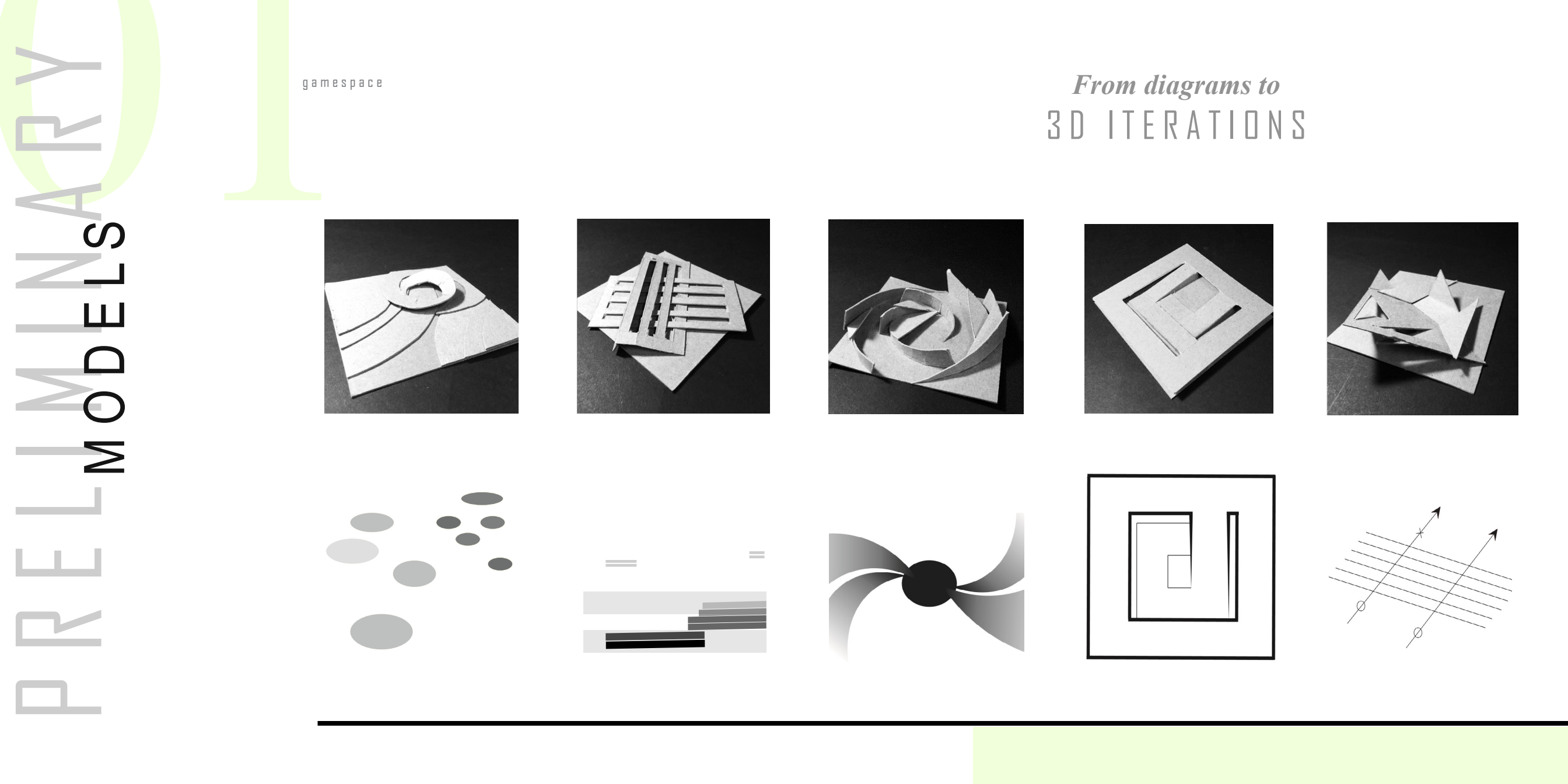
01

gamespace

01



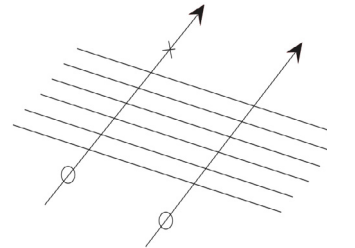
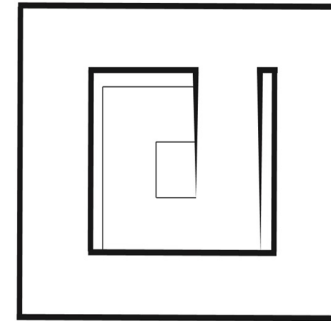
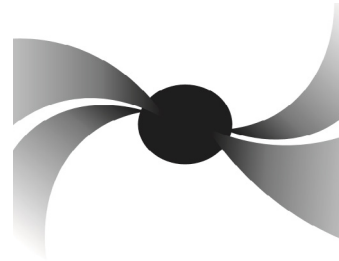
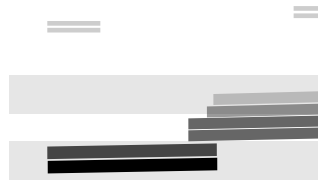
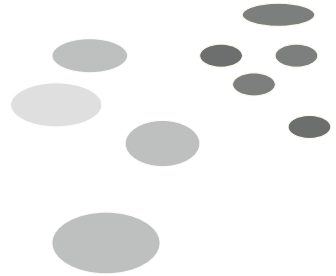
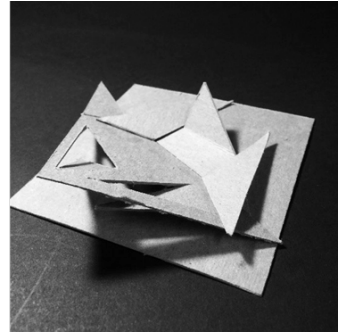
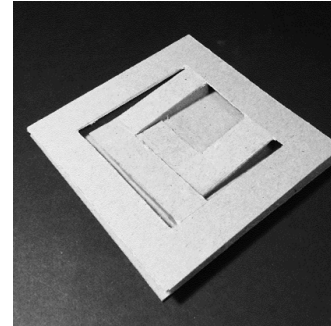
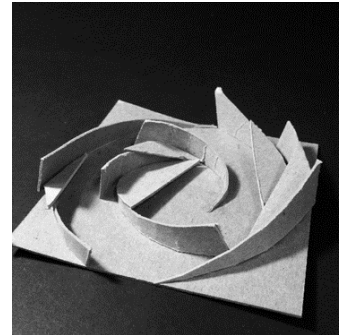
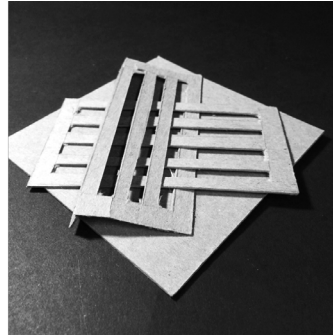
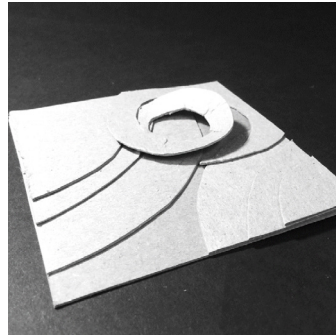




