

Architecture
PORTFOLIO 2021

Antonio Mora

SCI-Arc
Bachelor in Architecture

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(408)821-4017

Motivated individual with strong work ethic and ability to work independently or in collaboration with a team. Uses educational knowledge and work experience to achieve results. Quick learner, familiar with Catia, CAD and Rhino. Ready to develop new skills and gain practical experience.

Work History

Sep 2012 -
Current

Plumbing Drafting & Design

A.M Plumbing Inc., San Jose, CA

- Communicated with customers to provide recommendations on repairs, determine project estimation costs and define project completion dates.
- Reviewed blueprints and project specifications to determine correct plumbing solutions.
- Interpreted blueprints to determine locations, quantities and sizes of materials required.
- Evaluated information provided by architects and system subcontractors and created accurate drawings according to measurements and specifications.
- Created CAD models and drawings for Plumbing and HVAC designs.
- Complied with all state plumbing codes throughout duration of each project.

Education

Sep 2016 - April
2021

Bachelor of Architecture

*Southern California Institute of Architecture
-Los Angeles, CA*

Interests

AR / VR rendering 3D
Modeling Industrial
Planning and Design
- ADU modeling

ANTONIO MORA

B-ARCH GRADUATE

Contact

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E-mail: amora4017@gmail.
com

SKILLS

Drafting and designing

Comercial Construction
Knowledge

Communication

Time management

Software

AutoCAD

Revit

Catia

Rhino

3DsMax

Ai, Ps, Id

V-ray 3ds, Rhino

Languages

English

Spanish

Statement

My fondest memory of my childhood was sitting in the back of my father's truck at a construction job site at the age of 8, as I cleaned the copper fittings for him to use at the job. It was a task to keep me busy and was not very useful to him, but I enjoyed being there, engrossed in the process that surrounded me. I grew up in the construction life and have seen countless jobs start from a set of plans and develop into the magnificent buildings that I can still see today. I personally know the history of these buildings and the process that they underwent.

This is what pushed me to pursue Architecture, the love of seeing your set of plans come to life. I attended Sci-Arc and their hands-on approach gave me the ability to not only draft the plans but also model build and see my creation in person. I strived to have the perfect building and as a result, I was able to make the (how many semesters did you make it to that award thing)

While in school, I worked hard to hone my software and design skills. I am proficient in the following programs: Catia, Rhino, Auto-Cad, and various VR programs. I am focused and attentive to detail when addressing high-volume task loads to meet deadlines. I mastered my ability to not only complete my school projects, and assignments on time, but also meet all of my work deadlines as drafting and designer for plumbing plans. My software and design skills have been put to real use in drafting plans for work and as a result, have drastically improved with every project.

My academic and work experiences have served me well in developing my collaboration, communication, and time-management skills. I work well to use clear and concise communication to interact professionally with co-workers, supervisors, and customers. I take pride in my work and ensure that the final product is something I would proudly put my name on.

