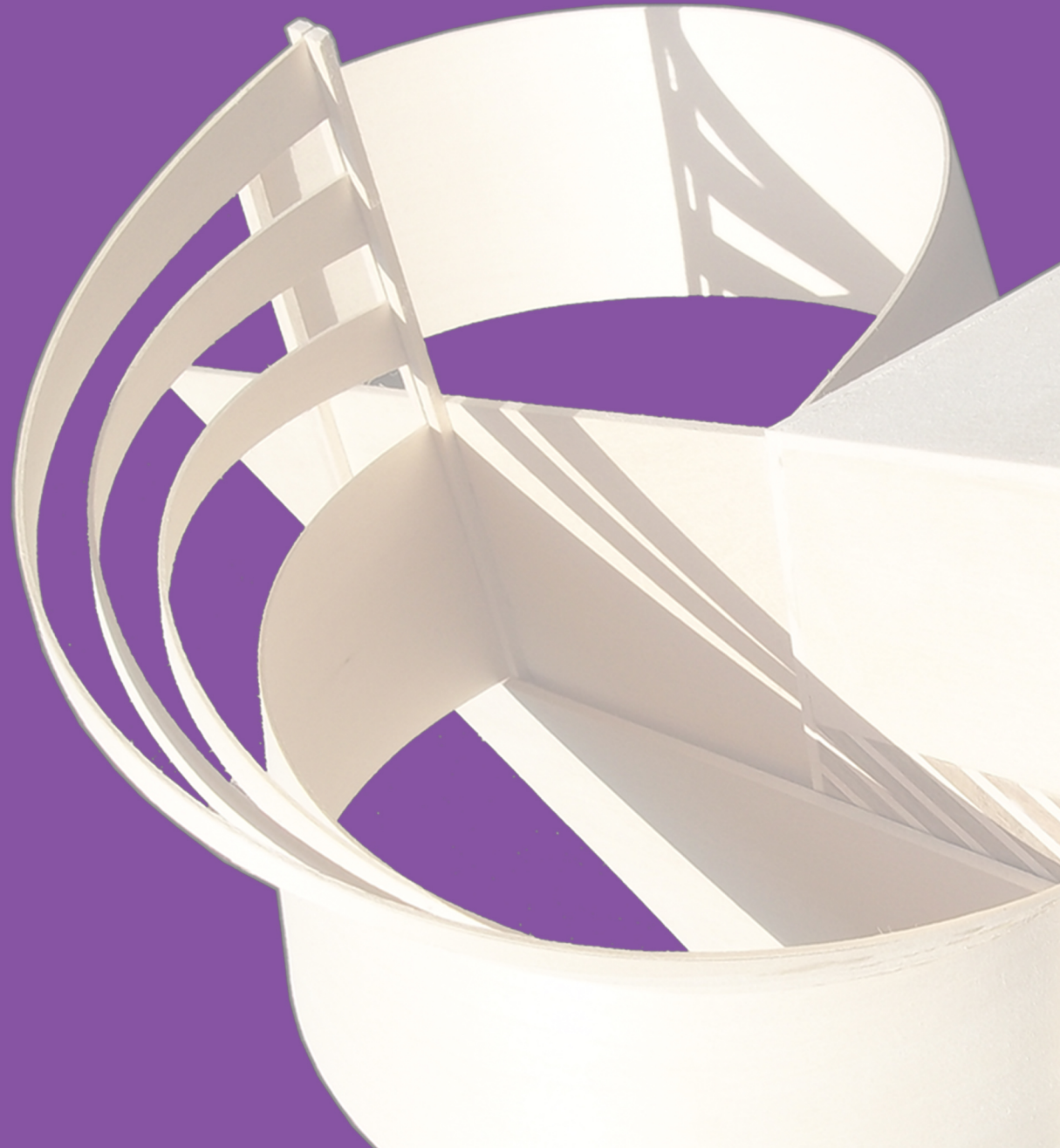
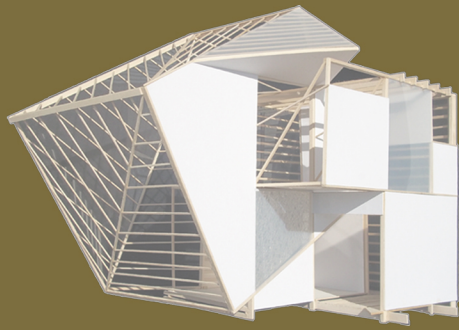


ARCHITECTURE DESIGN PORTFOLIO

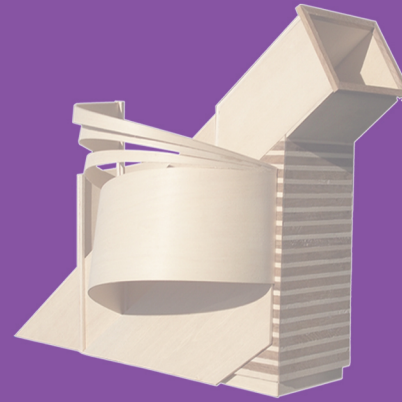
YENILEIVYS DOMINGUEZ



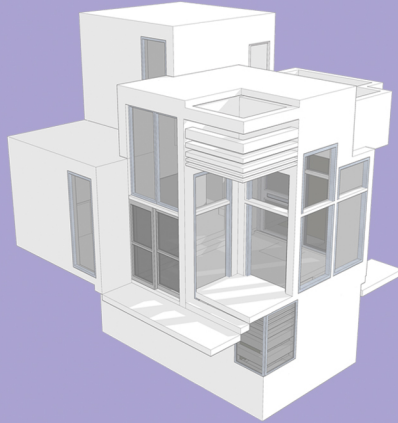
GREENHOUSE
D1-P4



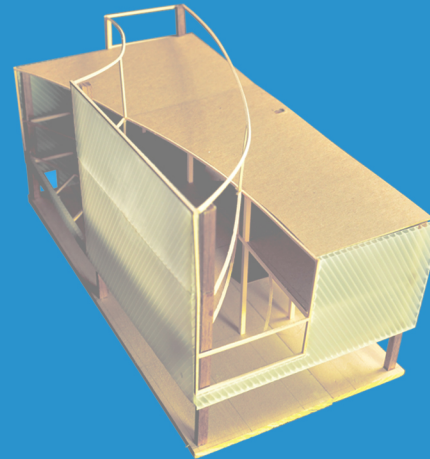
MORPHOLOGICAL OBJECT
D2-P5



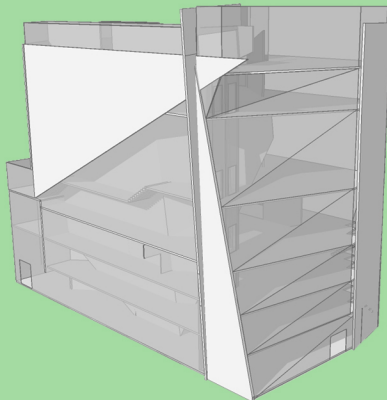
CUBIC HOUSE
D3-P7



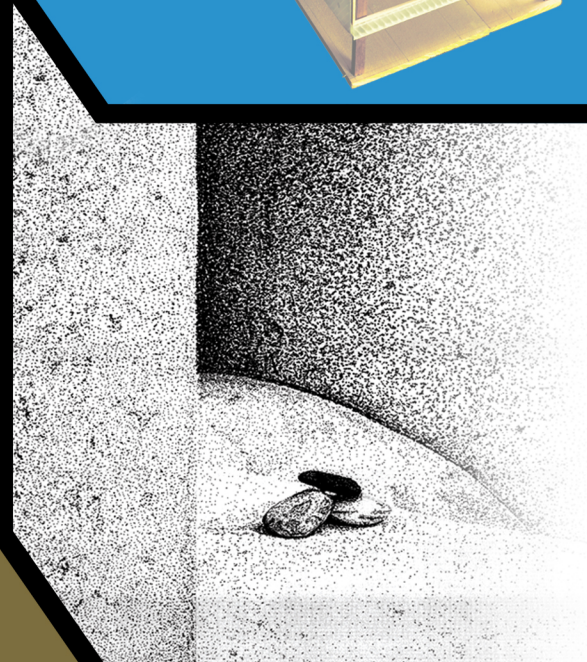
APPLE STORE
D3-P9



PARIS MARKET LAB
D3-P11



FINE ARTS
P15-P16





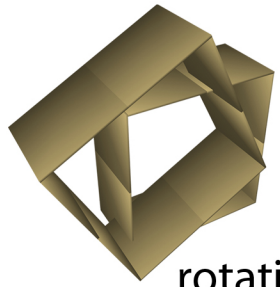
LETTER OF INTENT

YENILEIVYS DOMINGUEZ

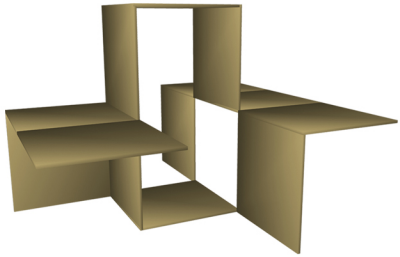
804 NE 4th AVE #804
Miami, FL. 33137-2567
305.244.5138
tresyes@msn.com
student # 4000454

