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MALAK SAADEH ||
Portfolio

ARCH 1121

ARCHITECTURAL DESIGN COMMUNICATION

Color Composition

Texture Collage

Perspective Journey

Shoe Contour Drawing

Still Life

Barcelona

COLOR COMPOSITION

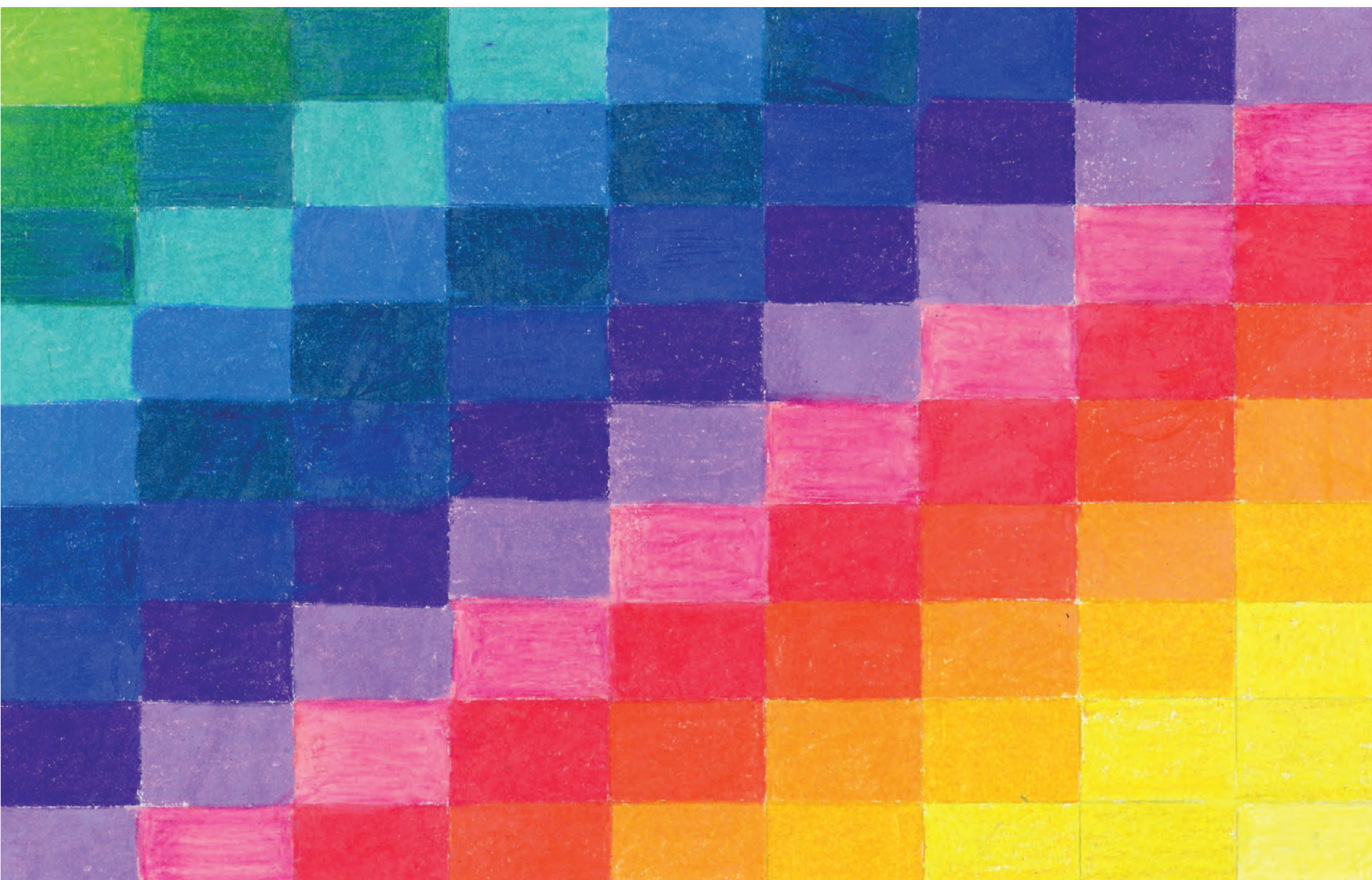
Architectural Design Communication
1 week Project

OBJECTIVE:

Using the color wheel and to study the color monochromatic and spectrum.



MONOCHROMATIC



SPECTRUM

TEXTURE COLLAGE

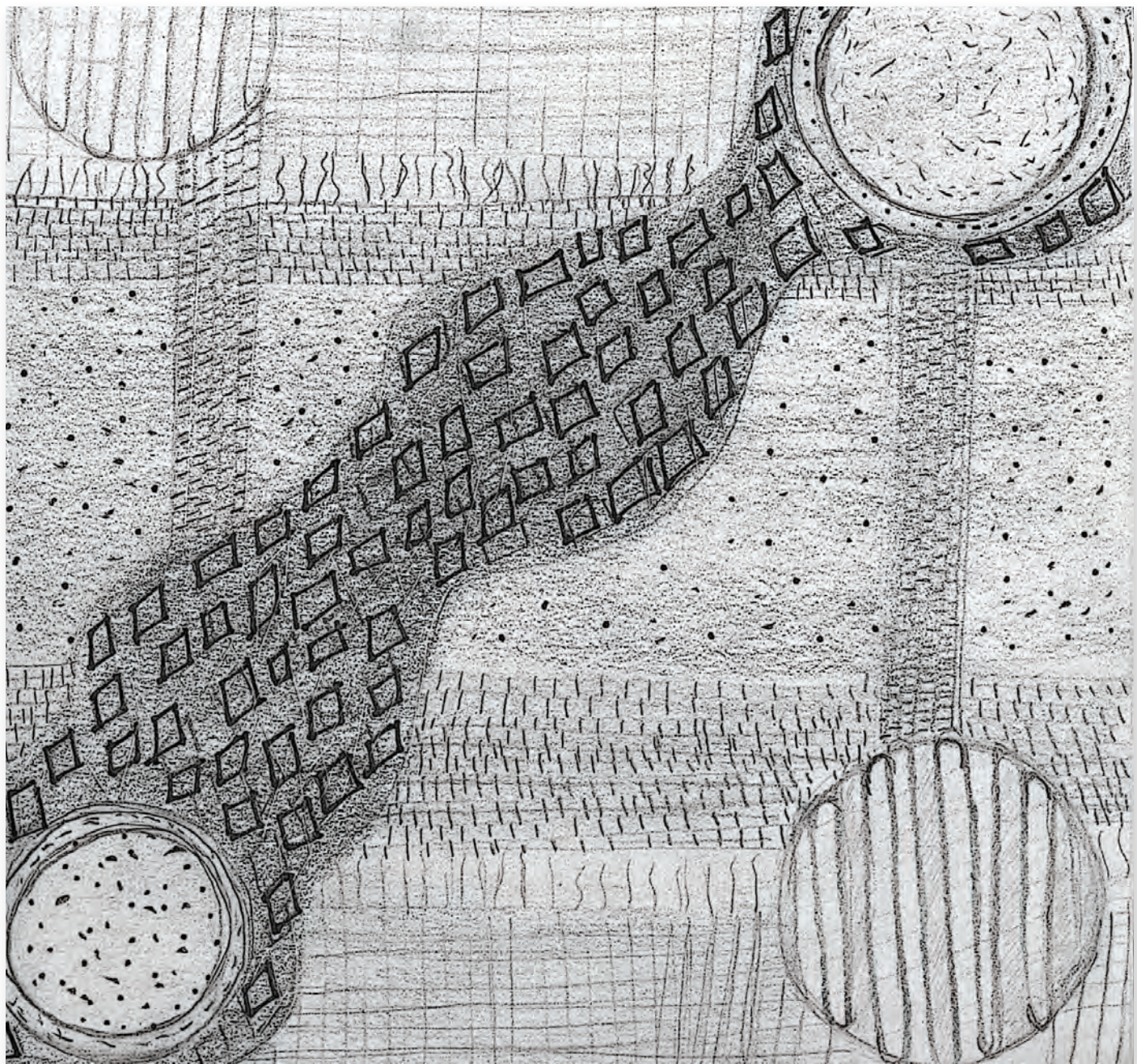
Architectural Design Communication
1 week Project

OBJECTIVE:

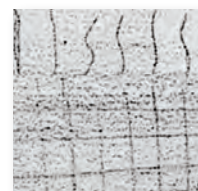
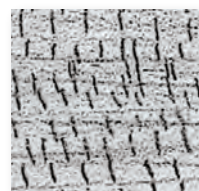
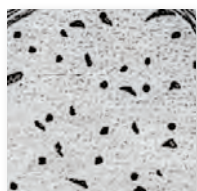
To build up drawing skills by using studied materials in a collage then recreated in a hand drawing to strengthening drawing skills.



COLLAGE



SKETCH



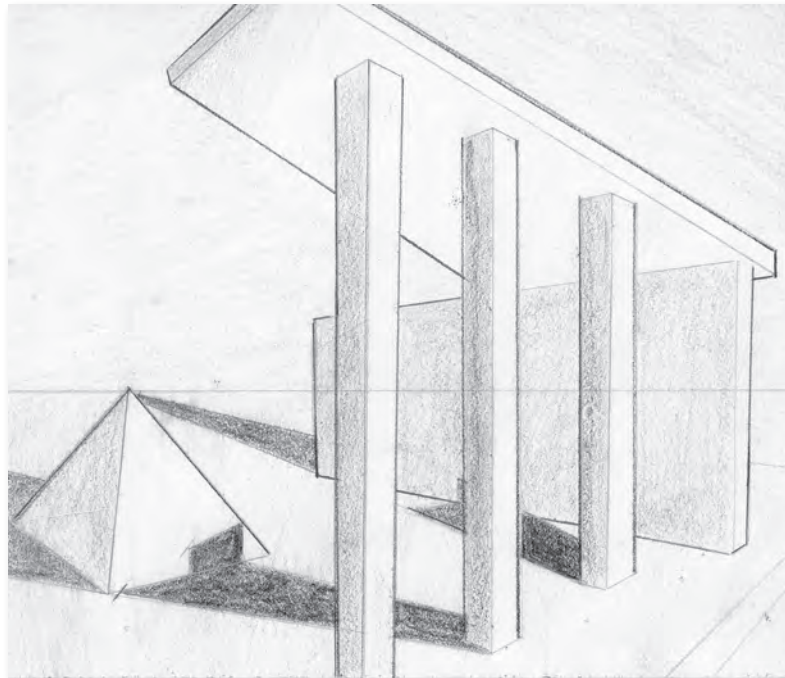
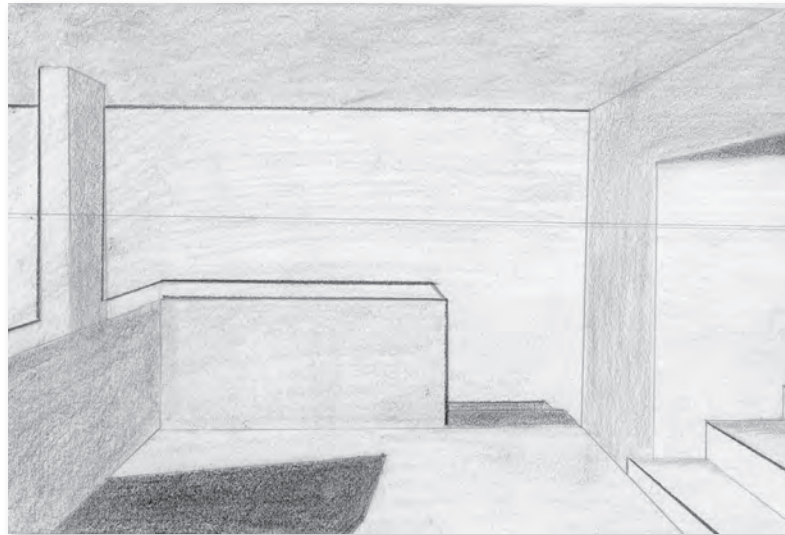
SAMPLES

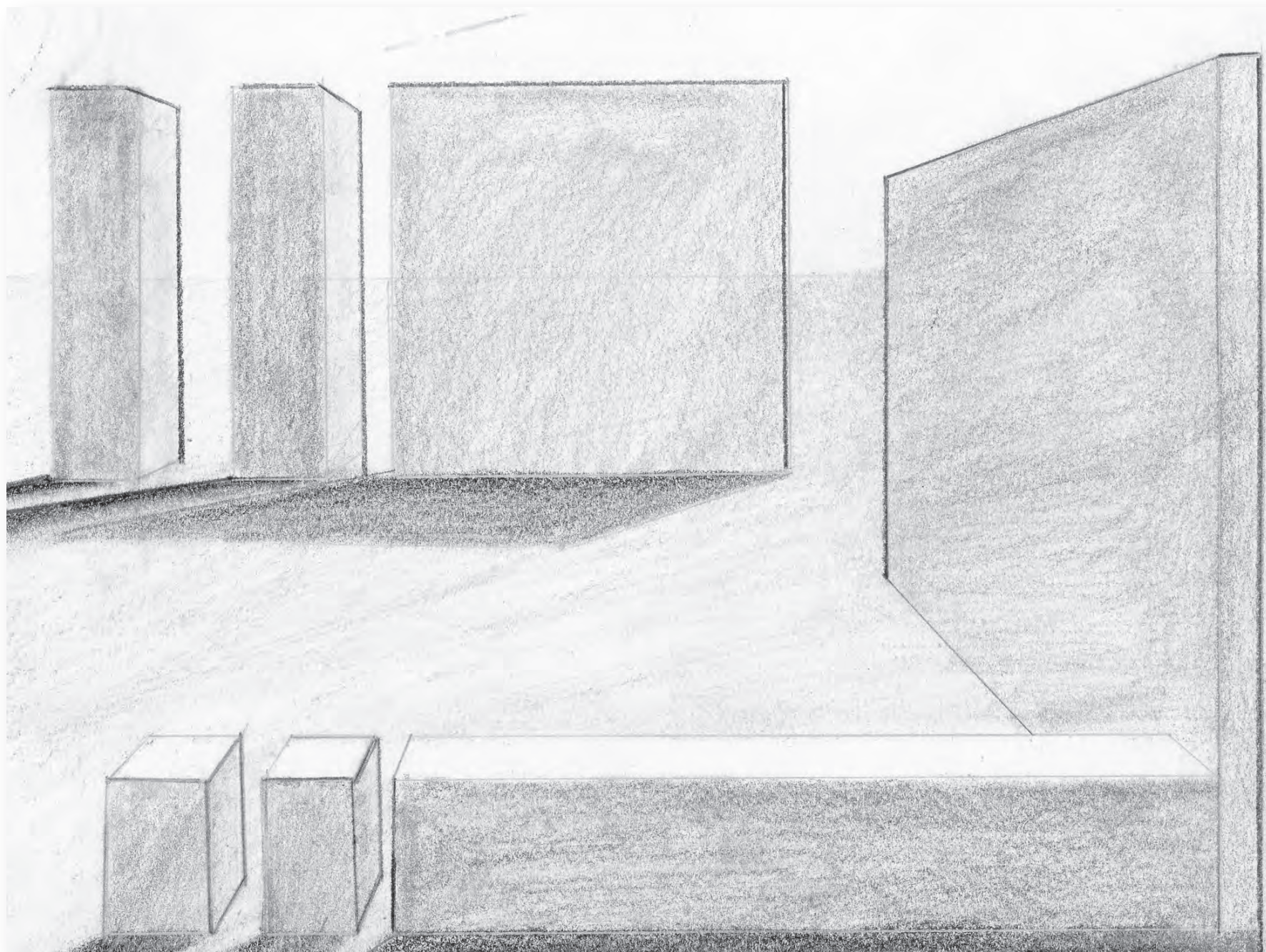
PERSPECTIVE JOURNEY

Architectural Design Communication
2 week Project

OBJECTIVE:

To create one-point and two-point perspectives of spaces using a simple geometric forms, and to calculate shadows to understand the relationship between light, shapes, and shadows.





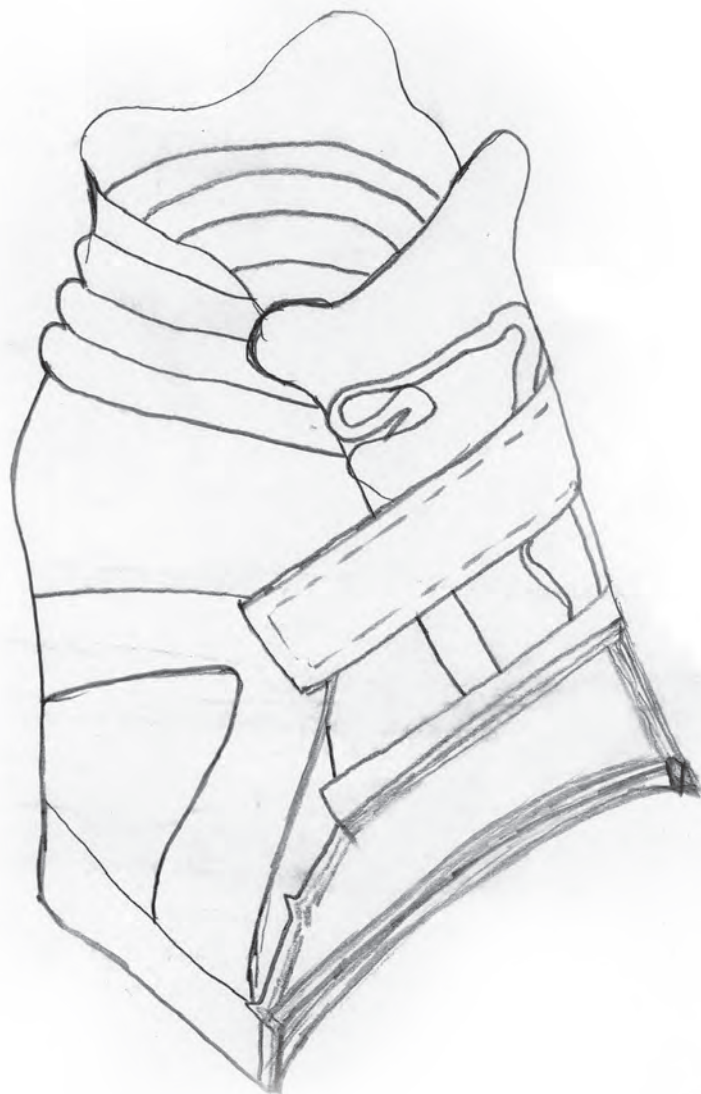
SHOE CONTOUR DRAWING

Architectural Design Communication
1 week Project

OBJECTIVE:

Draw a shoe and its section using contour lines to develop hand drawing skills.



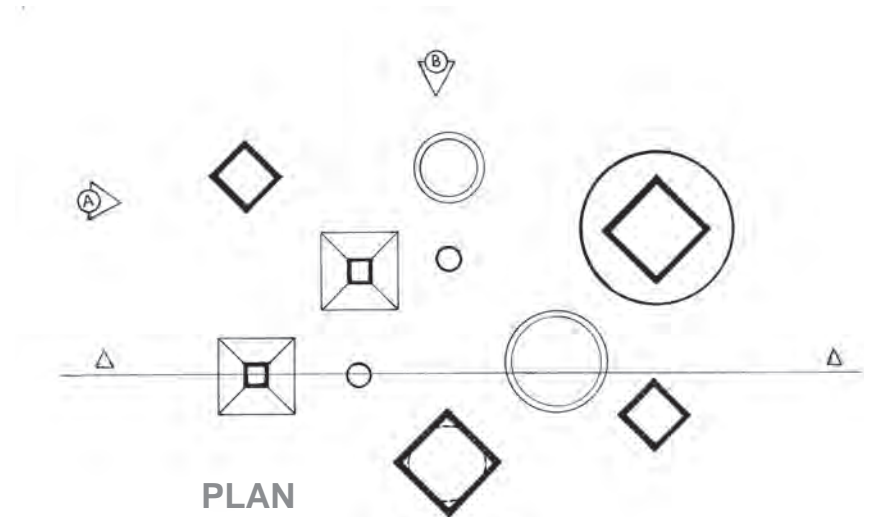


STILL LIFE

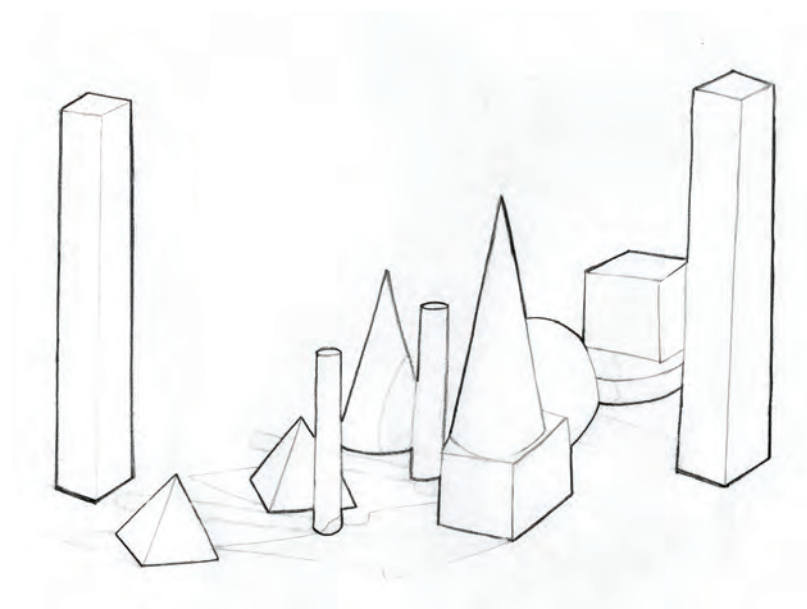
Architectural Design Communication
3 week Project

OBJECTIVE:

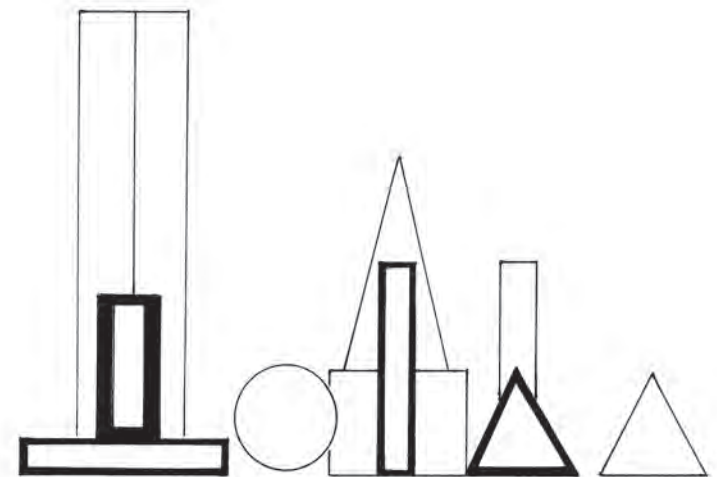
To practice drafting with accuracy and create orthographic drawings of simple geometric shapes. And to practice tone and paraline drawings.



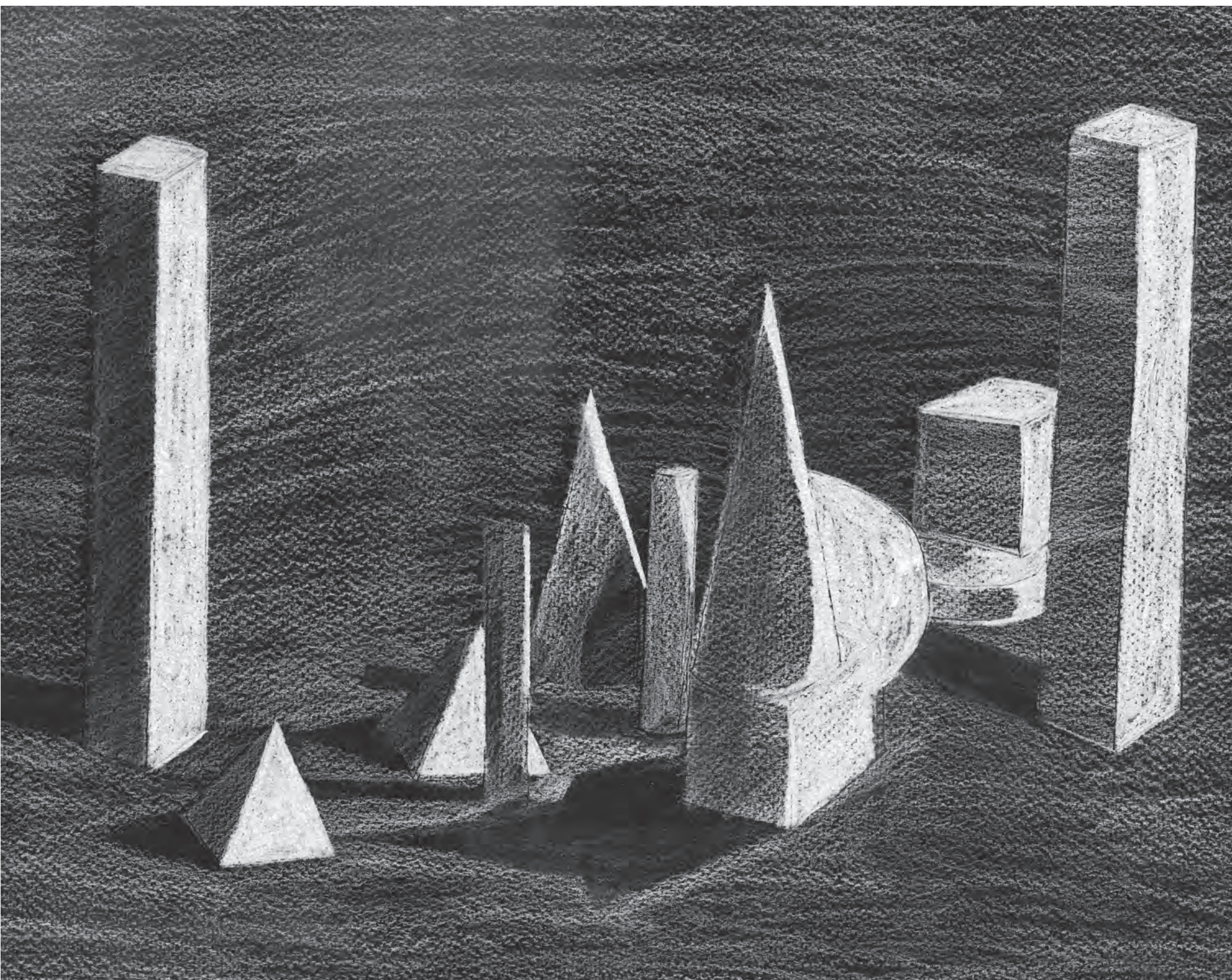
PLAN



PLAN OBLIQUE



SECTION



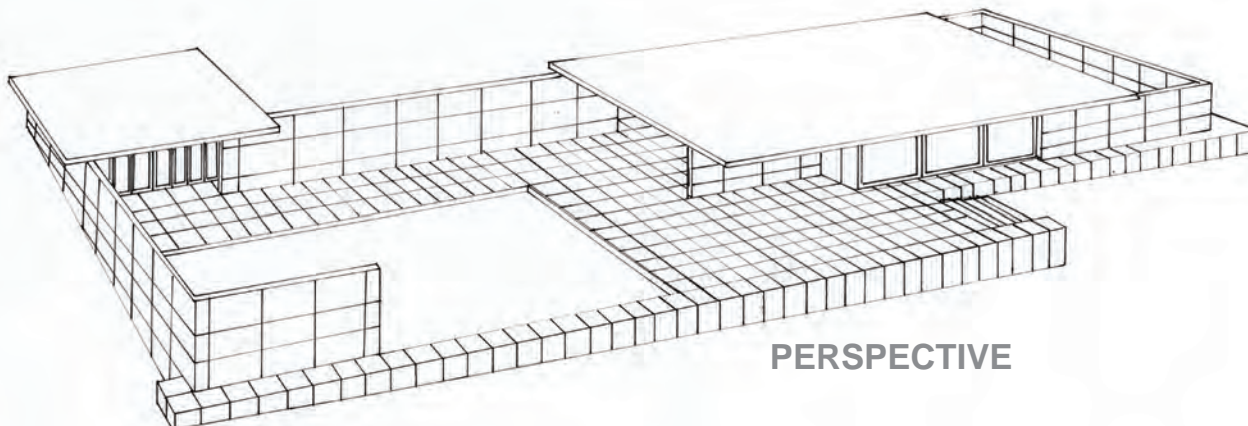
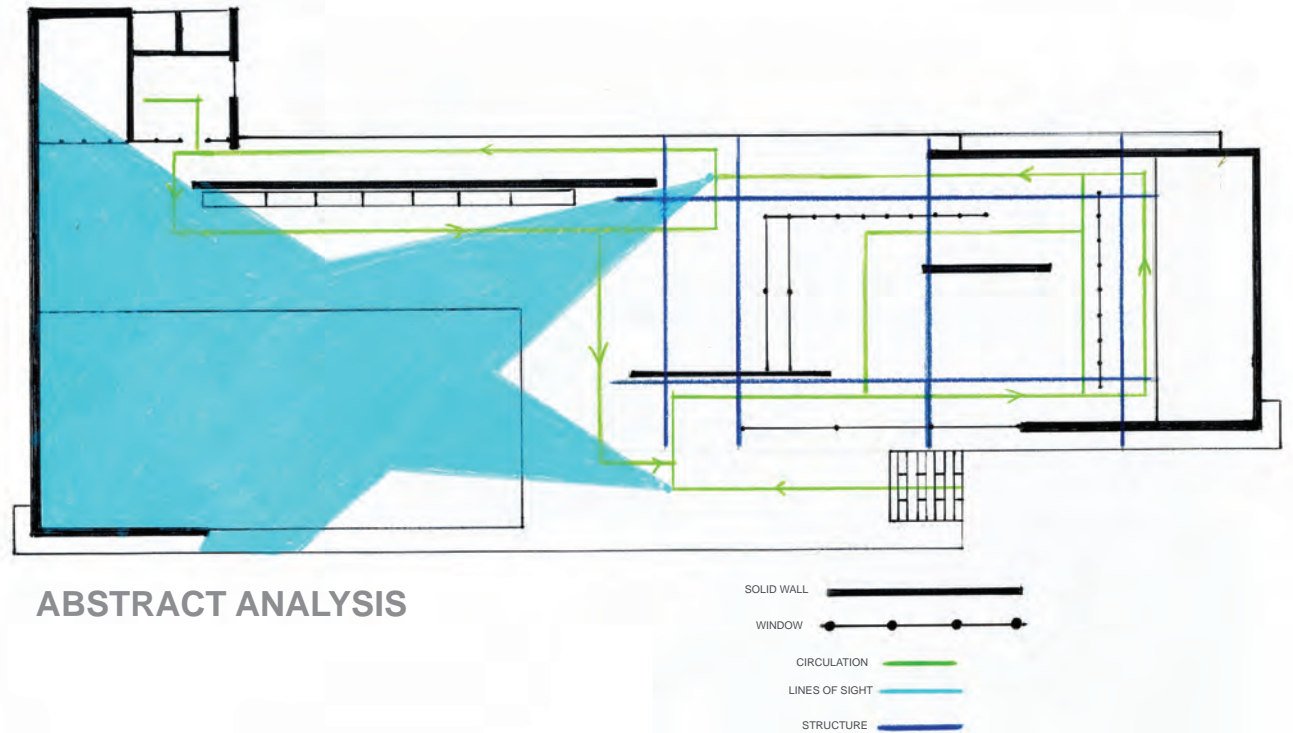
TONE OBLIQUE

