



PORTFOLIO | 2025
ARCHITECTURE, ART & DESIGN

VERNARD RAMIREZ



Nice to meet you!

My name is Vernard, and I am a recent Bachelor's of Architecture graduate of Rensselaer Polytechnic Institute (2025). During my time at Rensselaer, I became passionate about architectural design, drawing, and visualization. I've implemented these skills in various residential firms, and developed a niche for marketing within architecture. I also enjoy working in other creative disciplines, such as: drawing, painting, printmaking, and graphic design.

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THE MILLENIA

A NEW TYPOLOGY FOR
COMMERCIAL SPACE TRAVEL
IN NEW YORK CITY

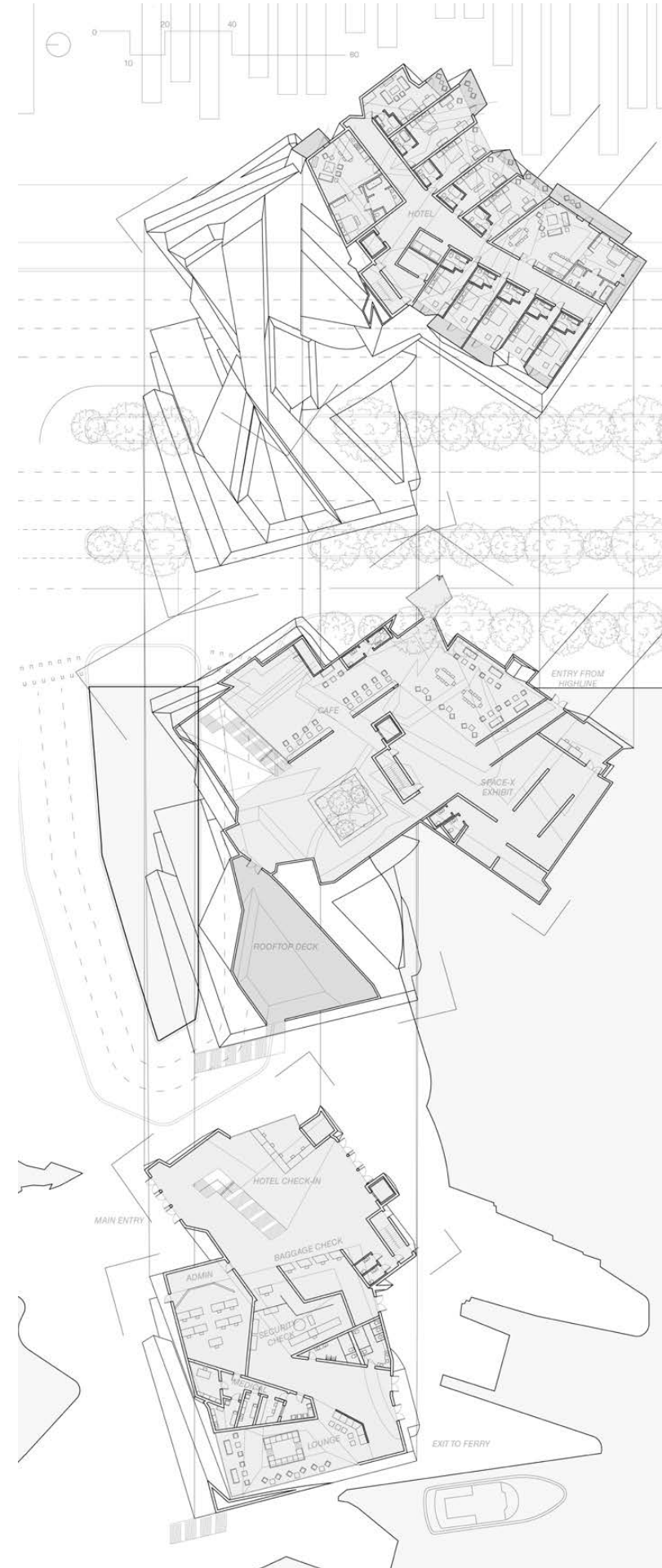
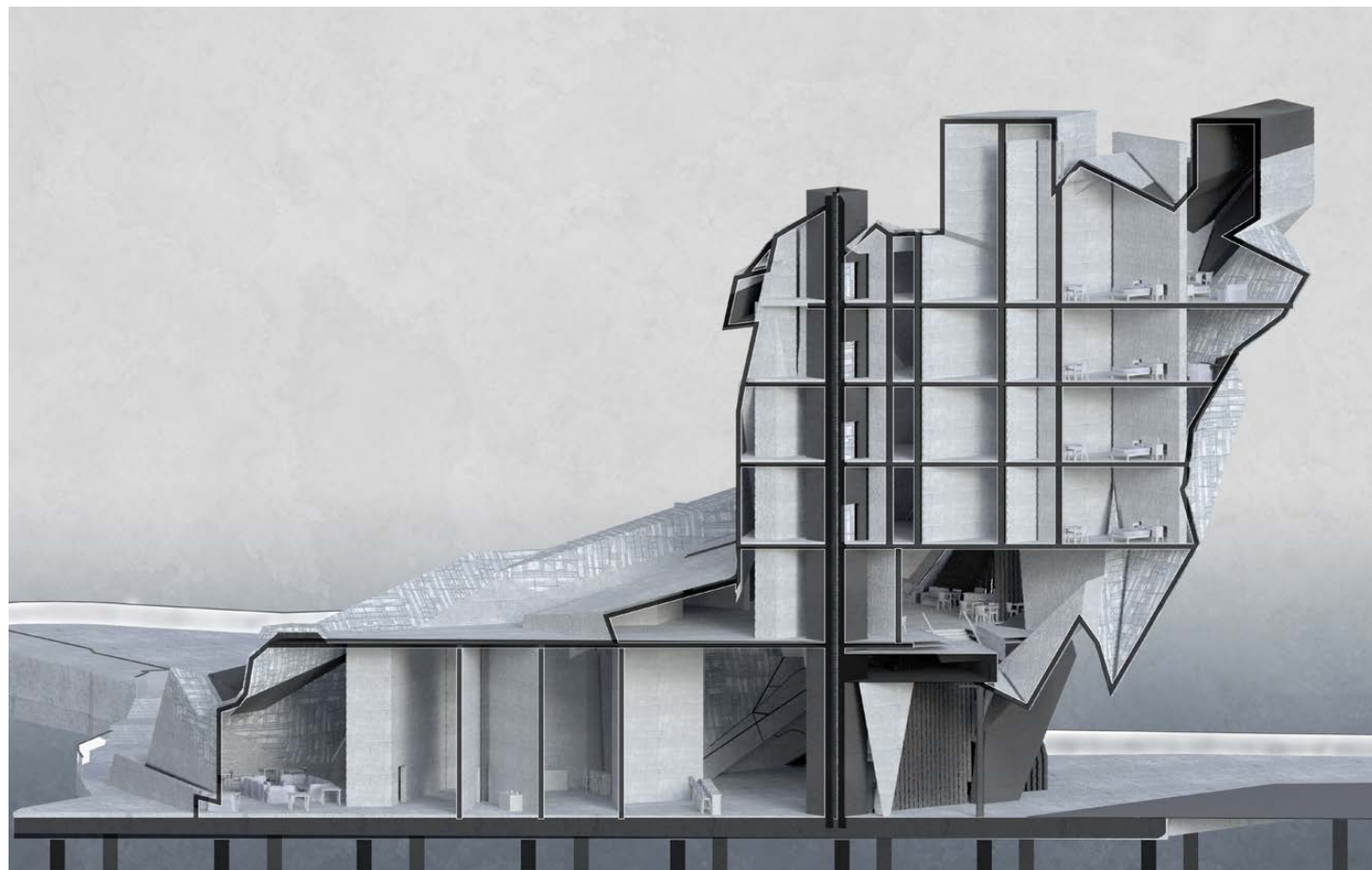
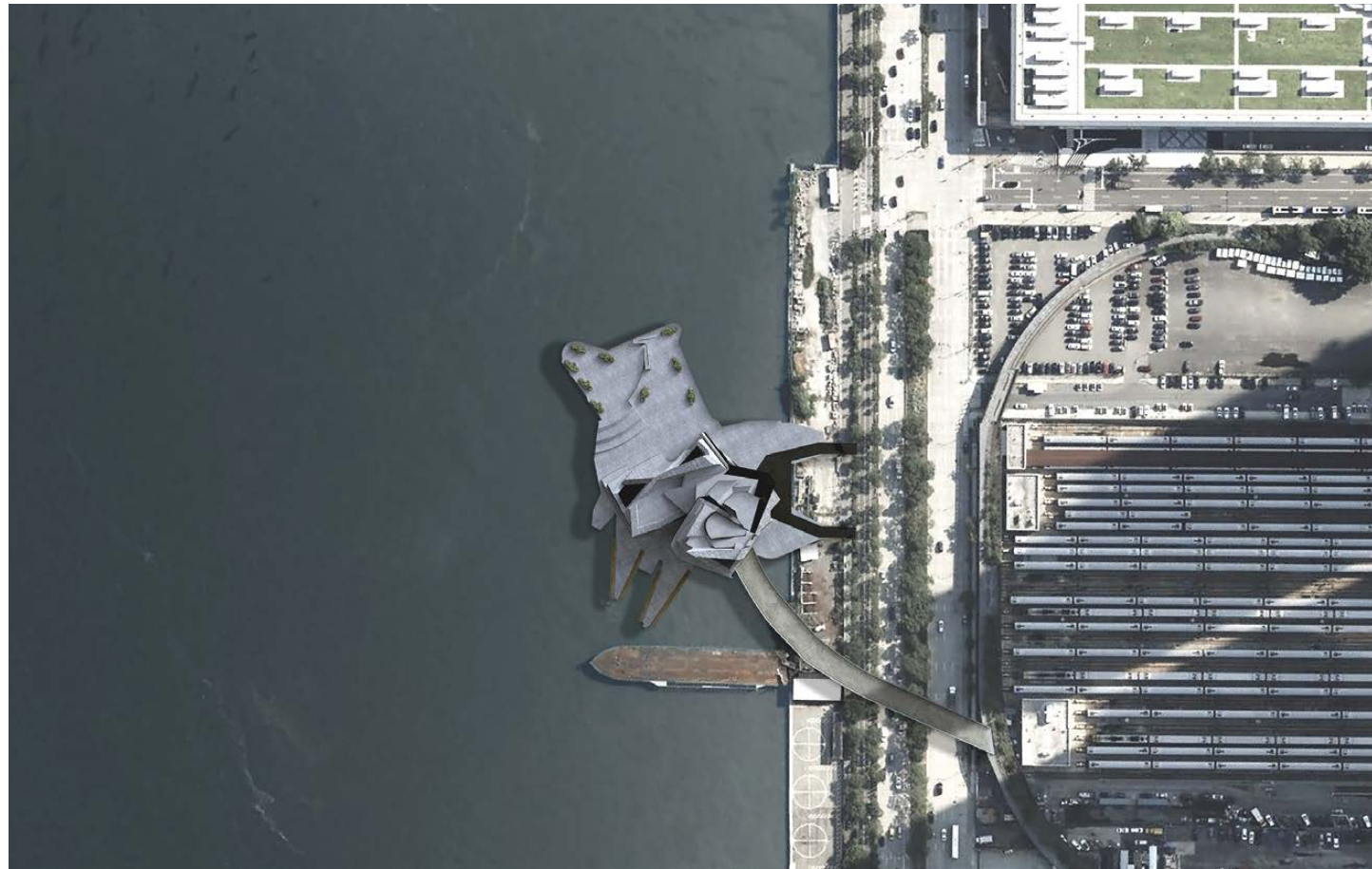
SPACEPORT STUDIO

