



**SELECTED WORKS**

2024 - 2025

# **ARCHITECTURE PORTFOLIO**

**BY CATHY LE**

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**FRONT & WEST VIEW**

**PHYSICAL MODEL OF VILLA FOSCARI**

UNIVERSITY OF MARYLAND, ARCHITECTURE 2024

ARCH200 / WEEK 10

PROFESSOR MICHAEL ABRAMS

DESIGN MEDIA AND REPRESENTATION I

VILLA FOSCARI IS LOCATED NEAR VERNICE, NORTHERN ITALY THAT'S DESIGNED BY ANDREA PALLADIO BUILT BETWEEN 1558 - 1560. THIS IS A MANSION WITH HIGH LEVEL GROUNDWATER WHICH RESEMBLES THE ANCIENT TEMPLE. BRICKS WERE USED FOR CONSTRUCTION BUT THE DECORATIONS AND COLUMNS WERE MADE OUT OF STONE AND THEY USE SKILFUL PLASTER AT THE END MAKING IT MORE ELEGANT. THIS IS A PHYSICAL MASSING MODEL ABSTRACTING THE IMPORTANT ELEMENTS OF VILLA FOSCARI. THE MODEL IS MADE OUT OF CHIPBOARDS AND ACRYLIC GLASS IN THE INTERIOR TO HOLD EVERYTHING IN PLACE. IT'S SHAPED AS A CUBE CONTAINING WINDOWS AND DOOR OPENINGS, STAIRWAYS, COLUMNS, ROOFS, AND ENTOURAGES. THIS MODEL ENHANCES A MINIATURE SPACE GIVING IT SOME SORT OF REALISM WHEN VIEWING WHAT'S WITHIN IT.