BARCELONA

Architectural Design Communication
3 week Project

OBJECTIVE:

To analyze the space of the Barcelona Pavilion and to understand the structure, views, and the circulation. Also to practice drawing techniques, and finally, to create a perspective view by using a perspective graph. .





ARCH 1131

INTRODUCTION TO ARCHITECTURAL DESIGN

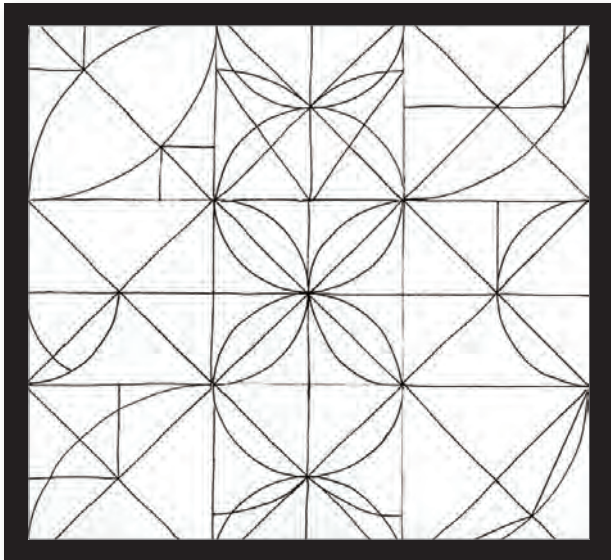
HEIRARCHY AND FORM
COMMUNITY GATHERING SPACE
NATURE OF MATERIALS

HEIRARCHY AND FORM

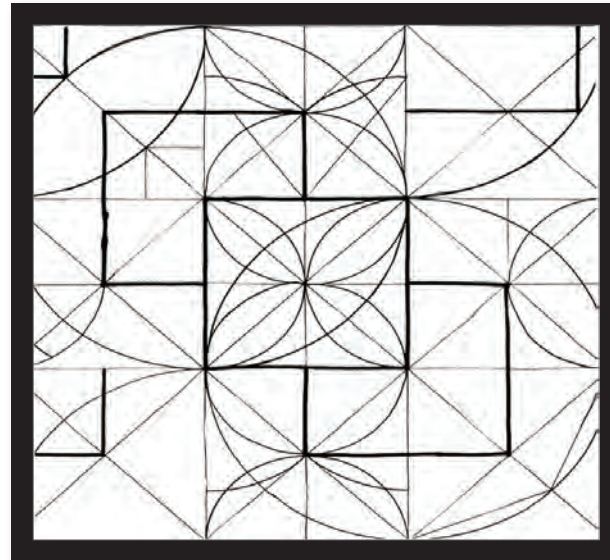
Introduction to Architectural Design
4 week project

OBJECTIVE:

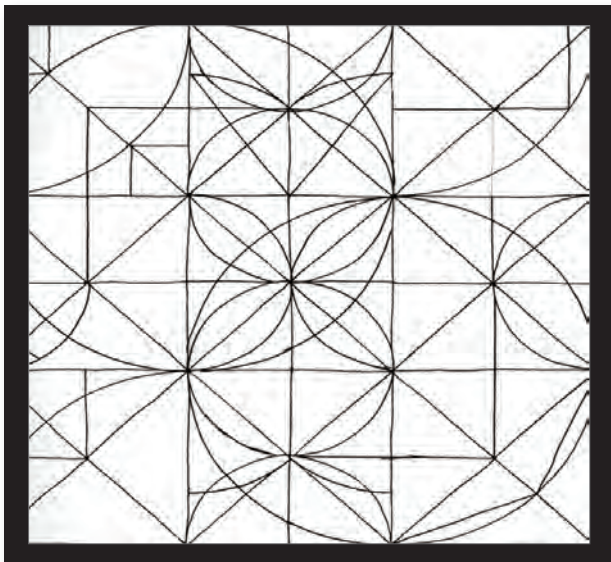
To design several geometric compositional arranged and re-arranged to create larger and more complex compositions. The purpose is to learn how to work through design decisions and come up with several solutions to the design challenge. Once assembled it was to be turned into a 3-D form by extruding shapes and using those extrusions and shadows they cast to define the shapes created.



ASYMMETRIC COLLAGE



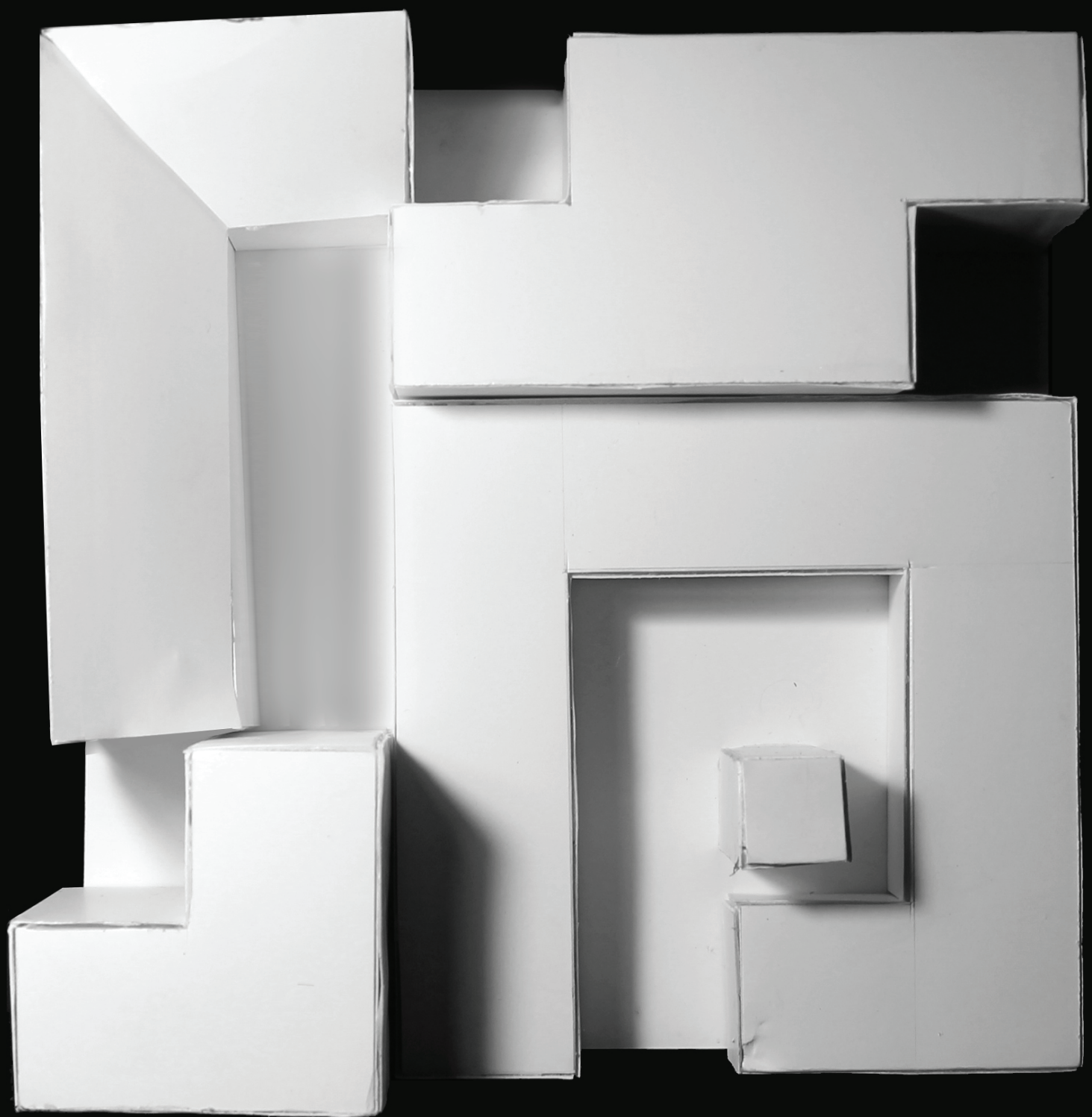
ASYMMETRIC HIERARCHY



ASYMMETRIC ADDED LINES



ASYMMETRIC MODEL



ASYMMETRIC DRAWING

COMMUNITY GATHERING SPACE

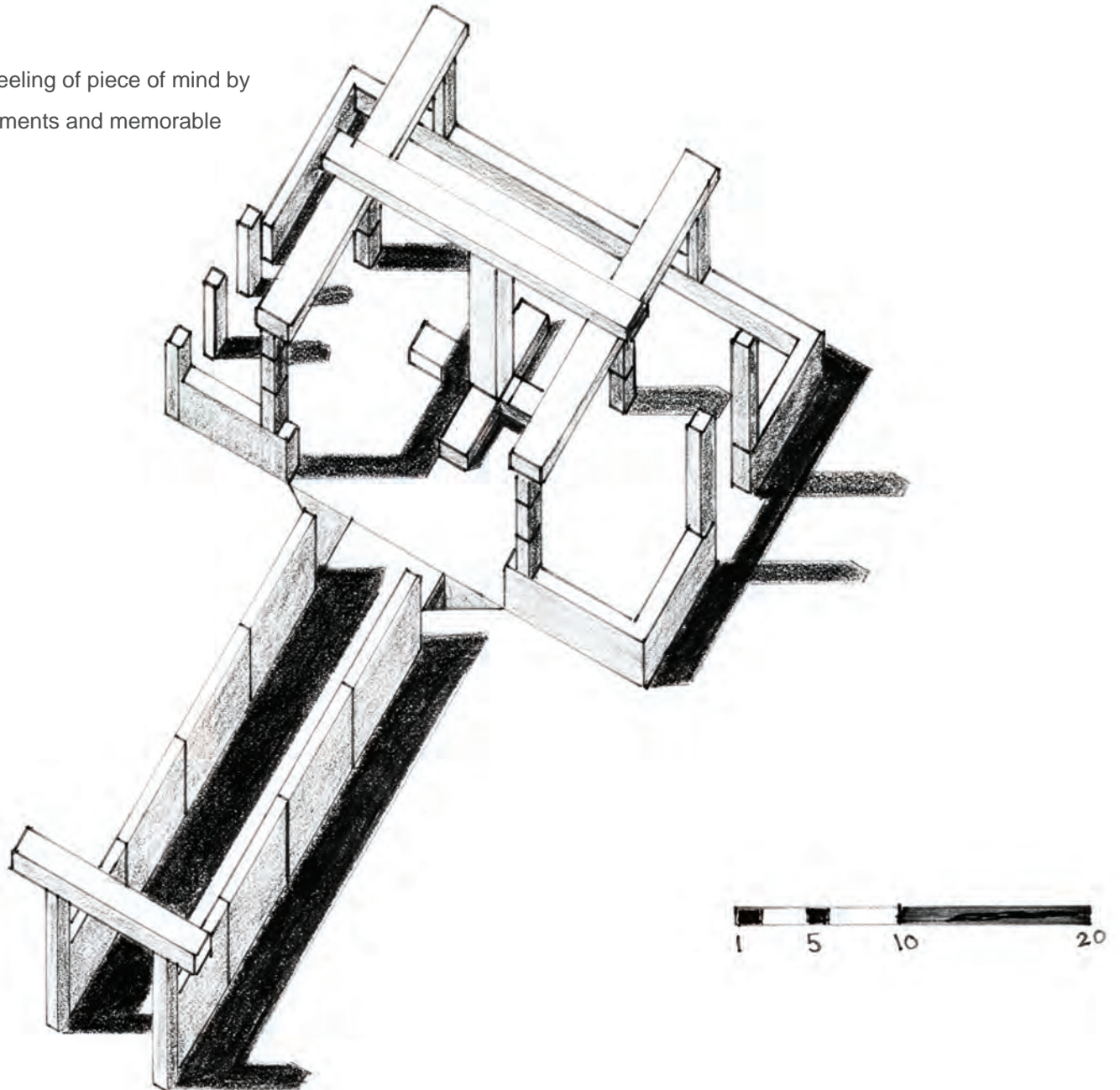
Introduction Architecture Design
2 week Project

OBJECTIVE:

To create a college gathering space to bring students together for a casual meeting or activity.

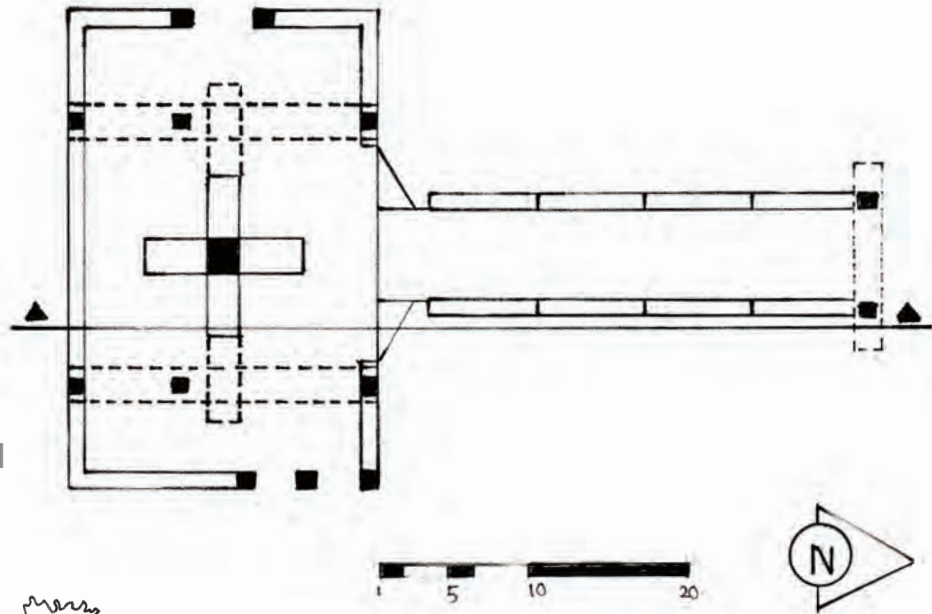
CONCEPT:

To create a space that evokes a feeling of piece of mind by designing simple architectural elements and memorable entrance.

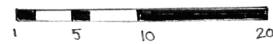
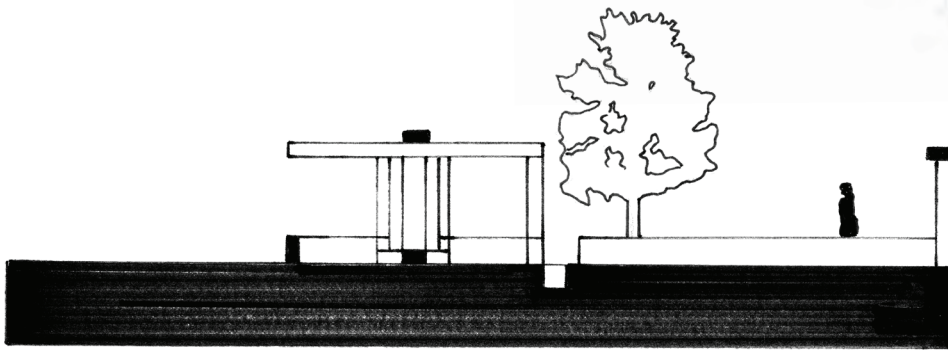


PLAN OBLIQUE

PLAN



SECTION



COLOR PERSPECTIVE



PERSPECTIVE

NATURE OF MATERIALS

Introduction Architecture Design
2 week Project

OBJECTIVE:

To study a precedent Building and understand the architect's main concepts.

Create a full size sculpture representing the concepts of the building and make a life size model using: concrete, wood, glass, and metal.

BUILDING: Eames House.

ARCHITECTS: Charles and Ray Eames.

CONCEPT:

Charles and Ray set themselves a problem of how to build a house that would not destroy the meadow, and to maximize volume from minimal materials. The design integrated the house into the landscape, rather than imposing the house on it.



CONCRETE



WOOD



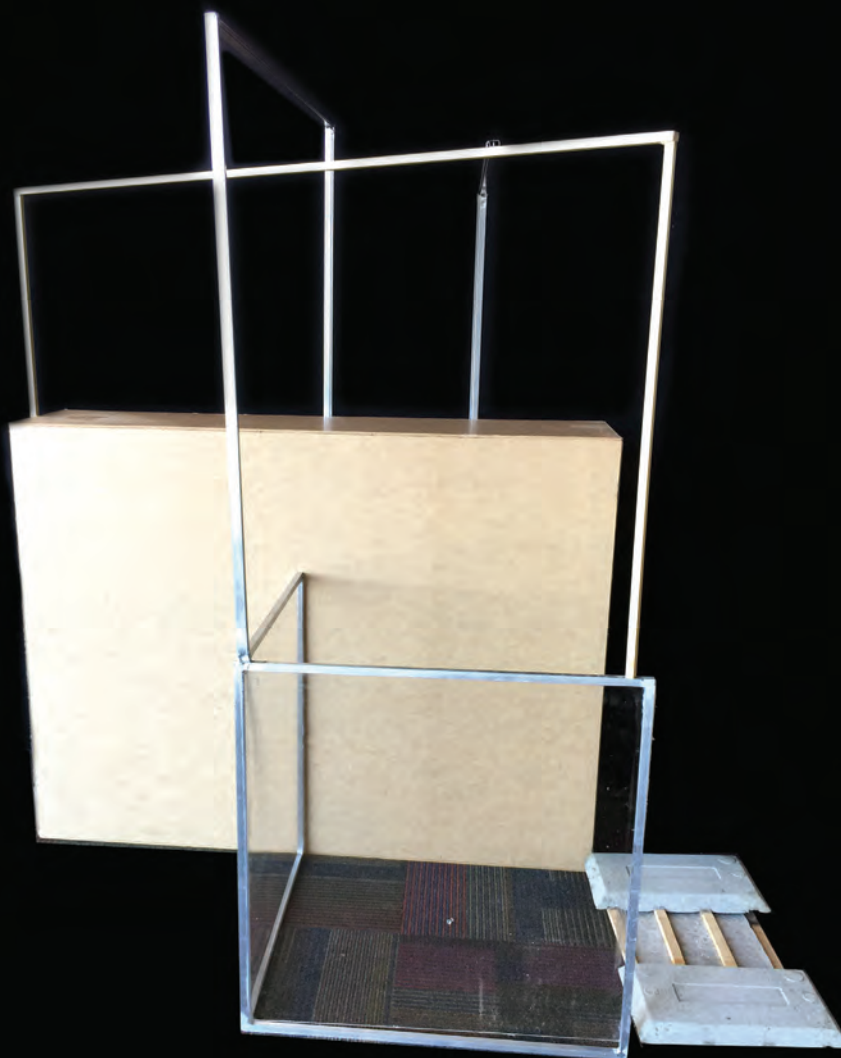
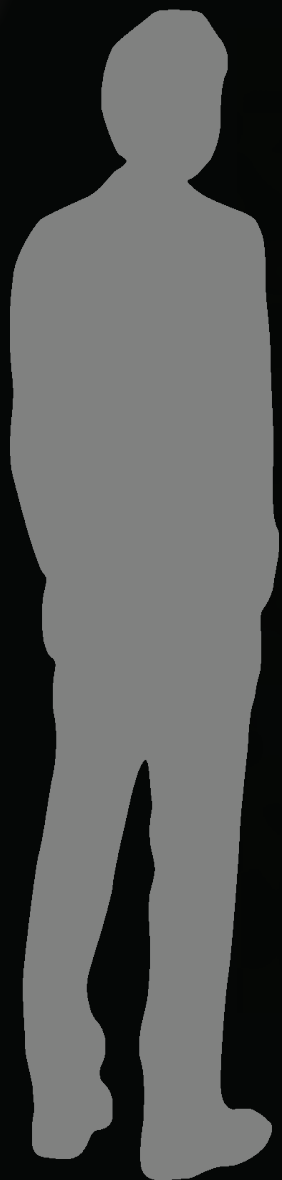
GLASS



STEEL



STUDY MODEL



ARCH 2201

ARCHITECTURAL DESIGN I

INPIRATIONS COLLAGE

GREAT LAKES ECOLOGY CENTER

INSPIRATIONS COLLAGE

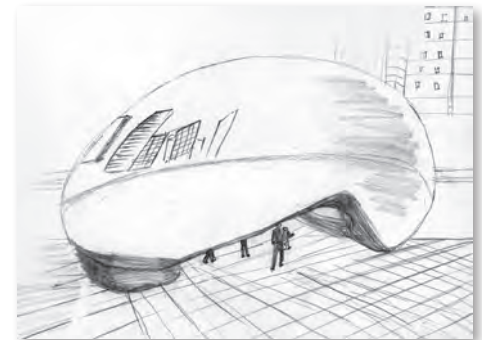
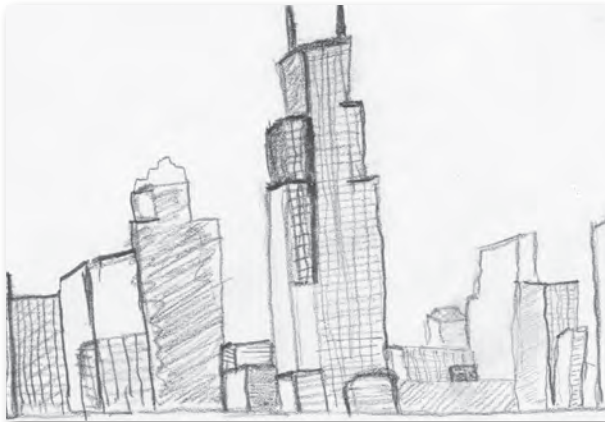
Architectural Design 1
3 week project

OBJECTIVE:

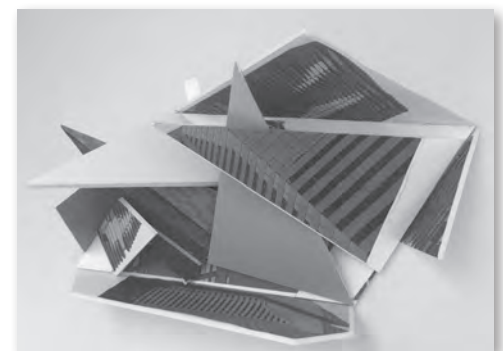
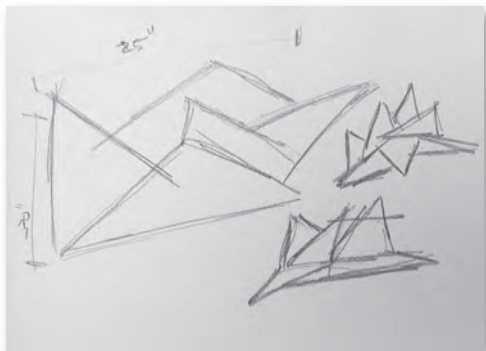
To create a three-dimensional collage of images, drawings, sketches, and text from inspiration architectural examples in down town Chicago.

Concept:

How changing technologies and materials would affect architecture.



SKETCHES



PROCESS



GREAT LAKES ECOLOGY CENTER

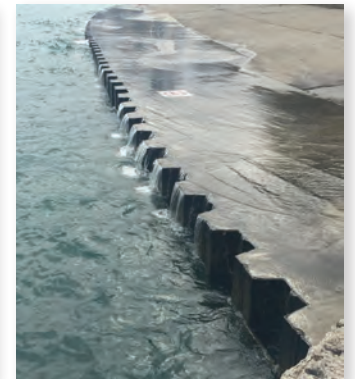
Architectural Design 1
10 week project

OBJECTIVE:

To visit Chess pavillion in Chicago, analyze the site, and design a ecology center. the building must serve the public and provide easy accessibility to the visitors.

