



Midpoint Portfolio

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ARH 110

Ordering Principles Case Study

University of Virginia
Thomas Jefferson
1819

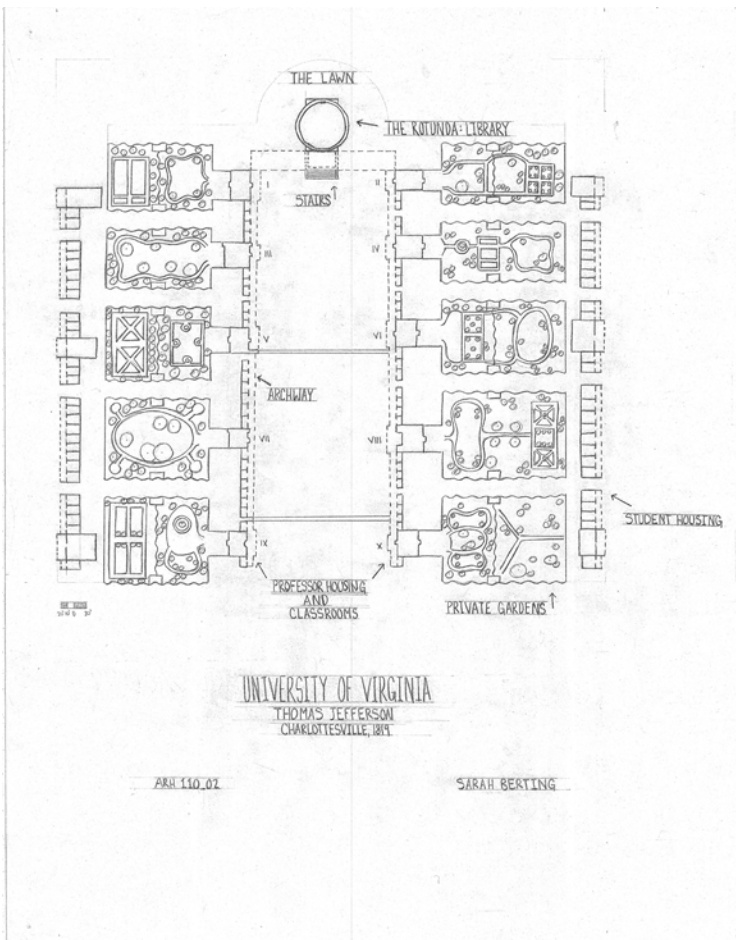
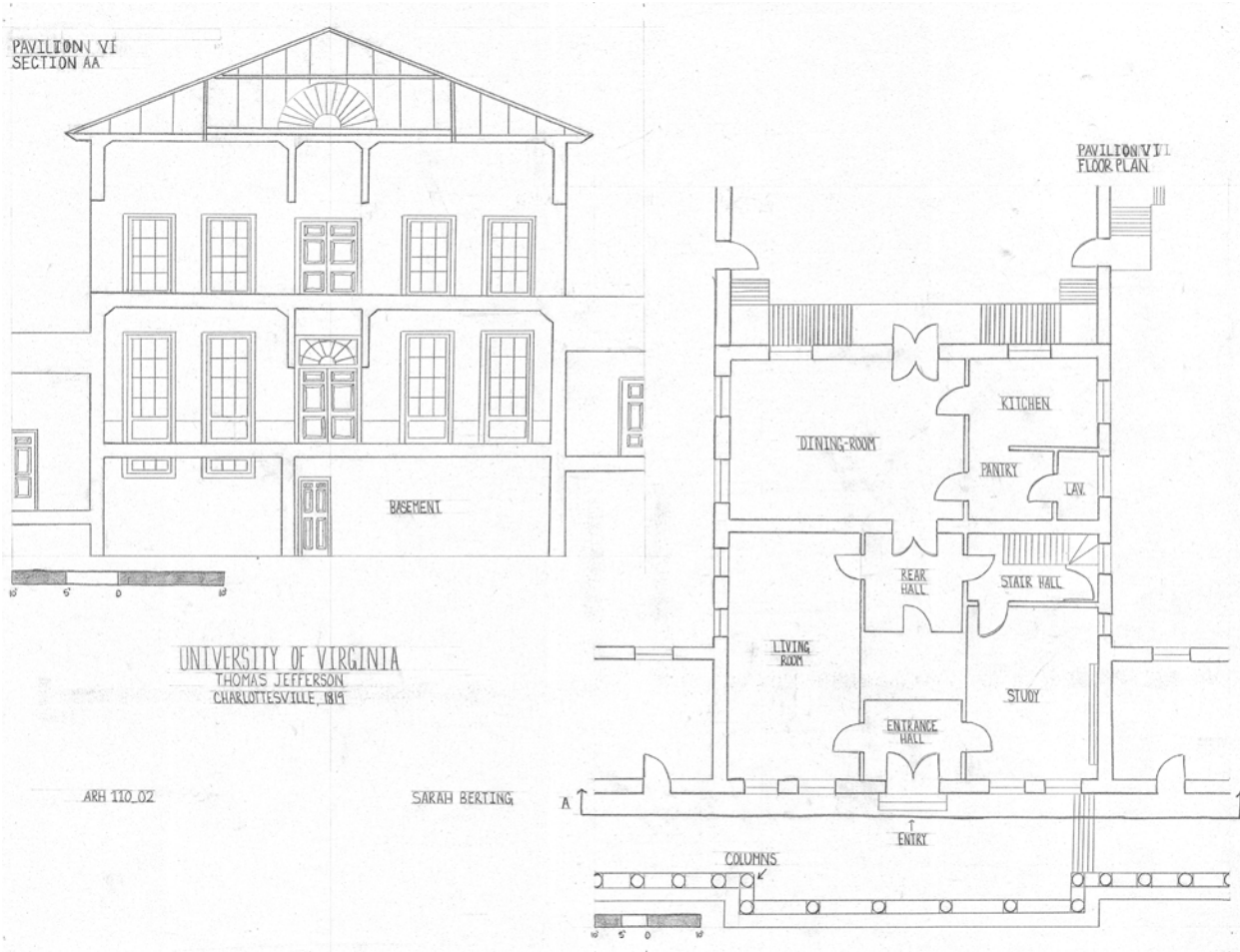
Project Purpose:

Using design publications, find high resolution photographs, floor plans, sections, and other relevant architectural and landscape design drawings of your assigned architect and architectural work. Identify design elements in the plan and understand their roles in the definition of the spatial characteristics. Identify and diagram the underlying ordering principles that you believe are found by analyzing the plan.

Project Response:

For this project, I was assigned Thomas Jefferson's University of Virginia case study to research and present. From my research, I learned about Jefferson's desire to create a college that students would attend out of their want to gain knowledge, not their need for knowledge. He designed this college to connect all of the buildings with each other to allow for a very united experience among the students and their professors. Jefferson felt that being coherent with one's neighbors and one's surroundings was extremely important in a student's life, therefore he created his small-scale university to be self-sustained by the constant and natural social interaction among inhabitants.