PRELIMINARY MODELS

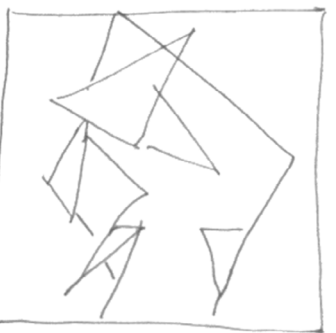
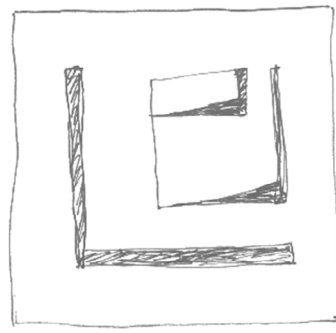
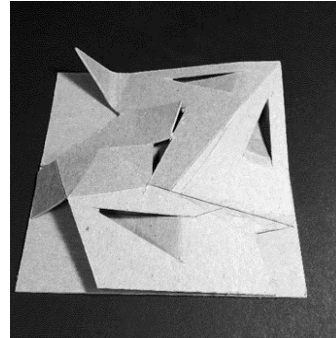
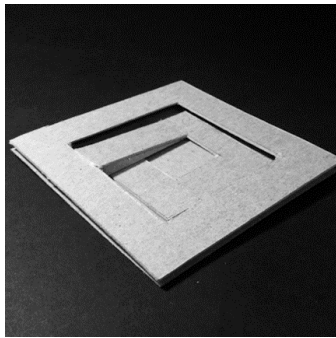
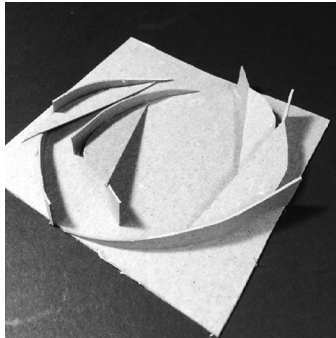
gamespace

*From diagrams to*  
3D ITERATIONS



# STUDY

## MODELS



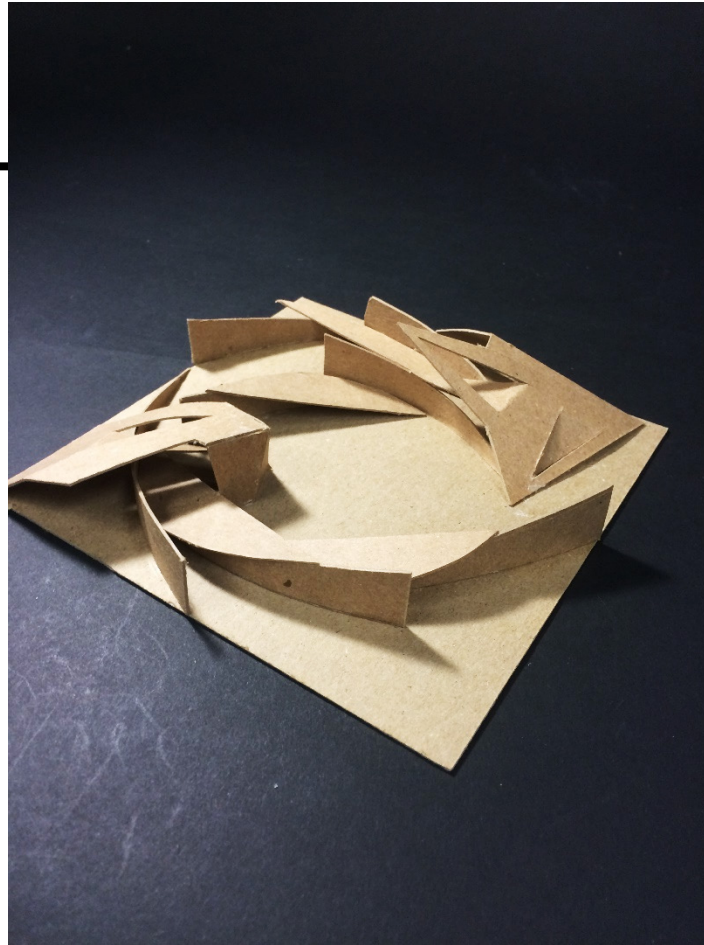
*revisions// sketches*

*“Keep in mind  
that the  
PROCESS  
is more  
important  
than the  
PRODUCT.”*

Ed Saliklis


# FINAL MODEL

a combination  
of chipboard  
and news board



gamespace

My final three-dimensional composition was truly a pleasant surprise inspired by the best parts of the initial study models. Although my first models were not the most interesting, my work became more detailed and interesting as I carried out the process. This really taught me how it's the process rather than the product that we must focus on.

An abstract graphic design on a white background. It features a large, black, serif '02' at the top. Below it is a pink trapezoidal shape. To the right of the trapezoid are vertical watercolor splashes in shades of blue, green, and yellow. A black diagonal line runs from the top right corner of the trapezoid down towards the bottom right. At the bottom, there are more black serif characters, including a large 'v' and a '3', partially visible.

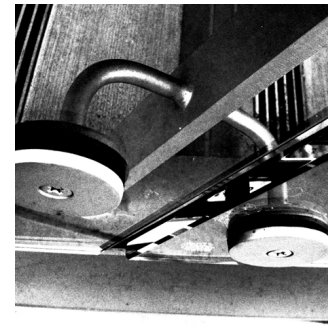
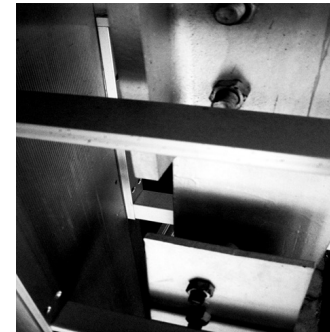
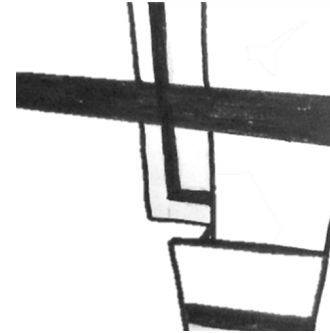
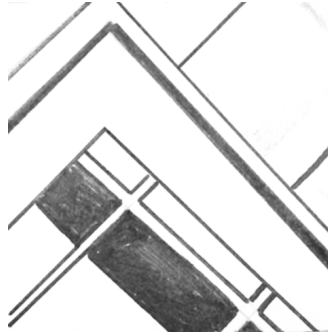
# 02