My passion for design stems from a strong interest in art and originality. Through my experience at Miami Dade College while pursuing a major in Landscape Architecture, I have been inspired to leave my comfort zone and think globally. I have developed a passion for solving problems below the surface, and designing unique spaces. My enthusiasm for learning has also carried me to develop a joy of exploring and appreciating life. I believe that Landscape Architecture is a field that is strongly connected with civic responsibility. I consider what makes me unique as a designer is my ability to combine creativity with strong passion for environmental responsibility.

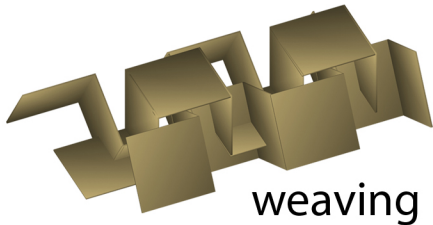
GREENHOUSE



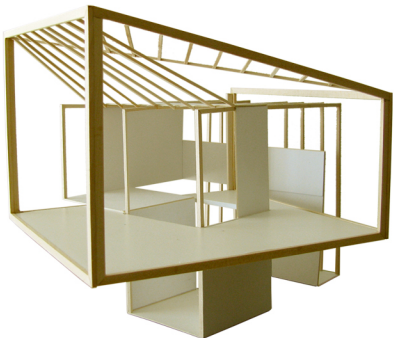
rotation



folding



weaving



rotation & folding
vertical arrangement of
spaces

The program required the design of a greenhouse to exhibit orchids. The house had to have a maximum capacity of 20 people and it would be located in Miami, FL. Miami has a tropical monsoon climate with hot and humid summers and short, warm winters. The incidence of light in such a climate was one of the main topics to study since orchids are extremely sensitive to light.

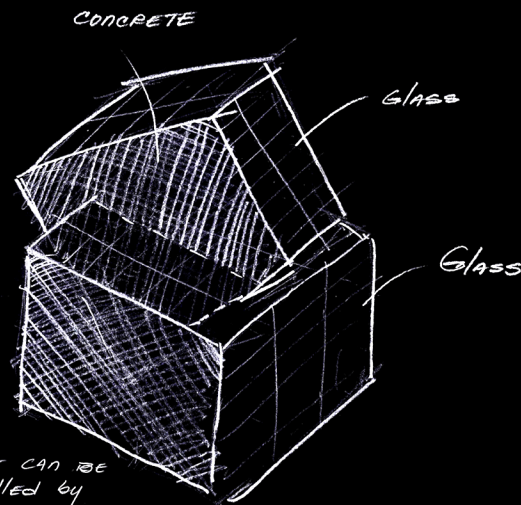
Light is a key factor in growing healthy orchids; direct sunlight may cause plants to burn, and too little light will prevent plants from flowering.

SHAPE MANIPULATION

Exploration using rotation, folding, and weaving

MIXED TECHNIQUES

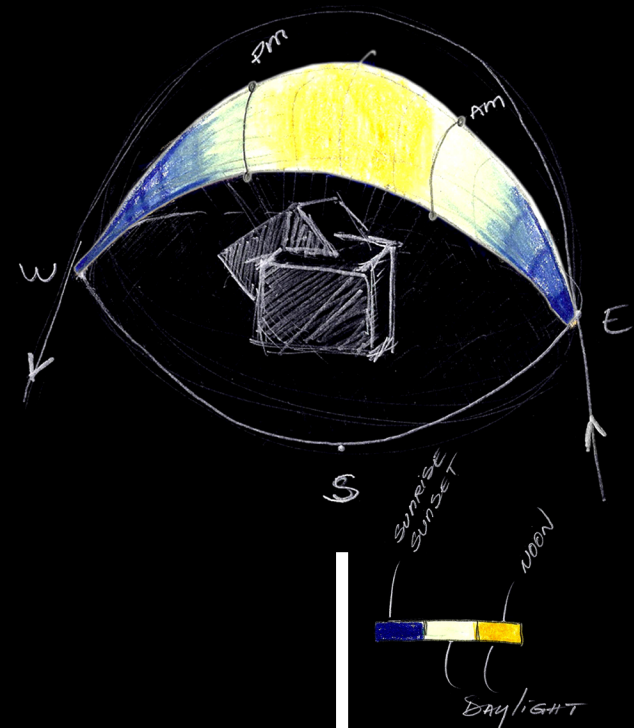
Rotation and Folding



LIGHT CAN BE
controlled by
THE TRANSLUCENCY
OF MATERIALS

- Planes facing
SE. & SW. should
be opaque
- Planes facing
NW. & NE should
be translucent

Light Incidence Study



PROPOSAL

ARRANGEMENT OF SPACES

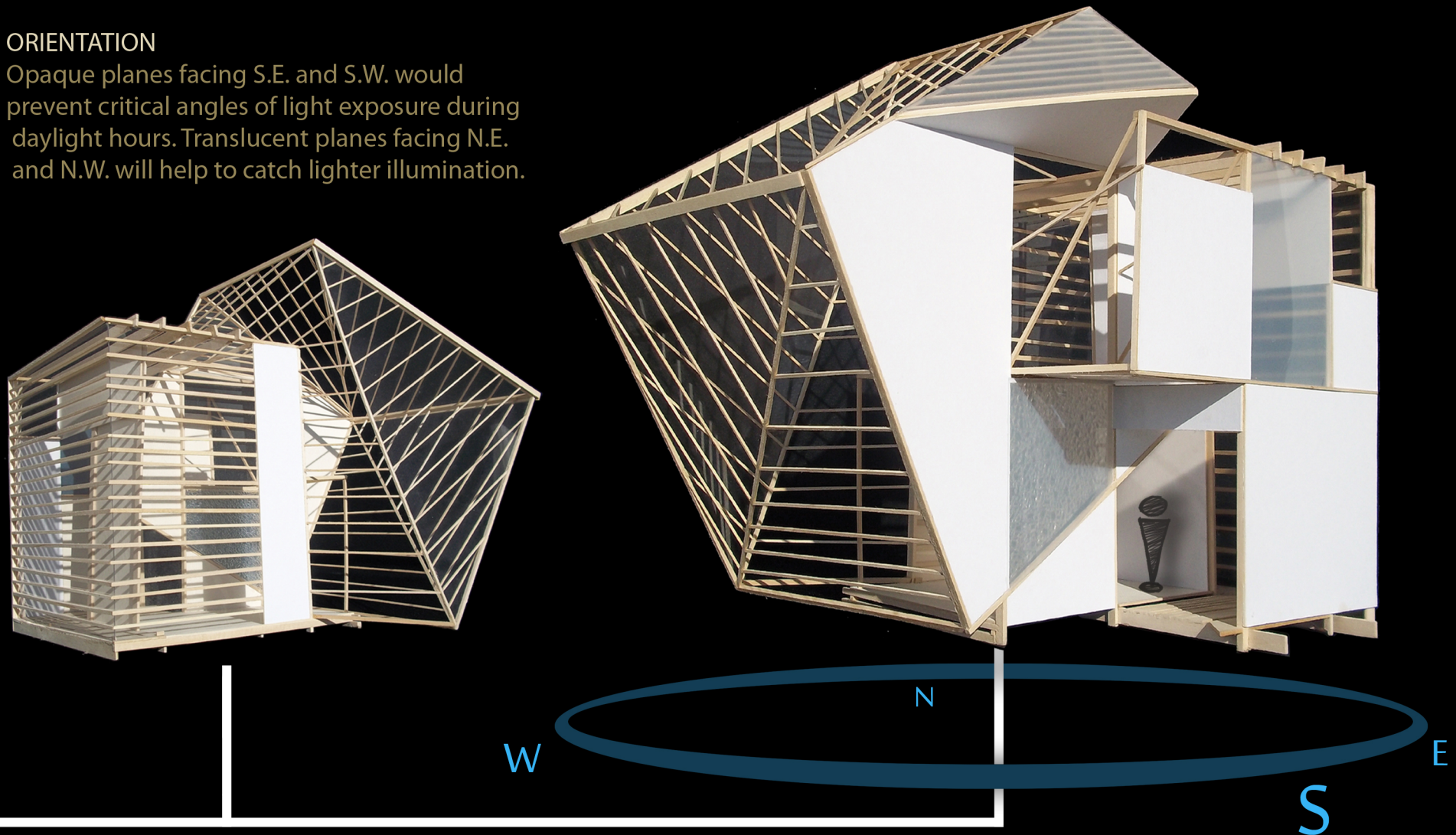
Vertically arranged spaces would be beneficial for different light exposure levels among the greenhouse, as well as, the sense of exhibition through the circulation path from level one to level two and vice versa.

