




//PORTFOLIO_


Bachelor of Arts in Architectural Studies


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ANDRÉ D. CLARKE_

Junior Architect | Nov. 04, 1997

ARCHITECTURE PORTFOLIO | VOL 3

Fiduciam autem potest dici quod unum est de se unum facultatem succedant. Peccavi nimis cogitatione a sanus statera inter nimium et parum fidei sit amet est. Nimium quantum potestis venire et offendiculum cocky impedimenta cum subita consilia perficere non praesumant de suis facultatibus aut MINORIS quoniam fatalibus student repetunt.

In eodem tempore, reperit minus habens fiduciam potest ne et vos a periculis in schola, occasiones carpendo ad opus, tua socialis vitae et ultra. Adjuvat te justum et eminenti usque satis fiduciam et fidem, primum impressionem faciunt perpetuo bonos, et faciam pressura et occurrit challenges caput in personalis et professionali.

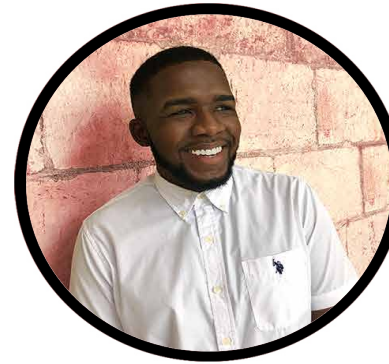
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MANIFESTO

Throughout the years my manifesto has matured, still ruthlessly thriving for knowledge and aiming to evolve and change how the world views my talent. Still using our extraordinary personality and ingenuity to build outstanding structures, aim to gain global recognition. This year I have gotten the time to develop on these beliefs and widen my awareness on global warming. To be operational, my architecture must be approached as a remarkably effective agent of individual and social change. My architecture must be powerful and transformative than the budgeted development of shelters. My architecture must be fine art and societal instigator, cause in my opinion architecture has largely lost its way in our society today. We erect our building has if the world is human monopolized and this becomes truer each day. Humans are made from the Earth, and the Earth is remade by human hands. It is a fundamental truism that in order to uphold our relevance" and more importantly to recover our world" my architecture must surrender my complacency and actively labour to create communities that are socially, environ-

mentally and personally transformative and functional and beautiful. My architecture must intensify many human activities, particularly farming, energy extraction, forestry, and settlement, ensuring that they use less land and interfere less with the natural world. This is the key in my opinion to decouple human development from environmental impacts. My architecture should take a different approach and not only designs for longevity but rather for an ecosystem in which everything is recycled into everything else. Sidestep the idea of over-engineering everything we produce, and be conscious of ways and means that are completely antithetical to how planet earth manufactures, tools, and recycles things. We choose inorganic materials precisely because biological organisms cannot consume them, while the natural world uses the same building blocks over and over again. This means that my architecture will make the initiative to stop making crap, It's really as simple as that. We are suffocating, drowning, and poisoning ourselves with the stuff we produce, and seeping into our air, our water, our land, our food and basically those are the only things we have to maintain before there's no we





André D. Clarke

Junior Architect

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PROFILE_

My work ethic is as strong as the foundation of a well-built skyscraper. As an aspiring architect, I possess the essential qualities of attention to detail, creativity, adaptability, and innovation.

When it comes to imagination, I have more ideas for buildings than I have fingers and toes. Sometimes I even dream about columns and beams in my sleep. But hey, that's just the price of being passionate about architecture.

WORK EXPERIENCE_

Junior Architect

StudioKiva Ltd. 2020 - Current

A 100% approval rate from clients by understanding their needs and translating them through design principles which represents a boost in quarterly returns.

Initiated the funding of numerous multi-million dollar buildings and infrastructure by creating designs and renders that evoke emotion and feelings among investors.

Achieve 100% clarity on-site among contractors by maximizing details and annotations, representing a 25% decrease in construction time latency

Initiate off-site collaboration with coworkers by being responsible for the ArchiCloud for BIM coordination and the firm's server. Improving the firms' productivity by 45%.

WORK EXPERIENCE CONT'D_

CAD Drafter / Model Builder

CutWorks Architecture

June - August 2019

Reduce training time by 50% by studying the workflow and software preferences of the company ahead of time, representing a 10% improvement in the firm's productivity.

The accuracy rate of 100% when converting the Architect's sketches into detailed drawings by understanding the construction methods for most elements. The represented a faster completion time among projects within the firm.

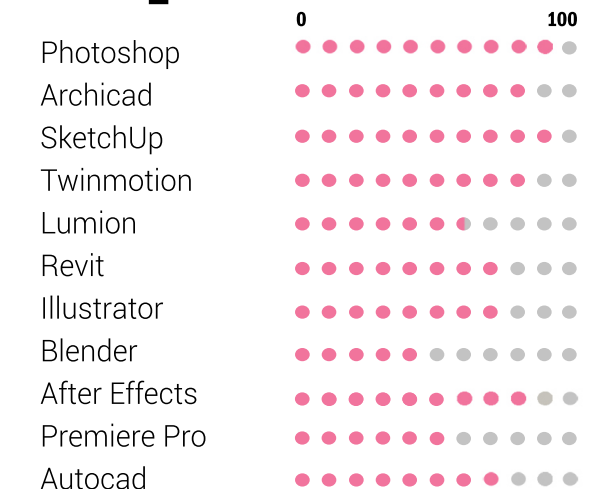
Construction Manager

Ministry of Education, Youth and Information

June - August 2019

100% satisfaction among board members by providing tested solutions that stayed within budget, quality and deadline. This led to more projects being approved.

SKILLS_



in that sentence. It gets into our bodies, and it certainly gets into our minds. My architecture will help fight this silent battle humanity is in and successfully my architects should give consideration and respect for materials and memory, quite a challenge. Materials succeed when being used in a way that excavates and celebrates their essential qualities. Through respecting a material's limits and talents, my architecture will give meaning to a form through the use of unfamiliar eco-friendly materials. Buildings become vessels of cultural memory when the materials used in them recognize our shared craftsman like concerns, our shared abilities both to intellectualize and to caress.

My architectural use of material and memory will both reflect the desires of the world and requests the world to desire more. A request that will affirm long-stand-

ing environmental ideals, that humanity must shrink its impacts on the environment to make more room for nature, that human societies must harmonize with nature to avoid economic and ecological collapse. As an architect I should show an understanding and ability of craft with my materials to become poetry through these environmentally conscious ideals. Changing the way Jamaicans view buildings and bridges. As a true patriot of my country we I will build for my people and build for my economy.

YEAR: 2023 | LOCATION: KINGSTON, JAMAICA | BUILDING: COWORKING OFFICE | TYPE: COMMERCIAL



COWORKING OFFICE_

A 33,000 SQFT. VACANT BUILDING IS PROPOSED TO BE RENOVATED OR REDESIGNED TO FORM A LEASABLE SPACE APPROPRIATE FOR A VARIED RANGE OF COMMERCIAL TENANTS AND PROFESSIONAL SERVICES. THIS PROJECT AIMS TO BE A PART OF DOWNTOWN KINGSTON'S ONGOING REVITALIZATION. THE ARCHITECTURE CONSIDERS THE ENVIRONMENT WHILE PRIORITIZING THE COMFORT OF THE OCCUPANTS. I HELP WITH THE FACADE DESIGN AND LEAD THE RENDERING TEAM.



BEFORE THE SPARKLE_





MORAL ARTIST : NICK ANGLIN.



MASSY HEADQUARTERS_

THE CLIENT, A MAJOR DISTRIBUTION COMPANY WANTED TO UPDATE THEIR ENTRANCE AND LOBBY AREAS. THE EXISTING ENTRY STRUCTURE WILL BE RETAINED AND CLADDED TO PRESENT A MORE CONTEMPORARY FEEL. MODERN FINISHES AND FURNITURE WILL INCORPORATE THE COMPANY COLOURS STRATEGICALLY AS ACCENTS.



