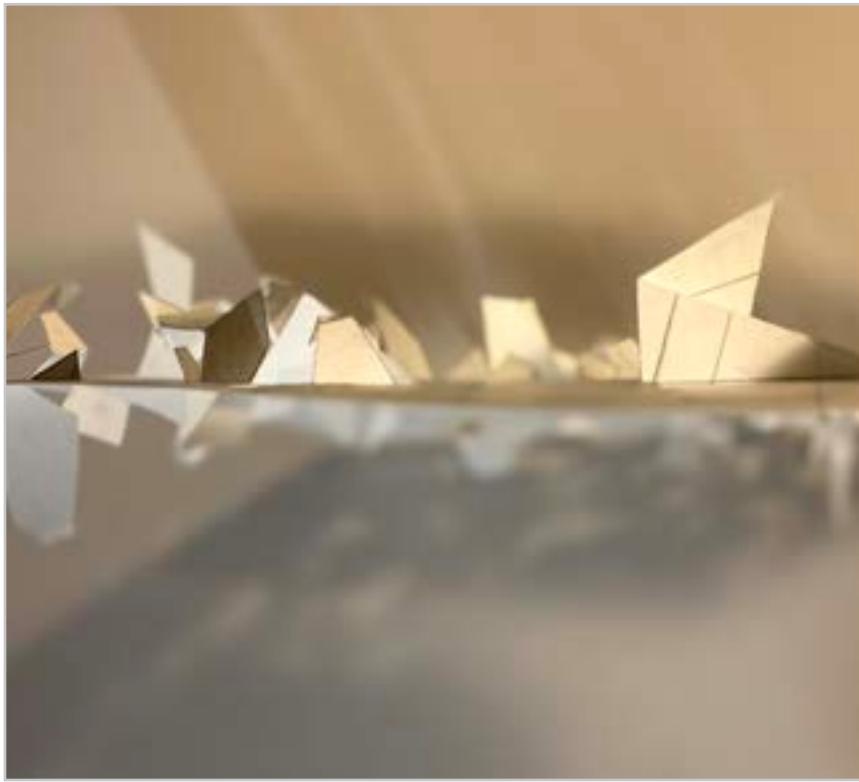


Portfolio.

JAZMINE ESPINOZA. AN ARCHITECTURAL STUDENT FROM THE UNIVERSITY OF TEXAS AT SAN ANTONIO



ARCHITECTURE EDITION



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Content of educational journey. Starting from freshman year to senior year. Showing skills in sketching, drafting, and rendering.

Sketching

As an architect it is important to sketch. Sketching can be used in multiple different ways for different reasons.

Each person is able to sketch in their own way. Having the skill set to be able to get thoughts from being in ones head to a piece of paper is crucial for an Architect.

For me sketching was something that I have always been good at but you can always get better at something so I wanted to learn how to develop my own sketching style. I was able to do this when I went to a study abroad program to Italy.

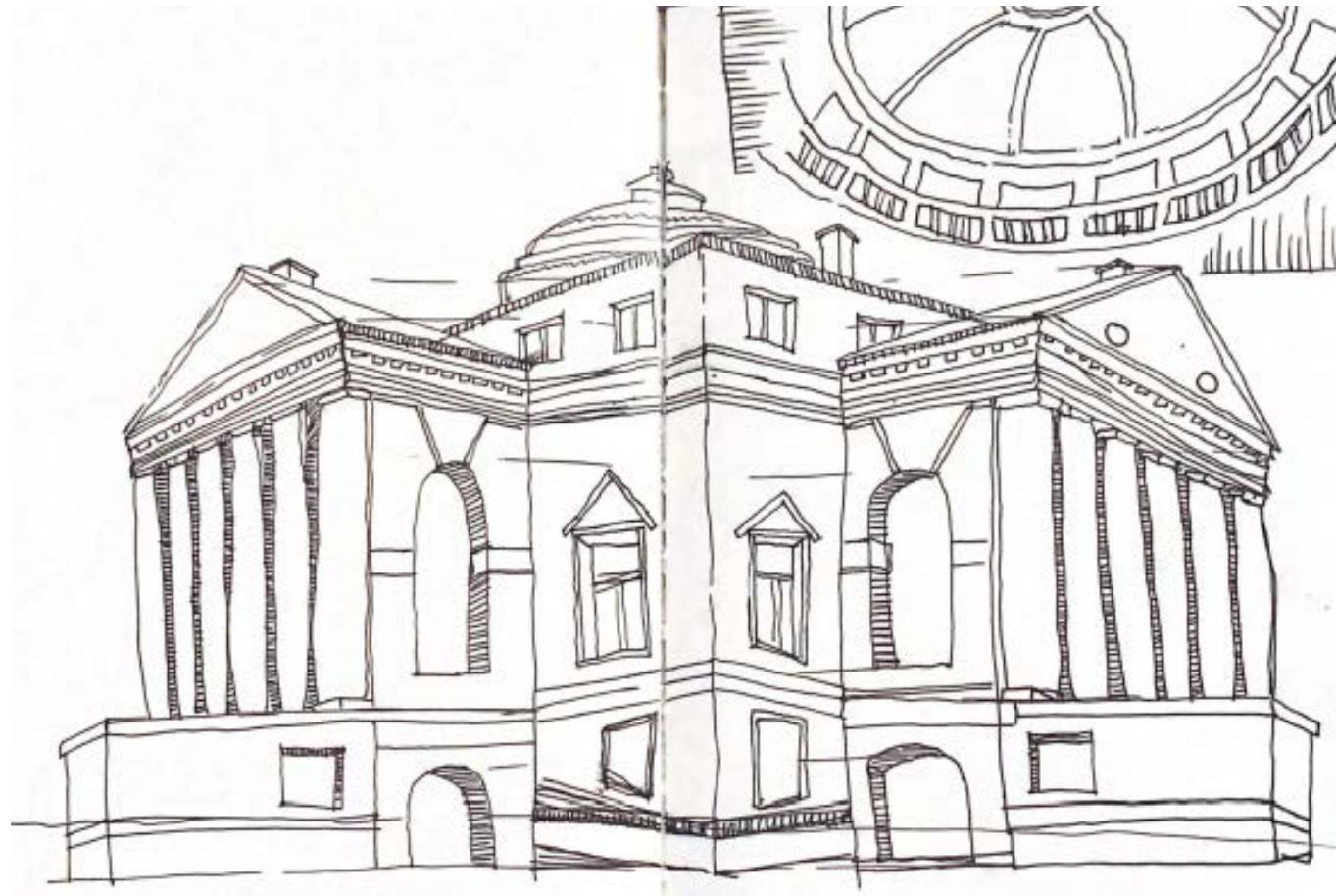
Sketching is a key component in my process of design. Being able to sketch in plan, elevation, and section at the same time is method that I believe everyone should get the habit of doing.



I prefer drawing to talking. Drawing is faster and leaves less room for lies.



LE CORBUSIER





01. SKETCHING FROM ITALY



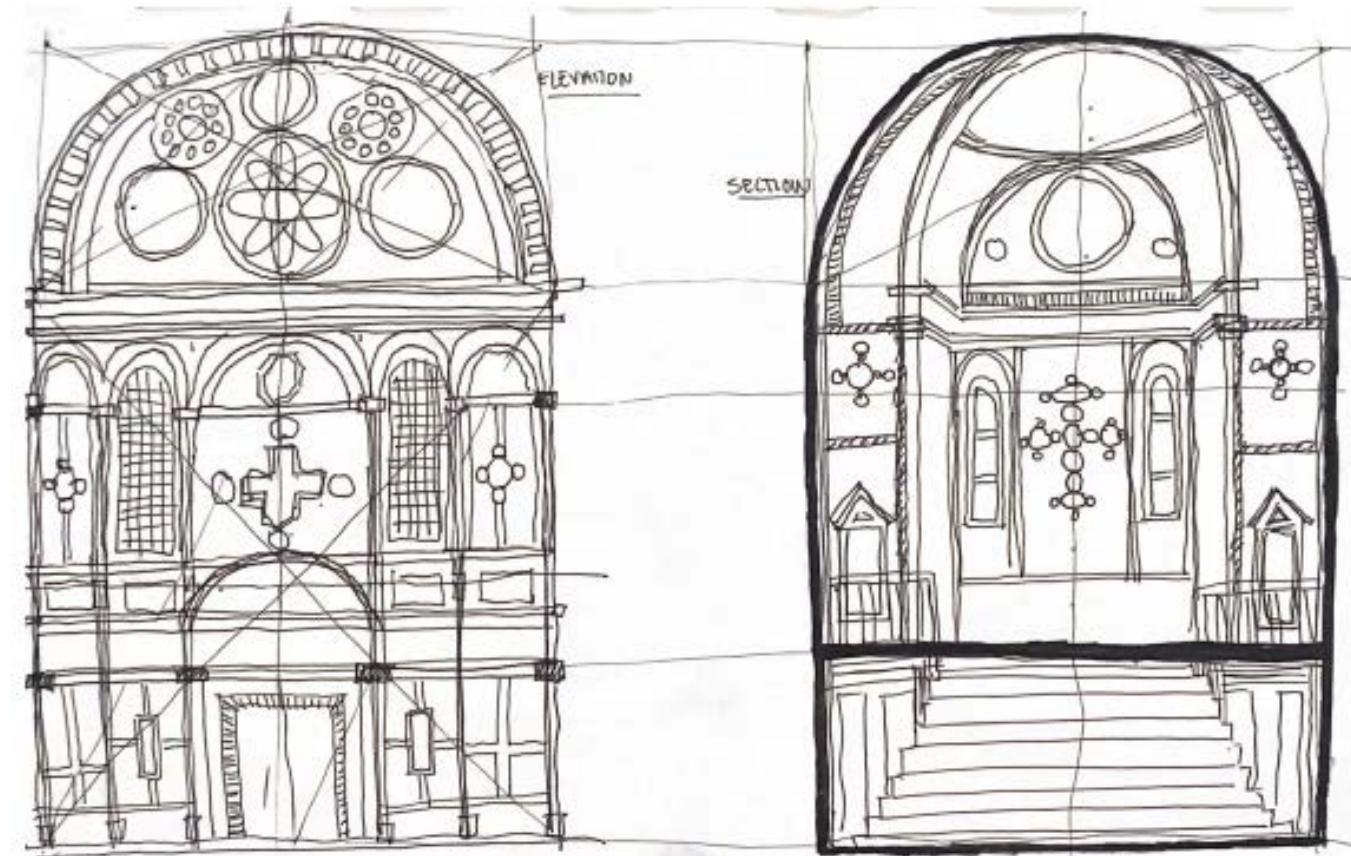
Less is more.

When I went to Italy I was there for about three months. I lived in a city named Urbino. Everyday of the week we would sketch in the city or do sketching excersise in the studio if it was raining or maybe too cold.

