

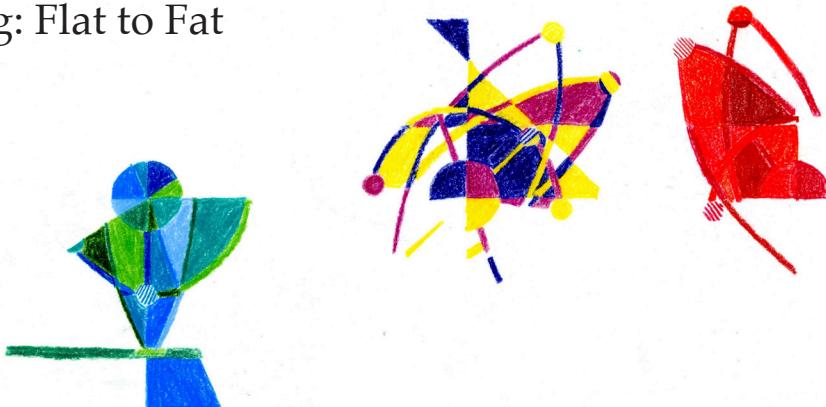


Malequi Picazo

CAP First Year 2016-2017

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I, Malequi Picazo, want to be admitted into the architecture program here at Ball State because I am very passionate about architecture. I want my future career to be in something I wake up every day feeling excited about. As an architect, I want to continually express my thoughts, ideas, and emotions through visual and sensory architectural forms. Throughout my childhood, I was constantly building and constructing forms with LEGOs, K'nex, and Magnetix, and on computer programs like Minecraft, Zoo Tycoon, and Roller Coaster Tycoon. I have always been interested in abstract forms and unique designs, and I believe the architecture program would allow me to develop and create these forms. I also am a firm believer that my love for music and ability to play piano will aid me in designing architecture. I first found out about architecture as a career in high school when I did a career placement test. Architecture appeared on my list because I am good at problem-solving and math. I also love being creative and looking at everything from a different angle. If I was given the opportunity to continue studying architecture here at Ball State, I believe I will make a lasting impact on the world.

Entrance Evaluation of the L.A. Pittenger Student Center on the Ball State University Campus

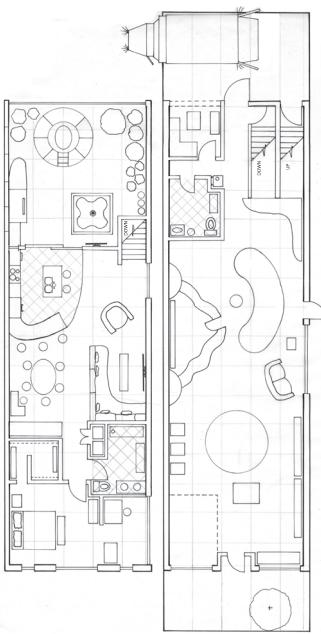
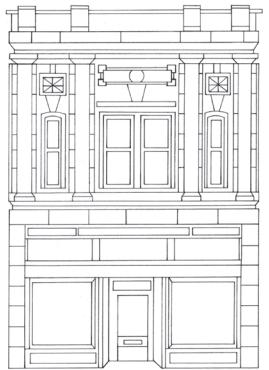
The L.A. Pittenger Student Center recently went under a renovation project that was completed in 2010. In this renovation, the main entrance we use today was transformed along with the interior lobby. The building was constructed in 1952 and named after one of Ball State's former presidents, Lemuel Arthur Pittenger. Since its original design, the building and entrances have gone through several renovations. The north entrance, the main entrance, is very open and inviting from the outside. On the urban and neighborhood scale, there are three sets of doors that are visible from across University Avenue and even certain places in the Quad. The backset doors and unoccupied plaza space lead the eye to the void, and ultimately the doors. There is a fairly wide median parallel to the building that has three "breaks" to accommodate for pedestrians and disabled students crossing the street. In front of the entrance and to the side, there is a series of flagpoles. Underneath the flagpoles, there is a small bike rack. There are multiple sidewalks that lead to the main entrance including three crosswalks that pierce through the median and form axes with the Administration Building and the Quad. The Student Center marks an outer boundary for the Ball State campus. With reference to the landscaping scale, there is a large landscape bed defining the edge of the plaza looking to the street, and providing a type of gateway while facing the building. The planters on the ends of the seating areas also resemble a gateway or passageway. The change from concrete to brick also creates visual separation. These semi-circular concrete benches are adequate height for the average person to sit. The flagpoles that seem to grow out of the outermost landscape bed ensure the visitor that he/she has arrived at the main entrance. The trees, bushes, and flowers in the center main bed, and the trees and flowers in the perimeter beds, visually and physically guide the visitor to the main doors. The Pittenger Student Center, from an architectural standpoint, was built in the Collegiate Gothic style, similar to many other stereotypical college campus buildings such as located on Duke's and Princeton's campuses. The smooth stone and large protruding airlock distinguish the entrance from the surrounding brick façades. On the outside of the building and to the left of the main north entrance, a set of stairs leads up to a second story entrance of the Student Center. The main entrance, however, is slightly below ground level and allows access for the disabled. At the interior lobby scale, the first thing you notice when you enter is the large food court and seated dining area. The large pillars and false plants form a visual barrier between the empty lobby and the food area. The large information desk is to the right of the entrance. To the left, there are several couches and tables to form a separate seating area from the central, dining one. If you walk to the right and straight after entering the building, you can exit through the south doors into an outdoor seating area. The stairs and elevator are not easily seen because they are branches off to the side. There are two long corridors to each side of the main space. Before entering the Student Center, you find yourself in a large, oval-shaped plaza with brick flooring. Also, large

planters mark a sort of gateway into the space, and large, curvilinear sitting walls mark boundaries between the landscape and the gathering space. Tall trees also aid in the defining qualities of this unobstructed plaza space. From this view, the trees seem to lead the eye inward. The two trees, in this instance, mark the "gateway." Immediately after walking into the Student Center, a blast of red color surprises you. The columns, walls, furniture, and even the carpet is red. If you were to turn around after entering, you would see very large windows bordering the airlock entrance. This allows a lot of natural light to flood the foyer in the Student Center. The three doors leading into the Student Center are part of the protruding airlock. The inset façade of the entrance combined with a protruding airlock grabs the eye's attention from any distance. Additionally, the material and finish of the airlock entrance starkly contrasts the surrounding brick and window filled façade. The four pillars and three sets of doors produce an ornamental, complimentary aspect to this otherwise dull, monotonous building. The circulation through the building is straightforward. Upon entering the building, you can see to your right, a long, empty passageway that leads straight to the back door. Outside this door, you can find an outdoor eating space and quick access to the parking garage. The path described in the first diagram (not pictured) is depicted by the longest arrow pointing up. The dashed line forming a square is the heavily congested dining space outside the Tally Court. The arrows pointing left and right depict the walkways towards the stairs, elevators, classrooms, and even other entrances/ exits. The short arrow in the middle shows the route to the main central dining space, and one of two ways to access the Tally food court. From this view point (not pictured), you can barely see the far left door of the main lower entrance. The trees and hilly landscape hinder a direct view of the door. However, you can still clearly see the indentation of the entrance into the north façade. As you travel further along the sidewalk, the trees now hinder direct view of the far left door, but allow the far right door to standout, and the middle door to peak through the tree branches. The back set of the entrance is a little less noticeable from this perspective. A little bit further, as you look towards the lower main entrance, a pedestrian would be curious as to what the trees and grassy hill landscape conceal. The second level raised entrance to the east of the building is much more visible from this vantage point, but it is not necessarily more practical.



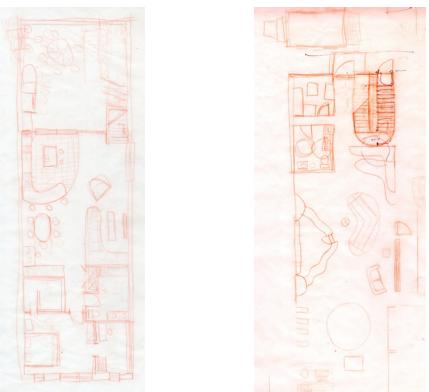
Historical Elevation Drawing

I was assigned the task of redesigning a historical building in downtown Muncie. This is a scale drawing of the facade of 207 South Walnut Street. Here are some of the many process drawings that allowed me to end with the final ink and color drawings. I used an alternating pattern of red pencil and ink to add details to each step of the process. After I did the final drawing in ink, I picked a new color scheme to recolor the facade.



2-Story Floor Plan

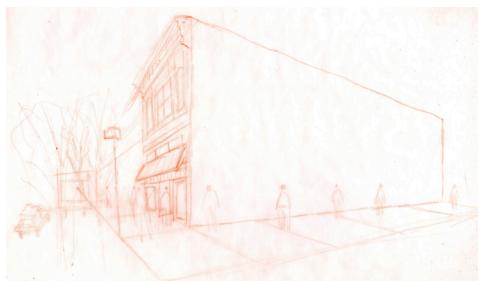
Within my renovated building, I had to choose a type of store or commercial center to place into the first story. I chose to turn 207 S Walnut into a candy store. Additionally, I had to design the layout for a 1-person apartment for the candy store owner to live in. The living space includes a 750-sq. ft. courtyard that allows the tenant to look out over downtown Muncie and the small courtyard below. A grill, hottub, and outdoor couch are the main furnishings in the courtyard.