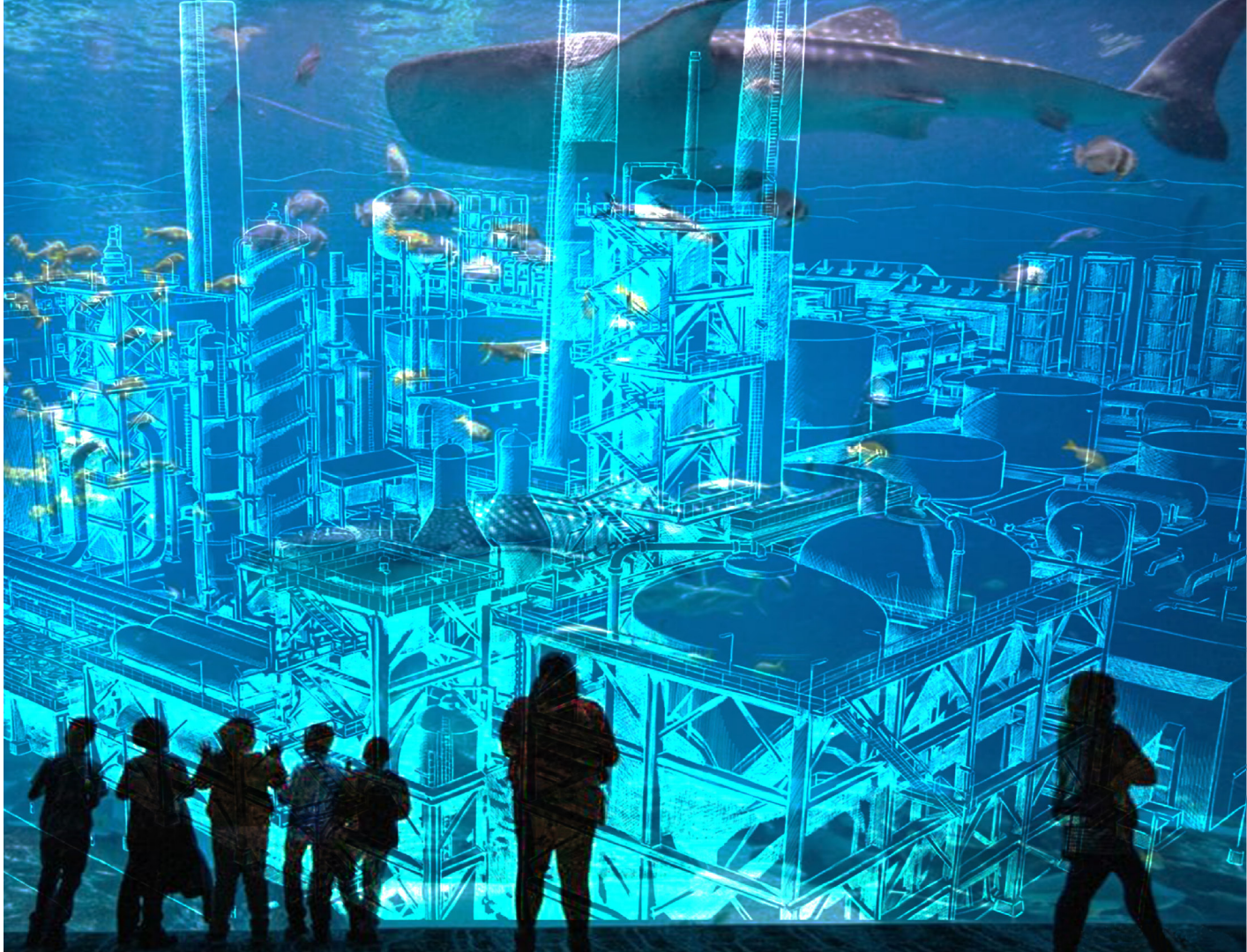
UNDERGRADUATE THESIS

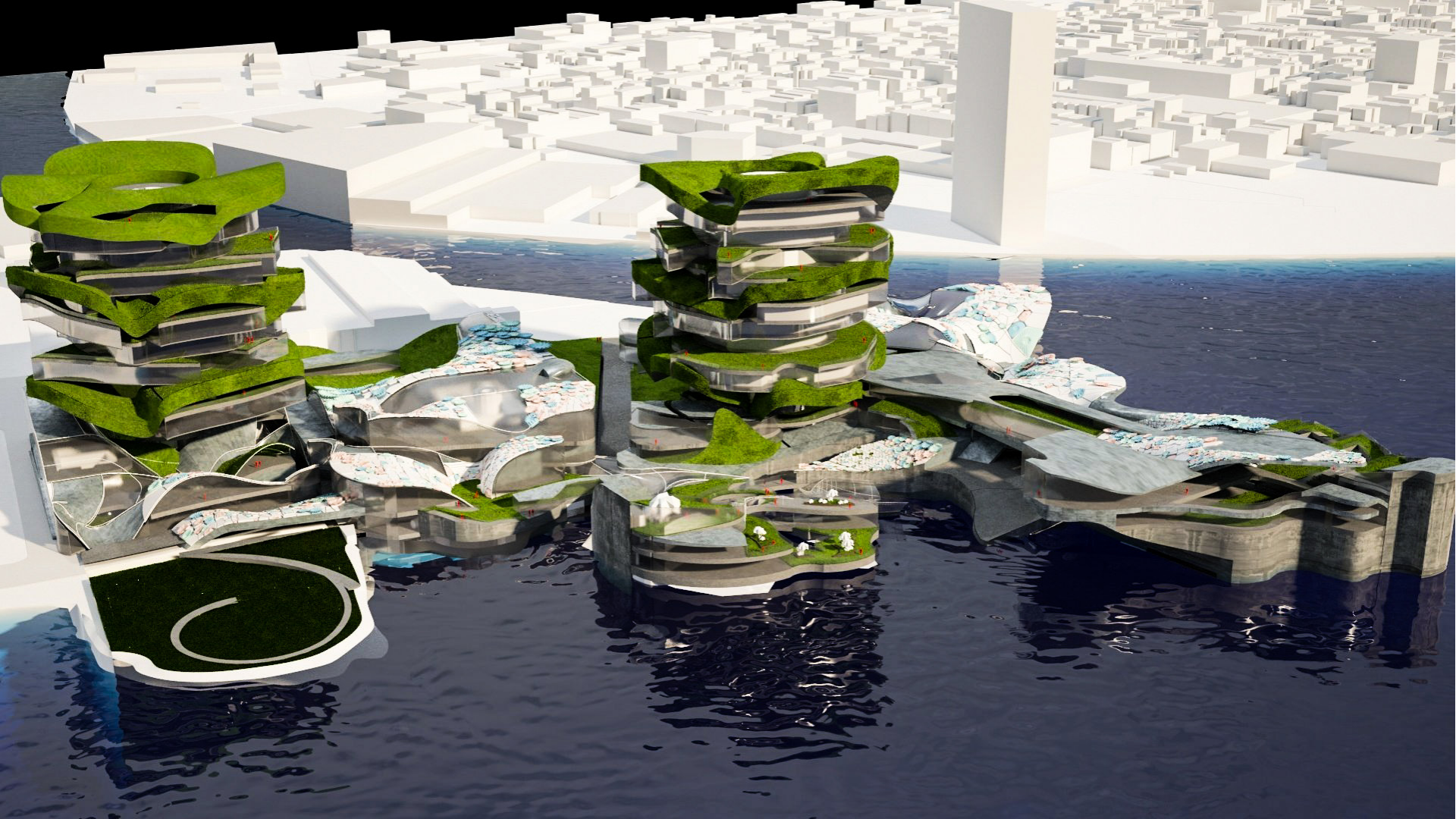
[MAN]ufactured

Spring 2021 / Peter Trummer
Partner : Nicholas Conrique

This thesis will explore ideas relating to the engagement of man and its manufactured nature by proposing the intersection of an artificial landscape and its industrial interior. Our project deals with this idea through the formation of a new public ground on the edge of the city that deals with the interaction between a waterfront museum and its various public spaces and a power station aimed at providing the proposal with its own sustainable energy.

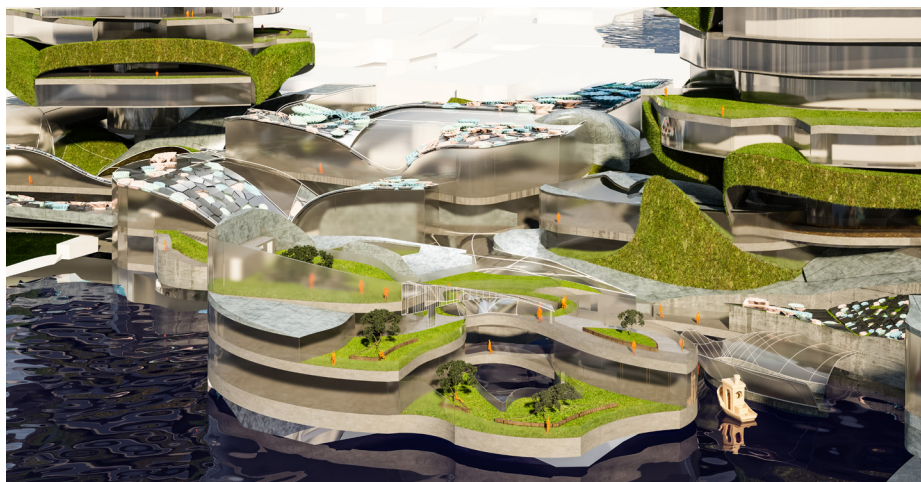
Right: Surreal concept collage
Opposite: Rendered Perspective



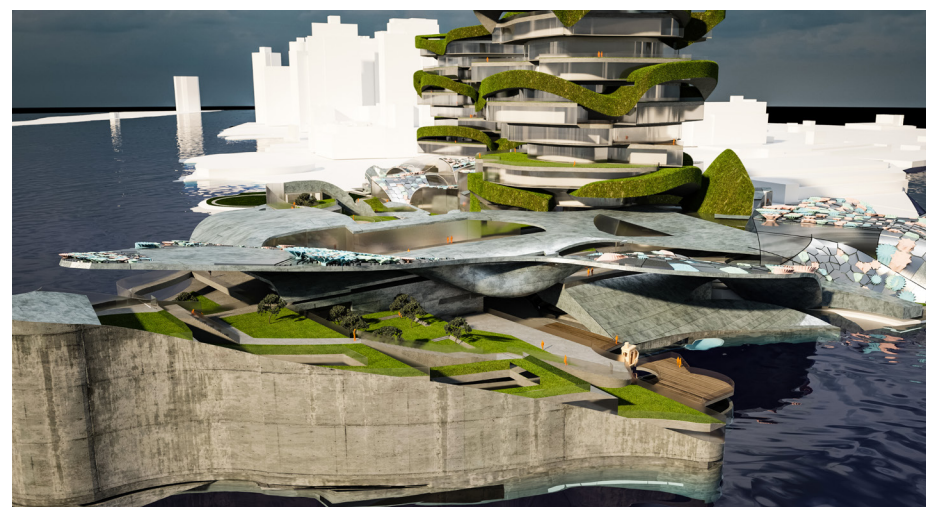


Our thesis grounds itself in the site by reimagining the shore-line first according to our new formal language in order to plan more of these pockets for the public while also providing the areas needed to integrate oscillating water columns along our site's edge to become a focal point for our design.

In opposition to the power plant below, we are designing this new public ground to house a waterfront museum for the general population that would culminate in a large vertical aquarium. Included underneath this new carpet is the infrastructure that we would need to create a functioning power plant as well as parts needed for environmental control for the aquarium.