interpolated void



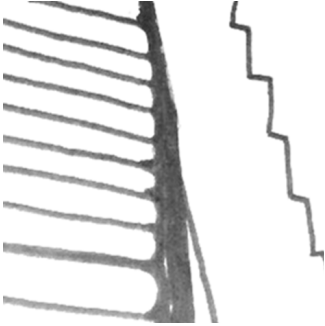
# DIAGRAMS PART 1

interpolated void



*Capture the  
BIG IDEA*

# *a simple statement*



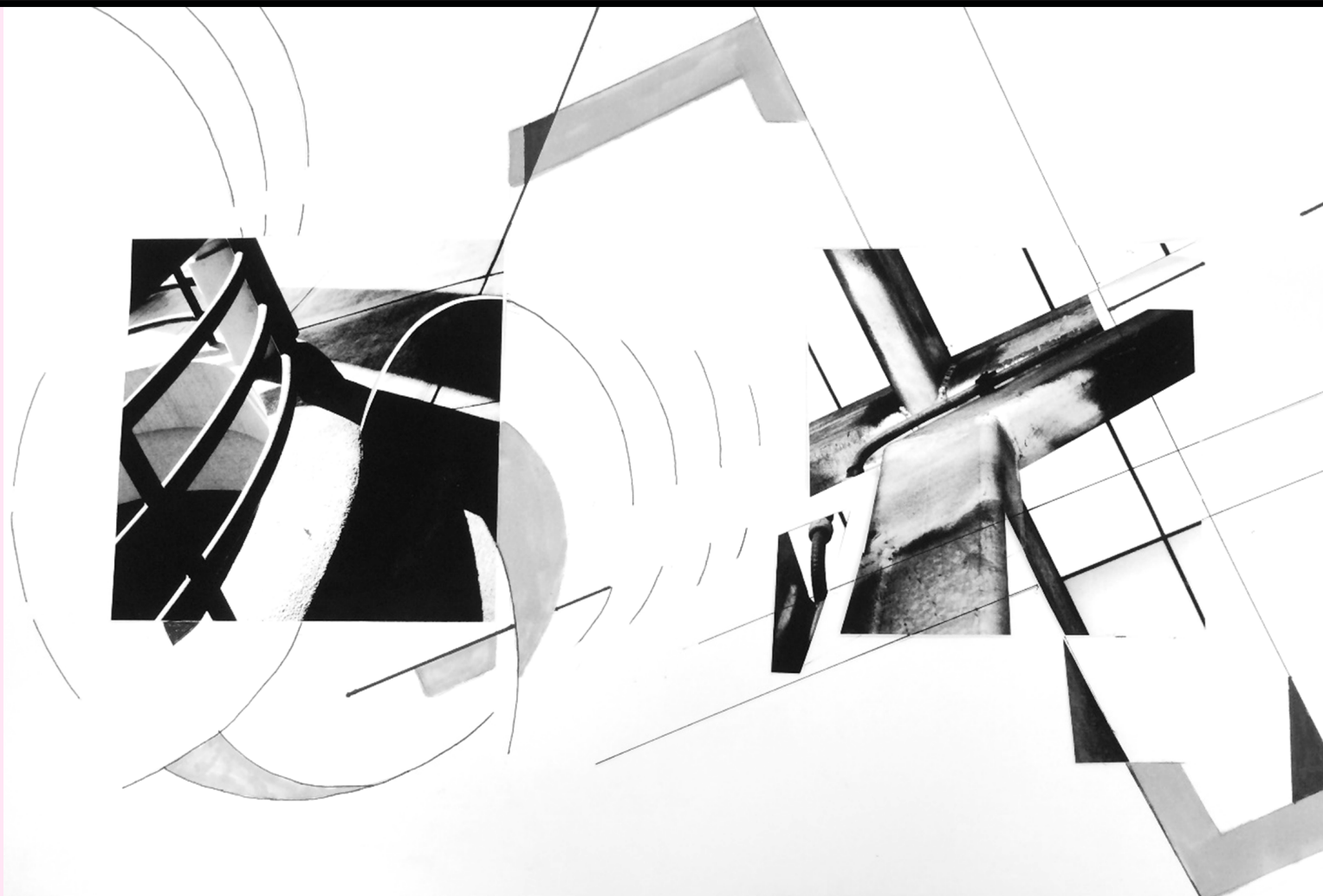
Out of these photos, two  
were picked to be the basis  
of the interpolated void.

interpolated void

PRE  
LIM  
INA  
RY

In this 2D hand-drawn  
interpolated void some initial  
operations were made based  
off of the two photos. A new  
composition is taking form.