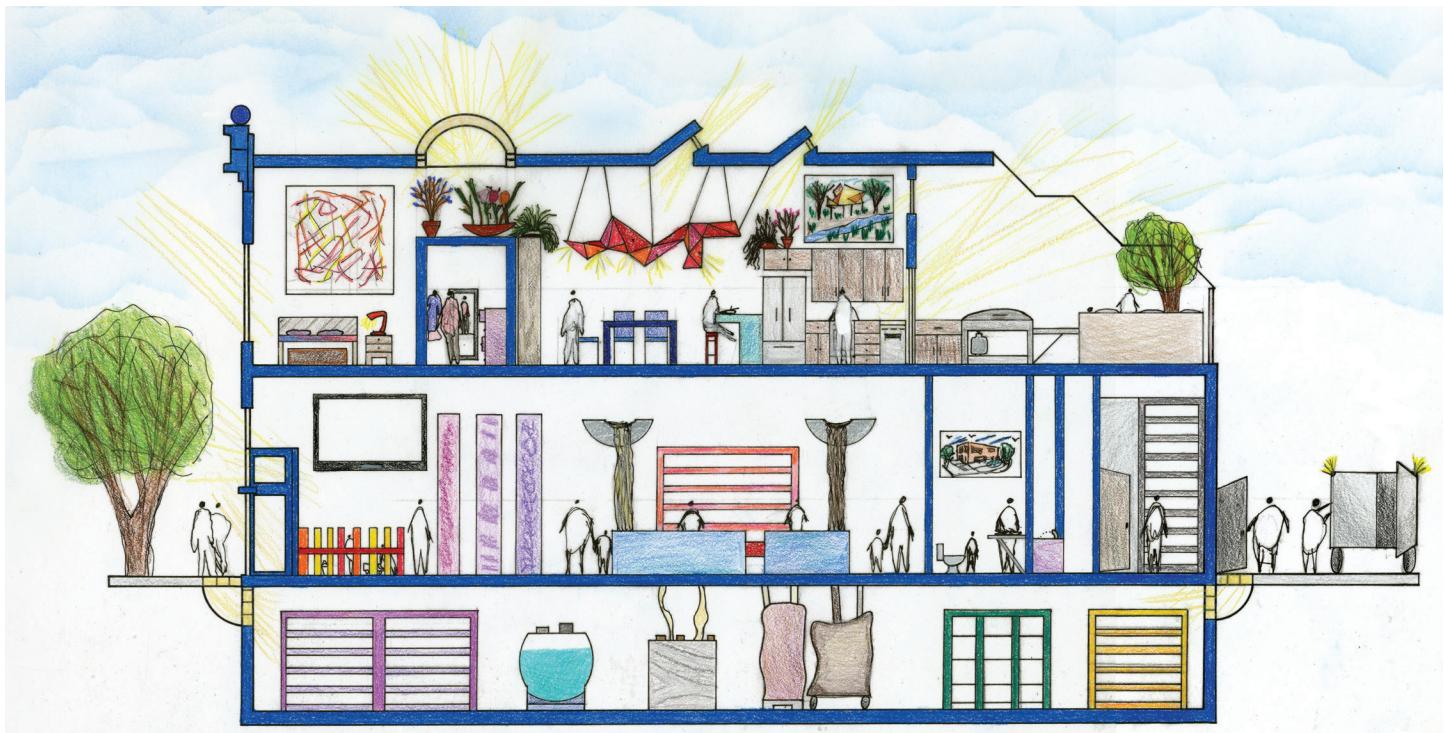




Candy Courtyard

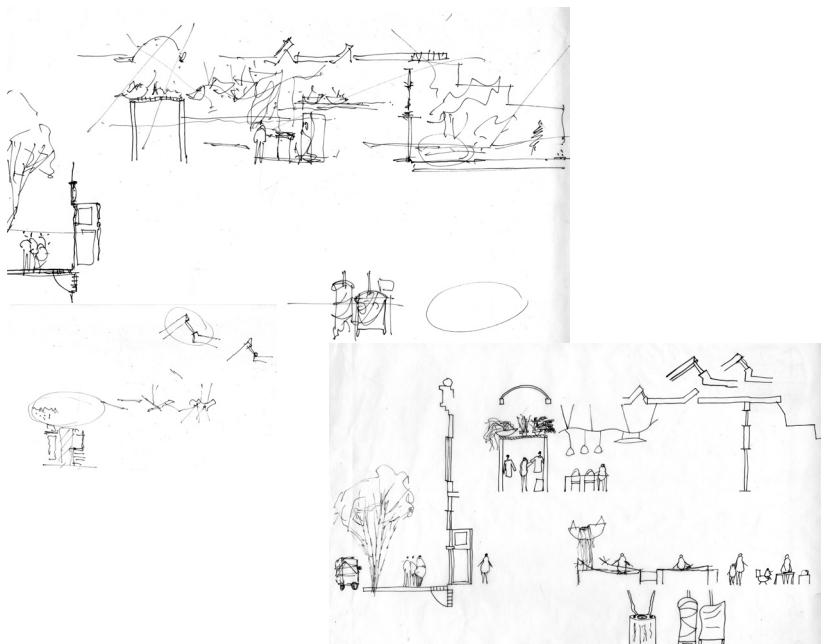
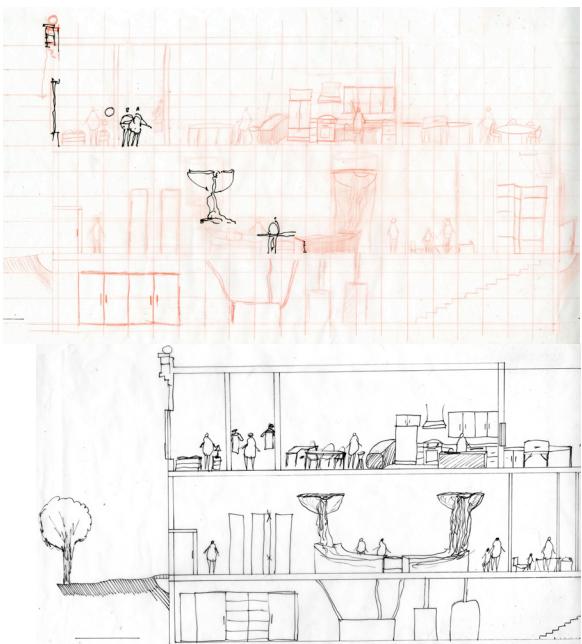
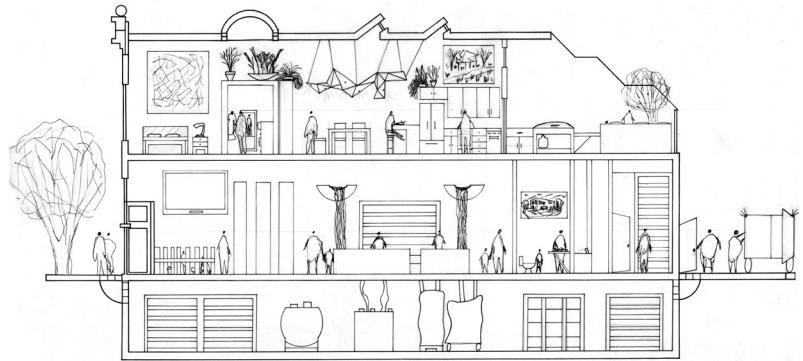
In addition to recoloring the facade, I was also responsible for designing a new exterior courtyard. The interior of the shop is a candy store which spills out into the courtyard. I also included a kiosk with two LED screens and a shelf filled with candy for selling. Behind the kiosk is a water fountain for kids to play in. In the background, I drew a small family buying balloons from a man. On the second story of the building, I included a balcony that looks over the courtyard.

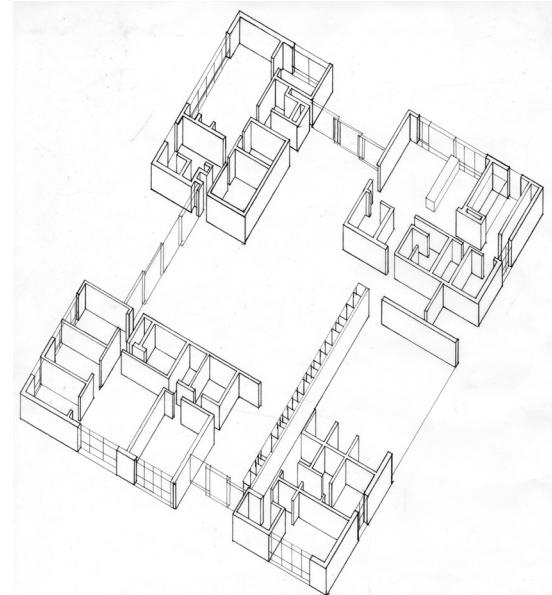
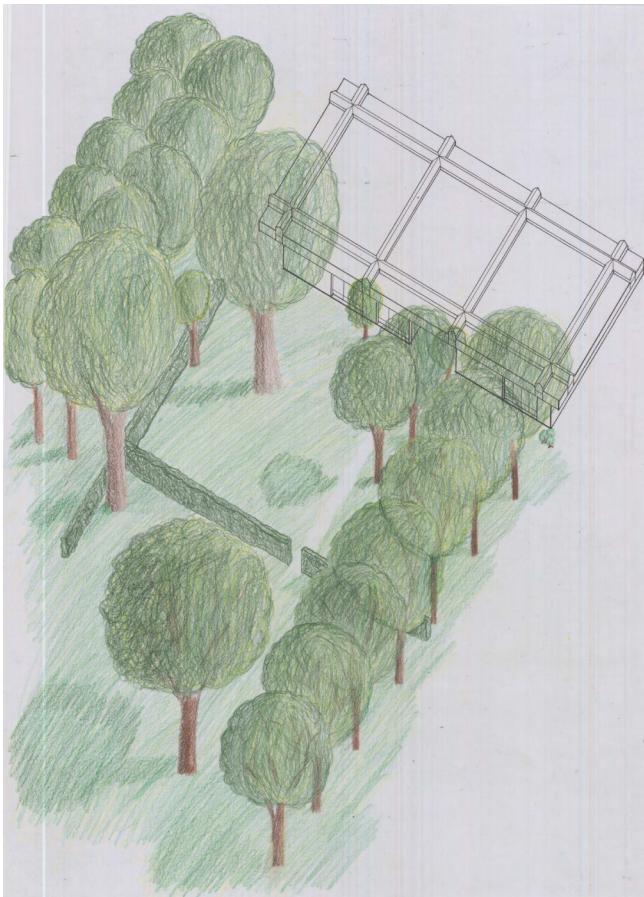




Section Cut

This drawing was very playful and required me to think about the way the walls and windows work. I also add sustainable elements to the second floor of the building. The skylights and light fixtures are eco-friendly and utilize natural daylight. I also included some trees and a large glass sliding door that opens into the courtyard. In the basement, I added several storage shelves and a few tanks for circulating the chocolate through the fountain.