Fall 2015
Shruti Dixit



Above: first floor plan;
cross section of front facade
Left: full site plan with garden designs

ARH 110

Chess Pavilion at Sutro Baths

Study of Viewing Platforms

Project Purpose:

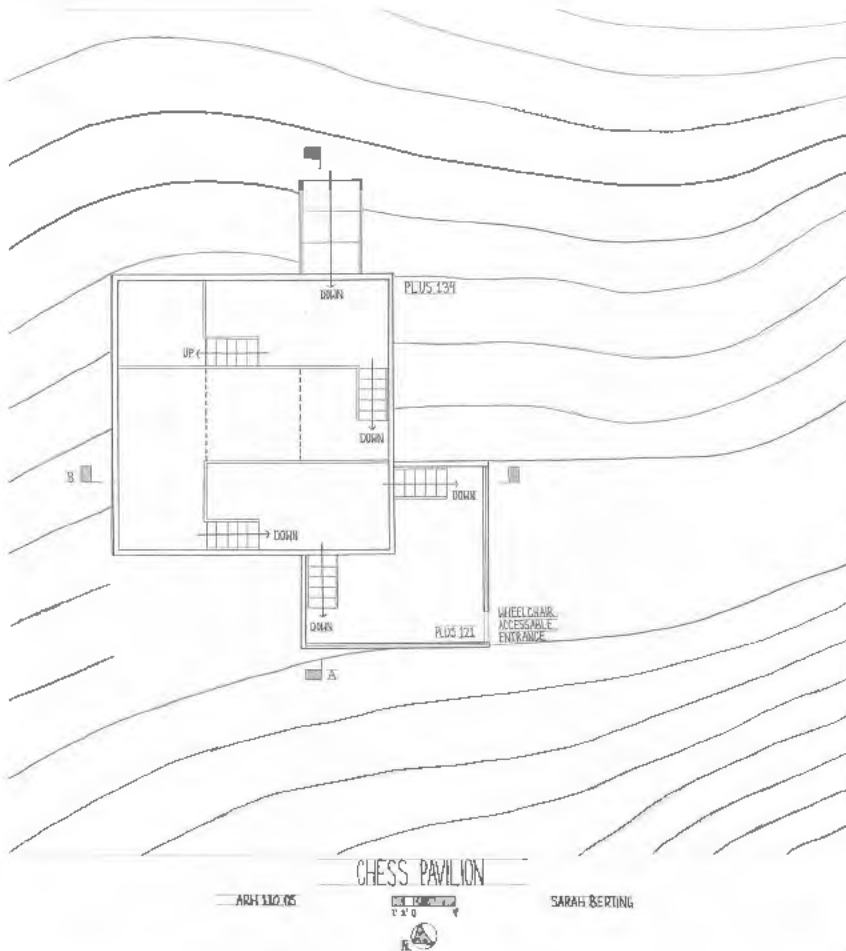
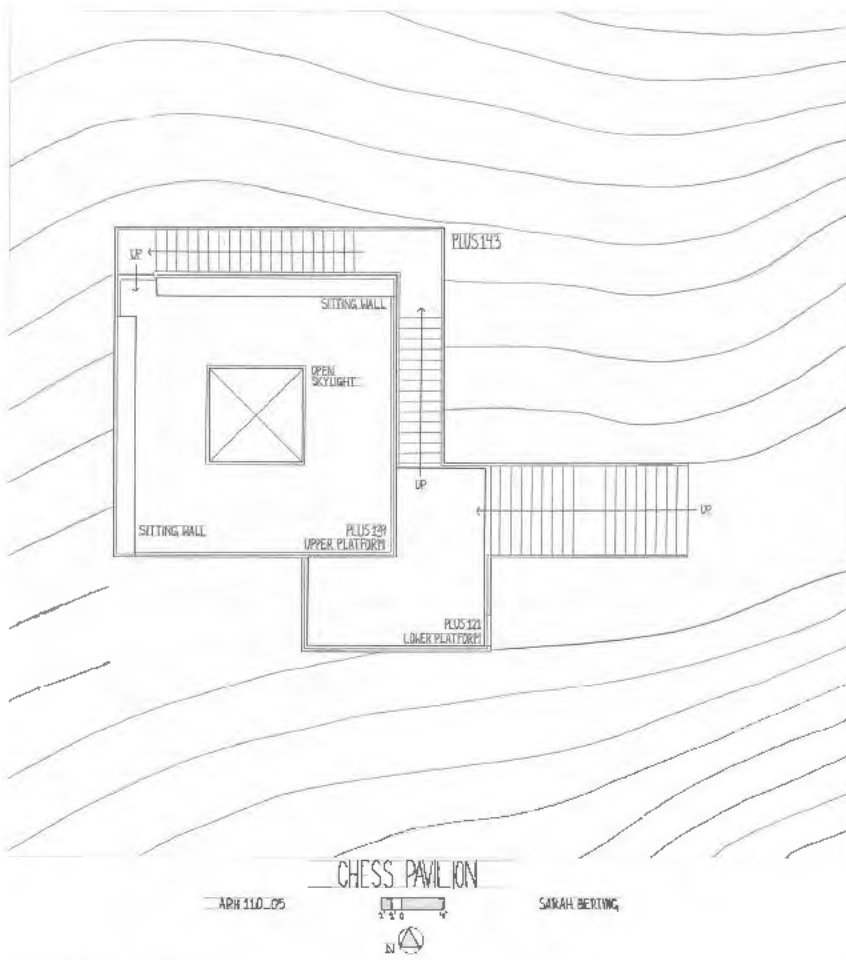
Eastern San Francisco is currently being developed for the 2013 America's Cup Race. This is arguably an event for people with means. In contrast to this development on the bay, a proposal is being put forward to have a World Chess championship on the Western edge of San Francisco. This is a democratizing event for people of high skill from every socio-economic and ethnic background. To accommodate this, a series of chess pavilions will be developed and deployed over the landscape adjacent to Sutro Baths.

Project Response:

This final project is set on the west side of San Francisco on the Sutro Baths site. My pavilion sits on the northeastern corner to overlook the sunset and the rest of the site. Throughout the long design process, I took into consideration this location and experimented with views. My final design included two elevated, outdoor viewing platforms for when weather conditions become too extreme. I saw chess as a game played by many people with many views so I incorporated this into my design by creating many different viewing areas for people to discover and enjoy.

