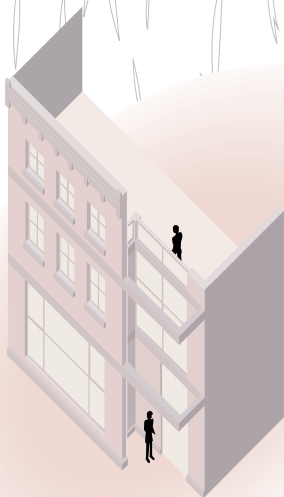
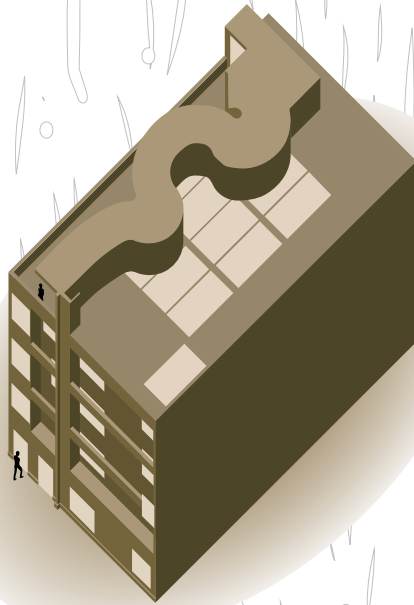
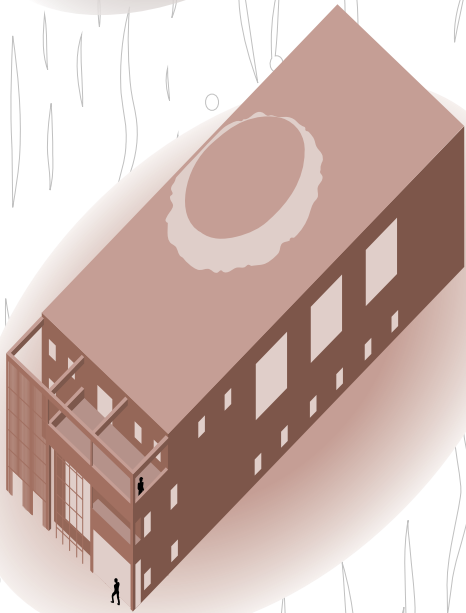
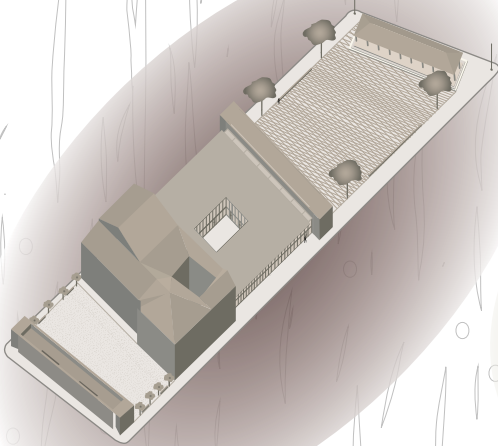


isabel anderson



architectural portfolio



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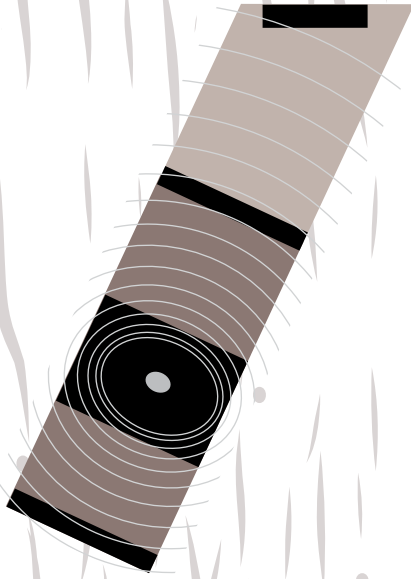
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how can we merge a divisive, rich history with the desire of an inclusive, accomodating present, whilst paying tribute to distinct traditions in the built environment?



▲ parti diagram (by me)

▶ exterior perspective from duomo street
(rendering by stephen duranske)

piazza dei ciompi redesign

The city walls of Florence echo a history of continuous expansion, each representing a different time in its history, all radiating out of a historical center featuring the Duomo. Taking this into the Piazza Dei Ciompi, the existing building serves as a datum and “historical core”. Walls reestablish the datum across the site. The piazza is kept open for flexible usage, while the back becomes a garden. The chapel lies within one of the walls, with transformative daylighting features to provide a reflective non-denominational space. The tall heavy wall contrasts the integration center’s short transparent facade. Each floor radiates out from a central courtyard, with an open plan to promote interaction and spatial flexibility.

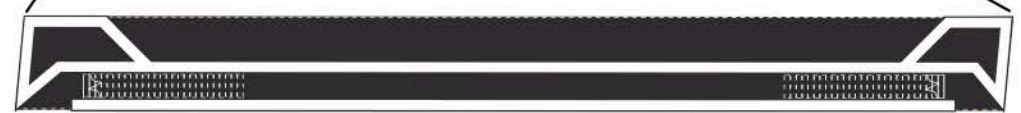
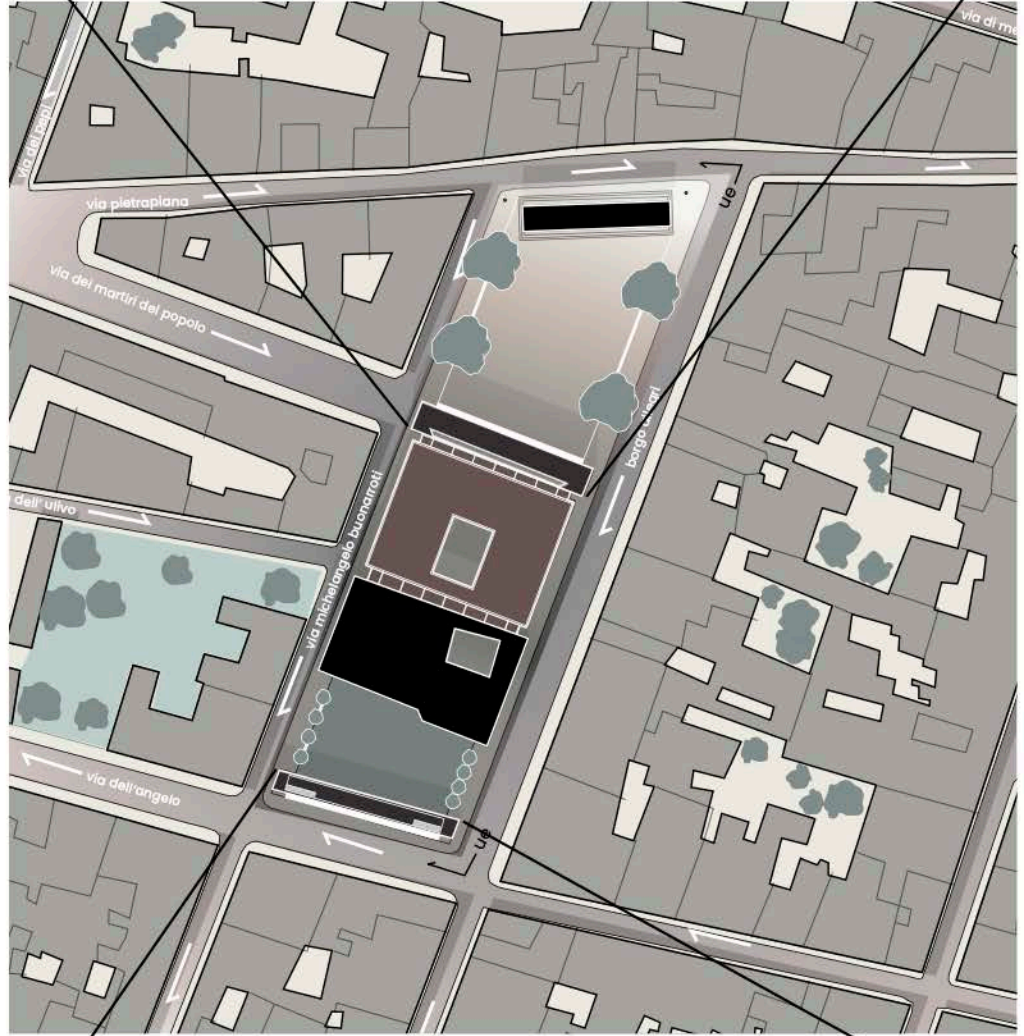
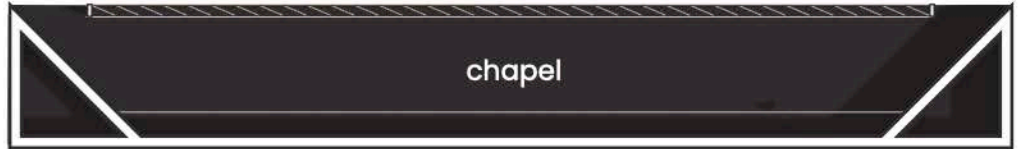
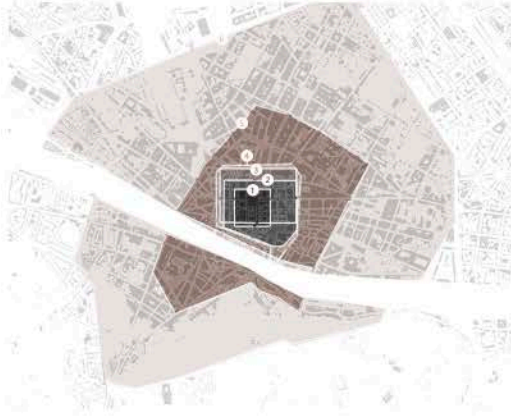
I completed this project with Stephen Duranske. We worked on design iterations together, combining ideas into one work.



