

prof. Beita

A RCHITECTURE

portfolio

Think of your
portfolio as a
design project

portfolio TIPS

portfolio TIPS

#1: How long should a portfolio be?

- a. Fifteen pages or less?
- b. Twenty pages or less?
- c. As many pages as it takes to cover all your work.



portfolio TIPS

#2: Portfolio Formats?

portfolio TIPS

#2: Portfolio Formats?

- a. Printed
- b. Website
- c. PDF

portfolio TIPS

#3: Choosing a Design?

The type of portfolio you need will depend on how you intend to use it.

- looking for an internship
- applying for school
- applying for your first job
- looking for a new job
- looking for freelance opportunities

portfolio TIPS

#4: Choosing a Presentation Medium?

Consider the type of presentation you want your career portfolio to provide to anyone viewing it.

- Can be viewed online
- Used as a presentation in a face to face interview
- Is a hard copy leave behind
- Application attachment

portfolio TIPS

#4: Choosing a Presentation Medium?

In many cases you'll need a versatile portfolio that you can adjust into more than one medium.

portfolio TIPS

#5: Include a Variety of Skill-Representing samples

Portfolio should show off all the different kinds of projects you've worked on and the scope of your skill set.

portfolio TIPS

#6: Let your portfolio be an example of your architecture style

Simple, clean, clear style that has vision, insight and is well-built is what your portfolio should represent. Forget fancy smoke-and-mirrors portfolio design that may trick employers into looking twice. Let your work speak for itself.

portfolio TIPS

#7: Review

Ask the employer the type of portfolio they would like you to bring to an interview (electronic, reproduction, originals etc.)

portfolio TIPS

#7: Review

Hard copy and electronic portfolios should match the design style established in your resume, cover letter and thank you notes

portfolio TIPS

#7: Review

Only include your best work from your most recent coursework and internships

portfolio TIPS

#7: Review

Include samples that relate to the style and project type produced by the employer

portfolio TIPS

#7: Review

Make sure that electronic portfolios are intuitive to navigate and that the files load quickly on most computers

portfolio TIPS

#7: Review

If using a CD for your electronic portfolio, your cover should be designed to reflect your brand

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portfolio

GRID_Layout

GRID

We Need to Straighten Things Out

The grid system in graphic design is a way of organizing content on a page, using any combination of margins, guides, rows and columns. It is commonly seen in newspaper and magazine layout with columns of text and images. One grid, or a collection of grids, may be used across an entire project to achieve a consistent look and feel. In a finished product, the grid is invisible.

Print Layout



Single-Column Grid is the base of grid design. It organizes information into one column layout. It will result in a symmetrical, mirror-image spread.



Multi-Column Grid provide flexible formats for publications that have a complex hierarchy of contents. More columns = More flexibility.

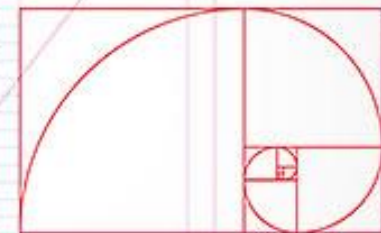


Modular Grid has consistent horizontal divisions from top to bottom and vertical divisions from left to right. It organizes image and text.

Golden Section

The Golden Section is a ratio which is evident throughout the universe as the number Phi. You can use this ratio in your design by making sure that elements of your grid conform to this ratio. Using the Golden Section can ensure a natural sense of correct composition, and balanced design. It is based in mathematics and the formula for the golden section is

$$a : b = b : (a+b)$$



Phi was used to symbolize the golden ratio. Usually, the lowercase ϕ is used. Sometime, the uppercase Φ is used for the reciprocal of the golden ratio, $1/\phi$.

Web Layout



Google's site is very clean, probably the simplest corporate site out there. It uses grid to layout its content.



Facebook.com - largest social network site - is cluttered with information, but still neatly organized into grids.

Many of the websites that you see everyday are using grid for optimizing web layouts. You may not see it but it is there, holding up the elements, structuring design, establishing layout, guiding the page elements. While it is invisible in the final printed piece, you'll need to be able to see it during page construction.

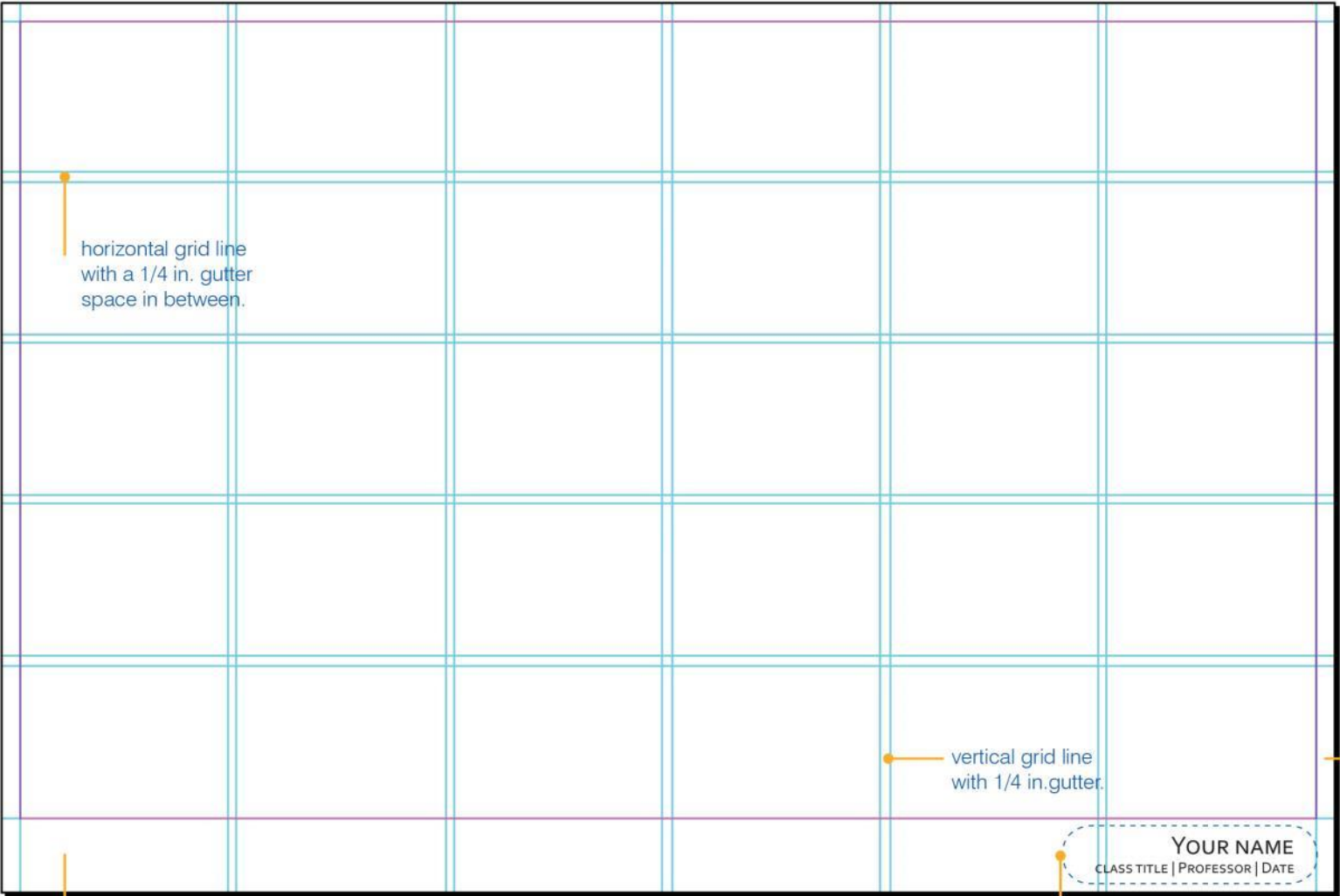
Source: 1) Thinking with Type by Ellen Lupton
2) The Nature of Design: New Directions, Peter Fischli
3) Design Thinking: The Design Process, David Kelley
4) Modern Web Design, by Thomas H. Davenport

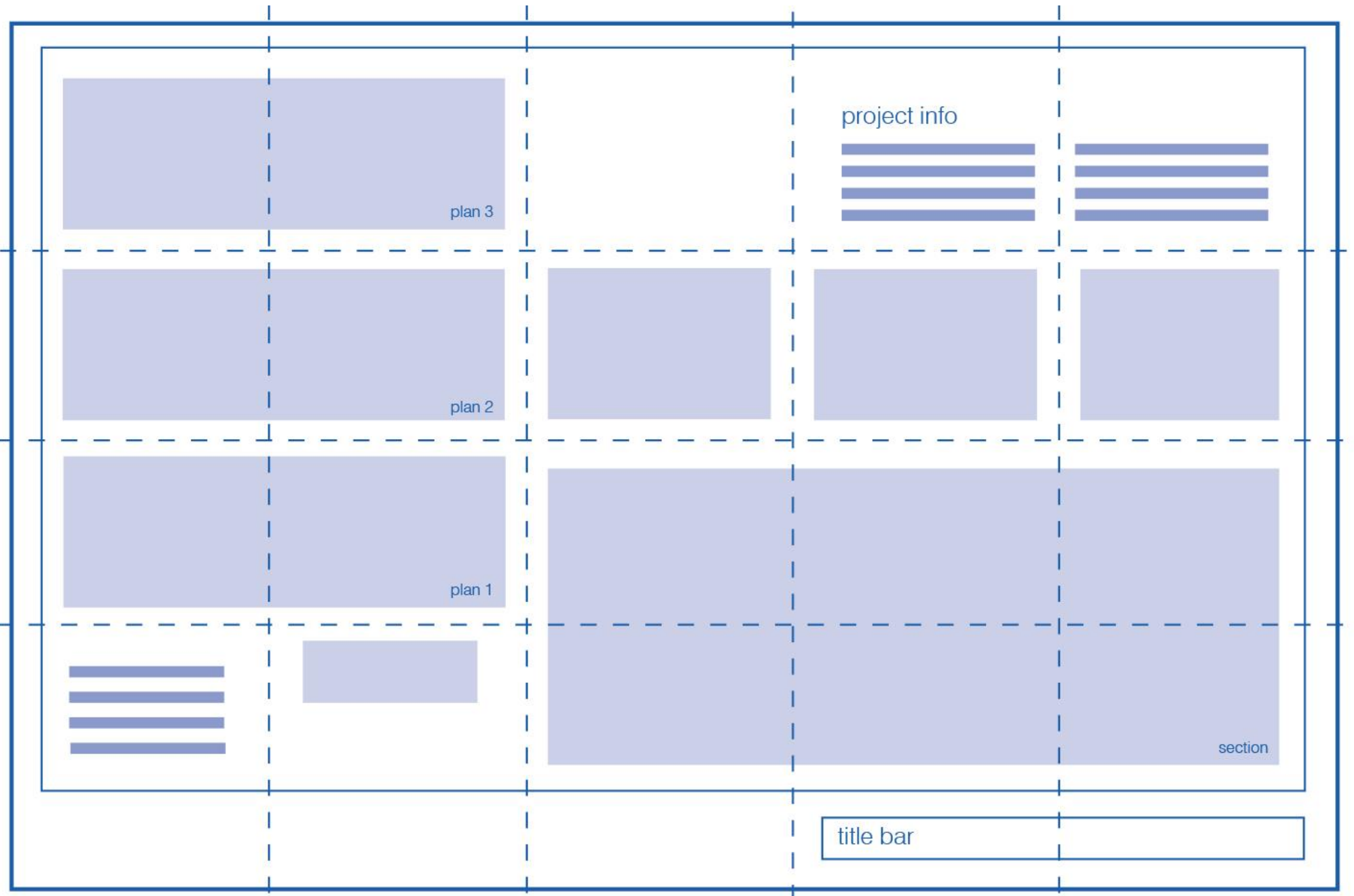
2. LAYOUT ESSENTIALS

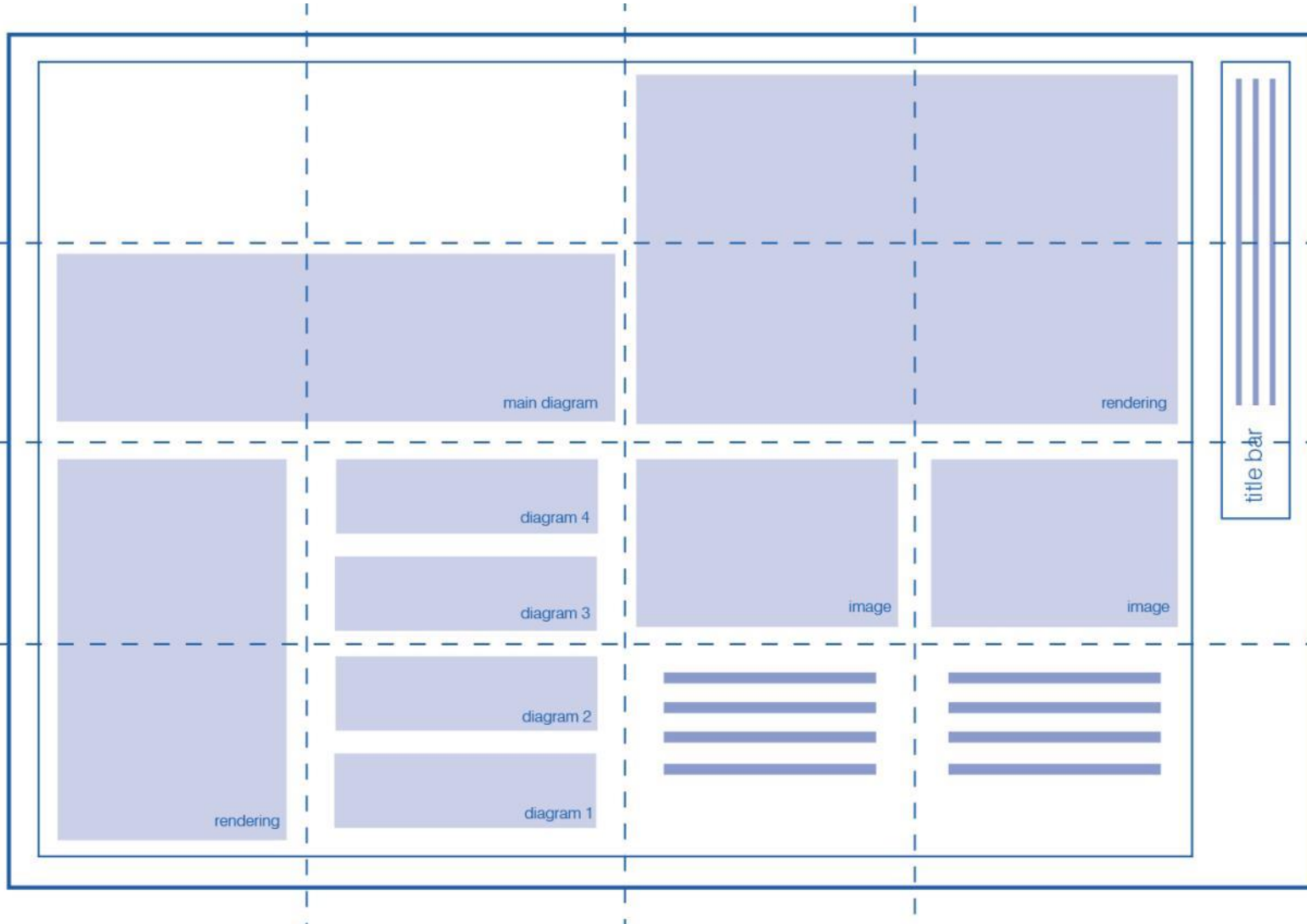
- The Grid

A grid helps you organize visual elements on the page. These elements may be drawings, images, diagrams, or text. Grids can range from complex to very neat and straightforward.