SUMMER 2022
CRITIC: CALEB WHITE

PARTNER:

IVAN PANOV

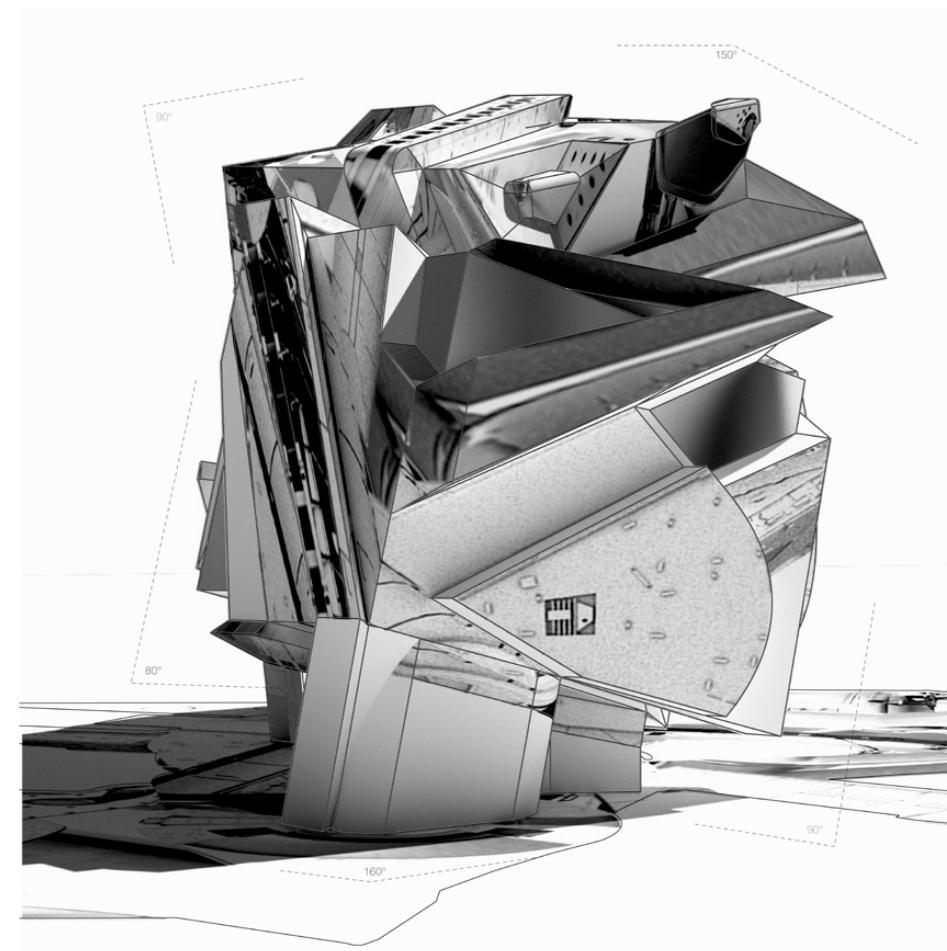
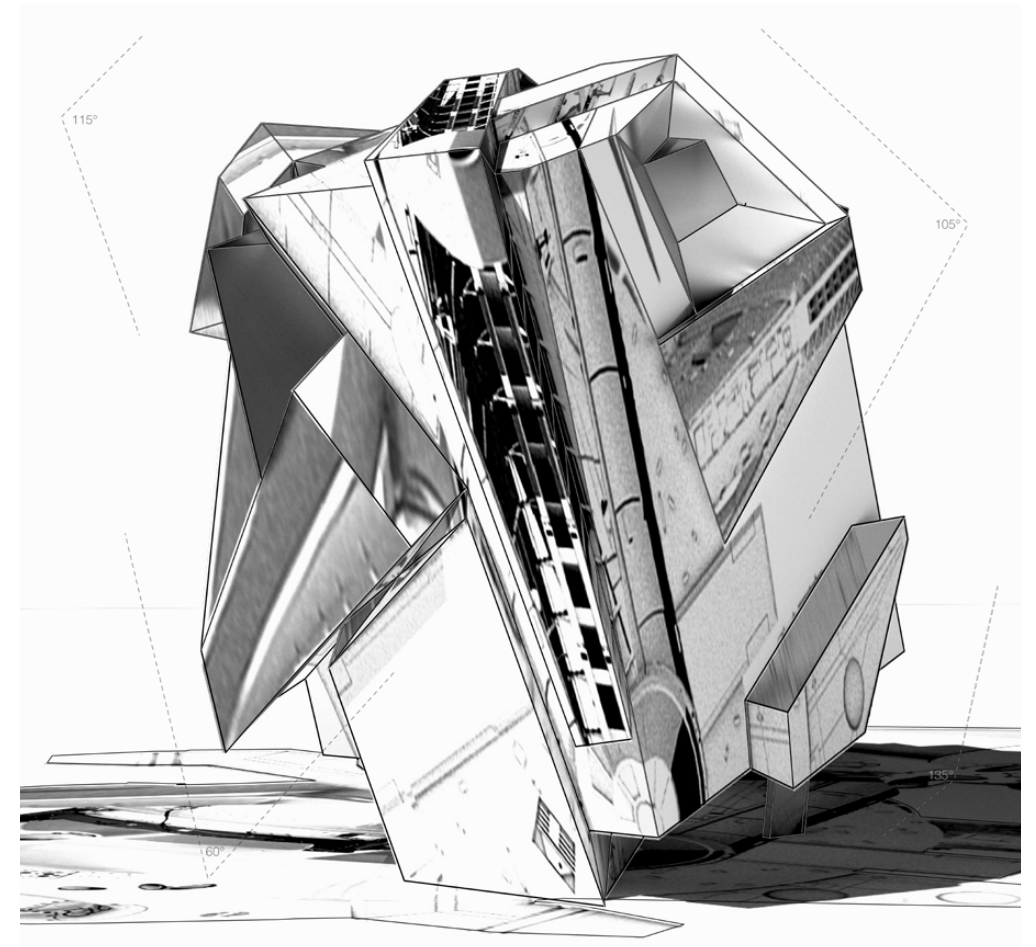
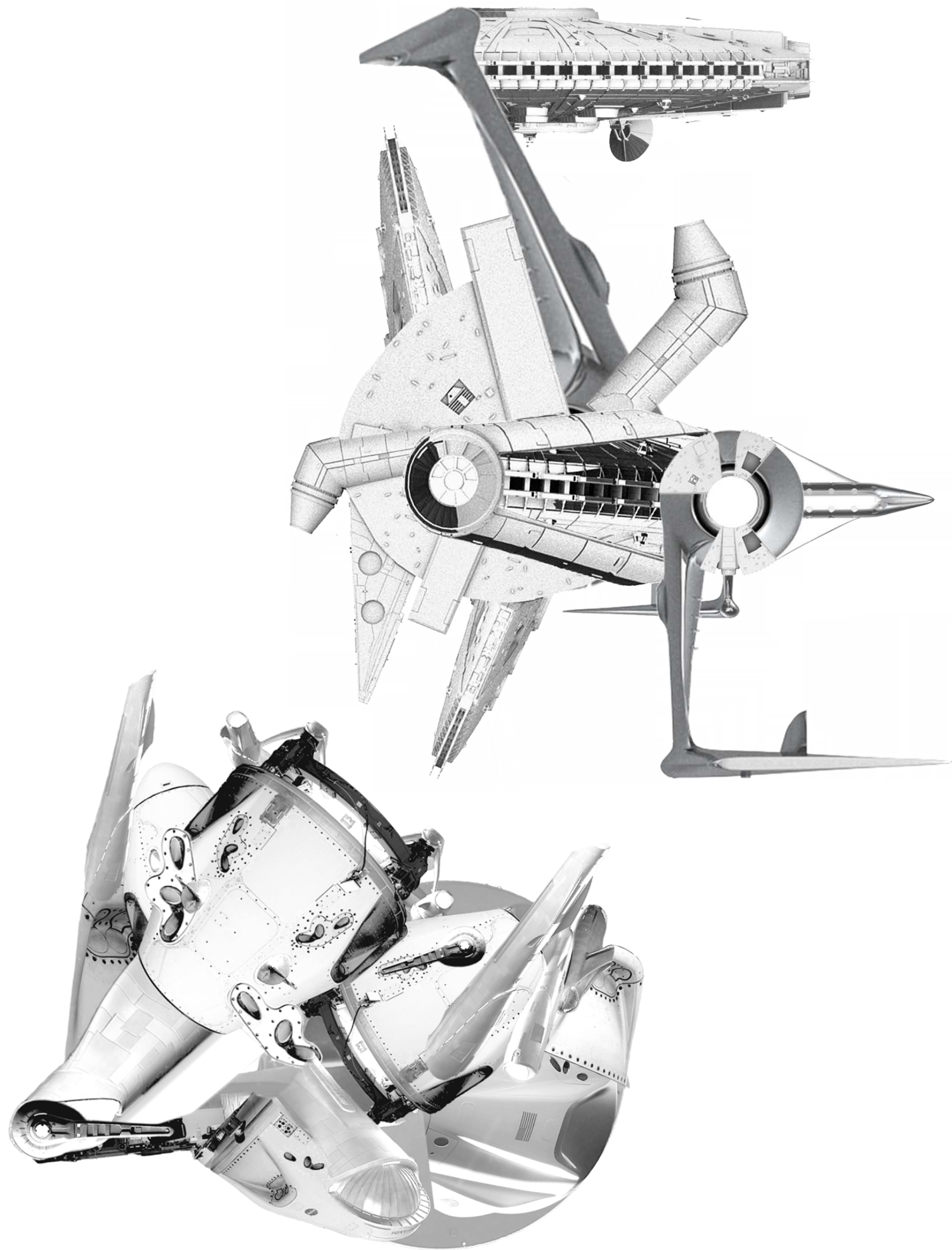
I. SPACEPORT



PROJECT DESCRIPTION:

The context of The Millenia is predicated on a future where commercial space travel is a new frontier of leisure. This project enhances the scope of commercial space travel into an architectural inquiry. Commercial space travel would require a new building typology, and this project looks into what this would look like in New York City. The Millenia is a spaceport and boutique hotel - a unique attraction on the west side of midtown Manhattan. Located along the Hudson River, the Millenia offers an immersive experience for both patrons and the public. This space would serve as an "airport" type of space where patrons would go prior to their departure into space. The actual launch site would ~30 miles off the coast of New York City, only reachable by boat. The design of the project takes inspiration from some real and fictional spacecraft; the aesthetics of spacecraft in science fiction varies from monolithic forms to highly intricate assemblies. This project vacillates between these qualities and aims to synthesize moments of these different aesthetics. This generates moments of material continuity and discontinuity - creating a novel piece of architecture to gather interest for making space travel available to the masses.