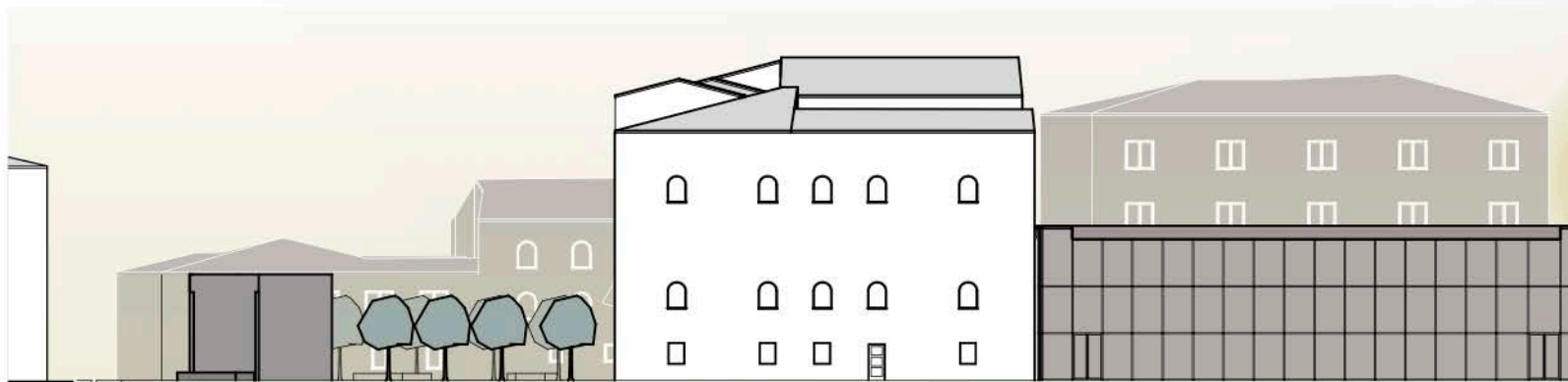
Fall 22' (arch416) / firenze, italia / revit, enscape, adobe illustrator, adobe photoshop & adobe indesign



part I: urban piazza and garden



- ▲ florentine city walls diagram (by me)
- master plan with enlarged wall plans (by me)
- ▼ urban elevation (by me)



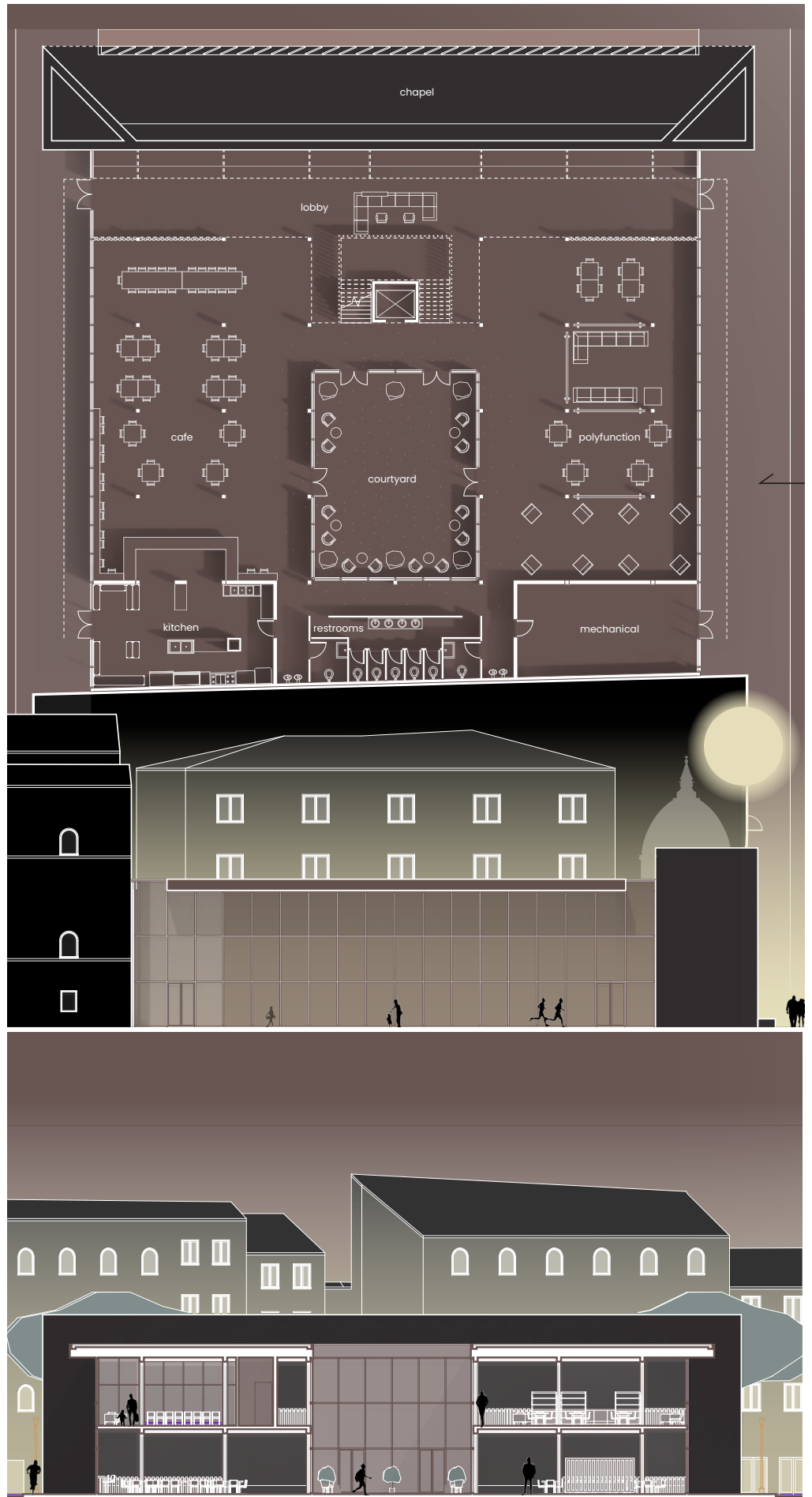
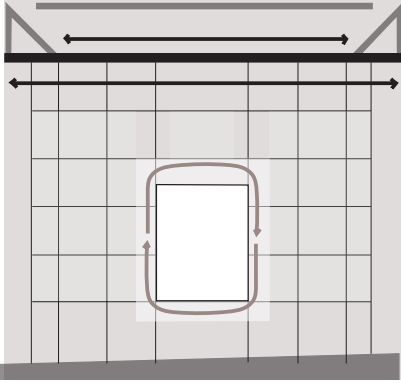


