

ARCHITECTURE + GRAPHIC DESIGN PORTFOLIO

ACADEMIC/PROFESSIONAL WORK

MARIO ALCANTARA MONTEIRO

RIBA PART I | RIBA SOUTH EAST PRIZE 2017 | GRAPHIC DESIGNER

Highly self-motivated and passionate individual recently graduated from the Brighton School of Architecture & Design with a BA(Hons)Architecture and awarded the 2017 RIBA South East Prize for overall excellence. Looking for new challenges and a great opportunity to learn and develop.

Growing up among two different cultures, between Portugal and Angola, I was used to visit construction sites since my childhood, on a regular basis (ranging from small private family residences to large scale condominiums) and learn the basics of **building, crafting and representation** with local bricklayers, carpenters and etc. Been self-developing a range of skills from a young age, such as 3D modeling, image design and sound production/engineering, which helped me as an artist, a student and a designer. Since 2012 I have been building a side career as music artist, which I had to manage with my academic life. The experience allowed me to develop **strong time and task management skills** throughout the years.

During my bachelors, I had the chance to develop my **passion for societies development and culture** by designing public and cultural spaces which improve the site, the communities and social platforms they serve and belong to, in a sustainable way. In 2016 I co-founded an online based graphic design firm in collaboration with another young architect, specialized in branding, marketing and identity. Our client base ranges from individual private clients, brands, entertainment venues, artists and firms of different scales. The experience has been helping me greatly in expanding my knowledge and skills in design, but also in **client deals, deadlines, team work, work efficiency and business finances and management**, all of which will ultimately contribute to my career in Architecture.

education & qualifications

2010/2013 | High school education in Visual Arts

Escola secundária Pedro Nunes, Lisbon

2013 | University foundation year for Architecture

Bath Academy (David Game College)

2014/17 | BA (Hons) Architecture 2:2 RIBA Part I

Brighton School of Architecture & Design

main skills & qualities

- Multi-tasking
- Self-learning
- Strong drive and character
- Self motivation
- Design visualization and process
- Communication and promotion
- Problem tackling
- Image manipulation

softwares

| | | | | | |
|-------------|---|---|---|---|---|
| Photoshop | ■ | ■ | ■ | ■ | ■ |
| SketchUp | ■ | ■ | ■ | ■ | ■ |
| Rhinoceros | ■ | ■ | ■ | ■ | ■ |
| Illustrator | ■ | ■ | ■ | ■ | ■ |
| InDesign | ■ | ■ | ■ | ■ | ■ |
| Logic Pro X | ■ | ■ | ■ | ■ | ■ |
| AutoCAD | ■ | ■ | ■ | ■ | ■ |

professional experience

2016/Now | Graphic and Architectural Designer

at the co-founded graphic design firm CSX Studio specialized in identity, marketing and branding design

2013/Now | Freelance graphic /sound designer

working with different clients such as artists, promoters and other architecture professionals, in a variety of briefs, from visualization to marketing design.

2012/Now | Career in music as an artist (DJ and producer)

performing in different countries and cities as a guest artist, as well performing with other artists and musicians.

2011/2014 | Event management, production and promotion

co-produced and worked in events of different types and scales in Lisbon, Portugal; in positions ranging from personal management, logistics, sales, marketing + promotion and professional sound systems setup.

languages

- English (fluent) ;
- Portuguese (native) ;
- Spanish (good understanding and average talking) ;
- French (basic speaking and understanding) ;

awards

2017 | RIBA South East Degree Prize for overall excellence

personal interests

- Vernacular architecture, culture and society studies
- Music, sound design and audio engineering
- Sound and space relation
- Politics, social activism & development
- Fitness, sports, martial arts and health
- Art performance & psychology
- Photo-Journalism
- Entrepreneurship





info

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availability : Now

references: Available upon request

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pavilion sound house

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- Introductory brief: Sound device: Ecology on Valley Gardens
- site presentation
- design development: drawing + sketching
- project overview

volk's link

22-49

- introductory brief: process of maintenance - madeira drive in decay
- site presentation & analysis + subject research + schedule of accommodation
- technology and building analysis
- design development : model-making + sketching
- space visuals and renders
- project overview : final iteration drawings

graphic design

50-57

- architecture visualization
- branding & identity



SOUND, CULTURE, HERITAGE & VOID SPACE
ACADEMIC PROJECT | YEAR II



PAVILION SOUND HOUSE

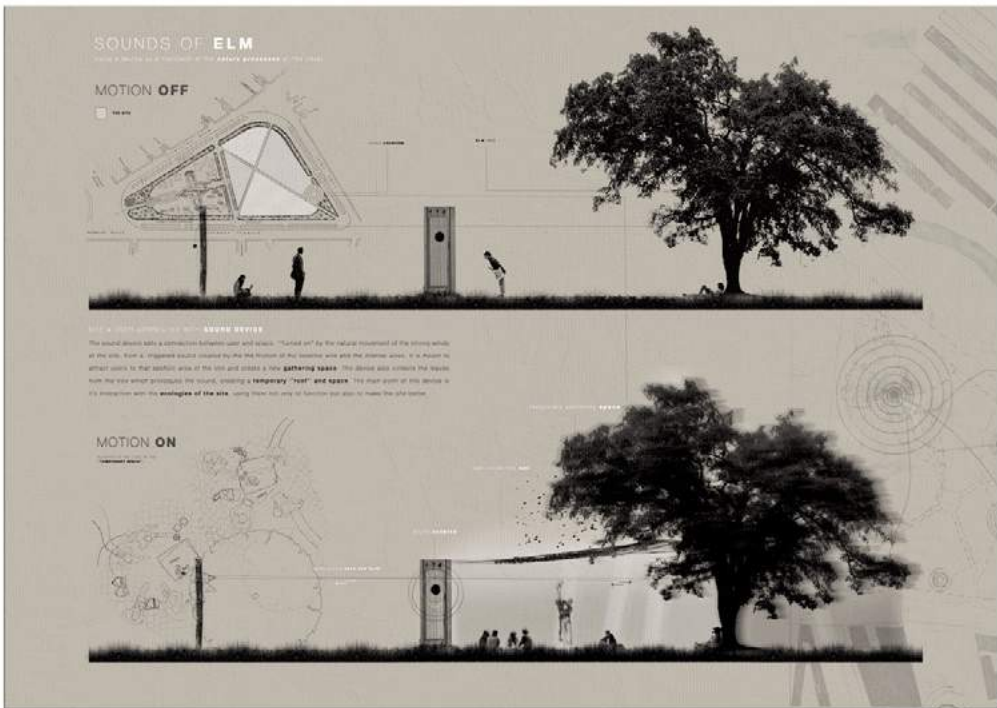
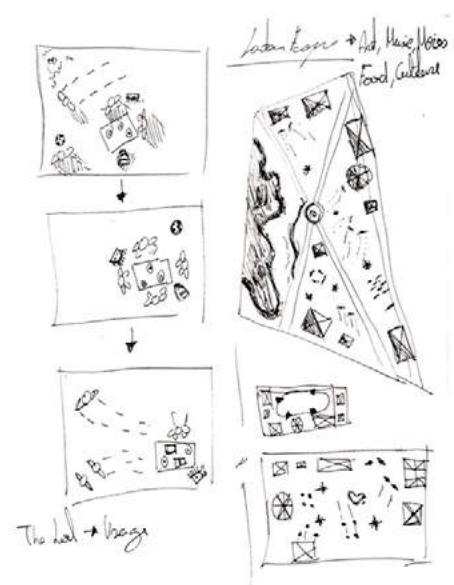
VALLEY GARDENS, BRIGHTON, UK

The project consists on a parasite structure, linked and attached to the Royal Pavilion in Brighton, UK. After researching about the area, I decided to create this building which would add a new public/culture space to the city, restore an important heritage as well as 'reviving' the tourist activity in the Pavilion. My main interest was about how a certain sound can place us on a certain place, space or moment, creating a synesthesia. The building works as a small sound gallery, composed by four(4) small showrooms which contain a specific sound installation that produces the specific sound of a specific space(and respective activities) in the Pavillion (kitchens, living room, dining room etc), as a throwback experience to the King George's great banquets. Guest can navigate around the main room which contains these smaller spaces, and observe historical art/information about the Royal Pavilion and specially, live the full 'pavilion sound experience', by standing on at the centre of the gallery, listening to every single sound. Another element of the project is the (re)-activation or the (re)-alert of the guest's senses by playing with contrasting elements such as dark and light spaces, quiet and noisy spaces, old and new spaces.

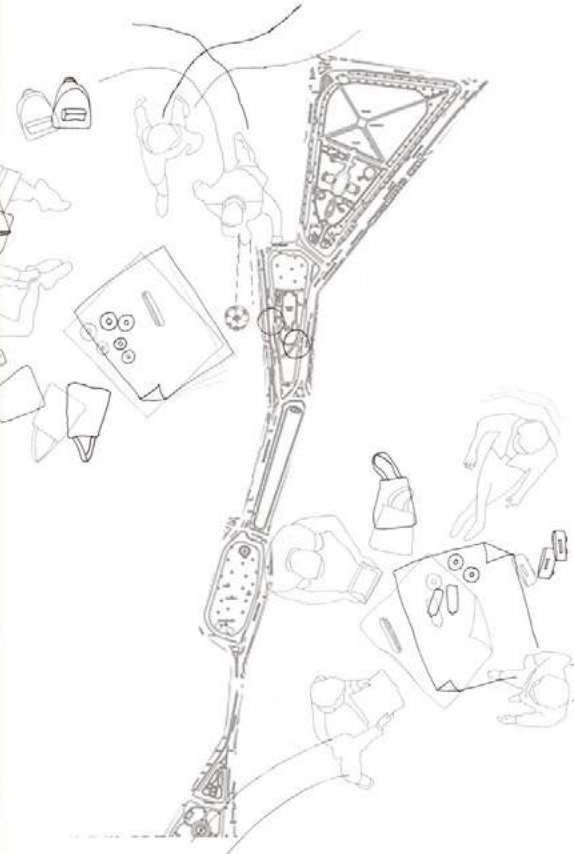
INTRODUCTORY BRIEF

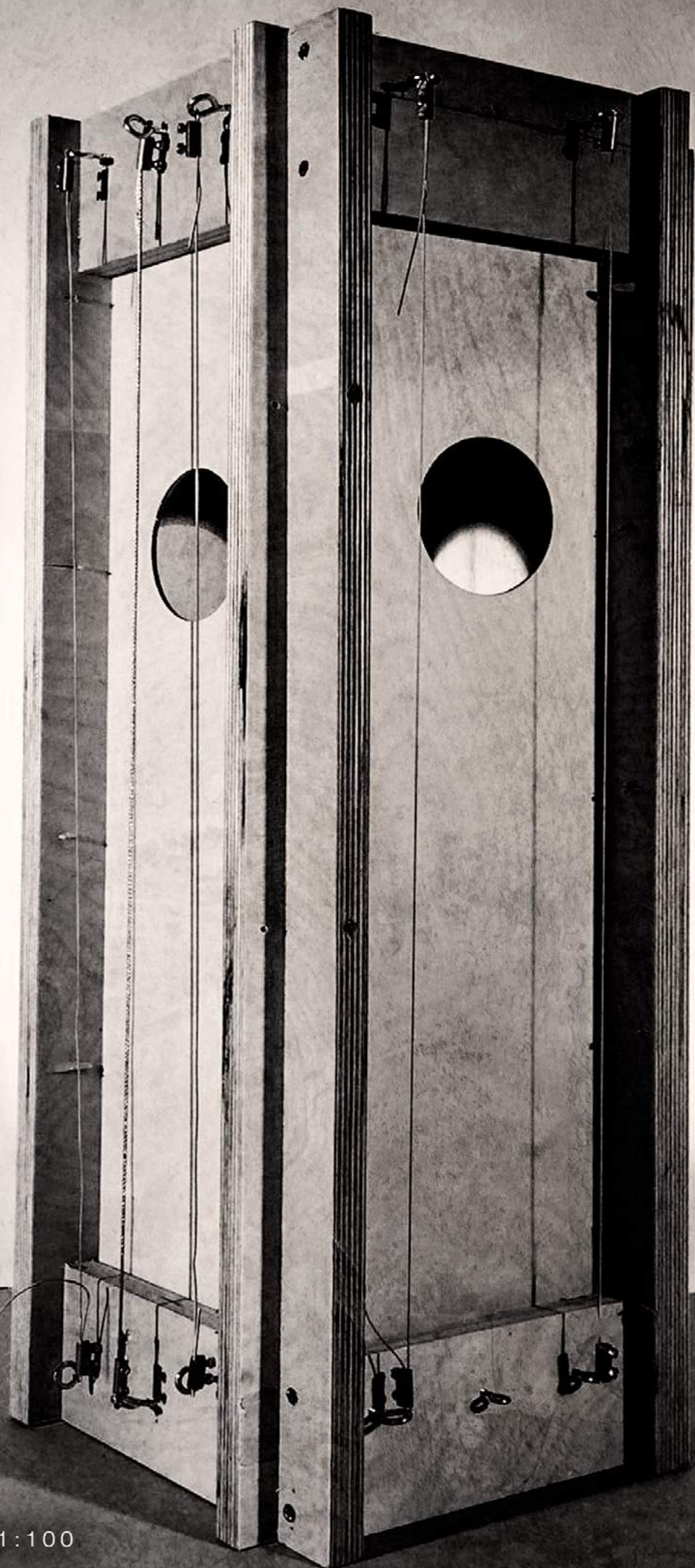
INTRODUCTORY BRIEF SOUND DEVICE AND TEMPORARY GATHERING SPACE AT VALLEY GARDENS

AS AN INTRODUCTORY PROJECT I WAS GIVEN A BRIEF WHERE I HAD TO PICK A SITE ON THE CONSERVED AREA OF VALLEY GARDENS, IN BRIGHTON AND CREATE A DEVICE WHICH WOULD REVEAL SOMETHING ABOUT THE SITE. THE PROJECT WAS BASED ON 3 MAIN APPROACHES, ECOLOGICAL, ECONOMICAL AND CULTURAL. I DECIDED TO FOCUS ON THE ECOLOGICAL AND CULTURAL SIDES. I'VE LOOKED AT THE ELM TREE WHICH IS A MAIN PROTECTED SPECIE BASED ON THE SITE AND DECIDED TO CREATE A DEVICE WHICH CONNECTS THE USERS OF THE THE LEVEL AND MAKES THE ECOLOGY NOTICEABLE WITH SOUND.

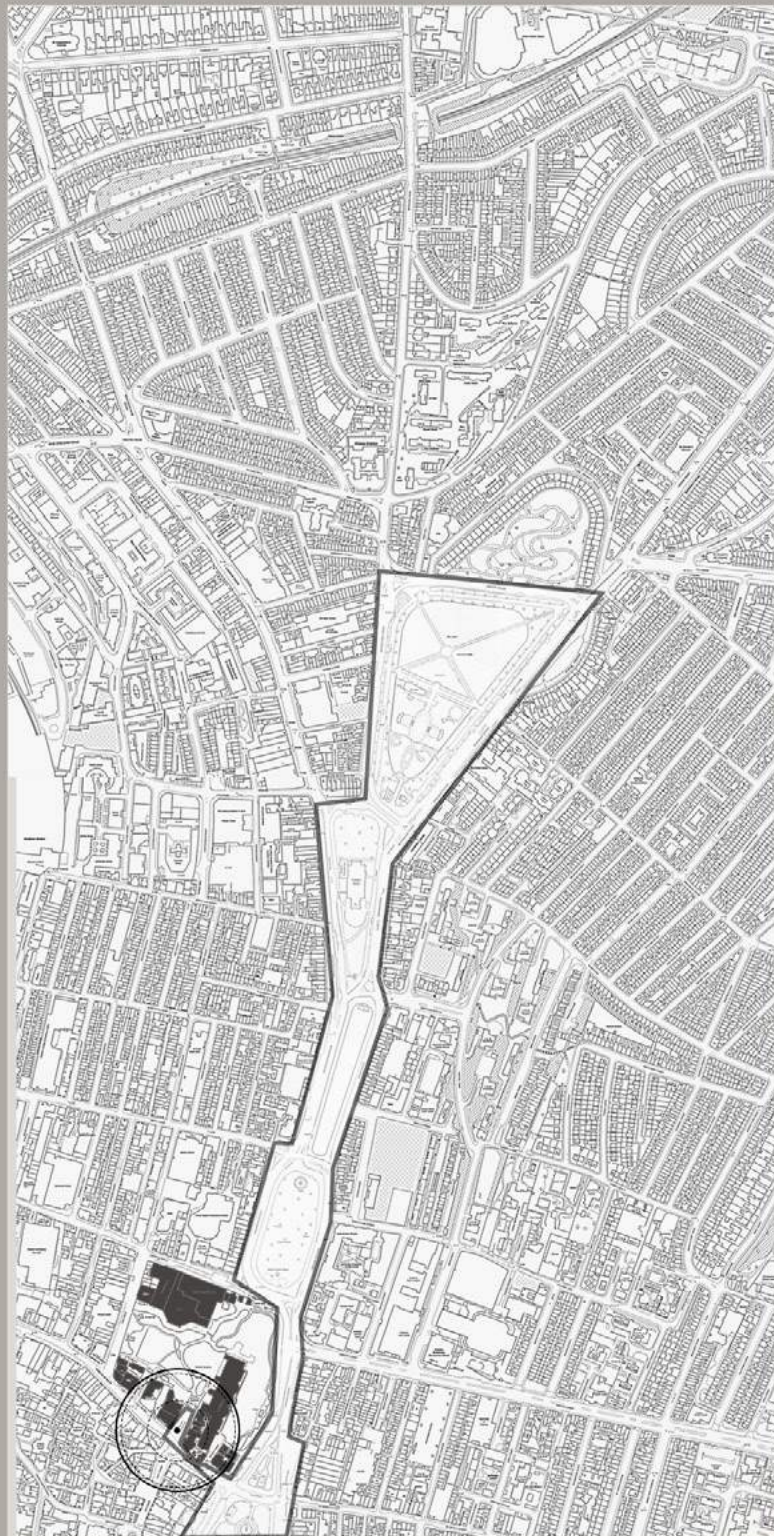


THE DEVICE PRODUCES A SOUND FROM THE NATURAL MOVEMENT OF THE TREE IT IS ATTACHED TO, JUST LIKE A VIOLIN. AN EXTERNAL STRING RUBS ON TO THE DEVICE'S STRINGS AND PRODUCES THE "SOUND OF NATURE" EVERY TIME THE TREE MOVES. IT ALSO CONTAINS A NET ATTACHED TO IT AND TO A TREE, WHICH COLLECTS THE FALLING LEAVES, CREATING A TEMPORARY ROOF AND SPACE FOR GATHERING AND ACTIVITIES. THE END RESULT IS AN "INSTRUMENT" THAT ALLOWS THE USERS OF THE LEVEL TO EXPERIENCE THE SITE IN A NEW WAY, AS WELL AS MAKING THE "UNNOTICED" ECOLOGY VISIBLE TO THE PUBLIC, BY WORKING AS A RECORDING DEVICE FOR THE NATURE PROCESSES.





FINAL SOUND DEVICE 1:100



VALLEY GARDENS CONSERVATION AREA

PALACE PLACE, BRIGHTON
HISTORICAL SITE

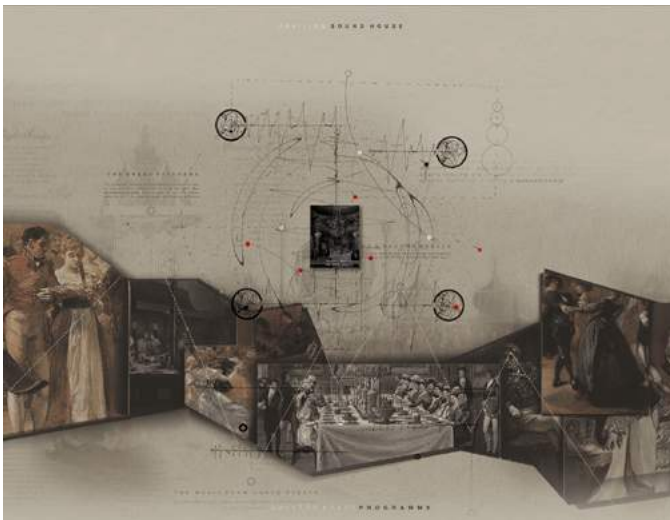


THE HISTORICAL 'VOID SPACE' IS LOCATED AT VALLEY GARDENS, SURROUNDED BY THE ROYAL PAVILION AND GREAT KITCHEN'S ENTRANCES, AS WELL AS PRIVATE BUILDINGS WHO USED TO SERVE AS THE ROYAL CHAPEL DURING THE KING'S ERA.