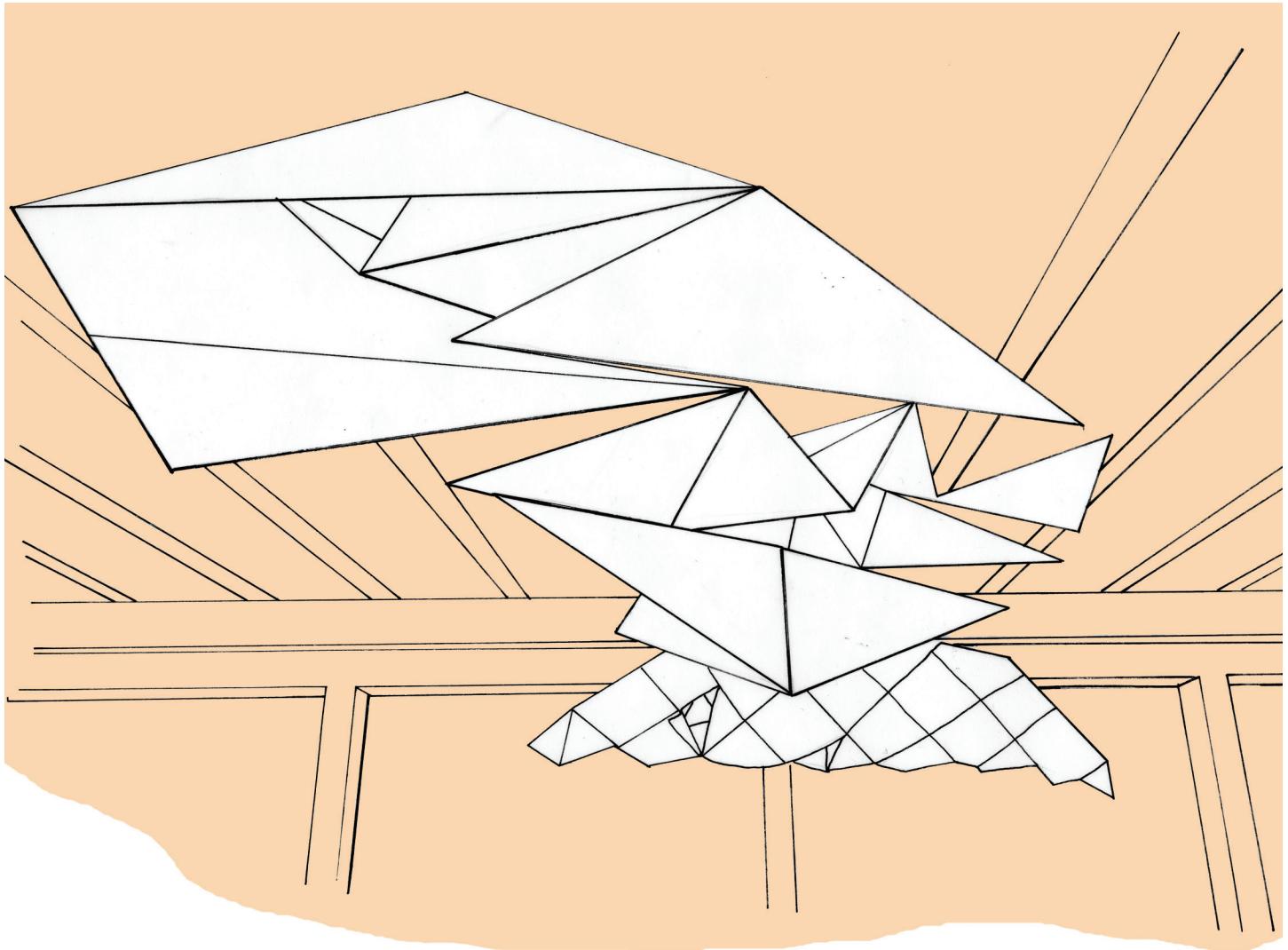




Miller House

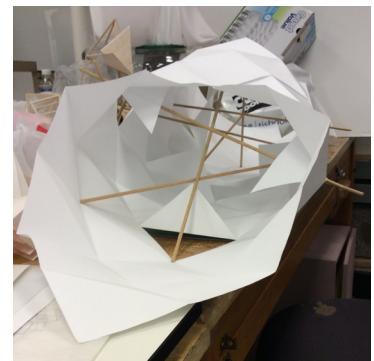
The Miller Residence in Columbus, IN is a modern style home with a grid-based floor plan. I originally drew the plans at $3/16" = 1'$ scale and then drew a plan oblique based on those plans. After that, I drew and colored the entire landscaping surrounding the Miller house to the same scale in plan view. The last drawing is the southwestern portion of the plan in plan oblique view.

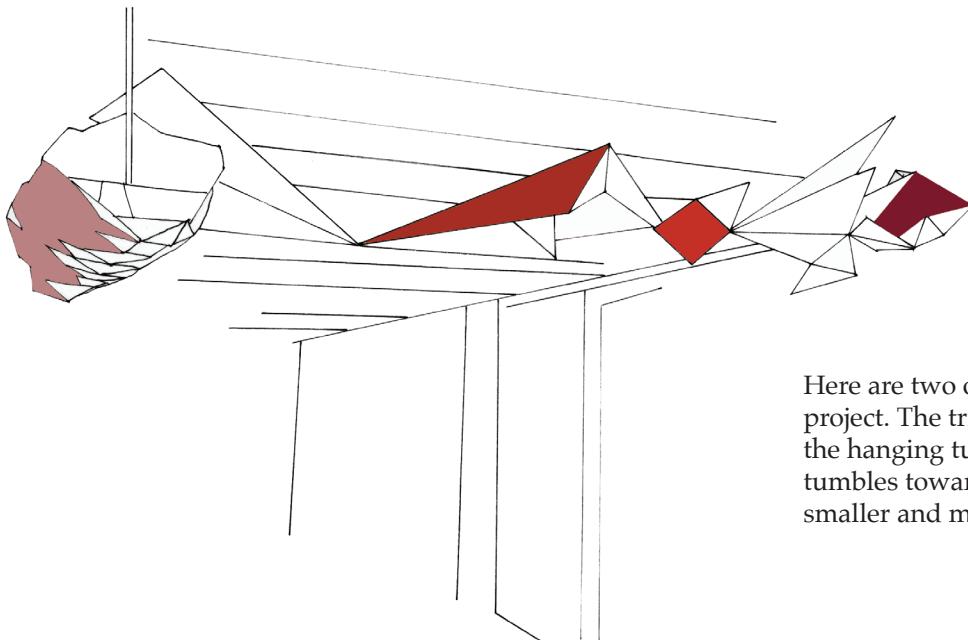




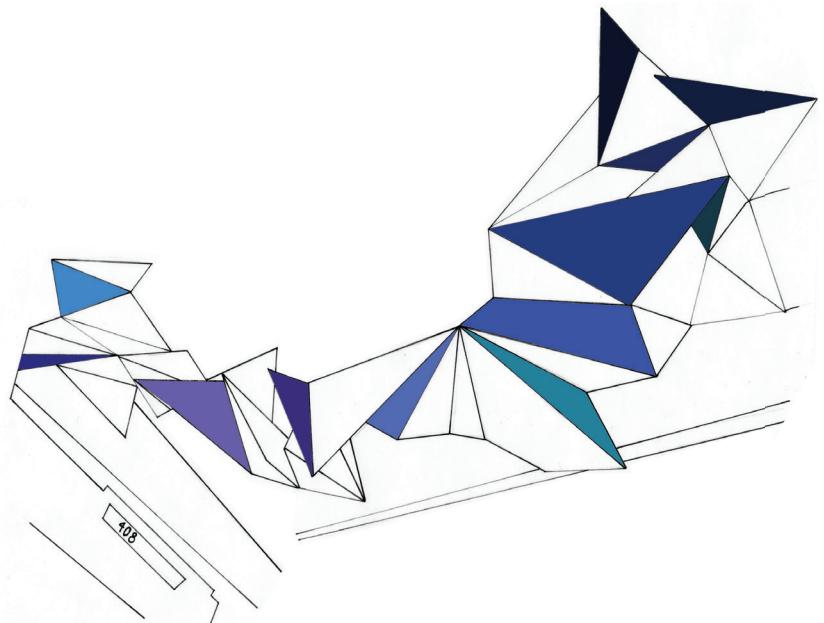
Folding and Bending

This drawing is one of the main perspectives of this project. Each student was assigned a professor in CAP to be his/her client. I talked to my client in order to evaluate a style from which I based the design for an architectural piece to reflect him as a designer. My piece is a fluid sequence of fractured triangles colliding into the door of my professor's office space. I paid much attention to how each of these triangles met each other and at what angle the connection was made. This was an important aspect of both my project and many of my professor's projects as a licensed architect.

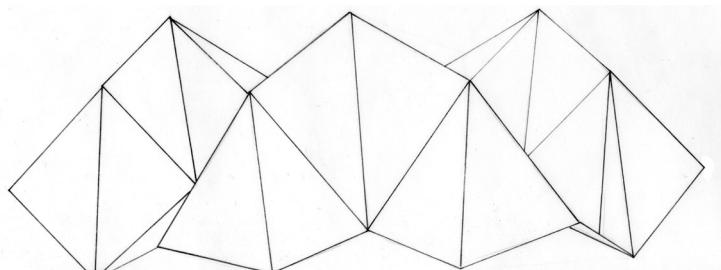
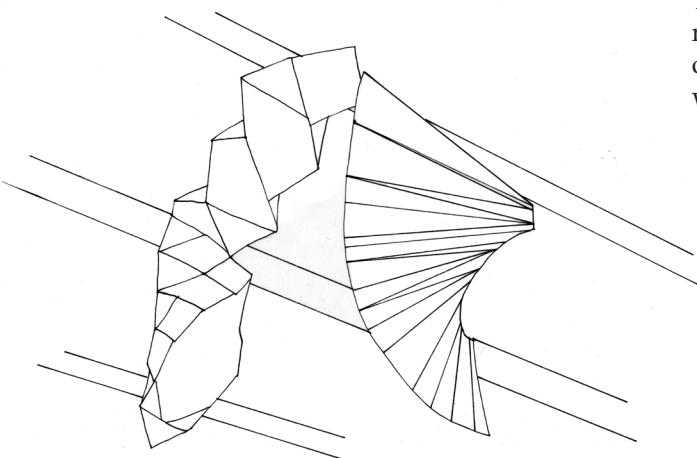