exterior perspective of piazza from fish loggia ◀
(rendering by stephen duranske)

exterior perspective of garden (rendering by ◀
stephen duranske)



part II: integration center



▲ grid & circulation diagram (by mc)

► integration center ground floor plan with elevation (by mc)

► section (by mc)



exterior perspective of integration center ◀
(rendering by stephen duranske)

perspective of courtyard (rendering by stephen ◀
duranske)

interior perspective of reading room (rendering ◀
by stephen duranske)

how can the tectonics of construction and BIM modeling heighten our understanding of the built environment?



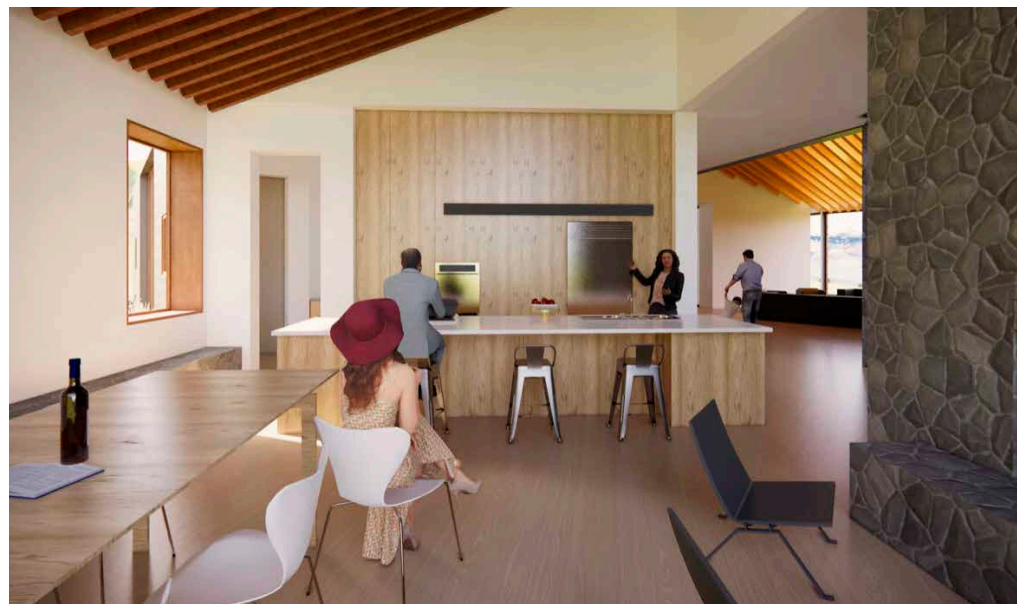
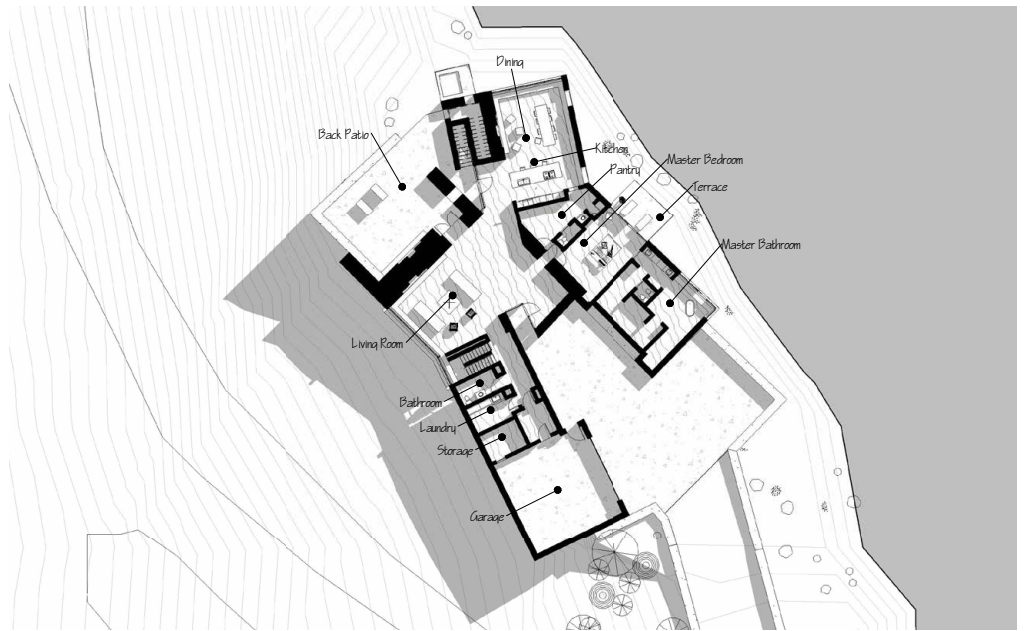
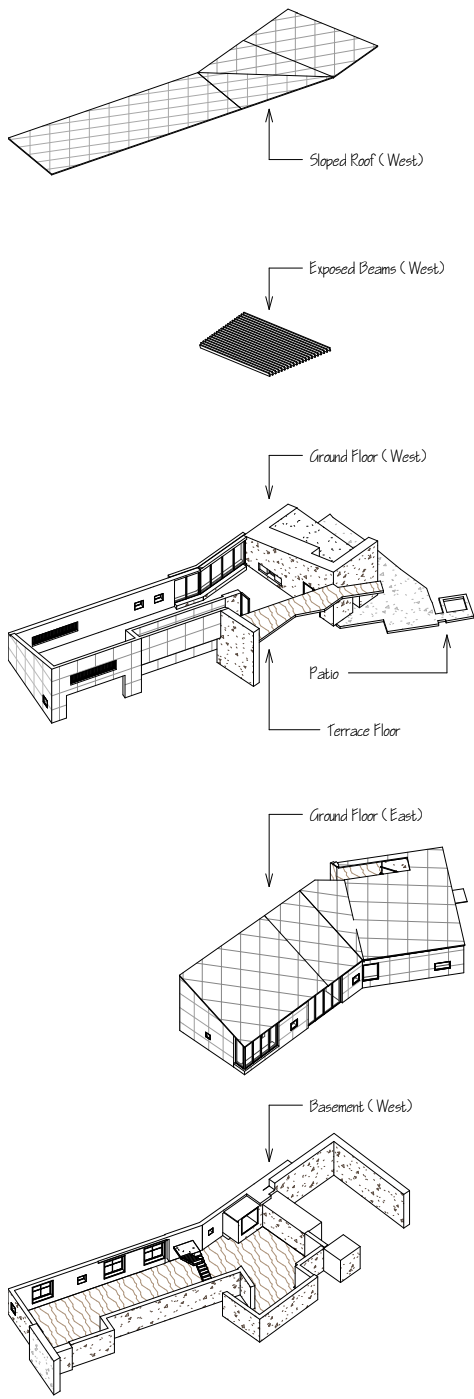
- ▶ QR code leading to a virtual reality panoramic rendering of the Sun Valley House
- ▶ exterior perspective of the Sun Valley House

