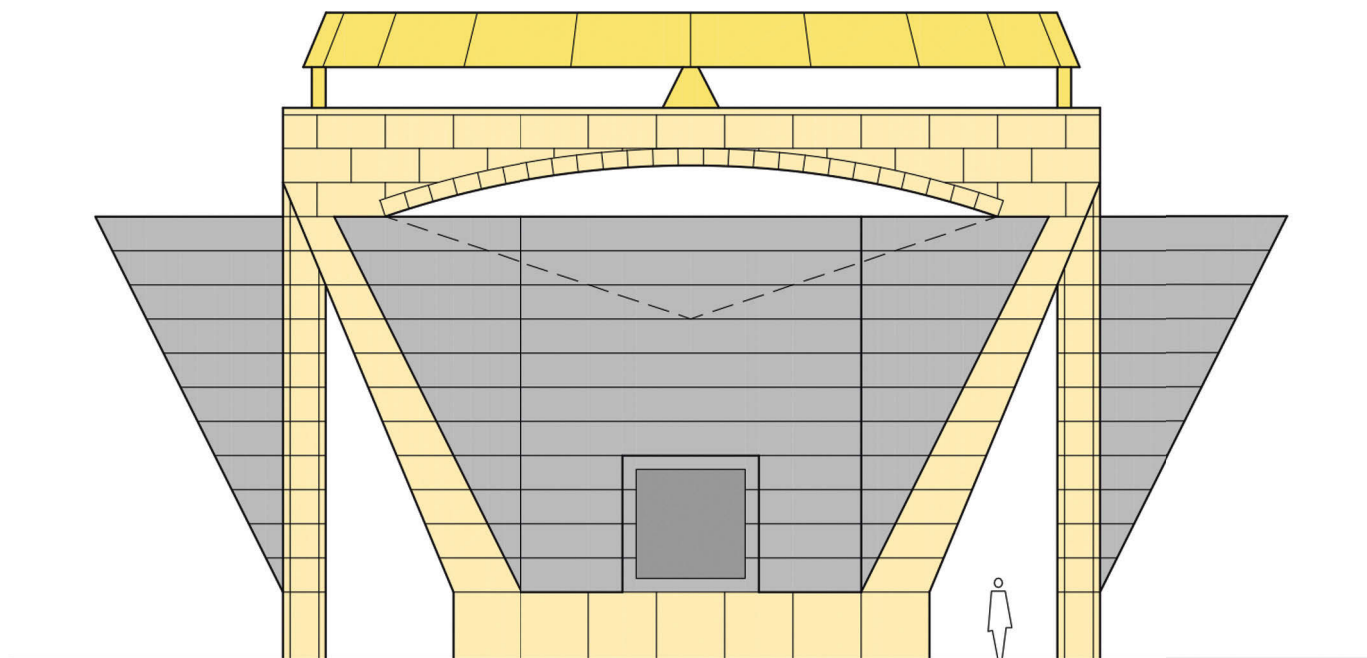


RUBENE DESIGNS



RUBEN TORRES

The background of the top half of the cover is a solid orange color. Overlaid on this is a white architectural wireframe. The wireframe consists of a grid of lines, with some lines forming a perspective view of a building's facade. A prominent feature is a large, semi-circular archway that spans across the middle of the frame. Below the arch, there are rectangular shapes representing windows or doorways. The overall style is clean and technical, typical of architectural drawings.

RUBENE DESIGNS

RUBEN TORRES

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PREFACE

ARCHITECTURE AND MEANING

Architecture is the thoughtful making of spaces, forms and fenestrations in light and shadow. Spaces are juxtaposed to other spaces as forms are juxtaposed to other forms. Fenestrations are doors, windows, glass walls and skylights which can be architectural in form and shape. Architecture is also about structure, circulation and programmatic relationships.

Architecture is two-pronged; it consists of the floorplan and the three dimensional manifestation of that plan. Historically, architecture has consisted of axuality, rhythm and proportion. Such planning tools are still used today.

Architecture has spanned thousands of years, yet the forms are still influential even today. Architects have sought the sublime and transcendent since the beginning of civilization. The Egyptians built their pyramids, the Romans built their barrel vaults and Pantheon, the Greeks built their Parthenon, amphitheaters and columnar orders, the Gothics built their cathedrals, the Renaissance developed layered facades, perspectives and proportioning, the Enlightenment built their sublime forms, and today we have our modern forms, skyscrapers and long span suspension bridges.

I must at this point stress the importance of the Site and Context to the development of good architecture. The Site for a building must take into account the immediate landscape and topography. The Context of a building must take into account the adjacent buildings and the urban fabric. Both Site & Context allow the architecture to fit well into the surroundings. One should be creative in addressing both Site and Context. The architecture should be informed by the Site and Context; not ruled by it.

Finally, building typology must be understood with respect to history and the present. The architects of the past understood the importance of the placement of cathedrals, temples and public buildings with respect to the piazza. Today we have zoning requirements to locate buildings by their type and function.

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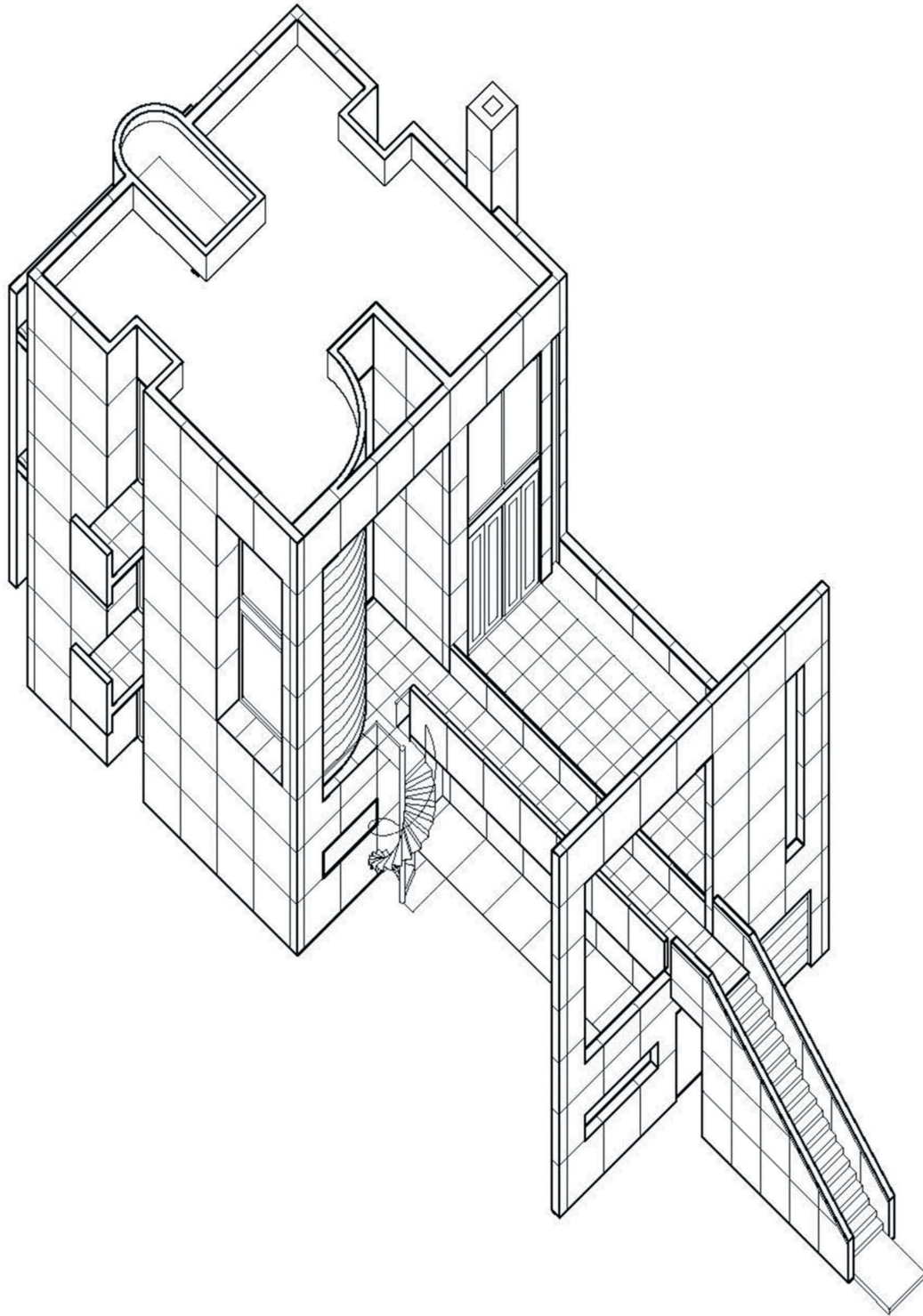
HOUSES

HOUSE 1- THE FORTRESS OF A CUBE

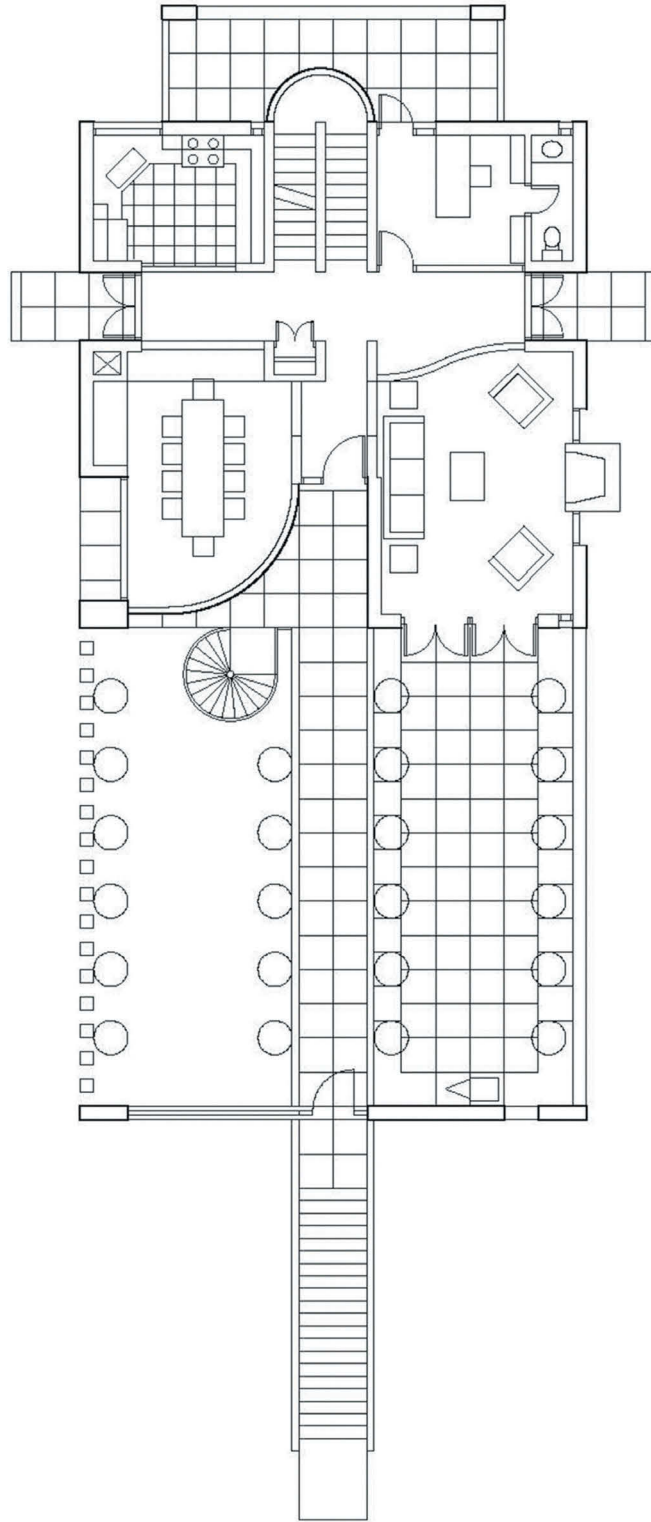
The Cube is understood as a pure form. A garden wall as a threshold is explored in an extension of the Cube House. The 35ft x 35ft square wall with a 17.5ft x 17.5ft square opening stands as a garden wall rising from the ground. A perpendicular stair climbs 12 feet to meet the opening. A 35 foot long bridge is revealed which spans the garden below. The bridge ends at a two story recessed porch of the main cube house. The second floor entry is intended much like the Brownstones of New York City. A two story living room, a dining room, kitchen, study and half bath exist on this entry level. At the level above exists the Master Suite and another bedroom. At the ground level exists two bedrooms and a Family Room.

The Living Room extends to the exterior front forming an elongated outdoor terrace. A single car garage is located under this terrace. Inside, on the main entry axis, exists a glass block scissor stair which connects all three levels. Side balconies exist at the ends of the cross axis.

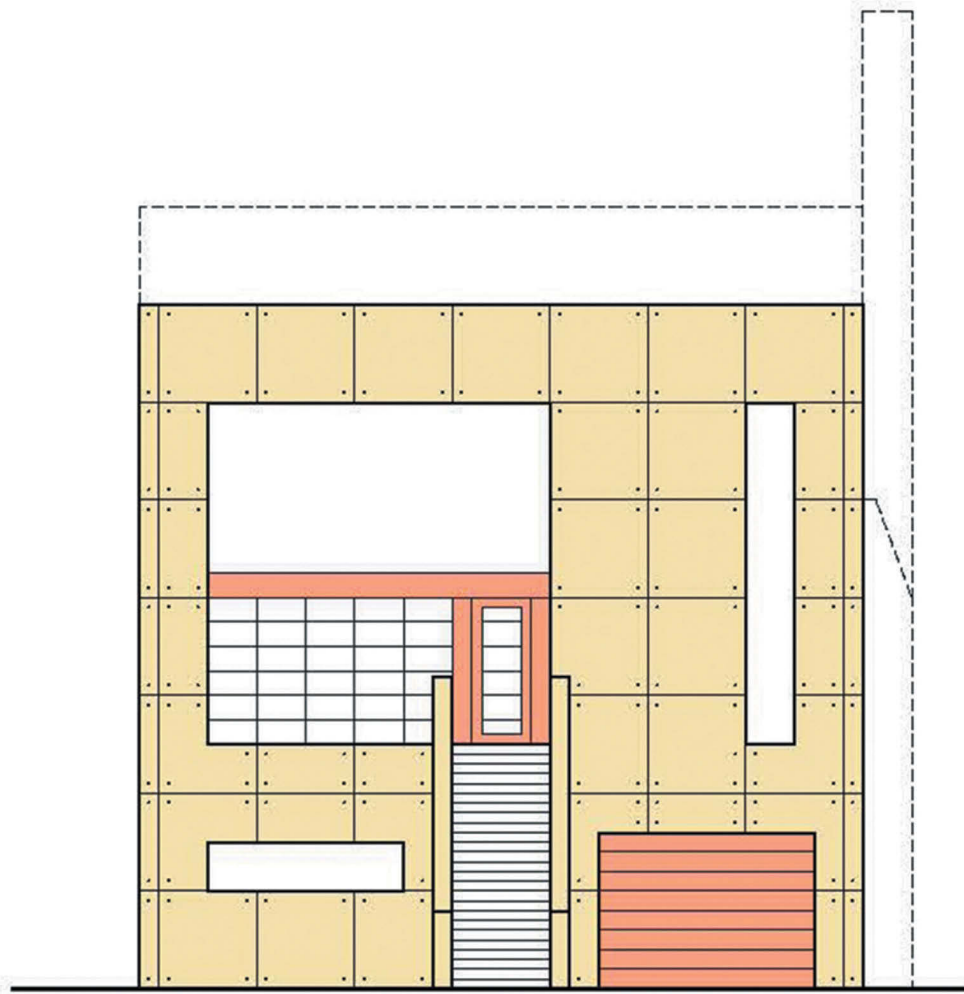
The house is made of poured in place concrete and follows a 5 foot grid both vertically and horizontally. The grid is set by reveals in the concrete form work. Tie holes are also expressed as an architectural aesthetic. The main house is in the shape of a three dimensional cube with sculptural recesses and protrusions at the intended design locations.



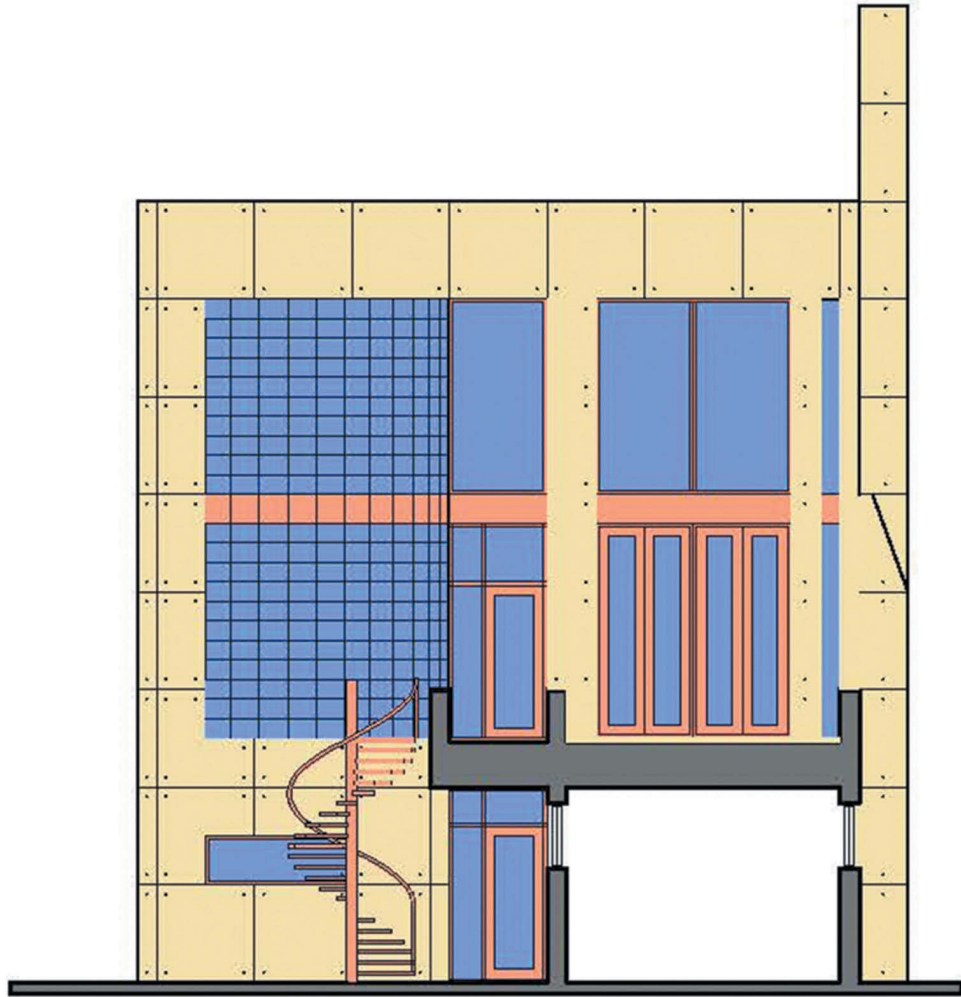
HOUSE I- THE FORTRESS OF A CUBE
AXONOMETRIC VIEW



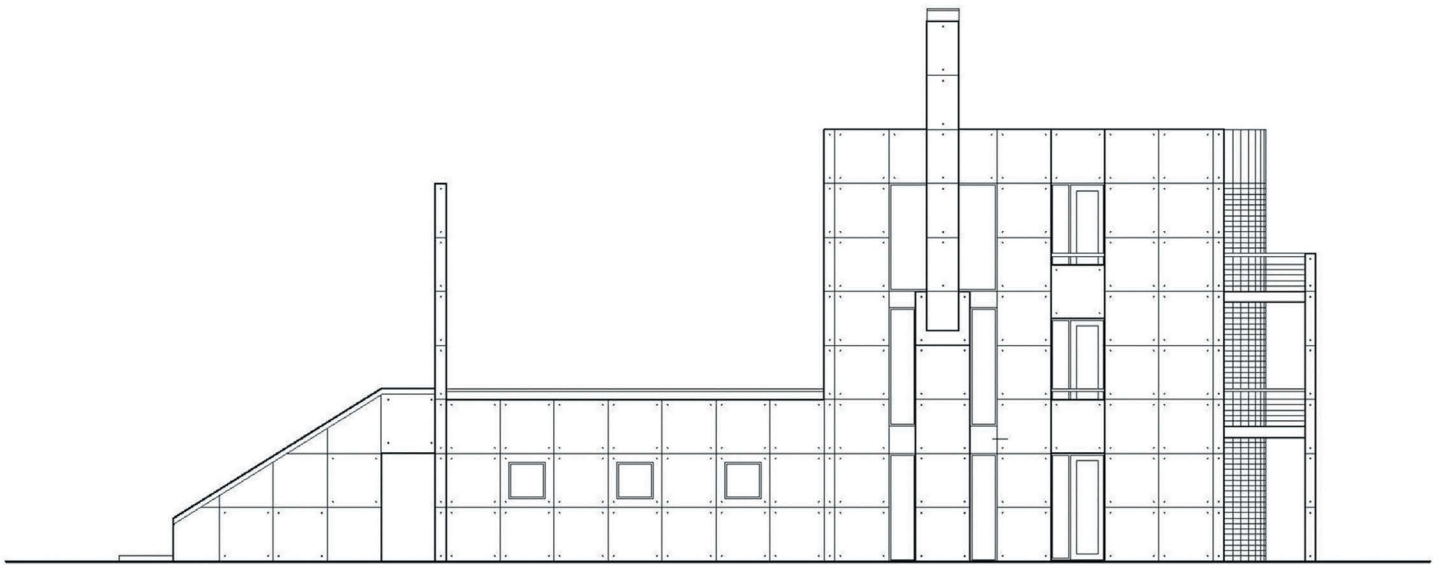
HOUSE I- THE FORTRESS OF A CUBE
ENTRANCE LEVEL FLOORPLAN



HOUSE I- THE FORTRESS OF A CUBE
GARDEN WALL SOUTH ELEVATION



HOUSE I- THE FORTRESS OF A CUBE
CUBE SOUTH ELEVATION



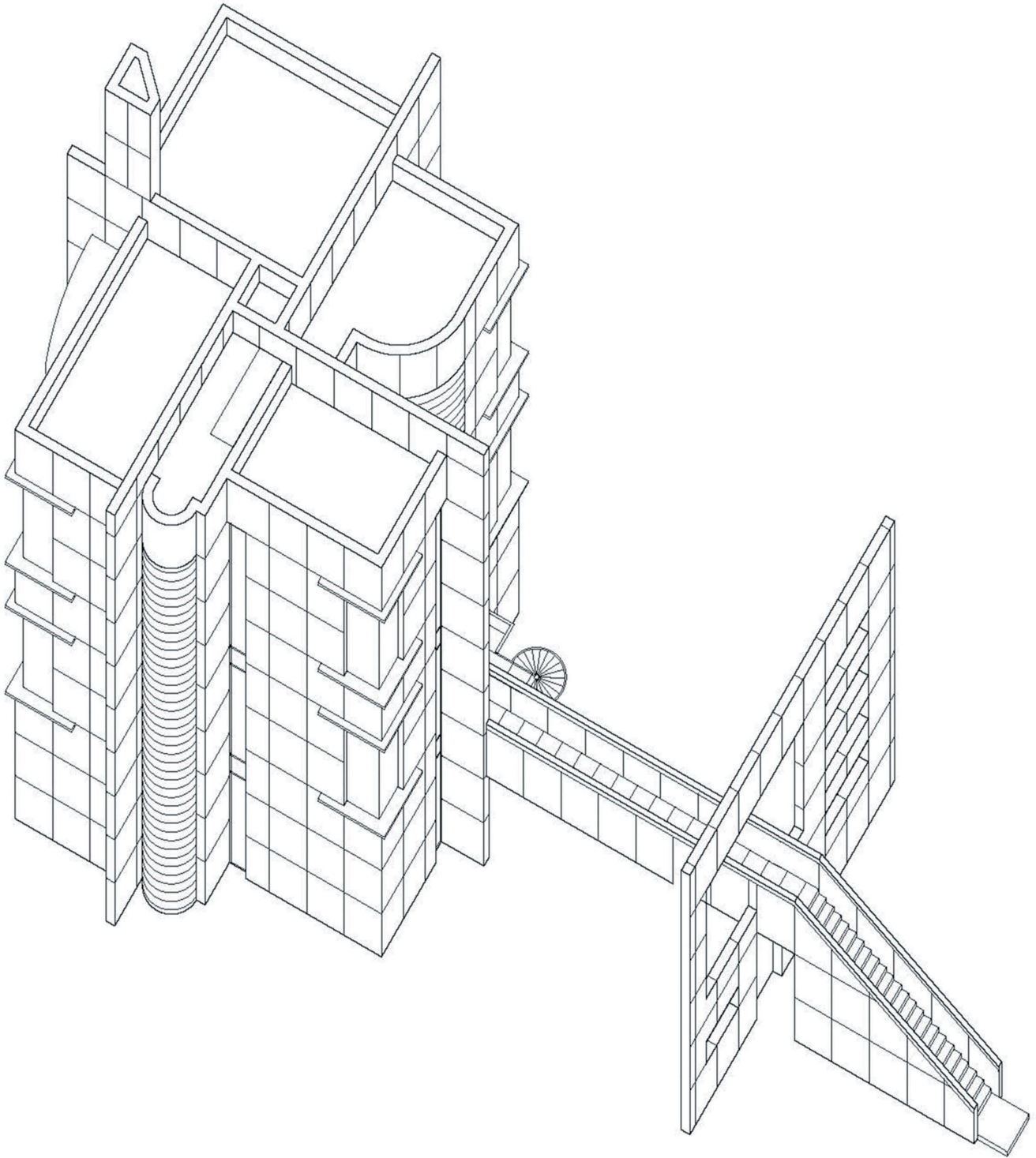
HOUSE I- THE FORTRESS OF A CUBE
CUBE EAST ELEVATION

HOUSE 4- THE FOUR WALL HOUSE

A 30Ft x 42Ft Garden Wall stands as a threshold. It is explored in an extension of the Four Wall House. A perpendicular stair climbs 12 feet to meet an opening in the wall. A 35 foot long bridge is revealed which spans the garden below. The bridge ends at a two story recessed porch of the main house. A Spiral Stair connects the bridge to the Garden below. The second floor entry is intended much like the Brownstones of New York City.

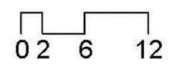
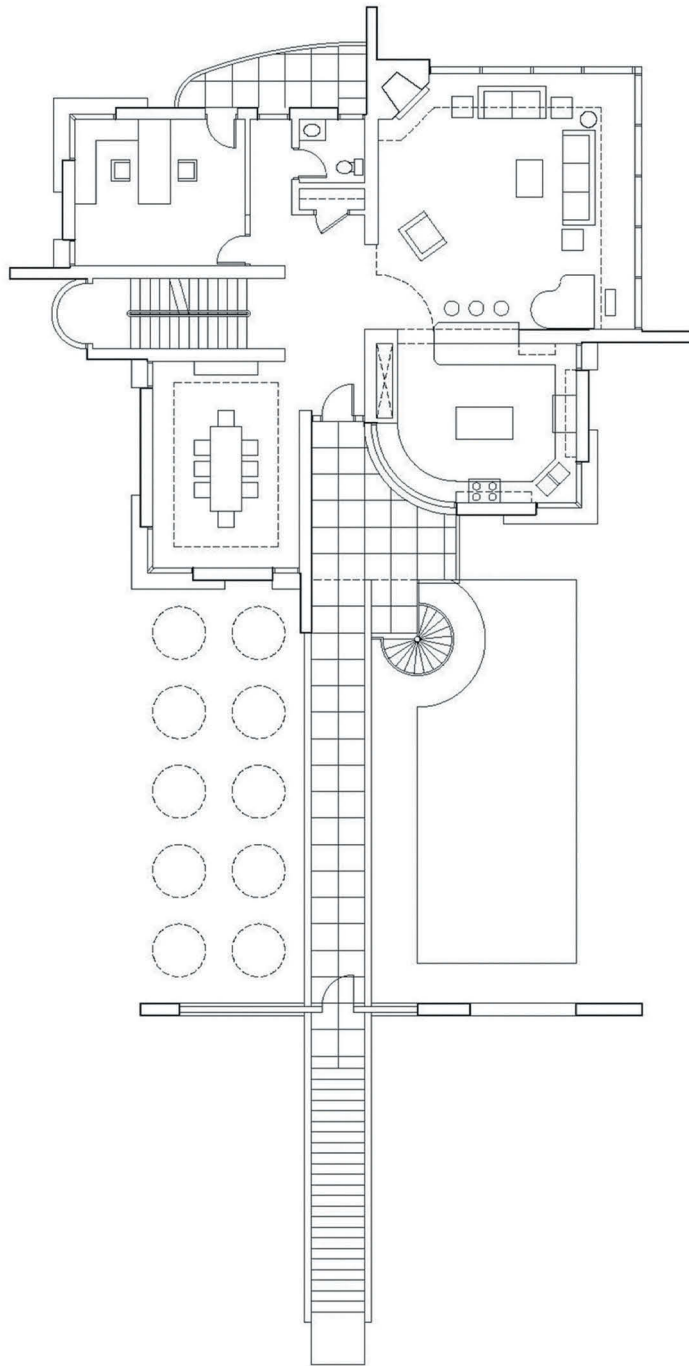
Four grand walls extend outward from the center Foyer perpendicular to each other. The four walls appear as if in rotation. The house is divided into four distinct areas. As one enters, a Kitchen is revealed to the right with its curved glass block wall. To the left is a Formal Dining Room. As one continues forward, a glass block scissor stair connecting all three levels is revealed on the left. To the right is a two story Living Room defined by two of the Walls. A Study and Half Bath are defined by two other Walls. A Balcony extends off of the Study. At the level above exists the Master Suite with Master Bath, two smaller Bedrooms and a full Bathroom. At the ground level exists one Guest Bedroom, a Family Room, a Bathroom, Laundry and a two car Garage.

The house is made of poured in place concrete and follows a 5 foot grid both vertically and horizontally. The grid is set by reveals in the concrete form work. Tie holes are also expressed as an architectural aesthetic. The main house is in the form of four rotating walls with sculptural recesses and protrusions at the intended design locations. Corner windows are used throughout.

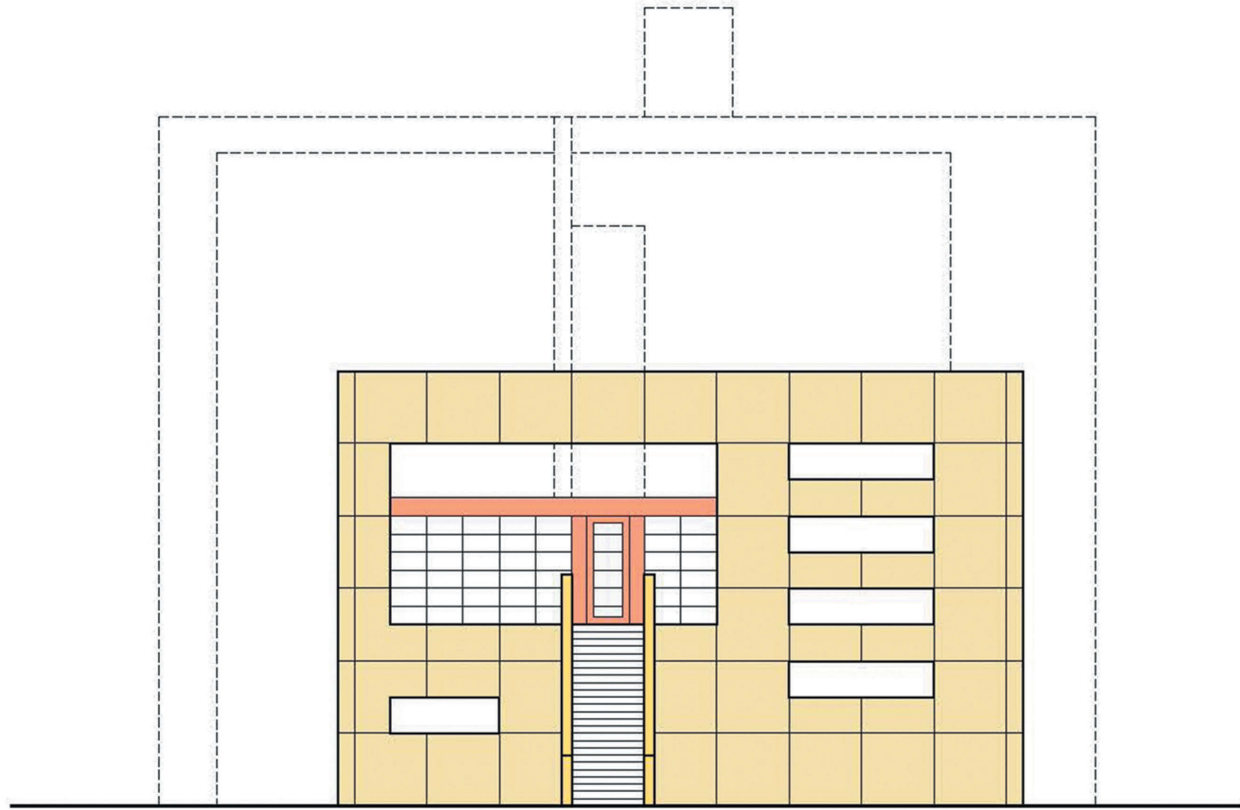


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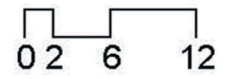
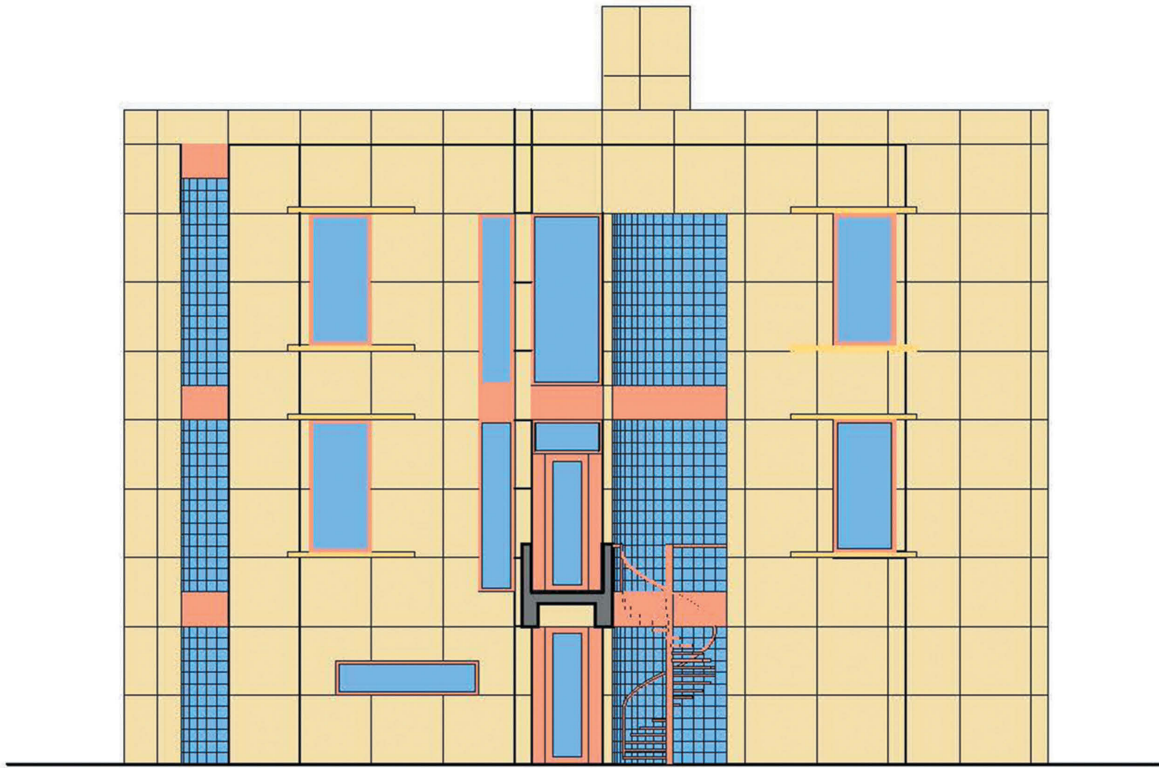
HOUSE 4- FOUR WALL HOUSE
AXONOMETRIC VIEW



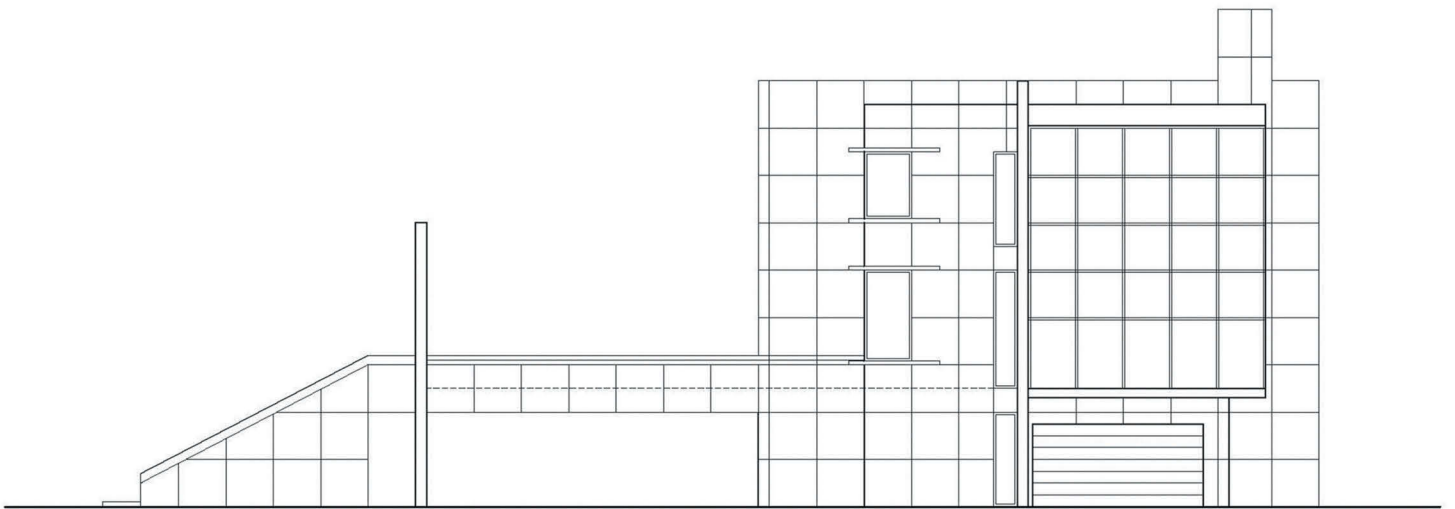
HOUSE 4- FOUR WALL HOUSE
ENTRY LEVEL FLOORPLAN