BEFORE THE SPARKLE_

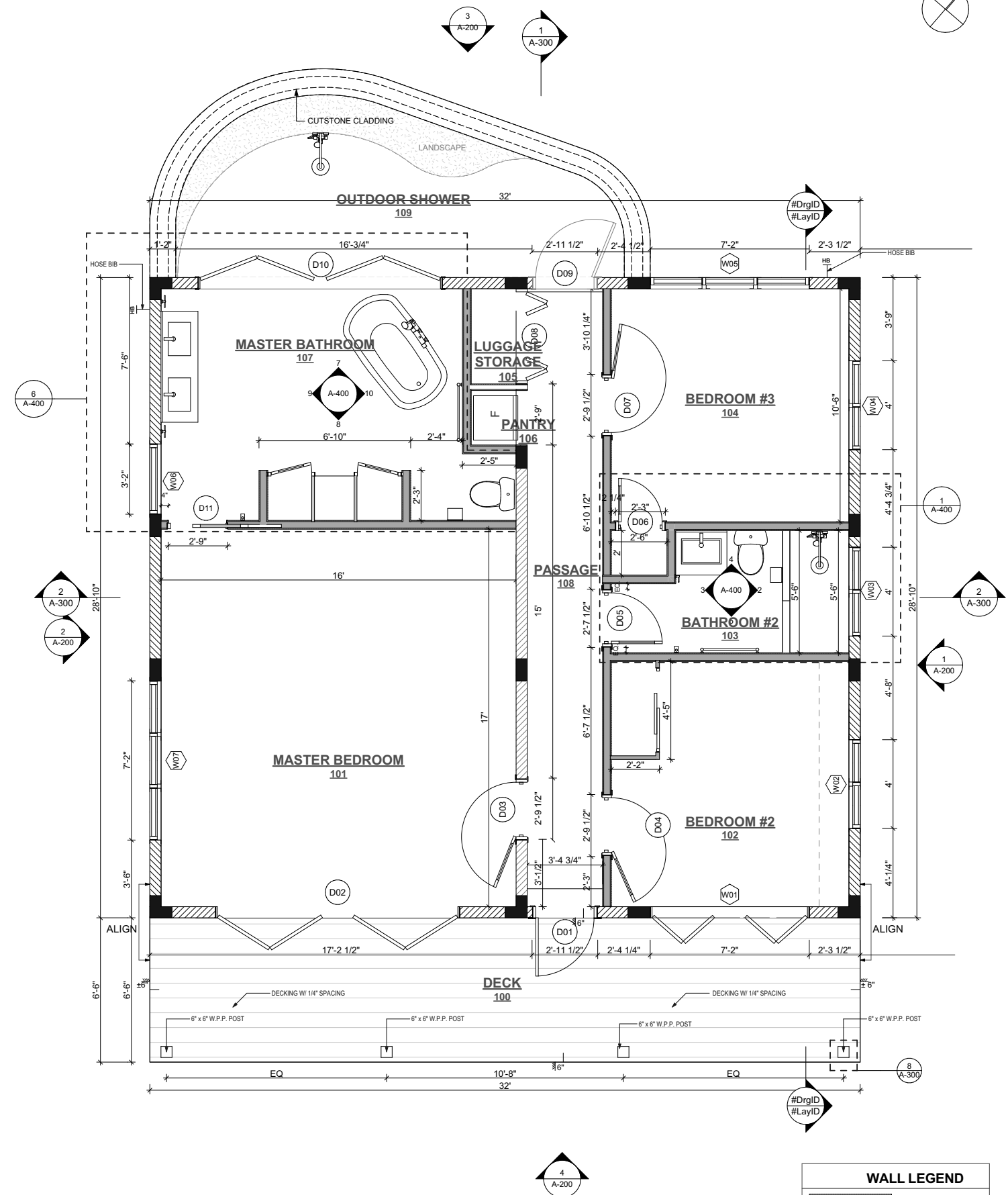
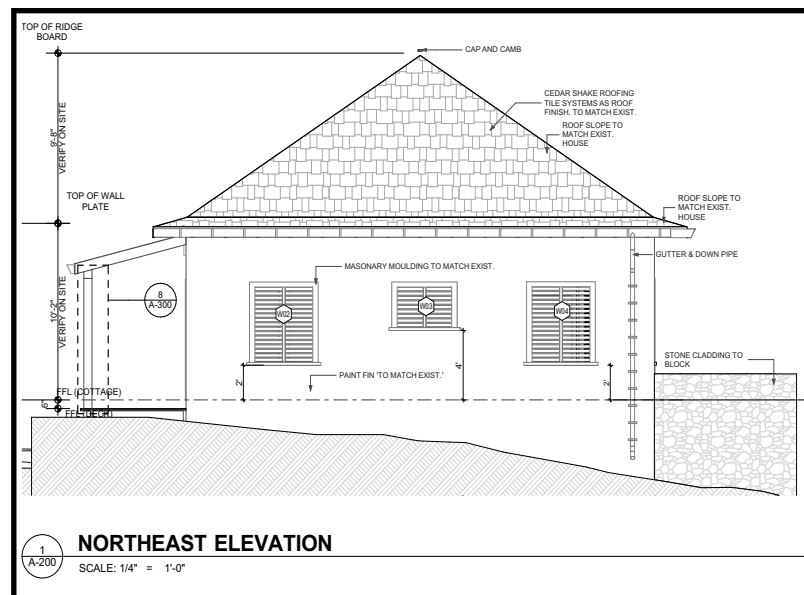
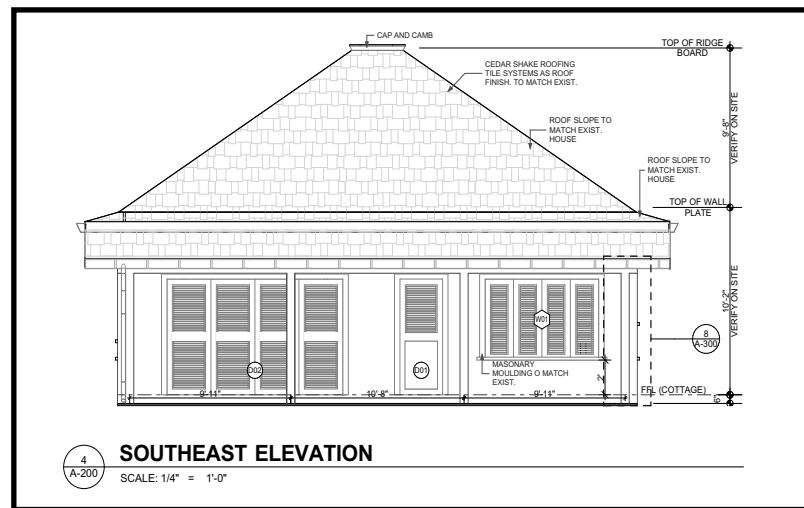


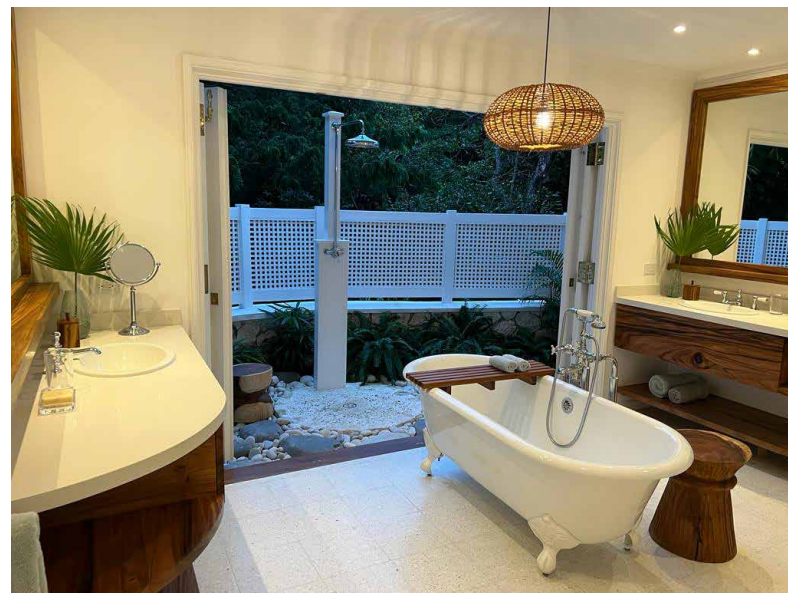
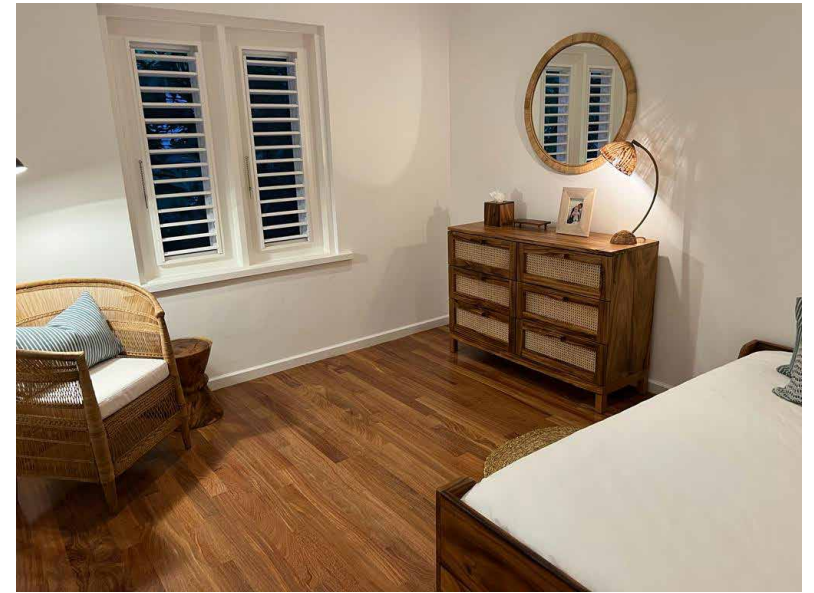