revit case study: the sun valley house

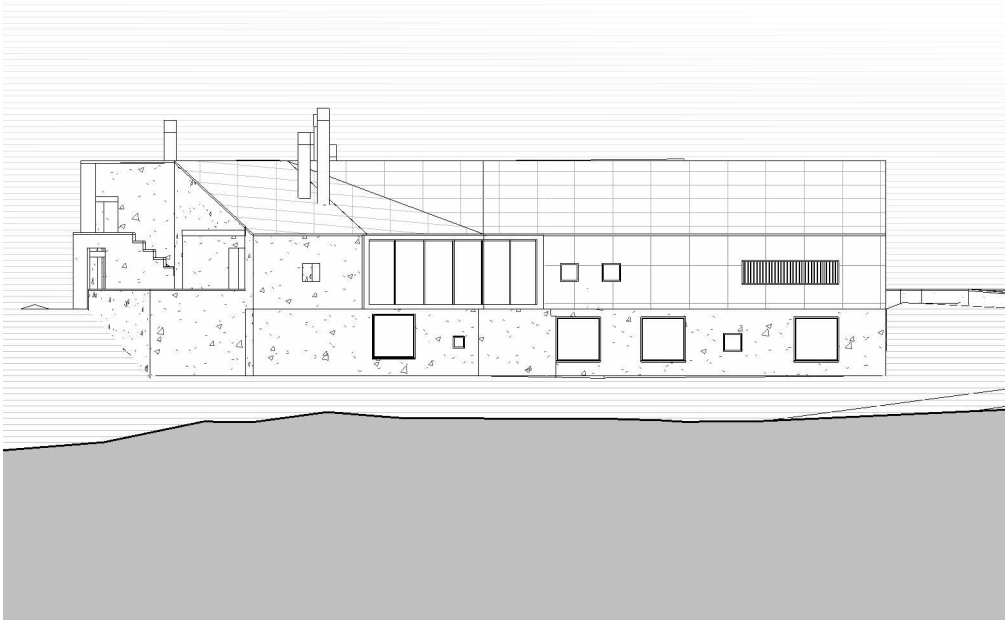
For this case study project, I chose to model the Sun Valley House by Rick Joy. Each week I worked on a different part of the building in order to, slowly and steadily, make progress and hone in on specific Revit skills. I pushed myself to redo my model a few times, an exercise that helped to reinforce my skills in the program. All of the drawings shown are produced in Revit in efforts to familiarize myself with Revit's extensive drawing production capabilities.



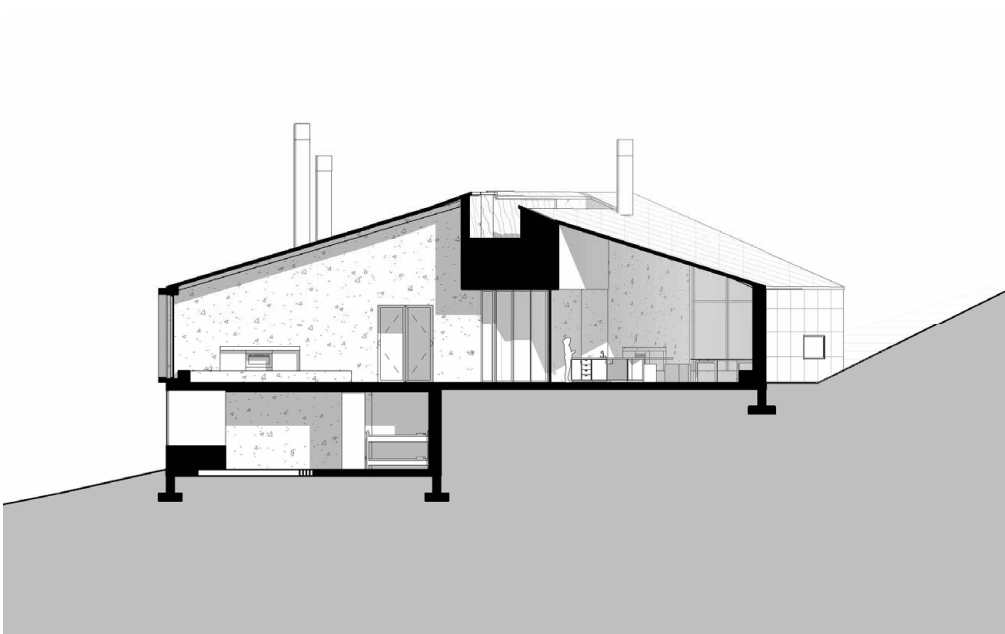




- ▶ exploded axonometric showing the tectonics of the sun valley house's structure
- ▶ (top right) ground floor plan
- ▶ (middle right) basement floor plan
- ▶ interior rendering of kitchen and dining space



The Sun Valley House, designed by Rick Joy, provides a refreshing and relaxing family retreat in the mountains of Sun Valley, Idaho. The structure is embedded into the landscape, and the natural stone framing the exterior and spaces within is local granite. The natural metals and stones connect it to the landscape, allowing it to have presence without overwhelming the nature around it. The roofs fan out to frame the interior spaces as well as the hidden terrace at the top of the structure.