HOUSE 4- FOUR WALL HOUSE
GATE WALL ELEVATION



HOUSE 4- FOUR WALL HOUSE
GARDEN SOUTH ELEVATION



0 2 6 12

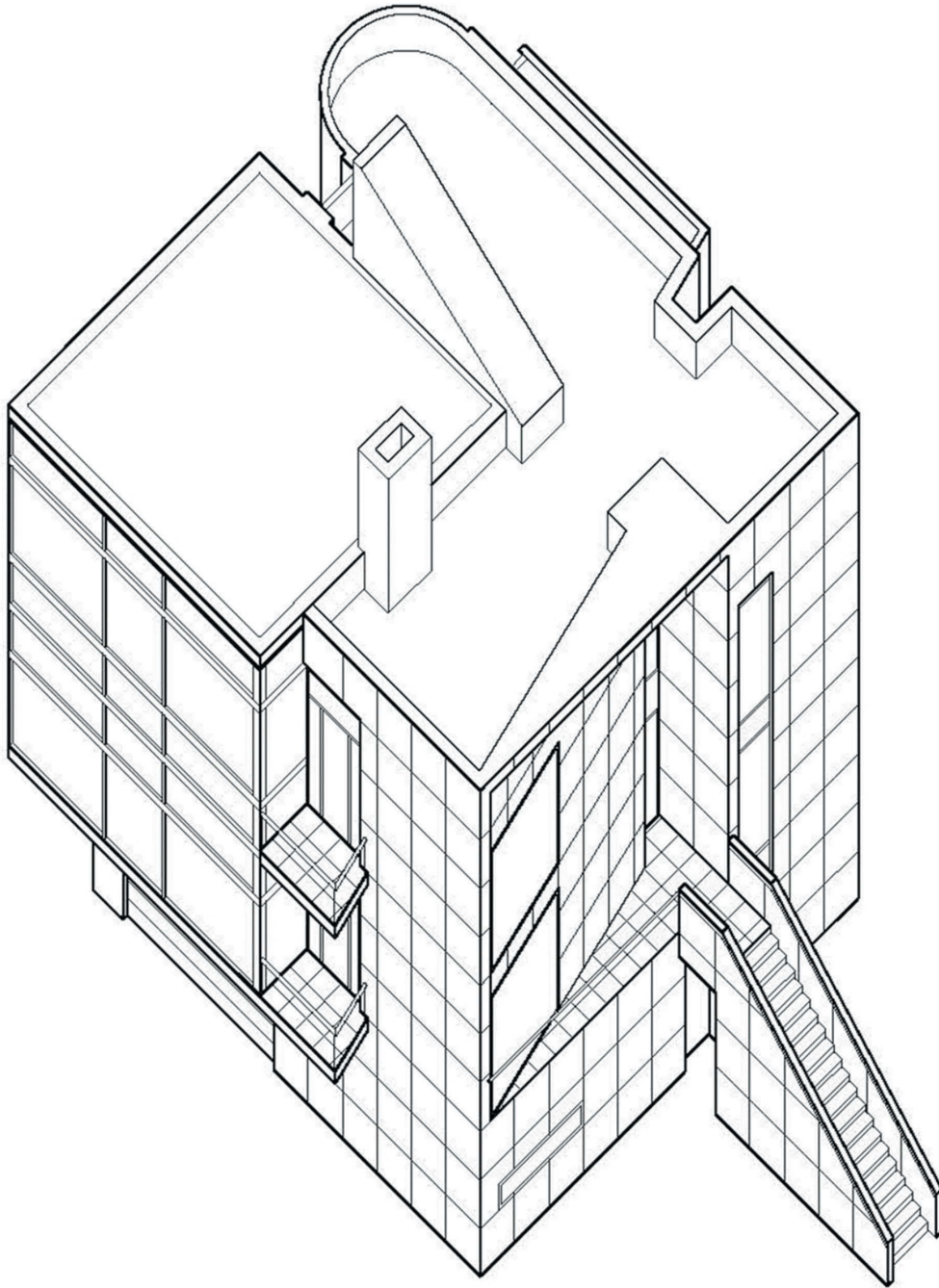
HOUSE 4- FOUR WALL HOUSE
EAST ELEVATION

HOUSE 5- THE GLASS CUBE WITHIN A CUBE

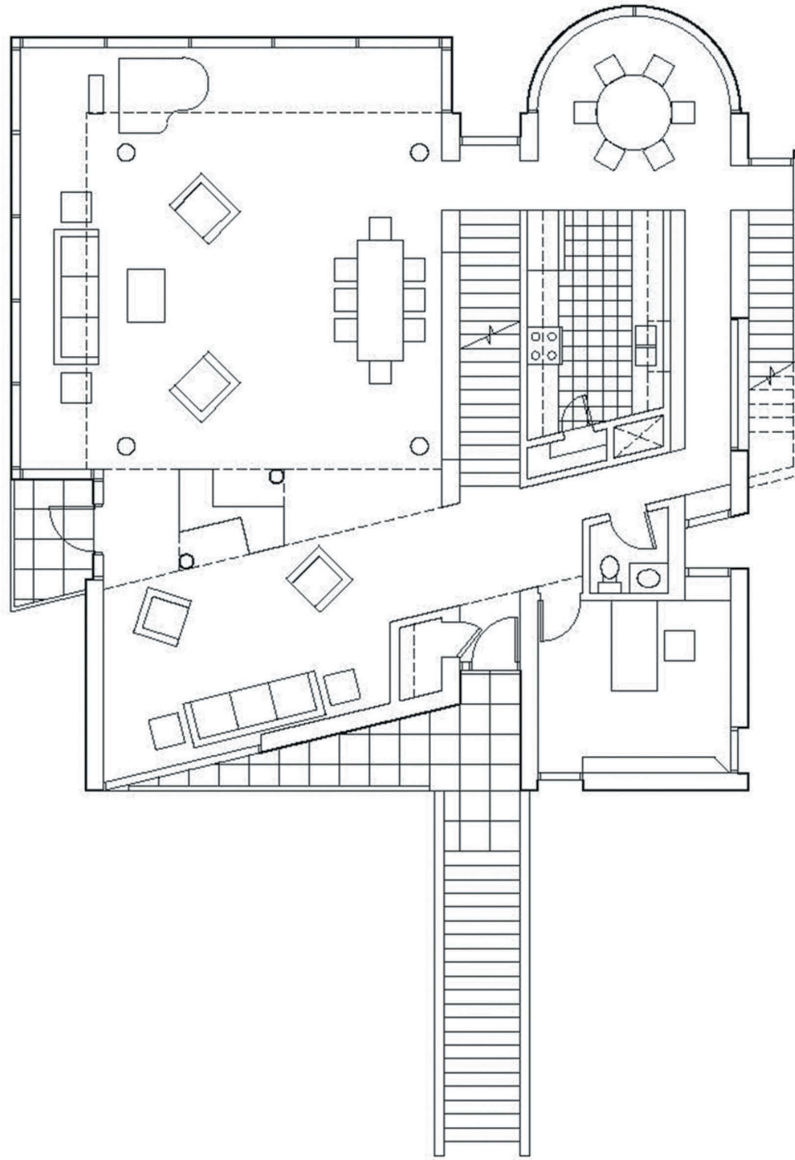
A cube like form is revealed at the front view. A stair rises 12 feet and perpendicular to the front wall. The main entrance is at the Piano Noble (2nd floor). Once above, a two story square wall recedes at an angle forming a triangulated covered porch. The porch is two story in height. At the widest porch area, an entrance recedes further inward. Once inside, an angled wall parallels the front wall and forms a television room with fireplace to the left. To the right are a Study and Guest Bath. The angled wall shifts one's axis to an opening between the fireplace and an interior straight run stair. Once one crosses this threshold, the Great Room is revealed. The Great Room is two story and has two walls of full height glass. The Great Room is the glass cube within the cube of the whole house form. The Great Room contains areas for living, dining and a piano. To the right of the Great Room, one enters the eat-in kitchen which has a full height curved glass wall.

On the third level are a Master Bedroom with balcony and two smaller bedrooms. On the first level are a two-car garage, Family Room, Guest Bedroom, Laundry Room and bathroom.

The main house is in the shape of a three dimensional cube with sculptural recesses and protrusions at intended design locations. The elevations follow a 4ft x 4ft grid. The wall panels are of 2" thick cast stone.

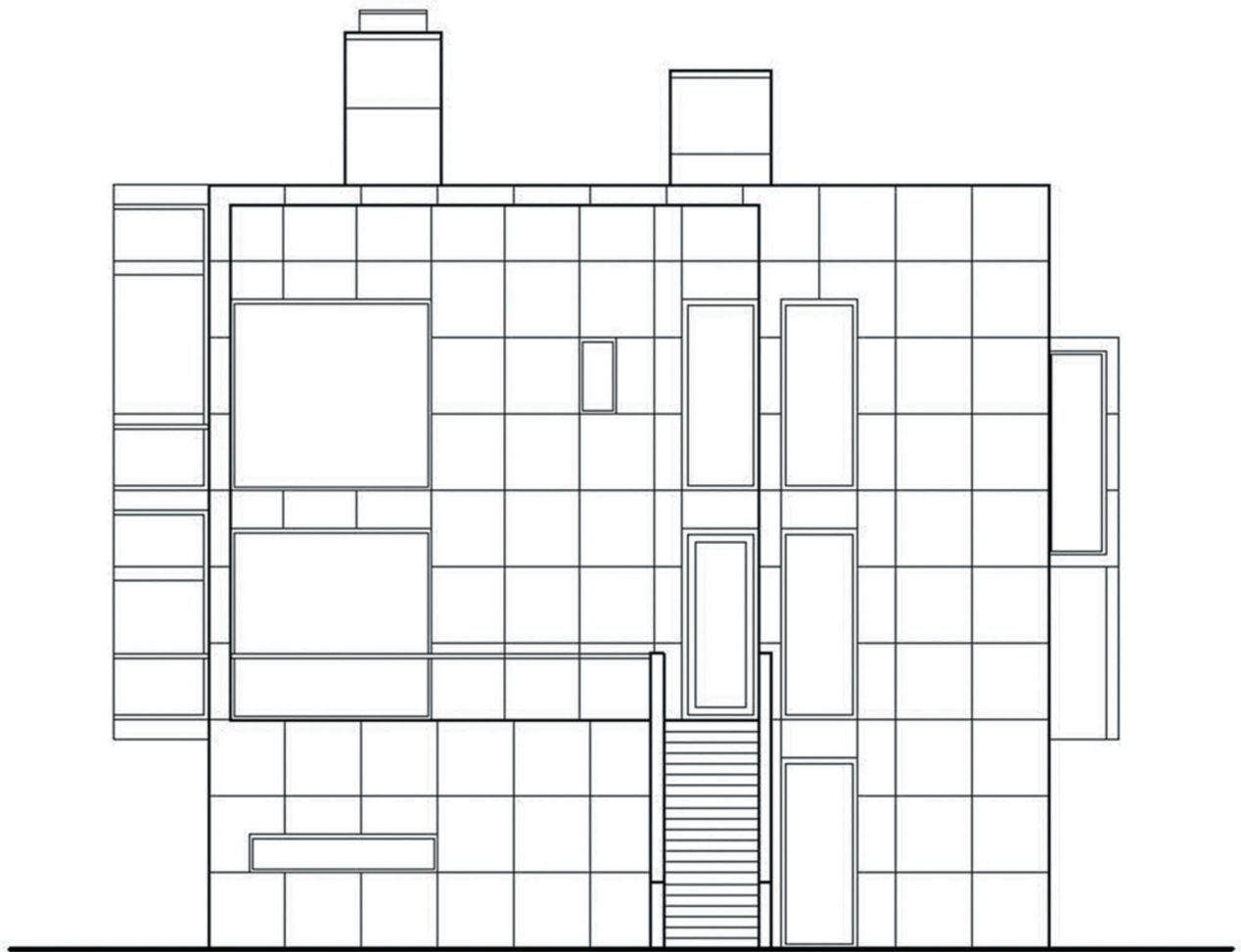


HOUSE 5- THE GLASS CUBE WITHIN A CUBE
AXONOMETRIC VIEW
BY RUBEN TORRES

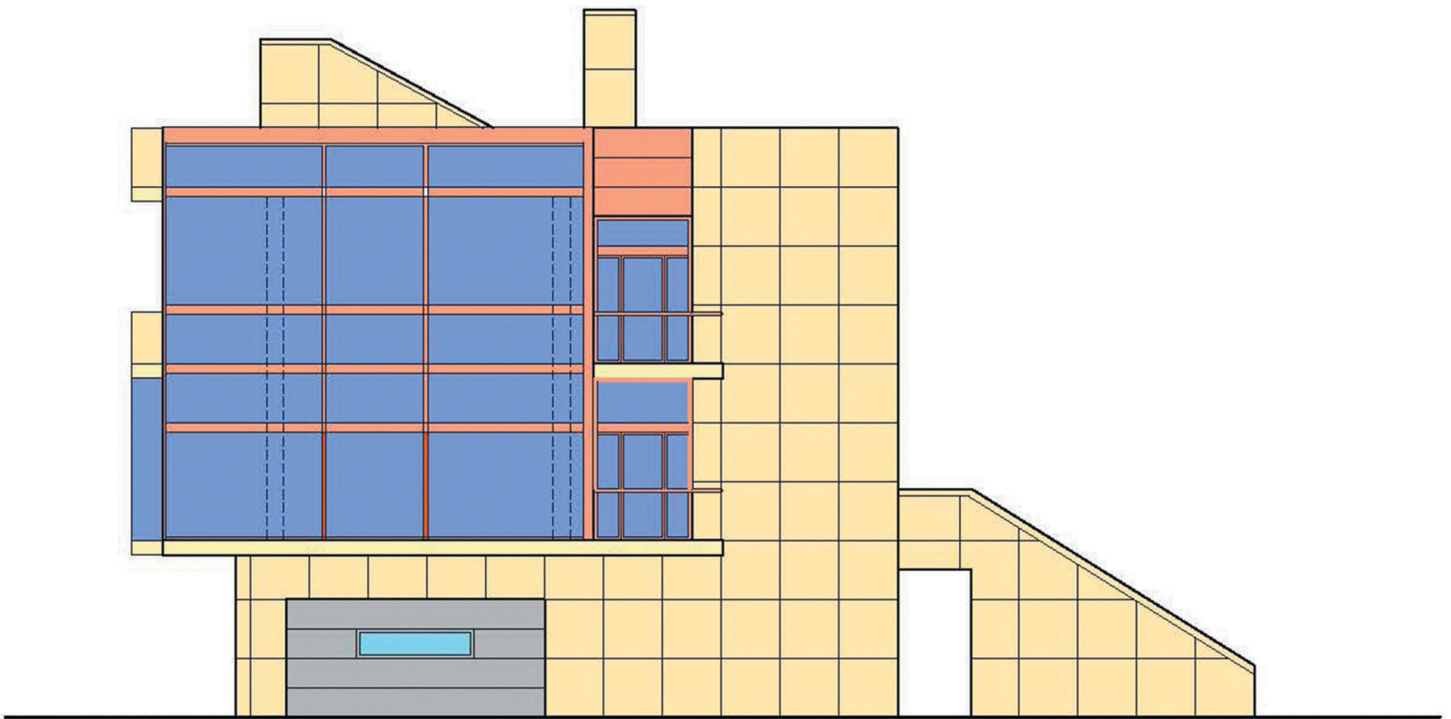


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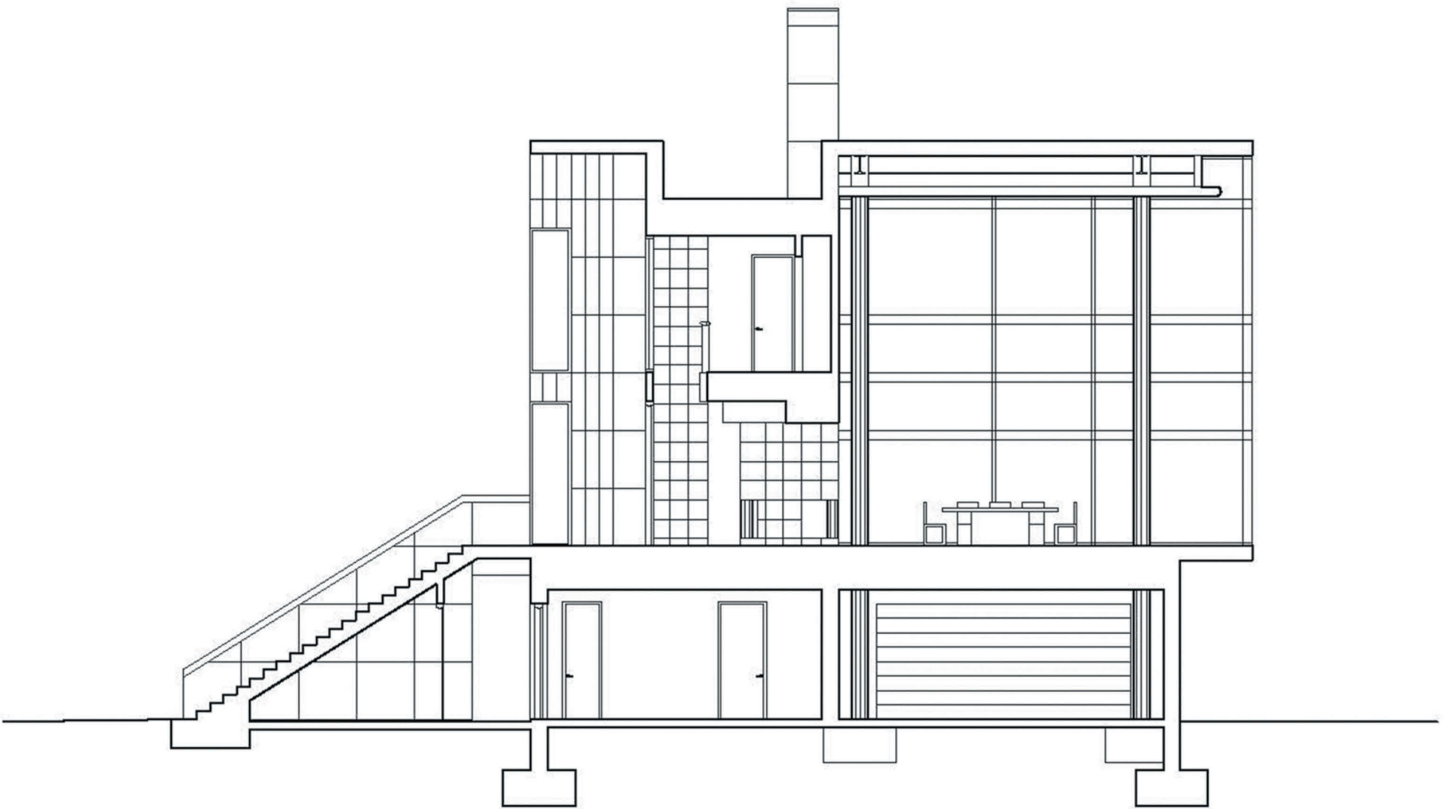
HOUSE 5- THE GLASS CUBE WITHIN A CUBE
ENTRANCE LEVEL FLOORPLAN



HOUSE 5- THE GLASS CUBE WITHIN A CUBE
CUBE SOUTH ELEVATION



HOUSE 5- THE GLASS CUBE WITHIN A CUBE
CUBE WEST ELEVATION
BY RUBEN TORRES



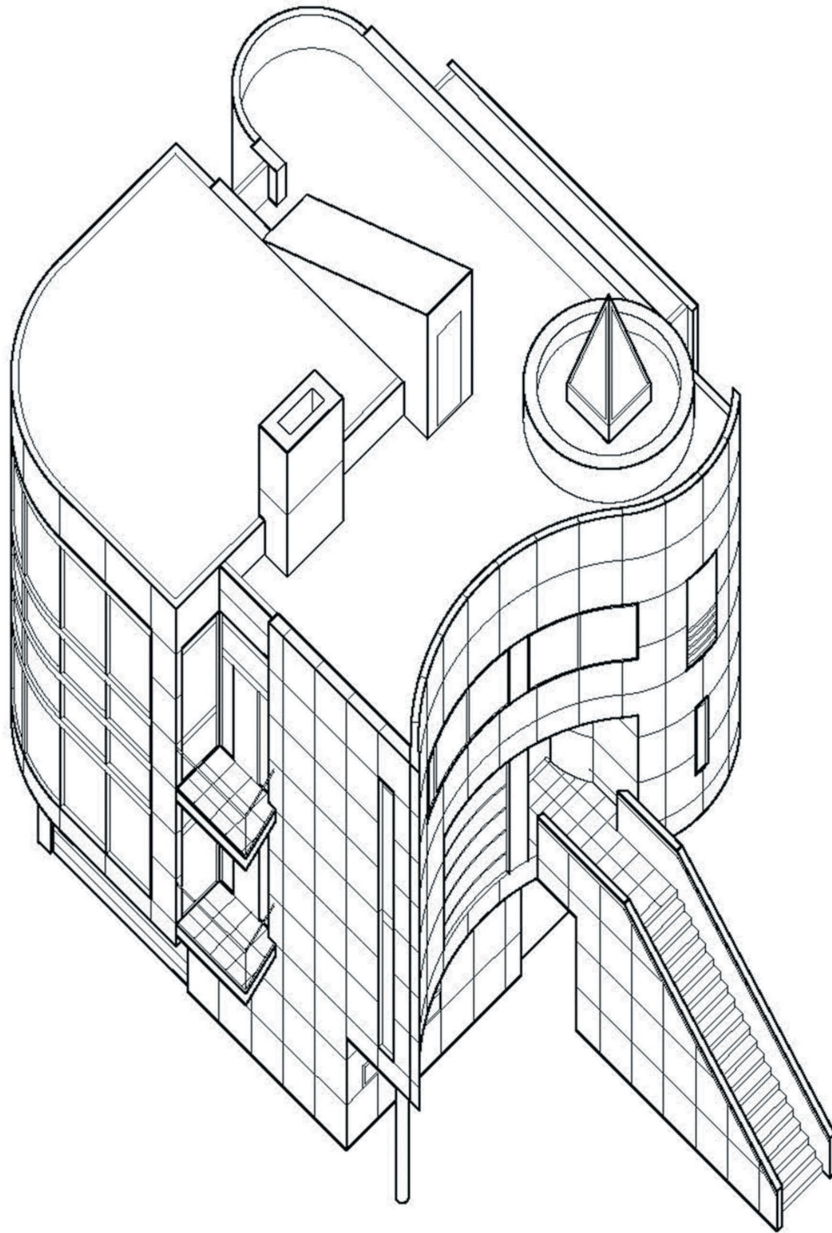
HOUSE 5- THE GLASS CUBE WITHIN A CUBE
LONGITUDINAL SECTION

HOUSE 6- THE PLASTICITY OF FORM

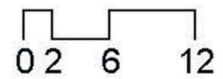
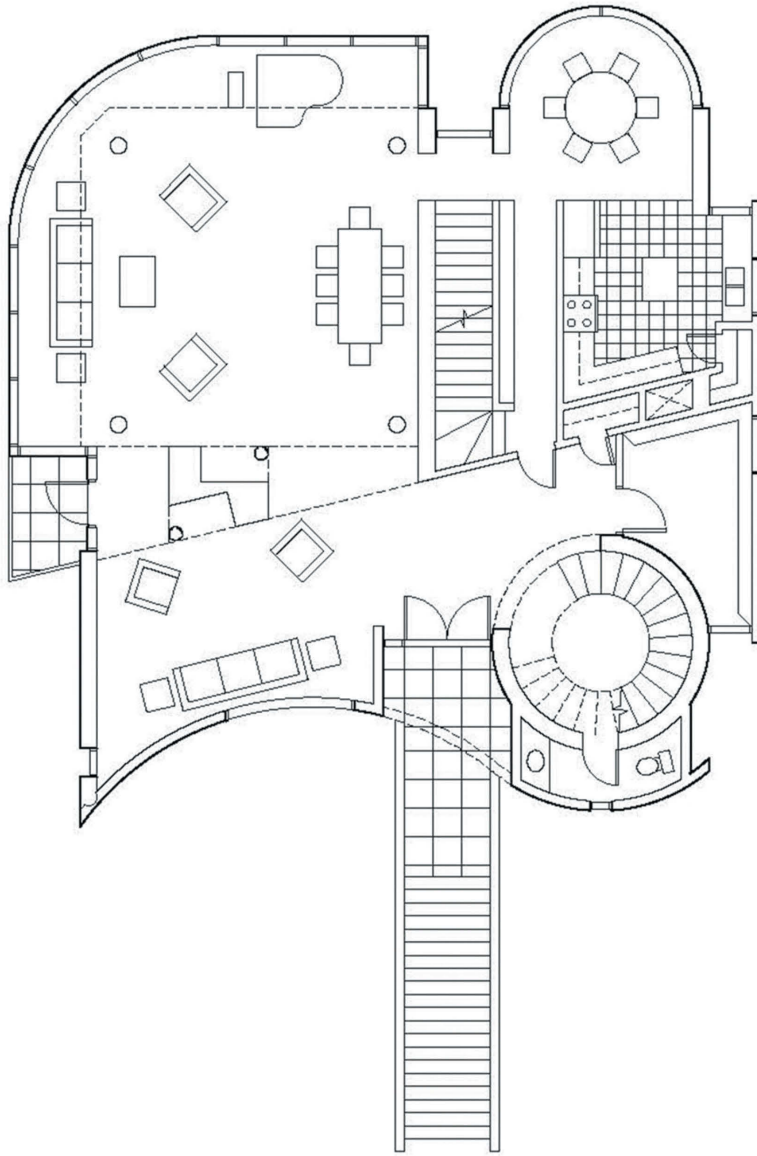
A cube like form appears from a distance. As one gets closer, one notices the curvilinear walls that make up the form. The undulating wall is two-story, has windows and a 10ft x 10ft opening which forms a recessed porch entry. The entry is at the Piano Noble(2nd Flr). Once one penetrates the threshold of the undulating wall and entry porch, one is confronted by an angled wall which is parallel. To the left are a television room and to the right is a cylindrical form which contains a circular stair and a Library. As the angled wall shifts the entry axis to the left, one sees an opening which is defined by the fire place and a stair wall. Once one passes through the opening, one enters the Great Room which is two story. The Great Room has two full height glass walls connected by a curved corner glass wall. It contains the Living Room, a piano and the formal Dining area. To the right of the Great Room is the eat-in-Kitchen. A privacy stair is provided from the Kitchen to the upstairs bedroom as well as to the first floor.

On the third floor are the Master Bedroom with balcony and two smaller bedrooms. On the first floor are a two car Garage, Family Room, Guest Bedroom and Laundry.

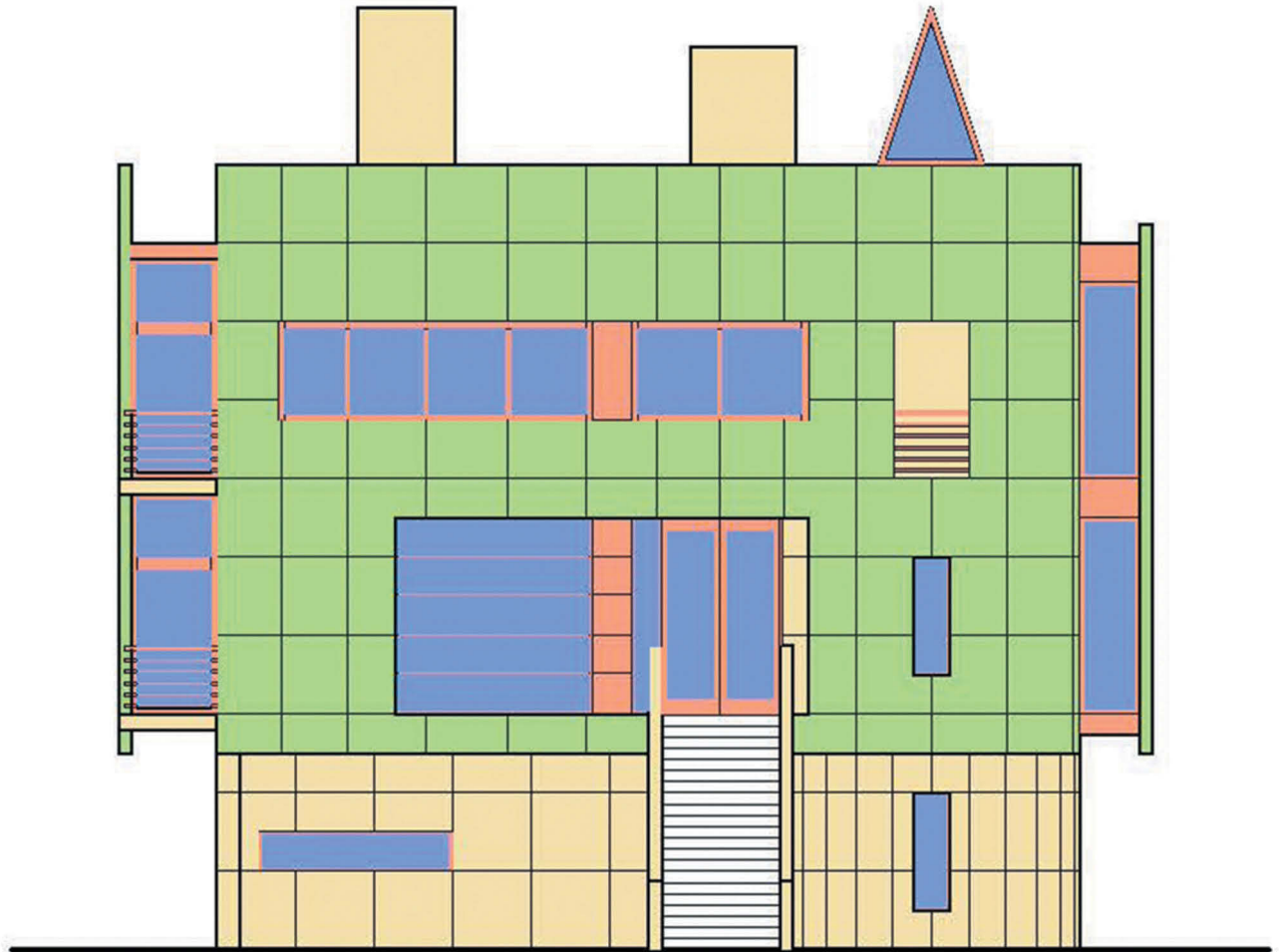
The house exterior follows a 4ft x 4ft grid with ½ inch joints. The walls are made of concrete shear walls with 2' cast stone on the exterior finish. The undulating walls which are cantilevered are made of metal panels.



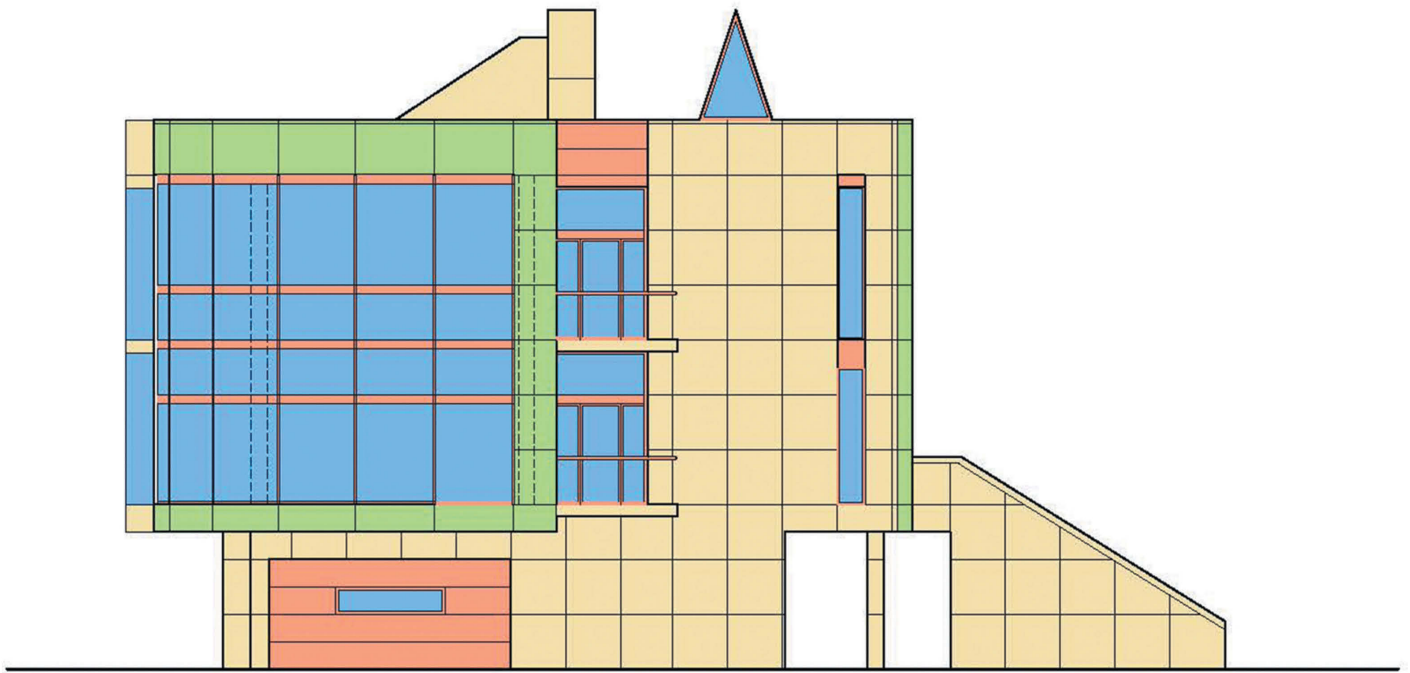
HOUSE 6- THE PLASTICITY OF FORM
AXONOMETRIC VIEW



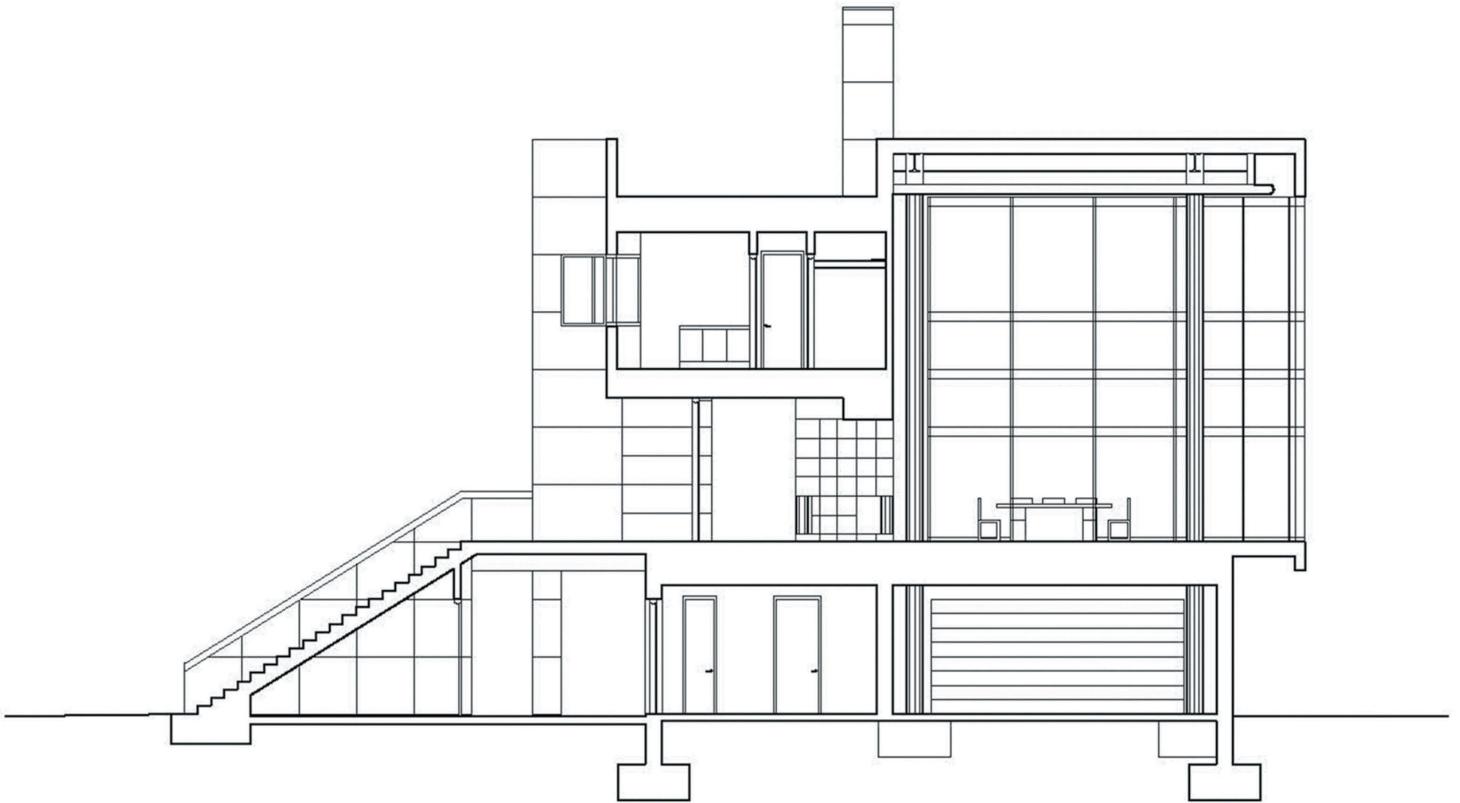
HOUSE 6- THE PLASTICITY OF FORM
ENTRANCE LEVEL FLOORPLAN



HOUSE 6- THE PLASTICITY OF FORM
SOUTH ELEVATION



HOUSE 6- THE PLASTICITY OF FORM
WEST ELEVATION



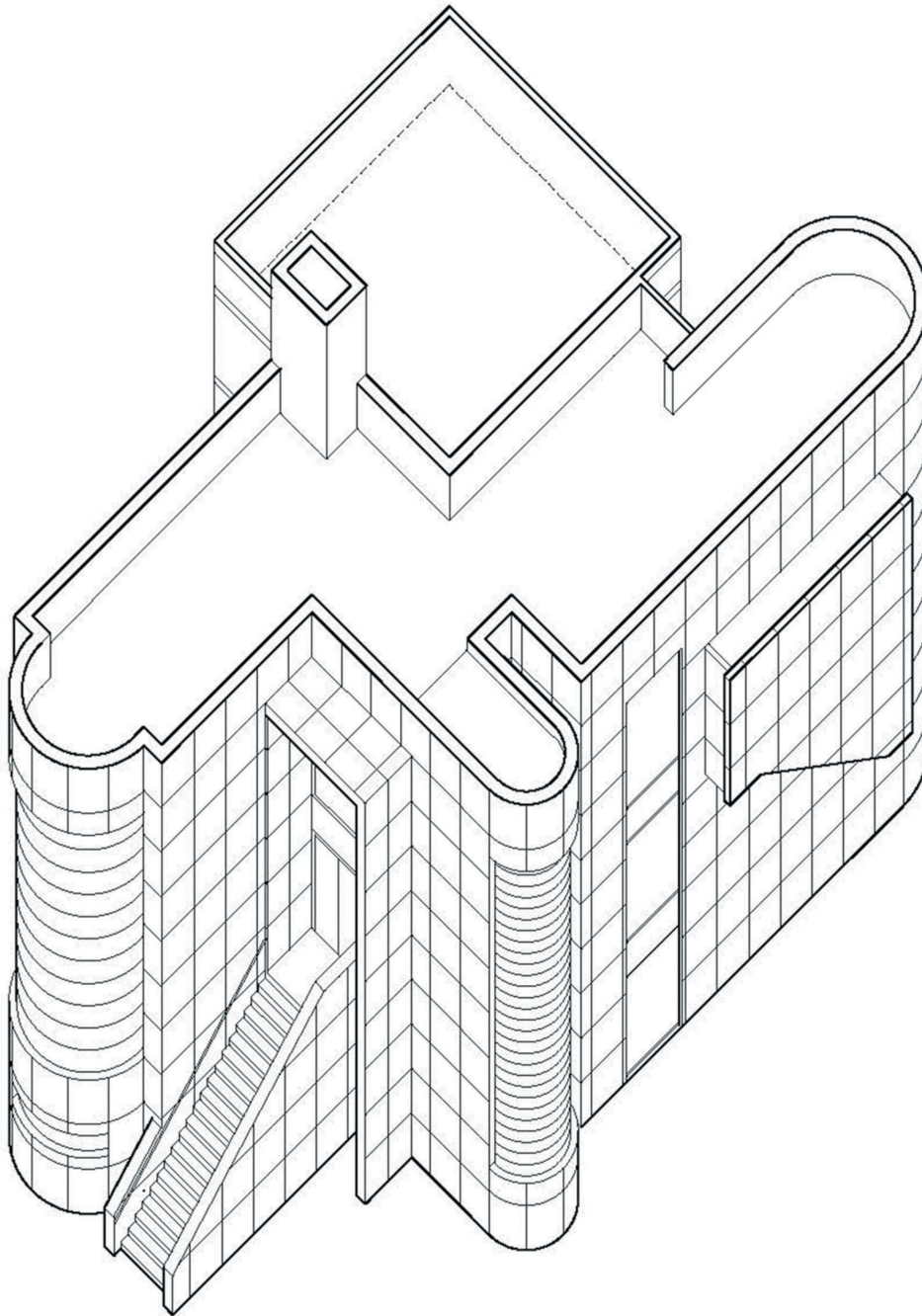
HOUSE 6- THE PLASTICITY OF FORM
LONGITUDINAL SECTION

HOUSE 9 – JUXTAPOSITION OF FORMS

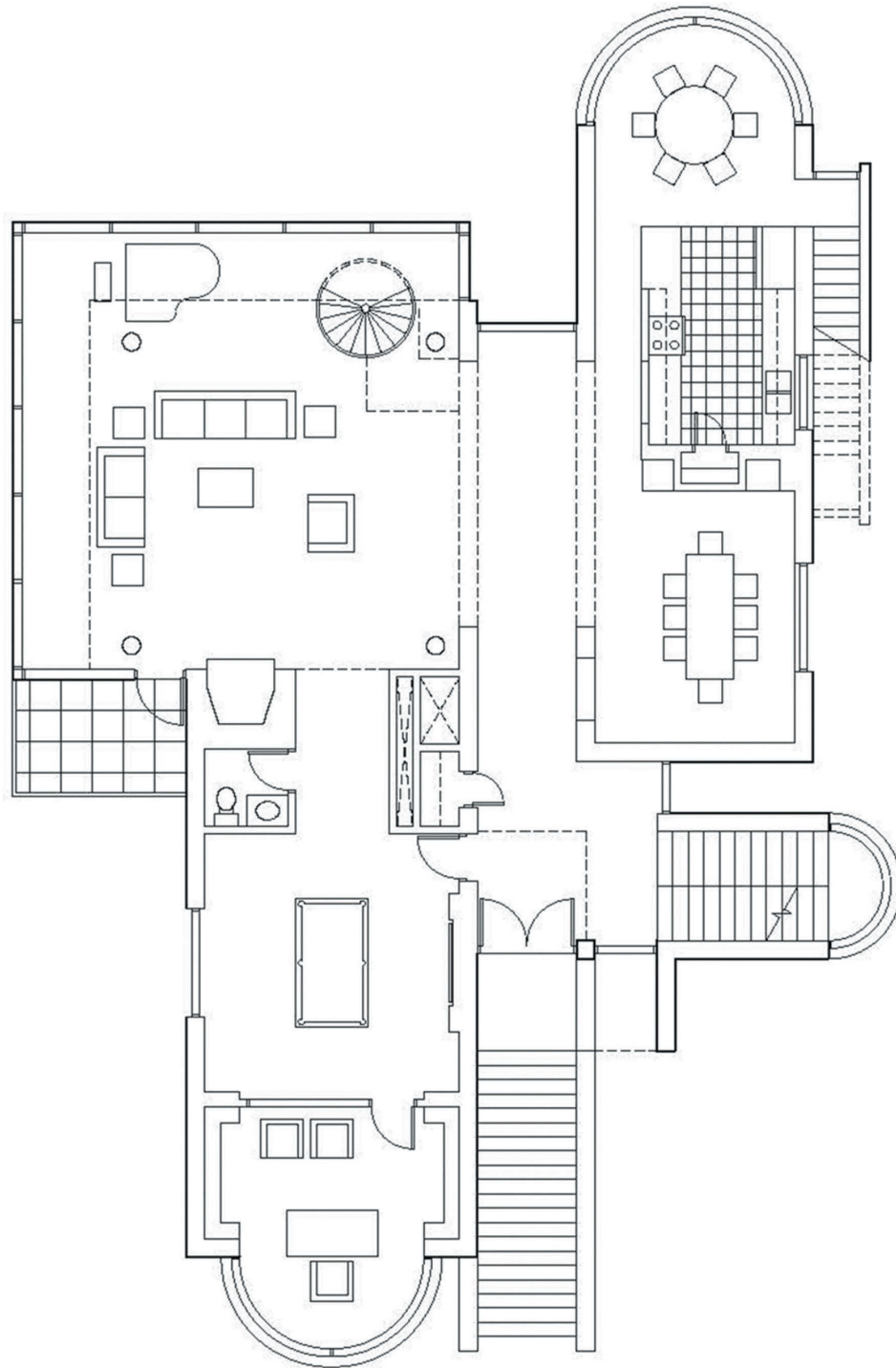
Four distinct forms are juxtaposed to each other in the creation of a new modern form. A glass cube, two bars with curved glass endings and a scissor stair with glass block landings are combined together. The forms shift in plan as if they are in rotation. The entrance is at the Piano Noble (2nd flr.). A straight run stair rises perpendicular and adjacent to the house. One arrives at a two story landing before one enters the house at the Foyer. Upon entry, one notices a scissor stair to the right. To the left is a Coat Closet and a door to the Billiard Room. As one follows a continuous interior corridor, the Dining Room and Great two-story Living Room is revealed. A Study Room and Eat-In Kitchen are also provided.