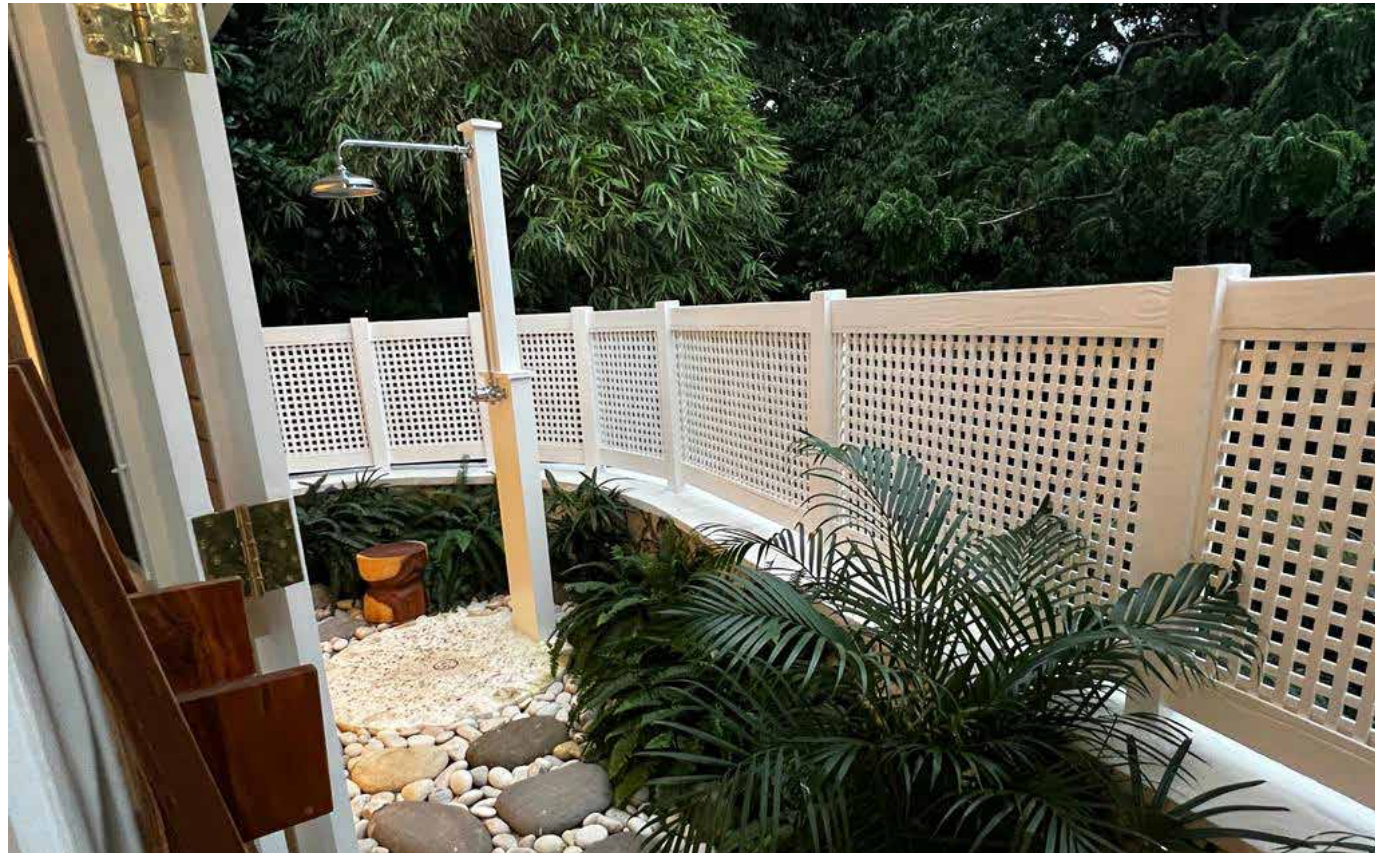


BOLT HOUSE

THE ADDITION OF A 1,325 sq. ft. GUEST COTTAGE PERCHED ON HILL OVERLOOKING SUCCABUS BAY IS SENSITIVE TO THE AESTHETIC AND CONSTRUCTION OF THE NEARLY CENTURY-OLD MAIN HOUSE. BOTH BEDROOMS LOOK OUT ONTO THE LUSH LANDSCAPE AND THE SEA BELOW. THE MASTER BATHROOM FEATURES AN ELEVATED OUTDOOR SHOWER AMONGST THE TREE CANOPY.



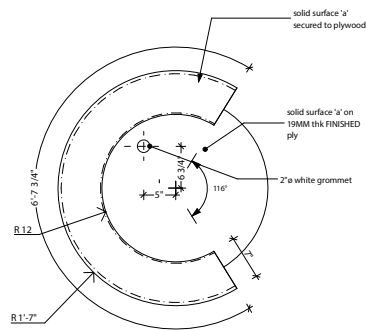




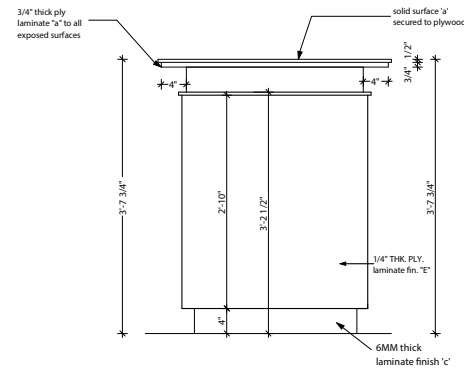


DIGITAL LOBBY_

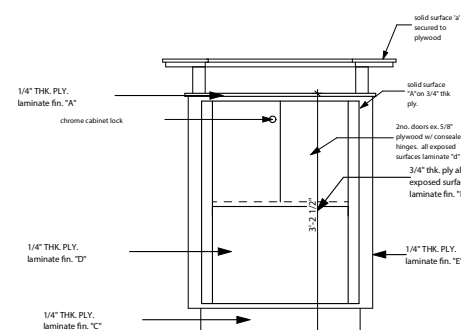
A BANK THAT WANTS TO USE TECHNOLOGY TO EXPIDITE THE CLIENT'S BANKING EXPERIENCE.



4
A-500 C.S.O. TOP ELEVATION
SCALE: 1" = 1'-0"

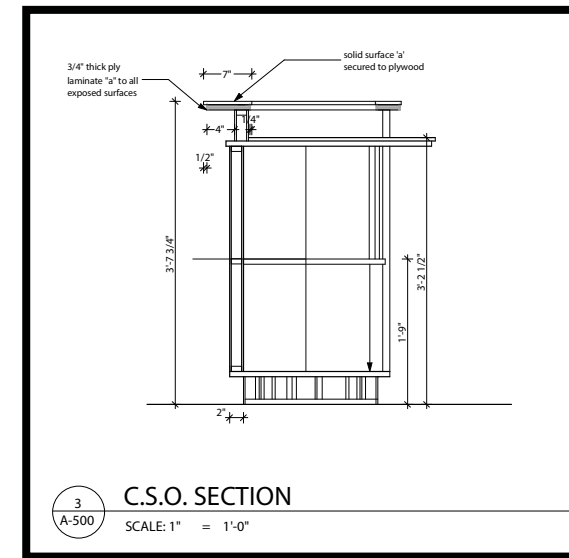


1
A-500 C.S.O. FRONT ELEVATION
SCALE: 1" = 1'-0"

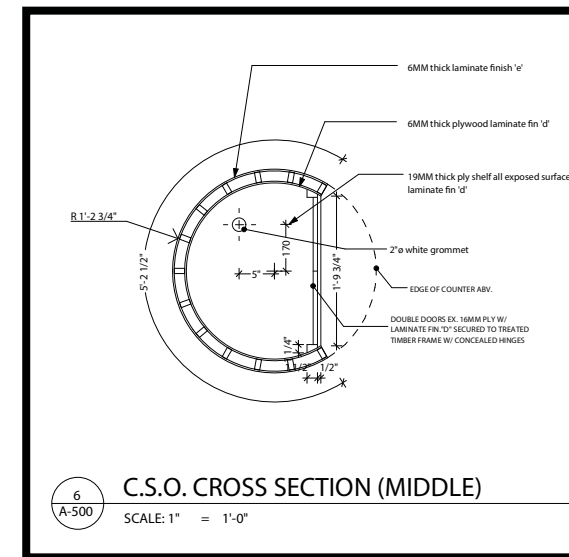


2
A-500 C.S.O. BACK ELEVATION
SCALE: 1" = 1'-0"

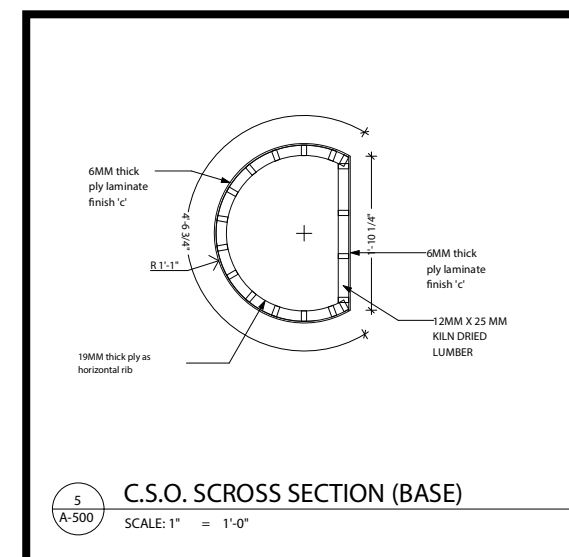
I TOOK THE OPPORTUNITY TO CREATE MORE ORGANIC ELEMENTS SUCH AS WALLS, FURNITURE AND PATHWAYS. EXPLORING A FUTURISTIC COLD AND A TROPICAL TONE. THE ABOVE DRAWINGS ARE EXAMPLES OF SUCH ELEMENTS.



3
A-500 C.S.O. SECTION
SCALE: 1" = 1'-0"



6
A-500 C.S.O. CROSS SECTION (MIDDLE)
SCALE: 1" = 1'-0"



5
A-500 C.S.O. CROSS SECTION (BASE)
SCALE: 1" = 1'-0"



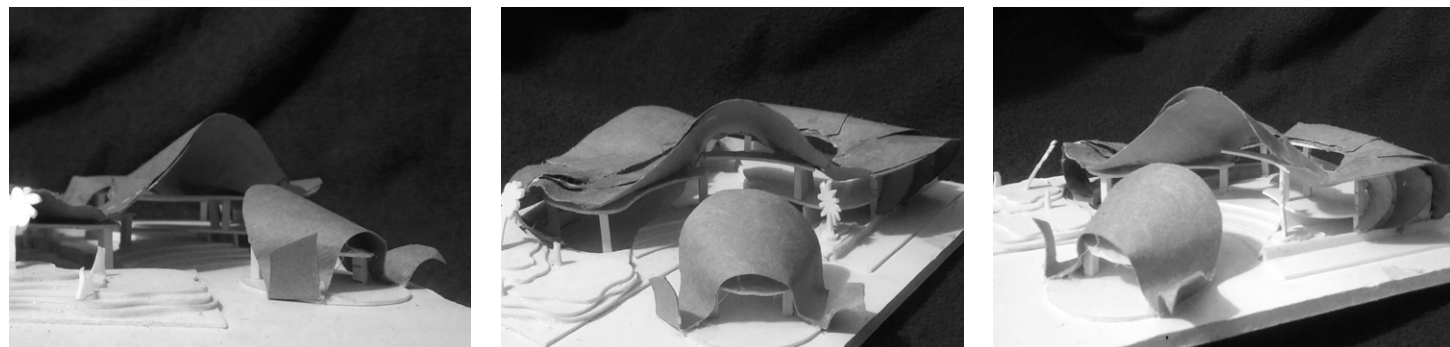


ZEITGEIST MUSEUM_

ST. LUCIA IS A SMALL COUNTRY WITH NO INDIGENOUS CULTURE TO CALL THEIR OWN. AS THE URBAN FOOT-PRINT OF THE CITY CONTINUES TO EXPAND THE NEED TO UNDERSTAND ITS FUNDAMENTAL IDENTITY AS AN ISLAND GROWS WITH IT. IT WILL BECOME MORE DIFFICULT TO UNEARTH THEIR TRUE HISTORY AND IDENTITY AS MORE ETHNIC GROUPS SLOWLY MAKE CASTRIES HOME.