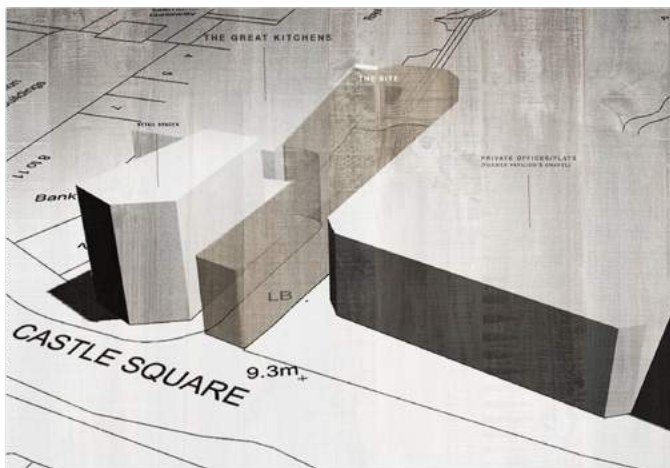
FOR HAVING SUCH A DEEP CONNECTION WITH THE ROYAL PAVILION, THE PROPOSED BRIEF WILL WORK AS A CULTURE SPACE WHICH "EXPANDS" THE EXPERIENCE OF THE ACTUAL PAVILION VISITORS AND REGENERATES ONE OF THE MOST IMPORTANT CULTURAL ICONS OF THE CITY.

THE SITE

LINK TO THE GREAT KITCHENS



PAVILION'S KITCHENS.



THE SITE.



The project evolves around an historical site and a history based brief. The proposal aims to extend the Royal Pavilion, as well as maintaining the accesses for private properties on site, and the free circulation of pedestrians on the current sidewalks.

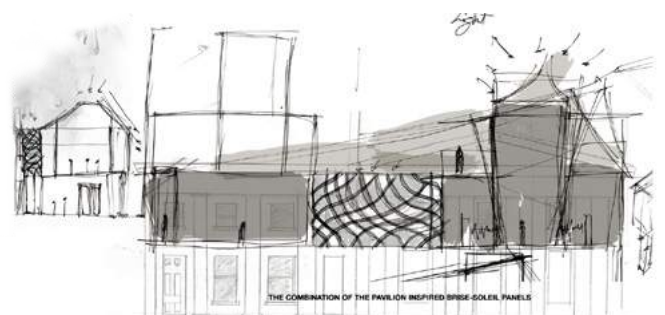
The solution passes by sending back the entrance to allow parking and entrance, and place the main gallery space on the first floor.

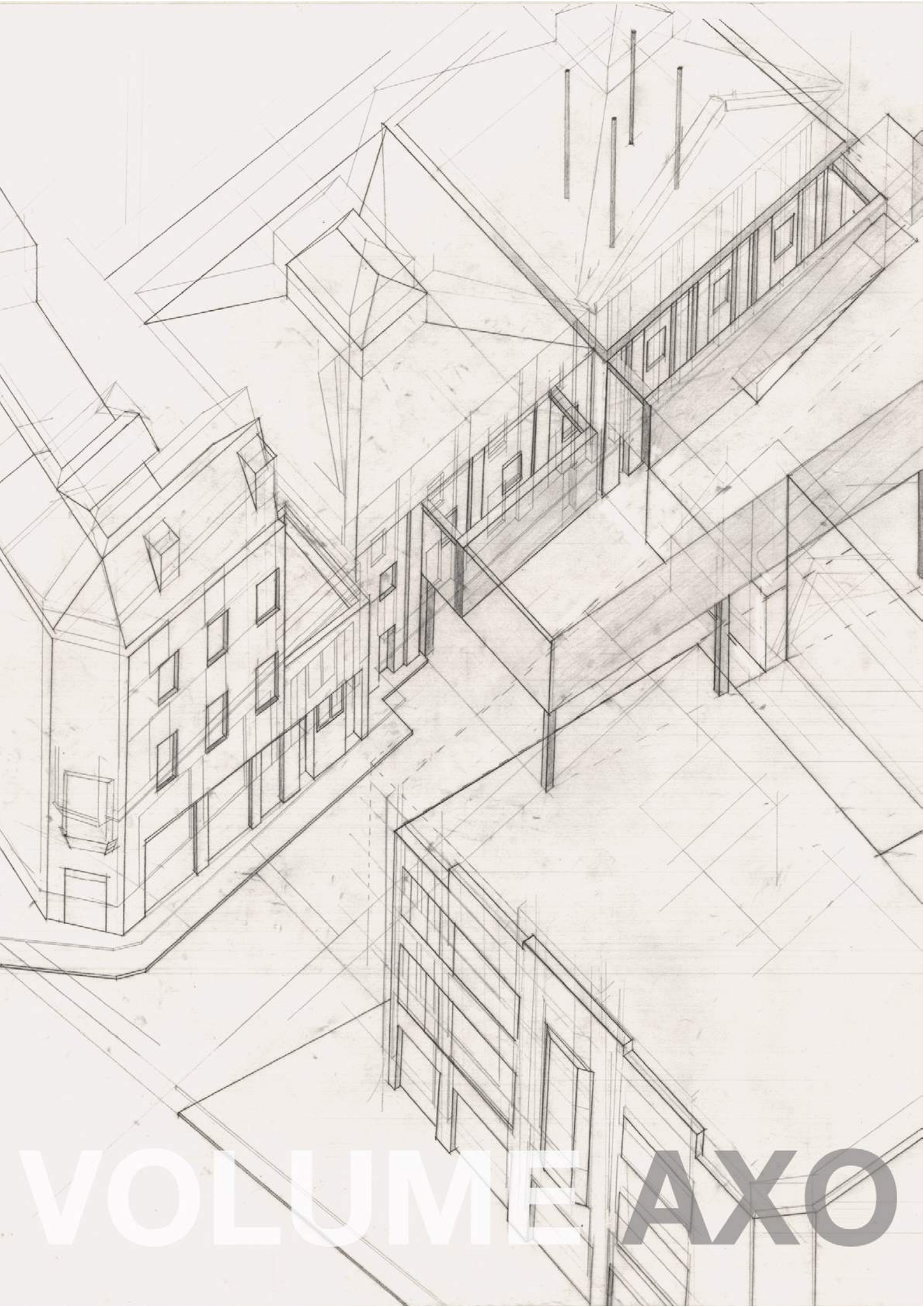
In terms of aesthetics, being the new structure a modern extension of a classical building, some of the elements such as the indian styled arch panels on the pavilion were re-introduced as external shutters, providing a strong connection between both buildings, but also creating a sense of privacy for the buildings around and visitors.

PARASITE STRUCTURE

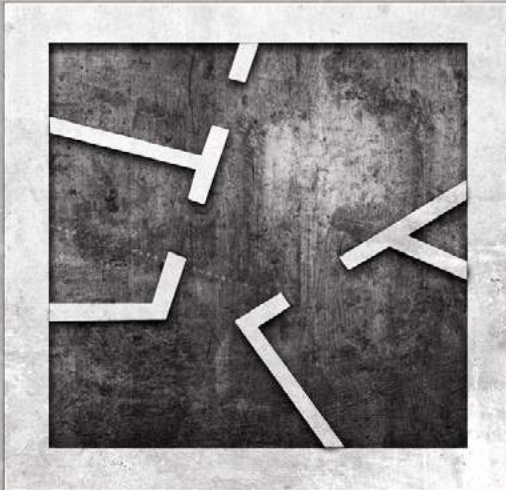
THE DESIGN COMES FROM THE IDEA OF A PARASITE STRUCTURE WHICH SERVES AS AN EXTENSION OF THE EXISTING BUILDING IN STRUCTURE AND USE. THE IDEA IS TO BLEND IT TOGETHER PROVIDING A NEW SPACE THAT DOES NOT DISTURB THE EXISTING ONE AND THE SITE.

The new parasite will link to the great kitchens from the Royal Pavilion, working as a continuation of the visits by the guests, and a new experience surrounding this local heritage.

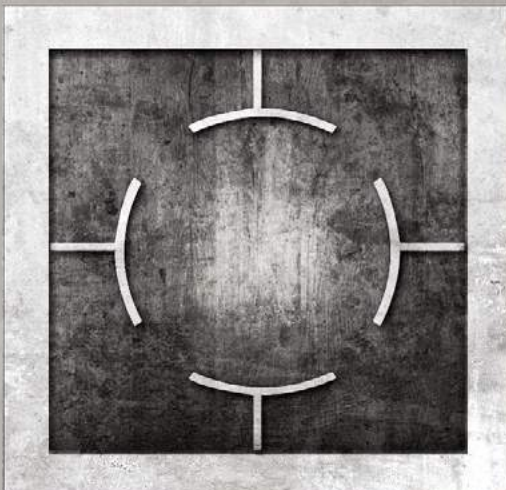




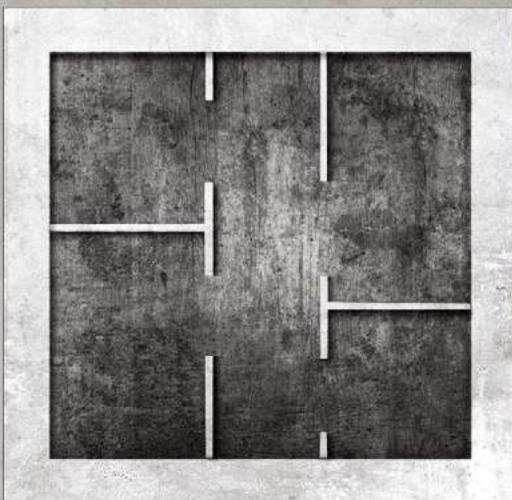
VOLUME AXO



1. UNSYMETRICAL NARROW UNEVEN SPACES NOT ALLOWING A GOOD CIRCULATION IN THE SPACE.



2. SQUARE CIRCULAR
GOOD IN TERMS OF SOUND SPREADING, BUT STILL
NOT ALLOWING A FUNCTIONAL CIRCULATION SYSTEM

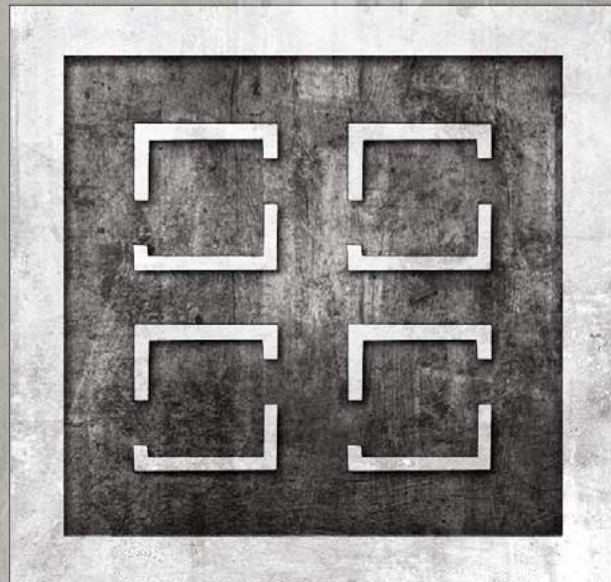


3. PARELL AND PERPENDICULAR SPACES WHICH
ALLOW A BETTER CIRCULATION AND SOUND NAVIGATION
BUT STILL CAUSING CIRCULATION FLOW BLOCKS.

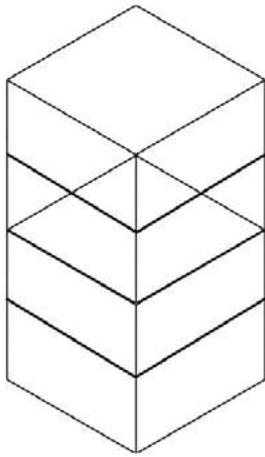
GALLERY SPACE DESIGN: FREE NAVIGATION AND EXPERIENCE

The gallery space design aimed to create a set of singular rooms for the sound installation, which could provide an easy and functional circulation system inside the gallery.

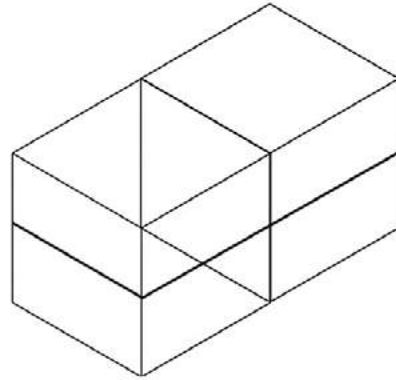
The final iteration allows a free navigation in the space, avoiding dead-end rooms, unequal spaces and specially, providing entrances and exits of every singular room in the gallery, unlike the previous iterations.



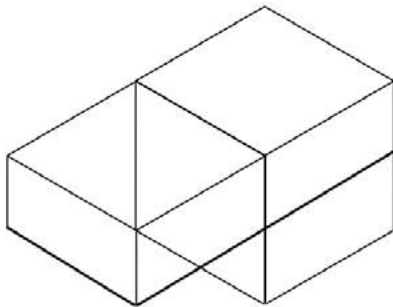
4. INDIVIDUAL BLOCKS PROVIDING DIFFERENT ENTRANCES AND EXITS,
ALLOWING A FUNCTIONAL CIRCULATION FLOW



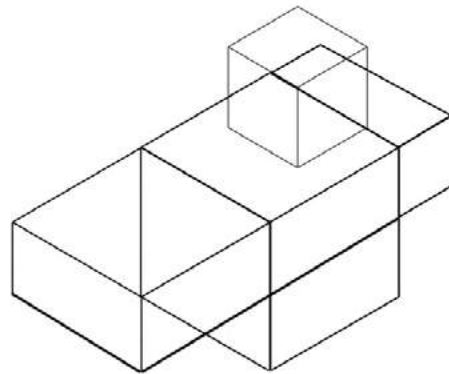
1. VERTICAL VOLUME
IN ORDER TO KEEP CURRENT
PEDESTRIAN AND PARKING SPACES



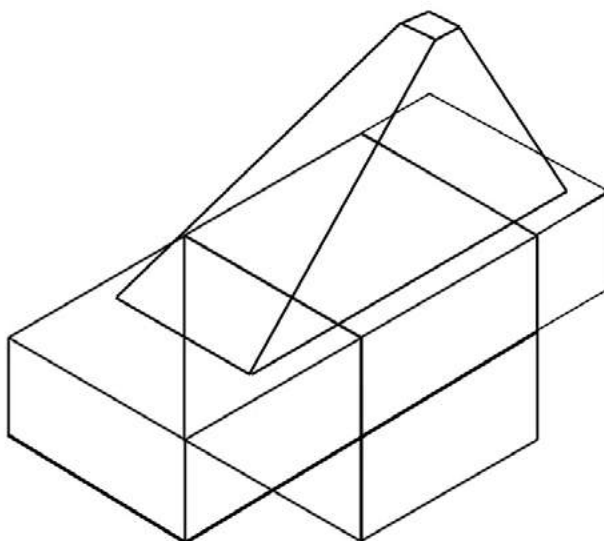
2. HORIZONTAL VOLUME
IN ORDER TO KEEP THE VIEW TO THE ROYAL PAVILION,
RESPECTING THE LOCAL BUILDING REGULATIONS FOR HERITAGE BUILDINGS



3. HORIZONTAL VOLUME WITH RETRACTED GROUND LEVEL ENTRANCE
KEEPING THE ENTRANCE AND PARKING FOR THE PRIVATE OFFICES LOCATED ON THE SITE



4. HORIZONTAL VOLUME WITH ENLONGATED FIRST FLOOR TAIL AND GALLERY 'REVERB BOX'
EXPANDING THE GALLERY SPACE WITHOUT OCCUPYING THE PAVILION GARDENS
ALLOWING SOUND TO NAVIGATE THE GALLERY IN A MORE INVOLVING WAY



5. FINAL MASS STUDY

The design suffered a series of changes during the development stages, ranging from a vertical volume to an horizontal one with a 'canopy roof' which resembles the pavilion roofs and enhances the sound circulation and reverberation inside the gallery.

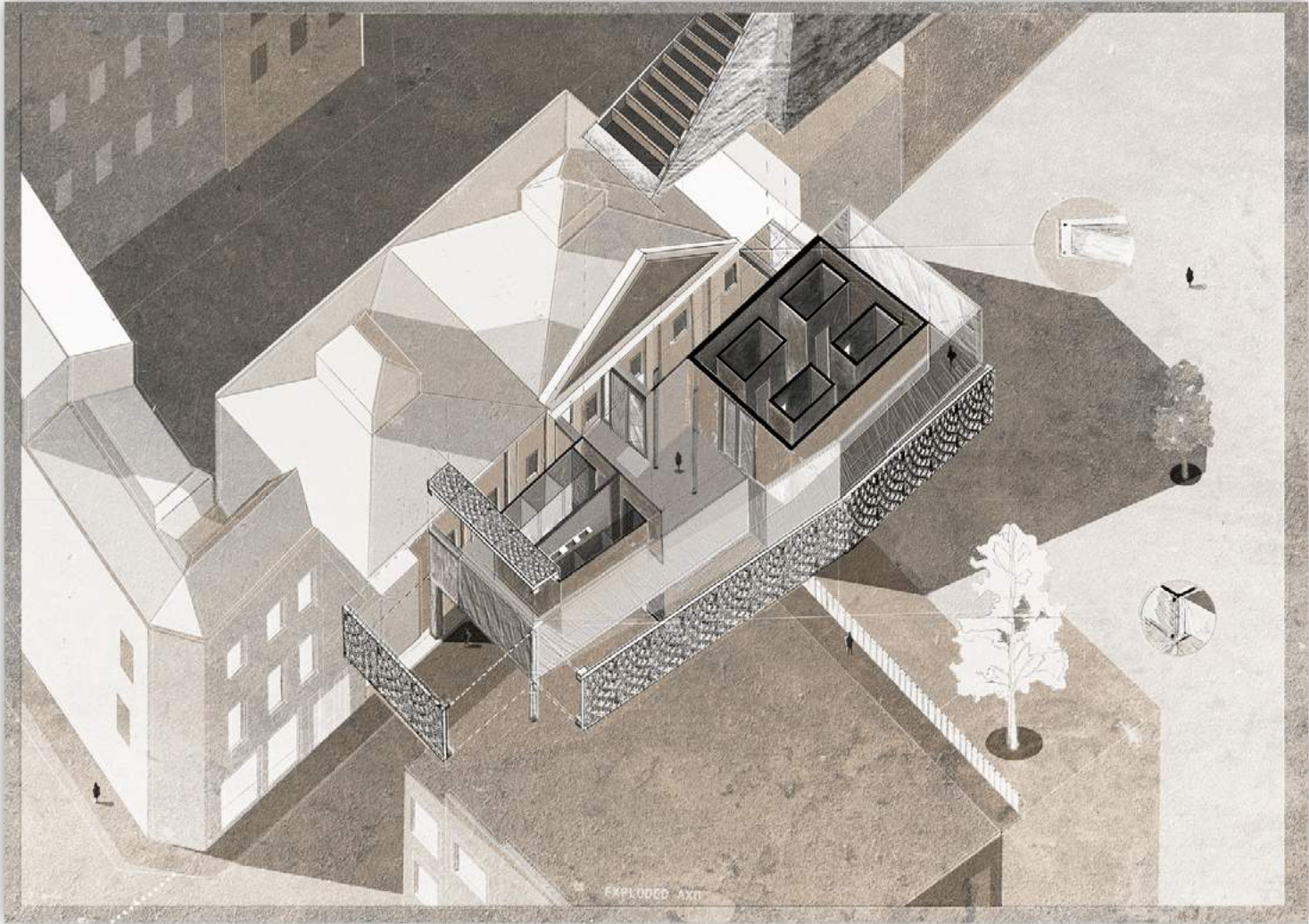
All the changes were made considering the site conditions, noise hazard probability and general circulation and experience aimed for the users of the sound gallery.