Fig. 2 (Left): Rendered Site Plan
Fig. 3 (Left): Rendered Section,
"Spaceport Below, Hotel Above"
Fig. 4: Exploded Plan Drawing



[Opposite]: Collages of real and fictional spacecrafts
 Fig. 5 (Above): Virign Galactic x Millenium Falcon (VR)
 Fig. 6 (Below): Dragon Capsule x USS Enterprise (IP)

[Right]: 2D collages into 3D forms
 Fig. 7 (Above): View 1
 Fig. 8 (Below): View 2

Fig. 9: Rendering of the Community Garden in 2125.

HEALING DISPLACEMENT
RECLAIMING THE ALBANY CENTRAL
WAREHOUSE FOR THE PEOPLE

“DOWN-TIME” STUDIO:
FALL 2024
CRITIC: MATT BURGERMASTER

PARTNER:
URJA HURKUTE

DESCRIPTION:

Albany has a deep history of displacement, from the Ice Age eroding layers of earth, European settlement displacing Indigenous peoples, and the eminent domain of downtown for the Empire State Plaza. Today, the most prominent agent of displacement in Albany is food insecurity and the highway that constricts public access to the waterfront. “Healing Displacement” seeks to revitalize Albany by dismantling and repurposing the abandoned Central Warehouse as a vehicle to reclaim the waterfront. This project rigorously examines the consequences of unchecked industry and is resourceful in how dismantling harmful systems looks over time.



II. URBAN MINING

Fig. 10 + 11: Rendering of the completed building in year 2035, as seen from I-787 S.



Fig. 12: Section Drawing depicting interior program: the Community Garden and Vertical Farm

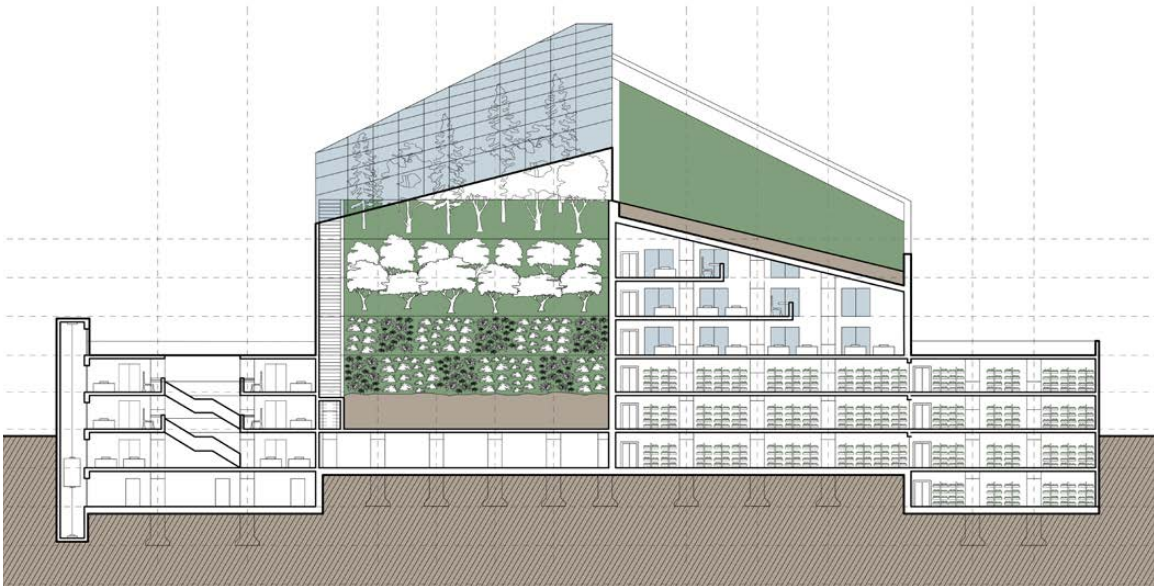
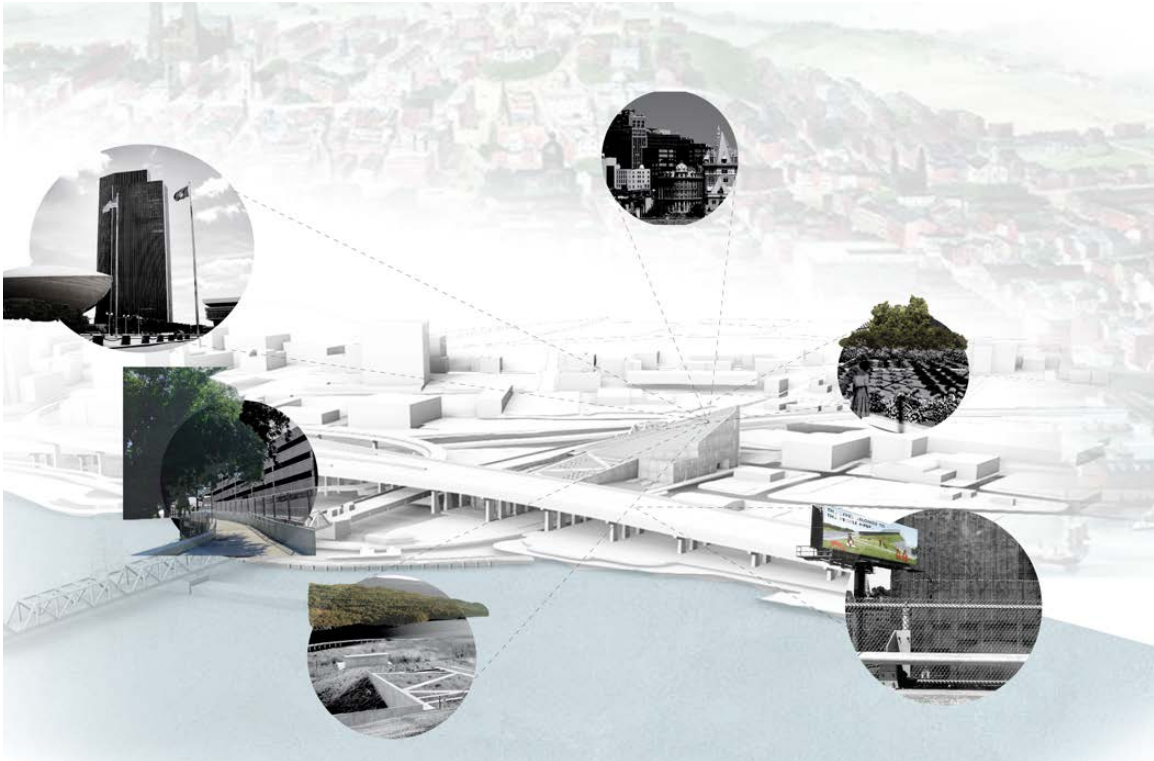


Fig. 13: Site Plan illustrating specific design interventions and adjacent infrastructure.



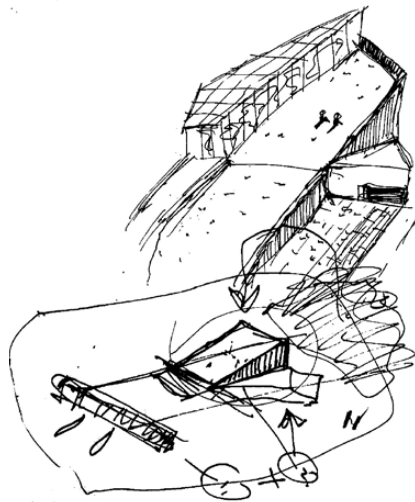
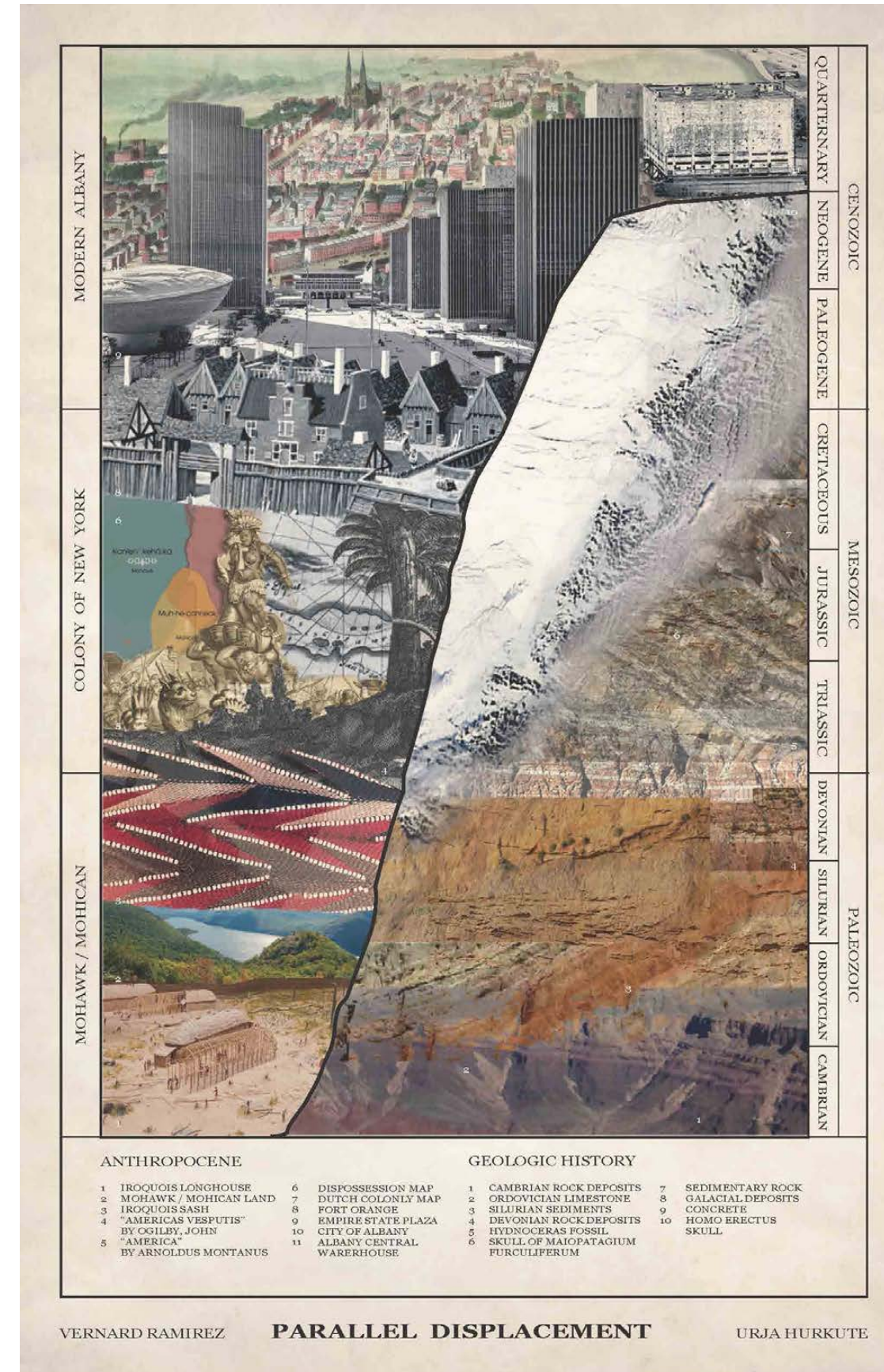
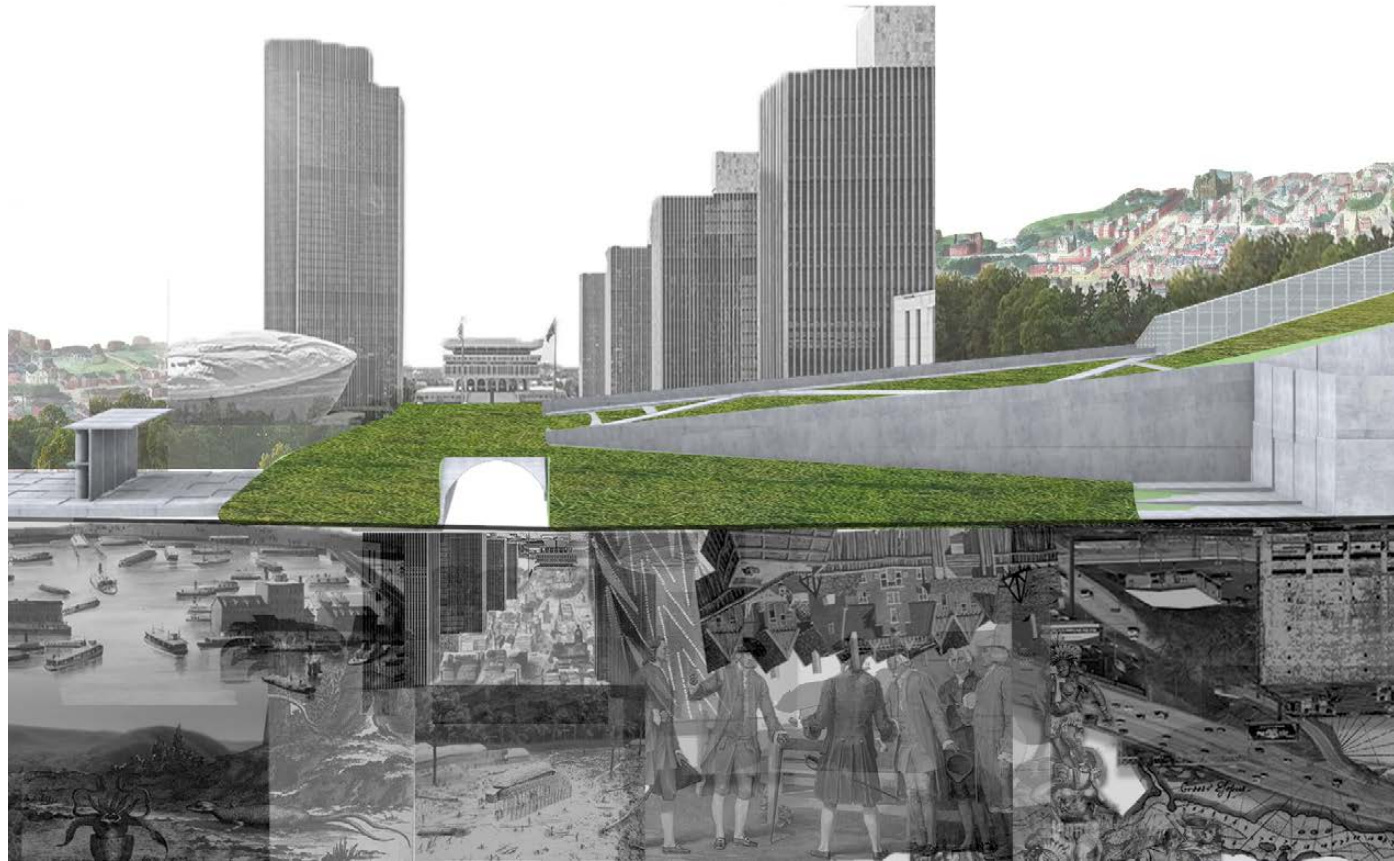