ORIENTATION

Opaque planes facing S.E. and S.W. would prevent critical angles of light exposure during daylight hours. Translucent planes facing N.E. and N.W. will help to catch lighter illumination.

TRANSLUCENCY

Using the contrast of opaque and translucent materials, like concrete and glass, would also help to control light exposure



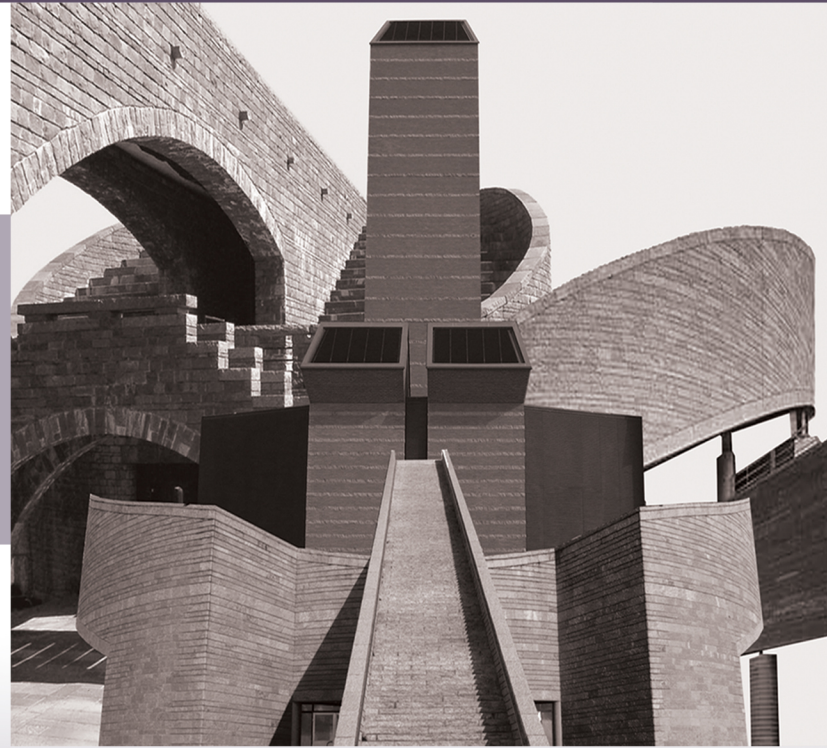
Final Model: Scale 1'=1"

MORPHOLOGICAL OBJECT

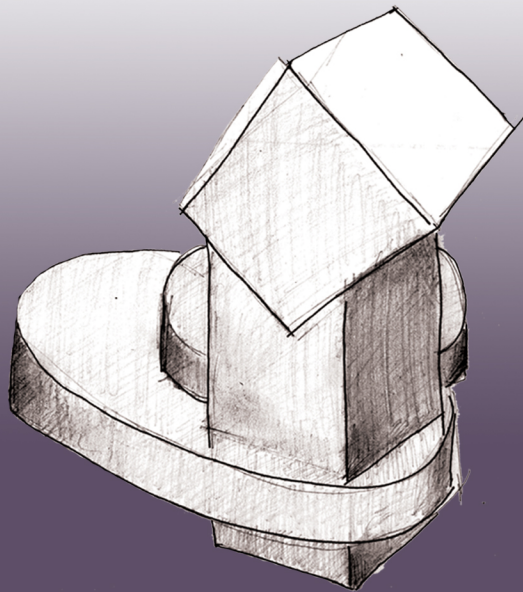
The subject of this project was to understand and reproduce the language of an established contemporary architect through a collage, and create an object that would capture the spirit and express itself in the language of the selected architect.

ARCHITECT: MARIO BOTTA

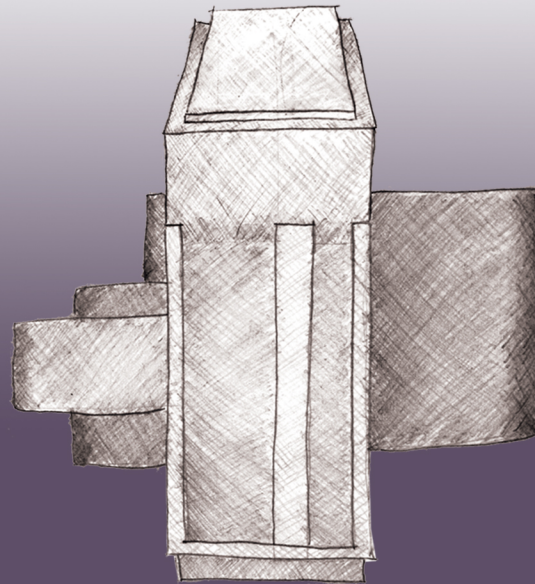
LANGUAGE: Botta's language is defined by the use of simple forms, such as cylinder, cone, cube, or sphere. His designs focus on a sense of geometry and symmetry creating unique volumes of space, sometimes referred as sculptural and aloof. The use of rhythm defines most of his work, using different materials in a repetitive order.