**FRONT & EAST VIEW**

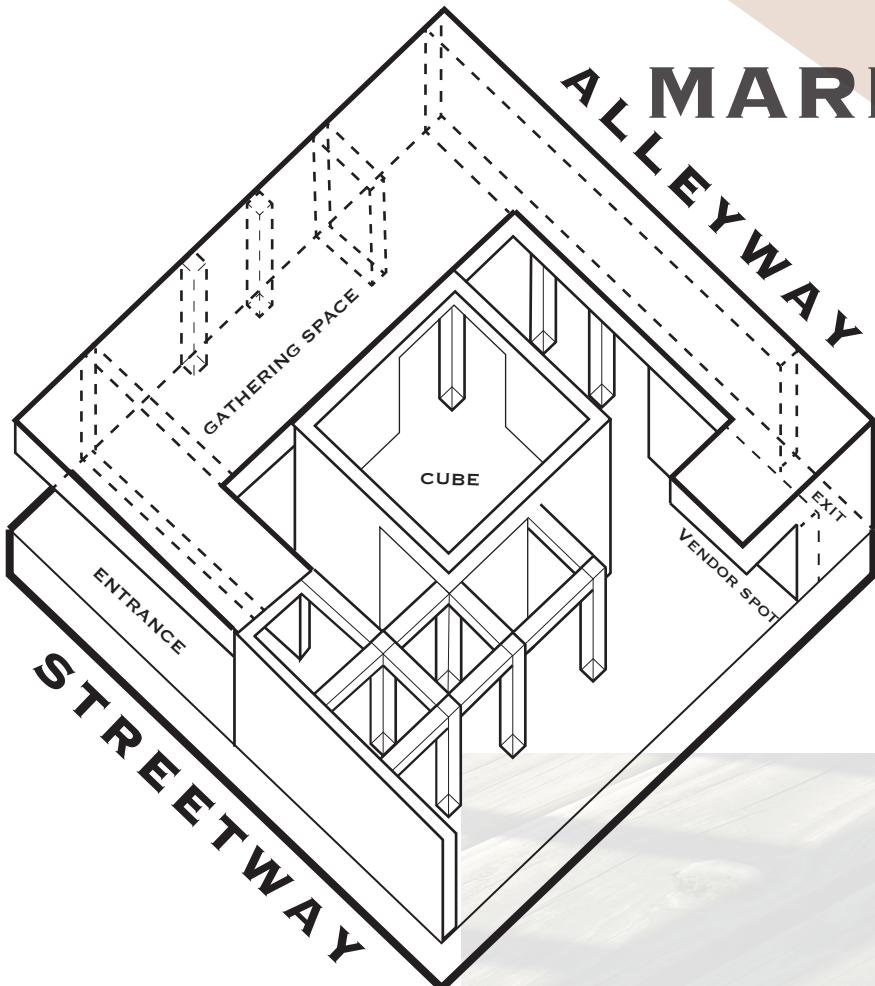


**FRONT VIEW**



**BACK VIEW**

# MARKETPLACE 02



**PHYSICAL & DIGITAL  
MODEL OF VILLA FOSCARI**  
UNIVERSITY OF MARYLAND,  
ARCHITECTURE 2024  
ARCH200 / WEEK 15  
PROFESSOR MICHAEL ABRAMS  
DESIGN MEDIA AND  
REPRESENTATION I

THIS MARKETPLACE IS DESIGNED WITH A HIERARCHICAL ARRANGEMENT OF ELEMENTS AND AN OPEN CIRCULATION CONCEPT WHERE THE INSPIRATION COMES FROM VILLA FOSCARI. AS VISITORS ENTER FROM THE STREET, THEY FIRST ENCOUNTER A SERIES OF BEAMS THAT SPARK CURIOSITY AND ENCOURAGE FURTHER EXPLORATION. MULTIPLE CIRCULATION PATHS ALLOW THEM TO NAVIGATE THROUGH THE CUBE STRUCTURE BEFORE REACHING THE GATHERING SPACE. FROM THERE, THEY CAN MOVE INTO THE OPEN AREA WITHOUT BEAMS, EXPLORE THE VENDING SPOTS, AND EVENTUALLY EXIT THE MARKETPLACE.

**FIGURE 1. AXONOMETRIC**

## STRUCTURE REQUIREMENTS

- 1 CUBE (20' X 20' X 15' HT.)
- 10 COLUMNS (12" X 12" X 10' HT.)
- 1 WALL (10' X 10')
- 1 WALL (10' X 20')
- 1 WALL (10' X 30')
- 1 WALL (10' X 40')
- 1 WALL (10' X 50')
- OVERHEAD PLANE



**FIGURE 2. FRONT AXON MODEL**

# MARKETPLACE 03



**FIGURE 3. BACK AXON MODEL**

## ADDITIONAL DESCRIPTION

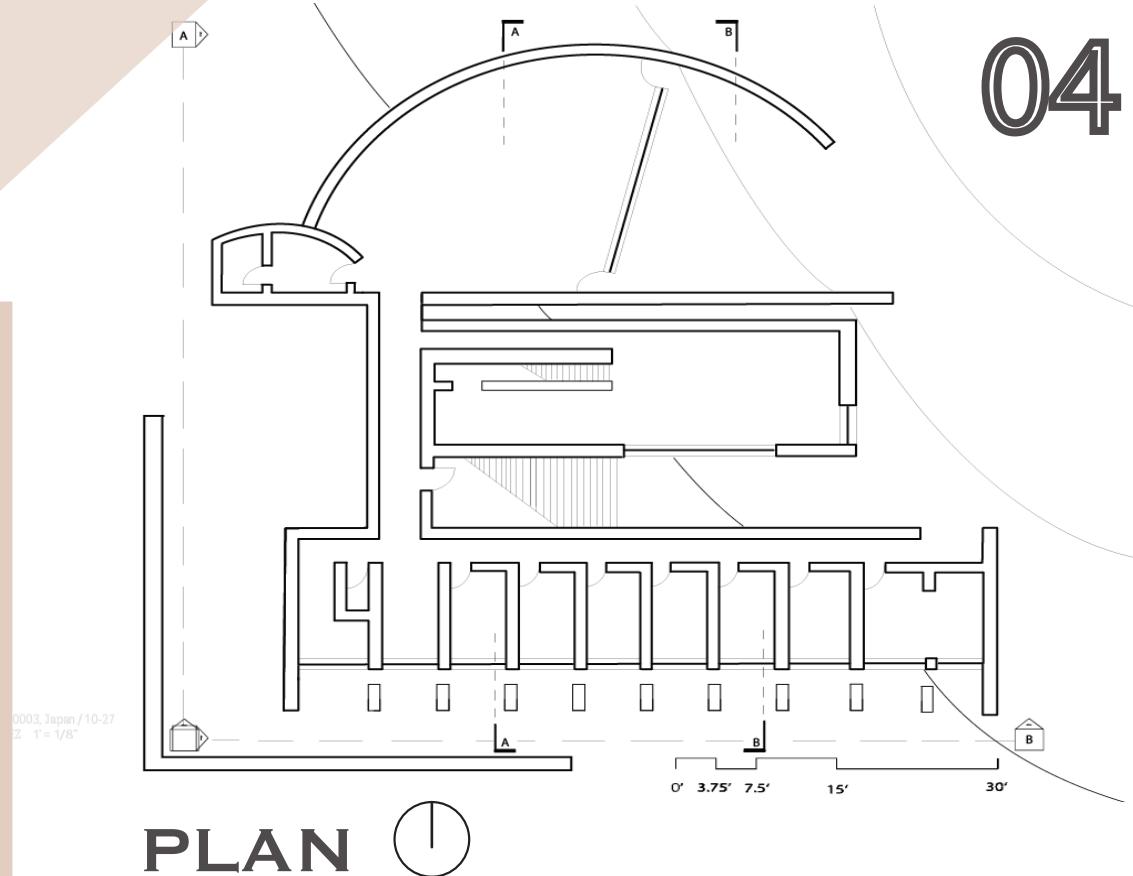
THE STRATEGIC PLACEMENT OF ELEMENTS WITHIN THE SPACE GIVES A SENSE OF SOCIAL INTERACTION AND CURIOSITY, ENCOURAGING PEOPLE TO ENGAGE WITH BOTH THE ENVIRONMENT AND EACH OTHER. ADDITIONALLY, THE PRESENCE OF SHADING OVER THE DESIGNATED GATHERING AREA ENHANCES COMFORT, MAKING IT A MORE INVITING AND ENJOYABLE SPACE FOR COMMUNAL ACTIVITIES AND ENGAGING CONVERSATIONS.