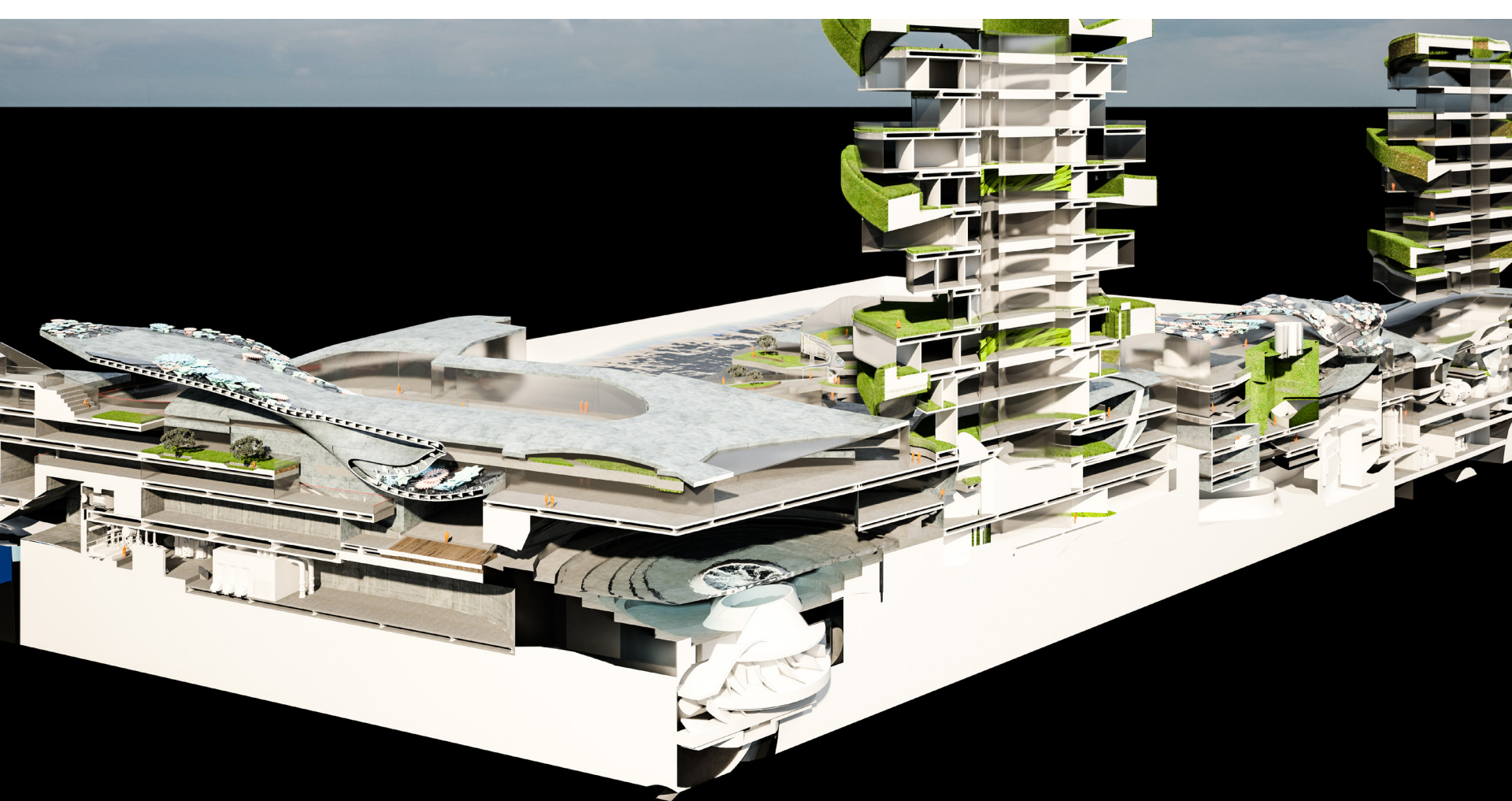
West Peninsula



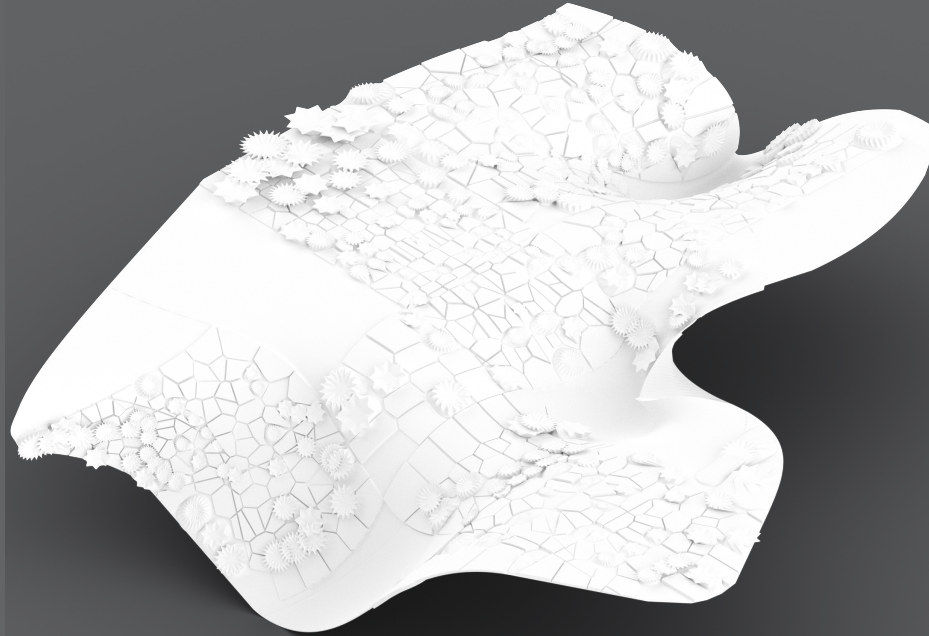
Park Space



Second floor plaza

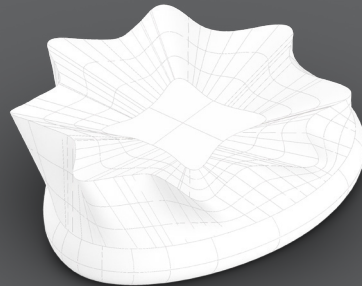
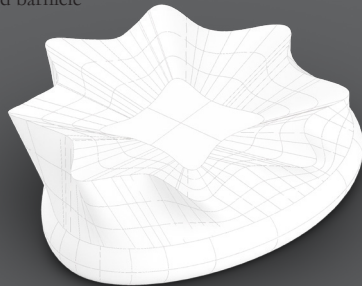
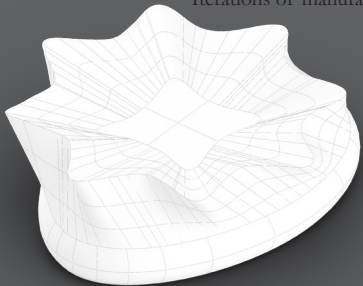


Process video

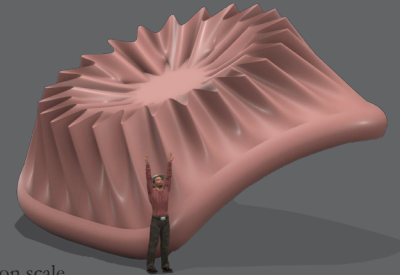


Artificial landscape

Iterations of manufactured barnacle

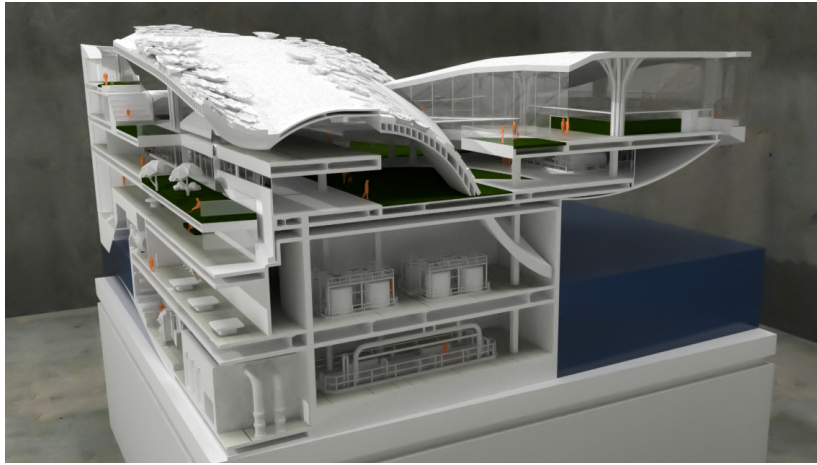


Barnacle to person scale

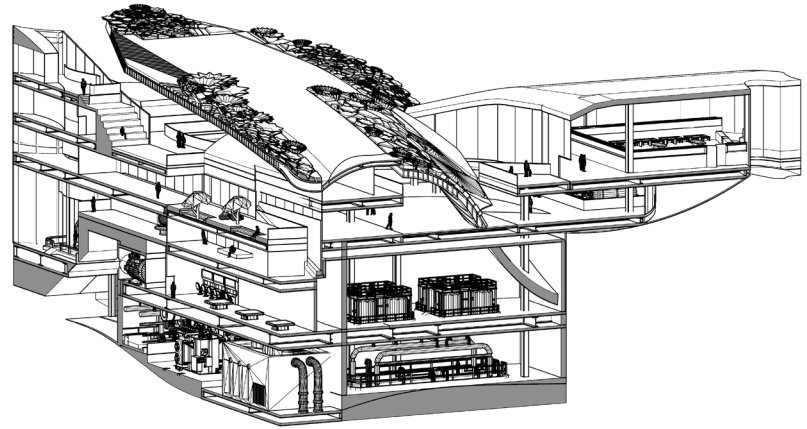


In line with our thesis for a manufactured nature, we designed our landscape using CATIA in order to take advantage of this computer aided manufacturing process to realize the parametric nature of the design. Our concept for a functional cladding structure for external use is composed of numerous cellular components that work both as a scaffold for algae to grow and also as an icon to our waterfront museum proposal. The patterns have multiple areas with gaps and crevices that aim for a gradual involvement of nature in its three-dimensional surface.

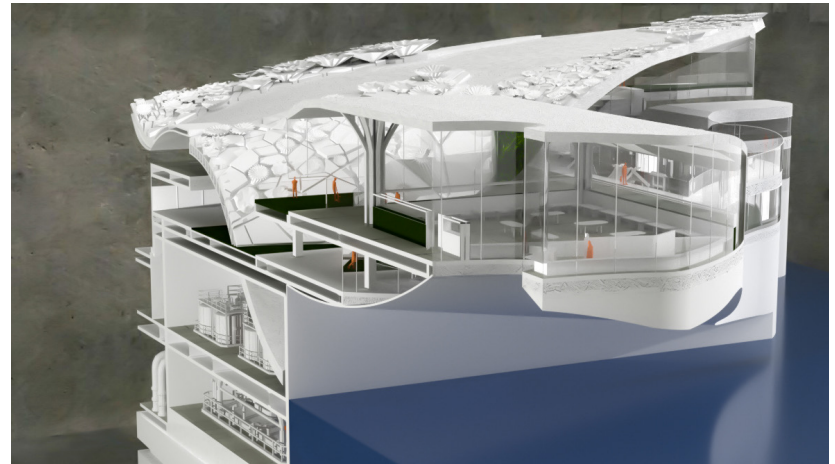
In the interest of replicating undersea life--specifically barnacles--we began defining the shape of the individual power copy by determining the number of vertices necessary to create a tensioned volume. The shape is defined by a boundary that is responsive to its proximity to the origin point. Ultimately, these parameters control each barnacle with the effect of mimicking natural organisms with the underlying logic and constraints of a machine.