Decide on an appropriate page size. Will you have one or more pages? If more, it might make sense to have a repeating title bar with your name and any other pertinent information. This title bar should appear in the same place on each page for consistency throughout your presentation. Creating a master page in InDesign can help achieve such continuity.







Think about proportion, scale, and balance. The same concepts that you employ when designing architecture are important when laying out your boards.

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A RCHITECTURE

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Font

AaBbCc sans serif

AaBbCc serif

AaBbCc serifs (in red)

SERIF FACES

Baskerville

Garamond

Palatino

Times New Roman

SANS SERIF FACES

Franklin Gothic

Gill Sans

Helvetica

Swis721

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portfolio

COVER_PAGE

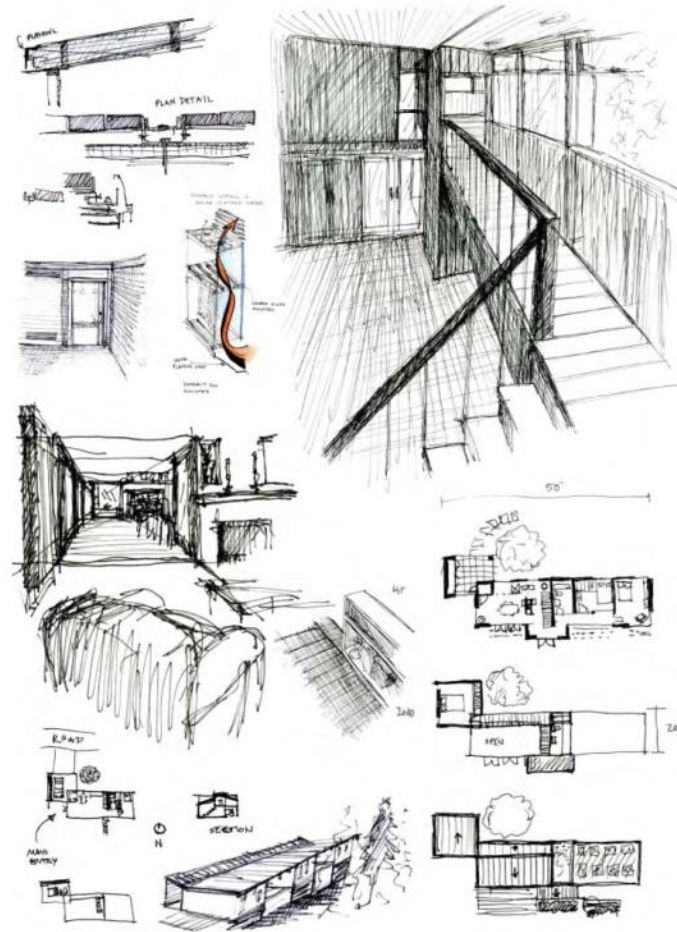


PORTFOLIO

SITE - PROGRAM - MATERIAL - STRUCTURE

ERIC LADOUCEUR
2006 - 2009

Architecture Portfolio



PETER EKAMA

1428 Pleasant Hill Road New Philadelphia,
Ohio 44663 peter.ekama@gmail.com
c: 330-573-8047



ARCHITECTURE
PORTFOLIO

a collection of designs and creative works by Deepen Dighe.

+ □ ▣ ▤ ▥ ▦ ▧

RRR ■
VTY ■
LFV ■
OOO ■
LZ
IU
DB



HARISSA
ILLIAMS

DESIGN PORTFOLIO



GERARDO ORTIZ

ARCHITECTURE
PORT

FO
LO
FO

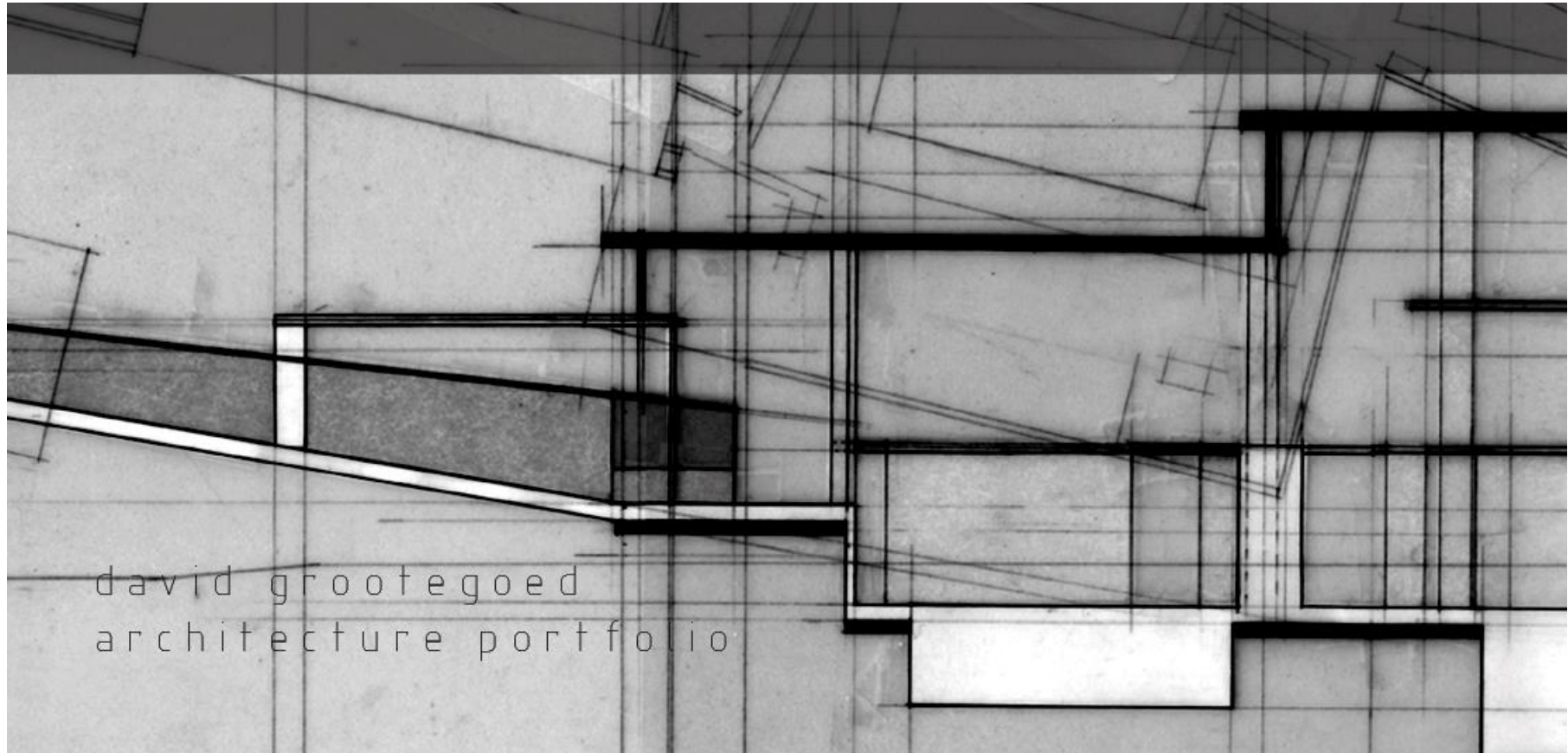
terry
jackson
architecture
portfolio
twothousandandten

Z a c h a r y S m i t h

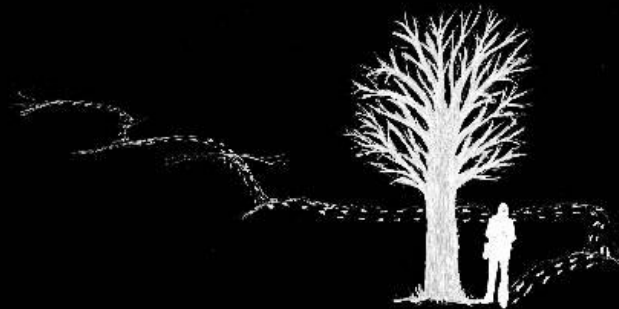
Art and Architecture Portfolio

University of Massachusetts | M.Arch. | May 2009

Keene State College | BS Architectural Design | May 2007



david grootegoed
architecture portfolio



My Architectural Journey: Design Portfolio

LINDA ODIASE



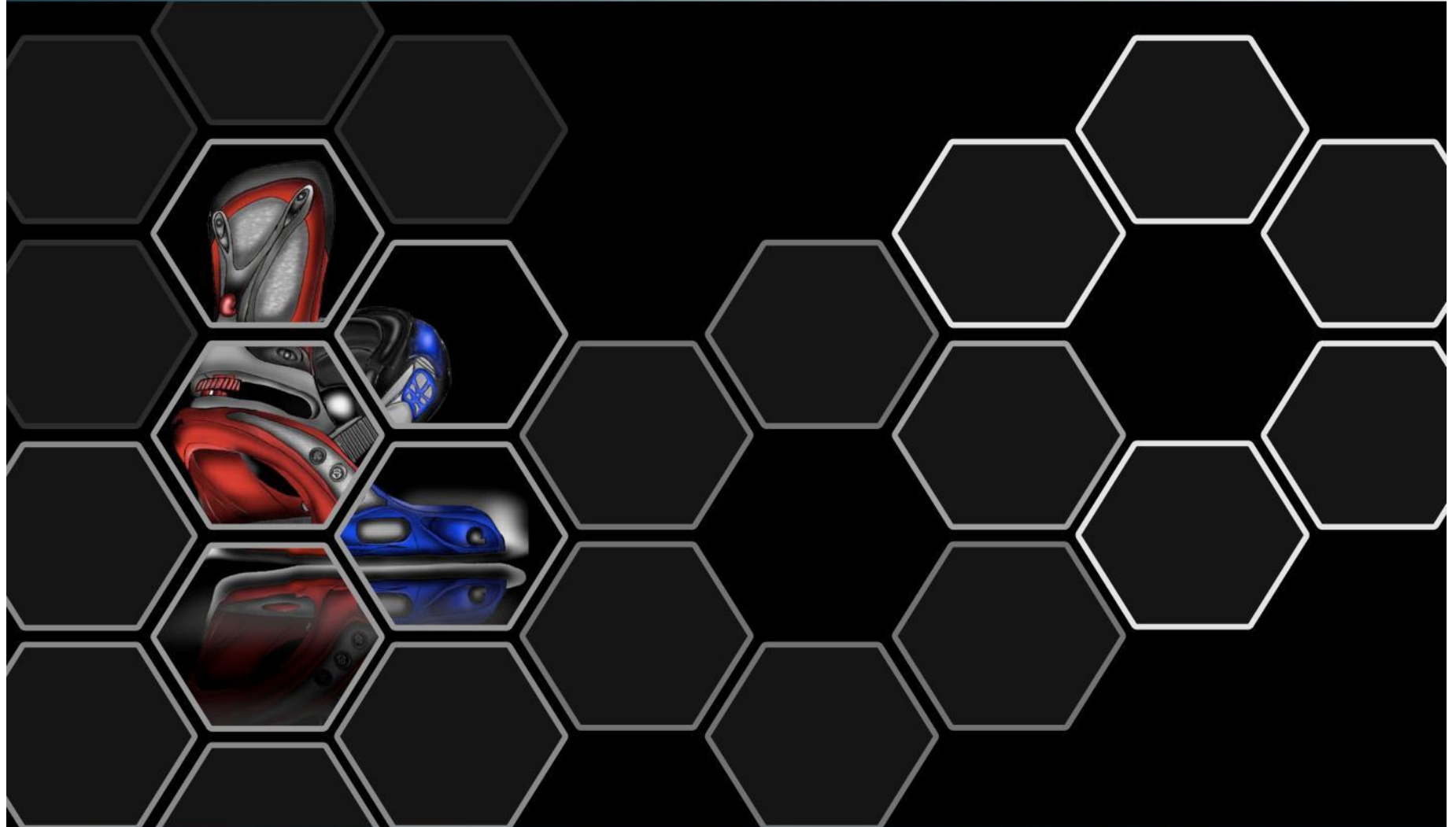
Cathy Dalton
PORTFOLIO



lauren pieri

DESIGN PORTFOLIO ••• PURDUE UNIVERSITY

Industrial Design Teaser Portfolio



Michael Ryan Zaleta

PORTFOLIO

AHMED OSMAN EL-ABD

Portfolio Bill Caplan

Assoc. AIA
Master of Architecture, Pratt
BS in Materials Engineering, Cornell

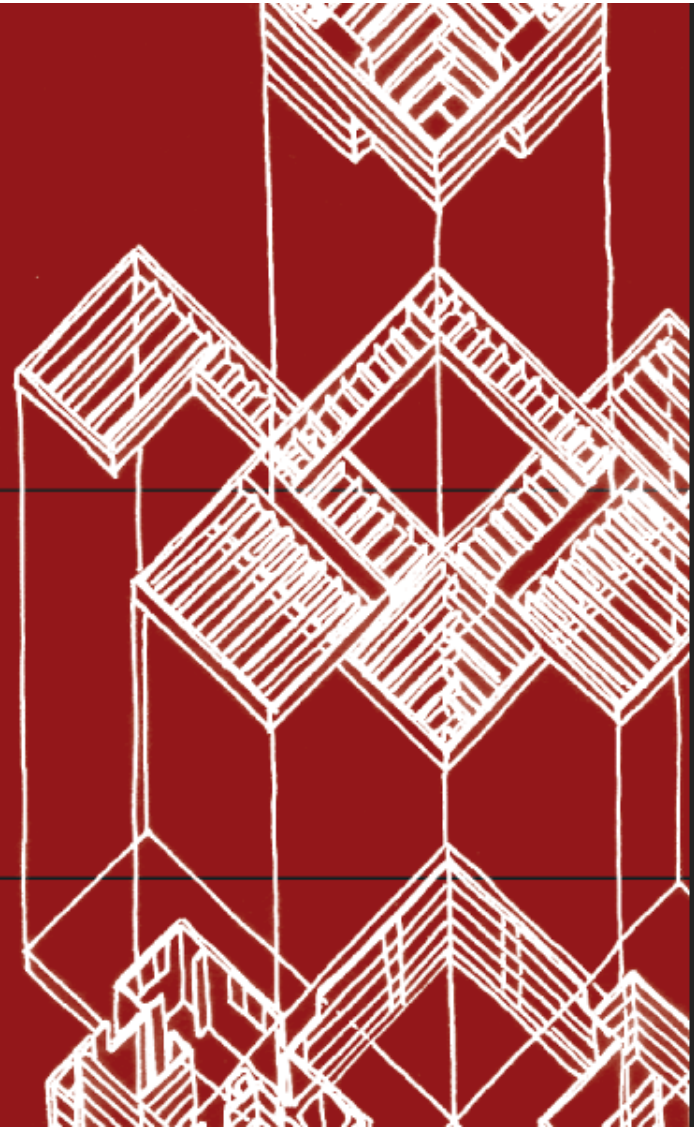
Revit
Maya
Rhino
Ecotect
AutoCAD
GC
Mental Ray
3ds Max
MagicsX
ZPrint
Pepakura
PhotoShop CS4
InDesign CS4
Illustrator CS4
Acrobat

PORTEFOLIO

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the
works
of
angel
@cevedo

Branding. Identity. Print. Package. Web.