ANALOG

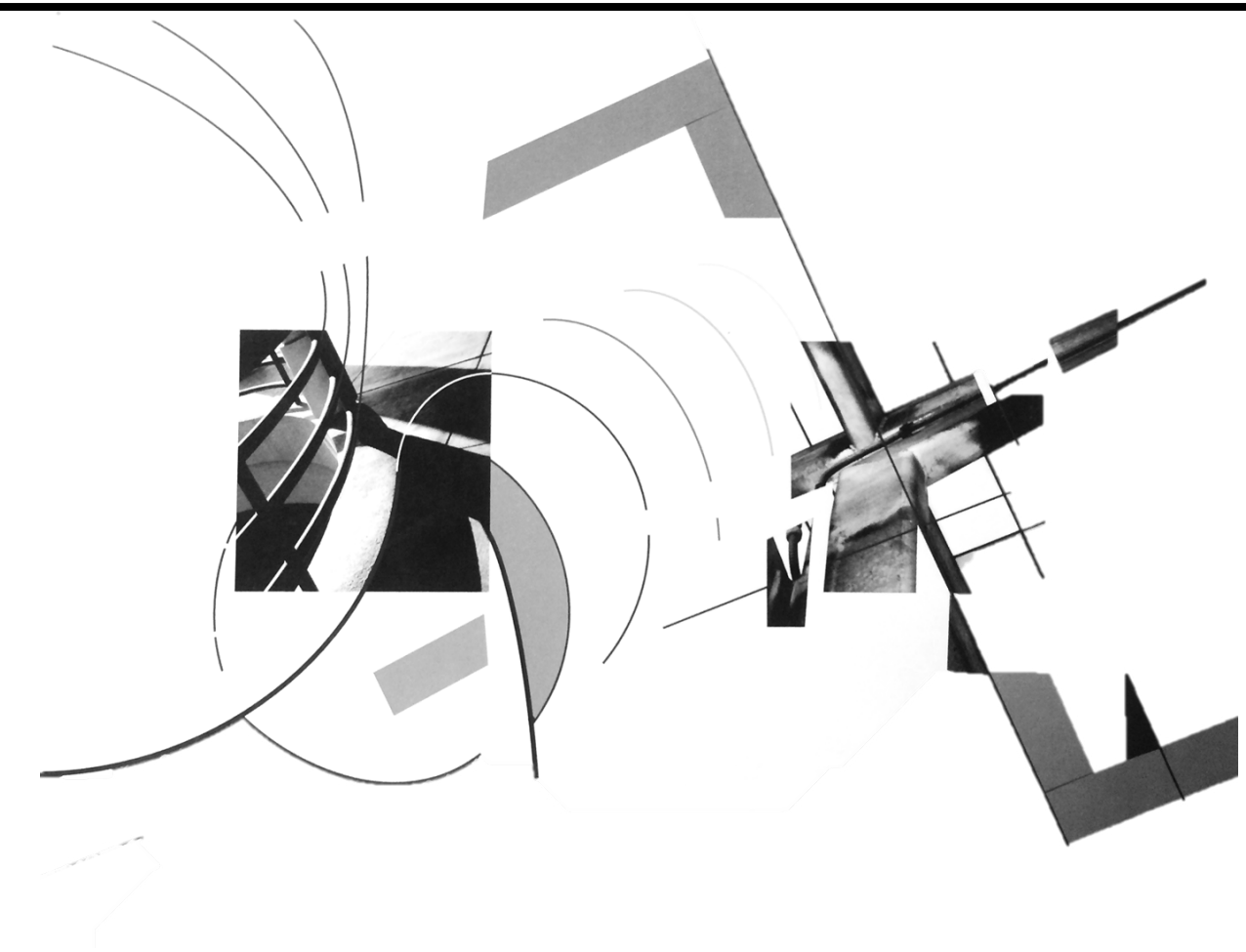


PRELIMINARY

interpolated void

This first try at a digital composition was based off of the analog version. Fewer operations were done in this version since it was a first attempt.

DIGITAL







# FINAL ANALOG

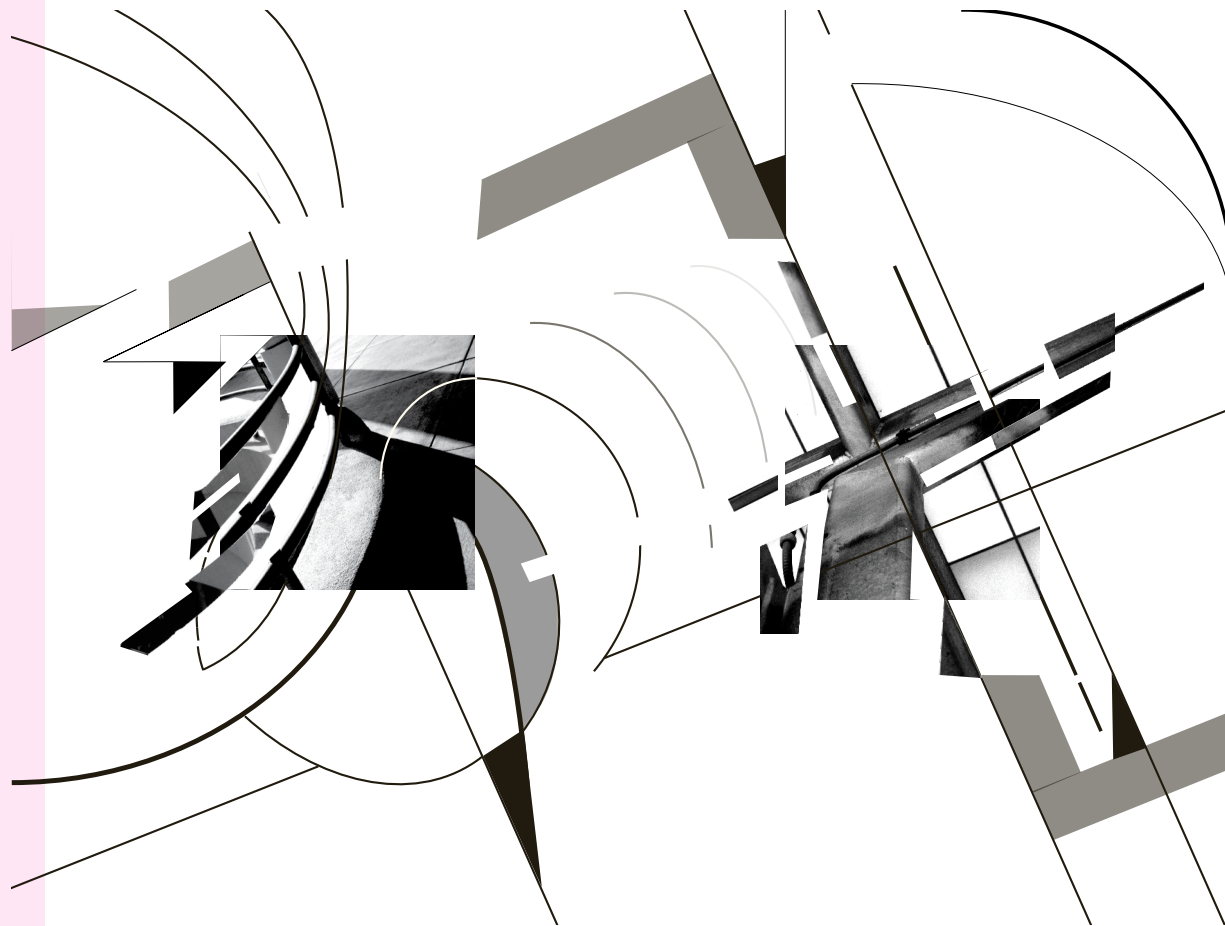
More operations were added  
to make a fuller and more  
dynamic composition.

interpolated void



# FINAL DIGITAL

Overall, I preferred the final digital product over the final analog because the operations made were more intentional and held true to the two original photographs.