Every weekened we would travel to different cities within Italy and would visit famous churches or well known places and were required to sketch what we saw using different sketching methods.

Before this trip I was okay at sketching but wouold try and make my lines very straight, as if I were drafting. My proffesor told me to think of it as if I were drawing my thoughts onto a piece of paper. "Less is more" is what he said.

My sketching style soon developed and I am able to sketch in this style consistently. I enjoy sketching and I use it as a key component in my design process as I feel that it is an important step.



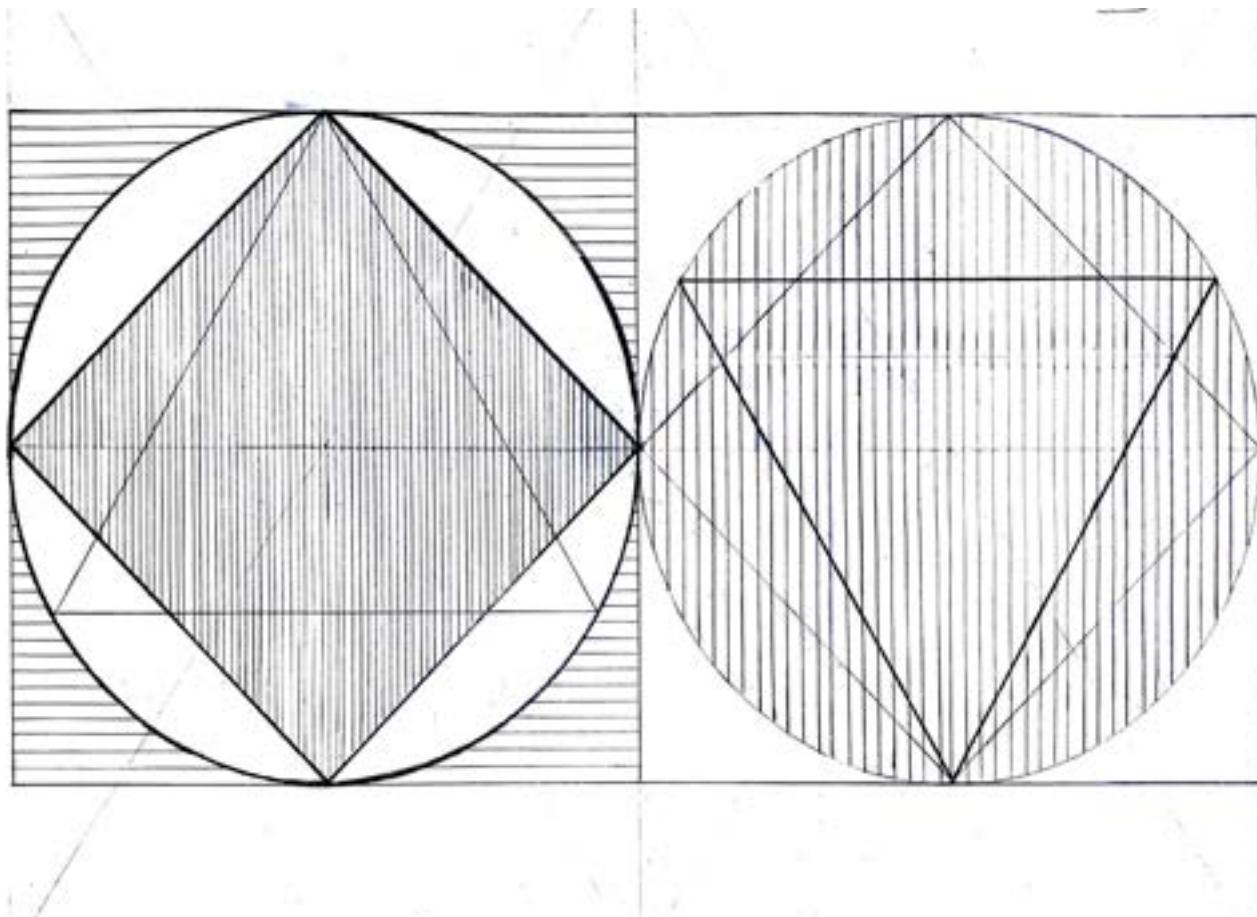
Drafting

The beginning of the architecture program we were taught to think of things in a conceptual and abstract way.

First learning about form and how that equals function. Drafting was one of the things that we were able to show our skillset in.

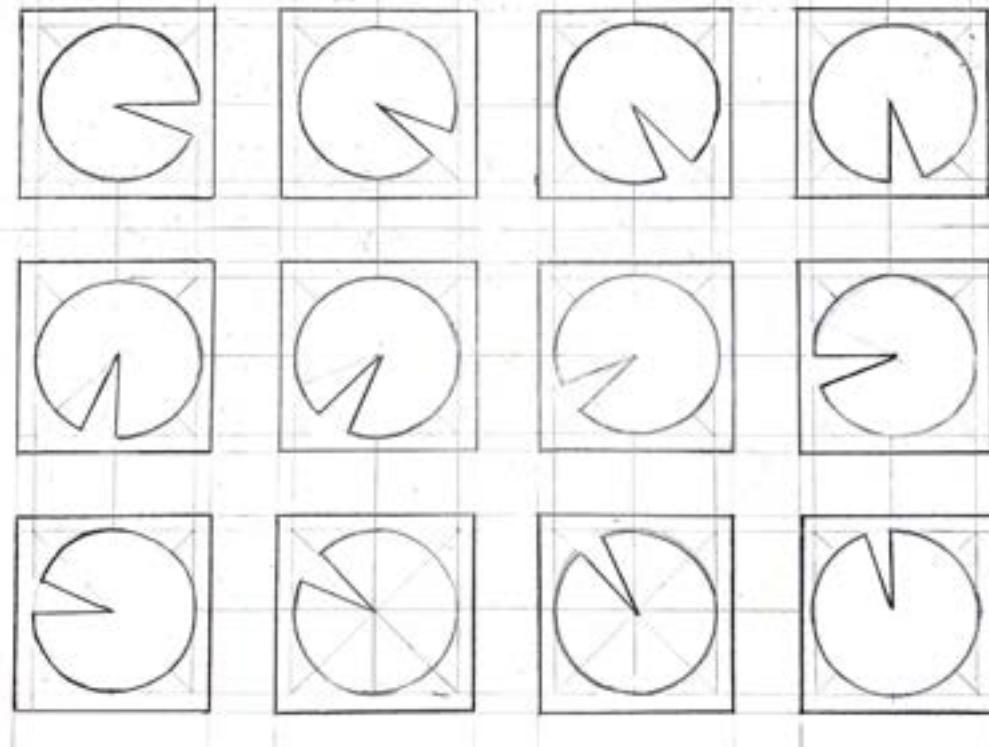
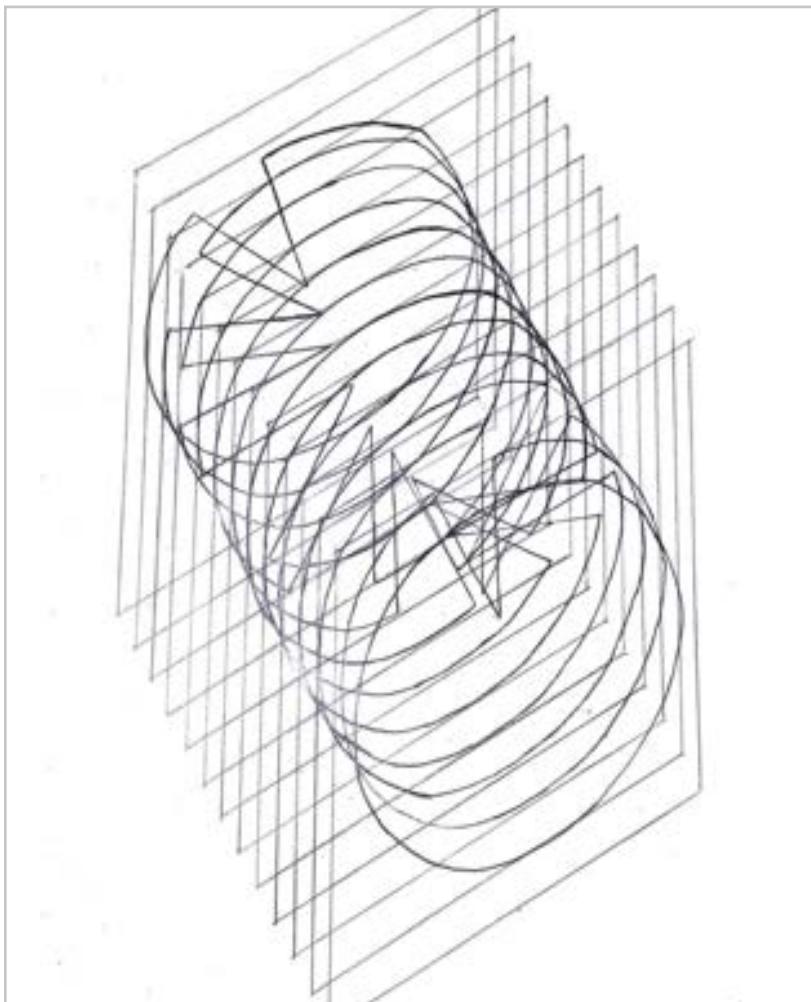
Learning how to draft with tools that allow lines to become sharp and clean was a journey that was worth taking.

In my opinion being able to take the time and learn how to successfully draft is key. It is something that I was told we would be able to use in order to impress our clients.