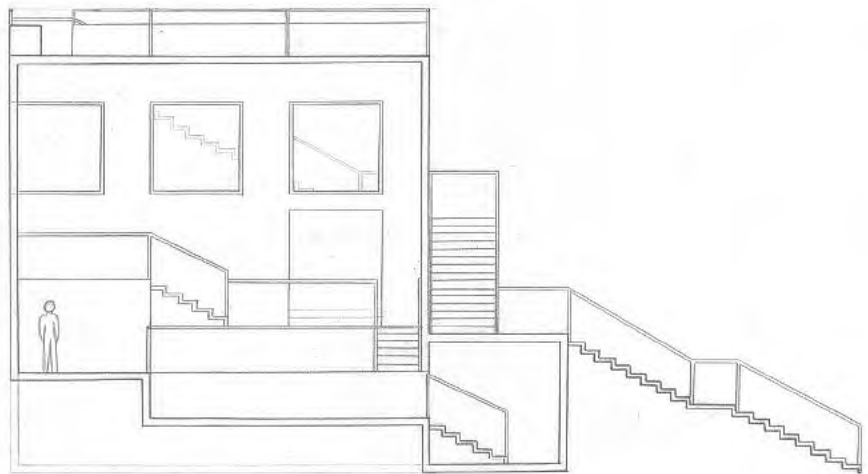
Fall 2015

Shruti Dixit

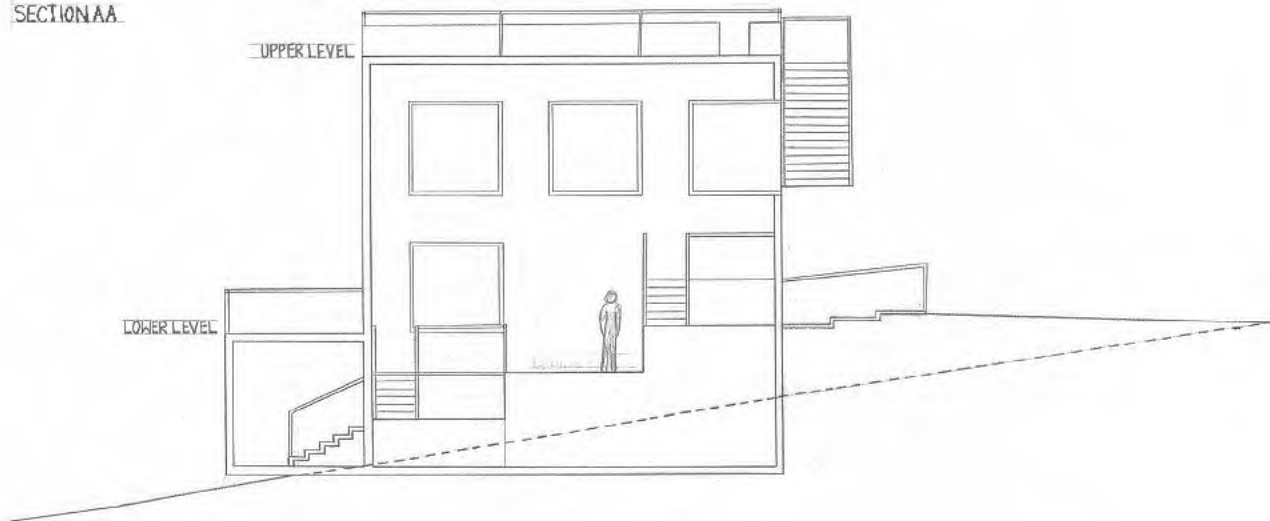


Top: chess pavilion roof plan
Bottom: chess pavilion floor plan

SECTION BB



SECTION AA



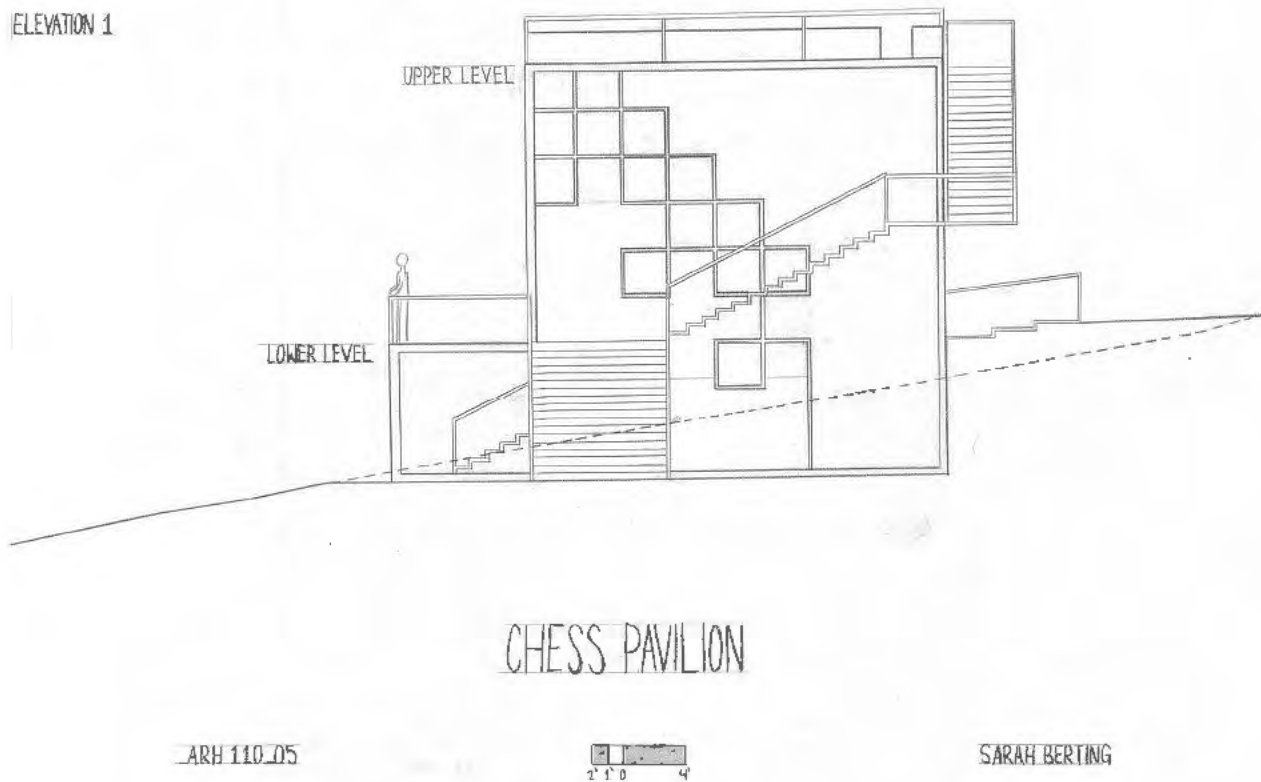
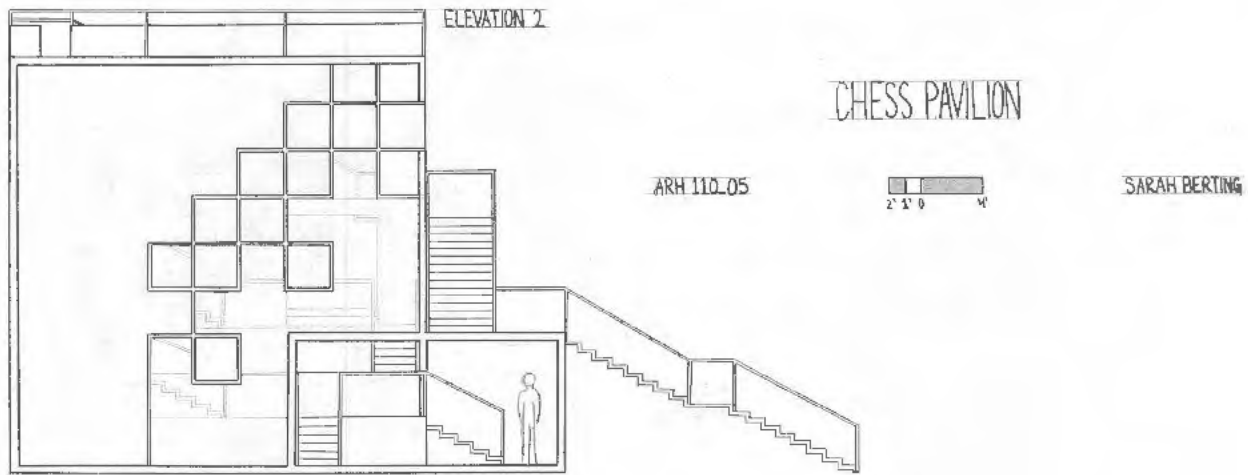
CHESS PAVILION

ARH 110_05



SARAH BERTING

Top: section bb
Bottom: section aa



Top: west facing elevation (front)
Bottom: south facing elevation

ARH 170

Perspective Drawing

Casa 7A
Natalia Heredia
Villeta, Columbia

Project Purpose:

Research an assigned case study and develop drawings including plans, sections, elevations, diagrams, and perspectives. Study the context and what makes this development unique to others in its region. Collect many different views of your case study regarding ideas behind materiality, structure, direction, geometry, and context. Use one-point and two-point perspective to help express the many aspects of your case. Compose your drawings and diagrams in a narrative form to help the viewer experience the space step by step.