Fig. 14: Initial sketch of the green roof park concept.

Fig. 15: "Healing Displacement" Collage that showcases the history of Albany and our design intervention.

Fig. 16: "The River Belongs to The People, Not I-787" depicts a billboard that communicates our project's intentions and the beginning of demolition/reconstruction.

Fig. 17: "Parallel Displacement" Collage that visualizes preliminary research on the history of displacement in Albany, acquired through a visit to the New York State Museum.





III. HIGH-RISE

Fig. 18: A library along the Highline

CORTEN BRUTALISM

A LIBRARY / COMMUNITY CENTER
IN NEW YORK CITY

SCHEMATIC DESIGN STUDIO
FALL 2022
CRITIC: MARCUS CARTER

DESIGN DEVELOPMENT STUDIO
SPRING 2023
CRITIC: MICHAEL STRADLEY

PROJECT DESCRIPTION

This library proposes a socialist intervention in how it assesses its contribution to the community of West Chelsea. This neighborhood has become increasingly gentrified with the prominence of the Highline Park and new tourism in the Hudson Yards. The benefits of this new infrastructure does not trickle down to the existing community in that area. This project uses contemporary building methods and proposes a future predicated on reclamation, equity, and sustainability. Ultimately, this library provides a space for the people to gather, learn, collaborate, and put a stake down in their community. Consequently, this library takes on a concrete, brutalist form to make a clear political stance against gentrification and the oppressive glass-aluminum structures of the upper classes. The corten facade takes direct inspiration from the deep orange brick buildings that are prominent throughout the district.

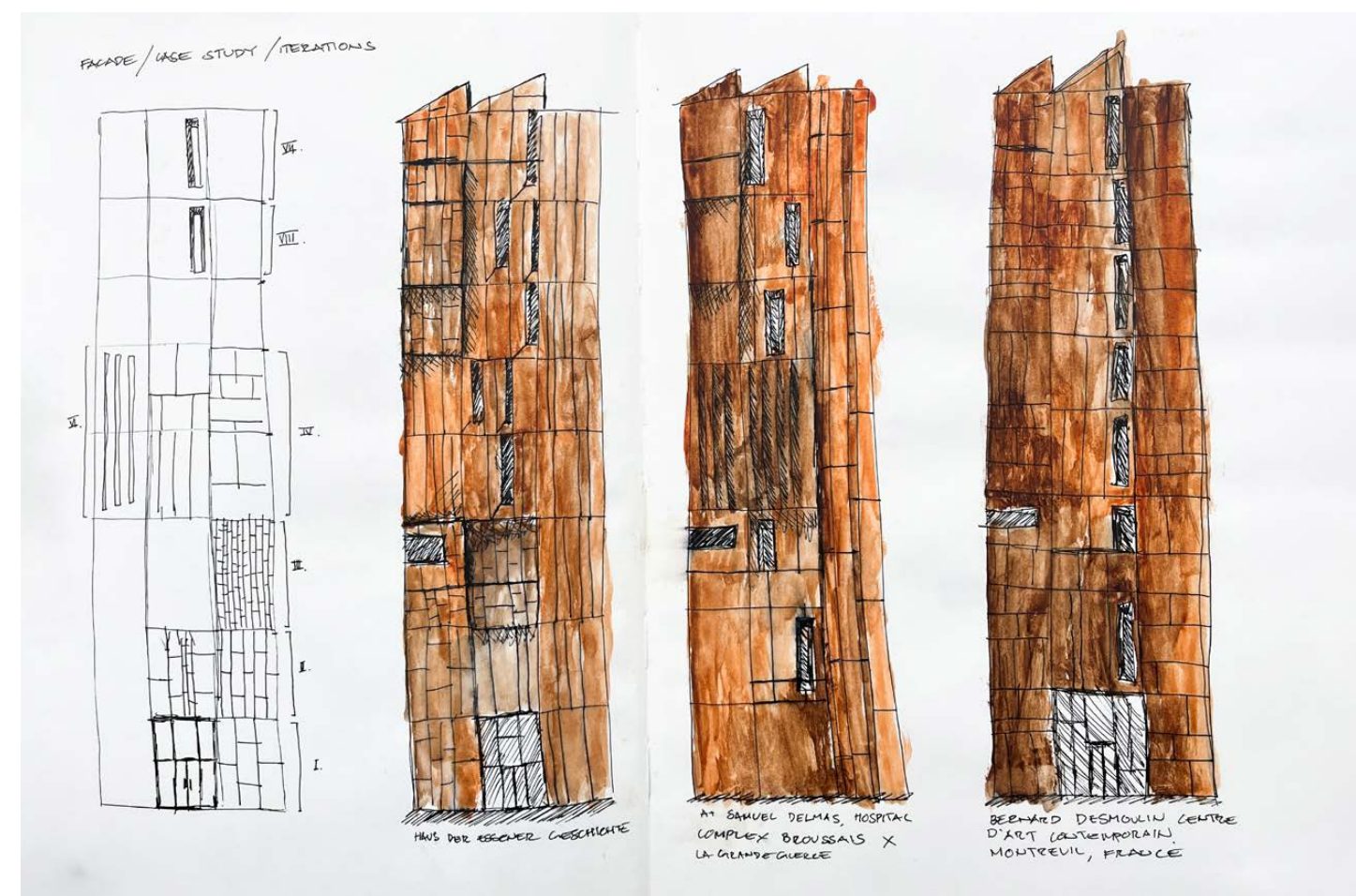
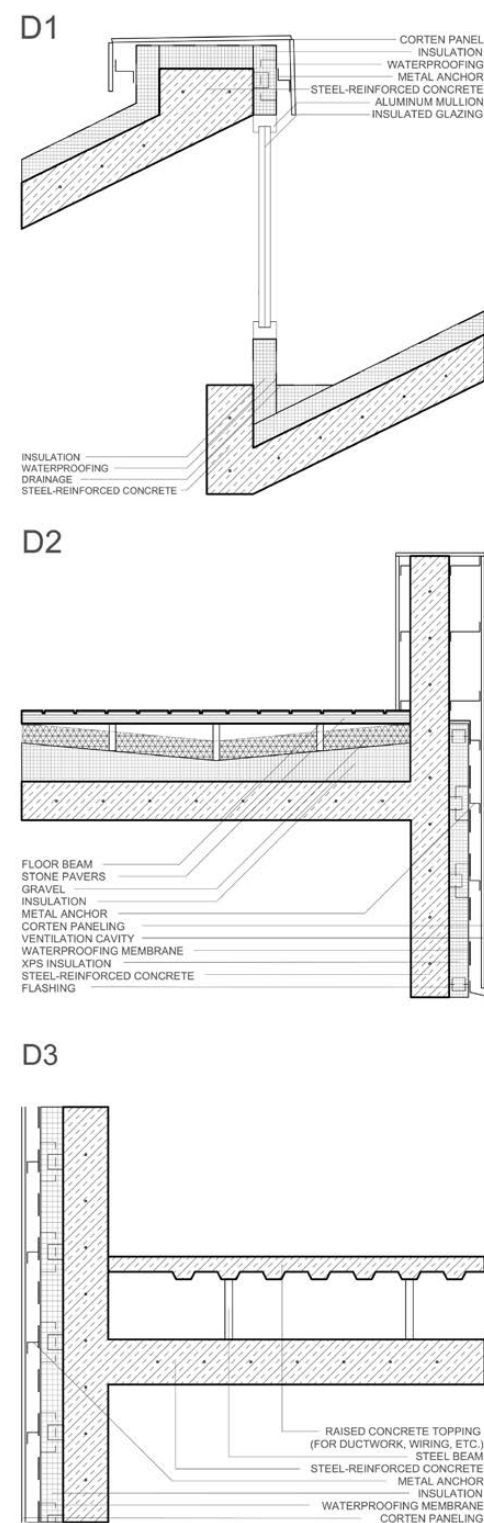
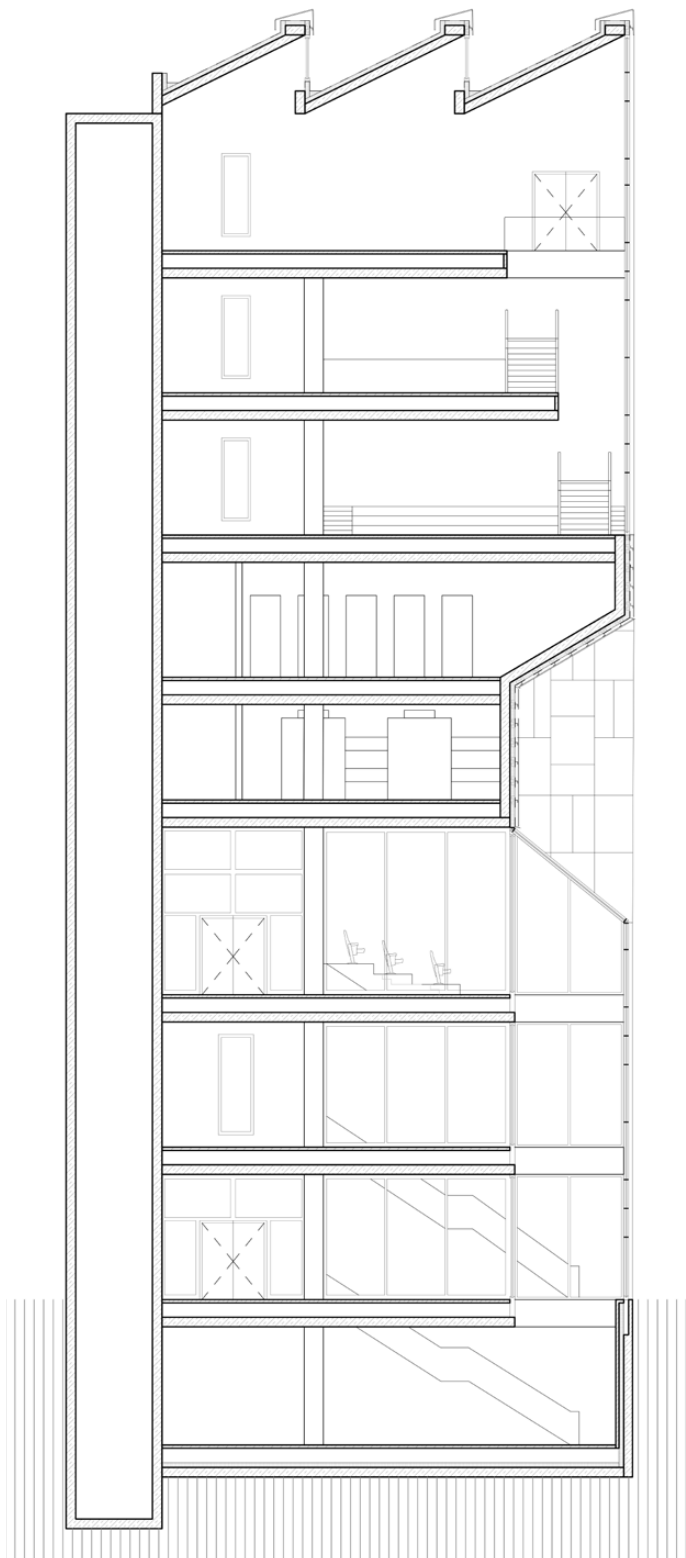