“ You can use an eraser on the drafting table or a sledge hammer on the construction site ”

FRANK LLOYD WRIGHT



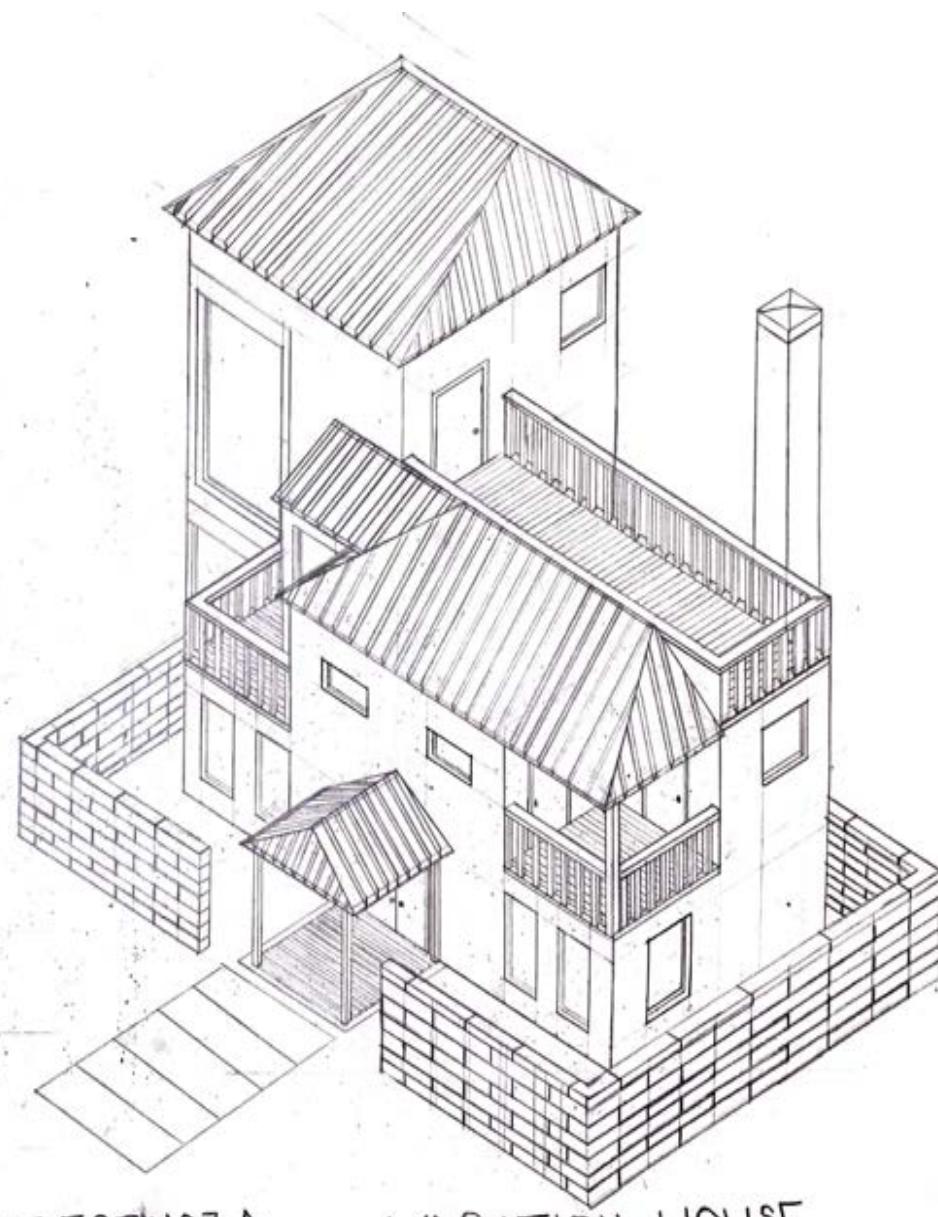
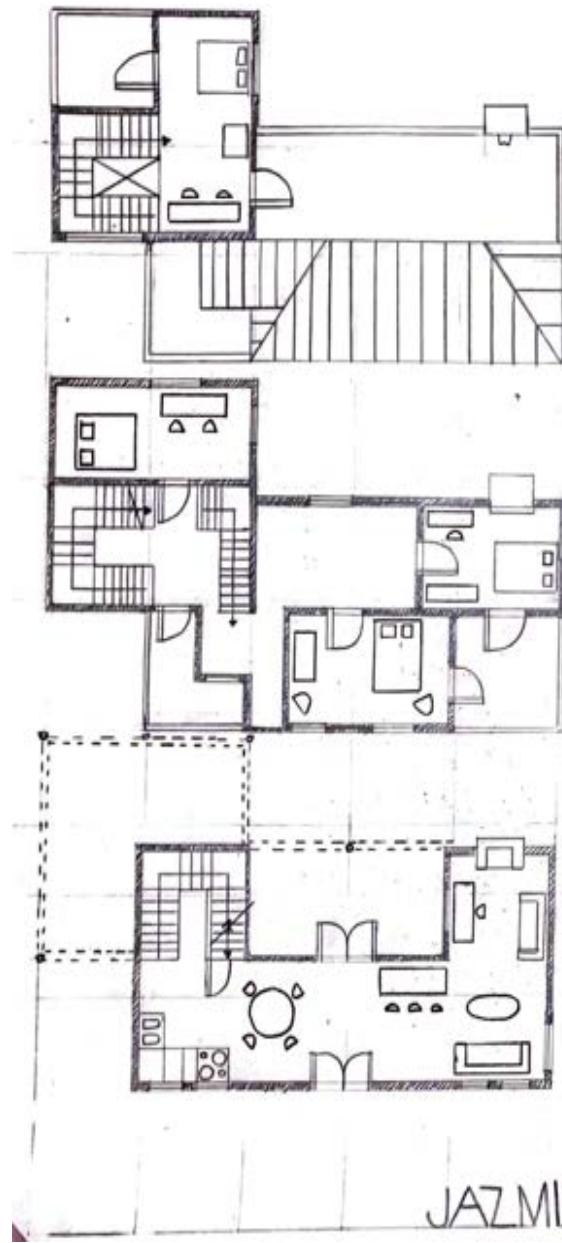
p.9

During my first semester our studios were more focused on conceptual thinking and modular drafting.

Our professor gave us an assignment to make a modular pattern within the second dimension and then take that same pattern and turn it into a three dimensional interlocked sequence.

We were told that we needed to draft our results. This was the first task within our journey of taking this flat drawing into model making.

Drafting is not common now because of software that allows us to be able to do that and much more, but in my opinion drafting is really fun and I enjoy it a lot.



JAZMINE ESPINOZA

VACATION HOUSE

Simple designs in the bigger things

This project was a process within itself. Beginning with blocks that we stacked in a random order and then carved out cubes within them to make voids in masses.

After making these adjustments we were then given a program and were told to apply it to the masses that were just made. The requirements were to have this become a place where a family can reside in on vacation.

Not being able to change the form of the building was part of the requirements as well. This project helped me to think in simplicity. Being able to allow the function of the building solely rely on the form. Drafting the final was required and it was mandated that we show different perspectives of the house along with elevations and floor plans. This was the first time I learned how to properly draft perspectives and I loved it.

“ Recognizing the need is the primary condition for design.”

CHARLES EAMES

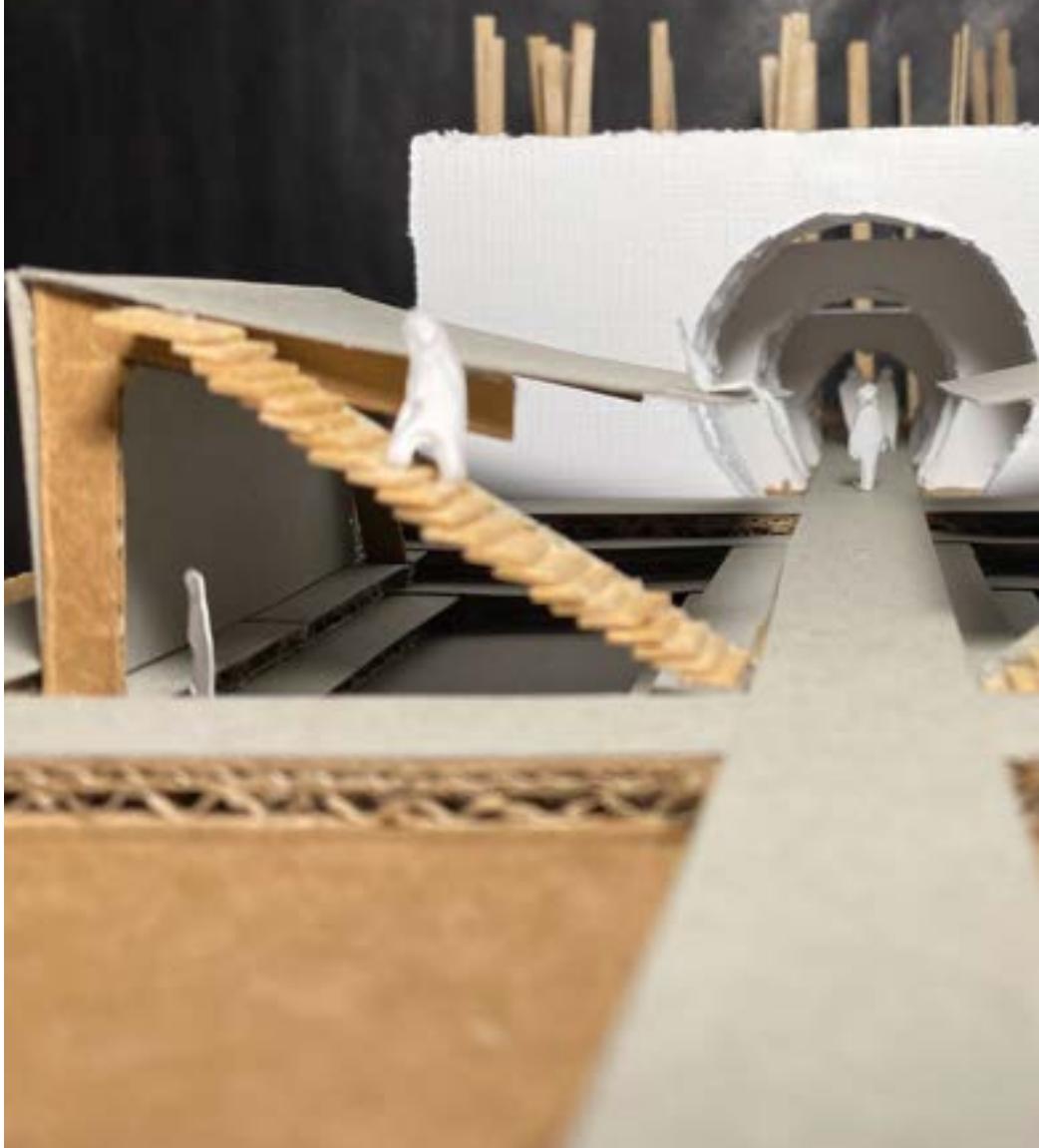


First Year

Astrophile is a word that describes a person who loves stars. Astrophile Pavilion features two main platforms, both of which are accessible through stairs and can be sat on or layed down upon, for soul purpose of being able to watch the stars at night.