**FIGURE 4. CLOSE UP PERSPECTIVE**

## BRIEF DESCRIPTION

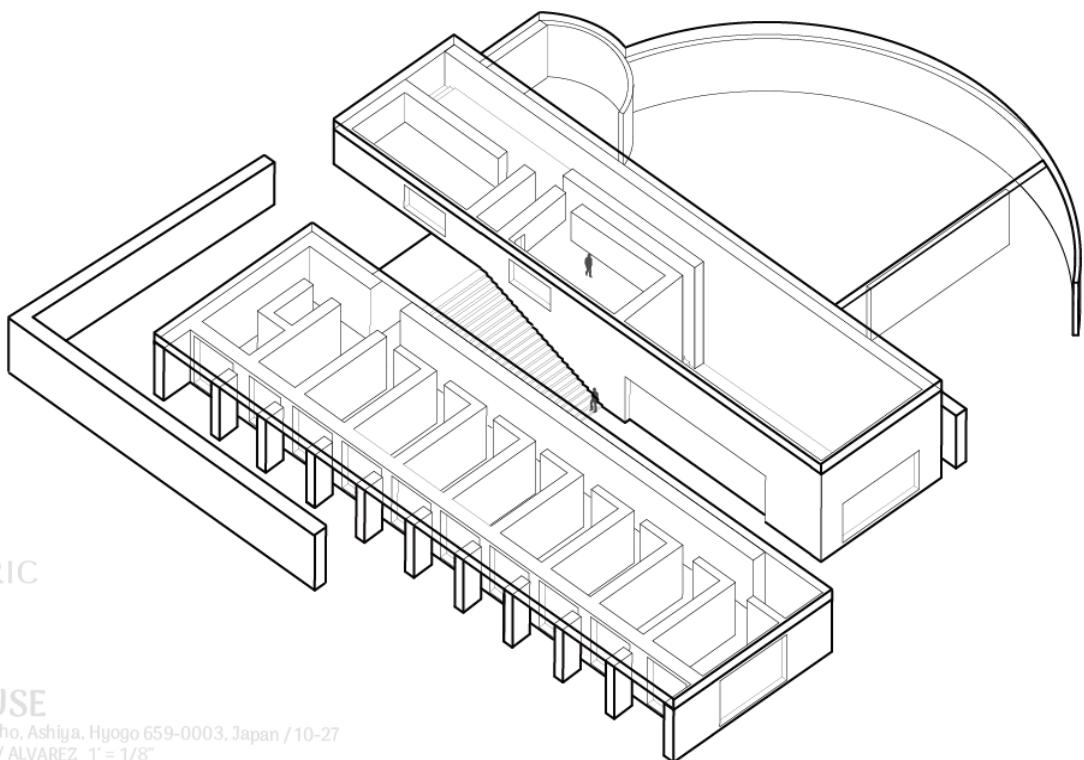
DESIGNED BY TADAO ANDO BETWEEN 1983 AND 1987, THE KOSHINO HOUSE IS A TWO-STORY RESIDENCE BUILT FOR A SINGLE-FAMILY —A FASHION DESIGNER, KOSHINO, AND HER CHILDREN. THE CURVED VOLUME FUNCTIONS AS A STUDIO SPACE, WHILE THE CENTRAL RECTANGULAR STRUCTURE CONTAINS THE LIVING AND DINING AREAS. THE LONG RECTANGULAR SECTION IS DESIGNATED FOR THE BEDROOMS.



