

ALEXANDER FORD
ARCHITECTURE DESIGN WORK
University of Arizona, 2014

RESUME:

Alexander J. Ford

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Profile

Currently a senior in the College of Architecture at the University of Arizona, with skills in designing both residential and civic scale projects. While being proficient in the digital realm of design, I also have developed a set of refined hand-rendering skills. Demonstrated results in art, architecture and graphic design at an international, competitive level. Presently a Staff Writer for Mediasnobs.com, writing as a music, literary and film critic.

Professional Experience

Mount Lykaion Excavation and Survey

June 2013 – Present

Intern, Research Student – Architectural Team

Involved with the architectural team, involved with field work recording, registering, and compiling archaeological information on site for the Mt. Lykaion Excavation project, located near Ano Karyes, Greece. Building skills drawing with structures in situ, as well as cataloging and compiling graphic information in a laboratory setting at the University of Arizona.

Published Author

April 2013 – July 2013

The Metric Literary Collective

Author of fiction published by The Metric literary collective. This particular piece was the first ever serialized by the magazine, and appeared in three consecutive issues, 03, 04, and 05, over the course of several months. The piece can be found at [<http://www.themetric.co.uk/author-reveal-no-05/>]

Mediasnobs.com

April 2013 - Present

Staff Writer, Critic

Worked and wrote as a primary music, literary, and film critic for Mediasnobs.com—host to weekly column of media reviews and analytical writing on a wide variety of current subjects.

Design Build Collaborative [DBC]

Tucson, Arizona Summer 2012

Field Worker

Worked with the build team to correct a series of flooded areas around the San Cayetano Residence, by adjusting the slope and re-grading the surrounding landscape to provide a system of drainage outlets to clear the immediate area of problem flooding.

Arizona in Italy, Orvieto

Orvieto, Italy June 2012 – July 2012

Architecture Student, University of Arizona

Selected to study history and architectural theory in 13 cities throughout Italy, yielding a portfolio of 25 field drawings, as well as completing the design for a concept house located just outside of Rome—which was subsequently published by the ICARCH collective.

Education

B.Sc. University of Arizona, *Architecture* [2009-2014]

Professional Affiliations and Skills

National Society of Collegiate Scholars (NSCS) – Member
Arizona Excellence Scholarship – Recipient
International Competitions in Architecture [ICARCH] – Published Architect
Proficient in Microsoft Office (Mac & PC)
Proficient in Rhinoceros, Adobe Indesign, Illustrator, Photoshop

References Available Upon Request

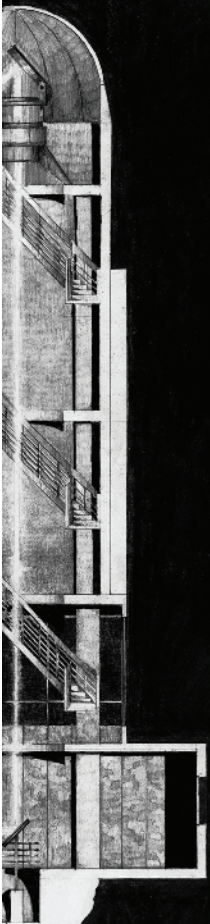
HEISENBERGTURM

ARC_497, SPRING 2012

The Einstein Tower, designed by Mendelsohn, Neutra, and Wright in 1919 served as a precedent for this project. The Einstein Tower is a solar observatory located in Potsdam, Germany and is recognized as one of the few landmarks of the Expressionist architectural style. Two key features of most solar observatories are the use of a reflective, white exterior and a predominantly vertical orientation. Solar light is collected in equipment at the top, redirected, and focused down the height of the tower, being redirected again and split into its components for study in the basement.

This design of **The Heisenberg Tower** began as a sister observatory to the Einstein Tower--and evolved into a place of refuge and study for Heisenberg himself. The Tower is sited on a small island off the northern coast of Germany, called Heligoland. Werner Heisenberg, one of the most respected physicists in the development of particle physics, quantum theory, and known for penning the Uncertainty Principle was known to take weekend vacations to the island. During one such visit, he would redefine our mathematical understanding of phenomena at the atomic level, introducing the idea of Uncertainty.

The Heisenberg Tower located on the northern end of Heligoland, just over the edge of the cliff face. A pathway marked by large stone pillars breaks up the view out to the ocean and gives the impression of descending into the cliffside. An elevator provides access to the main floor below--a large, open space filled with natural light, provided by a series of windows that trace the entire northern and western boundaries. A circular void in the floor marks the presence of the basement level, which houses the necessary equipment for the observatory. On the main level, a walkway provides Heisenberg with an exit--tracing along the cliff and down to the southeast, where a hill spills over onto the beach. This walk eventually leads to a town at the southern end of the island. He, along with Einstein and Niels Bohr became famous for taking long walks to talk out problems they had encountered, or simply to clear their heads.