# STUDY MODEL



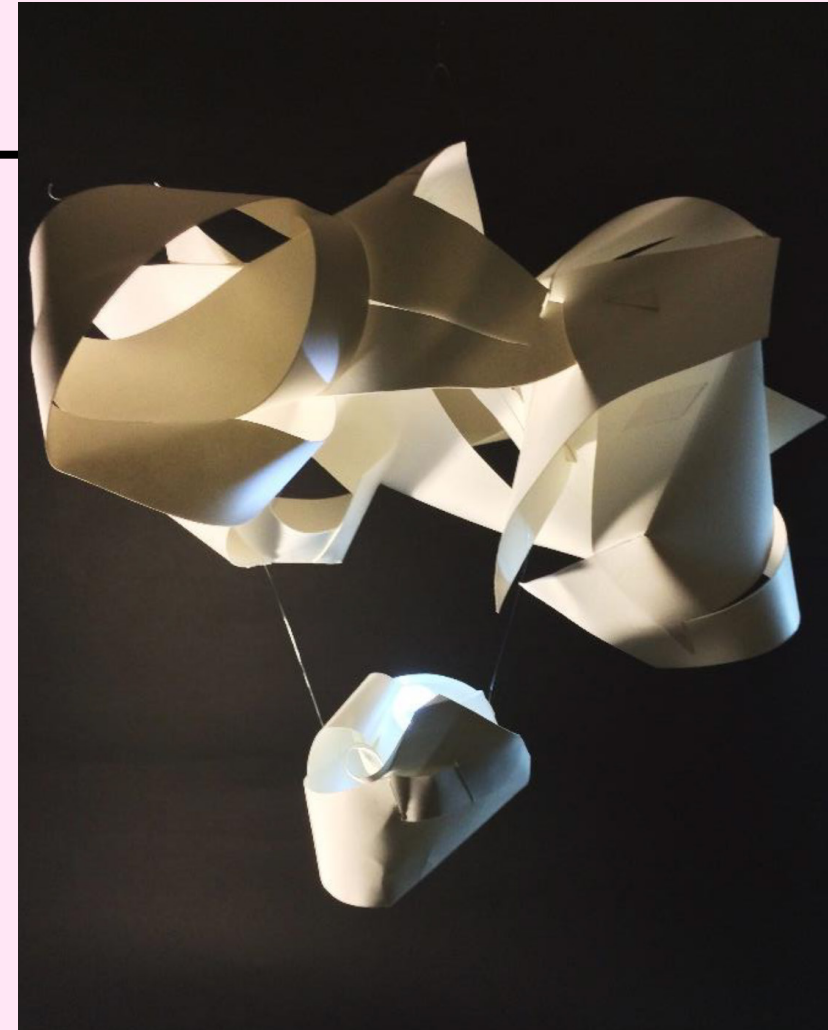
The study model was created through 3D operations on a 2D design. Cuts and folds were made along the lines from the 2D design to transform the 2D paper into a 3D object.

interpolated void

*Intentional operations were made to transform the interpolated void to 3D.*

# FINAL MODEL

The final model was refined to incorporate a light source.



I was happy with the final 3D interpolated void.  
The overall piece was delicate and elegant and  
worked well with the light fixture. I learned  
that sometimes you have to carry on with the  
process even when the end result is unknown.  
Each operation is vital to the final product and  
must be intentional.

03

harford pier

03



03

CAPTURE  
THE PIER

harford pier

*“Photography is an immediate reaction,  
drawing is a meditation.”*

Henri Cartier-Bresson





03

harford pier

# UNDERSTANDING

*“To draw a subject is to study it and develop an understanding of its form.”*

Unknown



SAN LUIS PIER  
10:00 AM



SAN LUIS PIER  
10:42 AM

harford pier

# UNDERSTANDING

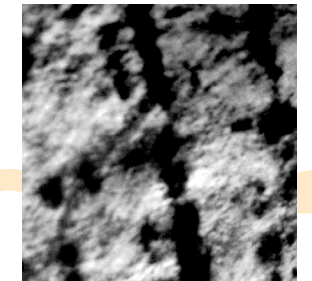
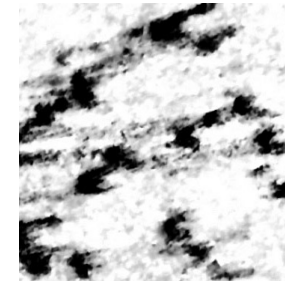
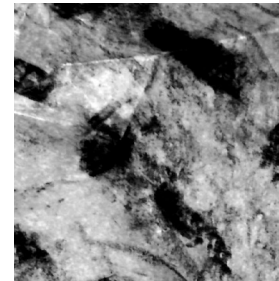
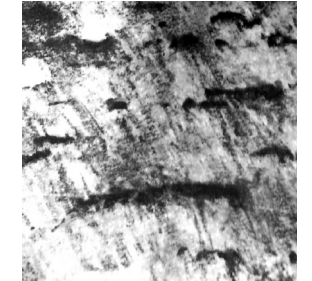
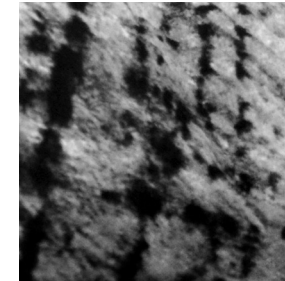
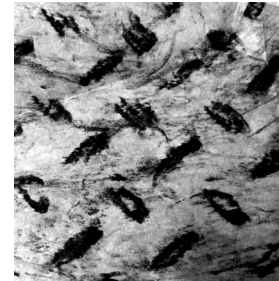
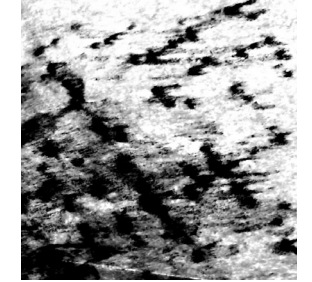
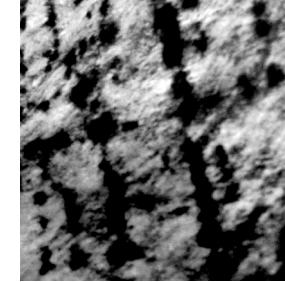
*“To draw a subject is to study it and develop an understanding of its form.”*

Unknown





*These charcoal  
rubblings of the  
pier remind us  
of the  
QUALITIES  
of the pier.*

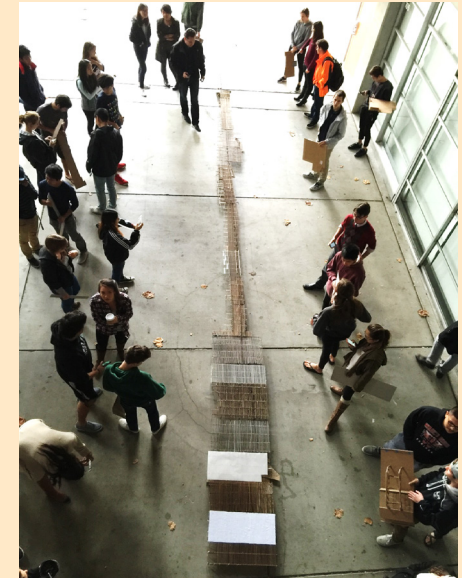
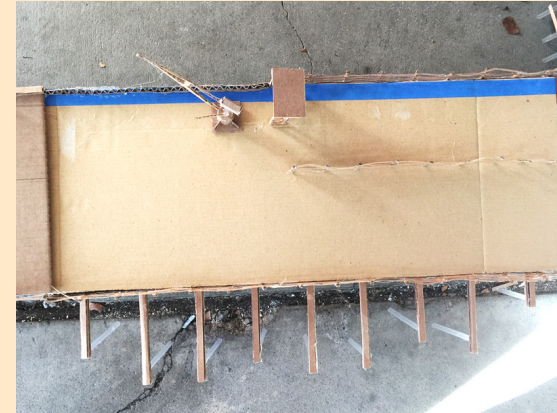