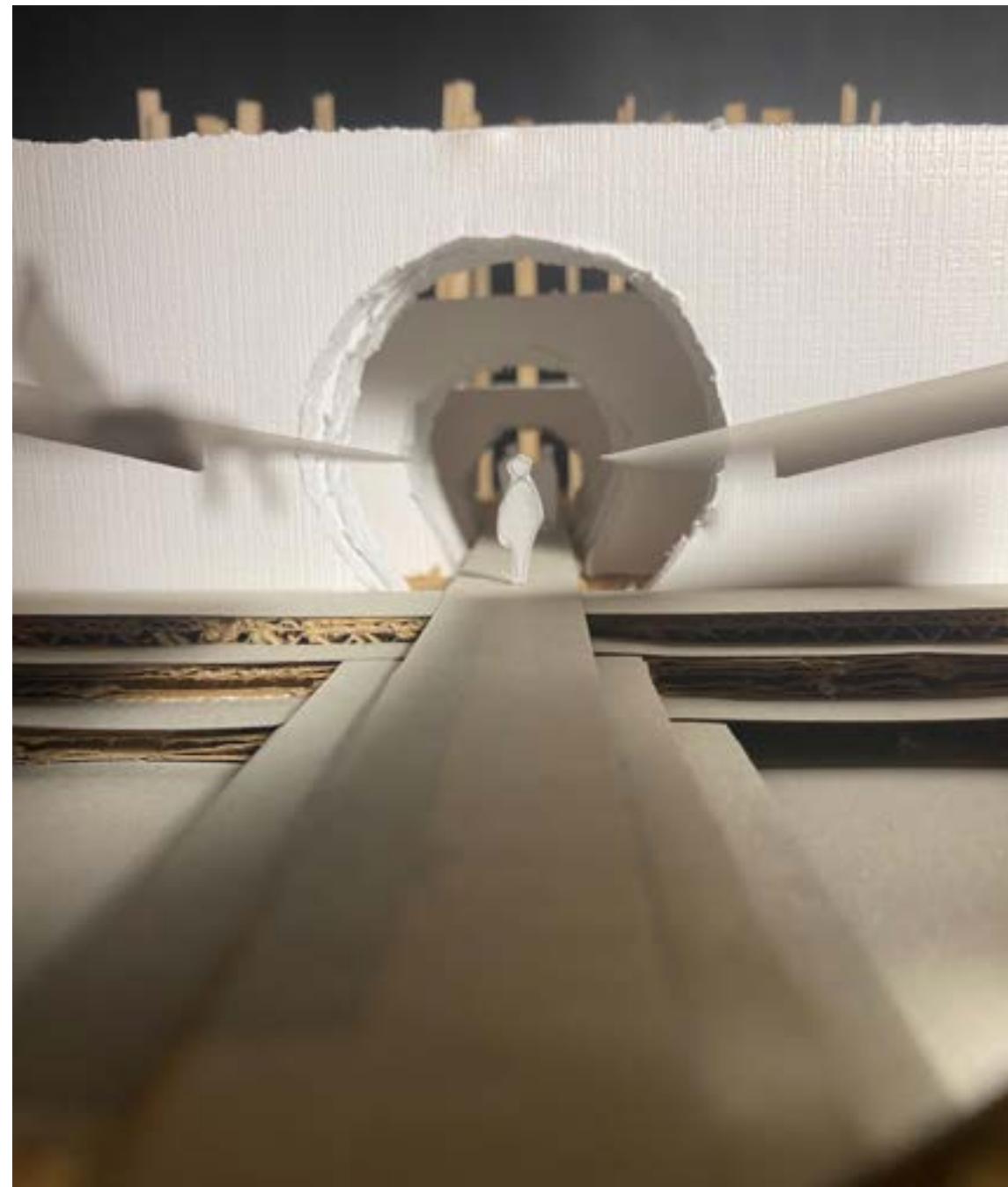
This pavilion is conceptually located right in the middle of the city and nature, being able to enjoy the simplicity of nature while gazing at the stars. Not only is the pavilion great at night but also in the day time. Located under the platform there are indentions in the ground allowing people to go under and get some shade.

Another key component within the design are the walls that form an edge towards nature. These walls create a node made out of lite stone with holes that are cut through the center to allow for circulation through each set forming an abstract tunnel of vision straight to the forest.

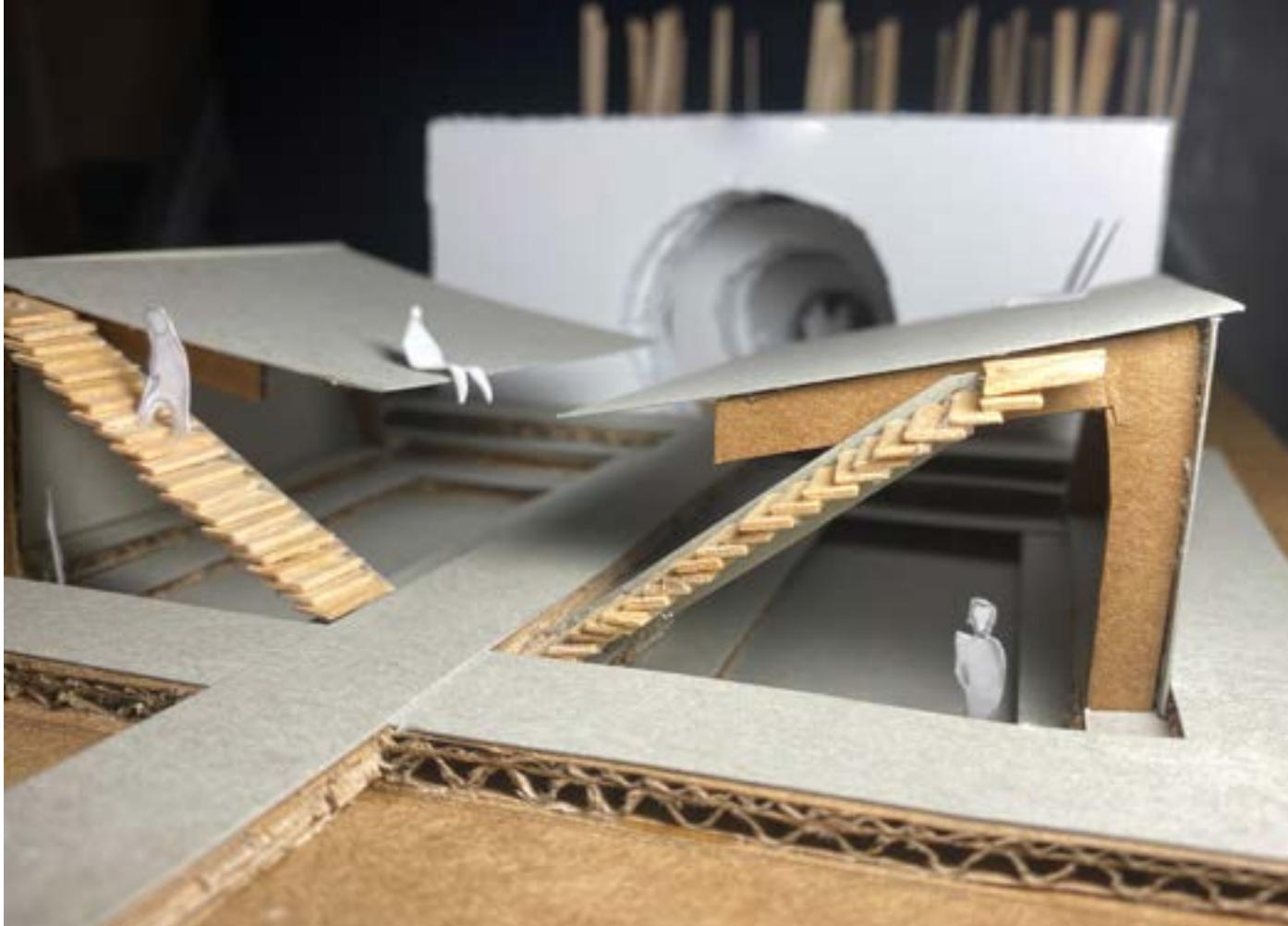




04. ASTROPHILE PAVILION







“Design can be a powerful tool for good.”

MARIAM KAMARA



05. ECOLOGY CENTER FOR WILDERNESS



Second Year

This design is an ecology center located in Commons Ford Ranch. Within its program it has three main categories; admin community, and support. The idea was to be able to have a place where people that are visiting the park are able to learn about the plant life and the environment around them.

There was a thought process that started forming while thinking of what the design might look like. Initially it started with checking off the boxes of what was needed for the program. After I was able to arrange them in a way that made sense circulation wise.

After coming up with the set program functionalities and where they were going to be placed I then started thinking about how the outside design can start to react to the environmental system around the facility.

“ Form follows function ”

LOUIS SULLIVAN

Good design is as little design as possible.

The image to the right shows the upper level that has an atrium allowing the natural sunlight to illuminate the interior.

Making this choice led to the idea of putting the main gathering space in the middle of the first floor right under the skylight.

The staircase allows people that work there or are just visiting to be able to get to the second floor while also being able to sit and rest on the left side of the staircase.

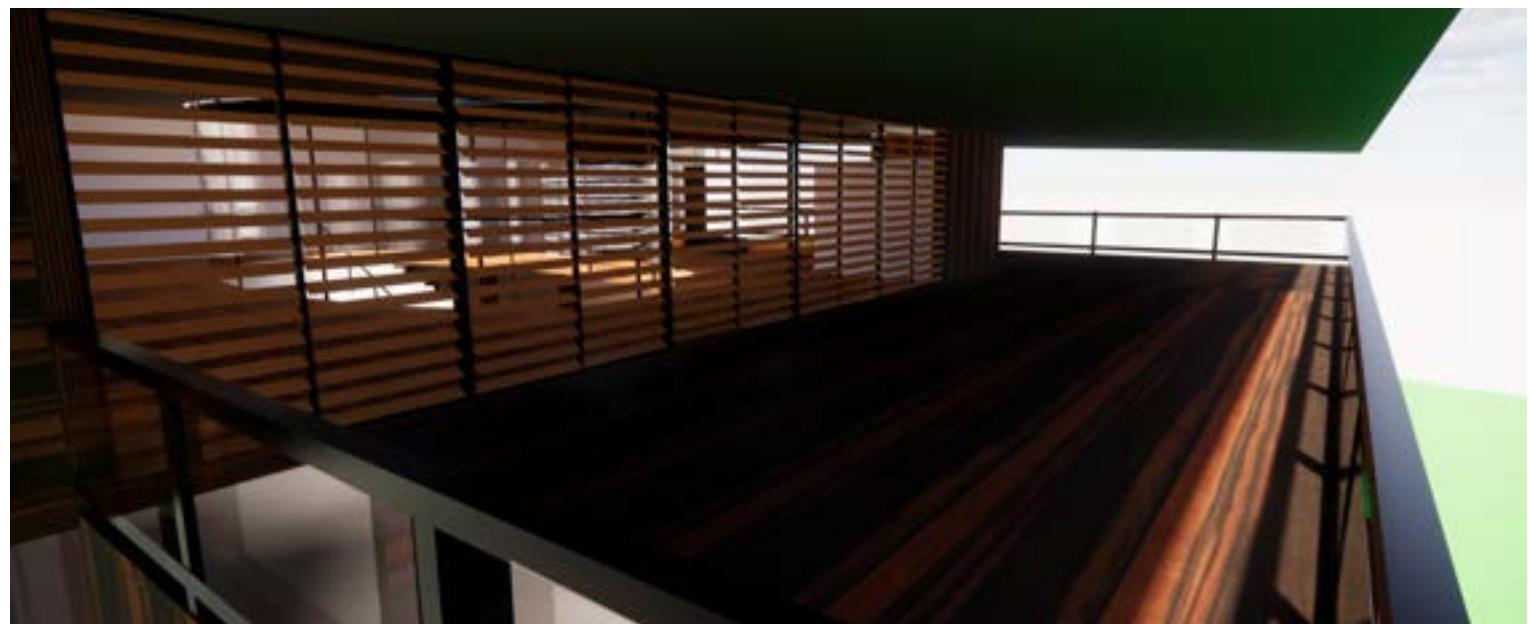
The main point of the building was to be able to house the necessities of the program but also inspire the people visiting to roam around in the surrounding space.