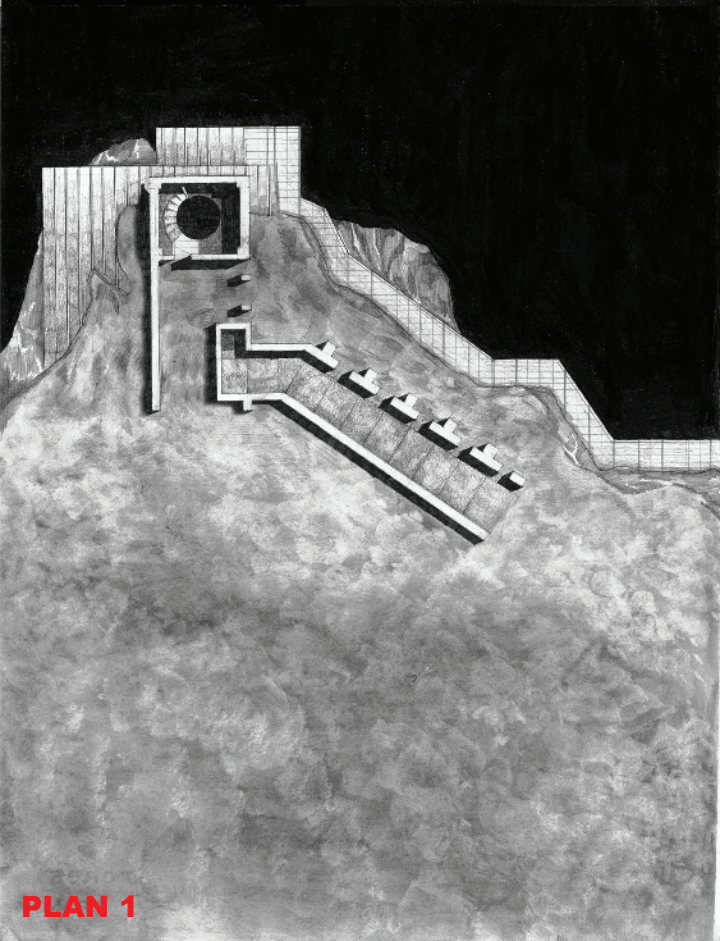
PRECEDENT:
EINSTEINTURM, 1919



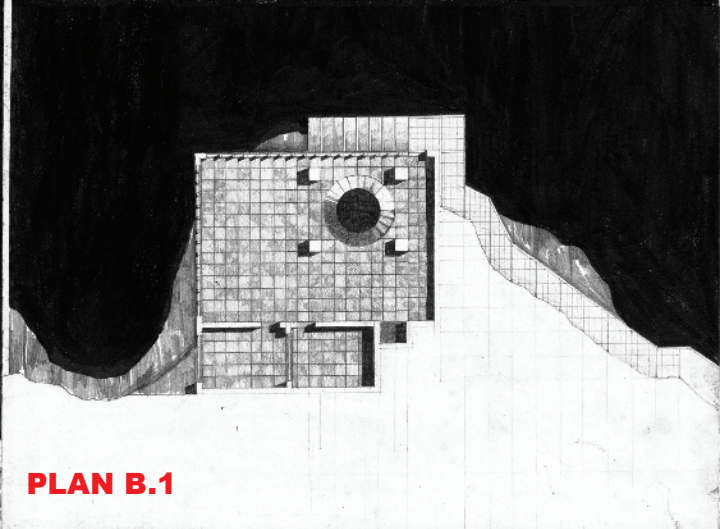
“AT FIRST, I WAS DEEPLY ALARMED. I HAD THE FEELING THAT, THROUGH THE SURFACE

HEISENBERGTURM

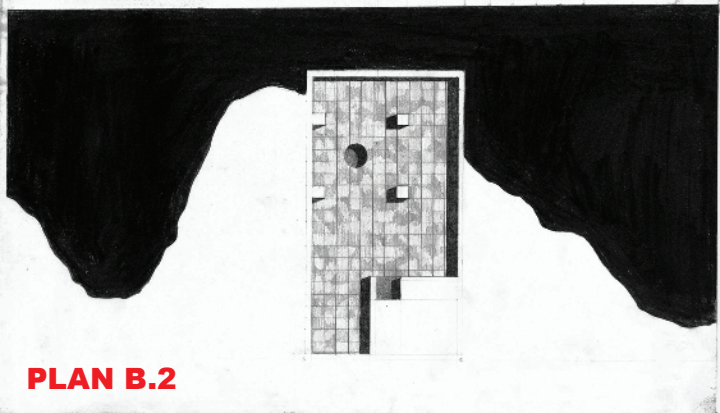
HELIGOLAND, GERMANY



PLAN 1



PLAN B.1



PLAN B.2

OF ATOMIC PHENOMENA, I WAS LOOKING AT A STRANGELY BEAUTIFUL INTERIOR." -WH



SECTION 1

WAITING ROOM

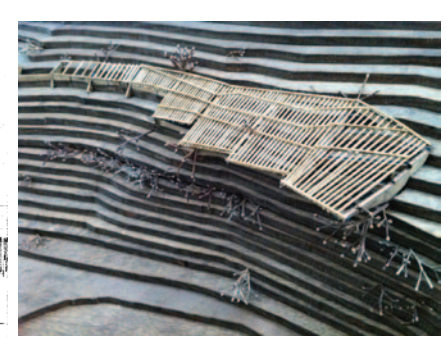
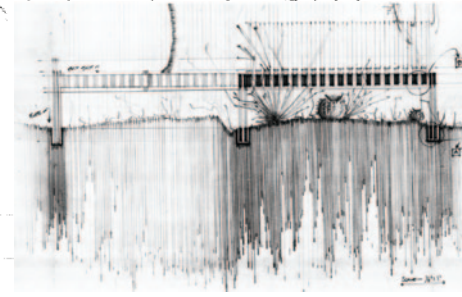
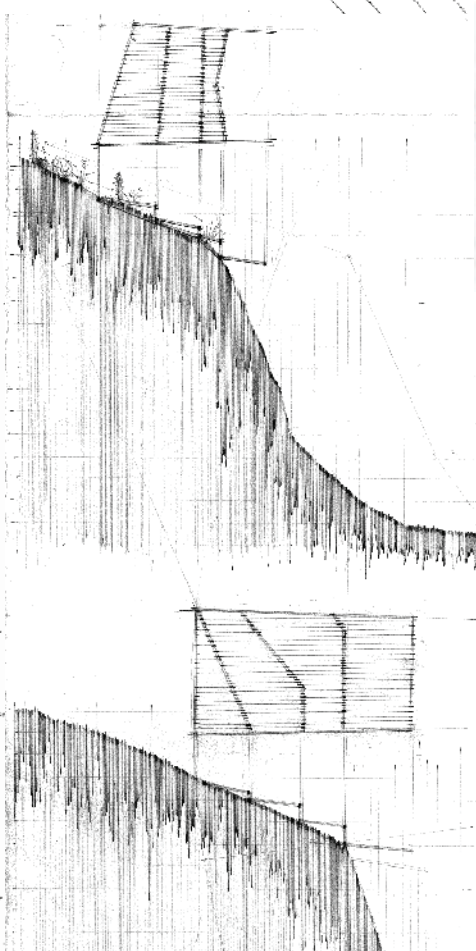
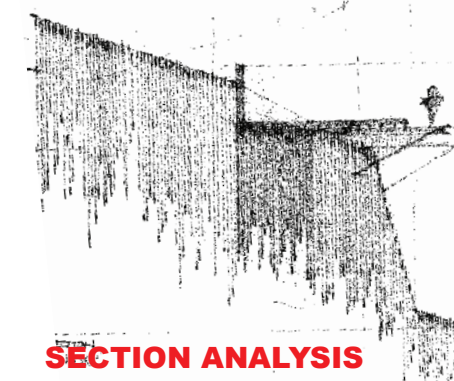
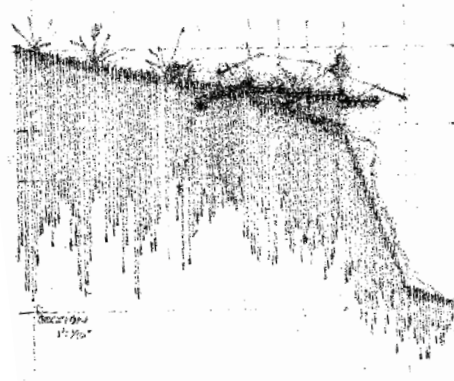
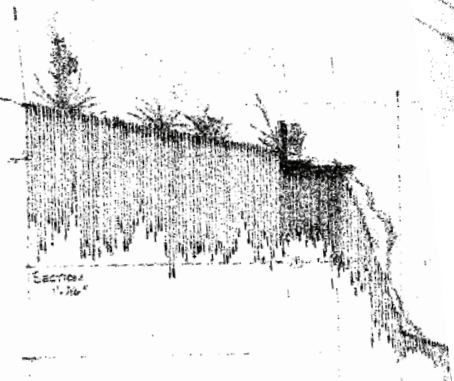
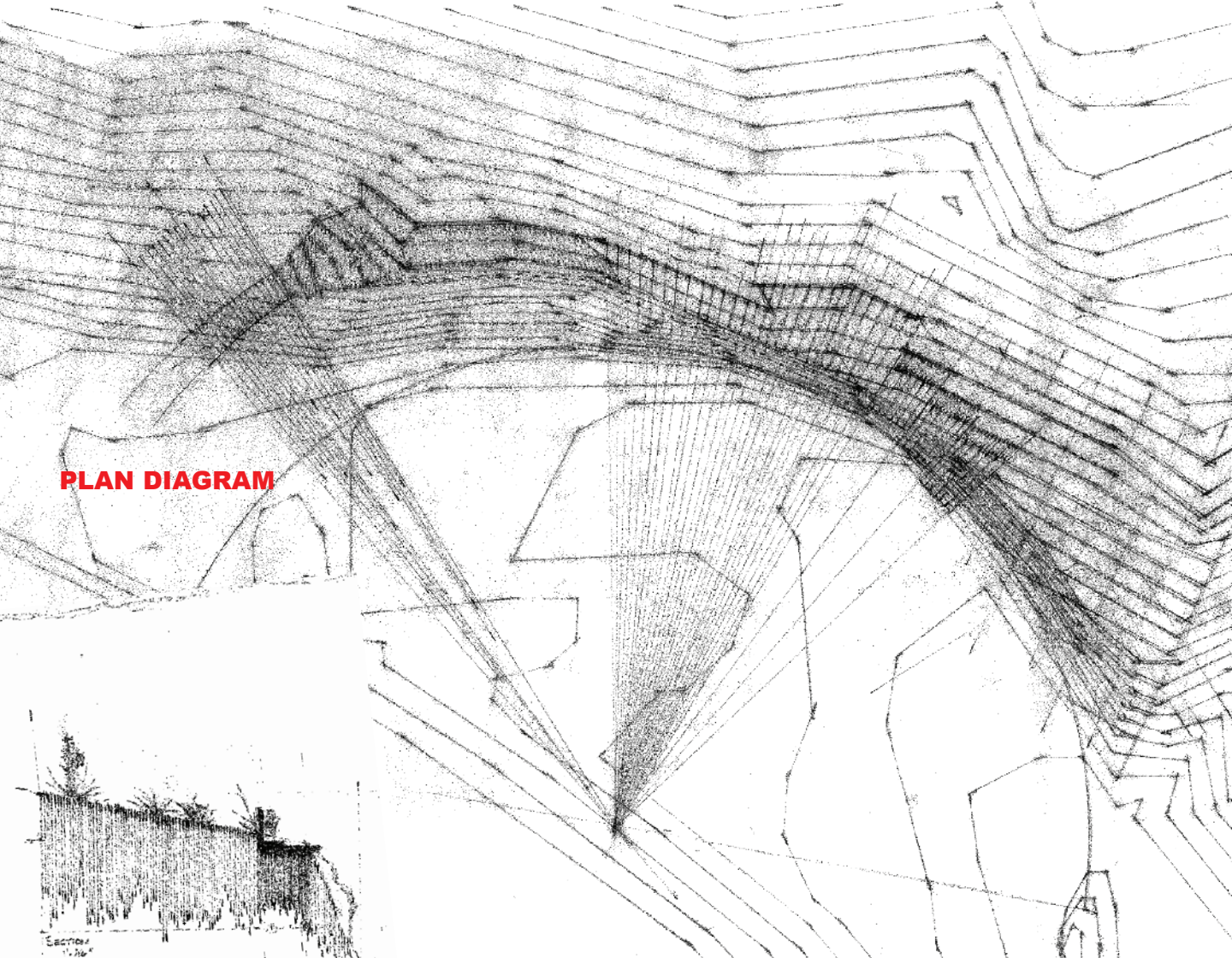
ARC_302, FALL 2011

Sited in King's Canyon, a frequently hiked trail and riverbed in the desert far west of Tucson, the **Waiting Room** was described as an 'Architectural Installation--' a challenge in which one natural phenomenon was selected as a catalyst for design. The phenomenon showcased in this project is Time, in the form of deterioration.