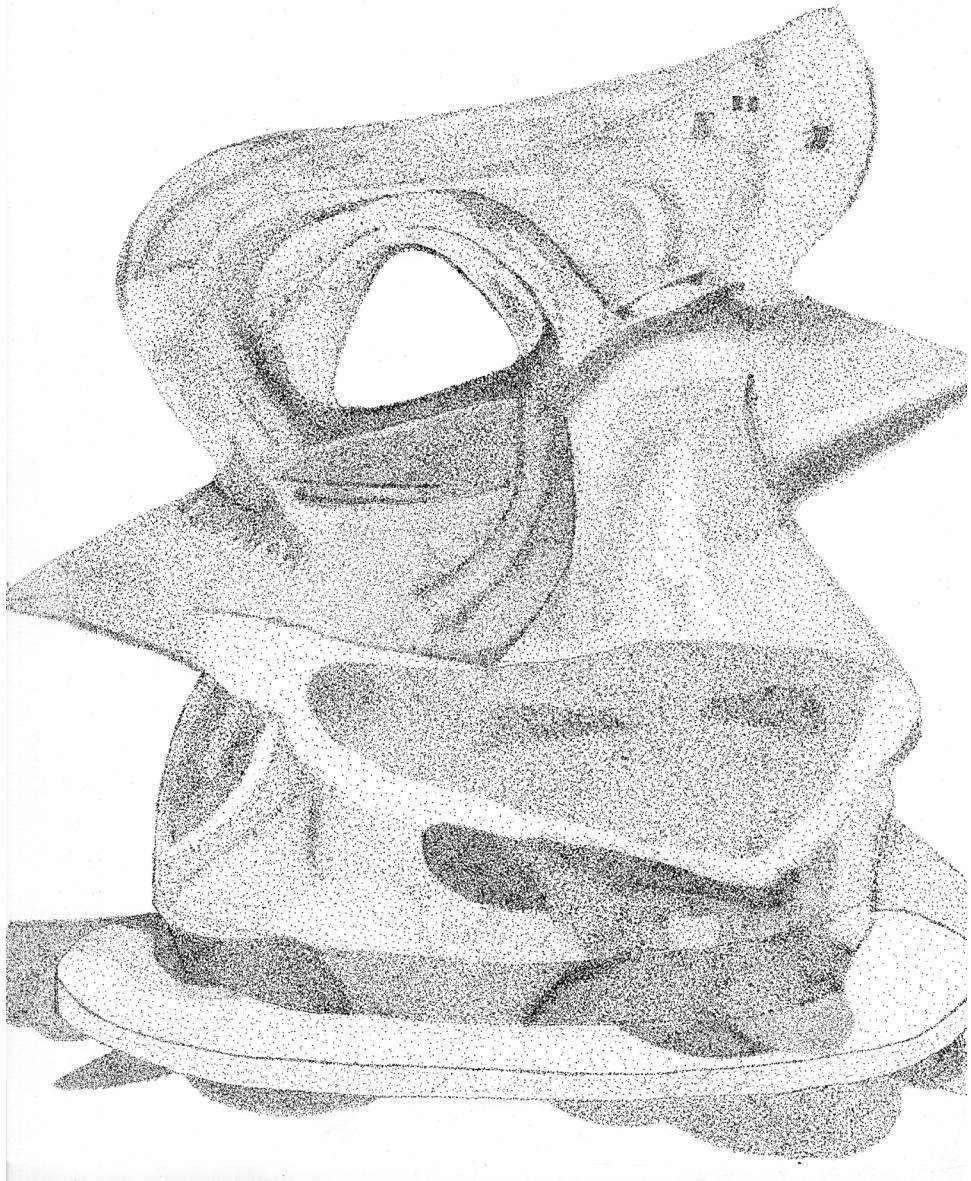


Here are two other perspectives of the final project. The triangles are largest when they touch the hanging tube by the window. As the piece tumbles towards the doorway, the triangles get smaller and more irregular in size and orientation.



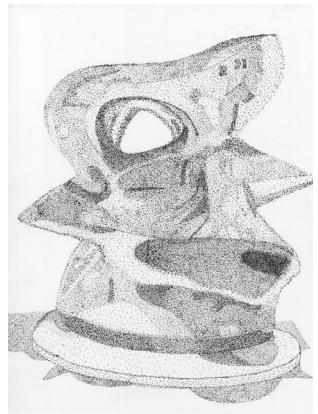
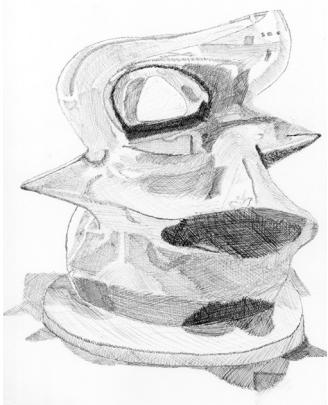
These are two ideas I experimented with and later manipulated. The elongated tube-like shape later became the origin piece in my project. I also pierced through this origami with dowel rods in order to bring structure to the flimsy paper.

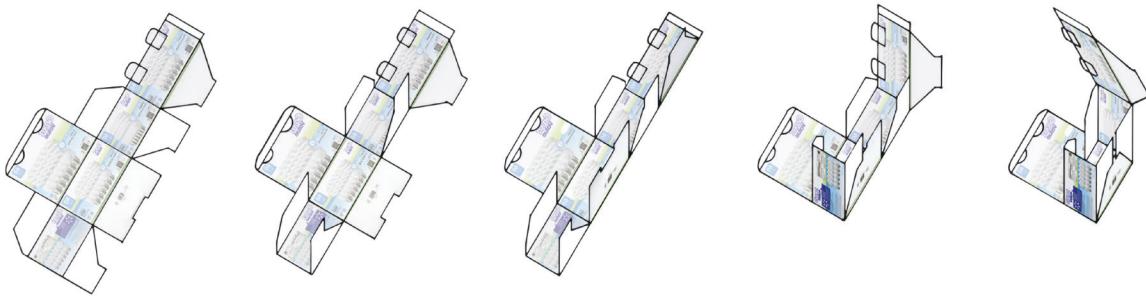




Sculpture Still Life Drawings

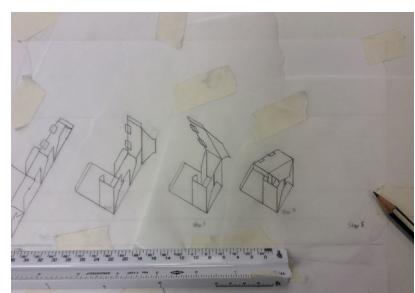
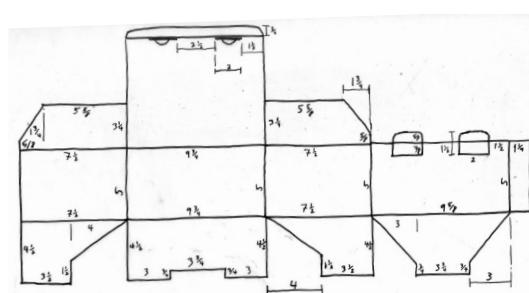
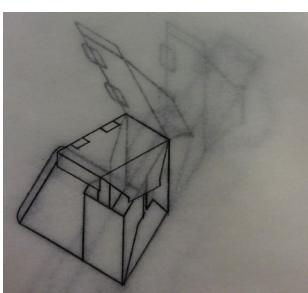
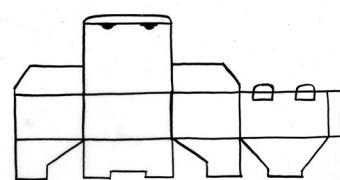
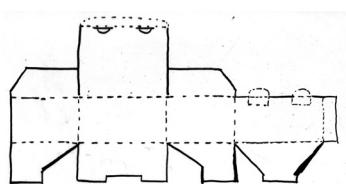
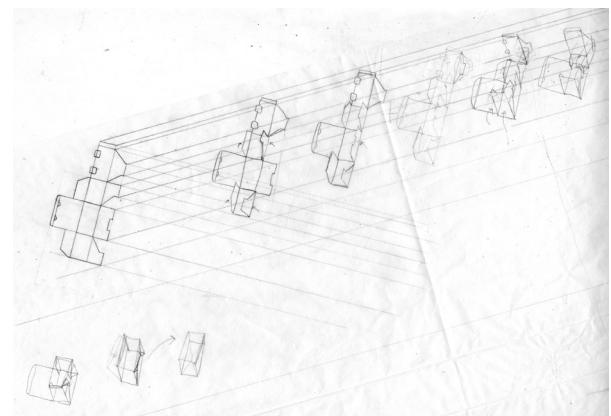
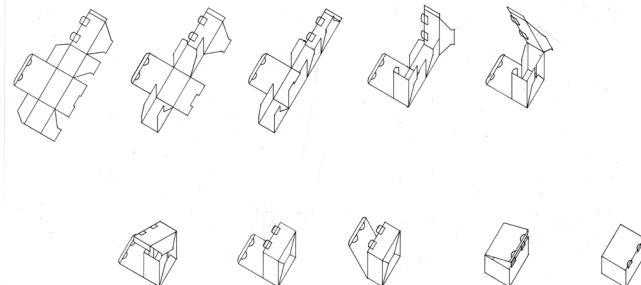
I drew an abstract sculpture exhibit within the David Owsley Museum of Art. I first mapped out the sculpture in order to study the reflections and intensity of shadows. Then, I did a sketch using a cross-hatching technique. The second drawing was stipled, and became more detailed. I used a thinner line weight in the final drawing which allowed me to add even more detail to the drawing and draw the reflections in the material.



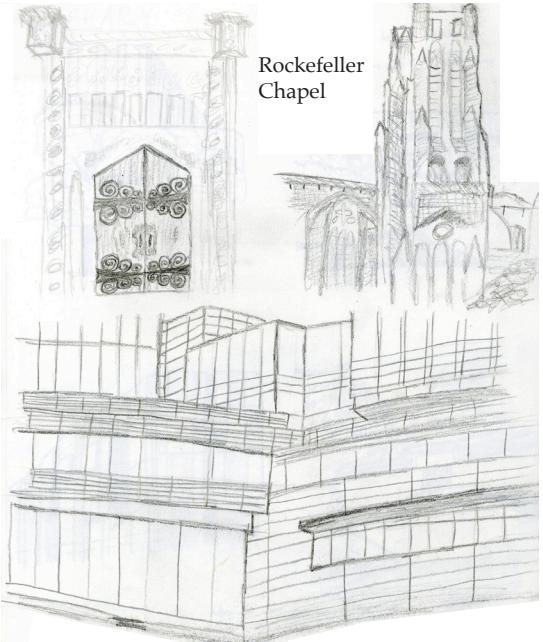


Lightbulb Box Folding: Flat to Fat

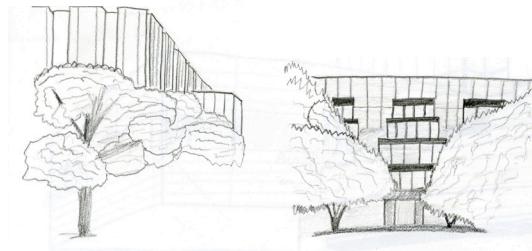
I was assigned the task of creating a step-by-step process of folding up a box from a completely flat state to a three-dimensional box. I had to examine and measure my choice of cardboard box. I decided to use a large light-bulb box. The scale I used was quite small considering how large the box was and how detailed some of the steps became. I drew a ten-step process of how to fold the box up from its flat form. I measured the foldable flaps and the large side pieces. Then, I turned the box into a plan oblique diagram in order to show three dimensions.