On the third floor are the Master Bedroom with Master Bath and two smaller Bedrooms with one Bathroom. A spiral staircase leads one down to the cube like Great Room. There is also a privacy stair to the Kitchen below. On the first floor are a two-car Garage, Family Room, two Bedrooms, a Bathroom and Laundry Room.

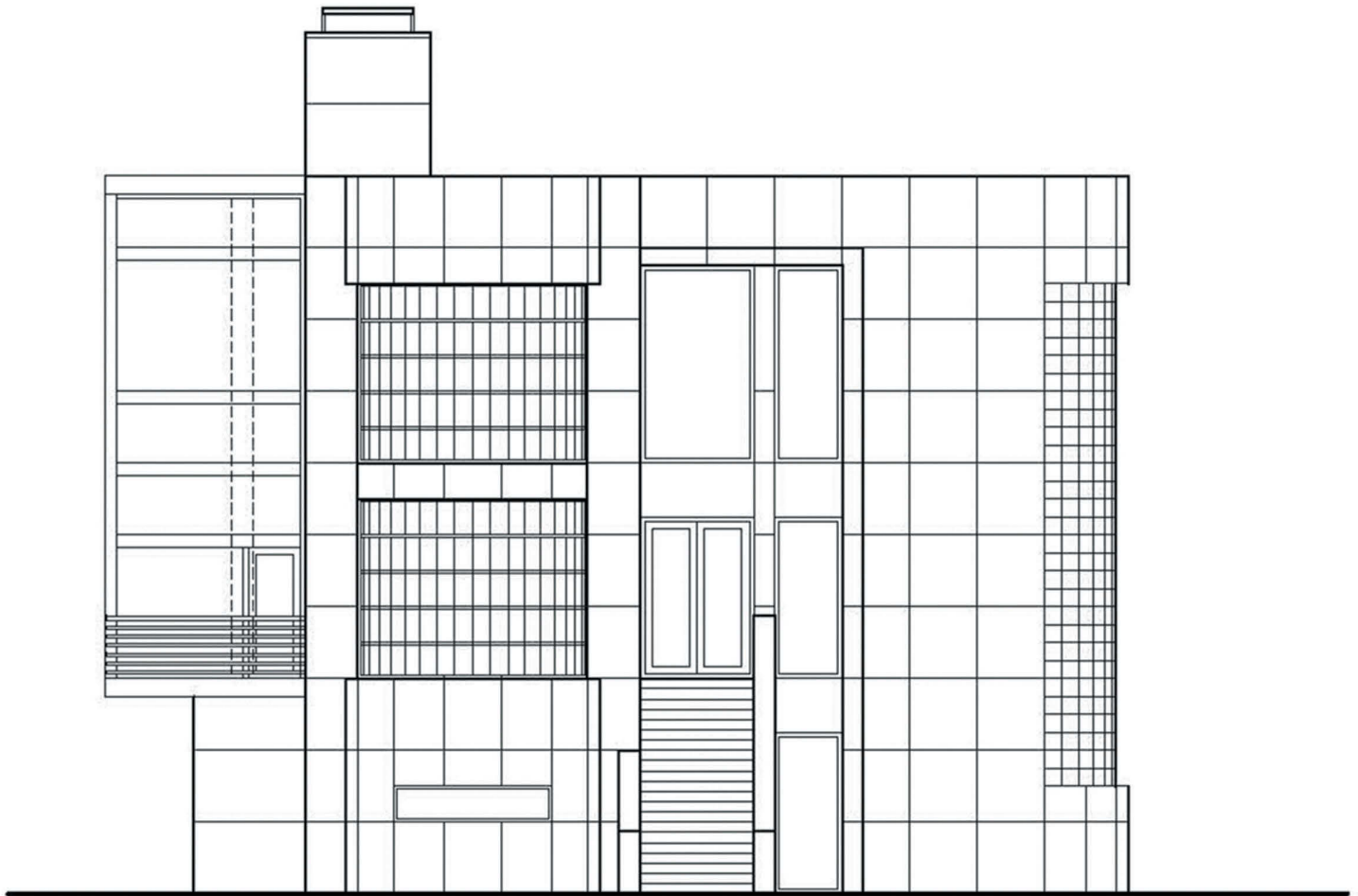
The house exterior follows a 4Ft x 4Ft grid with 3/8 inch joints. The walls are made of concrete with 2 inch Cast Stone finish. The glass walls are of double insulated glass.



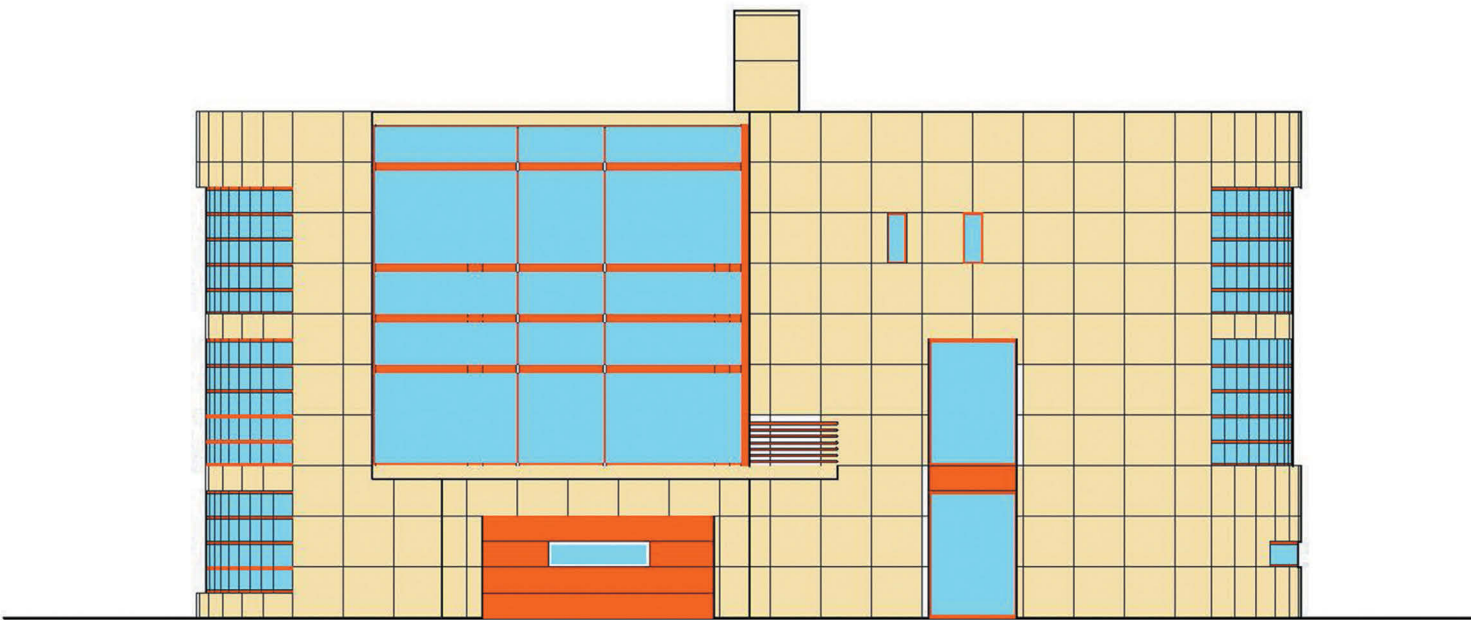
HOUSE 9- JUXTAPOSITION OF FORMS
AXONOMETRIC VIEW
BY RUBEN TORRES



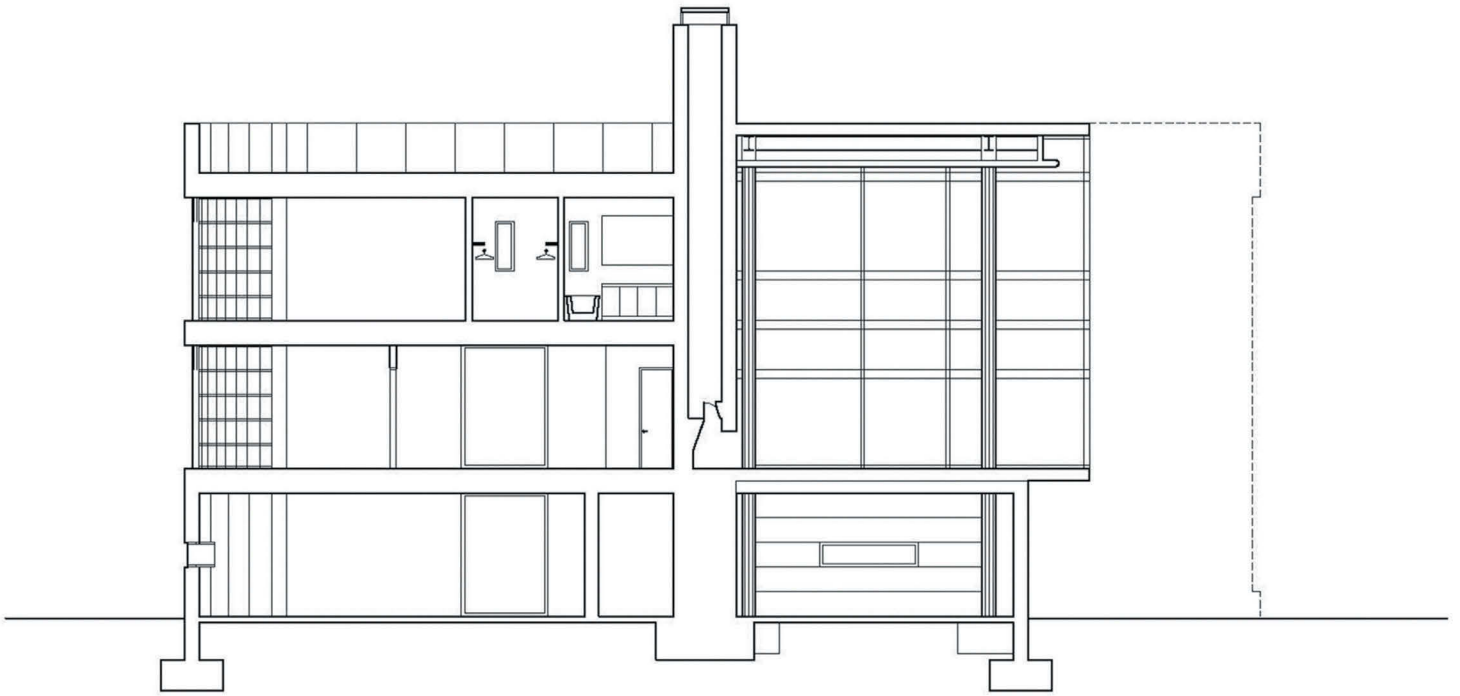
HOUSE 9- JUXTAPOSITION OF FORMS
ENTRANCE LEVEL FLOORPLAN
BY RUBEN TORRES



HOUSE 9- JUXTAPOSITION OF FORMS
SOUTH ELEVATION



HOUSE 9- JUXTAPOSITION OF FORMS
WEST ELEVATION



HOUSE 9- JUXTAPOSITION OF FORMS
LONGITUDINAL SECTION

HOUSE 12 – THE CURVED & ANGLED WALL

A curved and angled wall are interjected into a rectangular house plan. The curved wall forms the recessed entrance and front living room area.

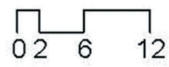
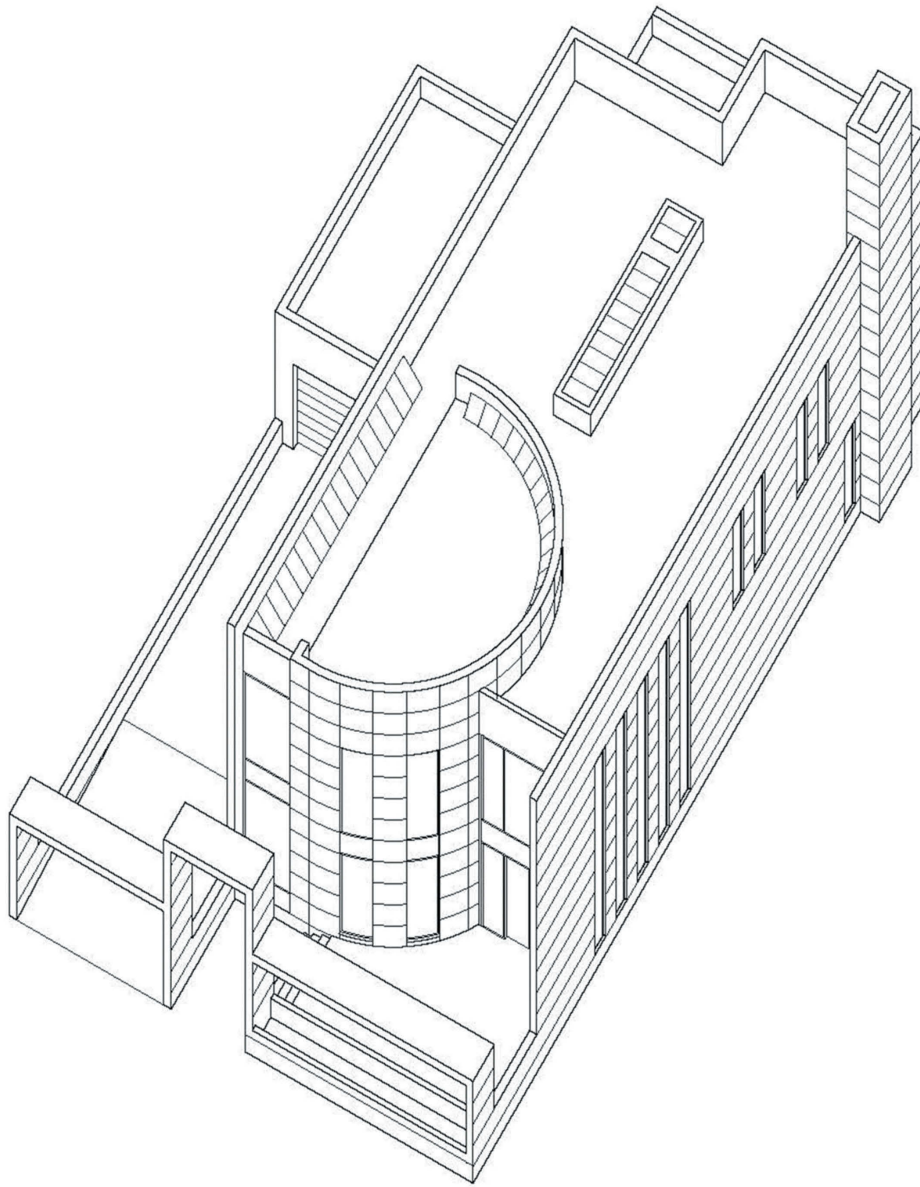
The curved wall forms a two story half cylinder living room with skylight at top. A curved stair rises along the curved wall leading to the second floor.

The angled wall is planted tangentially and eight feet behind the curved wall, thus dividing the dining room area from the kitchen. At the back exterior wall is a breakfast area and the family/TV room.

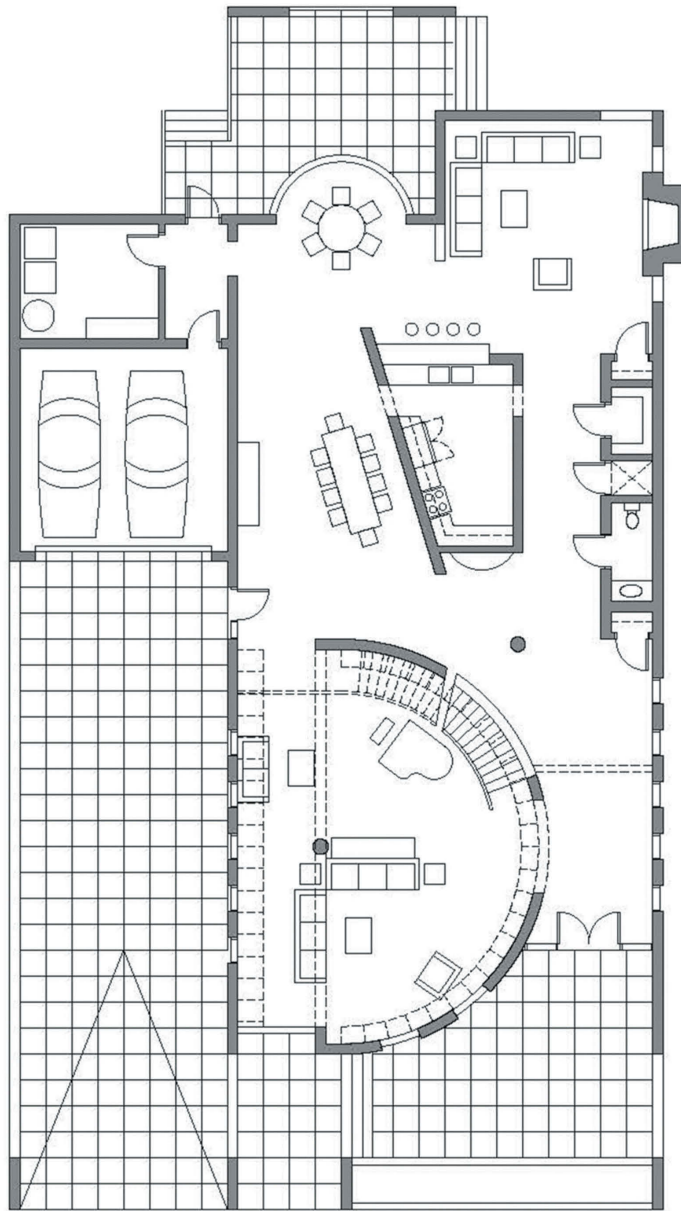
The rectangular exterior plan is 91 feet by 42 feet. A 5 foot deep garden wall is located 15 feet in front of the house. The garden wall forms an entry portal leading to a front porch and also a driveway. A two car garage is attached to the house at the rear.

The first floor contains a living room, a dining room, a kitchen, a family room, a breakfast nook, a half bath, a pantry and an entry closet. On the second floor is a master bedroom with terrace, three other bedrooms, three bathrooms, linen closets and a study.

The house is made of poured in place concrete as the exterior finish and follows a 2'-6" grid vertically and 5'-0" grid horizontally. Tie hole patterns are expressed as an architectural feature.

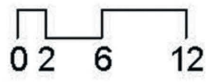
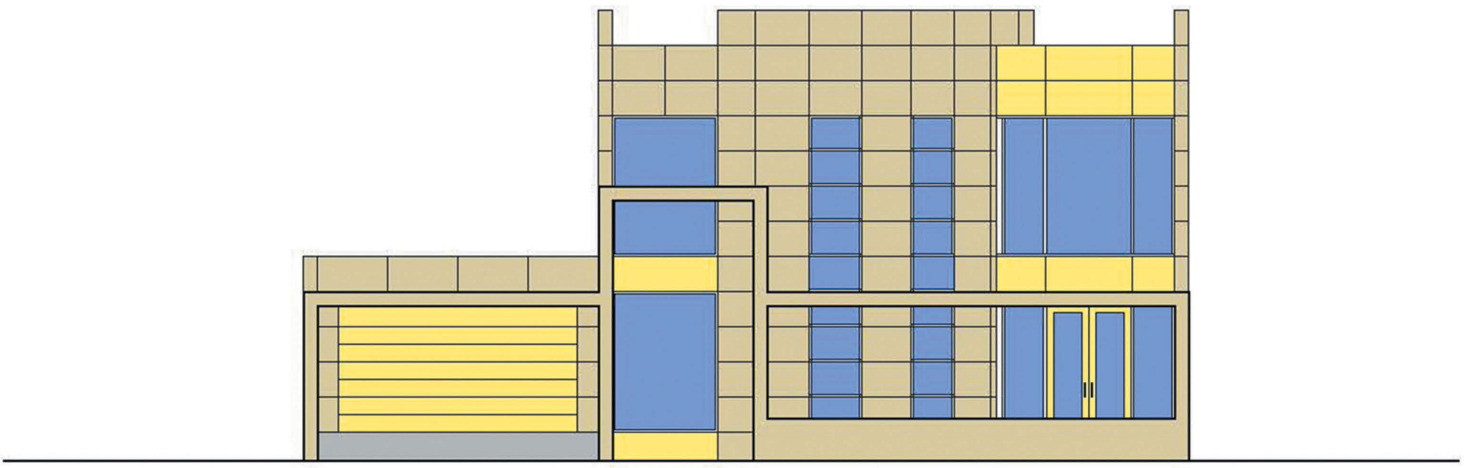


HOUSE 12- THE CURVED & ANGLES WALL
AXONOMETRIC VIEW

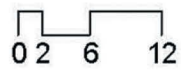
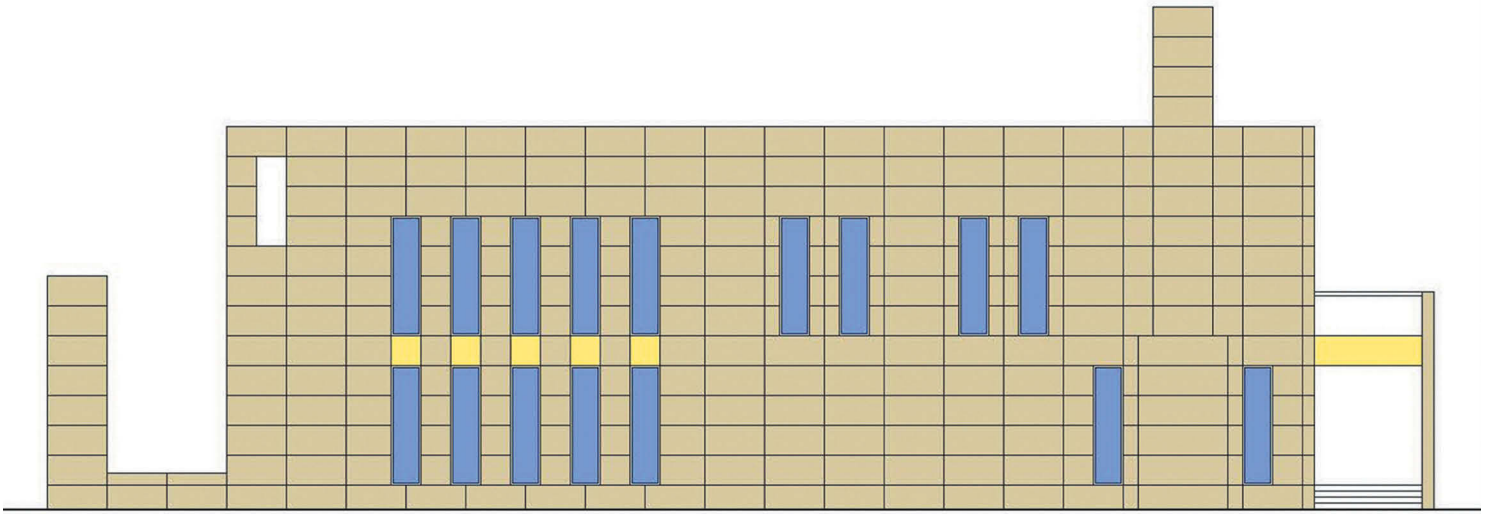


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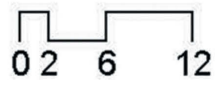
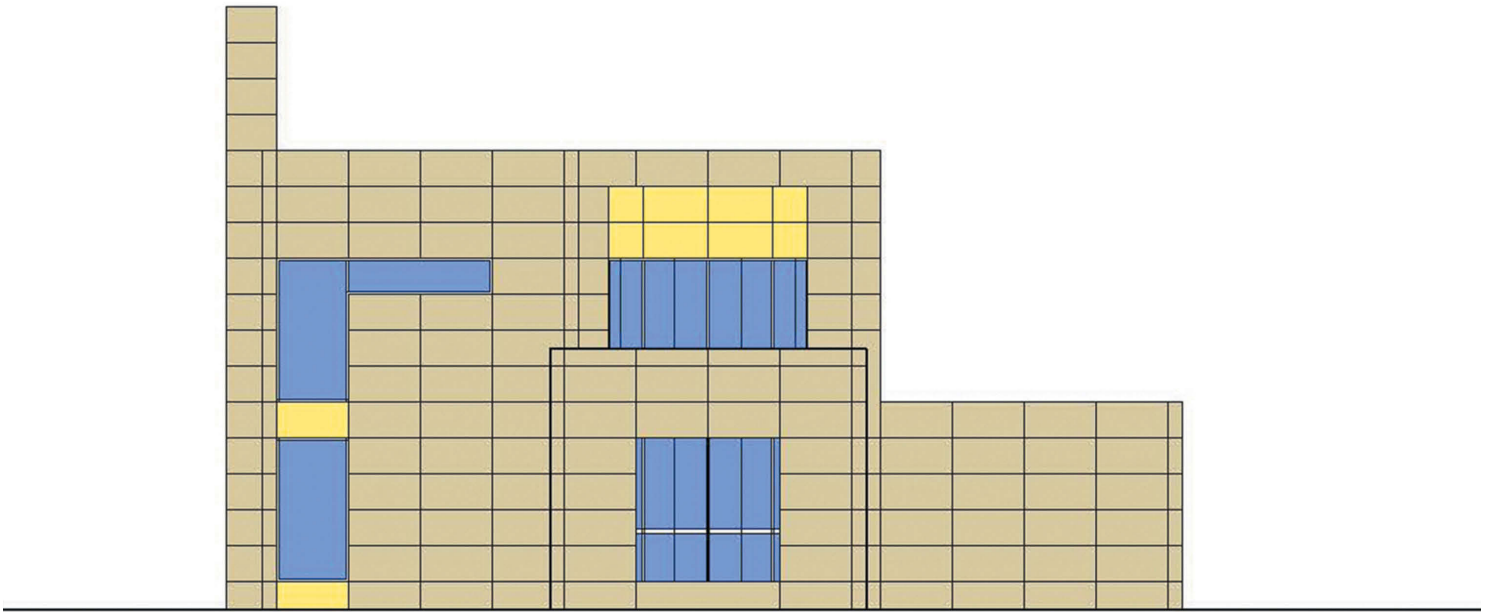
HOUSE 12- THE CURVED & ANGLES WALL
FIRST LEVEL FLOORPLAN



HOUSE 12- THE CURVED & ANGLES WALL
SOUTH ELEVATION



HOUSE 12- THE CURVED & ANGLES WALL
EAST ELEVATION



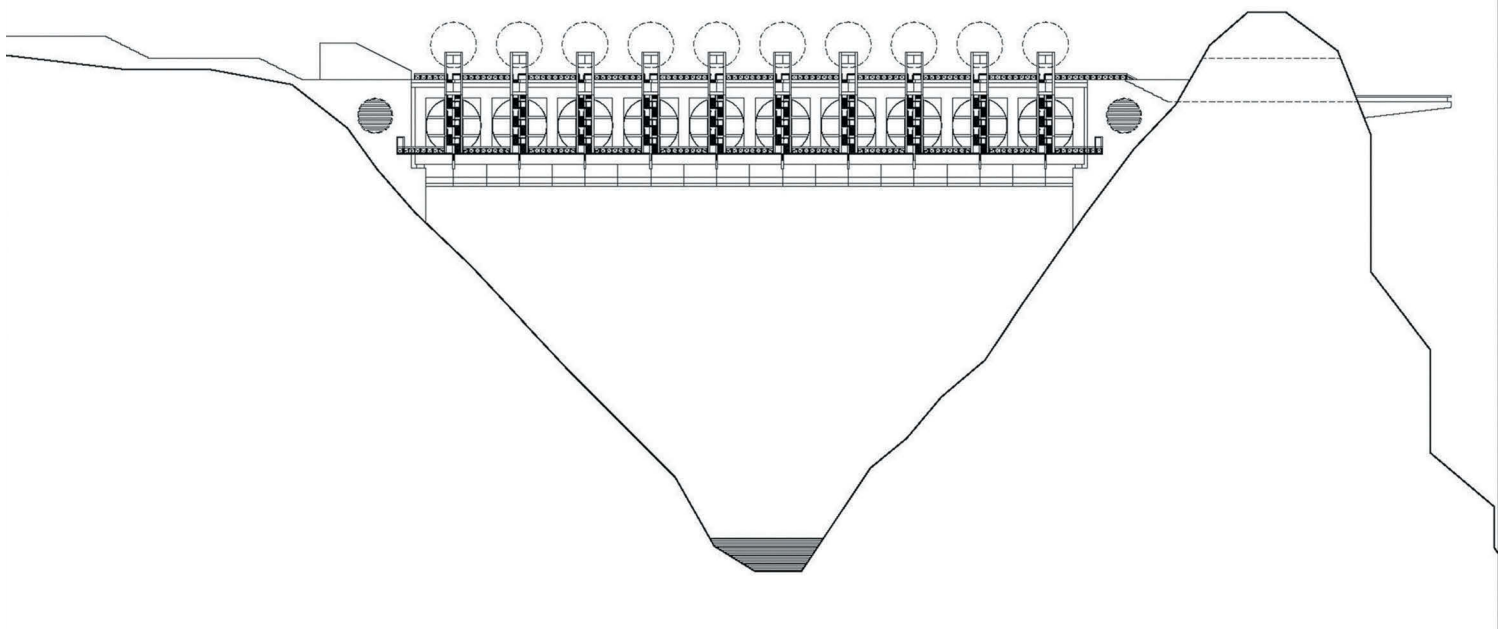
HOUSE 12- THE CURVED & ANGLES WALL
NORTH ELEVATION

HOUSING

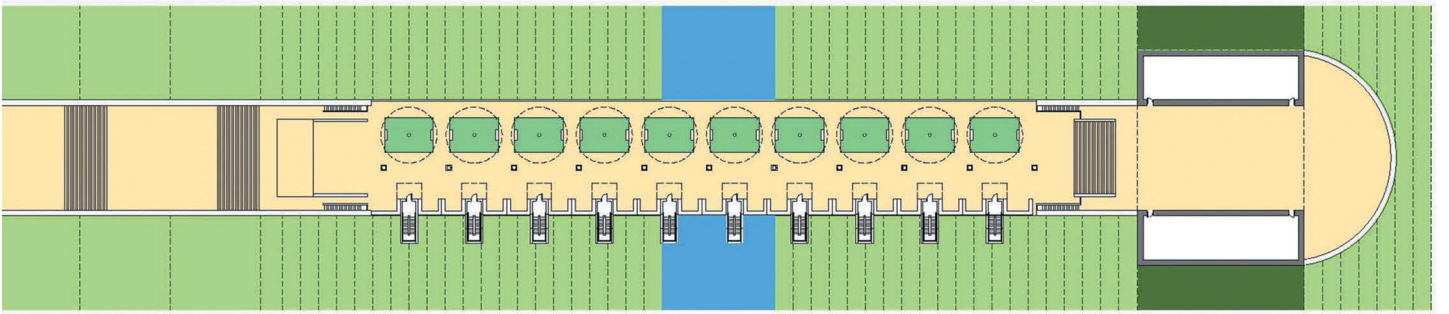
HOUSING 1- THE HOUSING/ PARK ON A BRIDGE

The Salk Institute in La Jolla, California houses two research laboratory buildings made of poured in place concrete. The design was made by the famed architect Louis I. Kahn. The buildings are 3 story high with basement. 8 ft high interstitial levels were made above the ceilings to allow for air conditioning and scientific technical requirements. Between the two buildings lies a piazza made completely of travertine. A water channel runs down the center culminating in a water fountain at the end. One can see the horizon from the piazza. A proposal was made to design housing for the scientists working at the Institute. In order not to impede the view, I designed a truss housing building which was made level with the ground at a distance away.

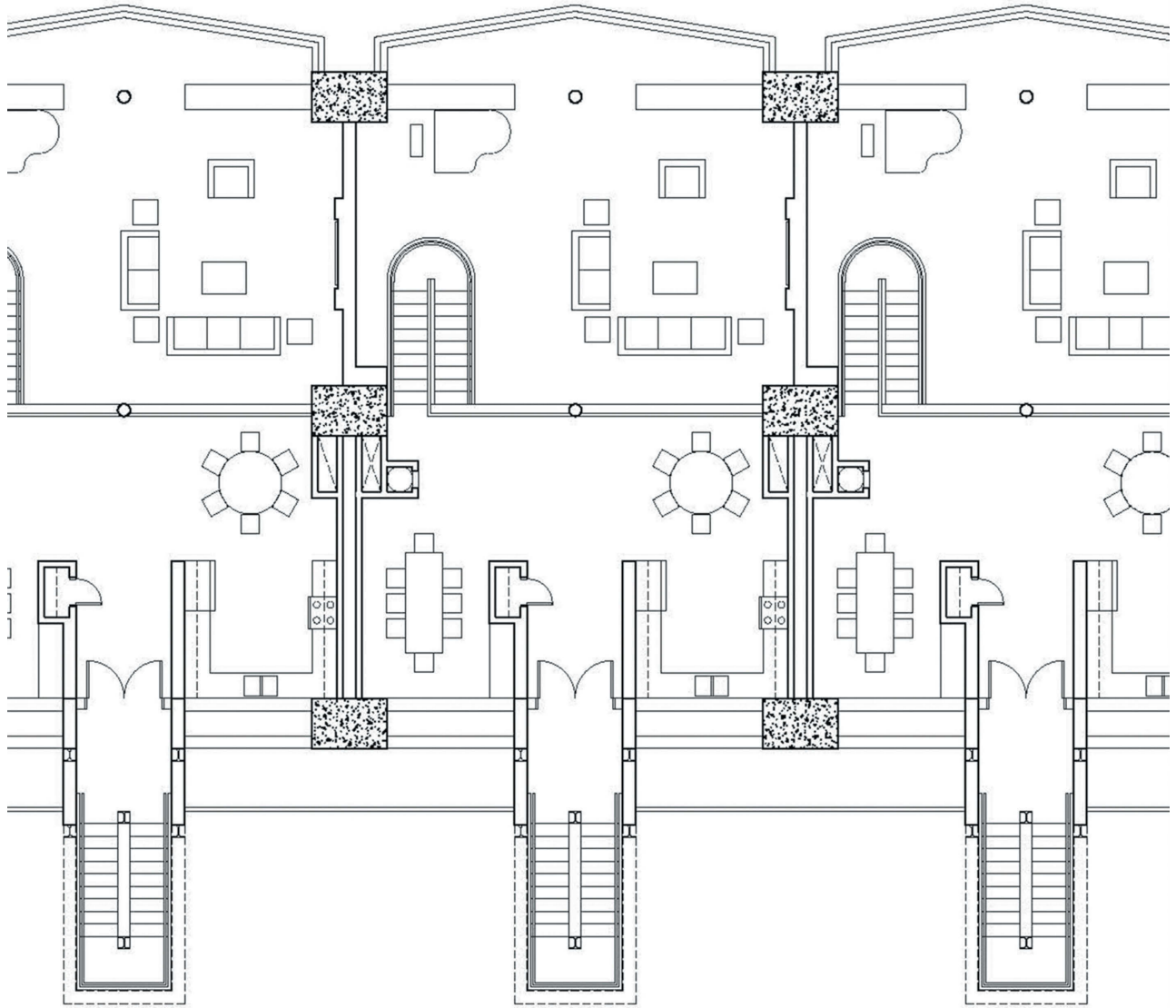
Three 30 ft deep vierendeel trusses were designed to span 300 ft across a ravine. At the top of the trusses is a park with green lawns and 10 trees spaced equally. The trusses have ten bays which house condominiums within. Ten stair towers rise over the edge centered on each bay. The stairs lead one below to the entrance of the apartments. There are a total of 20 apartments. Ten apartments are two story and ten are flats. At the end of the span, one reaches grand steps leading down through a tunnel to the edge. At the edge there is a 300 ft drop down to a beach. At this point one can see the whole 180 degree horizon where the sky meets the sea. The truss building uses both poured in place concrete and steel as the aesthetic and structure.