The project is set on a cliffside over the riverbed. Flutes cut into the stone provide channels for wooden struts that support the deck, which is lofted twelve inches above the terrain so as to minimize harm to the vegetation present. Connections are all fabricated wooden joinery, rendering the project entirely degradable. A wide section of the cliff face is very nearly circular. In planning, the project describes a central point across the riverbed and imposes a circular geometry as the primary ordering principle.

Initially, the entire deck would be inhabitable as a vantage point over the canyon, as well as provide shade to the travelled riverbed below. Over time, the unprotected wood would decay and become unsafe to inhabit, though it would still partially shade the area beneath and provide a comfortable refuge for hikers passing through. Eventually, the entire deck would decompose, leaving behind only the channels hewn atop the cliff as a statement that it was ever there.

PLAN DIAGRAM




SECTION ANALYSIS

FIELD SKETCHBOOK

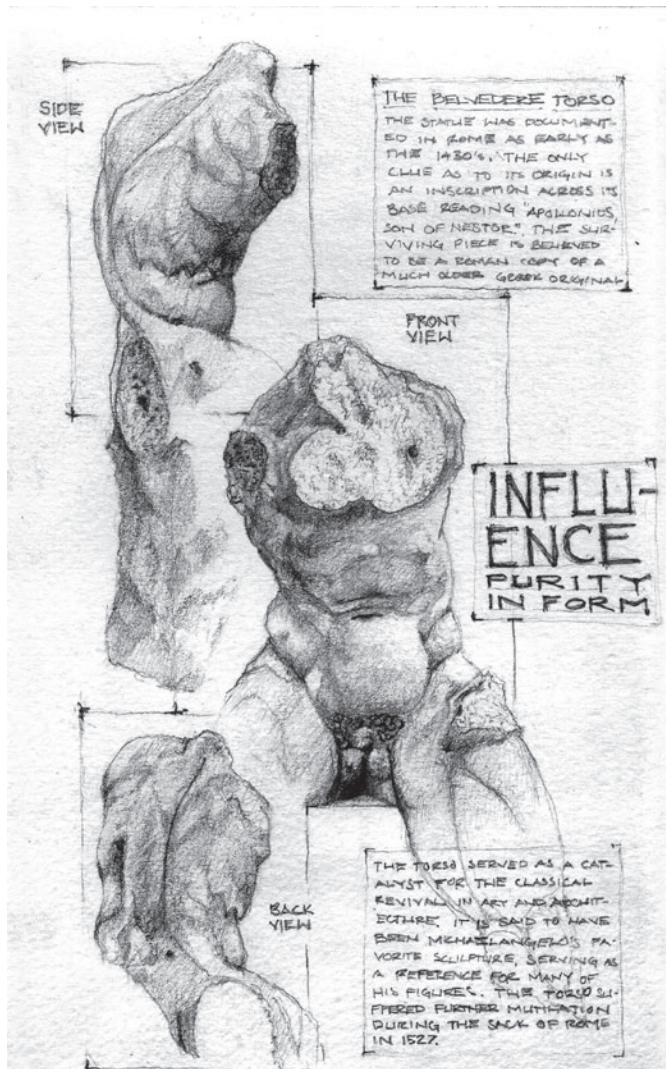
ARC_497b, SUMMER 2012

This project was completed for a foreign study studio in Orvieto, Italy. During the studio's travels, each student kept a **sketch-book** to develop as a study aid with the development of the House project [following]. Depicted are a brief selection of pages from the sketchbook. Totalling twenty-five individual studies, the sketchbook was completed largely on location detailing analytical, pictorial, and diagrammatic research of various classical subjects.

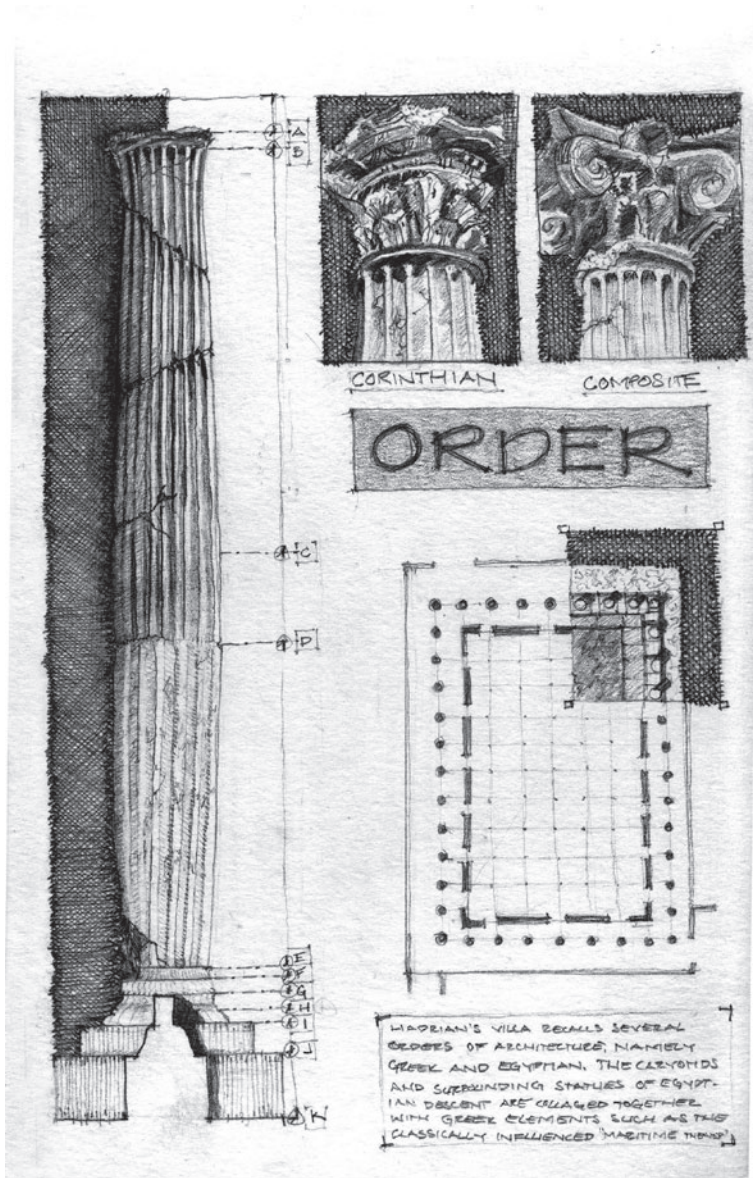
These particular selections feature drawings of sculptural and formal details ranging from the Vatican to the Palazzo del Te, containing analytical studies of the Belvedere Torso, ruins at Hadrian's Villa, and the Venus Kallypgie among the rest. The Field Sketchbook was completed as a companion to the House for the Druid project.



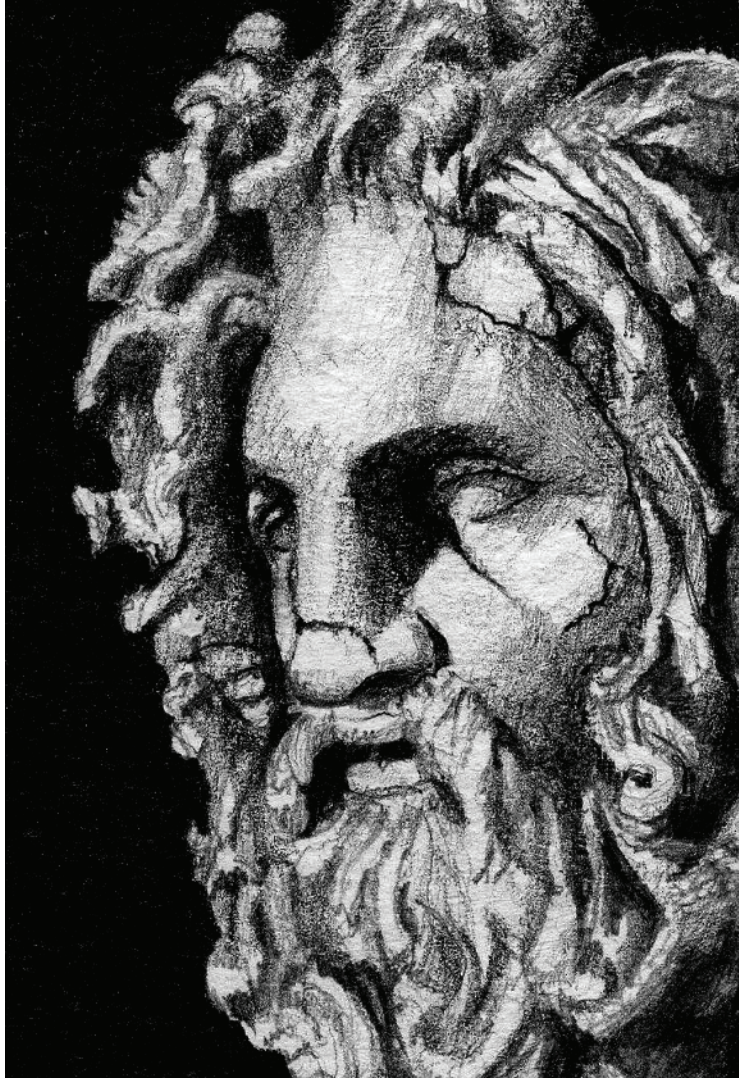
*adotti Neroniani che
suggeri per la loro
brutale di 514. 316
sono portati in piedi
18*