Fig. 19 (Left): Cross Constructible Section
Fig. 20 (Left): Details
Fig. 21 (Right): Corten Facade Sketches

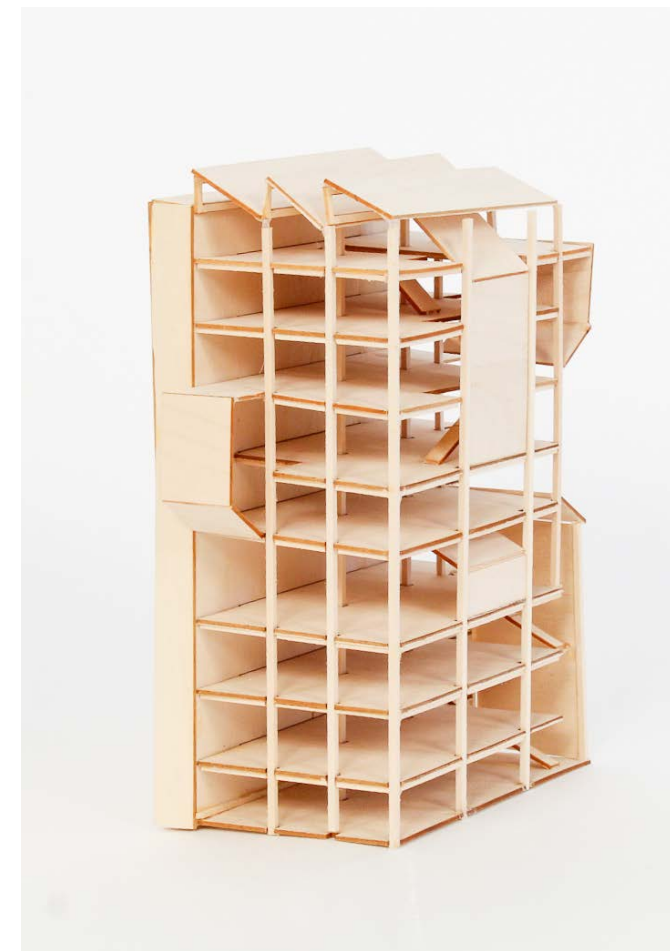
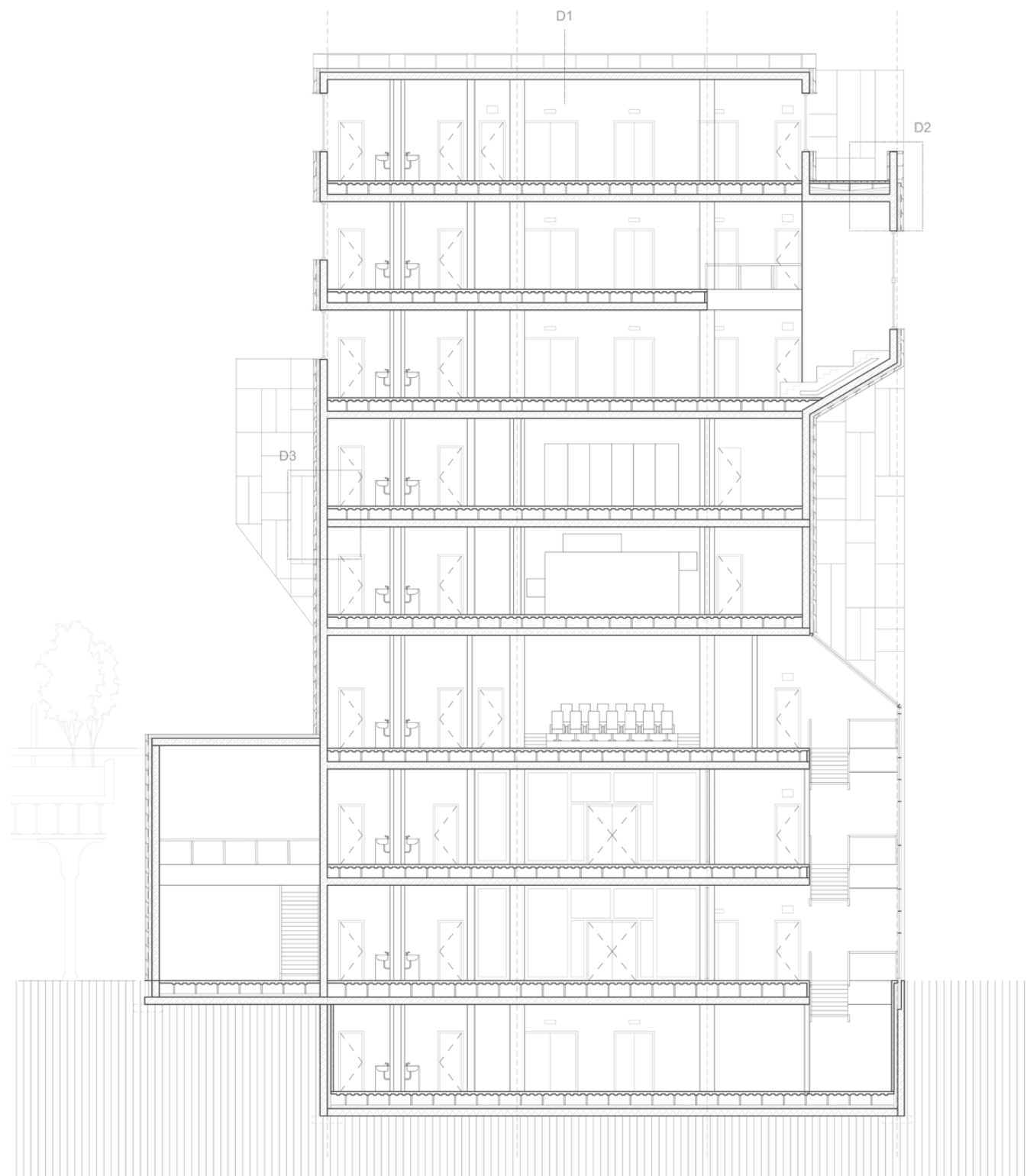


Fig. 22 (Left): Long Constructible Section
 Fig. 23: 1/16" Scale Study Model - Phase I
 Fig. 24: 1/16" Scale Study Model - Phase II



Fig. 25: Waterside Rendering

JESSIE CARROLL ARCHITECT
PORTLAND, MAINE
2023

POSITION: ARCHITECTURAL INTERN
ROLE: GRAPHICS, MARKETING,
DRAFTING, AND VISUALIZATION

CATALOG:

- 01 BROAD COVE RETREAT
- 02 SPECTRE HOUSE
- 03 COASTAL MEADOW HOUSE

IV. RESIDENTIAL

BROAD COVE RETREAT

CUMBERLAND FORESIDE, MAINE

Architect: Jessie Carroll, AIA.
 Building Rendering: Hannah Bacon, AIA.
 Entourage: Vernard Ramirez
 Editorial Drawings: Vernard Ramirez.