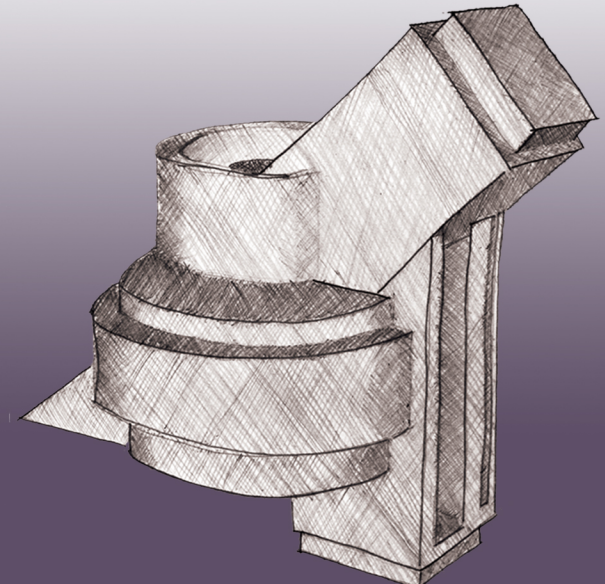
Mario Botta's work collage

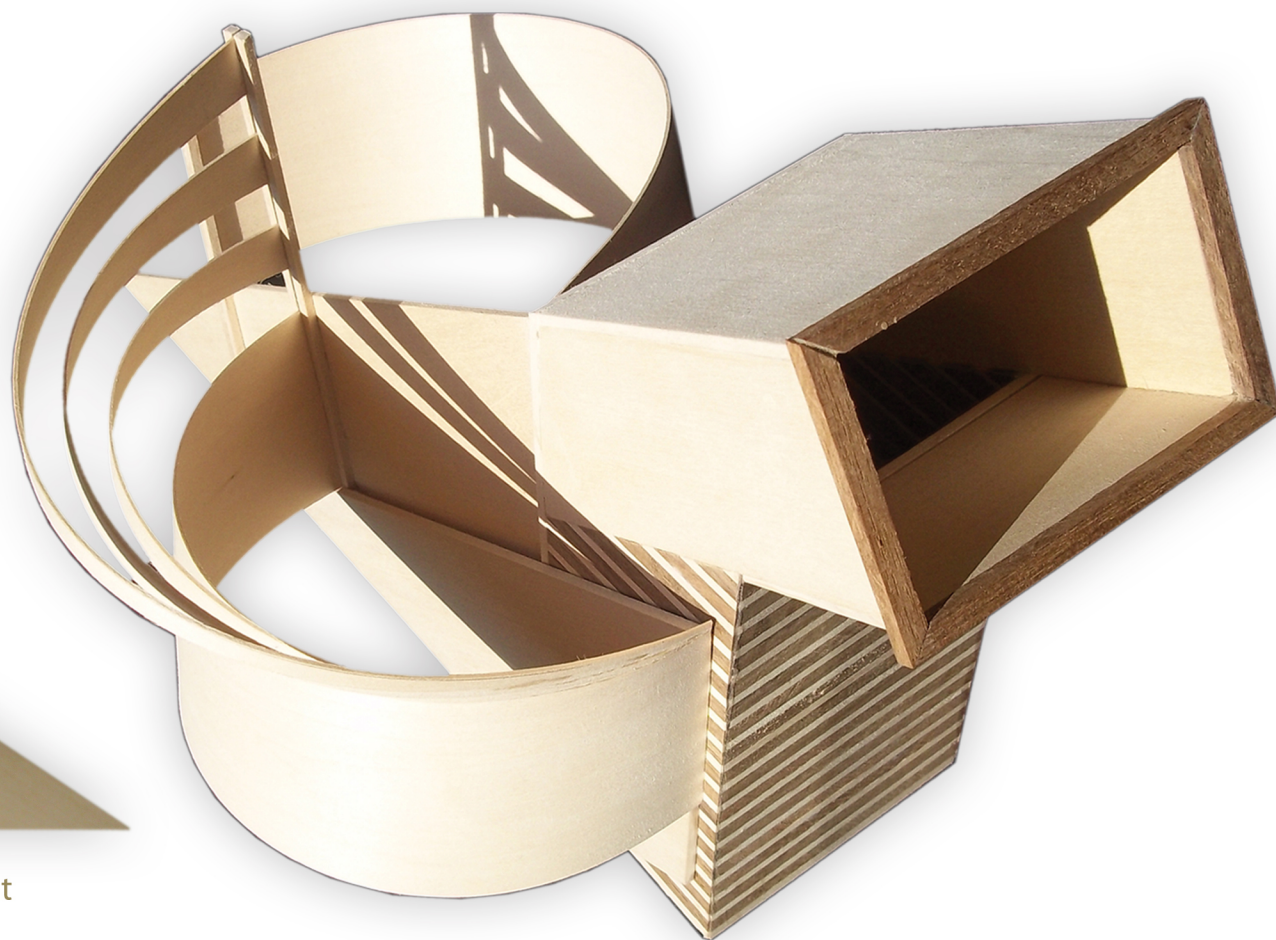
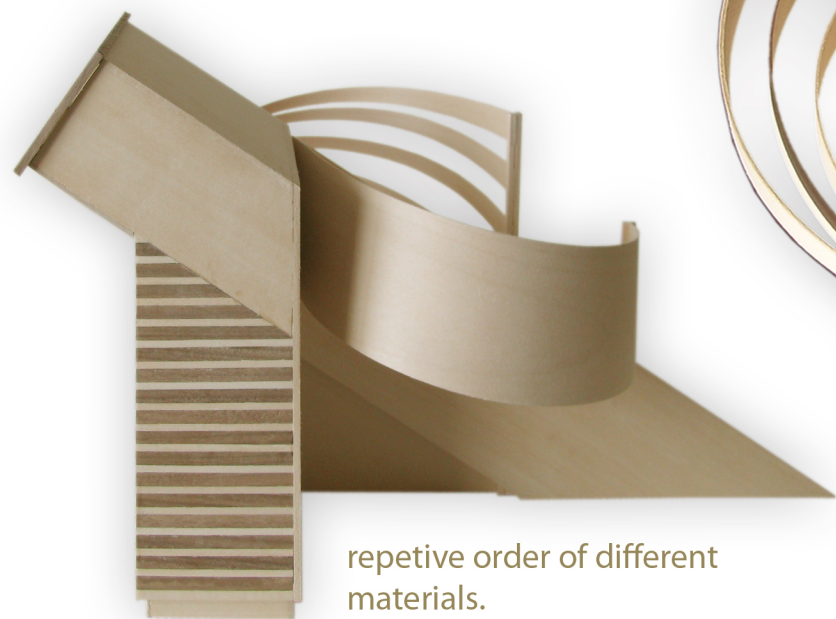
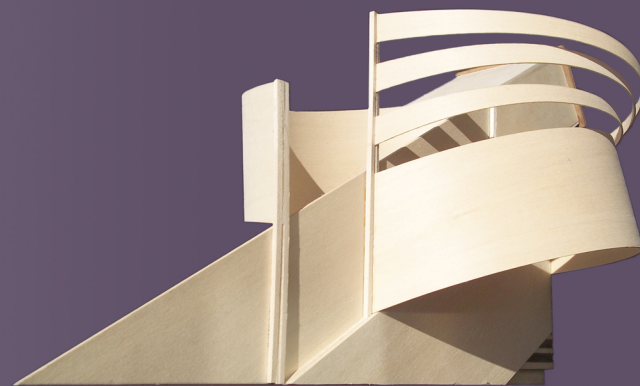
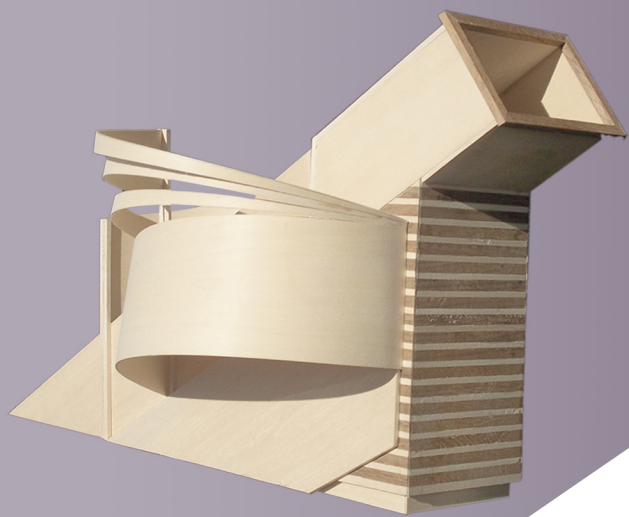


exploring volumetric shapes
derived from primary forms



decrementing edges to create rhythm

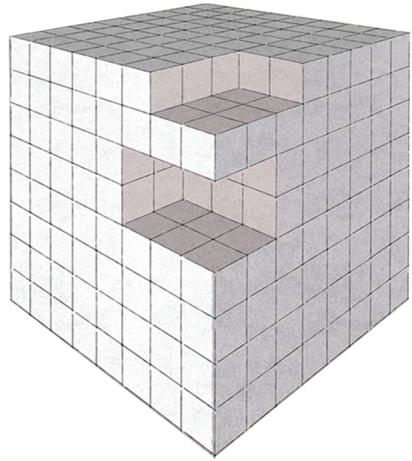




repetitive order of different materials.