VOLUME STUDIES + ITERATIONS

THE DESIGN STARTED TO APPROACH IT'S FINAL ITERATION BY HAVING A RE-STUDY OF THE GALLERY SPACE AND NAVIGATION CORRIDORS IN THE BUILDING. THE VOLUMES WERE ALSO STUDIED USING A MODEL AND A AXO VIEW DRAWING. THE CURRENT ITERATION ALLOWS A MORE FREE CIRCULATION INSIDE THE BUILDING AND BETTER ACCESSES FOR SUNLIGHT. THE GALLERY SPACE IS SURROUNDED BY EMPTY SPACES AND CORRIDORS IN ORDER TO KEEP THE NOISE CONTROLLED AND ALSO ENHANCE THE POWER OF THE VIEWS AROUND THE BUILDING, SPECIALLY THE ONE TOWARDS THE PAVILION GARDENS.

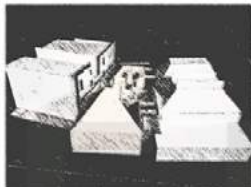
THE VOLUME STILL ALLOWS THE FREE CIRCULATION FROM BOTH CASTLE SQUARE AND OLD STEINE, AS WELL AS THE ACCESSES TO BOTH RESIDENTIAL AND OFFICE FLATS AROUND THE SITE. EVEN THOUGH THE STAIRWAYS WORK AS THE MAIN ACCESS BETWEEN FLOORS, A CHOSEN AREA BETWEEN LEVELS WAS PICKED FOR THE INSTALLATION OF A SMALL INDIVIDUAL HANDICAP LIFT.

ITERATION NO. 4



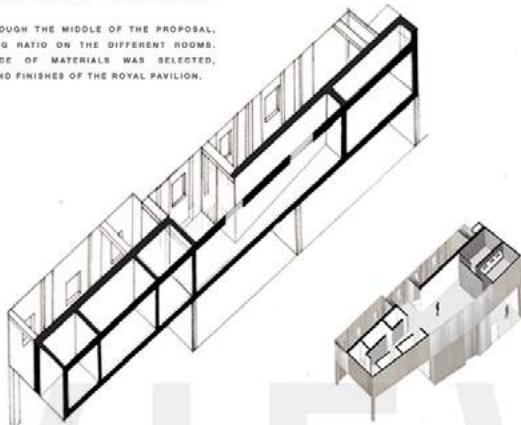
MODEL FOR VOLUME STUDY

THIS QUICK MODEL DEMONSTRATES THE VOLUMES ON THE SITE. ON THE FIGURES WE HAVE THE EXISTING PAVILION KITCHENS ENTRANCE, FOLLOWED BY PRIVATE OFFICES AND RESIDENTIAL OFFICE FLATS ON THE OPPOSITE SIDE ON THE DEAD-END ALLEY.



EARLY ITERATIONS FOR MATERIALS AND SPACES

RHE SECTION CUTS THROUGH THE MIDDLE OF THE PROPOSAL, DISPLAYING THE SPACING RATIO ON THE DIFFERENT ROOMS. ALSO, A QUICK CHOICE OF MATERIALS WAS SELECTED, FOLLOWING THE STYLE AND FINISHES OF THE ROYAL PAVILION.



OVERVIEW

PRIDE PLACE, BRIGHTON

MUSEUM PAVILION

SPACE SOUND HOUSE

SPACE SOUND HOUSE

SPACE SOUND HOUSE

SPACE SOUND HOUSE

KNOW HOW TO USE IT



KNOW HOW TO USE IT

PAVILLION SOUND HOUSE

CROSS SECTION

SPACE SOUND

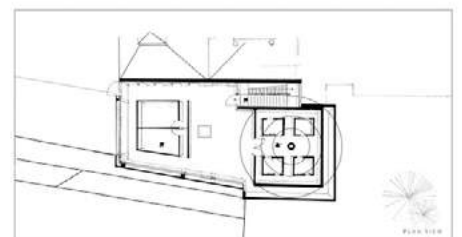
SPACE SOUND



THE GALLERY

SOUND ATMOSPHERE

THE SIMPLICITY OF THE PROJECT ENDS UP ON A BOLD AND ALMOST SPIRITUAL GALLERY WHICH PLAYS WITH THE SENSES OF THE USERS. SMALL SUNLIGHT ESCAPES PENETRATE THE CENTRE OF THE GALLERY AND EACH OF THE ROOMS, GOING ALONG WITH THE ENTRANCE DOORS WHICH ALSO HAVE A DIM LIGHT COMING THROUGH THE PAVILION INSPIRED PATTERNS. THE ROUGHNESS OF THE CONCRETE AND THE WARMNESS OF THE GLOSSY WOOD ALSO CONTRIBUTE FOR THE SPACE ATMOSPHERE CREATING A STRIKING BUT COMFORTABLE SPACE. THE LIGHT CONDITIONS WAS SPECIALLY DESIGNED IN ORDER TO ENHANCE THE AUDITIVE EXPERIENCE RATHER THAN THE VISUAL, WHILE VISITORS NAVIGATE FROM ROOM TO ROOM. THE CENTRE CONTAIN THE BIGGEST SPOTLIGHT, WHICH WORKS AS AN ATTRACTION POINT WHERE USERS CAN LISTEN TO EVERY SINGLE OF THE 4 SPACE SOUNDS AT ONCE AND FINALLY HAVE THE FULL PAVILION EXPERIENCE.





CROSS SECTION

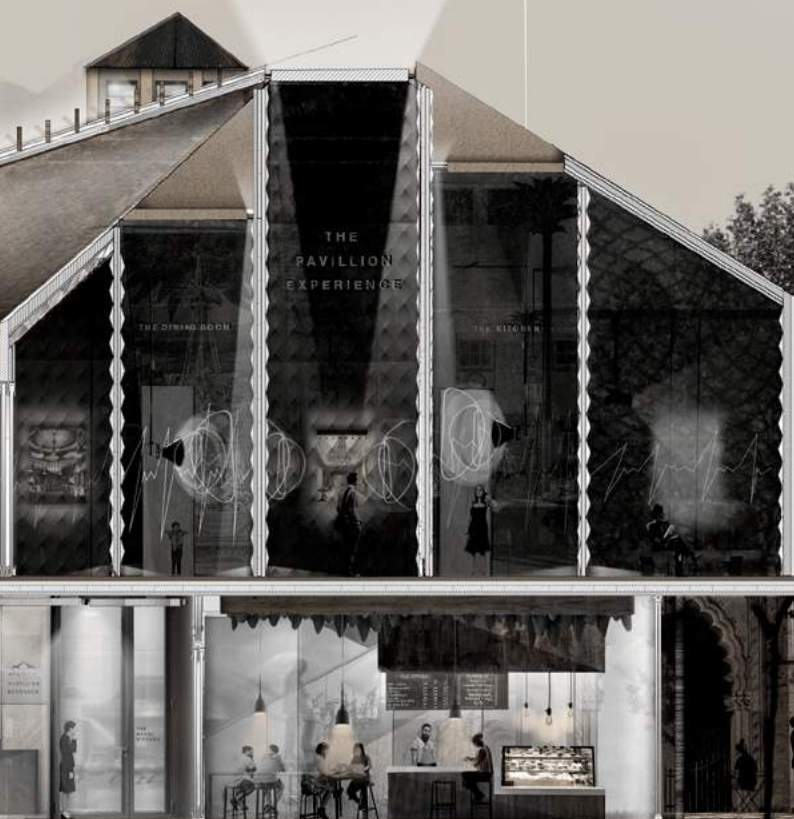
The final design follows the idea of contrast, consisted on silent and noisy spaces, as well as bright and dark spaces in order to enhance the auditive experience of the sound gallery.

The sketches display the studies of the gallery. The programming of the space followed the 4 main spaces of the pavilion during the great banquets, and a centered area of the room, where the users will be able to listen to every sound installation combined and have the ultimate experience.

ROYAL PAVILION

SOUND PERFORMANCE ROOMS AND COMMON AREAS CONTAIN WALL TREATMENT. THE PERFORMANCE ROOMS ALSO HAVE SUBTLE LIGHTING IN ORDER TO FOCUS ON THE AUDITIVE EXPERIENCE.

NIGHT

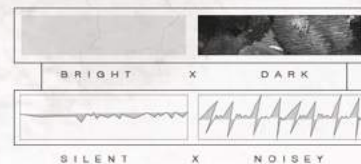


OUND HOUSE

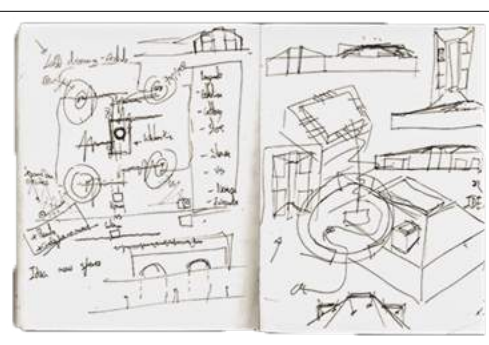
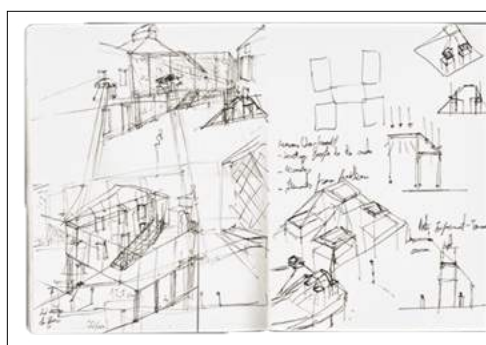
SECTION

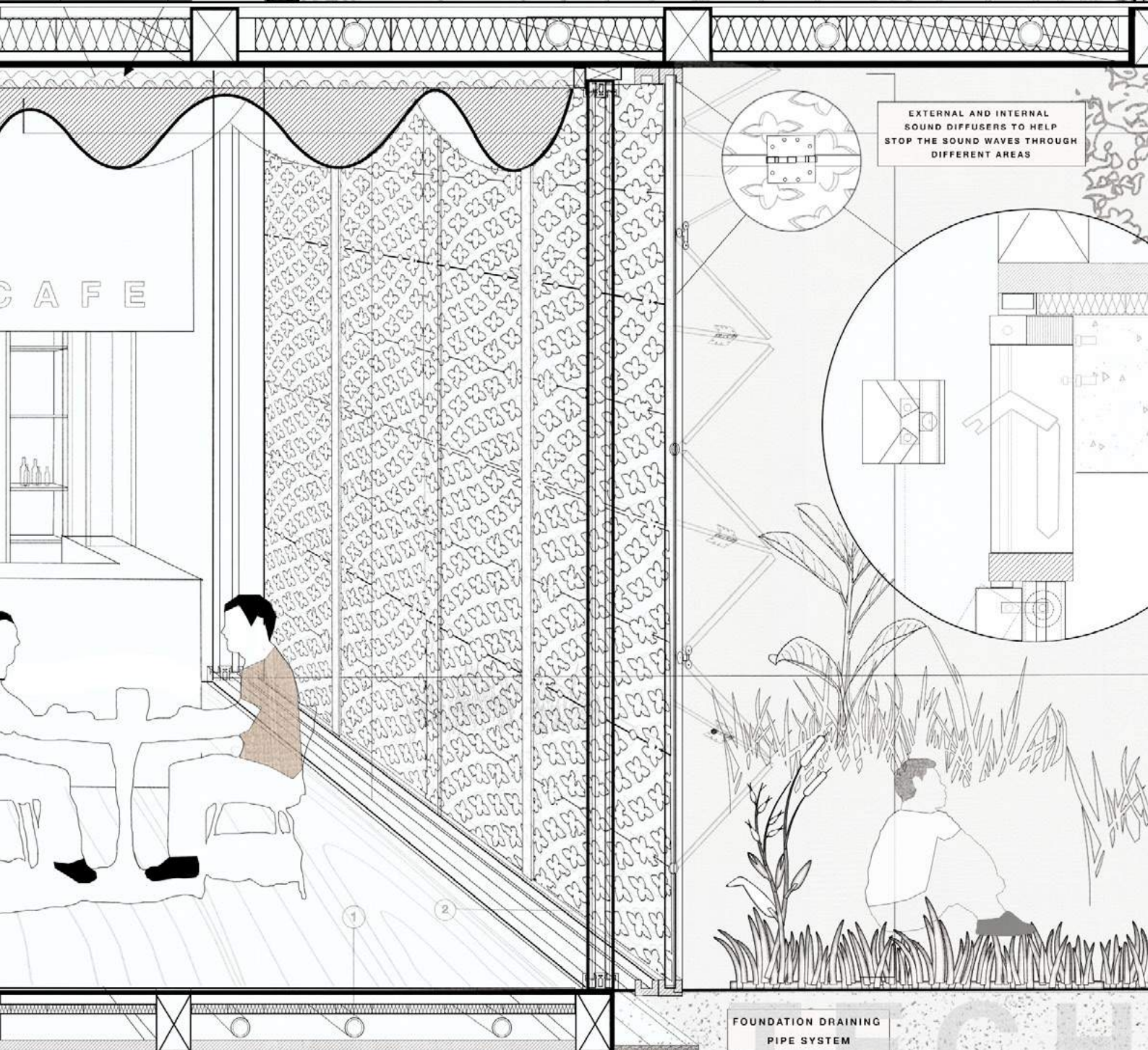
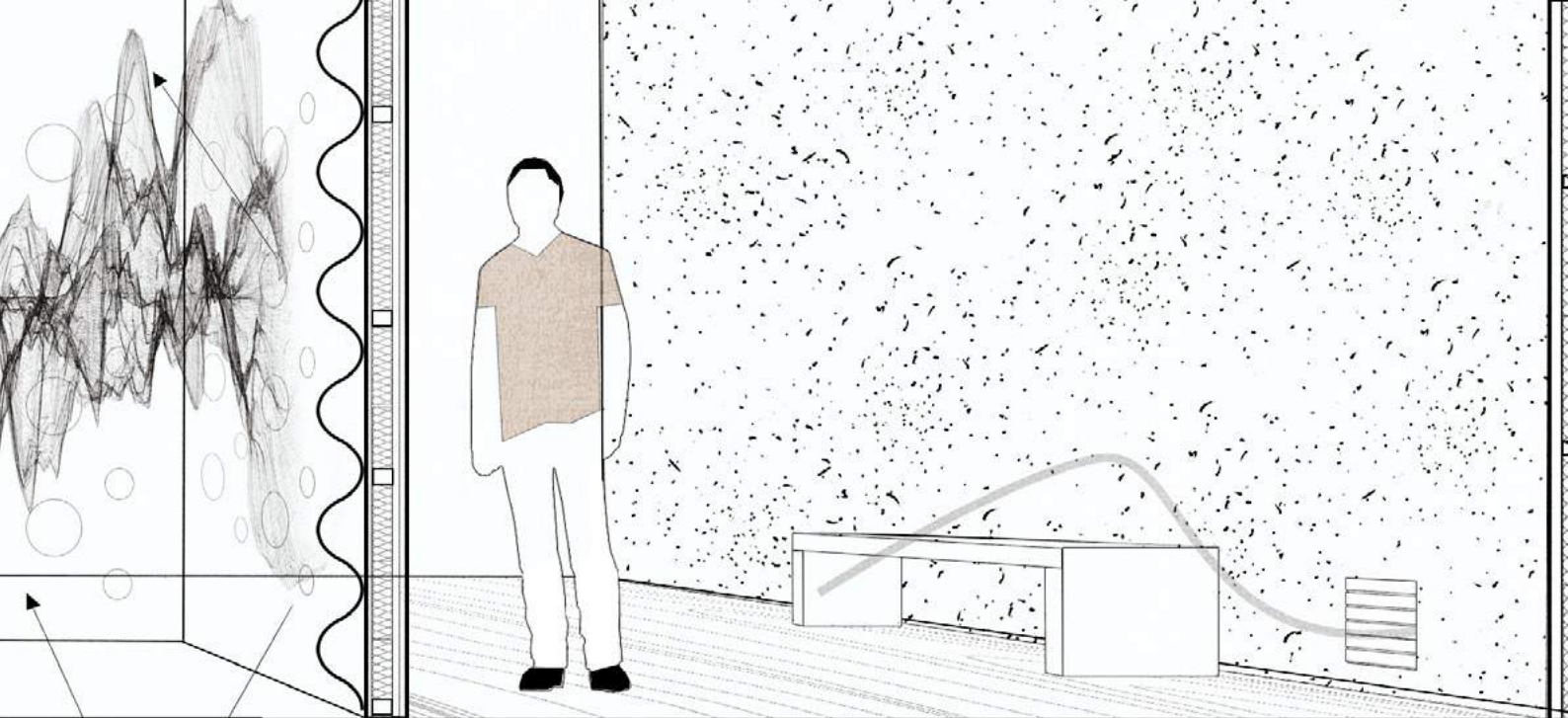
SPACES CONCEPT:

THE PROJECT AIMS TO STIMULATE, MIX AND PLAY WITH THE HUMAN SENSES (VISION + AUDITION) AND OUR CAPACITY TO RECOGNISE EXPERIENCES AND SPACES FROM THESE SAME SENSES, A SYNESTHESIA.



1.





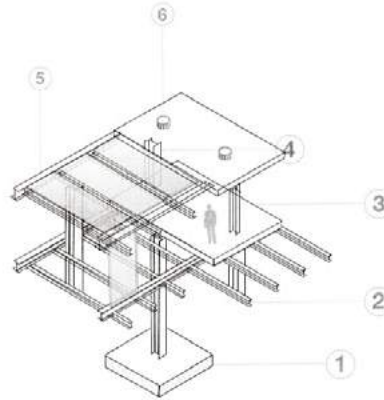
EXTERNAL AND INTERNAL
SOUND DIFFUSERS TO HELP
STOP THE SOUND WAVES THROUGH
DIFFERENT AREAS

FOUNDATION DRAINING
PIPE SYSTEM

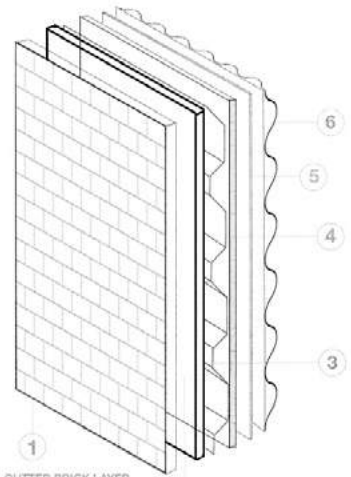


CORE STRUCTURE (NO TREATMENT)

SOUND ROOM WALL TREATMENT



1. CONCRETE FOUNDATION
2. CORE STEEL FRAME
3. MAIN BEAM
4. STEEL COLUMN
5. ROOF WINDOW FRAMING
6. HURRICANE EXHAUST TURBINE

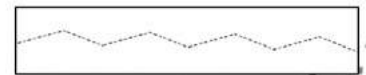


1. OUTER BRICK LAYER
2. INSULATION
3. RESILIENT BAR AND AIR GAP
4. ACOUSTIC CB BOARD
5. SOUND DIFFUSER

SOUND & OUTDOOR SHUTTERS METAPHOR - CONCEPT



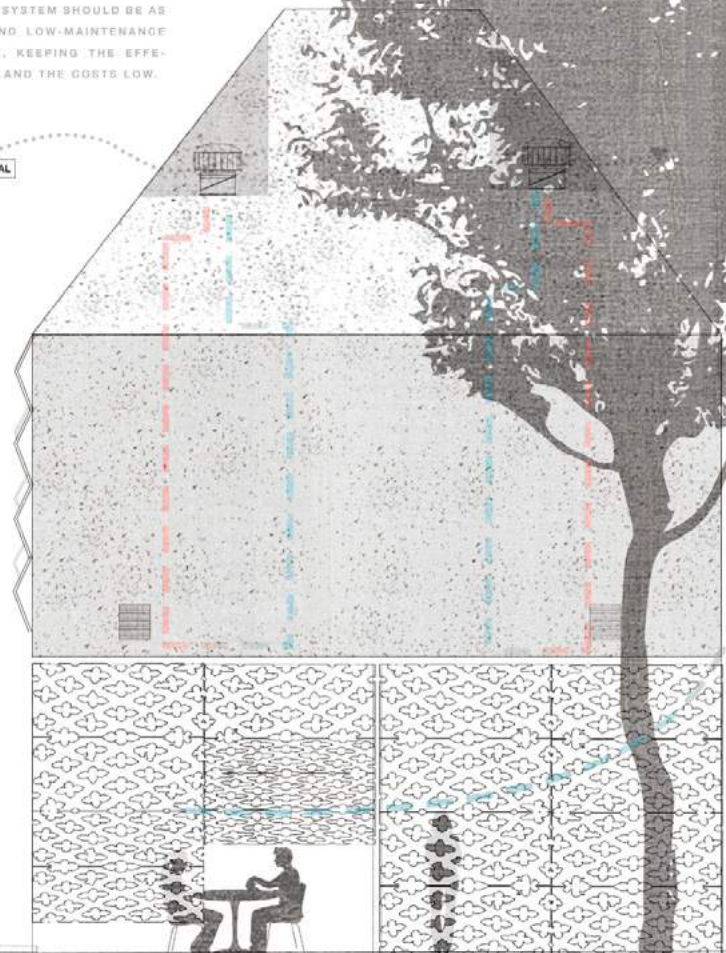
NO PRESSURE = STATIC LINE
NO SOUND = CLOSED SHUTTERS



PRESSURE = MOVING LINE = TENSION
SOUND = RETRACTED SHUTTERS

THE DESIGN AIMS FOR A SUSTAINABLE, GREEN AND LOW MAINTENANCE STRUCTURE AND SOLUTIONS. THE VENTILATION SYSTEM SHOULD BE AS LOW-COST AND LOW-MAINTENANCE AS POSSIBLE, KEEPING THE EFFICIENCY HIGH AND THE COSTS LOW.