PLAN

## KOSHINO HOUSE

TADAO ANDO 1983 - 1987

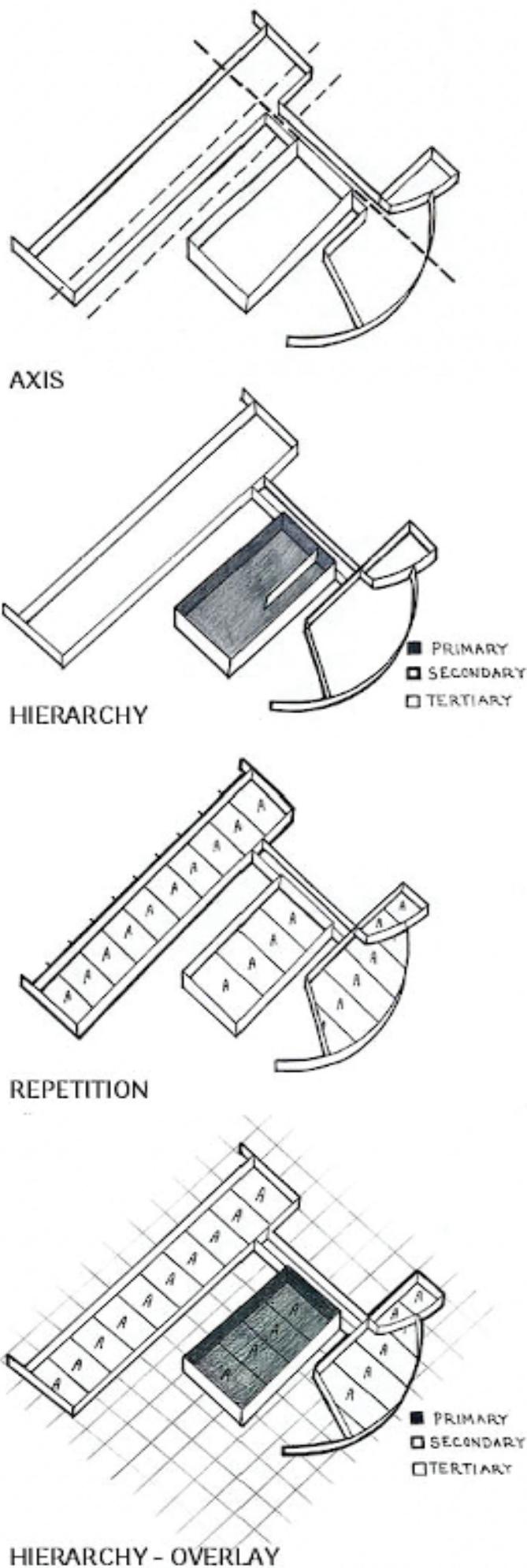


## KOSHINO HOUSE

TADAO ANDO / 17-5 Okikecho, Ashiya, Hyogo 659-0003, Japan / 10-27  
ARCH300 / CATHY LE / #07 / ALVAREZ 1' = 1/8"