CUBIC HOUSE

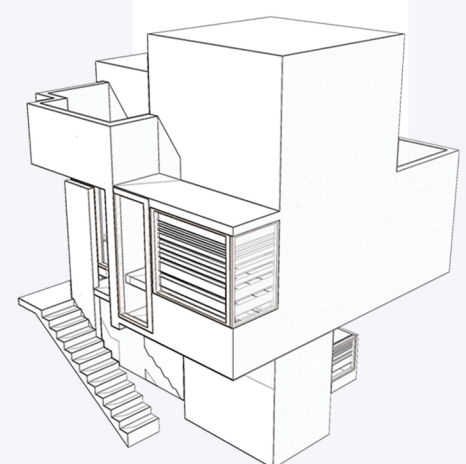
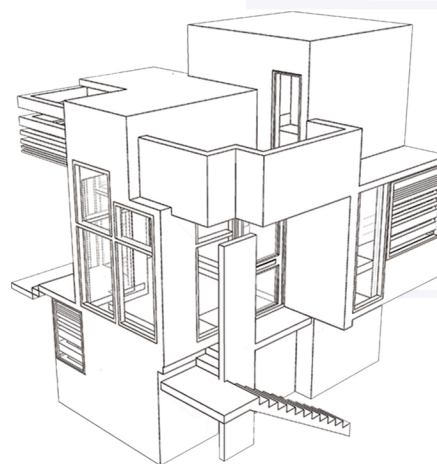
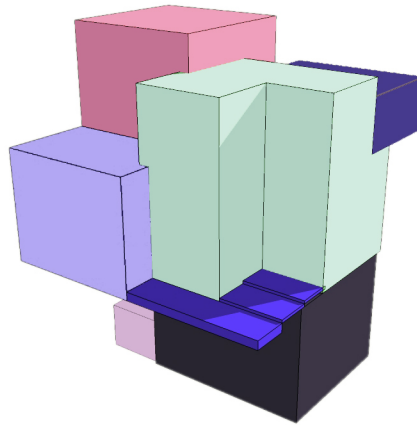
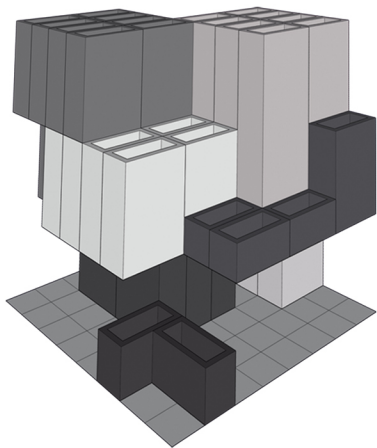
The objective was to compose a space inside a vertical medium by the process of subtraction-as opposed to the more common method of addition. A house had to be built on an area of exactly 24' square by carving spaces out of a 24'X24'X30' cube that will accommodate the following:



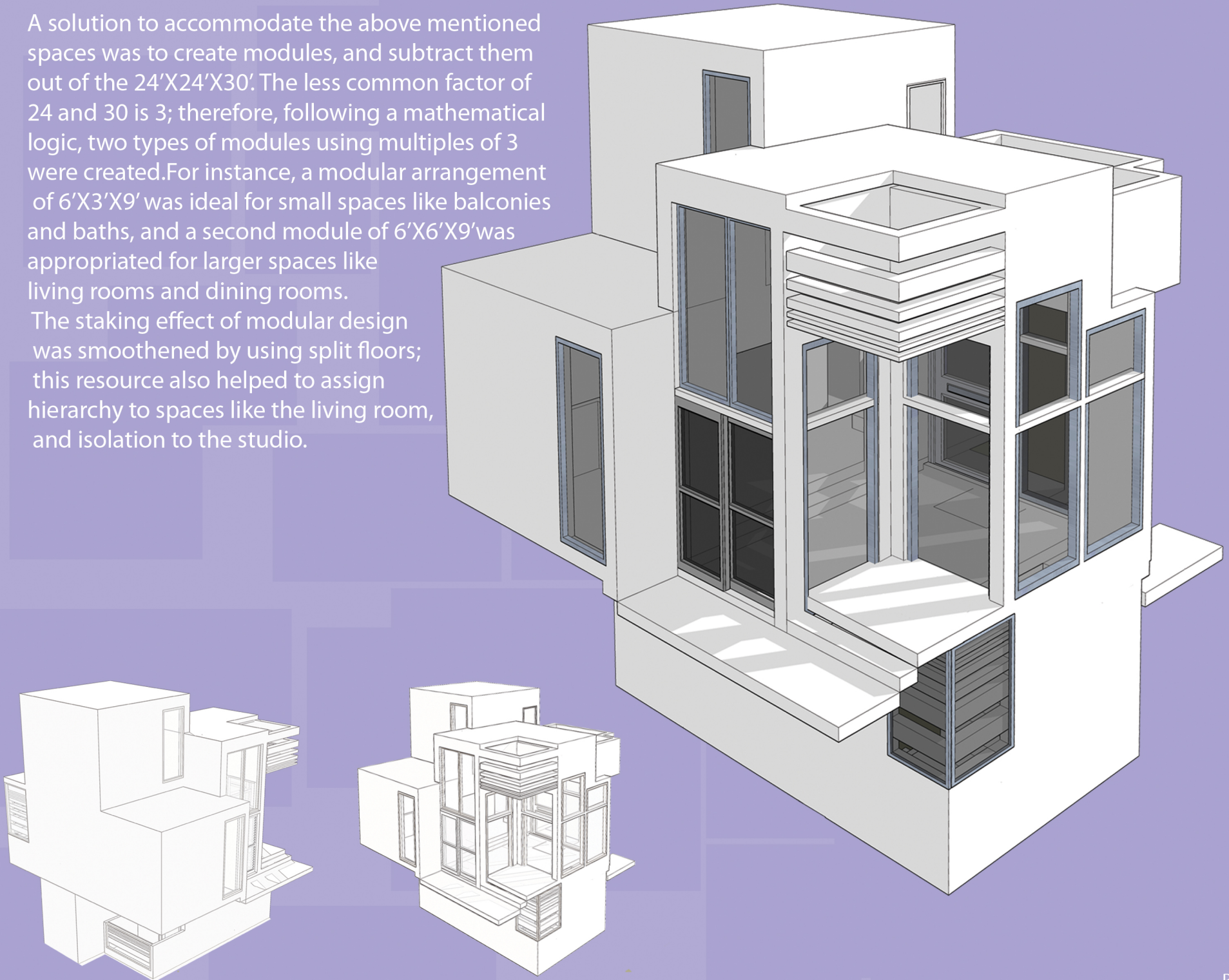
- LIVING ROOM** - 144 sq. ft. or more ,enjoying picture perfect views and feel like a tall space.
- TERRACE** - 72 sq. ft. adjacent to Living Room and wrapping around corner. It should allow a view of a starlit sky at night.
- DINING ROOM** - 144 sq. ft. or more. A little less grand than the living room but still able to host a magnificent dinner.
- KITCHEN** - 72 sq. ft. or more and adjacent to dining room
- BEDROOM** - 108 sq. ft. close to social areas but on a different floor
- BALCONY** - 18 sq. ft or more and adjacent to the bedroom.
- FULL BATH**- 54 sq. ft connected to the Bedroom
- SUDIO** - 144 sq. ft. must be as far away from the Living and Dining Rooms as possible and even farther away from Bedroom
- TERRACE** - 81 sq. ft. or more, adjacent to the Studio and private enough to allow sun bathing.
- HALF BATH**- 36 sq. ft. near social areas.

LEGEND

| | | |
|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
|  LIVING ROOM |  TERRACE |  KITCHEN |
|  BALCONY |  STUDIO |  BEDROOM |



A solution to accommodate the above mentioned spaces was to create modules, and subtract them out of the 24'X24'X30'. The less common factor of 24 and 30 is 3; therefore, following a mathematical logic, two types of modules using multiples of 3 were created. For instance, a modular arrangement of 6'X3'X9' was ideal for small spaces like balconies and baths, and a second module of 6'X6'X9' was appropriated for larger spaces like living rooms and dining rooms. The staking effect of modular design was smoothened by using split floors; this resource also helped to assign hierarchy to spaces like the living room, and isolation to the studio.



APPLE STORE

The project required the design of a six-story building for an Apple Store headquarter to be located at 345 Northeast 2nd Avenue, Miami, FL. 33132. The area is an urban residential neighborhood, and the central business district of Miami, commonly called Downtown. In recent years, it has become the fastest-growing area in Miami, but its history dates from the 19th century. In order to comply with the program, it was important to study the characteristics of the area where the new headquarter would be located, and the design concept that has made Apple such a popular brand.

