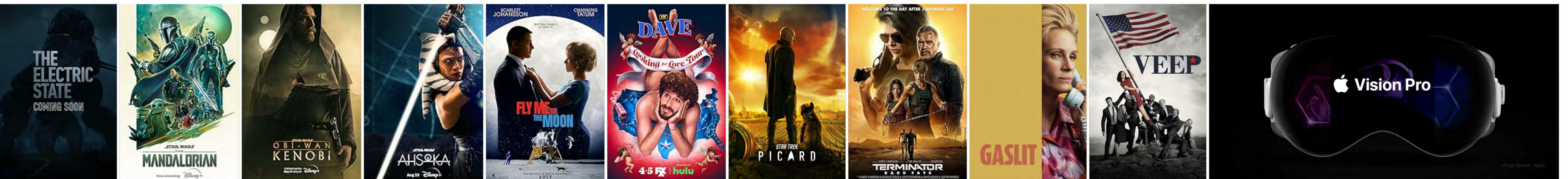


ALAN FARKAS

SET DESIGN | 3D MODELING | CAD | RENDERING

213.447.4646

alan.farkas@gmail.com



PLEASE NOTE:

Draftings are abridged samples from larger packets,
and title blocks have been removed.

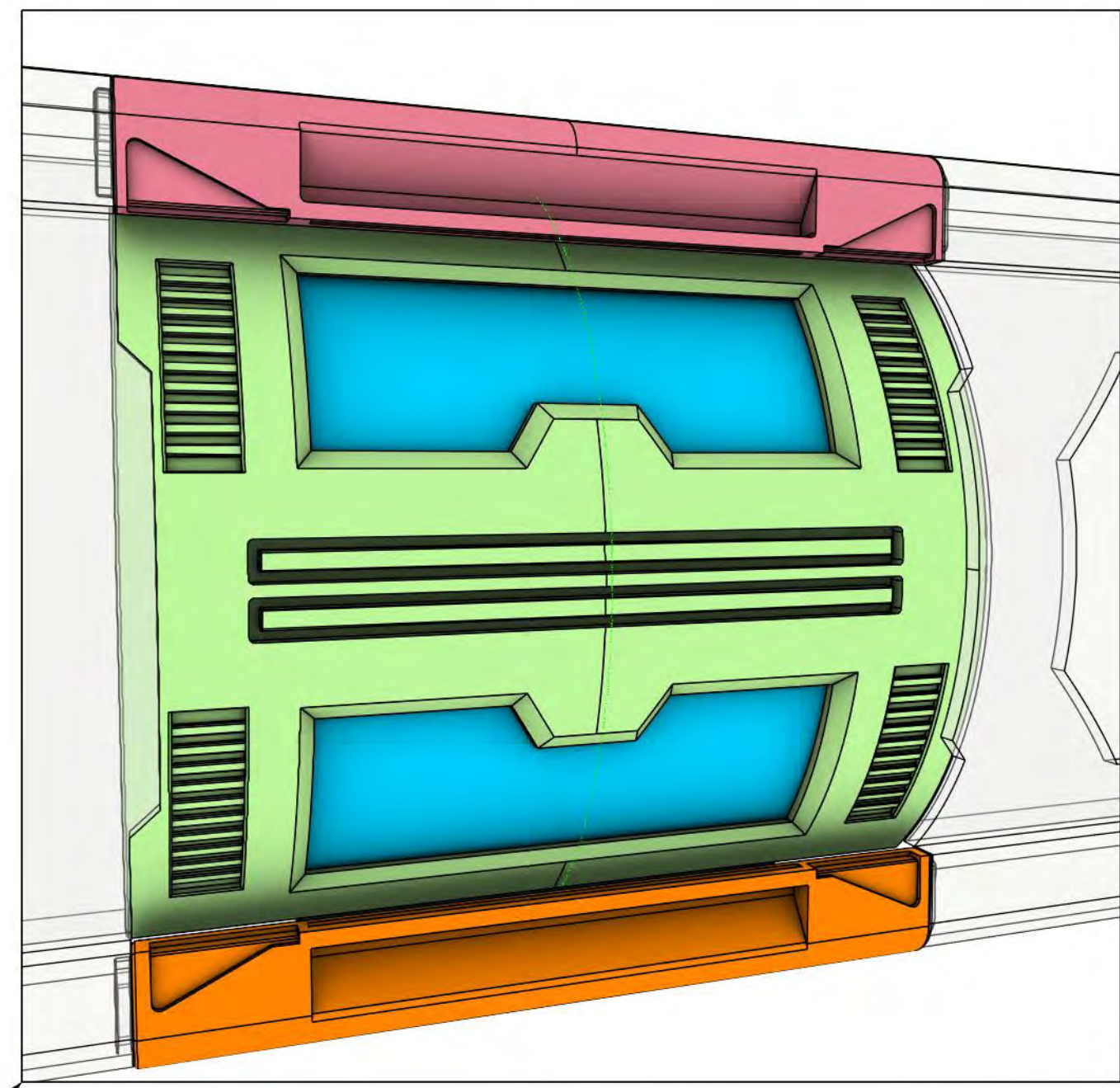
"Ahsoka" Jedi Ship Ramp

The opportunity to design the next Jedi's spaceship?! Yes, please!

This was a fun project: a practical build in which the ramp/stairs needed to raise and lower as if by hydraulics. Elements needed to pivot, slide, and interlock as the ramp went through its movement. The final design was a detailed balance of both sourceable materials and custom fabrications.

Once I completed the model, we created a proof-of-design animation to show that not only would the rig work, but look impressive while doing it.

Following the inter-departmental pipeline protocol -- one that I personally organized and updated -- the model was on to the Virtual Art Department who would model the surrounding ship hull to be composited around my practical build. Meanwhile, I drafted up the detailed construction drawings to be used by the construction department and third-party vendors to build each of the dimensional and custom elements.



DOOR, HEADER, SILL - SHT. 03

TYP. FUSELAGE FOR REFERENCE ONLY



REAR PIVOTED ELEMENT - SHT. 07

DOOR, HEADER, SILL - SHT. 03

RAMP WITH RISERS - SHT. 06

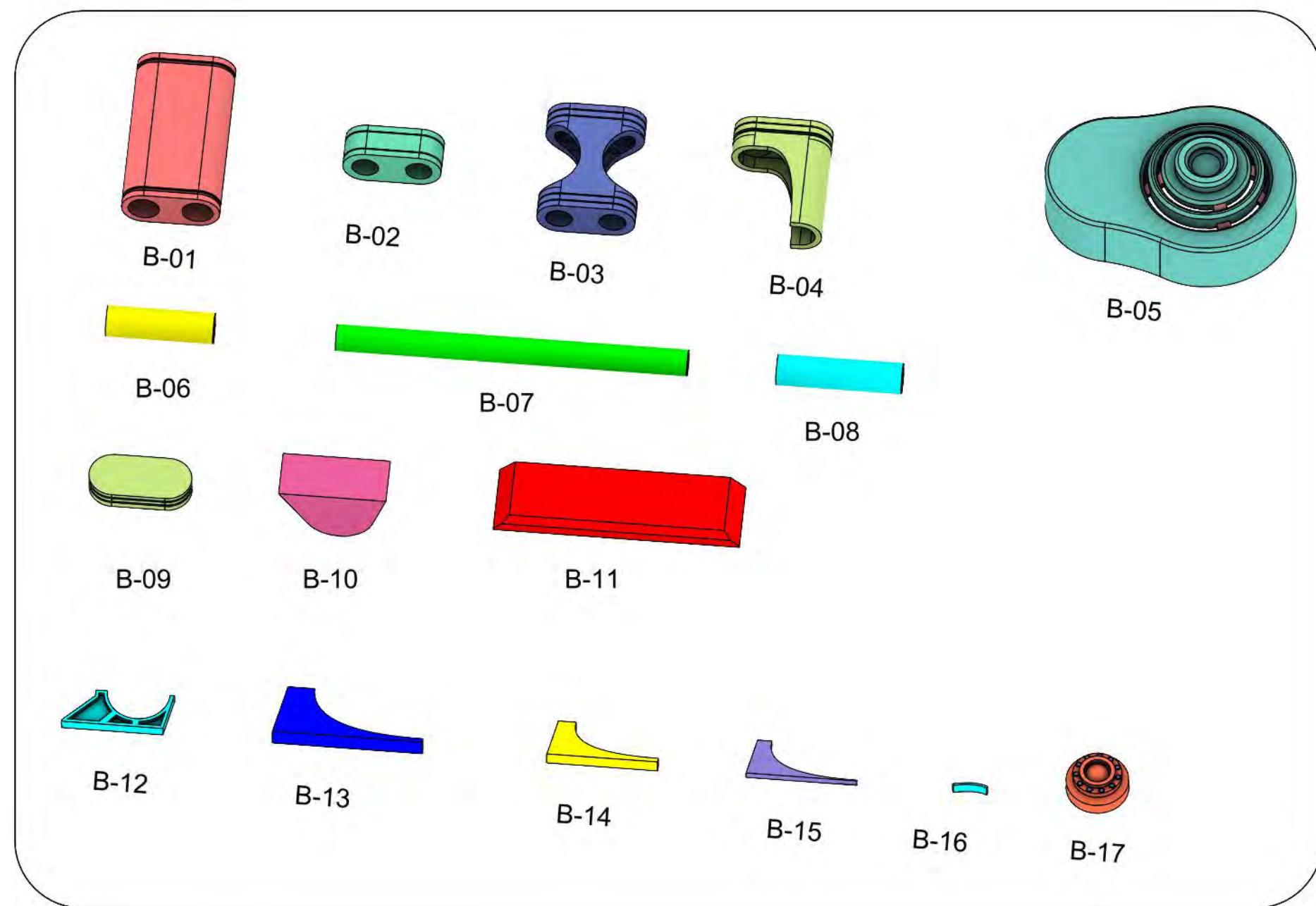
WING - SHT.08

CAVITY - SHT.02

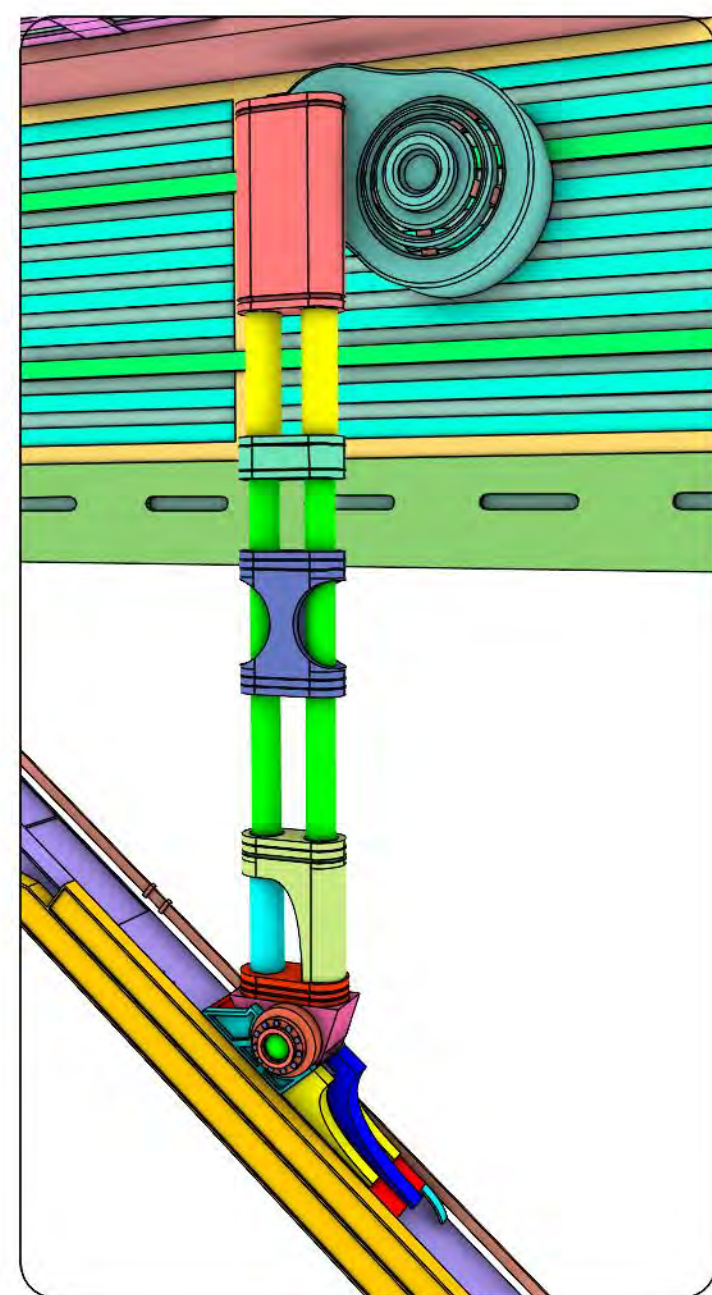
HYDRAULIC - SHT. 05

RAIL - SHT. 04

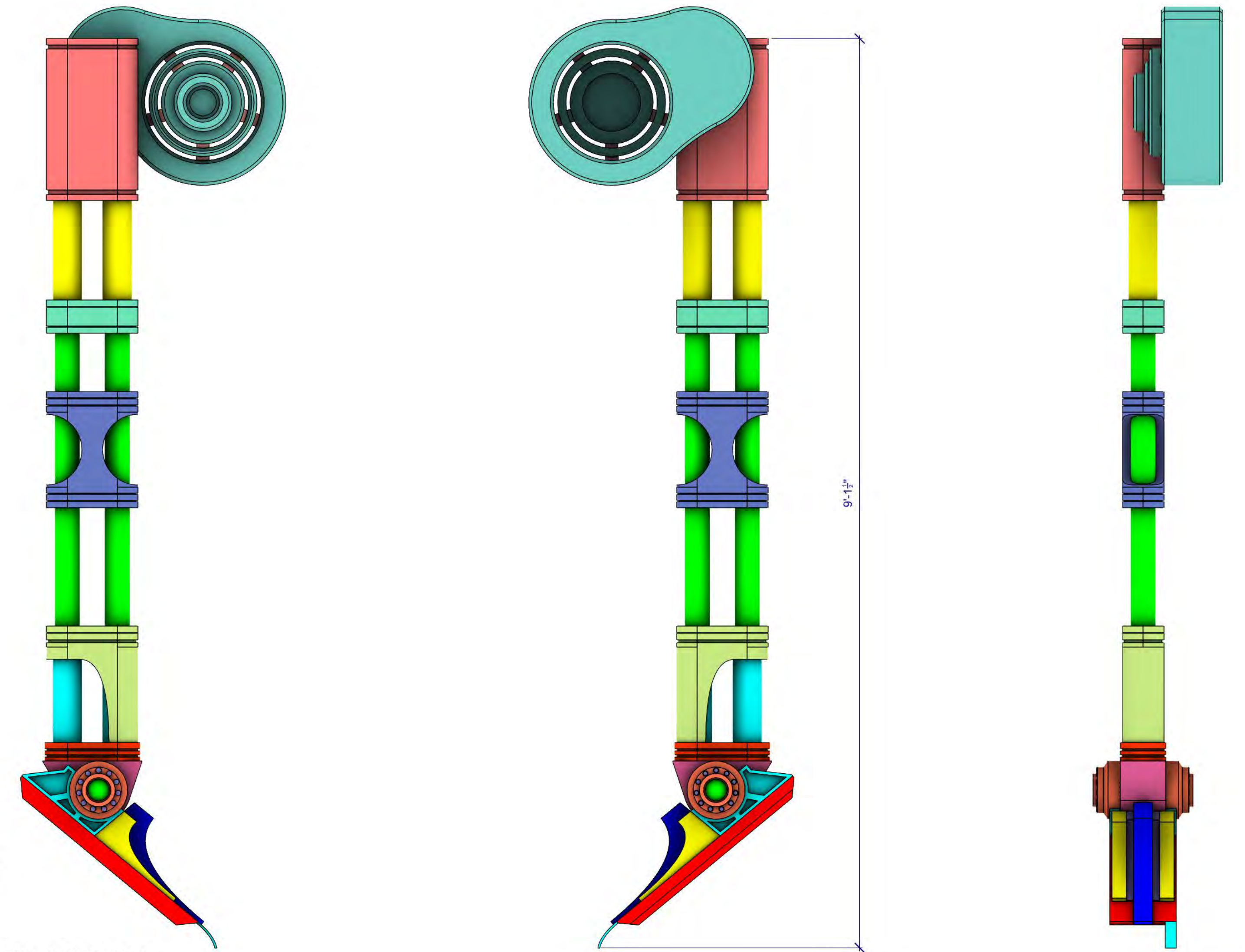
PERSPECTIVE
NOT TO SCALE



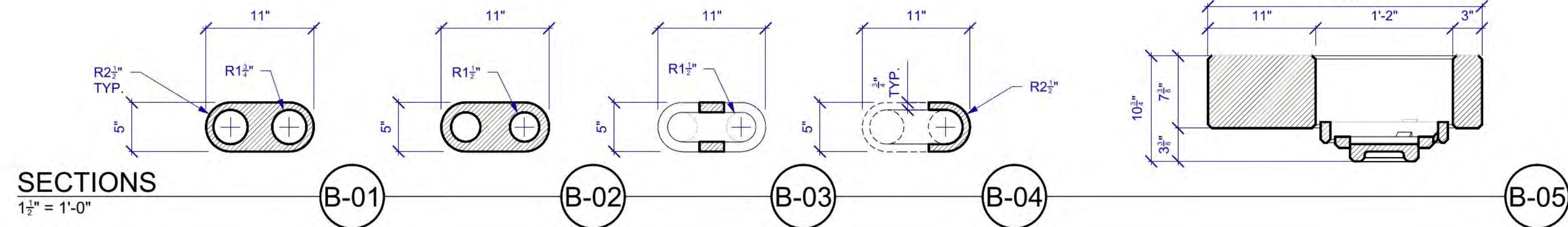
EXPLODED AXON
NOT TO SCALE



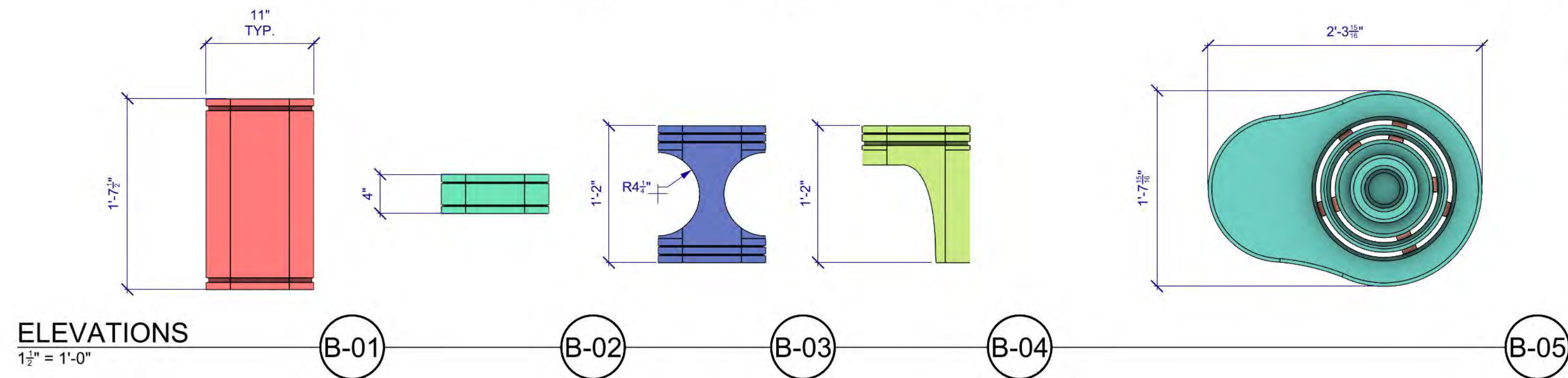
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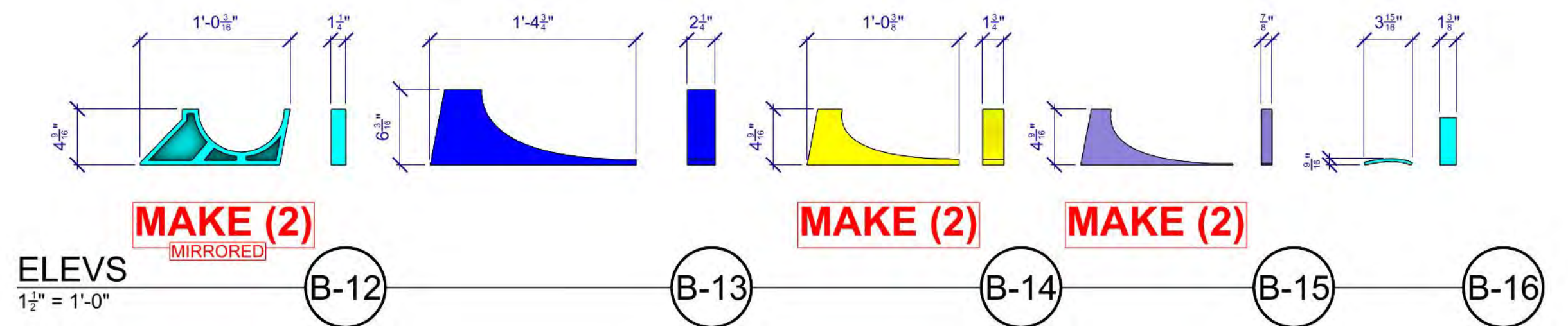
ELEVATIONS
1 1/2\"/>