On the second floor there is a balcony that is connected to the upper floor of the facility and is accessed by doors that are able to rotate and open up the connection between the interior and the exterior.





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06. CENTER FOR NEIGHBORHOOD RESILIENCE

“

We should attempt to bring nature,
houses, and human beings together
in a higher unity.

”

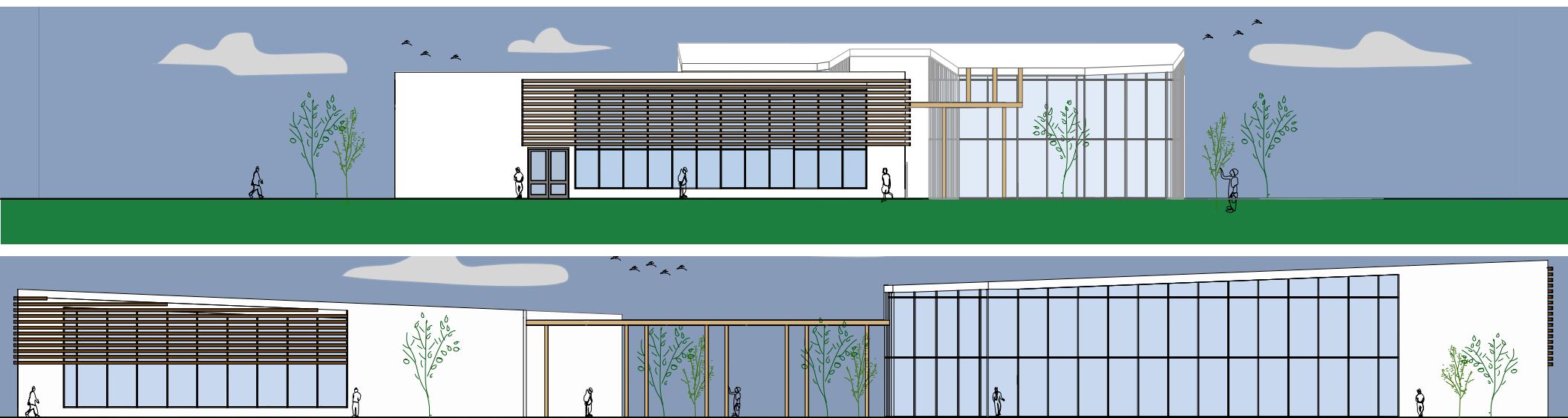
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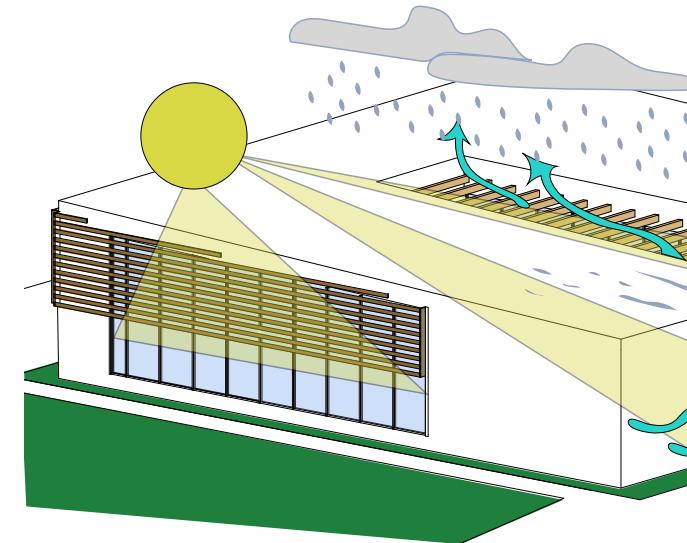
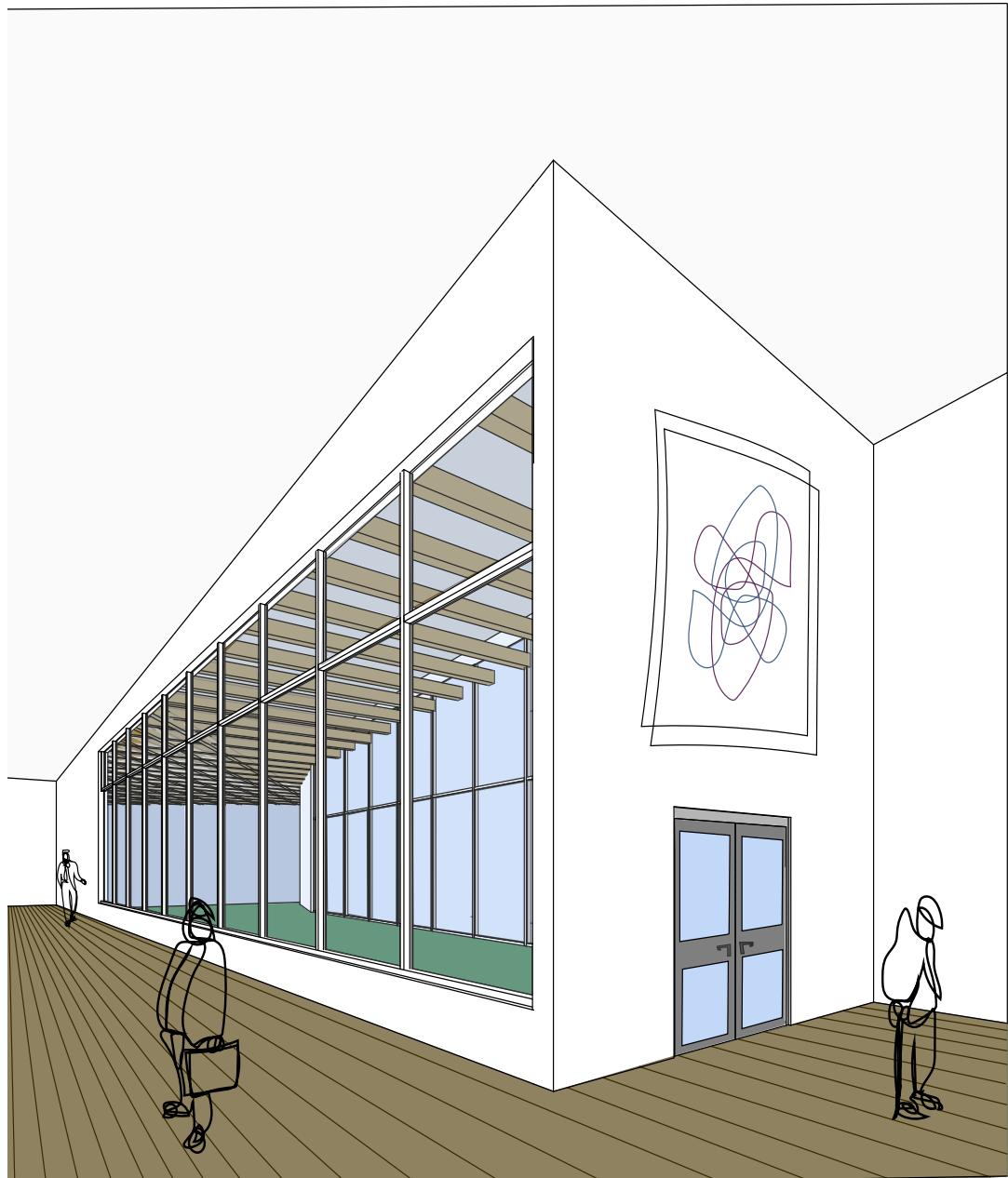
Third Year

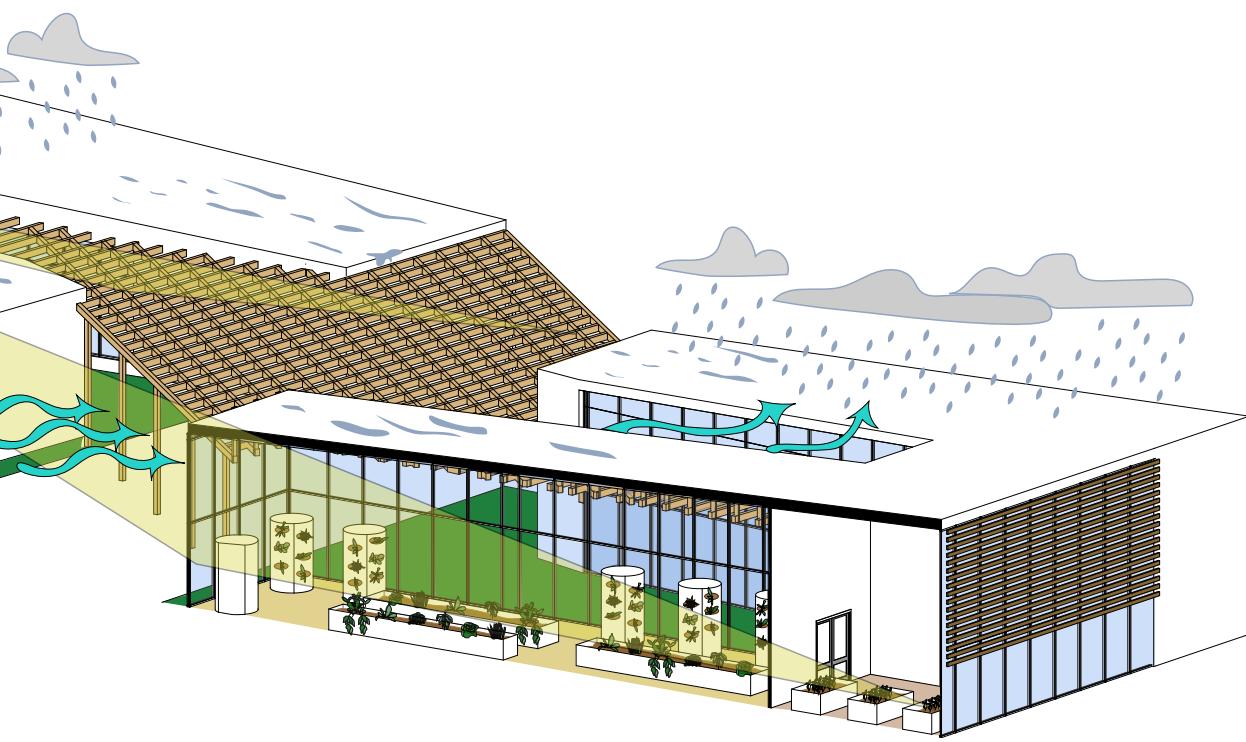
Frank Tejeda Park is the location of the design. After visiting the park there was a realization of the need for shading, and a place where visitors can congregate together. For the design concept there are two main ideas; shaded gathering space and the separation of the appropriate functions necessary for the building.