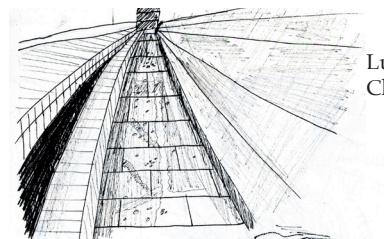
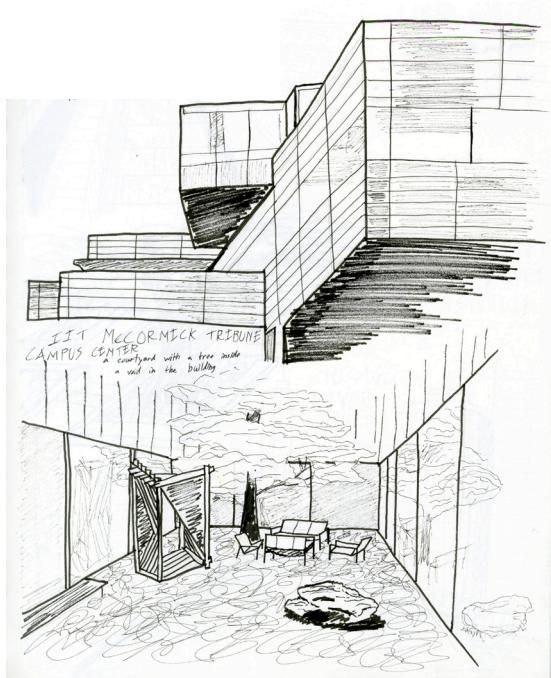
Chicago Sketches



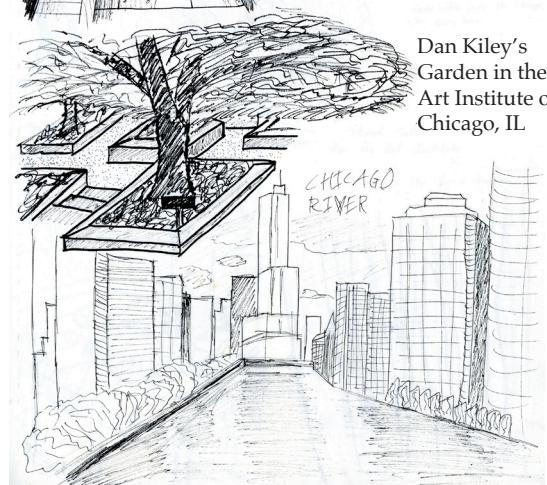
The University of Chicago
Booth School of Business



University of Chicago
Library

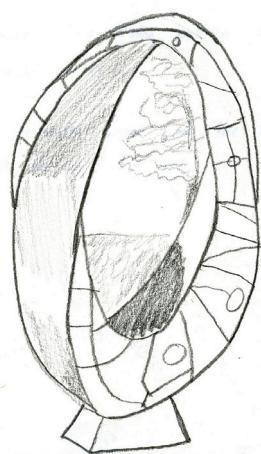


Lurie Garden
Chicago, IL



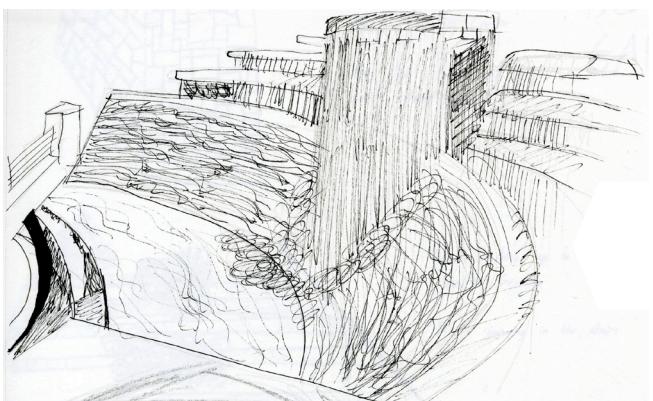
Dan Kiley's
Garden in the
Art Institute of
Chicago, IL

Chicago
River and
Fountain

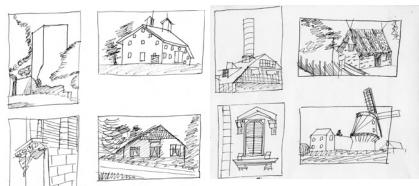


Left: Mobius strip art piece on a street corner

Above: Details of a stain glass window on a church



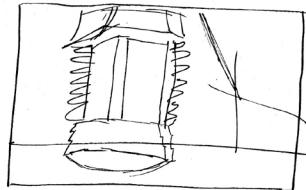
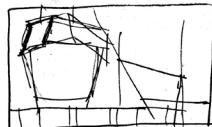
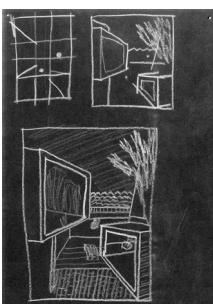
Timed Sketches



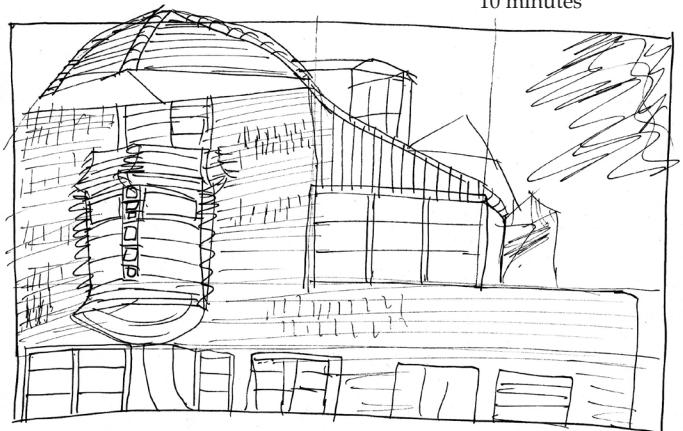
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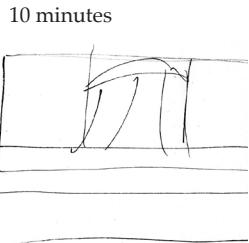
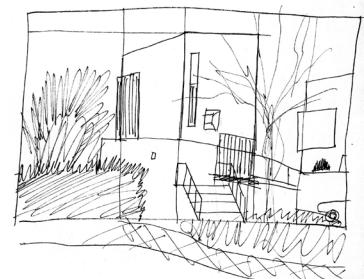
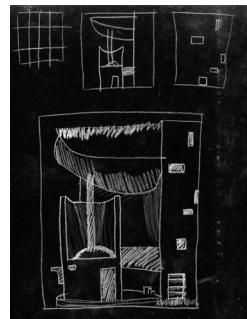
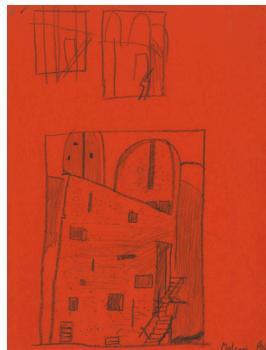
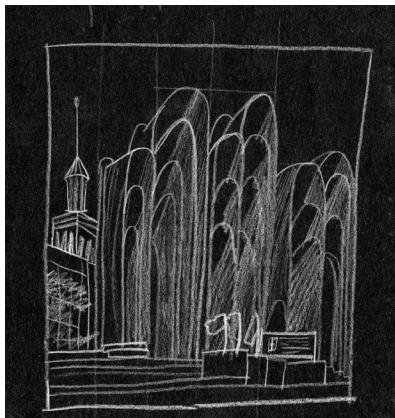
Material Studies



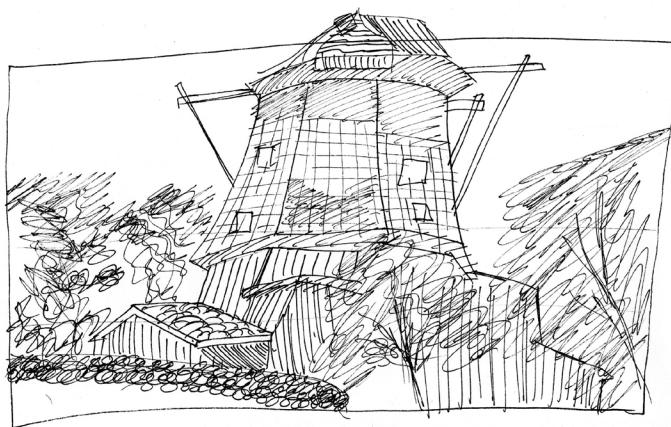
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5 minutes



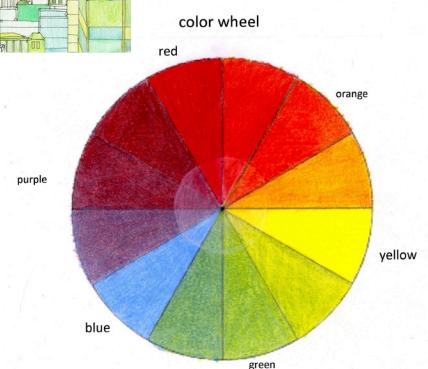
10 minutes



Color Studies



20 minutes

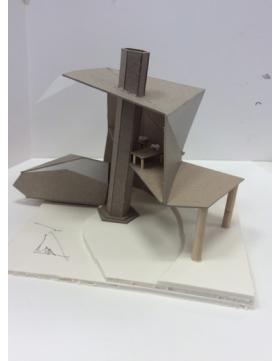
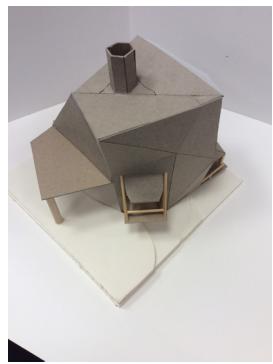
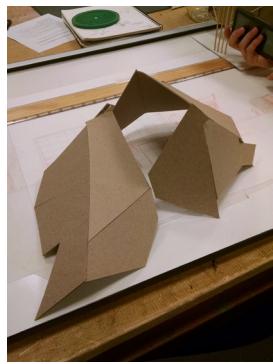




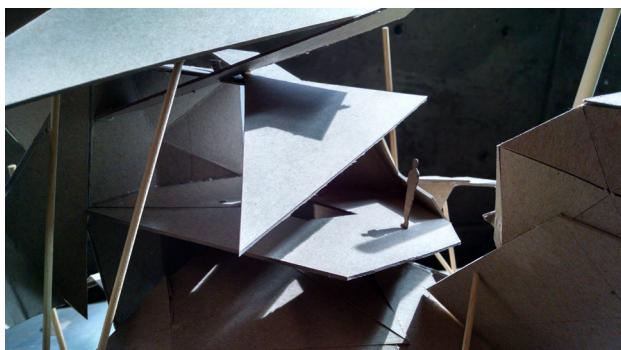
Taiga Biome Research Facility

I was assigned the task of creating a piece of architecture that would house 20 researchers for a six-month period within my biome. I did several hours of research on the taiga biome, drew some diagrams regarding necessary aspects of living, made study models about how structures interact with the climate of the biome, and finally, perfected my design to accommodate the extreme weather patterns and seasonal changes within the taiga.