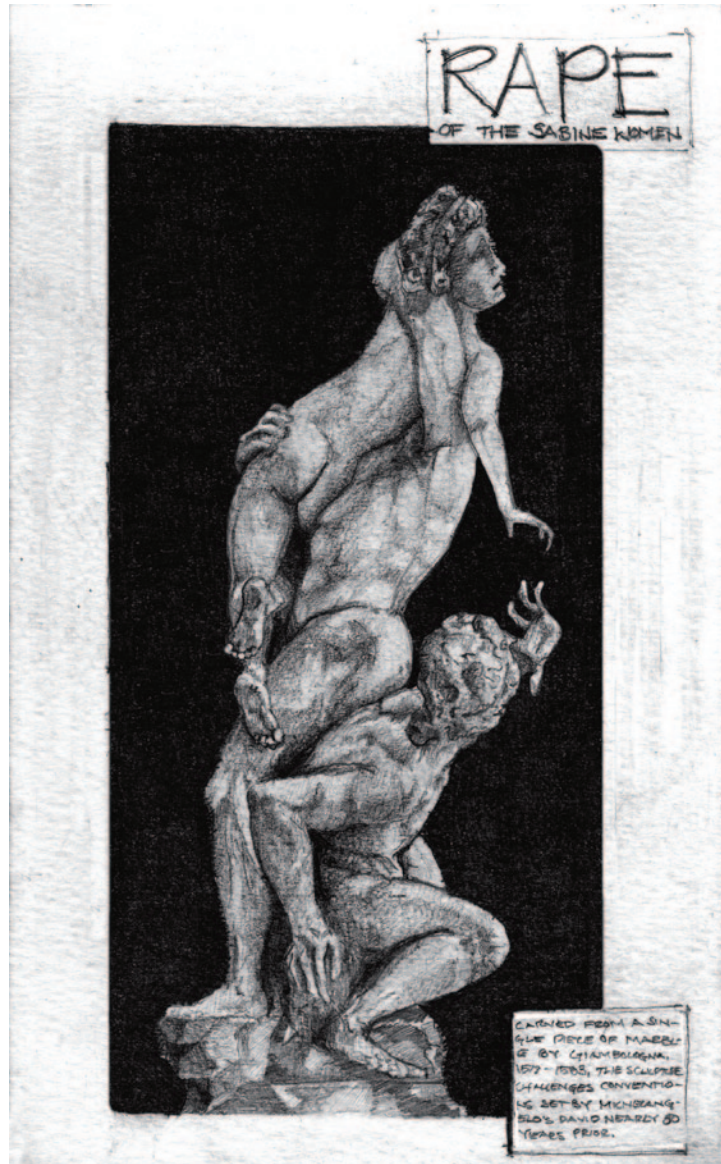
The Belvedere Torse, Vatican City



Hadrian's Villa, Piscinam



Bust of Jupiter, Vatican City



Rape of the Sabine Women, Florence

SO STRONG WAS THE SINISTER INFLUENCE OF THE ENAVEL OF BERNINI ON THE MIND OF THE INNOCENT THAT WHEN HE PLANNED TO SET UP IN PIAZZA NAVONA THE GREAT OBELISK BROUGHT TO ROME BY THE EMPEROR CAESARUS, THE POPE HAD DESIGNS MADE BY THE LEADING ARCHITECT OF ROME WITHOUT AN ORDER FOR ONE TO BERNINI.

THE NILE

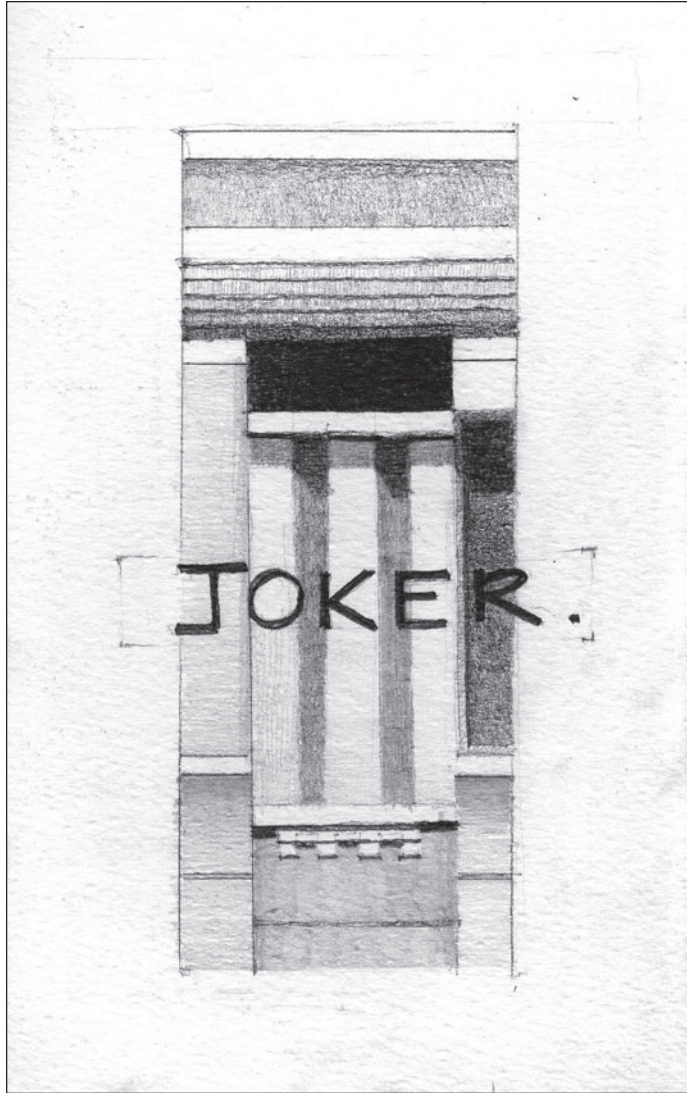


BERNINI PREPARED A MODEL AND ARRANGED FOR IT TO BE SECRETLY INSTALLED IN A ROOM IN PALAZZO SANPIETRO THAT THE POPE HAD TO PASS. ... THIS IS A TRICK. IT WILL BE NECESSARY TO EMPLOY BERNINI IN SOME OF THOSE WHO DO NOT WISH IT, FOR HE WHO DESIRES NOT TO USE HIS DESIGNS, MUST TAKE CARE NOT TO USE THEM.