The design accomplishes both of these desired components by having two separate masses (separated by program) that form a third exterior shaded central gathering space. The roofs for the building are at a slope allowing for rain to run down and there are opening courtyards in the middle of the building that lead to the primary covered exterior space.

P.21







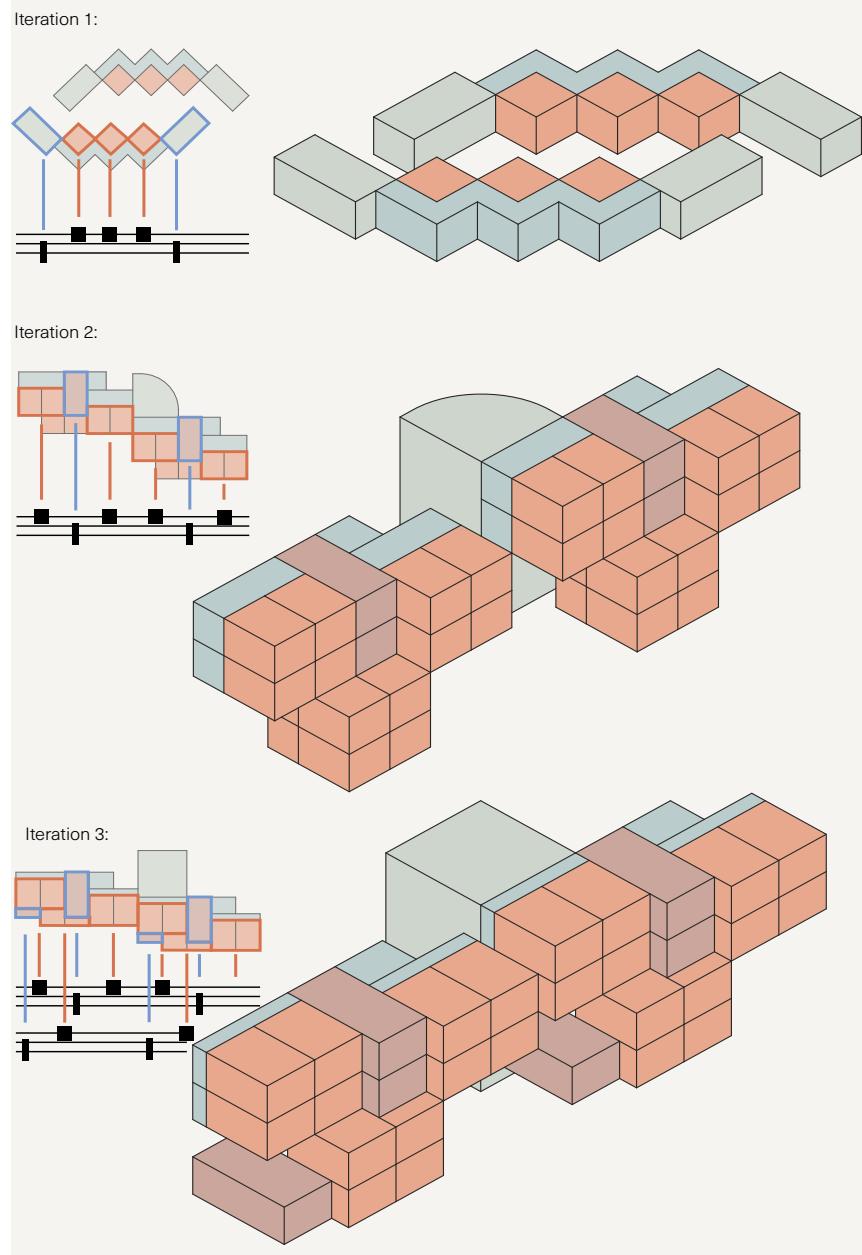
Study Abroad (Italy)

JAZMINE ESPINOZA, AAFREEN PRASLA, MICHEAL TORRES,
TAMARA PEREZ, JESUS VILLAS

The dormitory's design responds to the topography of the site which influences the shape of each unit. The topography helped us delineate a uniform grid pattern, (developed from the existing structures on the site) and insert break ins within the dorms.

This rhythm is something we have observed in the colleges from John DeCarlo, since they also allow the topography to influence the design of the dorms. The goal was to come up with consistent components which were then interrupted by areas that had different programs; kitchens, study rooms, and common spaces.

To enhance the idea of having a set tempo with break ins, the material of the exterior facades display the difference in functionality. The dorms face south of the site, giving the occupants a nice view and natural sunlight. The outdoor terraces and public spaces allow the students to be able to congregate and communicate in a space that is familiar to them. Opportunities for efficient circulation on the site informed by the topography allows us to naturally connect the old to the new.



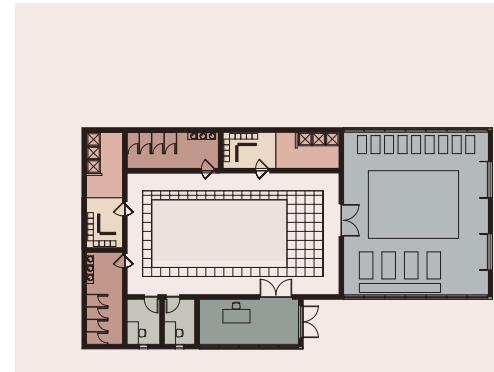


07. TEMPO (RITMO)



“Architecture is about the people.”

FRANCIS KERE

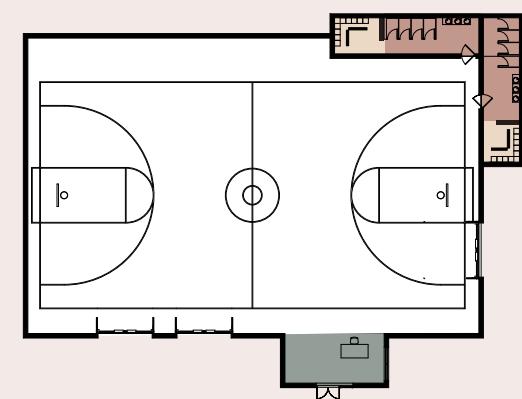
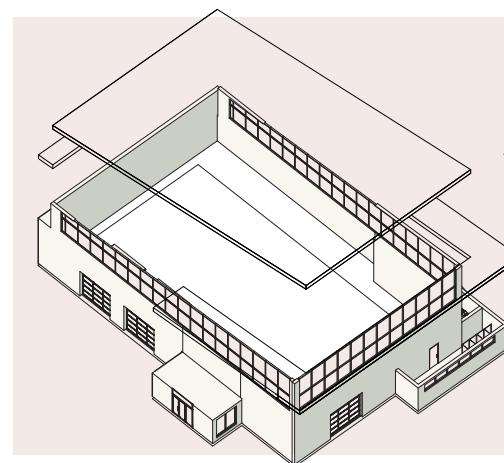
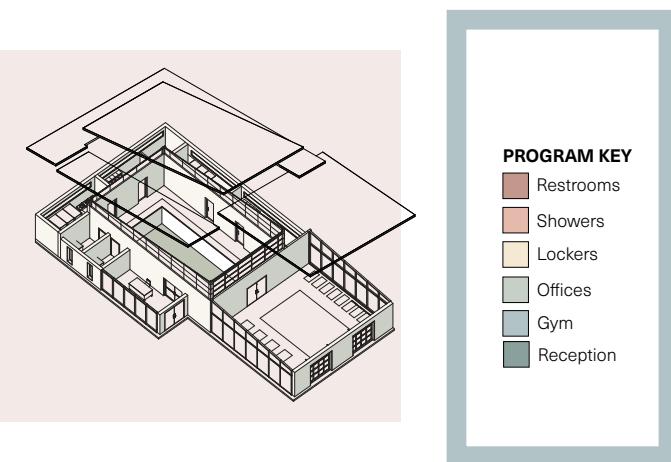


POOL FLOOR PLAN/PLANIMETRIA DELLA PISCINA





PROGRAM KEY	
Kitchen	
Laundry Room	
Public Common Space	
Room	
Study Room	
Stairs	
Electrical Room	



COURT GYM PLAN/PIANTA DELLA PALESTRA DI CORTE 1: 50

NA 1:50

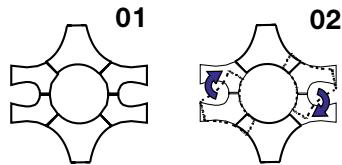
P.27



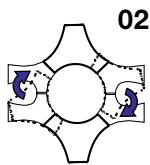
Fourth Year

JAZMINE ESPINOZA, ALEJANDRO MORAN

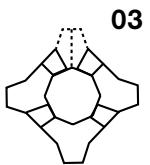
SPACE PLANNING



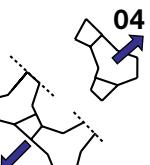
*Initial layout with program functions distributed along



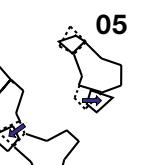
*Simplification of perimeter shapes to create visual unity



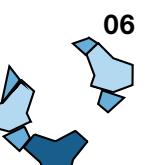
*Subtraction of mass to create a welcoming transition to central space



*Diagonal split of mass form to create pedestrian flow through center



*Shift and rotate classroom spaces to accommodate views and circulation

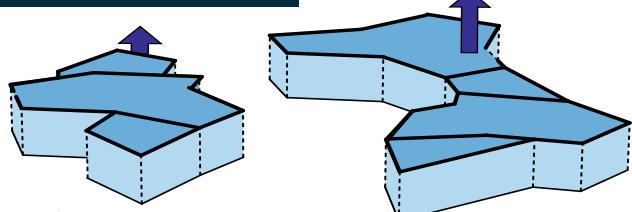


Auditorium
Exhibition
Classroom

This project acts as a proposal for the transformation of an existing golf course into a learning center which looks to educate local communities on what natural disasters are, how we contribute to the problem, and how future communities can be developed and built in anticipation of these events.

The project proposes the rehabilitation of the local plant fauna while maintaining the existing golf cart paths in order to create a public hiking park which can be enjoyed by anyone and in the case of a natural disaster could be used as shelter through the placement of modular housing units throughout the site, converting the site itself into an exhibit on the potential design and building practices which could one day be utilized in case of the occurrence of natural disasters.