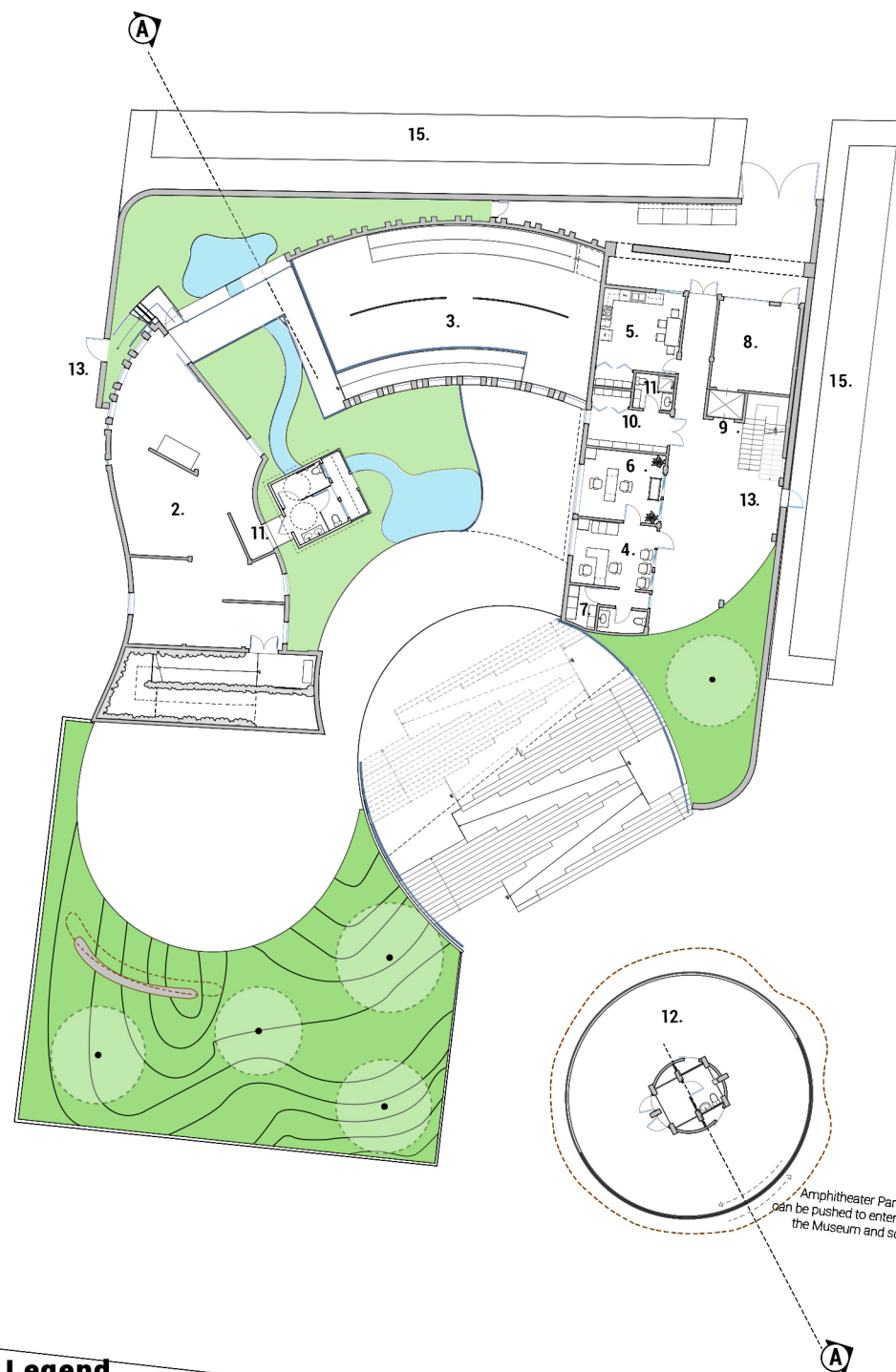
THE LACK OF INDIGENOUS CULTURE HAS LEFT CASTRIES TO PICK THE BEST OF MANY THAT MINGLE THERE DUE TO TOURISM AND THE CONSTANT INTERACTION OF THE EUROPEAN AND AMERICAN CULTURE. AS A CARIBBEAN COUNTRY, THEY ARE LOST AND THE ZEITGEIST MUSEUM WILL BE THAT GUIDING LIGHT TO HELP THEM FIND THEIR TRUE SELVES. A PLETHORA OF HISTORICAL ARTEFACTS AND MODERN EXPRESSIONS THAT RELATE TO NATIONALITY, ETHNICITY, RELIGION, SOCIAL CLASS, GENERATION, LOCALITY OR THE VARIOUS SOCIAL GROUPS THAT HAVE A DISTINCT CULTURE TO CASTRIES. THE ZEITGEIST MUSEUM CREATES THAT UNIQUE ABILITY OF NOT ONLY TEACHING GENERATIONS BUT ALSO UNITING PERSONS OF DIFFERENT DEMOGRAPHICS IN A SOCIAL CONTEXT.

ZEITGEIST MUSEUM'S DESIGN IDEA, FORM AND ORGANIC FLOOR PLAN ROSE FROM THE ASHES OF THE 1948 FIRE IN CASTRIES. SYMBOLIZING A NEW BEGINNING, A MORE OPEN MIND THAT WILL LEAD TO A SMARTER AND MORE POWERFUL NATION AND THROUGH THE MUSEUM'S GUIDANCE, IT SHALL BE POSSIBLE.



USING THE 1948 FIRE THAT DESTROYED CASTRIES AND USING THE FEAR THE RESIDENCE OF CASTRIES NOW HAVE TOWARDS TIMBRE; I COMBINE THE TWO TO DEVELOP BOTH THE ELEVATION AND FLOOR PLANS OF THE BUILDING. CREATING A SITE MASSING OUT OF TIMBER AND LIGHTING A SPARK TO THE CORNER WHERE MY ENTRANCE WILL BE. I ANALYZE THE RELATIONSHIP OF THE FIRE AND WOOD. I EXTRACTED THE LINES AND CURVED PATHS THE FIRE MADE THROUGHOUT THE WOOD. IN DOING THIS I WILL TURN, A HORRIFIC EVENT IN TO SOMETHING ST. LUCIA CAN LEARN FROM AND ALLOW THEM TO APPRECIATE TIMBER IN ARCHITECTURE AGAIN.