BERNOULLI PRINCIPLE



USING THE STAIRCASE HALL AS A SOLAR CHIMNEY AND AIR ESCALPES FOR THE SPACES AT THE GROUND FLOOR

NICAL

WORK



The hall represents the bright contrasting space of the building, creating a contrasting experience with the sound gallery next door, not only because of the light atmosphere, but also because of it's silent sound environment.

THE HALL



The proposed building creates a link with the royal pavilion style and current purpose. It works as a programme and style extension which fills a void space right in the city centre.

the sound house works as a new culture venue in the city, providing new jobs, more income for the council and a re-awareness of a local culture and heritage.

THE EXTERIOR

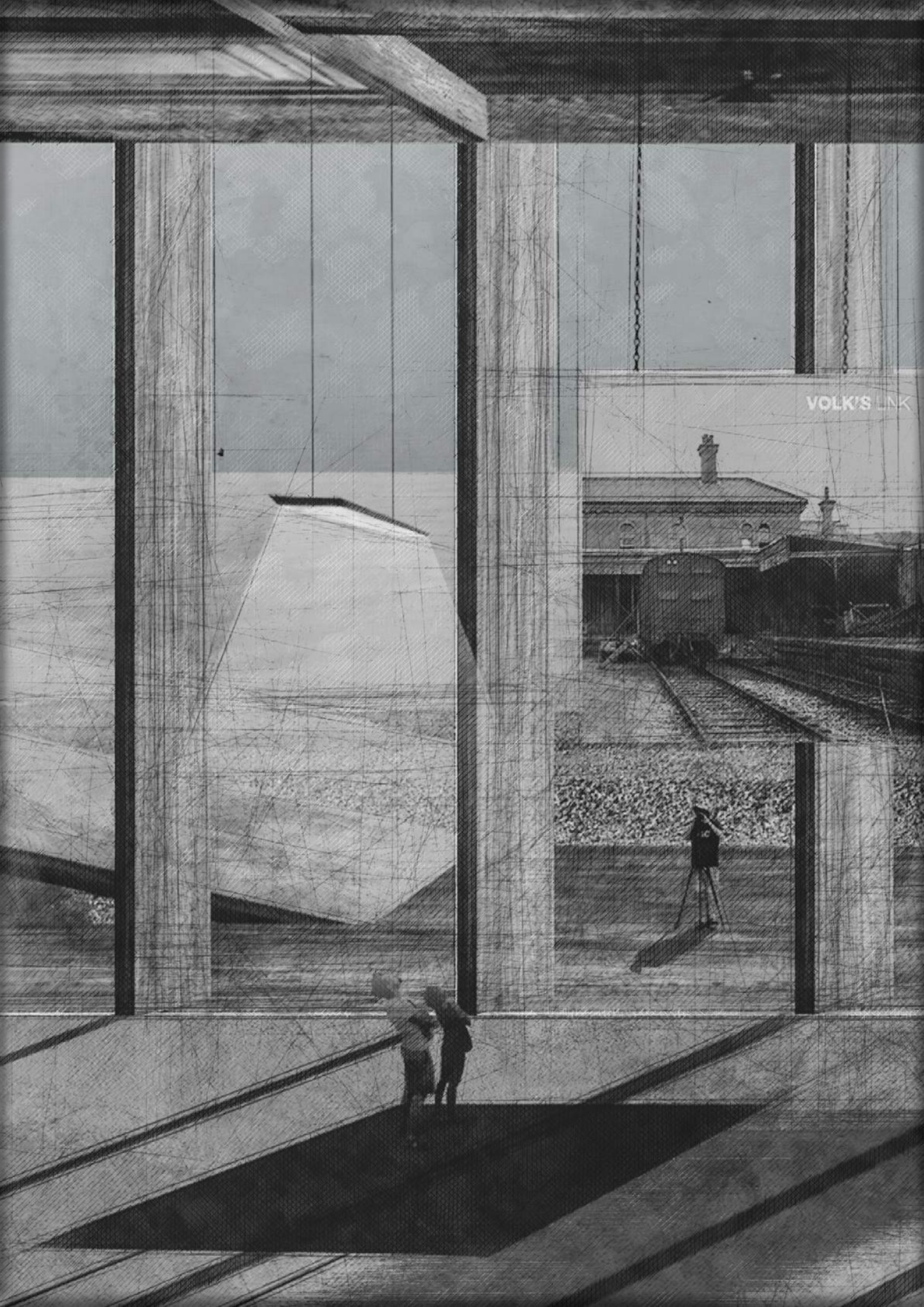


SYNTHESIS

THE NEW BUILDING ADDS A NEW CULTURE SPACE TO THE HEART OF BRIGHTON. THE PROPOSAL WORKS AS A PARASITE STRUCTURE ATTACHED TO THE CURRENT ENTRANCES TO THE GREAT KITCHEN OF THE ROYAL PAVILION. IT IS A SOUND GALLERY WHICH RE.CREATES THE SOUND EXPERIENCE AND ENVIRONMENT OF THE GREAT BANQUETS DURING THE REIGN OF KING GEORGE IV. THE GALLERY SPACE CONTAINS FOUR ROOMS WITH DISTINCT SOUNDS, REPRESENTING THE FOUR MAIN AREAS OCCUPIED AT THE PAVILION DURING THE EVENTS. THE GUESTS WILL BE ABLE TO RE-LIVE THAT MOMENT AND RE-LOCATE THEMSELVES FROM WHAT THEY HEAR AT THE GALLERY.

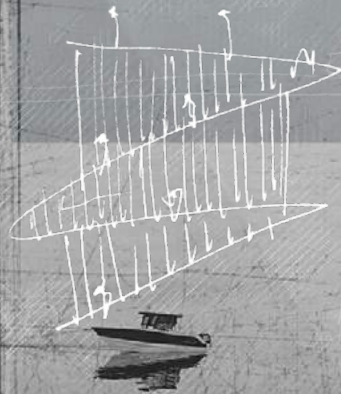


VIEW



CULTURE, TRANSPORT, RE-LINK, RE-GENERATION, MAINTENANCE

ACADEMIC PROJECT | YEAR III



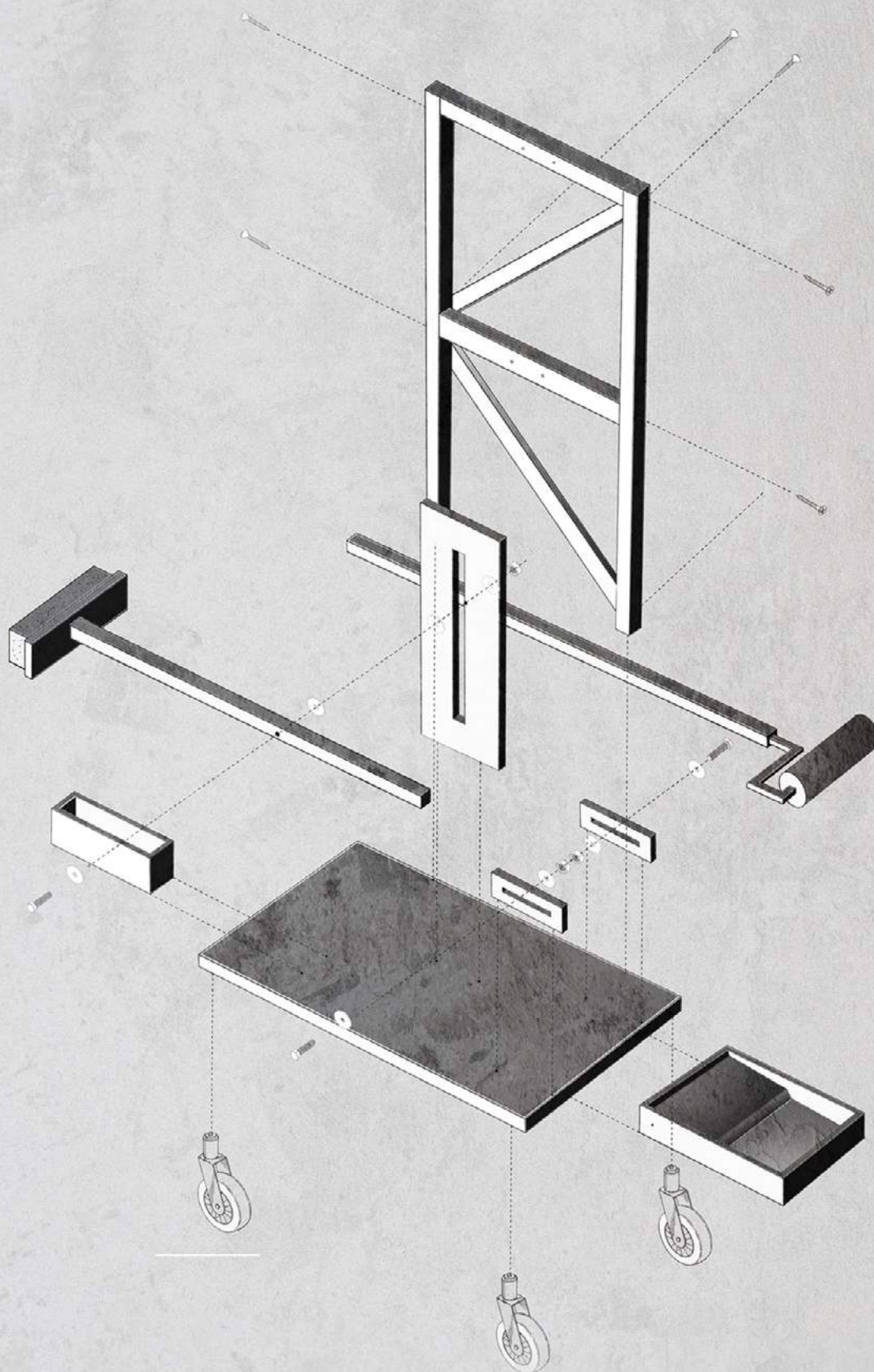
VOLK'S LINK

PASTON PLACE, MADEIRA DRIVE, BRIGHTON, UK

CULTURE HUB AND TERMINAL

The 'Volk's Link' appears as a regeneration proposal for the Madeira Drive area, by enhancing a local culture and creating a public hybrid space which works as a transportation and cultural link between the site and the rest of Brighton. It tackles three(3) of the main problems on the site: the lack of cultural spaces, the lack of accesses/transportation routes to the site and mainly, the lack of awareness about a local culture. The concept was not only the create a public maintenance pavilion where the literal act of maintenance would take place, but also show the subjective side of maintenance.

The project responds to the problem in two different ways, the first one by creating spaces such as the mechanical workshops and the culture centre where the maintenance of the Volk's railway would take place, and the second one by creating a transportation terminal and a "walkable façade" that can be used not only as a public space, but also as a connection point, maintaining then a steady circulation flow around the site. The 'pavilion' works as a "device" which would bring life back to Madeira Drive.

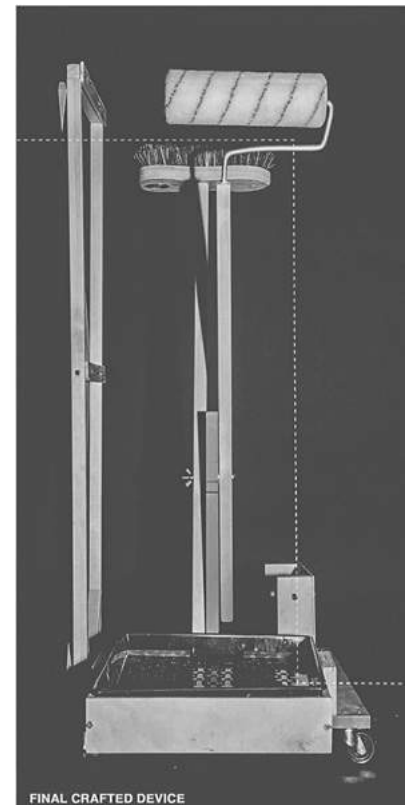
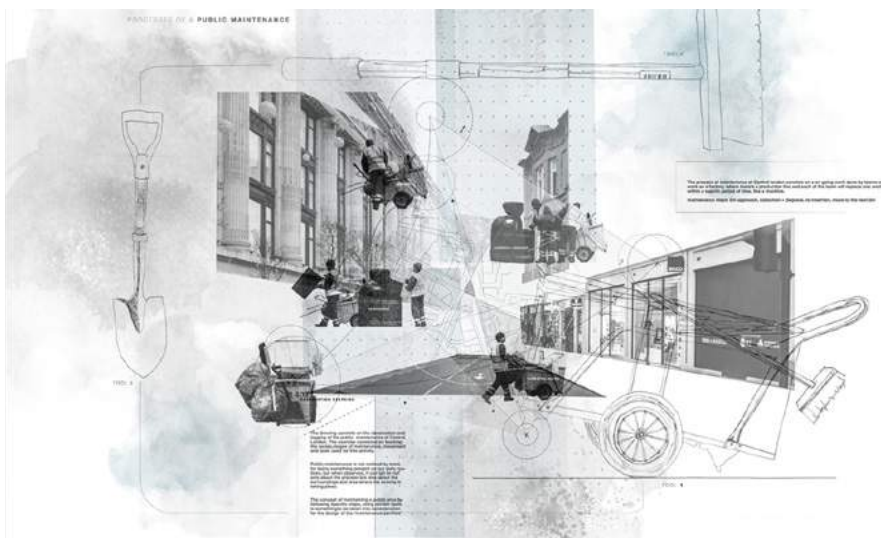


MECHANIC CONFIGURATION

BASED ON THE MANUAL MECHANIC OF THE HUMAN BODY WHILE PAINTING AND BRUSHING SURFACES IN ORDER TO MAINTAIN IT, I COMBINED THESE BOTH ACTIONS AND TOOLS INTO ONE, INSPIRED BY THE NATURAL MOVEMENTS OF THE BODY, AND ULTIMATELY USING THIS DEVICE AS THE TRANSLATOR OF THE CONNECTION BETWEEN USER AND SITE AND HOW THESE ACTIONS ARE USED AS CONNECTION DEVICES BETWEEN THEM.

DEVICE

INTRODUCTORY BRIEF

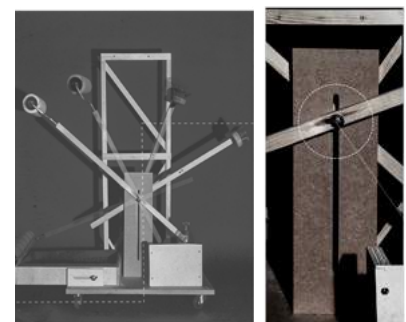


'The project starts with an introduction to the process and concept of maintenance.'

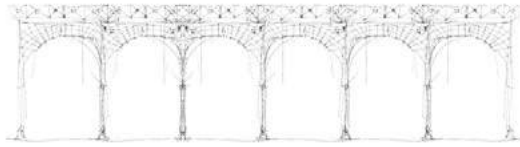
My focus was on decay and regeneration of the site, and for that we had to design a maintenance device..

I have designed a painting and brushing tool inspired on the natural movements of the traditional way of doing them, creating a mechanical version which could maintain the area in a systematic way.

The idea behind this introduction was for us to understand and follow a specific concept on maintenance, and take into our architectural design on the next stage.



SITE DECAY / MADEIRA DRIVE IN DECAY

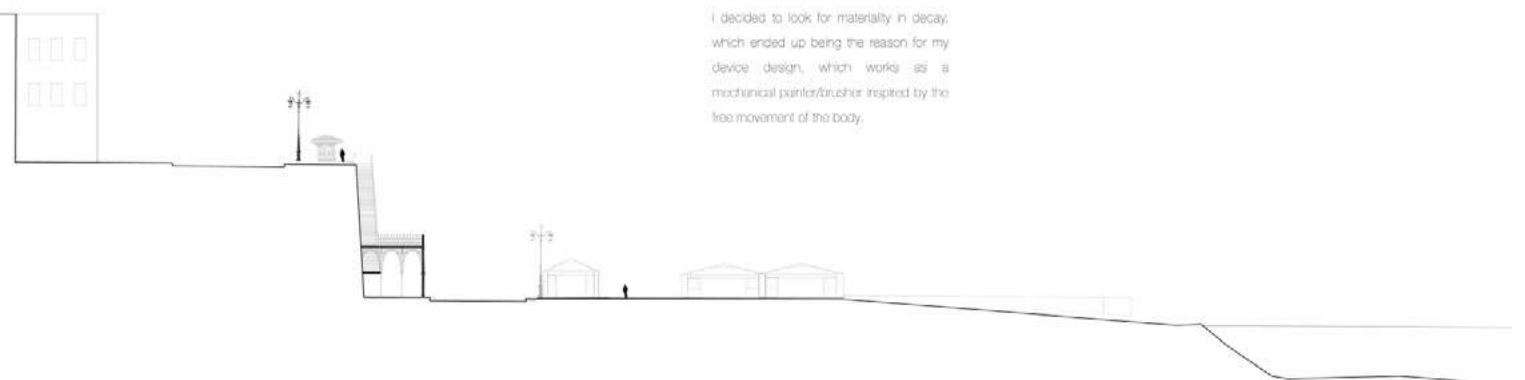


DAMAGED SITE = DAMAGED USE



this introduction brief asked us to navigate throughout the site in order to find maintenance related objects.

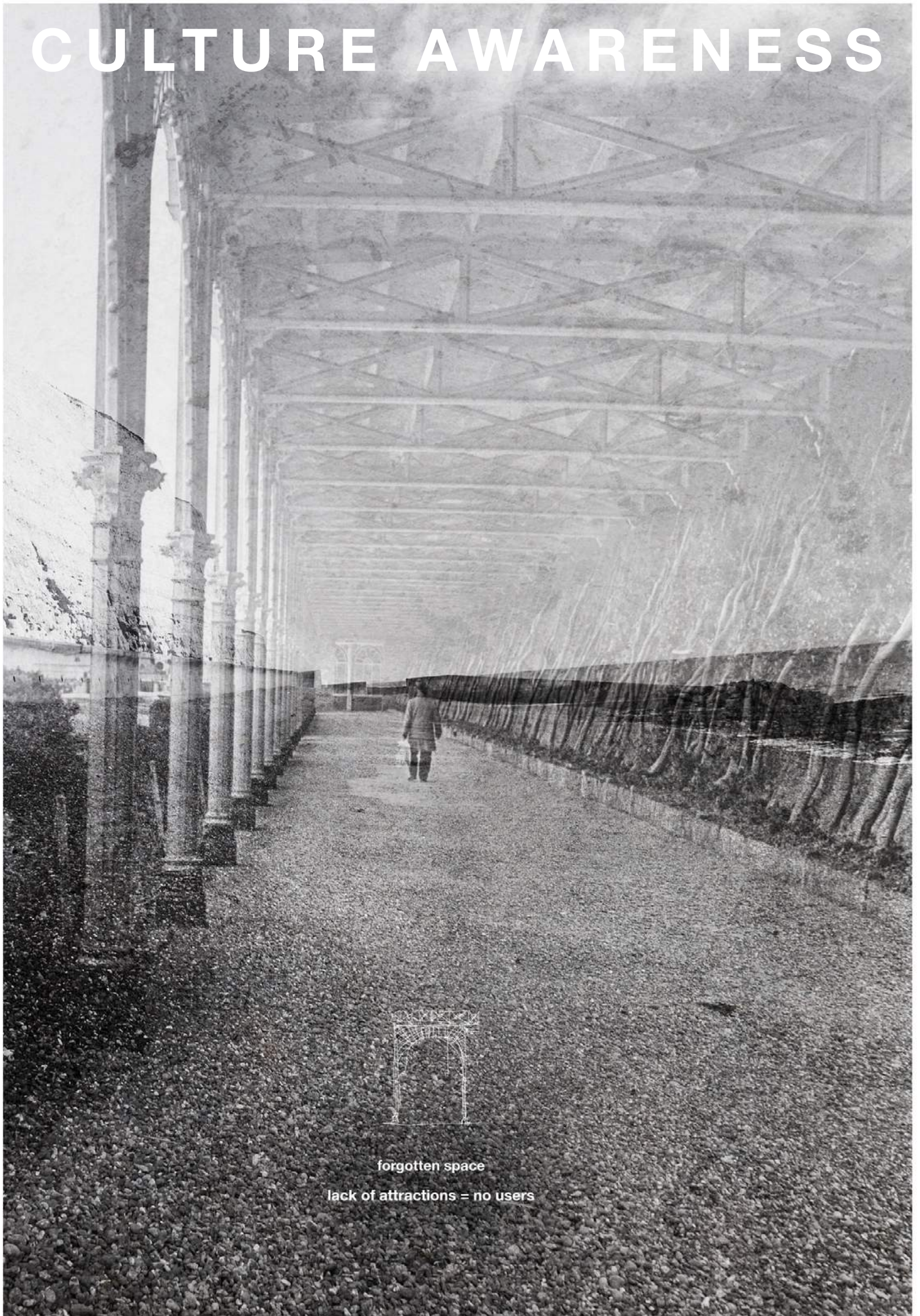
I decided to look for materiality in decay, which ended up being the reason for my device design, which works as a mechanical painter/brusher inspired by the free movement of the body.