THE
ARCHITECTURAL
DESIGN WORK OF **ADAM**
WAGONER
KANSAS STATE UNIVERSITY

P O R T F O L I O



Stephanie Ann
Sarris

stephsarris@att.net
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portfolio

CONTENT

01

Setting the Scene

09	Message from the Chairman
15	Our Environment
17	Our Region
19	About Environment Waikato
23	Our People

Environmental Subjects
CONTENTS

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07 - Setting the Scene
The Environment
Our Region
Local Government Matters
Our People

20

30

40

50


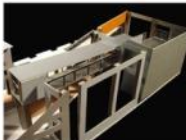







S	10
O	15
R	20
R	25
A	30

TABLE OF CONTENTS

THE NEW YEAR SERIES

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Artist's SOHO.....	
The Senses.....	
Construction Drawing.....	
Manual Sketches.....	
Visual ARTivities.....	
Fotography.....	
1D2D3DMax.....	

01 YOUR ESSENTIAL GUIDE TO NEW MEDIA DESIGN

0203 100 PAGES OF WORLD-CLASS ADVICE:
MEET THE DESIGNER OF TEQUILA

04 INSPIRATION TECHNIQUE = GREAT DESIGN

0506 FEATURING: James Mudduck, Charlie Funes,
Taschen's designers: BREAKING THE RULES
OF DESIGN

07 TYPE CASTING AND MUCH MUCHIER MUCHIEST

08 DESIGNER OF THE MONTH:
GOOD DESIGNER. GOOD THINKER



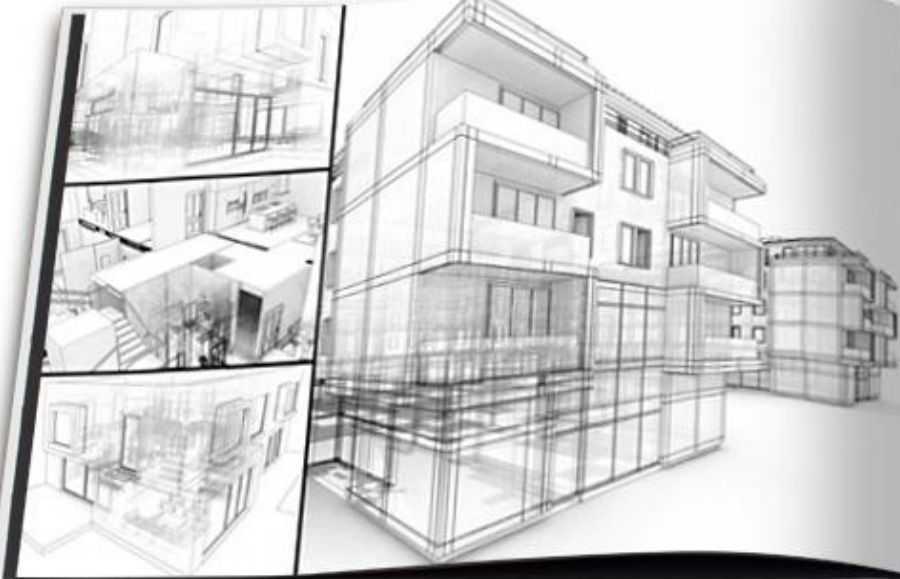
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PAGES





SOUTH SIDE

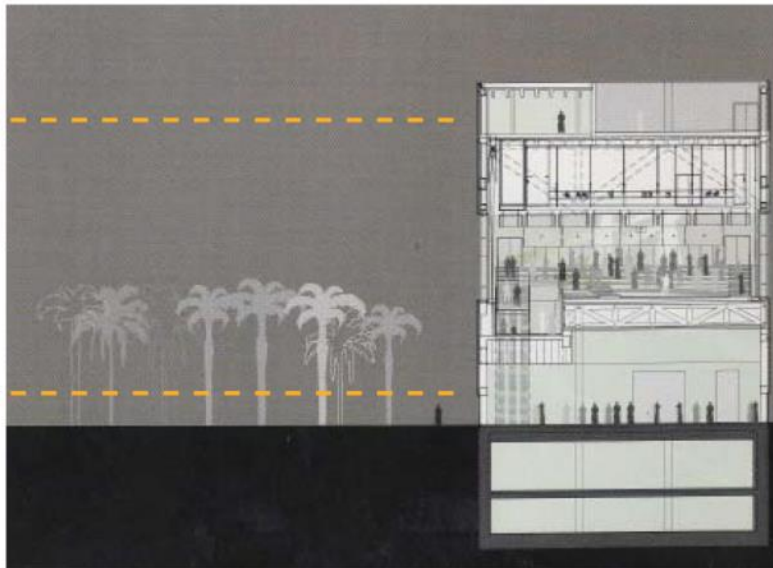


NORTH SIDE



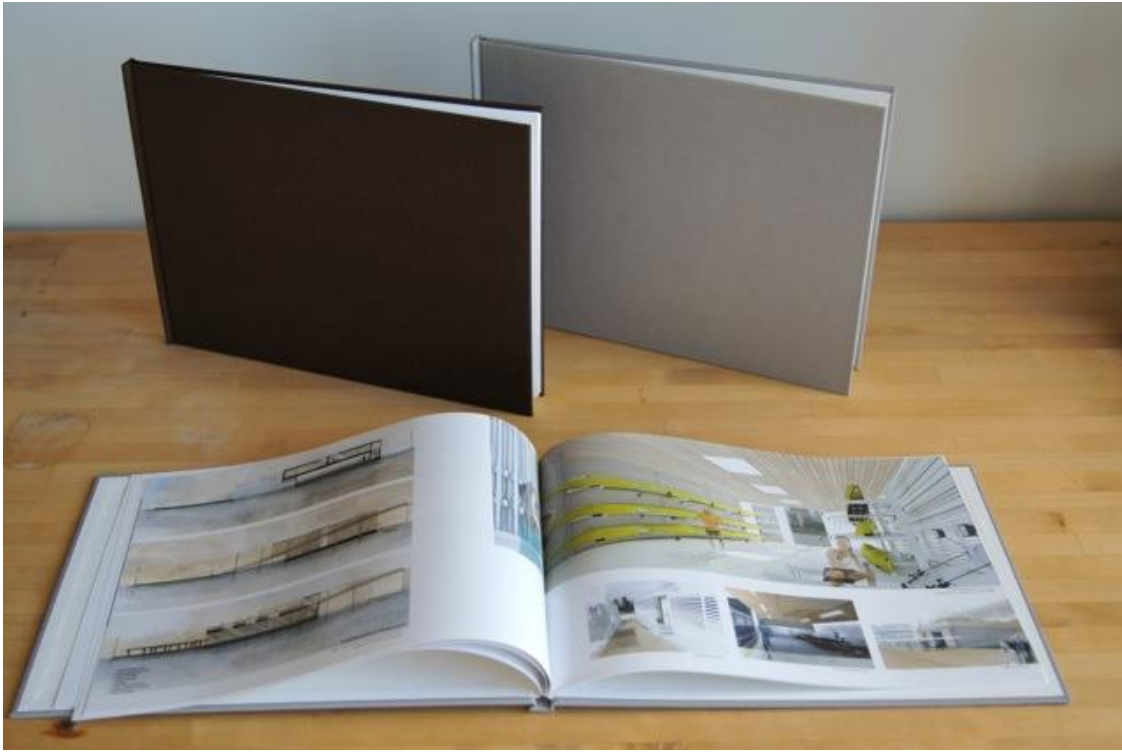
THE PRESTON BUILDING

This office building is a structure like no other. The strong geometric framework promotes the clarity and organized aspects of the company. The building is abundant with windows to allow for a creative workplace, with a lot of air and breathing space. It gives the employees a fresh work atmosphere, not feeling as if they are trapped in a box. The interior has been designed for efficiency and smart use of space to allow for many offices without having them crowded or too small. This building will inspire many to be built with the same features in mind.



The sections are horizontally aligned and of the same scale. If placed at the bottom of the page, they are grounded by visual gravity.

Office for Metropolitan Architecture





Mona Natalie Loratoia Bersabe



Lorem ipsum dolor sit amet, consectetur ad-
ipiscing elit. Curabitur blandit commodo lectus
sed semper. Aliquam erat volutpat. Curabitur



Hover House

This project was inspired by homes and cabins in Niseko, Japan, a city that attracts many skiers during the winter months. It is a unique site that requires buildings that function in varying seasonal climates. Here, a typical home would be engulfed by snow for a few months every year.

Additionally, design concepts have been implemented to make effective use of heating and cooling strategies during the varying climates over the course of the year.

The adaptive nature of this building not only conserves valuable energy, but also allows for flexible control over spaces, views, and privacy.

HOVER HOUSE

MAKOTO SHIBUYA
INDEPENDENT EXPLORATION

strategy determine,
conception design.

living unit plans,
type a, b and c.

schema 1 building block type

shadows: very compressed
light: different from each other,
some even without light
height: rising condition get worse
where the blocks get higher

schema 2 helix type

unit plan: differ from each other
elevation: very compressed, hard to
integrate with a system
light: differ from each other
view: differ from each other

schema 3 stagger type (the chosen one)

unit plan: just two types
elevation: can integrate with a system
light: stable (two types)
shadow: stable (two types)
view: stable (two types)

the new public sky system

route 01: go home with private circulation
route 02: go home with sky view
route 03: add park in the corridor
route 04: go to the gym

Type a and type b have different direction of the entrance, according to the corridor.

living unit type . a plan (3LDK)

- 01: big window
- 02: kitchen
- 03: living room
- 04: dining room
- 05: small bedroom
- 06: bathroom
- 07: study
- 08: big bedroom
- 09: hallway

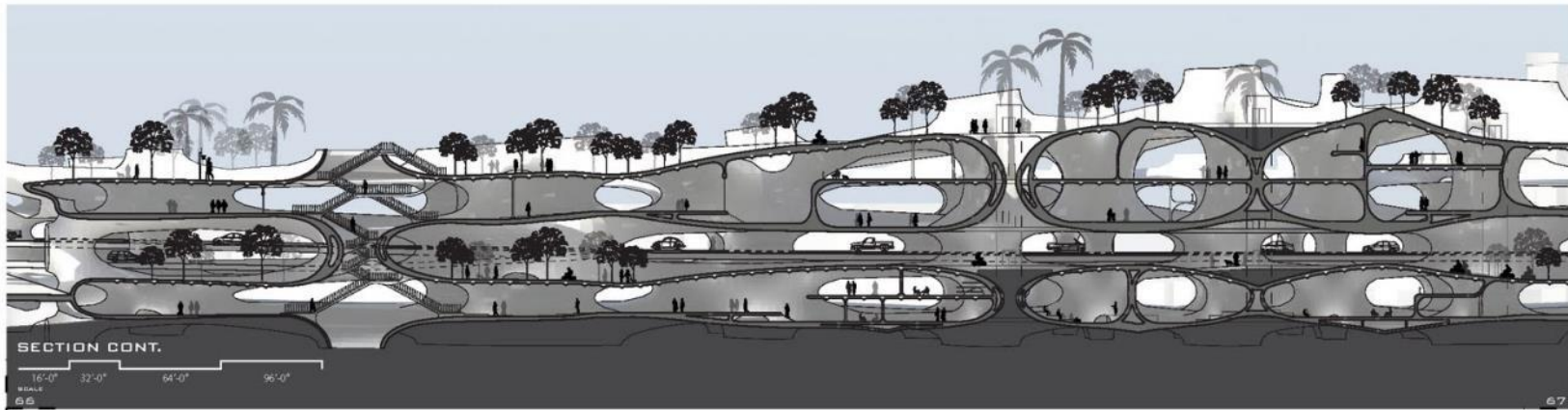
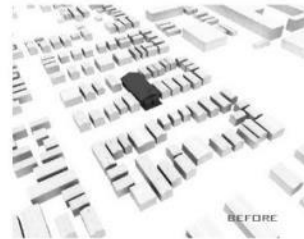
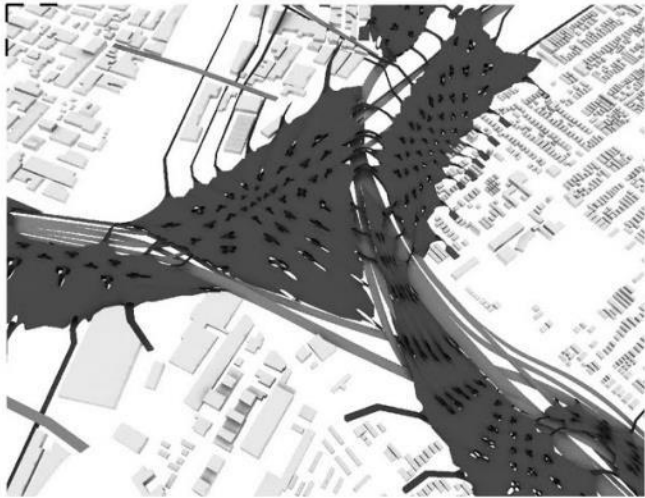
living unit type . b plan (4LDK)

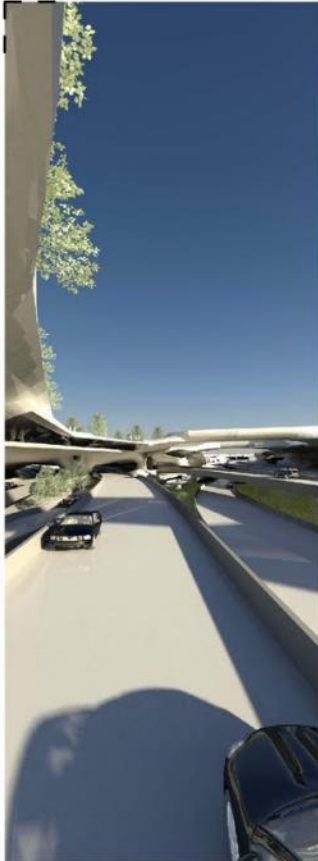
- 10: hallway
- 11: kitchen
- 12: dining room
- 13: big window
- 14: living room
- 15: small bedroom
- 16: bathroom
- 17: walk-in-closet
- 18: big bedroom
- 19: study

living unit type . c plan (5LDK)

- 20: hallway
- 21: living room
- 22: big window
- 23: dining room
- 24: kitchen
- 25: study
- 26: bathroom
- 27: big bedroom
- 28: walk-in-closet
- 29: small bedroom
- 30: study

plan . a plan . b plan . c





FREWAYS FLOW THROUGH THE CENTER OF THE BUILDING, SANDWICHED BY LIVING SPACES ON TOP, OFFICE, COMMERCIAL AND WAREHOUSE SPACES BELOW.



STREETS FLOW THROUGH BUILDINGS WITH LIVING SPACES ABOVE, PARKS ON TOP AND IN THE MIDDLE, AND PARKING BELOW.



INTERIOR OFFICE SPACE, WITH SKYLIGHTS FROM STAIRS AND CIRCULAR OPENINGS.