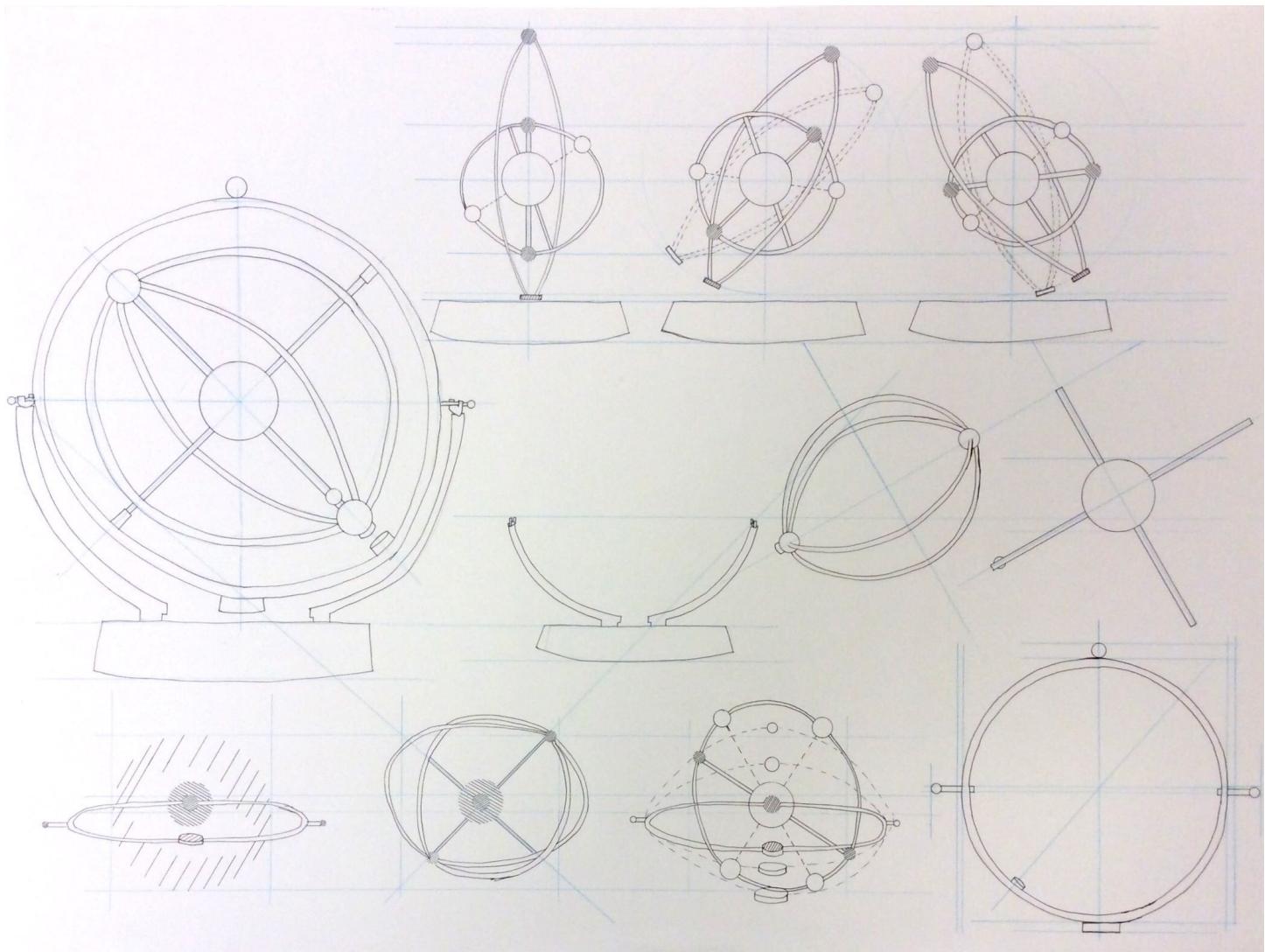


Location of the structure in the biome



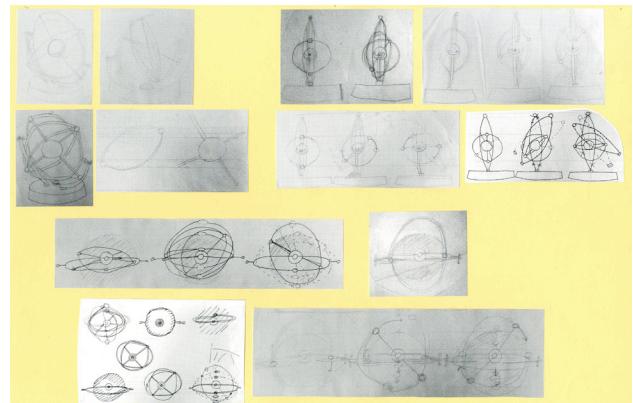
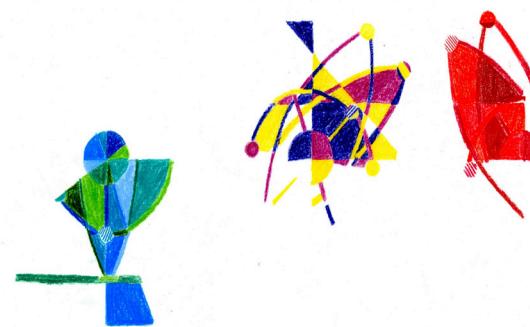
The top images show the progression of ideas, adaptations, and modifications I made to my model before concluding with the model in the bottom four images.

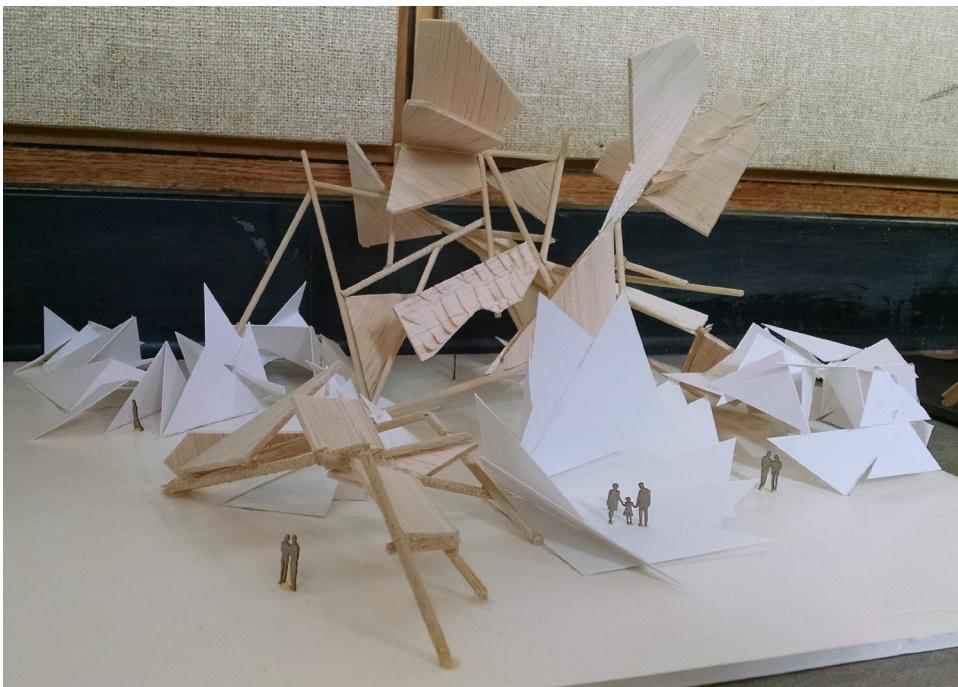




Rotating Object

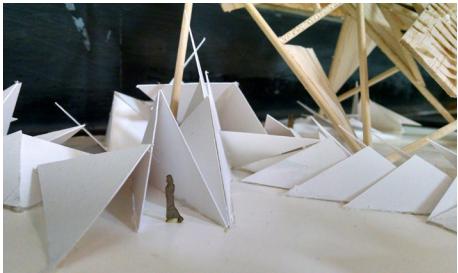
This is a series of diagrams and sketches I drew in order to understand how this gyroscopic, electromagnetic desktoy spins and rotates. Three different axles spin in perpendicular directions simultaneously to create a gyroscopic effect. I drew an exploded diagram to show the different pieces of the object. The top row of drawings illustrate how the object moves from side to side from a section cut perspective. Afterwards, I did a color study of analogous, complimentary, and monochromatic themes.





Folding Into Space

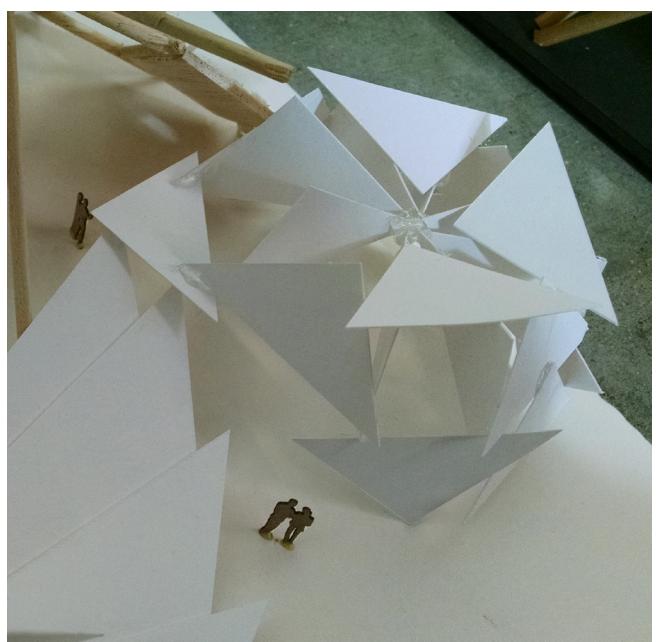
The basis of this project was folding planes to create various spaces and volumes. The origin for this structure came from the extracting and manipulation of an obscure shape. The Rotating Object project provided the basis upon which I found and extracted that shape. From there, I divided, bended, twisted, folded, and stretched that shape until I arrived upon this model. I included a large and small private space, and a large and small public space. The landscape defines, forms, and encloses the two public spaces. The main structure is an open gathering space for the public, while the cone shape that emerges from the ground plane serves as a smaller amphitheater style public space.



The image to the right is a large private space that is enclosed on most sides. The image above is a perspective of the entrance to the pavilion and the park spaces.



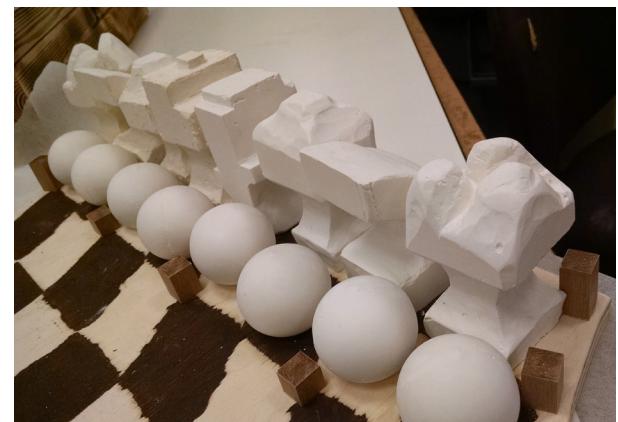
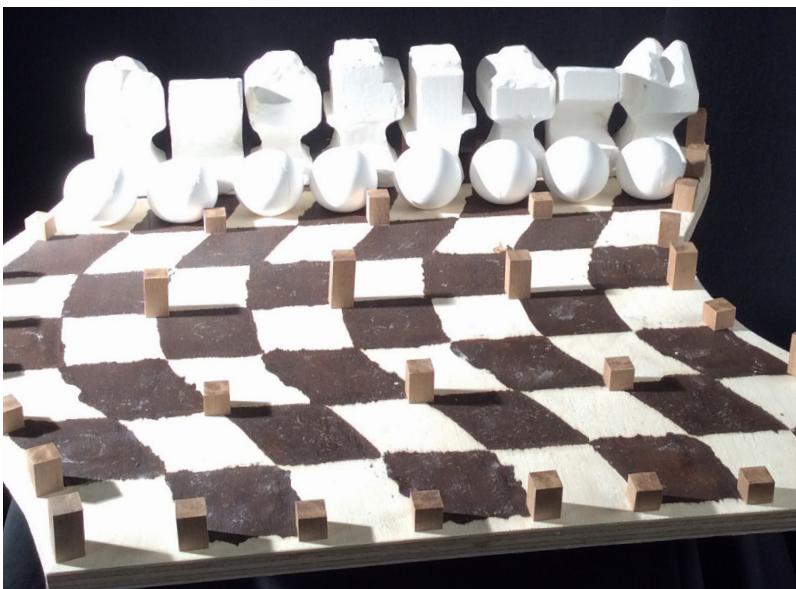
The model to the left is the shape that I extracted from the construction lines from the previous phase of the project. I used the shape as a basis for the model after I fractured and separated different portions of the shape.