SITE DECAY

RENT

CULTURE AWARENESS



forgotten space

lack of attractions = no users

the site is located at Paston Place, right next to the intermediary stop of the current volk's railway. Surrounded by the beach, the arches and marine parade, it currently holds the railway's old shed and it's old workshop.

the lack of use and attractions on the site makes it desert most of the times, with the only users being coach passengers, joggers and railway workers.



local mechanics working in the railway workshop.

the regeneration plan starts by introducing a brief for the site that would attract locals and tourists, maintain and regenerate the site and respond to a few spaces which are currently missing, such as cultural, transportation and new and sustainable public space.



TRANSPORTATION PRECEDENTS + THAM LINK PROPOSAL

This study looks at the past and present of the transportation systems of Brighton. The re-activation of the Lewes road viaduct link between Brighton Station and Kempdown Station is proposed, in order to create a new Tramline from Kempdown station to the new HUB on the site, Madeira Drive.

A new bus link is also being proposed, linking the Oldsteins stop to a new stop at the HUB, at Madeira Drive.

Lewes Road Viaduct: 1869-1971

Before demolished, the viaduct used to link Brighton station to Kempdown station.



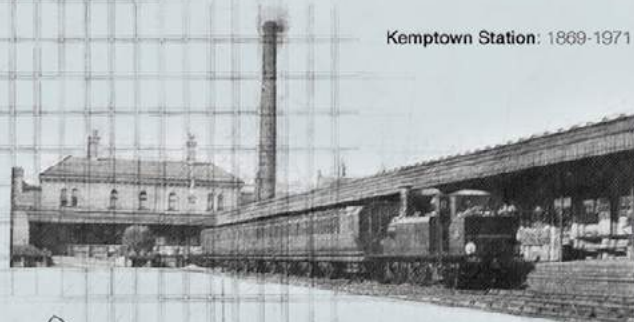
Brighton Station: 1840-Present

Little known fact: Brighton is Brighton.

Old station for the Tramline.



Kempdown Station: 1869-1971



Brighton Tramline: 1901-1909



Bus service: 1939-Present



Volk's railway offices and workshops: 1837-Present

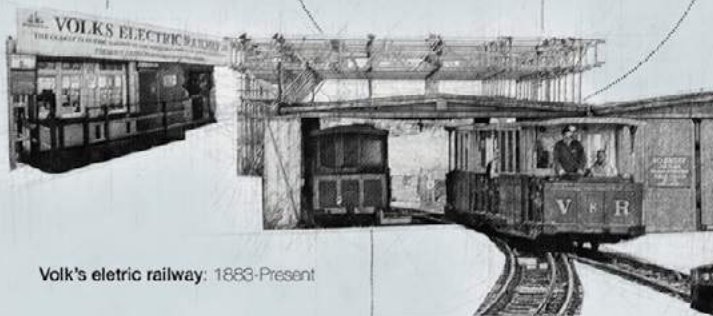


Daddy Long Legs: 1869-1901

First transportation system along the shore of Brighton.



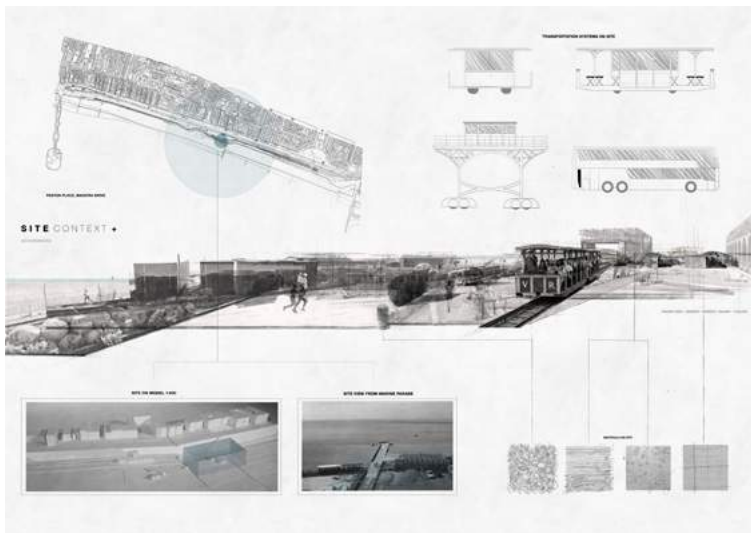
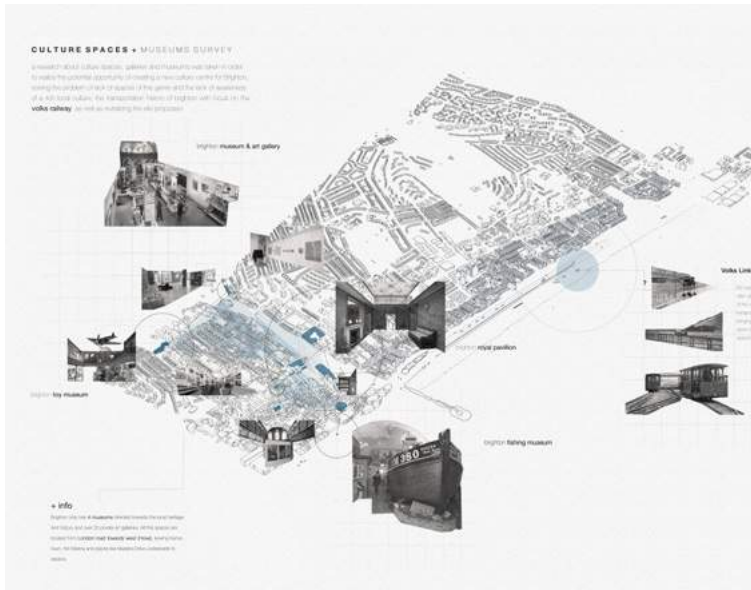
Volk's electric railway: 1883-Present



Paston Place Viaduct: 1884-?



CONTEXT



Being the project's brief based on the local heritage of the Volk's railway, I proceeded to do a local survey on cultural spaces in Brighton and Transportation precedents.

In order to understand the type of background we are dealing with, it was important to know the historical and current situation in what culture and transports are concerned in the city.

A site study was also produced, focusing on the type of transportations on site, the materials and existing structures.



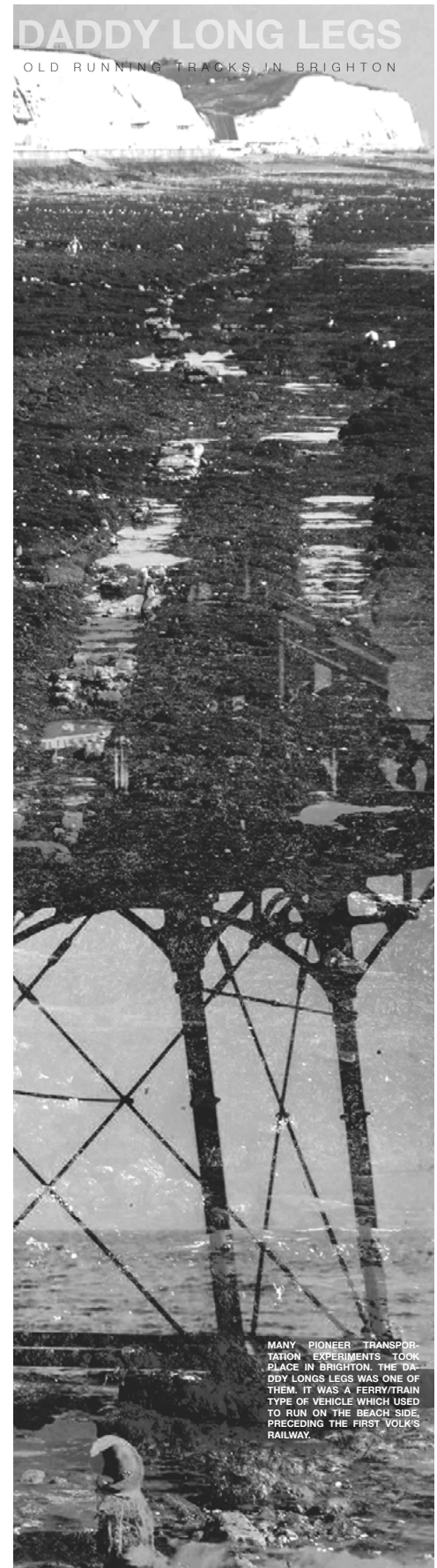
MAIN ROAD ACCESSSES



CURRENT VOLK'S RAILWAY

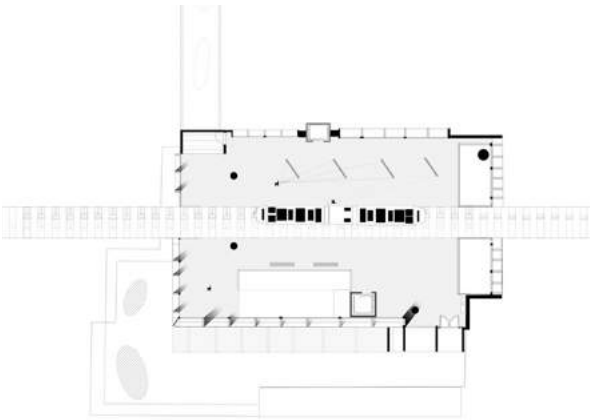


PEDESTRIAN ACCESSES



MANY PIONEER TRANSPORTATION EXPERIMENTS TOOK PLACE IN BRIGHTON. THE DADDY LONGS LEGS WAS ONE OF THEM. IT WAS A FERRY/TRAIN TYPE OF VEHICLE WHICH USED TO RUN ON THE BEACH SIDE, PRECEDING THE FIRST VOLK'S RAILWAY.

DESIGN STRATEGIES



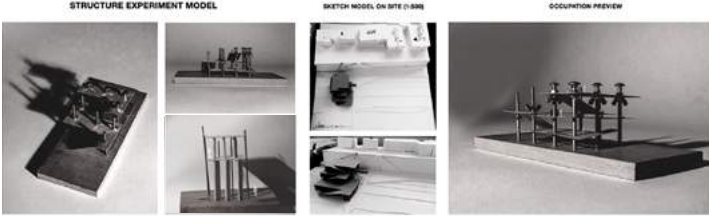
1. LEVEL 2 - TRAM TERMINAL, CULTURE HUB



2. LEVEL 1 - CULTURE HUB, WORKSHOPS, AUDITORIUM, RESTROOMS



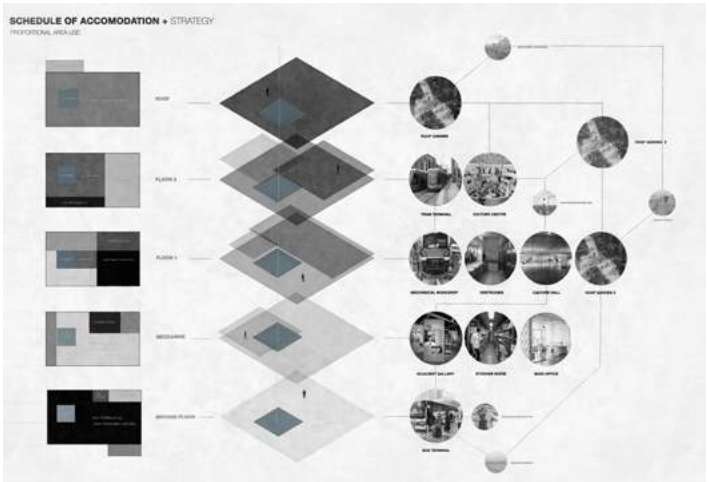
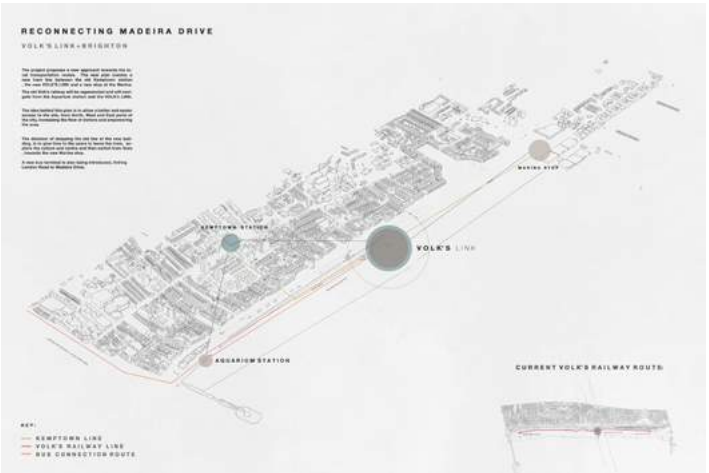
3. LEVEL 0 + MEZZANINE - BUS TERMINAL, OFFICES, TICKET/INFORMATION HUB, MULTI-USE SPACE.



The design follows a programme, according to a schedule of accommodation and the idea of re-linking the site to the rest of the city, as well as creating a new public space in the city.

The design allows the users to navigate in the spaces and quickly access each part of the building, from both interior and exterior accesses.

The terminal will work as a end point from the first station, where visitors will have to exchange trams and have the chance to learn.