Final Physical model



Chunk model line drawing



VERTICAL STUDIO

Fall 2020 / Dwayne Oyler
Partner : Nicholas Conrique

Puzzles, and in particular, complex 3-dimensional puzzles, exemplify a type of formal assembly that defies immediate understanding. In fact, they are intentionally designed to delay that understanding, to compel engagement with the nuances of their formal qualities, and to provoke an intense investigation of their dialogue between parts. This studio looked closely at a range of three-dimensional puzzles in order to interrogate them, understand their limits, modify them based on that understanding, and consider ways of extracting formal, spatial, and programmatic ideas from them. We approached the puzzle as something with the ability to exist at multiple scales, as we moved in non-sequential ways through a range of architectural issues.

Final physical model
for an art museum in Los Angeles





Original Hanayama puzzle



Puzzle pieces split into chunks



Puzzle split apart

From working with the hanayama puzzle “the spiral” we were interested in transforming it while maintaining its originality as close as possible. In doing so a second puzzle from the hanayama collection was introduced “the square” to give the spiral a new form. Taking it a step further we created an ambiguous seam to allow an introduction of a change of material.



Transformed + Reinterpreted puzzle

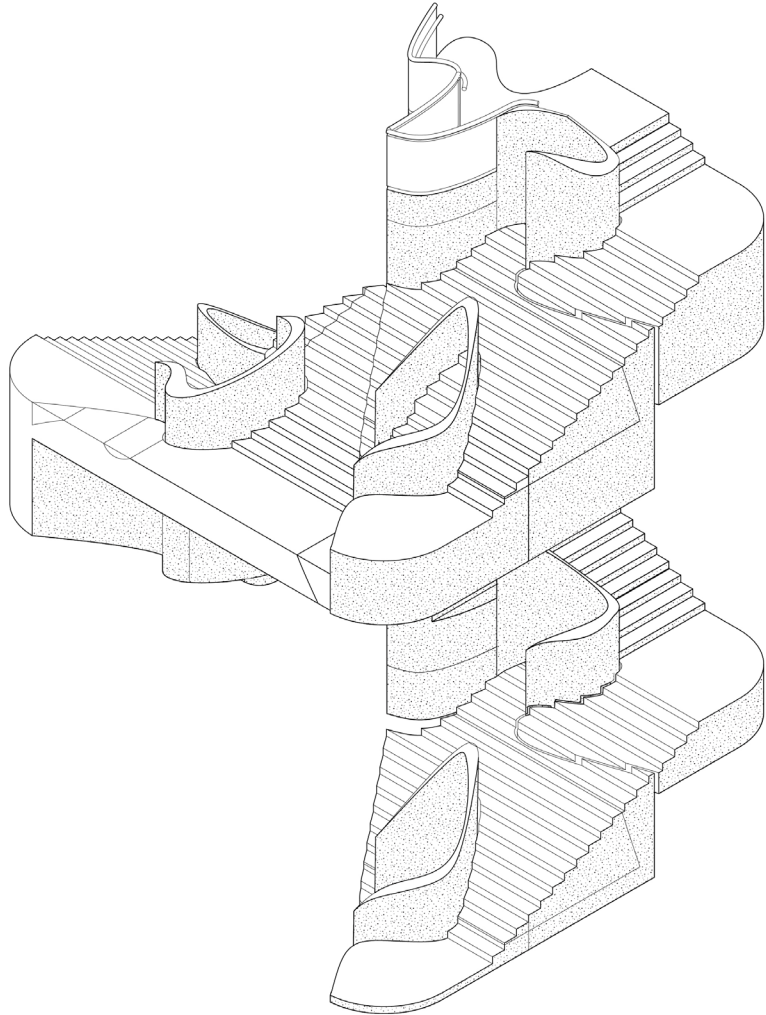


Details of continuous seaming



Details of material change





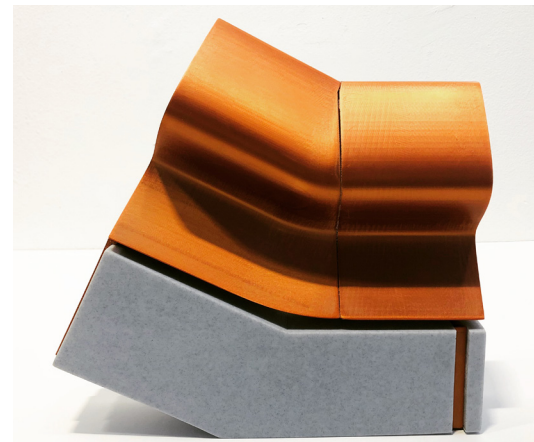
In our detail for a handrail, We started to explore how it might, in some cases, start to embed itself within the monolithic marble masses, and create an interesting lip where this transition of materials would happen.

For our staircase, this time, instead of focusing on the ledges that prevented each piece from being removed, we decided to turn our attention to the seams in between pieces that came out of a simple issue of tolerance, and explored how that tolerance would become a physical object now with which you could interact with, and rely on.