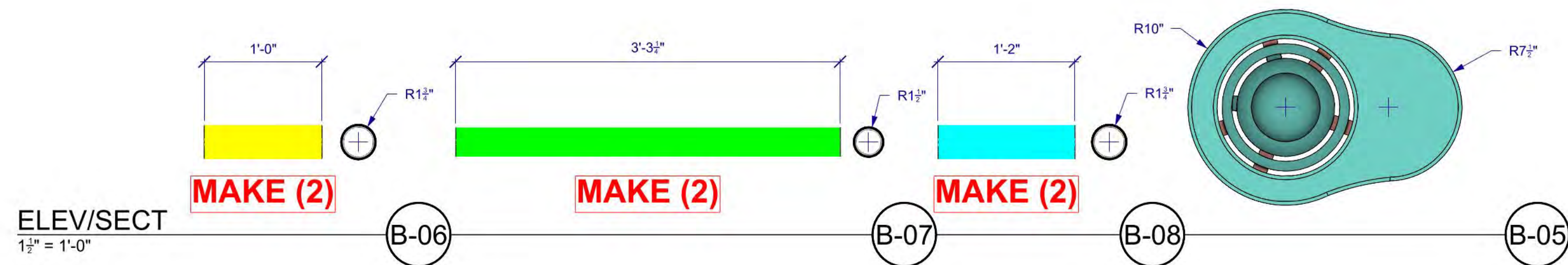
SECTIONS
1 1/2\"/>



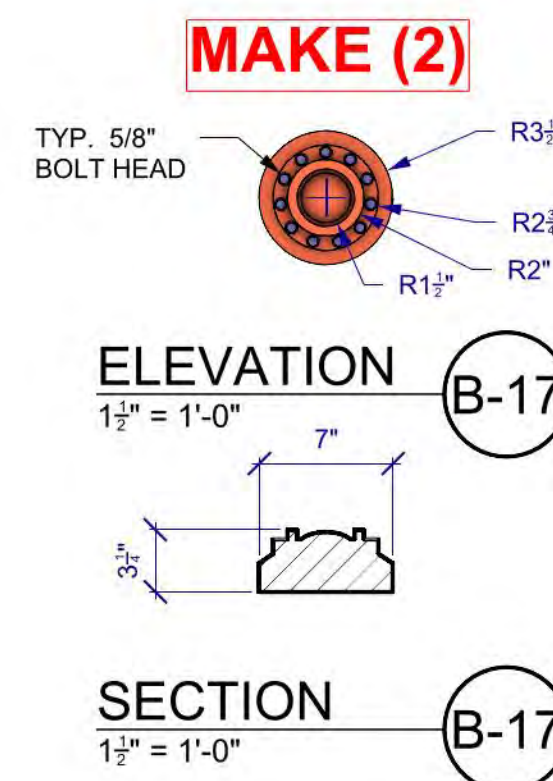
ELEVATIONS
1 1/2\"/>



ELEVS
1 1/2\"/>



ELEV/SECT
1 1/2\"/>



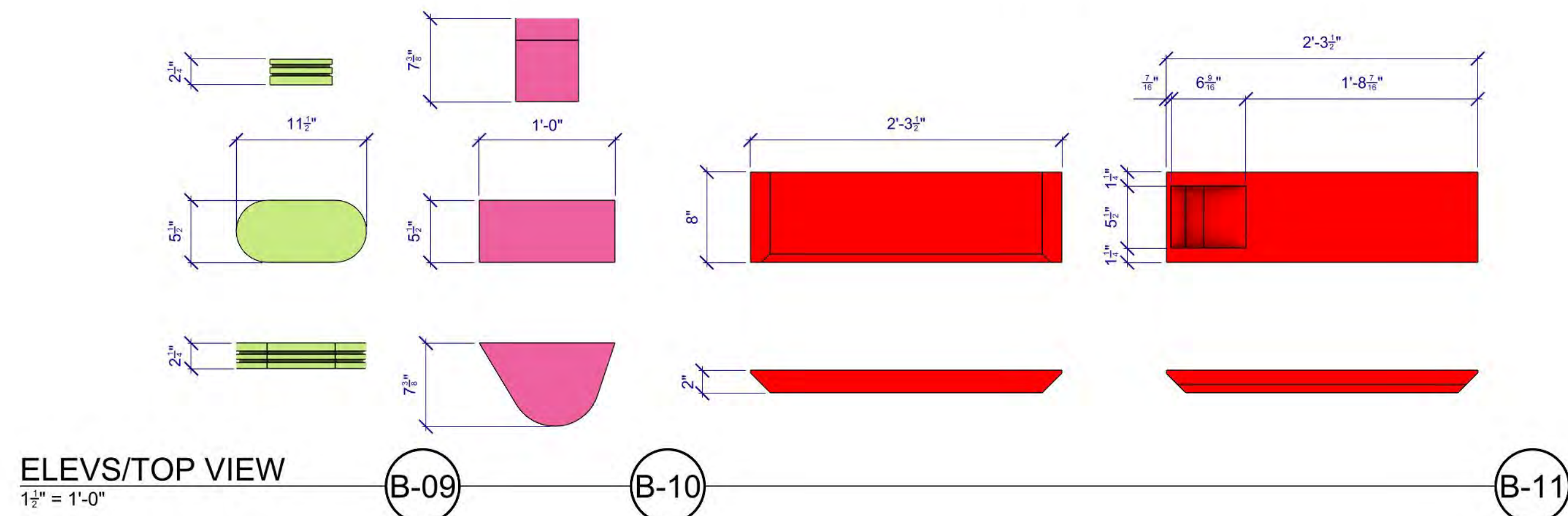
ELEVATION
1 1/2\"/>

SECTION
1 1/2\"/>

**MAKE (1)
OF EACH ELEMENT
FOR EACH COMPLETE UNIT
UNLESS OTHERWISE NOTED**

**MAKE (2)
COMPLETE UNITS**

**NOTE:
UNITS ARE MIRRORS
OF EACH OTHER**



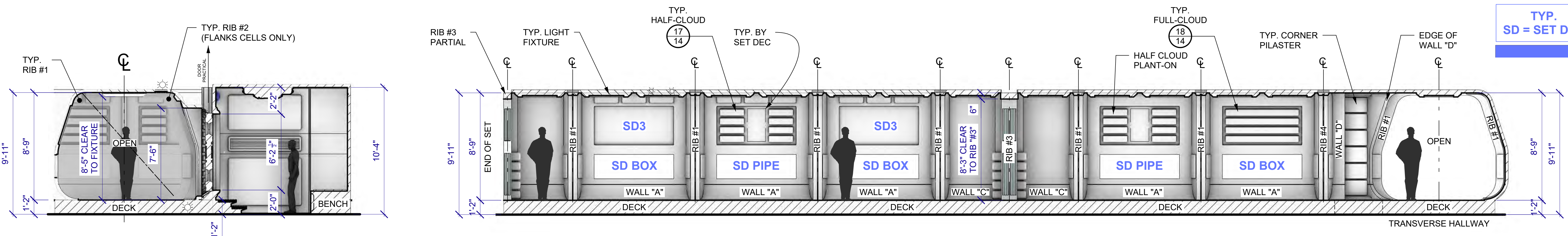
ELEVS/TOP VIEW
1 1/2\"/>

"Ahsoka" Detention Center

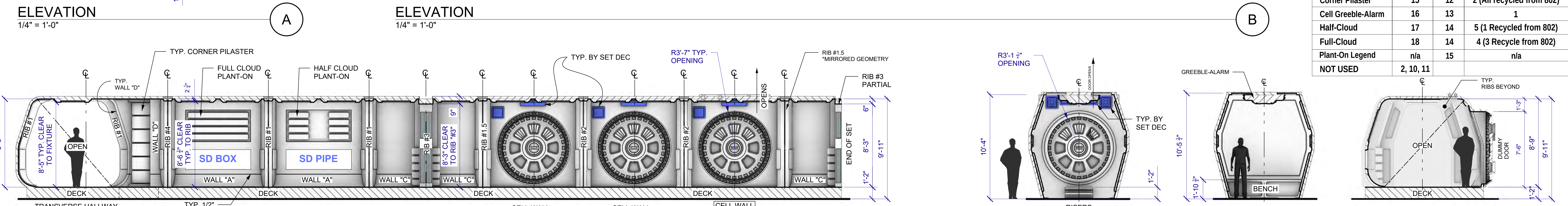
I've helped design a number of Detention Center Hallways for the Star Wars franchise, but this is my favorite. Plus, I was actually able to nab some fantastic photos of the finished set from the Art Director, so into the portfolio it went!

Construction followed this inch for inch, which is always a boon when your set doesn't need to go through revisions at all during the build process.

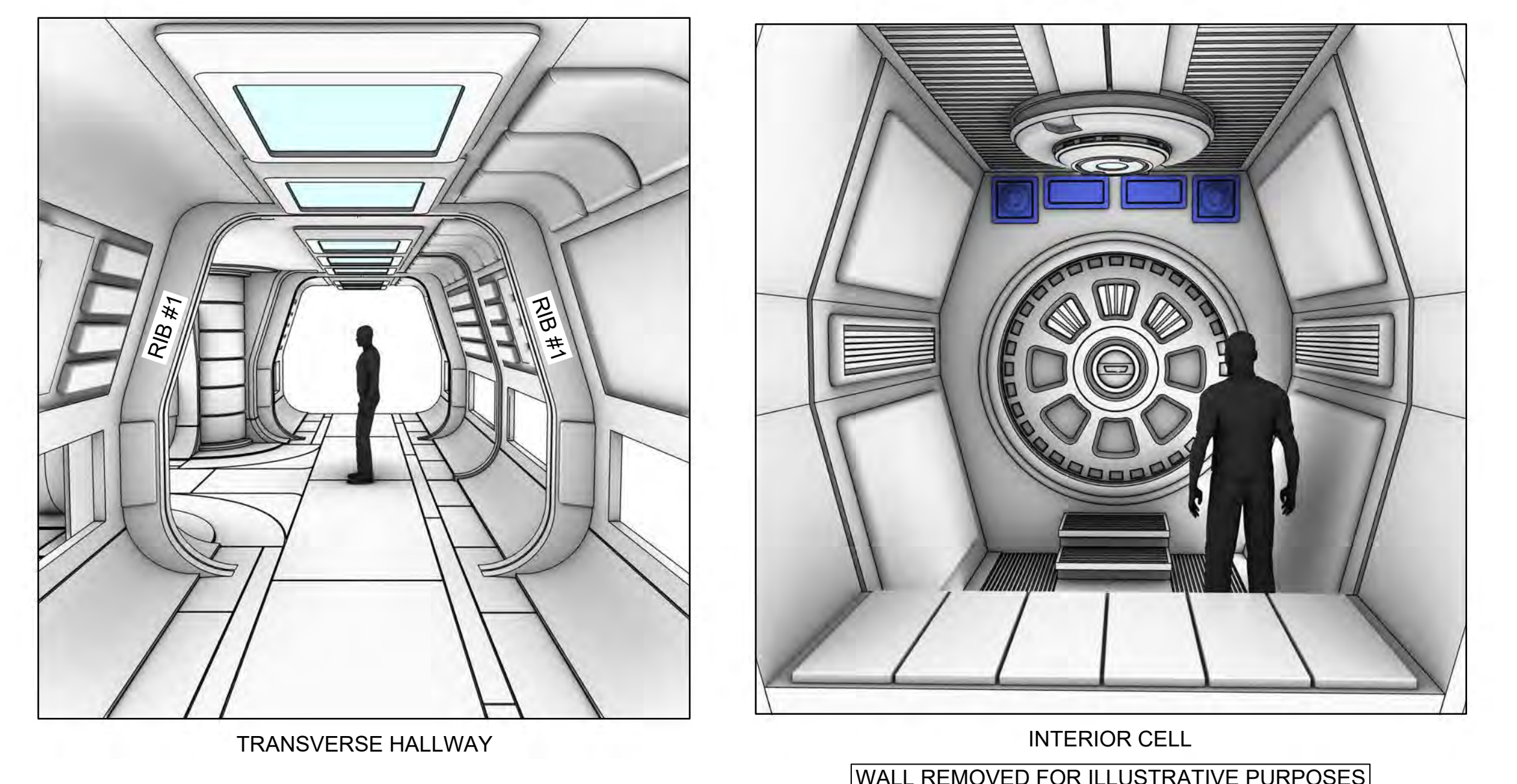
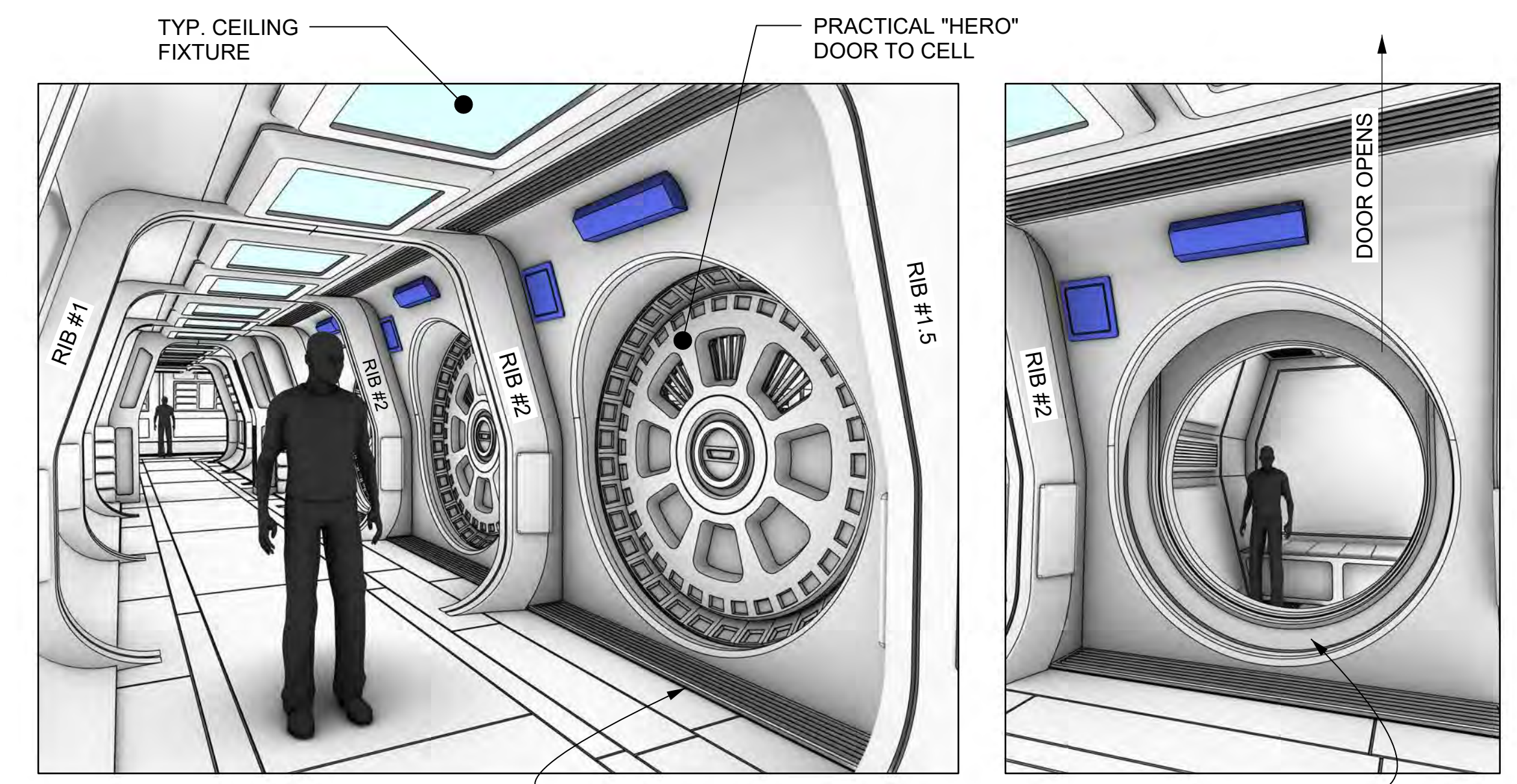
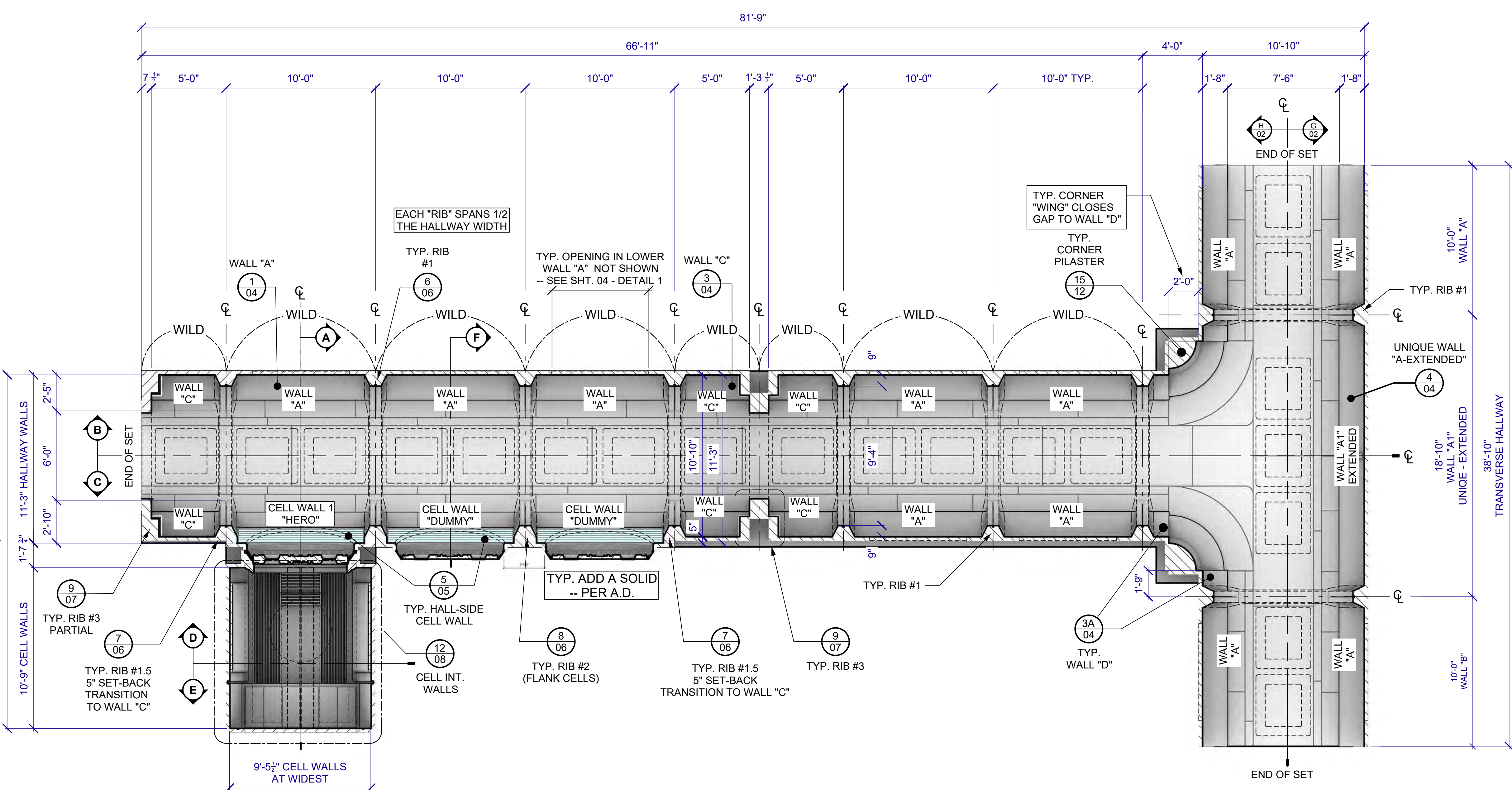
My favorite part is the cell, itself. The door has such great character, and the lighting and tone work really well inside the space.