PROGRAMMATIC

PEDESTAL BRIDGE CONNECTING MARINE PARADE

TERRACE/GREEN ROOF

FLOOR 3

FLOOR 2

PEDESTAL BRIDGE CONNECTING THE TERRACES

MARINE PARADE

MEZZANINE

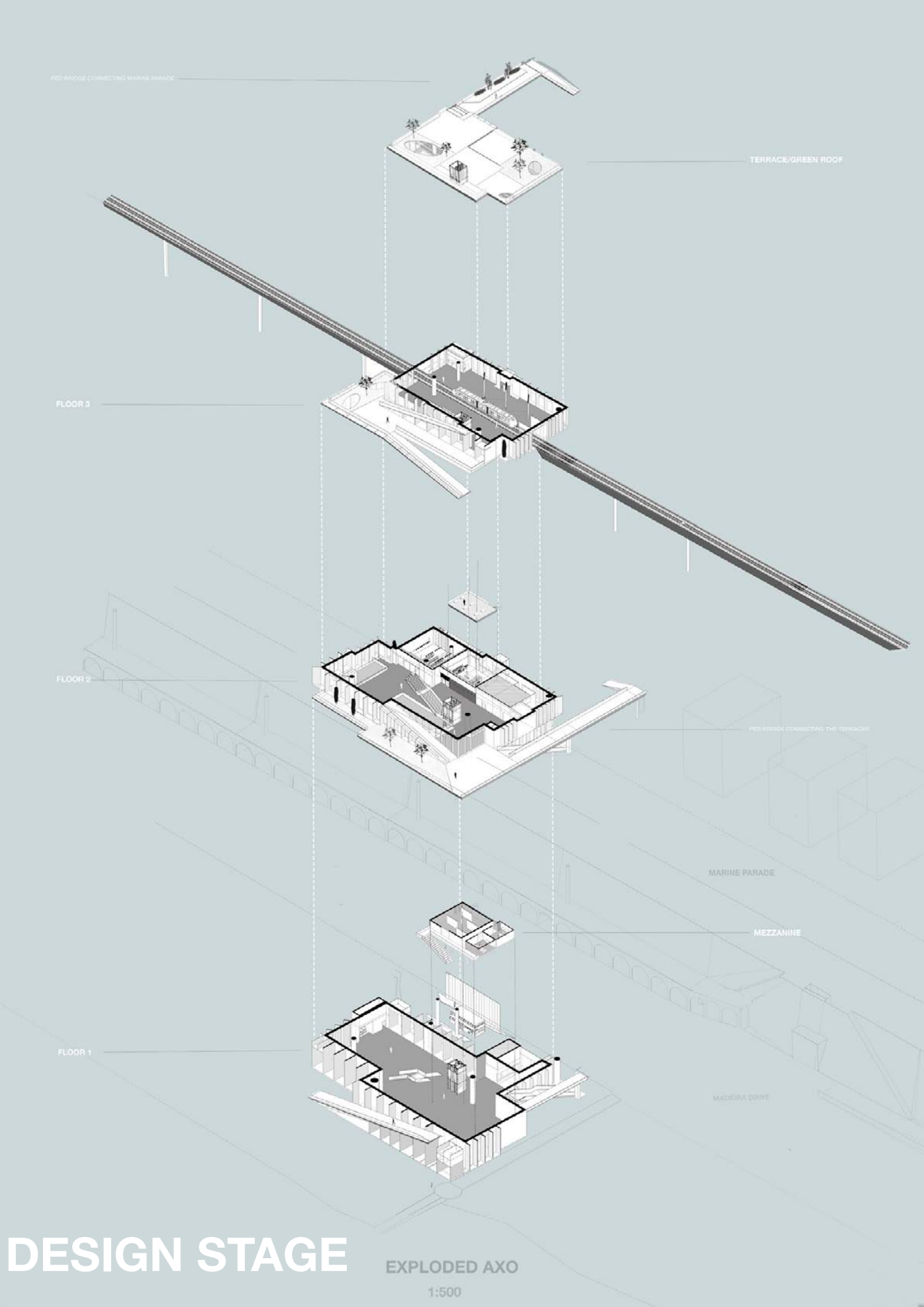
FLOOR 1

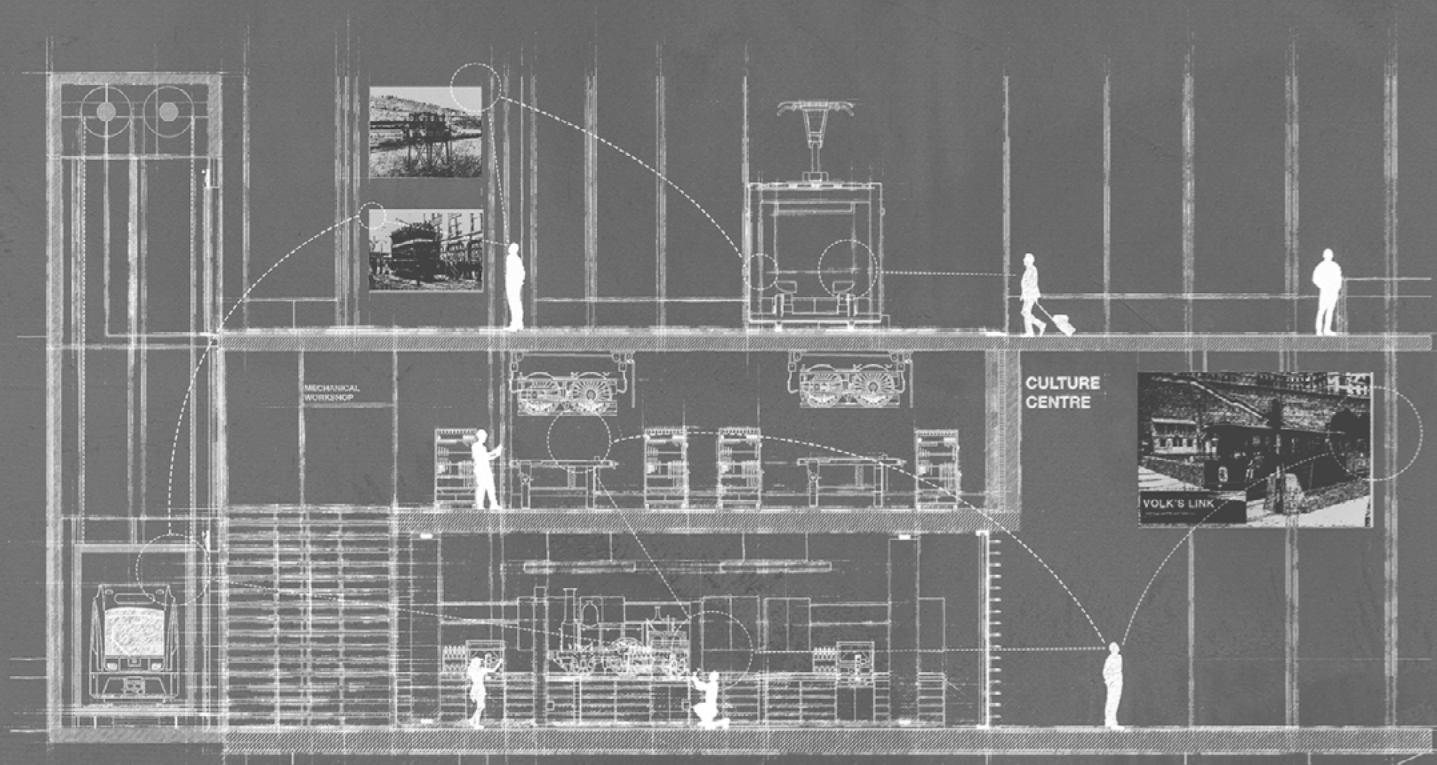
MADIRA DRIVE

DESIGN STAGE

EXPLODED AXO

1:500





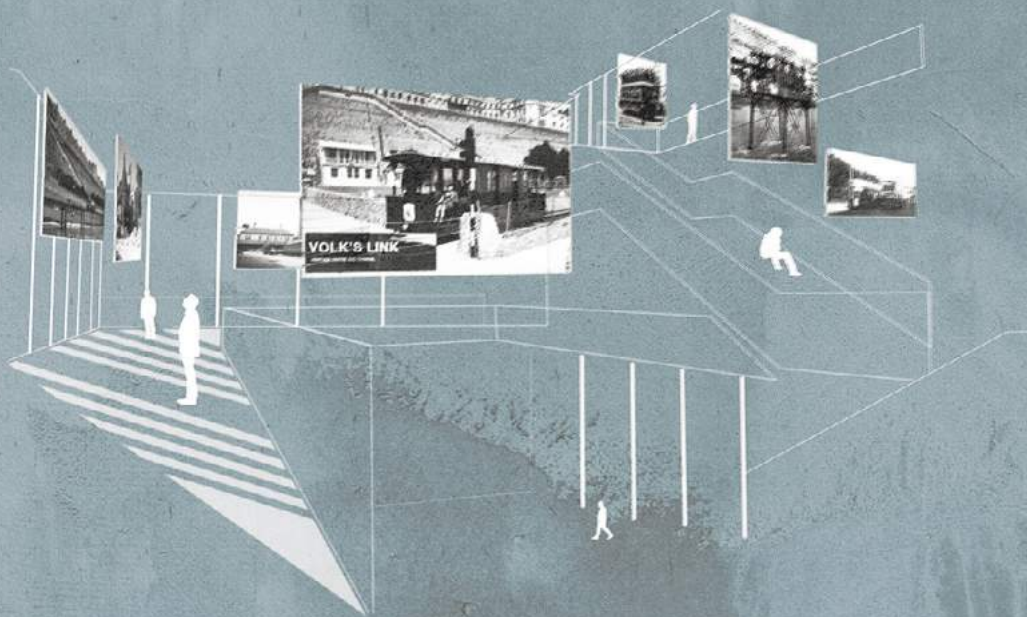
SPACE CONFIGURATION

CONNECTION BETWEEN DIFFERENT PROCESSES OF MAINTENANCE

RAILWAY MAINTENANCE X HERITAGE MAINTENANCE X TRANSPORTATION/CIRCULATION MAINTENANCE

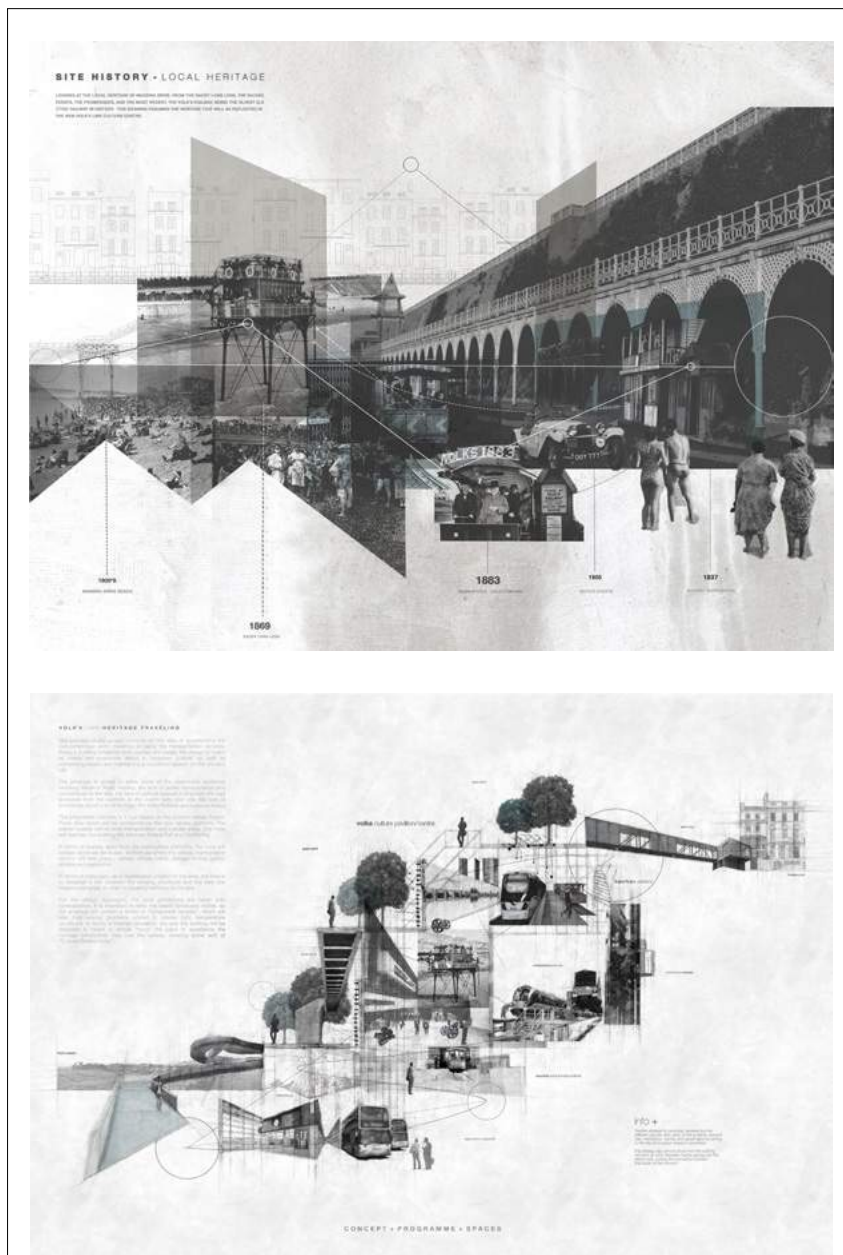
SPACE ARRANGEMENT

DESIGNING INTERIOR



SPACE

PROPOSAL'S PROGRAMME



The programme emphasizes the importance of the Volk's Railway and other transportation pioneer precedents as a local forgotten Heritage.

The programme aims on bringing awareness to the public and provide a learning experience to the users while they occupy the building for travelling, cultural events, a link/access or just as a public space.

The culture Hub begins at the ground floor, progressing to the second floor where the new railway/tramline workshops will be located, ending up at the platform at the top level, where the passengers can learn while catching the tram to the other parts of the town.



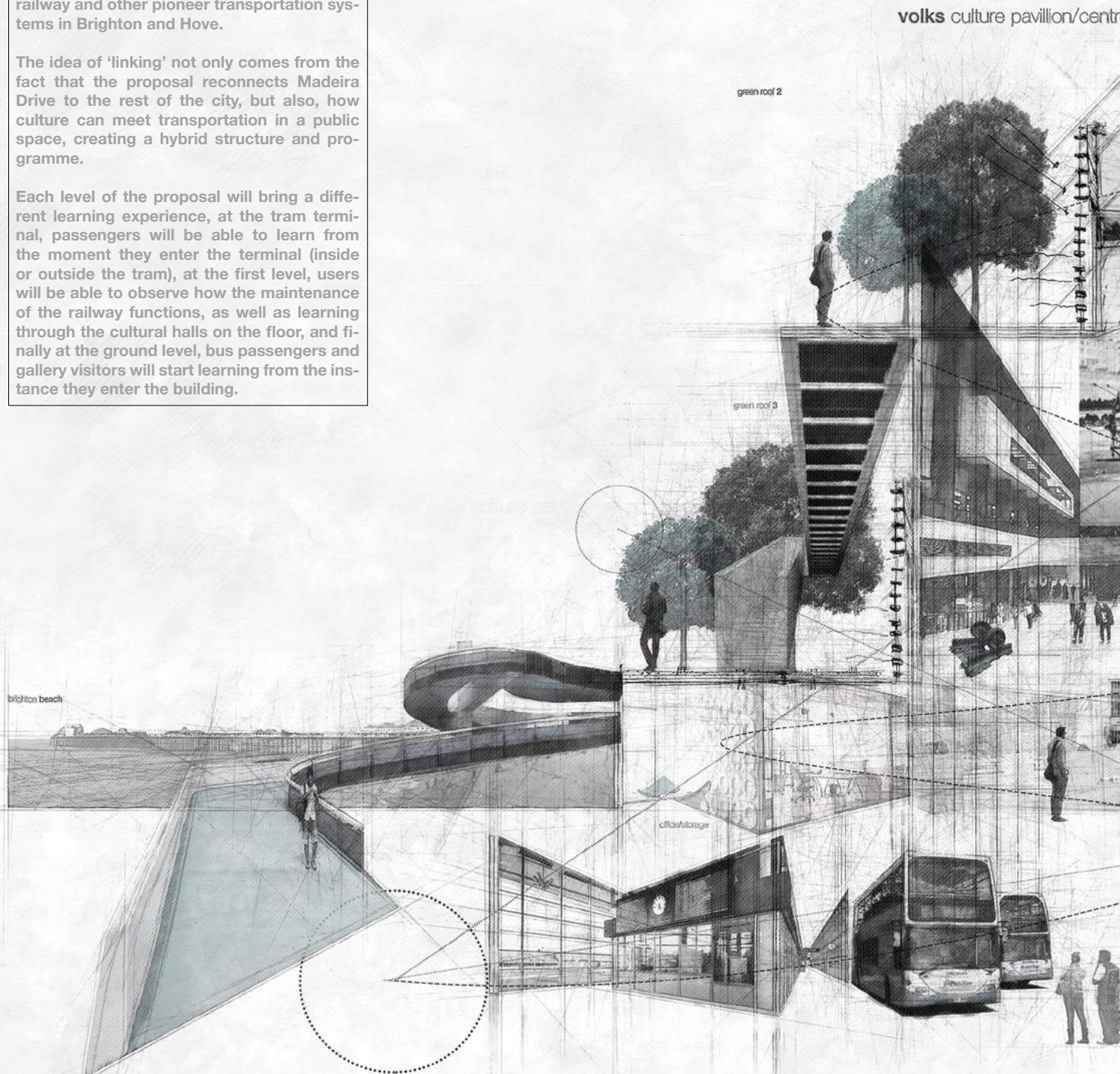
LEARNING THROUGH TRAVELLING

At this stage, it was necessary to combine every feature and aspect desired for the building design. This strategic drawing displays how the proposal will work in terms of spaces, organization and links with the surrounding areas, as well as the outdoor public spaces.

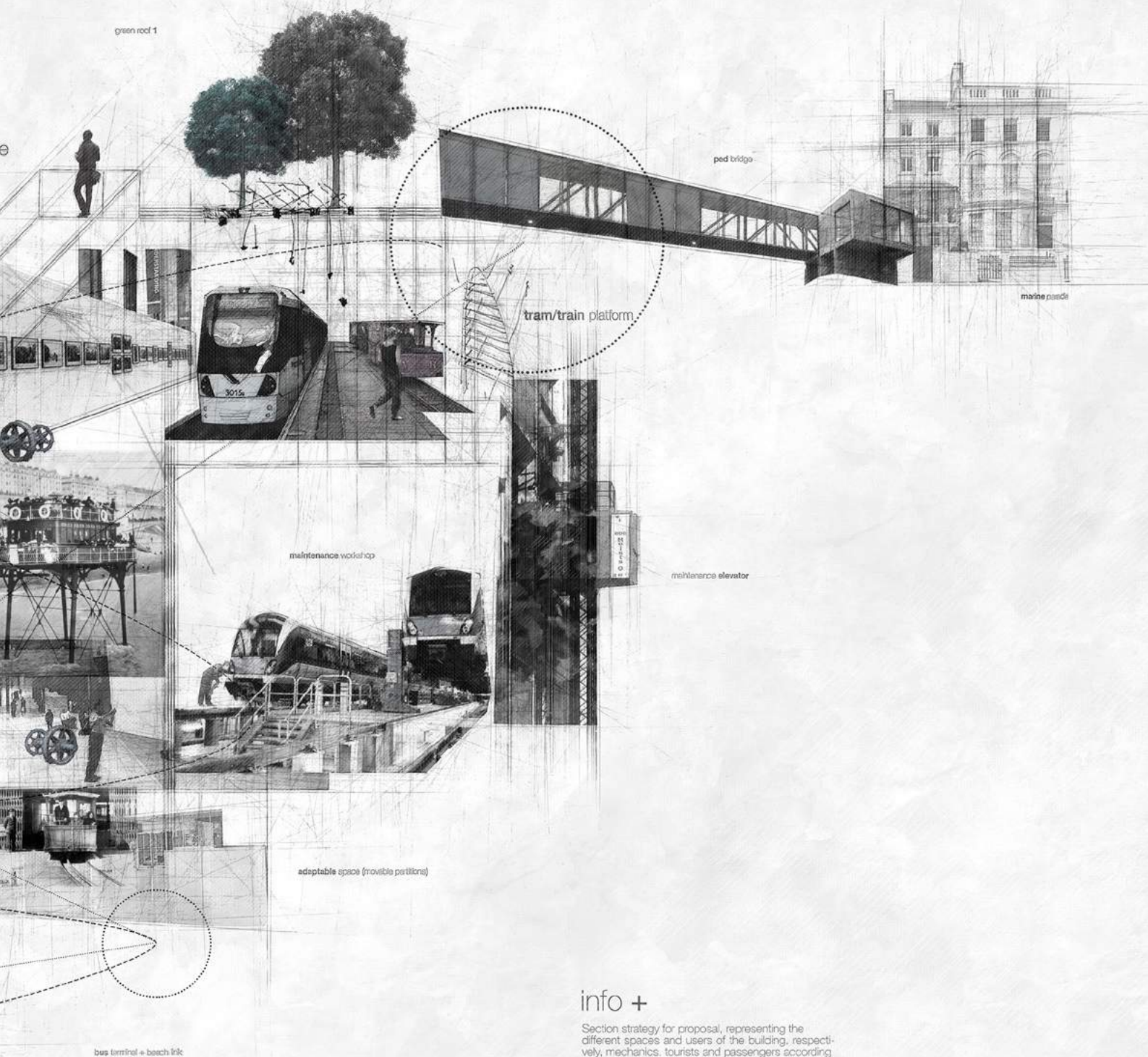
The aspect of cultures and heritage is the uniting point of the project, so following that notion, every other space and activity works around the idea of a culture hub where the users will be able to learn about the Volk's railway and other pioneer transportation systems in Brighton and Hove.

The idea of 'linking' not only comes from the fact that the proposal reconnects Madeira Drive to the rest of the city, but also, how culture can meet transportation in a public space, creating a hybrid structure and programme.

Each level of the proposal will bring a different learning experience, at the tram terminal, passengers will be able to learn from the moment they enter the terminal (inside or outside the tram), at the first level, users will be able to observe how the maintenance of the railway functions, as well as learning through the cultural halls on the floor, and finally at the ground level, bus passengers and gallery visitors will start learning from the instance they enter the building.



volks culture pavillion/centre



info +

Section strategy for proposal, representing the different spaces and users of the building, respectively, mechanics, tourists and passengers according to the site and subject research presented.

this strategy also aims to show how the building will work as a link between marine parade and the beach side, solving the connection problem that exists at the moment.

Roof Studies - Seafront building

Sublight Studies -

Wind Studies / Ventilation Studies

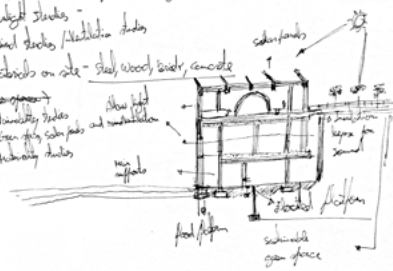
Materials on site - Steel, Wood, Brick, Concrete

Use of materials

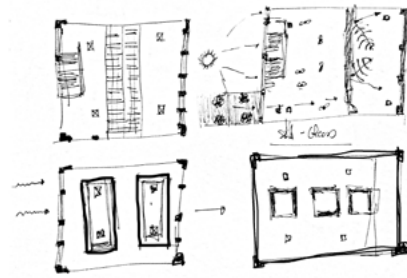
Sublight Studies

to open up sublight and ventilation

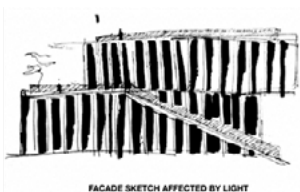
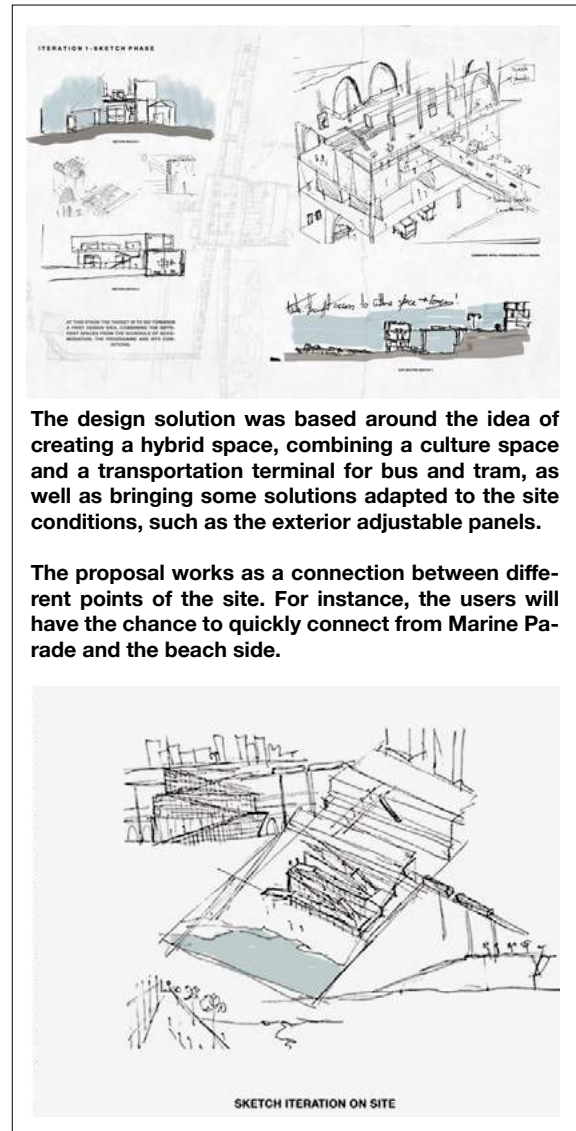
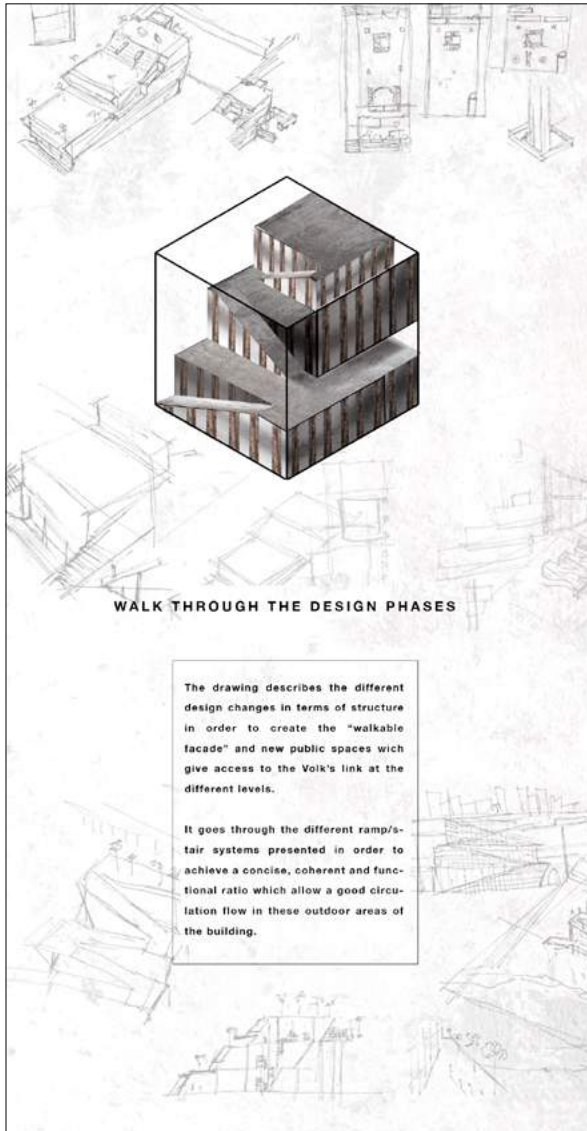
to building studies