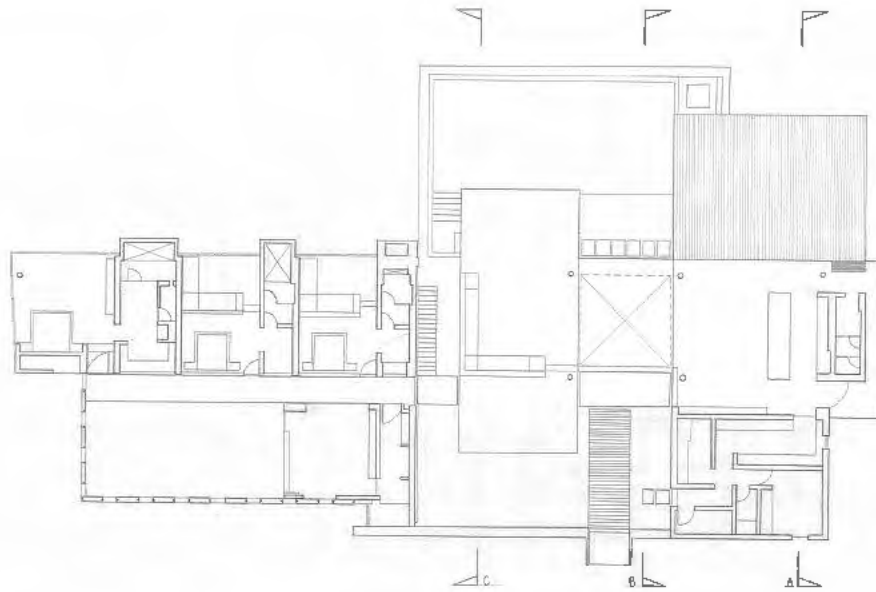
Project Response:

Casa 7A is a one story dwelling that includes a front driveway, a semi-private front living space, an open living room, a kitchen, servant's quarters, three bedrooms, and an outdoor deck with a pool overlooking the extensive backyard landscape. The architect developed this building with identities regarding contrasting materiality, open versus closed spaces, and semi-permeable barriers to help create public and private areas. Many natural elements were used to help combine the building with its site, such as the natural materials and the openness towards the existing back landscape.

Spring 2016
Carol Buhrmann



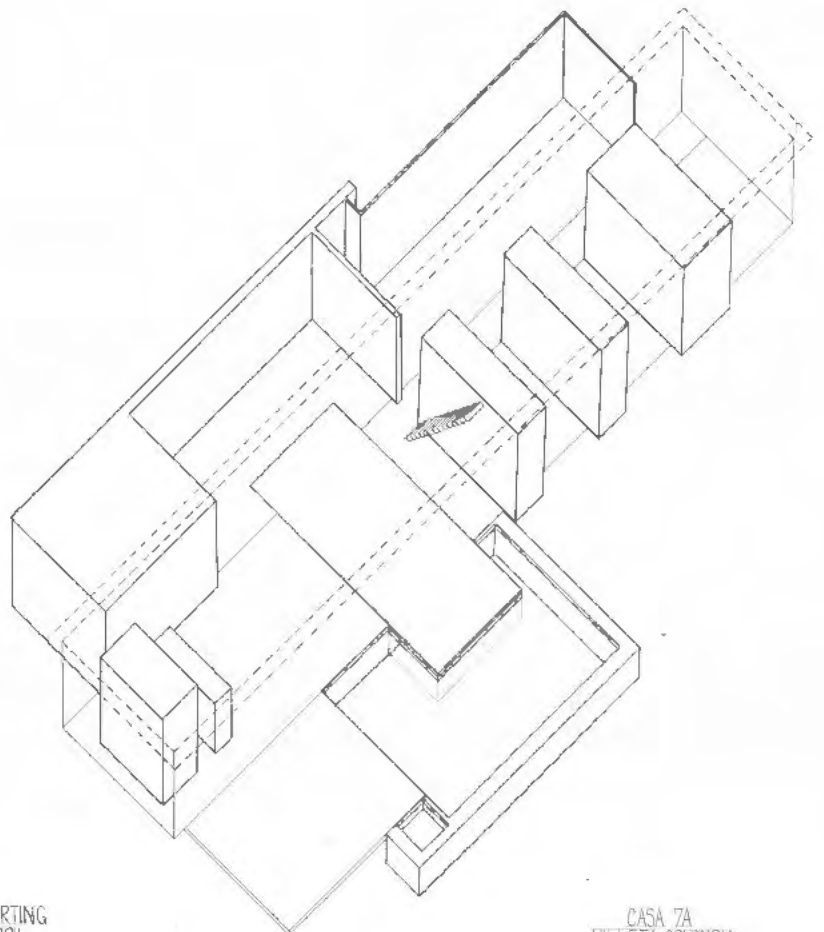
Above: site plan of Casa 7A; Villeta, Columbia



SARAH BERTING
SPRING 2016

CASA 7A
VILLETÀ, COLOMBIA
NATALIA HEREDIA

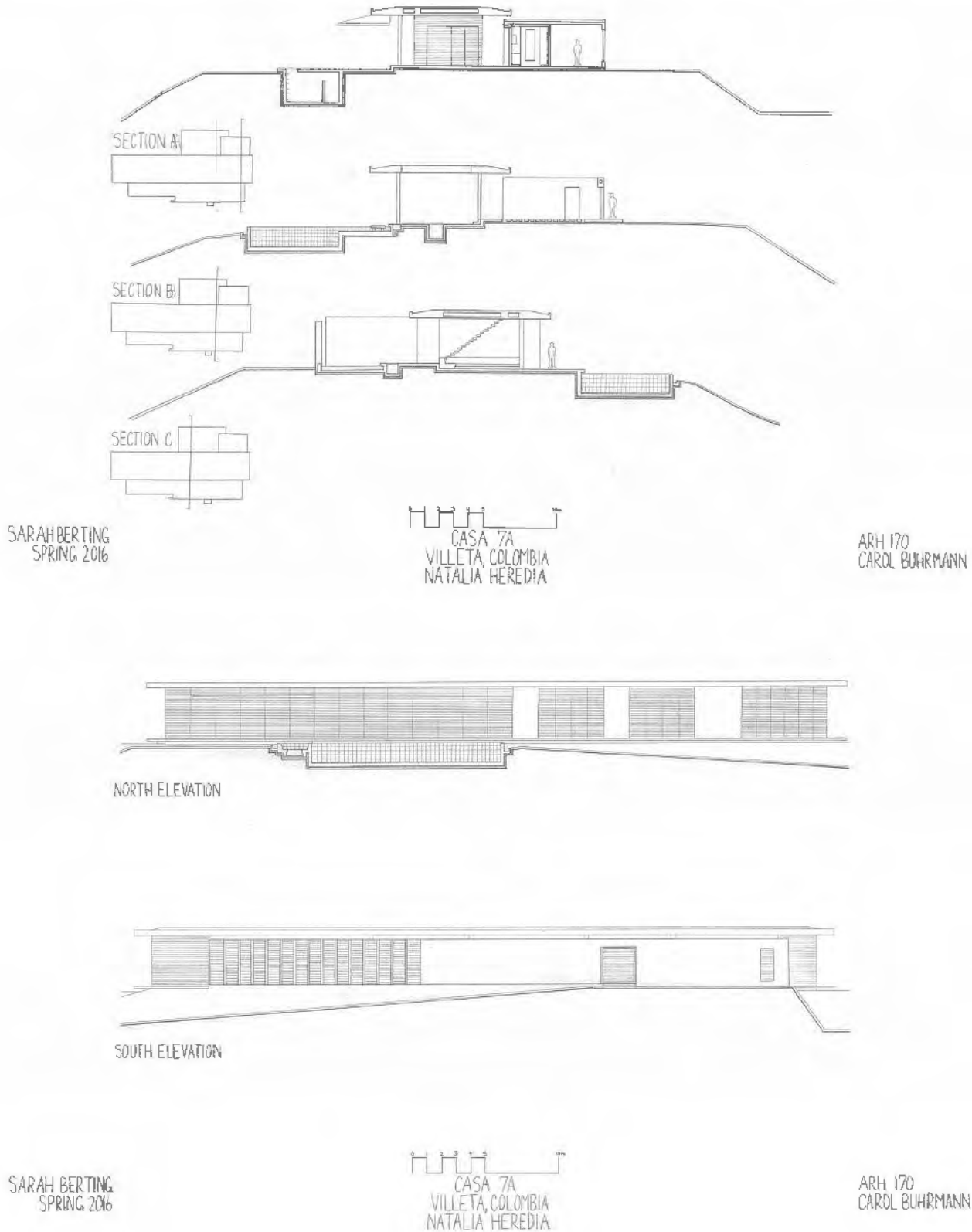
ARH 170
CAROL BUHRMANN



Top: floor plan
Bottom: axonometric

SARAH BERTING
SPRING 2016

CASA 7A
VILLETÀ, COLOMBIA
NATALIA HEREDIA



Top: sections a, b, c
Bottom: north and south elevations (front and back)