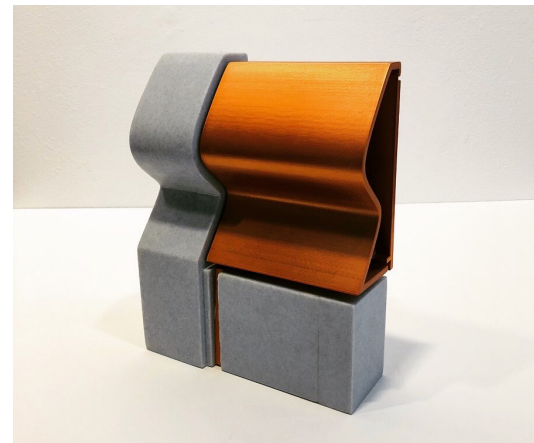
Stair detail and site assembly



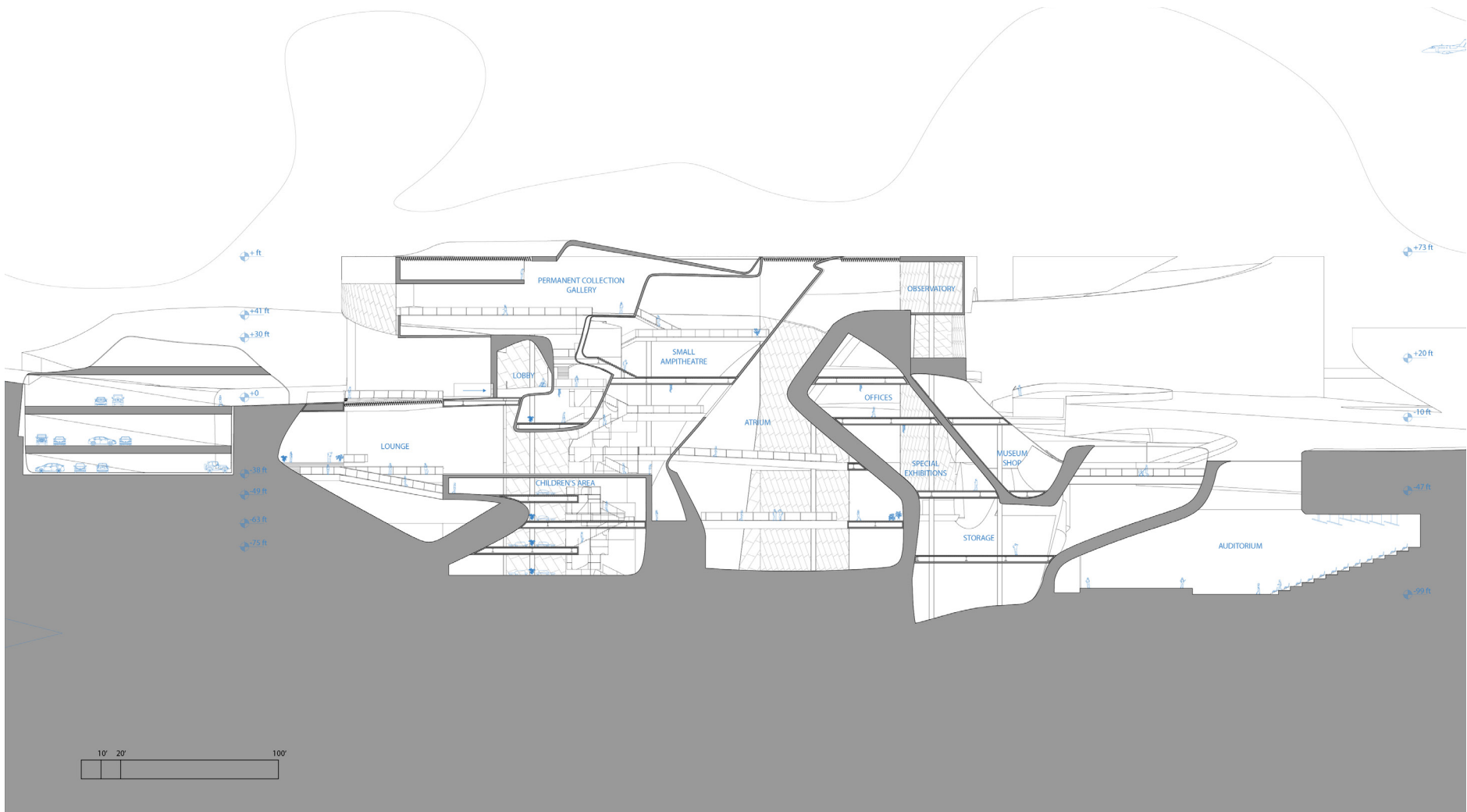
Stair detail



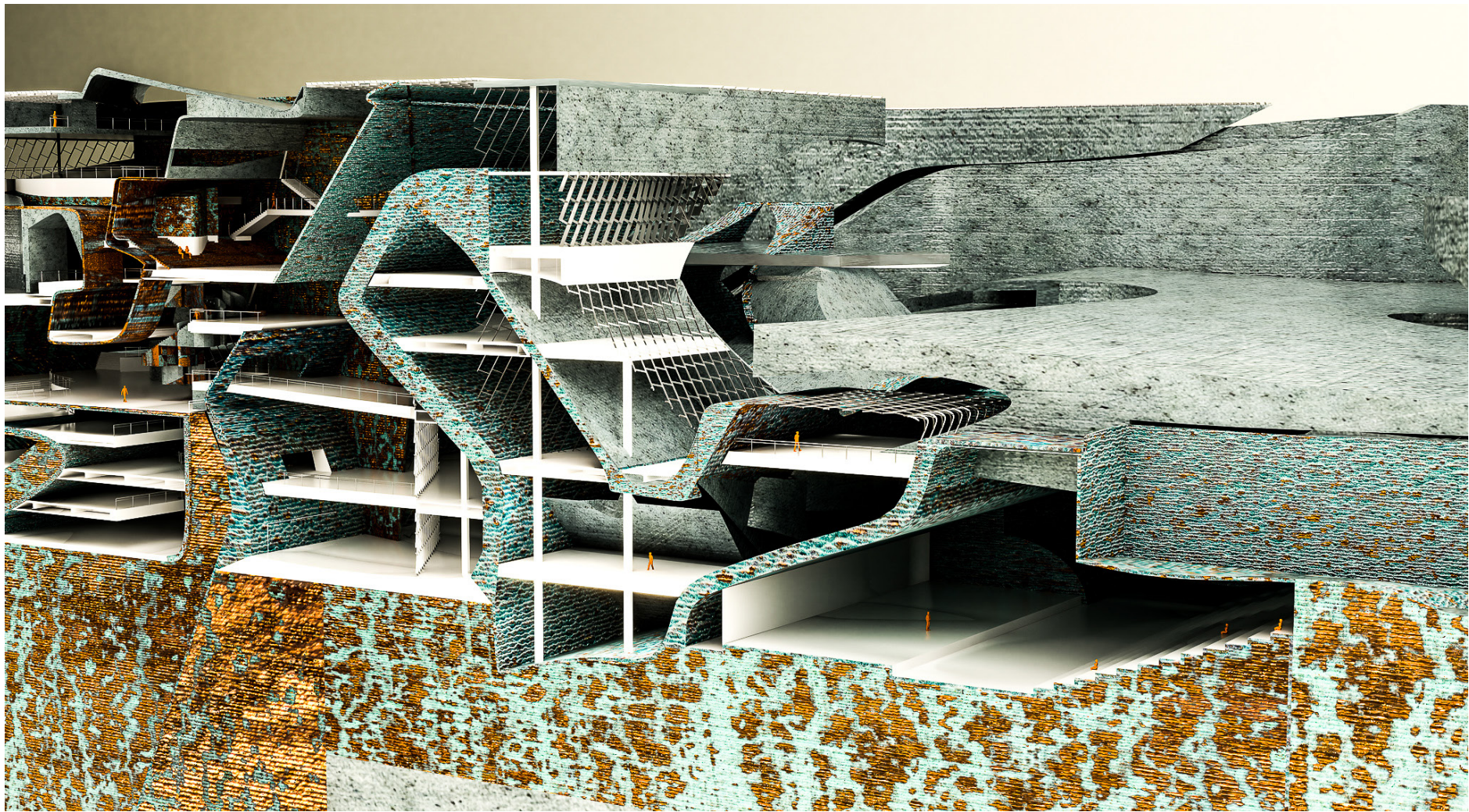
Detail for a hand rail



Detail for a hand rail



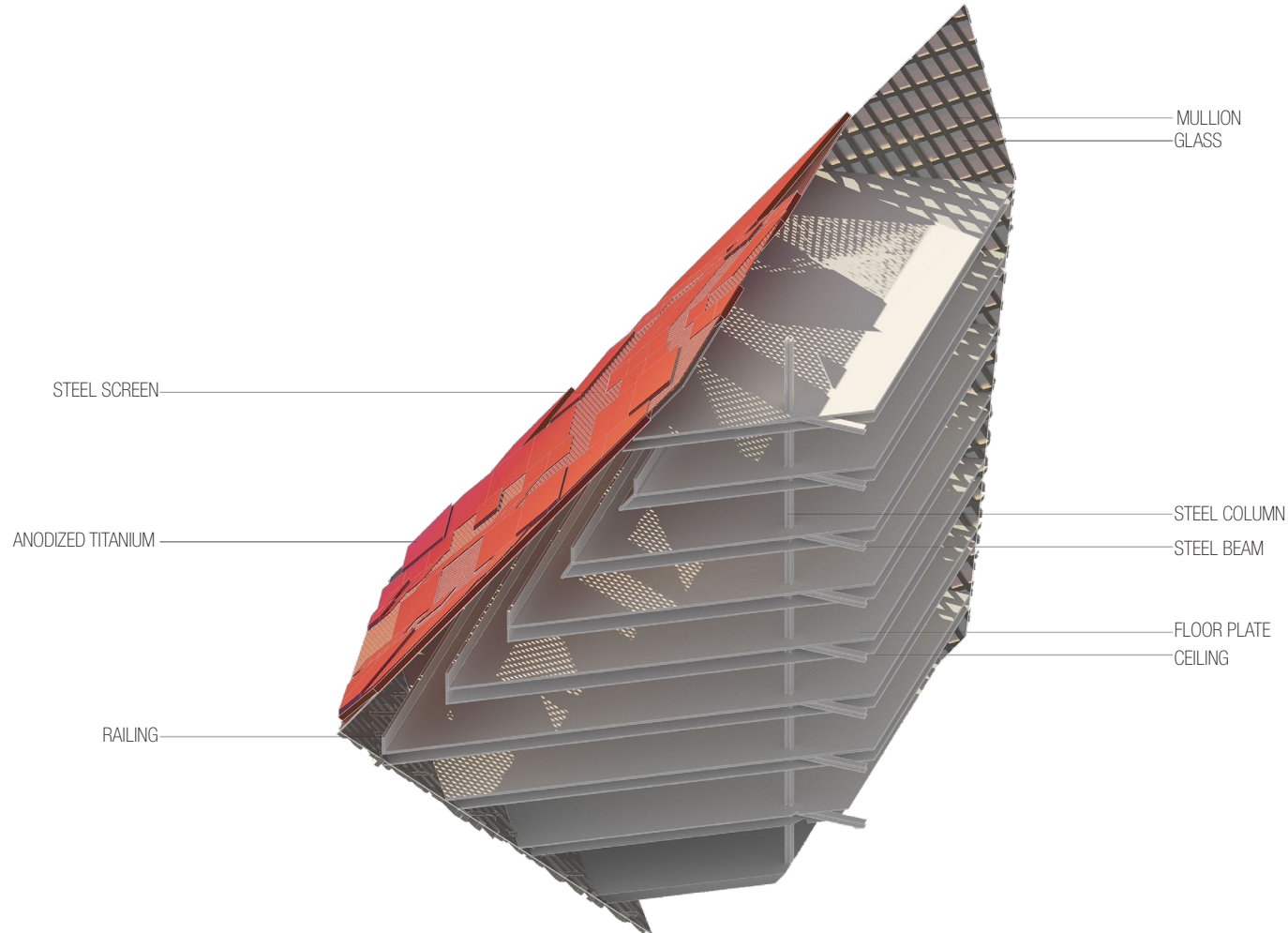




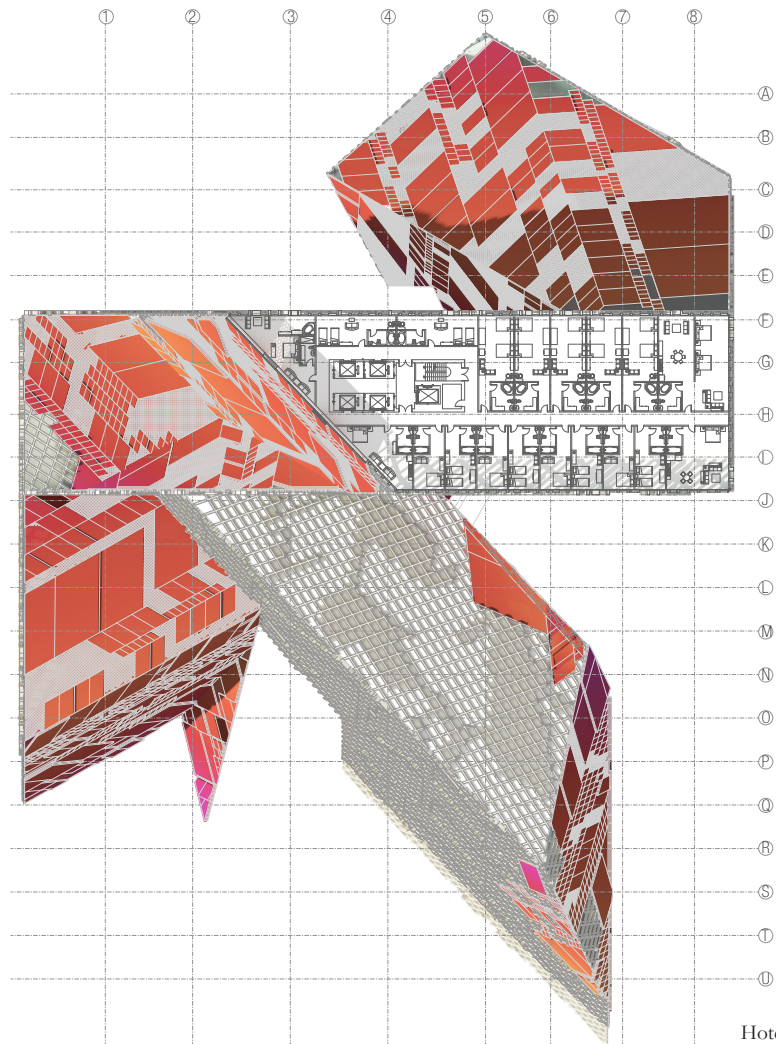
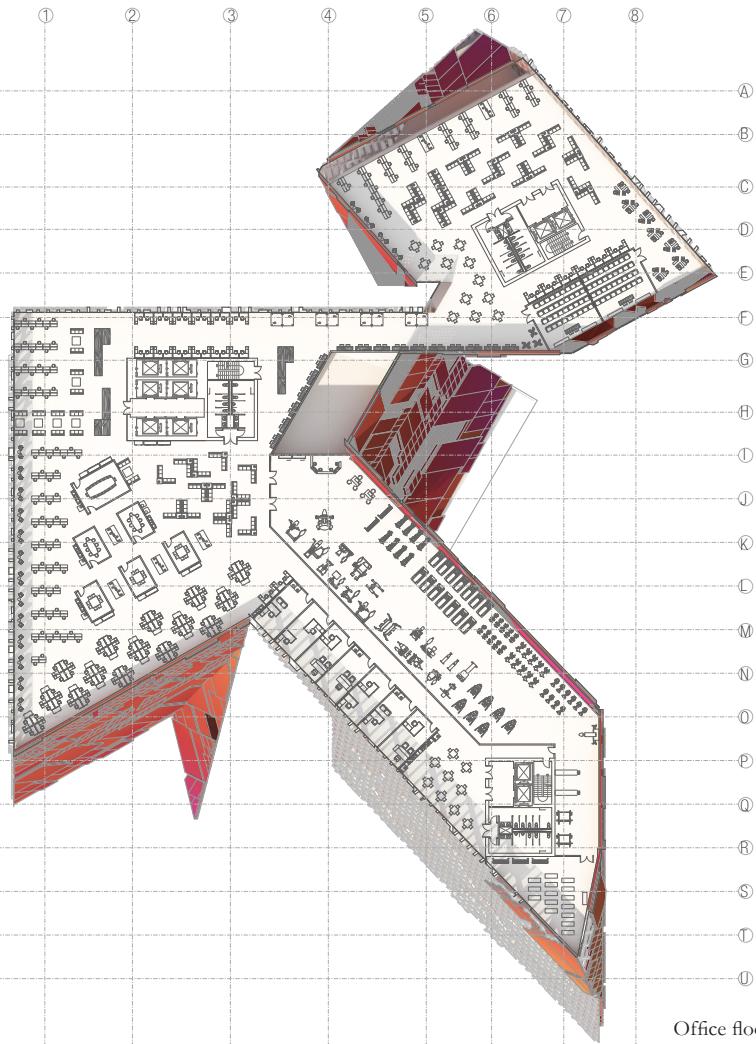
3A DESIGN STUDIO ASSEMBLIES

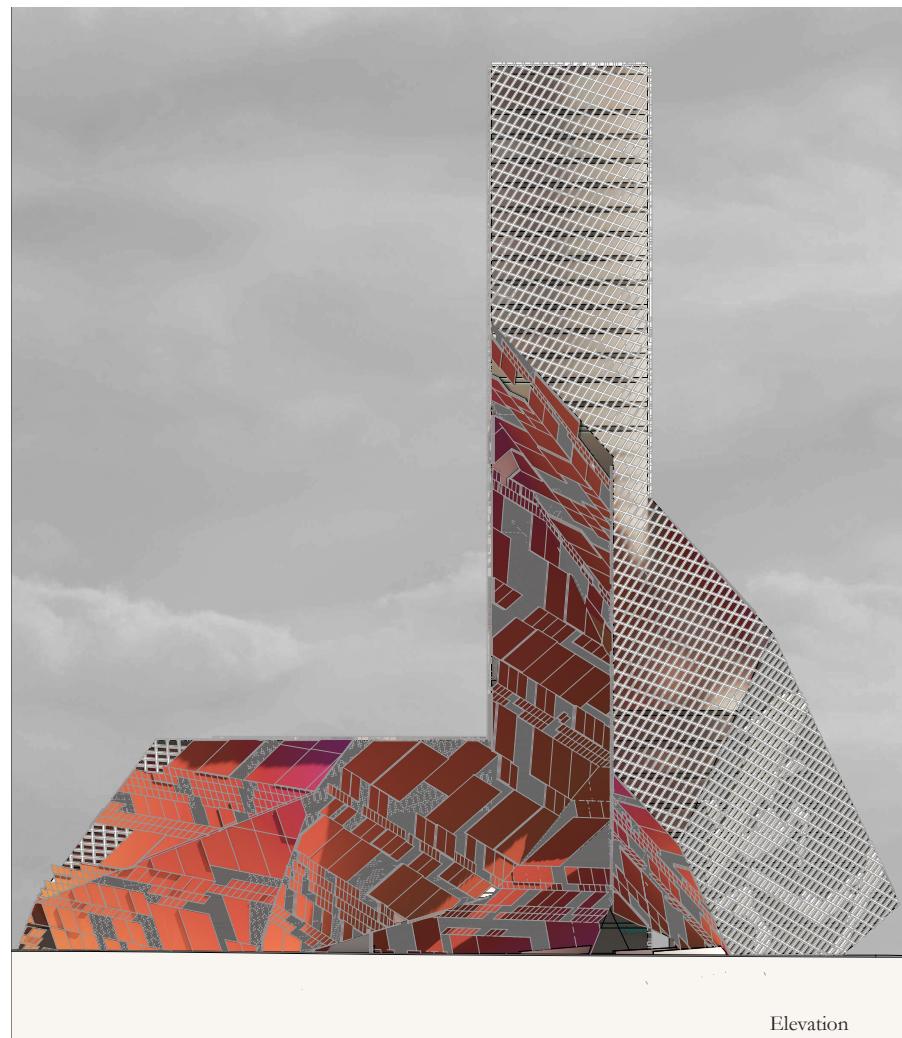
Fall 2019 / Dwayne Oyler

The first studio of the third year core studio sequence locates the idea of architecture at the intersection of various systems of information: from technical to cultural, from visual to tactile. Students consider the uses of precedent and antecedent in their work, while the main investigation examines the particular impact of the building envelope and its material and geometrical determinations on site and a Tall Building form, and the capacity to use transformation as a methodological tool to guide a rigorous approach to decision making.