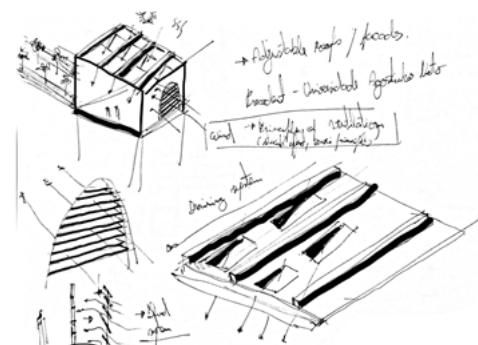
1



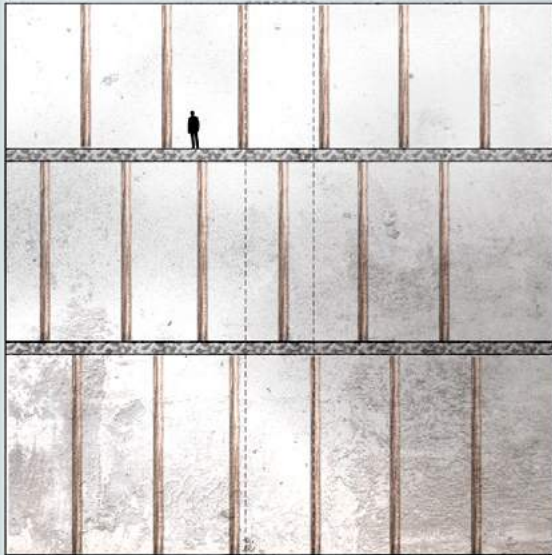
2



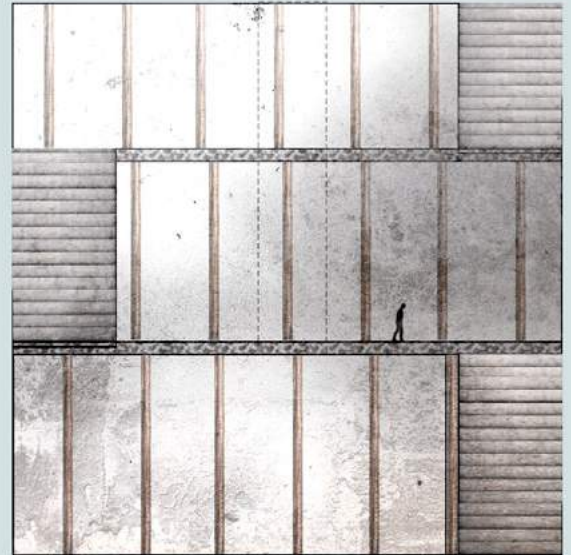
3



4



1.NO EXTERIOR TERRACES



2. OPPOSING STAIRWAY SYSTEM

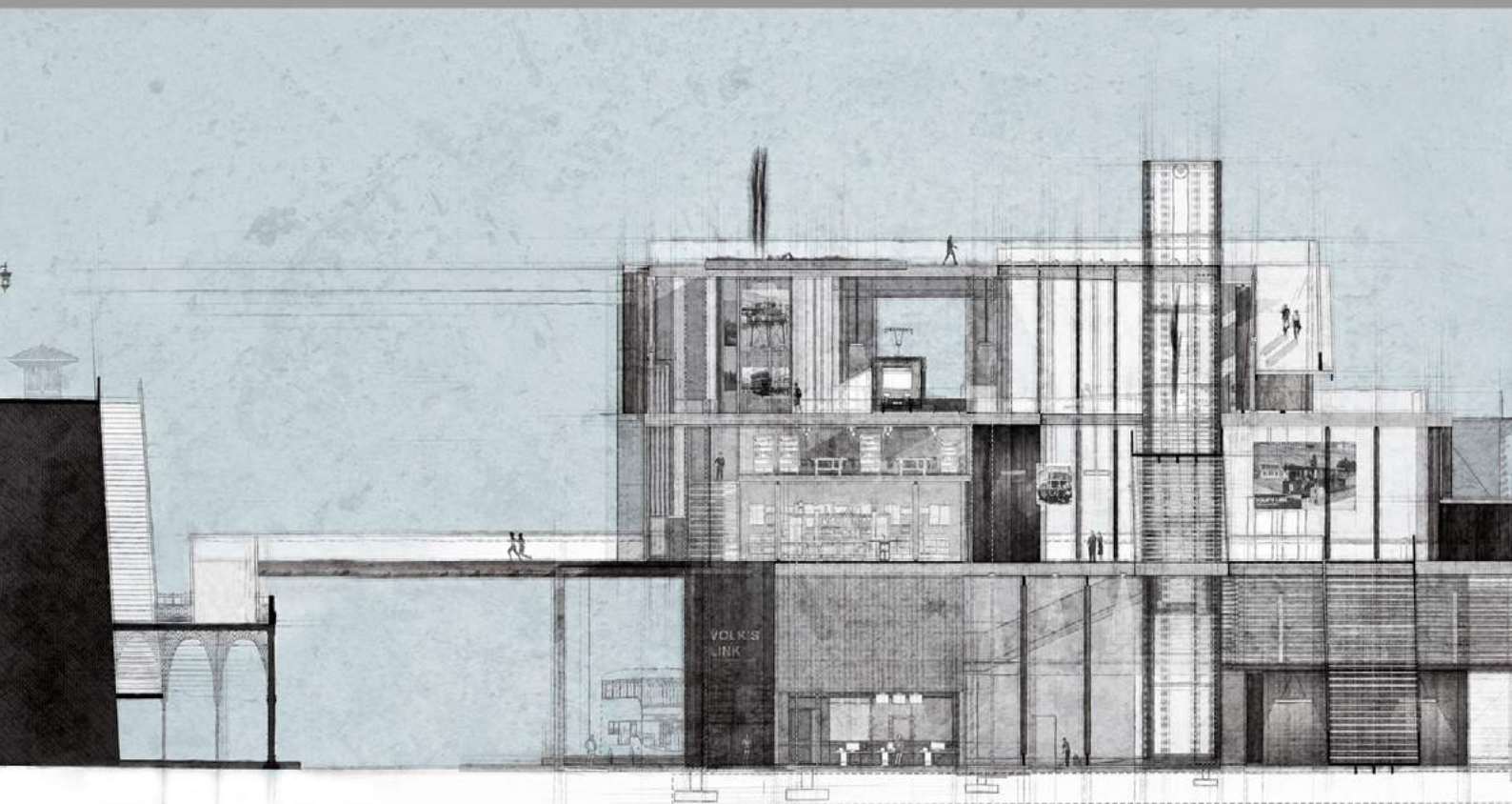
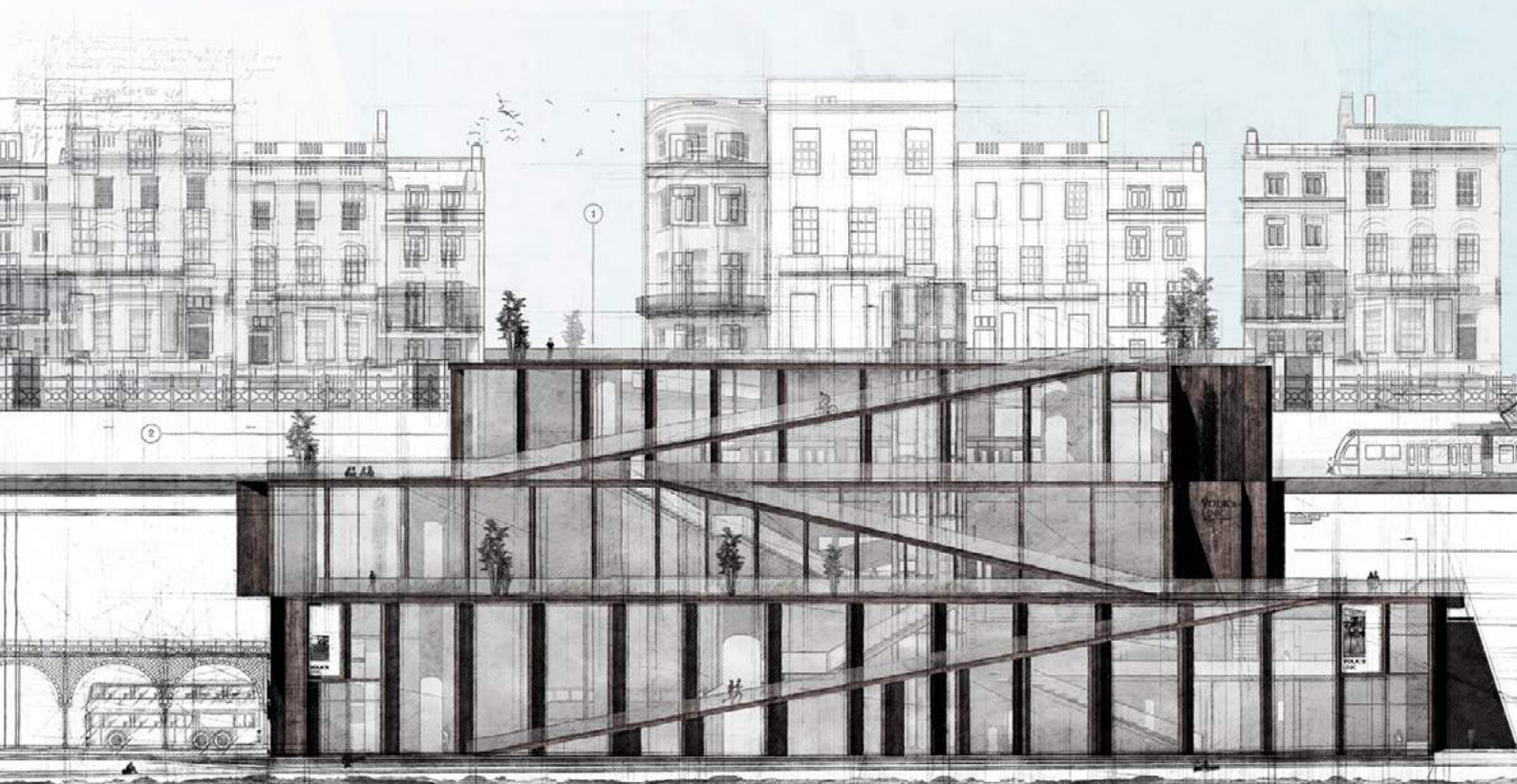


3.PARALEL RAMP SYSTEM
(NOT OPTIMAL FOR CIRCULATION)



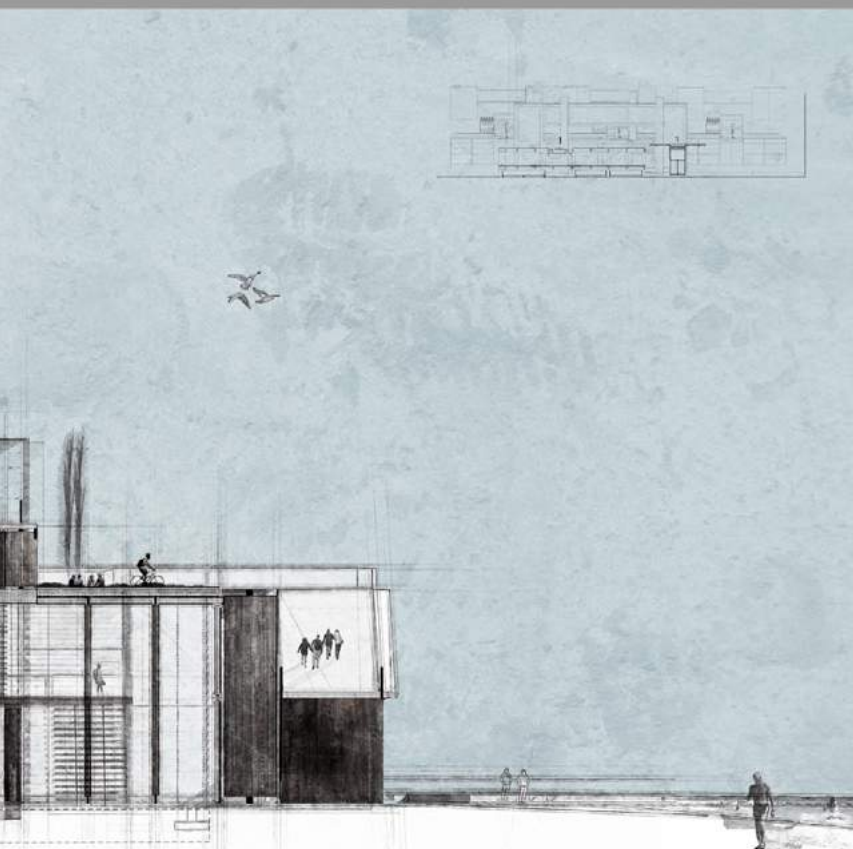
4.OPPOSING FINAL RAMP SYSTEM
(OPTIMAL FOR CIRCULATION FLOW)

OUTDOOR LINKS PUBLIC SPACES



CROSS SECTION
VOLK'S LINK





FINAL DESIGN

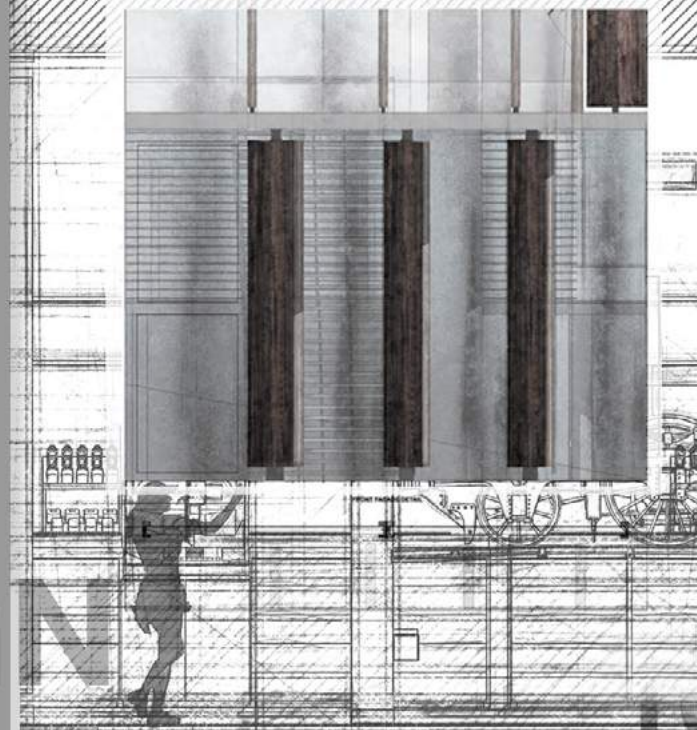
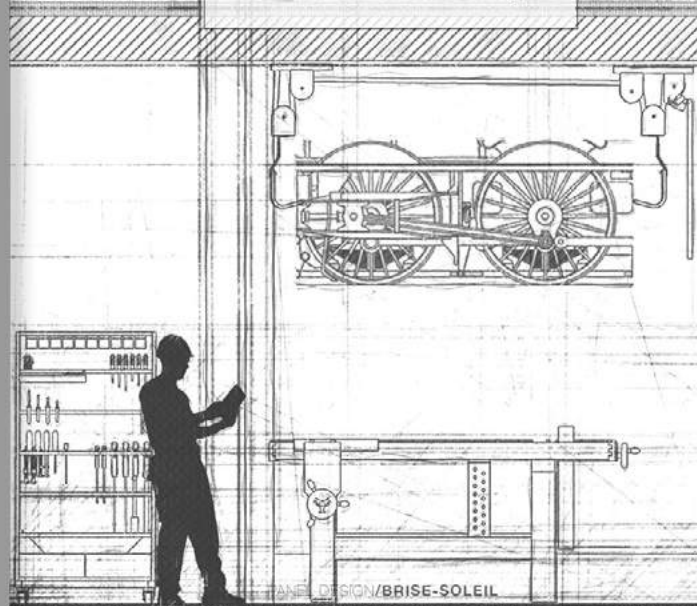


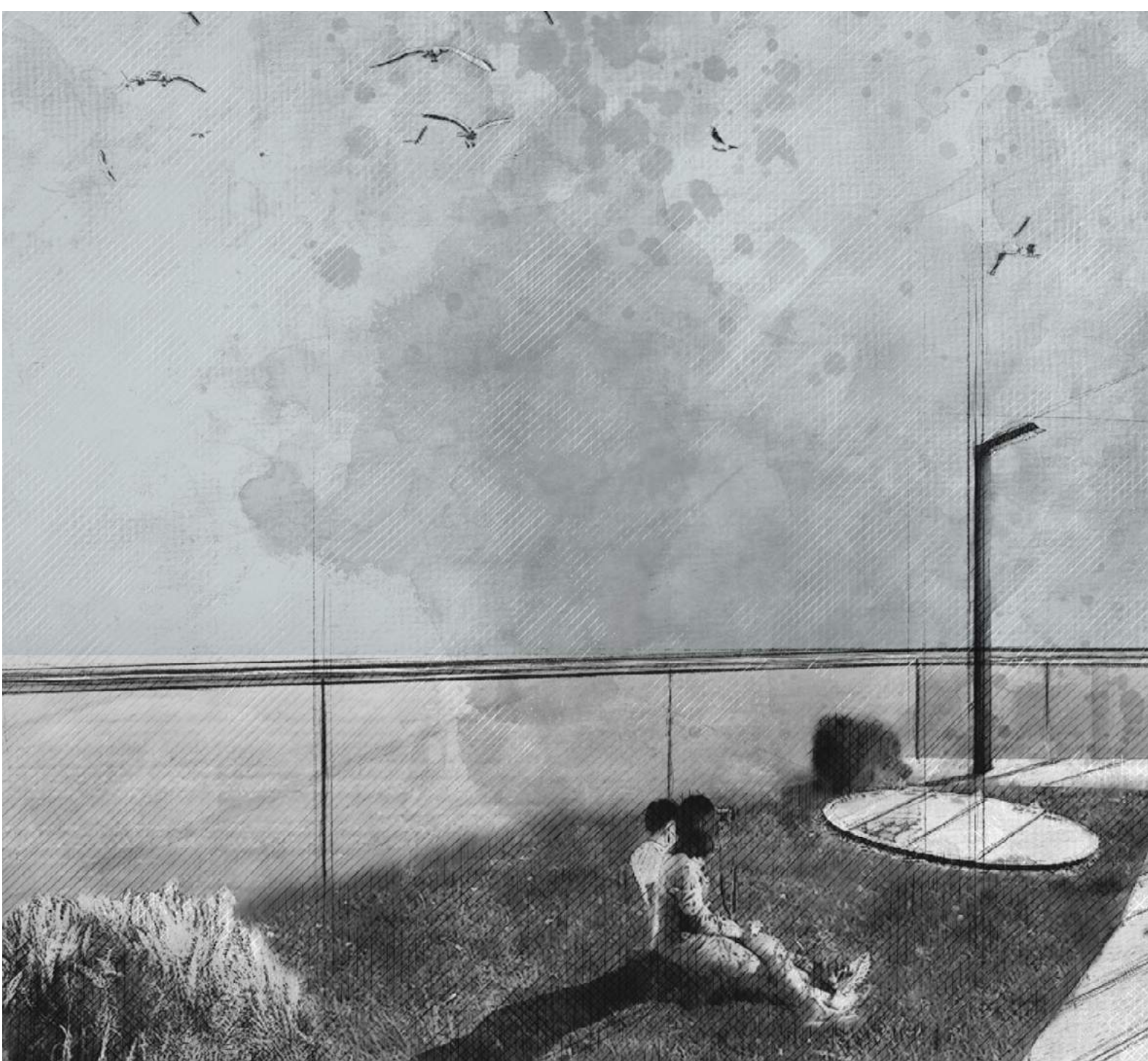
FINAL REVIEWS



The final iteration presents a solution for the problems presented. The new Volk's Link works as a connection Hub for culture, maintenance, public space and transportation, as well as a maintenance device for the site, providing users to the area during daytime, specially.