The Nile, Fontana dei Quattro Fiumi



Venus Kallypgie, Naples

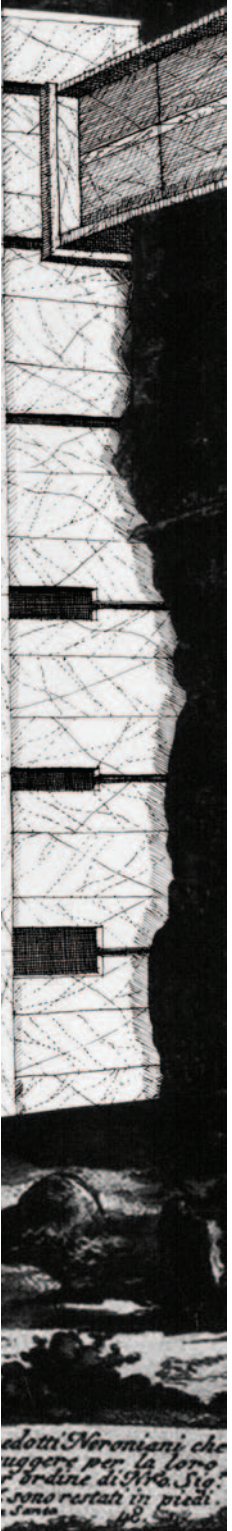


Palazzo del Te, Giulio Romano

04

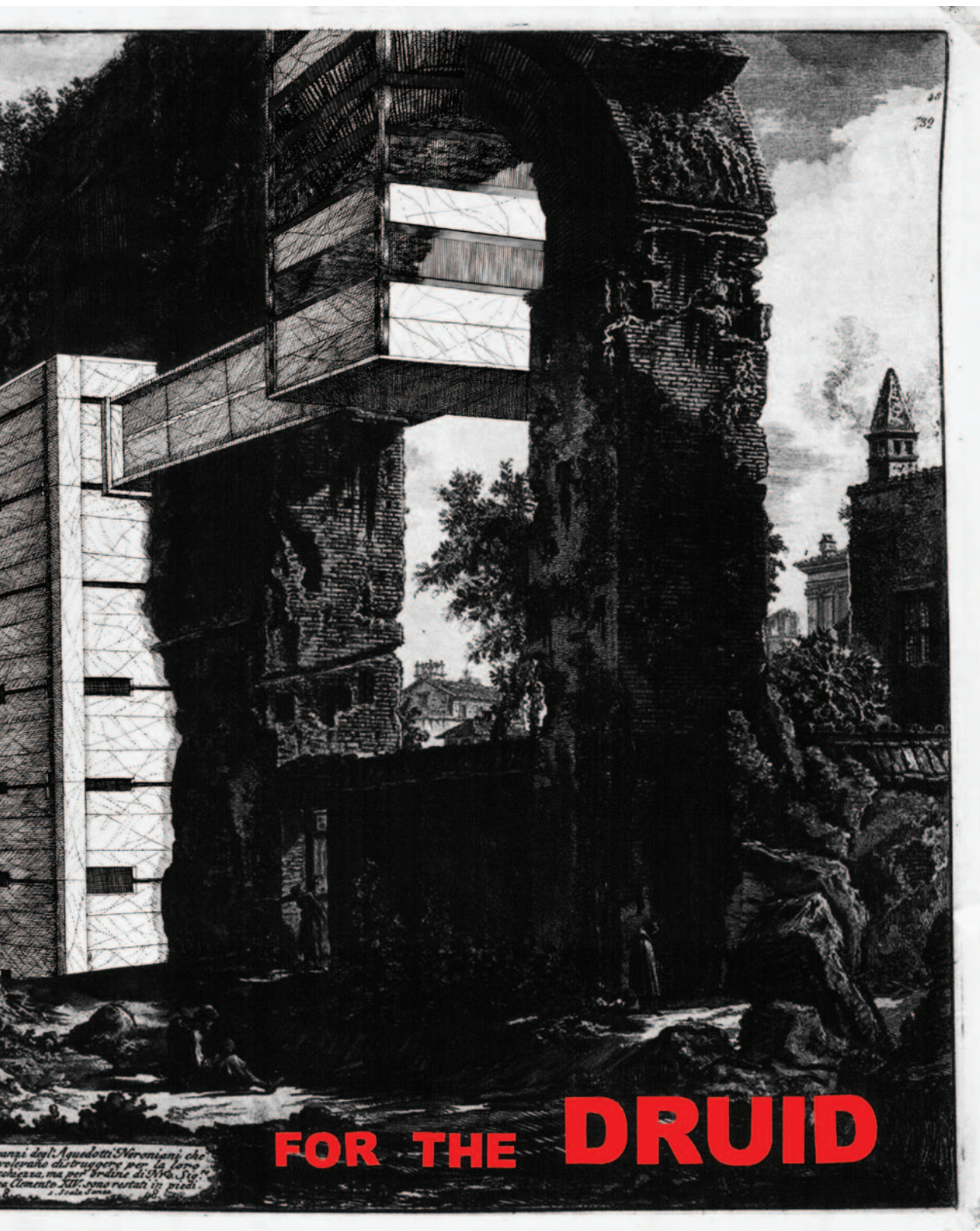
HOUSE for the DRUID

ARC_497b, SUMMMER 2012



adotti Neroniani che
suggerì per la loro
bradine di N. S. S. S.
sono restati in piedi.
178

This project was completed alongside the Field Sketchbook. As a prompt, each student selected an etching by Giovanni Battista Piranesi as the 'site' for an architectural intervention, as well as a House prompt from the collections of the International Competitions in Architecture group [ICARCH]. The House for the Druid is sited underneath the remains of the Aqueduct of Nero, just outside of Rome. The etching by Piranesi titled '*Avanzi degli'Acquedotti Nerioniani*' supplies the site and context.



CLC COMPLEX

ARC_402, FALL 2012

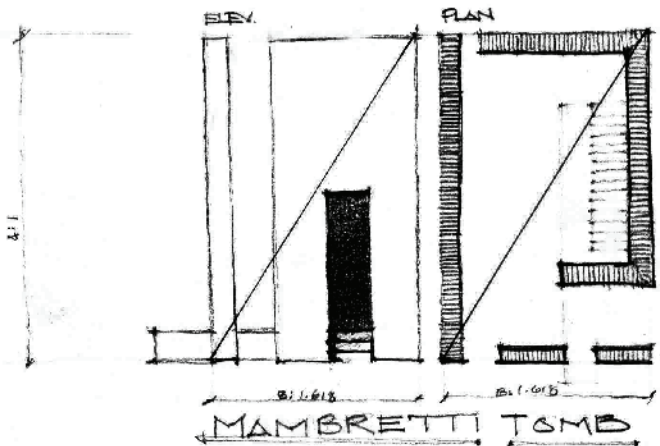
The **University Collaborative Learning Center** is sited in an open lot directly south of the University of Arizona's Tucson campus College of Architecture. The parking lot serves as a frequently populated pathway in crossing from northwestern campus to southeastern, and so the project allows two axes of pedestrian circulation through the site to facilitate those just moving through.

The first design question encountered by the CLC was how to organize such a large civic scale project--on which called for a lecture hall, two art galleries, a library, and assorted study / office space--a new academic nexus. The CLC was formalized through in depth precedent studies, regarding Giuseppe Terragni, which provided a firm basis in geometrical ordering systems.

The beauty of using the tomb or monument typology as as Terragni did--a sandbox for thought lies in the distinct lack of a public program. In studying subjects like the Saffatti Tomb and the Mambretti Tomb, the CLC project gained a window into some of rationalism's most raw experimentations with geometry and architectural order.

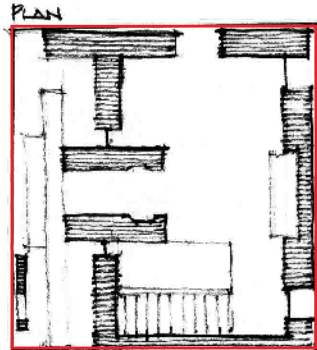
The plans for the CLC grew in complexity by means of the relationship between geometry and program.

A slate skin system inspired by the Vitrum storefront wraps around the ground floor auditorium space and art galleries--signifying interior areas that do not want natural light. Moving up the building exterior vertically each individual study space marks a square aperture, while the library sports full open bay windows. The most important ordering feature is the course of central structural columns. Such a motif has become a commonplace identifying feature of classical civic projects, tracing its roots from the Basilica, or Temple of Hera at Paestum through the Bibliotheque St. Genevieve. The University CLC exemplifies the union of precedent, geometrical relationships, and practical demands on a modern space.

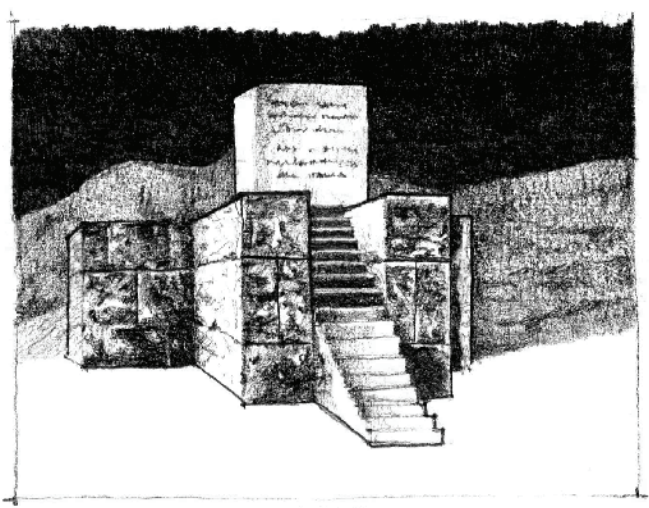
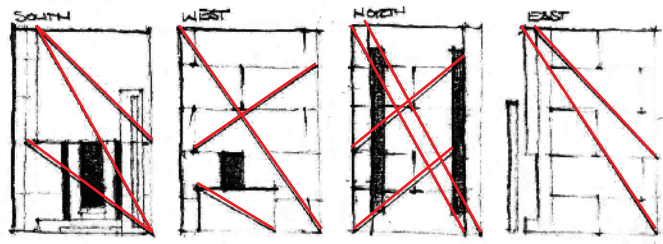


MAMBRETTI TOMB

THERE ARE TWO MAIN SCHEMES THAT TERRAGNI DEVELOPED FOR THE TOMB - ABOVE IS BELIEVED TO BE THE EARLIEST DESIGN. THE ENTRY AXIS IS BROKEN WHICH PRESENTS A CHOICE BETWEEN CIRCULATING CLOCKWISE DOWN INTO THE CRYPT, OR VIEWING A GARDEN TO THE RIGHT.