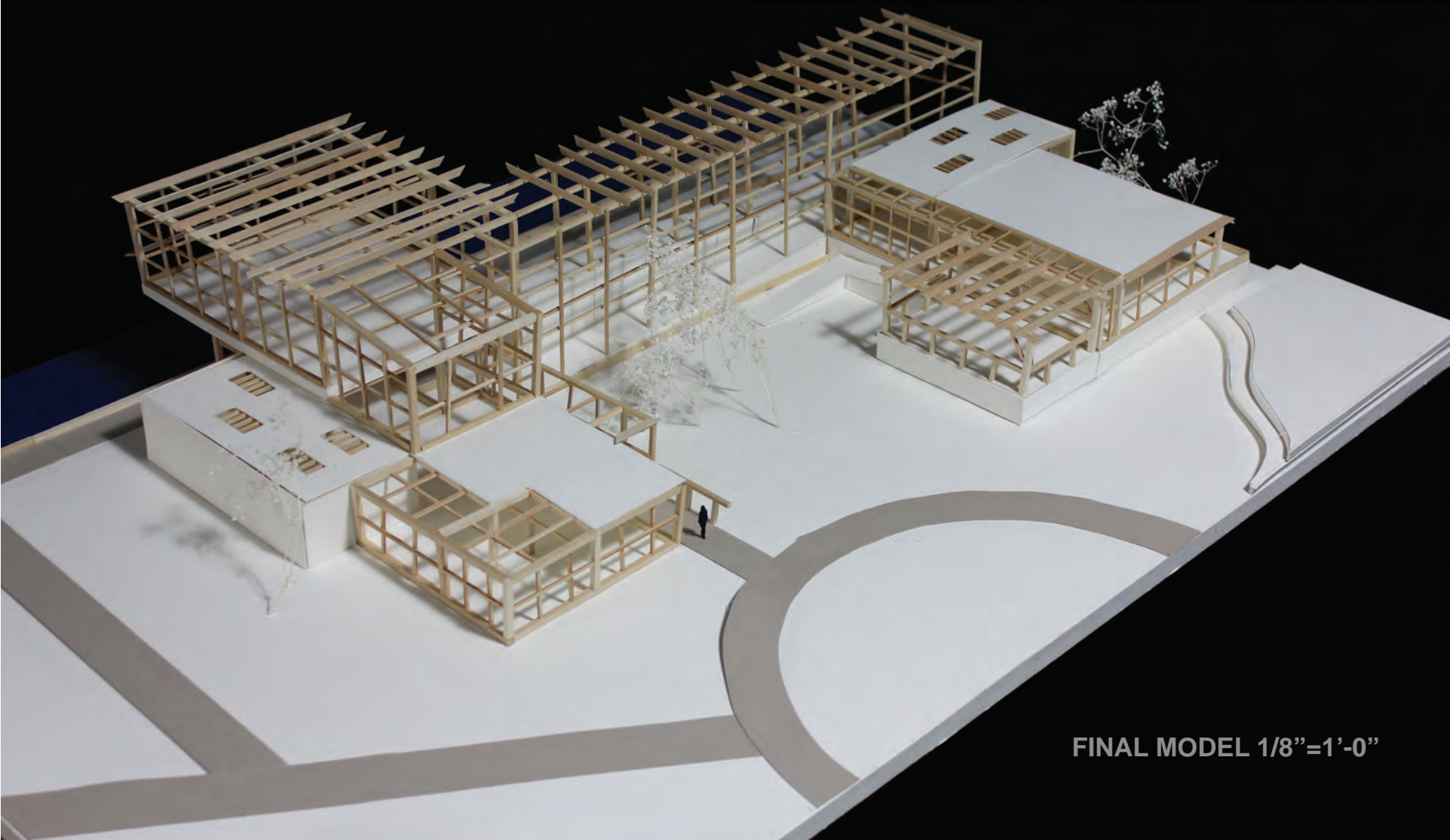
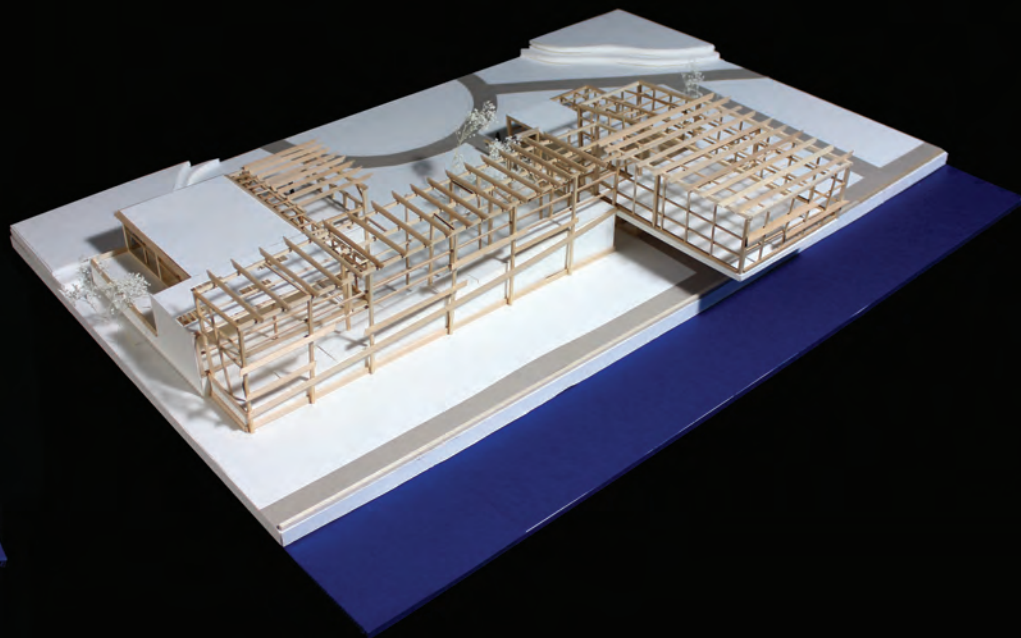
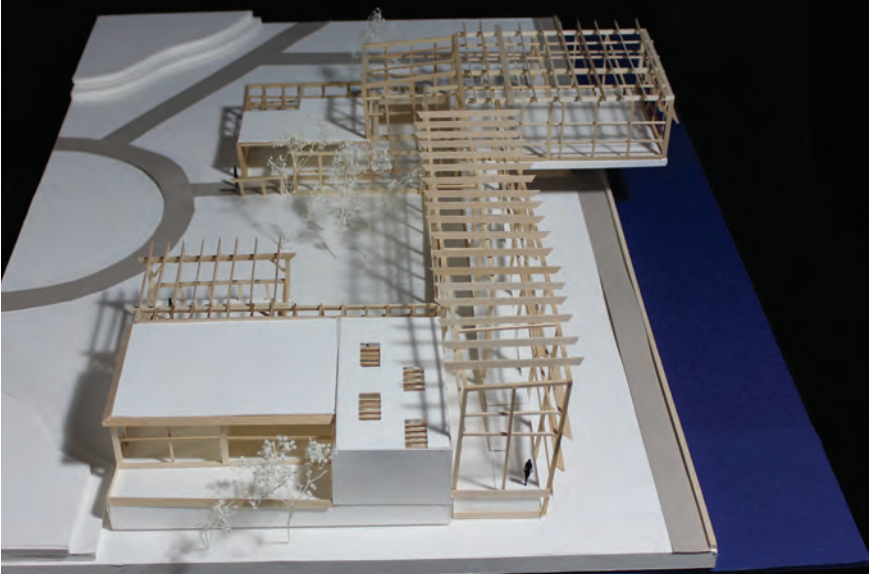
CONCEPT:

To explore the interaction between the city and the natural environments. Visitors can cross the bridge from the urban space getting higher in the buiding to enjoy both invirronments.

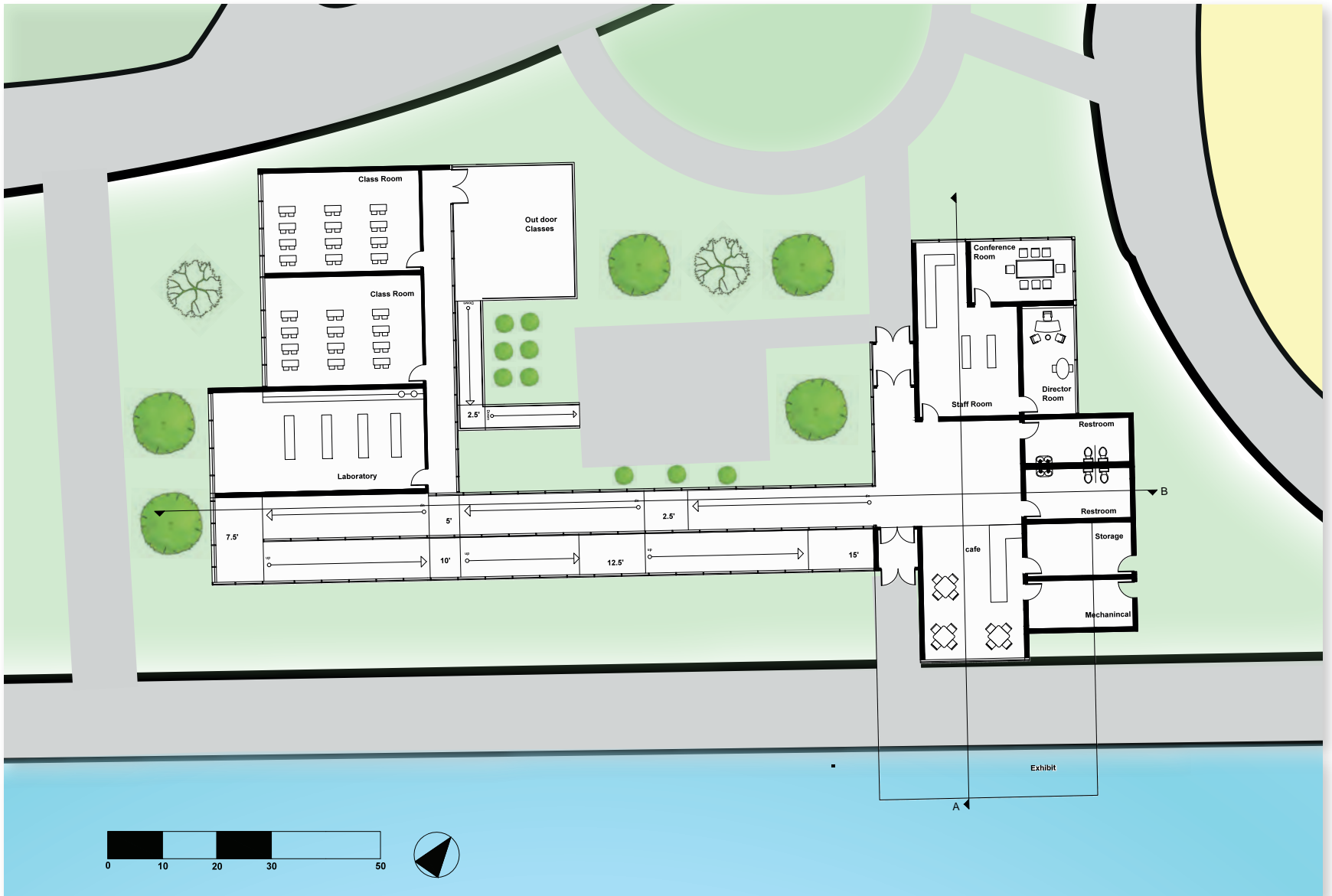
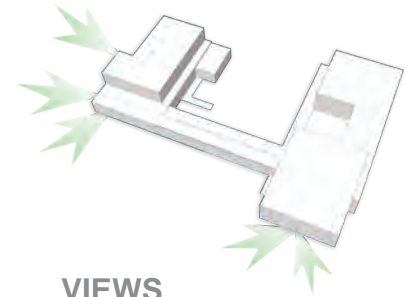
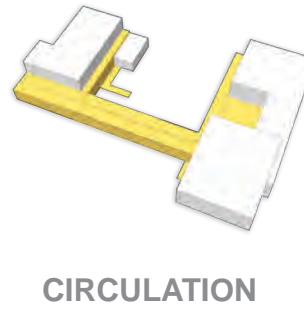
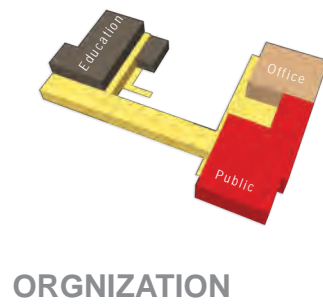
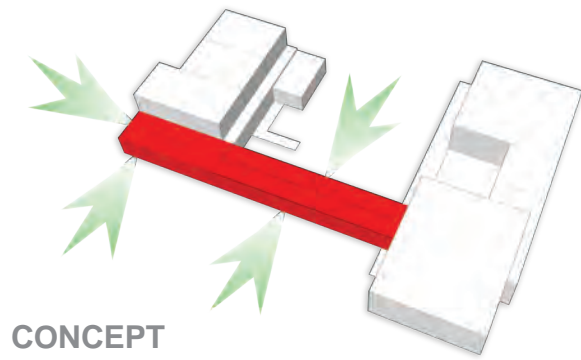


LOCATION

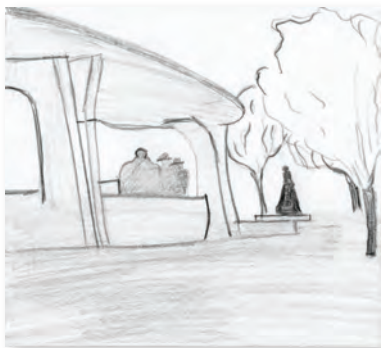
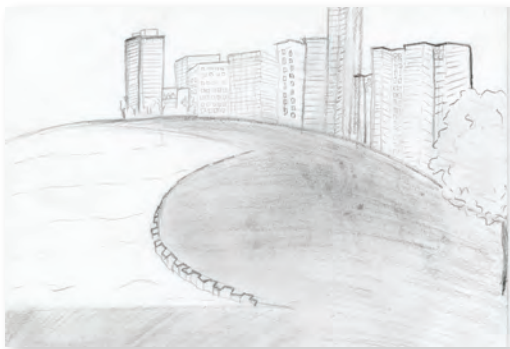
CONCEPT PHOTOS



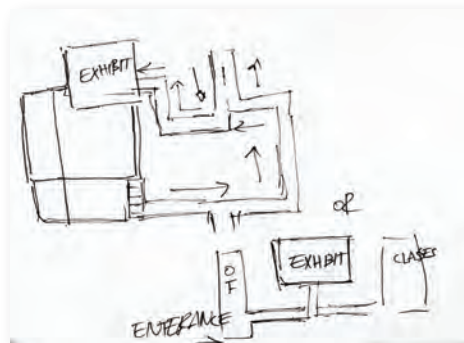
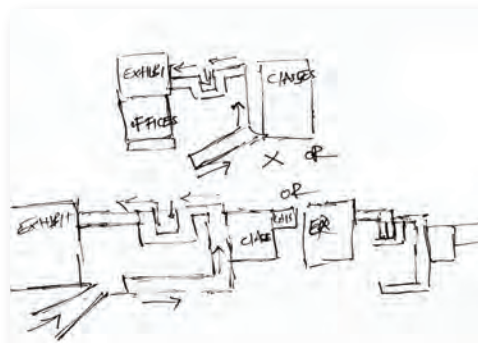
FINAL MODEL 1/8"=1'-0"



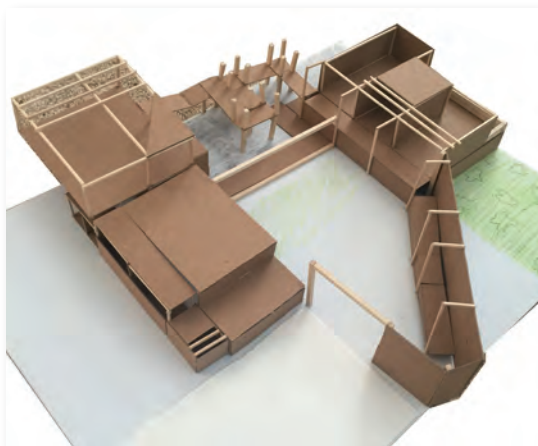
FLOOR PLAN



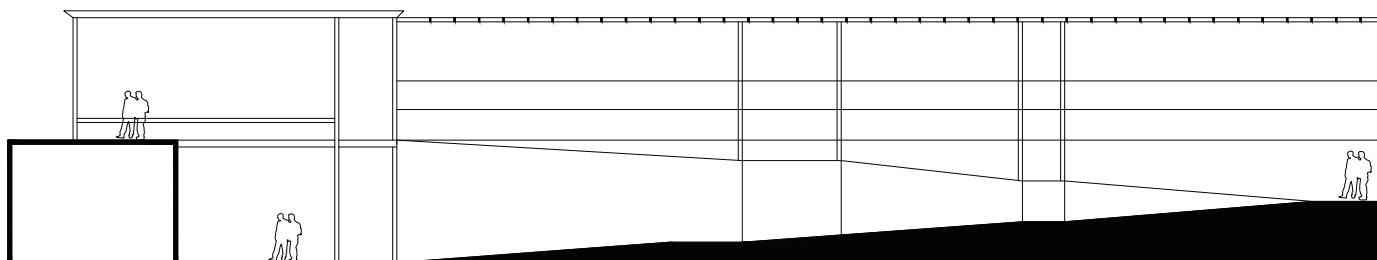
SITE SKETCHES

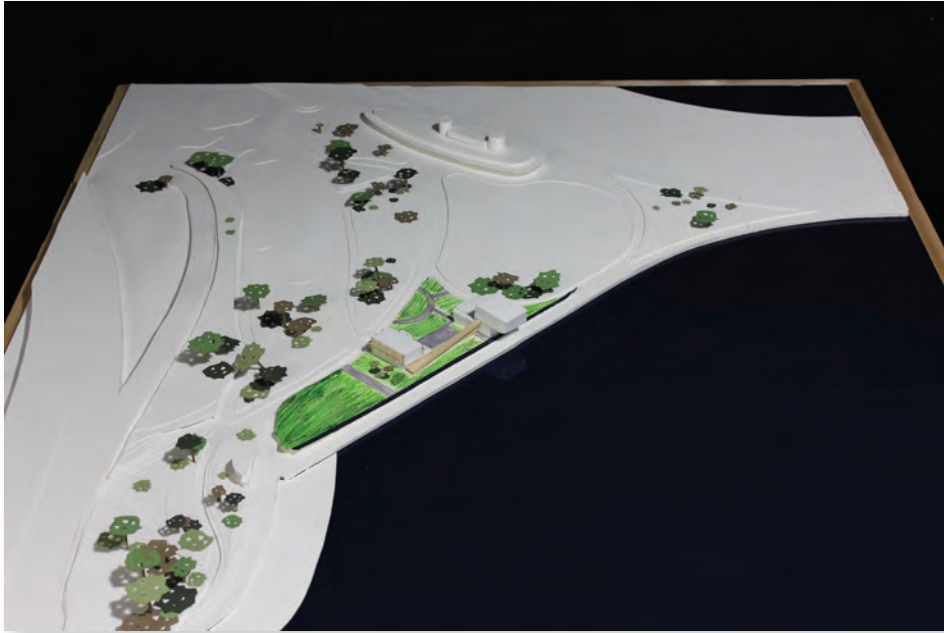


PROCESS

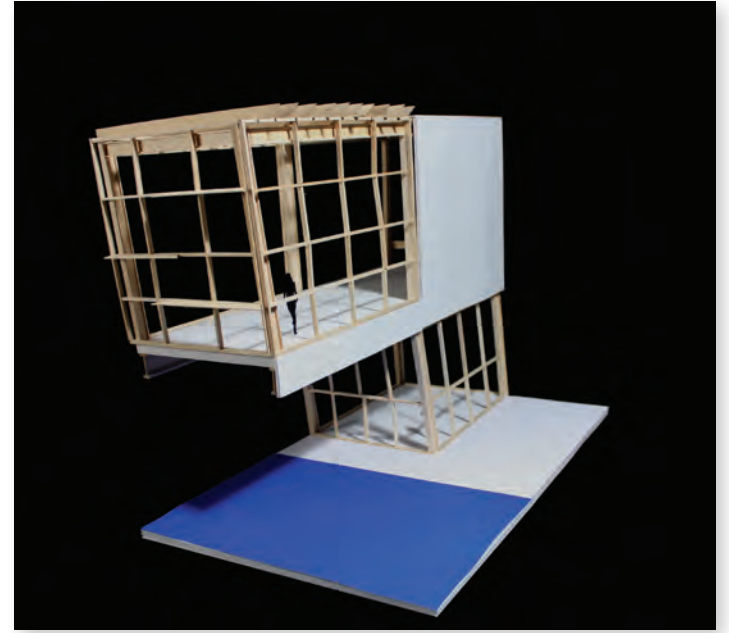


STUDY MODELS

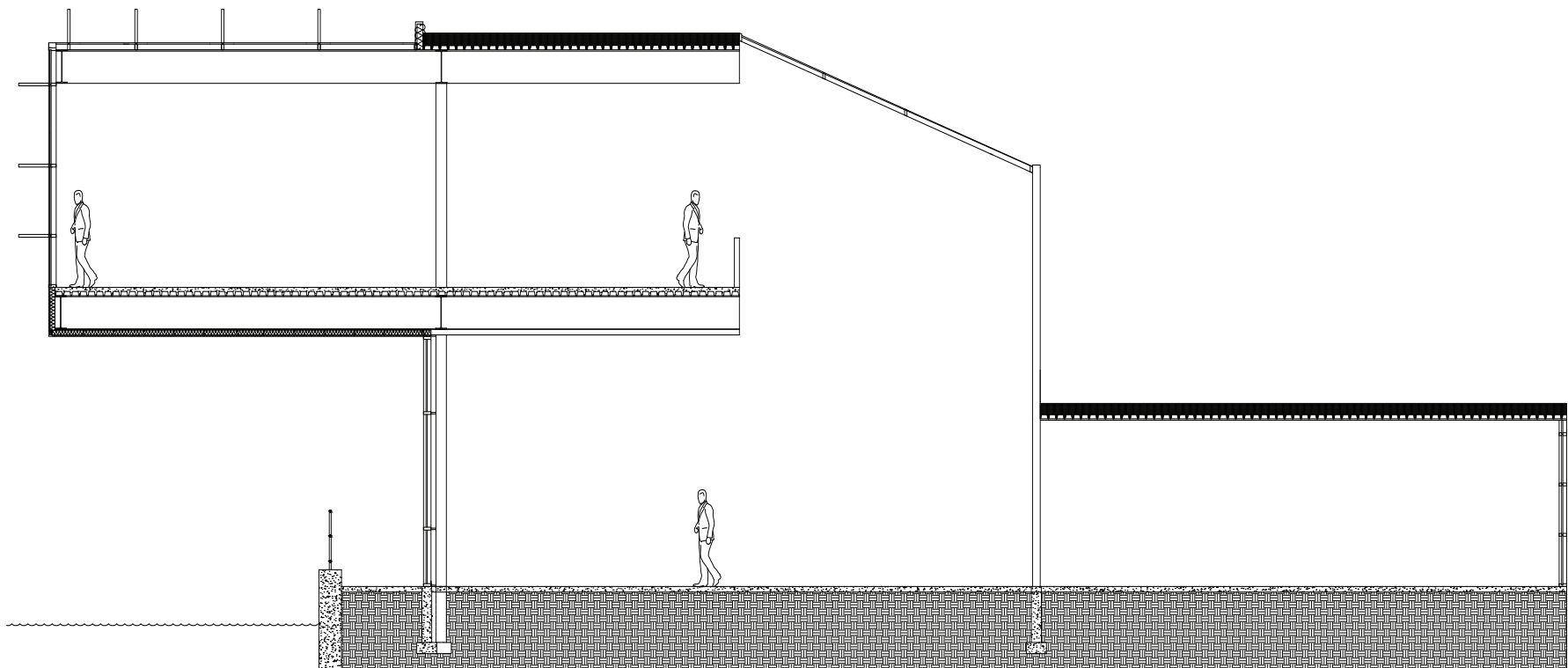


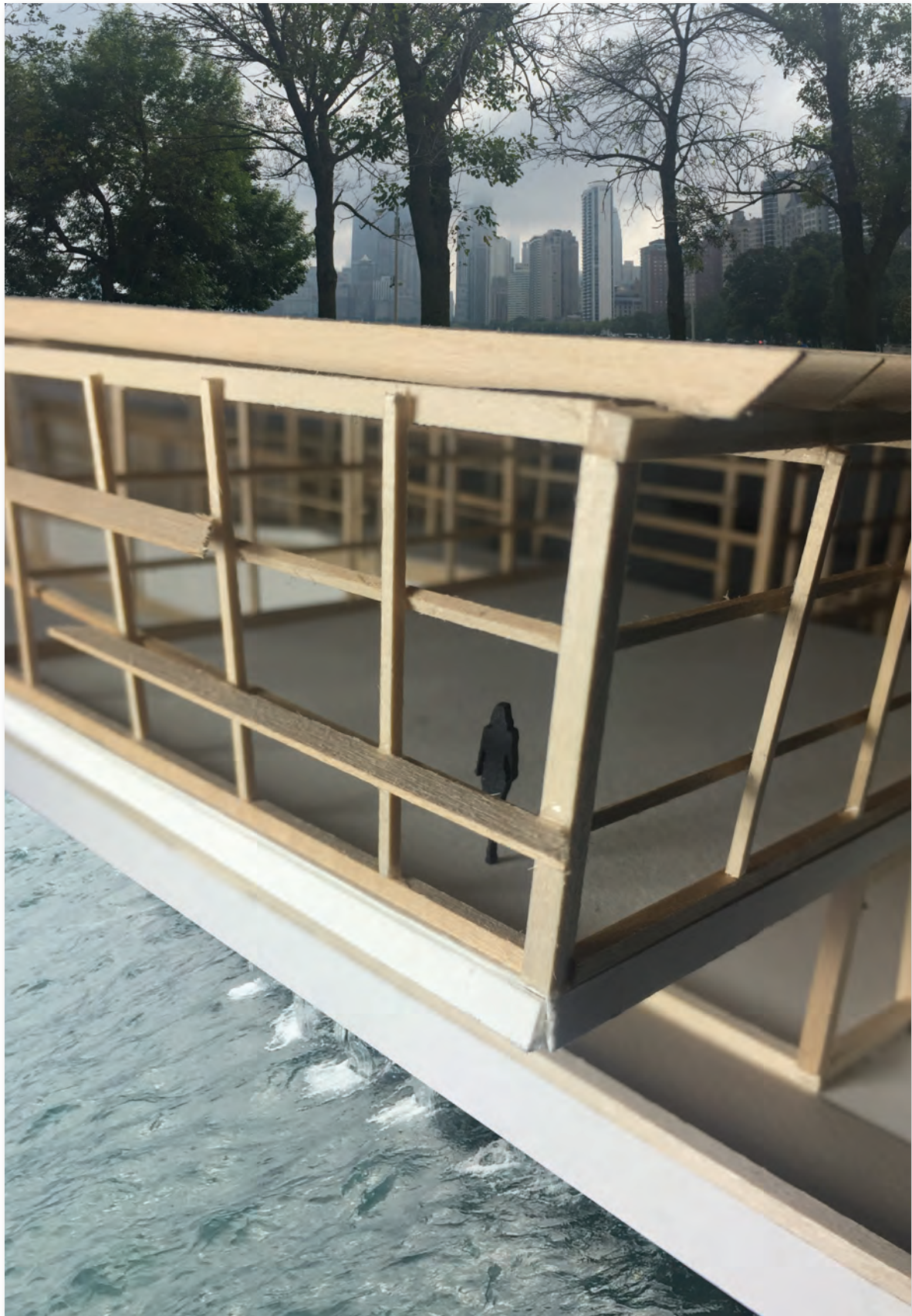


SITE MODEL 1"=30'-0"



DETAIL MODEL 1/2"=1'-0"





EXHIPITION VIEW

ARCH 2202

ARCHITECTURAL DESIGN II

LIGHT MODULATING WALL

URBAN INFILL

LIGHT MODULATING WALL

Architectural Design II
8 week project

OBJECTIVE:

The goal was to create a dynamic and memorable space inspired by the fluid motion of water. This is accomplished by several 1' by 1', modular, square units coming together to form a wave like form. It is the very modularity these elements, combined with the fluid, organic form they create, that give the wall its sense of light and movement. This sensation is heightened by the addition of metallic sheathing in various shades of blue arranged in a gradient, allowing the wall to change with the movement of the sun, giving the room a different atmosphere at different hours of the day.