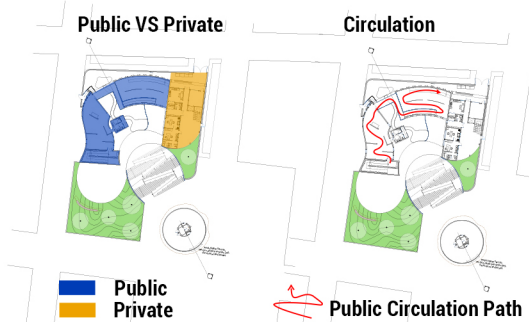


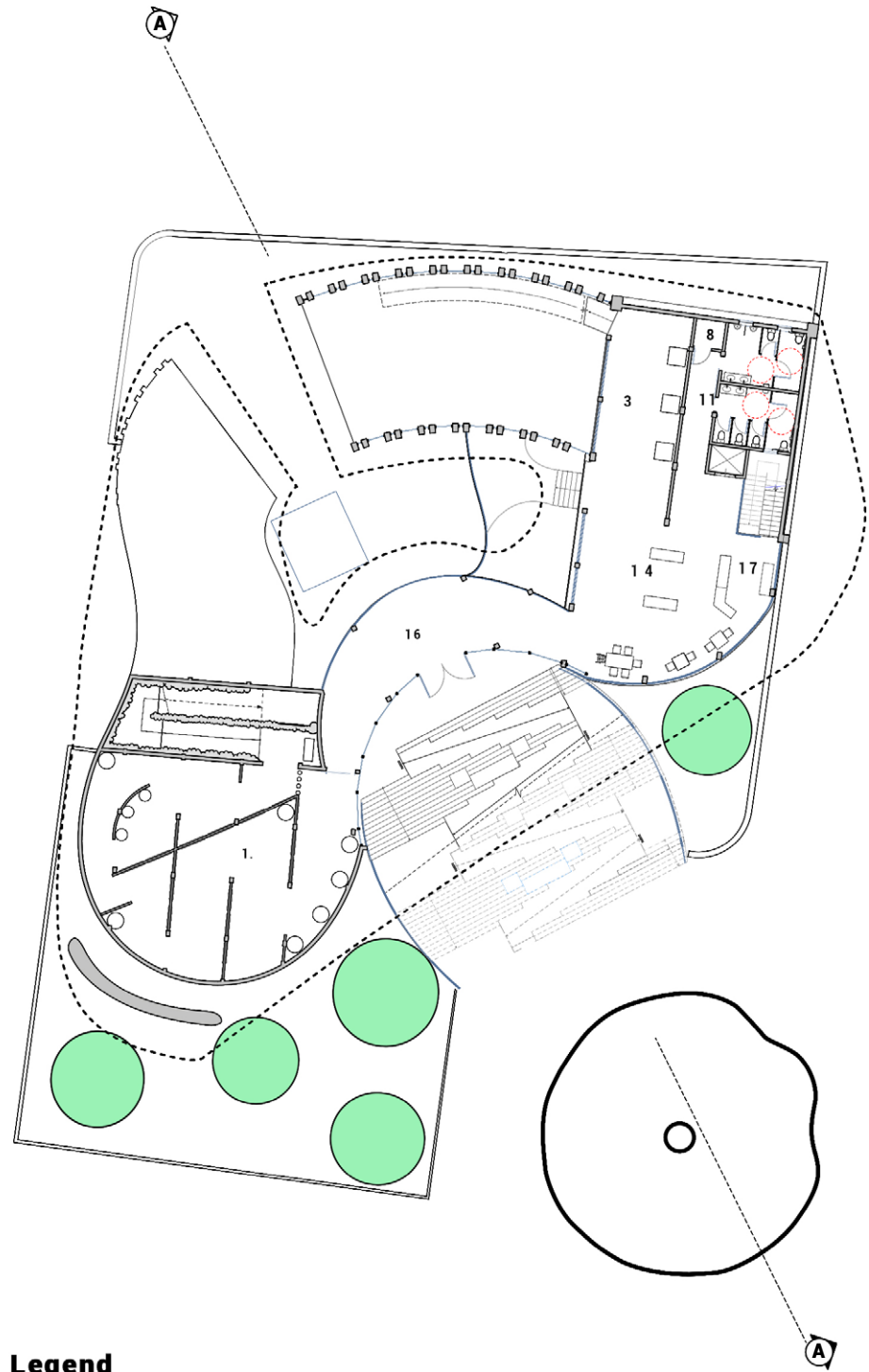
Legend

- 2. Present Gallery
- 3. Future Gallery
- 4. Administration
- 5. Staff room/ Kitchen
- 6. Managers Office
- 7. File Storage
- 8. Storage

- 9. Lift
- 10. Mechanical Room/ Maintenance Room
- 11. Rest Room
- 12. Amphitheatre
- 13. Emergency Exits
- 14. Café / Gift Shop
- 15. Parking

Ground Floor Plan





Legend

- 1. Past Gallery
- 3. Future Gallery
- 8. Storage
- 9. Lift
- 11. Rest Room
- 14. Café / Gift Shop
- 16. Lobby
- 17. Cashiter

Second Floor Plan

Public VS Private



Public
Private

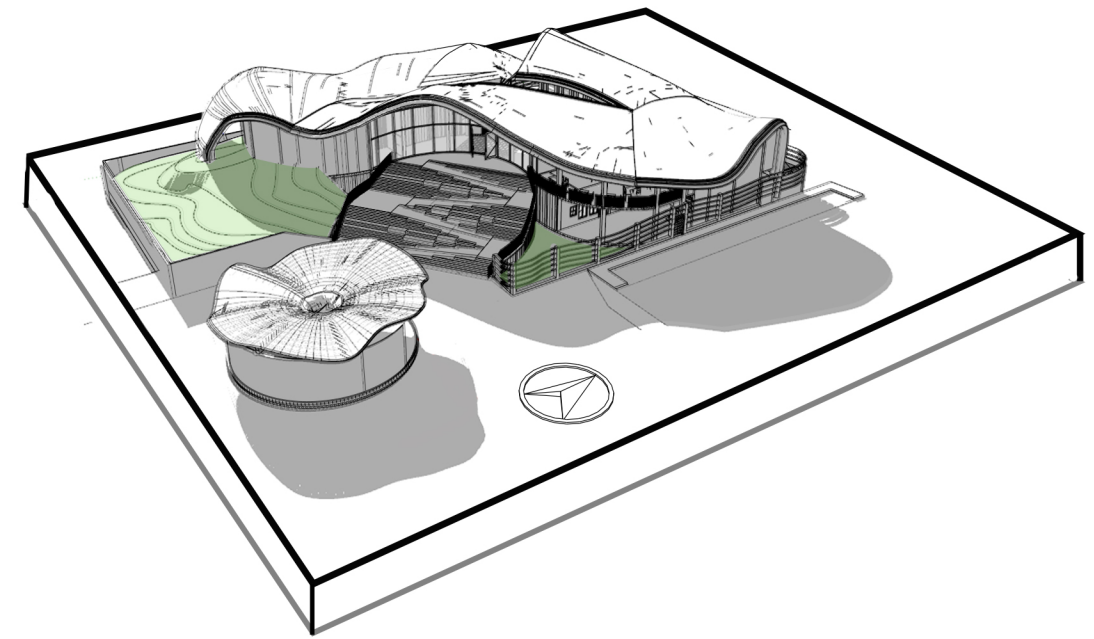
Circulation



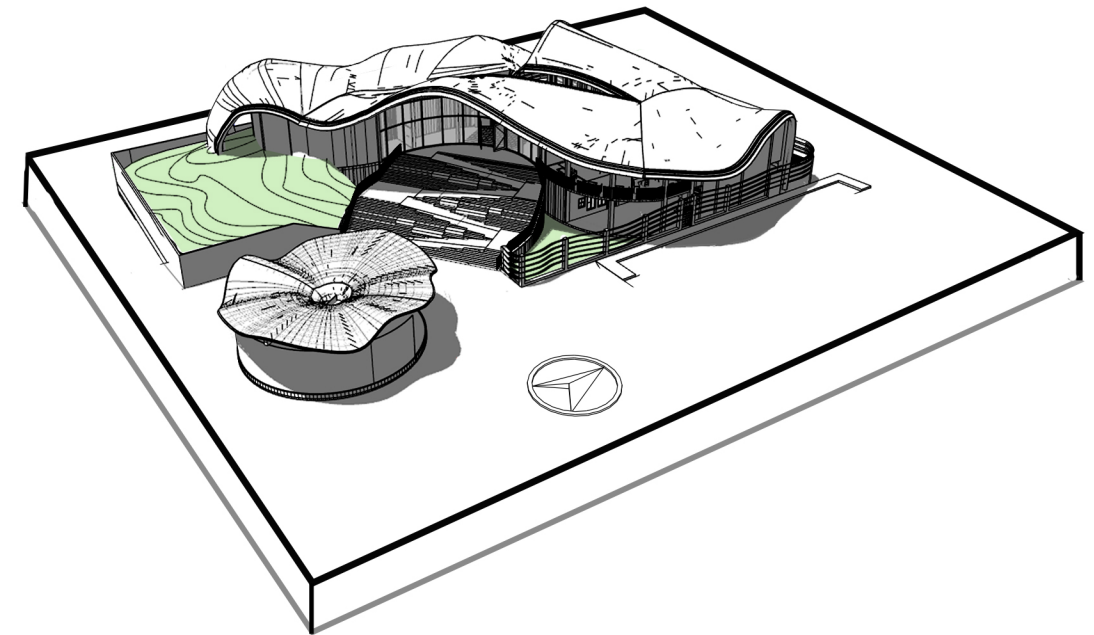
Public Circulation Path

Sun Study

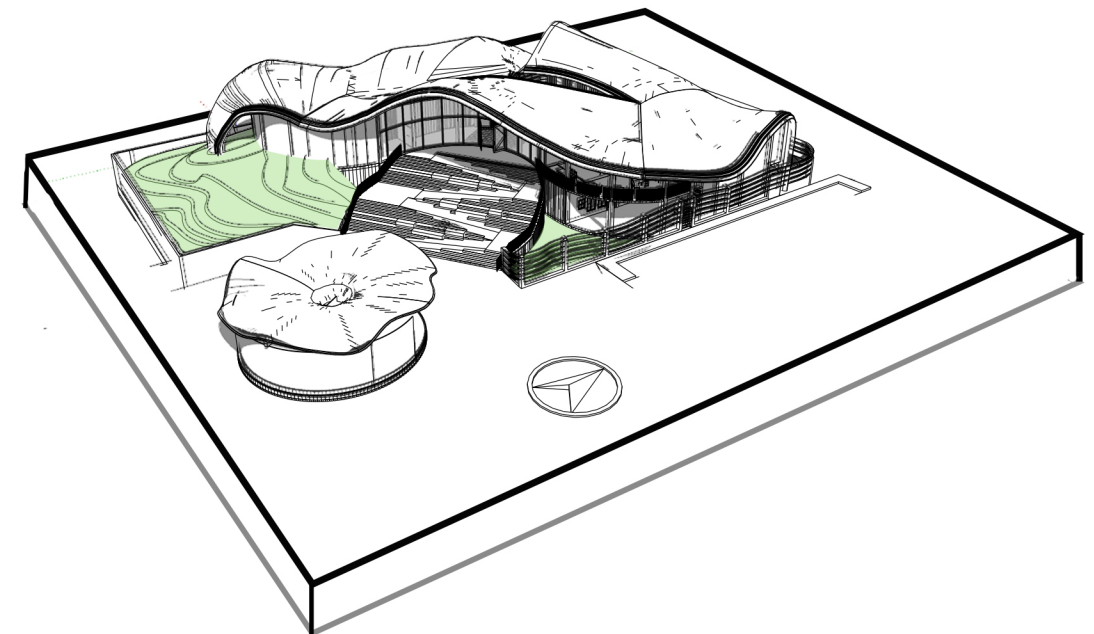
4: 00 pm



12 :00 pm



8:30 am



Water Collection 

The organic roof allows rain harvesting and reuse. The rain collected rainwater can be admired by the visitor, as it's stored in the pond located in the courtyard. The water is then used to maintain the lush vegetation around the museum. It can also be filtered and used for toilet flushing.

Solar Power 

The organic roof accommodates the installation of photo-voltaic panels towards the south to provide on-site energy generation

Shading 

The organic roof has an overhang range of 2m - 8m, which will provide ample shading from 8 am onward.

Natural Ventilation 

The open design of the Zeitgeist Museum allows the sea winds to pass through the building. This allows natural cooling within areas that are expected to have large gatherings (such as the future gallery, cafe and lobby).