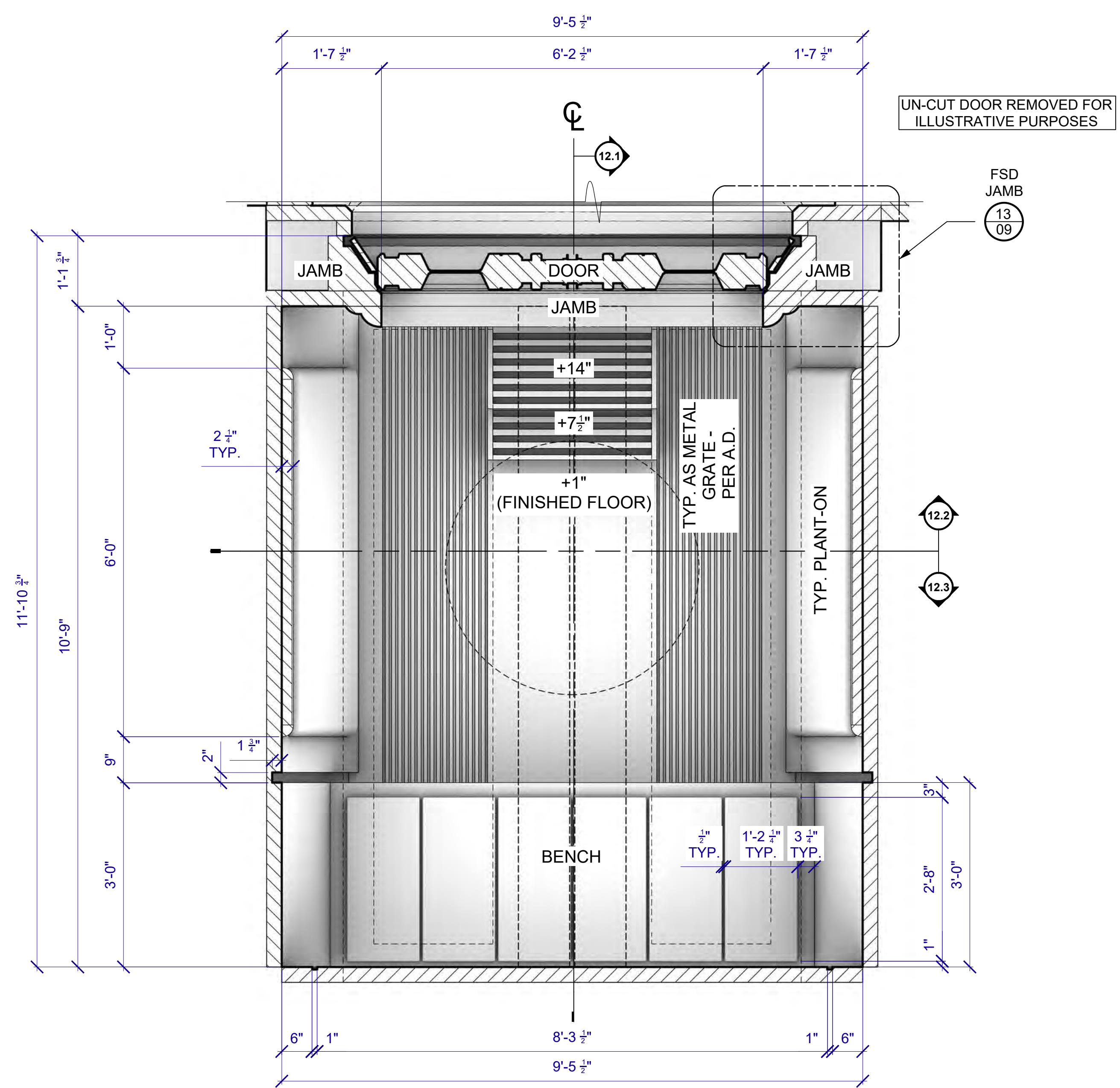


ELEMENT	DET #	SHT#	MAKE (X)
Plan & Elev A-F		01	n/a
Elev G-H & RCP		02	n/a
Flooring & Fixture		03	n/a
Wall A	1	04	11 (4 recycled from 802)
Wall B Omitted			
Wall C	3	04	6 (2 recycled from 802)
Wall D	3A	04	4
Wall A-Extended	4	04	1 (1 Recycled from 802)
Hallway Cell Wall	5	05	3 (1 w/ Practical Door)
Rib #1	6	06	14 (6 recycled from 802)
Rib #1.5	7	06	2
Rib #2	8	06	2
Rib #3	9	07	2 Full + 2 Partial
Cell Walls (Interior)	12	08	See Sheet Details
FSD Cell Jamb	13	09	n/a
Cell Door	14	10-11	(1) Practical 2-sided & (2) Dummy Single-Sided
Corner Pilaster	15	12	2 (All recycled from 802)
Cell Greeble-Alarm	16	13	1
Half-Cloud	17	14	5 (1 Recycled from 802)
Full-Cloud	18	14	4 (3 Recycle from 802)
Plant-On Legend	n/a	15	n/a
NOT USED	2, 10, 11		

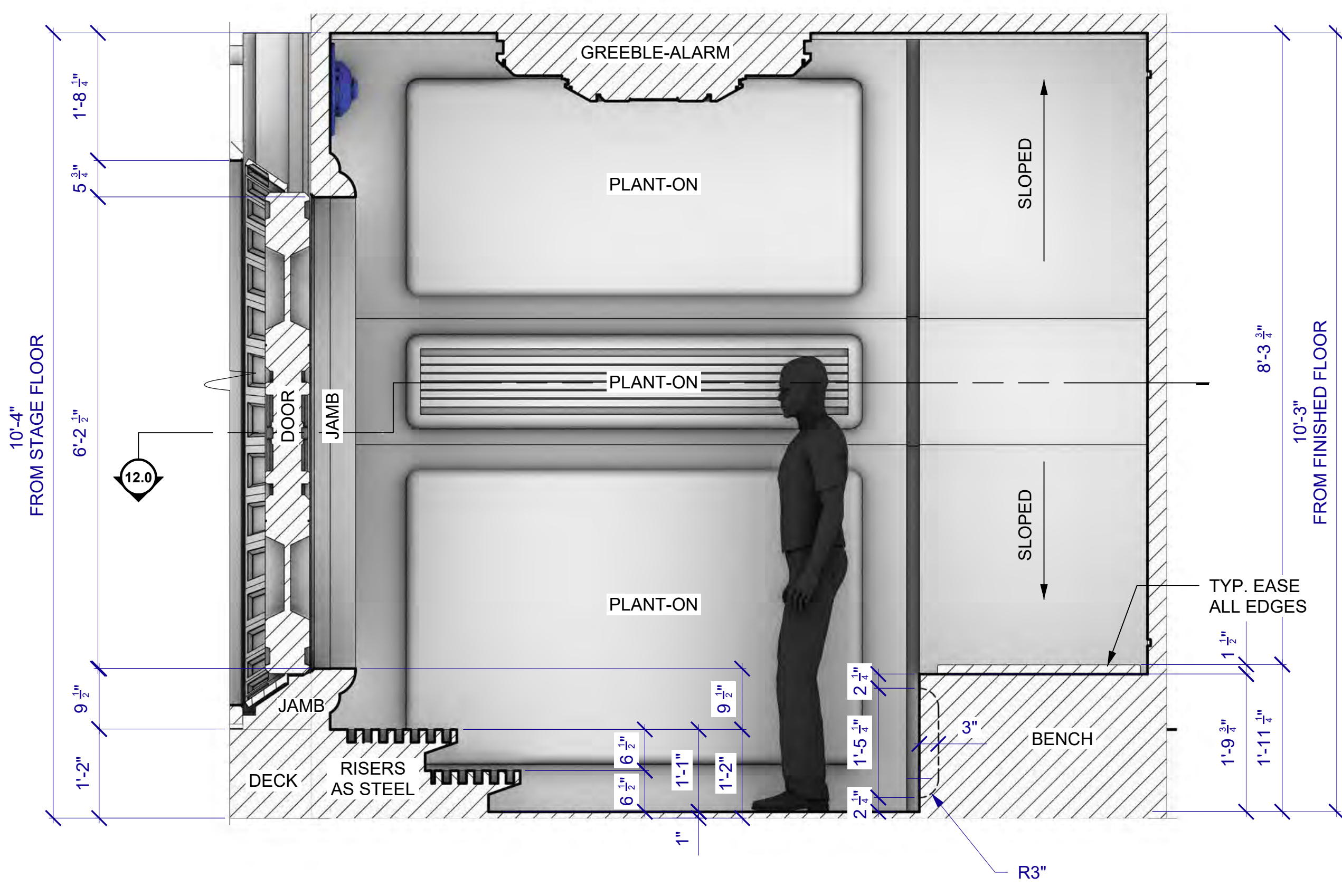


ALL ON 14" DECK

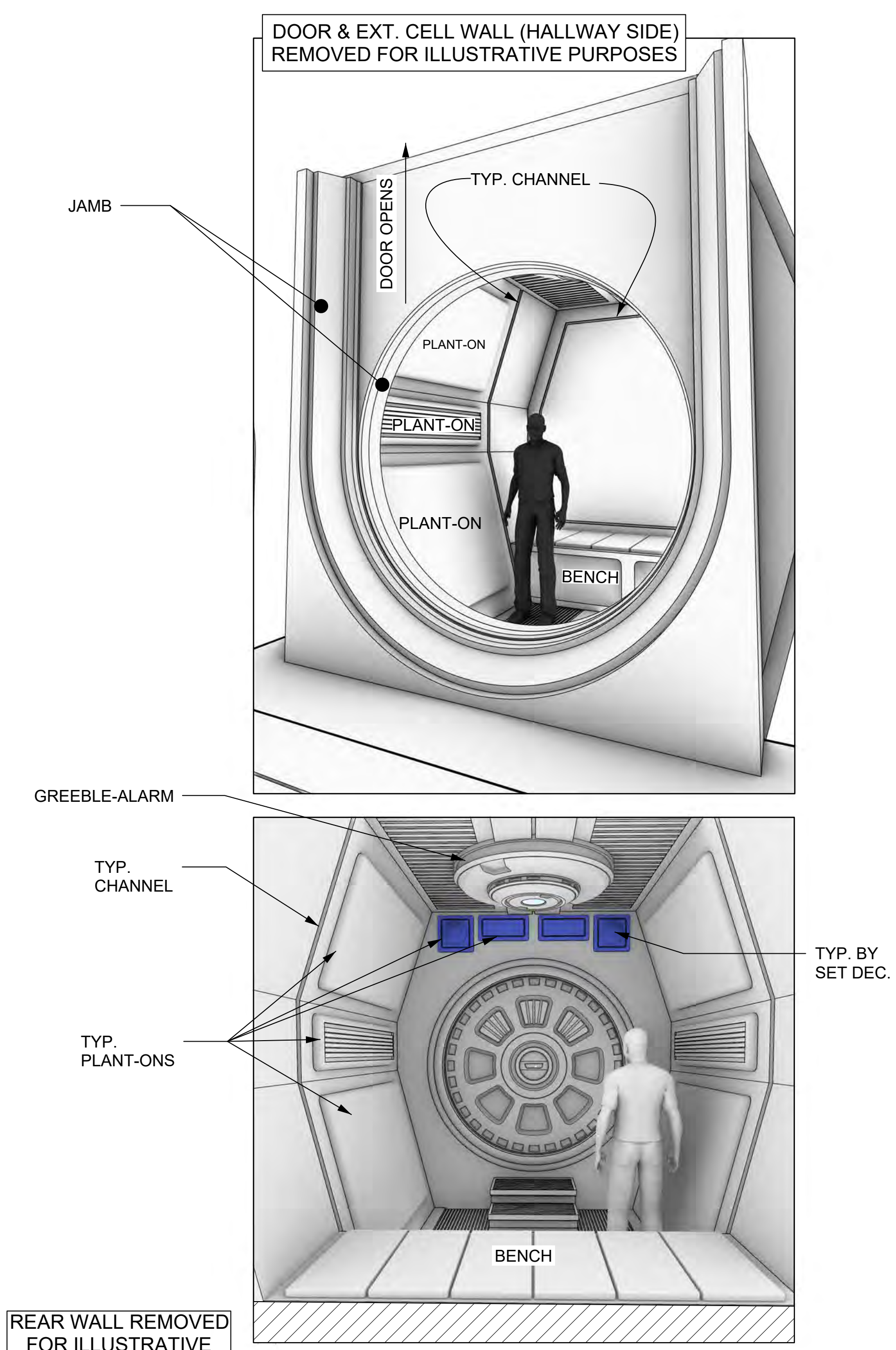




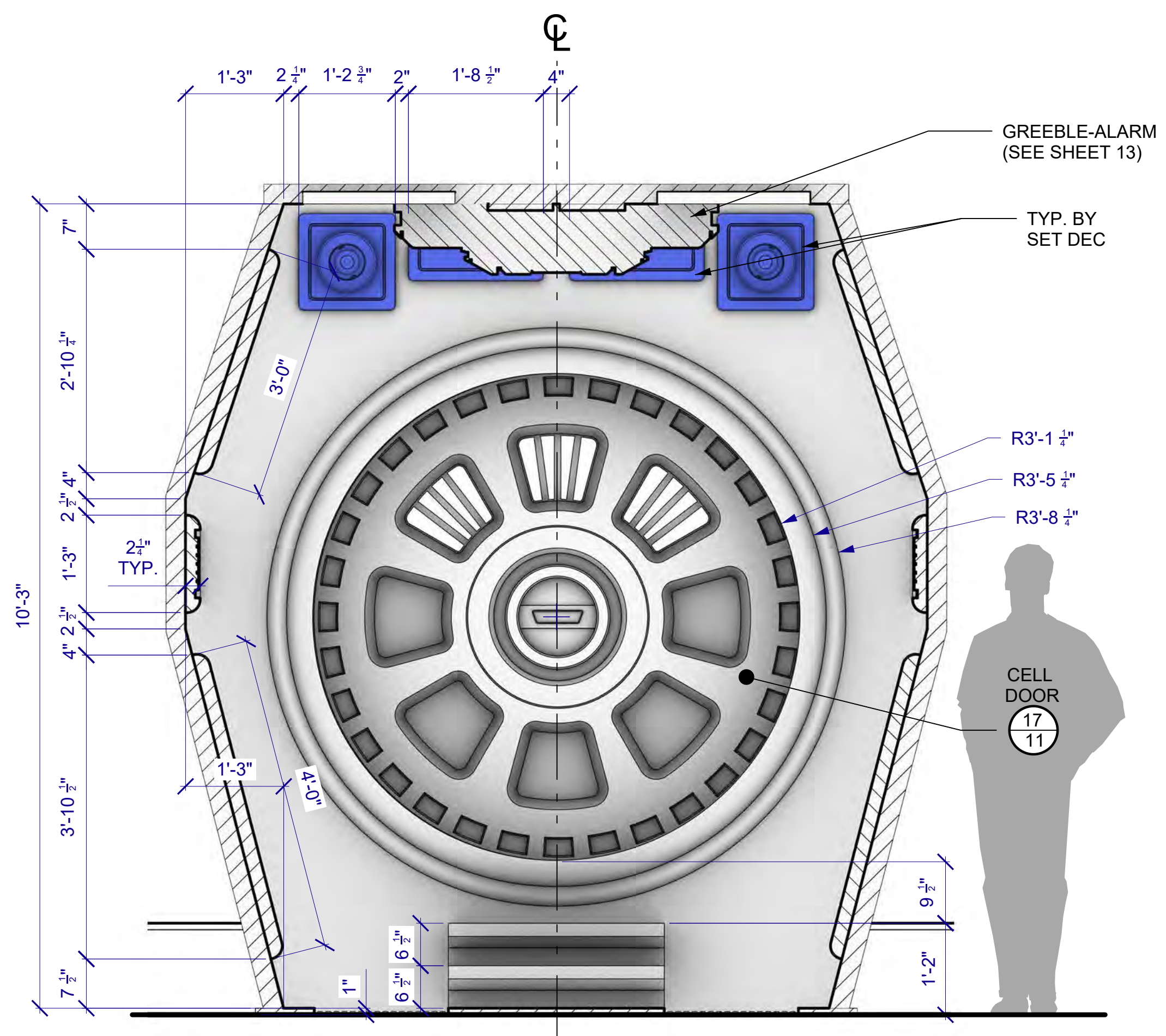
PLAN
3/4" = 1'-0" 12



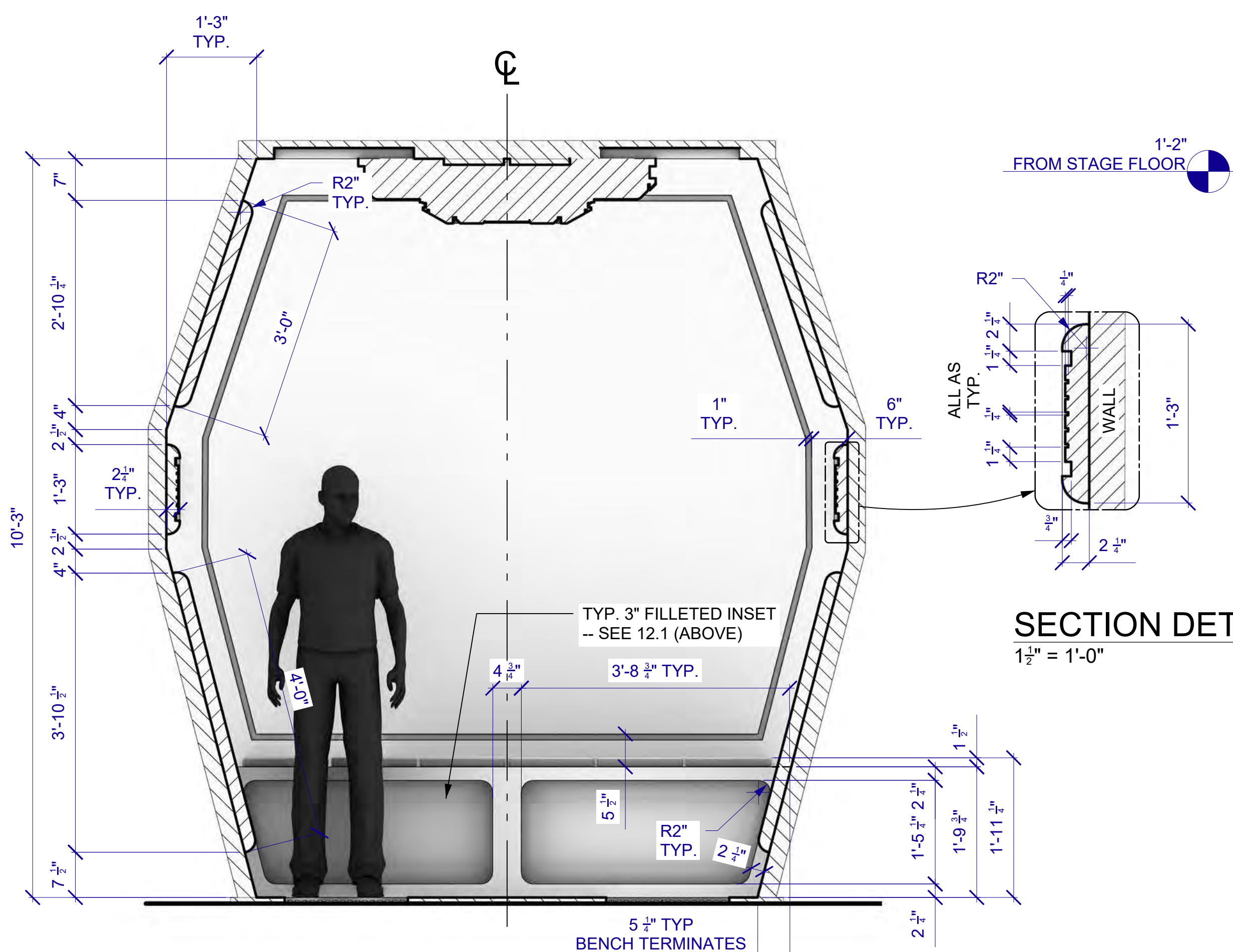
SECTION
3/4" = 1'-0" 12.1



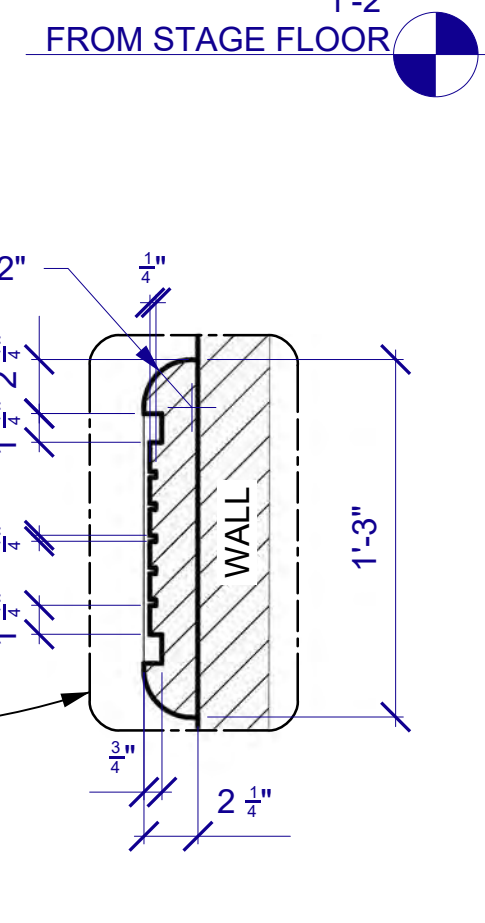
PERSPECTIVE
NOT TO SCALE



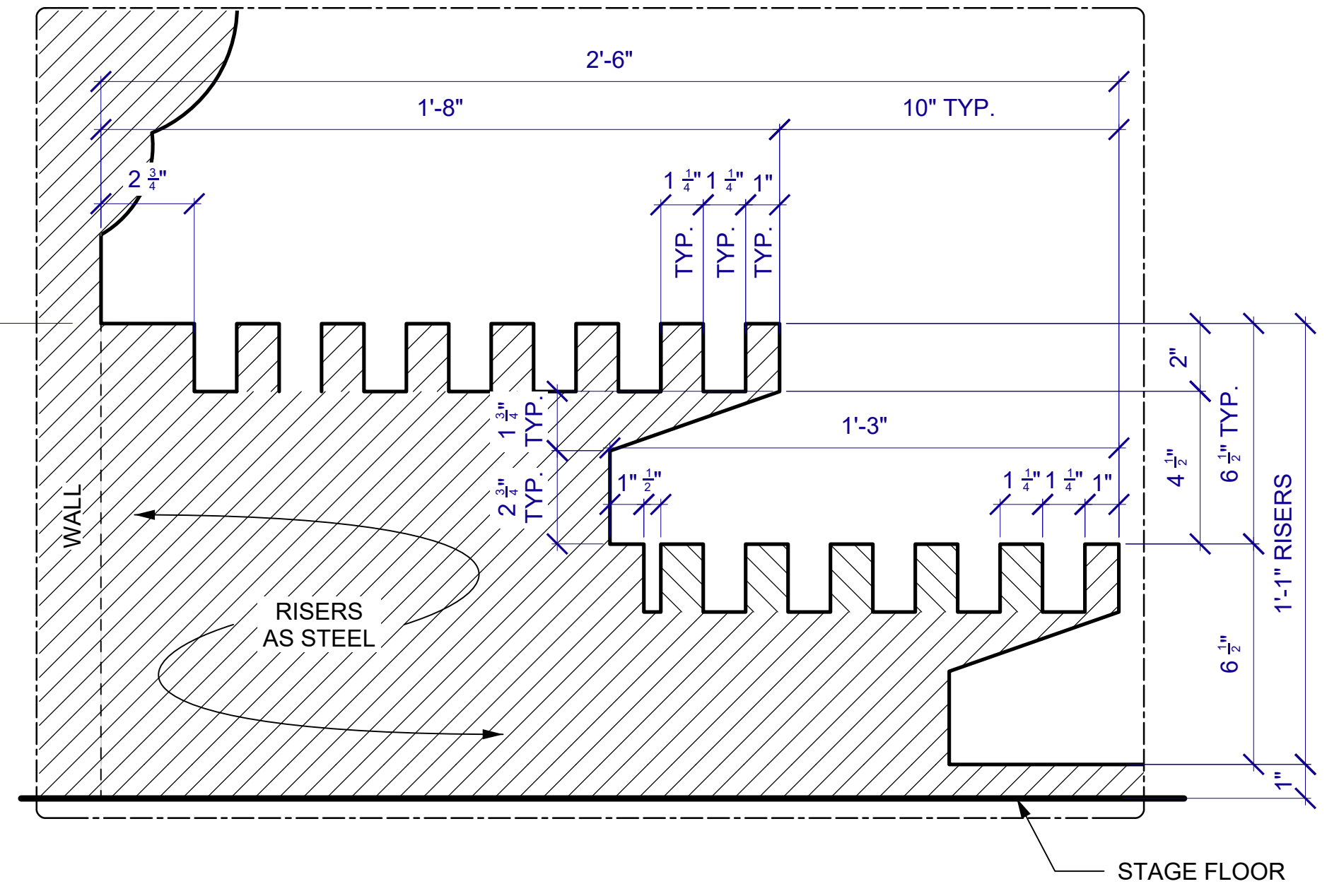
SECTION
3/4" = 1'-0" 12.2



SECTION
3/4" = 1'-0" 12.3



SECTION DET.
1/4" = 1'-0"



SECTION DETAIL - RISERS
3" = 1'-0" 12.4



"Penny Dreadful: City of Angels" Two-Story Building Facade

One of the buildings on the main drag in 1930s Los Angeles. As a time-period show, detail and presence was of utmost importance to portray Los Angeles, itself, as a character in the story. Here, I was given the go-ahead to research and design at-will for the entire build, with the sole caveat that it fit on the studio lot's existing facade infrastructure.