Chunk model
render







Final physical model



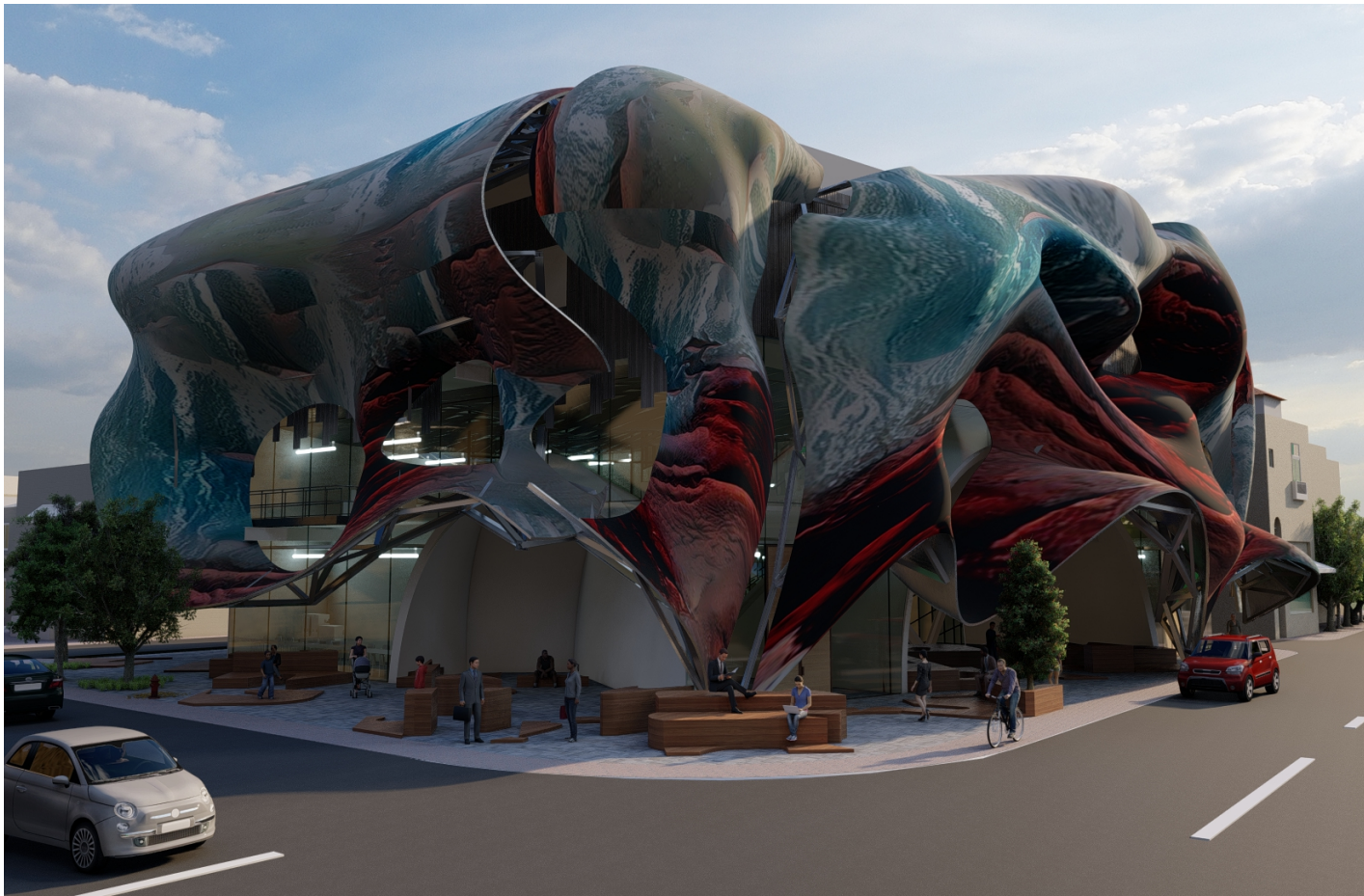
ADVANCED CONSTRUCTION PROJECT DELIVERY

Spring 2020 / Kerenza Harris / Pavel Getov
Group : Addeen Shahar / Nourah Al Banaw / Michelle Kahn/ Jose Marroquin

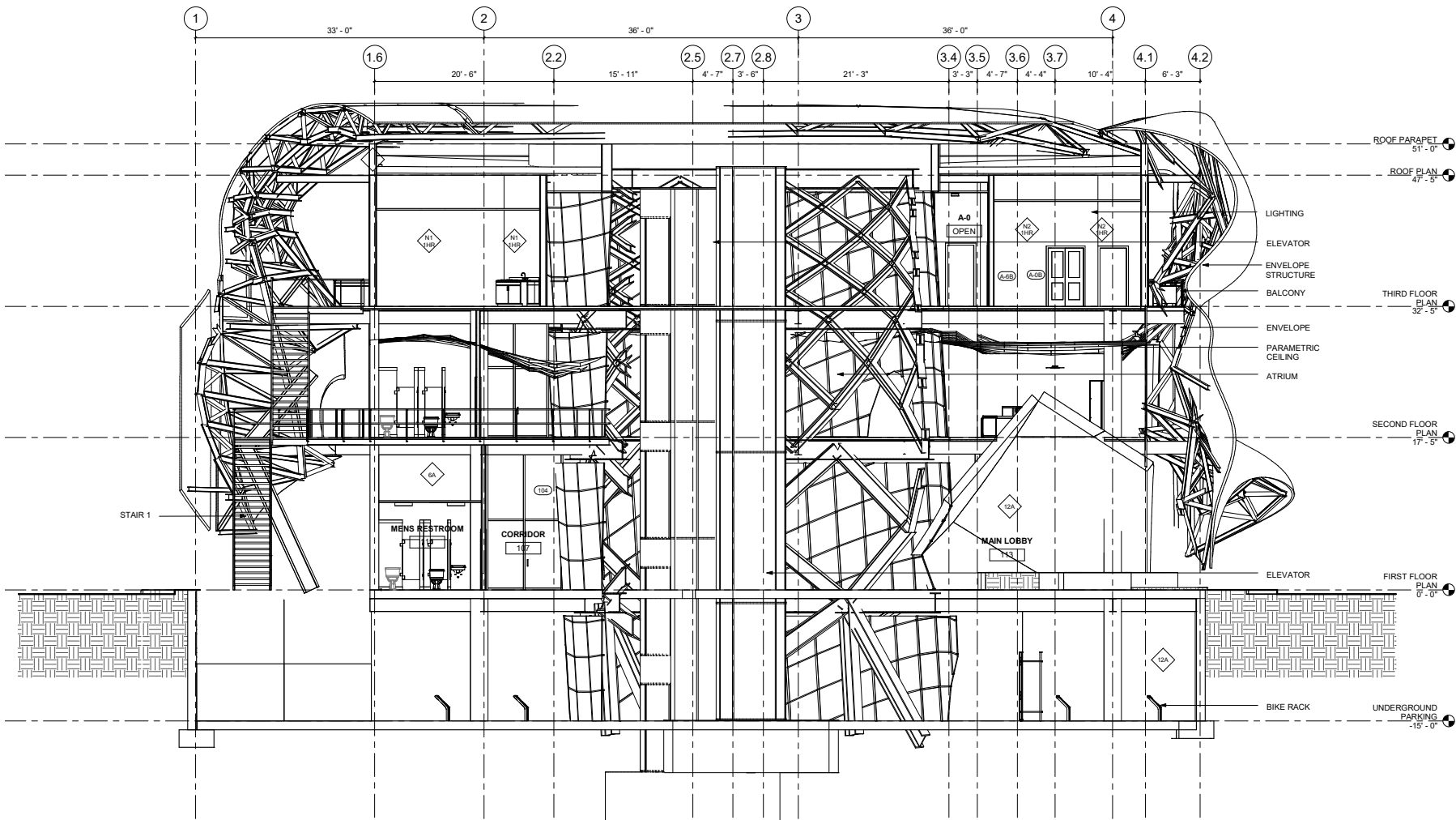
The course focused on advanced methods of project delivery and construction documents, incorporating digital technologies and investigating new models for linking design and construction processes.