Sustainable Material 

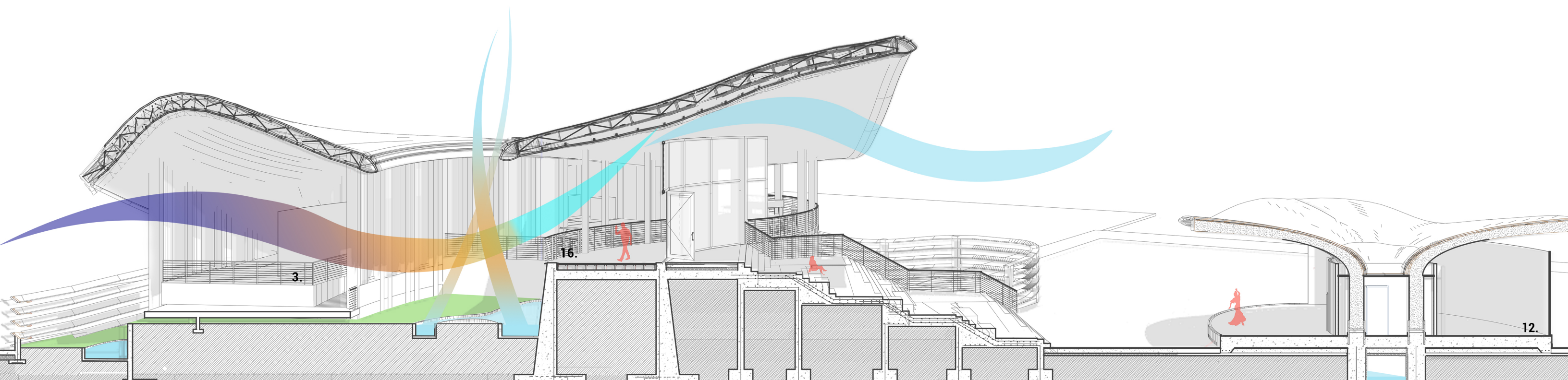
The Zeitgeist Museum comprises of a large amount of recycled plastic polymer coated in photocatalytic titanium dioxide. The Photocatalytic titanium dioxide roof reacts with light to neutralise certain pollutants in the air (such as CO2) converting them to inert salts and, steadily purifying the atmosphere. This can counteract the fumes the cruise ships give off when docked at the beautiful island of St.Lucia_

Legend

3. Future Gallery

12. Amphitheatre

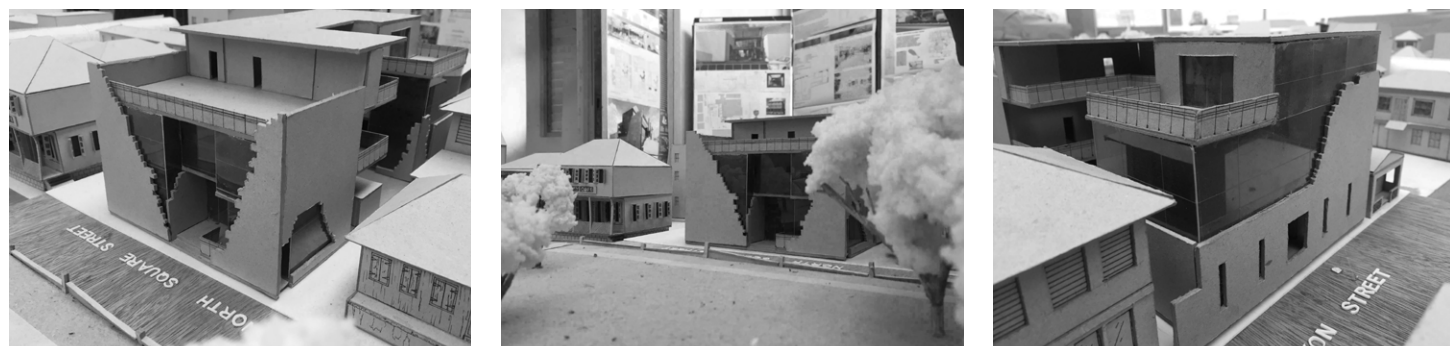
16. Lobby





BASSETERRE CENTRE_

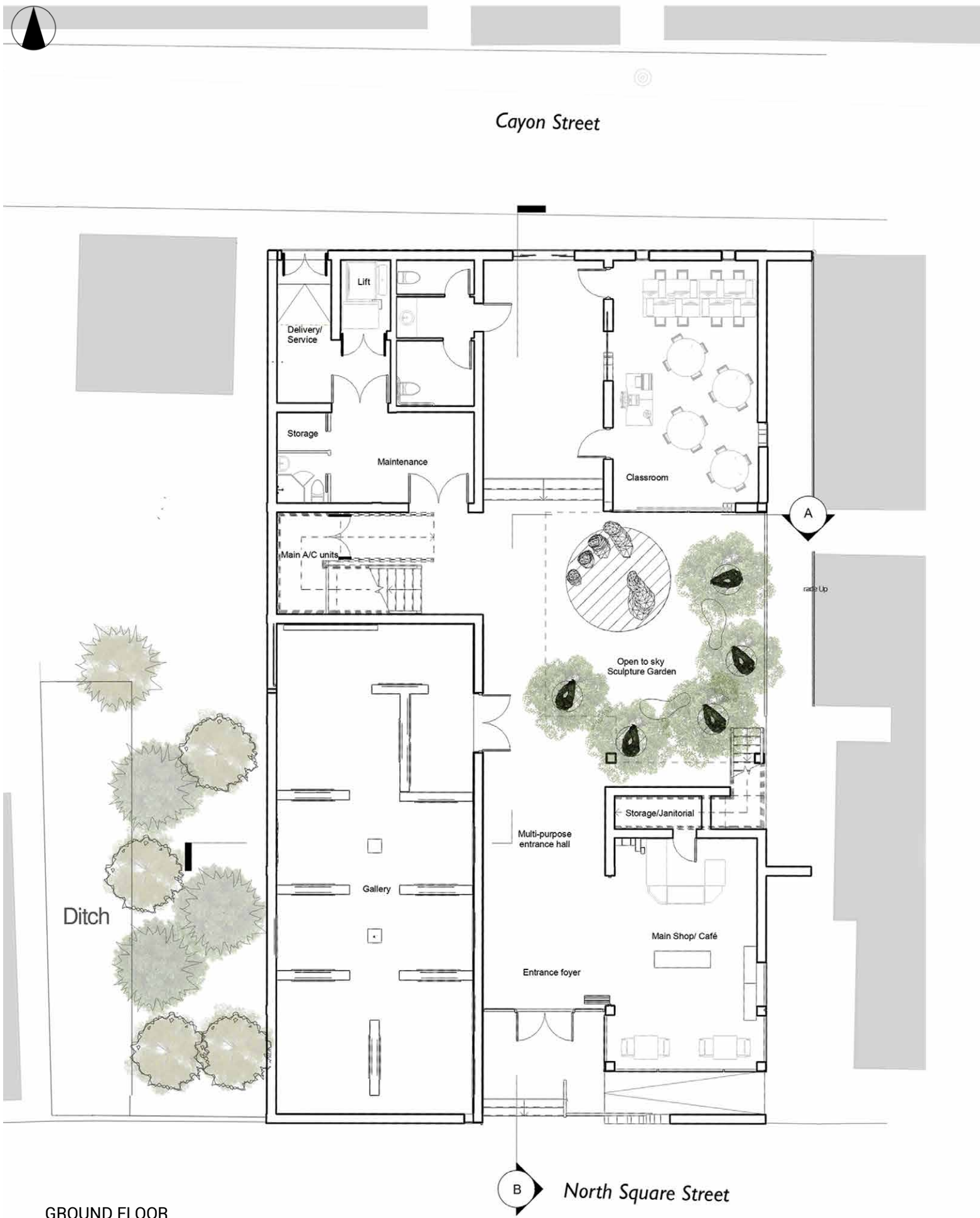
THIS PROJECT IS ABOUT PUBLIC SPACE DESIGN FOR THE TROPICS. IT SEEKS FOR YOU TO CREATE A BEAUTIFUL AND USEFUL PLACE FOR THE RESIDENTS AND VISITORS OF BASSETERRE, ST. KITTS TO DINE, GATHER, INTERACT, COMMUNICATE AND LEARN. LESSONS AND DISCOVERIES FROM YOUR STUDY TOUR VISIT ARE TO BE UTILIZED AND IMPLEMENTED THROUGH YOUR DESIGN OF THIS SPECIAL BUILDING IN A CARIBBEAN URBAN CONTEXT. IT SHOULD ADDRESS ISSUES OF RELEVANCE, FLEXIBILITY, INDOOR/ OUTDOOR SPACES AND CLIMATIC CONCERNS. THE MEDIATION OF THE TRANSITION BETWEEN THE PUBLIC STREET AND BUILDING SKIN; IN A CITY WITH ZERO LOT LINES SETBACKS ALSO NEED TO BE ADDRESS.