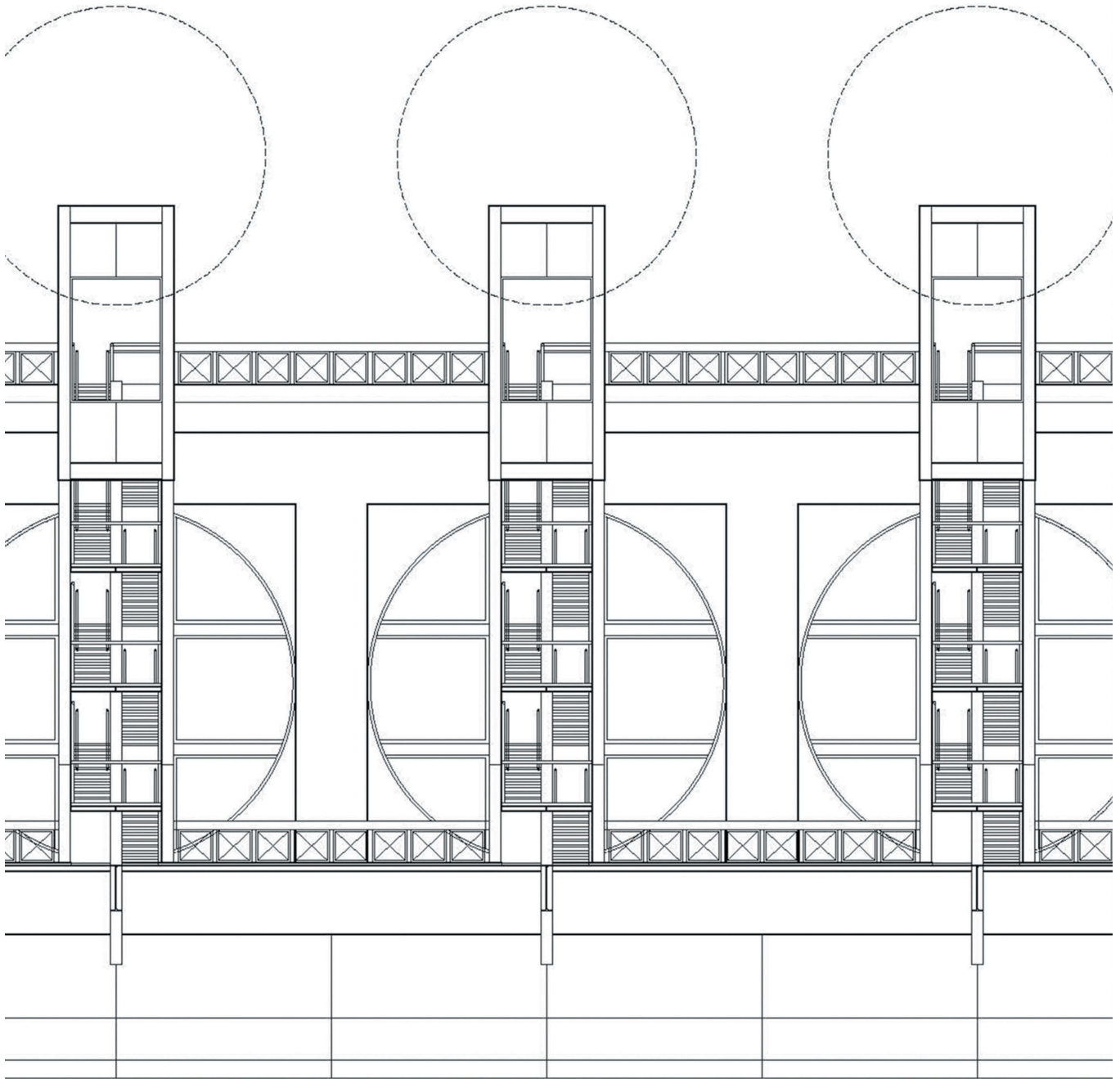
BRIDGE COMMUNITY
LONGITUDINAL SECTION/ NORTH ELEVATION



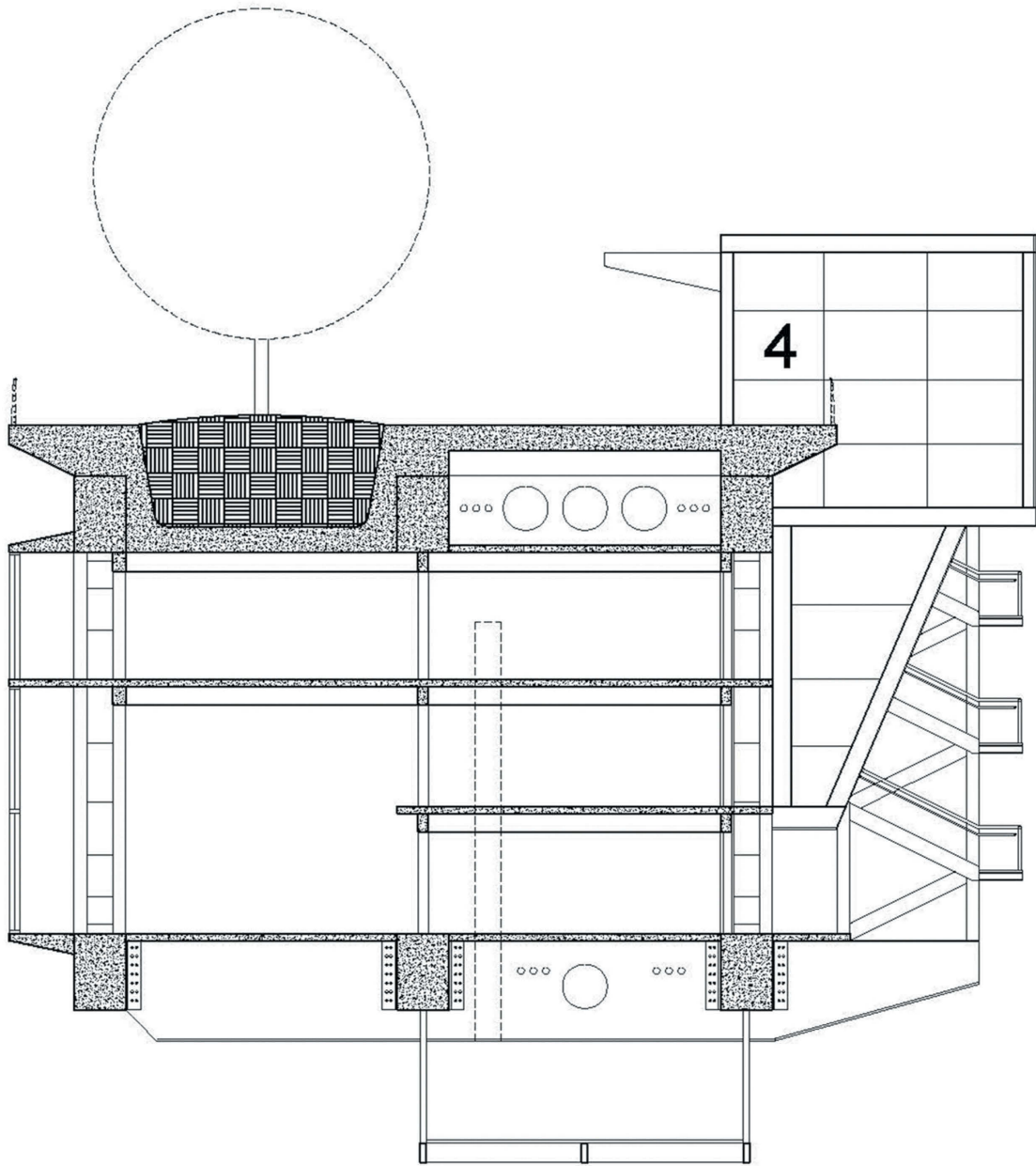
BRIDGE COMMUNITY
ROOFTOP PARK PLAN



BRIDGE COMMUNITY
PARTIAL FLOORPLAN



BRIDGE COMMUNITY
PARTIAL ELEVATION



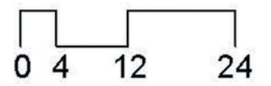
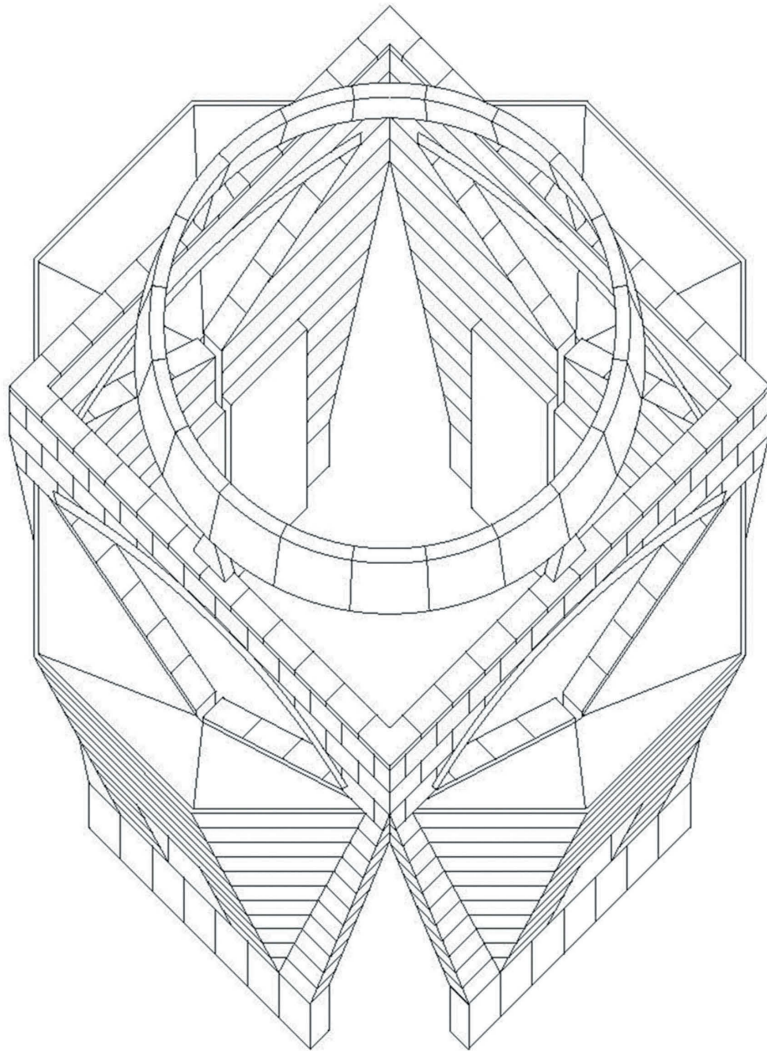
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BRIDGE COMMUNITY
CROSS SECTION

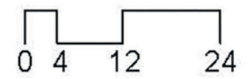
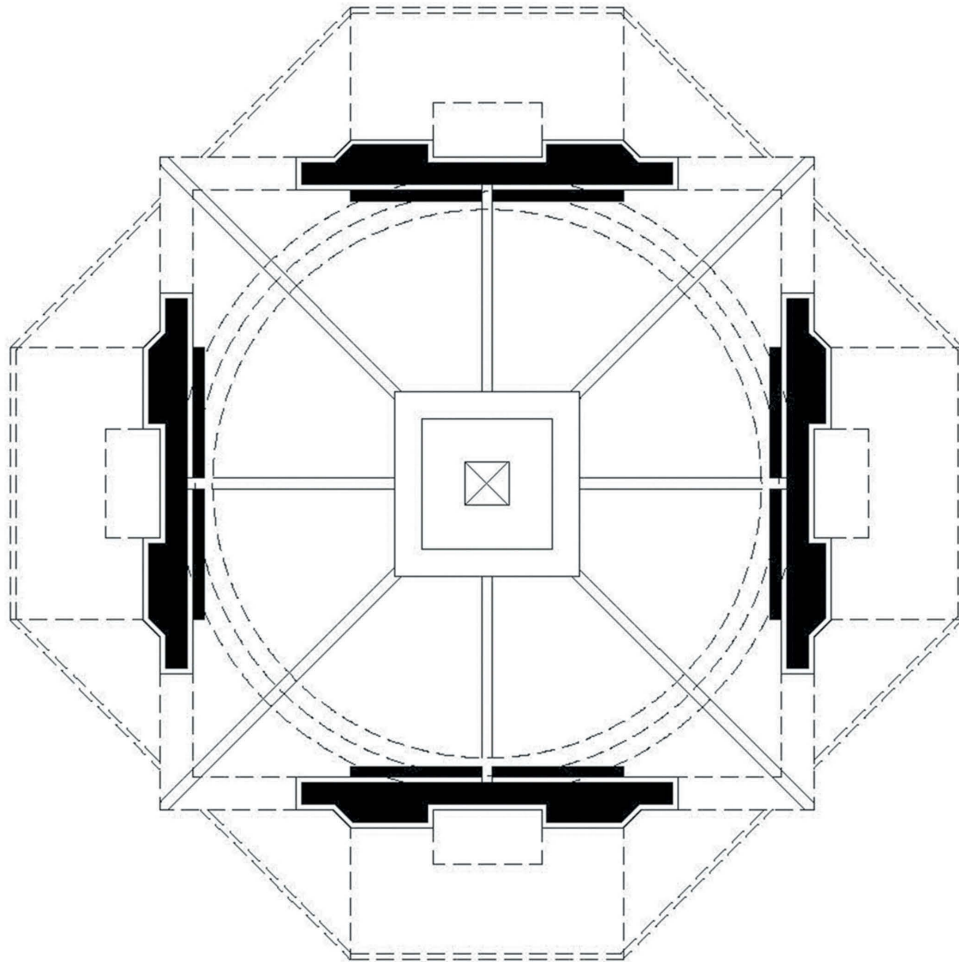
MEMORIALS

THE USA WORLD WAR II MEMORIAL

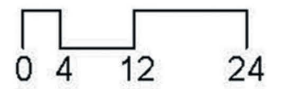
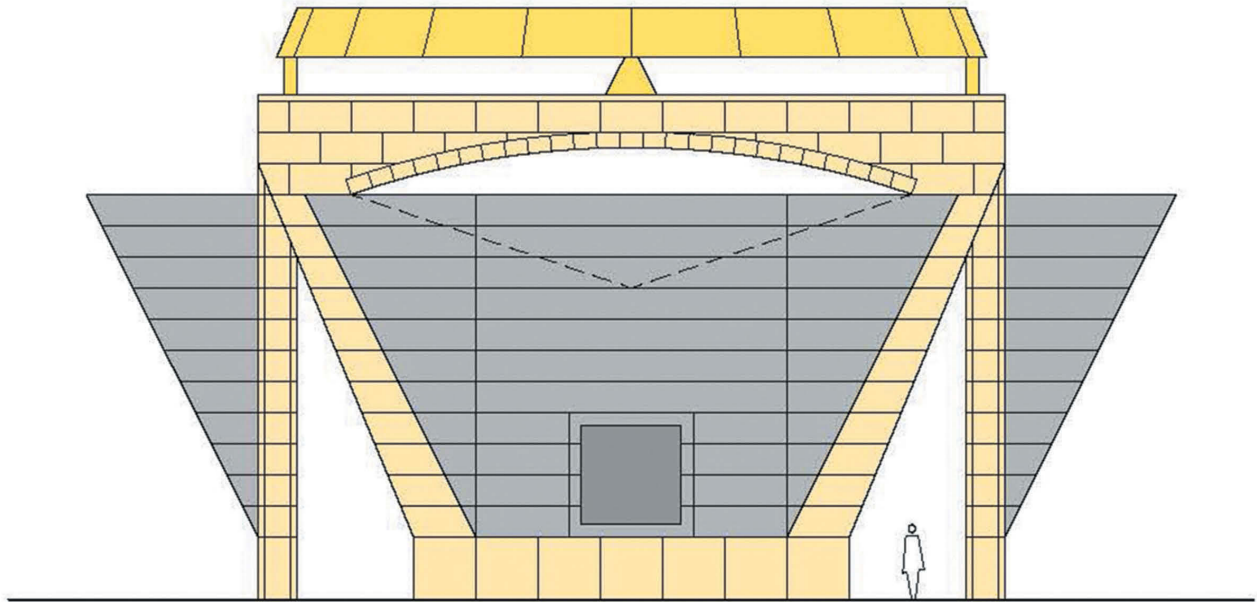
The World War II Memorial is to honor those who served the USA during WWII. The memorial is designed as a grand, solemn room housing eight monolithic granite walls which list the names of the fallen heroes. The interior walls are of stone with a grand arched window above to the sky. Above this arched window is a brass ring which spans 60 feet in diameter and is supported midway on the arch. The height of the room walls is 40 feet above the ground plane. A water feature falls through the arched windows, down a channel between the monolithic walls and runs down a trough at the ground which leads to the center of the room. A circular granite bench defines a water fountain which holds a brass pyramid at its center. Triangular entrance ways are at the corners of the room. Outside, are stainless steel walls which tilt forward & upward. The steel walls are attached to the stone walls at the four north, south, east, west locations and float five feet off the ground. These steel walls are symbolic of war ship materials/shapes and are banded horizontally. Midway along the steel walls are recesses to allow for a stone plaque commemorating each of the four American armed forces.



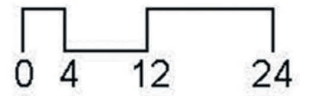
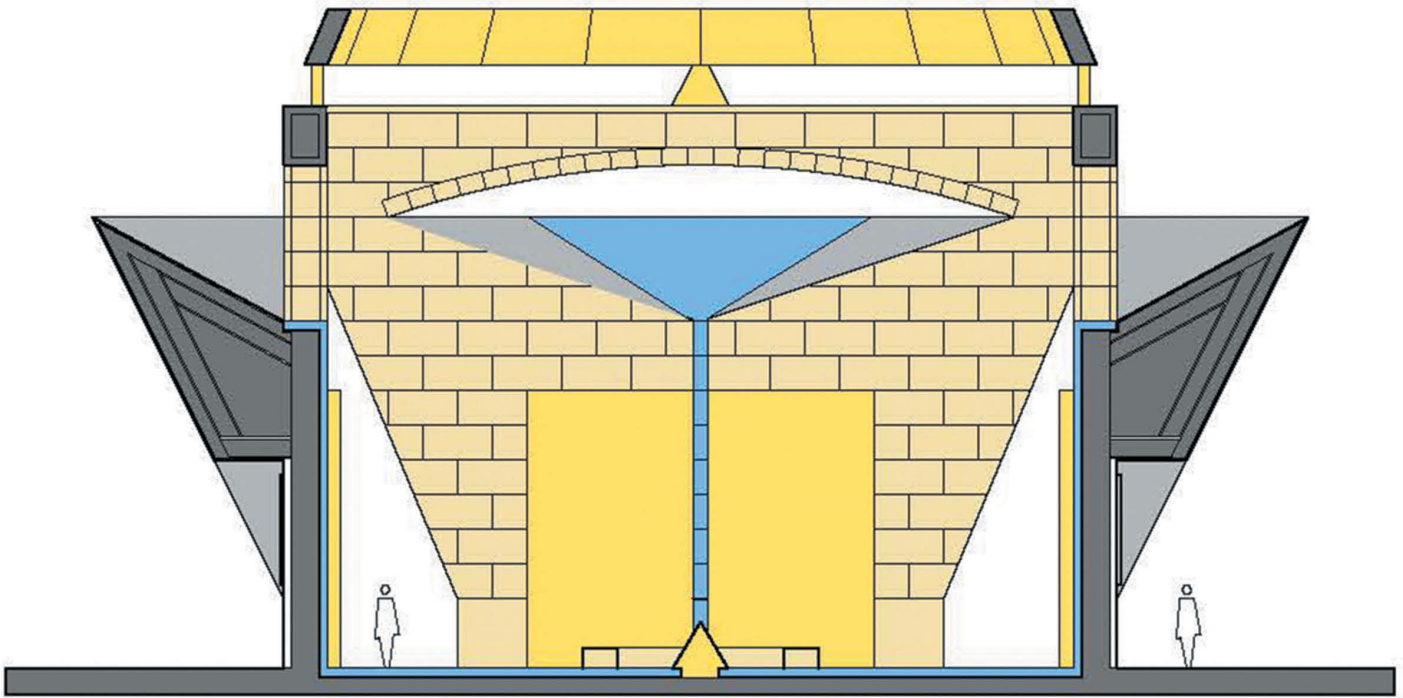
WORLD WAR II MEMORIAL
AXONOMETRIC
BY RUBEN TORRES



WORLD WAR II MEMORIAL
ENTRY FLOOR PLAN



WORLD WAR II MEMORIAL
ELEVATION
BY RUBEN TORRES



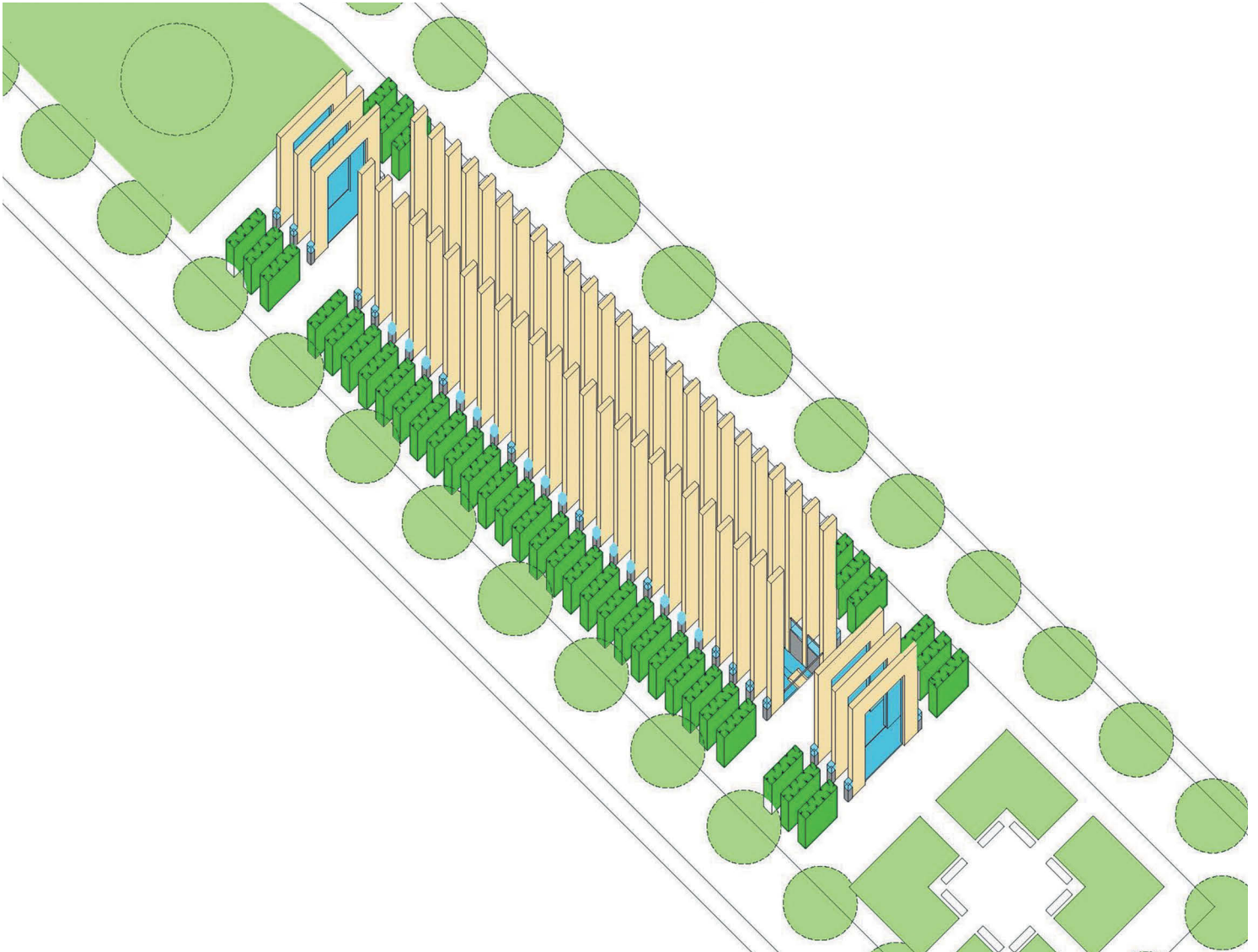
WORLD WAR II MEMORIAL
SECTION

THE BOSTON HOLOCAUST MEMORIAL

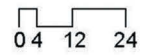
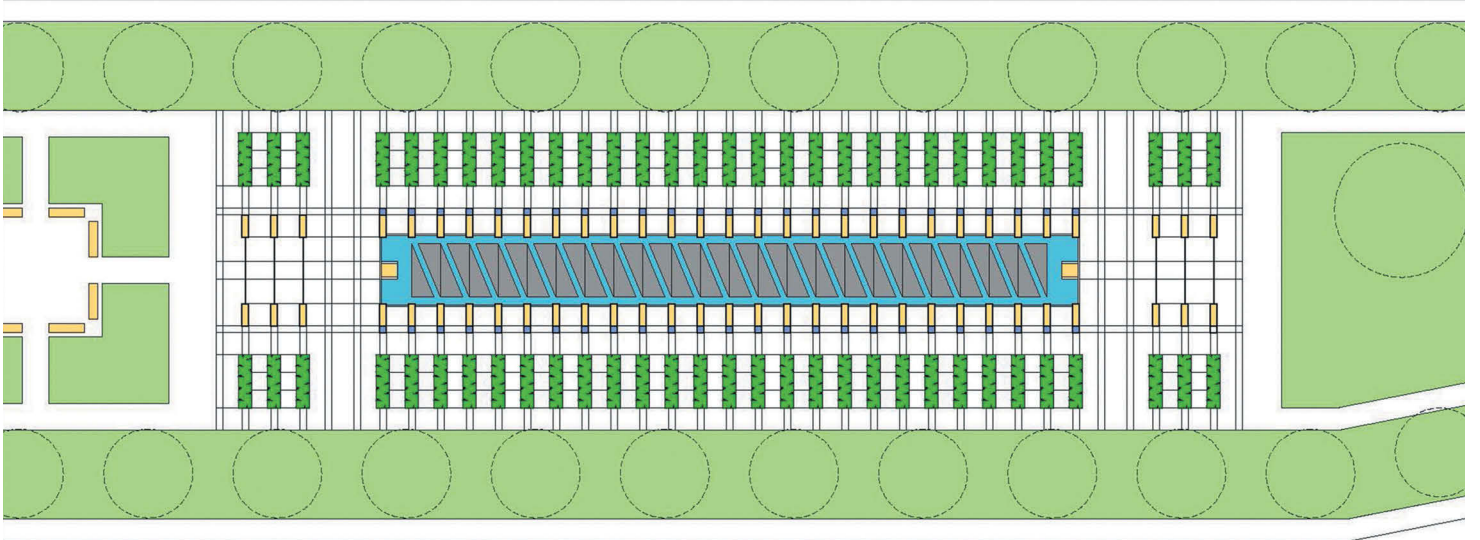
A void is cut out of the earth that is 15' wide by 156'-10" long by 15' deep. That void is a negative space that may not be entered. The void represents a cut in the earth that is taken away. Just like the 6 million Jews that have been maliciously taken away from this earth. One cannot understand the void. It is like "Thinking The Unthinkable". The space of the void is further defined by vertical piers that are 5 feet wide by 1'-6" thick by 35' tall. There are fifty piers in total (25 each side). The tall piers are spaced 6'-6" on center thus forming a 5' by 5' space between the piers. This 5 foot square is an individual viewing space where one may look into the void space. 3 foot high columns are connected to the piers to allow for placement of candles.

As one looks into the void, one sees across to other viewers standing alone in their space. One also sees the lower wall of the void space clad in tilted stainless steel panels. These panels reflect at oblique angles to give the effect of a mysterious glow. One then looks down into the bottom of the void and sees triangular sharp edged brown granite forms rising out of raging waters. The raging waters create "White Noise" to mask the noise of the cars driving nearby. Aligned with the piers, 5 feet away, are long hedges to also provide visual separation and noise protection.

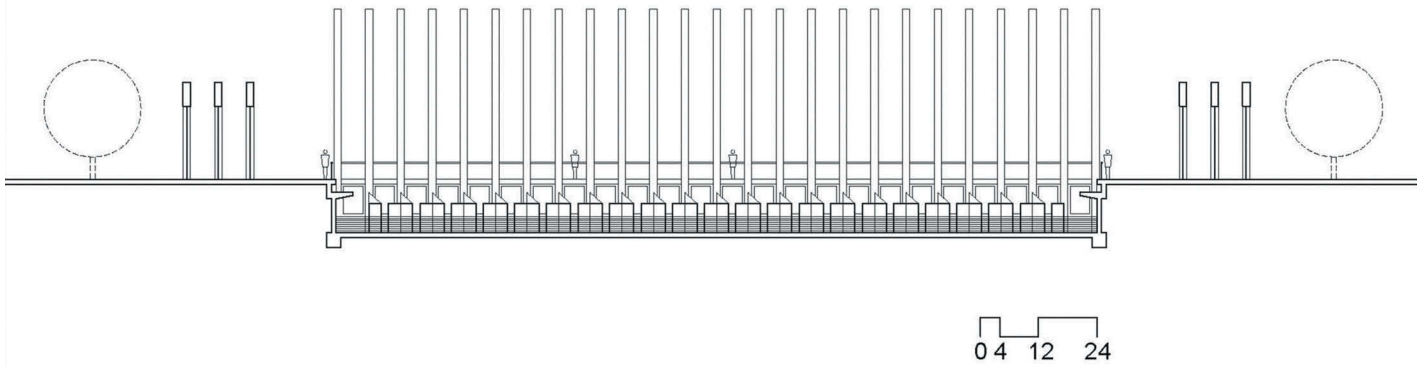
At the ends of the void are a 16'-6" viewing platform and water fountain. Six piers at 20' high are connected by translucent laminated glass to end the linear perspective view. Stones are provided to allow for the shattering of the laminated glass panes which shall continuously be replaced.



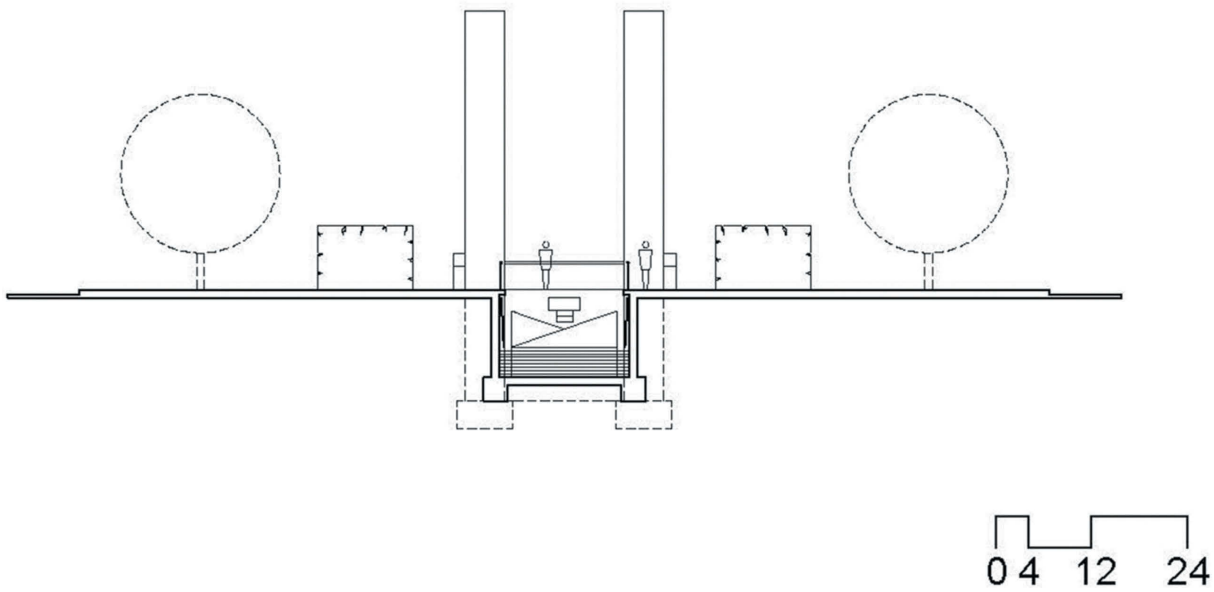
HOLOCAUST MEMORIAL
AXONOMETRIC VIEW
BY RUBENE DESIGNS



HOLOCAUST MEMORIAL
GROUND FLOOR PLAN
BY RUBENE DESIGNS



BOSTON HOLOCAUST MEMORIAL
LONGITUDINAL SECTION
BY RUBENE DESIGNS



BOSTON HOLOCAUST MEMORIAL
CROSS SECTION
BY RUBENE DESIGNS

MUSEUMS

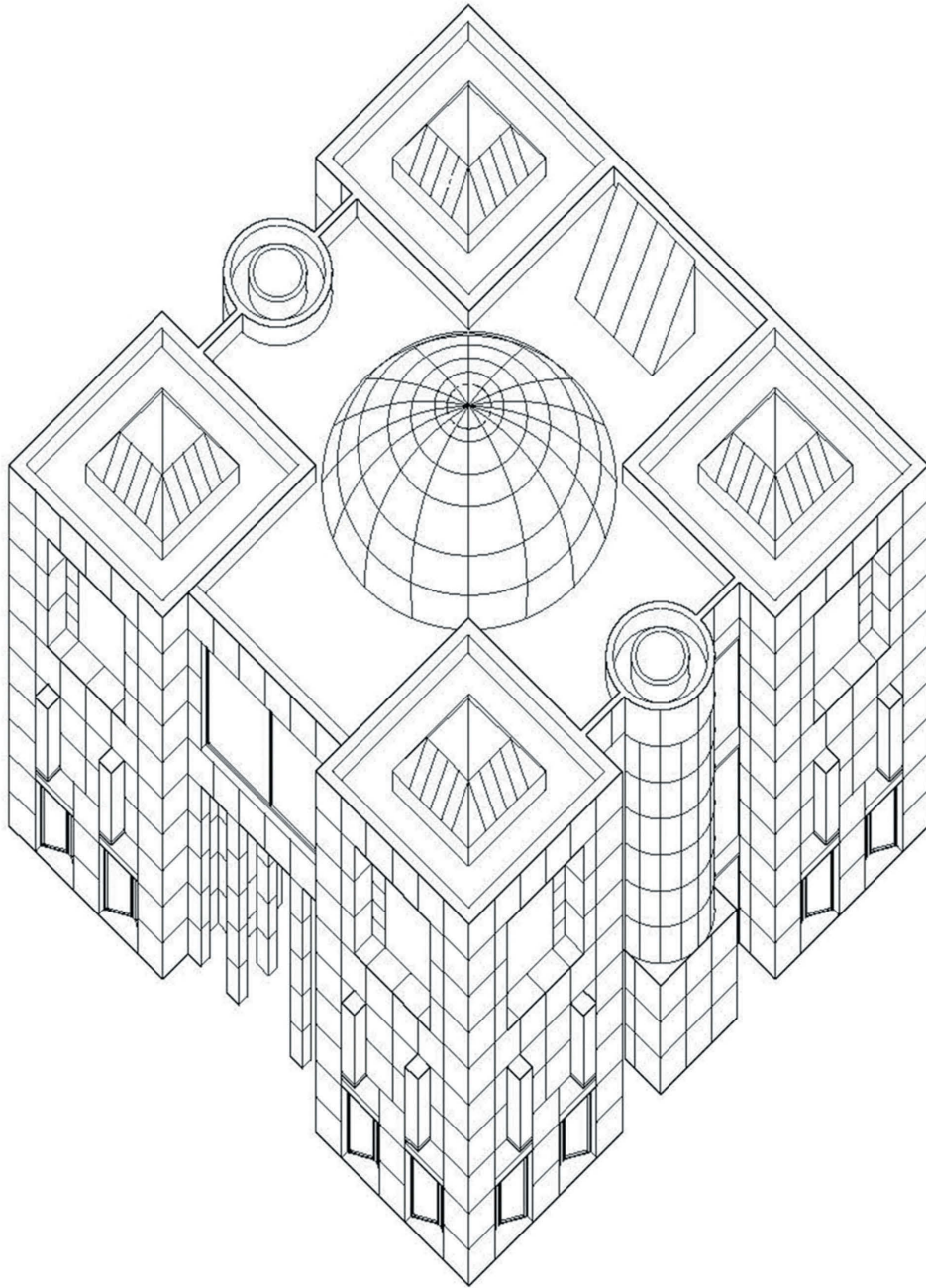
MUSEUM 1- THE MUSEUM TO THE SPHERE

The Sphere is the purest form known to man. It is a Platonic Form spoken of by Plato. Each point on the sphere surface is equidistant from the center point. The Sun and the Moon are two great spheres that have been with us since the beginning of time. Man has pondered these forms throughout the ages. During the Enlightenment Period, two great architects have used the sphere form in their building designs; C.N.Ledoux and Boullée. Both architects have explored the use of the Platonic Forms in juxtaposition to each other.