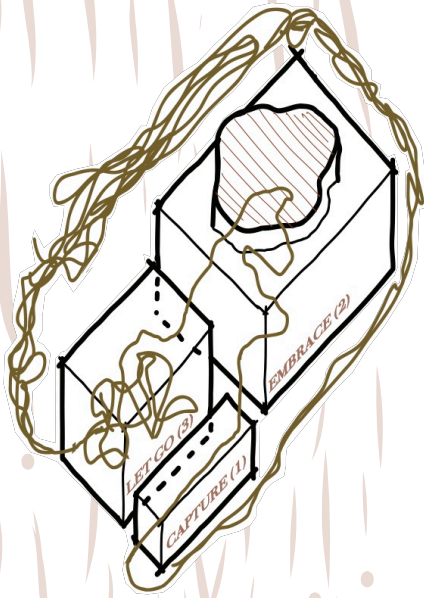


southwest elevation (facing main road) ◀

section (taken SW-NE through living and kitchen spaces) ◀

interior rendering of ground floor bedroom ◀

how can architecture mimic the human storytelling processes of capturing, embracing, and letting go?



▲ parti diagram

▶ exterior perspective from charles street

baltimore center for the spoken word

This spoken word venue in the historic neighborhood of Mount Vernon is based on quotes from Sarah Kay, a spoken word poet: that the universe has already written the stories that we tell and that spoken word helps us process life through the steps of capturing, embracing and letting go. Thus, the building is split into a three-part grid along each axis. The entrance lobby compresses the guest and funnels them into an off-center space for “capture”; the theater is embraced by the natural atrium surrounding it and also the guests who respect it as an object in the space; and the exit into a expansive space symbolizes the “letting go” as guests are reacquainted with the city anew. The cyclical procession, with exit spaces directly adjacent to the entrance, comments on how we are always capturing and letting go of stories as we move through life.



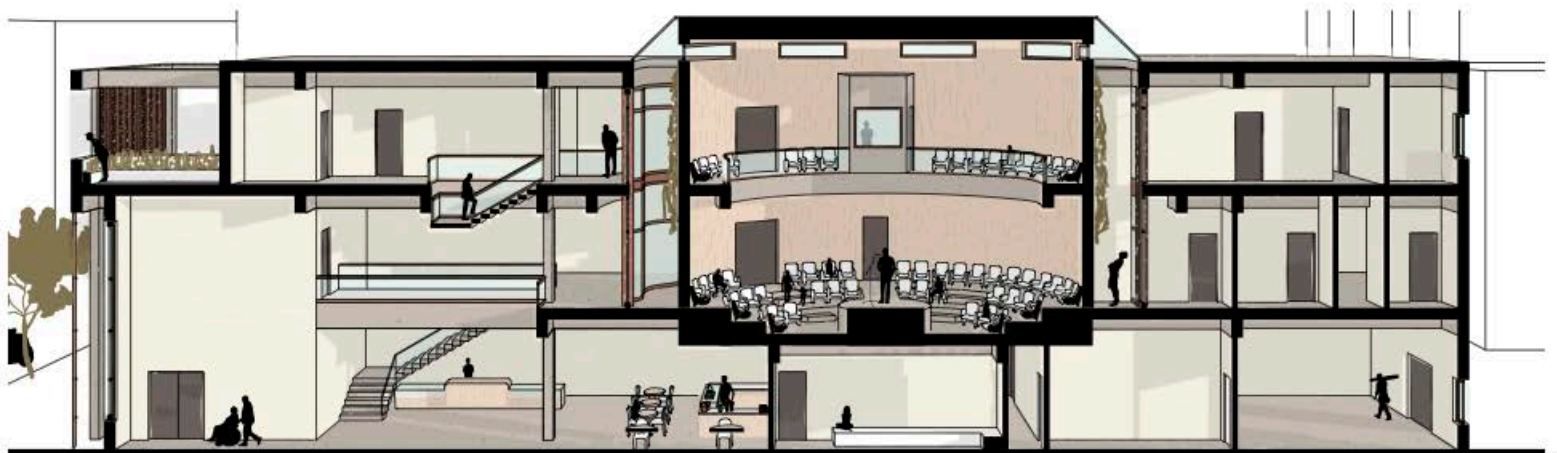
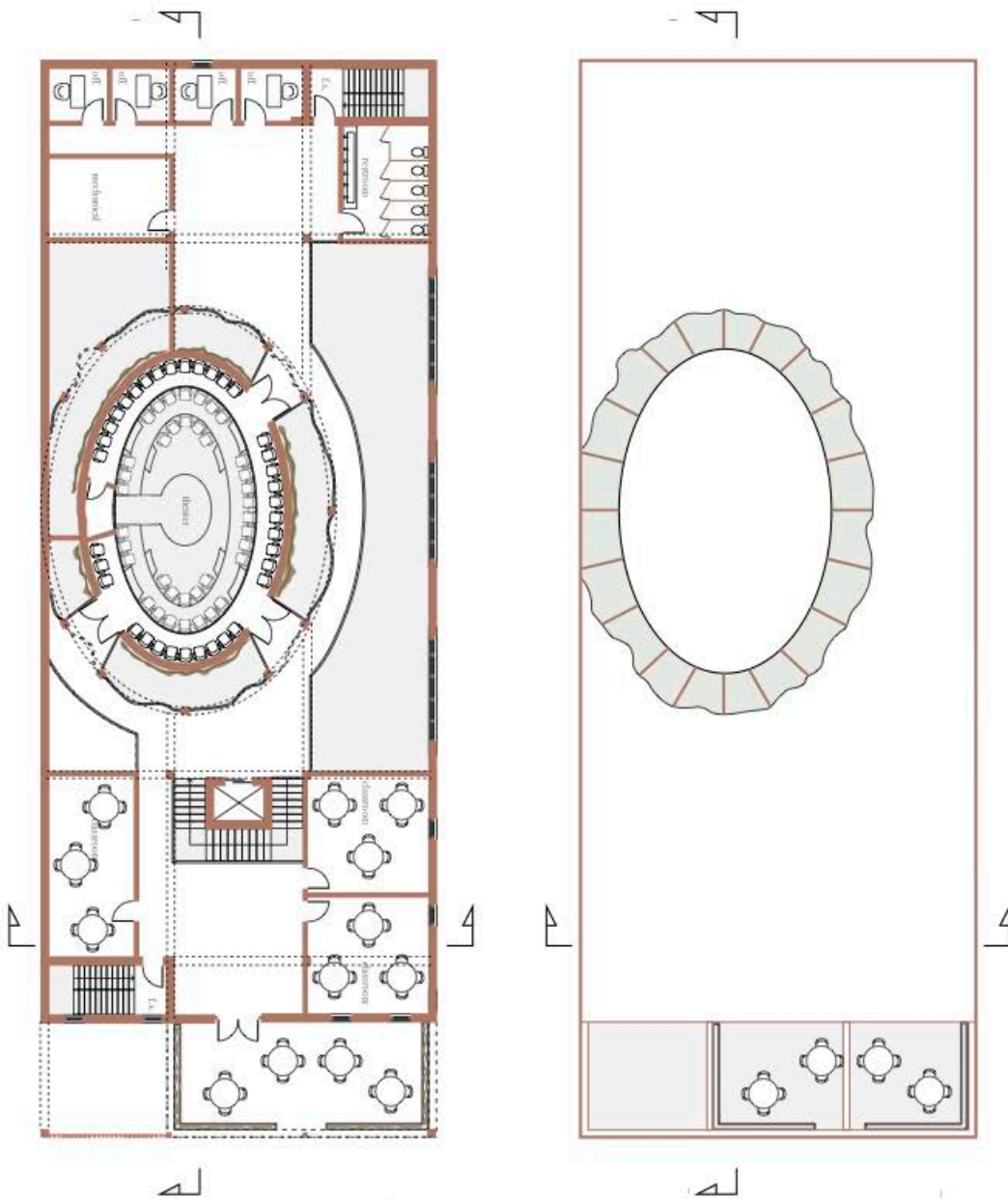
spring 22' (arch405) / baltimore, MD, USA / sketchup, adobe illustrator, adobe photoshop
& physical modeling