AXONNOMETRIC

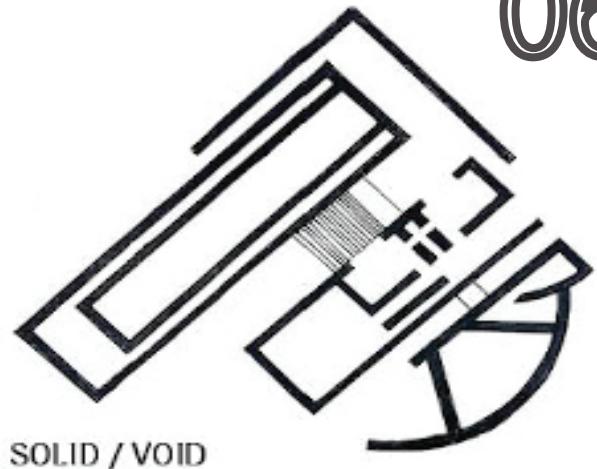
## KH DIAGRAMS



IN THE FOLLOWING DIAGRAMS, I BEGAN BY ESTABLISHING THE AXIS AS A PRIMARY PRINCIPLE, HIGHLIGHTING THE CLEAR SPATIAL SEPARATION THAT DEFINES THE PASSAGeway AS A CENTRAL AXIS. NEXT, HIERARCHY IS EVIDENT IN THE COMMUNAL SPACES, SUCH AS THE LIVING ROOM AND KITCHEN, WHICH SERVE AS THE CORE OF OPENNESS AND NATURAL LIGHTING. REPETITION IS EXPRESSED THROUGH THE MULTIPLE BEDROOMS, REINFORCING A CONSISTENT SPATIAL RHYTHM. FINALLY, THE SYNTHESIS PARTI INTEGRATES HIERARCHY AND OVERLAY, COMBINING TWO ORDERING PRINCIPLES—HIERARCHY AND GRID—WHERE STRUCTURAL ELEMENTS ARE SYSTEMATICALLY ARRANGED ACCORDING TO THE GRID.

# KH DIAGRAMS

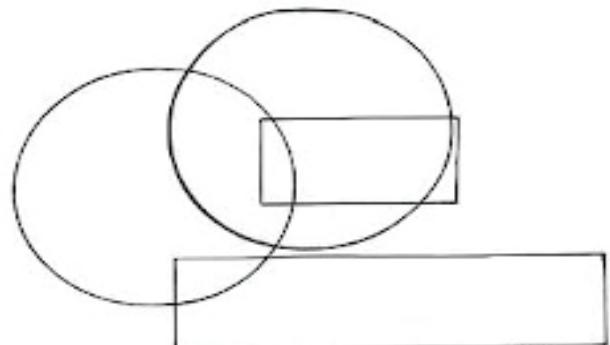
**THE SOLID/VOID DIAGRAM**  
**ILLUSTRATES A SOLID ROOF**  
**THAT DEFINES AND SEPARATES**  
**THE VOIDED SPACES, WITH ALL**  
**ROOF STRUCTURES ALIGNING**  
**WITH THE INTERIOR LAYOUT OF**  
**THE BUILDING. THE SECTION IS**  
**ORGANIZED BASED ON**  
**FOREGROUND, MIDDLE GROUND,**  
**AND BACKGROUND,**  
**EMPHASIZING THE SOLID/VOID**  
**RELATIONSHIPS. ADDITIONALLY,**  
**THE PARTI AS A SYSTEM**  
**REPRESENTS THE DISTINCTION**  
**BETWEEN PRIVATE AND**  
**COMMUNAL SPACES WHILE**  
**MAINTAINING A COHESIVE**  
**UNITY. THE CIRCLES SIGNIFY**  
**COMMUNAL AREAS, WITH THE**  
**CENTRAL RECTANGLE**  
**POSITIONED WITHIN THEM,**  
**WHEREAS THE ELONGATED**  
**RECTANGLE EXTENDS BEYOND**  
**THE CIRCLES, REPRESENTING**  
**PRIVATE SPACES. HOWEVER,**  
**DESPITE THIS DISTINCTION, ALL**  
**ELEMENTS REMAIN INTEGRAL**  
**TO THE OVERALL COMPOSITION**  
**OF THE BUILDING.**