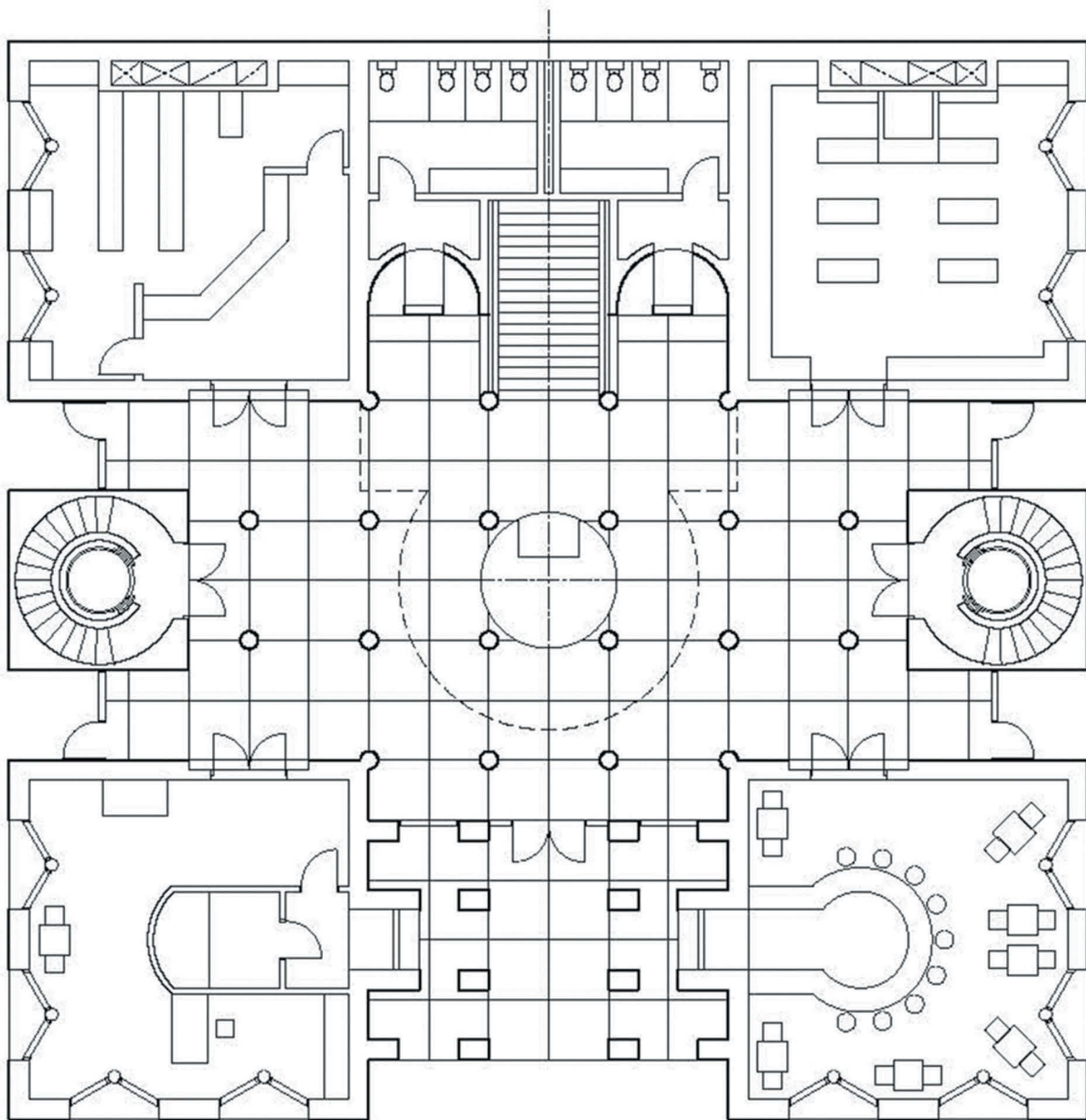
The Sphere museum consists of a 90 ft x 90 ft. square plan with a height of 60 ft. A 50 ft. diameter sphere is suspended within the cube at a distance of 8ft. above the first floor. At the entry level, one enters a field of columns and then is surprised by the compression of the sphere bottom protruding from the ceiling. Continuing on axis, one arrives at a grand stair leading to the second floor. Perpendicular to the main axis, and on each side, are two helix stairs wrapped about circular elevators. One must rise to the second floor or third floor to enter the sphere.

The first floor houses bathrooms, a coat check room, a museum shop, a café and the curator's suite. On the second floor are four exhibit rooms (28'x28') at each corner of the building and a bridge across the lower portion of the sphere. On the third floor are four exhibit rooms (28'x28') with grand skylights each and a bridge across the center of the sphere.

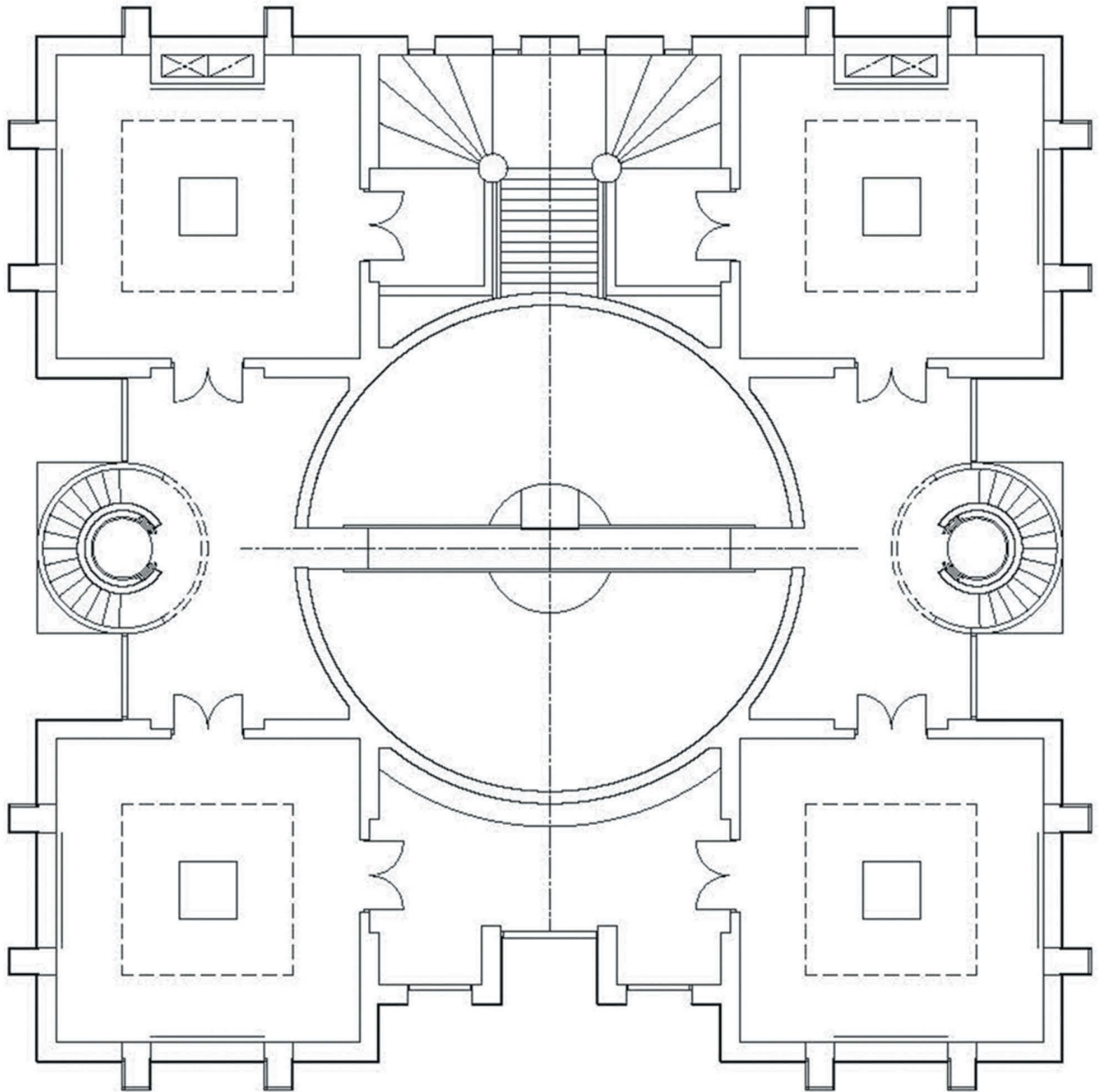
The exterior of the building is made of white marble with coordinated veins. Each marble panel is 5ft by 5ft and is held in place by brass bolts at the corners.



THE MUSEUM TO THE SPHERE
AXONOMETRIC VIEW



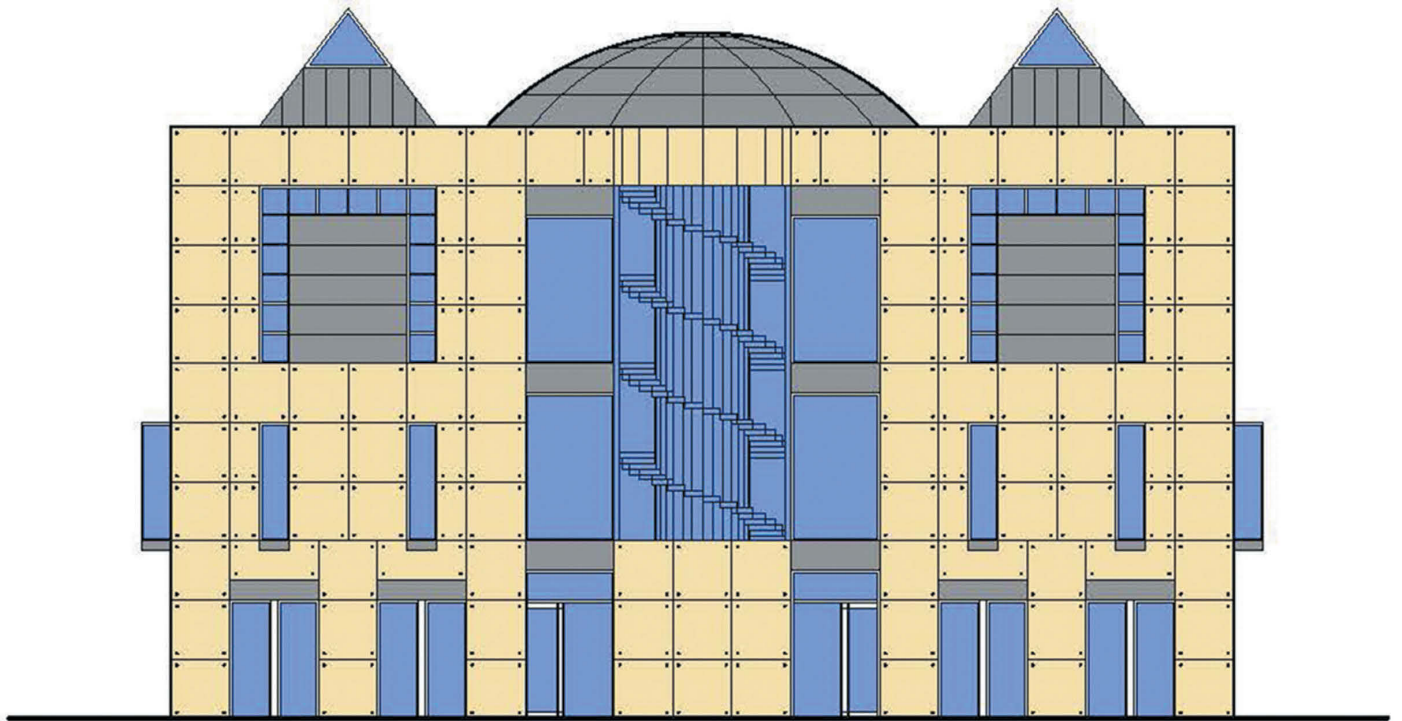
THE MUSEUM TO THE SPHERE
ENTRANCE LEVEL FLOORPLAN



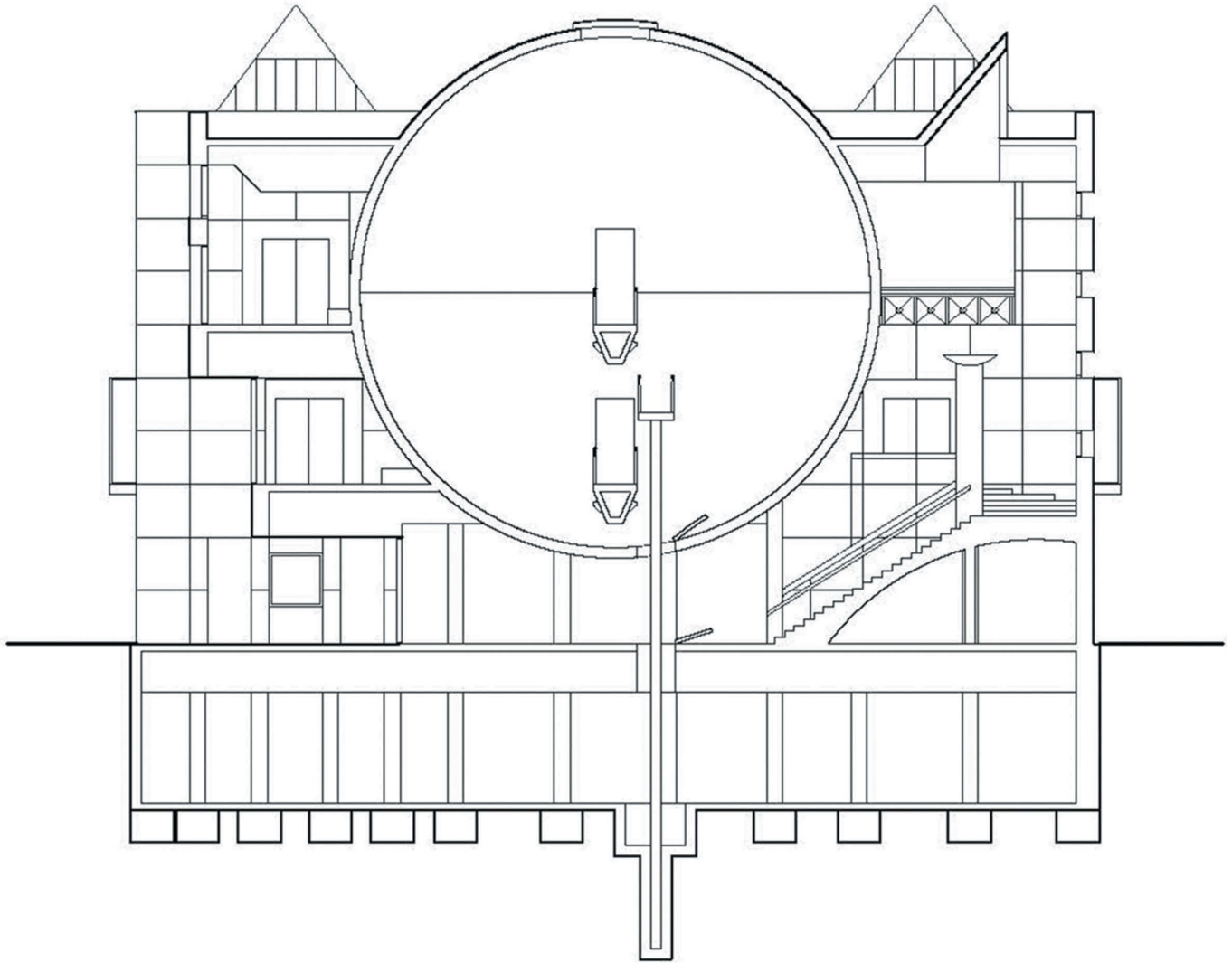
THE MUSEUM TO THE SPHERE
SECOND LEVEL FLOORPLAN



THE MUSEUM TO THE SPHERE
NORTH ELEVATION



THE MUSEUM TO THE SPHERE
EAST/WEST ELEVATION



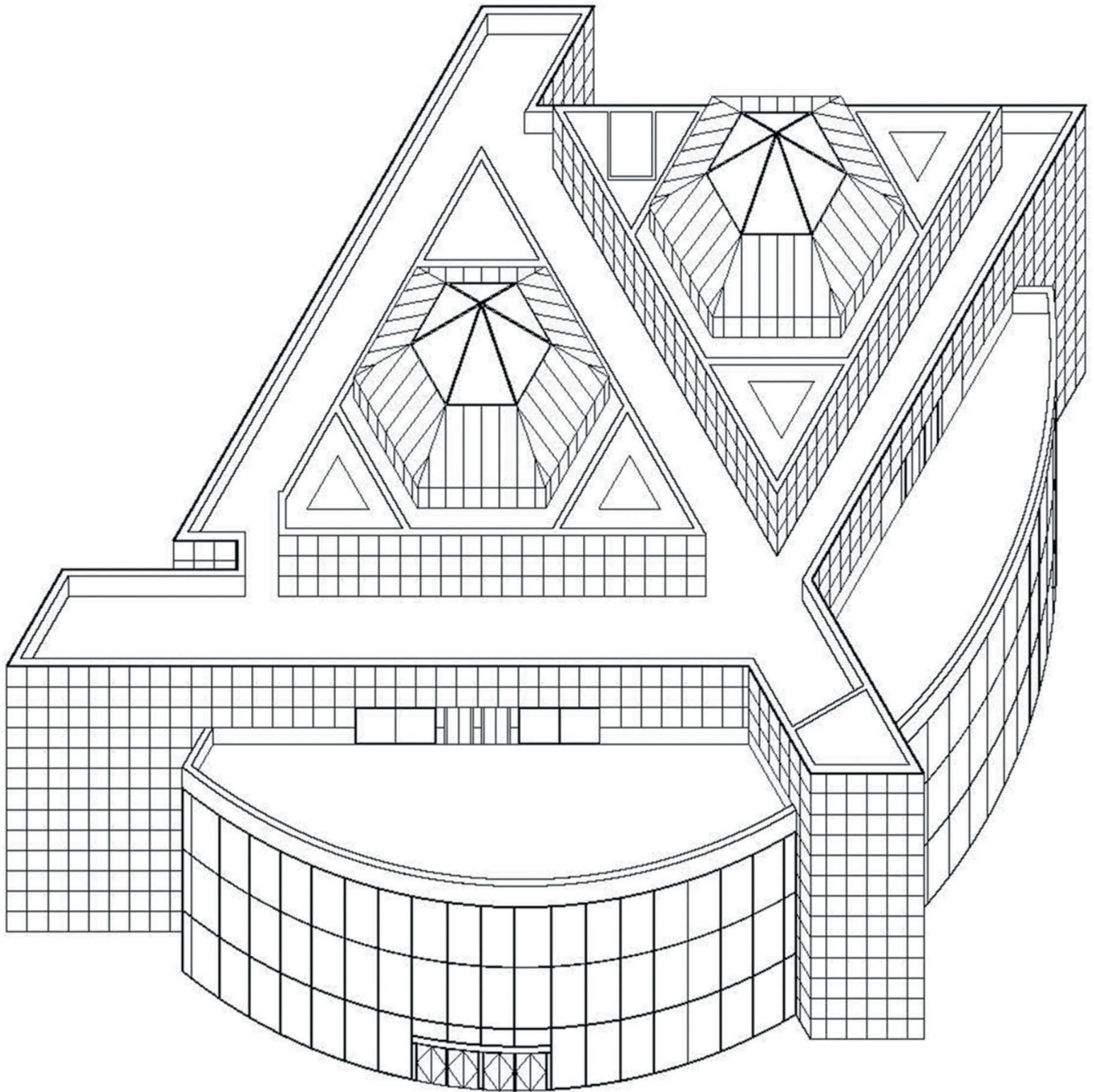
THE MUSEUM TO THE SPHERE
SECTION LOOKING WEST

MUSEUM 3- THE TWIN HEXAGONS- A MUSEUM

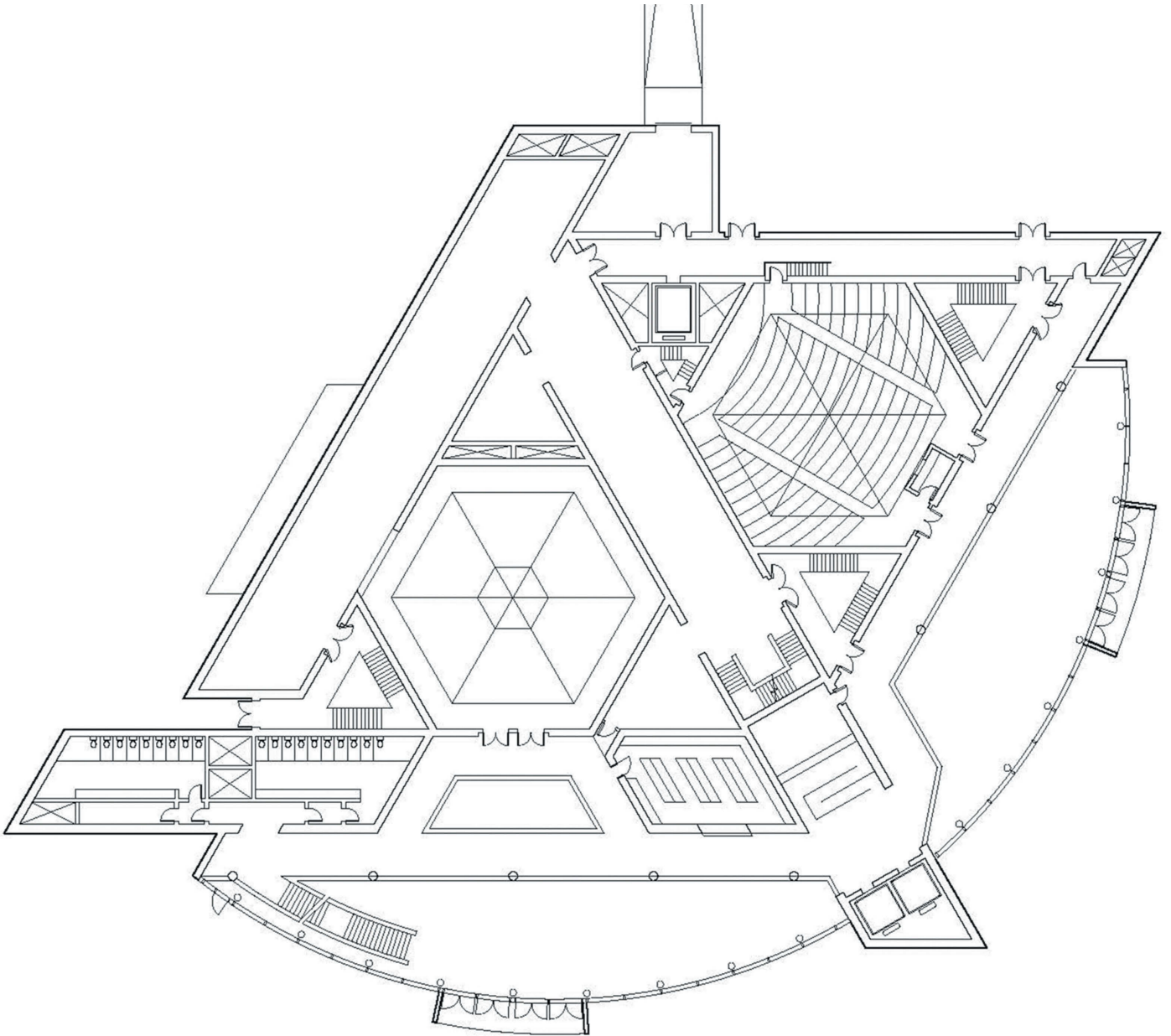
Twin triangles, twin peaks and twin hexagons: a museum. Twin hexagonal exhibit rooms create a duality of form for the museum. Triangular stairways and elevator shafts are created at the corners. The 135ft by 20ft long linear exhibit rooms form large triangles and act as an armature surrounding the hexagonal rooms on each floor. A 3-story long curvilinear glass wall unites the building form at the front elevation. The glass wall is bisected mid-way. The museum is 4-story with mechanical at the basement. Area ways allow for fresh air intake.

At the first floor, a 60ft hexagonal gallery and hexagonal auditorium are formed. They are two story. Also, on the first floor, are a Ticket Room, Coat Check, Bathrooms and a double atria lobby. Balcony seating exists on the second floor. On the third floor are linear gallery rooms forming a triangle. On the fourth floor, exist twin main gallery hexagonal rooms with grand skylights above. Also on the fourth floor are twin terraces overlooking the city. The twin peaks of the skylights are perceivable from the exterior view. Again, these are surrounded by triangulated linear exhibit rooms.

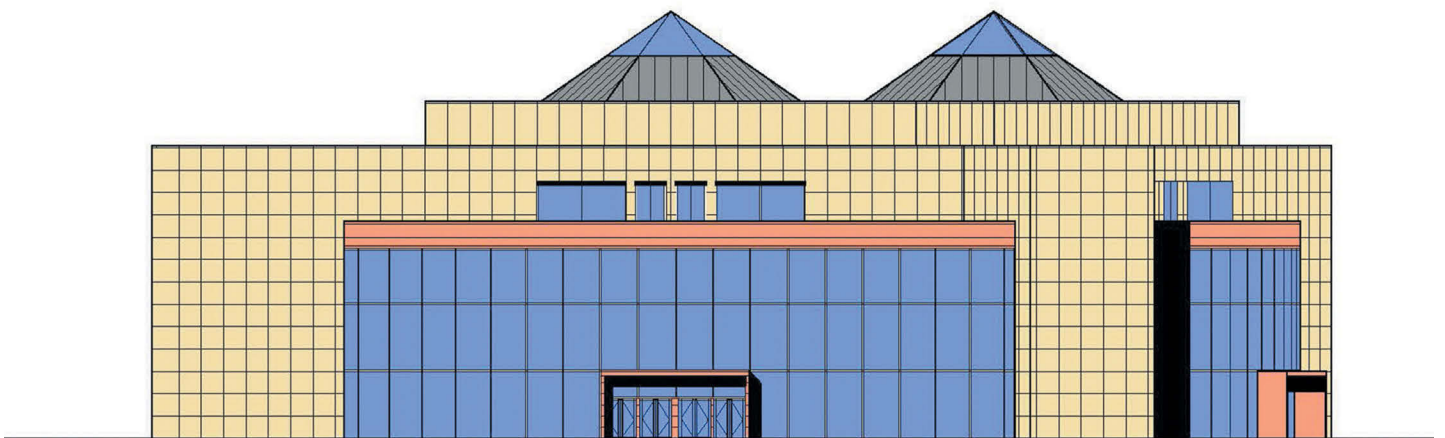
The exterior wall of the building is made of structural concrete with white marble and coordinated veins. Each marble panel is 5ft by 5ft and is held in place by concealed anchors at the corners. The white twin peaked building glows in the sunlight.



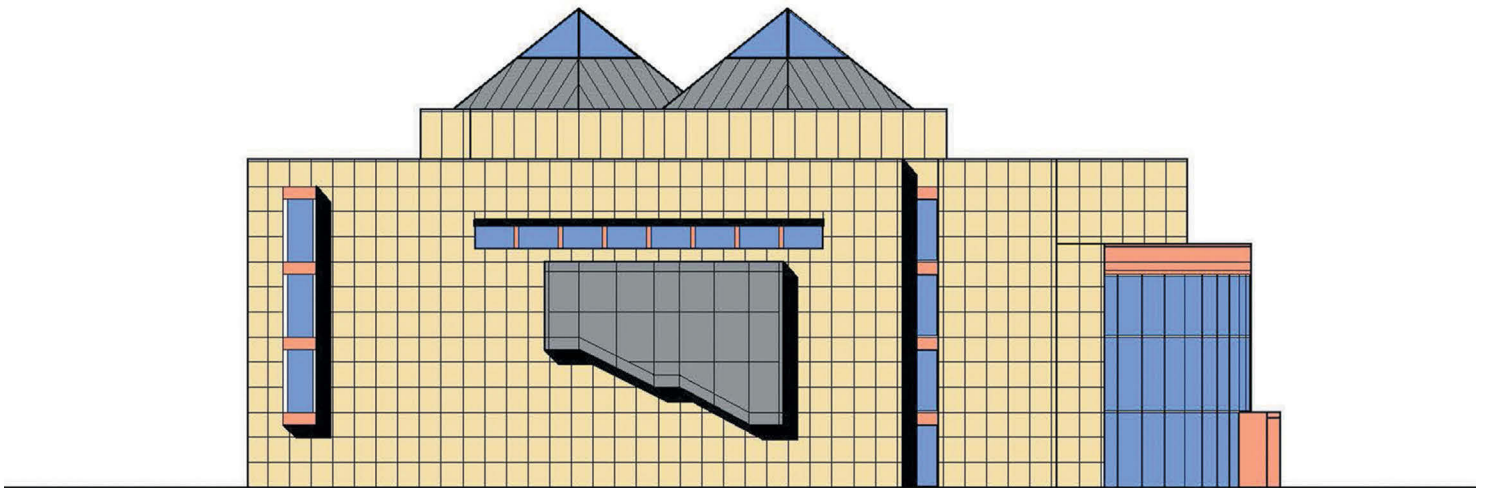
TWIN HEXAGONS- AN ART MUSEUM
AXONOMETRIC VIEW
BY RUBEN TORRES



TWIN HEXAGONS- AN ART MUSEUM
FIRST LEVEL FLOORPLAN
BY RUBEN TORRES



TWIN HEXAGONS- AN ART MUSEUM
NORTH ELEVATION

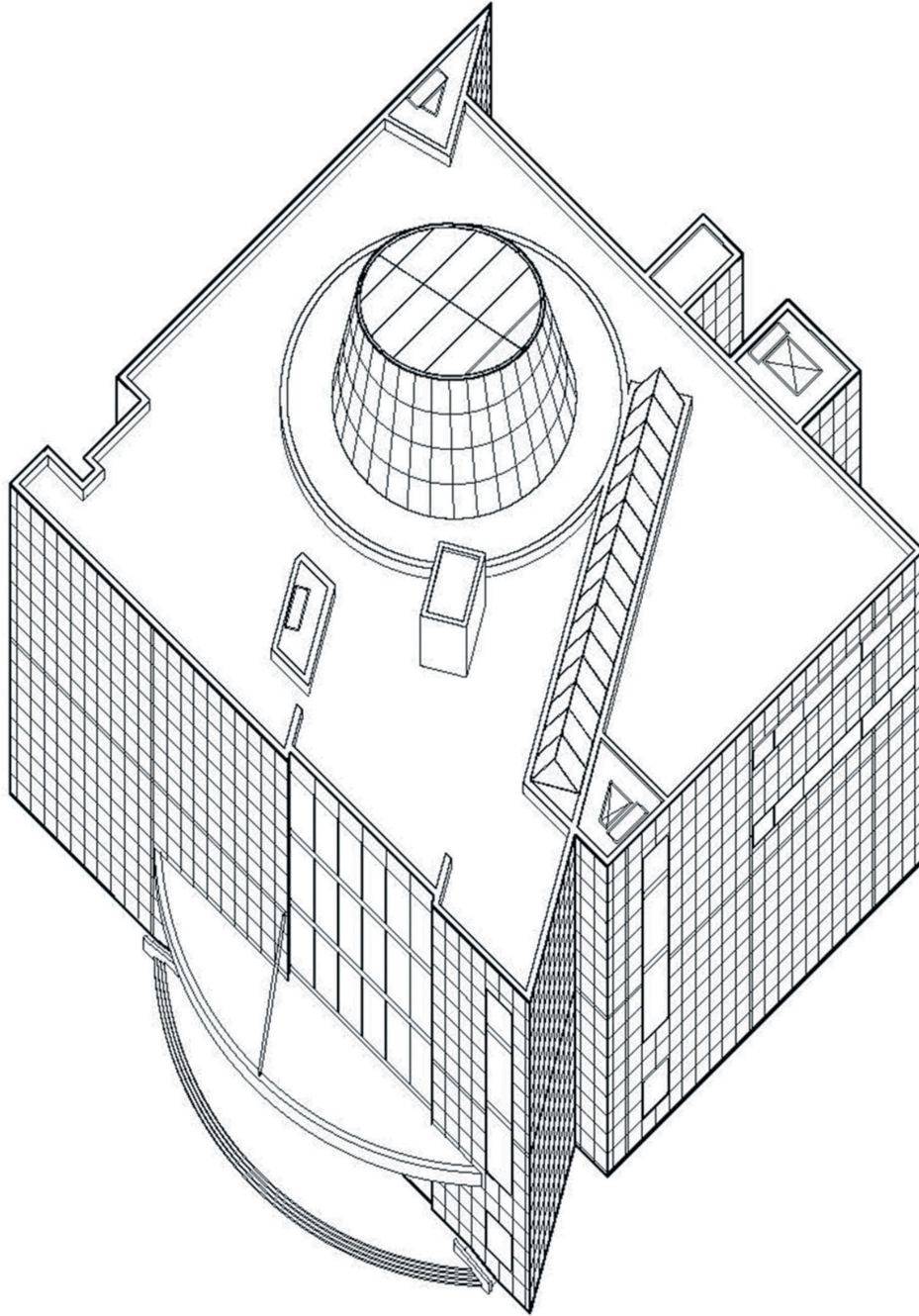


TWIN HEXAGONS- AN ART MUSEUM
EAST ELEVATION

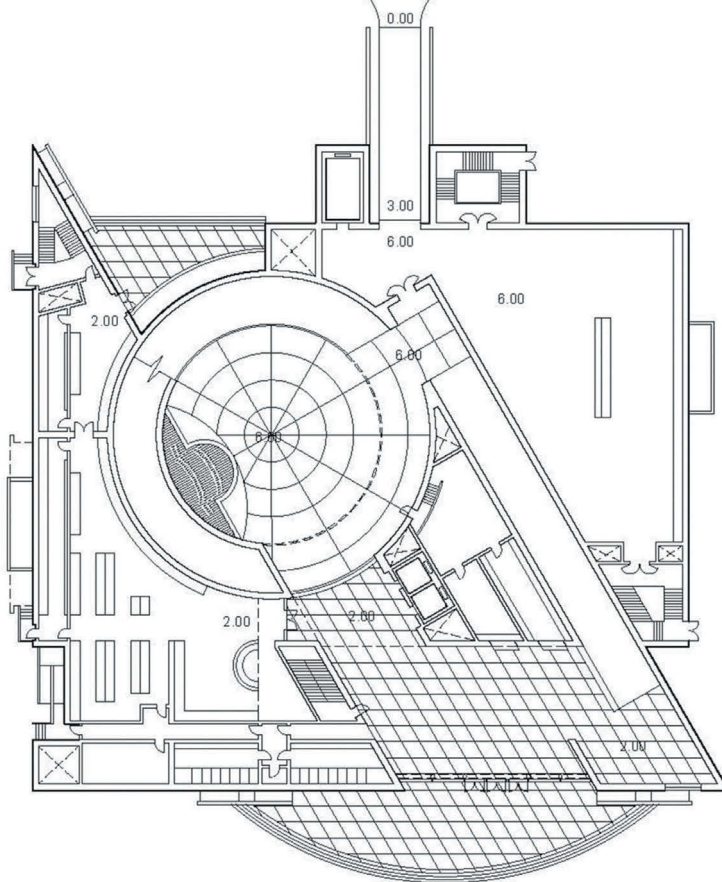
MUSEUM 4- THE SPIRAL II

One rises up four steps to be under the curved exterior canopy. Three double doors allow one to enter the museum lobby. In front of you are the elevators, ticket booth and coat check. The lobby is four stories. To the right is a 5% ramp rising 4 feet and angled tangent to the circular grand gallery room. The grand gallery room is 100 feet in diameter. A 15 foot wide ramp spirals upward 6 stories along the perimeter wall at a 5% slope. The 5% slope is comfortable for wheelchairs. Paintings are hung along the perimeter wall as one rises. Side gallery rooms are provided at every other floor to house special collections. At the top of the grand circular gallery is a 69 foot diameter by 30 foot high truncated cone shaped ceiling with skylight above. Once at the top, a ramp leads one tangentially to an upper lobby where gala events are held.

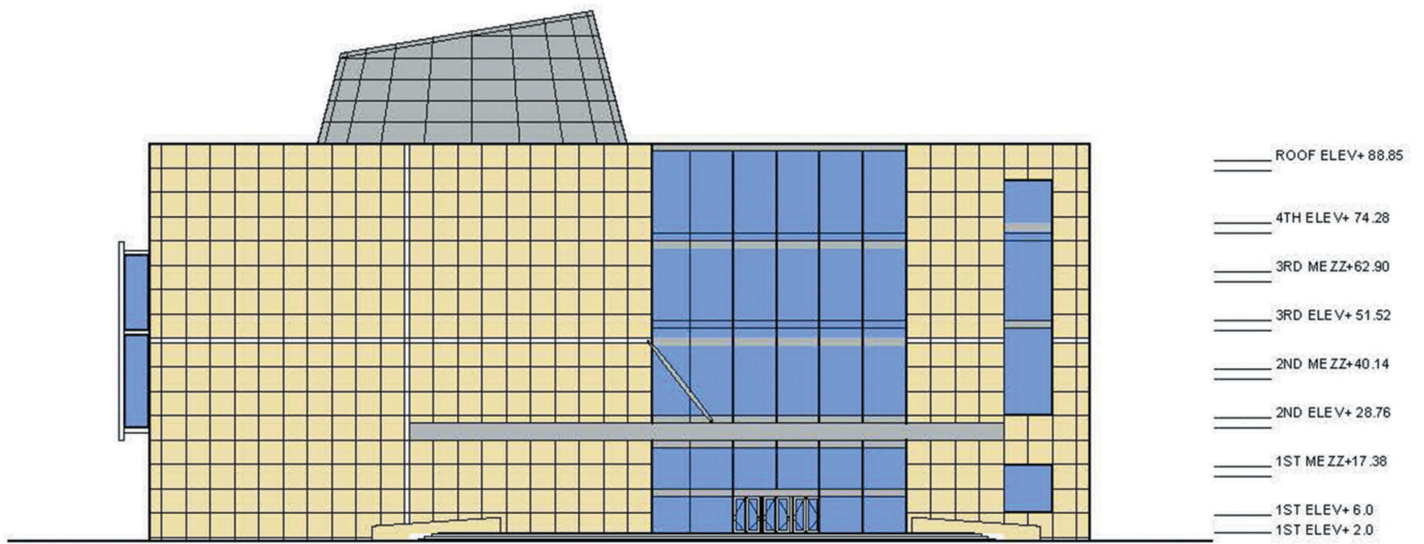
The exterior wall of the museum is made of structural concrete finished with 3" thick white marble panels. Each marble panel is 5ft by 5ft and is held in place by exposed brass anchors at the corners. The interior finish of the walls are made both stone and white plaster. The museum design is unique in design although the spiral ramp is inspired by the great Guggenheim Museum in NYC.