ARH 150

Hybrid Buildings

Victoria Heifner
Letterpress Printing
Live-Work Space

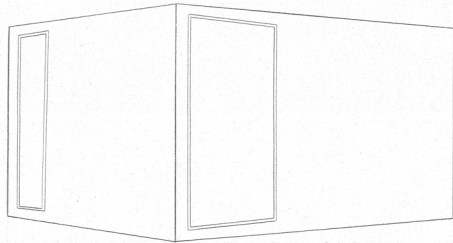
Project Purpose:

In this assignment, you will design a hybrid building for three interrelated programs: dwelling, production, and retail. The three programs will share one site and you must determine how they spatially relate to one another. The primary expression of the project may be a single volume containing all three programs, two or three volumes interconnected, something in between, or something else all together. All the clients are local cultural producers. These are some people making San Francisco what it is now. Consider your site to be a physical location, but also a non-physical moment in time and culture.

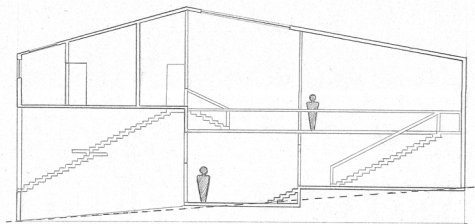
Project Response:

My client, Victoria Heifner, runs a small-scale letterpress company that designs and creates different kinds of greeting cards and invitations for people hosting a variety of events. I researched the letterpress machine she uses and noted that it is assembled using many different parts with many different functions. I took this information and designed a building that enabled my client to live and work in convenient and circulating spaces while incorporating the ideas of reliance and multiple processes.

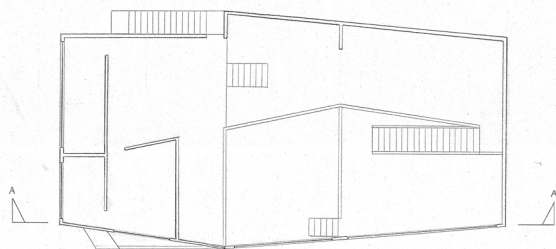
Spring 2016
Geoff Gibson / Eva Chiu



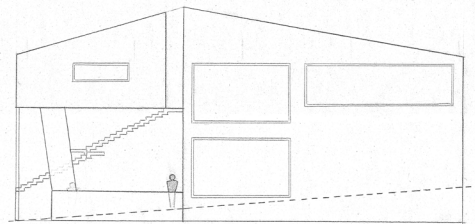
ROOF PLAN



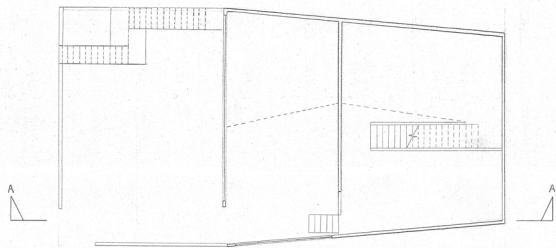
SECTION A



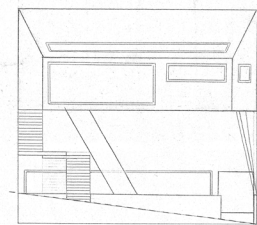
SECOND FLOOR



NORTH FACING ELEVATION



FIRST FLOOR



EAST FACING ELEVATION

SARAH BERTING

PROJECT 4: HYBRID BUILDINGS
CLIENT: VICTORIA HEINER

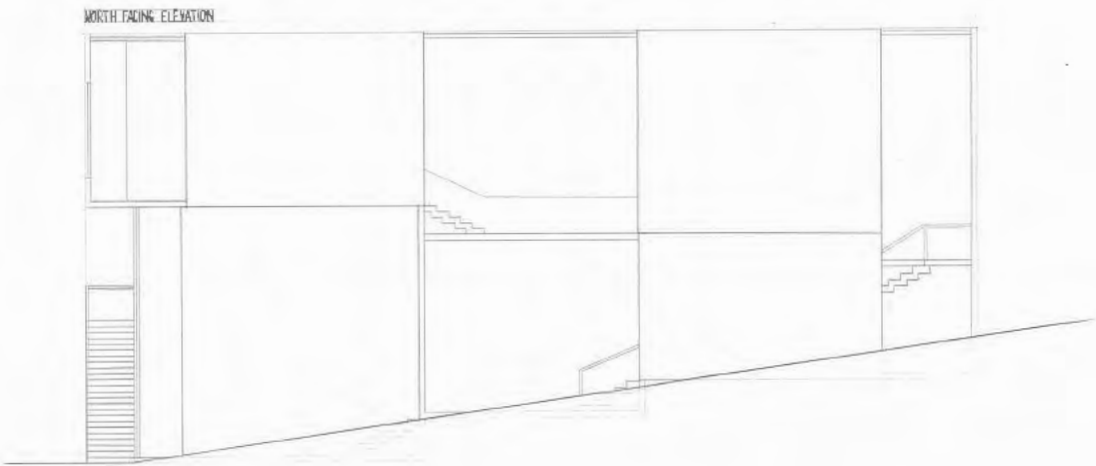
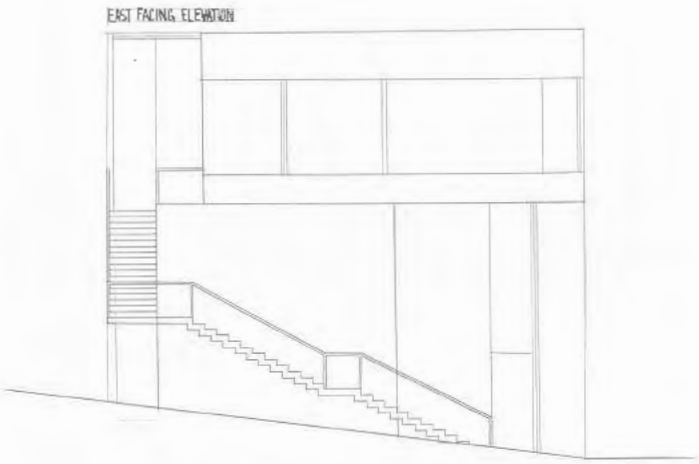
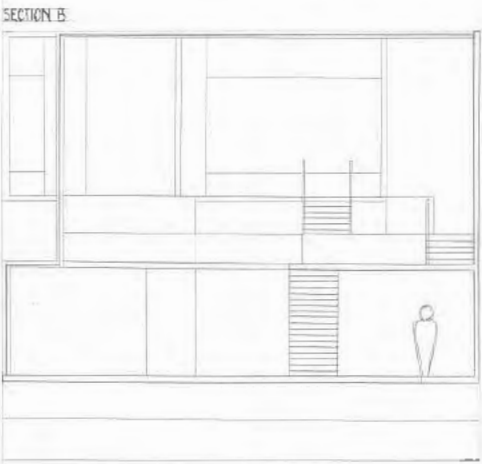
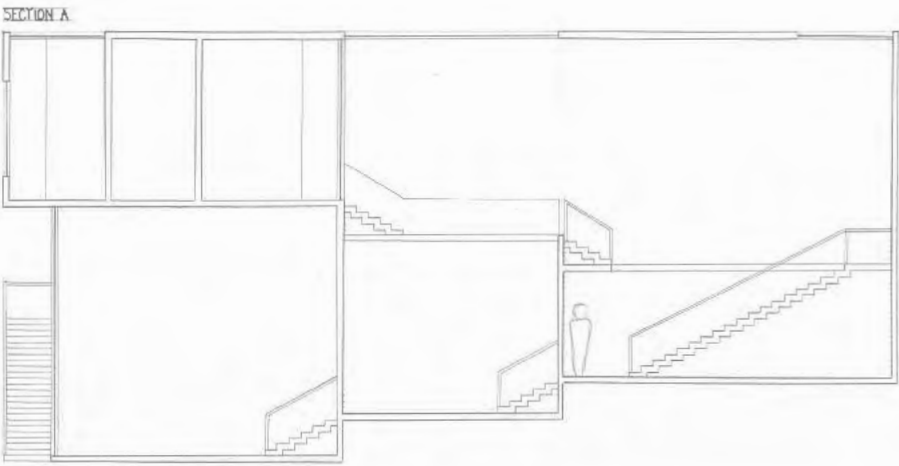
ARH 150