SOLID / VOID



SOLID / VOID - SECTION



GEOMETRY - INTERLOCK



PRIVATE VS. COMMUNAL - UNIFY



## PERSPECTIVE 1

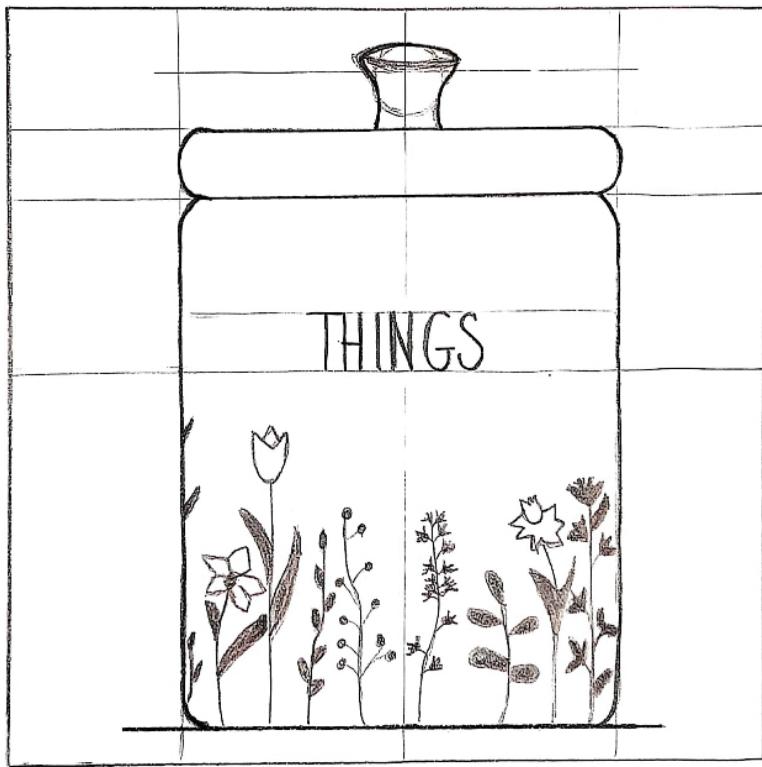
THIS IS A CLOSE-UP RENDERED PERSPECTIVE OF THE KOSHINO HOUSE, FOCUSING ON THE COMMUNAL SPACE. THE STAIRWAY LEADS TO THE SECOND FLOOR, WHERE SEVERAL ROOMS ARE LOCATED ON THE LEFT, ALONG WITH THE ENTRANCE. A FIGURE IS SEEN EXITING TOWARD THE HALLWAY, EMPHASIZING THE AXIAL RELATIONSHIP WITHIN THE SPACE. TO THE LEFT, THE STAIRWAY IS ILLUMINATED BY NATURAL LIGHT STREAMING THROUGH THE WINDOW. SECTION B FROM THE PLAN PROVIDES A CLEARER OVERVIEW OF THE INTERIOR STRUCTURE, SHOWCASING THE SPATIAL ORGANIZATION ACROSS DIFFERENT AREAS.