PRECEDENTS

DIFFUSION

The widespread distribution and softened glow of source natural light



Mannisto Church



Nature

CARVING

The moulding of light into empty yet compelling and anthropomorphic figures



Antvorskov Church



Church of Light, Corbusier

RHYTHM

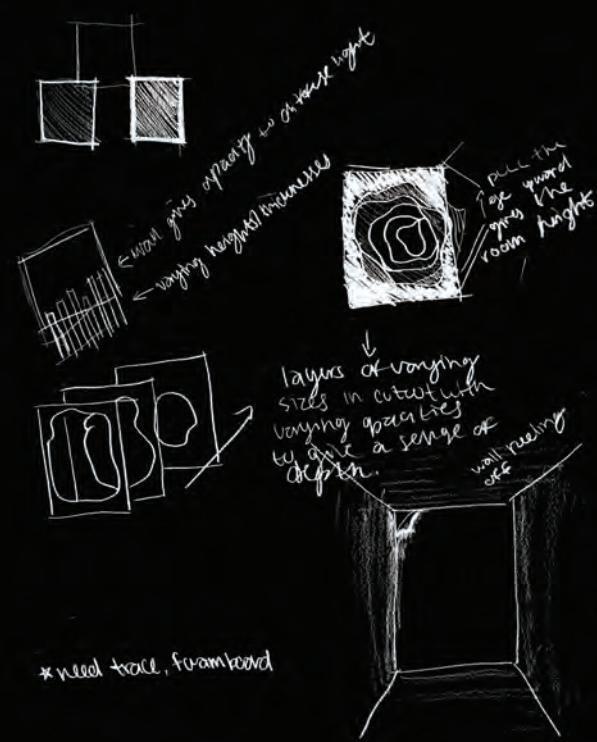
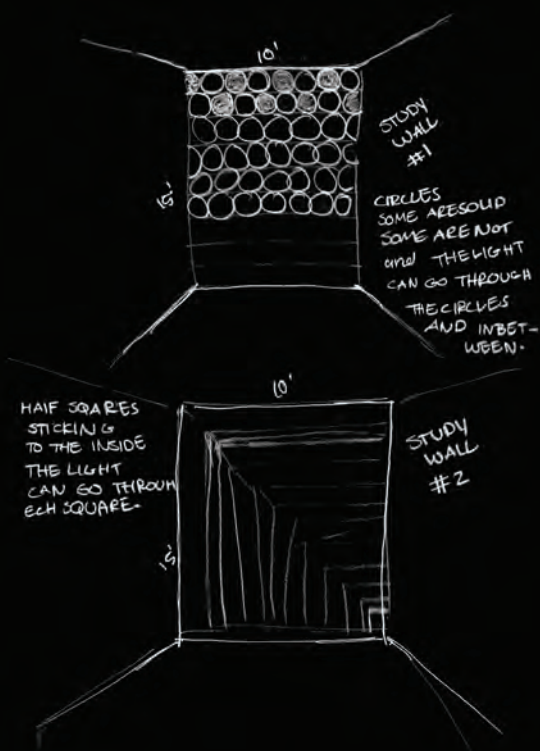
The embodiment of the pulse of nature in vibrating patterns of light



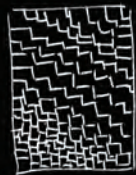
Church



Sateri Housing

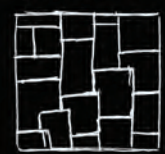


WITH REFLECTION MATERIAL & MIRROR.



DIFFERENT BLUE COLOR SHADE.

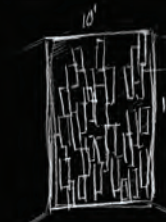
THE SHAPE, THE DEPTH, AND DIFFERENT TYPE OF COLORS.



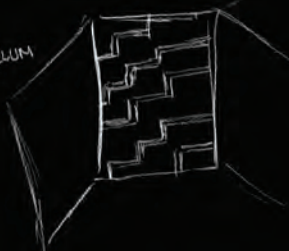
COLOR FULL WALL DIFFERENT COLORS

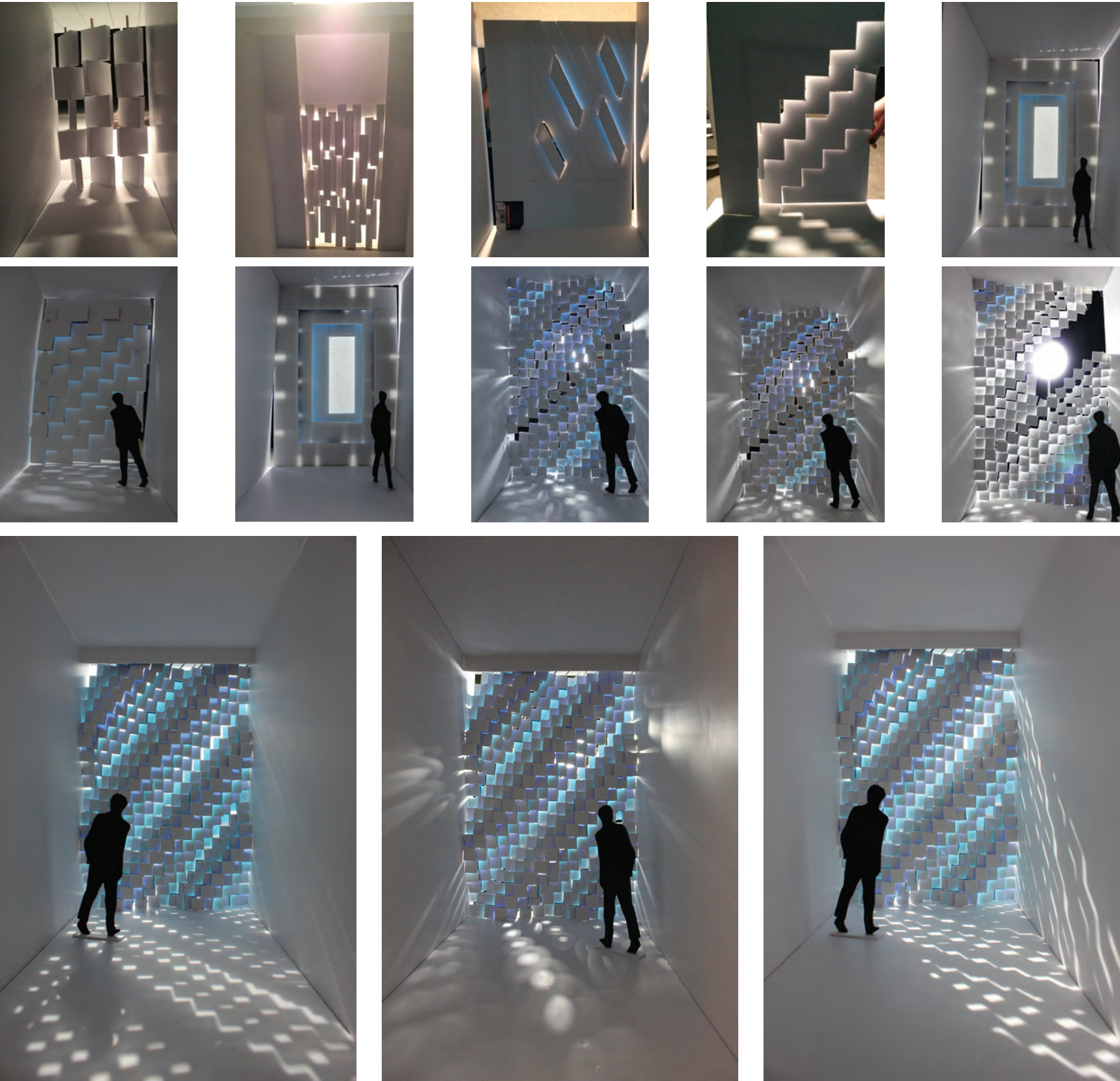


2# IDEA

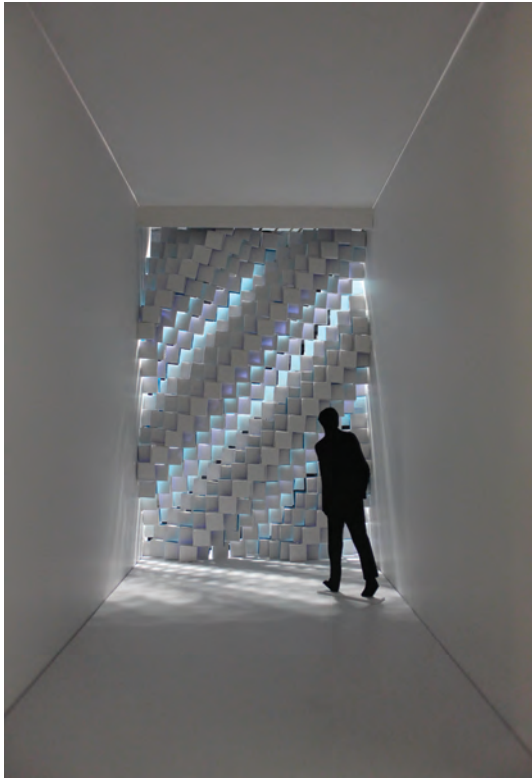


VELLUM

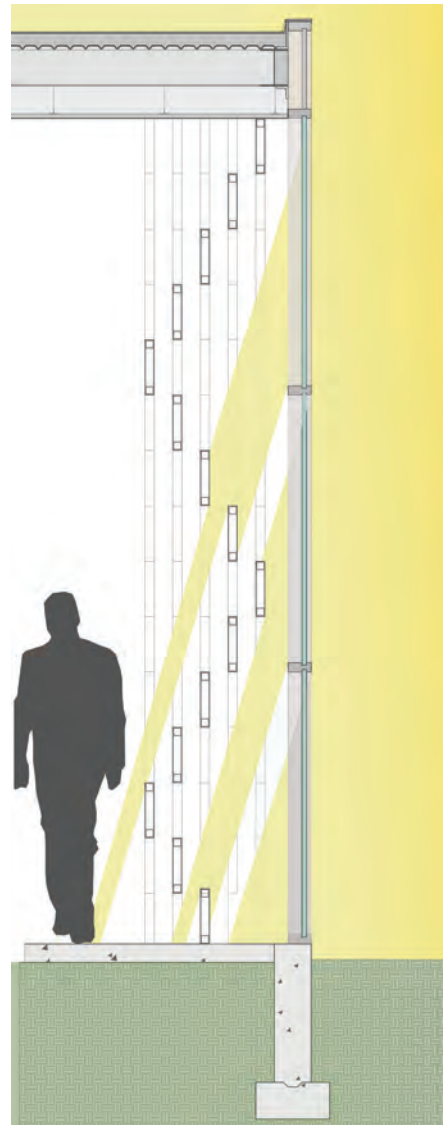
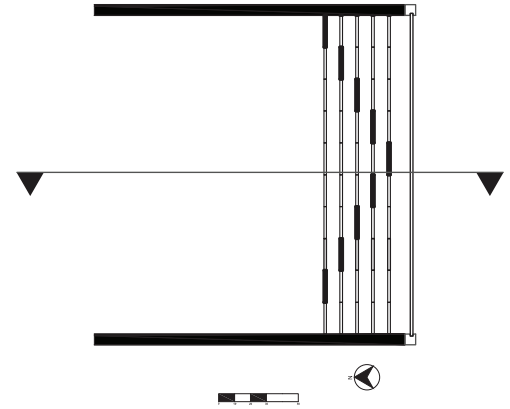




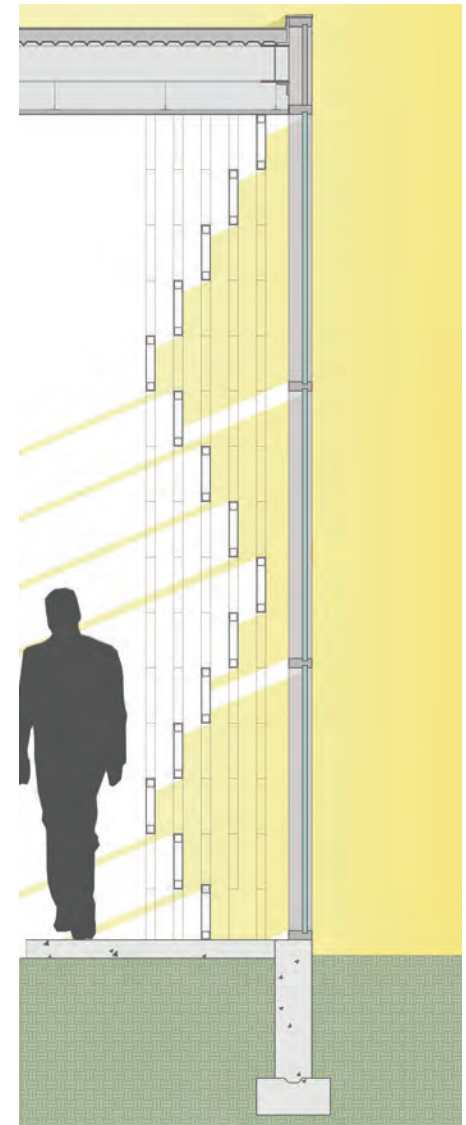
DETAIL PLAN & SECTION



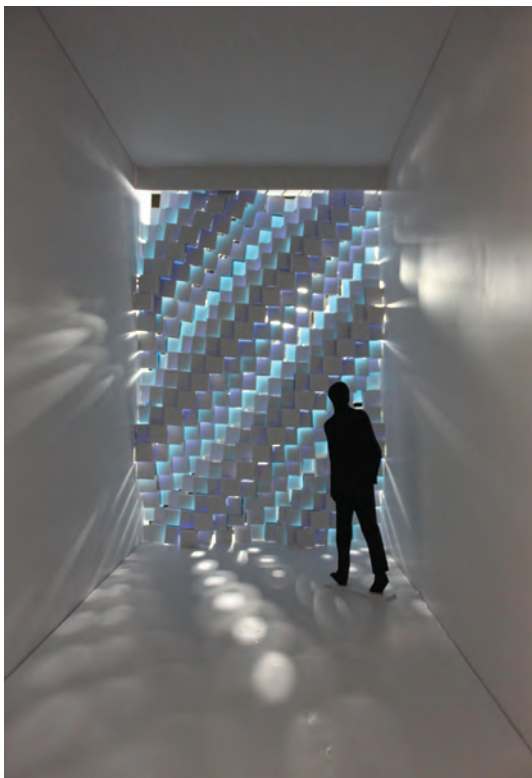
Summer



Summer Solstice, June, 71.45°



Winter Solstice, December, 24.55°



Winter

URBAN INFILL

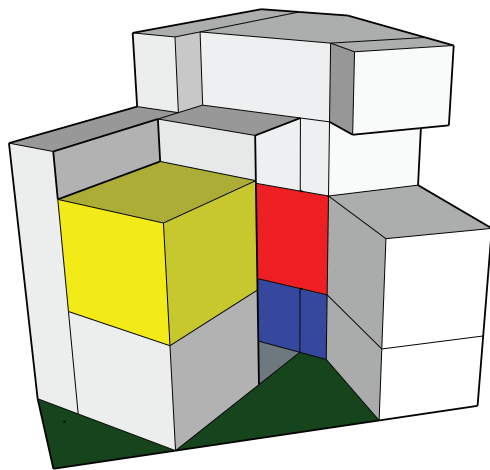
Architectural Design II
8 week project

OBJECTIVE:

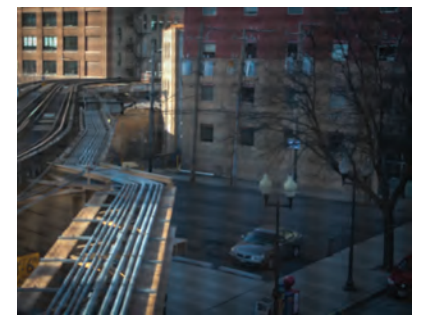
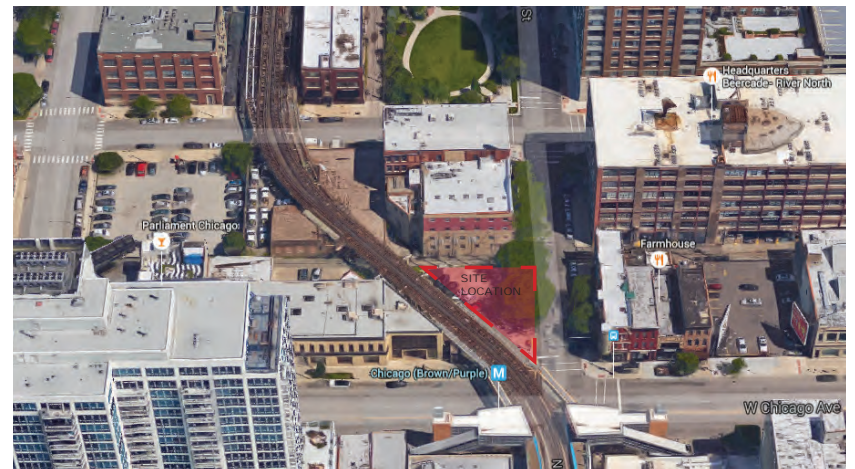
To design an art gallery in Chicago, the site provides a challenge for its triangular shape and because of its location by the metro. The program had to include a studio, residency and three permanent galleries.

CONCEPT:

To create a series of gallery spaces that modulate daylight, ranging from direct to diffuse and controlled light. Each gallery space is purposefully lit and manages light to suit the use of the space and the artwork contained within.



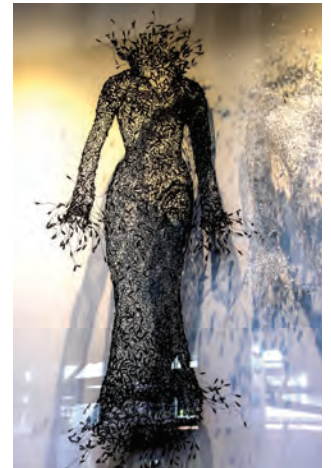
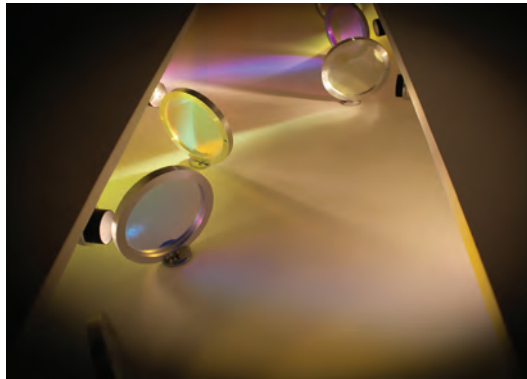
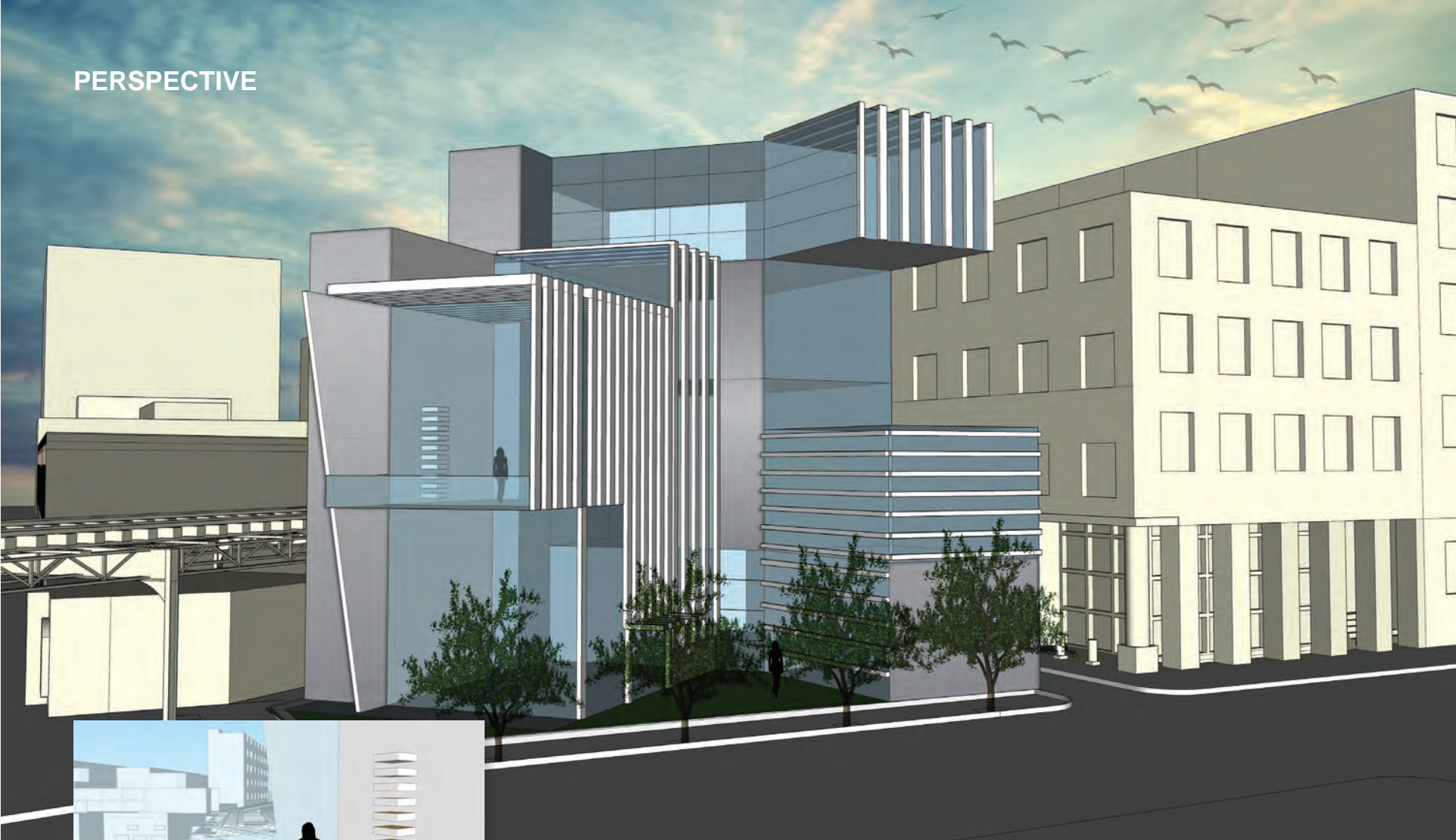
- DIRECT LIGHT
- CONTROLLED LIGHT
- DEFUSED LIGHT



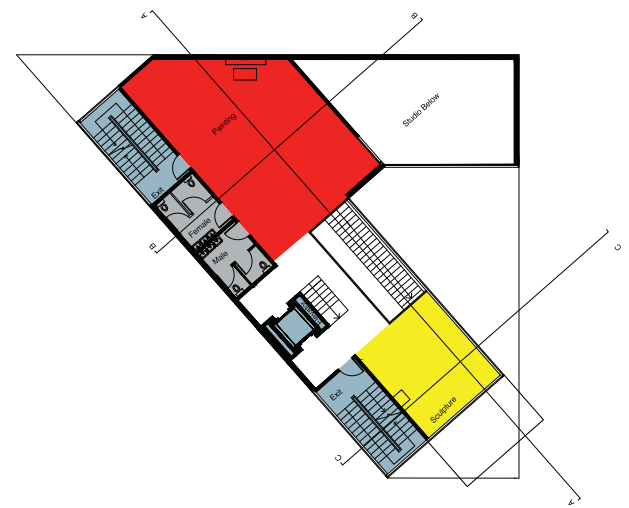
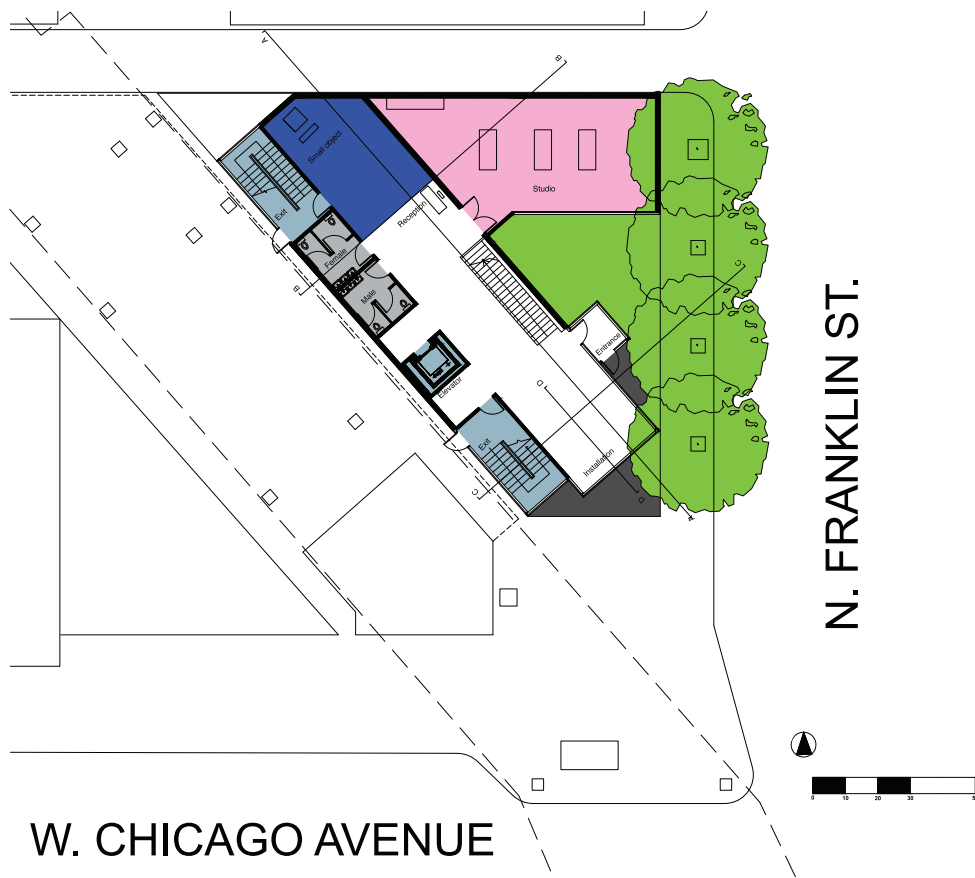
LOCATION