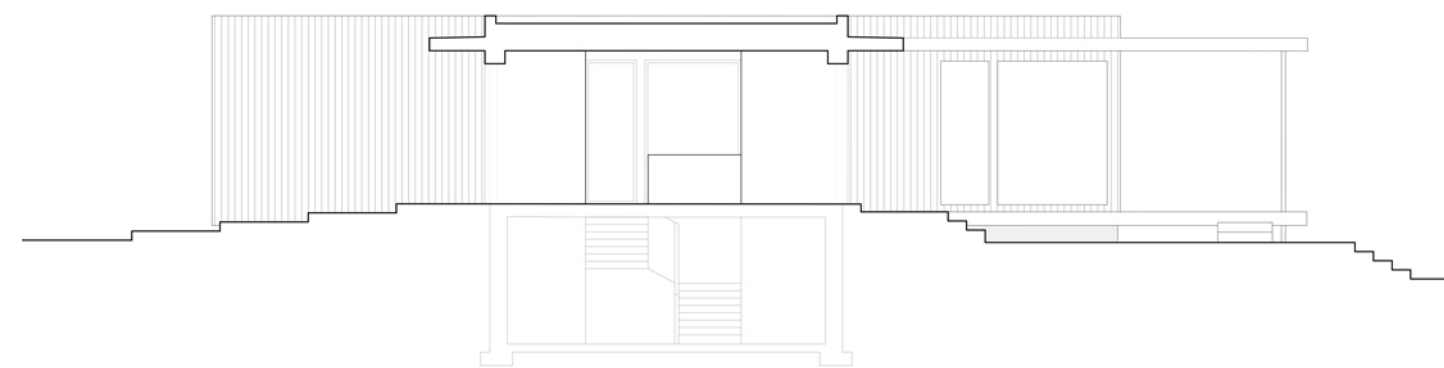
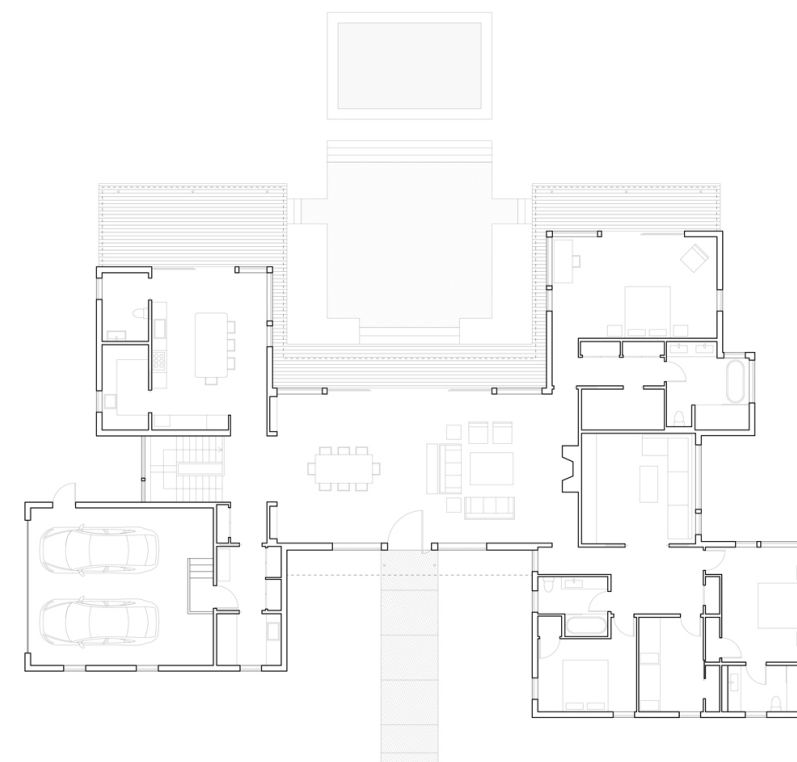
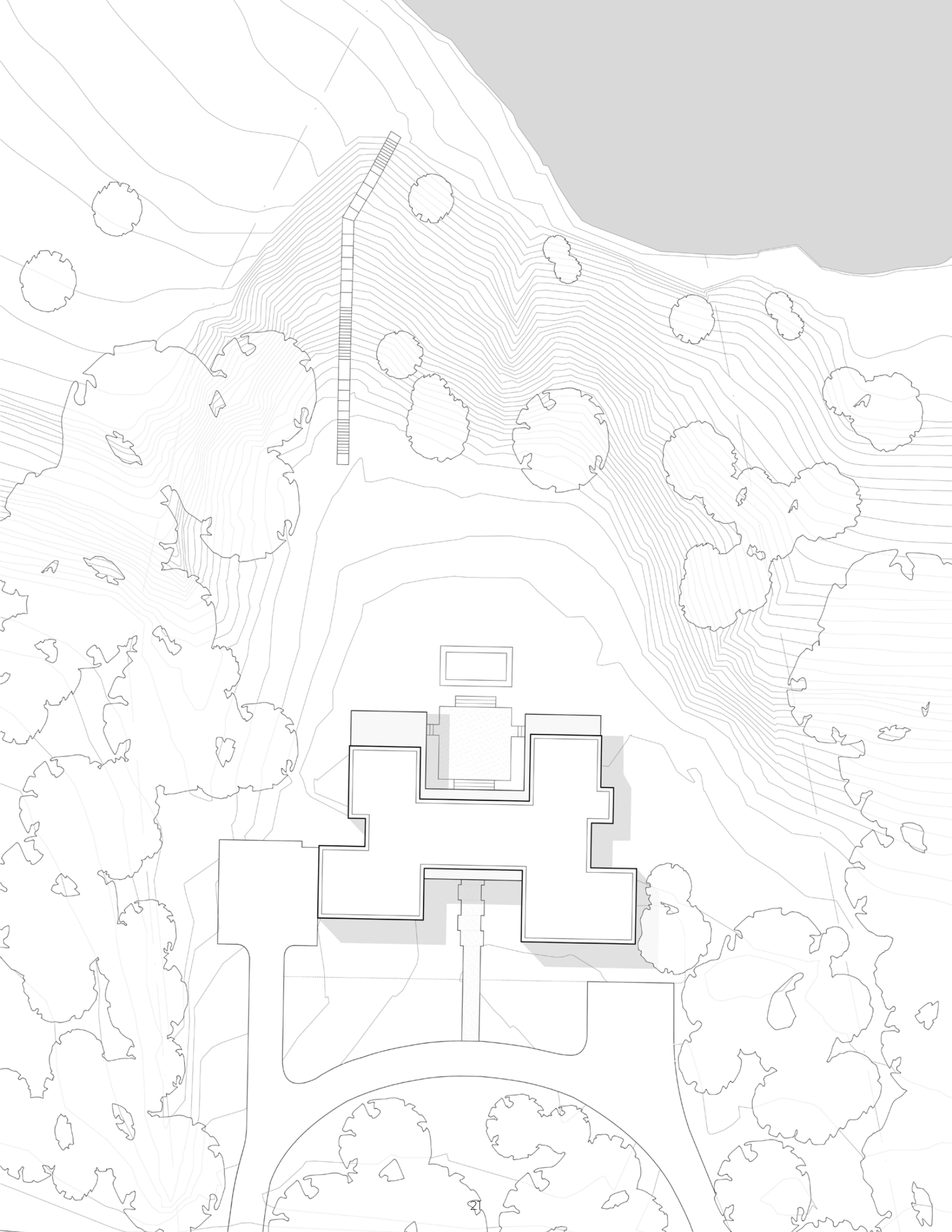


Fig. 26 (Left): Site Plan
 Fig. 27: Ground Floor Plan
 Fig. 28: Cross Section



COASTAL MEADOW HOUSE CUMBERLAND, MAINE

Architect: Jessie Carroll, AIA.
Interior Rendering: Vernard Ramirez
Editorial Drawings: Vernard Ramirez

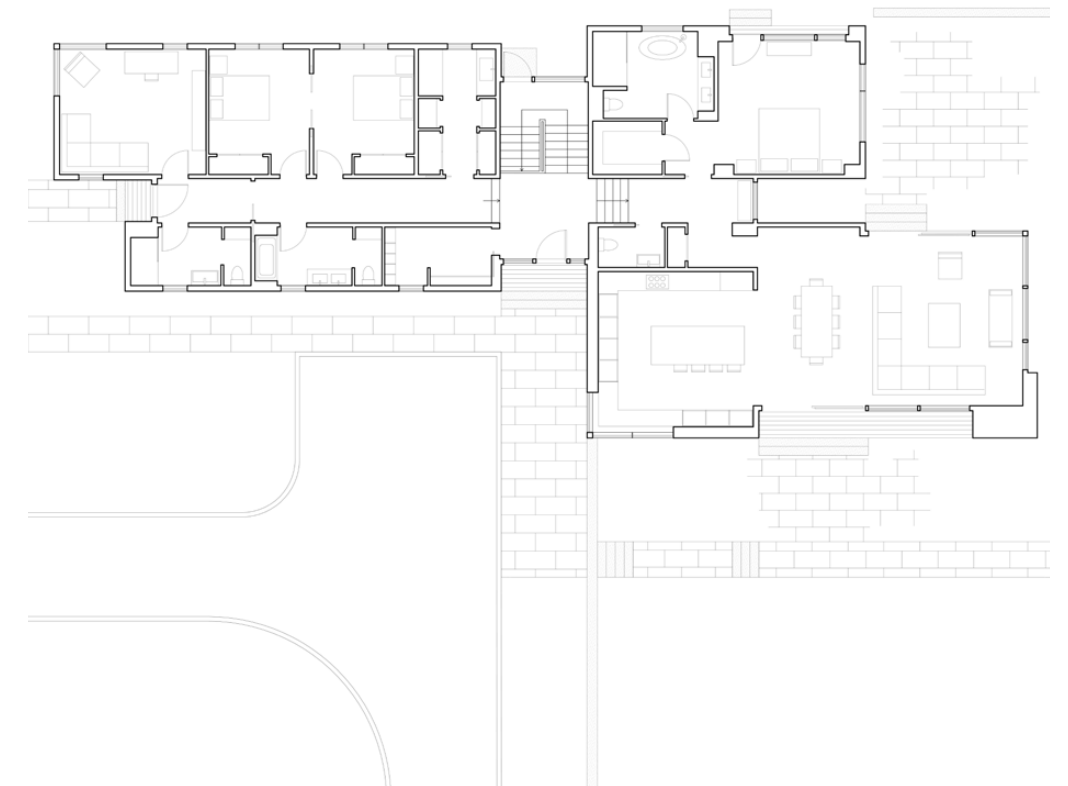
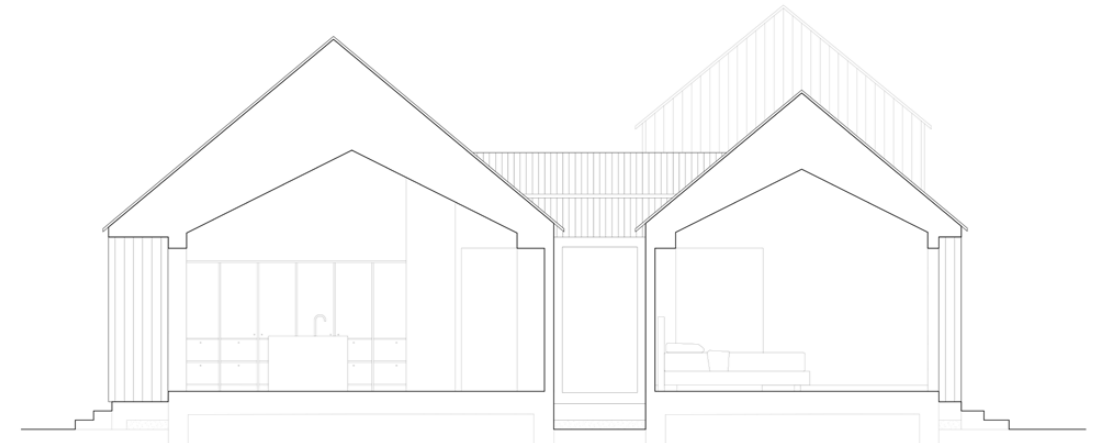