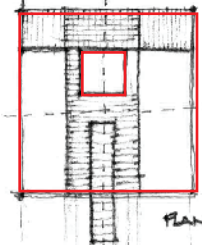
LEFT AND BELOW ARE THE PLANS AND ELEVATIONS OF THE SECOND SCHEME - THOUGHT TO BE THE FINAL. TERRAGNI CONDENSES THE PLAN TO A SQUARE, AND BREAKS THE MAIN FACADE INTO A LARGE SQUARE SUPPORTED BY THREE SMALLER RECTANGLES IN THE GOLDEN RATIO, & PANEL BEARING & CROSS SECTORS TO COMPLETE THE OUTER BOUNDARY TO THE PLAN'S GEOMETRIC ORDERING SYSTEM.



THE SARFATTI TOMB
1937
TERRAGNI

BUILT IN 1935, THE TOMB IS A FUNERAL BUILDING FOR ROBERTO SARFATTI, WHO WAS KILLED DURING WWI.

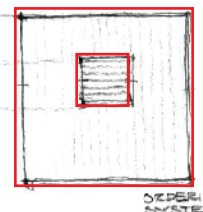
PLAN CONSISTS OF 2 NESTED SQUARES, AND INVESTIGATES THE SPATIAL RELATIONSHIPS CREATED. THE FRONT ELEVATION DISPLAYS THE SAME GEOMETRIC RELATIONSHIPS.



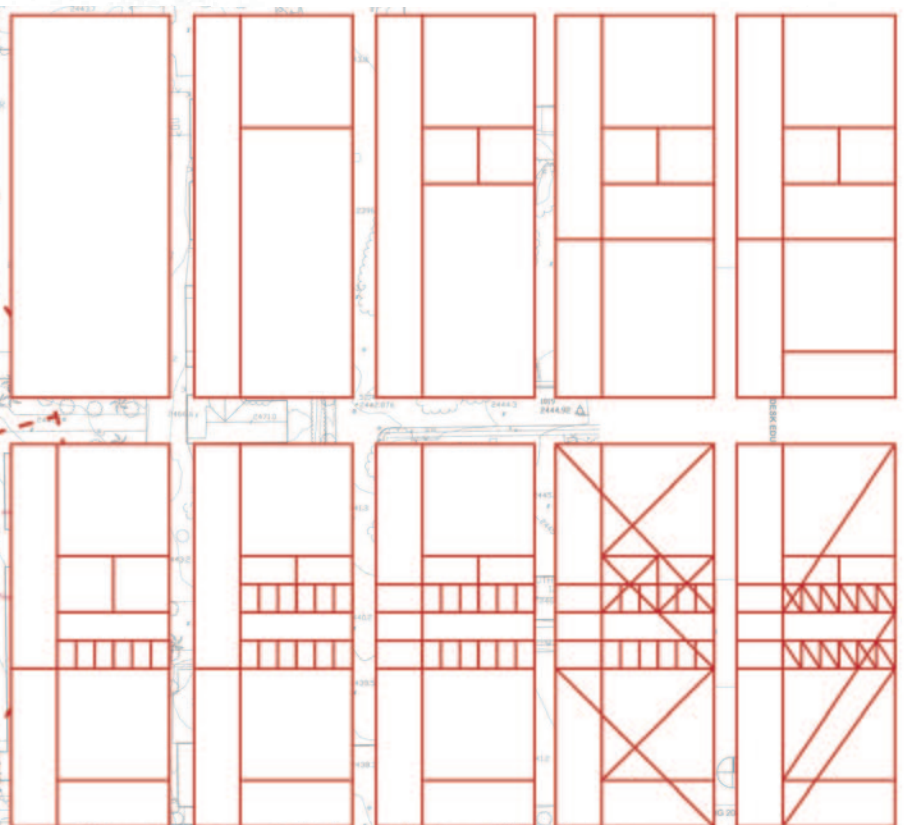
PLAN



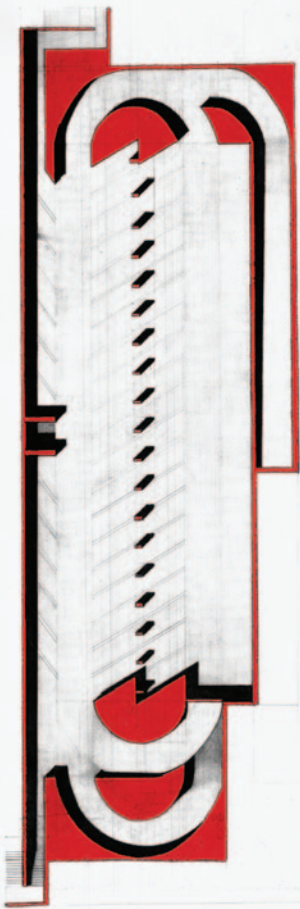
ELEV.



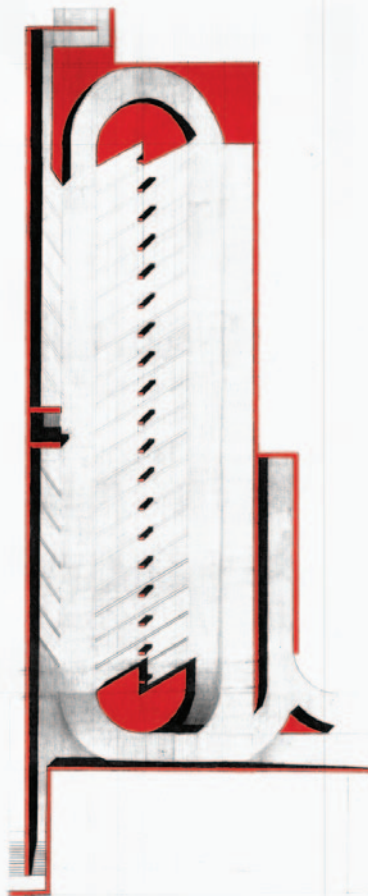
ORDERING SYSTEM



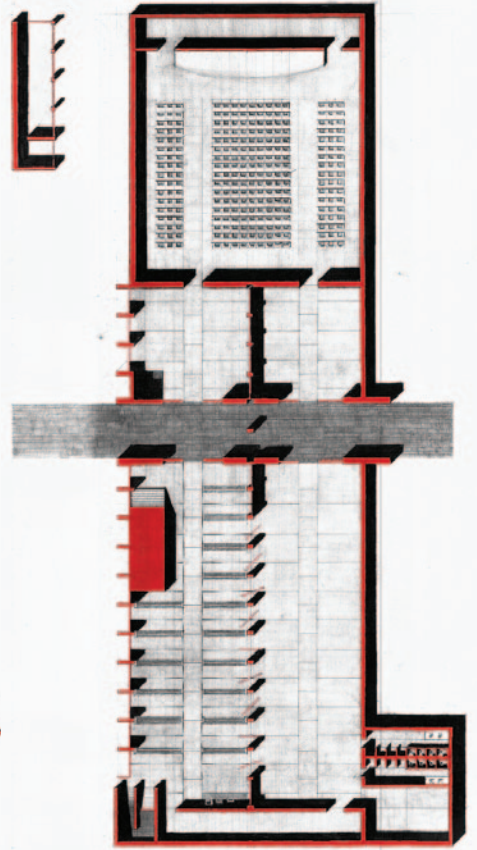
The geometric relationships that define the structure evolved during the process of programming. A system of squares and golden sections, derived from the patterns studied in Terragni's Tombs and monuments, separates and segments the site, allowing for the program to be installed with order and rigor. The diagonals of each relationship are drawn in the final two graphics.