third floor plan ◀

roof plan ◀

section perspective (taken E-W through theater) ▶

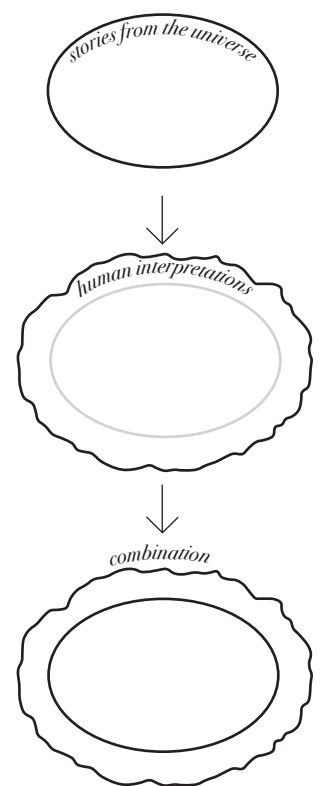


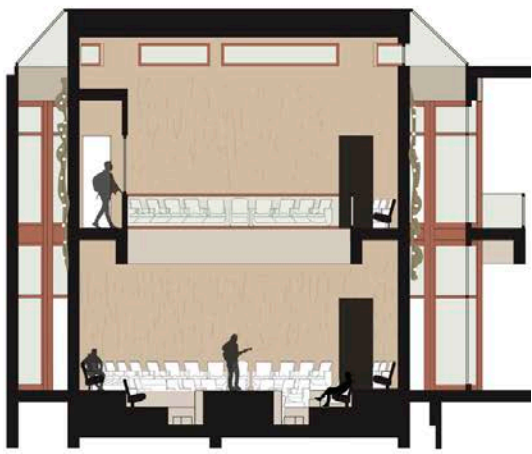


▲ interior perspective from theater lobby

▶ theater shape process diagram

Establishing the theater as object highlights the importance of performance. The curved atrium around the theater itself represents story in its most organic form (how the universe gives it), while the more perfect oval of the theater itself represents how we take that organic thing and logically make sense of it in our own terms. The atrium around the theater establishes it as a building within a building, giving it a degree of monumentality. The theater, the tallest space in the building, protrudes slightly from the roof to establish it on the facade as well. The stage is centered and smaller in size to establish a more intimate setting for performance; everyone has an equal view, and the performer is on a more equal level with the audience.





theater section detail ◀

theater elevation detail ◀

interior perspective inside theater ◀



how can architecture commemorate and represent the often overlooked legacy of African American music traditions within a westernized framework of value?



▲ parti model

▶ section perspective (taken E-W through ground floor cafe)

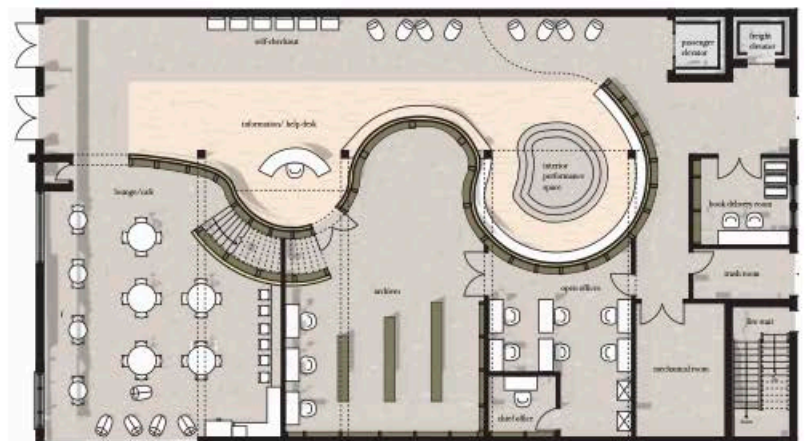
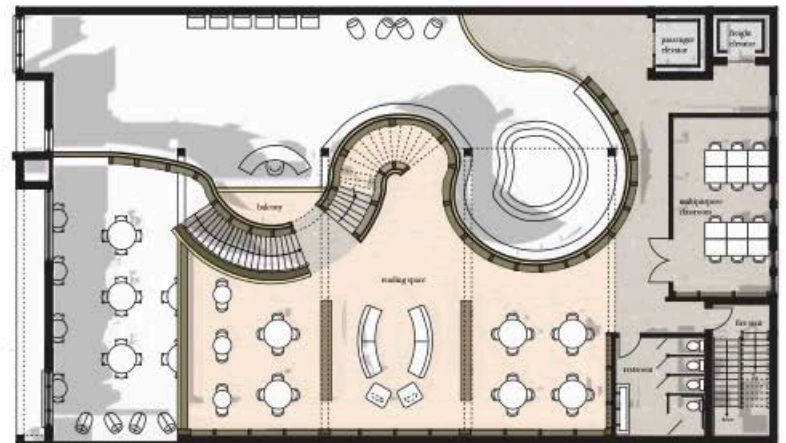
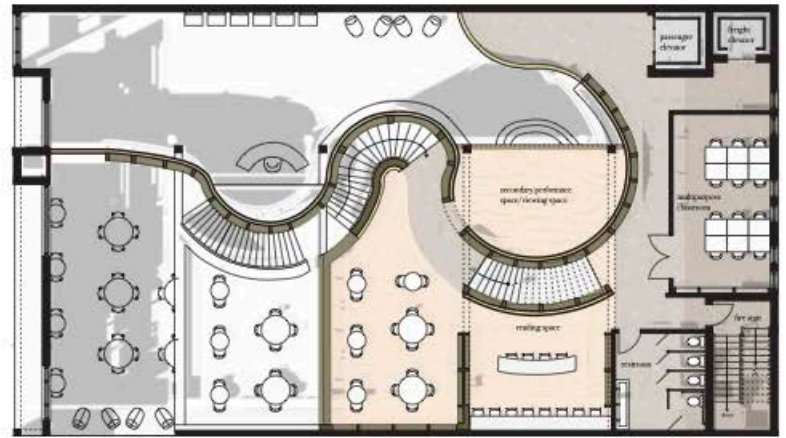
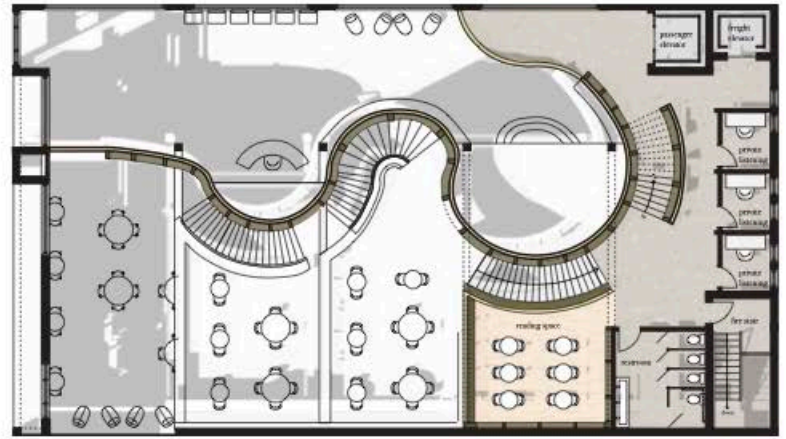
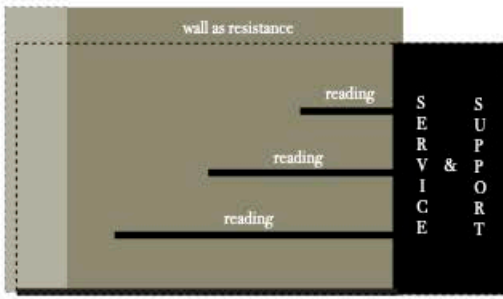
crescendo music library