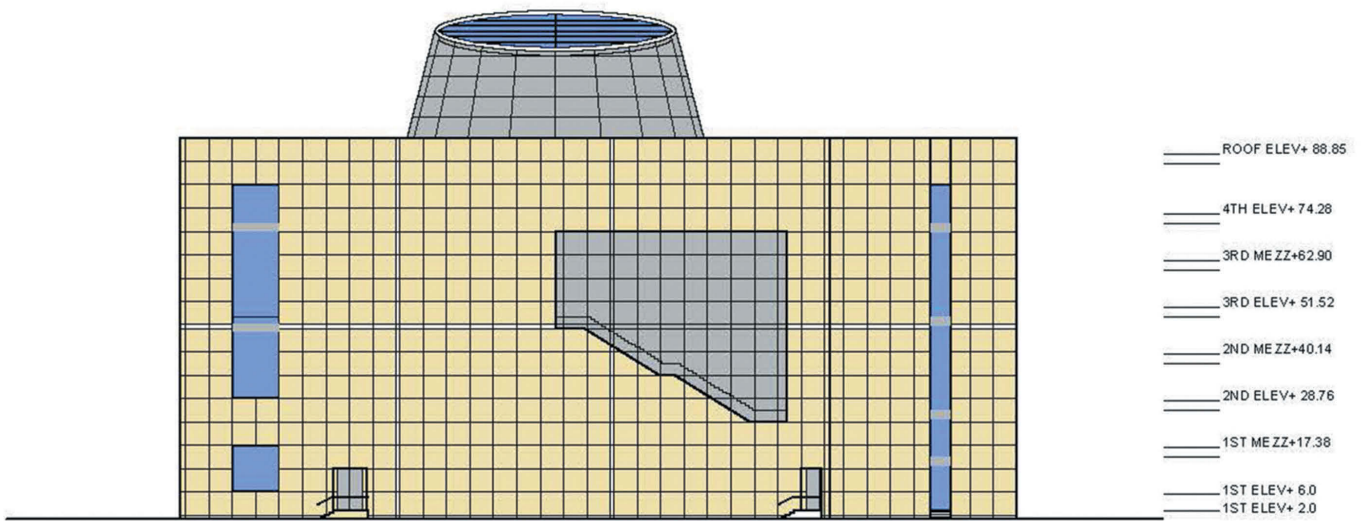
SPIRAL MUSEUM II
AXONOMETRIC



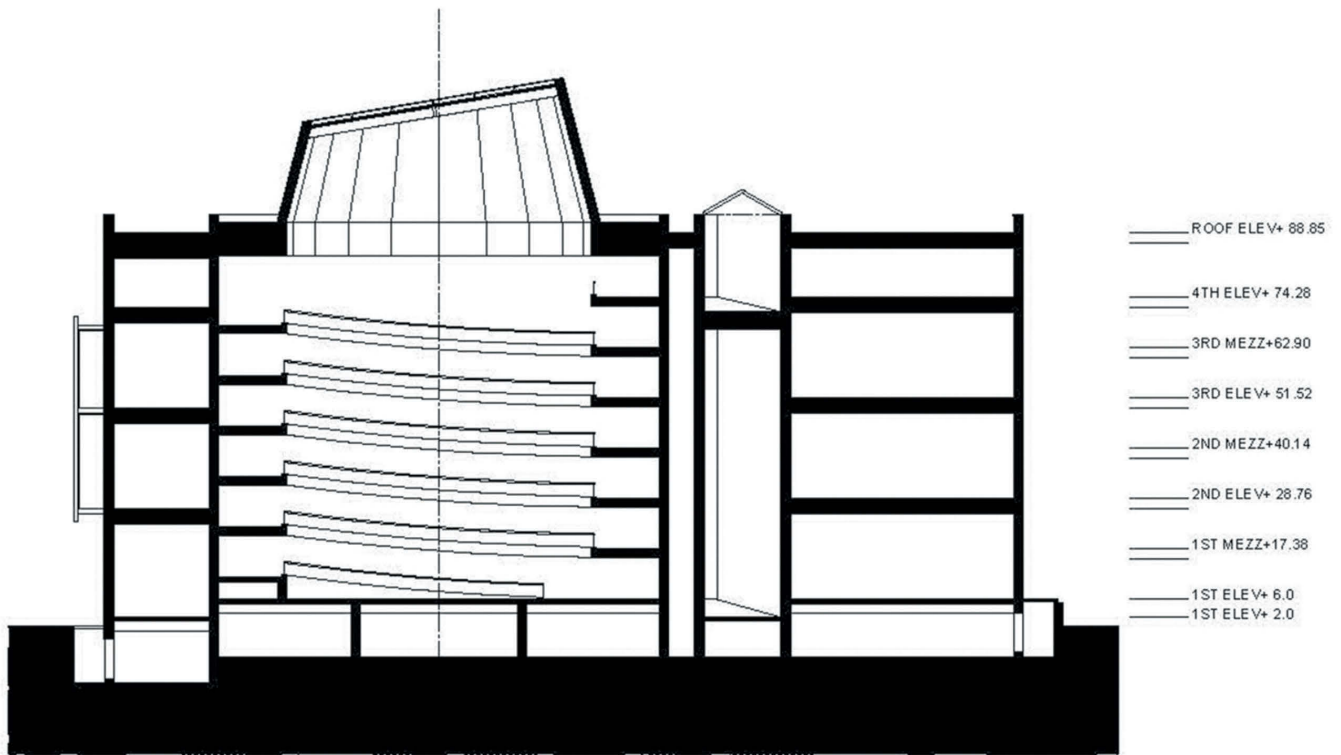
**SPIRAL MUSEUM II
FIRST LEVEL FLOORPLAN
BY RUBEN TORRES**



SPIRAL MUSEUM II
SOUTH ELEVATION
BY RUBEN TORRES



SPIRAL MUSEUM II
WEST ELEVATION
BY RUBEN TORRES



SPIRAL MUSEUM II
LONGITUDINAL SECTION
BY RUBEN TORRES

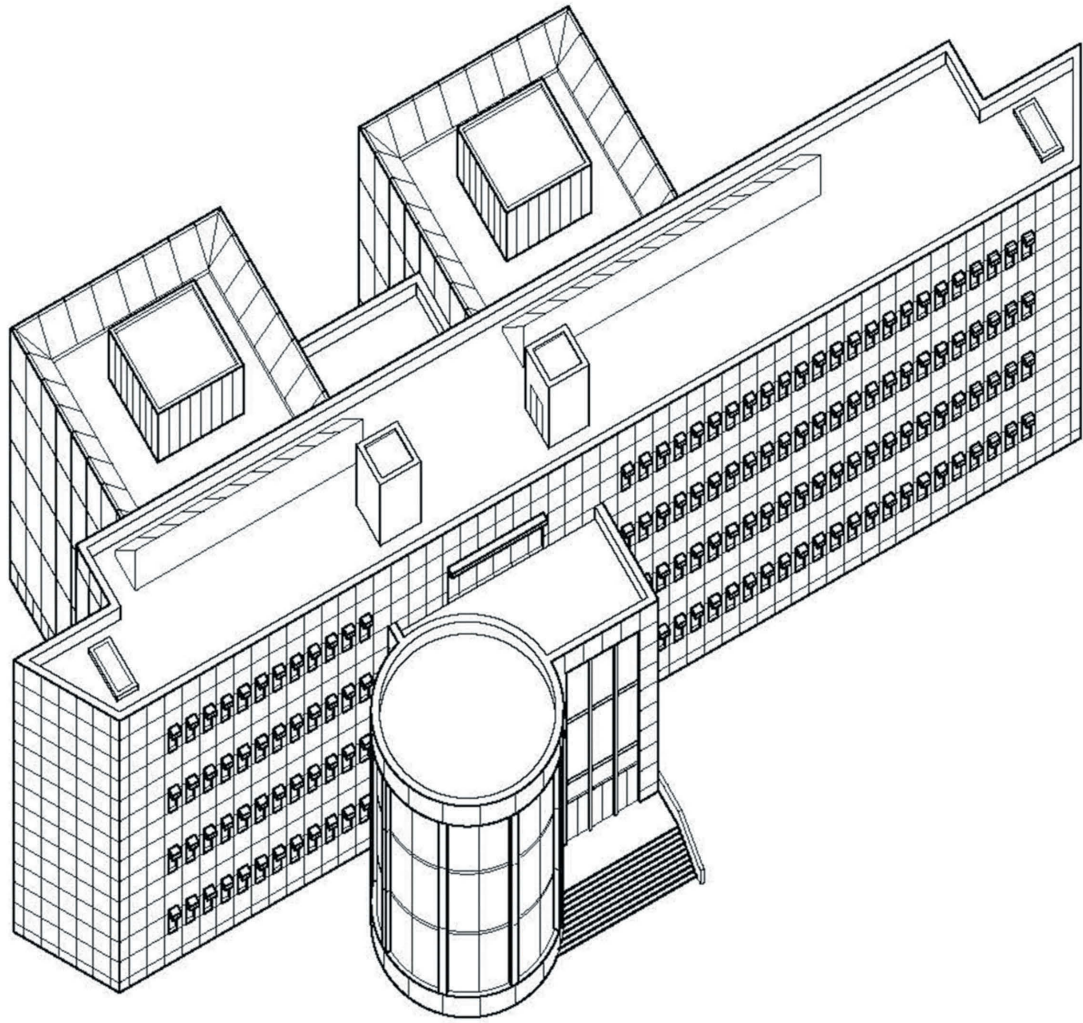
LIBRARIES

LIBRARY 1- THE TWIN CUBES

The juxtaposition of twin glass cube volumes (60'x60'x60') separated by a three story Grand Stair, a linear stacks-bar (276'x43'x68'), a Rotunda and a rectangular entry volume form the new Library. Adjacent to the Rotunda, one enters the (2-story) rectangular lobby (with two elevators), then penetrates the Stacks Bar and approaches a Grand Split Stair leading one to either of two glass cube shaped Reading Rooms. On the first floor of the cubes are the Children's Library and the Rare Books collection respectively. The Rotunda on the first floor houses the Main Front Desk and two offices. Above, the Rotunda houses offices.

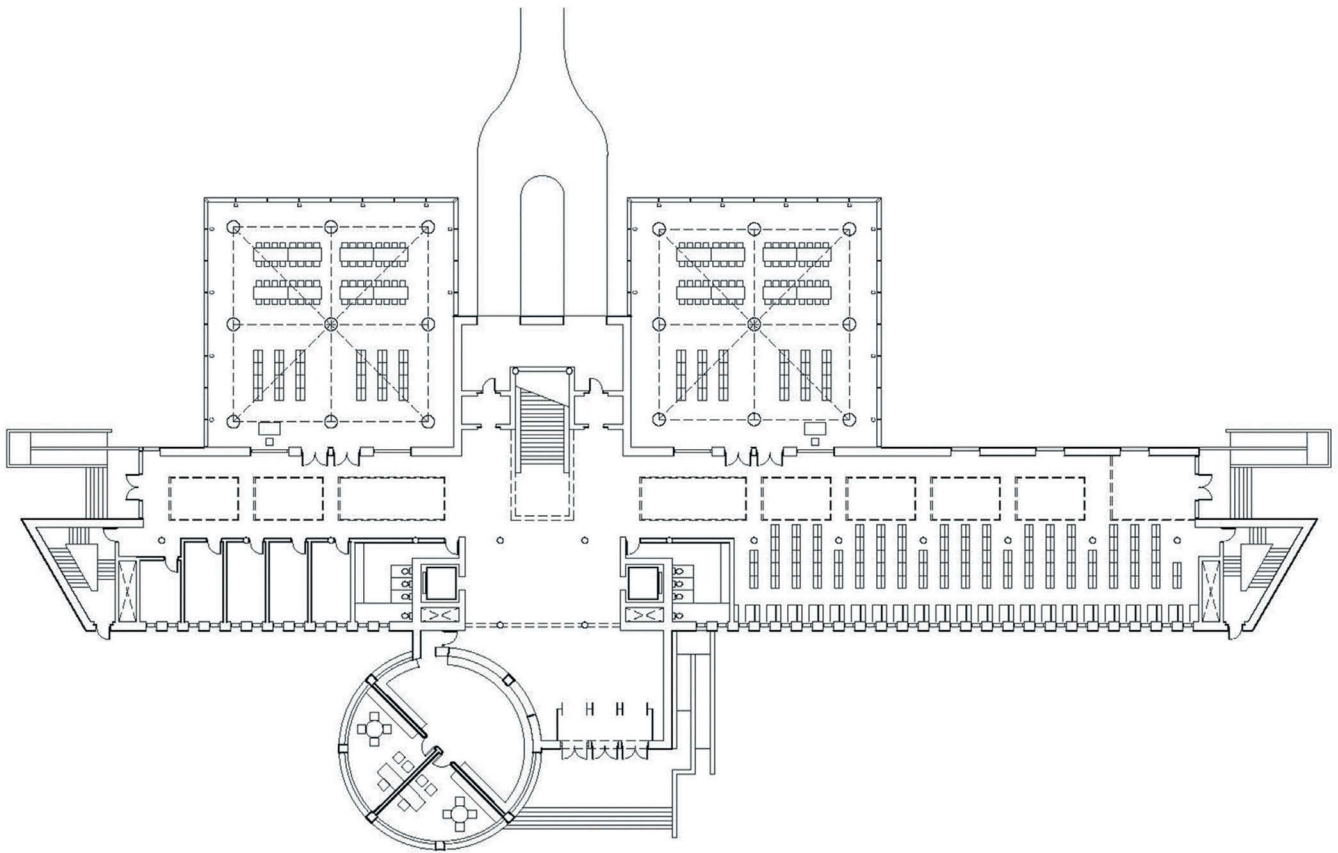
At the Stacks Bar are bridges under skylights leading one through the stacks culminating at carol spaces by the windows of the front façade. The third floor is similar and also houses Books Sorting/Binding. On the fourth floor are stacks, Carol spaces and terraces which are provided with staff supervision only. An auditorium is provided in the Basement.

The exterior wall of the building is made of either glass curtain wall or marble over structural concrete. The opaque walls have an exterior finish of white marble with coordinated veins. Each marble panel is 5ft by 5ft and is held in place by concealed anchors at the corners.



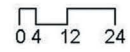
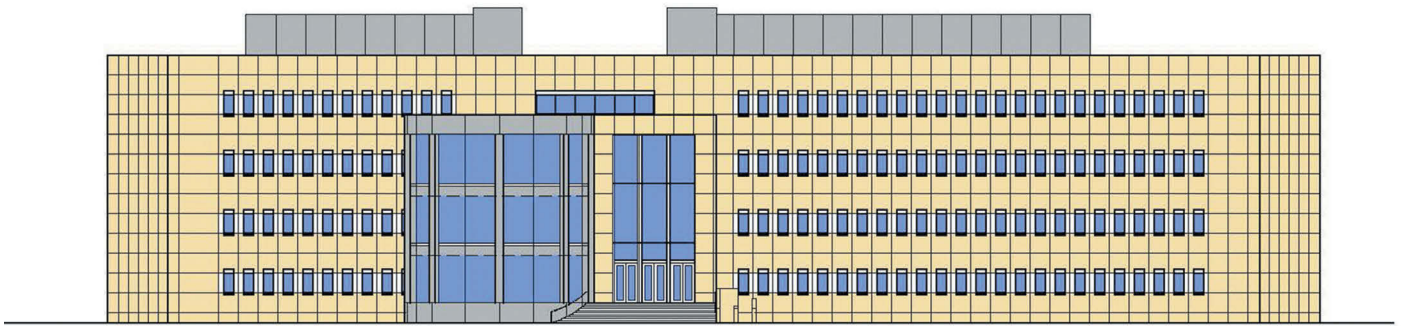
0 4 12 24

LIBRARY- TWIN GLASS CUBES
AXONOMETRIC

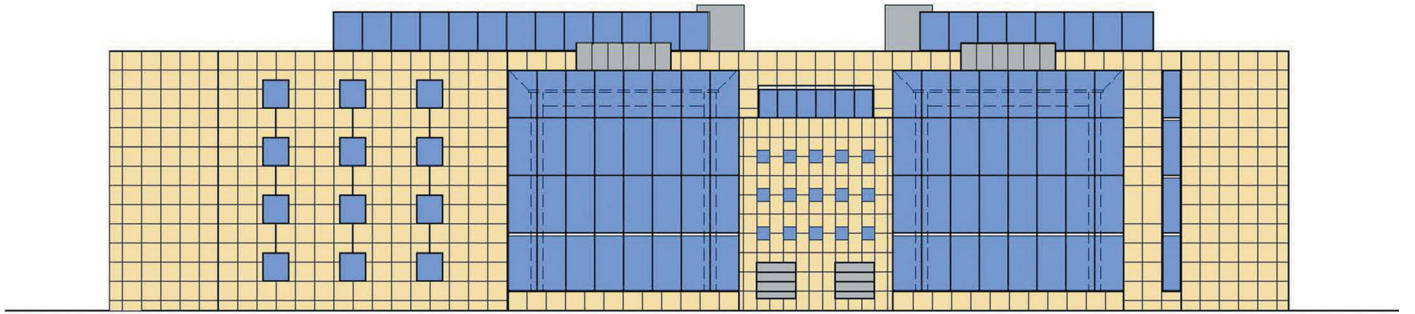


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LIBRARY- TWIN GLASS CUBES
FIRST LEVEL FLOORPLAN



LIBRARY- TWIN GLASS CUBES
SOUTH ELEVATION



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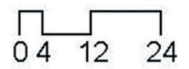
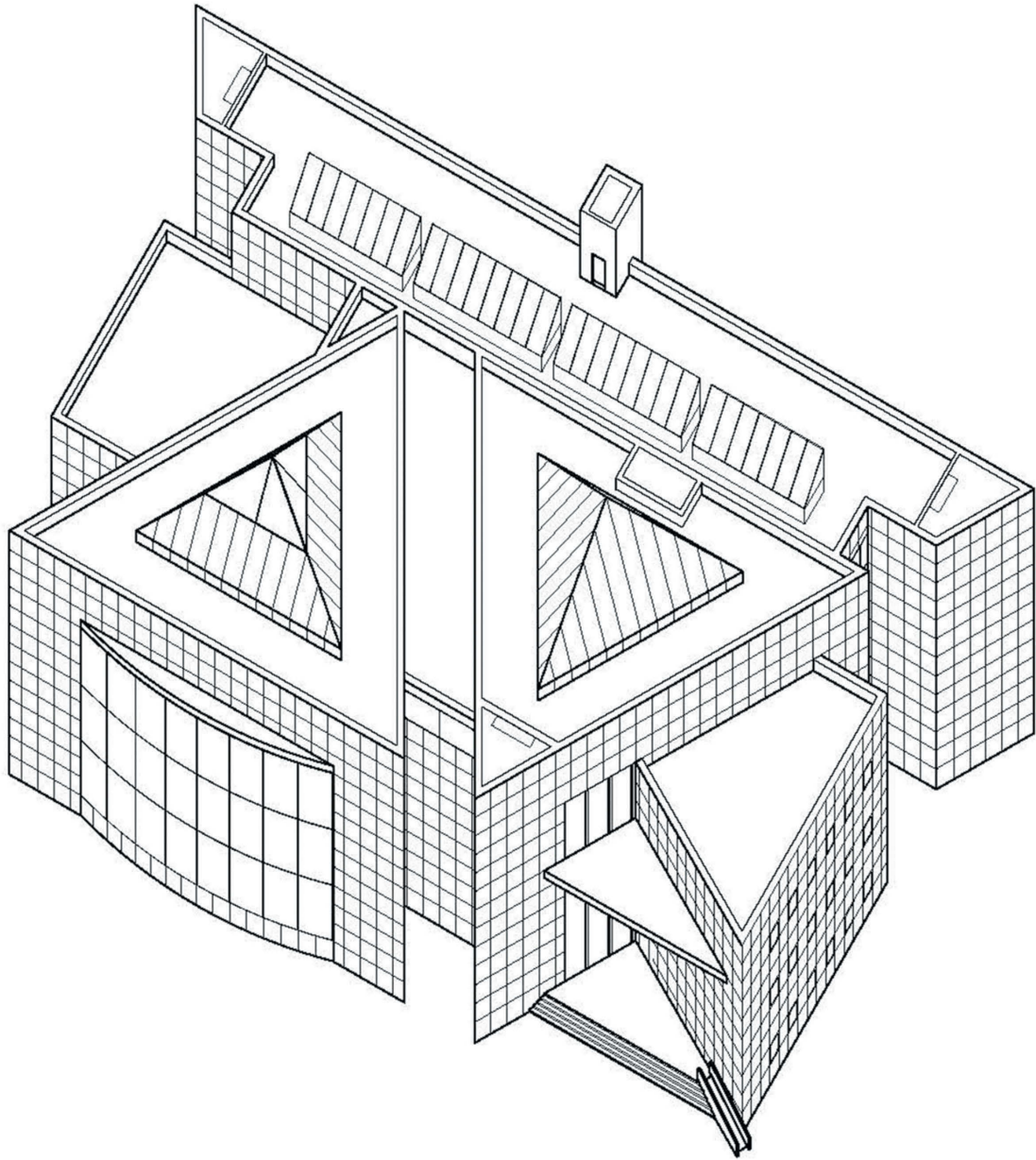
LIBRARY- TWIN GLASS CUBES
NORTH ELEVATION

LIBRARY 2- THE TWIN TRIANGLES

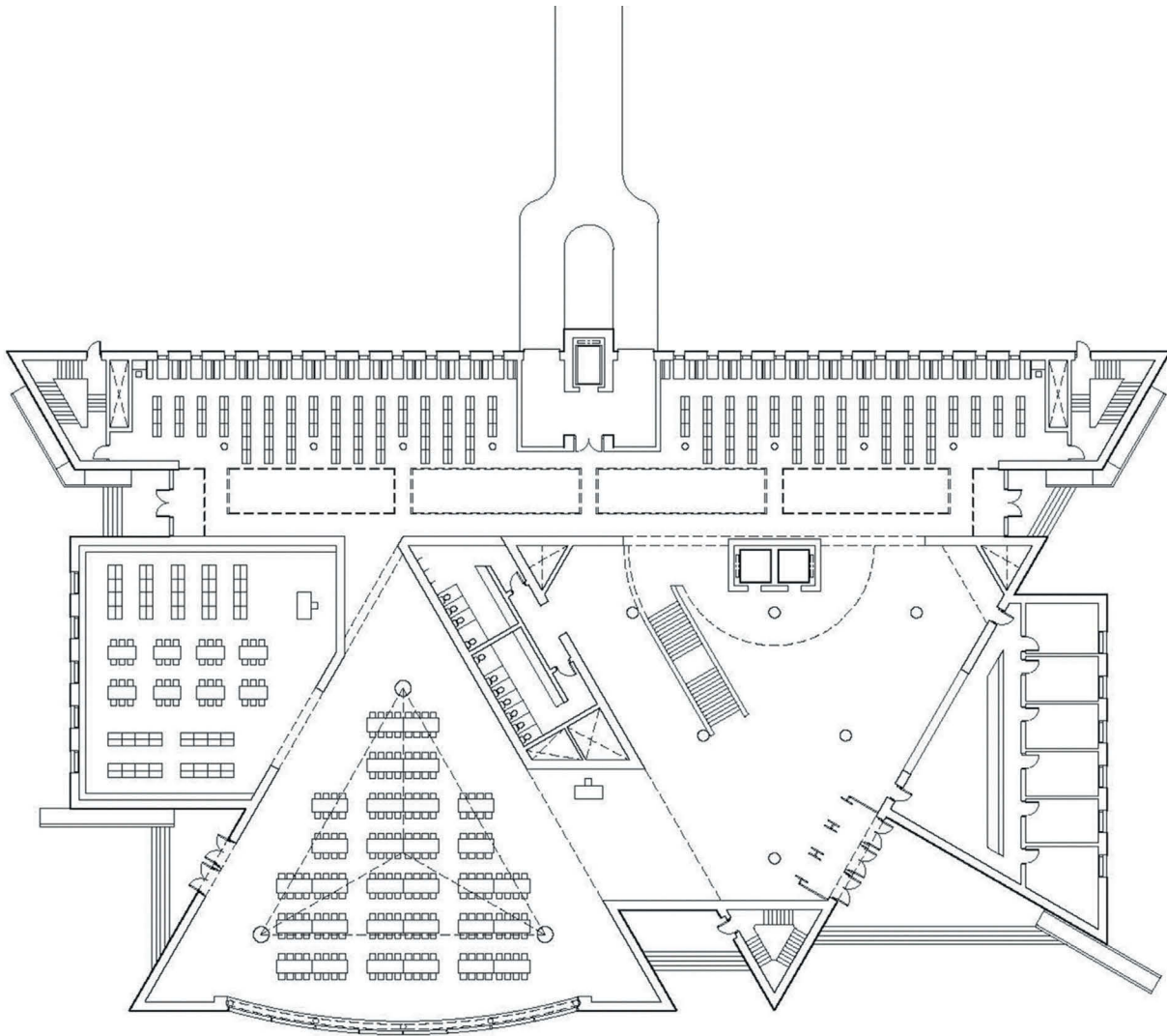
The juxtaposition of twin triangular volumes (120'x120'x120'), a linear stacks-bar (260'x41'), a cube form and a smaller triangle form the new Library. One enters the grand (2-story) triangulated lobby and then meanders into the grand (4-story) triangulated reading room with skylight. The square form houses the Children's Library and the smaller triangulated form houses the main desk & offices. At the back are bridges under skylights leading one through the stacks culminating at carol spaces by the windows.

The second floor houses a Rare Books Library, bridges to stacks and carol spaces. A books sorting room also is provided. The third floor is similar to the second with the exception of offices, a Reference book area, book repair/binding room and a staff break room. On the fourth floor are stacks, Carol spaces and an auditorium with cathedral ceilings. Terraces are provided with staff supervision only.

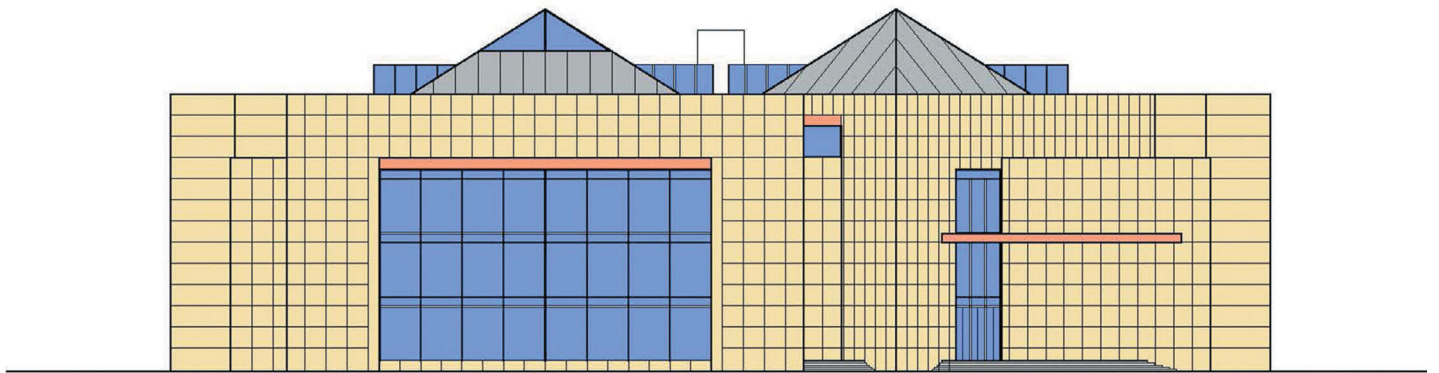
The exterior wall of the building is made of structural concrete with an exterior finish of white marble with coordinated veins. Each marble panel is 5ft by 5ft and is held in place by concealed anchors at the corners. The white twin peaked building glows in the sunlight.



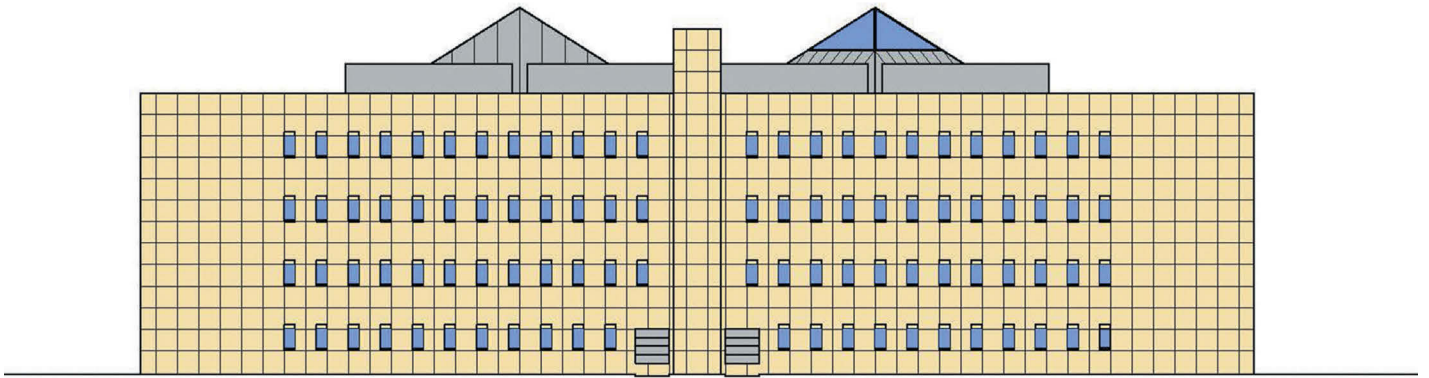
LIBRARY- TWIN TRIANGLES
AXONOMETRIC
BY RUBEN TORRES



LIBRARY- TWIN TRIANGLES
FIRST LEVEL FLOORPLAN
BY RUBEN TORRES



LIBRARY- TWIN TRIANGLES
NORTH ELEVATION



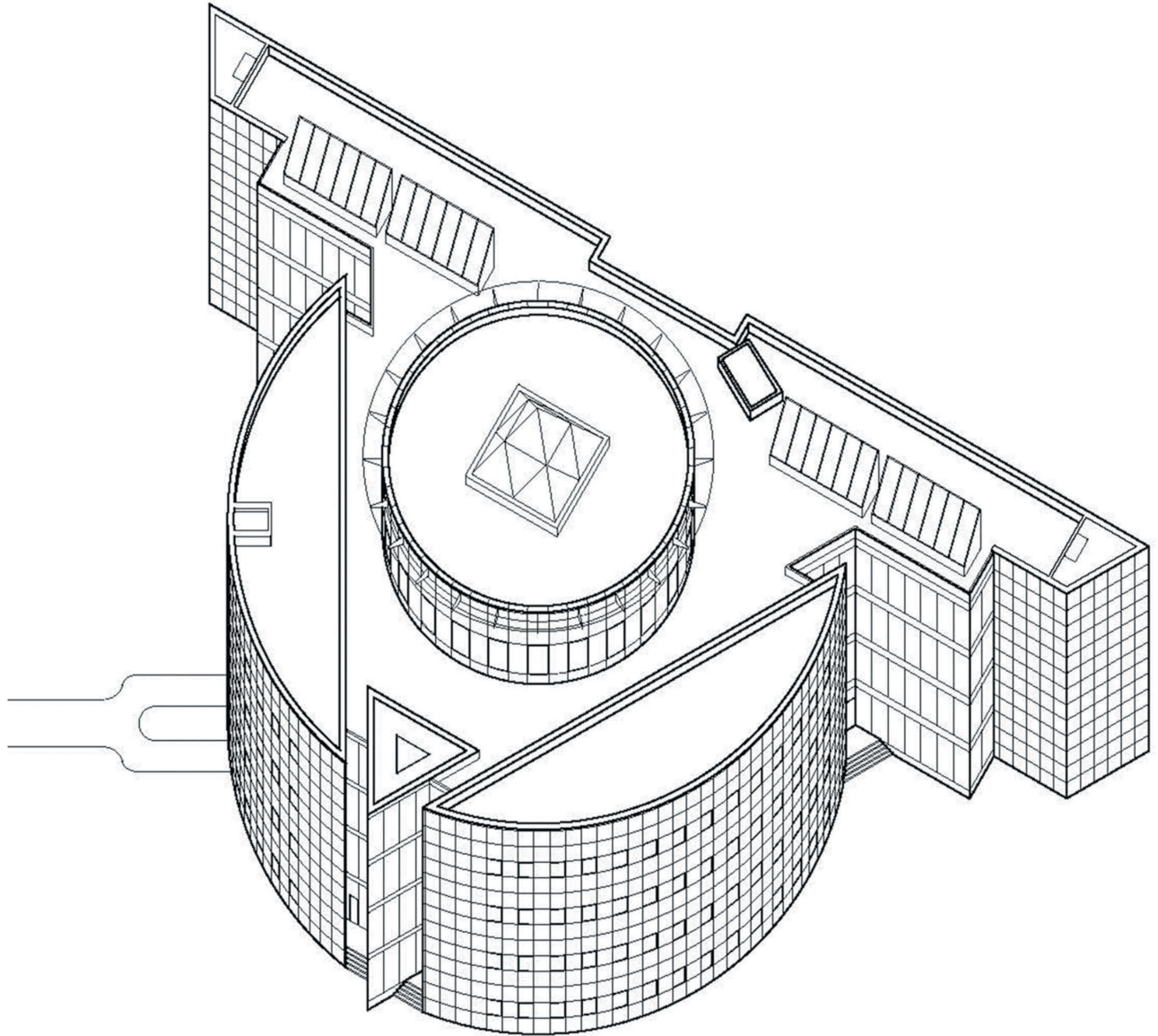
LIBRARY- TWIN TRIANGLES
SOUTH ELEVATION

LIBRARY 3- THE TRIANGLE

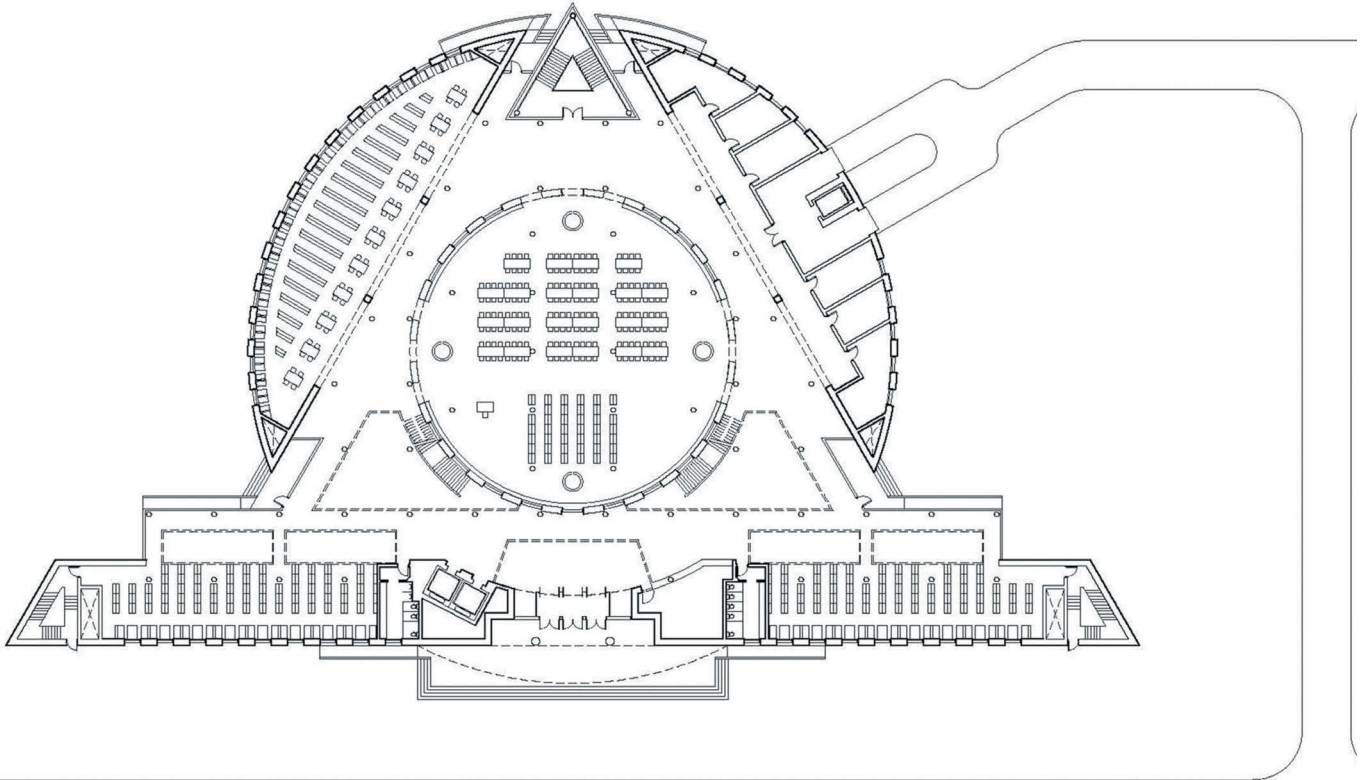
The juxtaposition of a Rotunda Reading Room (100'-0" diameter) centered within a Triangular circulation space, a Stacks Bar Building (348'-0" in length) and two Chord shaped stacks buildings (155'-0" in length) form the new library. One enters the grand lobby with two elevators on the left. To the right is the circulation desk and to the front of you is the children's reading room. At the apex of the triangular circulation space is a triangular, glass enclosed stair. The three exterior sides of the building form a triangle and are planned with book stacks leading one to carrel spaces at the windows. One then meanders up two grand curved stairs leading one into the Great Rotunda Reading Room. A rare books area is located above. The library is four story.

The Rotunda houses a children's library at the first floor and a Great Reading Room on the second floor. The second floor also houses a Rare Books Library, bridges to the stacks and carrel spaces. A book sorting room is also provided. The third and fourth floors are similar to the second with the exception of a Reference area and a Break Room. At the top of the Great Rotunda Reading Room are clerestory windows along the perimeter and a 30 foot pyramid skylight.

The exterior wall of the building is made of structural concrete with an exterior finish of white marble with coordinated veins. Each marble panel is 5ft by 5ft and is held in place by concealed anchors. The white building glows in the sunlight.