THE PHRASE "EMBRACING THE PAST CHANNELLING THE FUTURE PLAYED A VITAL ROLE IN THE DESIGNING PROCESS ESPECIALLY FOR THE FACADE. THE HIGH COBBLESTONE CLADDING COMMEMORATES THE HISTORY OF THE CITY AND THE FOUNDATION (LITERALLY AND FIGURATIVELY) THE KITITIANS STAND ON. THIS VITAL HISTORY BRINGS FORTH A BRIGHT FUTURE, HENCE THE ELECTRIC CHROMATIC GLASS IN THE CENTRE (CHANNELLING THE FUTURE). I BELIEVE THAT THE BUILDING BELONGS TO THE PEOPLE OF ST. KITTS, HENCE THE STRONG AXES ON THE GROUND FLOOR CONNECTING BOTH NORTH SQUARE STREET AND CAYON STREET. CONNECTING CAYON STREET, ONE OF ST.KITTS MOST BUSIEST STREETS TO NORTH SQUARE STREET THAT LEADS

TO INDEPENDENCE SQUARE, WILL HELP PROMOTE ACTIVITY WITHIN THE BUILDING. THIS WILL CREATE AN IMPACT ON THE VARIOUS AMENITIES THE BUILDING HAS TO OFFER, ESPECIALLY THE GALLERY, WHICH IN MY OPINION NEEDS FULL SUPPORT FROM ITS LOCAL TO HELP STARRYING ARTIST WITHIN THE ISLAND. THE ENTRANCES ON THE OTHER HAND ARE NOT BLATANTLY OPEN TO THE STREETS, THEY HAVE DOORS THAT ARE OPEN TO THE PUBLIC. THIS AIDS IN KEEP ANIMALS OUT AND IF NEEDED FOR POPULATION CONTROL. THE DOORS ADD A SENSE OF REVERENCE TO THE THRESHOLD AND ALLOWS INDIVIDUALS TO ENTER THE STRUCTURE WITH A SENSE OF BELONGING AND A LEVEL OF SOPHISTICATTION.