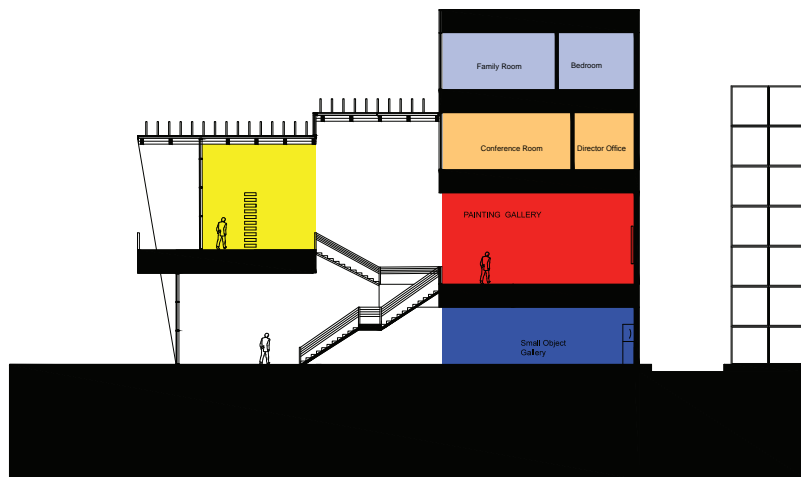
PERSPECTIVE



SITE INSPIRATIONS



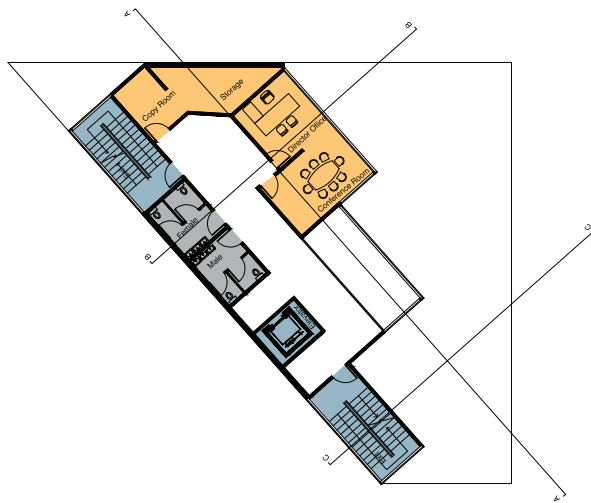
SECOND FLOOR



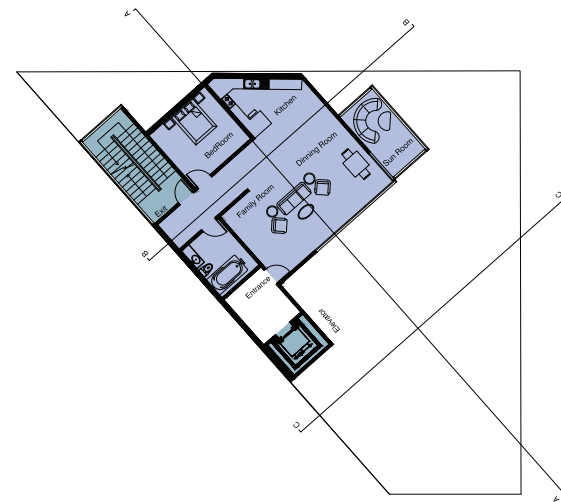
SECTION A



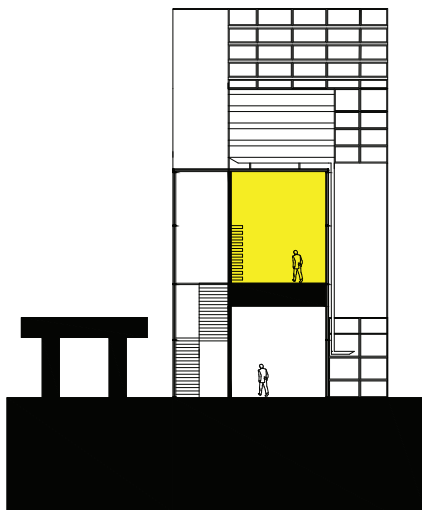
SECTION B



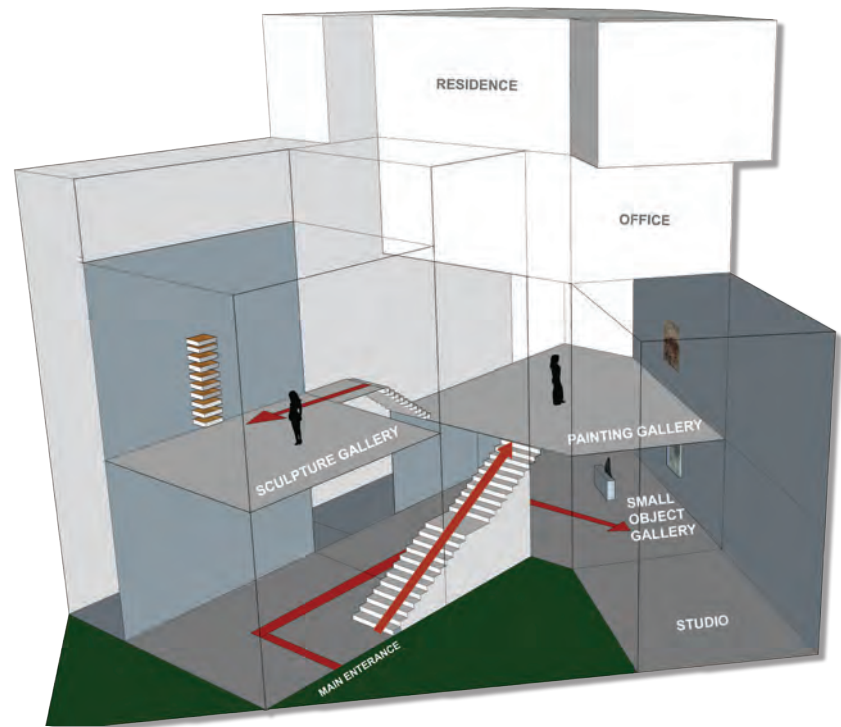
THIRD FLOOR



FOURTH FLOOR

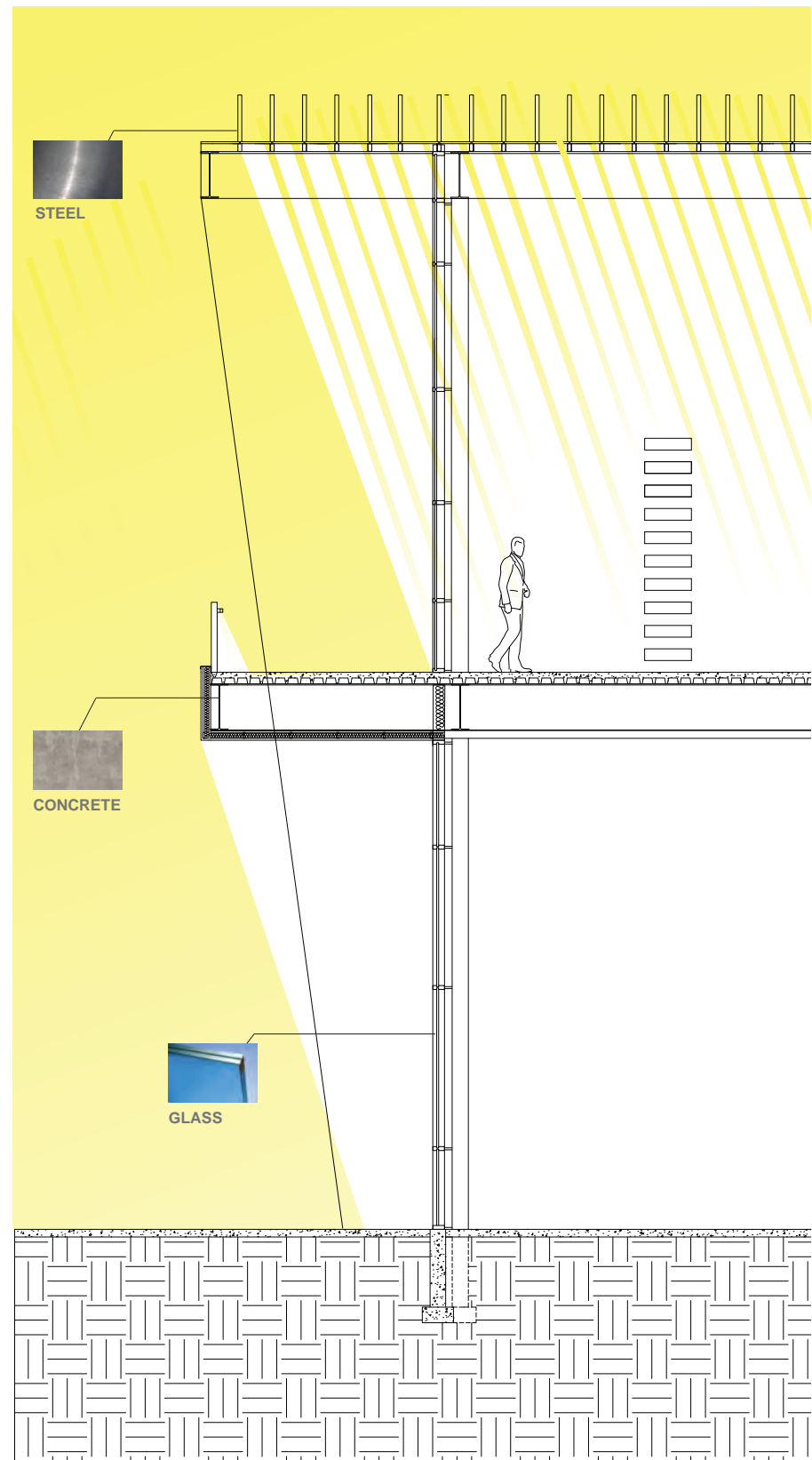


SECTION C



CIRCULATION AND ORGANIZATION





DETAIL SECTION

ARCH 2840

DESIGN BUILD SUMMER 2016

UMBRA 82

UMBRA 82

Design Build
8 week project

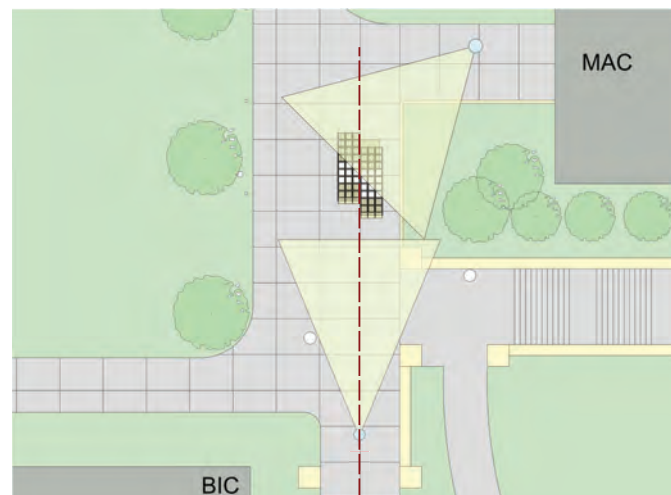
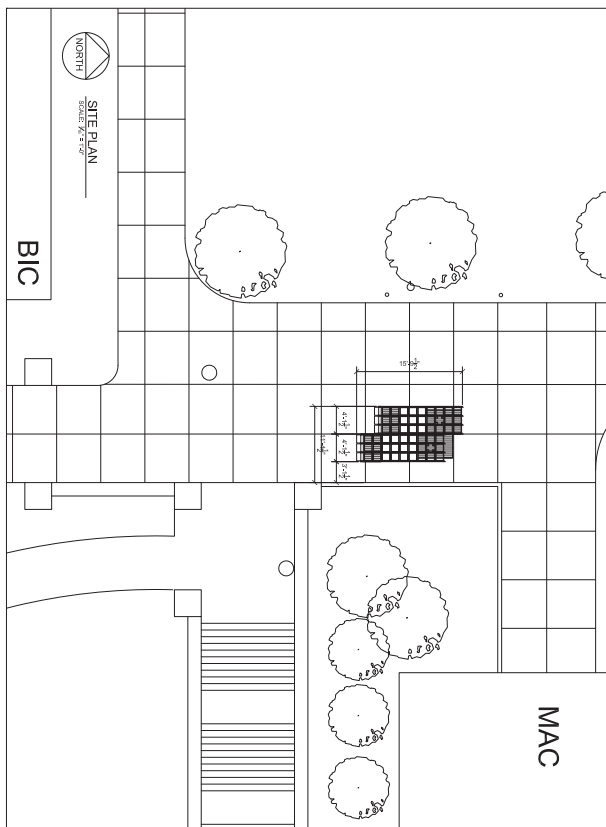


Scan this QR code with your phone's QR code reader to watch a video of Umbra 82

OBJECTIVE:

Done by seven Architecture students, turning our vision into reality by designing, building and installing a gathering space on the Glen Ellyn campus located next to the McAninch Art center. "Umbra" is Latin refers to the shadow, while 82 stands for the amount of boxes in the structure. Designed and created by playing with pattern and variation of boxes spaces, spaced about one and a half inches apart. To feel the movement and the wave from underneath the roof.

LOCATION



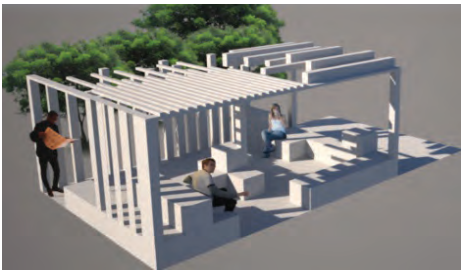


UMBRA 82 [latin: shade / shadow]

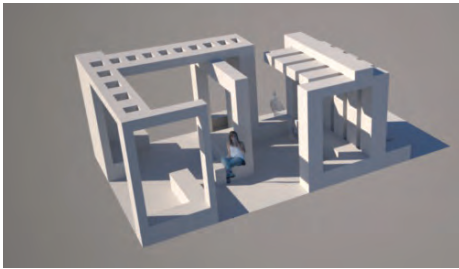
PROCESS



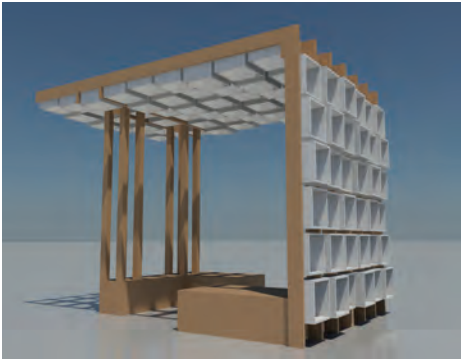
STUDY 1



STUDY 2



STUDY 3

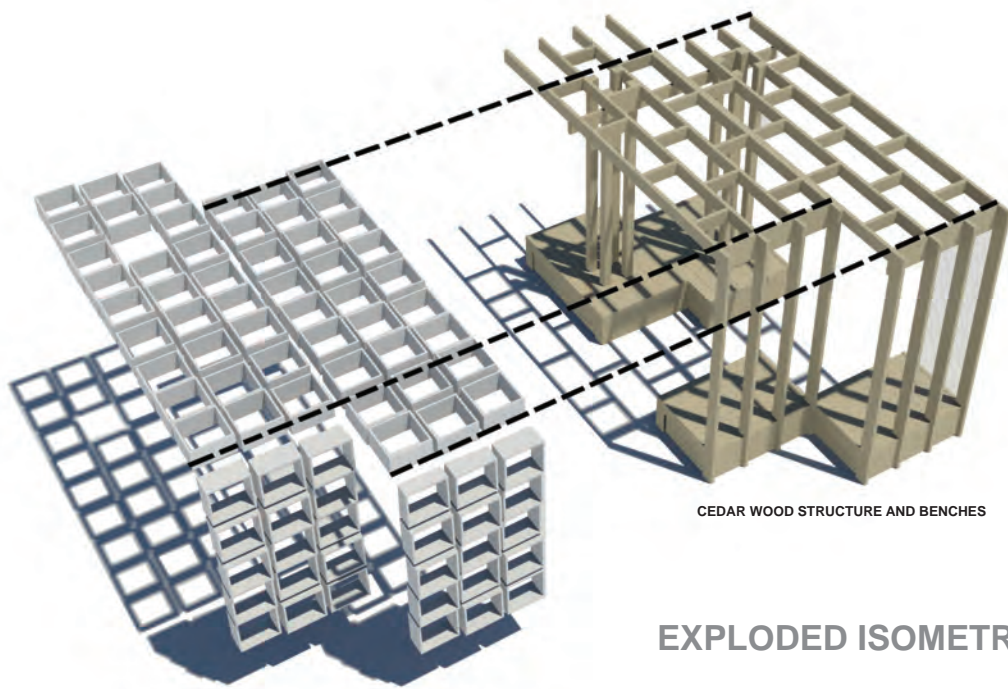


STUDY 4



STUDY 5

DETAIL DIAGRAM

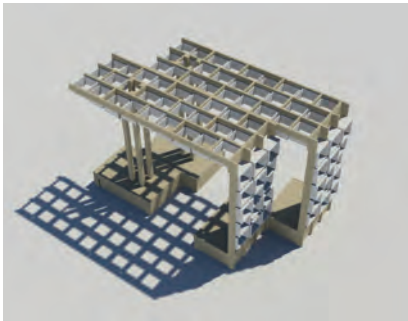


WHITE PAINTED SHADOW BOXES

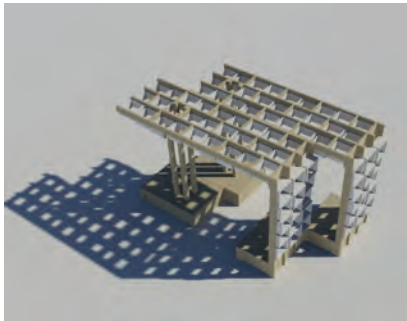
CEDAR WOOD STRUCTURE AND BENCHES

EXPLODED ISOMETRIC

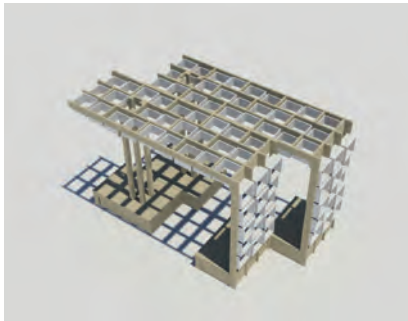
SUN ANGLE DIAGRAM



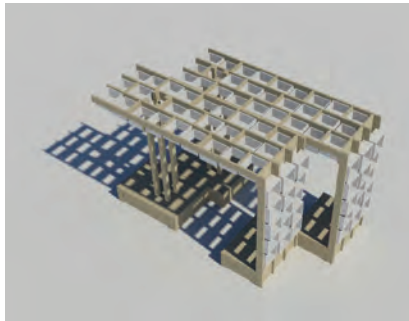
JUNE 21, 10:00 AM



SEPTEMBER 21, 10:00 AM



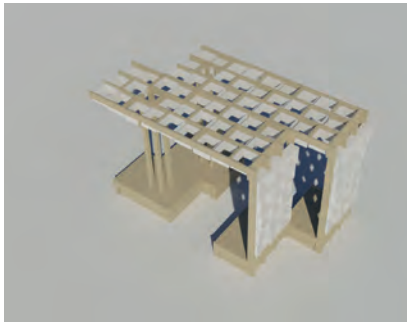
JUNE 21, 12:00 PM



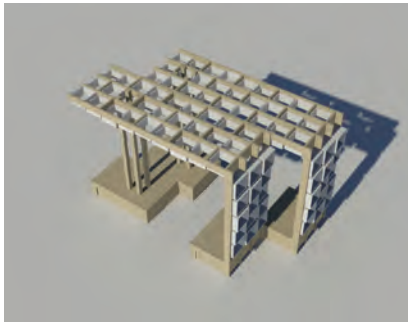
SEPTEMBER 21, 12:00 PM



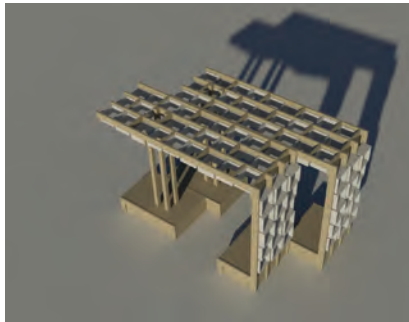
JUNE 21, 2:00 PM



SEPTEMBER 21, 2:00 PM



JUNE 21, 4:00 PM



SEPTEMBER 21, 4:00 PM

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Journal compilation © 2006 Blackwell Publishing Ltd

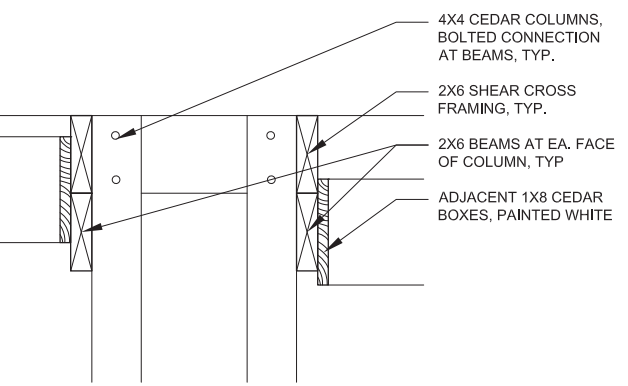


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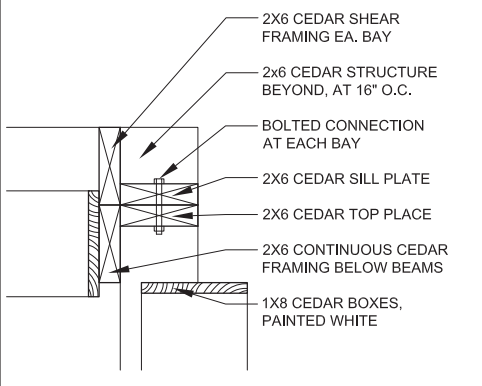




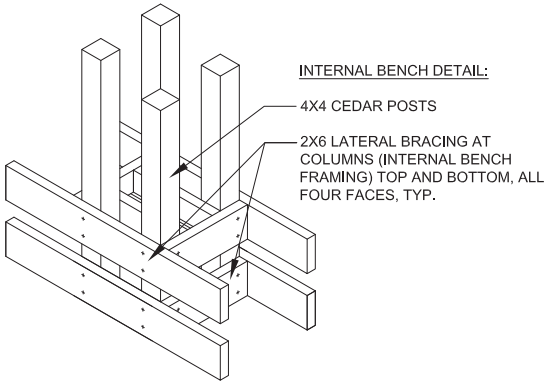
DETAIL SECTION



DETAIL SECTION D2
SCALE: 3" = 1'-0"

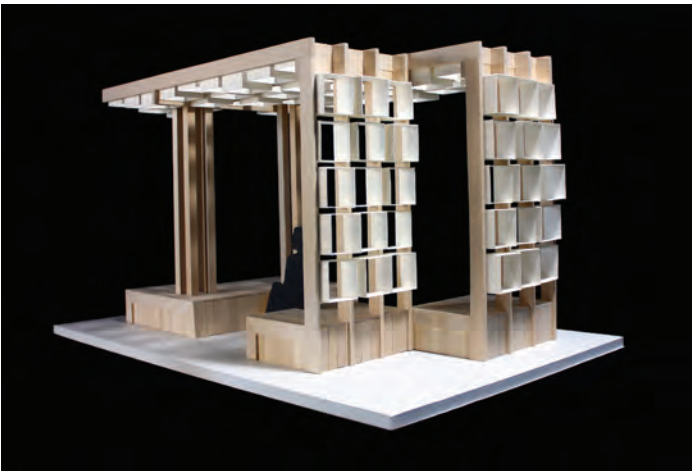
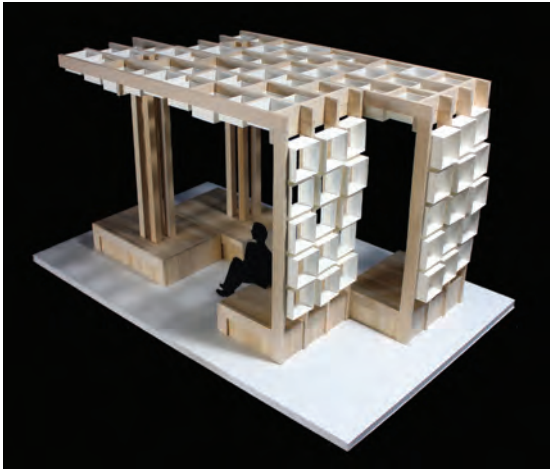


DETAIL SECTION D1
SCALE: 3" = 1'-0"



DETAIL SECTION D3
SCALE: NOT TO SCALE

MODEL PHOTOS





Illinois Institute of Technology

Fall Semester 2018

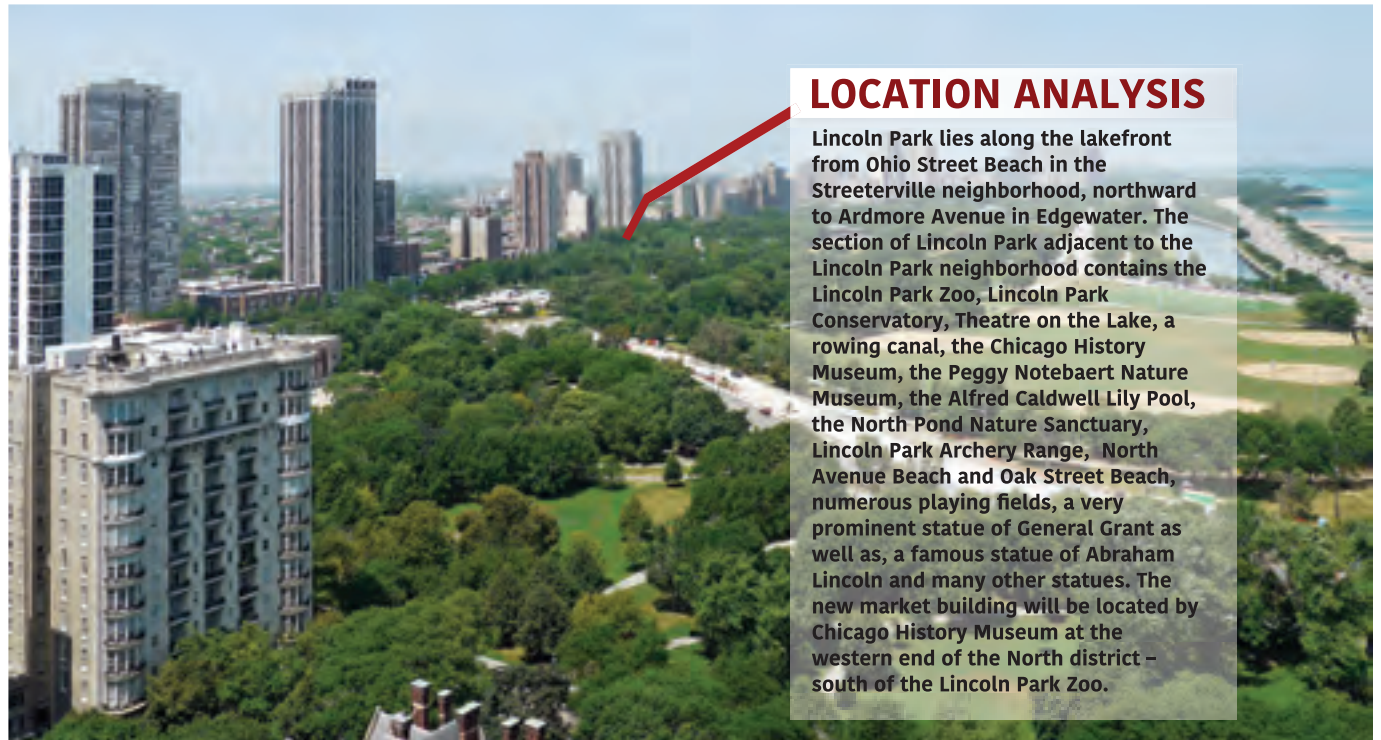
ARCH-305

Architecture Studio

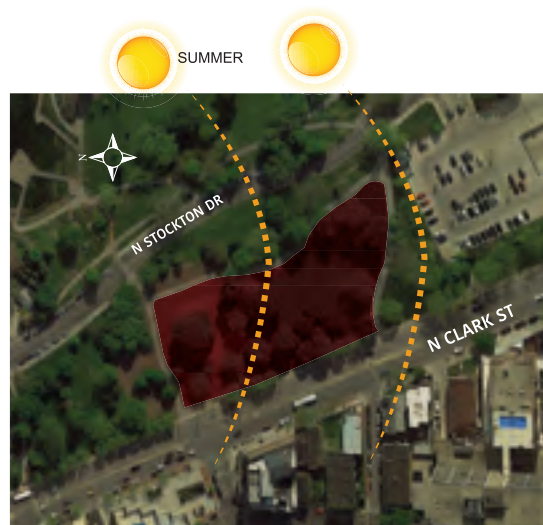
GREEN CITY MARKET HALL

GREEN CITY MARKET HALL

15 week project



LOCATION



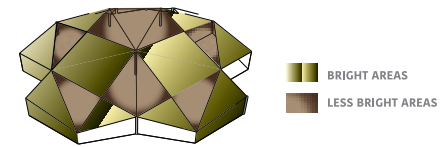
SITE PLAN



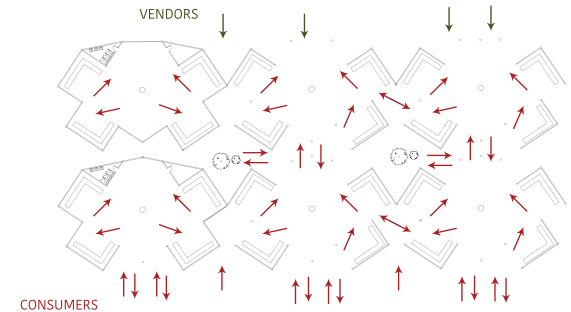
CONCEPT

To create an organised market place through the structure elements and the amount of light (brightness) of the space. The Structure elements are the organizing discipline of the architectural space (Market). The geometry is the arrangement of structure and it does regulate the natural movement through the Market. Sky lights create a series of spaces that modulate daylight, ranging from bright areas and less bright areas.