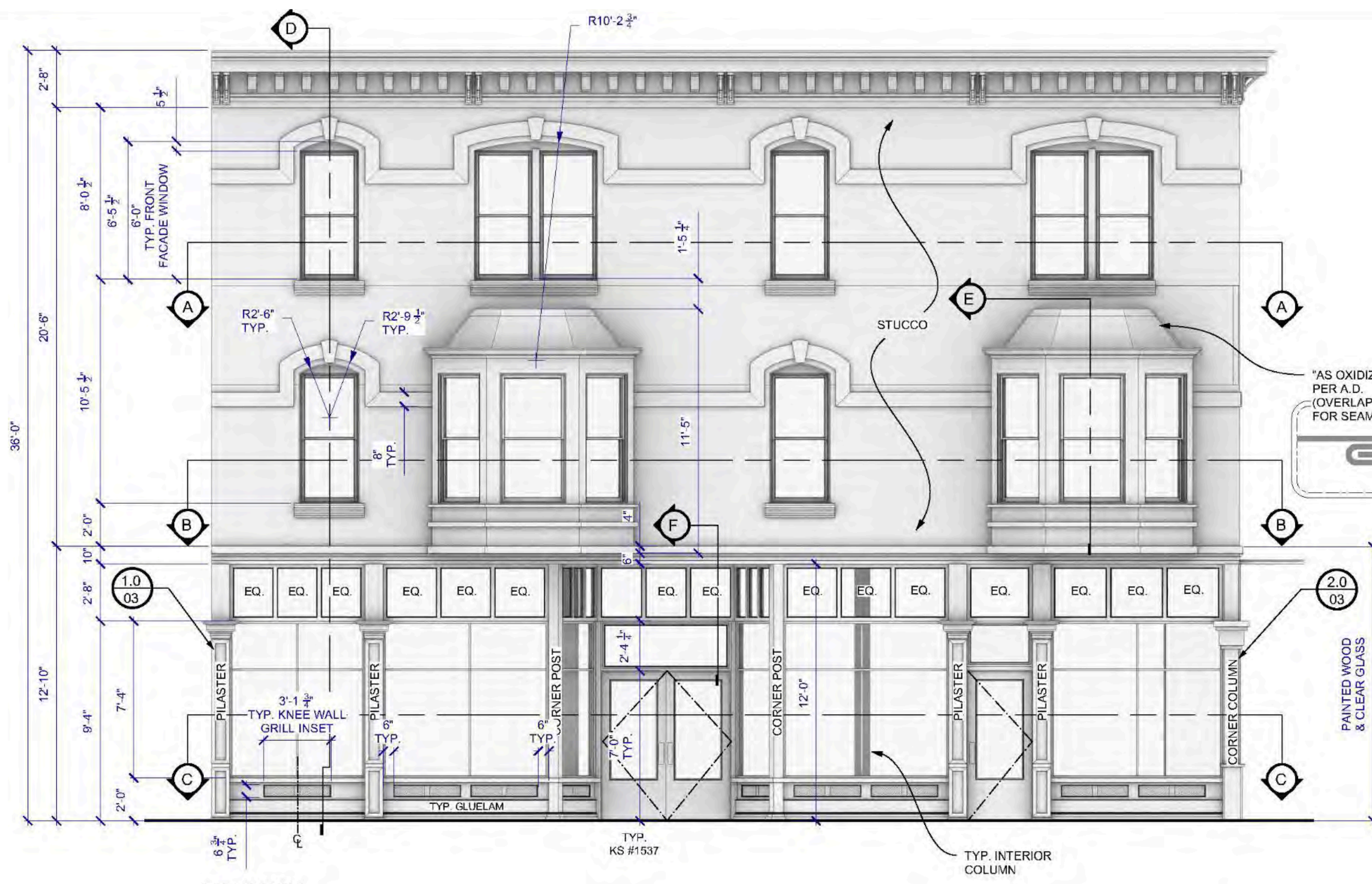
I surveyed, drew up the existing structure, and from there it was research, research, research to aesthetically fortify this full-size two-story building with as much character and dimensional detail as I could cram in there. And cram I did! Whether you looked up, down, or under, there were no missed architectural moments.



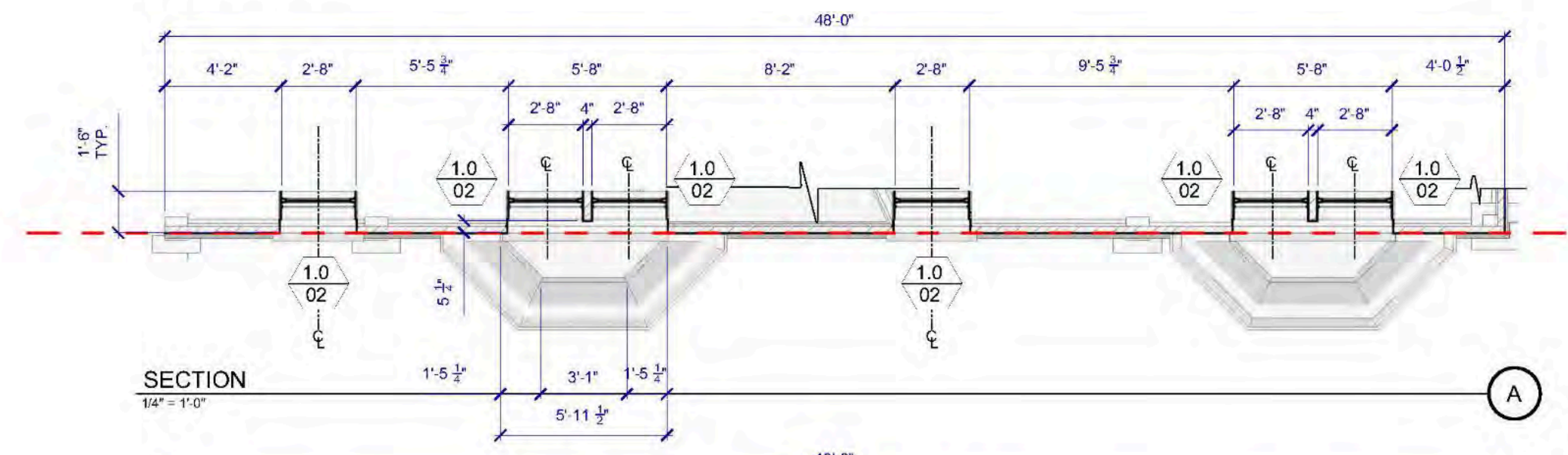
Part way through construction



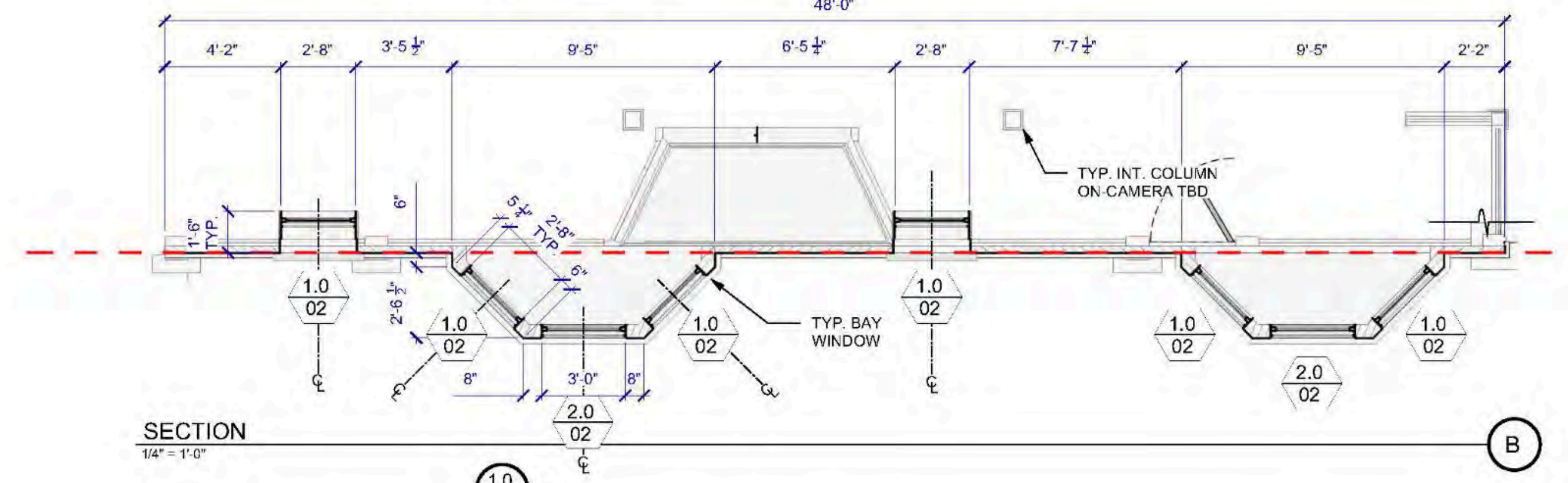
Finished set (unfortunately don't have an angle of other side)



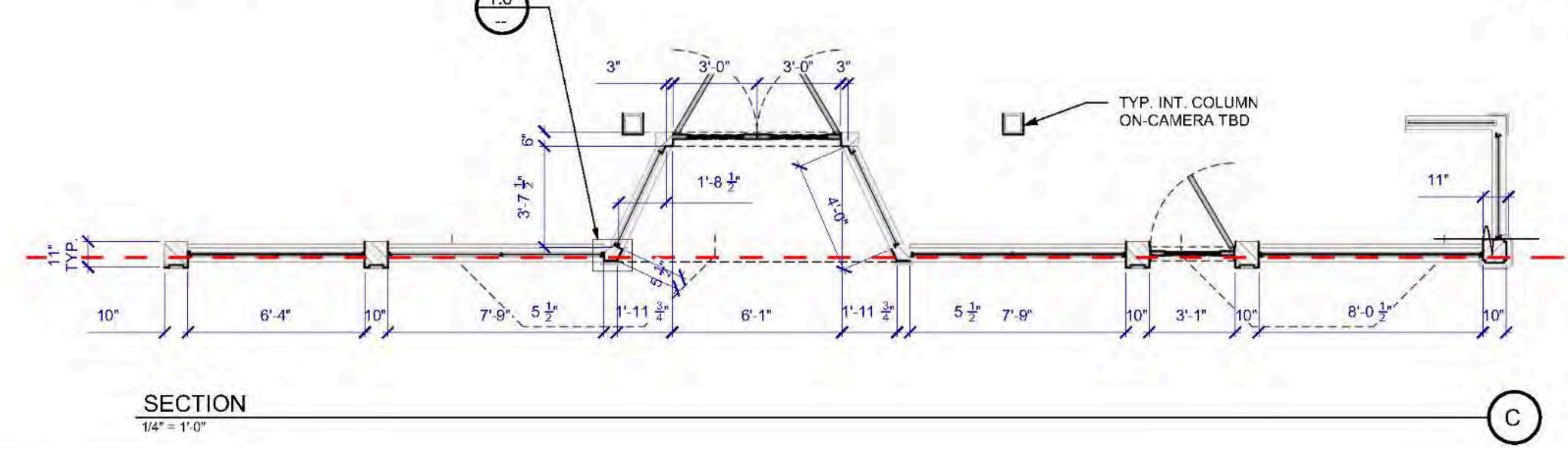
ELEVATION
1/4" = 1'-0"



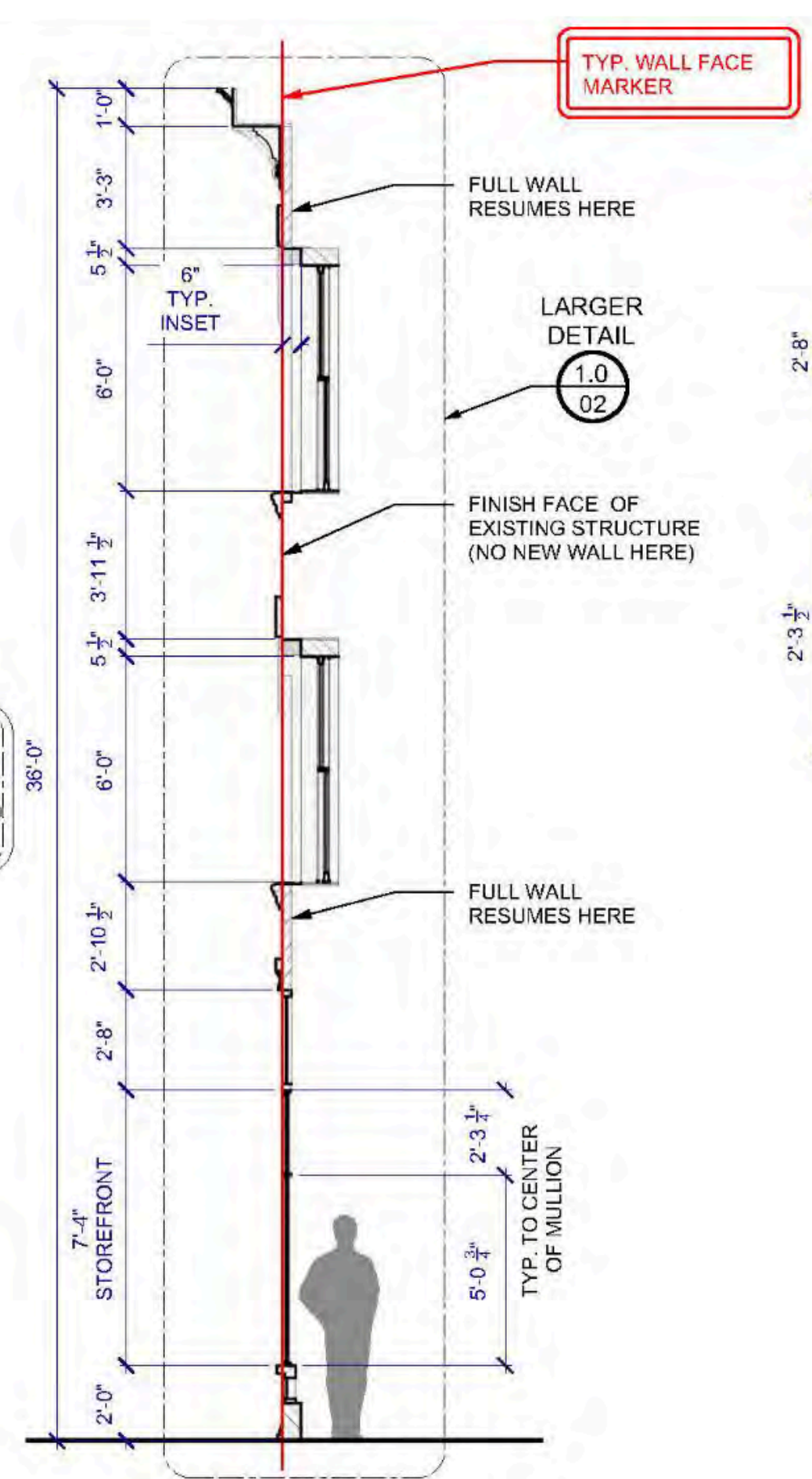
SECTION
1/4" = 1'-0"



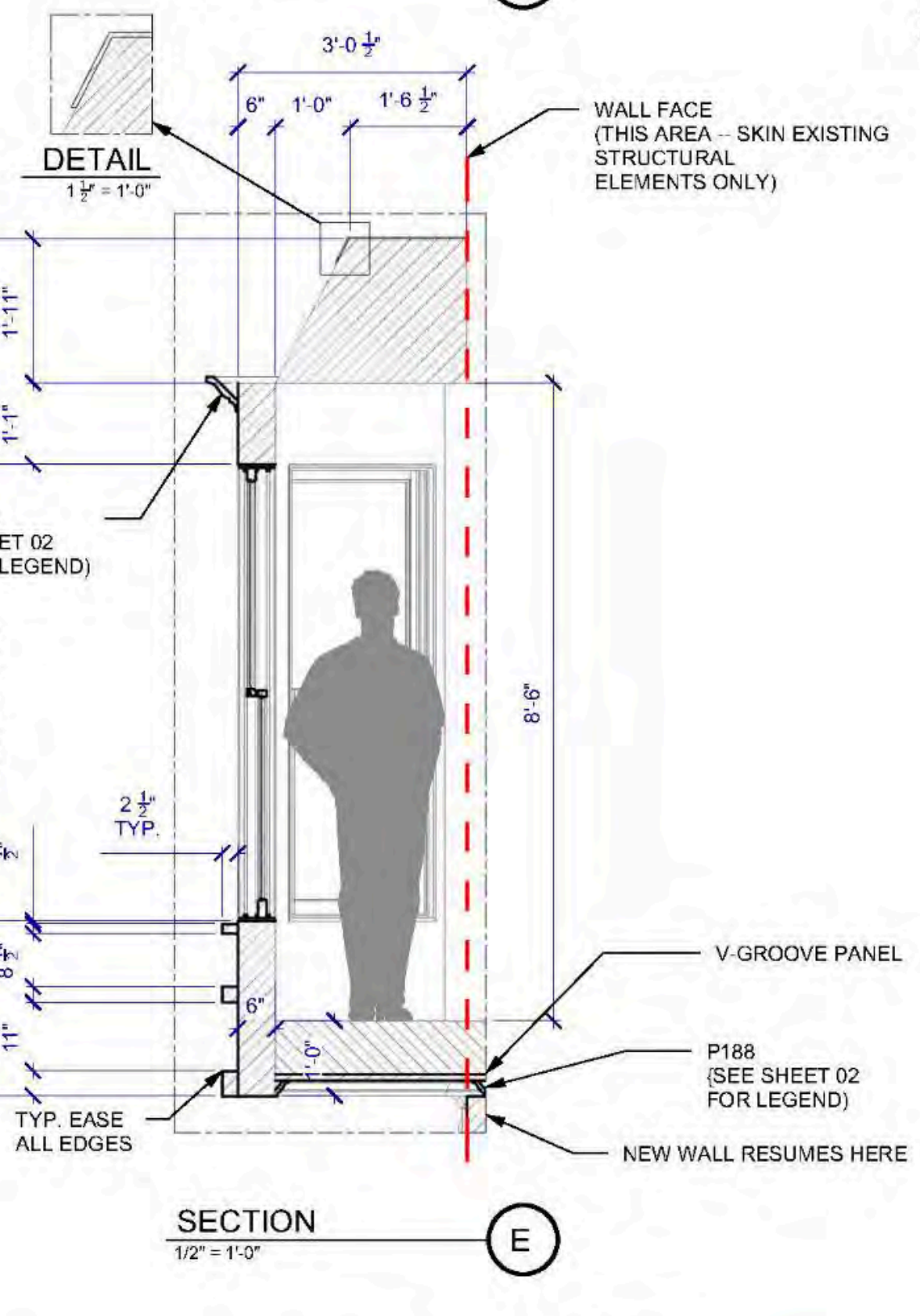
SECTION
1/4" = 1'-0"



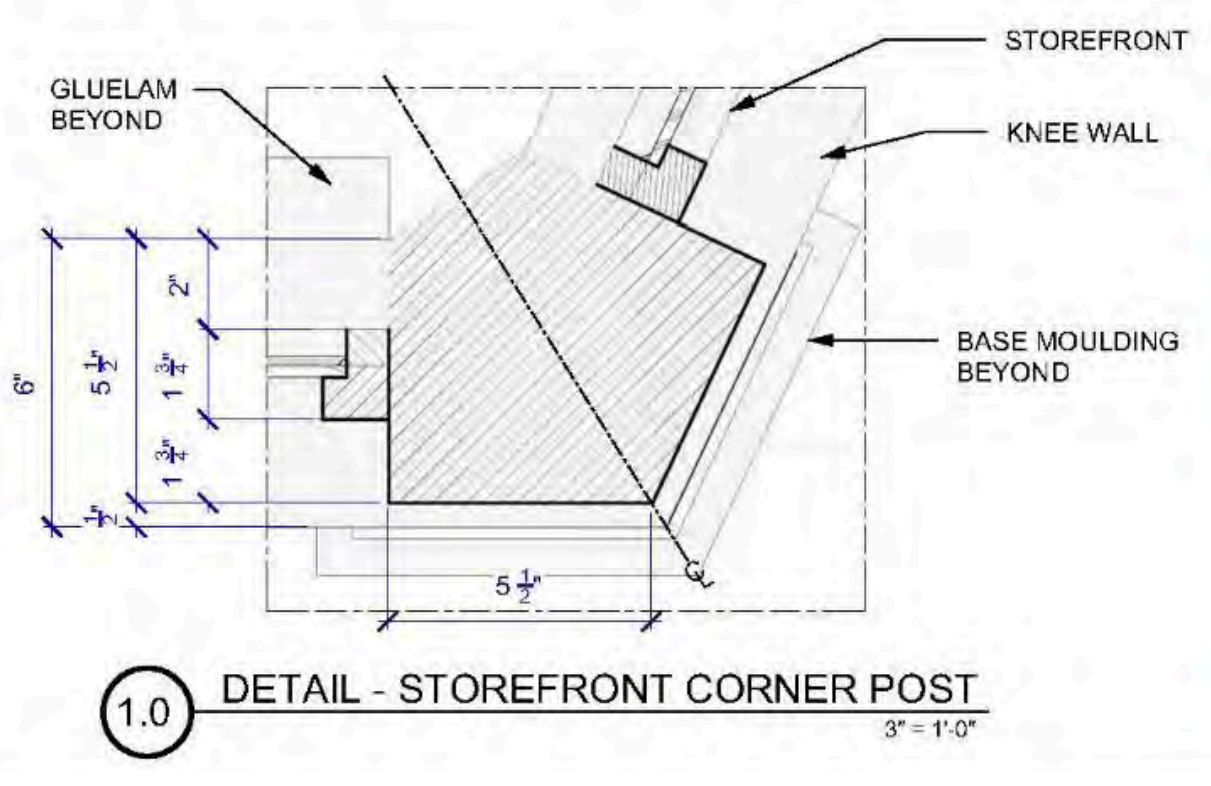
SECTION
1/4" = 1'-0"