harford pier

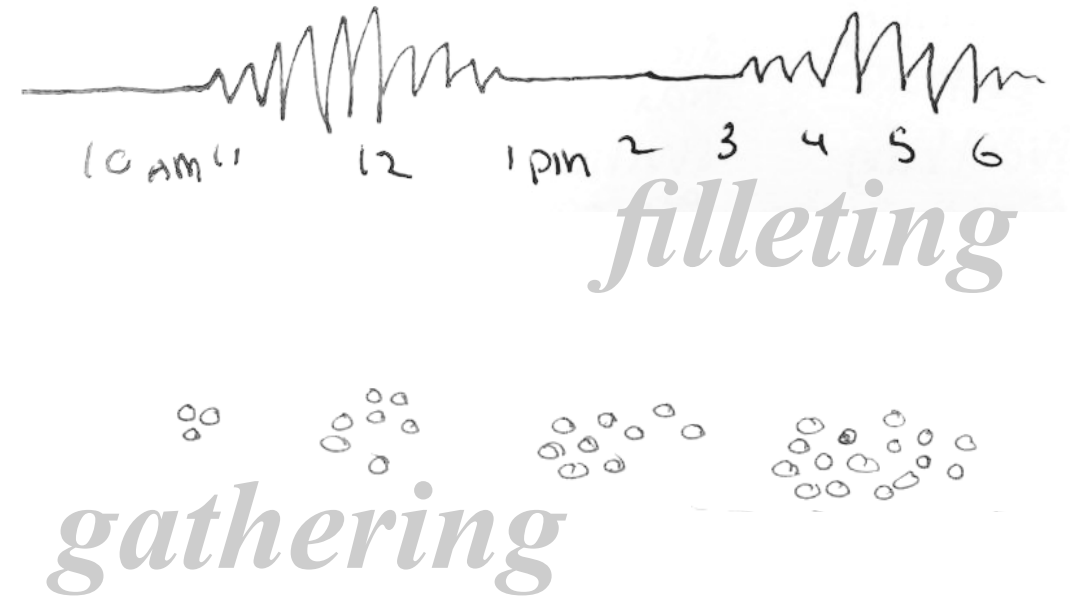
# SCALE MODEL OF THE PIER

The first step in the modeling process was to build a scale model of the as-built pier.



(Pictured above) Lining up the sections of the pier making a scale model of the entire pier.

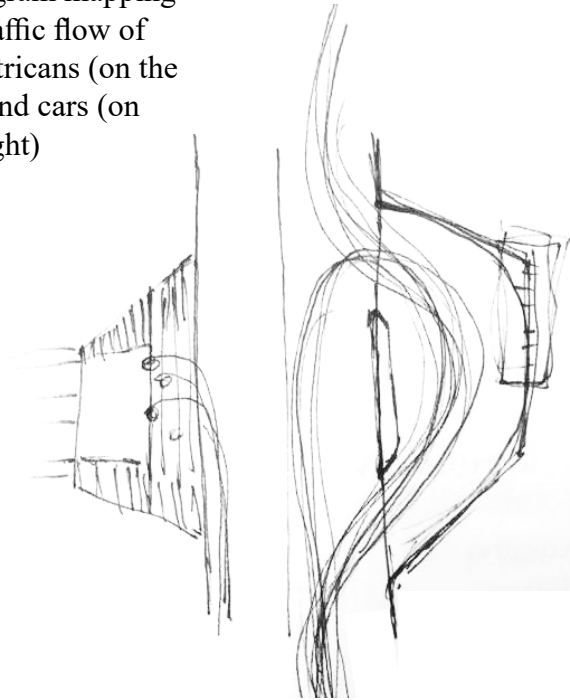
# PROGRAM DIAGRAMS



*Use verbs as INSPIRATION  
for the new design of the pier.*

## PROPOSAL

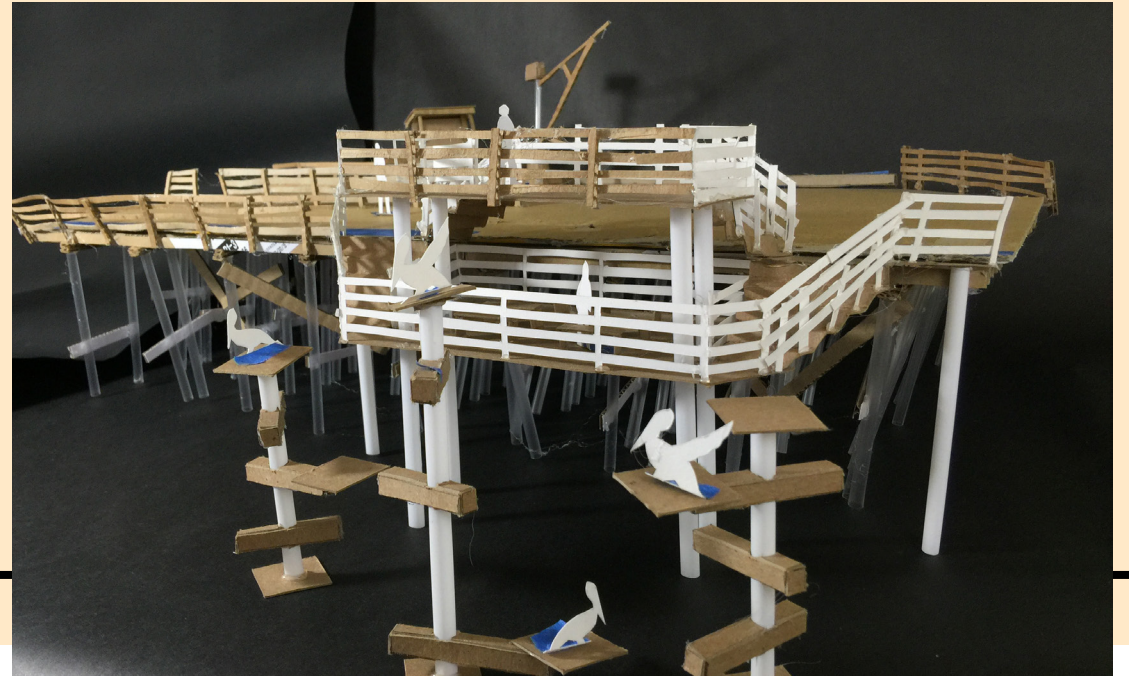
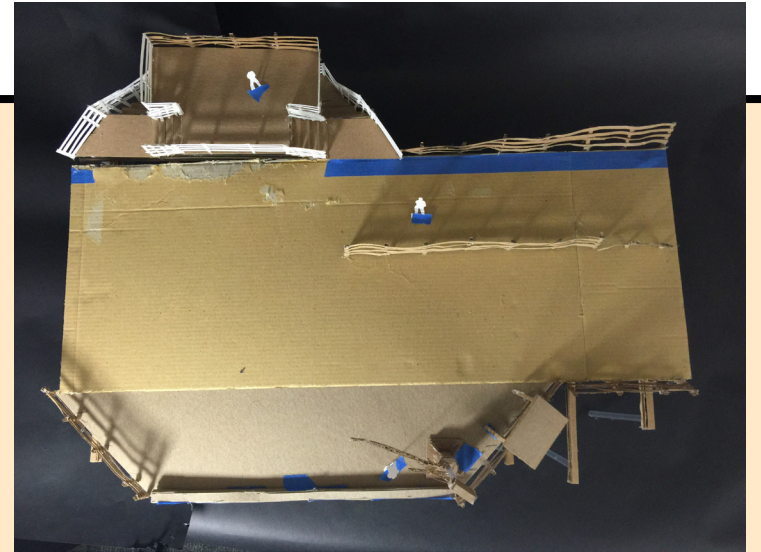
A diagram mapping out traffic flow of pedestricans (on the left) and cars (on the right)