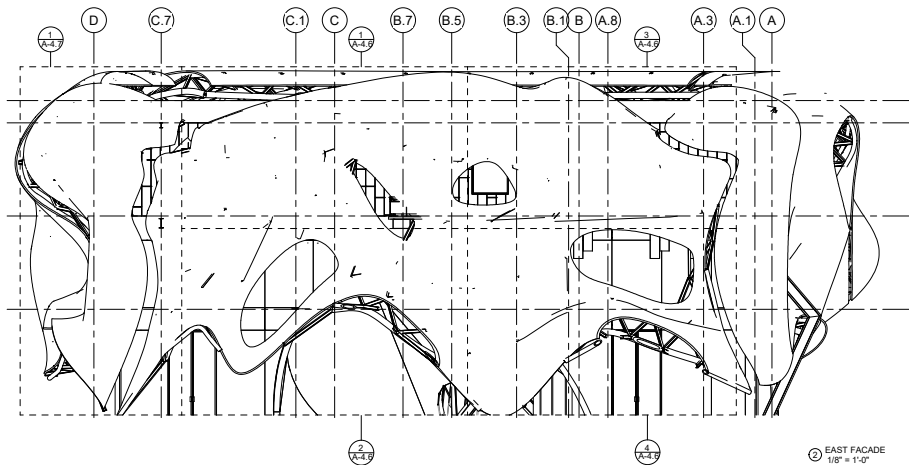
It introduced Building Information Modeling as one of the tools for realignment of the traditional relationships between the project stakeholders. Using a single unit residential building located in Los Angeles, we analyzed and developed the architecture by creating a detailed 3d digital model and a set of 2d construction documents specifically tailored for the design challenges of a single unit residential project.

Lectures and site visits to fabricators and construction sites further informed us, students, of technical documentation methods for projects that are operating on the forefront of design and construction technologies to date.

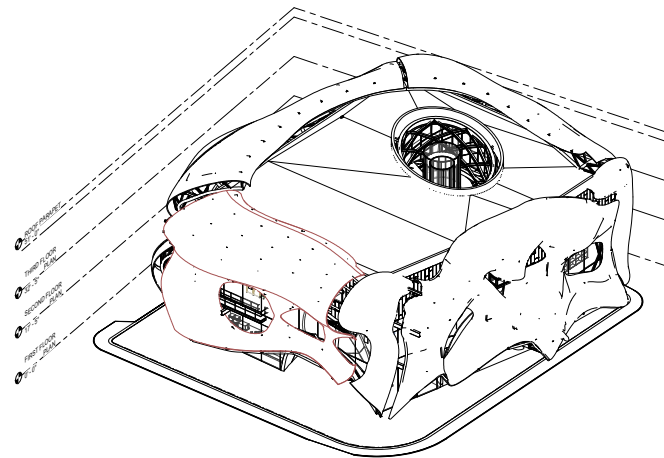


1421 S. Robertson
mixed use proposal

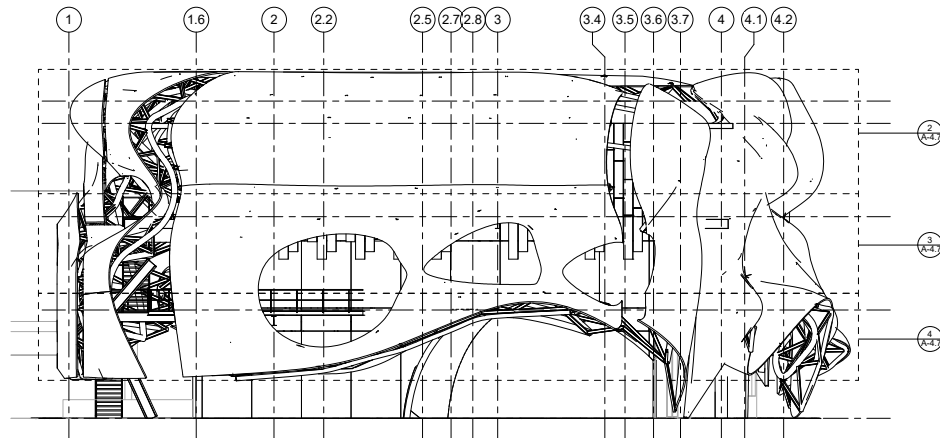




2 EAST FACADE
1/8" = 1'-0"

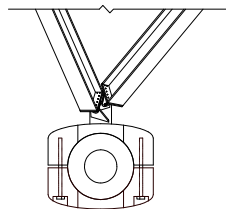
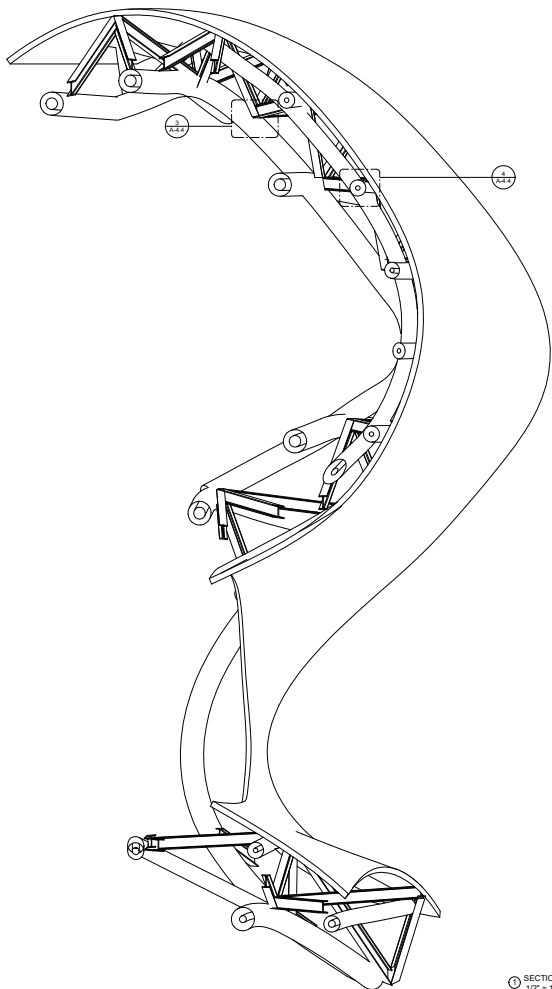


1 KEY ISOMETRIC

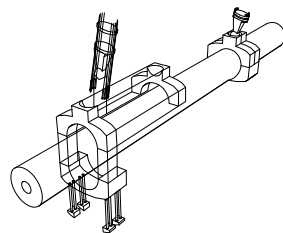
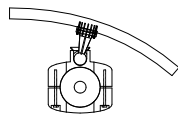


3 South FACADE
1/8" = 1'-0"

- *NOTES:
1. PANELS TO BE MANUFACTURED AND PREFABRICATED BY SUPPLIER.
 2. EACH PANEL WILL MEET THE DIMENSION REQUIREMENTS OF THE CALIFORNIA DOT.
 3. PANELS NOT TO EXCEED DIMENSIONS OF 135' x 15' x 17' FOR TRANSPORTATION. PERMITS TO BE ACQUIRED FROM CALIFORNIA DOT.
 4. REFER TO SHEETS A-5.1 AND A-5.3 FOR CONNECTION DETAILS.

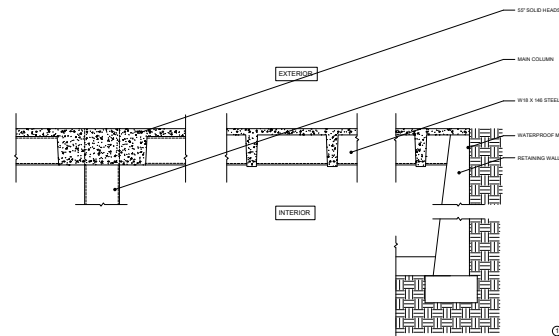
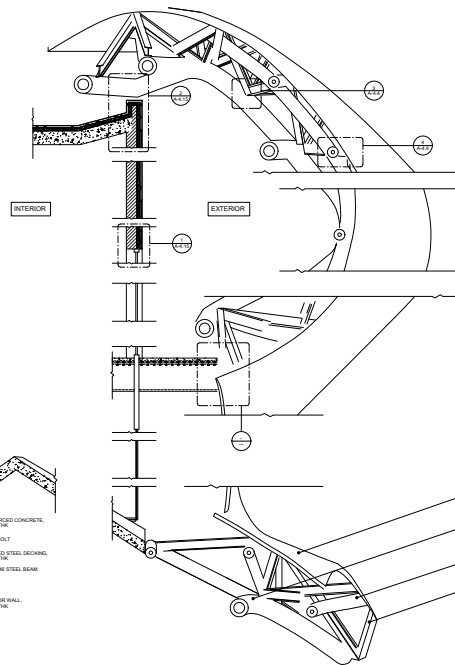
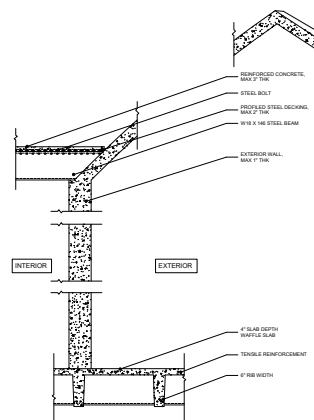


③ BEAMS TO PIPE
1 1/2" = 1'-0"



④ PIPE TO BLOB DETAIL
1 1/2" = 1'-0"

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



② Envelope Section 2
1/2" = 1'-0"