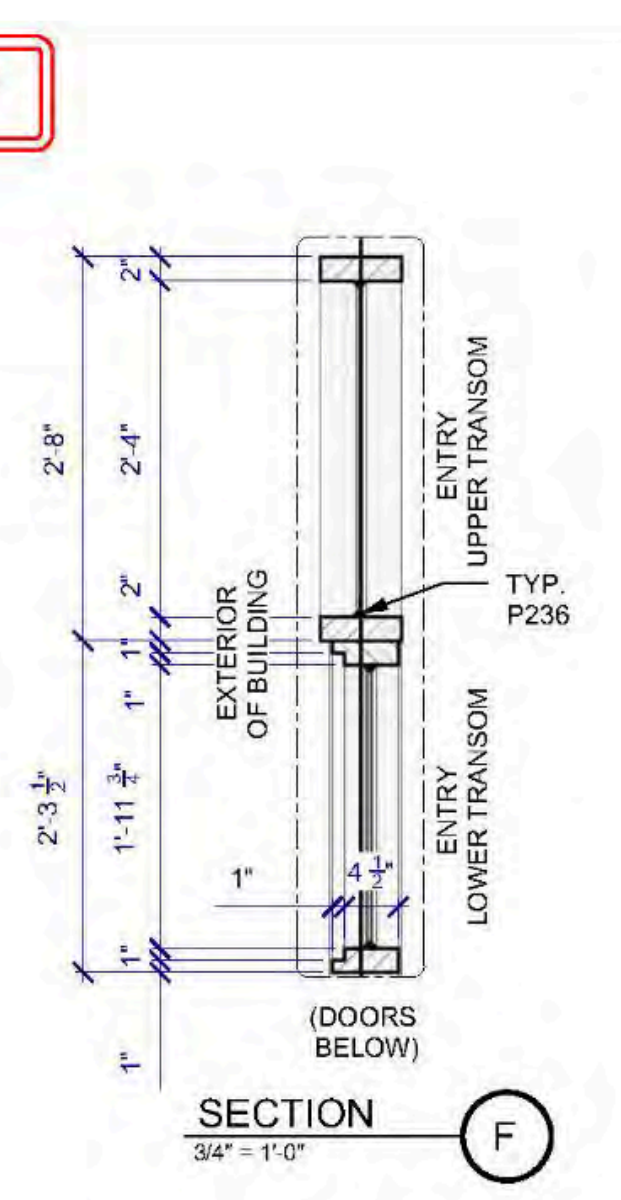
SECTION
1/4" = 1'-0"



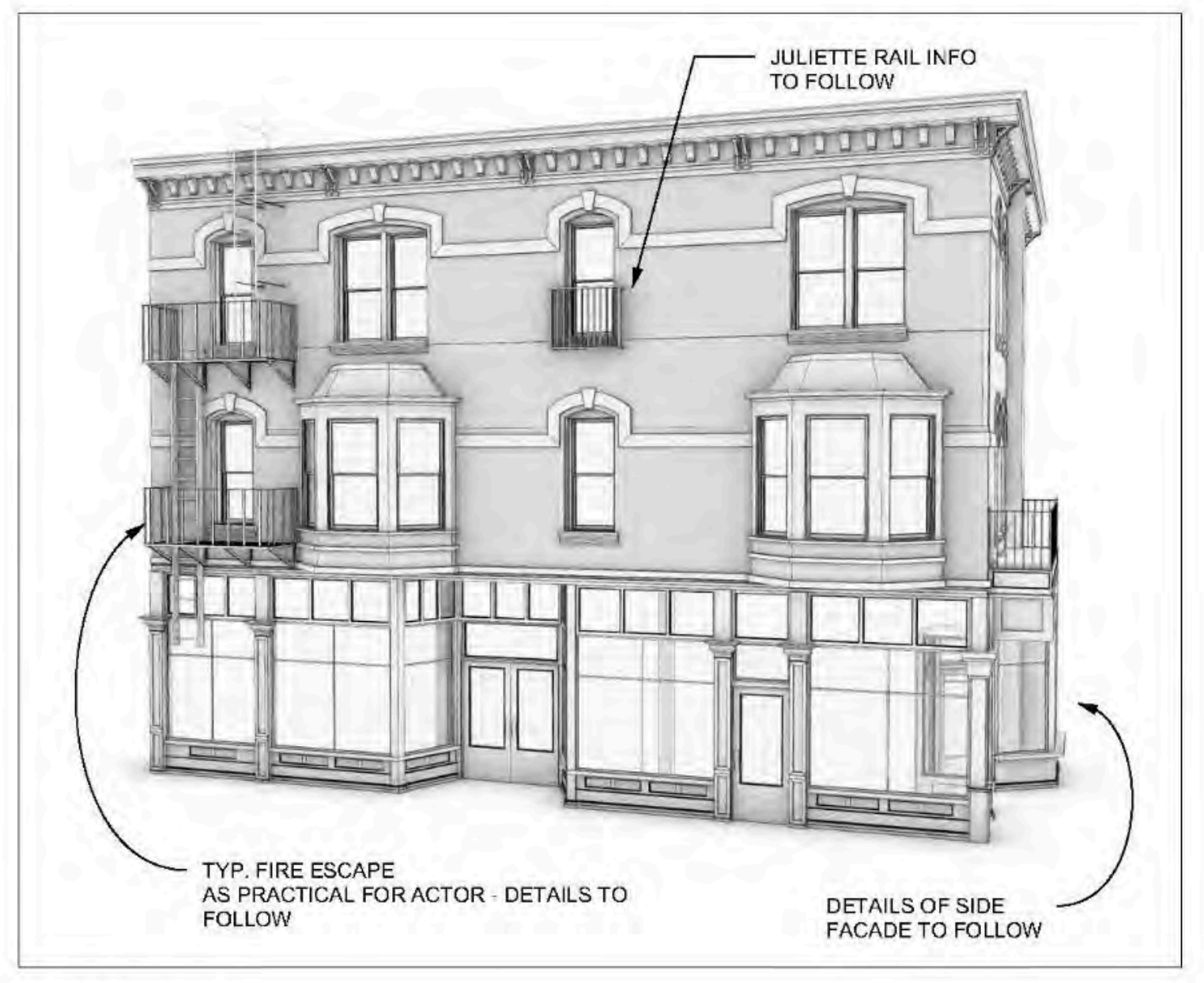
SECTION
1/2" = 1'-0"



1.0 DETAIL - STOREFRONT CORNER POST
3" = 1'-0"



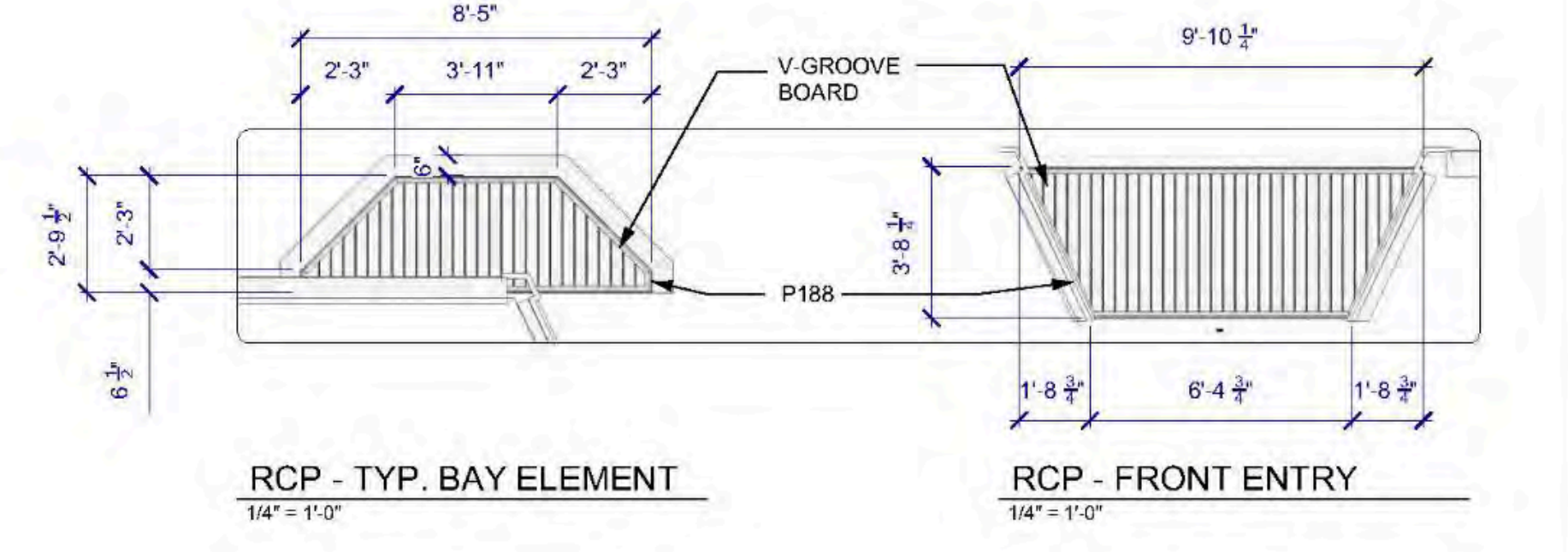
SECTION
3/4" = 1'-0"



PERSPECTIVE
NOT TO SCALE



PERSPECTIVE
NOT TO SCALE

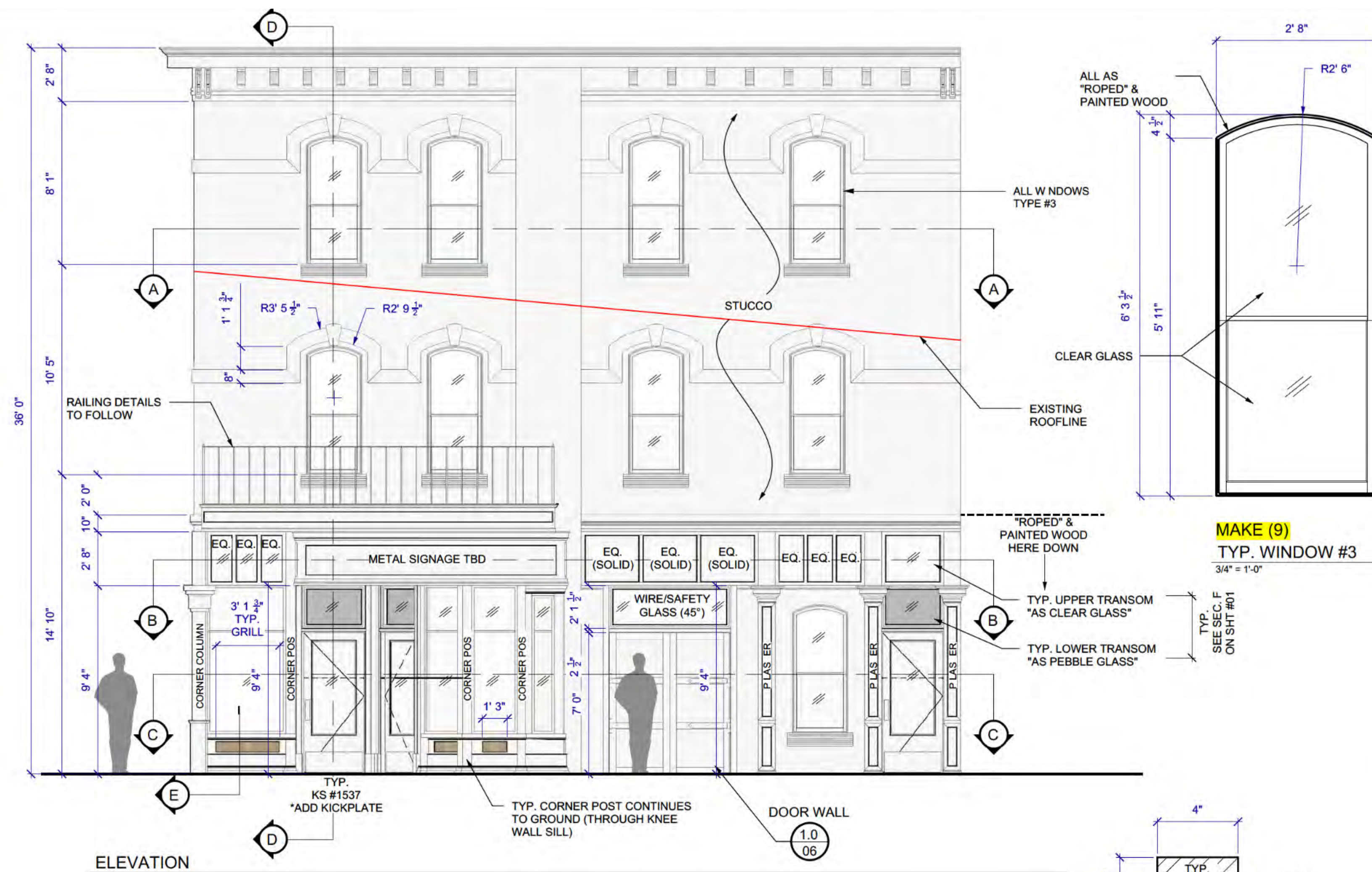


RCP - TYP. BAY ELEMENT
1/4" = 1'-0"

RCP - FRONT ENTRY
1/4" = 1'-0"

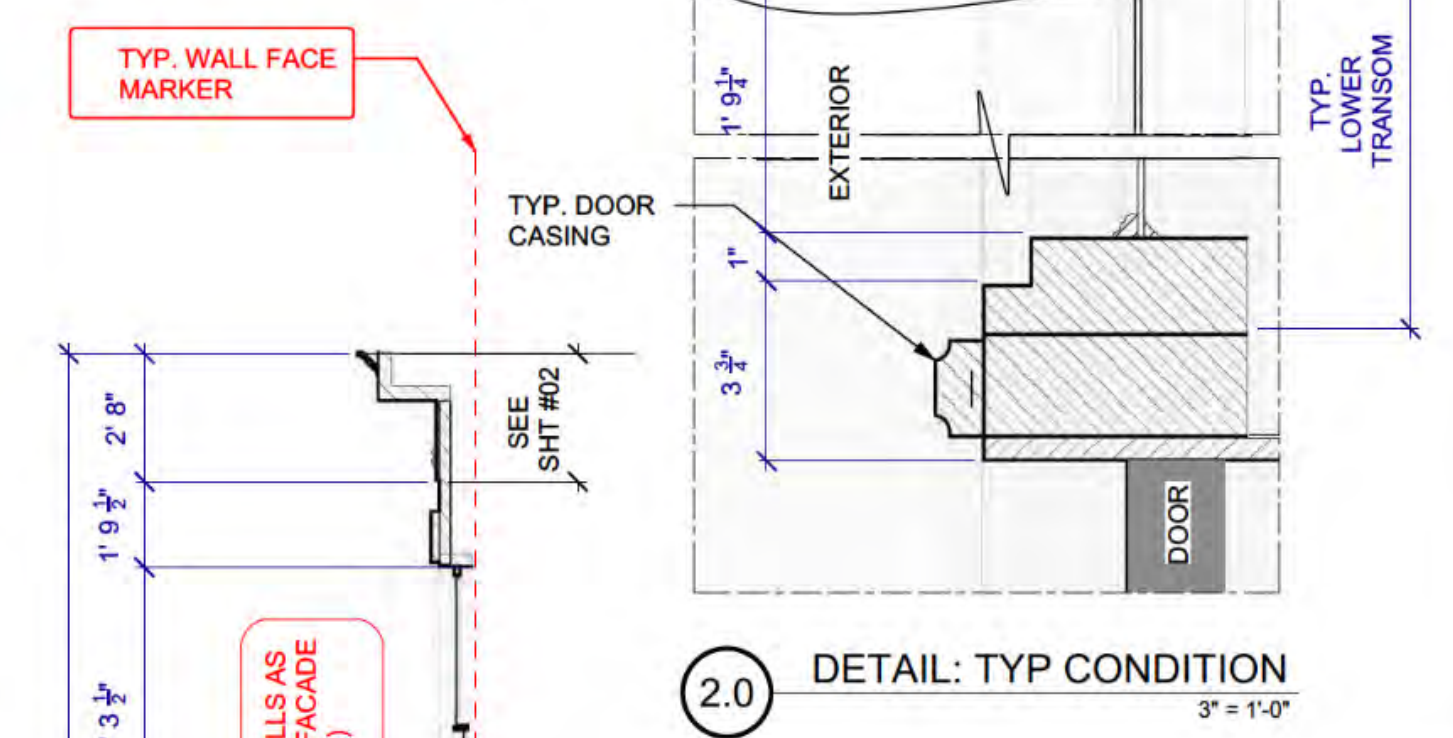
GENERAL NOTES:
 FIRE ESCAPE DETAILS TO FOLLOW
 SIDE WALL DETAILS TO FOLLOW
 ALL DOORS TYP. 3070 DOORS - KS #1537
 ALL HARDWARE PER A.D.
 SEE SHT #02 FOR PROFILE LEGEND
 KNEE WALL GRILL INSET CNC TO FOLLOW

FINISHING NOTES:
 COLORS PER A.D.

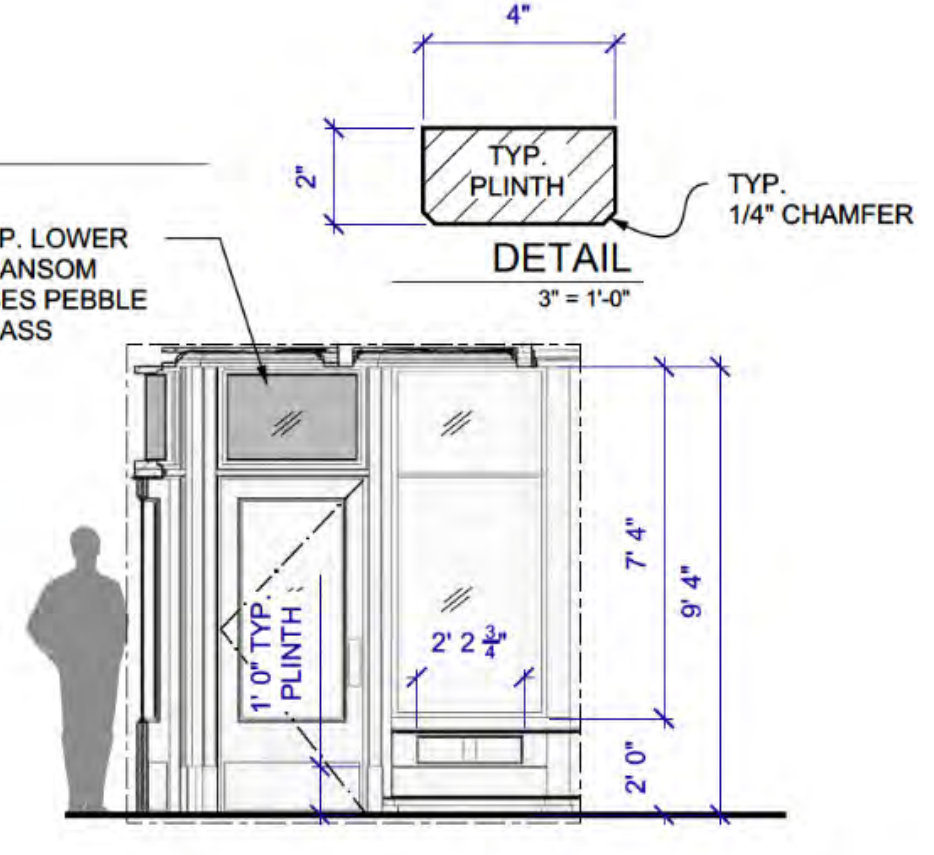
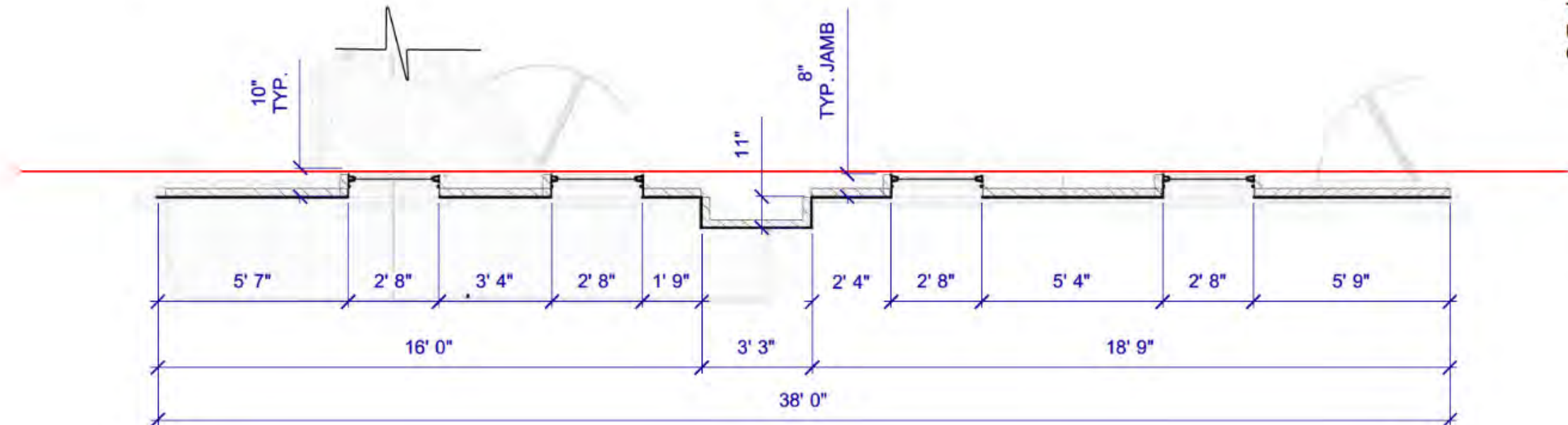
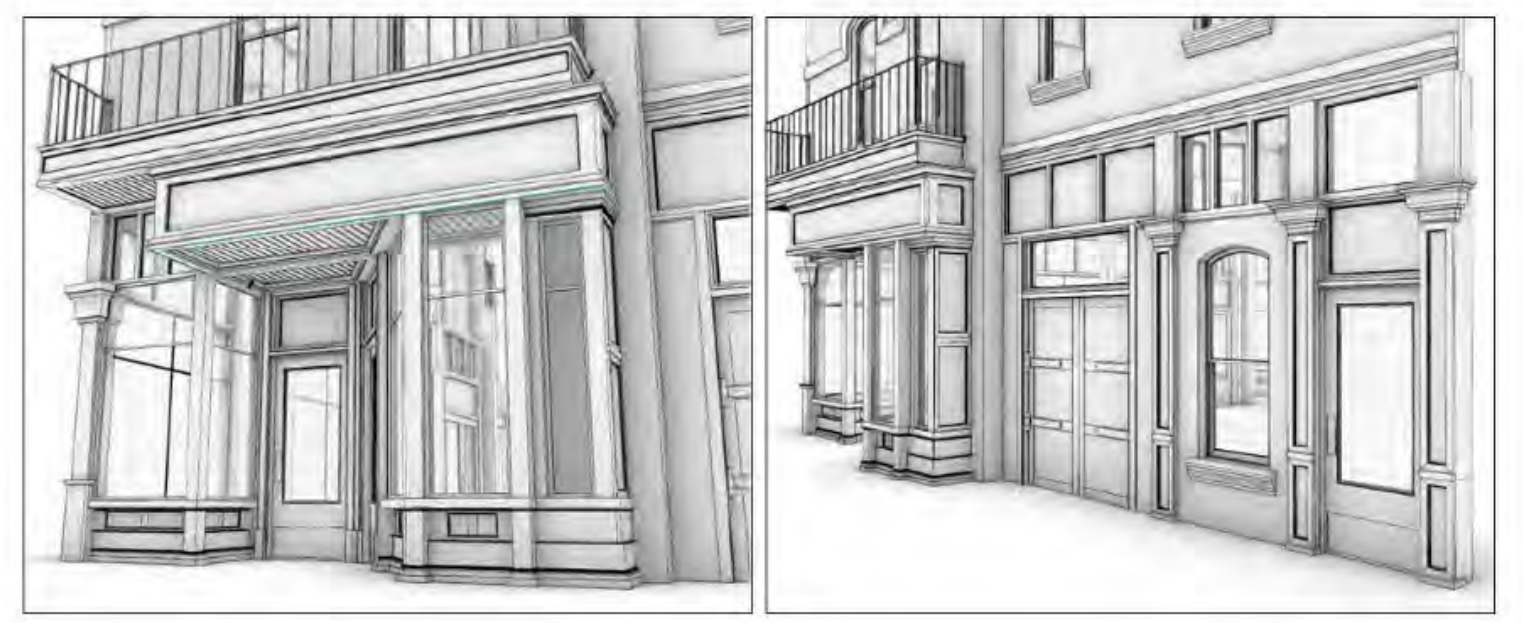