Chess Board

I was assigned the task of designing half a chess set and a chess board. I also had to choose five different designers and a project from each of them to base my design of each type of chess piece. I chose projects from two architects, two landscape architects, one urban planner, and one artist. I used plaster and custom made molds for the pieces, and a piece of wood that I stained to resemble the checker pattern of a chess board. The chess pieces and the small wooden prisms on the boards roughly represent the jagged skyline of Chicago, IL.



Piece Development

Dan Kiley / Kathryn Gustafson - chess board

John Howells - king

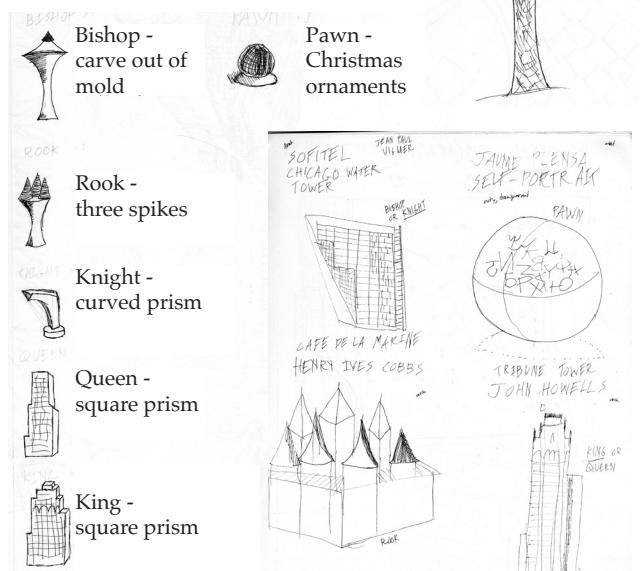
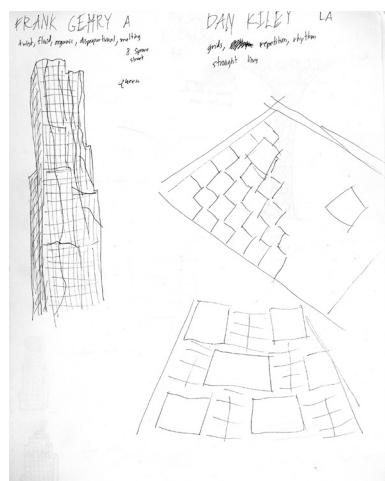
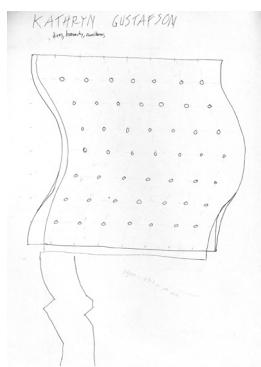
Frank Gehry - queen

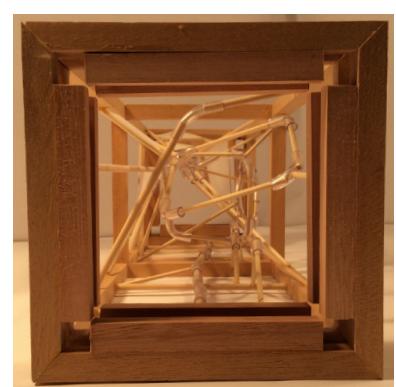
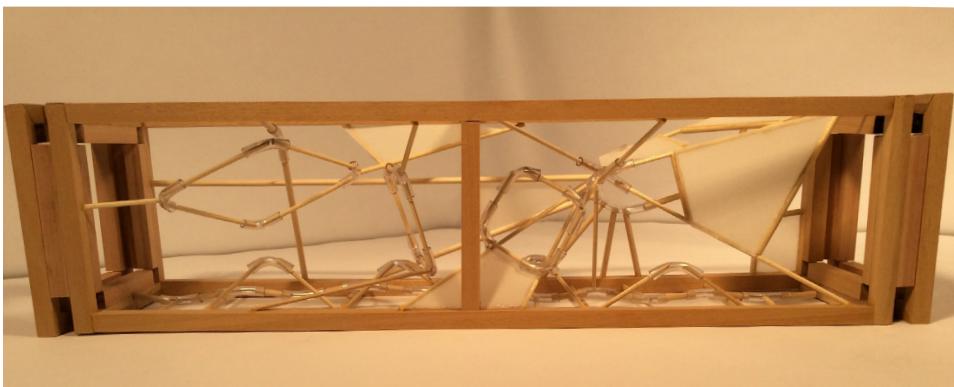
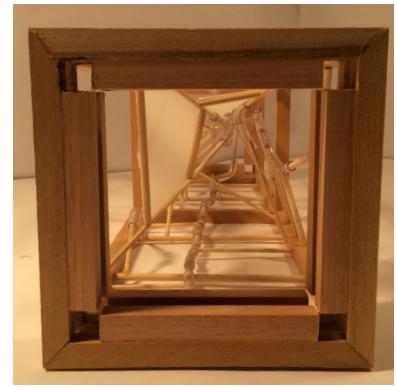
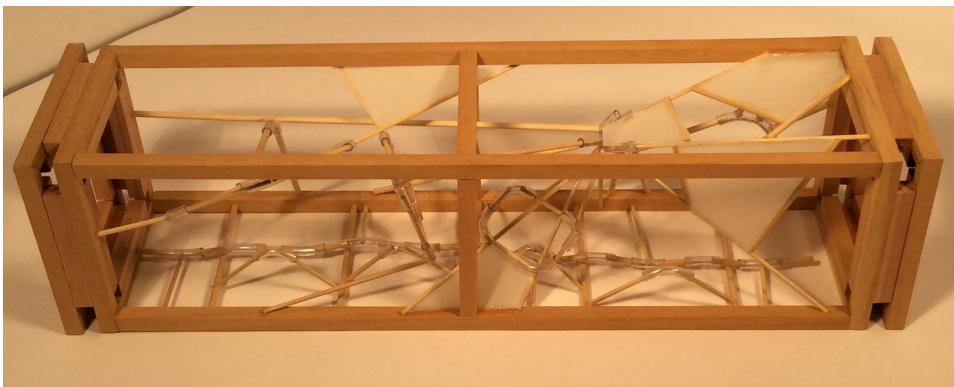
Jean Paul Viguer - knight

Henry Ives Cobb - rook

Kathryn Gustafson - bishop

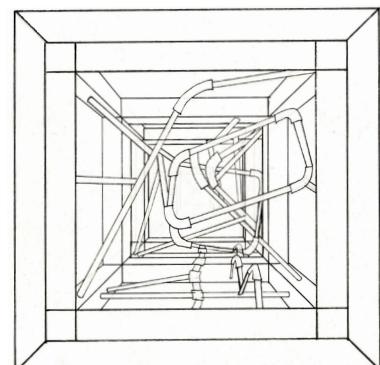
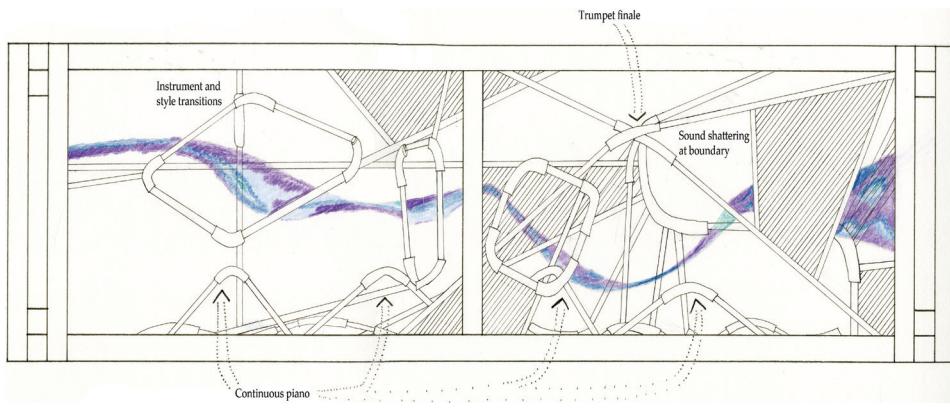
Jaime Plensa - pawn