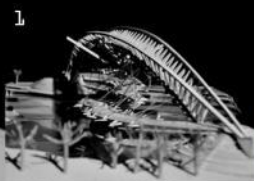
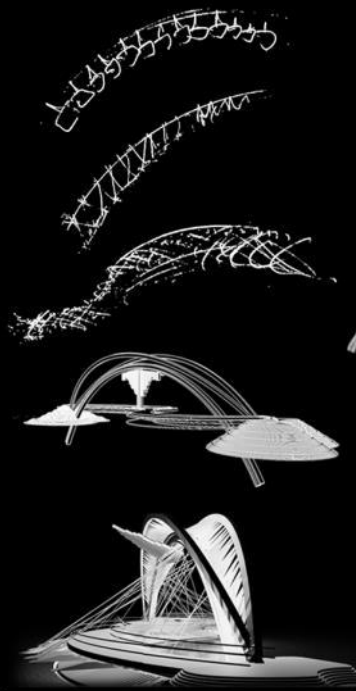
TOP SURFACE STAIR AND CIRCULAR SKYLIGHT OPENINGS.



TOP SURFACE PARK DETAILING AND STAIR SKYLIGHT OPENINGS.



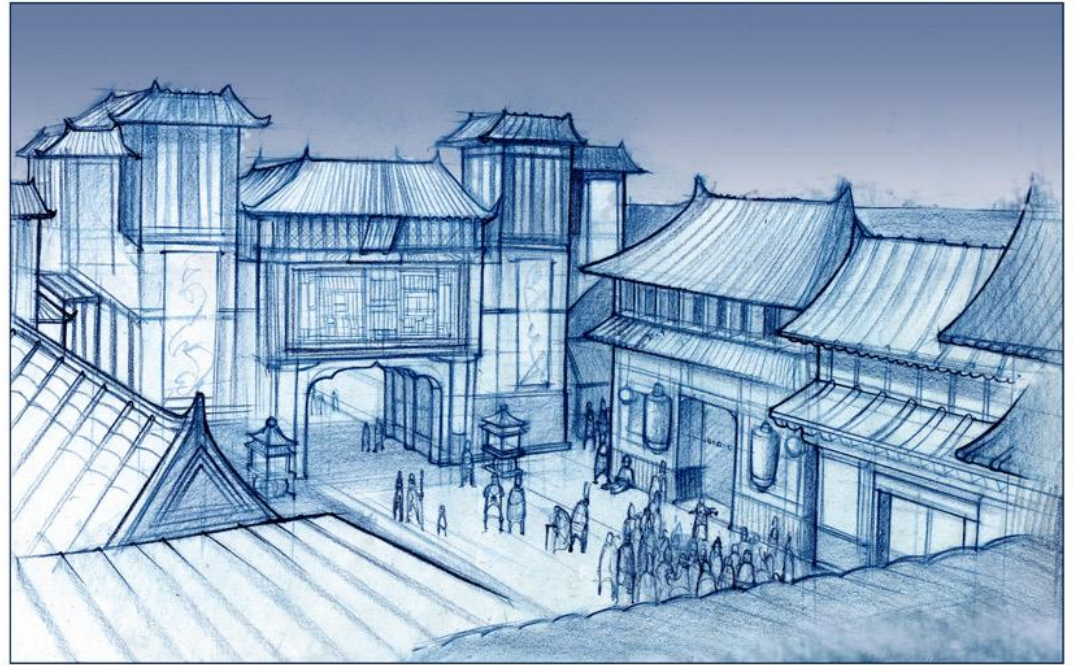
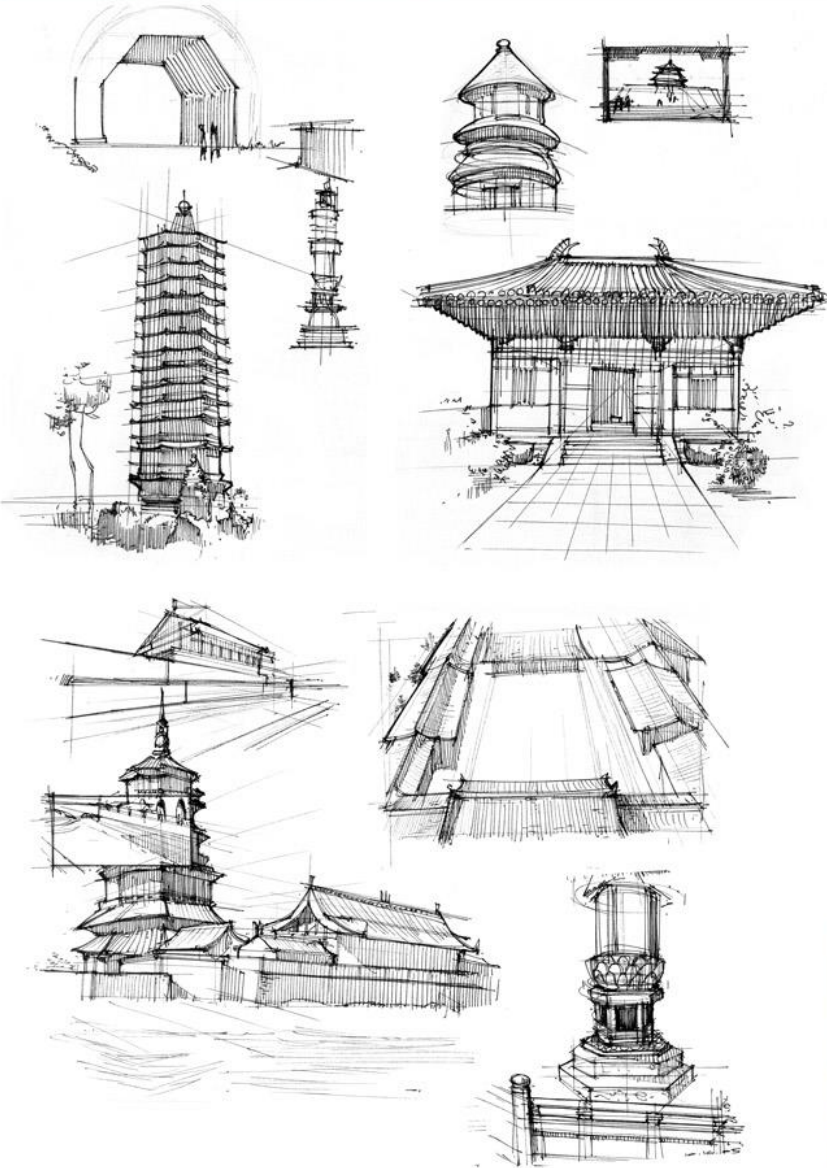
HILLSIDE RESIDENCE MAKOTO SHIBUYA
INDEPENDENT EXPLORATION



Poetic Footbridge

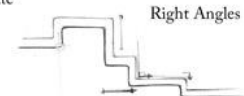
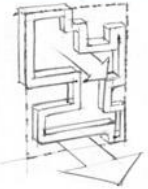
Structure is a source of wonder, form by movements and acting of forces to invite a sense of equilibrium and static. From the staggered abutment, to the prolonged journey through curved path, and the rhythmic fish bone arch and trusses. The back and forth play between form and function established a name, its call pleasure.



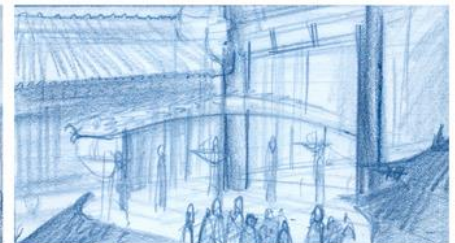
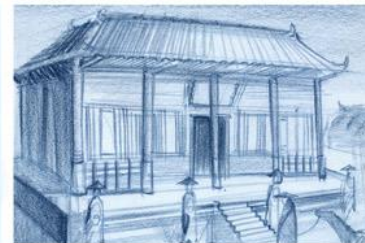


Meshes used often in chinese architecture / decorations

- Creates a balance: nature is on the outside, human life is on the inside
- By having open air, it brings nature into the house and ties them together
- Balance between
- Structure and nature are not separate



Linear Movement



MUSEUM OF PORTLAND
 WOMEN & THE GREAT OUTDOORS
 SARAH E. H. THOMAS | PROF. R. BRIGGS | SPRING 2008



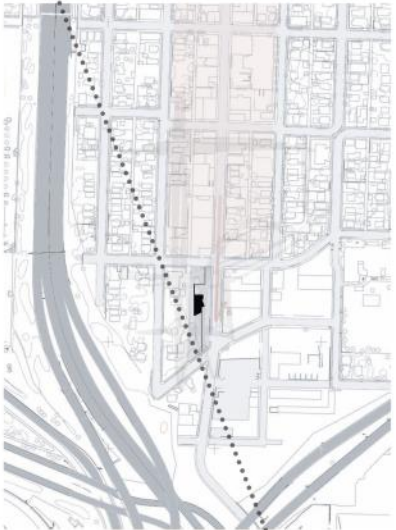
CORNER OF FREEMONT
 AND MISSISSIPPI



VIEW FROM RESOURCE
 LIBRARY INTO GALLERY A



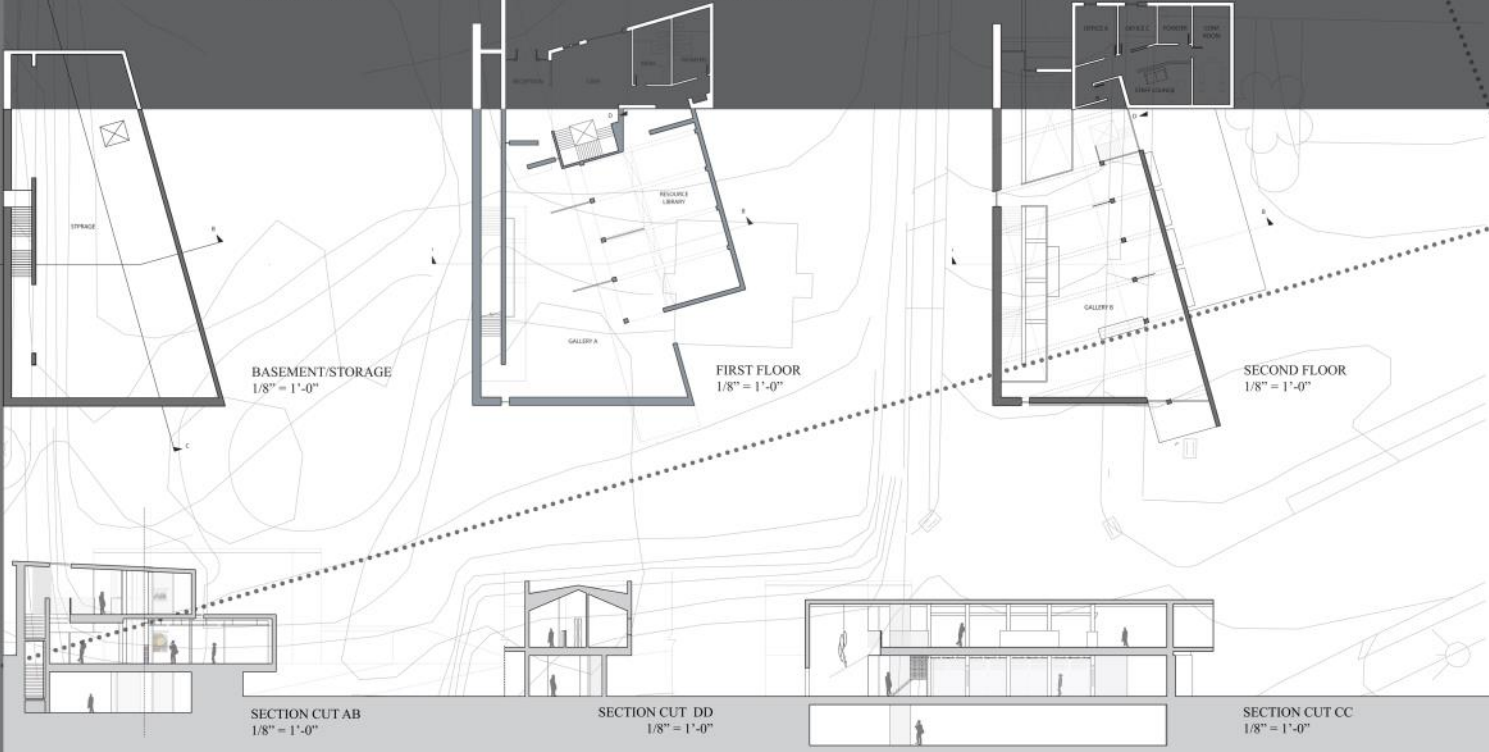
VIEW OF GALLERY B



CONTEXT PLAN



SITE PHOTOS OF GRADE



BASEMENT/STORAGE
 1/8" = 1'-0"

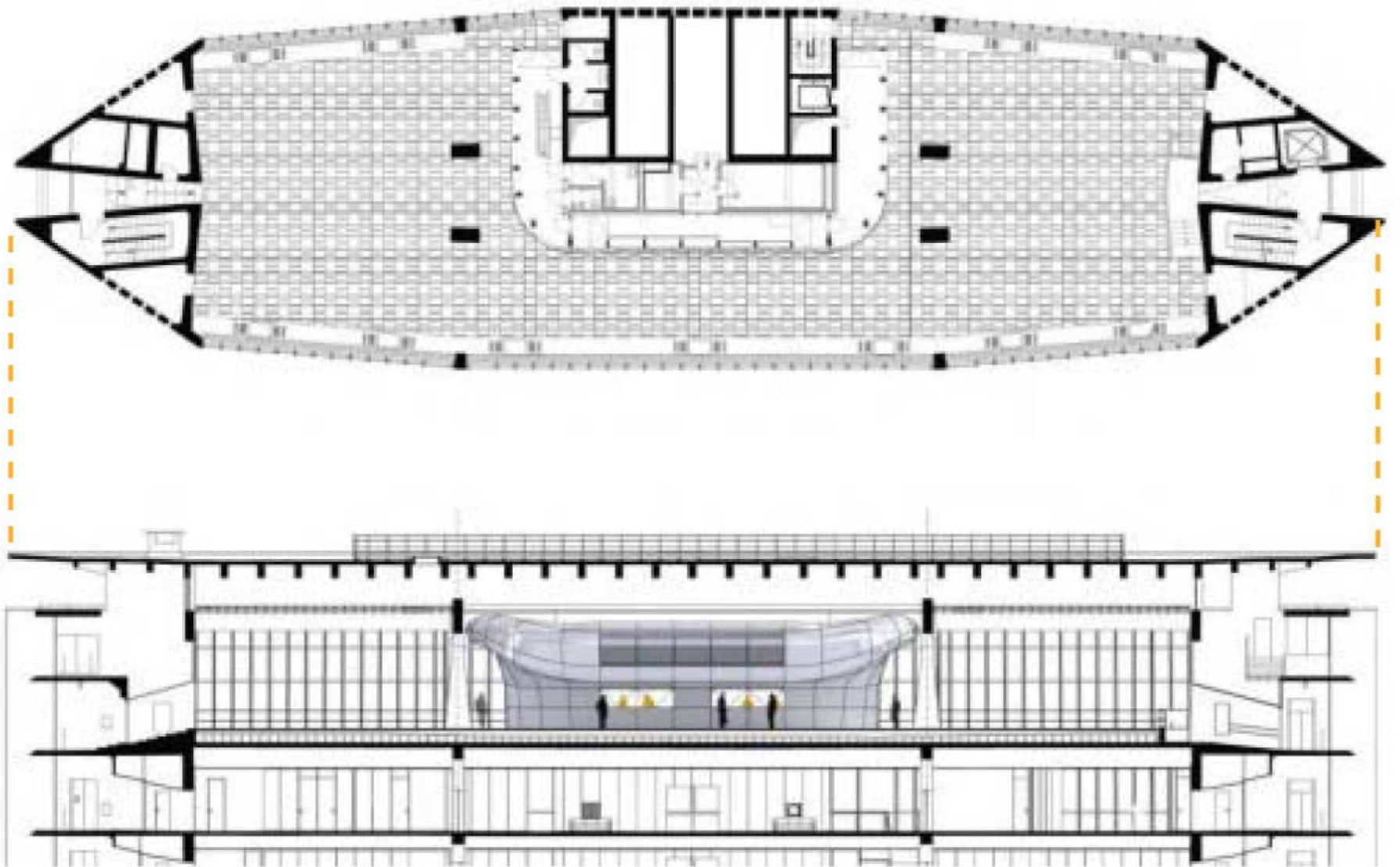
FIRST FLOOR
 1/8" = 1'-0"