ELEVATION
1/4" = 1'-0"

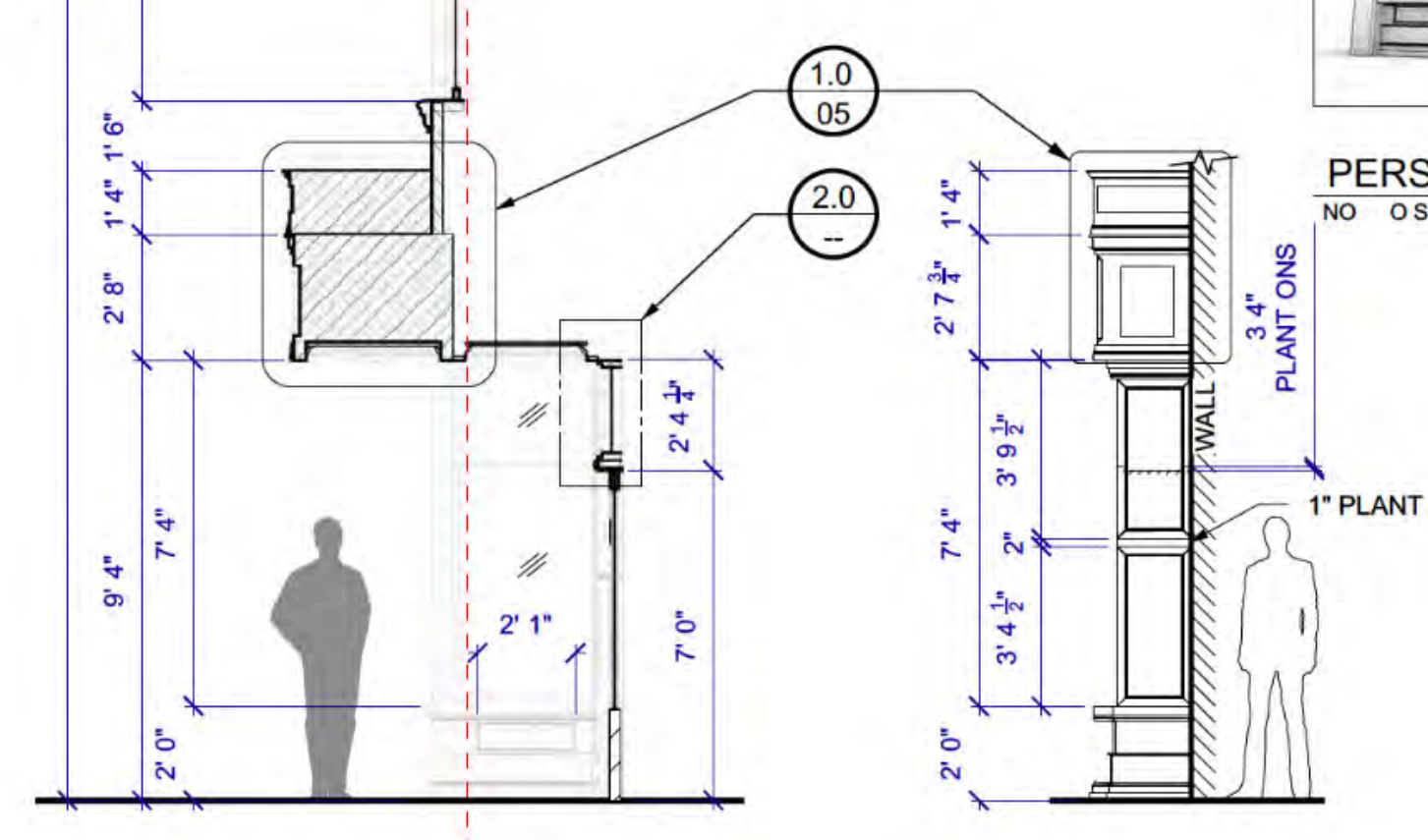
MAKE (9)
TYP. WINDOW #3
3/4" = 1'-0"



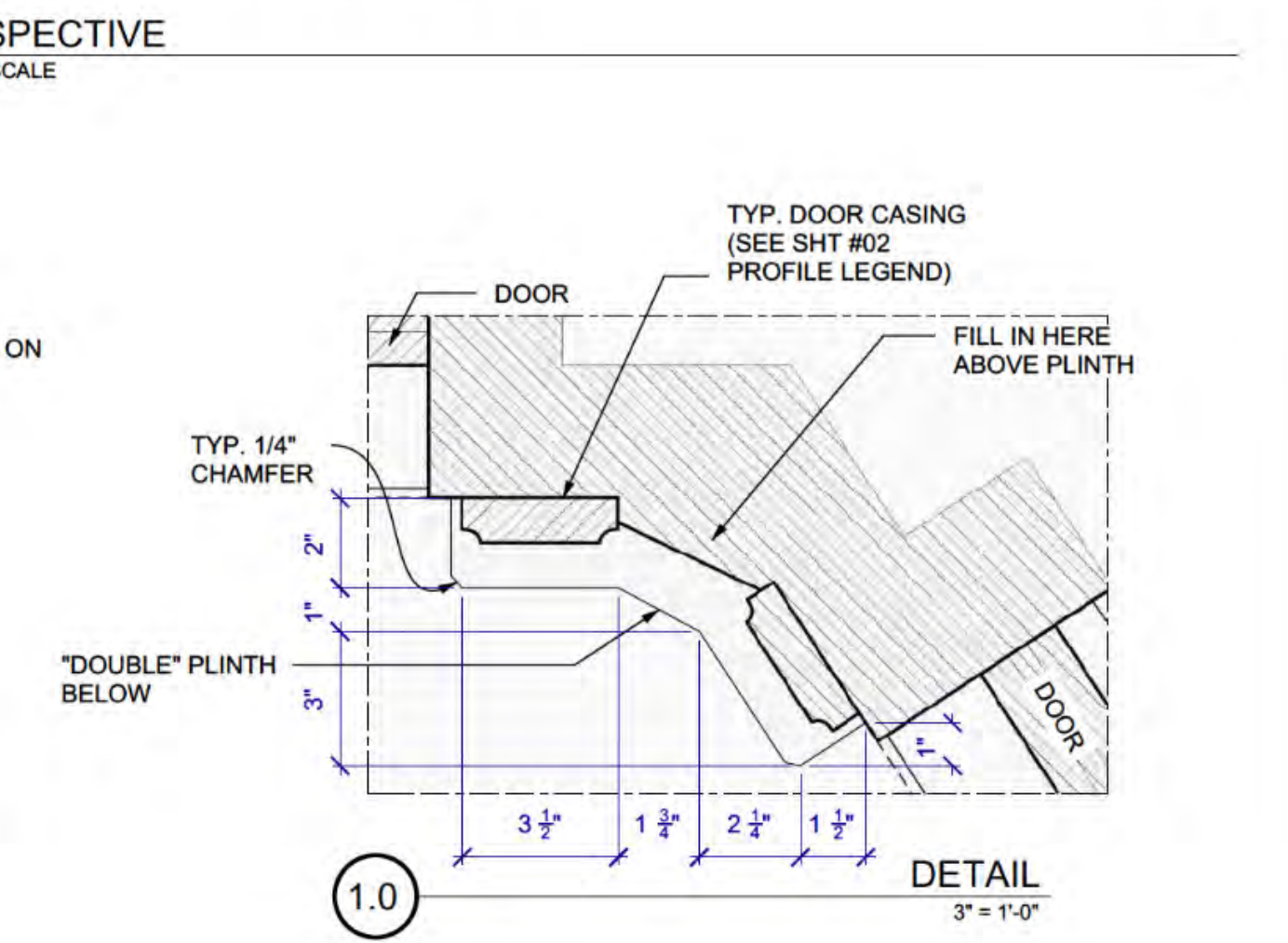
2.0 DETAIL: TYP CONDITION
3" = 1'-0"



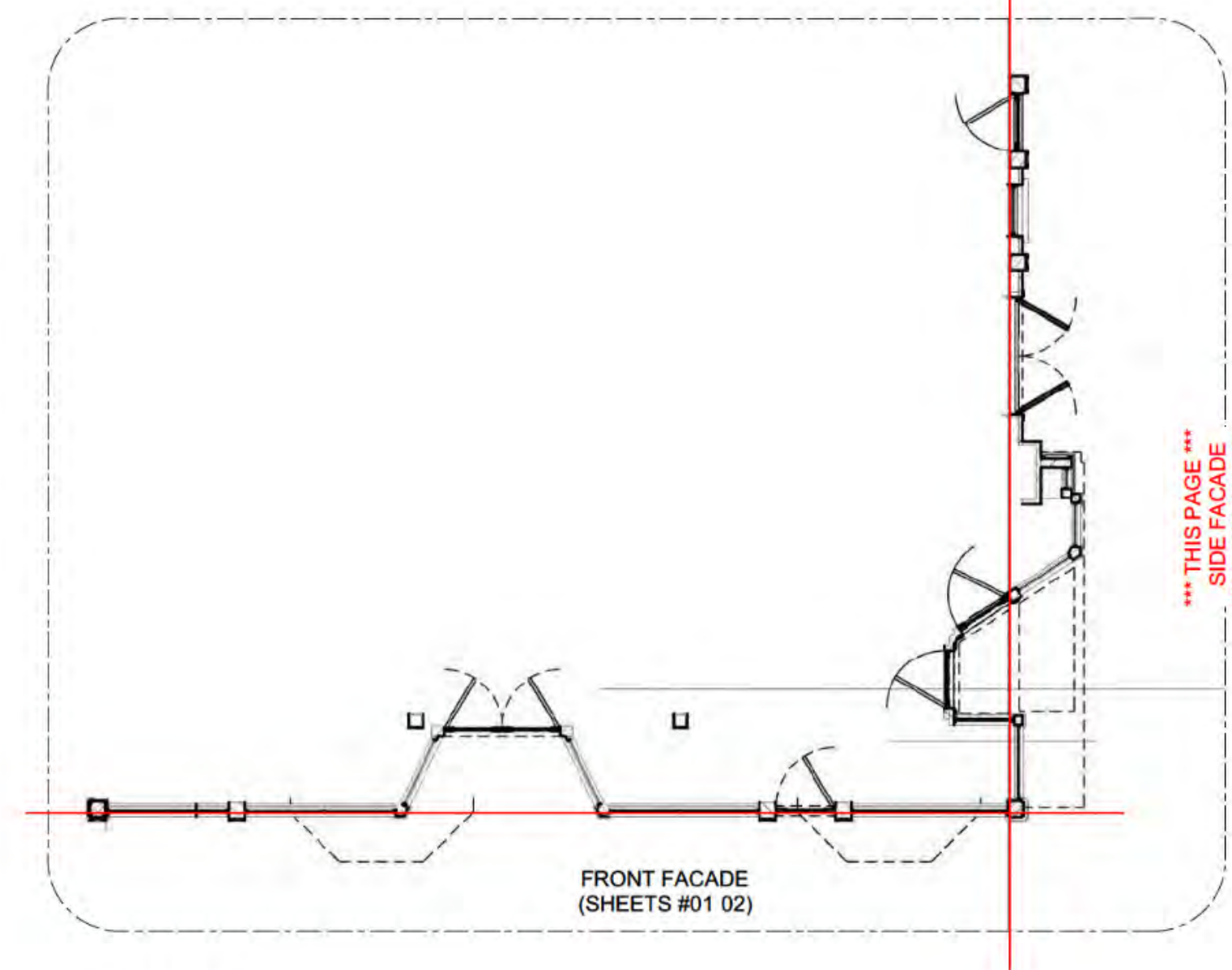
ELEVATION
1/4" = 1'-0"



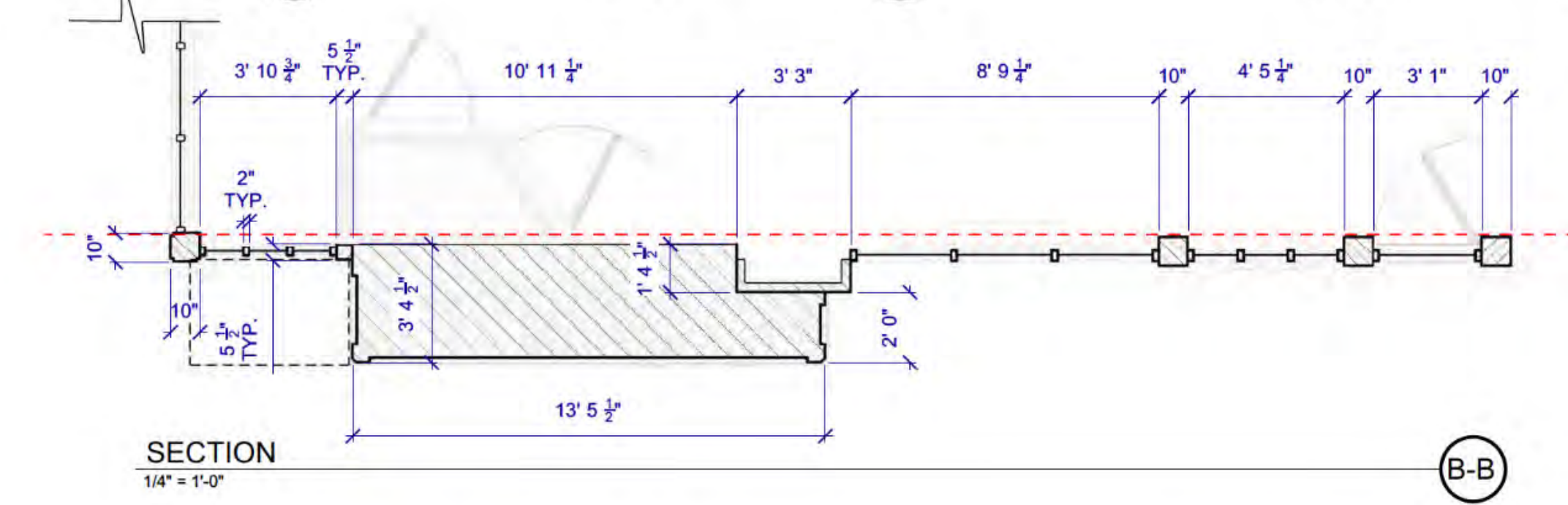
ELEVATION
1/4" = 1'-0"



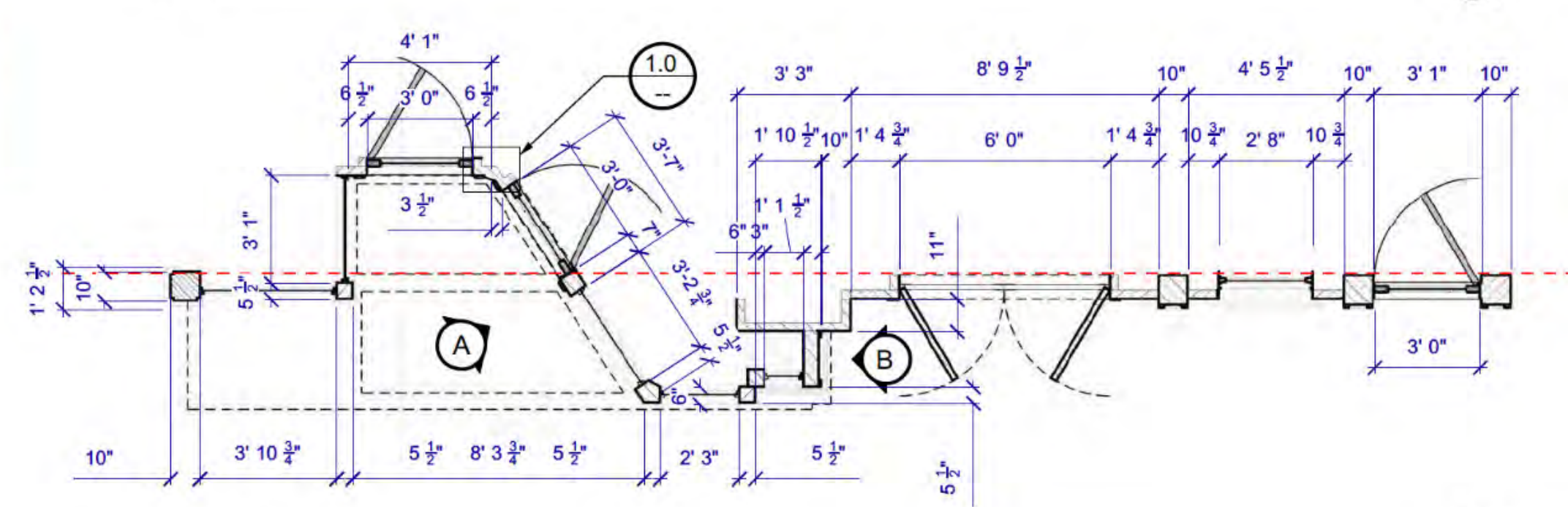
1.0 DETAIL
3" = 1'-0"



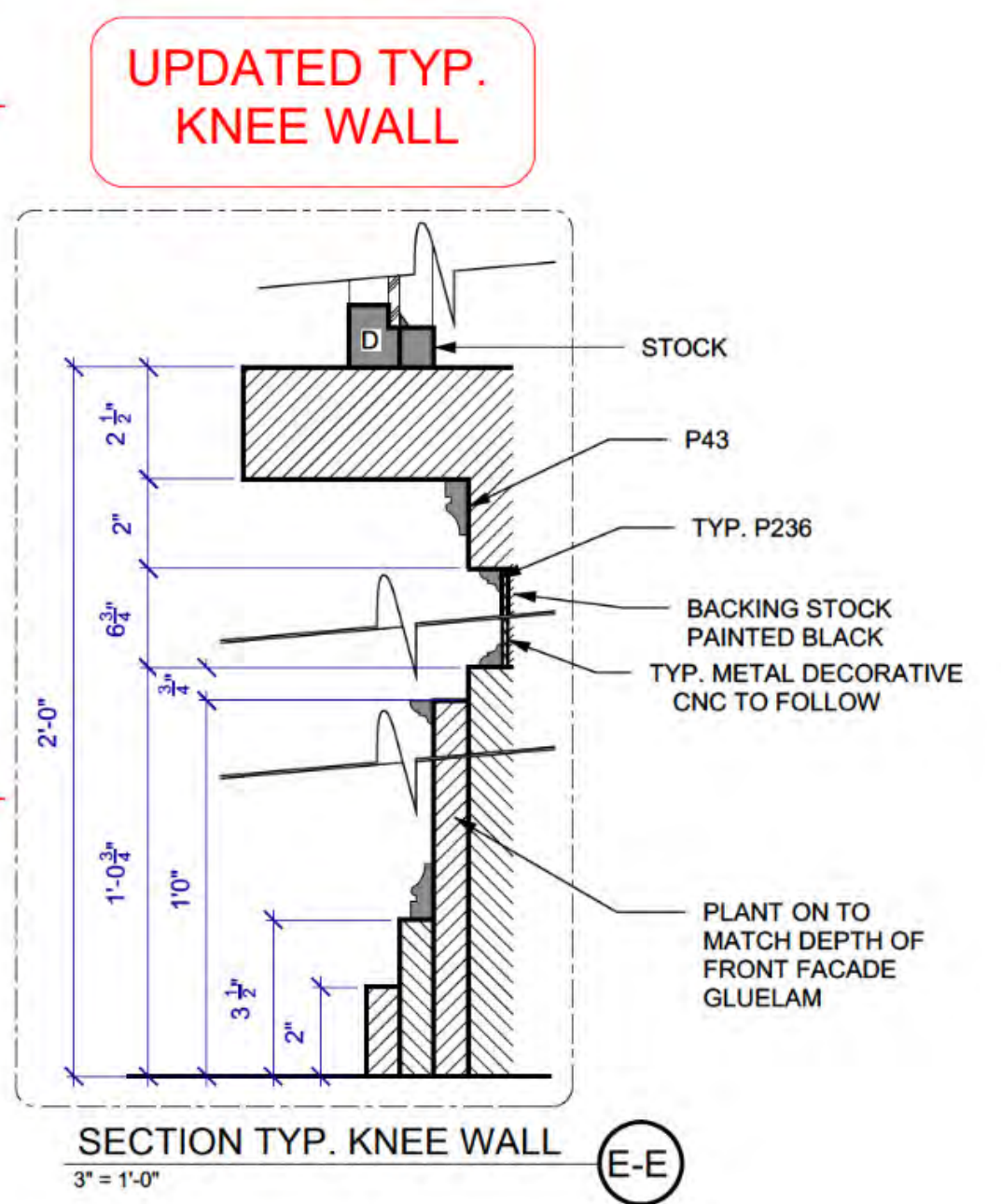
KEY PLAN
1/8" = 1'-0"