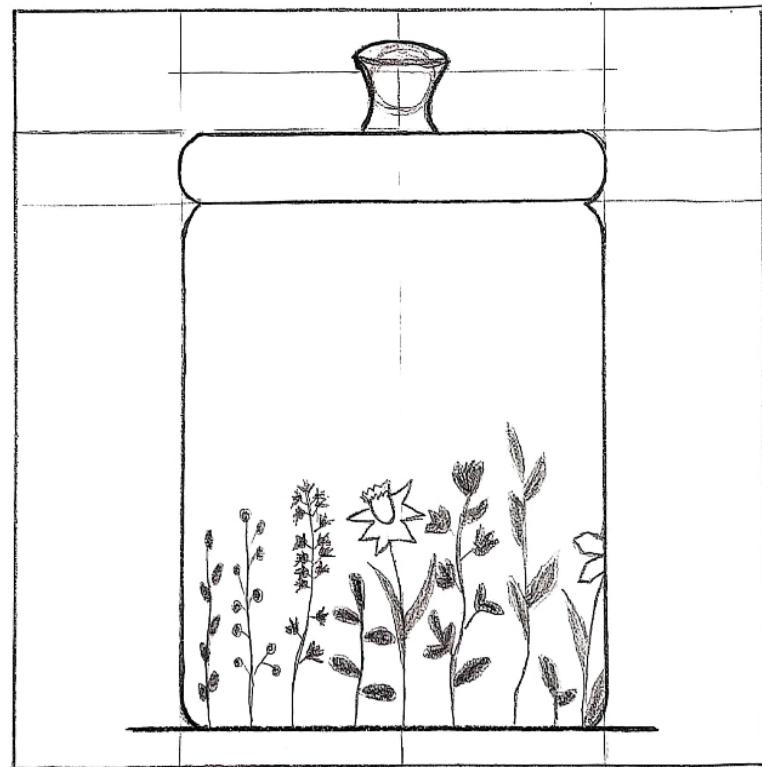
## SECTION PERSPECTIVE

# FREE HANDDRAWN CONTAINER

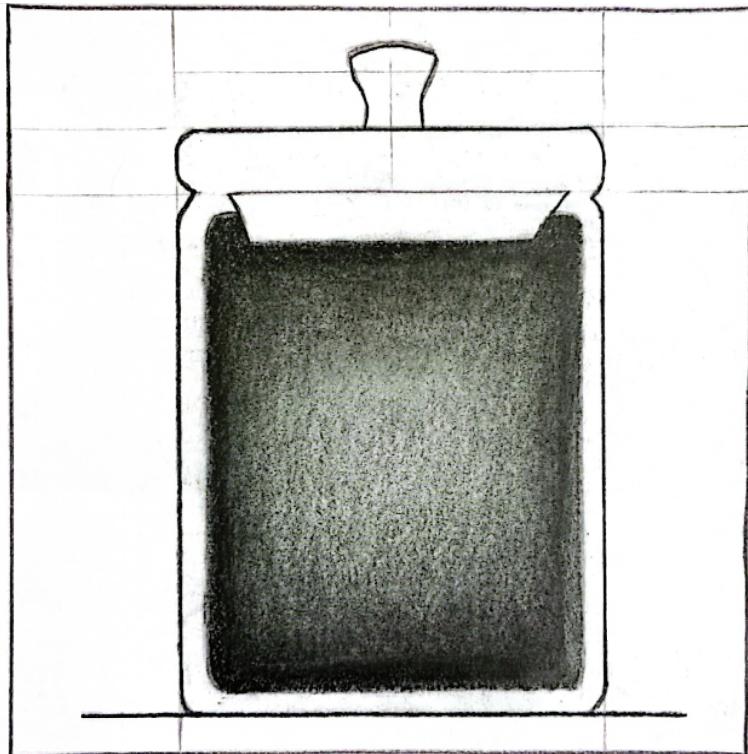
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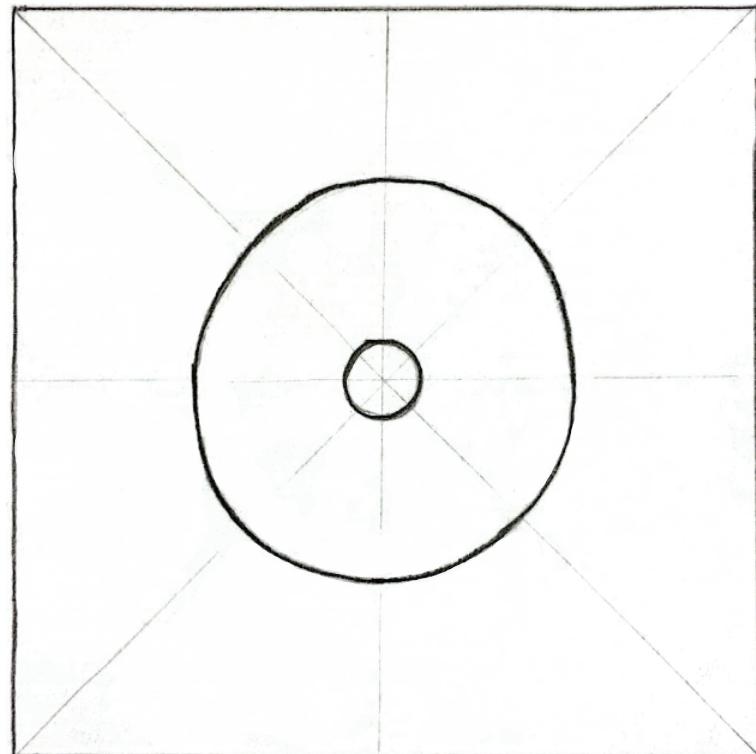
FRONT VIEW



BACK VIEW



SECTION CUT VIEW



TOP VIEW