LIBRARY- TRIANGLE
AXONOMETRIC VIEW

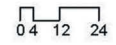
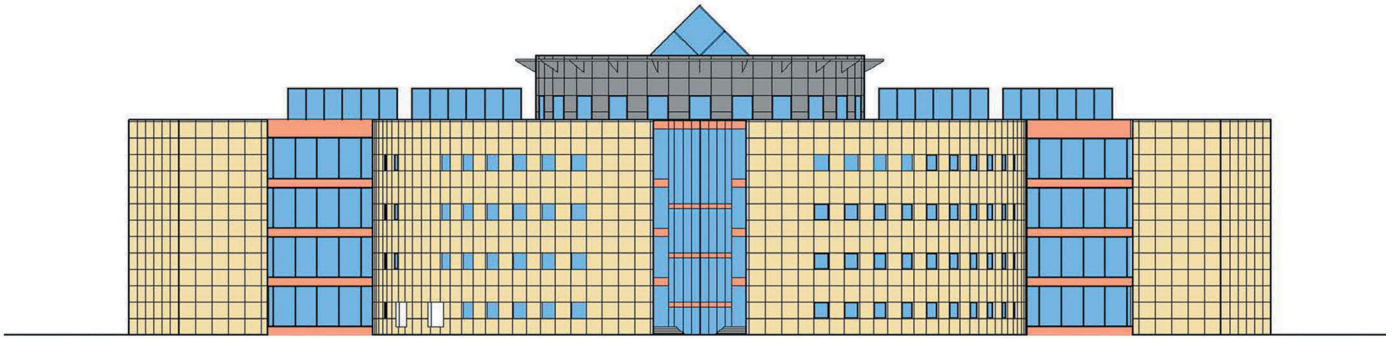


LIBRARY- TRIANGLE
FIRST LEVEL FLOORPLAN



04 12 24

LIBRARY- TRIANGLE
SOUTH ELEVATION



LIBRARY- TRIANGLE
NORTH ELEVATION

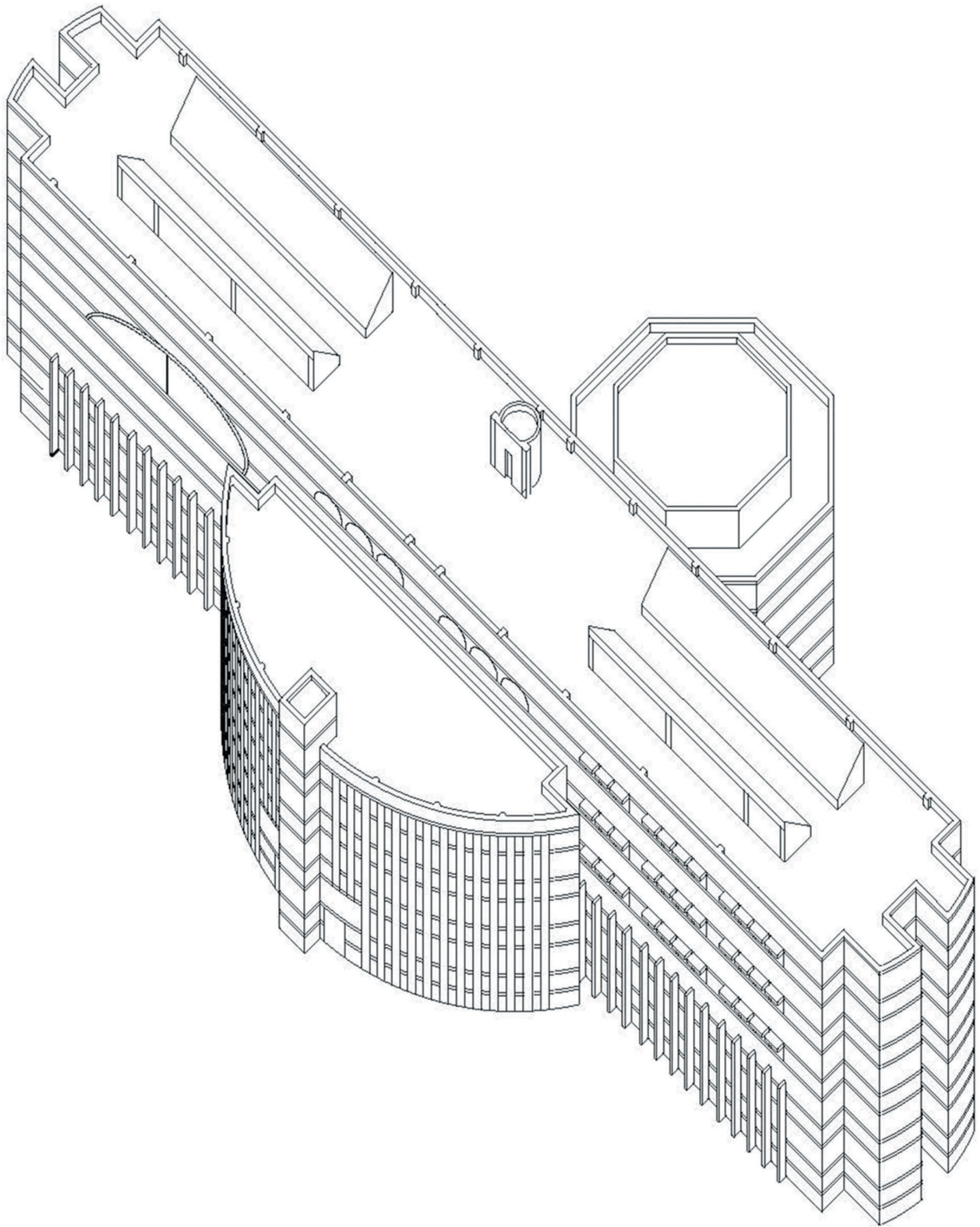
ELEMENTARY SCHOOLS

ELEMENTARY SCHOOL-4

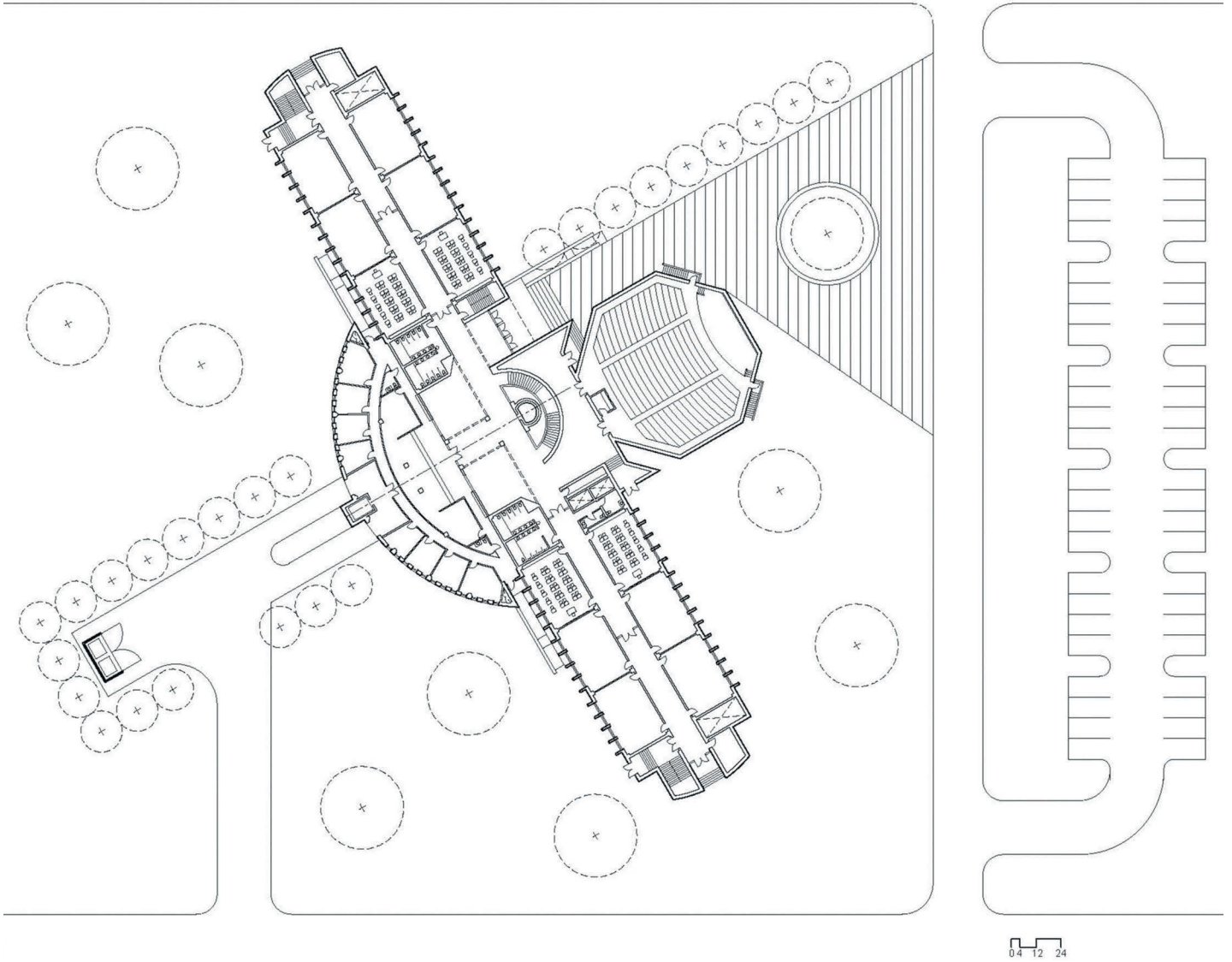
In continuance of the success of the elementary schools in NYC, It has been decided to propose a design that instills “Pride of Place” in our children. The image of the school gives a lasting impression which endures a lifetime.

A five story elementary school consists of three particular forms juxtaposed to each other. One form is a 420'-0” long-bar which houses a gymnasium and classrooms. A second form is a 160'-0” crescent shape housing administration, teacher offices, principal’s office, cafeteria and the Library. A third form is an 84'-0” octagonal auditorium which is adjacent to the main entrance.

The exterior wall of the building is made of poured in place concrete with encased steel frame clad in colored precast banding. Each precast block is 1'-0” x 2'-0” x 4”. Each fourth course is split-faced and colored light red. The other three courses are colored cream. The precast blocks are held in place by concealed anchors at the corners.

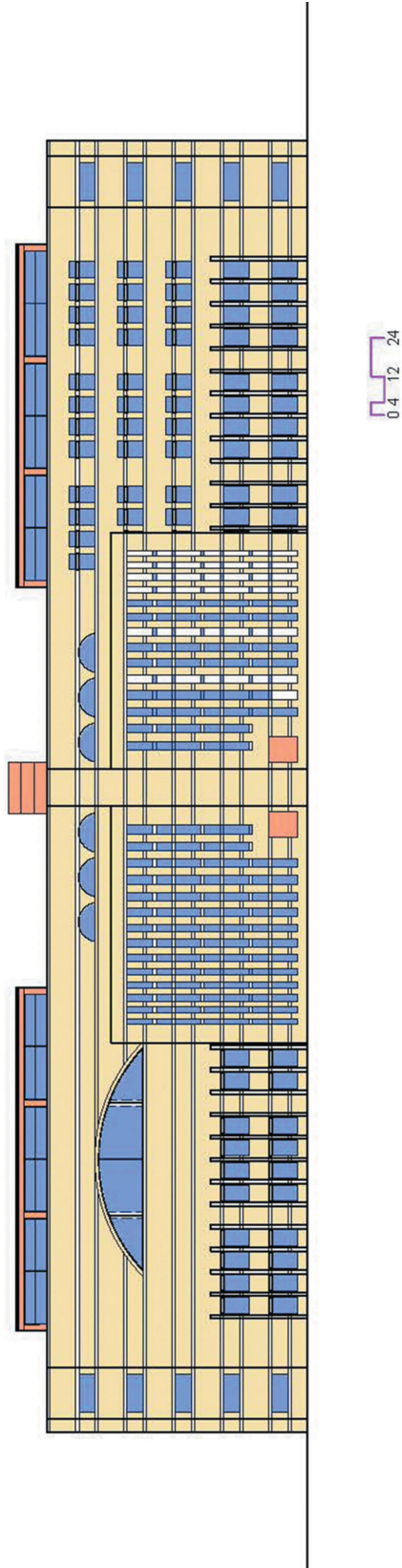


**ELEMENTARY SCHOOL-4
AXONOMETRIC VIEW**

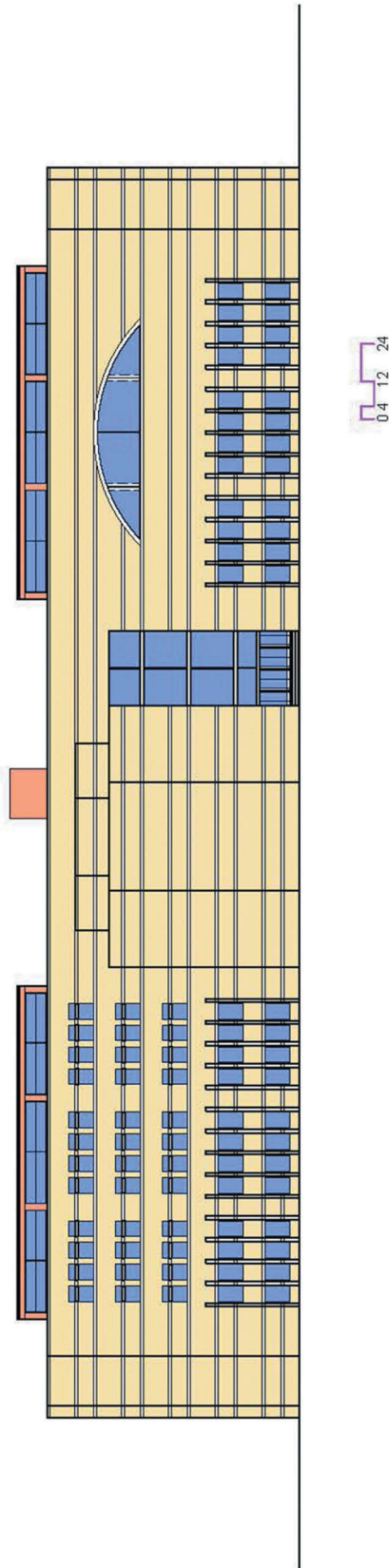


ELEMENTARY SCHOOL-4

ENTRY LEVEL PLAN



ELEMENTARY SCHOOL-4
NORTH ELEVATION



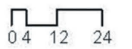
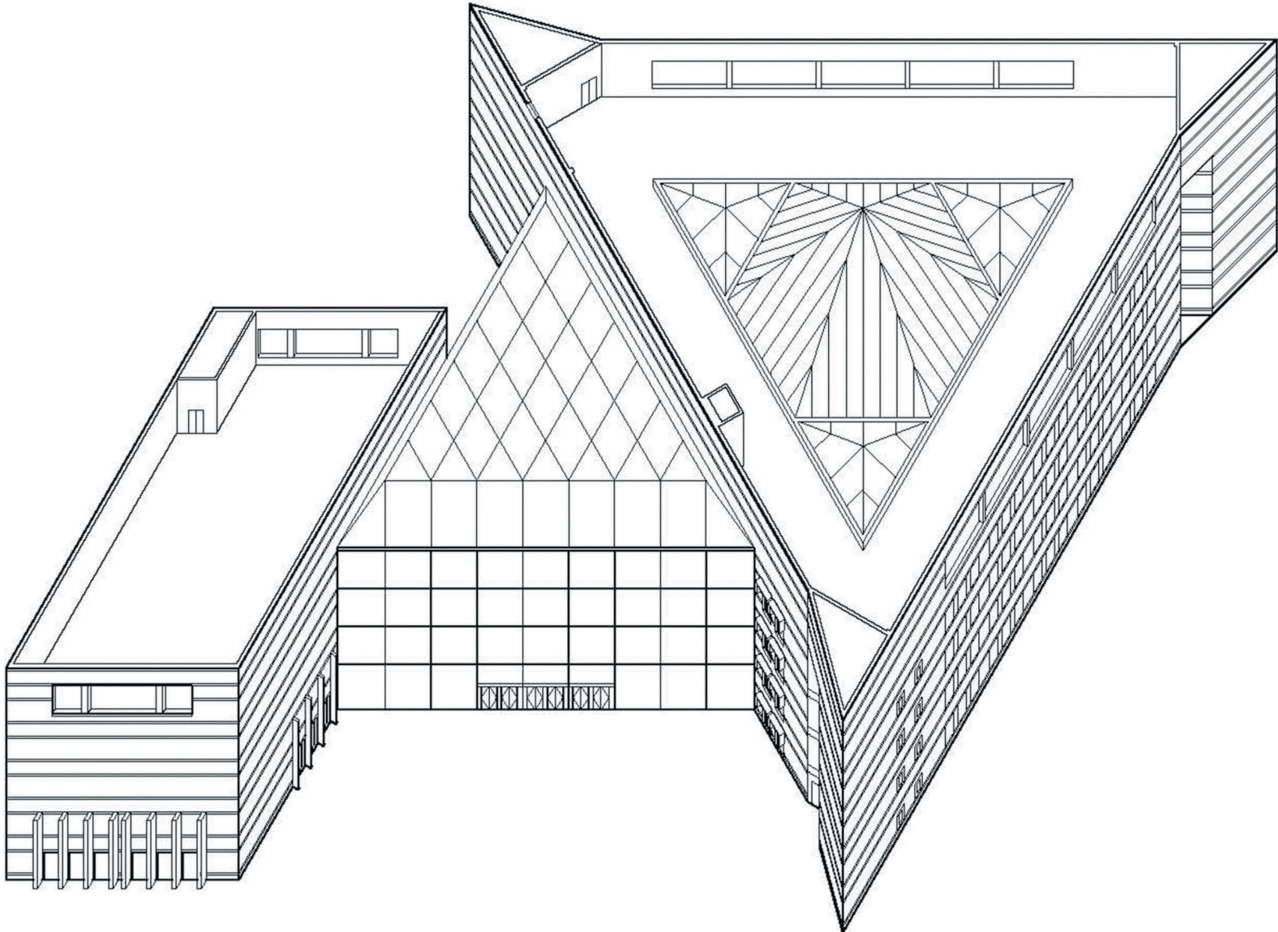
ELEMENTARY SCHOOL-4
SOUTH ELEVATION

ELEMENTARY SCHOOL-6

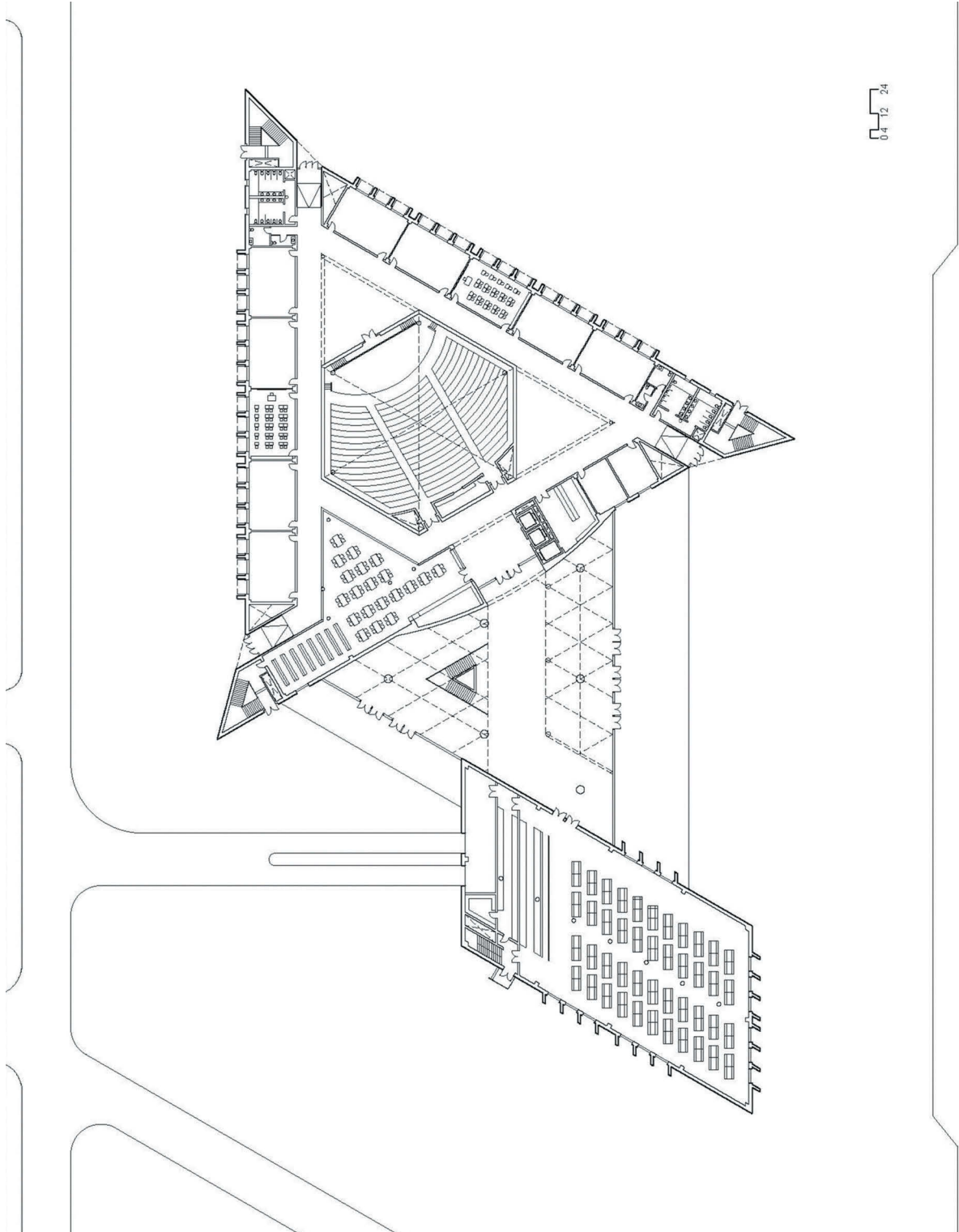
In continuance of the success of the elementary schools in NYC, It has been decided to propose a design that instills “Pride of Place” in our children. The image of the school gives a lasting impression which endures a lifetime.

A four story elementary school consists of three particular forms juxtaposed to each other. One form is a 320'-0” long isosceles, precast triangle which houses a hexagonal auditorium, administration, library and classrooms. A second form is a 167'-0” isosceles glass triangle with space frame and main entrance lobby. A third form is a rhombus housing a cafeteria and a gymnasium.

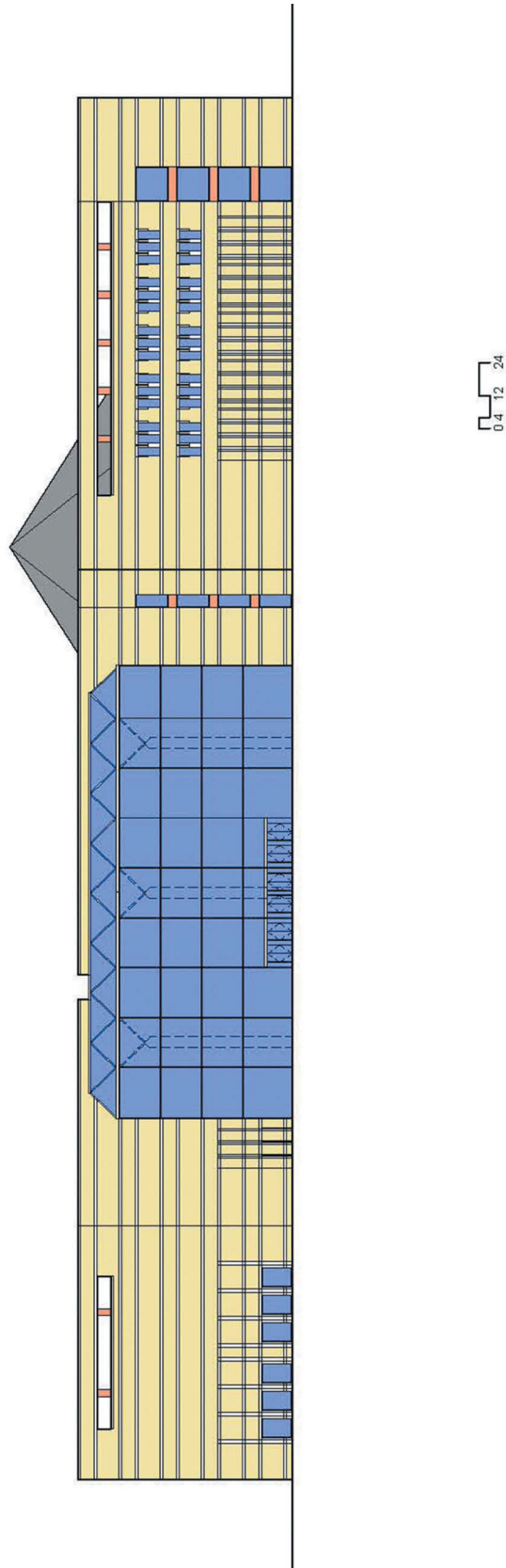
The exterior wall of the building is made of poured in place concrete with encased steel frame clad in colored precast banding. Each precast block is 1'-0” x 2'-0” x 4”. Each fourth course is split-faced and colored light blue. The other three courses are colored cream. The precast blocks are held in place by concealed anchors at the corners.



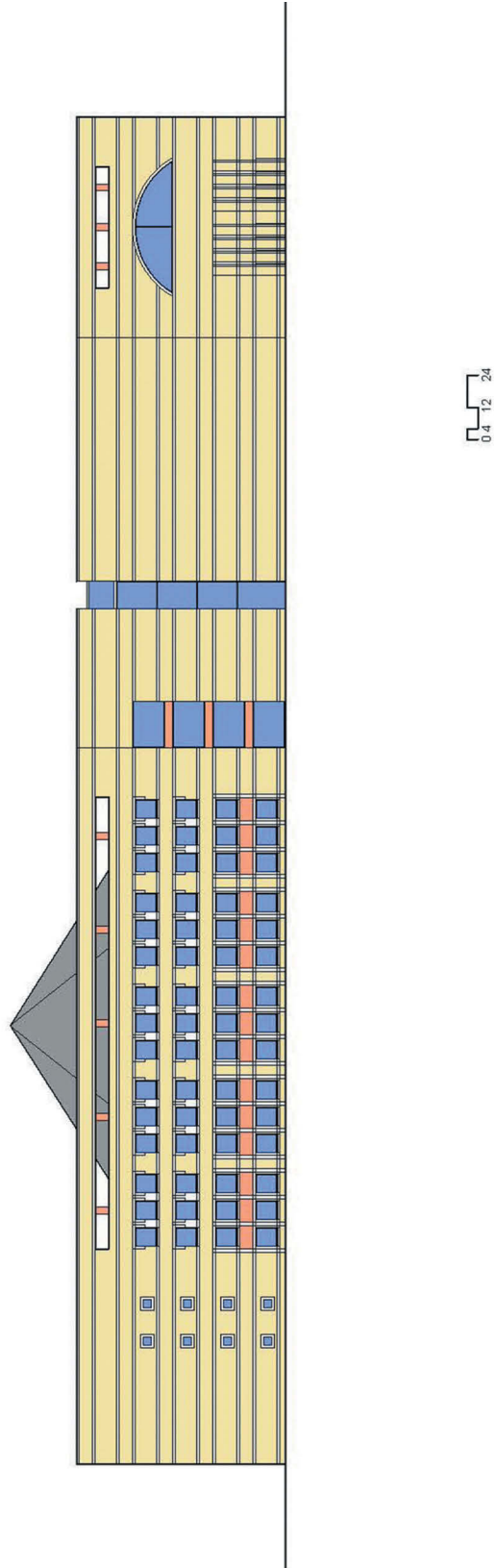
ELEMENTARY SCHOOL-6
AXONOMETRIC VIEW



ELEMENTARY SCHOOL-6
ENTRY LEVEL PLAN



ELEMENTARY SCHOOL-6
NORTH ELEVATION



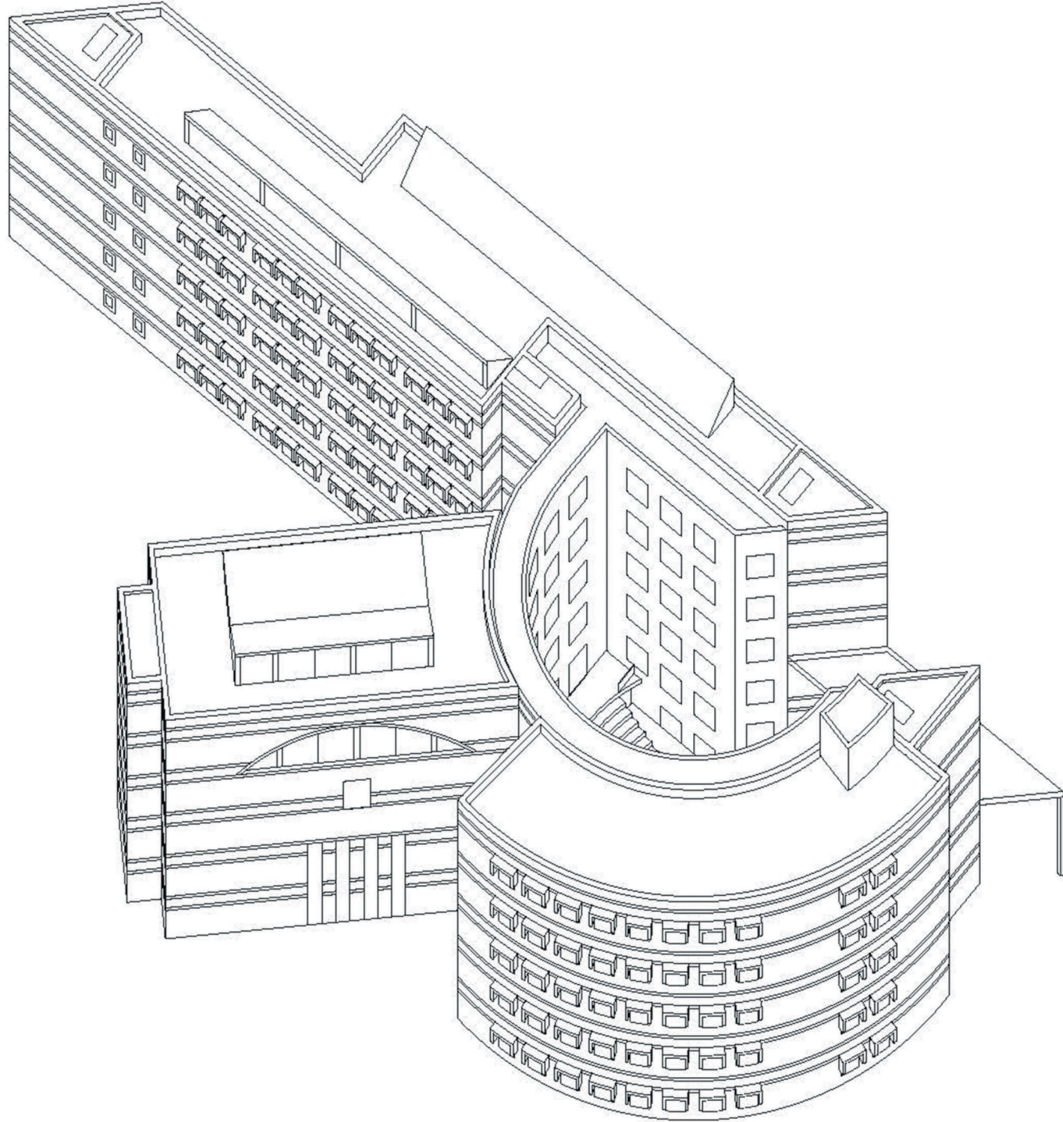
ELEMENTARY SCHOOL-6
SOUTH ELEVATION

ELEMENTARY SCHOOL-7

In continuance of the success of the elementary schools in NYC, It has been decided to propose a design that instills “Pride of Place” in our children. The image of the school gives a lasting impression which endures a lifetime.

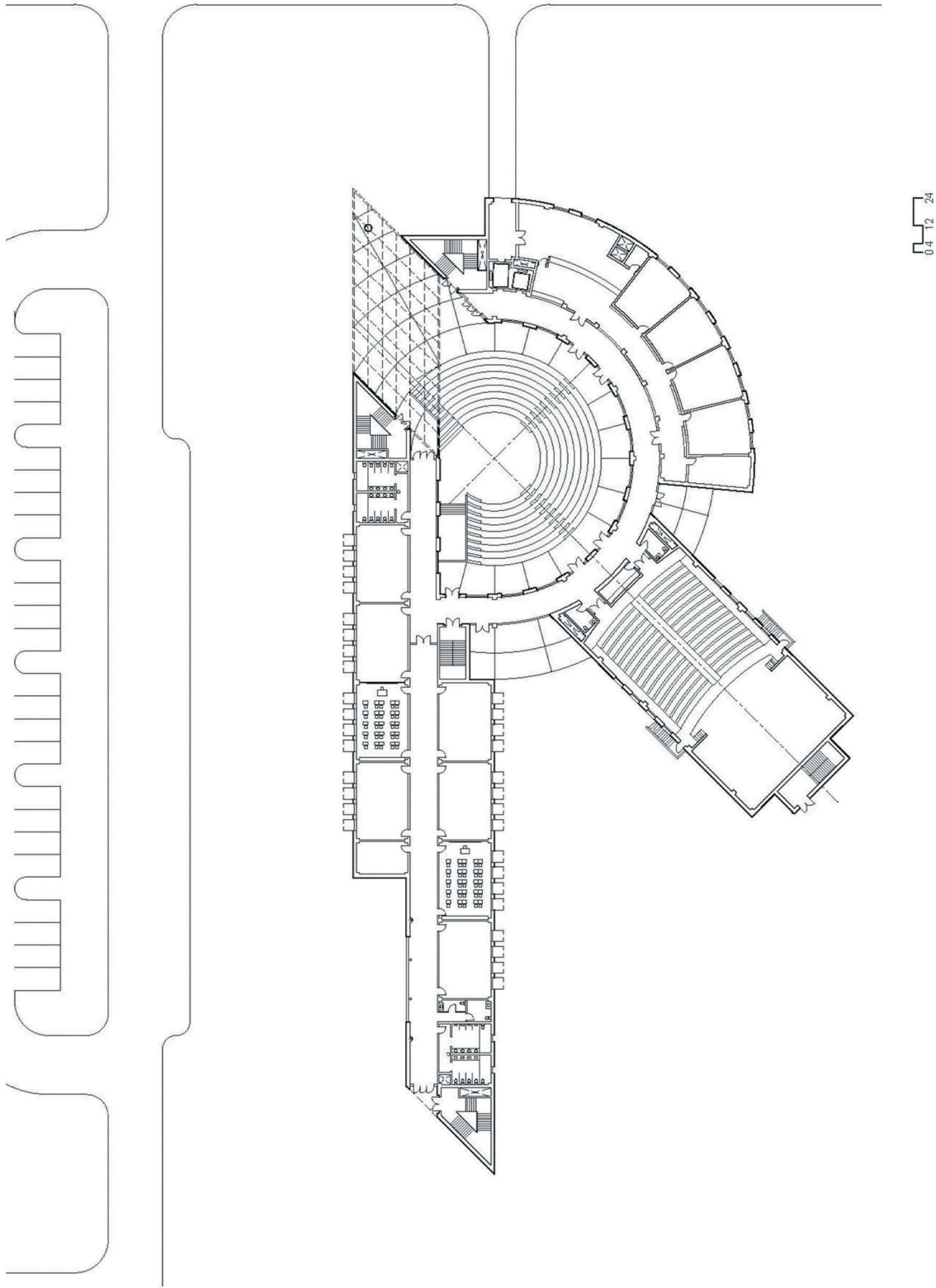
A five story elementary school consists of three particular forms juxtaposed to each other. One form is a 360'-0” long-bar which houses classrooms. A second form is a 176'-0” crescent shape housing administration, teacher offices, principal’s office, cafeteria and the Library. A third form is a rectangular form housing an auditorium and a gymnasium. The three forms revolve about a circular outdoor amphitheater.

The exterior wall of the building is made of poured in place concrete with encased steel frame clad in colored precast banding. Each precast block is 1'-0” x 2'-0” x 4”. Each fourth course is split-faced and colored gray. The other three courses are colored cream. The precast blocks are held in place by concealed anchors at the corners.

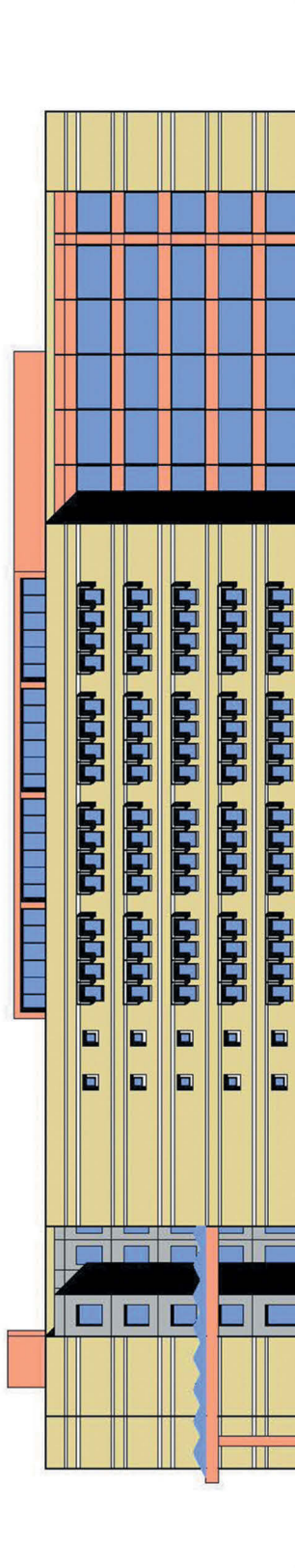


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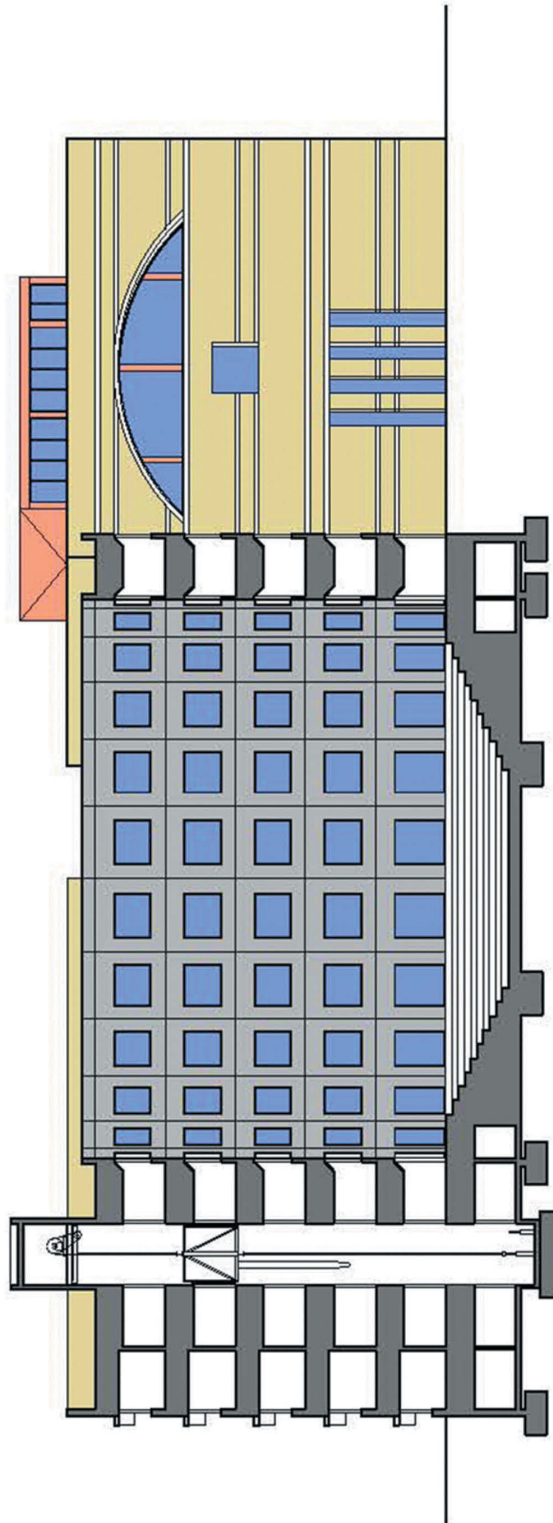
**ELEMENTARY SCHOOL-7
AXONOMETRIC**