SECOND FLOOR
 1/8" = 1'-0"

SECTION CUT AB
 1/8" = 1'-0"

SECTION CUT DD
 1/8" = 1'-0"

SECTION CUT CC
 1/8" = 1'-0"

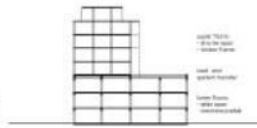


The Belvedere
plan and section
De8 architetti



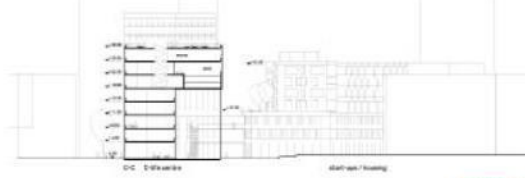
c_life centre

The Central district Park space between the City and the Sea. At the City end of the Park of allures the glass prism of the c_life Centre like a large lantern through a cold winter evening. This is the location that announces c_life to the larger public and offers a number of facilities that will enable the community to blossom: public square, shops and fitness areas. A library and a number of spaces that can be rented by the community for a number of occasions as well as a youth cafe and a bar. The c_life Centre is the public space that welcomes everybody when external temperatures are far below zero and daylight is scarce. It also acts as the natural extension to the Central district park when the winter season invites you to a midnight picnic. It is a service point before commercial premises, with its library, shopping area, fitness etc. can be enjoyed and housed as well as a social hub, where those who want to eat, meet and work, debate, learn or play. c_life Centre is an open house that will be run by the community for the community.



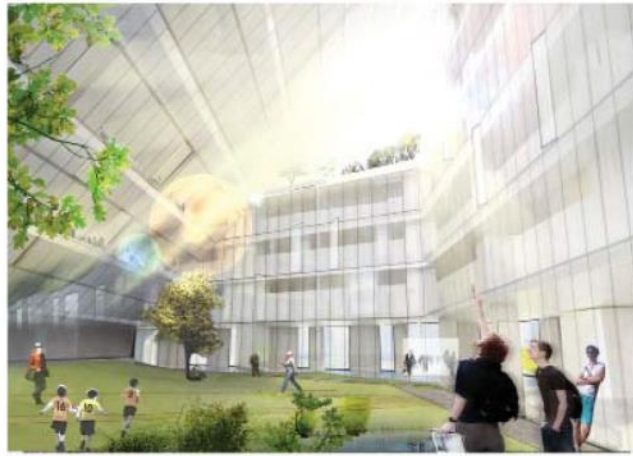
sustainability from both ends

If SDG16 stands for systemic change and an institutional approach to the ecological transition, the c_life Centre stands for the spirit that will be implemented and generated with c_life as a whole. Both top-down environmental and participatory solutions that come out of the very community it helps to create. When these two strands of change can successfully meet. A new quarter of decisions, values, interesting, engaging and useful spaces will ultimately become the place we have in mind - c_life.

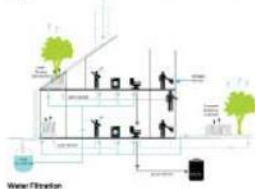


indicators of impact

c_life indicators of sustainable performance						c_life benefits to people living there				c_life impact on Finland
40% reduction in energy demand from buildings	37% reduction of personal carbon footprint compared to a person living elsewhere in Sweden. (Building and transport emissions only)	24% reduction of total personal carbon footprint compared to a person living elsewhere in Finland. (The buildings, transport, food, consumer goods and services, utilised energy of materials, or travel and municipal services)	2021 in the year in which c_life launched carbon negative on a yearly basis	2037 in the year in which c_life will offset 50% of its total annual carbon emissions	50% of green vegetables for family produced in-house at pocket greenhouses, reducing carbon emissions associated with food by 10%	€ 2,700 savings in your annual gross mortgage payments due to our ultra-low building standard	€ 1,200 savings in your annual car costs due to our ultra-low building standard	50% reduction in your working hours due to pocket greenhouses	5.4 million metric tons of CO ₂ saved if the population growth of Finland adheres to our building with c_life standards in the next 25 years	
45% reduction in embodied energy from building compared to typical building	30% of residential units are affordable - not subsidised	14 days a year saved due to shorter commuting times	€ 76 is the capital cost to abate 1 metric ton of CO ₂ in the Central district	9.14% internal rate of return for the first year investment by Climate Neutral District	€ 1.4M saved on construction costs as baseline for our parking is not needed	33% reduction in embodied energy from building compared to typical building	14% of residential units are affordable - not subsidised	1,200 of commercial spaces for residents of c_life		14 days a year saved due to shorter commuting times



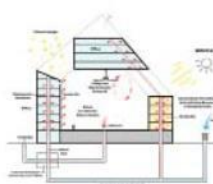
Plants



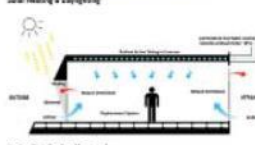
Water Filtration



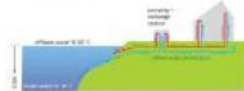
Stack Ventilation - Natural Ventilation



Solar Heating & Daylighting



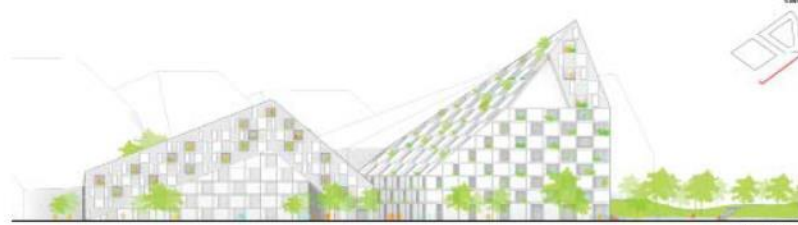
Active Slab Cooling (Summer)



Landscaping



Southeast Elevation



Northwest Elevation



East Elevation



Southwest Elevation

7	6	5	2	0
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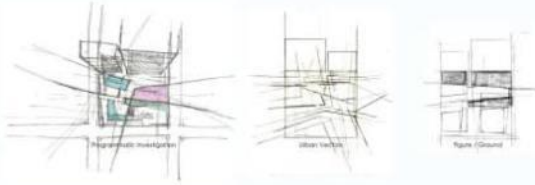
PROJECTION

NEW PERSPECTIVES OF CULTURE AND CITY

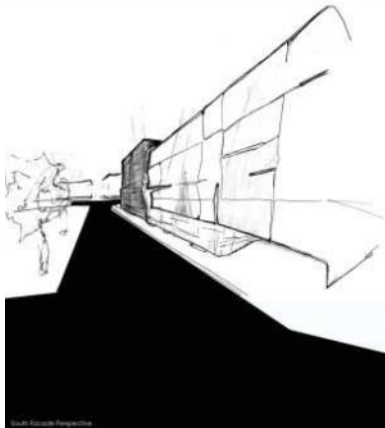
Focusing on the distribution of minority film, culture, and stories, one word drives our project and informs the form and spatial character of our program: **PROJECTION**. Projection involves a symbiotic relationship between a subject and an object. The old film culture of Jacksonville has been lost along with the life and character of the downtown. Thus, the subject of minority film and culture ultimately acquired an object to project unto. **The urban context is the object of our projection.**

Projection creates a conceptually and spatially dynamic relationship between the subject and the object. The wall, as a **projector** of minority culture and film, reveals to the city and its inhabitants the process and product of the activities performed within the program. It is a beacon to inform the city.

The creation of public space, which projects into the street is pivotal and reminiscent of the wall, through the placement of public programmatic elements at street level, the inhabitants of the city approach the school, where the stories and culture generated in the film school are further disseminated. Historic information about minority film culture is included in the wall in the Richard Norman Archive. Richard Norman established Jacksonville as the base for his film, Norman was one of the first filmmakers to include African American culture into his films as well as devote most of his career to **revealing to the public unknown aspects of minorities.**



The symbiotic relationship between the subject and the object is developed further by the idea of projection, even unto the realm of possibility. It is through the creation of **public space** and the **dissemination of culture** that the problem of the dead downtown is confronted. Our design becomes a catalyst for new life in the urban context through the attraction of people to the main public space and through the powerful relationship between business, the city, and the culture produced through spatial projection and programmatic placement. The rebirth of the city will in turn affect the development of the school and most importantly, the minority filmmaker. Projection begins to affect the **subject-object relationship** in a manner that creates a renewed urban condition and aids minorities in achieving higher levels of film production as a medium to distribute culture and stories.

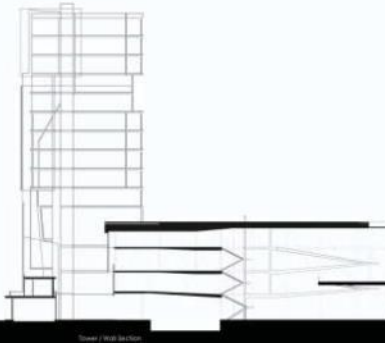


Street Level View



Projected Public Space

Direct Outreach



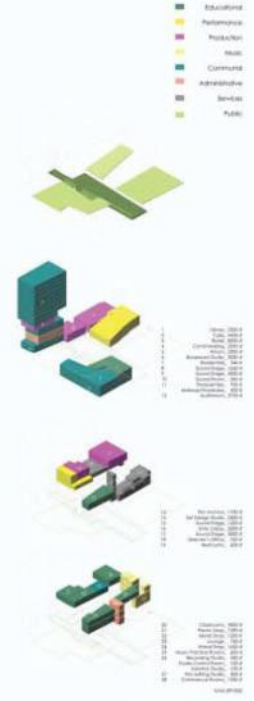
Overall Floor Section



Multi-Level Plaza

Public Entrance

Projected Public Space



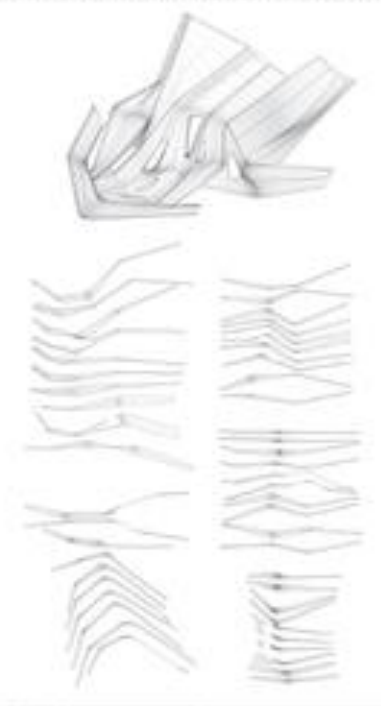
WEATHER MONITORING STATION
BURFELLSHRAUN DESERT - ICELAND



Physical Model



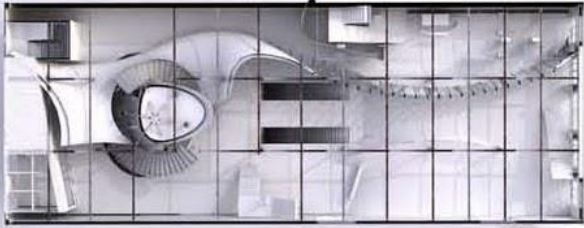
Physical Model - Detail



Layered Surface



Forest Growth Pattern



PLAN



3D SITE PLAN



THE VORTEX OF CONJUNCTION

REDESIGNING ST JAMES THEATER, COURTENAY PLACE

Wellington has always been renowned as the city primed for the sea that latently flows adjacent to it, which often assumes an obviousness and specific uniformity corresponding to the dual nature of technical and symbolical. Consequently, Courtenay Place is one of the main focal point in the city that projects vibrance and life force. Taking on the position of an interior space in architecture should be shaped by where it stands and everything that surrounds it or else by the objects contained by it and perceivable by us, the orthogonal city grid of the city overlaid on top of the natural landscape becomes an important theory for the project. Without falling into the idea of replicating real streets inside the building, the statement is regarding it as an indoor continuation of the city. Thus, Courtenay Place is like a stream that through the grids that defines the the space for culture and entertainment, crossing from one edge of Kelburn hill to another of Mount Victoria. This motion that traverses between both hills can be seen metaphorically as fabricating through the nature of turbulence, causing the creation of a vortex in the St James Theatre in conjunction to both hills. In reference to the fundamental side of nature it is simultaneously physical actuality and crucial essence, it is an inspired morphological notion that sculpts form. Moving through the interior of St James building, Interiors of such could widen the chances of encounter and generates a catalyzing outcome on seeing and being seen, thus contributing and expressing to what it is that unites the community collectively.

prof. Beita

A RCHITECTURE

portfolio

SAMPLE



ARCHITECTURE



- 1.1 Last Rights
Funerary Chapel + Caretaker's Residence
- 1.2 The Next Door
Center For Women in Need
- 1.3 Haiku Row House
Live + Work Studios for the KMA
- 1.4 Zen House
Retreat for Practitioners of Zen

The focus of this project was the development of a sequence of experiences. The program was a funeral chapel with a caretaker's residence, but the ceremony itself was left up to the designer. In the sequence of events, a visitor is brought up to the second floor by an exterior stair that compresses them into a small entry space. Upon entering, a visitor is released into an open and well lit room, intended as a gathering space for reflecting, remembering, and consoling. When the visitor feels ready, he or she descends a staircase to the lower floor where they enter a private space. This space is where the body is and final respects are paid.