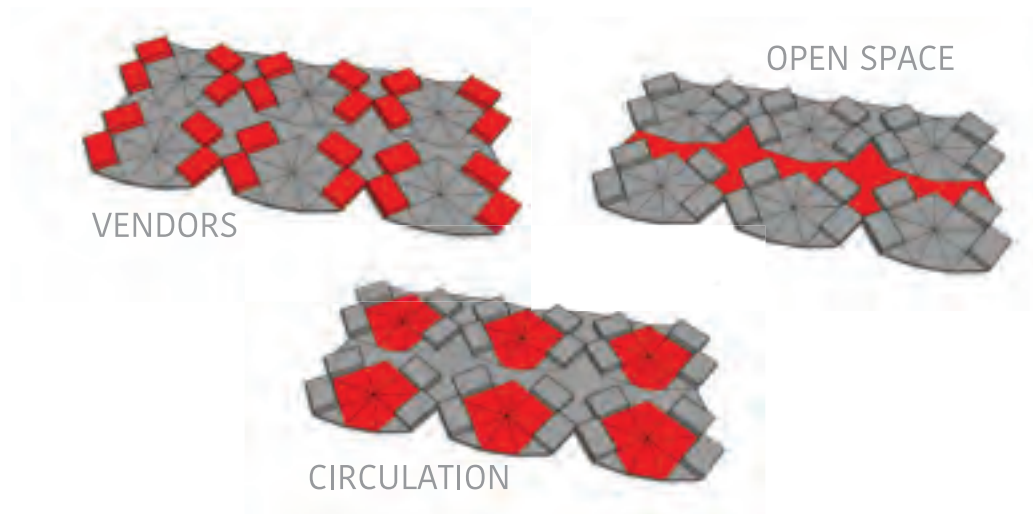
LIGHT



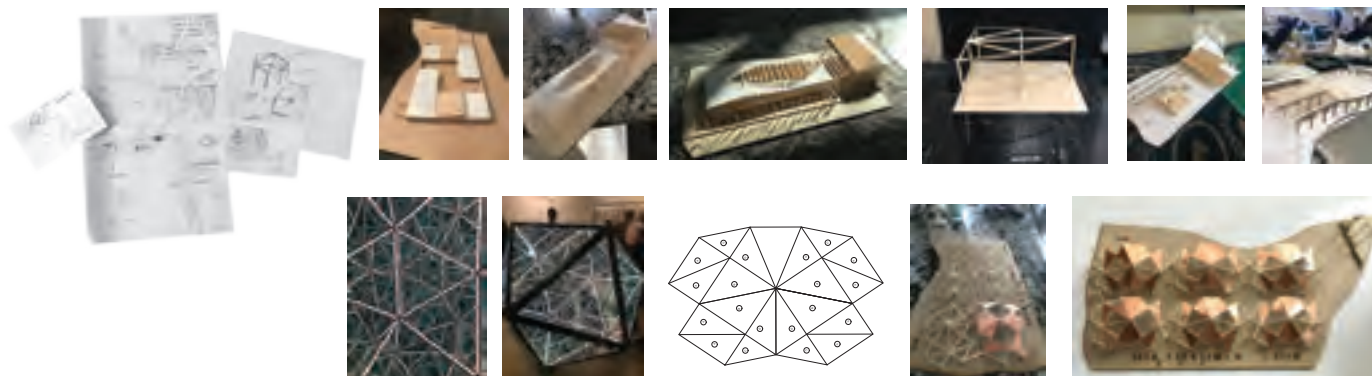
STRUCTURE



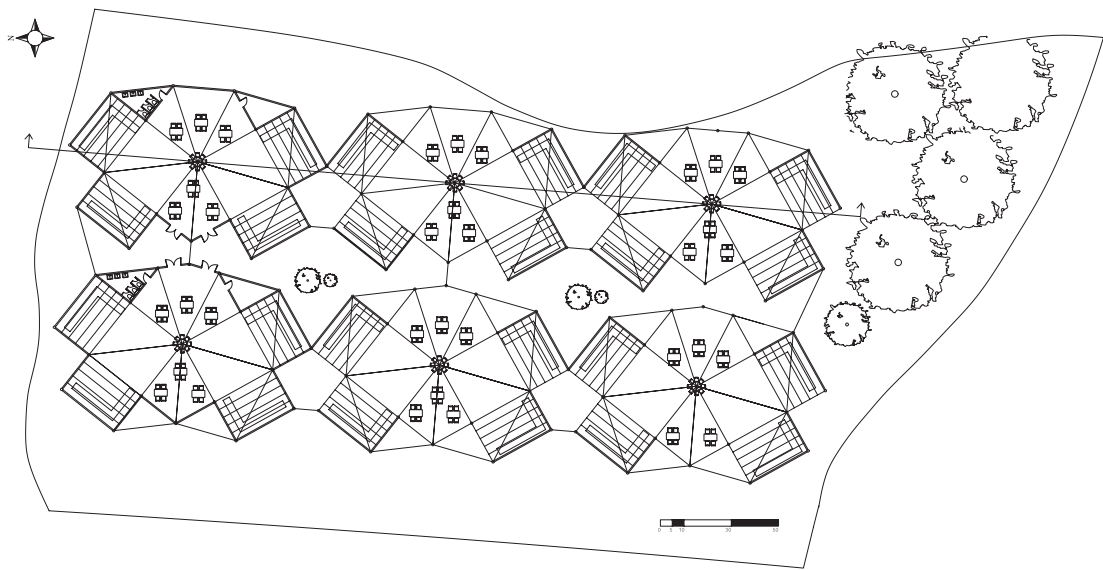
ORGANIZATION DIAGRAM



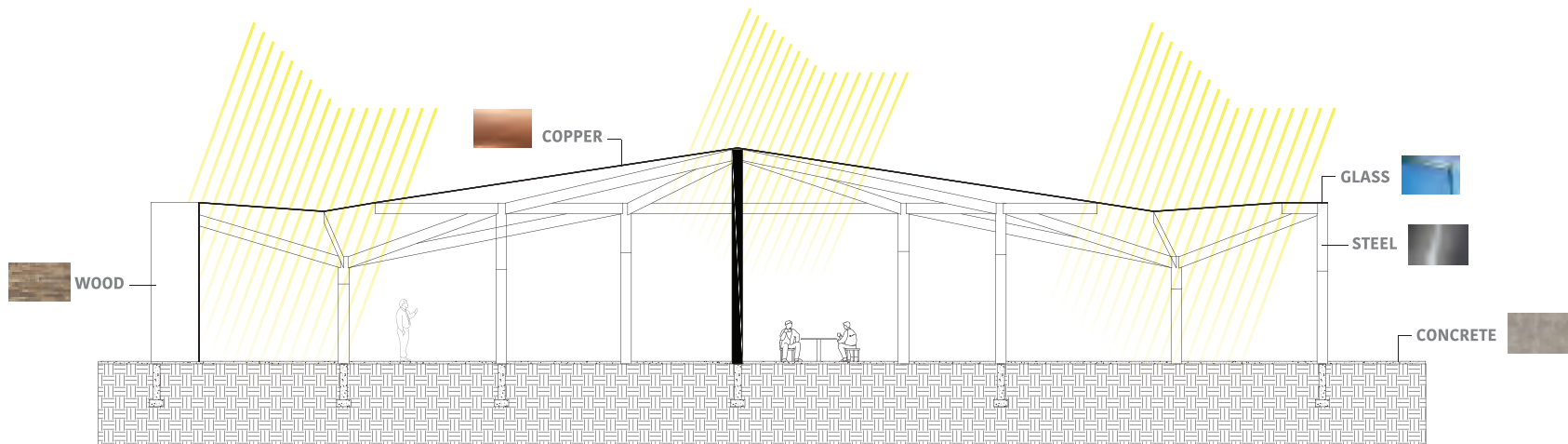
PROCESS & INSPIRATION



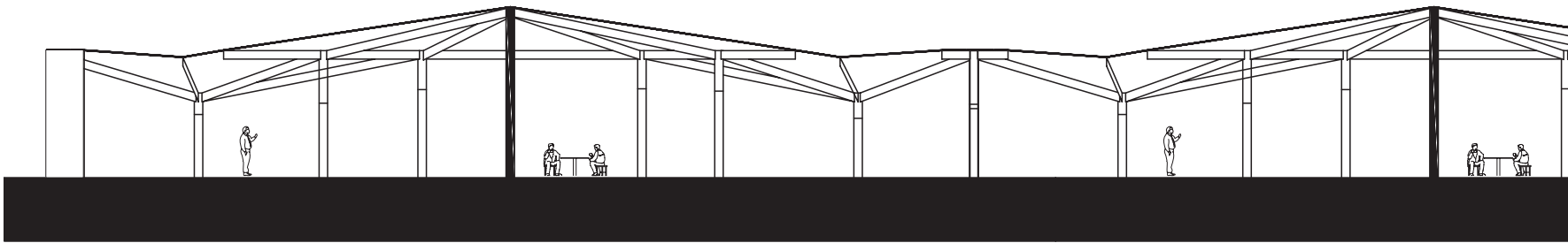
PLAN

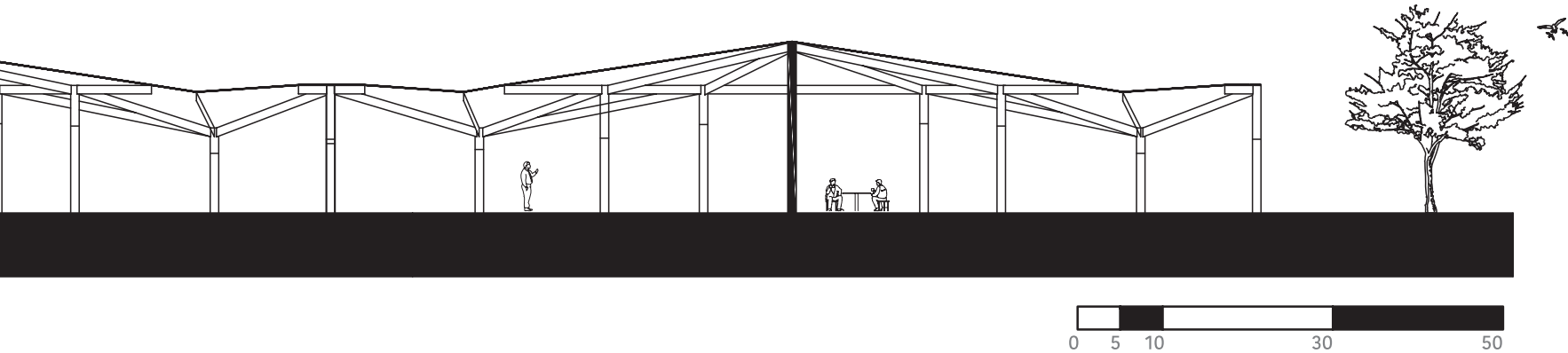


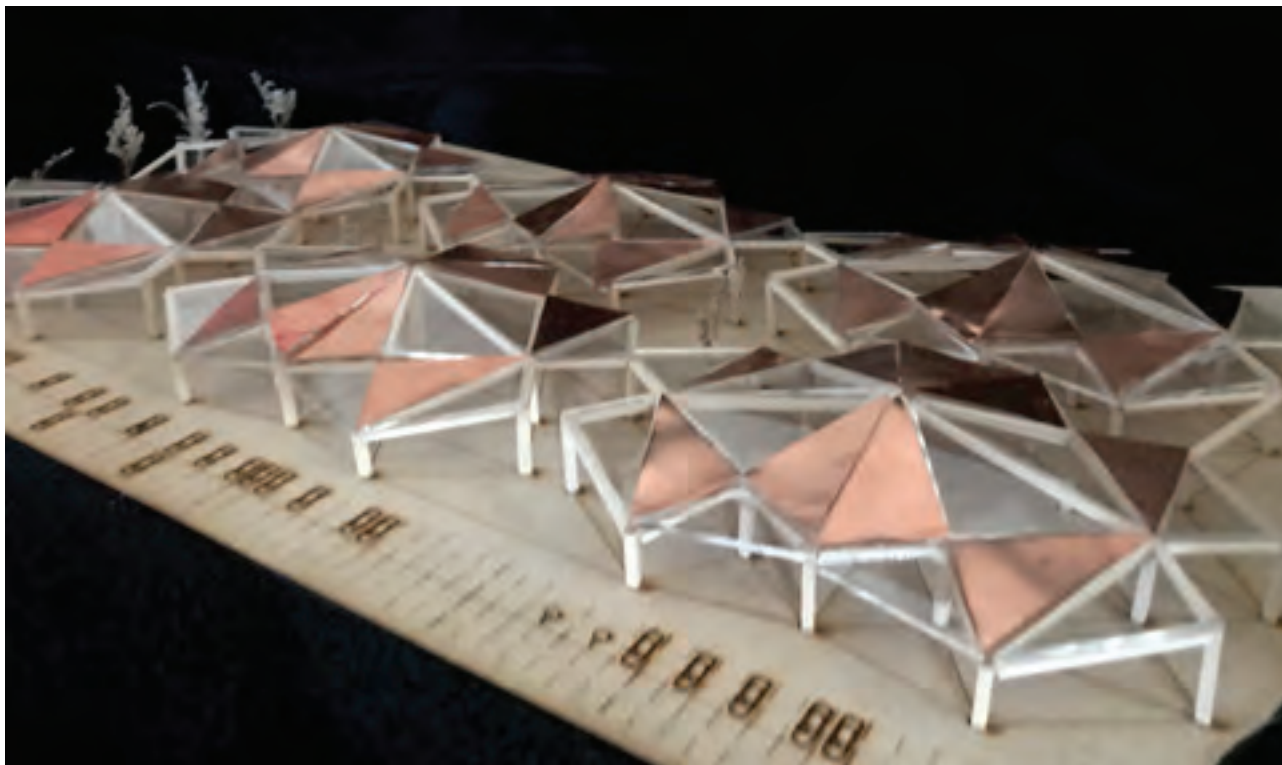
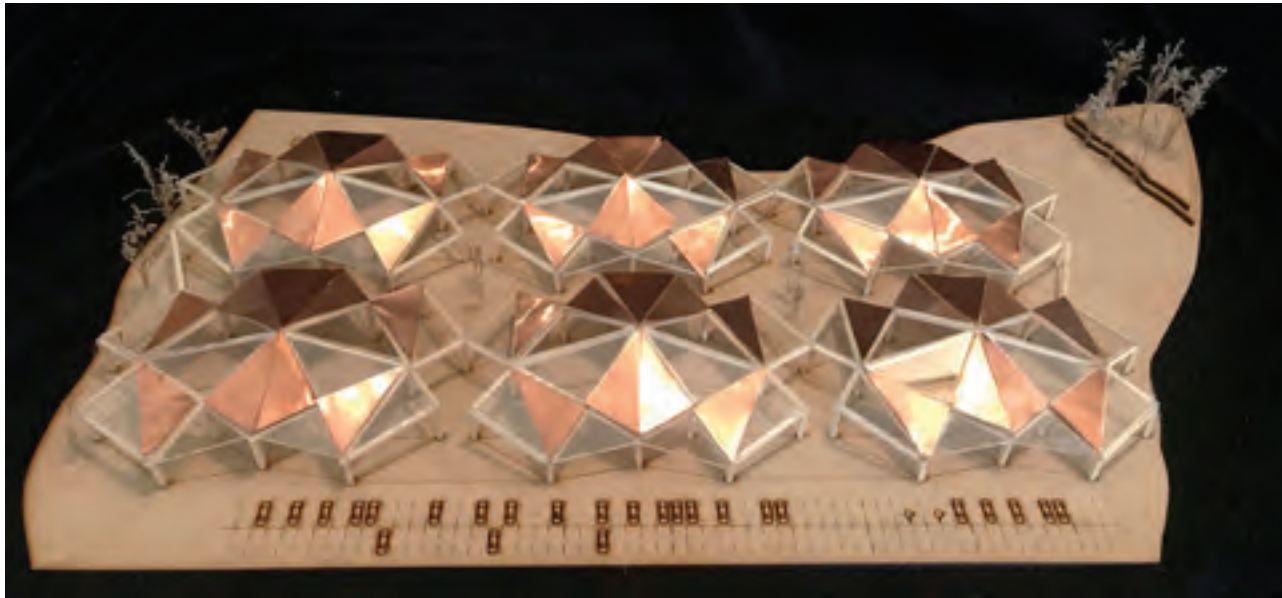
DETAIL SECTION AND MATERIAL



SECTION

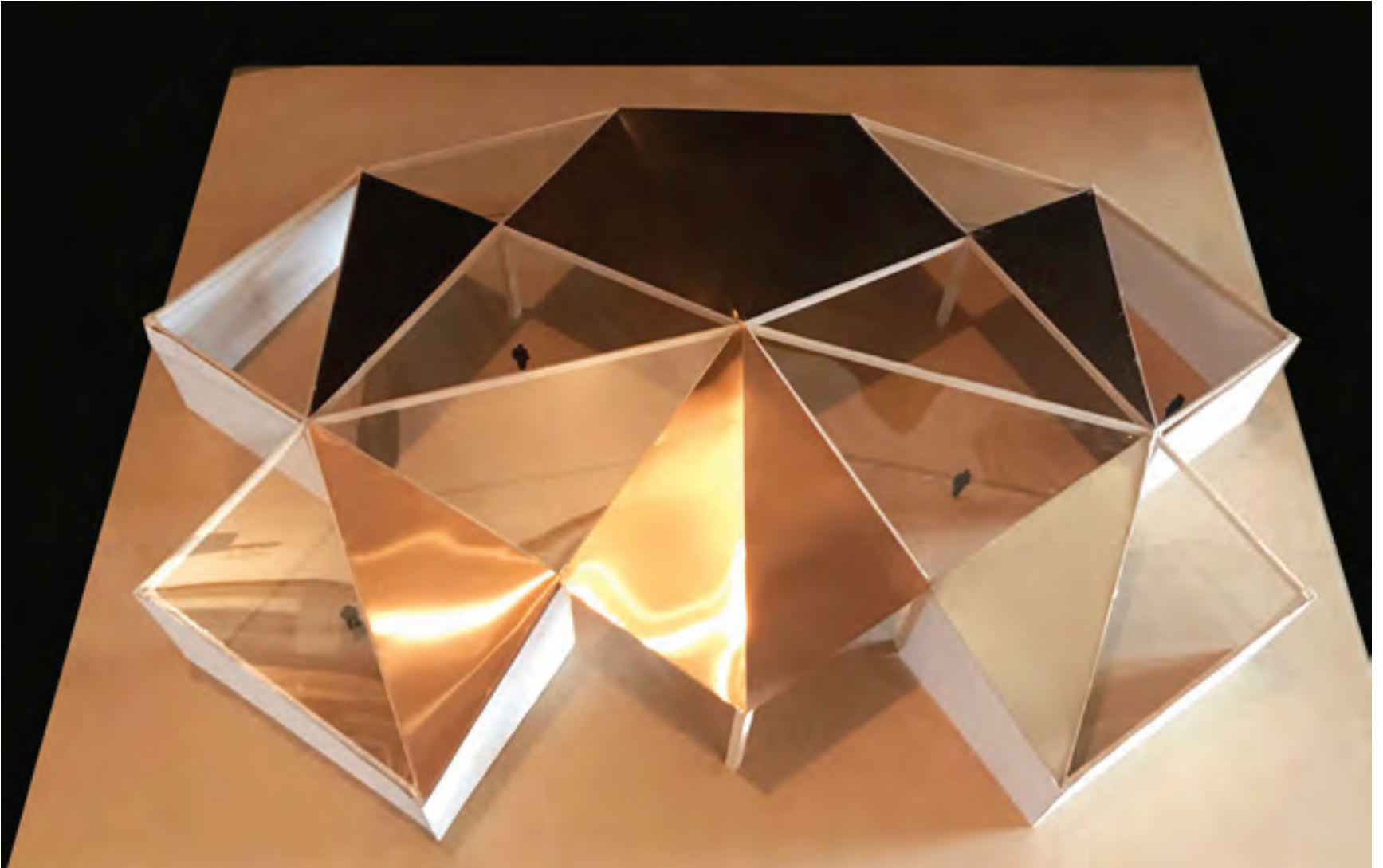




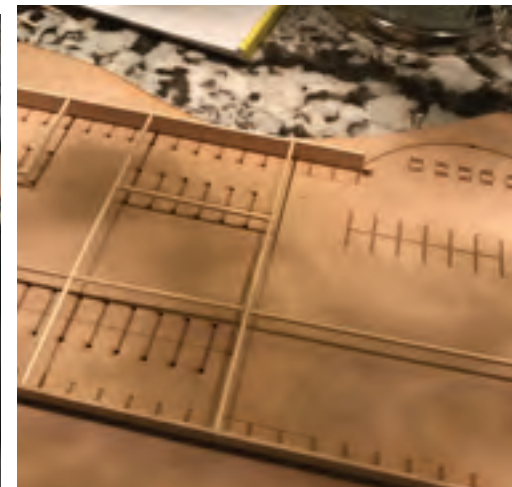
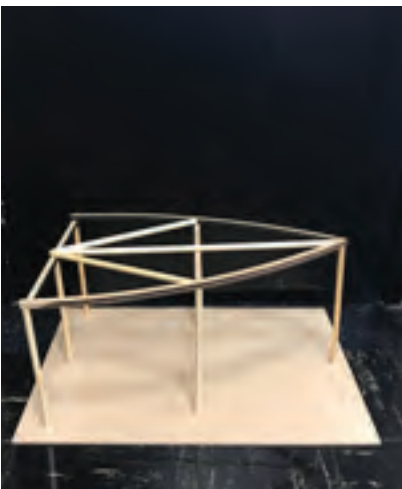
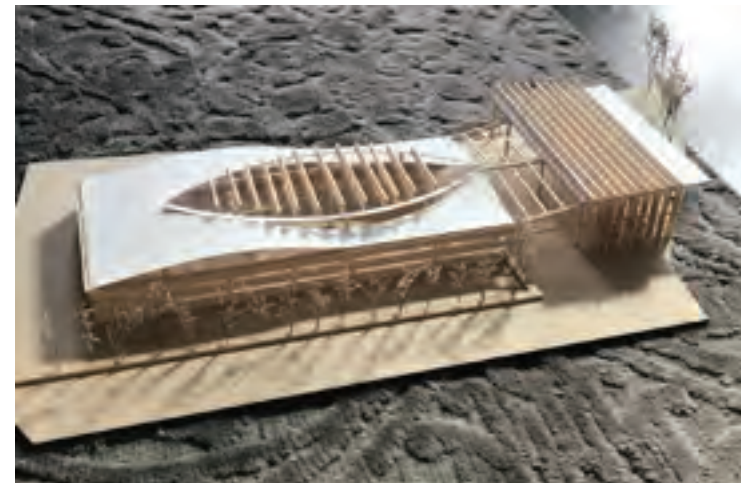
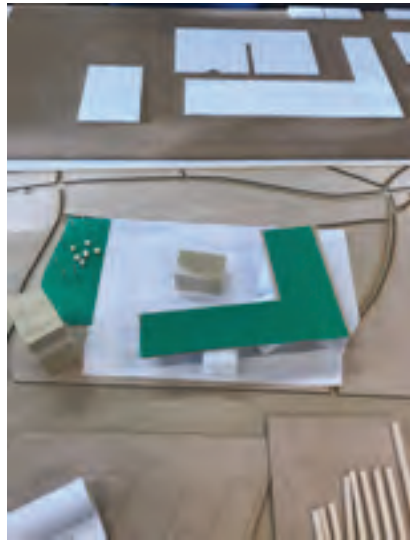








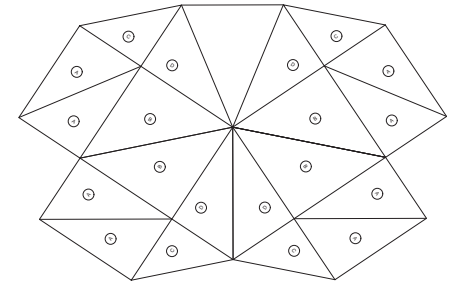
PROCESS & INSPIRATION



PROCESS & INSPIRATION



PROCESS & INSPIRATION



Illinois Institute of Technology

Spring Semester 2019

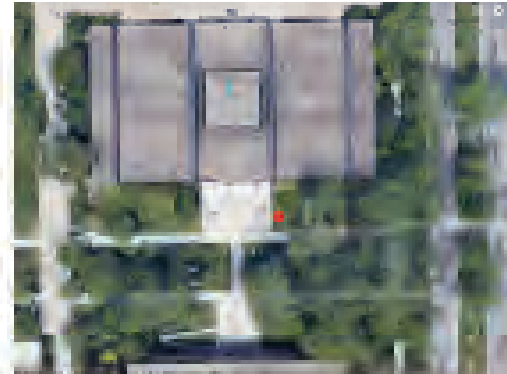
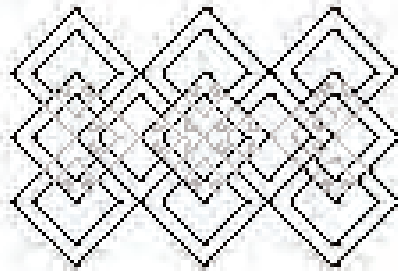
ARCH-306

Architecture Studio

Vessel

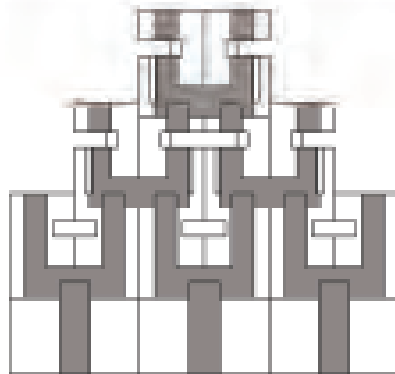
Rain is a life-giving resource that is valued and celebrated. Inspired by the Champagne tower, the Vessel has been designed as a tool for creating an inviting, attractive landscape that celebrates the rainfall for the life.