Above: midpoint review drawings; 1/8" scale



Left: first and second floor plans

Right (top to bottom): longitudinal section a; cross section b; east elevation; north elevation



SARAH BERTING

VICTORIA HEIFNER



ARH 150

ARH 210

Site Operations

Adhesive Skins and Instantiated Blockages

Project Purpose:

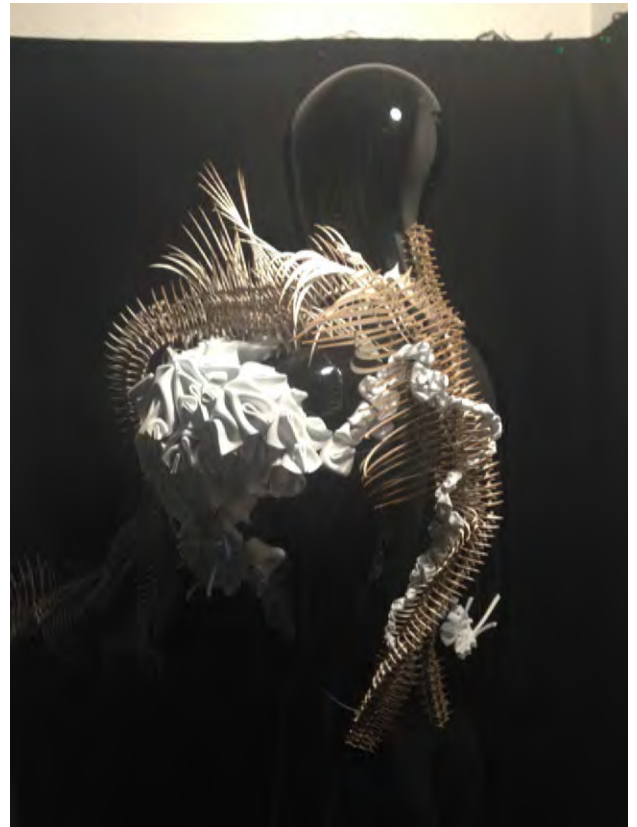
Research a specific biological mutation that can occur within an organism and create a methodical process explaining the process of how that mutation functions by using key words to describe each step. Use these words to develop a system of growth or decomposition which will ultimately help your group define a new bodily entity as well as a functional building with careful notation of specific program. Create algorithms and genetic codes that serve as the underlying fabric for your body and building designs.

Project Response:

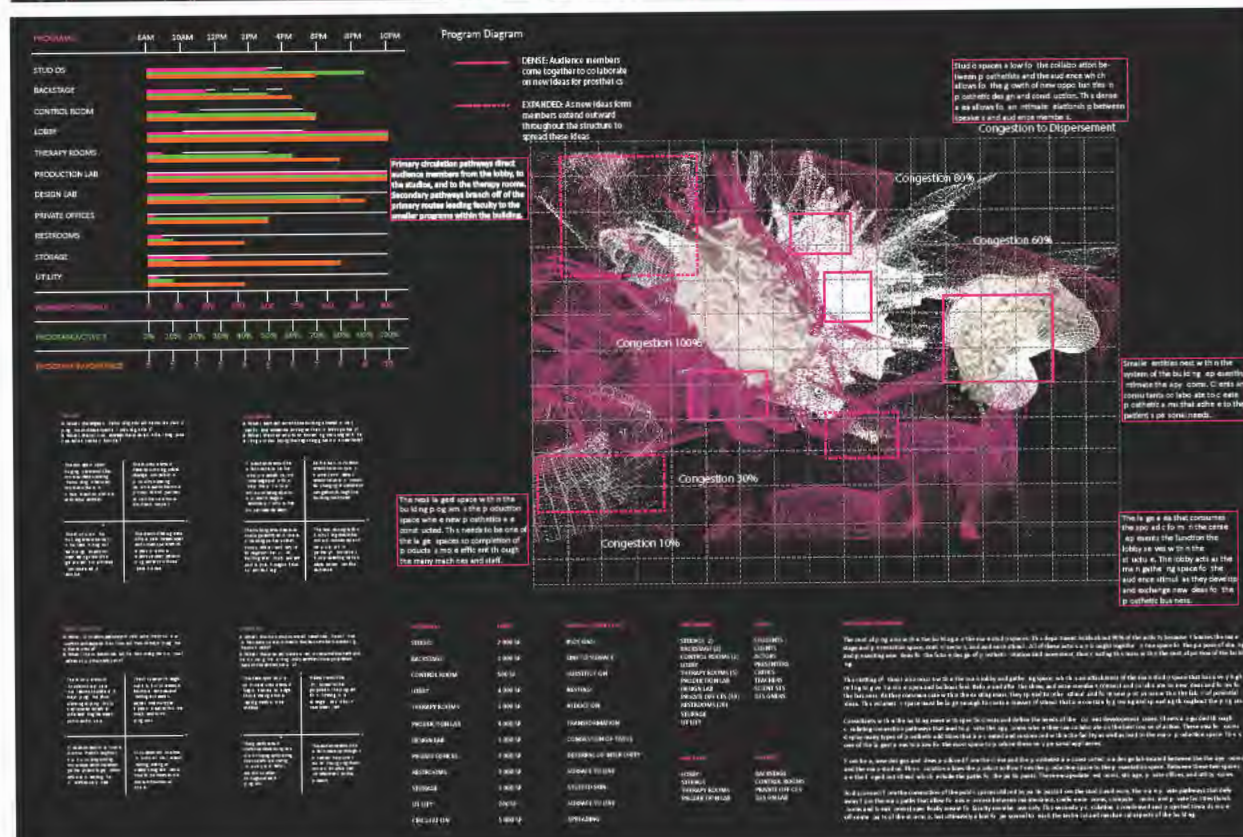
Through the act of substitution within an organism, one agent is replaced by another, thus altering the major characteristics and functions of the basic tissue. Similarly, building program is constantly changing as new kinds of audiences and products develop and weave themselves into the fabric of the structure itself. This can be seen throughout the beginning formation of our biologically created building. After careful notation of a newly developed landscape along the current site, located within the northeastern part of the Dogpatch District, an always changing structure has been grown containing characteristics that include behaviors of substitution, clotting, lengthening, and expanding. The main purpose of this building is to introduce developments in prosthetic growth to studio audiences while also partaking in the production of the prosthetic attachments themselves. These prosthetics act as enhancements for each user as well as an activation for new opportunities of growth throughout the rest of the body; or, in this case, for the extremities of this building. As visitors navigate through the building, they experience conditions of compression and expansion during different instances of rotational motion, secrecy, or envelopment within a space. These experiences form specific identities, such as: the Prosthetic Identity, which explains movement and rotational motion; the Backstage Identity which touches on the idea of secrecy and privacy; and the Exoskeletal Identity which explains the structural portions of the building. These three identities are combined into one system that demonstrates this ability for the building to continually change over time.