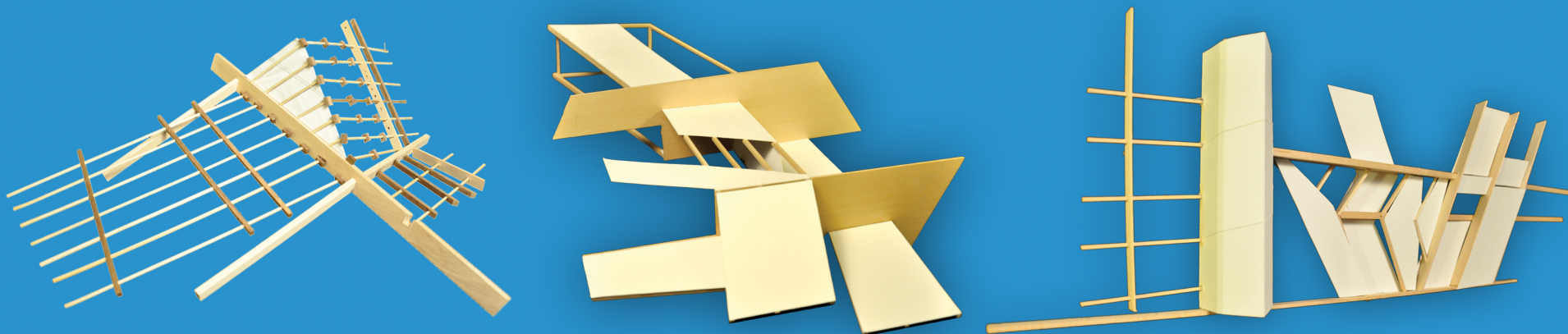
ARRIVING TO IDEAS

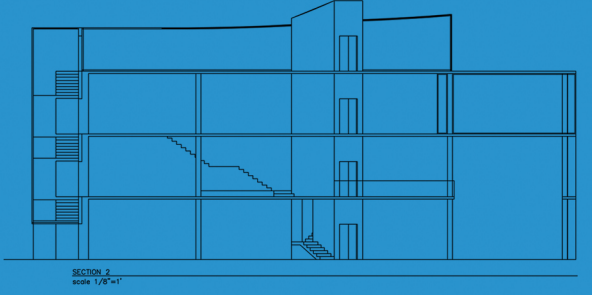
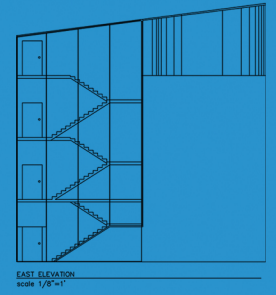
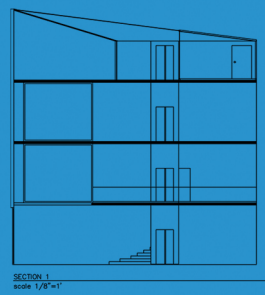
ARCHITECTURE TYPOLOGY

One of the features of Downtown, Miami is the way its architecture has successfully expressed its story over time through out a blend of Neo Classic, Art Deco, and Modern architecture. Most recent buildings has refined the typology of previous ones and incorporated the advances of technologies and materials. The use of curtain walls, inherited from the Chicago school, on high-rise residential buildings and office towers creates a smooth transition between the sky and the city.

APPLE STORE'S DESIGN CONCEPT

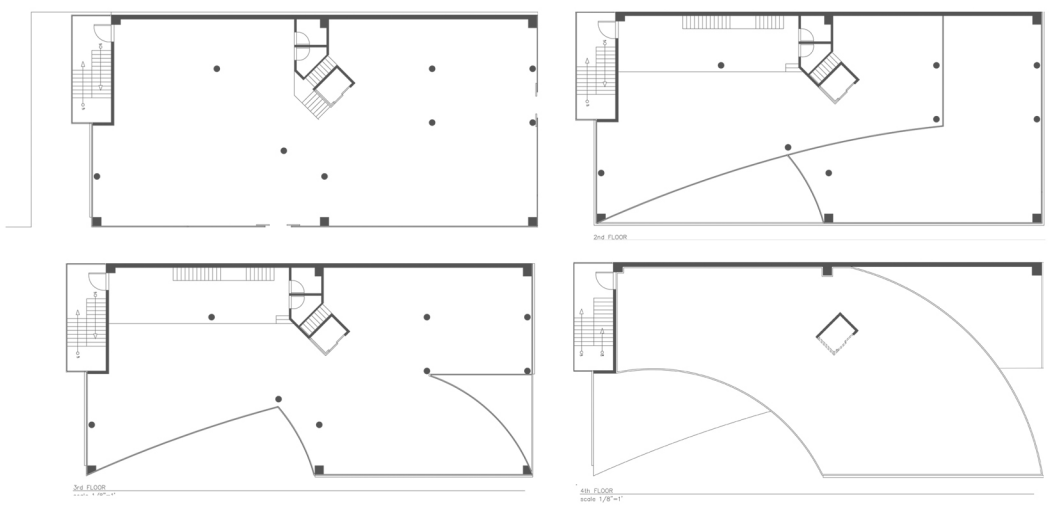
The design of the apple store is simple and efficient, honest in its use of materials and almost classical in symmetry and modulation of its elements. Its stores feature solid colors, mostly white; minimalistic approach to the overall design, translucent materials, and bright lighting. Their departments are carefully planned and oriented to a pleasant customer, product and service interaction. Common elements found in Apple stores are large front glass windows, studio bar for instruction and demonstration, Genius Bar for questions and tech problems solving, a children's area, glass staircases to access upper levels, and translucent partitions.





The design of the Apple headquarter developed out of the study of existing curtain walls from different buildings in Downtown, Miami. The five-story building has two main entrances; one facing to N.E. 2nd Avenue, and the other one to N.E. 4th Street. These main entrances enhance the existing language of the corner given by said intersection. A double high reception will welcome customers approaching from the N.E. 2nd Avenue entrance; and a glass staircase will lead them to upper levels. The second level will be a split floor creating a mezzanine for a studio bar where people already engaged in some of the store amenities will be visible by those entering the store. A fire staircase will be located on the east façade of the building ,with exit to N.E.2nd Avenue, structurally set outside of the building and enclosed by glass panels. North and West facades will be a combination of glass and matte stainless steel curtain walls, translucent enough to allow people on the street have a look to the products being displayed and the activities taking place inside the store. Third and forth levels will be appropriate for offices and libraries; these areas can be interchangeable since the building, plan is mostly open allowing futures changes using translucent partitions. The fifth level will be appropriate for a cafe/mirador, providing a relaxing sight of the surrounding buildings and street social interactions. The translucency of the new headquarter will provide a sense of an interactive public space, very accessible and easy to circulate.

FINAL MODEL:SCALE 1/8"=1'

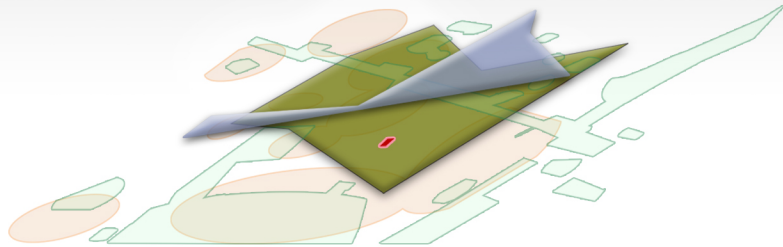


PARIS MARKET LAB

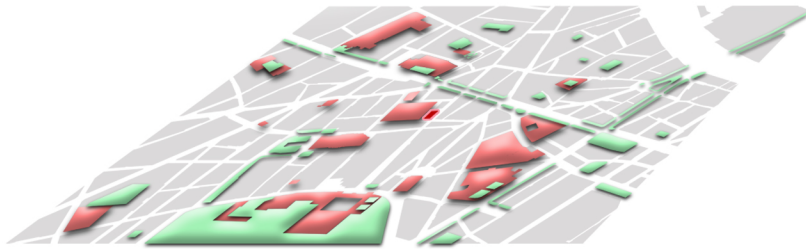
a new experience for your senses

PROLOGUE

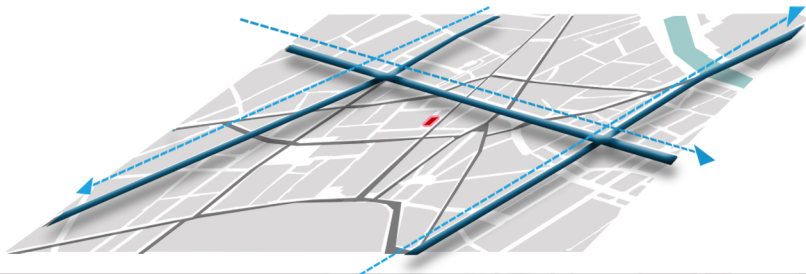
The program requires the desing of a new cooking school that will be located at Rue de Seine and Rue de Lobineau in the 6th arrondissement of Paris, also known as St-Germain-Des-Pres. The area is a legendary quater frequented by the Parisian intelligentsia, and is full of students and publishers. This is a shopping zone that attracts a well-heeled, cosmopolitan clientele fascinated by famous cafe terraces like Lipp, Le Flore, and La Rhumerie. Not longer the village it was back in the 1950's St-Germain is a maze of winding, crisscrossing streets, art galleries, and antique shops.