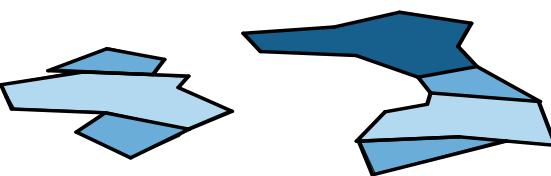
FORM PLANNING



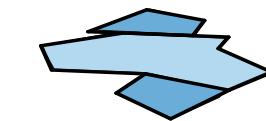
01



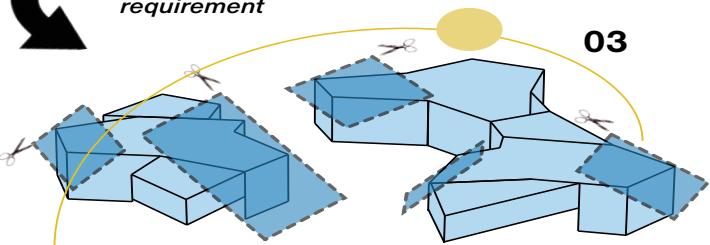
*Extrude to Maximum program height requirement



02



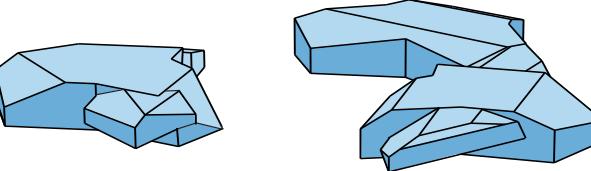
*Start with initial layout



03

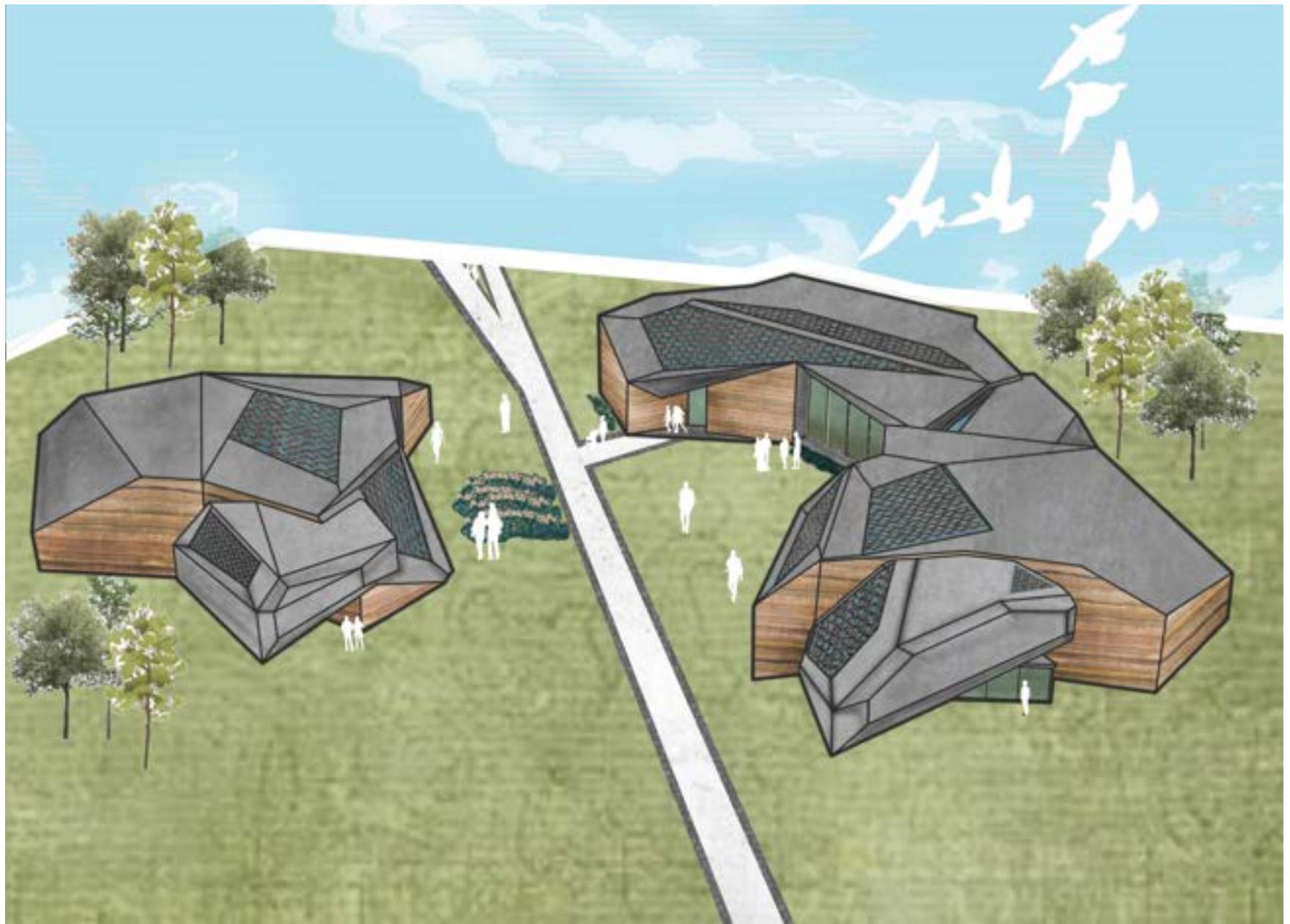


*Carve building mass to allow for skylights and establish program height hierarchy



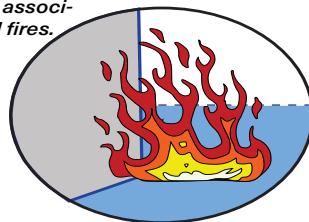
04

*Resulting Mass

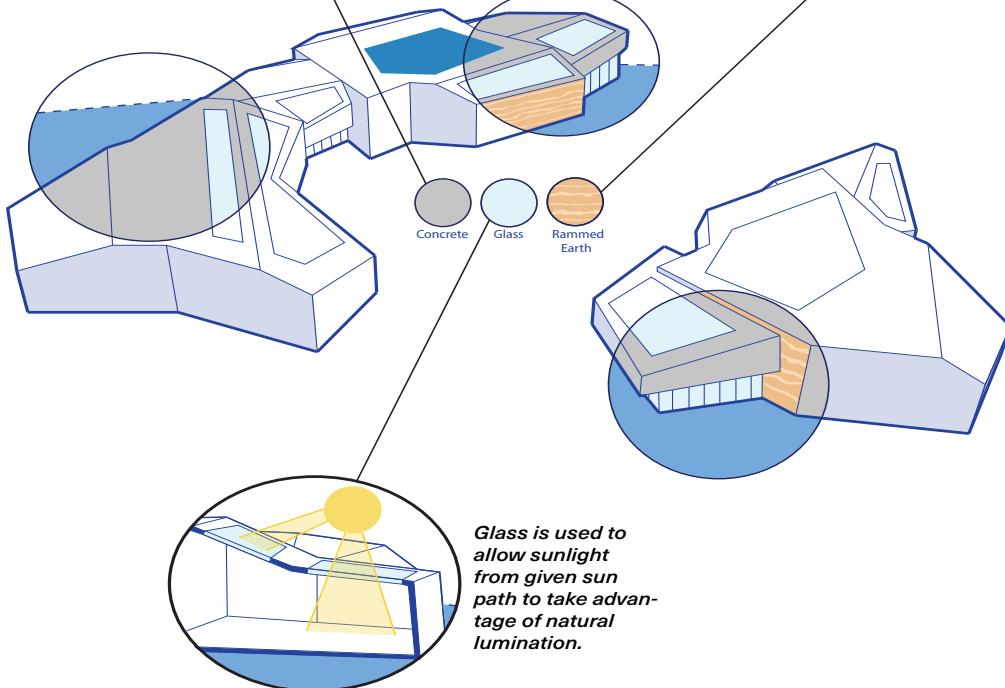


Design for Equitable Communities

Concrete is known for its capacity to withstand the high temperatures associated with wild fires.

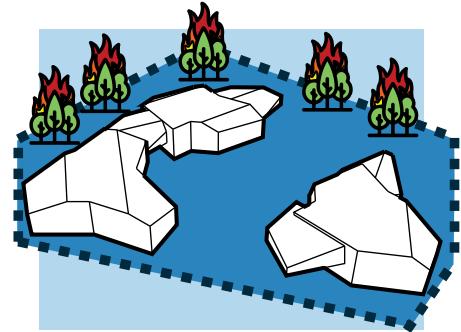


Rammed Earth was chosen based on the long standing tradition of the Yuki people (native to California) using it because of its durability.

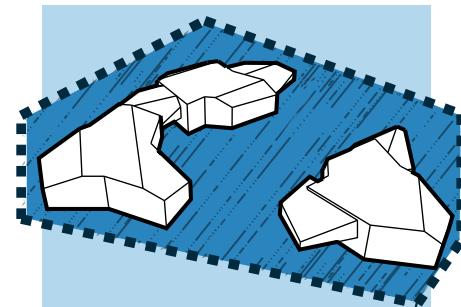


DESIGN FOR CHANGE

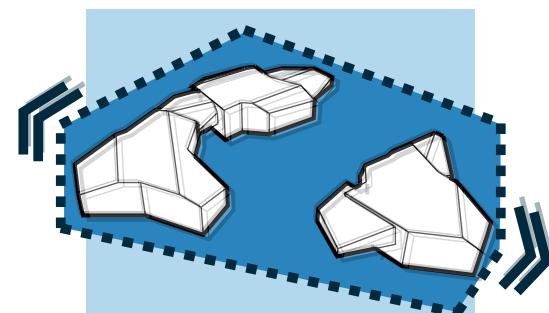
(WILD FIRES)



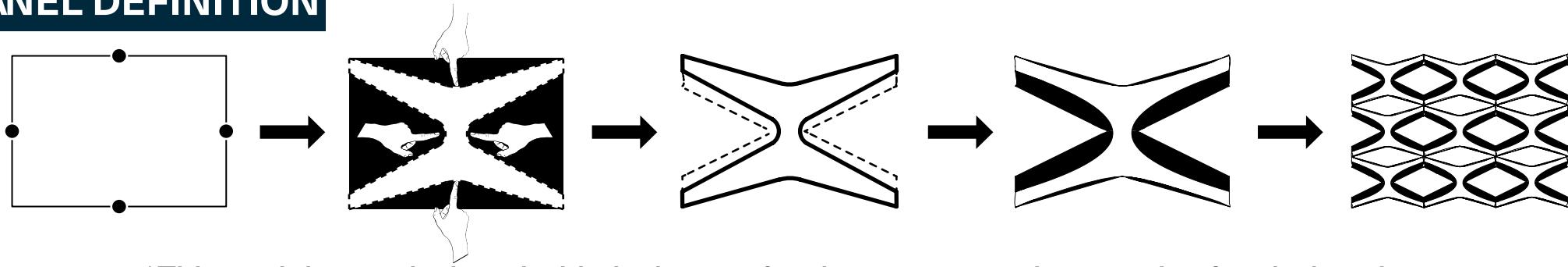
(FLOODING)