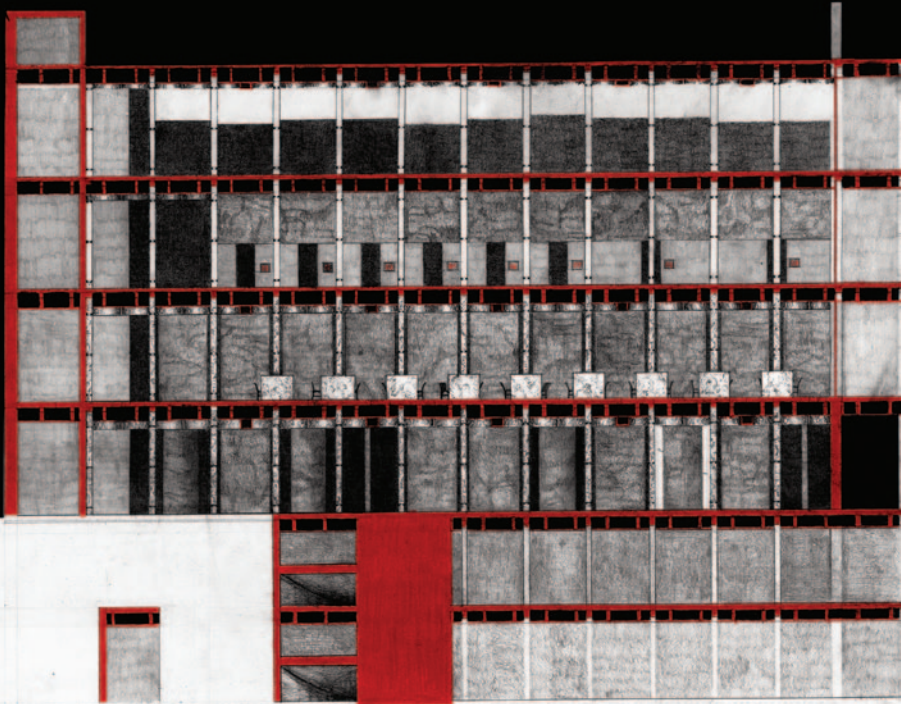
PLAN B.2

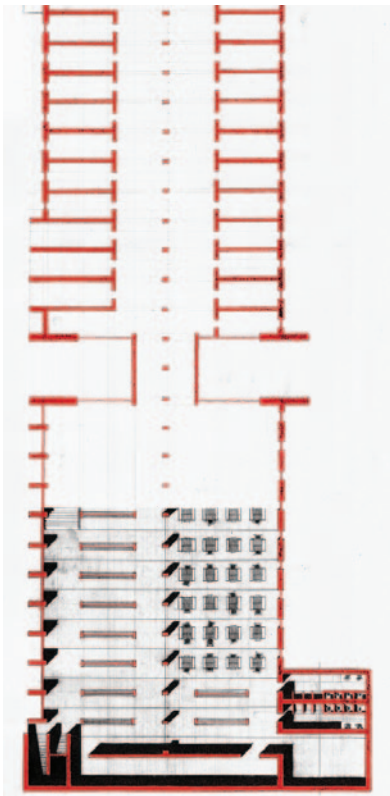


PLAN B.1

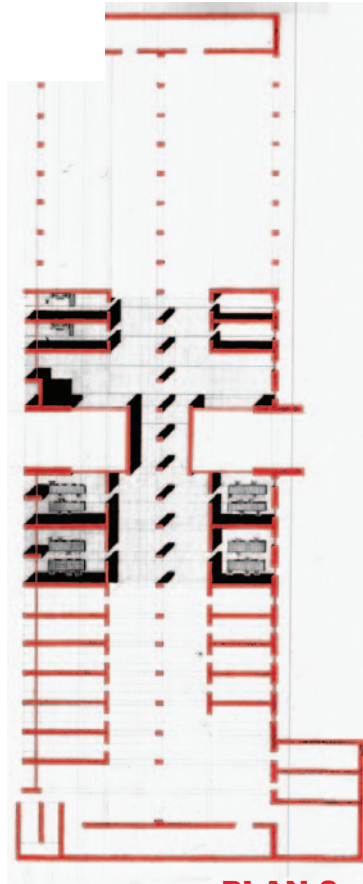


PLAN 1

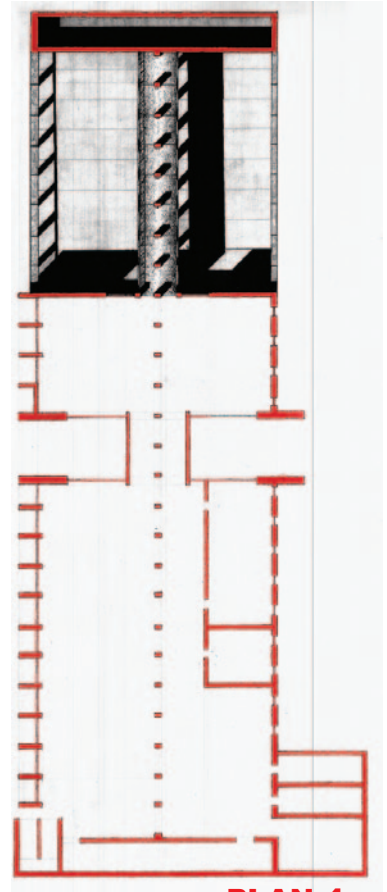




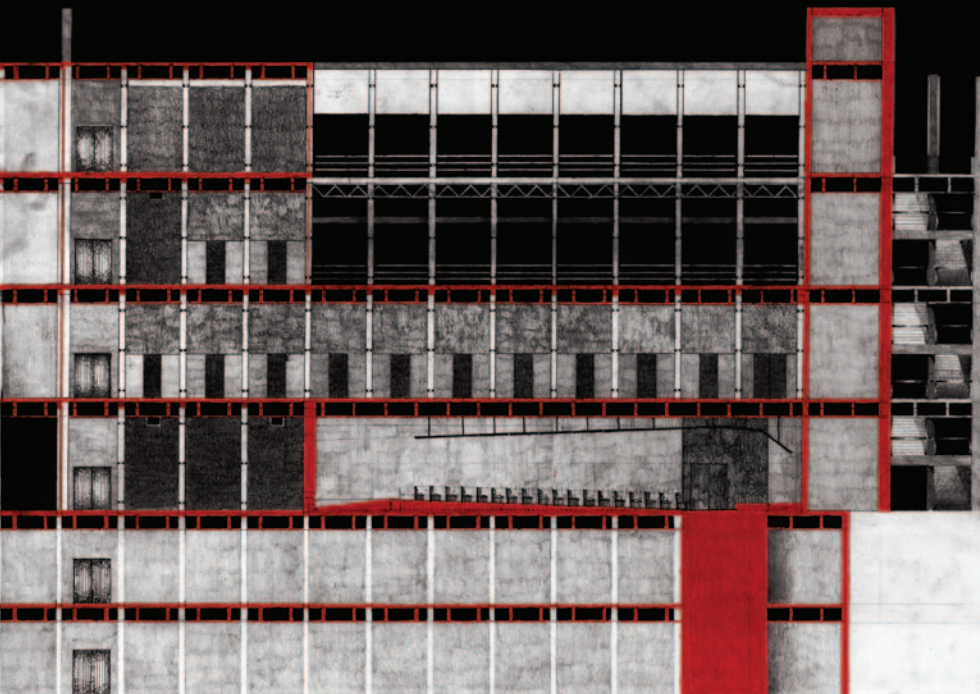
PLAN 2



PLAN 3

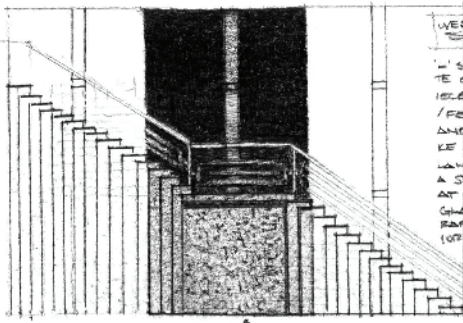


PLAN 4



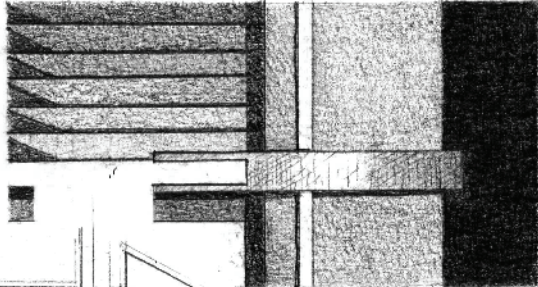
SECTION 1

STRUCTURE / MECHANIC SYSTEMS PLANNING



WEST LIBRARY STAIR

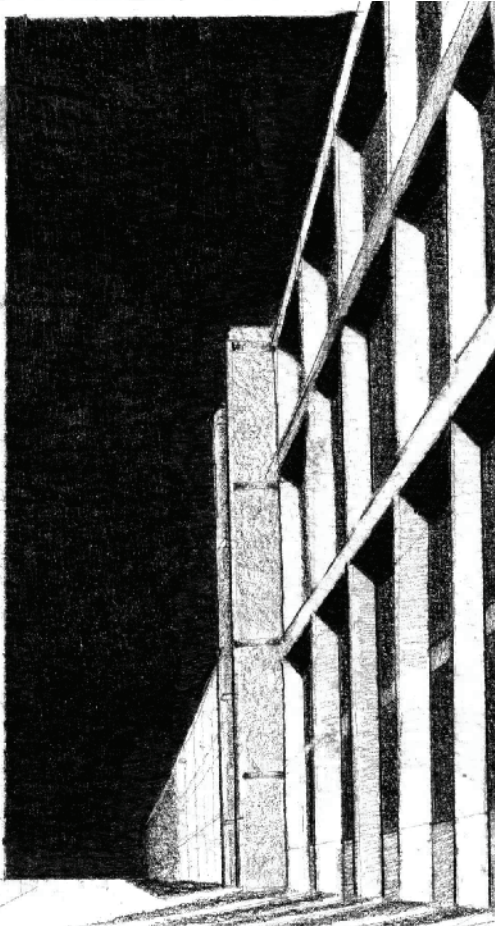
L-SHAPED CONCRETE DO GRANTIC P-100'S FORM MALE / FEMALE JOINTS AND STICK TO MAKE SPACER. LANDING SPORTS A STEEL CLAMP THAT BEARS THE GLAZING AND HAND RAILS THE EXTERIOR COLUMN.