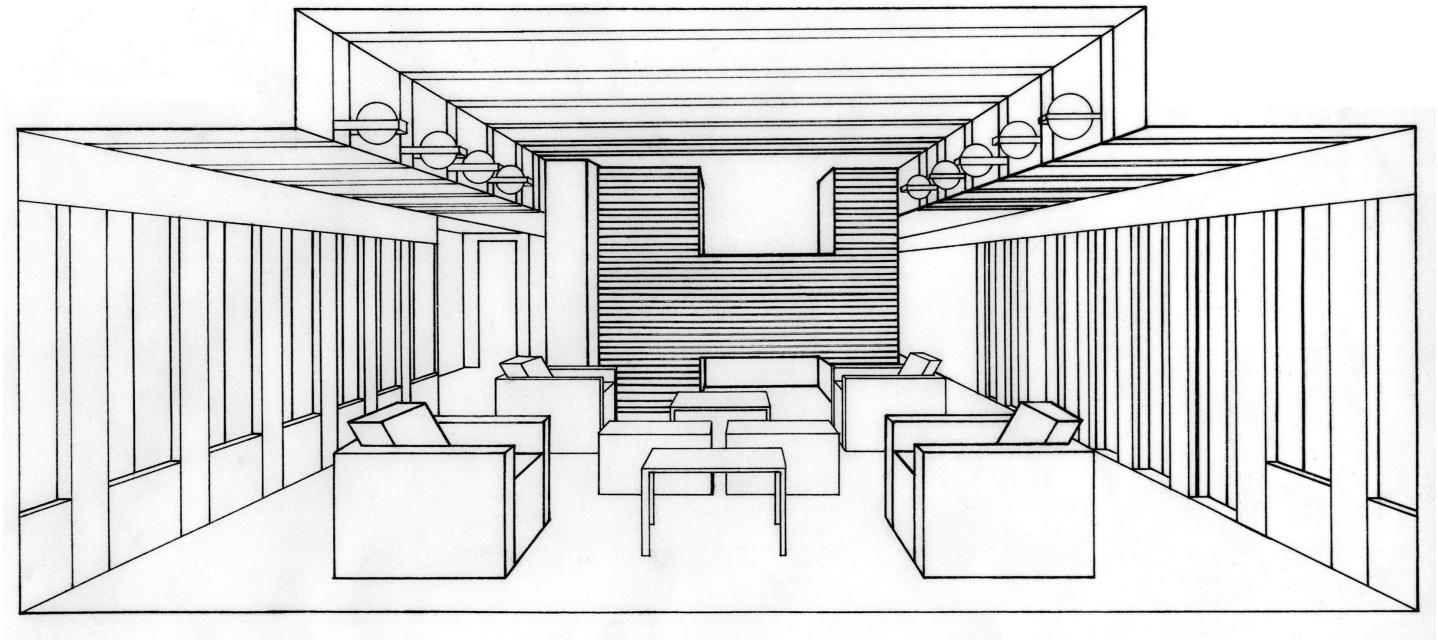




Space Pod

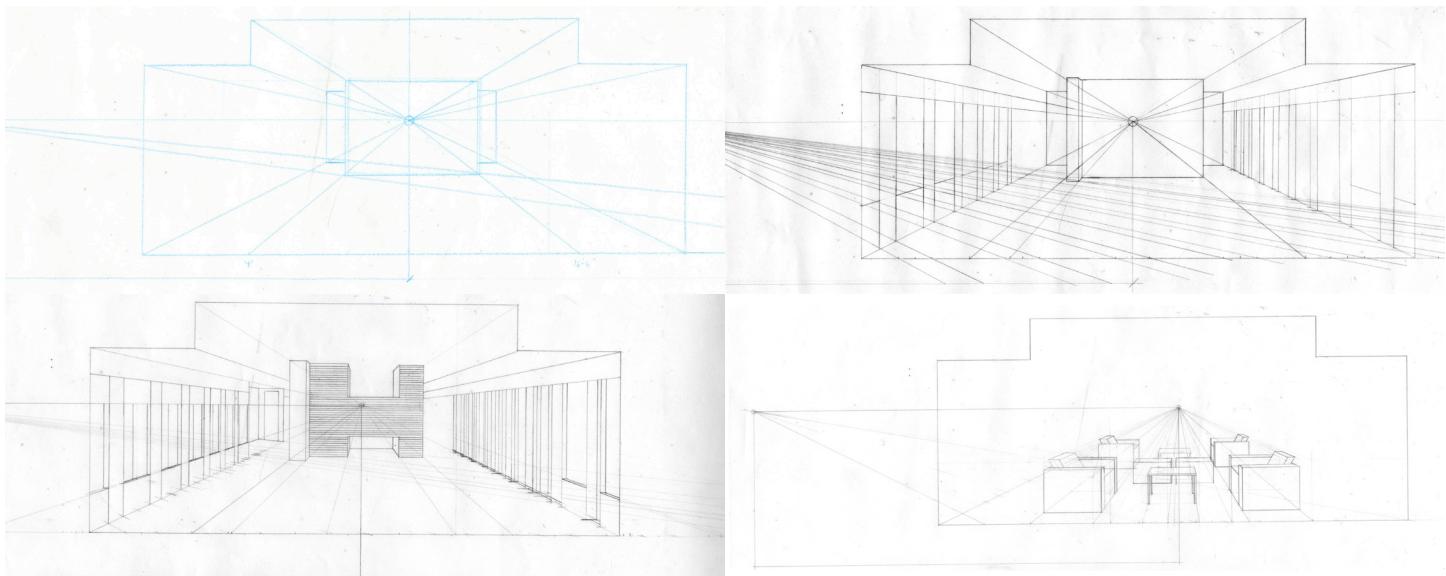
I was assigned to create a three-dimensional representation of a musical song titled *Minuano* composed by Pat Metheny. The piece has underlying piano throughout, a few guitar appearances, and a loud burst of trumpet towards the conclusion. I represented these components with lines, planes, and volumes.

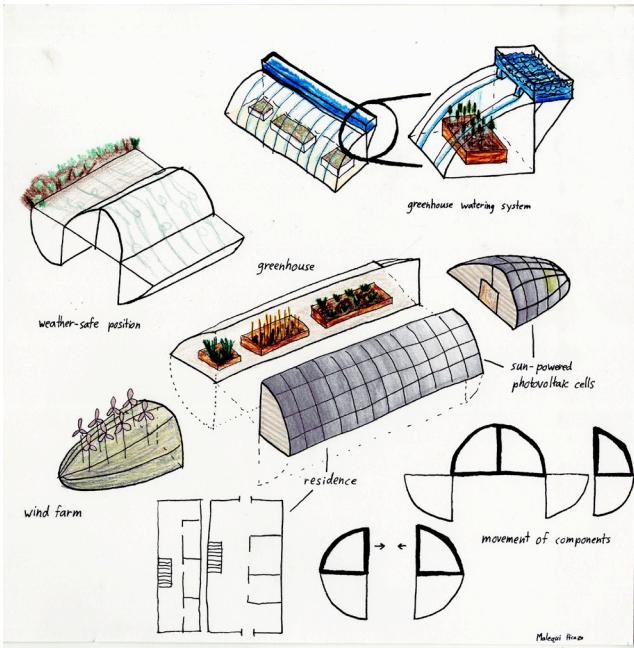




Robie House

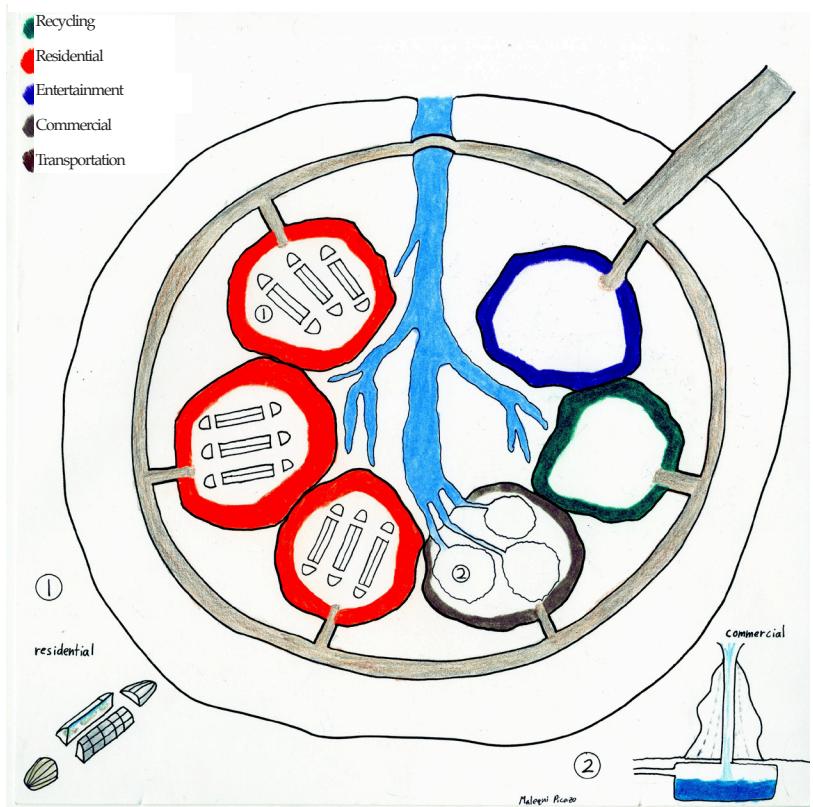
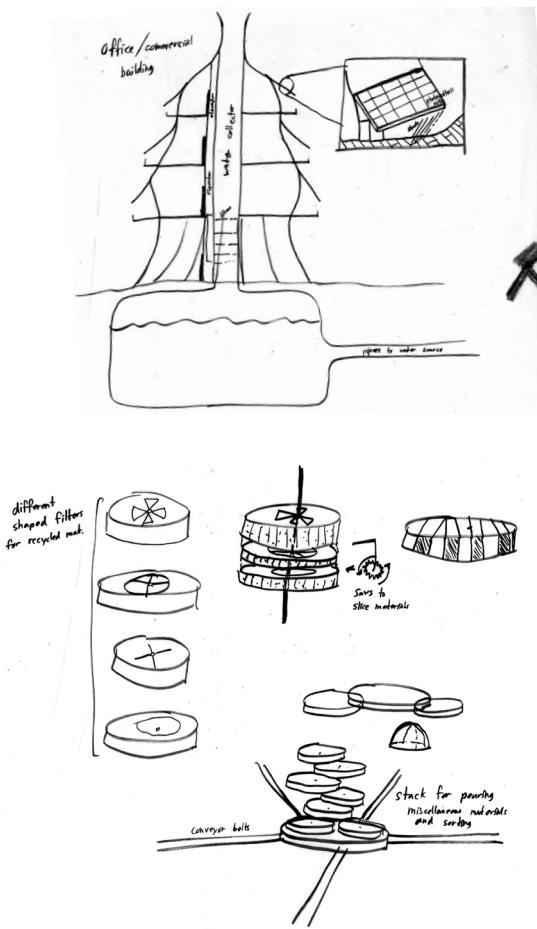
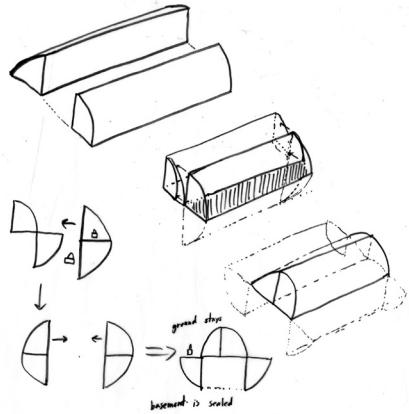
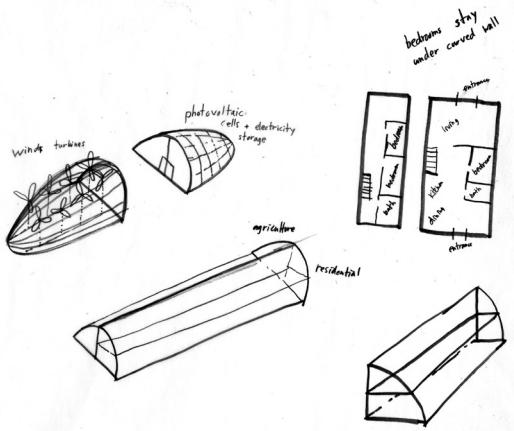
I drew this one-point perspective drawing at $3/16'' = 1'$ scale of the interior of the Robie House in Oak Park, IL. This building is one of Frank Lloyd Wright's finest and most recognizable works. I drew this interior many times with many phases and layers in order to arrive at this final drawing. The first few drawings focused on the shell of the house, the windows and the column alignment, the fireplace, and the furniture. The final drawing was a culmination of all these components.





Cucumber Study and Design

This project required a close examination of a cucumber plant. I drew several diagrams and perspectives to better understand how a cucumber plant works, matures, and grows seeds. After that, I designed a small city and several buildings based on my findings of the cucumber plant. The residence I designed is made to withstand many natural disasters because it can close up and become a dome. The office space is a water collector and resembles a flower. The recycling center sorts through materials by using a series of differently shaped openings.



Thank you for your
consideration.