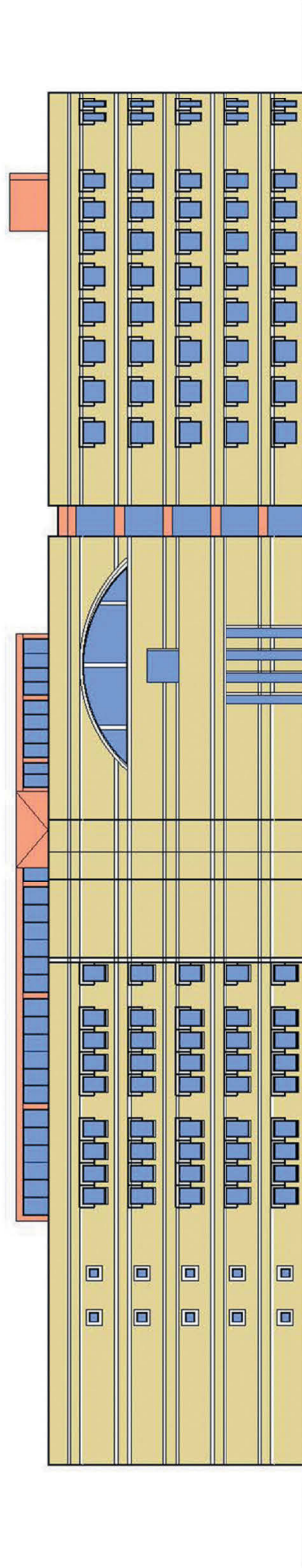
ELEMENTARY SCHOOL-7
ENTRY LEVEL PLAN



ELEMENTARY SCHOOL-7
NORTH ELEVATION



ELEMENTARY SCHOOL-7
COURTYARD ELEVATION



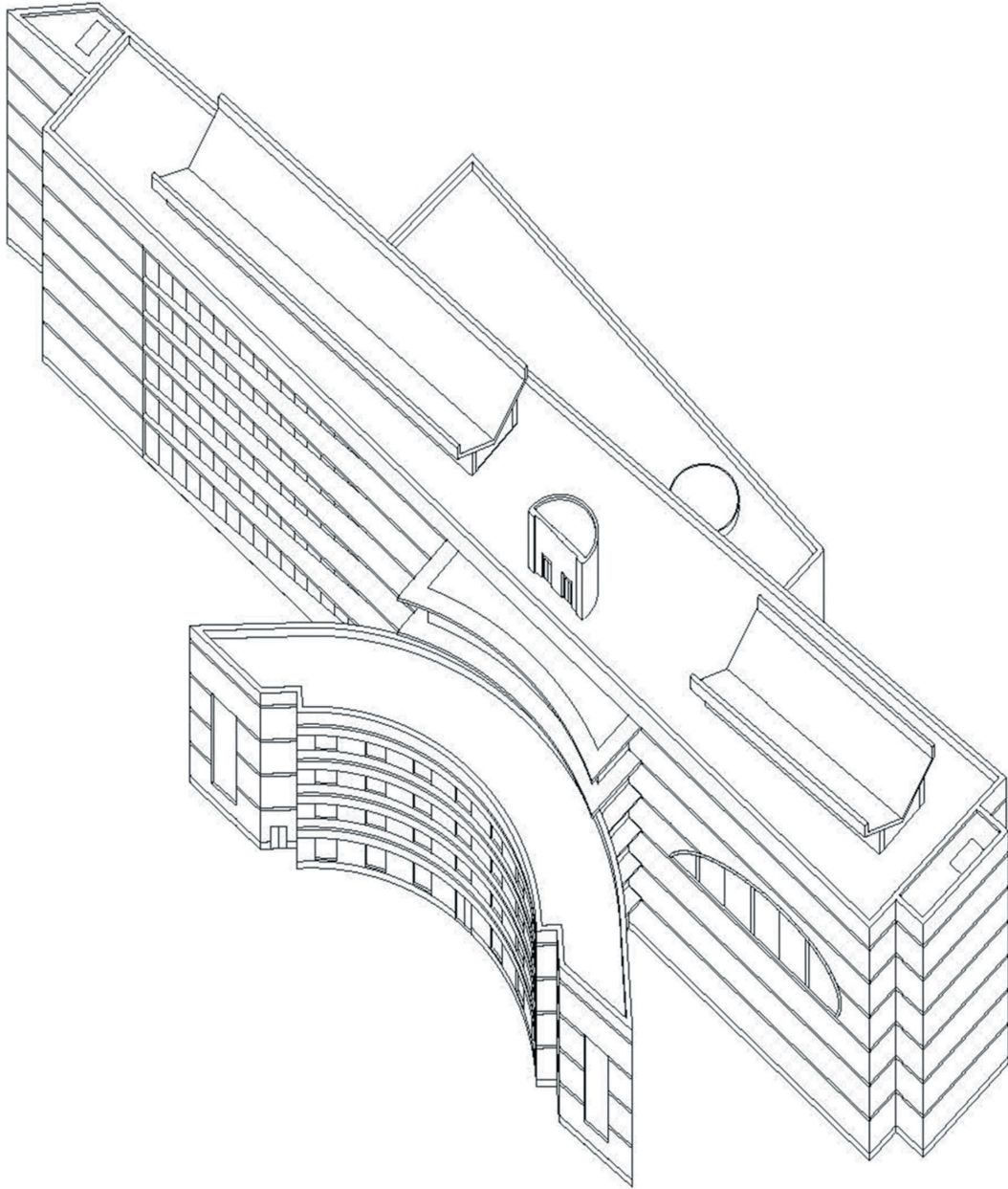
ELEMENTARY SCHOOL-7
SOUTH ELEVATION

ELEMENTARY SCHOOL-8

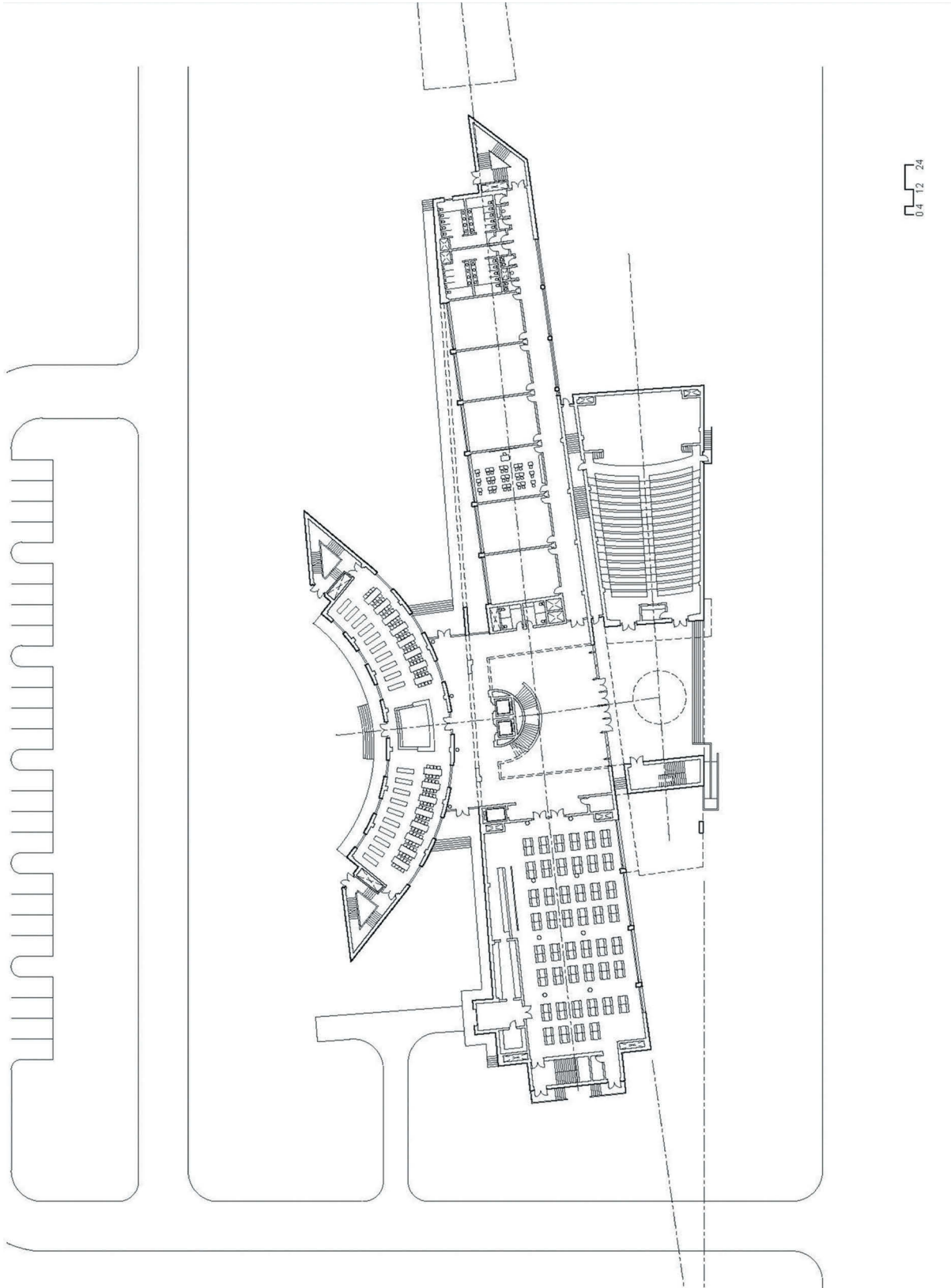
In continuance of the success of the elementary schools in NYC, It has been decided to propose a design that instills “Pride of Place” in our children. The image of the school gives a lasting impression which endures a lifetime.

A six story elementary school consists of three particular forms juxtaposed to each other. One form is a 435'-0” long-bar trapezoid which houses a gymnasium, cafeteria and classrooms. A second form is a 220'-0” crescent shape housing administration, teacher offices, principal’s office and the Library. A third form is a trapezoidal auditorium which extends as a canopy over the main entrance.

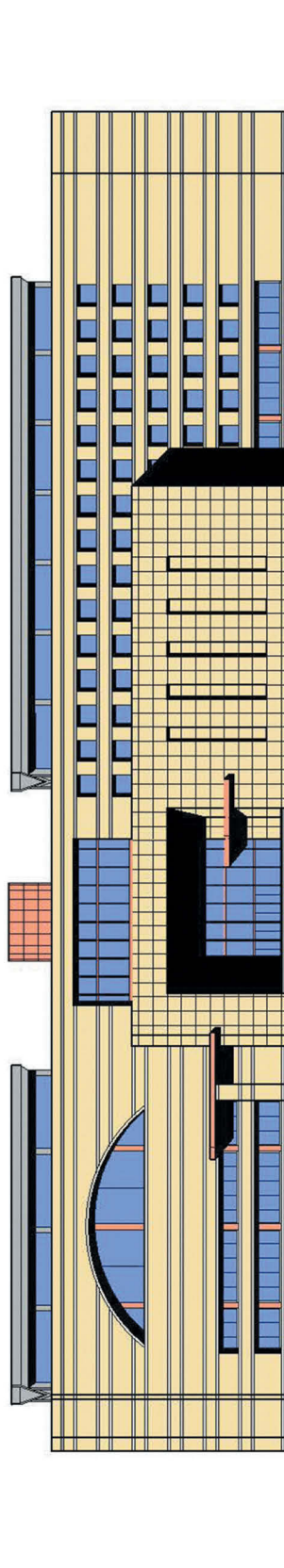
The exterior wall of the building is made of poured in place concrete with encased steel frame clad in colored precast banding. Each precast block is 1'-0” x 2'-0” x 4”. Each fourth course is split-faced and colored light blue. The other three courses are colored cream. The precast blocks are held in place by concealed anchors at the corners.



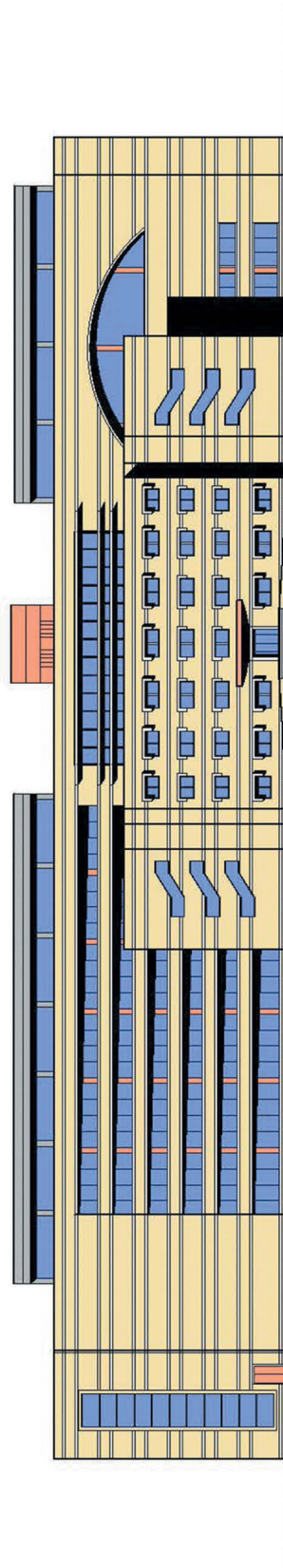
**ELEMENTARY SCHOOL-8
AXONOMETRIC**



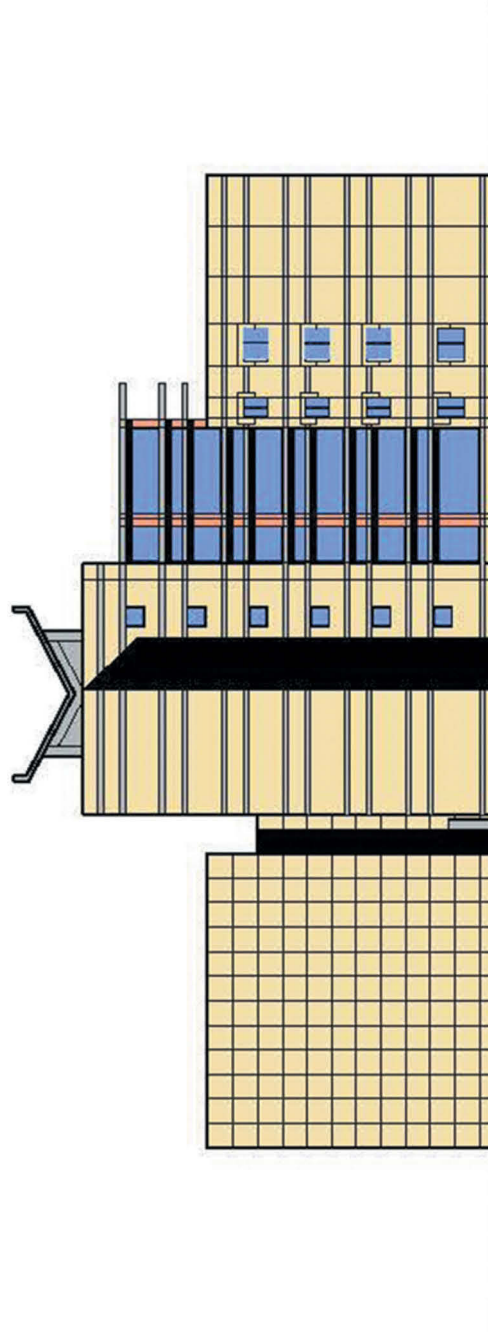
ELEMENTARY SCHOOL-8
FIRST FLOOR PLAN



ELEMENTARY SCHOOL-8
NORTH ELEVATION



ELEMENTARY SCHOOL-8
SOUTH ELEVATION



ELEMENTARY SCHOOL-8
WEST ELEVATION

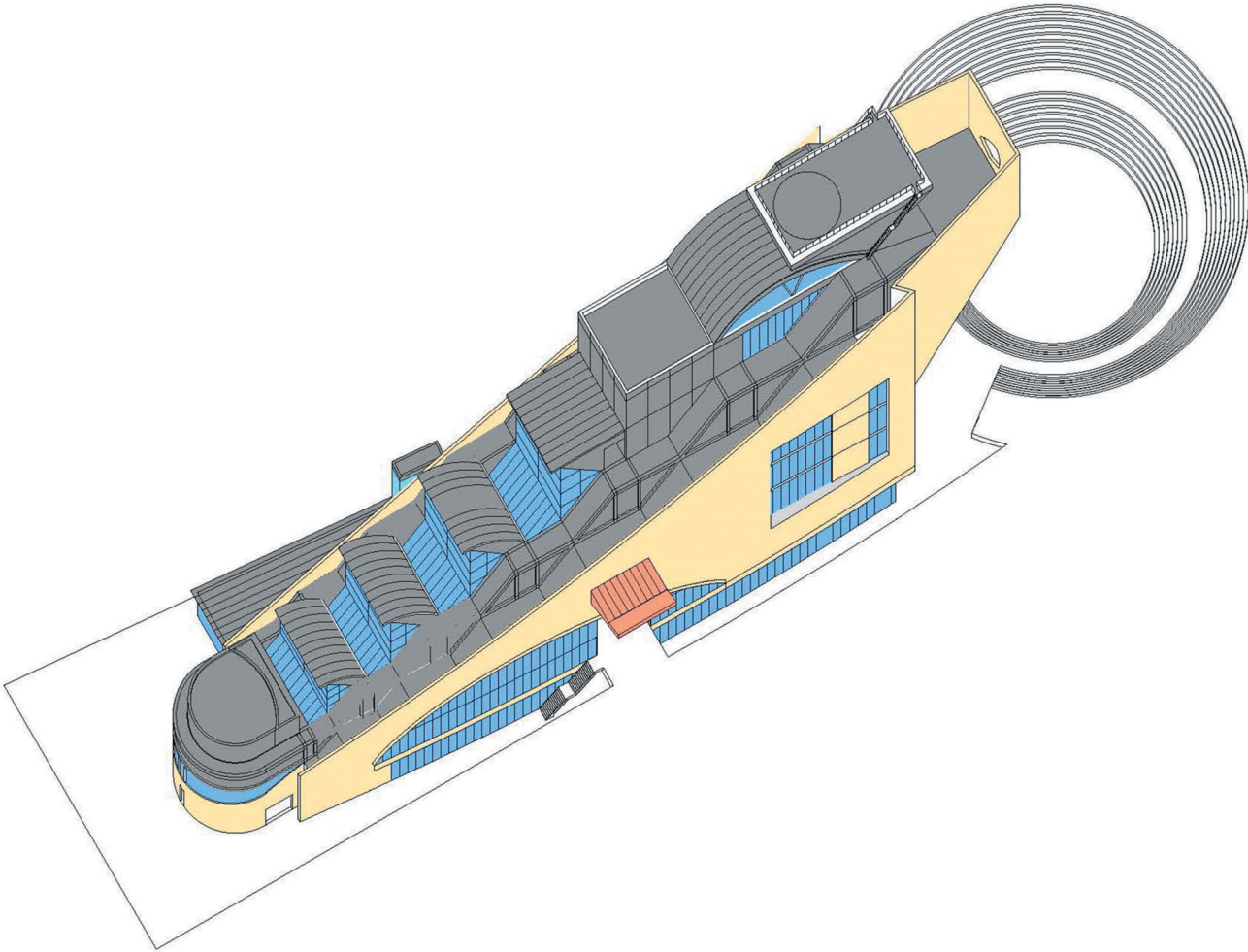
DANCE SCHOOL/THEATER

BALLET/DANCE SCHOOL-THEATER FOR THE 21ST CENTURY

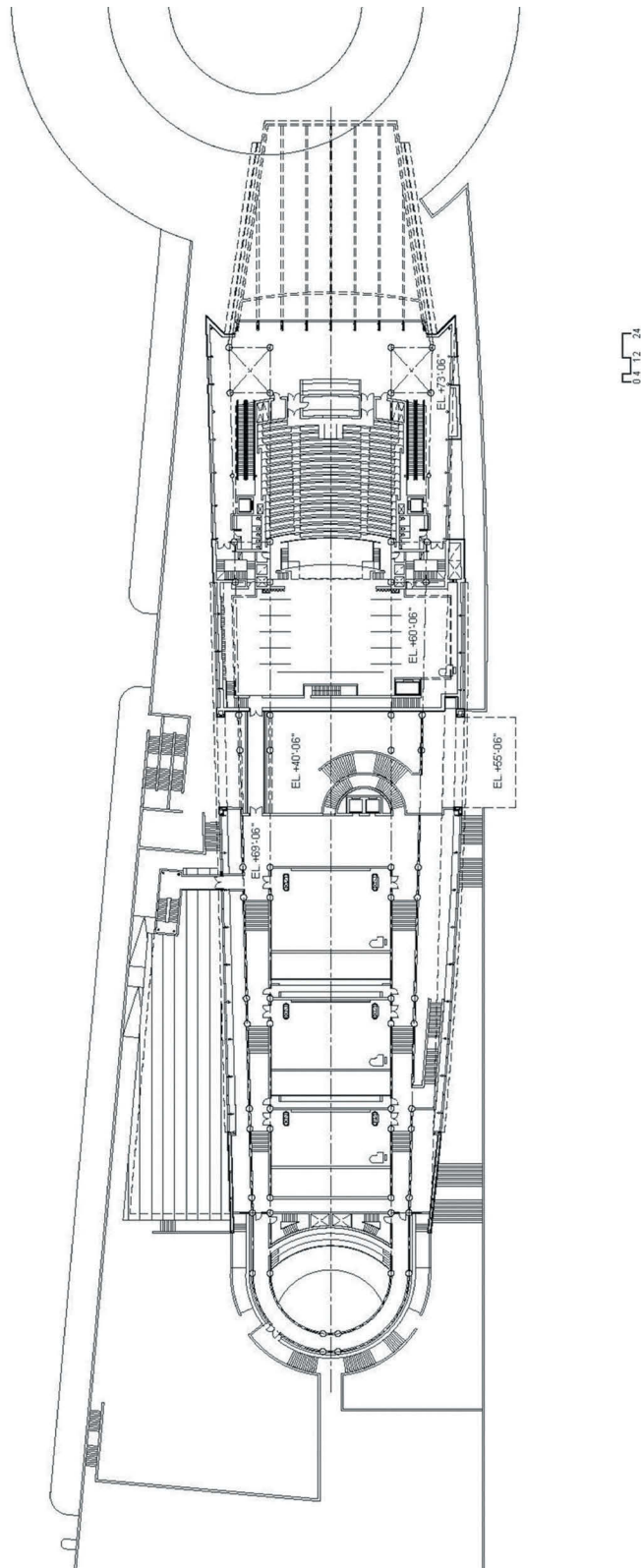
Ballet as a traditional art form should continue well into the future. It should be protected. On the other hand, Modern Dance should flourish for years to come. Dance is movement to the rhythms of music. This movement is depicted in the forms of gesture, dynamics, tension, compression, extension and flight through the air. The project design tries to capture a frozen moment in time of dance to music. The design does this by the incorporation of floating platforms (dance studios), cascading stairs, bridges, trusses and a visually dynamic theater. It is both for Ballet and Modern Dance. The building consists of two distinct parts; a school and a proscenium theater. The building is 610 feet long by 105 feet wide. The building starts out low and then rises at an angle to meet the height of the 110 foot high fly tower (back of house).

The Ballet School/Theater sits on a plinth that is 3 stories high (40'-6"). The plinth houses functional spaces like offices, showers, dressing rooms, six private dance studios, parking and mechanical (AHU) rooms. Above the plinth are six dynamic dance studios and the theater. The dance studios are three above & three below and are all of glass. Skylights allow for natural light to enter to the three lower studios. The theater is opaque and floats 20 feet above the plinth and 5'-0" above the adjacent promenade. It has a capacity of 800 seats. The dance studios step up to meet a bridge to the theater building. The philosophy is one of crescendo; you rise as you better perfect your skills. The bridge signifies crossing over to the professional world. A wall of stone wraps around the building and allows for a great long arch (272 feet) to allow views into the glass studios. The front of the building is of a forward tilted glass wall with numerous bri-soleis. An inside wall creates a double shell effect.

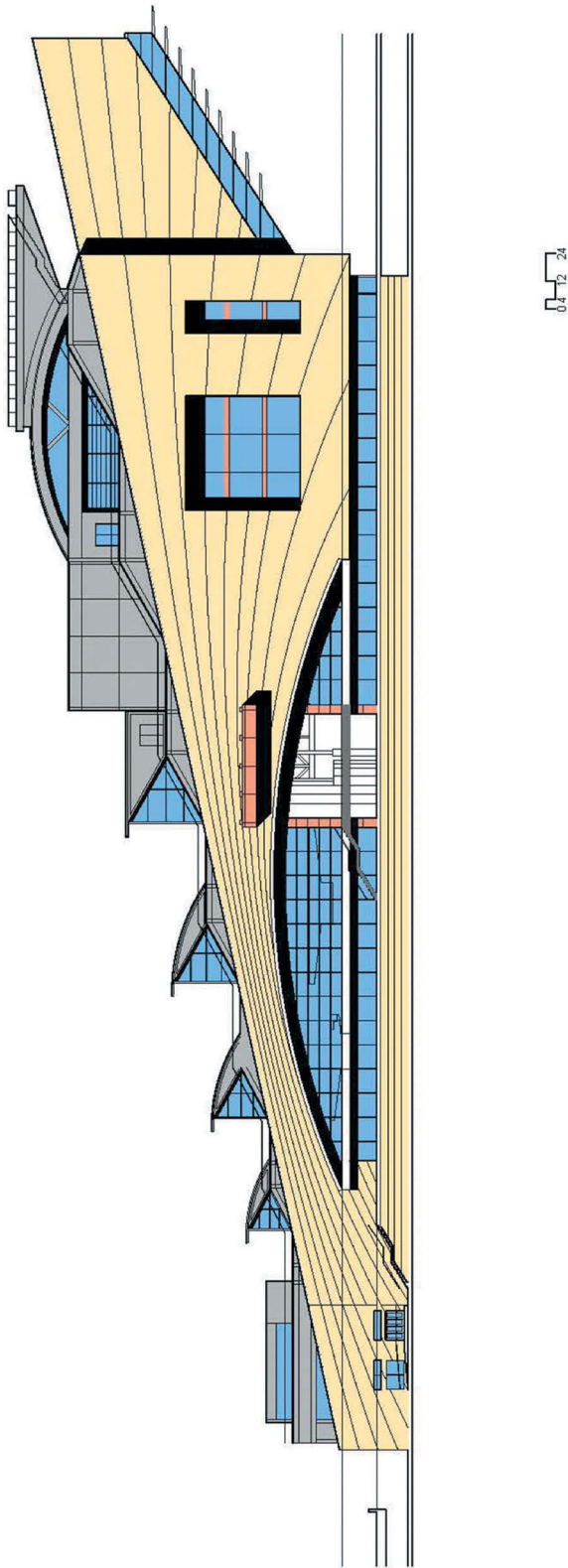
The structure of the building is of a four column system which connect to grand double trusses above. They also support the dance studio platforms at one end. The trusses above step upward and allow for a cascading roof stair from bottom to top. From here, one overlooks the amphitheater below. The trusses cantilever and connect to cables which tie to the cantilevered concrete dance studios. The top most of the building culminates in a cantilevered heliport.



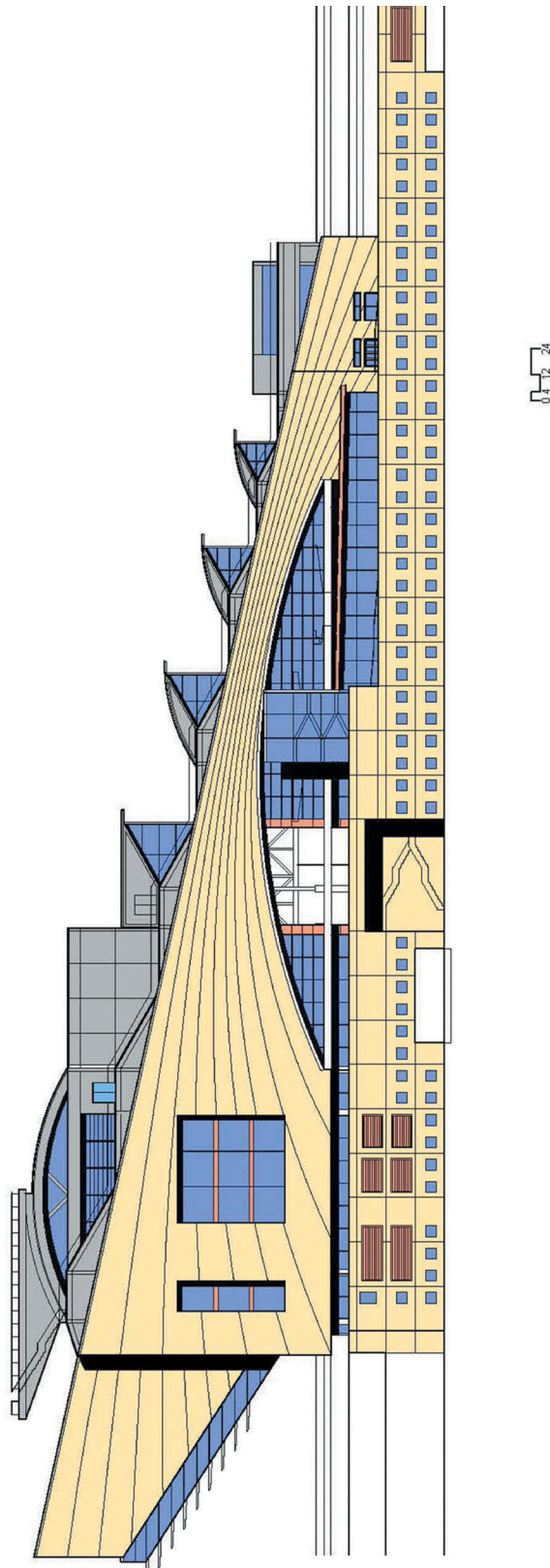
DANCE/BALLET FOR THE 21ST CENTURY
AXONOMETRIC VIEW
BY RUBEN TORRES
OF RUBENE DESIGNS



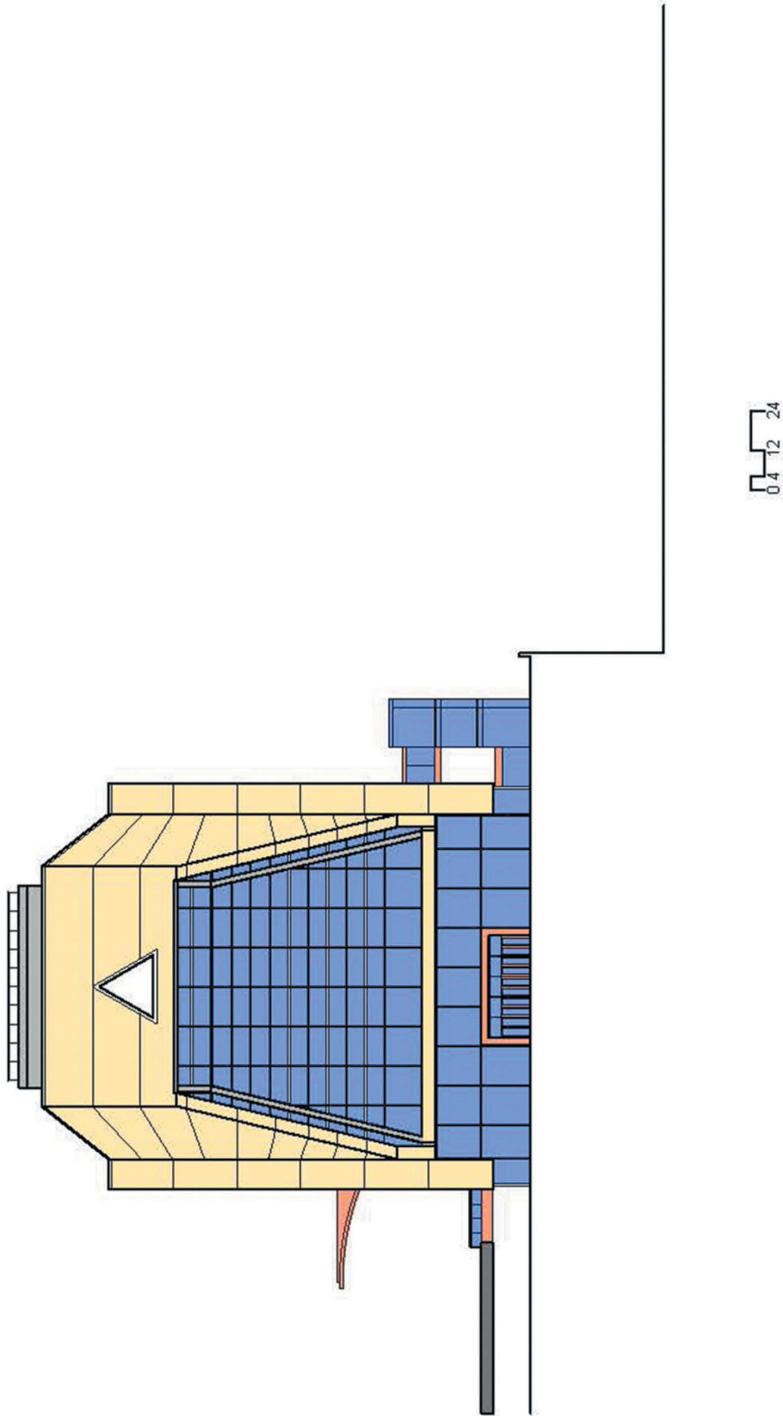
DANCE/BALLET FOR THE 21ST CENTURY
SECOND LEVEL FLOORPLAN
BY RUBEN TORRES
OF RUBENE DESIGN



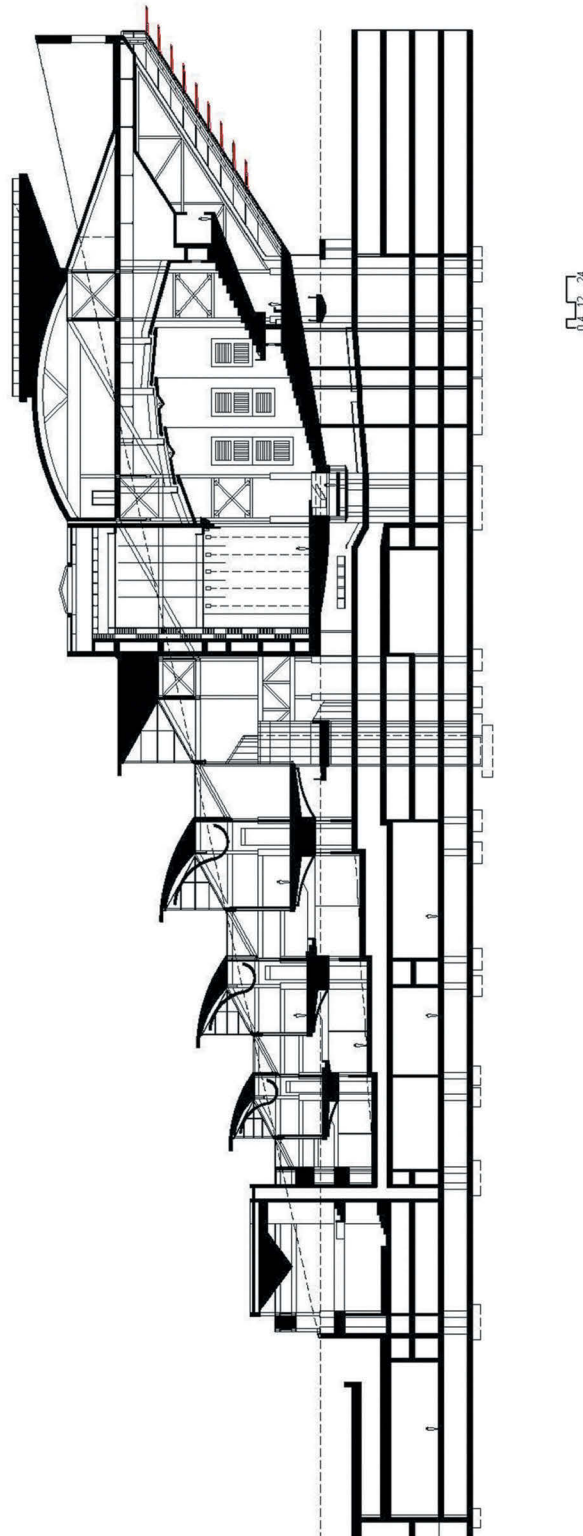
DANCE/BALLET FOR THE 21ST CENTURY
WEST ELEVATION
BY RUBEN TORRES
OF RUBENE DESIGN



DANCE/BALLET FOR THE 21ST CENTURY
EAST ELEVATION
BY RUBEN TORRES
OF RUBENE DESIGN



DANCE/BALLET FOR THE 21ST CENTURY
SOUTH ELEVATION
BY RUBEN TORRES
OF RUBENE DESIGN

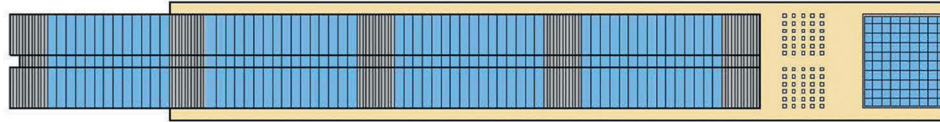


DANCE/BALLET FOR THE 21ST CENTURY
LONGITUDINAL SECTION LOOKING EAST
BY RUBEN TORRES
OF RUBENE DESIGN

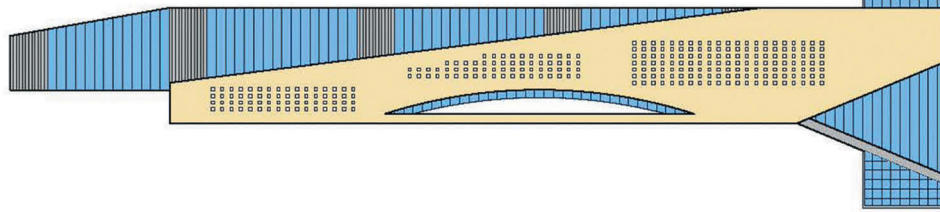
SKYSCRAPER -1 : STONE & GLASS AT A DIAGONAL

A rectangular skyscraper is cut at a vertical diagonal where stone meets glass. The stone exterior walls are perforated with square windows. A vertical arch sliver is cut through the stone wall. A glass wall follows the curvature of the arched sliver. The glass curtain wall completes the rectangular form. The glass wall extends 13 floors above the stone cladding with 4 levels of mechanical louvers at the top. Four level mechanical louvers are also expressed at each 15 floors of office space. At the base are a glass triangle and cube lobby that is 135ft tall. Steel trusses support the lobby glass wall.

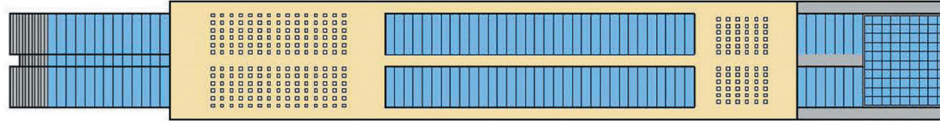
The skyscraper is 1500 feet high. The tower plan is 190ft x 190ft. The base plan is 190ft x 400ft. The skyscraper structure is metal clad steel beams and columns with concrete slabs at each floor. The glass wall is supported at each concrete slab. The stone cladding is supported by steel anchors tied to a steel stud system.



SKYSCRAPER
NORTH ELEVATION



SKYSCRAPER
EAST ELEVATION

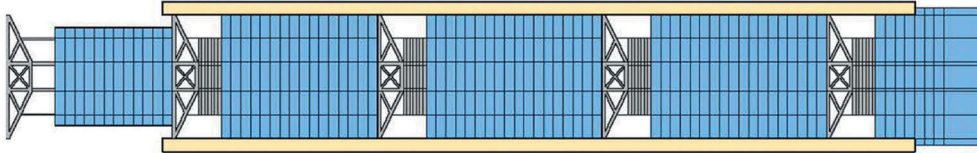


SKYSCRAPER
SOUTH ELEVATION

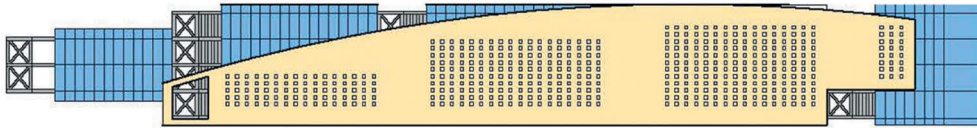
SKYSCRAPER -2 : FLYING TRUSSES

A rectangular skyscraper rises to 1500 feet above ground. Flying trusses are revealed at each 18th floor. The trusses support the floors beneath it with steel tension columns. A stone exterior wraps around three sides of the tower. The fourth side is all glass. The trusses are revealed on all sides of the tower. The stone walls are perforated with square windows. At all the truss levels are mechanical AHU units serving the floors below.

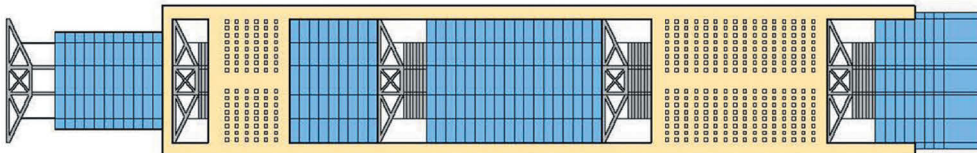
The skyscraper is 1500 feet high. The tower plan is 185ft x 230ft. The skyscraper structure is metal clad steel beams and columns with concrete slabs at each floor. All of which are suspended from the flying trusses above. The glass wall is supported at each concrete slab. The stone cladding is supported by steel anchors tied to a steel tube system.



SKYSCRAPER
NORTH ELEVATION



SKYSCRAPER
EAST ELEVATION



SKYSCRAPER
SOUTH ELEVATION