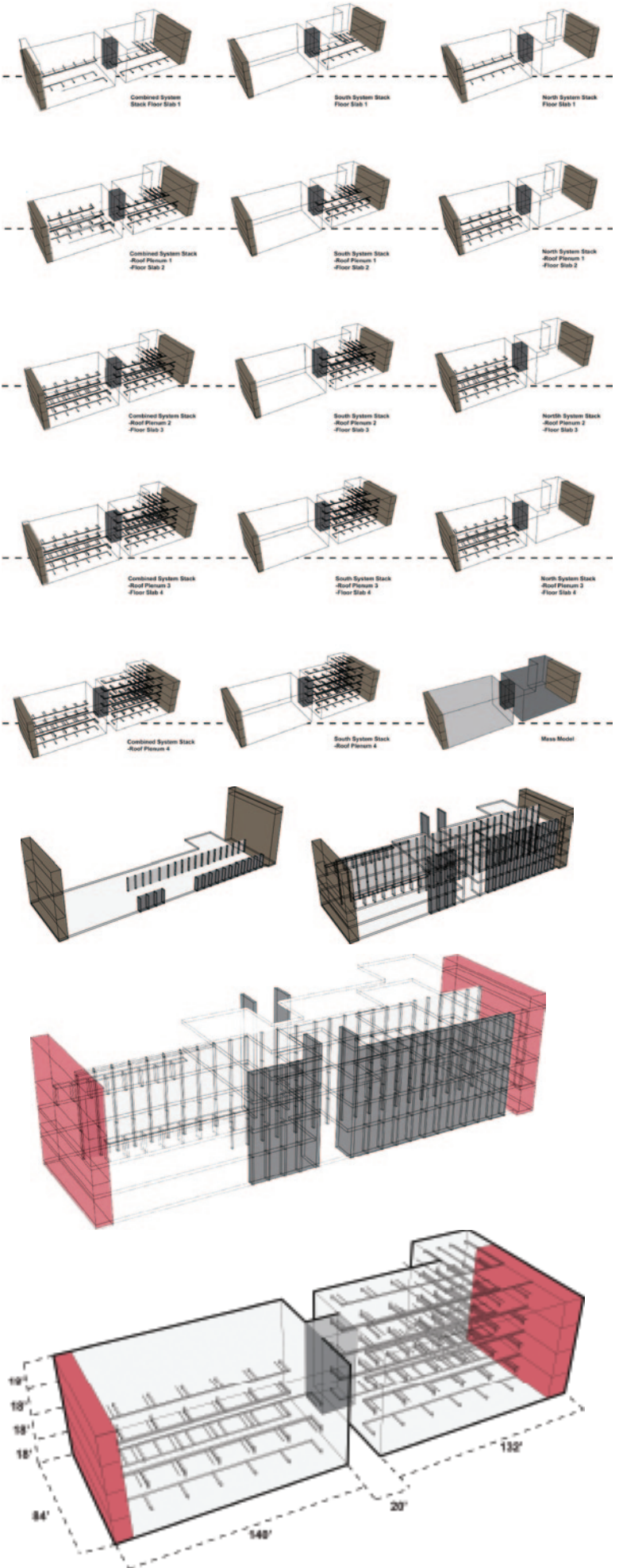
STEEL POST BOLTS INTO WOODEN SPACER, WELDED CONNECTION TO WIRE BUFFER, SMALL WELDS BUILD BUFFER FRAME, BEARS SLIP DETACH CAP EACH STEP

6" 7" RISE

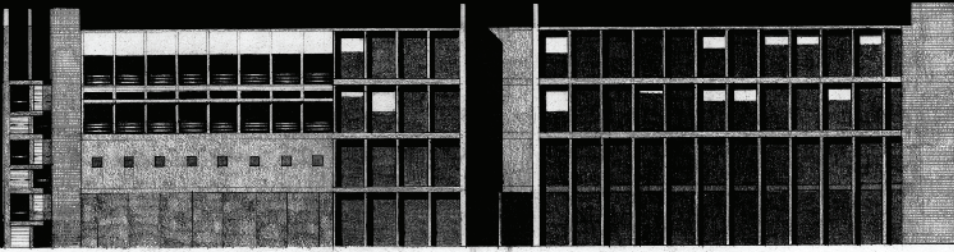
7" BEARS + GAP TOTAL 10" SPANS + DEPTH FOR SPACER PIECES



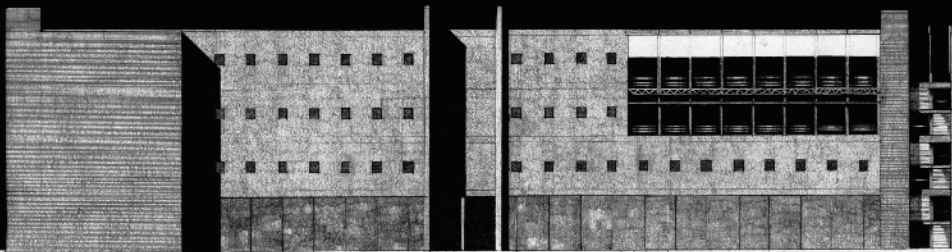
PRIMARY FORMS ARE BEAUTIFUL FORMS, SHOULD BE CLEARLY APPRECIATED. ARCHITECTS TODAY LOVE THESE SIMPLE FORMS. GEOMETRIC FOR EYES BY THEIR GEOMETRY, AND OUR UNDER THEIR MATHEMATICS... ON THE DIRECT LINE



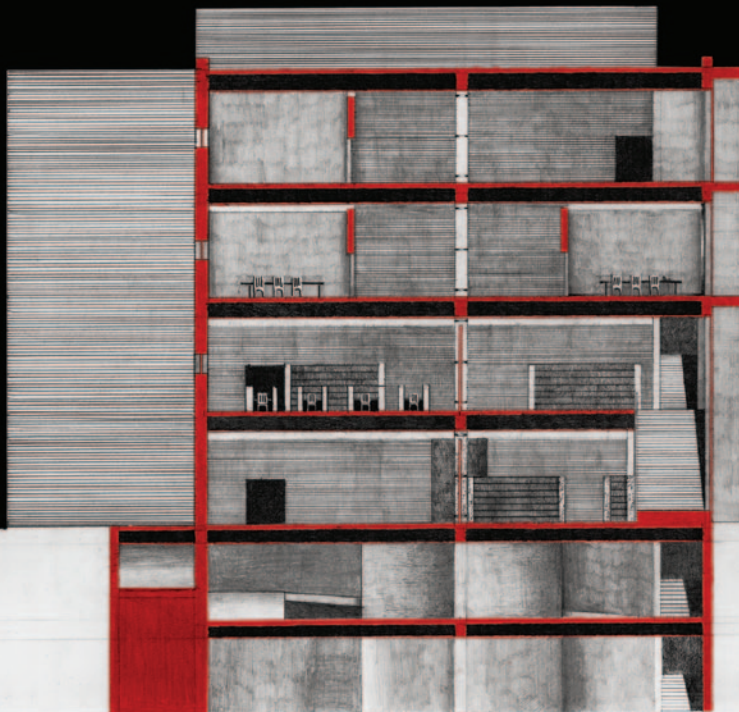
WEST ELEVATION



EAST ELEVATION



SECTION 2





Thank You.