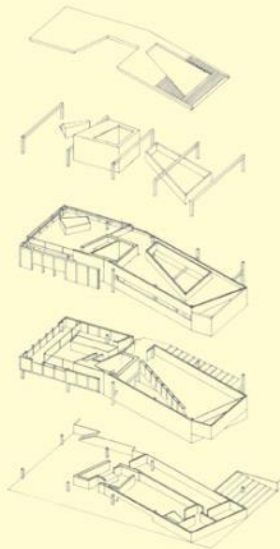
Last Rights 1.1

Funerary Chapel + Caretaker's Residence

North Central Street, Knoxville TN

Professor Tricia Stuth

Second Year Fall 2005



The building seeks to provide a response to the city as well by considering the plan of Nashville and siding in establishing a defined edge where there is currently no definition.



intent. theory. design. 2007



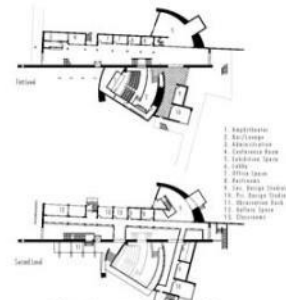
EDUARD OHLER HILLER

Architect: **Edoardo OHLER HILLER**
 Location: **San Francisco, CA**
 Year: **2007**

- 1. Programmatic
- 2. Architectural
- 3. Construction
- 4. Landscape
- 5. Landscape
- 6. Construction
- 7. Construction
- 8. Construction
- 9. Construction
- 10. Construction
- 11. Construction
- 12. Construction

Cultural Center:
 Location: **San Francisco, CA**
 Year: **2007**

- 1. Programmatic
- 2. Architectural
- 3. Construction
- 4. Landscape
- 5. Landscape
- 6. Construction
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- 10. Construction
- 11. Construction
- 12. Construction



architecture of the skies
INSPIRATION



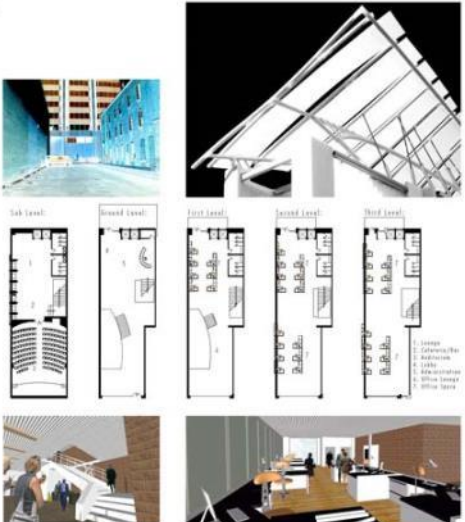
environmental transit

Transportation Cell:
 Location: **San Francisco, CA**
 Year: **2007**



"This network can be explained as similar to a road network."

Transportation Union:
 Location: **San Francisco, CA**
 Year: **2007**

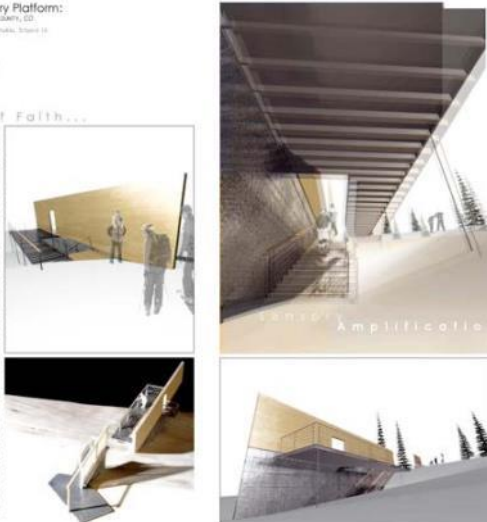


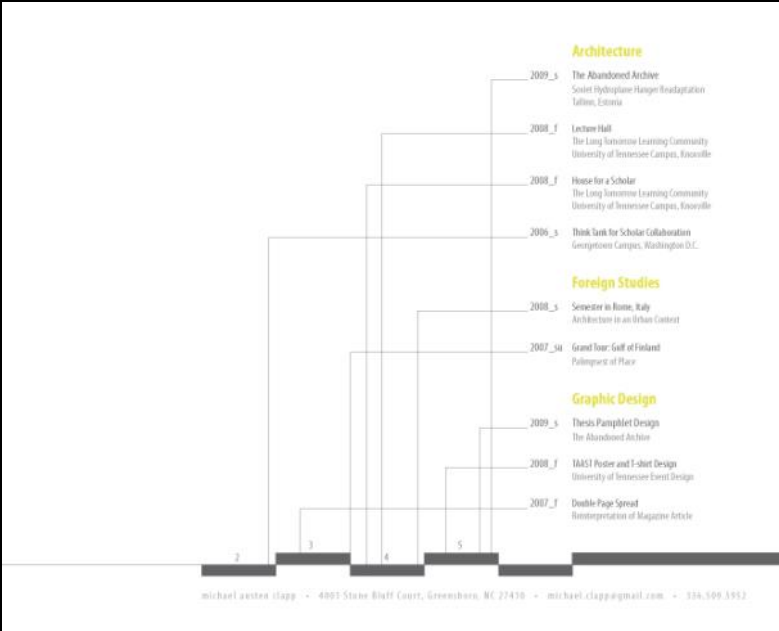
VIBE'S Sensory Platform:
 Location: **San Francisco, CA**
 Year: **2007**



Leap of Faith...

- 1. Programmatic
- 2. Architectural
- 3. Construction
- 4. Landscape
- 5. Landscape
- 6. Construction
- 7. Construction
- 8. Construction
- 9. Construction
- 10. Construction
- 11. Construction
- 12. Construction





Architecture is an art when one consciously or unconsciously creates aesthetic emotion in the atmosphere and when this environment produces well-being.

-Leis Rorwegen

architecture

Program

To design a house for a visiting scholar and subsequent visitors who would participate in "The Long Knoxville" a learning community on the campus of the University of Tennessee. Paired with the design of the house, structural and mechanical integration were emphasized as part of the scheme.

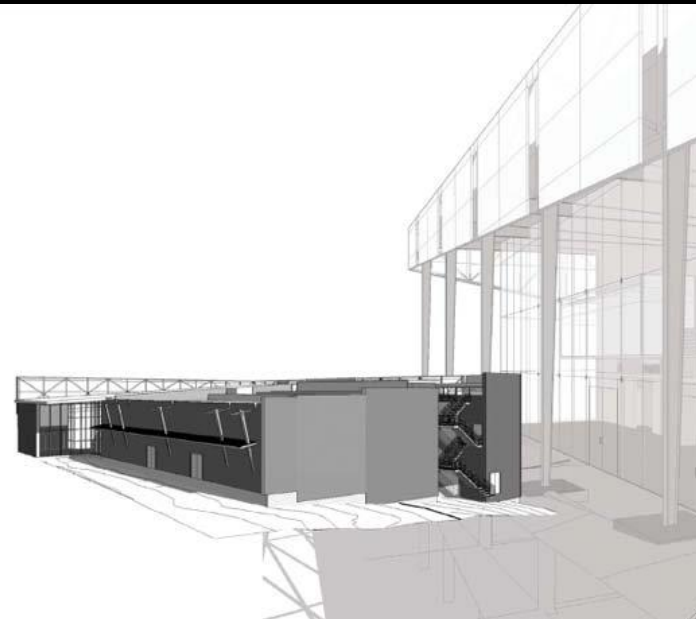
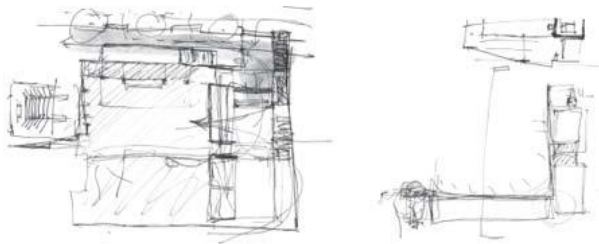
Also taken into consideration were the environmental effects of materials and construction techniques. After studies of eco-friendly design strategies, the house was to implement passive systems to reduce its impact footprint.

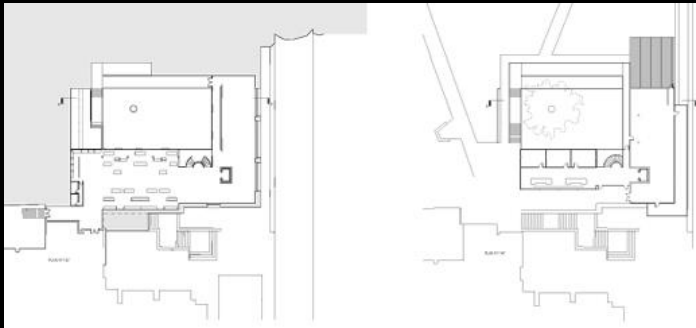


scholar's home

KNOXVILLE

Constantly sketching in a variety of orthographic conventions, the design develops as a combination thereof. Paths of movement develop from the surrounding areas and within the architecture itself help define the form and spatial configuration of the program. These investigations in sketch form can then be translated into measured and material constructions scaled to the human and urban conditions.

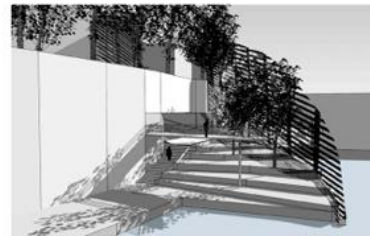
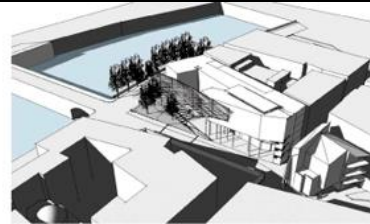
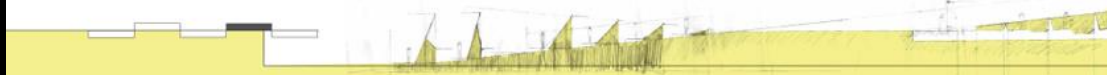
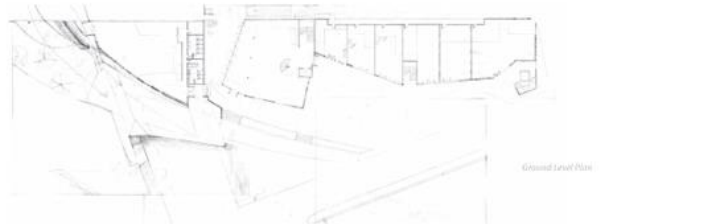




An investigation of site was a preliminary step in the design process of the think tank. Connections within the already established organization of the main quad in Georgetown's campus were well considered as the think tank's volume settles into a corner entrance of the public space and looks inward on its own sunken courtyard. A 'tree of knowledge' takes its place in the courtyard and echoes the themes presented in precedent.



Particular attention was paid to the organization of space, order and light within the volume of the building and in relation to the enclosed space of the sunken courtyard. Pieces of the program were organized around this courtyard, allowing light to become the major factor determining their form and function.



In an effort to reconnect the site with the river (it had once bordered the river according to Nolli's plans of Rome, until cut off by the construction of the Lungotevere), a symbolic source of water runs through the length of the site, drawing pedestrians from the inner city atmosphere to the openness of the river.

Other elements, such as the screen facade of the building asserts this connection as well, while the stepping form of the building itself gestures towards views of the Tiber and Janiculum Hill.

Raymond Bourassa
Undergraduate Architectural Portfolio

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Introduction

Entering Florida International University in 2003 with a background in drafting, I had no idea of the artistic depth in architecture, and little did I know how demanding of a field it was. I have met the challenges presented to me and have become a better artist. This portfolio is a selection of studio assignments and personal projects. These projects are a few of the many I have completed in my undergraduate studies. Most of them completed between Fall of 2003 and Spring 2006.

With the first projects being the most recent, there is an evident and drastic change in design strategy within the past year. I went from a more traditional way of understanding space to a more dynamic idea of what space can be when manipulating materials. I now see a greater importance in the process of creation than working with four walls. With much trial and error, there is a change in direction and media in my work. With my most significant pieces of work being the most recent, this portfolio is a fine line of change from the past moves to a more mature style. There is always room for improvement but the adventure lies in the road I take to get there.

AR CHI TEC TURE



Collaborators: Jimmy Sims
Professor: Eric Gustenberg

SOA Extension
Florida International University
Design II, Spring 2007
"BEA Student Gallery Pick"

The design process was derived from the natural flow and mobility of water. The motion of liquid and how it deflects around its surrounding environment. The site designers, the architect and I evolved the components of the liquid form, and further developed our project to create an extension for the Florida International University Paul C. Cajas School of Architecture. After site and conceptual studies, along with software manipulations, we were able to design an extension that not only accommodates the required program, but also creates an environment that will benefit the student and faculty experience throughout the school year.



Tony Di Nardo

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Academic Work

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Dalemenah Social House
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Hortley Green Local Council
Halfway General Fire Station
HMA Recreation Therapy
Buckley Research Complex
Lombardy/Woodcrest Link
Gungahlin Link & 4th Avenue

Competition Work

Markus Lenz Design Award
Habitat for Humanity
UBest Local Housing
WinWin Children Safety Village

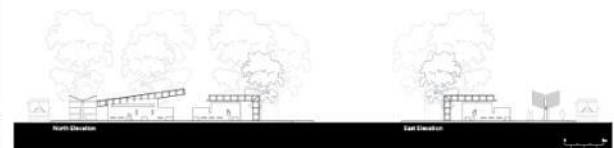
Academic Work

Victoria Street Bus Shelter Proposal

Even minor elements within a cityscape can have meaningful origins. The concept for this design comes from the research that flows through Victoria Park. The intent was to find a way to highlight the existence of that infrastructure within the city and promote the coexistence of these two spheres using a new bus shelter as a connector.

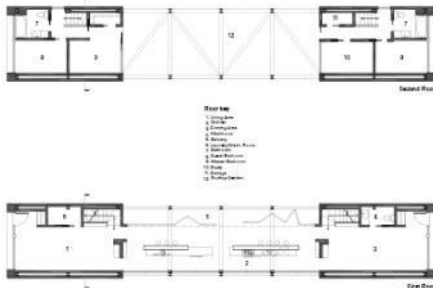
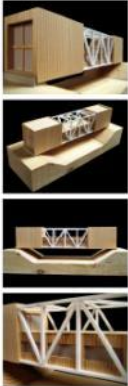
The shelter is designed in two parts, the pavilion representing the flowery stream continuing from the English Public Gardens. The two walls of the shelter are constructed much like two mountains looking towards each other. Also influenced by water is the subsoil glass roof designed to promote the flow of rain away from waiting commuters. The shelter is constructed of granite, a material native to New Stone, building on the theme of post-industrial and city.

The opening of the bus shelter has a secondary purpose: to create a focal point of entry into the park. By stretching the granite the length of the site, it becomes a kind of gateway making people more aware of the park entrance, particularly when stepping off the bus.

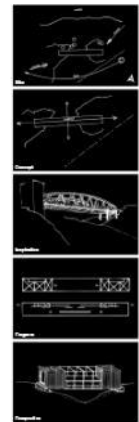


The Valley Bridge House Proposal

Harmony is an important element of successful architecture. The bridge house is a metaphorical and physical structure representing the coming together of two houses. At its centre is the kitchen, occupying the apex of the home. The name is inspired to evoke a 360 degree panoramic view of the landscape from the centre of the structure. Sunlight has to penetrate several metres and has easy access to the shared central living space. The valley line which the house sits is highlighted by the courtyard between the two master suites.



- Floor Plan**
1. Living Area
 2. Kitchen
 3. Dining Room
 4. Master Suite
 5. Guest Bedroom
 6. Bath
 7. Terrace
 8. Porch
 9. Staircase
 10. Utility Room
 11. Storage
 12. Entry

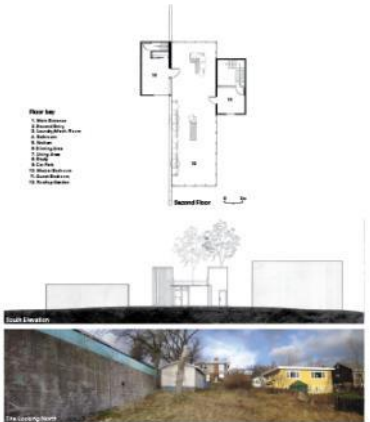


Dartmouth Coast House Proposal

All homes should consider the importance of context. The goal was to design 2 distinct homes that share a project connection and provide accommodations for visitors of the School of Architecture. Each of the dwellings incorporates 3 main spaces designed for a variety of activities.