Fall 2016
Alexandra Neyman

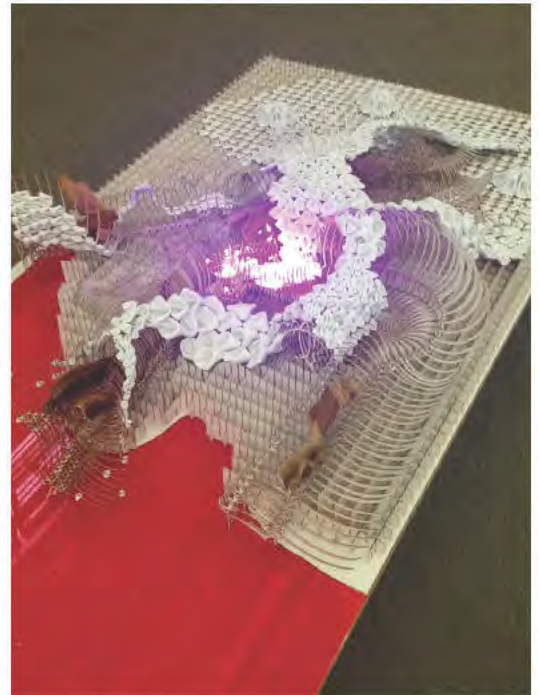




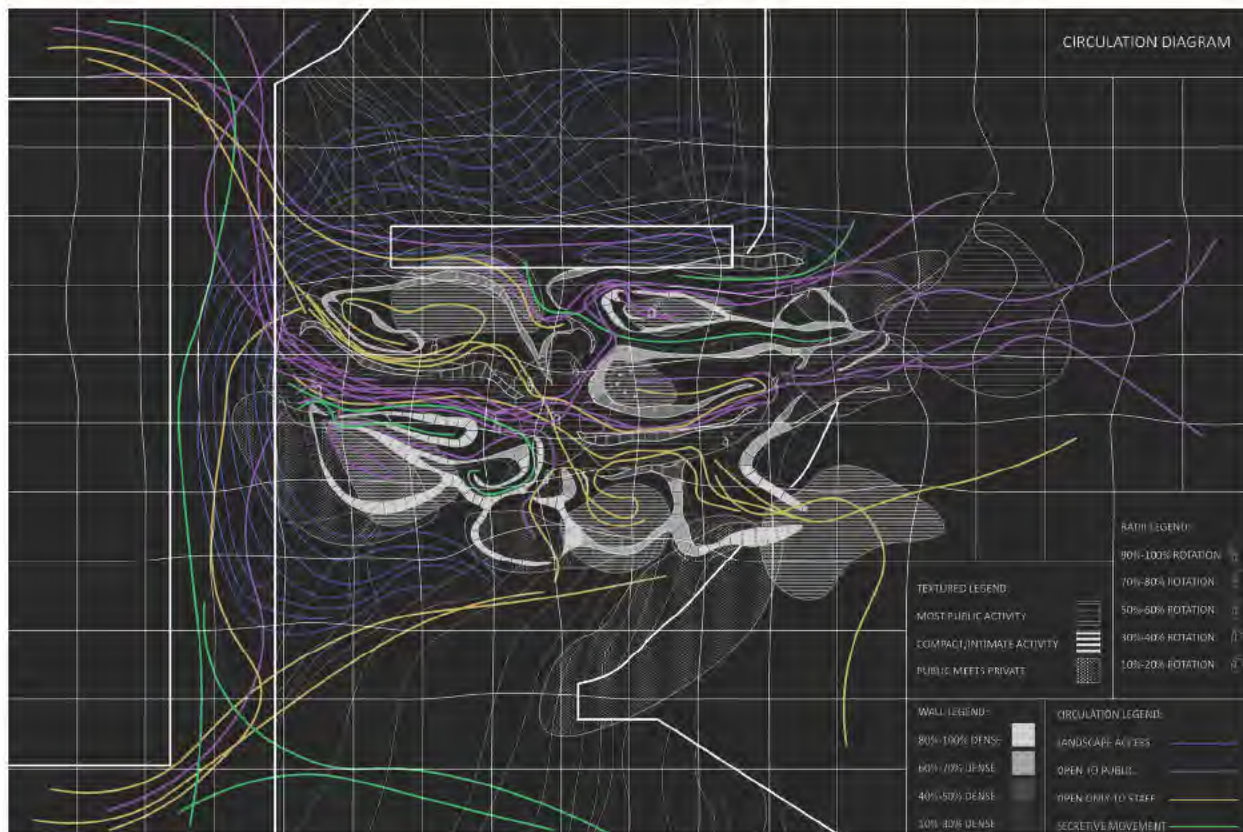
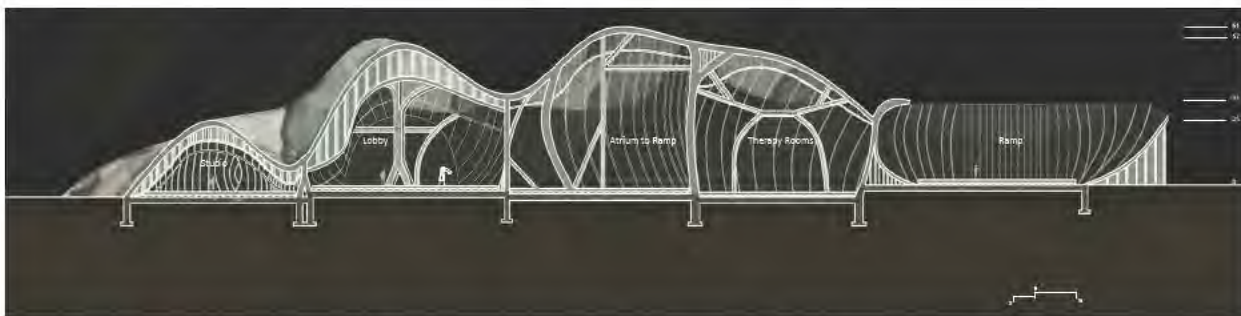
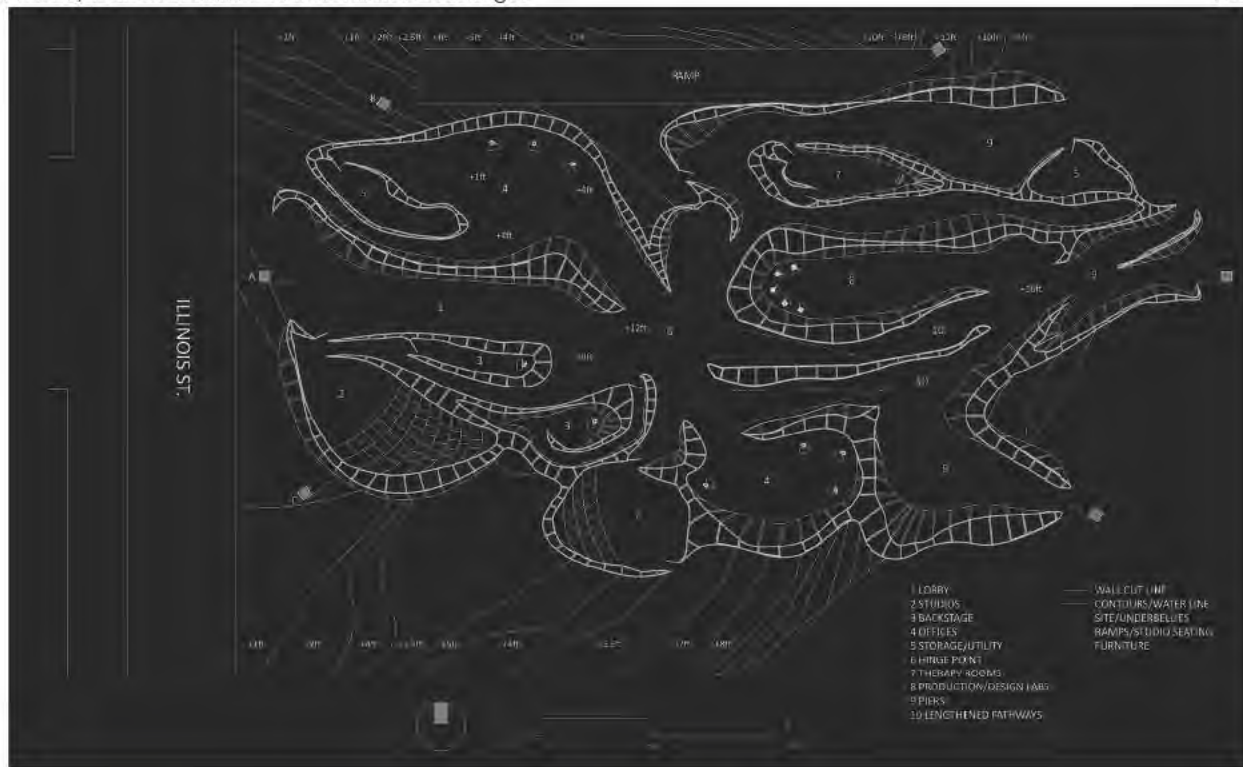
Top Left: arm and torso
Top Right: shoulder
Bottom Left: combined spine
Bottom Right: spine with emphasized mutations