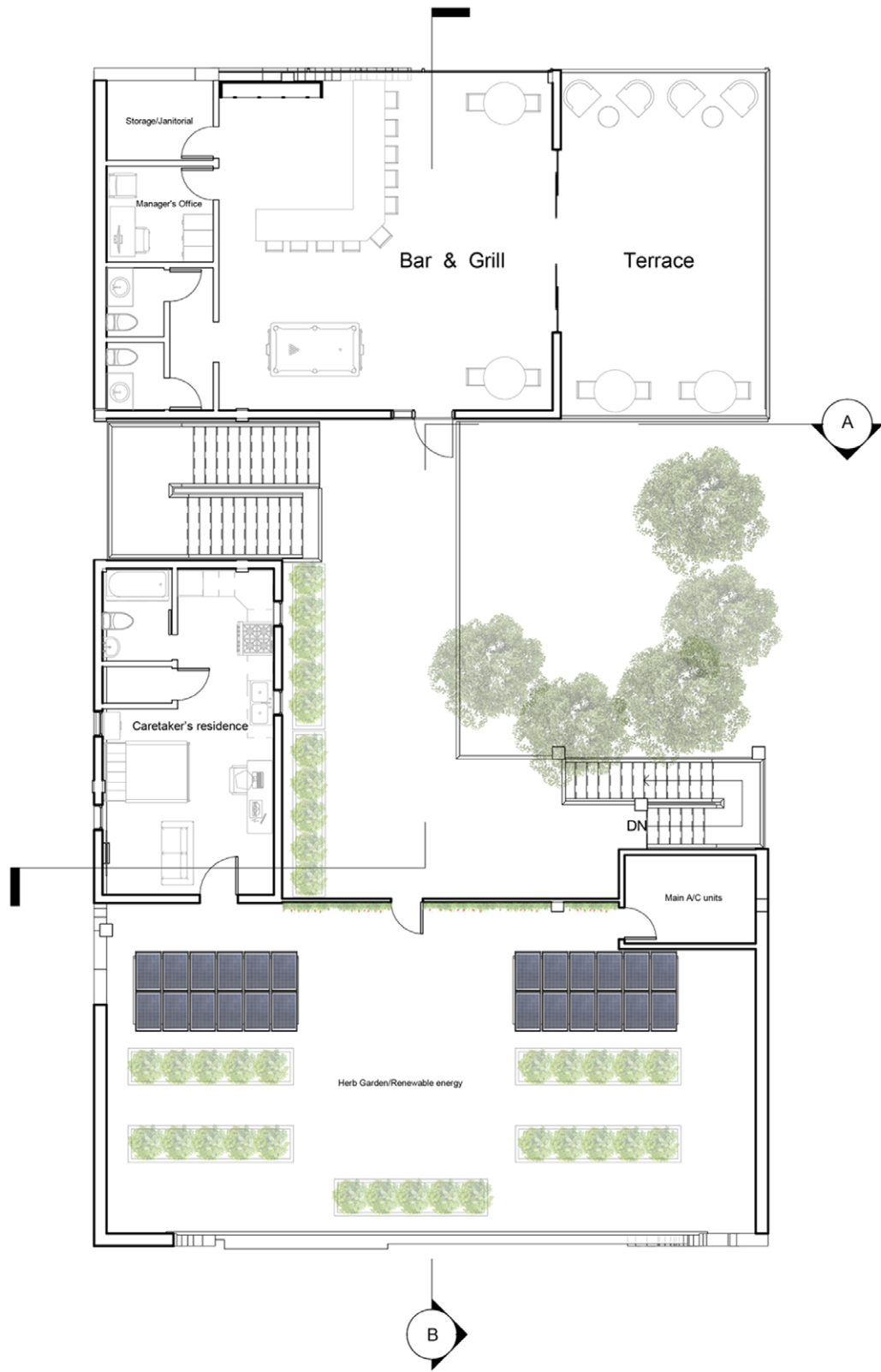


GROUND FLOOR





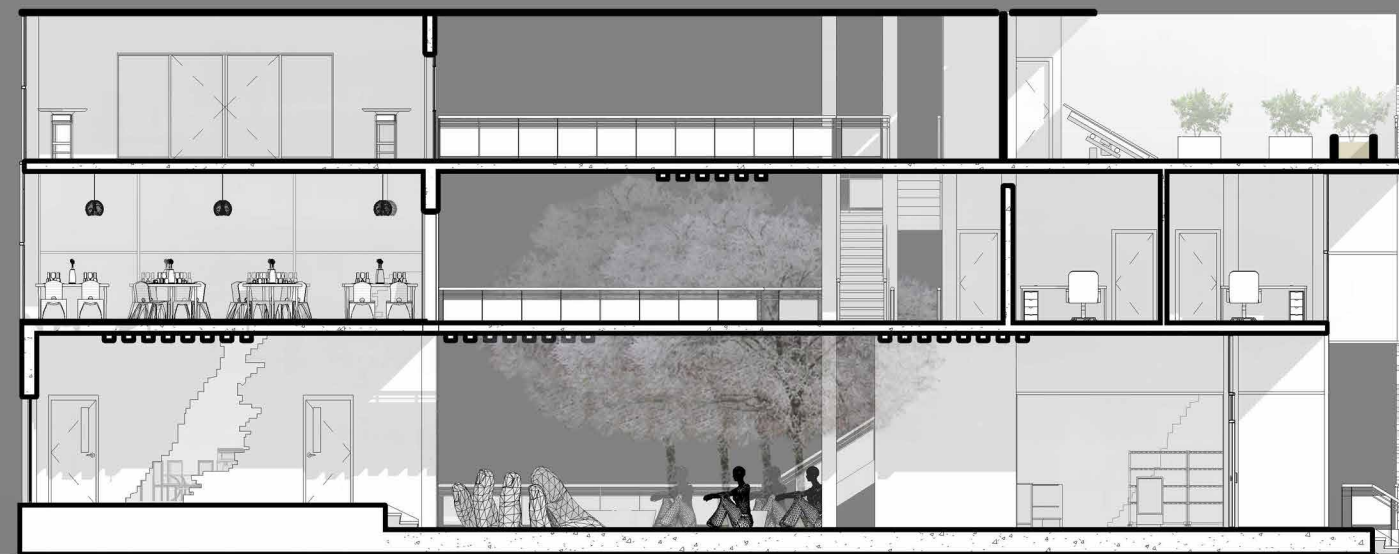
FIRST FLOOR



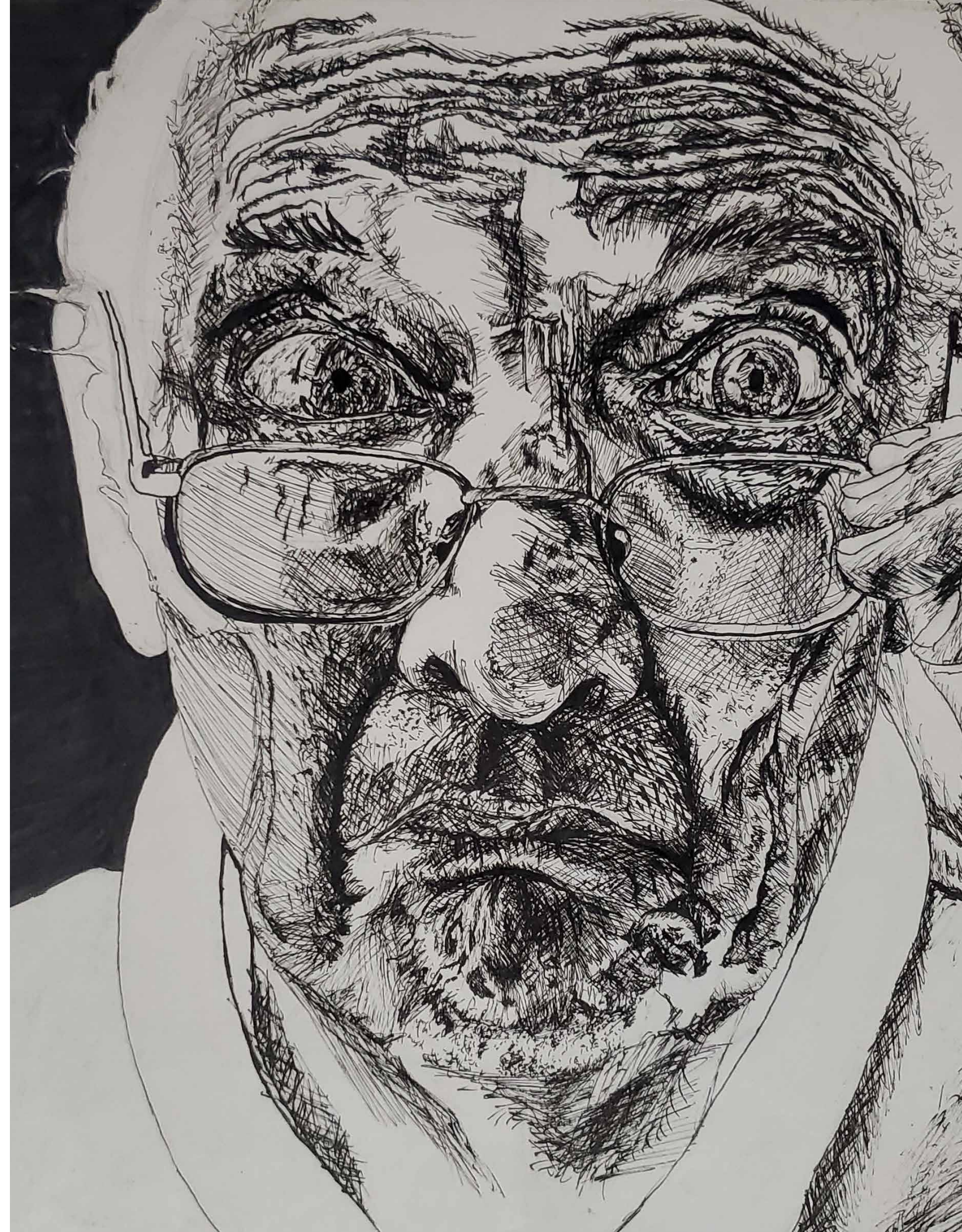
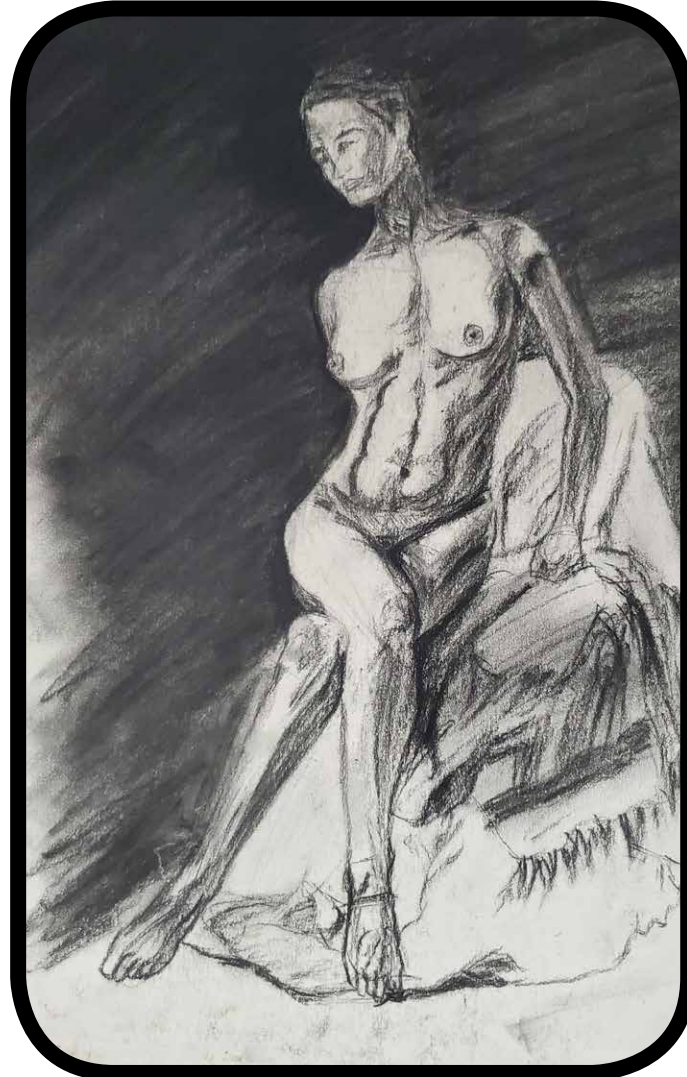
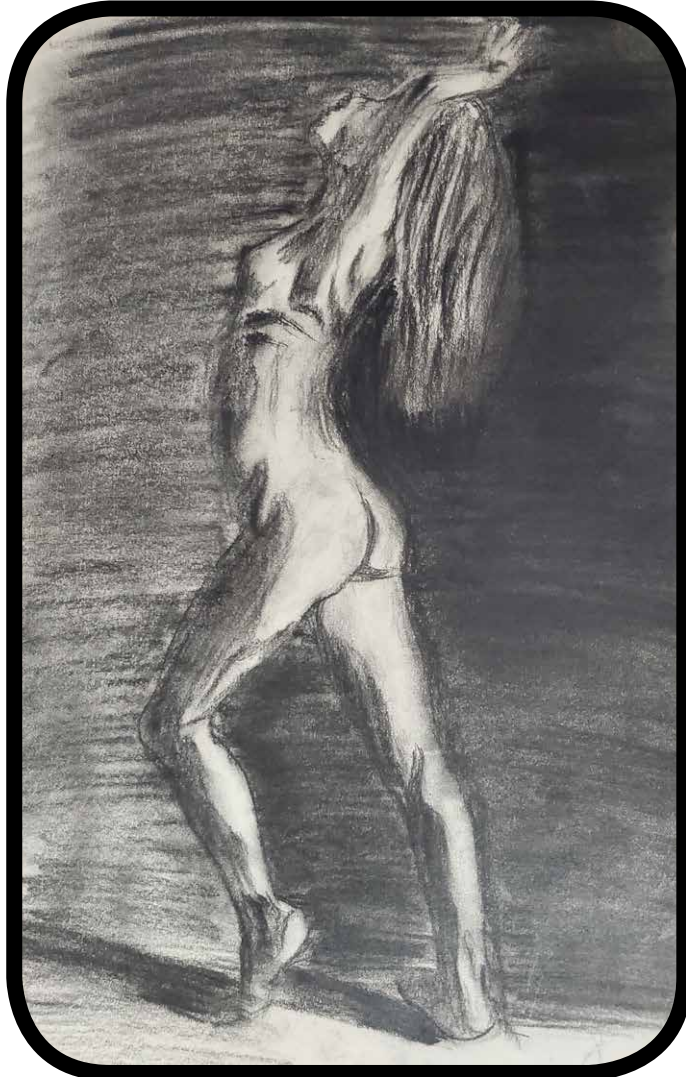
SECOND FLOOR

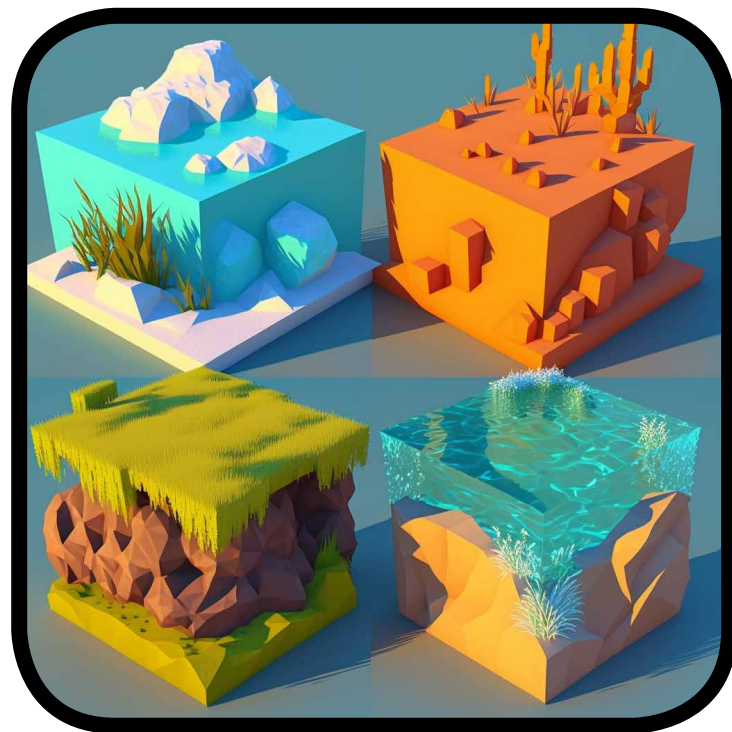
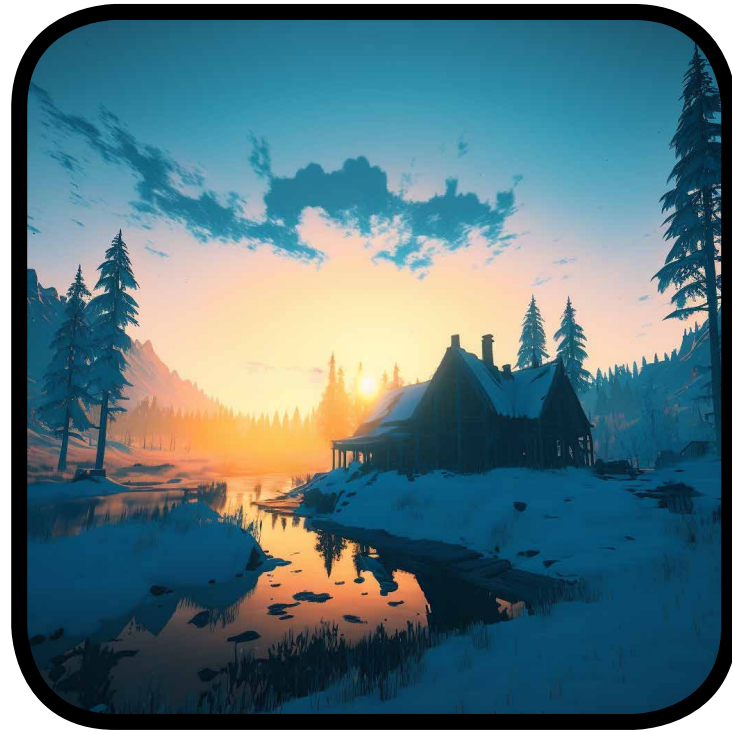


SECTION A - A



SECTION B - B





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