FOOD & ENTERTAINMENT



INSTITUTIONAL BUILDINGS & VEGETATION

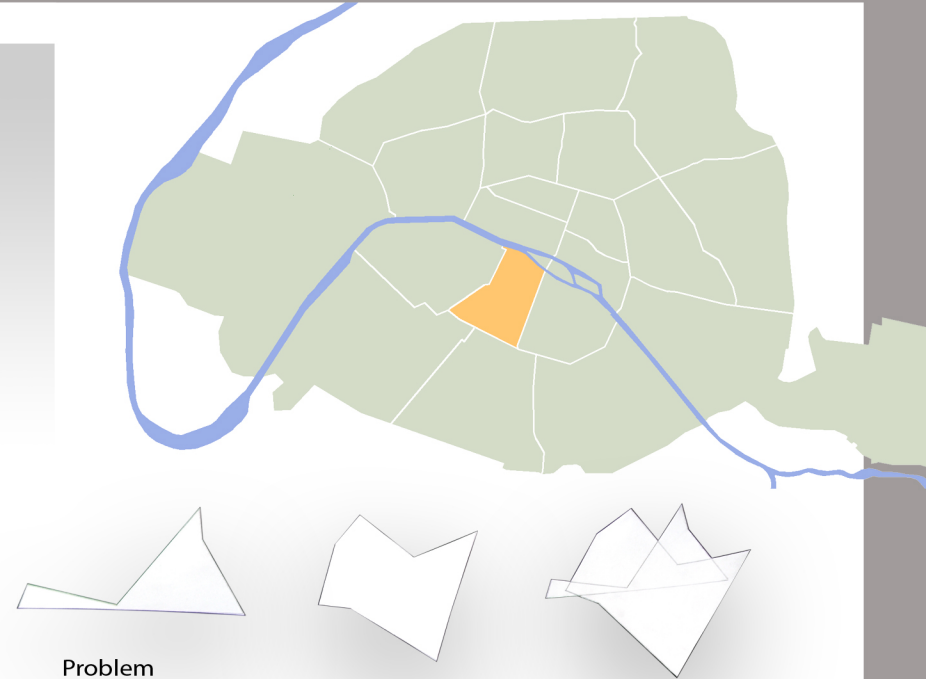


MAIN STREETS CIRCULATION



BLOCKS

SITE ANALYSIS



Problem

The need of a new restaurant concept enhancing the interaction between clients and dishes preparation. It will be restaurant and cooking school at once, with a rotating chefs system. Reservations will not be attmited. There will be an always changing degustation menu with reasonable prices.

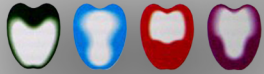


Regional Gustatory Preferences on the Tongue

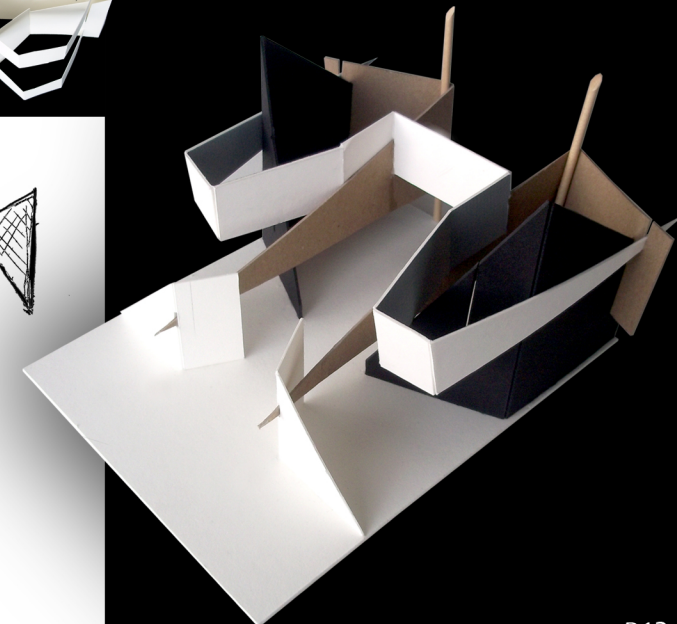
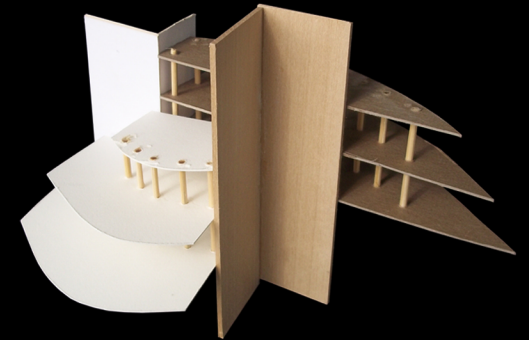
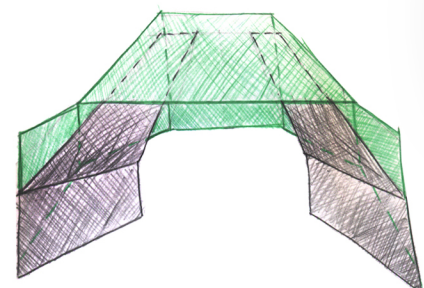
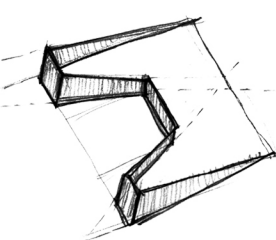
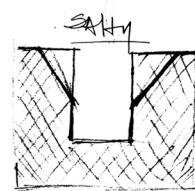
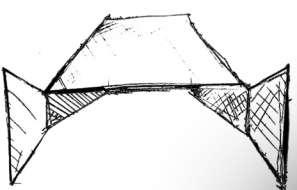
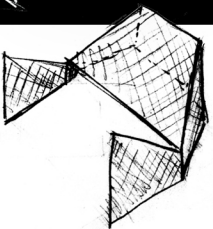
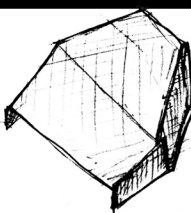
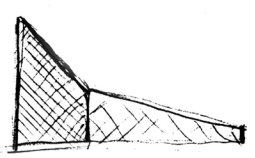
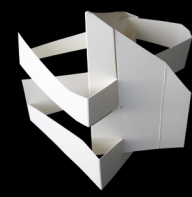
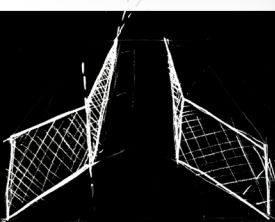
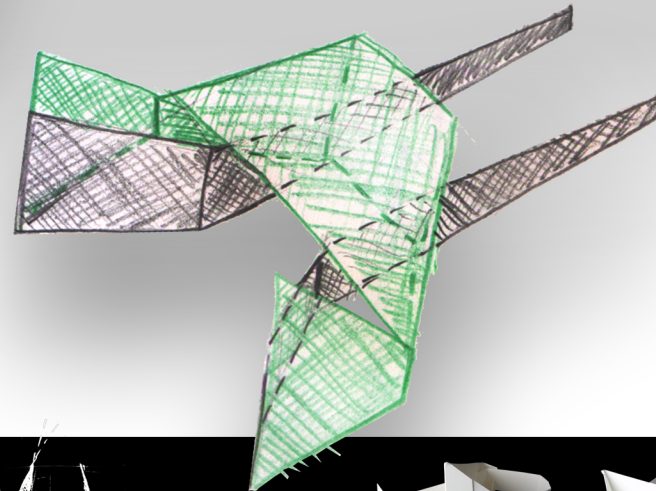
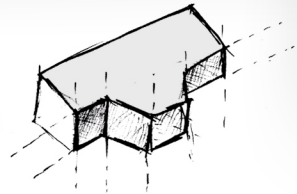
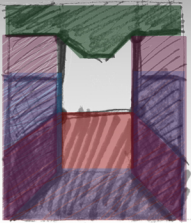
Plane compositions derivated from the study of the tongue