The large, unappearing black building to the site's west was problematic, as was the transition from commercial building to a residential area. The need to retain a clear water view on the north also posed a challenge. To address these issues, the design is long and low, bowing towards the water. A large heavy concrete wall runs the length of the home along the west to facilitate the transition from the commercial building to the rest of the neighbourhood.

The home is designed with an open concept layout providing a clear view to the water from any location. The first floor includes the kitchen, dining and living rooms, both and study. On the second floor is the master suite and guest room, both with access to the rooftop garden.

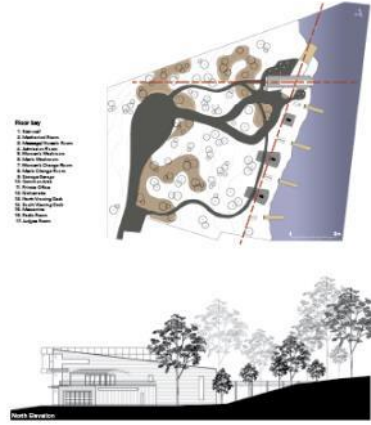


Lake Banook Canoe Club Proposal

Function and form have an important relationship in architecture. In this project, the building is designed to incorporate its purpose and create a link to the surrounding area. The structure consists of 2 separate but intersecting components. The shelter quarters occupies one block while the judges quarters is in another. There are also several open viewing areas.

The positioning of the building along the lake's shore is related to the area of the structure's 2 parts. One side highlights the starting line and the other the finish line. The viewing areas provide a clear view to the space between the two areas, which is where the canoe races occur.

Most of the building is constructed of large wood plank siding to help connect it with nearby structures made of similar materials. The panels are installed horizontally on one part of the building but vertically on the other to continue the theme of the separation, but various components that make up the design.



Herring Cove Coast Guard Proposal

Projects that include multiple structures must ensure that all components of the design work collectively. This project includes a coast guard station for four airports and a boat house, which have been designed to illustrate the relationship between man and their surroundings.

The two buildings, parallel to one another, are mirror images of each other. Together, they form a complete circle. The walls of windows along the north, east, and south of each structure provide a clear view to the lake building as well as a panoramic view of Herring Cove and the ocean, the main purpose for their existence. These windows also offer a physical link between the man-made building and the natural beauty of the outdoor setting.

Although the boat house is mainly for storing the coast guard station, this is only required for 2 months of the year. The building can, therefore, also serve as a public space for gatherings. There is also space that can be used as a ramp room for local fishermen or a centre for special events.



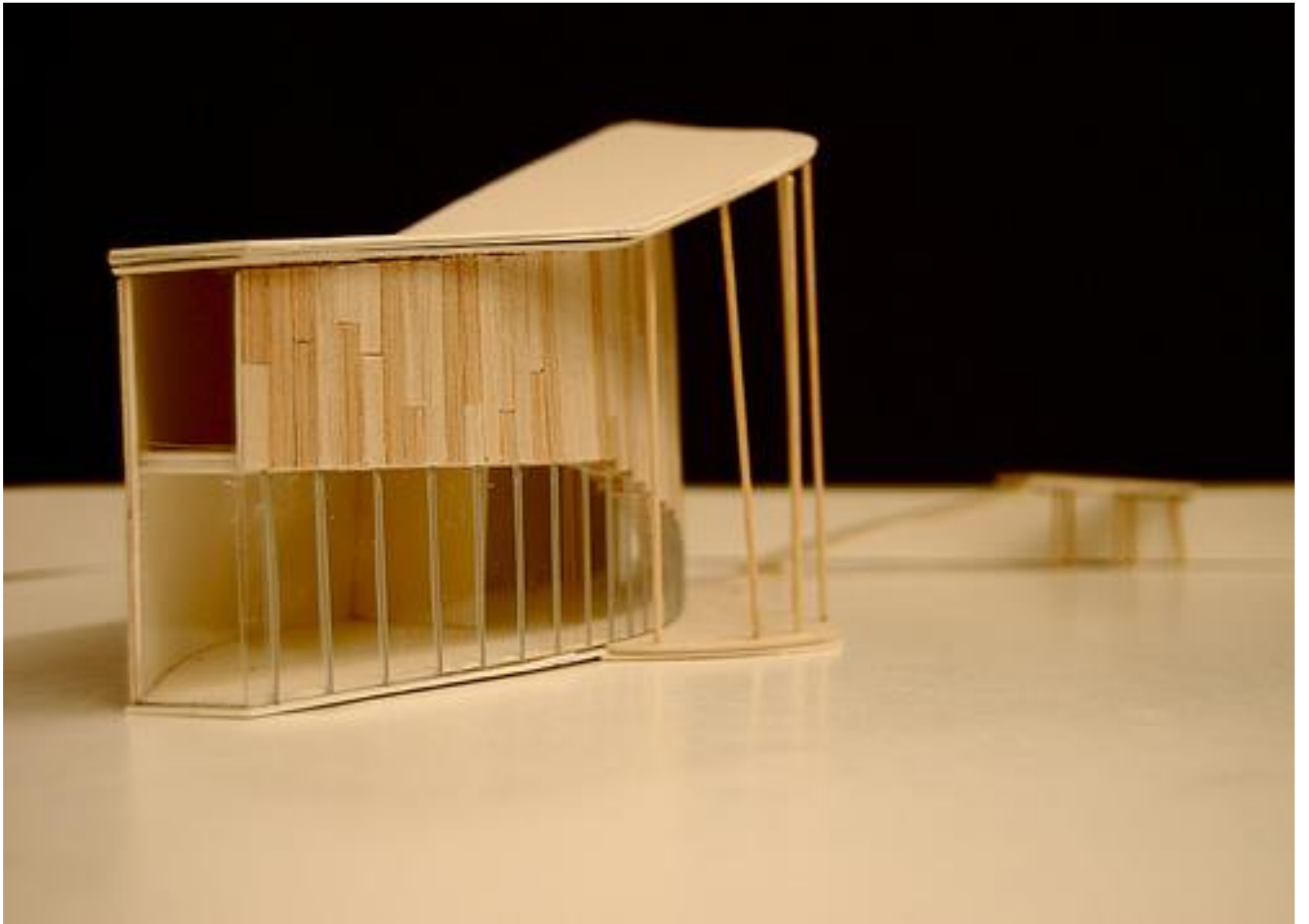
prof. Beita

A RCHITECTURE

portfolio

MODEL_PHOTOS

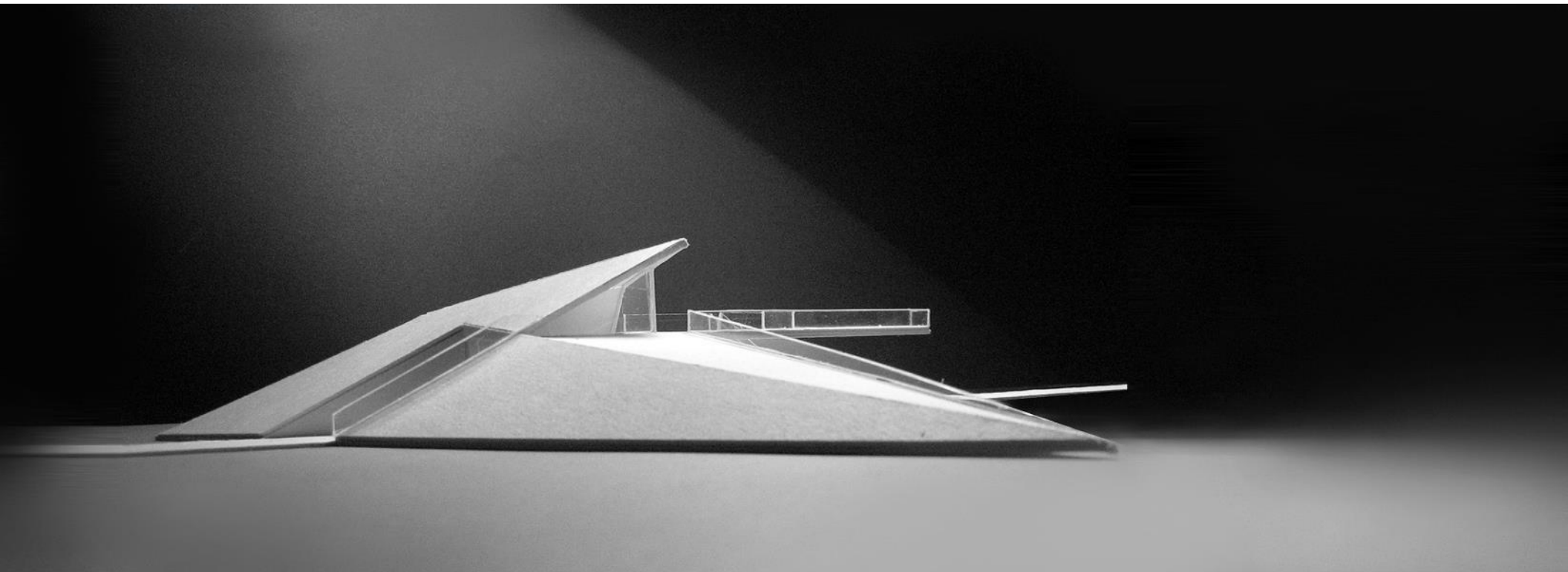


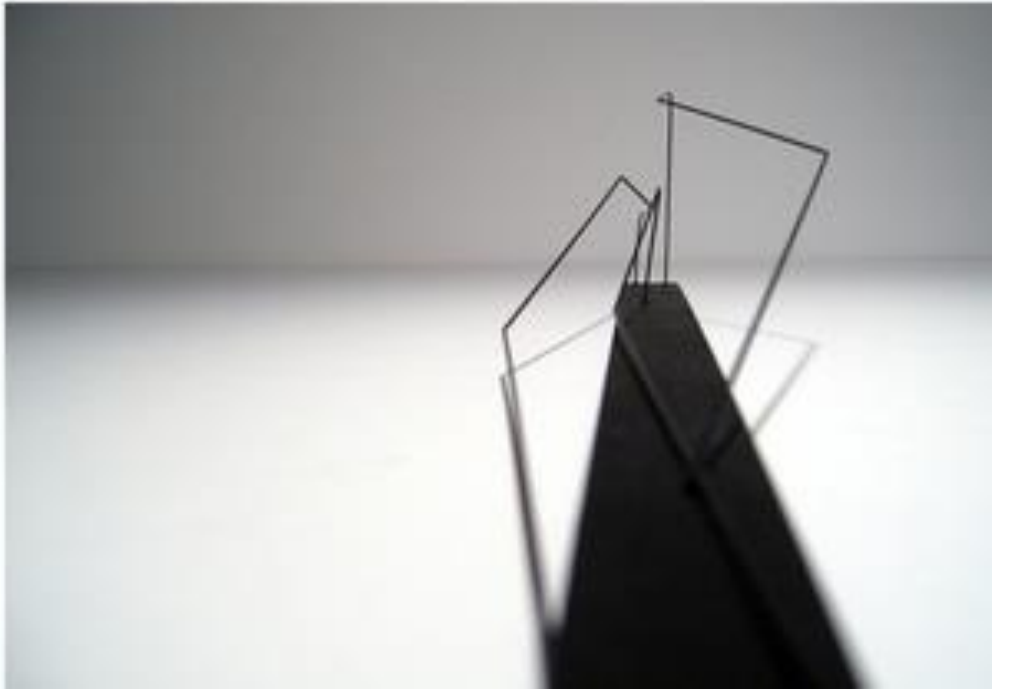
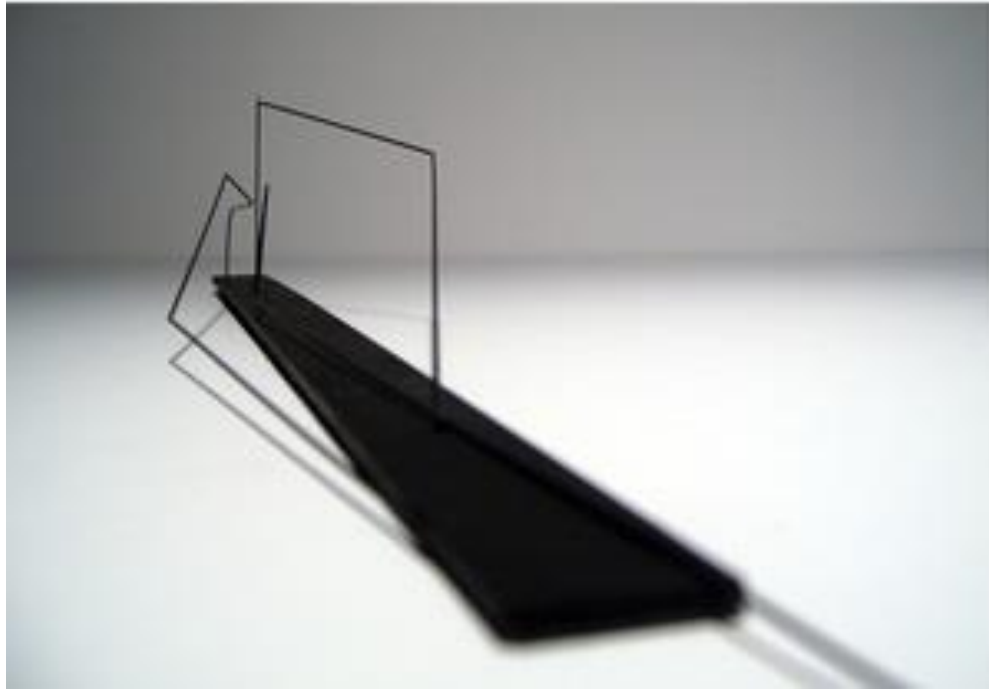
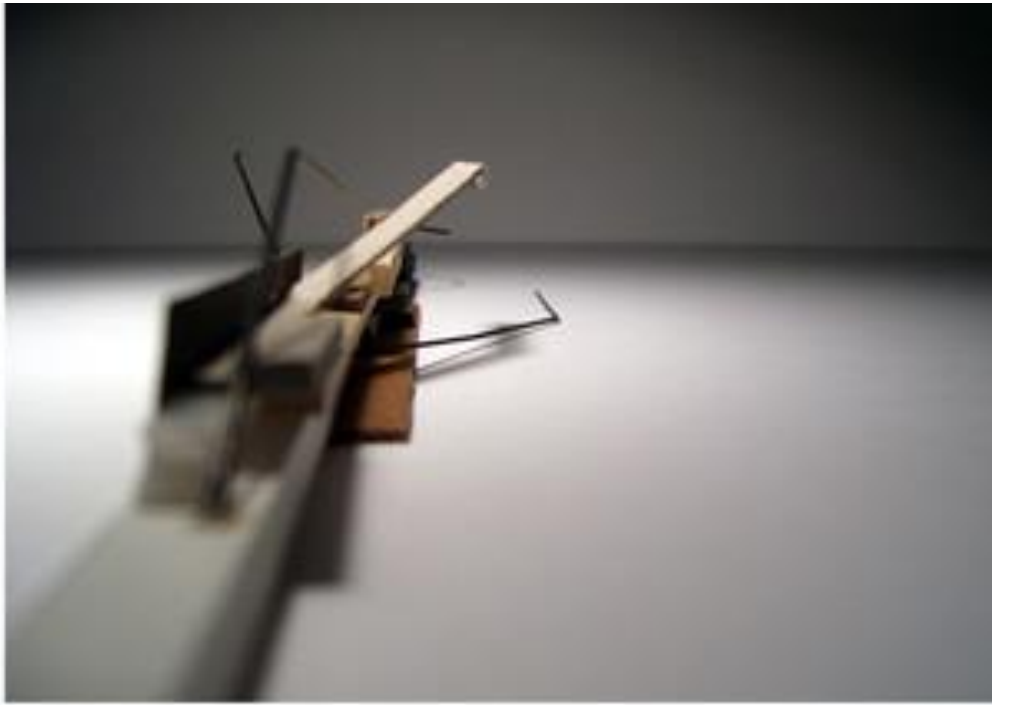
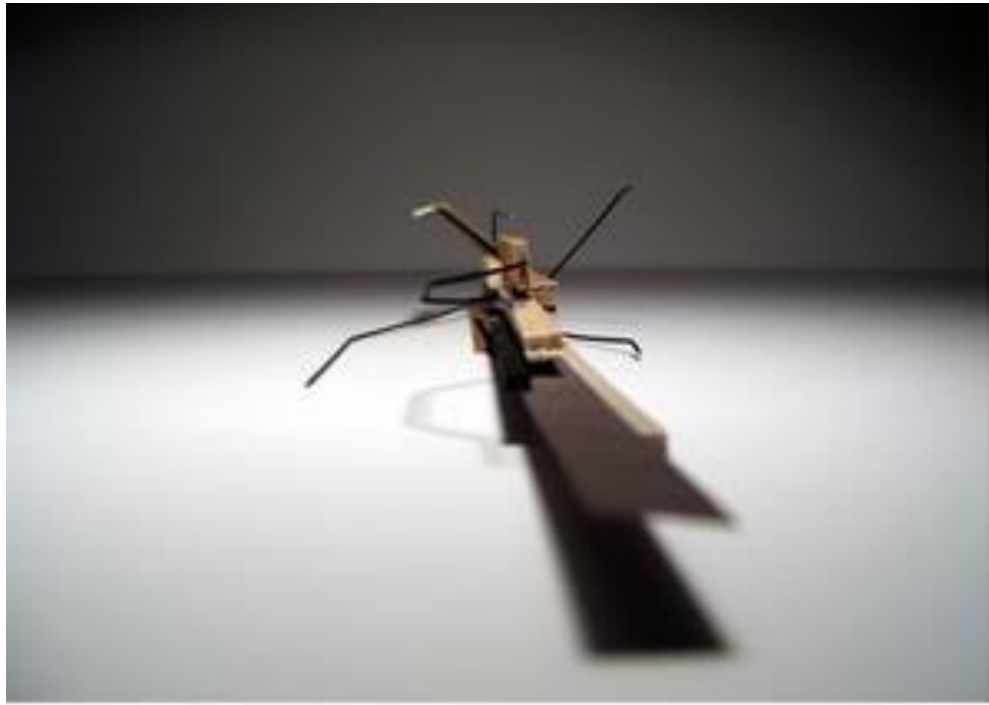