*revisions// sketches*

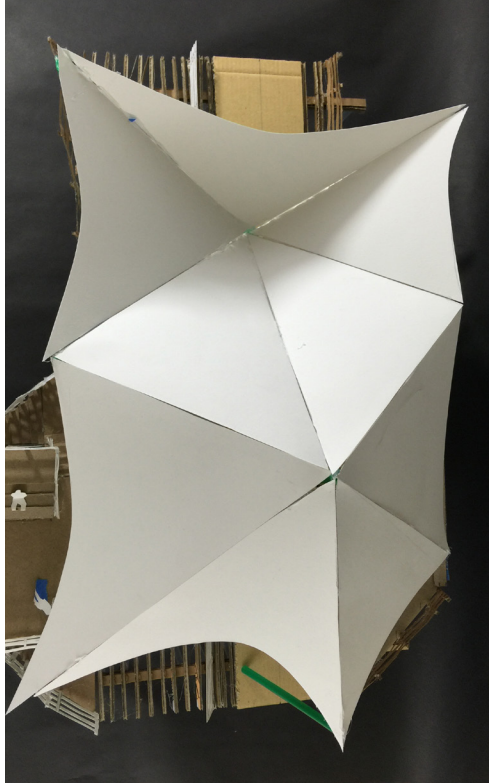
PRE  
LIM  
INA  
RY

The space was split into two distinct areas: work and pleasure. The areas share the use of trapezoidal additions. The side for work allows cars to easily launch their boats without disrupting the flow of traffic. The side for pleasure (pictured below) is for optimal observation of the pelicans.



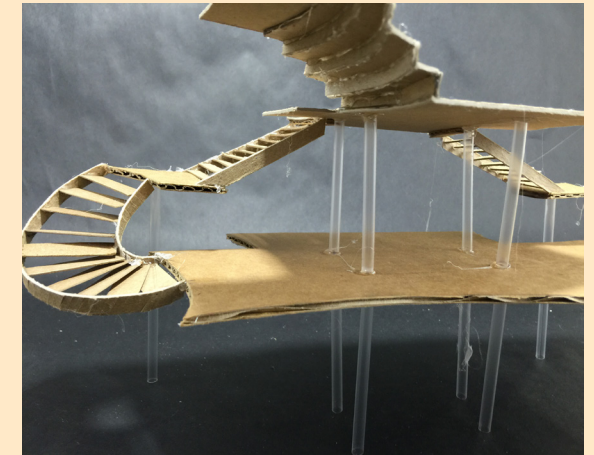
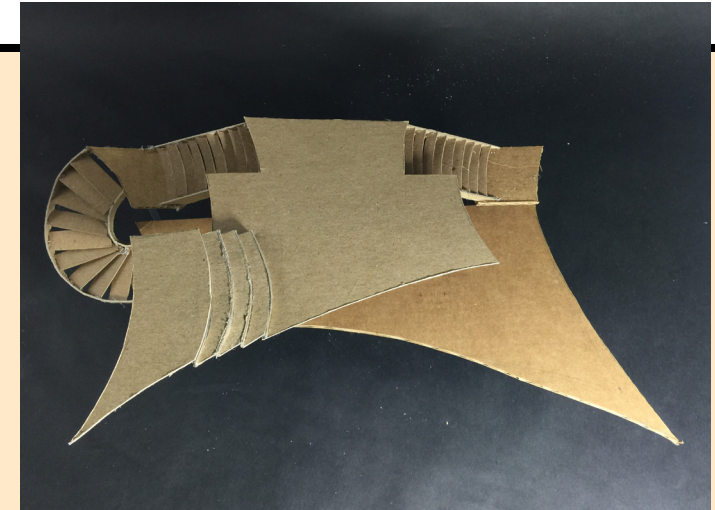