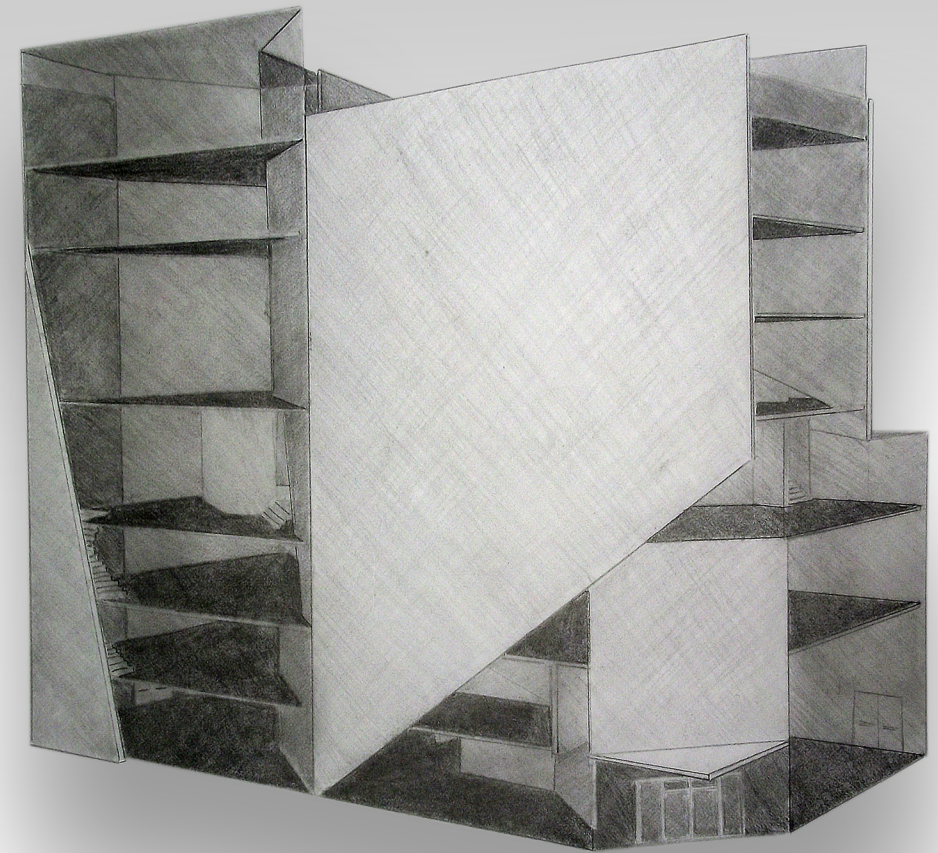
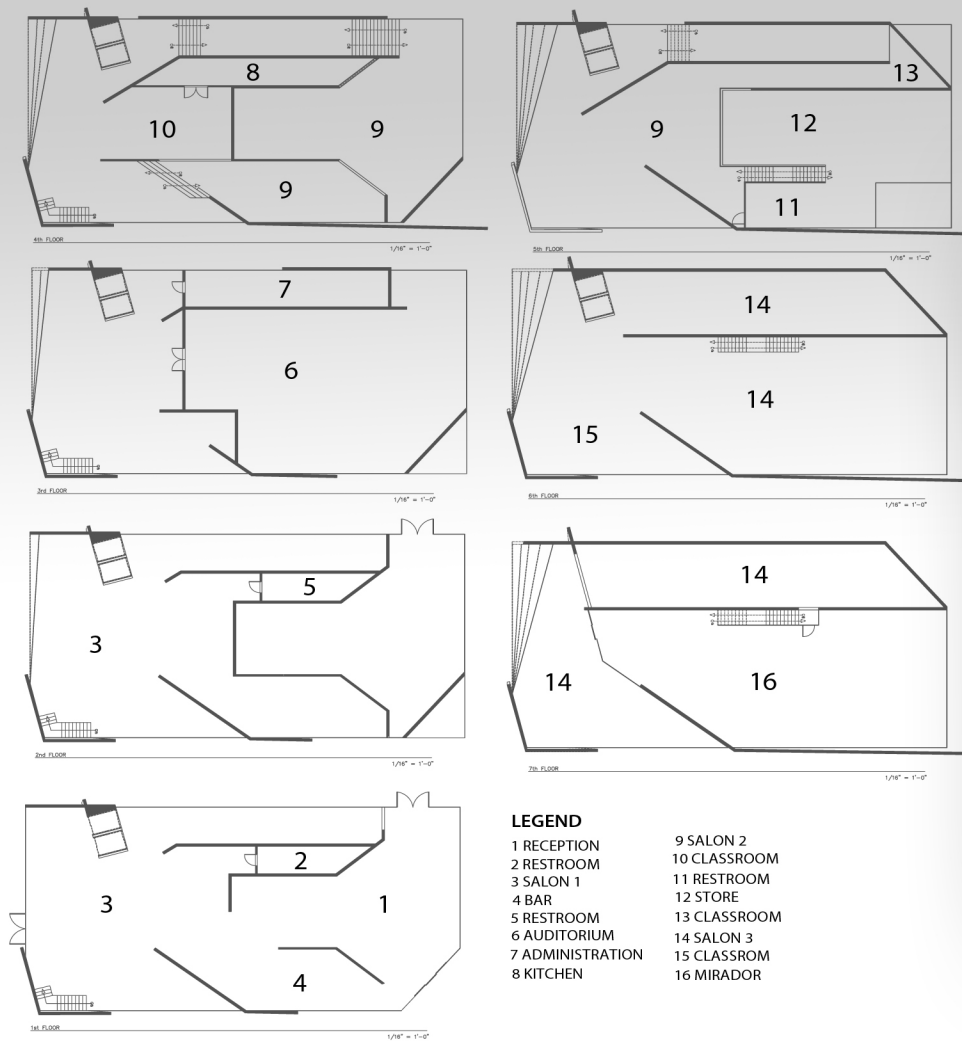
Due to the limited area of the site and the requirements of the program, the desing process had to be directed towards the optimization of space in order to accomodate specific areas.

bitter sour sweet salty

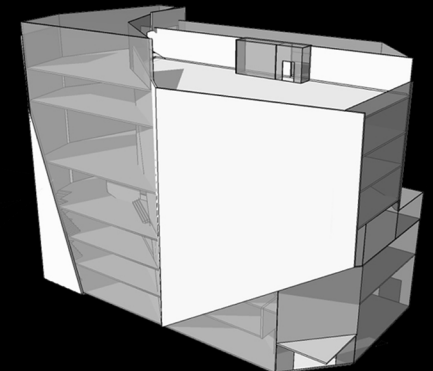
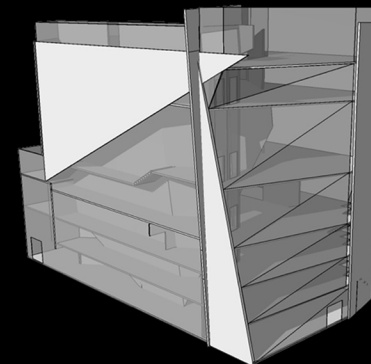
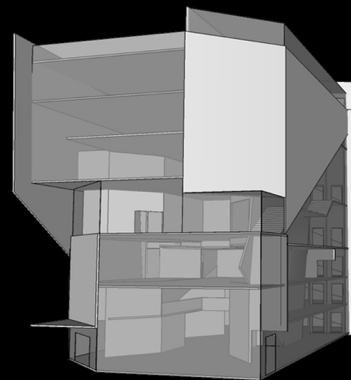


TONGUE





The proposed design was inspired by a diagram of the regional gustatory preference of the tongue. These areas of gustatory preference overlap each other sometimes and create transitional spots where more than one flavor can be perceived at the same time. Metaphorically speaking, The Market Lab building will function like a tongue, having multipurpose spaces facilitating its transformation from cooking school at day to restaurant at night. Each Salon area was bigger than the area of the site. One of the solutions was to split the floors to accommodate the footage of the Salons. Transition from one space to the other is almost imperceptible, giving a sense of continuity that invites the customer to explore and experience the building.



FINE ARTS