prof. Beita

A RCHITECTURE

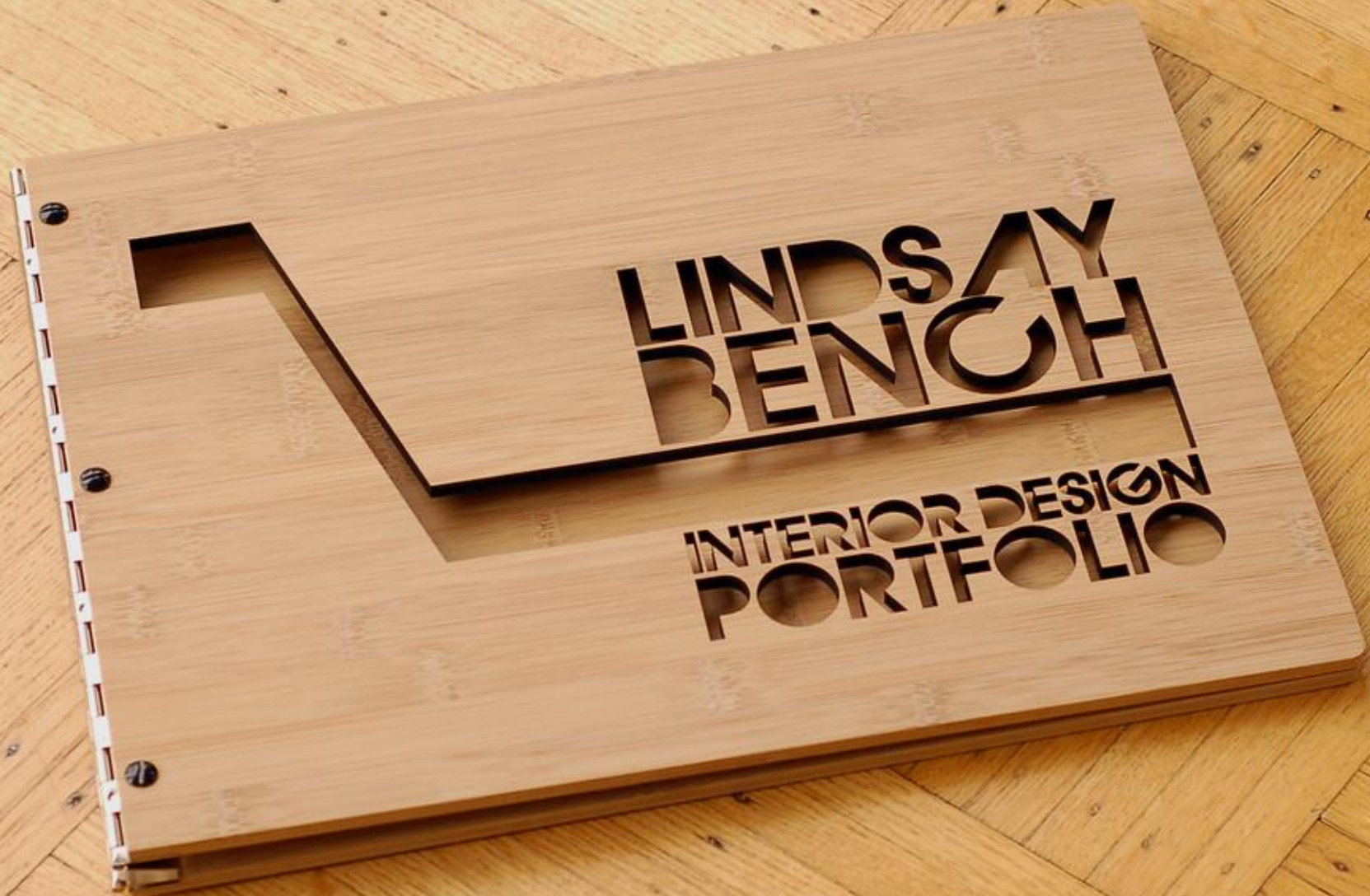
portfolio

COVER_DESIGN



Chris Wilkins Portfolio

Chris Wilkins
Portfolio



LINDSAY
BENSCH

INTERIOR DESIGN
PORTFOLIO

RYAN COLLINS





RYANN COLLINS



Jared Hair
graphic design

prof. Beita

A RCHITECTURE

portfolio

BINDING



Perfect Bound



Saddle Stitch



Coil Bound



Casewrap



Dust Jacket



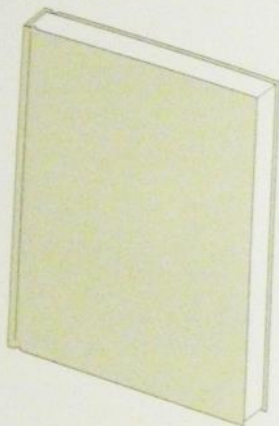
Paperbacks



Hardcovers

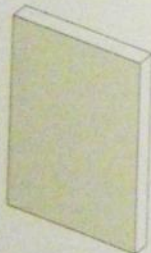
Types of binding

There are many ways to fasten loose pages together to form a book. Binding agents include adhesive, staples, and thread; more complex bindings may employ several materials. Much like selecting a printing process, the decision of how to bind your indie book will be influenced by cost, practicality, and durability. How thick is your book? Should it lie flat? How will the binding affect the cost per unit?



CASE (AKA HARDCOVER)

The pages form signatures that are sewn using thread and then glued to linen tape for flexibility and strength. The block of signatures (text block) is trimmed and fastened to the case (front cover, spine, and back cover) with endpapers. Case-bound books lie flat and are extremely durable.



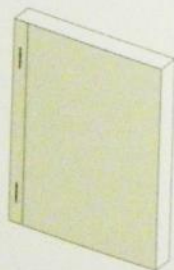
PERFECT

Loose pages are adhered with glue along their bound edge. The cover is then wrapped around and glued. Small quantities can be produced by hand if you have access to a guillotine cutter or are working with machine-cut leaves of paper. Perfect-bound books do not lie flat.



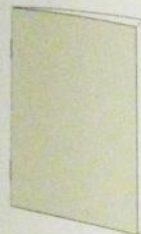
TAPE

A cloth tape treated with heat-sensitive glue is wrapped around the assembled covers and pages. Heat is applied, causing the glue to adhere to the pages and cover. Tape-bound books lie flat.



SIDE STITCH

Pages and covers are stapled through from front to the back. Because the binding runs through the edge of the book, small volumes will lose a great deal of visual real estate in the gutter. The thickness of the book determines the practicality of this binding method. Side-stitched books do not lie flat.



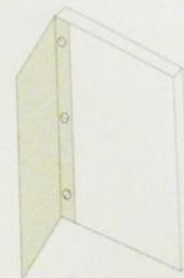
SADDLE STITCH

Cover and pages are folded and stapled. Because the entire book is folded in half, there is a maximum thickness of about a half inch for effective saddle stitching. Saddle-stitched books lie flat and can be inexpensively produced either by machine or with a long-necked stapler.



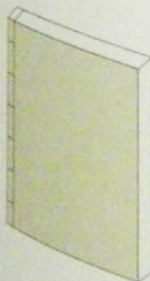
PAMPHLET STITCH

This technique is similar to saddle stitch. The cover and pages are sewn together with thread and then tied off. The knot and ends remain visible. This hand process is usually used for small quantities of publications with thirty-six pages or fewer. Pamphlets lie flat.



SCREW AND POST

Covers and pages are drilled and bound with a threaded post and screw. The cover then turns back on itself to hide the fastening. Pages can easily be added or subtracted. Books must be hand assembled. Post-bound books do not lie flat.



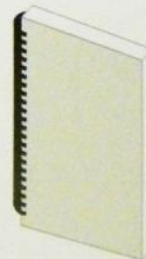
STAB

Stab is also referred to as Japanese stab binding. Sheets are sewn together such that the thread is visible on the spine and sides of the book. This binding creates a large gutter that should be accounted for while designing. Stab-bound books do not lie flat.



SPIRAL

Holes are punched through the pages with a machine, and then a wire coil is spun up the spine of the book. Spiral-bound books lie flat.



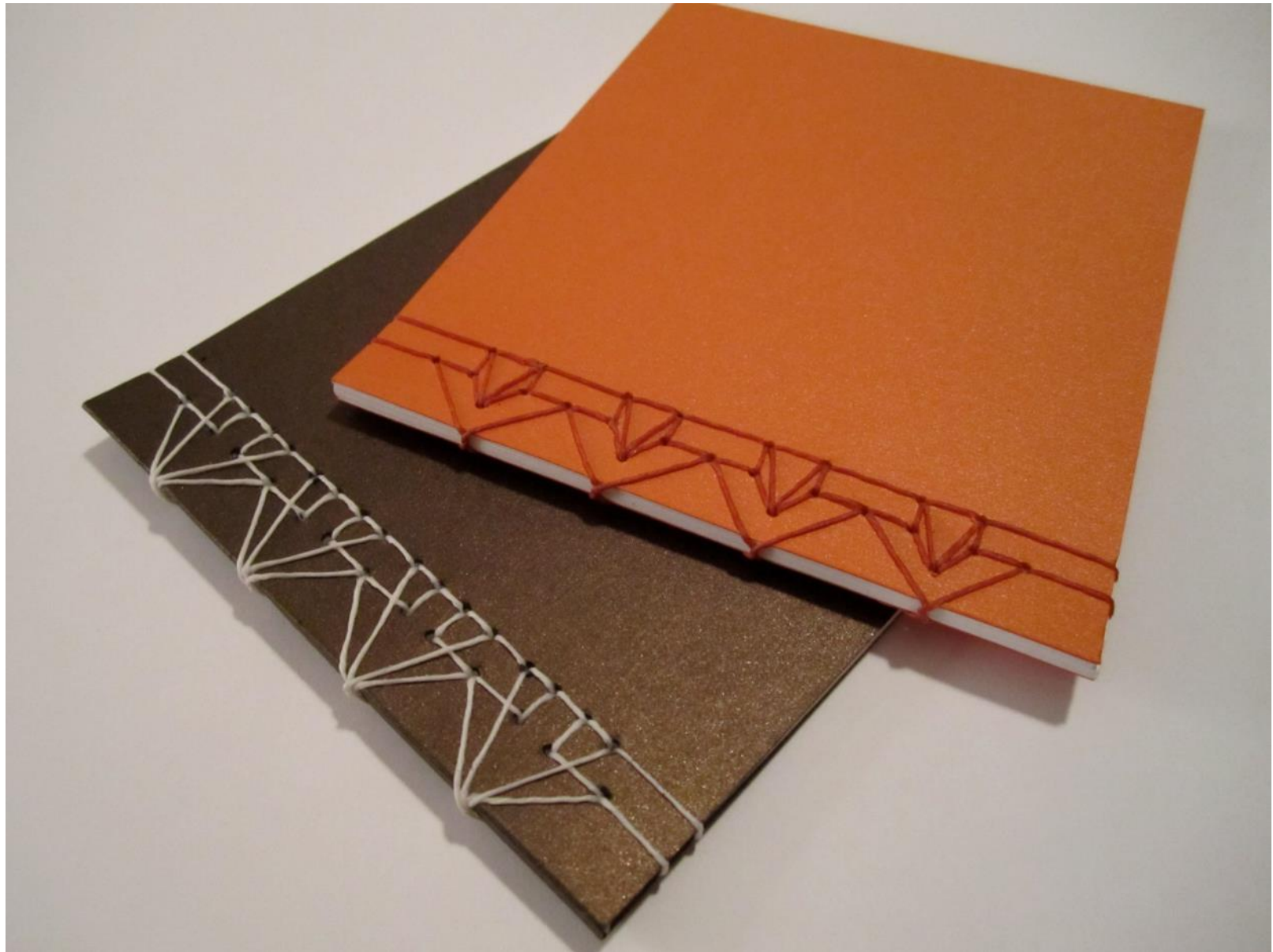
PLASTIC COMB

This is the most hideous binding method of all and should never be used. The plastic comb is ugly, and the bound books do not lie flat.









prof. Beita

A RCHITECTURE

portfolio

A PPLICATION

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A RCHITECTURE

portfolio

APPLICATION



<http://archinect.com/features/article/62511/the-architecture-job-application-hints-suggestions-from-employers>