This project proposed along U Street, a historically majority-Black neighborhood in DC, was inspired by early African American music traditions in the context of westernized frameworks that often devalue them. I conceptualized this into a juxtaposition between organic and orthogonal elements: the improvisational and communal nature of those early music traditions as organic elements that resist the overall orthogonal structural grid representing westernized viewpoints on music. The main feature of this contrast is the curved grand staircase, which resists the existing grid and informs each of the terraced reading floors. The openness of the structure enables a welcoming and creative environment, where people can hold impromptu performances or learn about music not usually given a voice within historical archives.



Fall 21' (arch401) / washington, DC, USA / sketchup, adobe illustrator, adobe photoshop & physical modeling





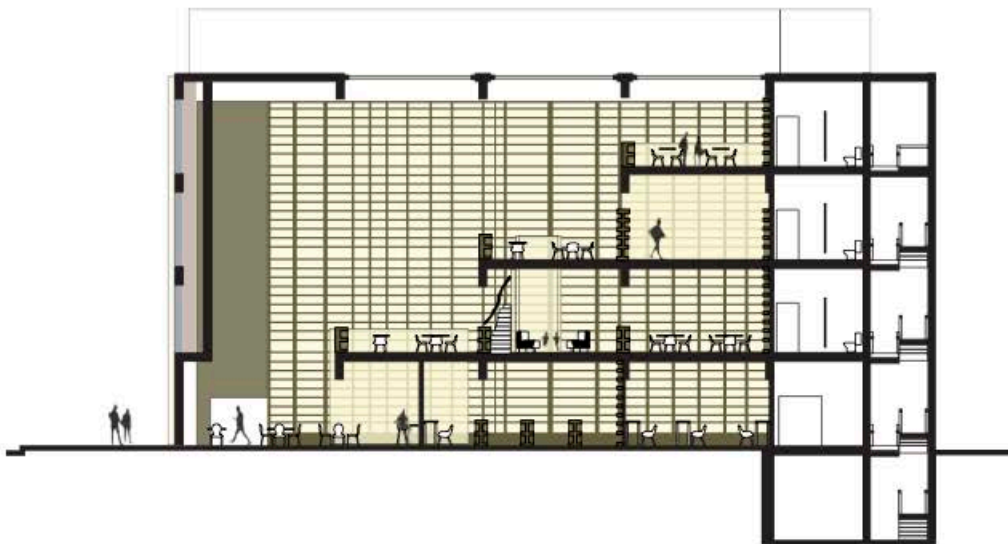
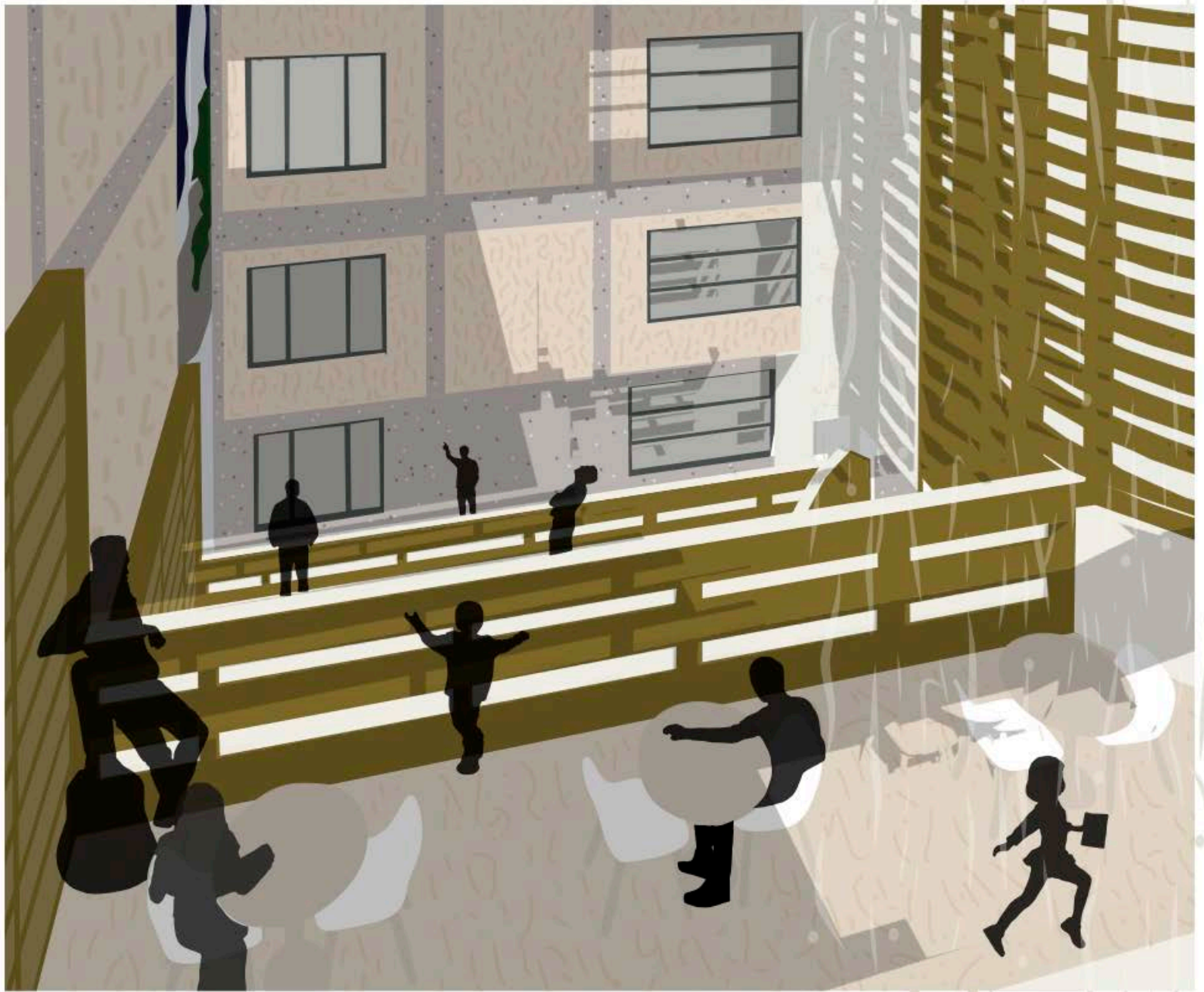
▶ service as spine diagram

▶ fourth floor plan

▶ third floor plan

▶ second floor plan

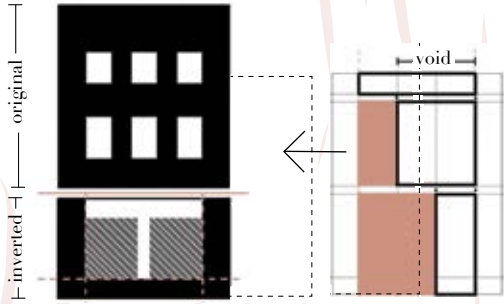
▶ ground floor plan



interior perspective ▲

section (taken N-S through fire stairs) ▼

how is the built environment both informed by and informative of social and systematic hierarchies, and how can it resolve the dichotomies it produces?