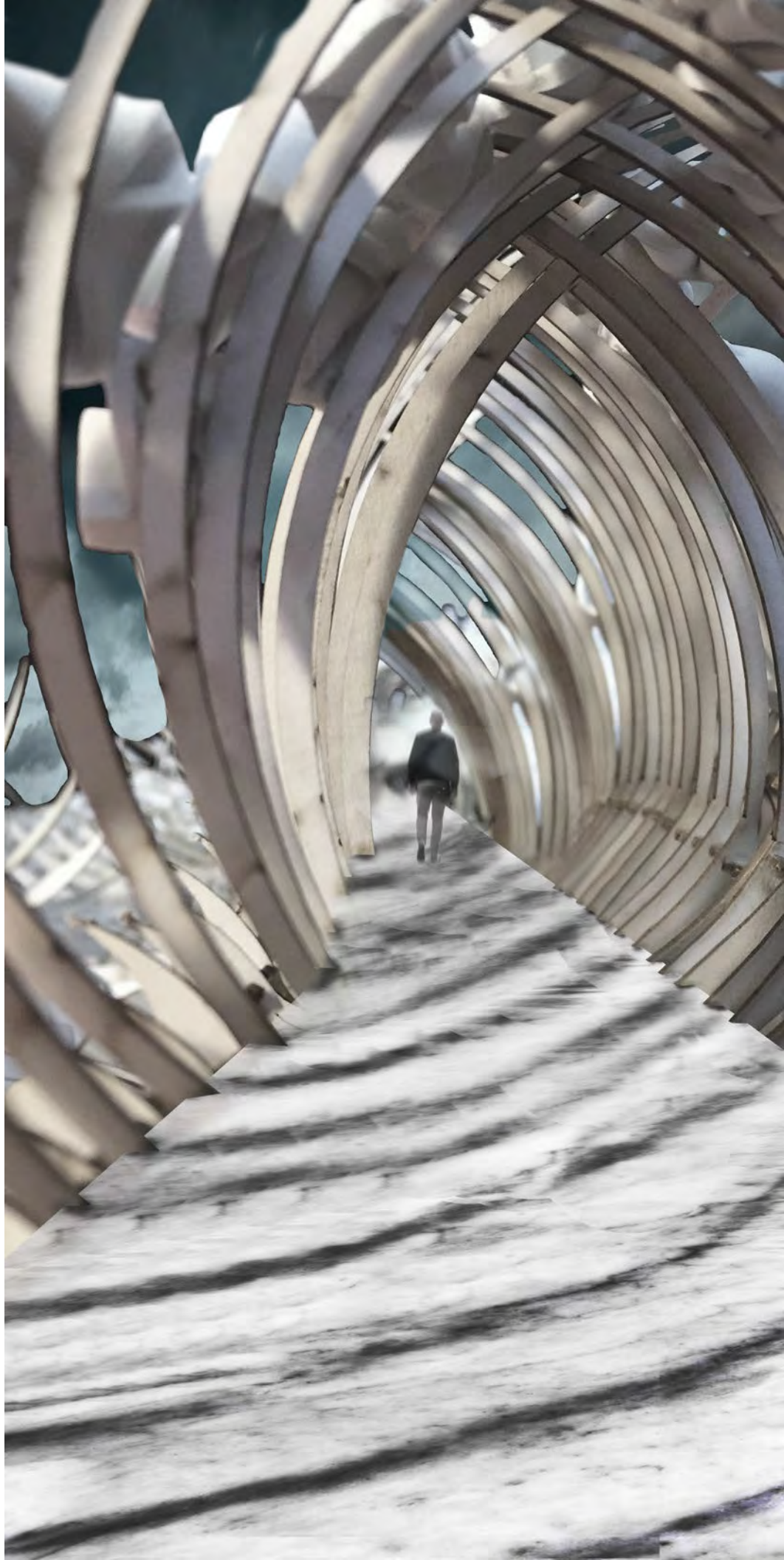
Page 24



Top Left: secluded pier
 Top Right: central split pier
 Middle Left: open pier
 Middle Right: top view
 Bottom: lobby rendering



Top: floor plan
Middle: section
Bottom: circulation diagram
Right: compression circulation
render



Acknowledgements

I would like to send out a thank you to the many people who made it possible for me to make it through the first two years of my architecture schooling. I want to start with the most important to me, the people who have made this all worthwhile and who have given me more support than I could ever ask for: my parents. Thank you to my dad for encouraging me throughout these last two years and helping me by providing insight from the professional architecture world. Thank you to my mom for always supporting me and guiding me towards the right path so that I may be successful not only in school, but in life.

Next, I would like to thank my friends, both from back home and from my most recent years in San Francisco. Specifically, I would like to thank my best friends Eleni and Sydney; my lifelong friends Emily, Jackie, Amanda, and Jenna; and my most recent friends from AAU, Katie, Justin, Ryan, and Robert. Whether we speak every day, or only get together every couple weeks, my friends have always been there for me to encourage me to reach my goals and follow the right path.

Finally, I would like to thank all of my teachers who have taught me many things about architecture as well as given me advice on business, professionalism, and life. I would especially like to thank my first studio instructor, Shruti Dixit, my perspective teacher, Carol Buhrmann, my history teacher, Braden Engel, my third studio teacher, Alex Neyman, my fourth studio teachers, Doron Serban and Sa-meena Sitabkhan, and some influential teachers from high school, Dean McElroy, Rob Lynde, and Maria Norris.