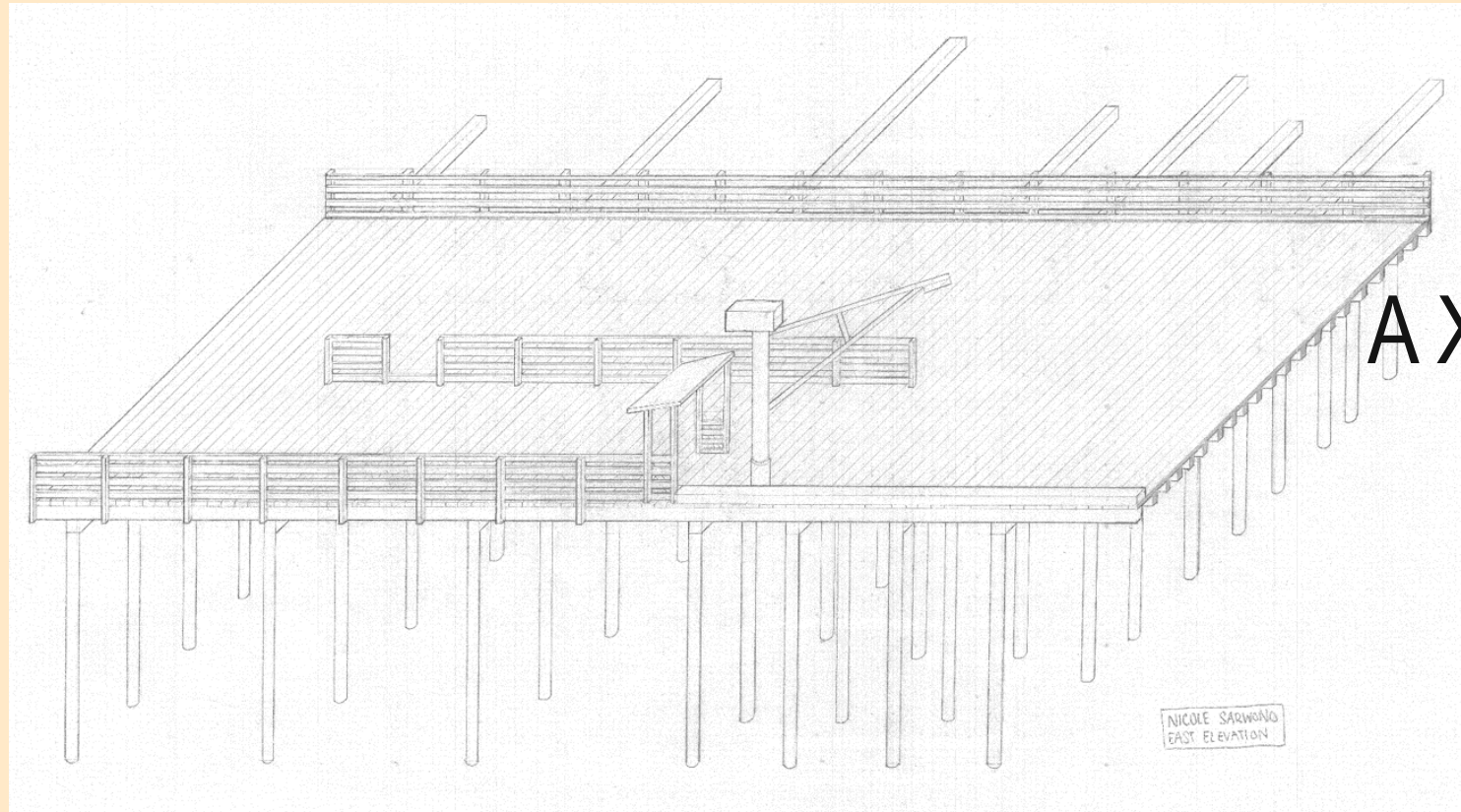
# PROPOSAL



The addition of a tensile fabric structure inspired the revisions of our design. Its shape and curved edges are reflected in the shape of our proposal.

RE  
VISED





# AXONOMETRIC DRAWING

harford pier

03



# FINAL MODEL

composed primarily  
of basswood



harford pier

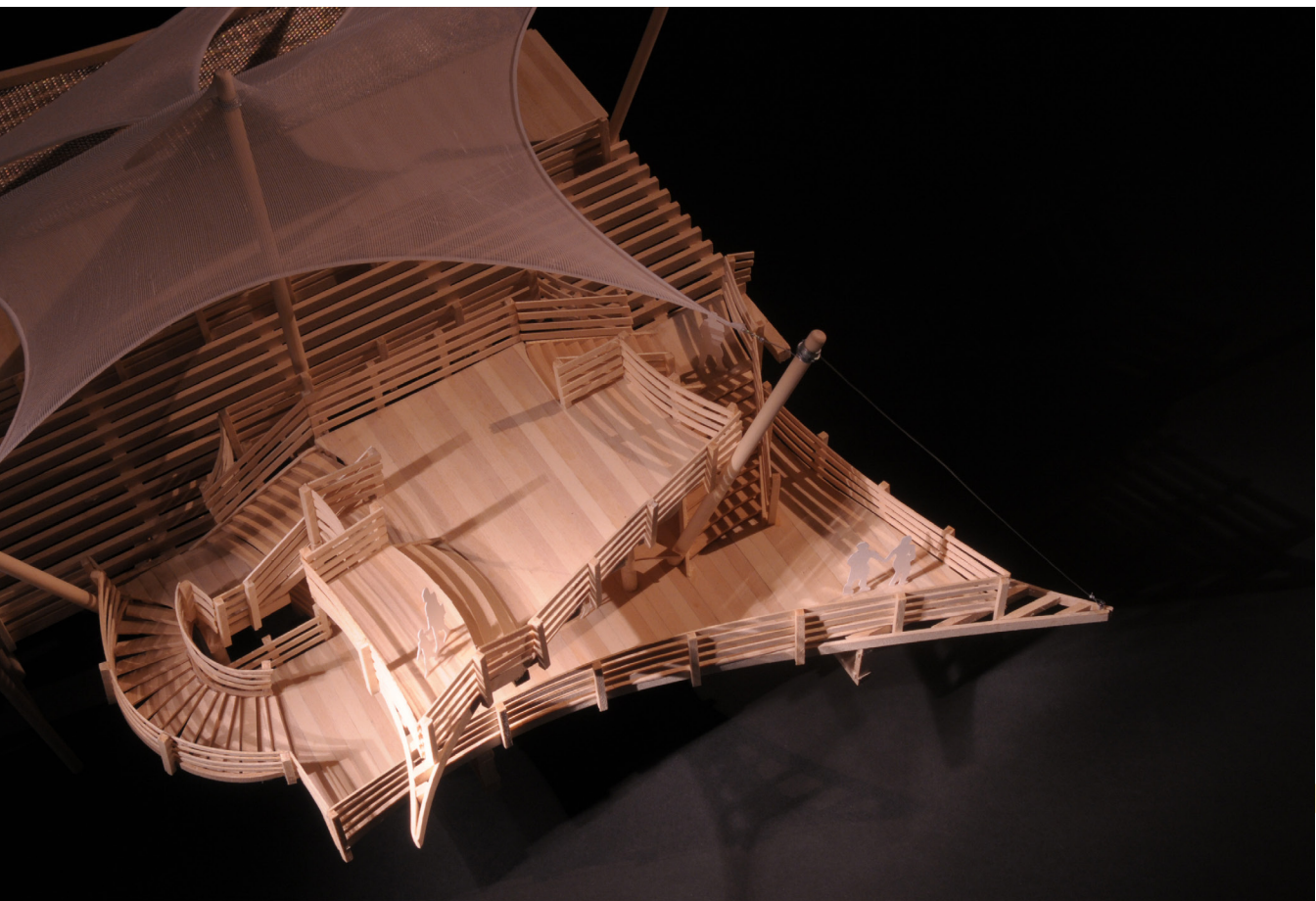
03



harford pier

03





harford pier



harford pier



The Harford Pier project was the most challenging yet rewarding project I have completed thus far. This project expanded my collaboration and communication capabilities as well as my ability to listen to new ideas.

04

tensile fabric structure





04 tensile fabric structure



*Revised tensile fabric structure*



In creating this tensile fabric structure many instances of trial and error occurred. It was difficult to get it to stretch the way we had originally planned, so we instead had to follow where the fabric wanted to go.

*I have improved so much in my design abilities throughout this first quarter at Cal Poly. I can only imagine how much I can grow in my five years here.*