Fig. 29 (Left): Holiday Rendering for Social Media
Fig. 30: Cross Section
Fig. 31: Ground Floor Plan

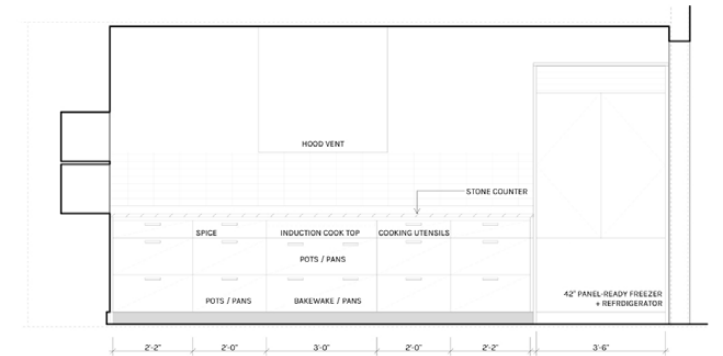
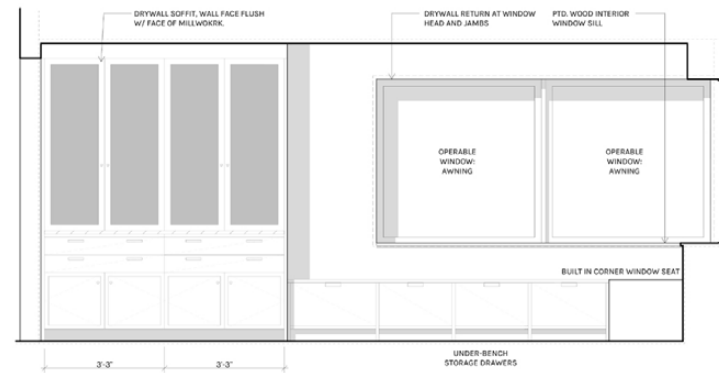
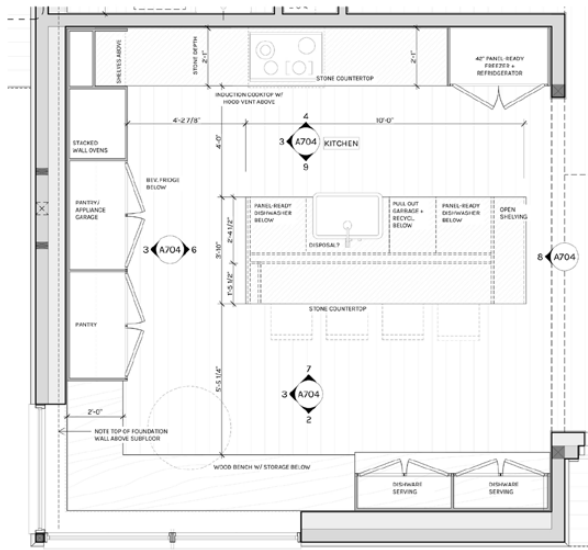
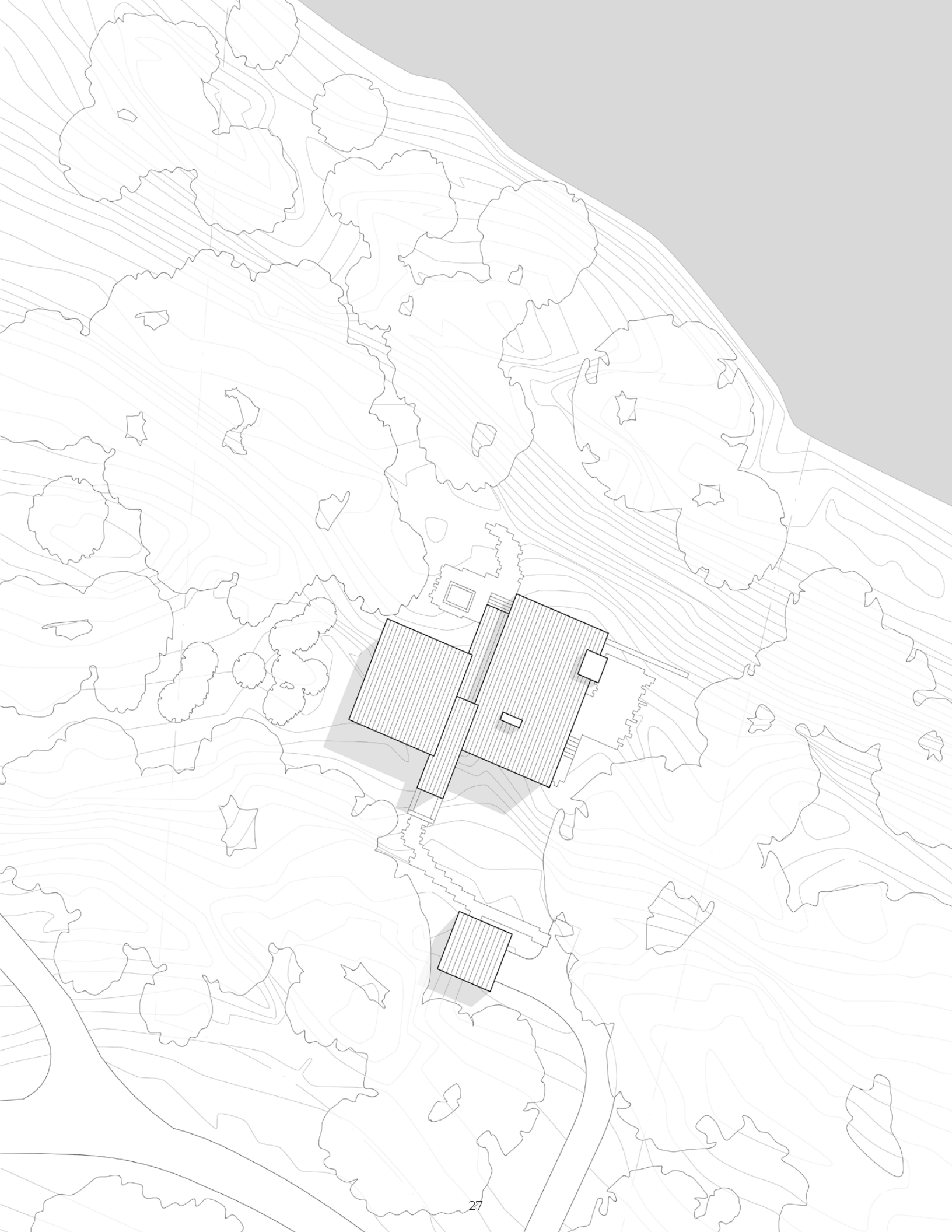


Fig. 32 (Top Row): Enlarged Floor Plan + Interior Elevations
Fig. 33: Material Swatches
Fig. 34 (Right): Kitchen Rendering - Neutral Color Scheme



SPECTRE HOUSE

GREAT DIAMOND ISLAND, MAINE

Architect: Jessie Carroll, AIA.
 Rendering: Vernard Ramirez & Hannah Bacon, AIA.
 Editorial Drawings: Vernard Ramirez

03

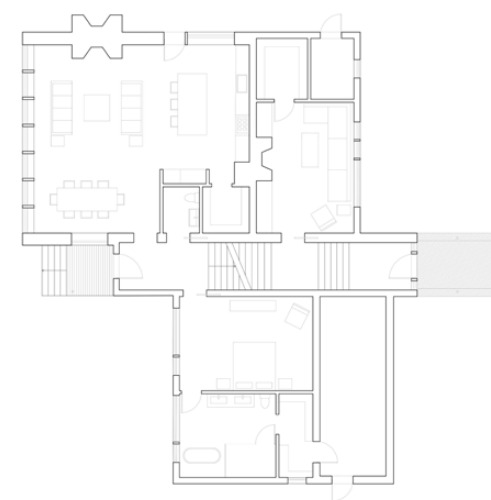
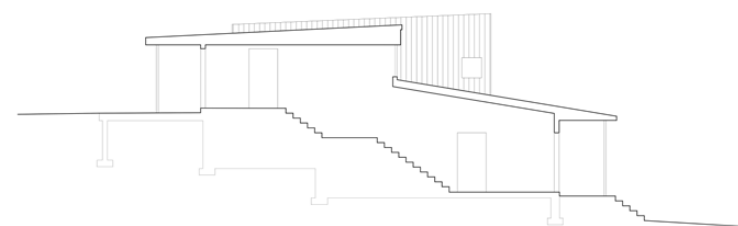


Fig. 35 (Left): Site Plan
 Fig. 36: "Bond Villain Home" (Rendering)
 Fig. 37: Cross Section
 Fig. 38: Ground Floor Plan

Fig. 39: Photograph of my installation.

A print-based, double-sided tapestry (84" x 120") suspended from a series of cantilevered posts off the wall (36"), alongside a large print-based collage and a series of travel sketches.

PIPELET PARKLET

A PUBLIC PARKLET IN FRONT OF JOHN O'CONNELL HIGH SCHOOL IN SAN FRANCISCO, CALIFORNIA.

YAX ARCHITECTURE FIRM

2017

ROLE:

DESIGN SCHEMATICS, MATERIAL PREPARATION, CONSTRUCTION

DESCRIPTION:

“YAX Architecture students worked with architecture faculty member Kali Gordon to create the John O’Connell Pipelet Parklet, the first of its kind in San Francisco. Students designed and built the parklet in collaboration with the John O’Connell High School and San Francisco Pavement to Parks, and is located at Folsom Street and 20th Street adjacent to the current bus bulb out. The parklet encourages public gathering and commerce while beautifying the neighborhood. This demonstrates the high caliber, real world projects that our students and faculty navigate together.”

- Youth Art Exchange. 2017.



V. DESIGN-BUILD



Fig. 40 - 43: Construction photographs and team photo taken by Kali Gordon.

Fig. 44 (Right): View of the parklet from the bus stop.





Fig. 45: Full View of the Pipelet Parklet.

Fig. 46: Photograph of my installation.

A print-based, double-sided tapestry (84" x 120") suspended from a series of cantilevered posts off the wall (36"), alongside a large print-based collage and a series of travel sketches.

THE GEOLOGIC ARCHITECTURE
AND ARCHITECTURAL GEOLOGY
OF THE SCOTTISH HIGHLANDS

A BROWN'S TRAVELLING
FELLOWSHIP PROJECT:
FALL 2023 - SPRING 2025

DESCRIPTION:

The Brown's Travelling Fellowship is an independent research scholarship given at Rensselaer Polytechnic Institute that grants the opportunity to pursue an architectural investigation anywhere in the world. I received this award in the Fall of 2023, performed research in Summer of 2024, and presented my findings in Spring 2025.

I embarked on this endeavor to study the relationship between architecture and geology. I had this desire to study this relationship particularly in Scotland because of its iconic stone vernacular and unique geologic formations. There is a sensitivity to building upon the earth that feels like reverence, and throughout my time in Scotland, it felt like it was nature's territory and people were secondary. The following work shows how my travels influenced my perception of this relationship, alongside sharing examples of what I mean by "geologic architecture" and "architectural geology."



VI. EXHIBITION

Fig. 47: Map Sketch describing the site context of the drawing below. Ink on Paper. 2.5" x 2.5".