▶ parti diagram

▶ view of physical model

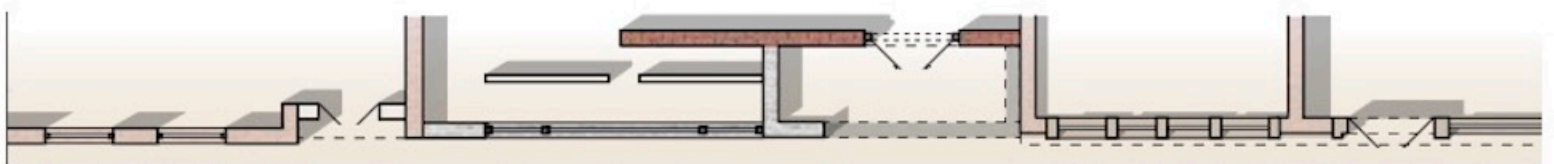
art gallery facade design

Georgetown embodies an inherent juxtaposition as a space that enforces a strong sense of social hierarchy whilst having a complex history. How do we acknowledge such history before resolving conflicts? Solid/void contrast establishes two distinct experiences on the primary facade, while the secondary facade represents resolution by equalizing that solid/void relationship and framing a stepping action that emulates the idea of progress. The two facades overlap to create an important procession; the first seems more prominent amongst the landscape but exists only as a fragile plane leading to a secondary facade. The exterior nook created by these layers houses a mural. Not usually found in Georgetown, the introduction of that art typology could welcome new people and artists to the area.



Fall 21' (arch401) / washington, DC, USA / sketchup, adobe illustrator, adobe photoshop, physical modeling, autocad





▲ front elevation & facade floor plan

▶ exterior perspective

▶ (other page) physical model

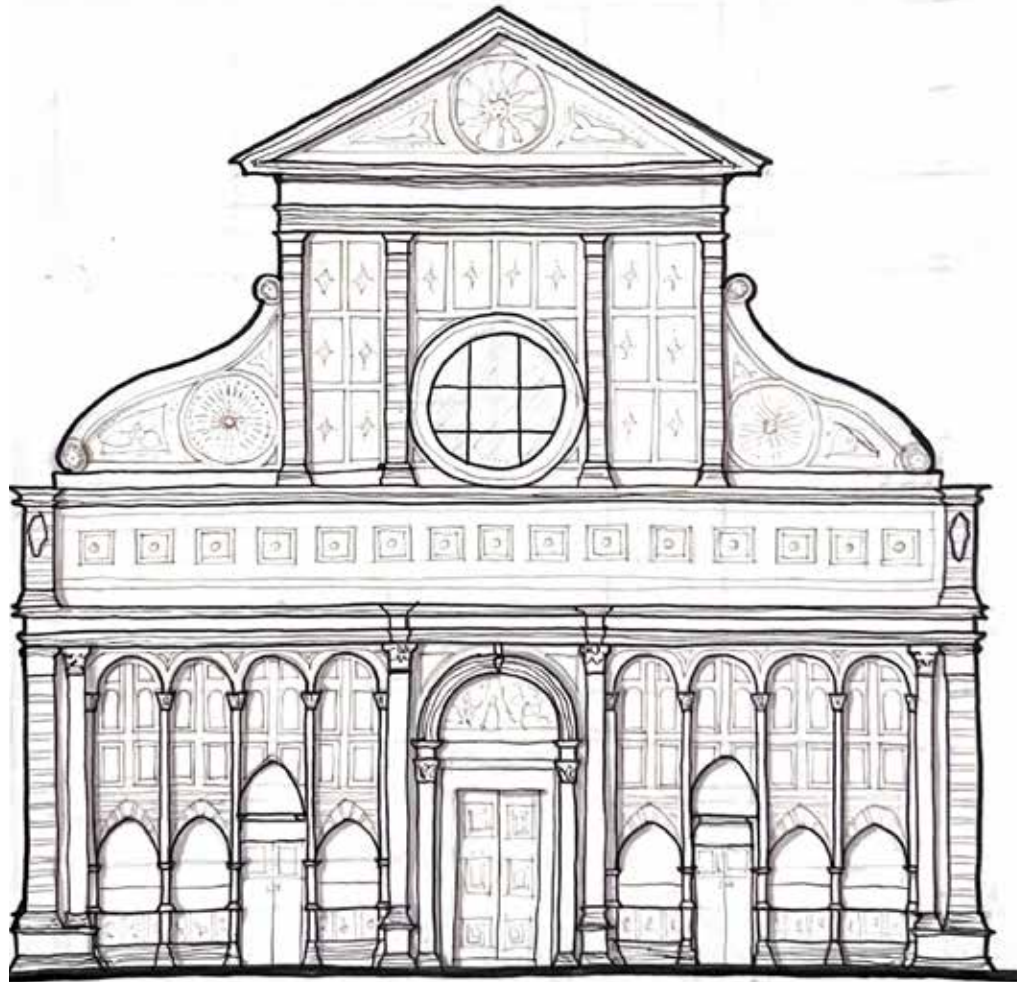


- ▶ 1) elevation sketch of Ospedale Degli Innocenti
- ▶ 2) elevation sketch of Santa Maria Novella
- ▶ 3) perspective sketch of Santa Maria delle Carceri
- ▶ 4) elevation sketch of Duomo di Firenze



1)

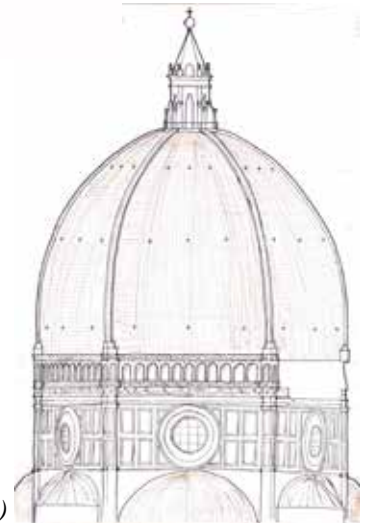
these sketches were all done frechand, in the moment and on site at various architectural landmarks in and around Firenze, where I completed a semester of study abroad.



2)



3)



4)

art &
sketches



these 4 sketches are out of my own personal sketchbook, a collection of drawings I started to reinvigorate my love of drawing and allow myself the freedom to draw imperfectly to capture some of the most important people to me.



these sketches were done as part of my summer 2022 internship at POM Studio. These elevations showed the client multiple options for the renovation of their rowhouse in Washington, DC.

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