B-B

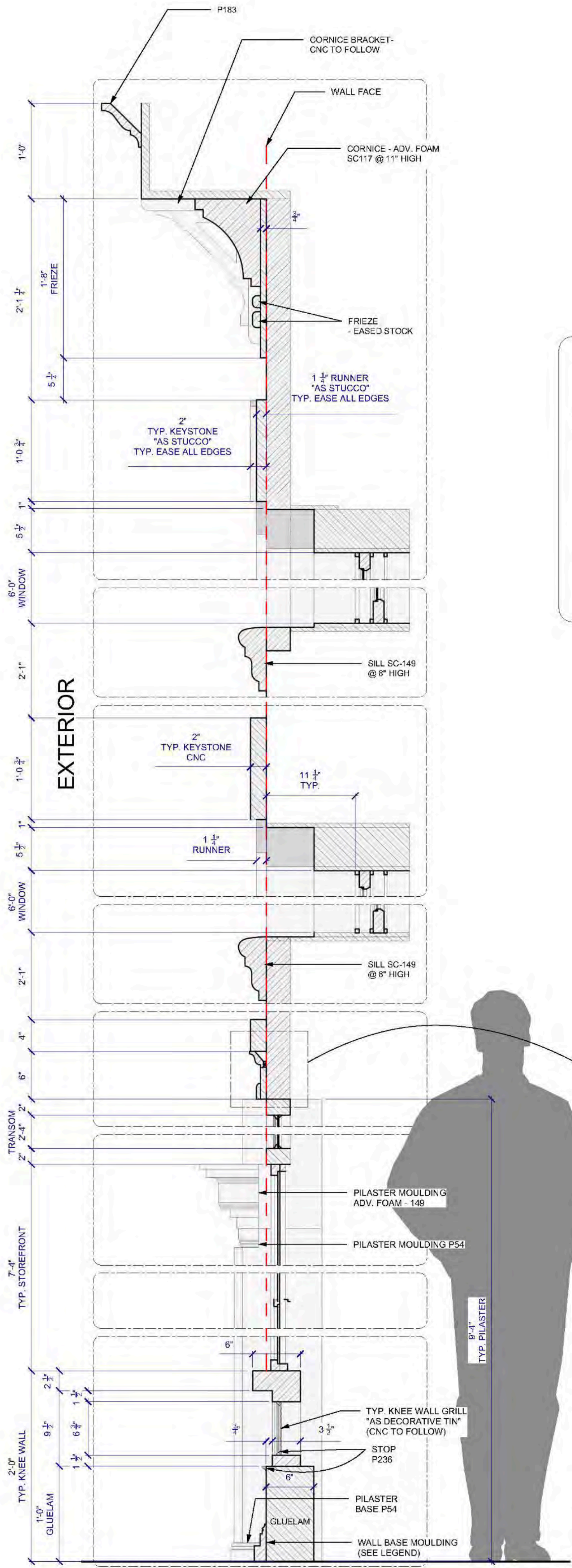


C-C

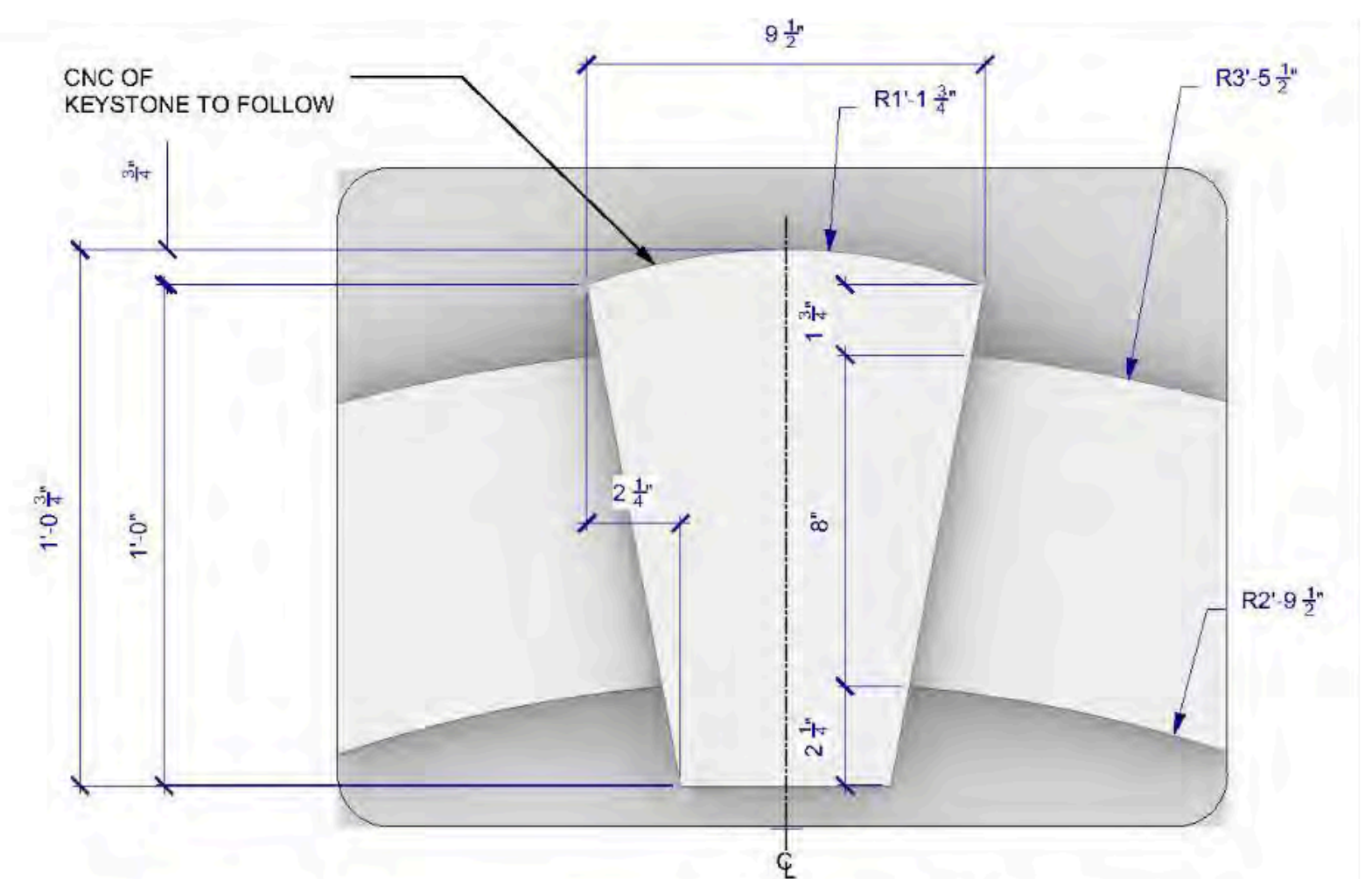


SECTION TYP. KNEE WALL
3" = 1'-0"

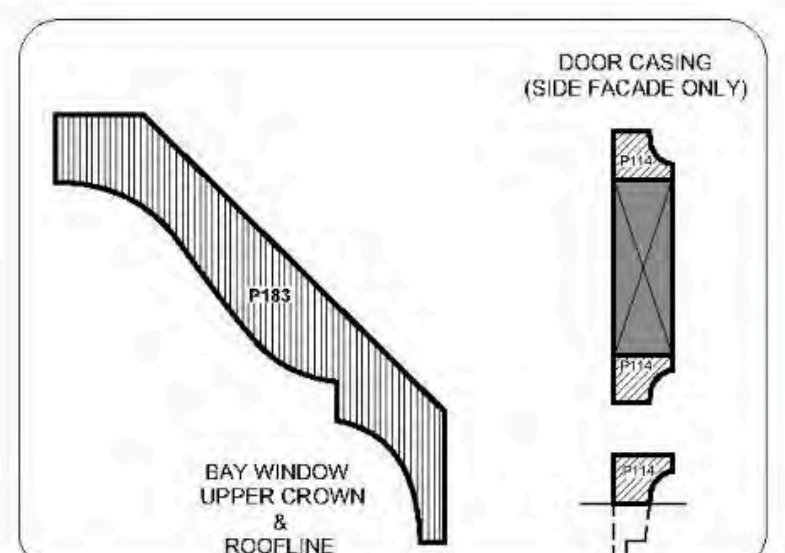
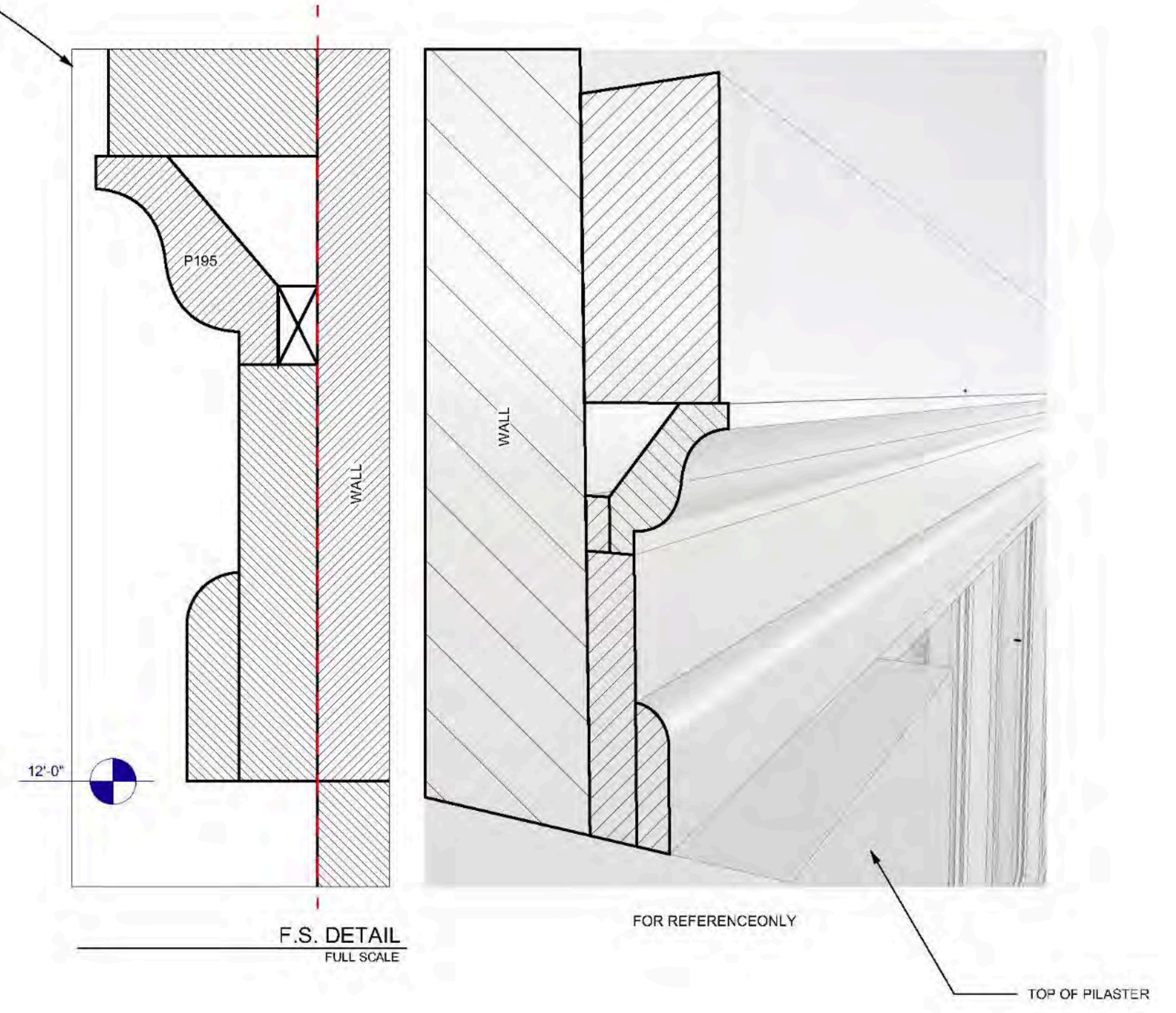
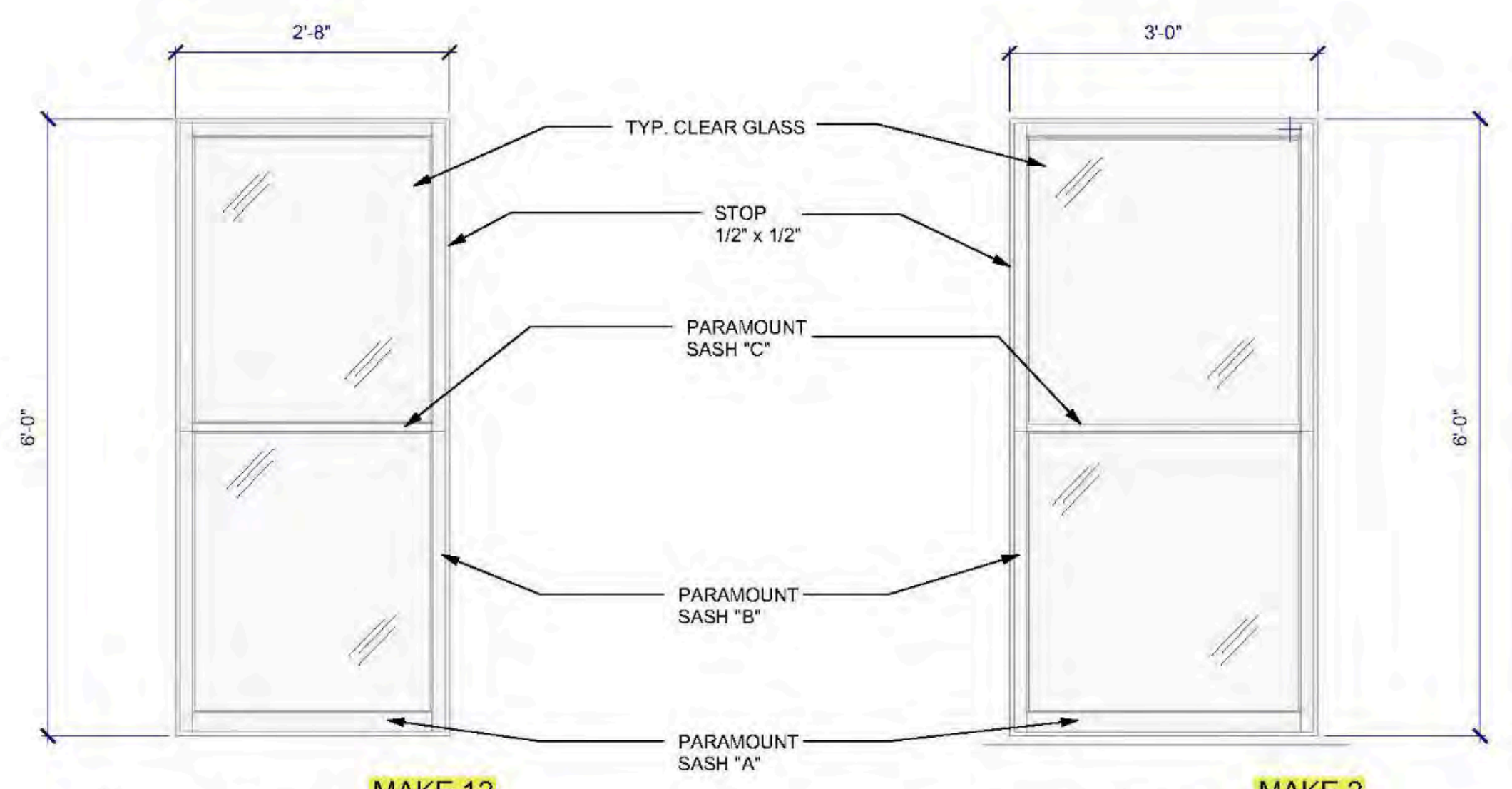
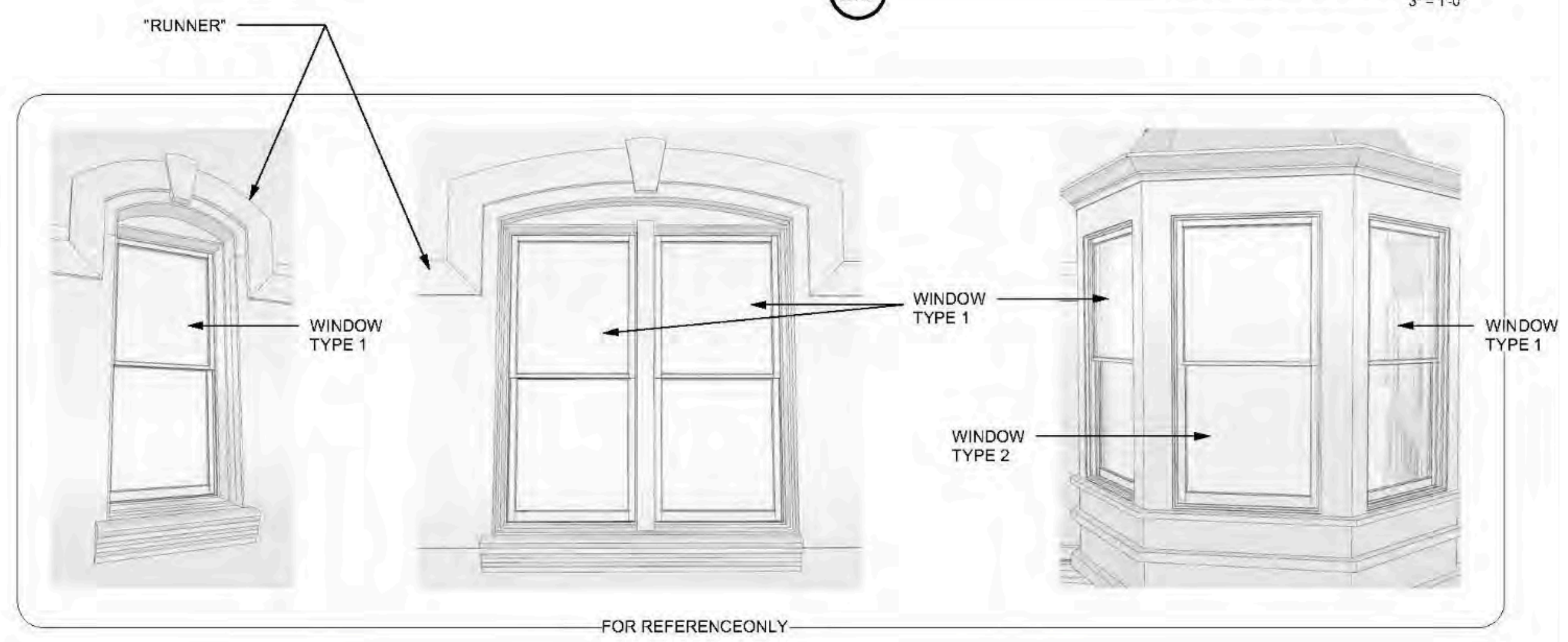
RELEASED



1.0 DETAIL - SECTION
1 1/2" = 1'-0"

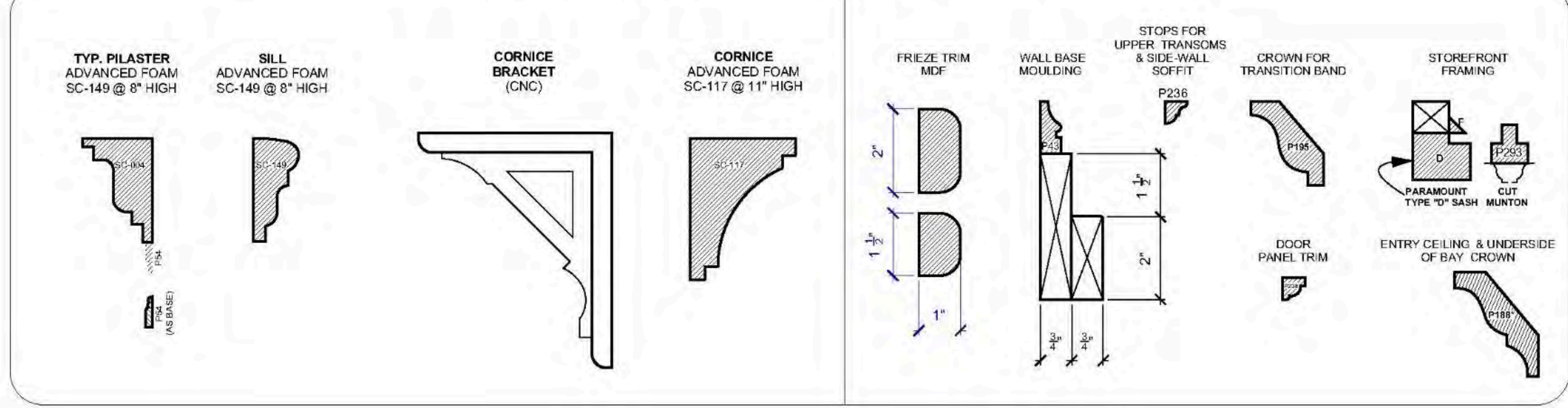


2.0 DETAIL - TYP. KEYSTONE
3" = 1'-0"



GENERAL NOTES:
KEYSTONE CNC TO FOLLOW
KNEE WALL GRILL CNCs TO FOLLOW

PROFILE LEGEND (NOT TO SCALE)



"9-1-1"

Call Center

White model renders are a standard tool I use to express the volume and layout of a space to the show's production designer, cinematographer, and other department heads. In addition, I would create rendered iterations of details such as desk and monitor configurations for this permanent set of the original Ryan Murphy production.