Plan

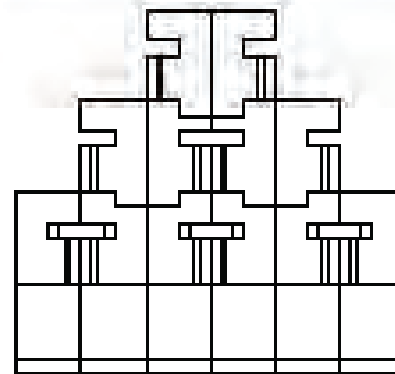


Over Green Installation

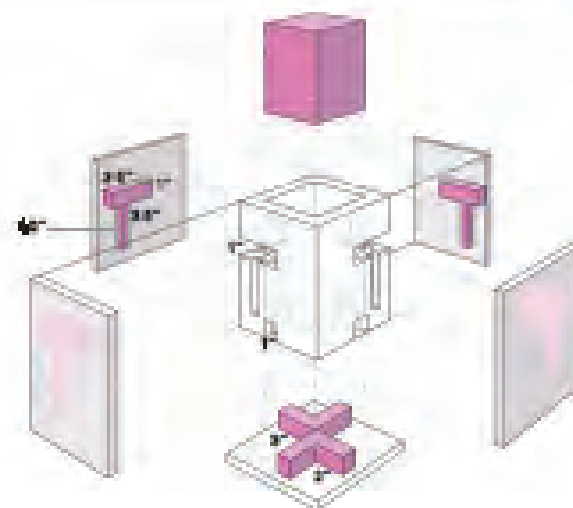
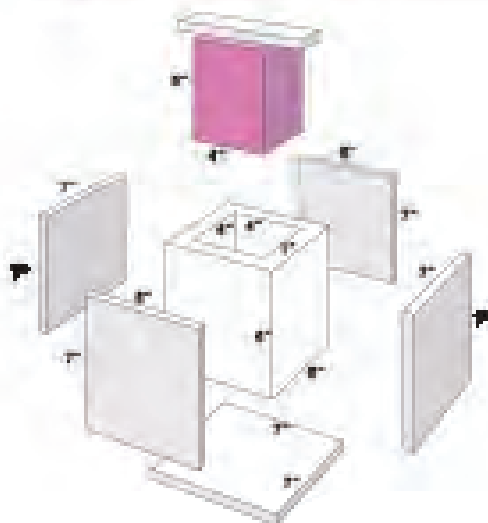
Section



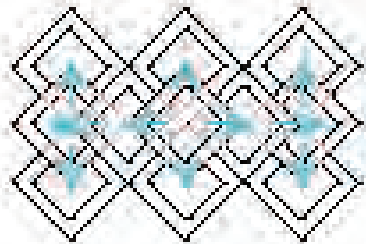
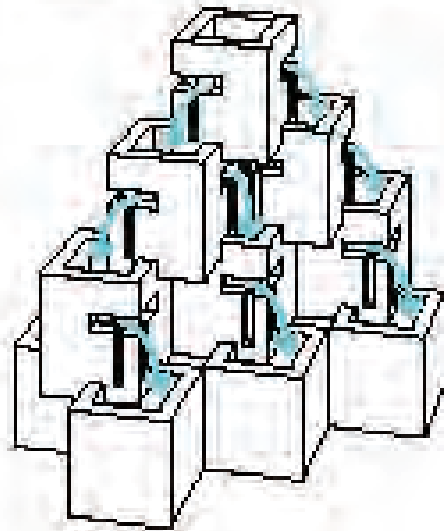
Elevation



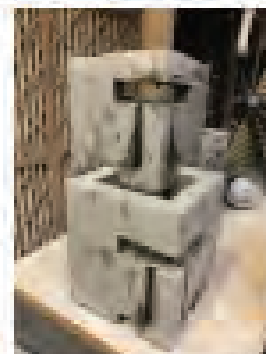
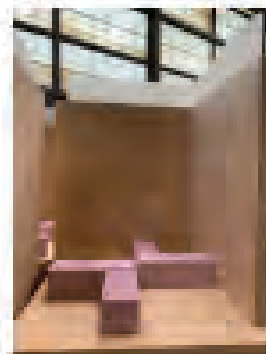
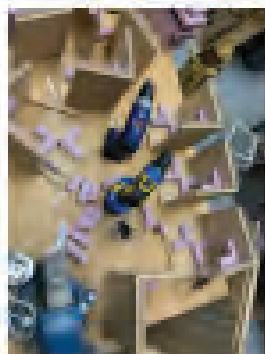
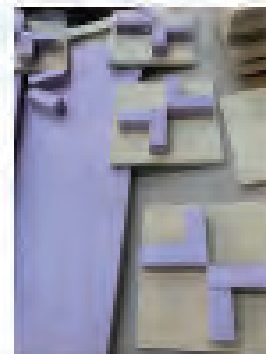
Explore Axon for Casting



Water Flow Diagrams



Process





MOMA stl

The idea of the design is to create an open, transparent, and lite weight character to the museum. Setting up a dialogue between the structure of the museum and the visitors.

As the structure is spanning from the back to the front of the building, sitting on the edges(beams), to achieve one big open space, and to maximize the flexibility of the space thus to be able to read the space one open space connected with homogeneous beams.

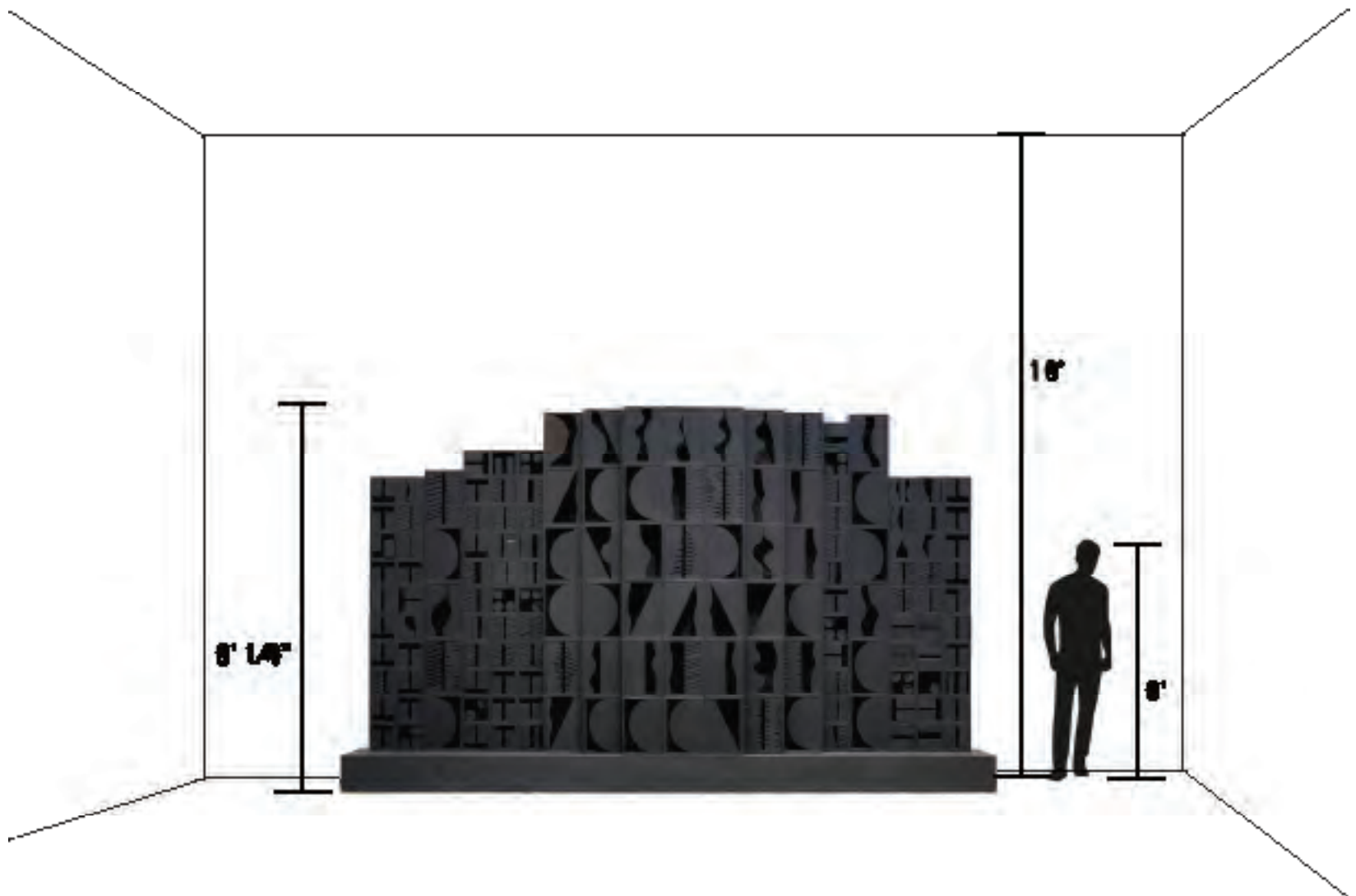
The light is a fundamental element in the project, as it plays an important role with the organizing strategy of the art works. Light also provide the aesthetic appeal to the project and provide the perfect amount for each art pieces depending on its need.

Louise Nevelson
Big Black
1963

To create this sculpture, Nevelson stacked boxes against a wall and filled each compartment with found wooden scraps including moldings, dowels, spindles, and furniture parts. She then covered the entire assemblage with black paint, both unifying the composition and obscuring the individual objects. She once explained her fascination with the color black: "It wasn't a negation of color. It was an acceptance. Because black encompasses all colors."

Medium
Painted wood

Dimensions
8' 14" x 10' 5 3/4" x 12" (274.8 x 319.5 x 30.5 cm)



Janet Cardiff
The Forty Part Motet
(A reworking of
"Spem in Alium",
by Thomas Tallis 1586)
2001

The audio component of The Forty Part Motet is a fourteen-minute loop: eleven minutes of singing and three minutes of intermission. A visitor can stand in the middle of the installation and hear all forty voices as they unify into one musical piece or move close to an individual loudspeaker for an intimate experience with a single voice.

Medium

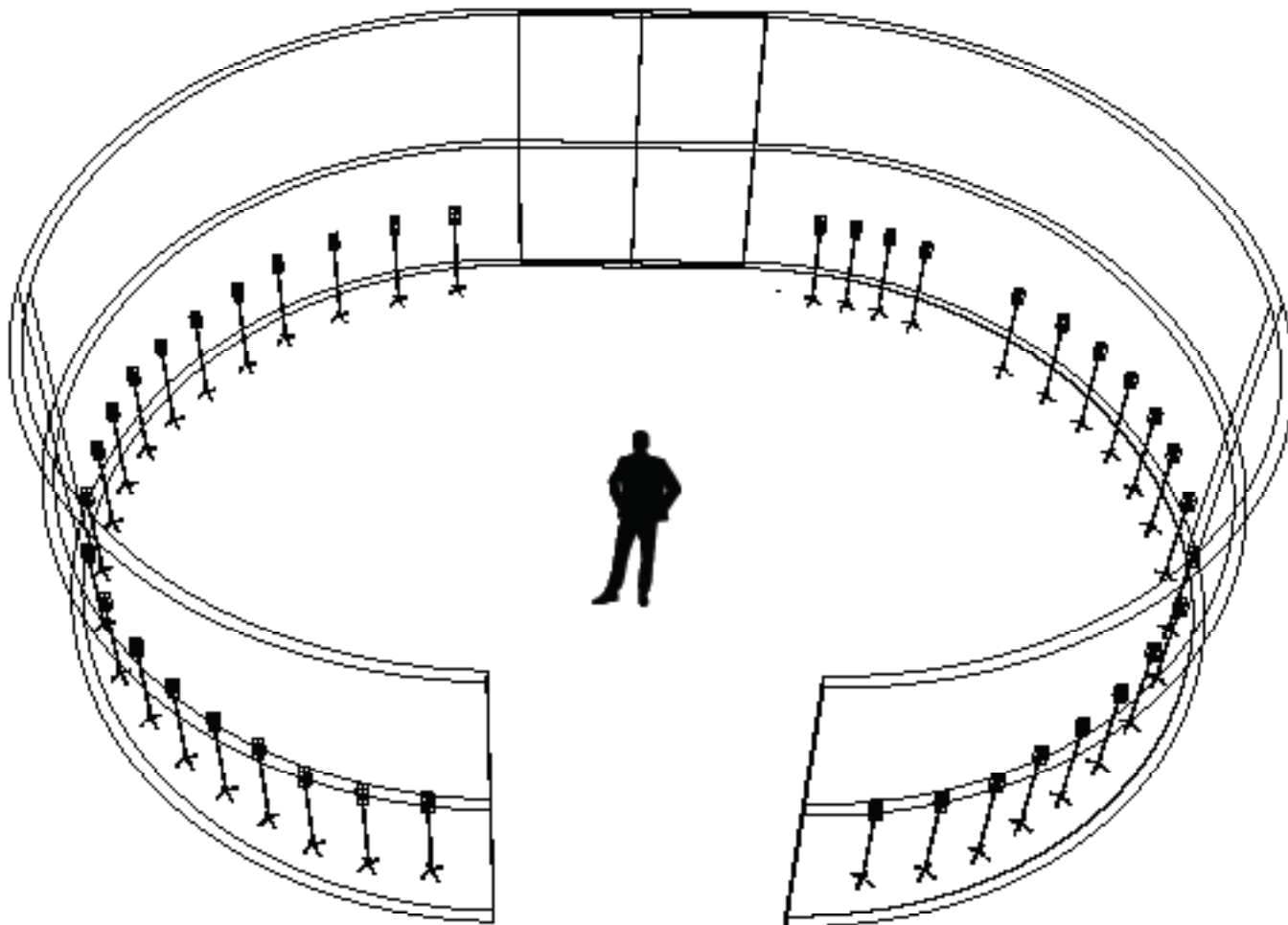
Forty-track sound recording, forty speakers

Duration

14 min.

Musician

Salisbury Cathedral Choir



Olafur Eliasson
I only see things when they move
2004

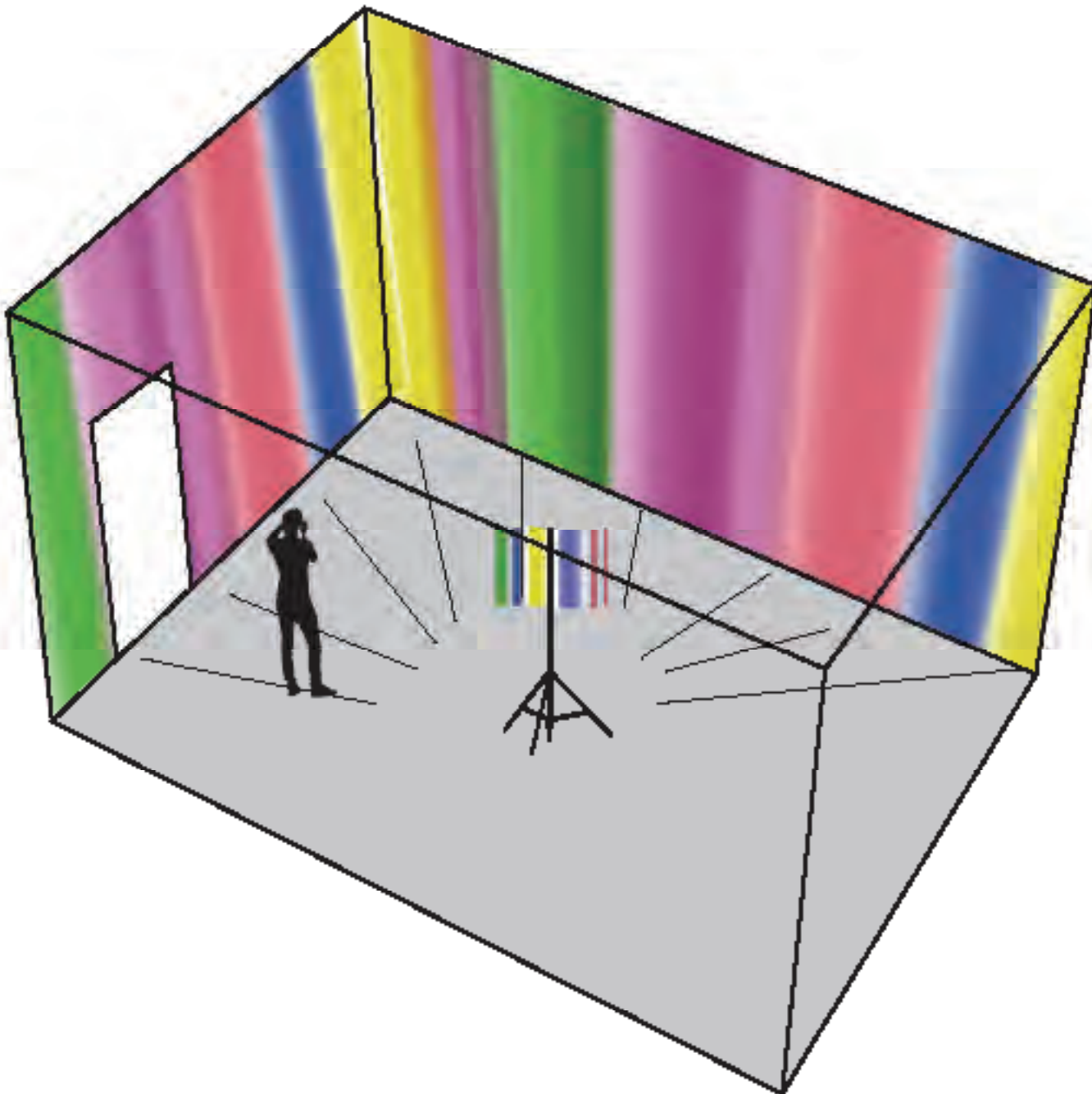
Coloured glass filters are affixed to a lamp placed in the center of a darkened gallery. A motor individually turns the plates, casting a colourful, moving pattern of vertical reflections onto the surrounding walls.

Medium:

Wood, color-effect filter glass, stainless steel, aluminum, HMI lamp, tripod, glass cylinder, motors, and control unit

Dimensions:

Dimensions variable



**Nick Cave
Soundsuit
2011**

Wearable fabric sculptures that are bright, whimsical, and other-worldly. Soundsuits are sculptural costumes enveloping the wearer's body in materials including dyed human hair, sisal, plastic buttons, beads, wire, sequins, and feathers. Soundsuits camouflage the body, masking and creating a second skin that conceals race, gender, and class, forcing the viewer to look without judgment.

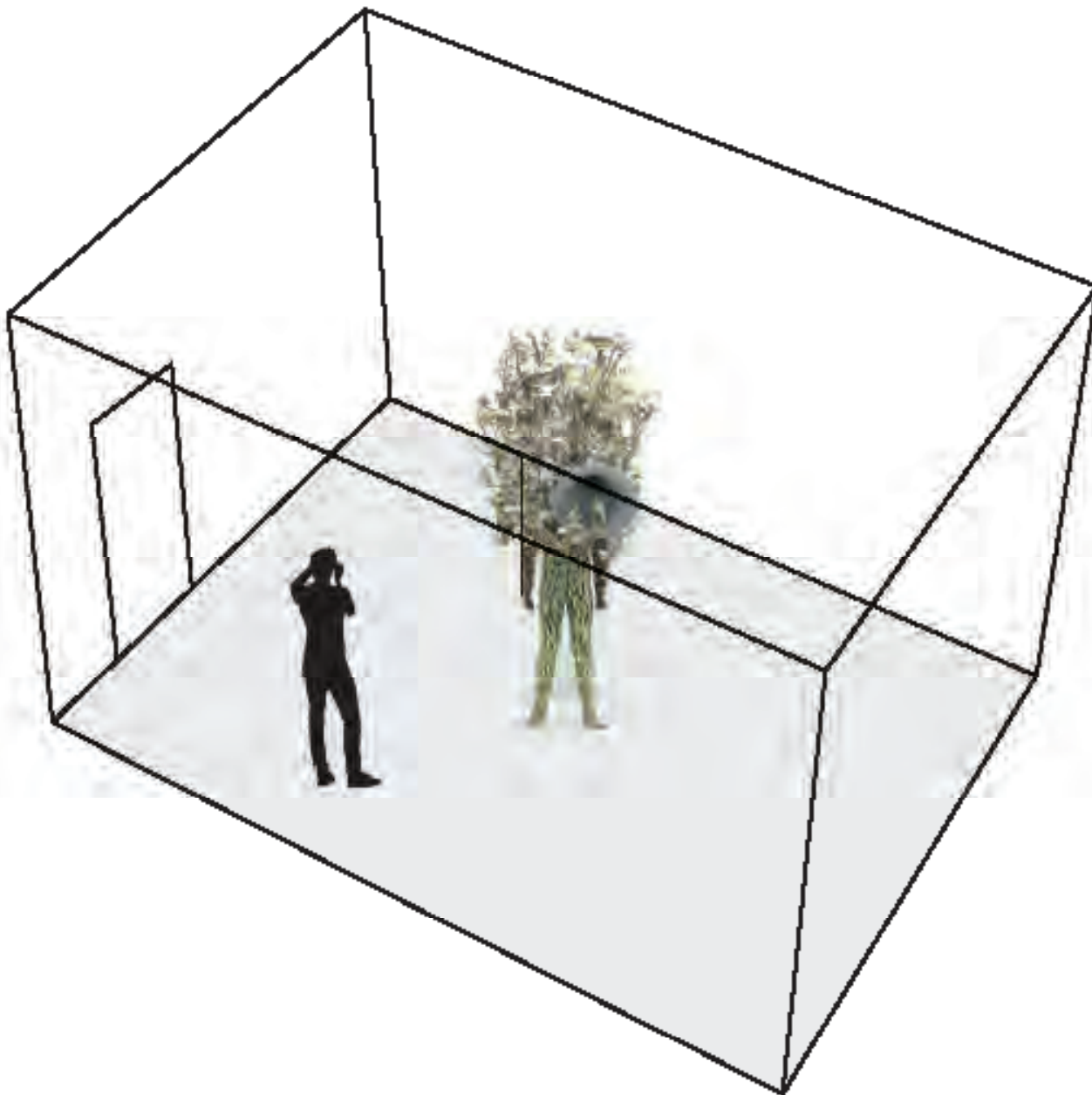
Cave collected a large number of sticks and twigs from the ground and fashioned them into a suit that made sounds when worn.

Medium

Found objects, metal armature, knit head and bodysuit, and mannequin

Dimensions

10' 1" x 42" x 33" (307.3 x 106.7 x 83.8 cm)

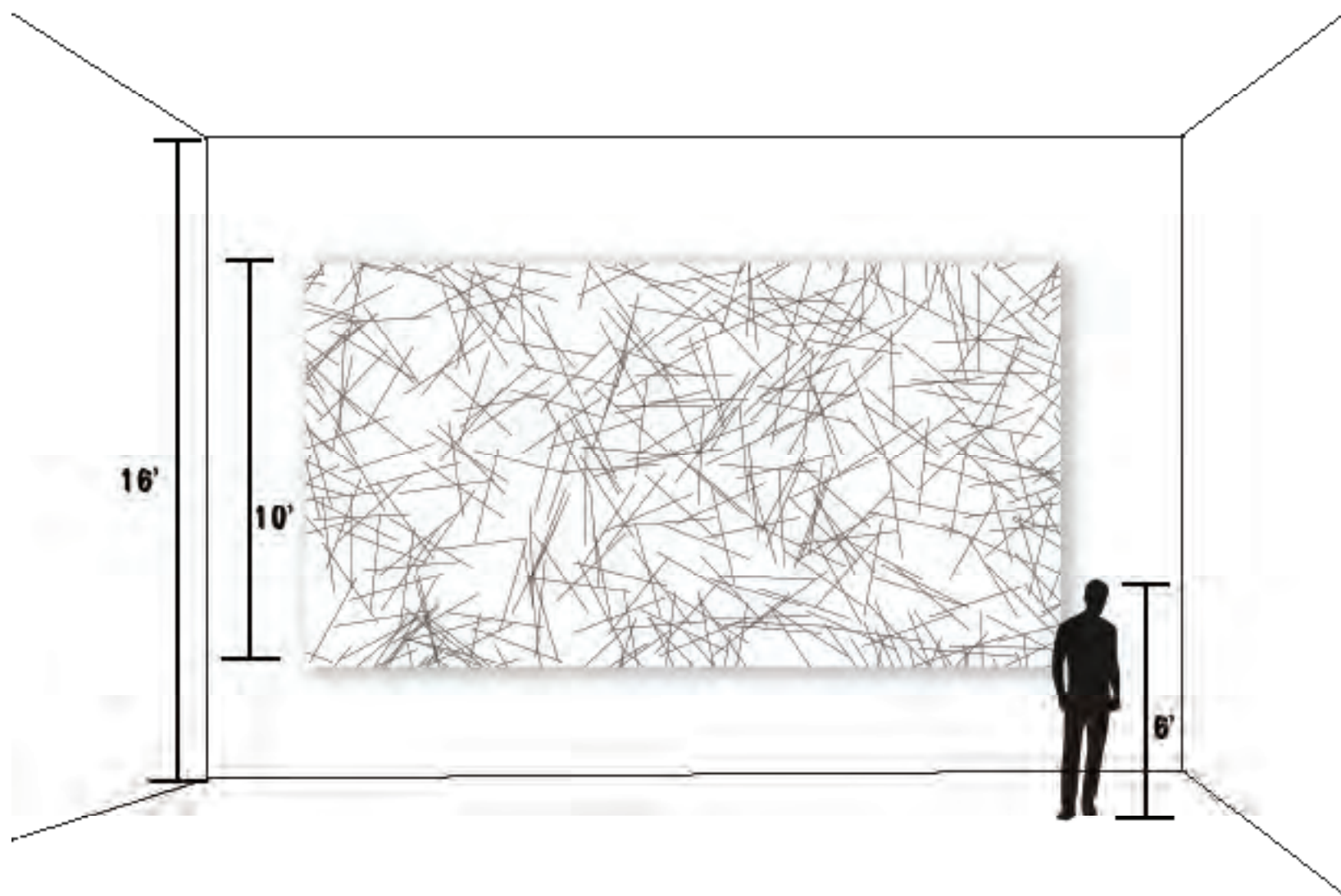


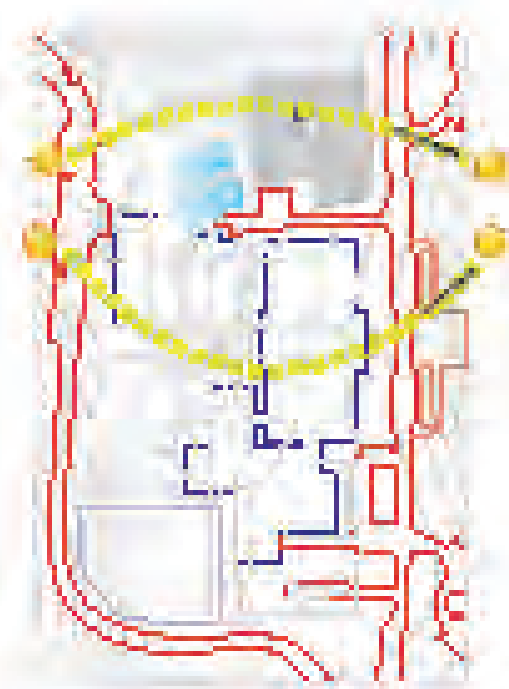
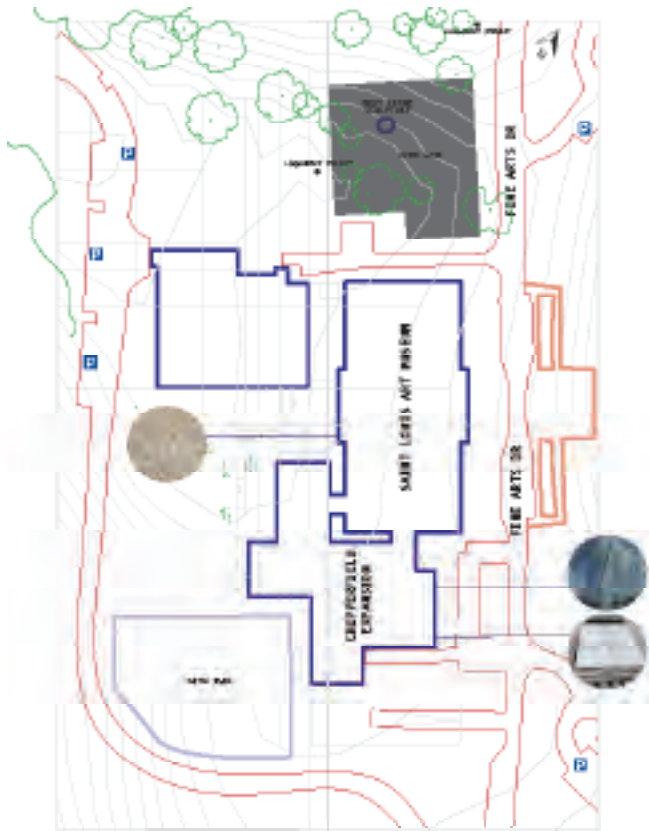
Sol LeWitt
Wall Drawing 86
1971

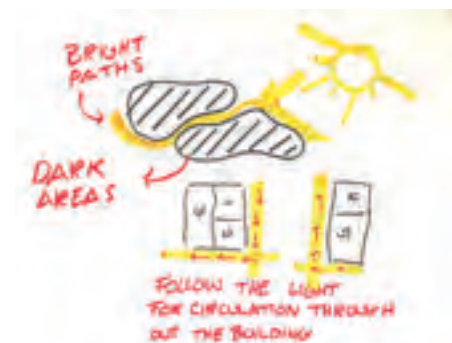
Ten thousand lines about 10 inches (25 cm) long, covering the wall evenly.