(EARTHQUAKES)

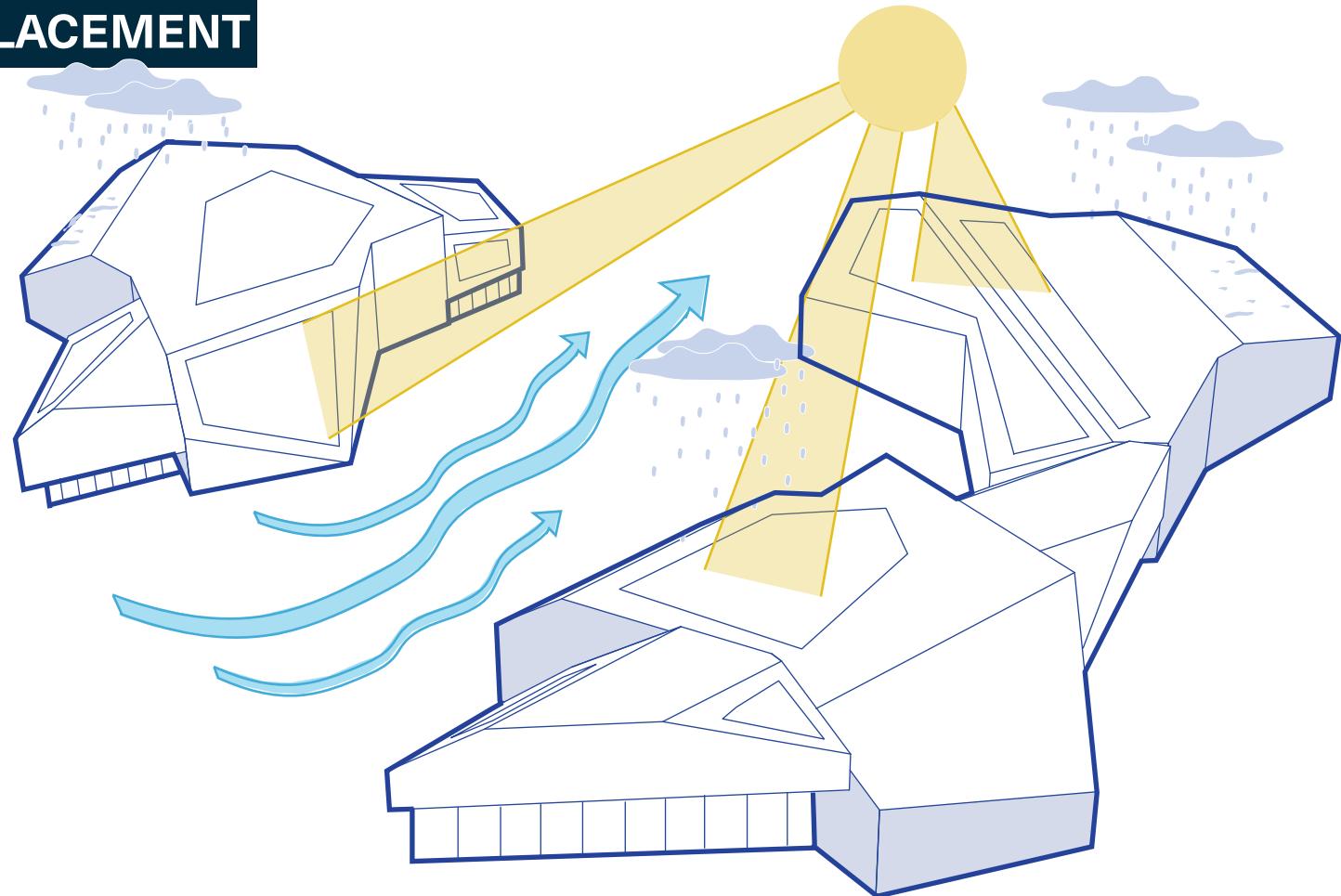


PANEL DEFINITION

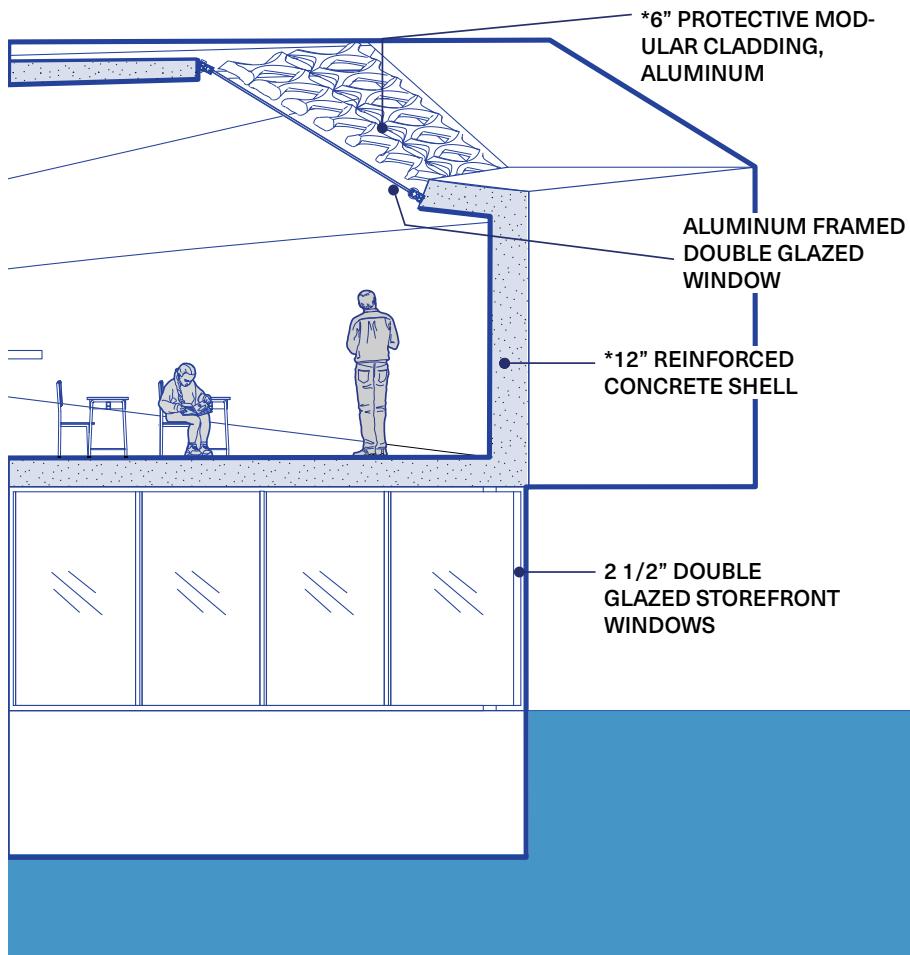


**This module was designed with the intent of acting as a protective covering for glazing elements found throughout the project while still allowing the sights of the user to be unobstructed.*

GLAZING PLACEMENT



DETAILED WALL SECTION

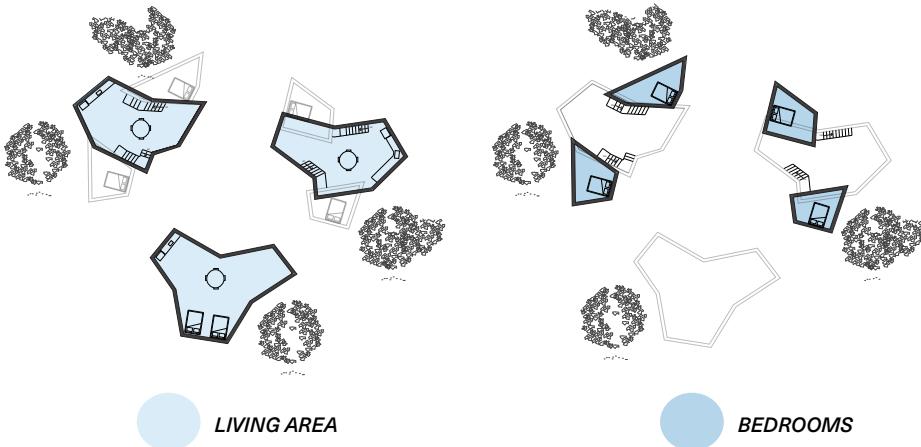


“ I think about architecture all the time. That's the problem. But I've always been like that. I dream it sometimes. ”

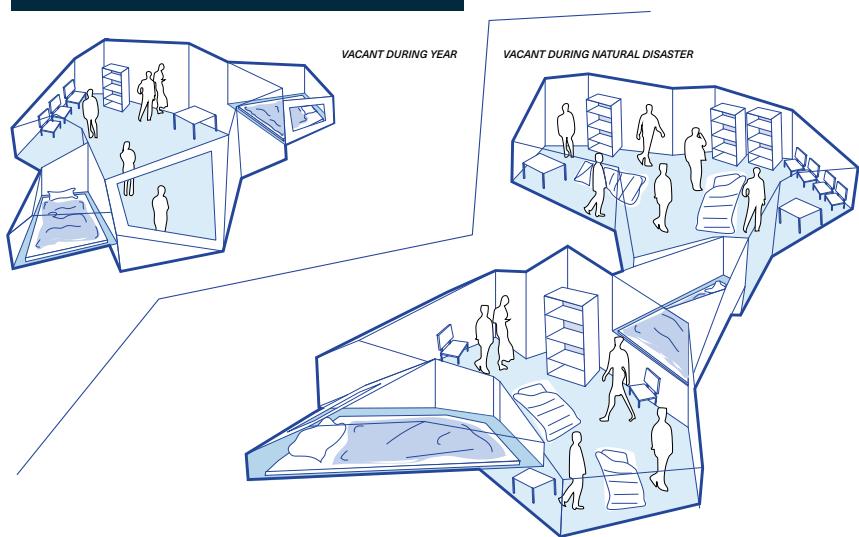
ZAHA HADID



SHELTR FLOOR PLANS



SHELTR OCCUPATION DIAGRAM



Along with the main facility we also have these aspects to the projects named: S.H.E.L.T.R.'s an acronym that stands for Sustainable Housing Emergency Long Term Resilience. Our goal with these Sheltrs was to portray examples of future housing that accomodate to natural disasters in a way that allow the peope that are visiting the park to be able to learn and take knowledge back home with them and apply them to their own situations. Along with this they will be available to the public to rest in during the year and during a natural disaster they are designed to house around 25 people per sheltr set.

Portfolio.

Thank you for taking the time to look at my work. If you have any questions feel free to contact me via email: jazmineesp345@gmail.com