After receiving general feedback and specific redlines, I would iterate additional options for layout, lighting, crew and equipment access, and any other manner of aesthetics and logistics. When all was finalized, I would draft a set of detailed drawings for the construction department and any third-party vendors. During construction, I would keep communication with vendors, and walk the stage to discuss specific elements with the foremen, and answer any questions regarding the build.





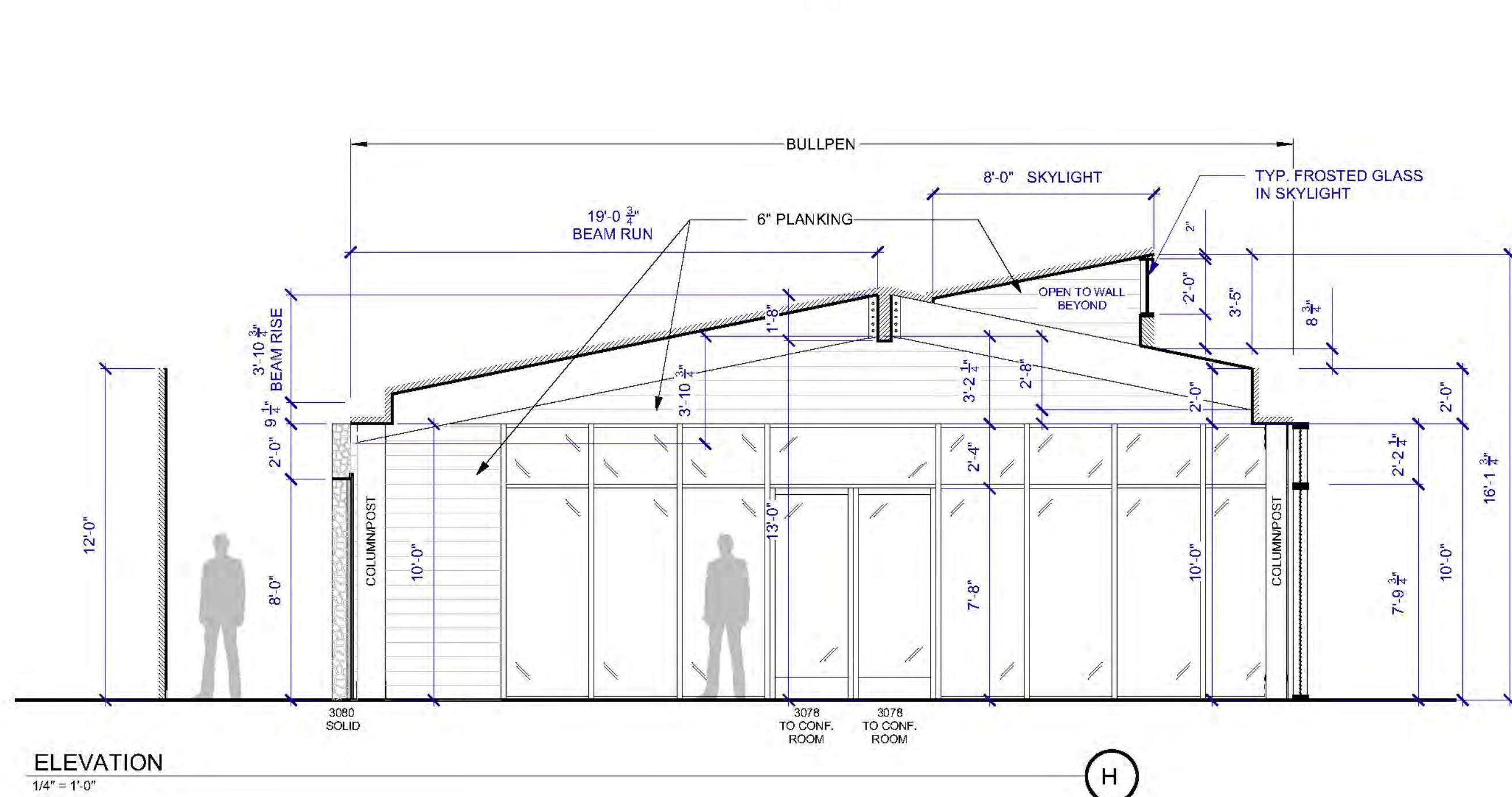
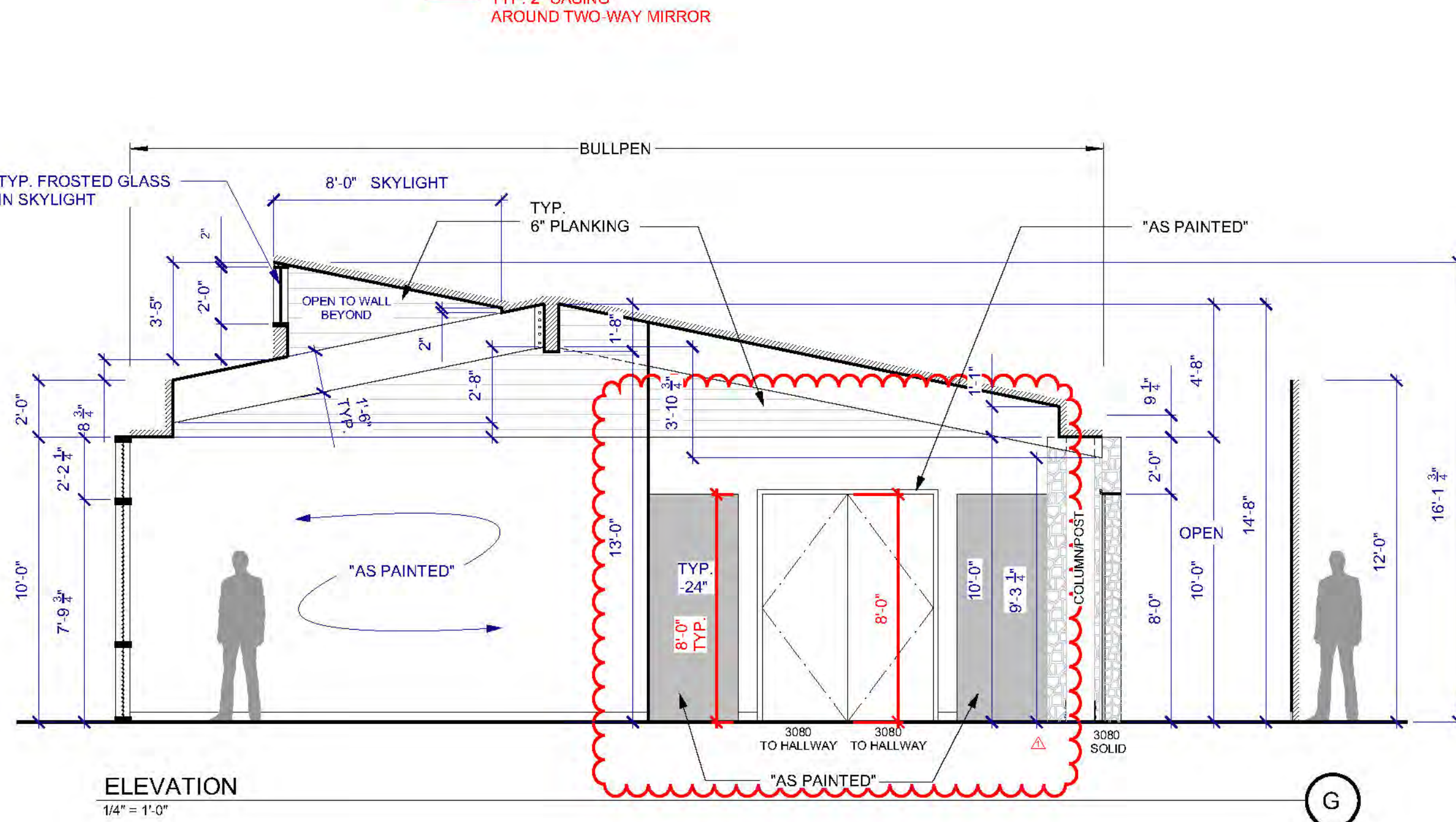
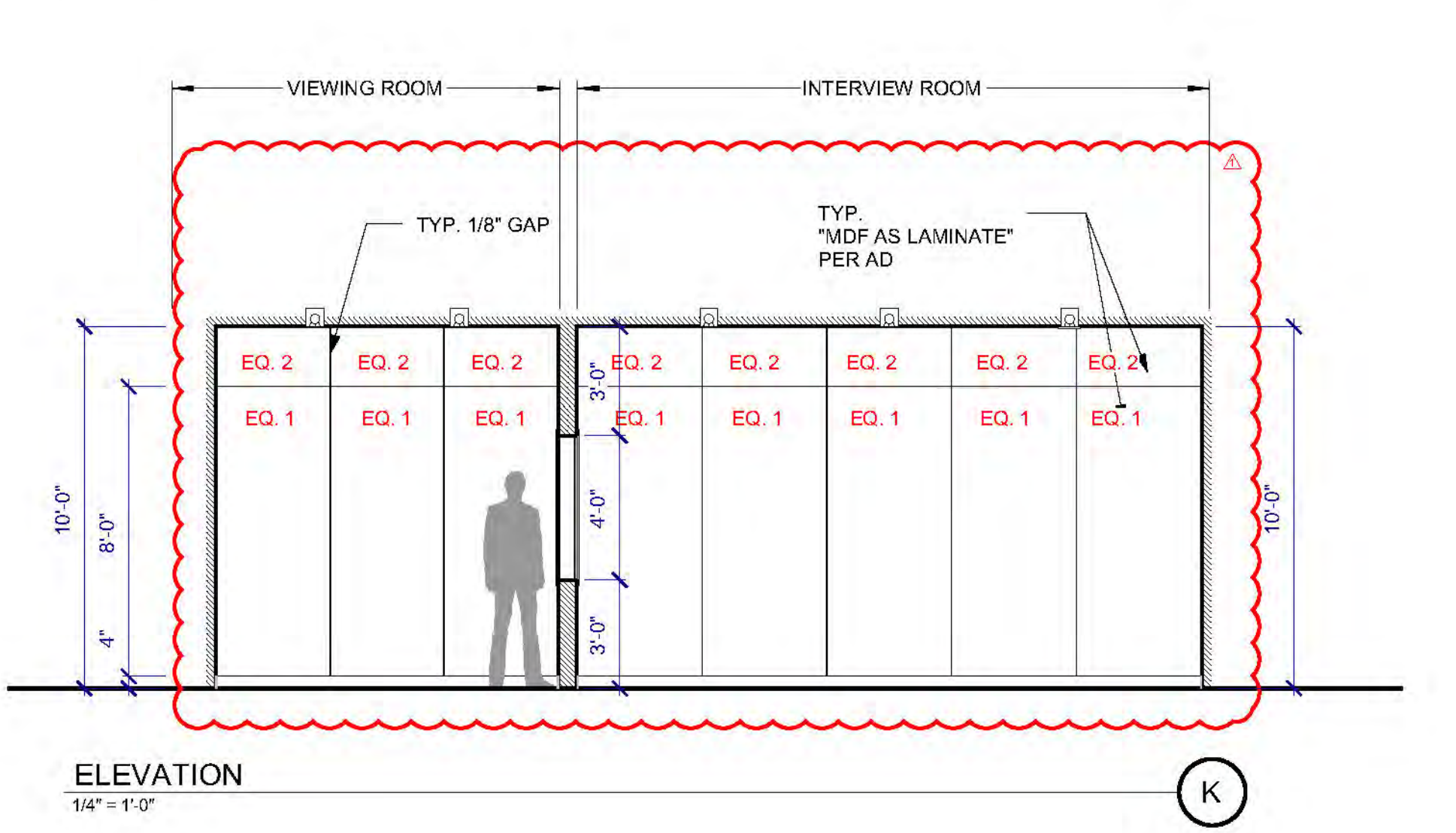
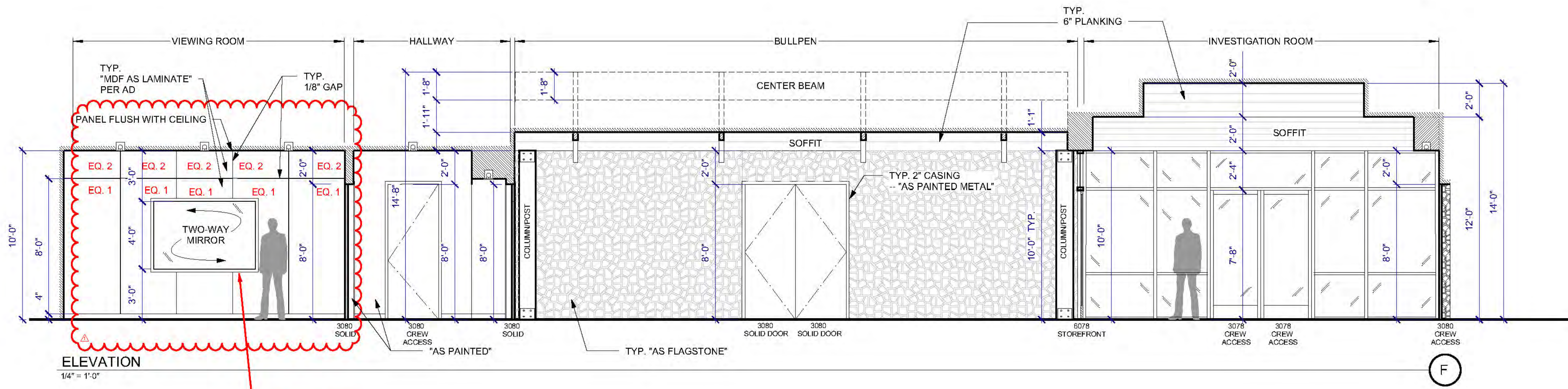
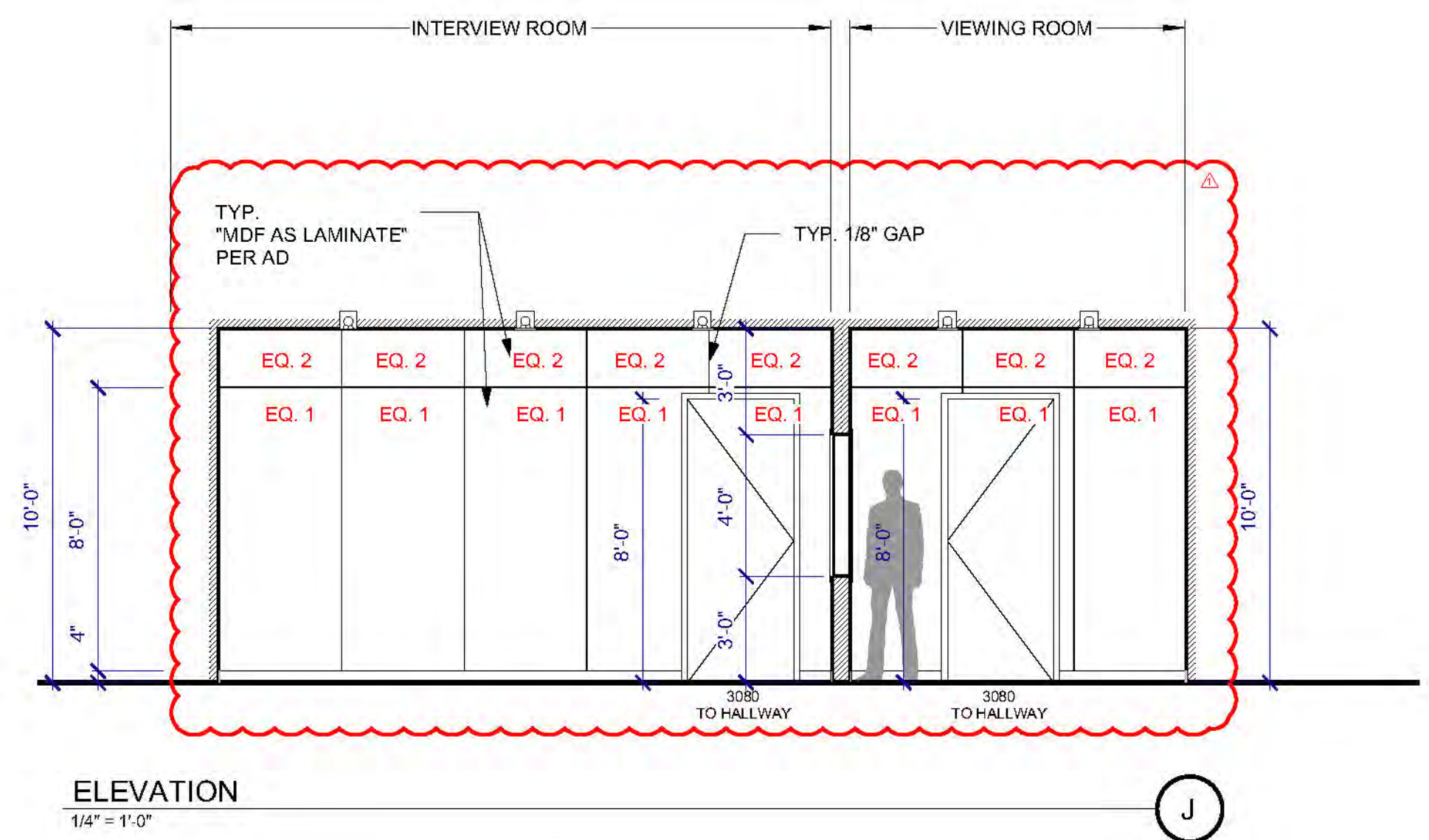
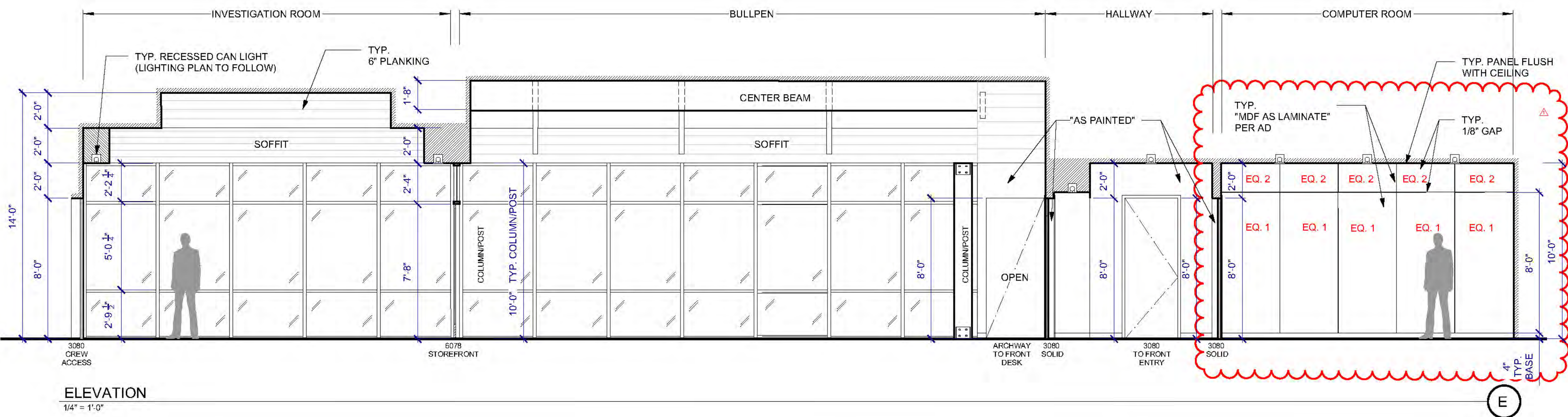
"Unbelievable" Police Department

This large stage build was based on an existing police department, with specific architectural elements, including glulam beams and stone walls. In order to recreate the walls, I took detailed on-site photos to be ingested by our fantastic graphic artis. I was then able to use the files to create bump, displacement/height, and roughness texture maps for the materials in my renders.

A sheet of perspective model shots always helps convey the space to not only the art director and production designer for finalization, but the construction department when it came to building the massive set. Details conveyed to the third-party window fabricator that all interior storefront glass were to be set on gimbles to help keep light flares away from camera while shooting.







ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

ELEVATION
1/4" = 1'-0"

INTERVIEW & VIEWING ROOMS

GENERAL NOTES:
 4" TYP. BASE ON ALL WALLS (EXCEPT STOREFRONT AND FLAGSTONE)
 DETAILS, RCP, FLOORING LIGHTING PLAN TO FOLLOW
 6" PLANKING
 DISCUSS ALL GLASS GIMBAL OPTIONS

FINISHING NOTES:
 ALL BEAMS "AS GUELAM"
 "AS PAINTED" PER A.D.
 "AS FLAGSTONE" PER A.D.
 BASE FINISH TBD
 STAIN-GRADE PLANKING
 TYP. FLOOR "AS CONCRETE" PER A.D.

Client Renders

Every client has particular needs for their project, and each necessitates custom deliverables. When it comes to renders, that means having the ability to work in varying styles that convey the intent of a specific service or product.

Character and tone shape the story of any image. So whether it's a purposely bare kitchen meant to convey the unencumbered volume of a remodel; a perfectly placed geodesic dome housing a community play area; or the rebuild of a beloved classic (with a few customizations for a Joe Pytka IBM spot concept), I begin, iterate, and finish every design driven by the mantra of these essential elements.