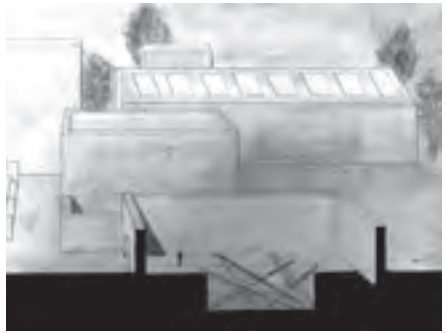
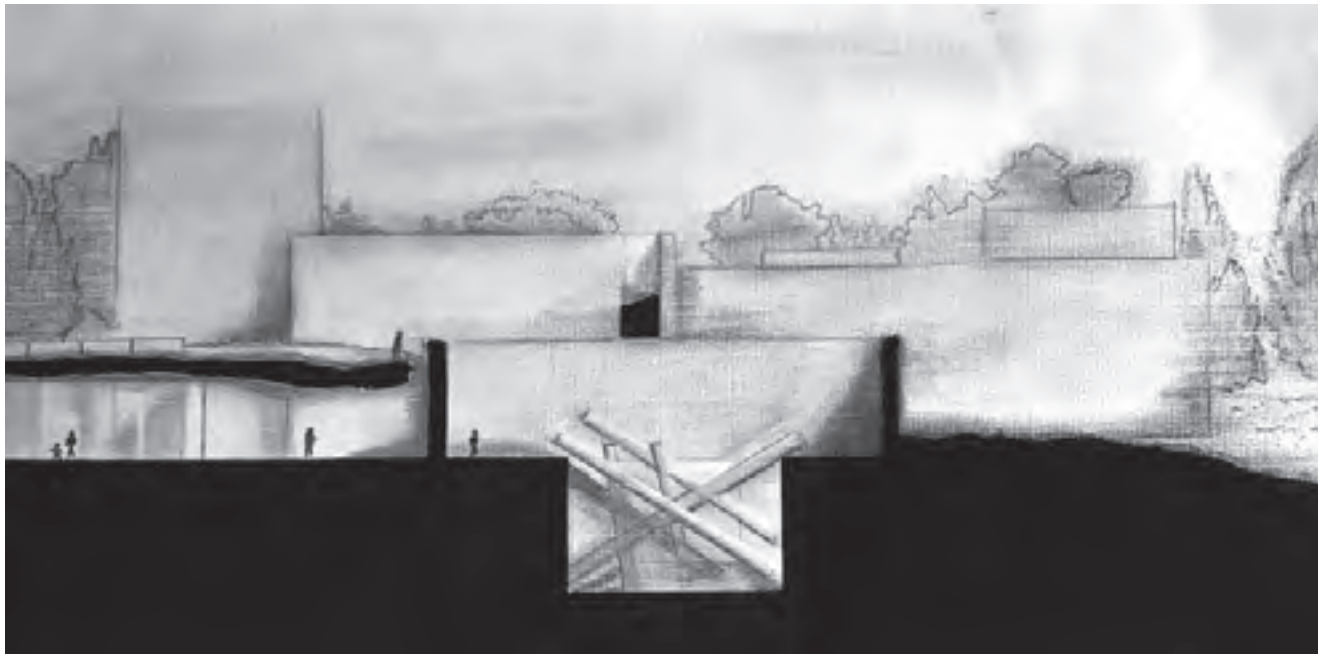
Wall Drawing 86 is the disparity between the simplicity of the instructions and the seeming chaos they produce on the wall. The number of lines drawn here is derived from a traditional Eastern concept that ten thousand is a unit emblematic of all inconceivably large numbers. Lines are applied at the singular discretion of the draftsman, who is instructed only to maintain the length of the lines and appearance of evenness across the surface of the wall.

Medium
Black pencil



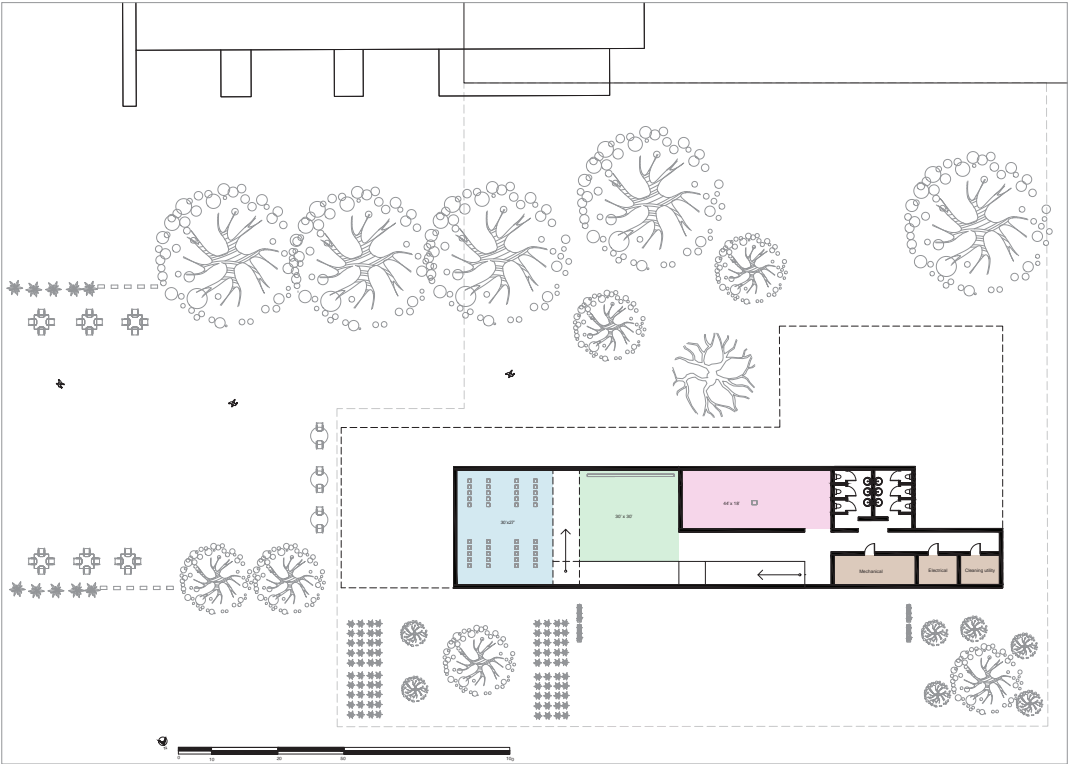






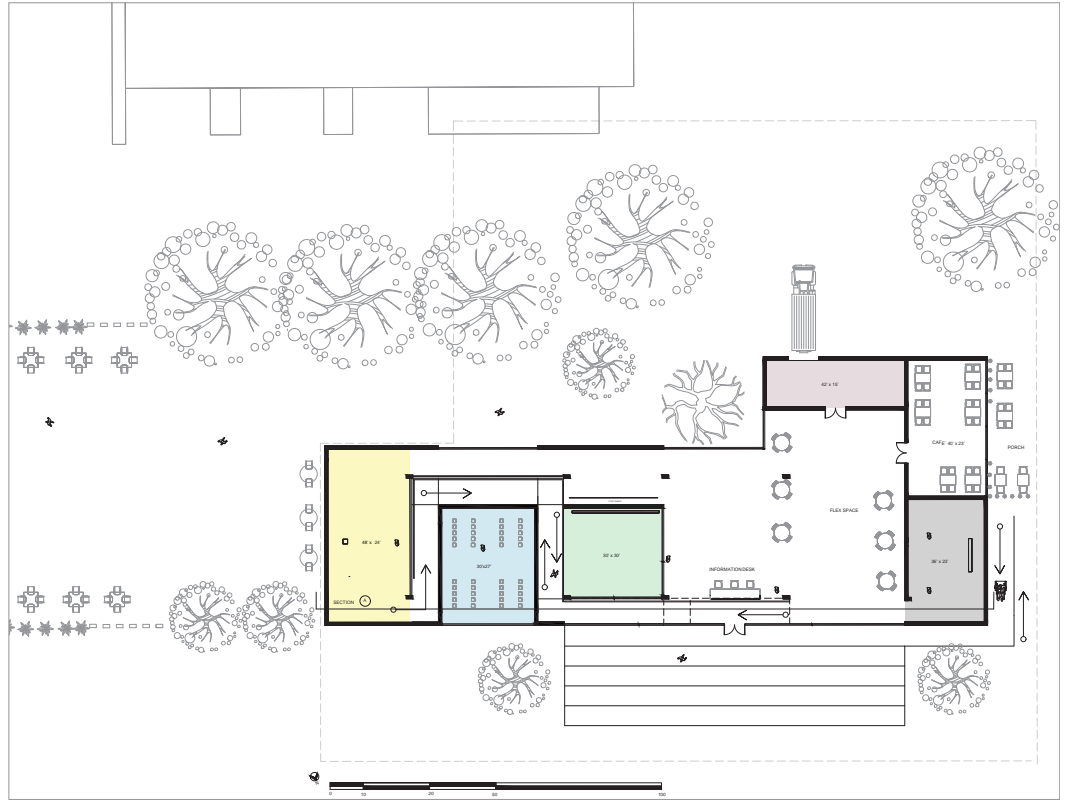
UNDER GROUND FLOOR

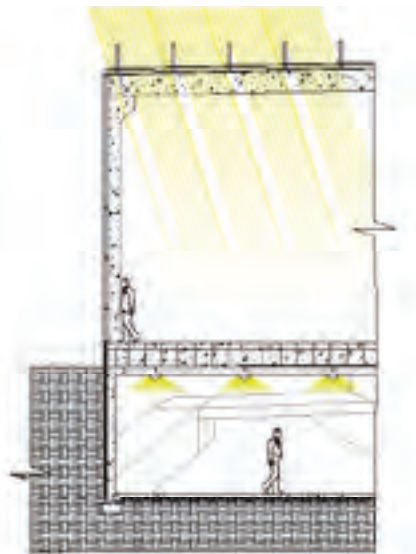
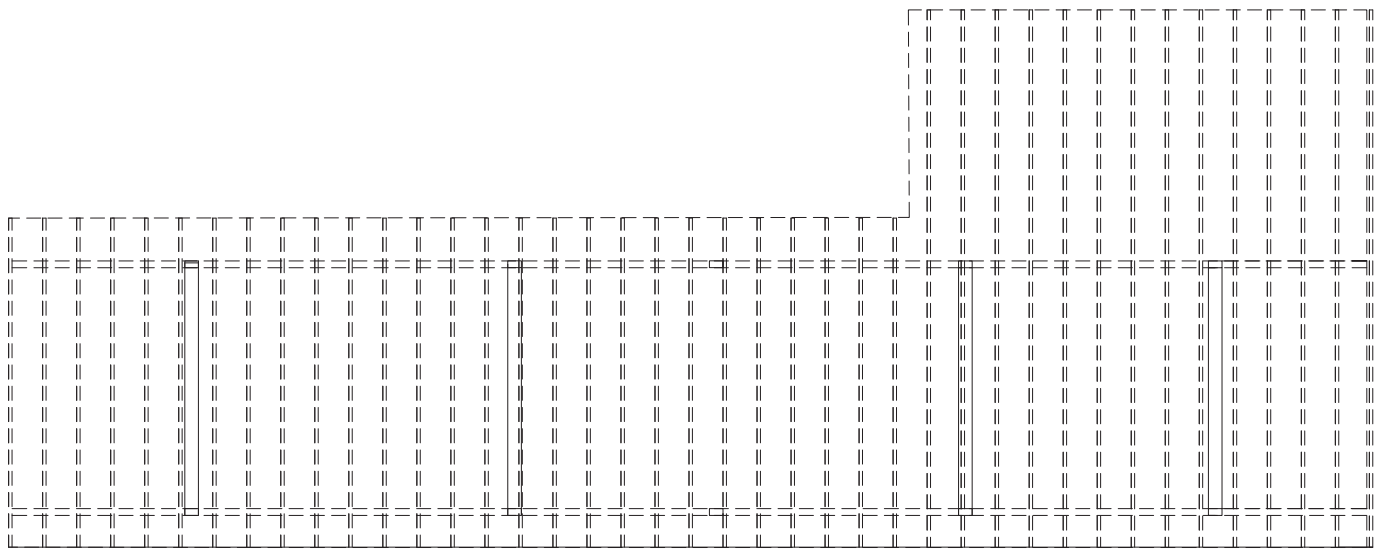
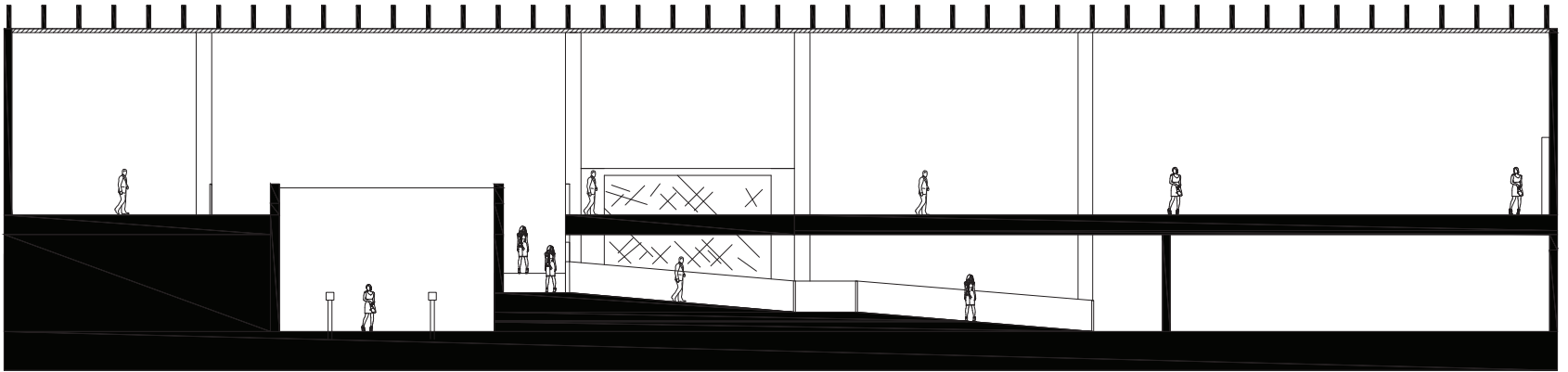
- LIGHT INSTALLATION
- WALL ART
- SOUND INSTALLATION
- MECHANICAL SPACE



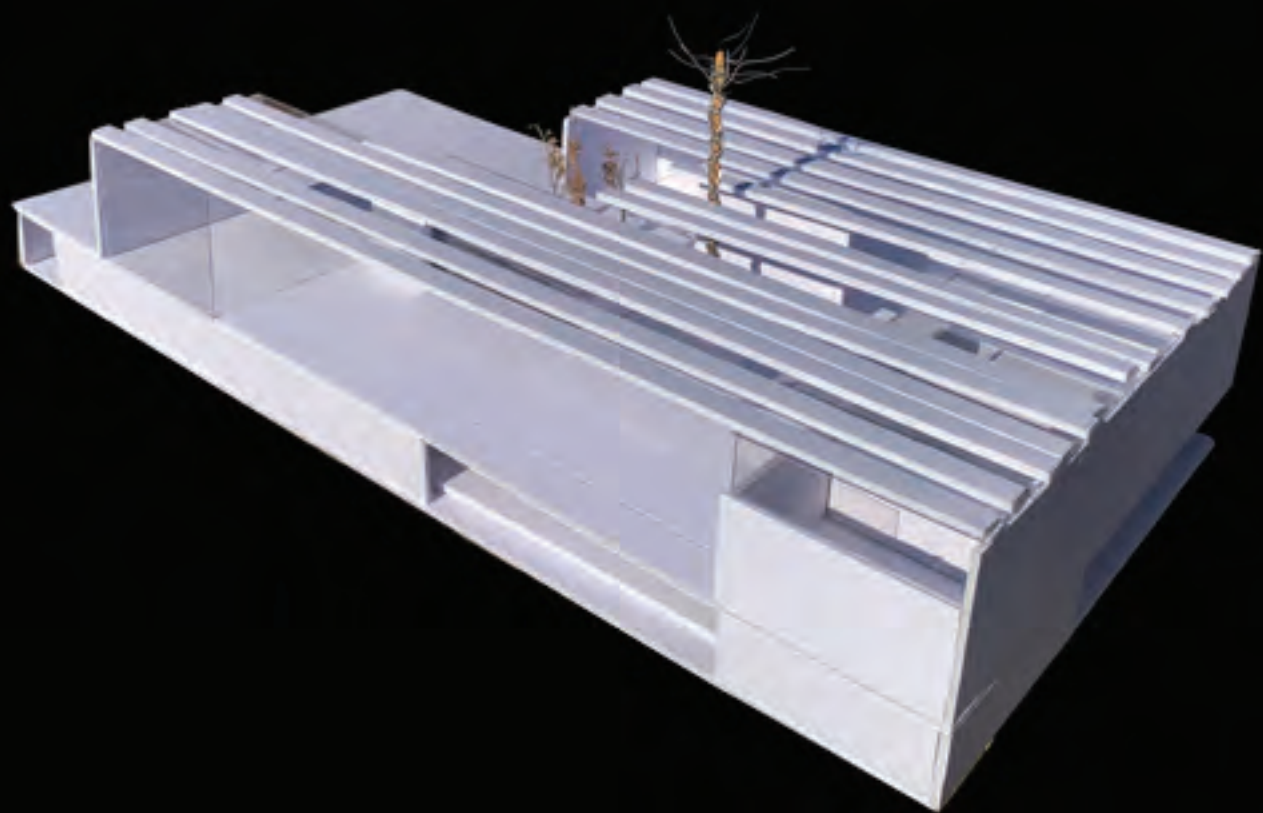
GROUND FLOOR

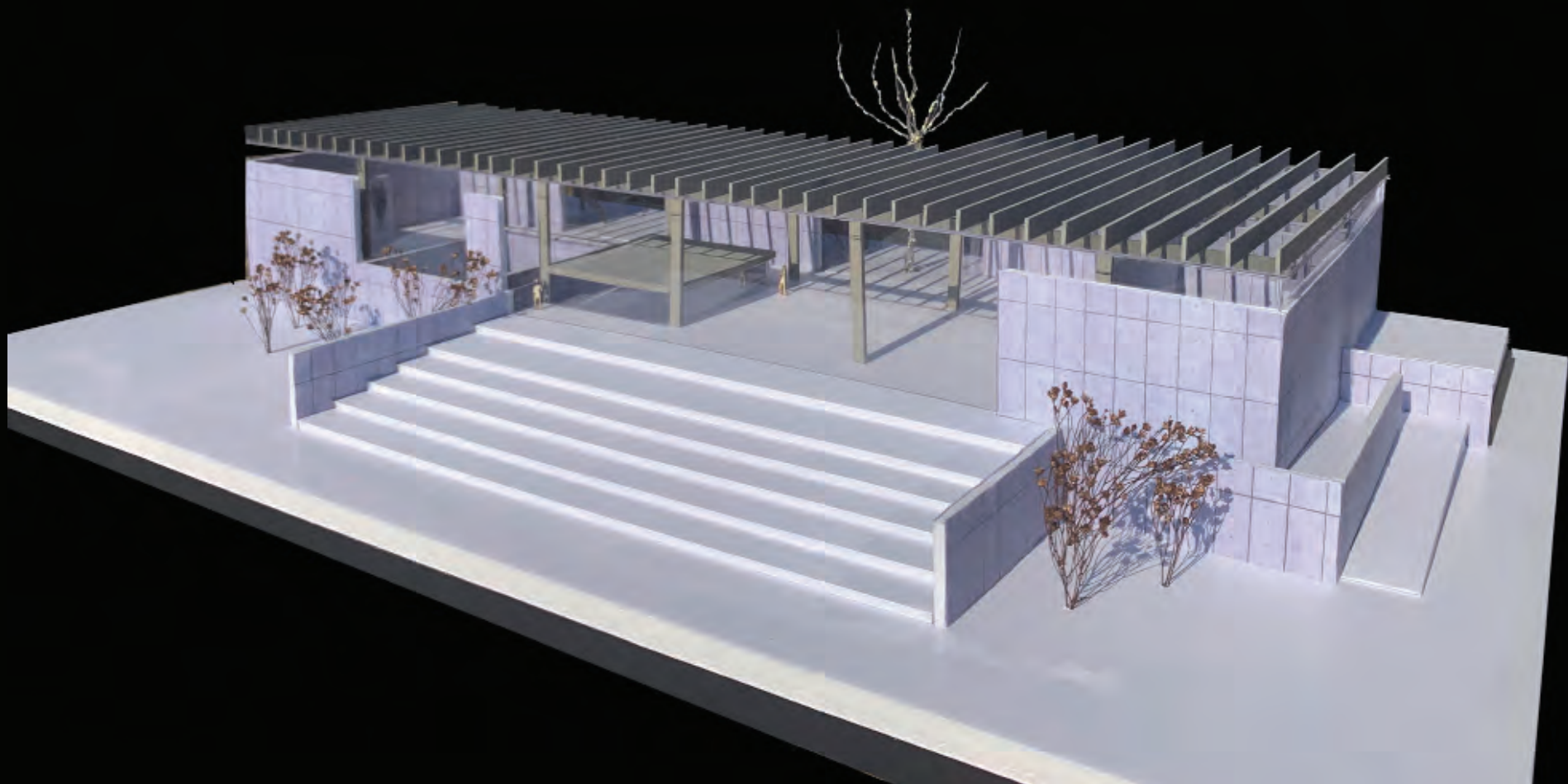
- 2D ART
- WALL ART
- SOUND INSTALLATION
- 3D ART / SCULPTURE
- LOADING DOCK

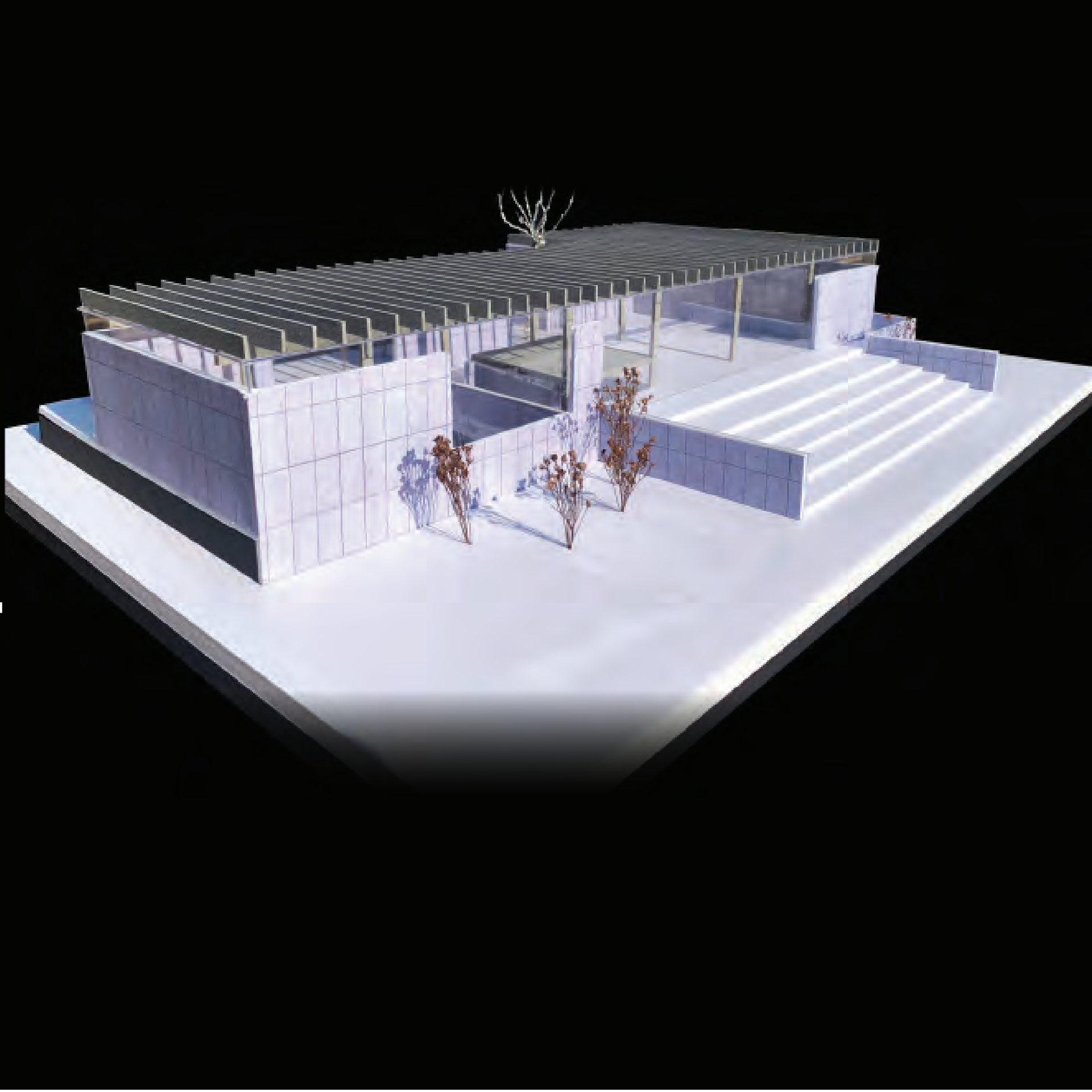












PHOTOGRAPHY