Fig. 48: Perspectival Sketch of Bow Fiddle Rock. Graphite and gouache on 11" x 14" toned paper.

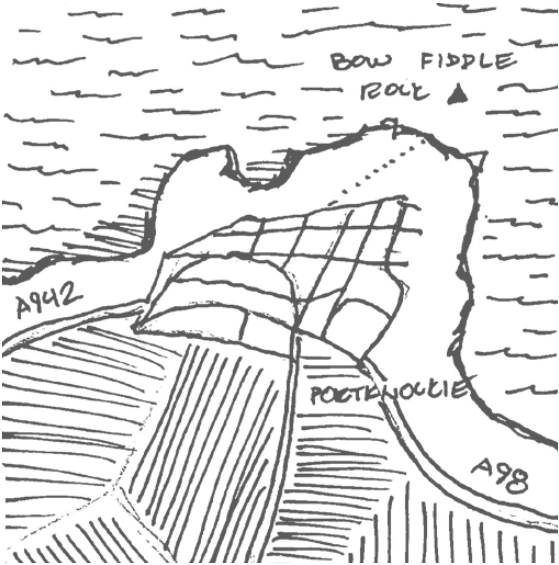
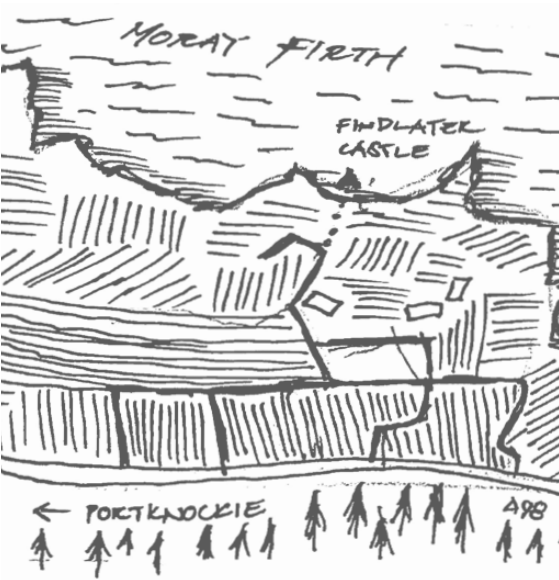


Fig. 49: Map Sketch describing the site context of the drawing below. Ink on Paper. 2.5" x 2.5".

Fig. 50: Perspectival Sketch of Findlater Castle. Graphite and gouache on 11" x 14" toned paper.





The shown images capture the rigorous process for the installation.

Fig. 51: Test pin-up prior to installation.
 Fig. 52: Printing on the wall.
 Fig. 53: Installing the posts.



The shown images were taken on the opening day of the installation and the presentation.

Fig. 54: Finalizing the collage wall.
 Fig. 55: Presenting in front of the Fellowship Committee and the School of Architecture.
 Fig. 56: Final Installation.



01 — WINTER EVENING

A self-portrait depicting late-night contemplation.
Informed by the works of Hopper and Wyeth.

2024. Charcoal on 18" x 24 paper.

(Fig. 57)

SELECT DRAWINGS
FOR STUDIO ARTS MINOR
INSTRUCTOR: KEN RAGSDALE

CATALOG:

- 01 WINTER EVENING
- 02 FISHER GIRL WITH NET
- 03 BETWEEN TWO COASTS

VII. DRAWINGS





A mastercopy exercise to study the technique of Winslow Homer's, "Fisher Girl with Net" (1882).

2024. Charcoal, graphite, and gouache on 11-3/8" x 19-1/4" toned paper.

(Fig. 58)

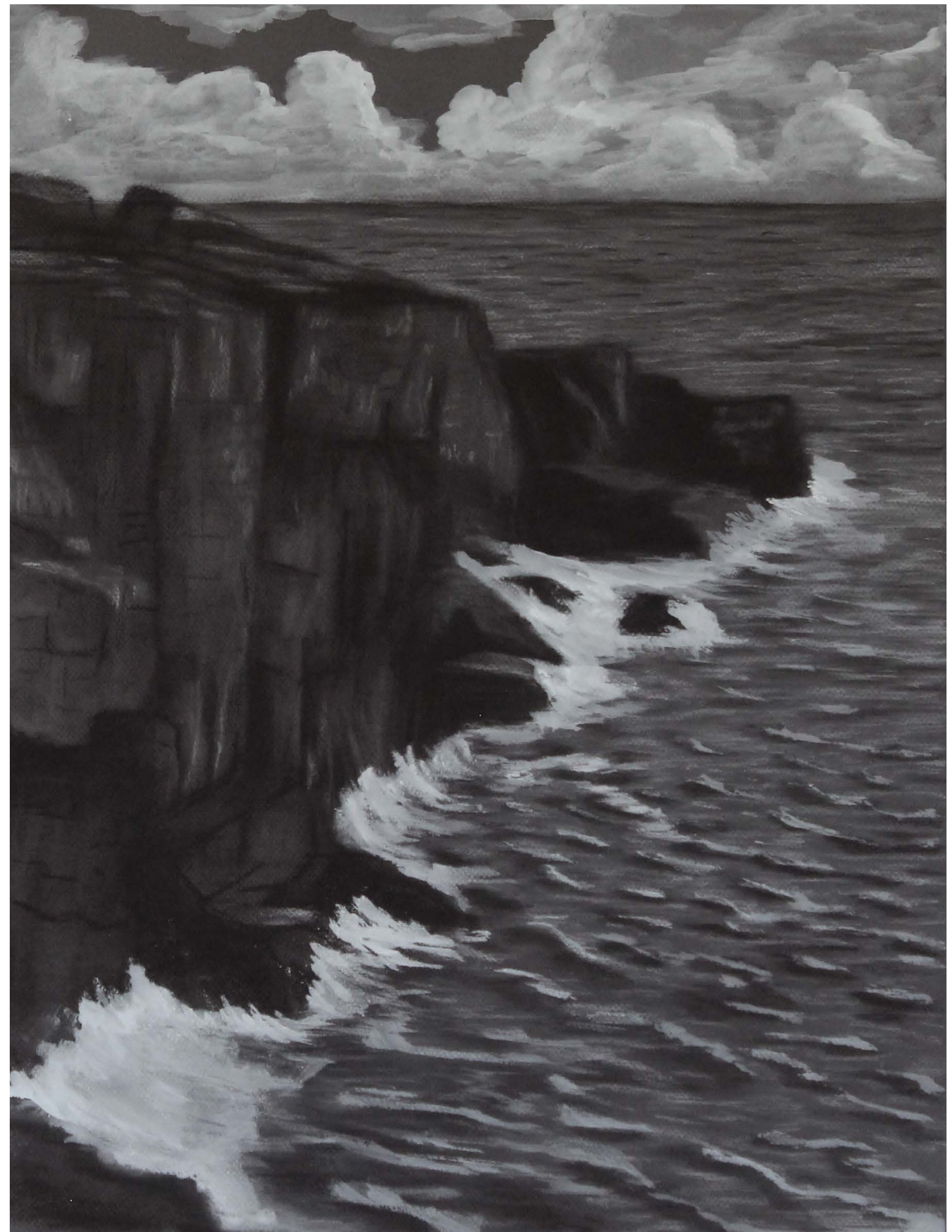


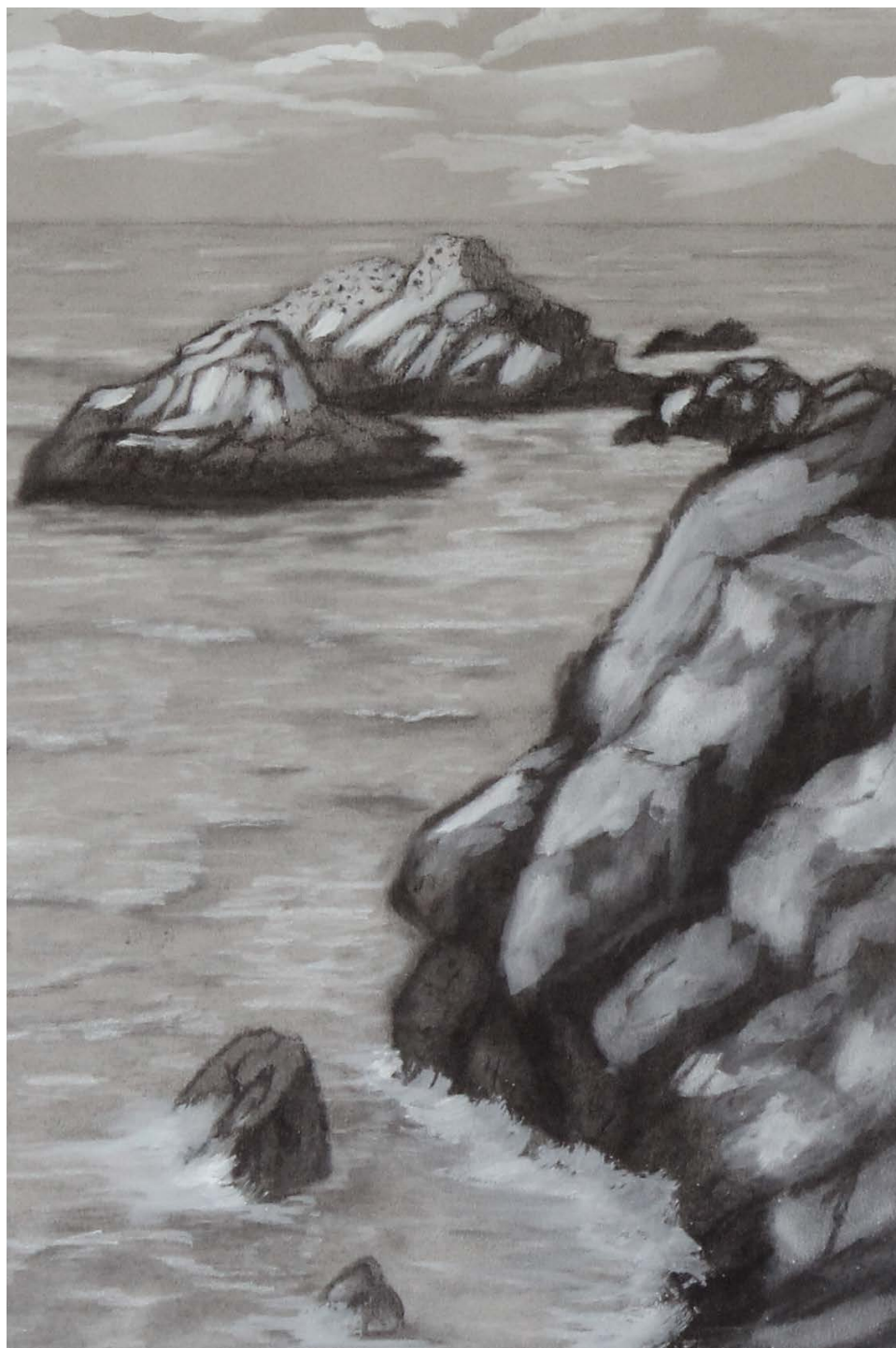


A portrait of the West and East Coasts
to reflect internal contemplation over
place and belonging.

2024, Charcoal and gouache on two
sheets of 18" x 24" toned paper.

(Fig. 59)





VR

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