In terms of framing within the site, the new building lays just above the marine parade road level, allowing the visibility from the residential buildings.





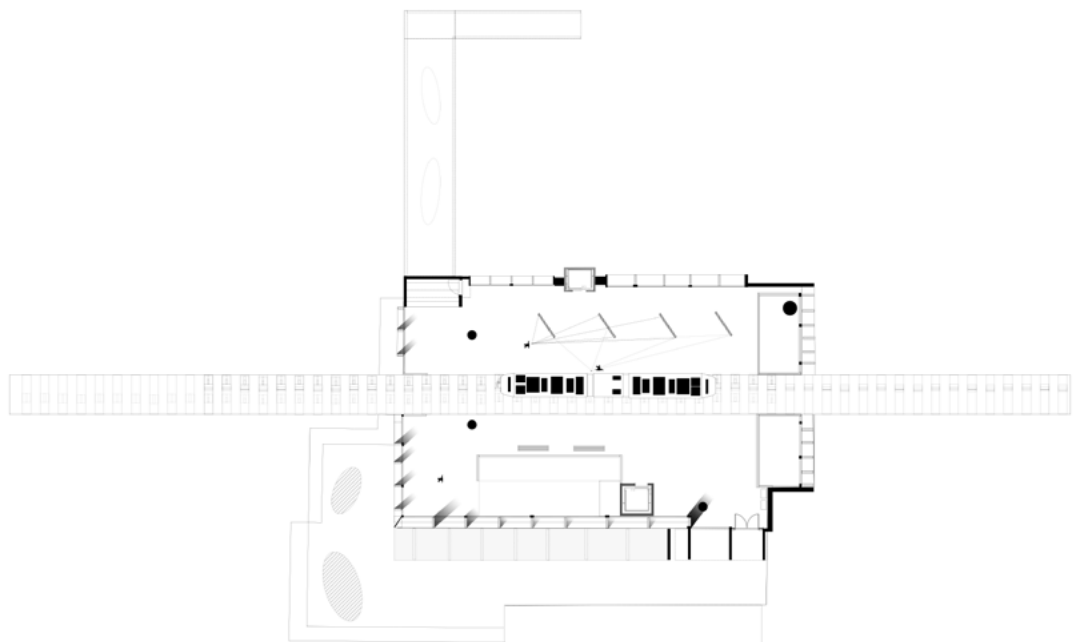
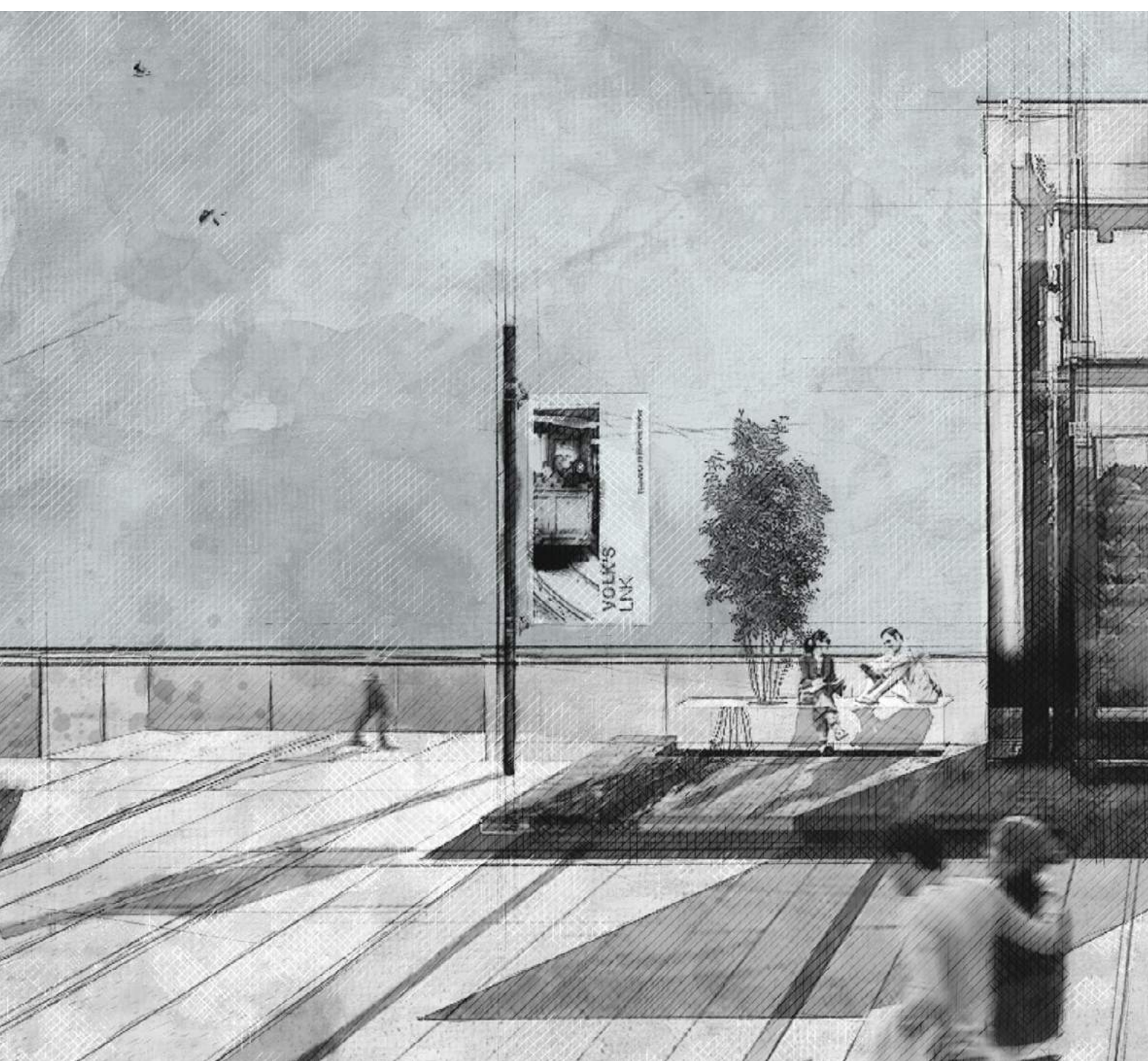
PUBLIC SPACE - WALKABLE FACADE

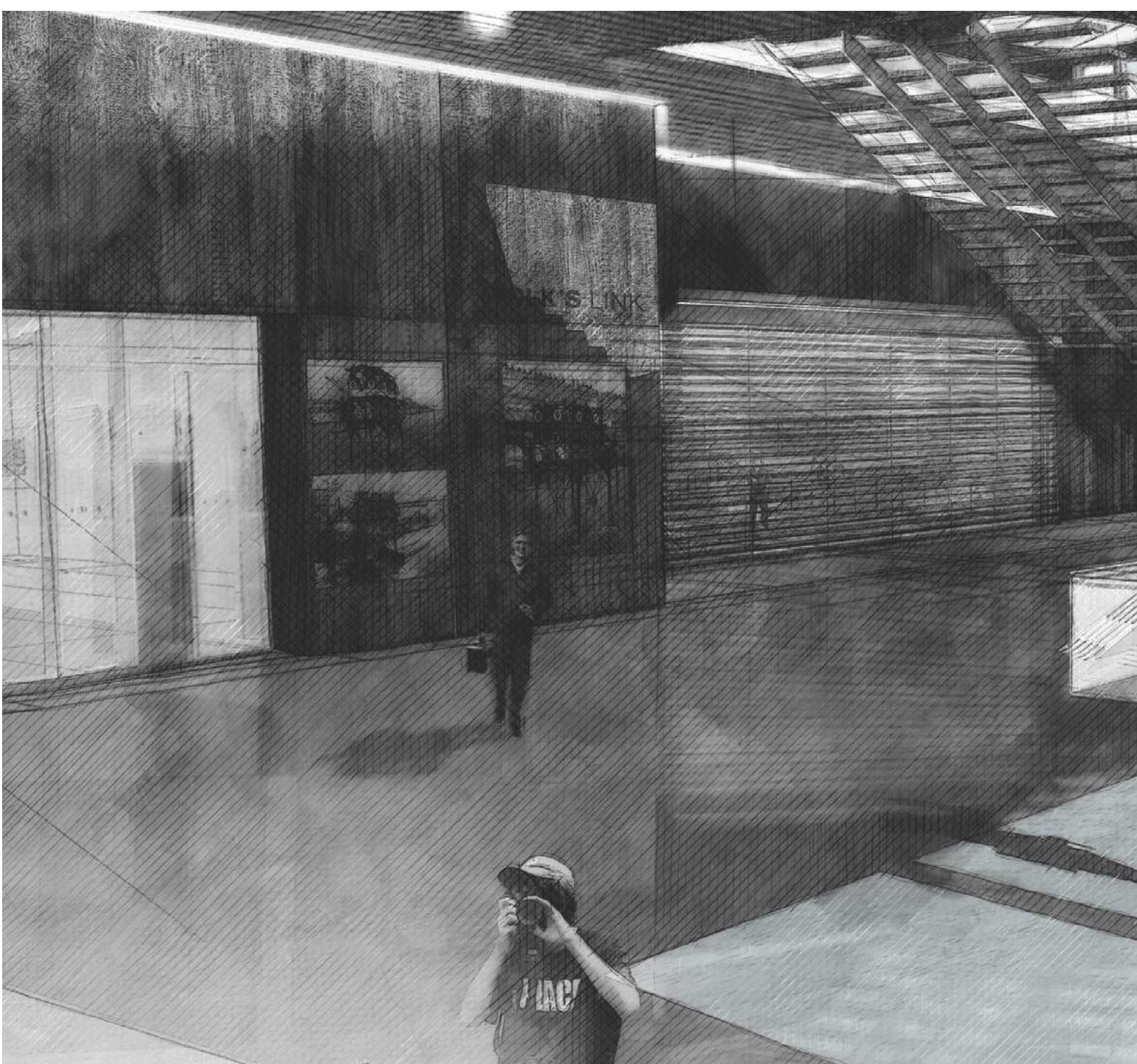
LEVEL 3

The top level working as a public and gathering space for users, displaying the multi-functions of the building, and the new experiences that it brings to Madeira Drive and the city.

The main idea behind the “walkable facade” was to create a stronger connection between site and user, as well as providing a brand new way of observing and navigating in the city and public spaces.

This rooftop, as well as others, contain accesses for the Level 2 tram platform, the rest of the exterior public spaces and a linking bridge do Marine Parade.

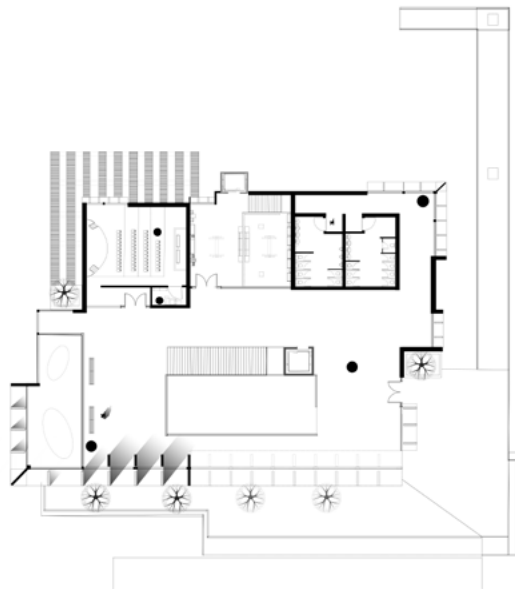
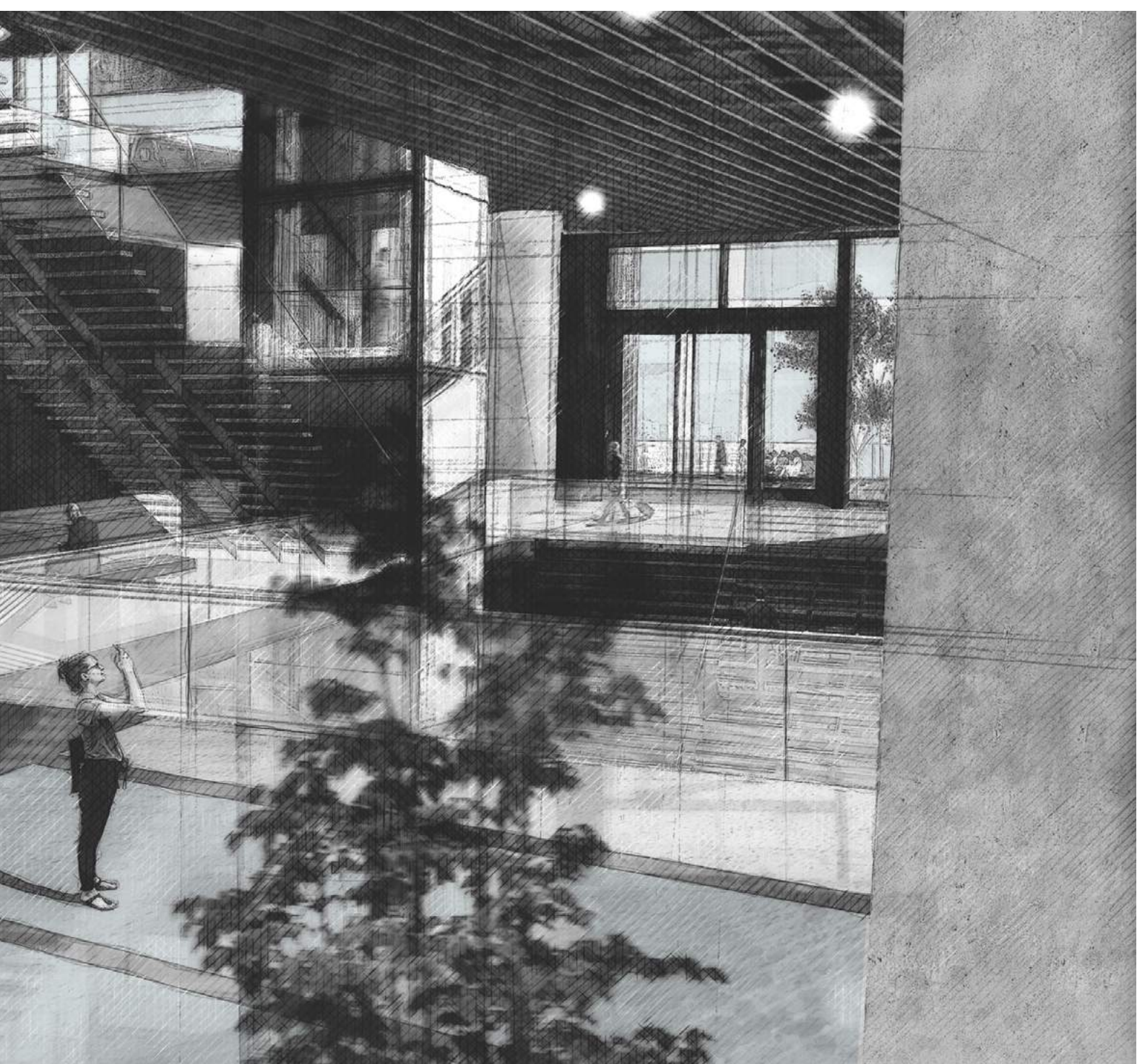


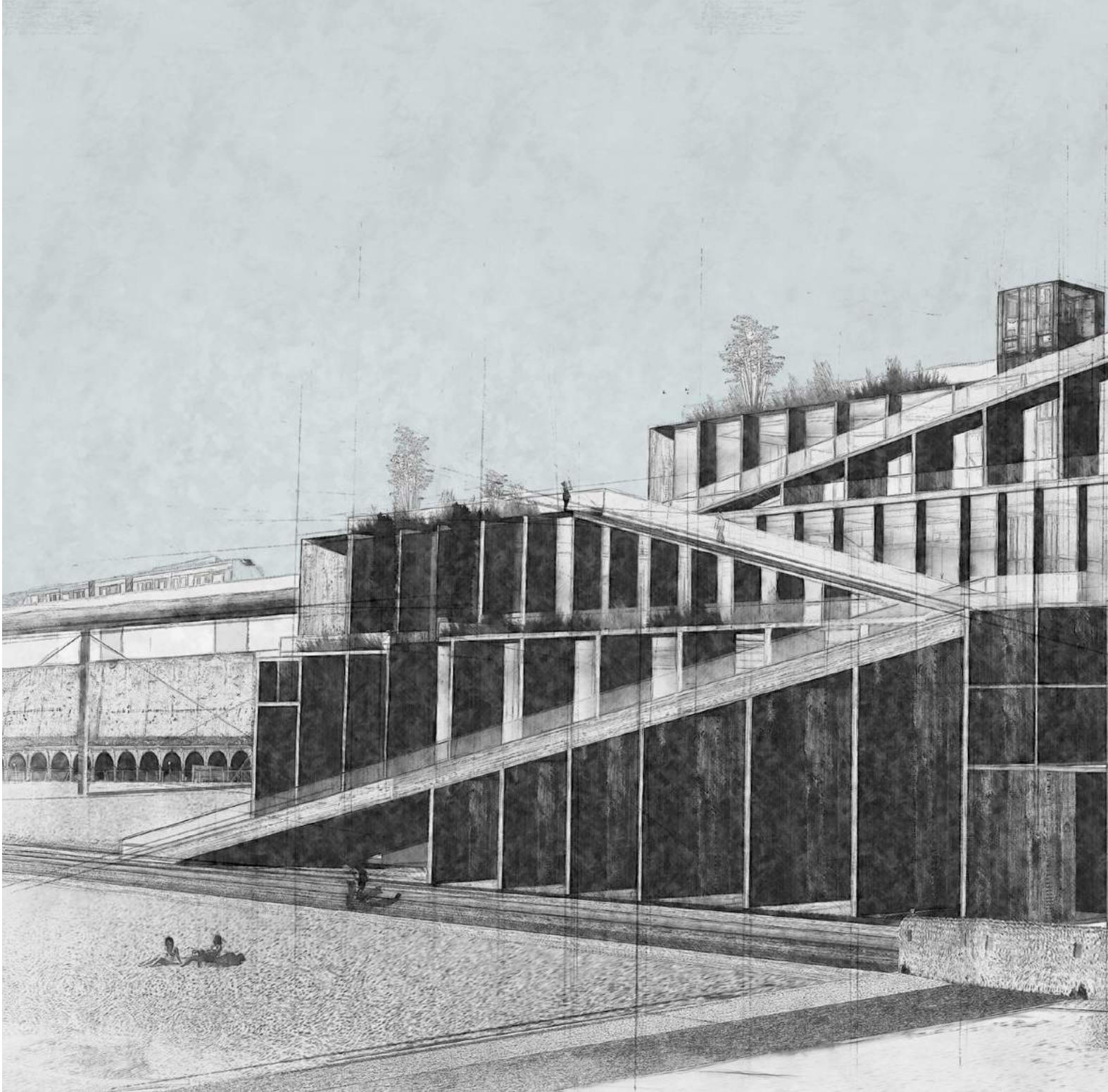


CULTURE HUB

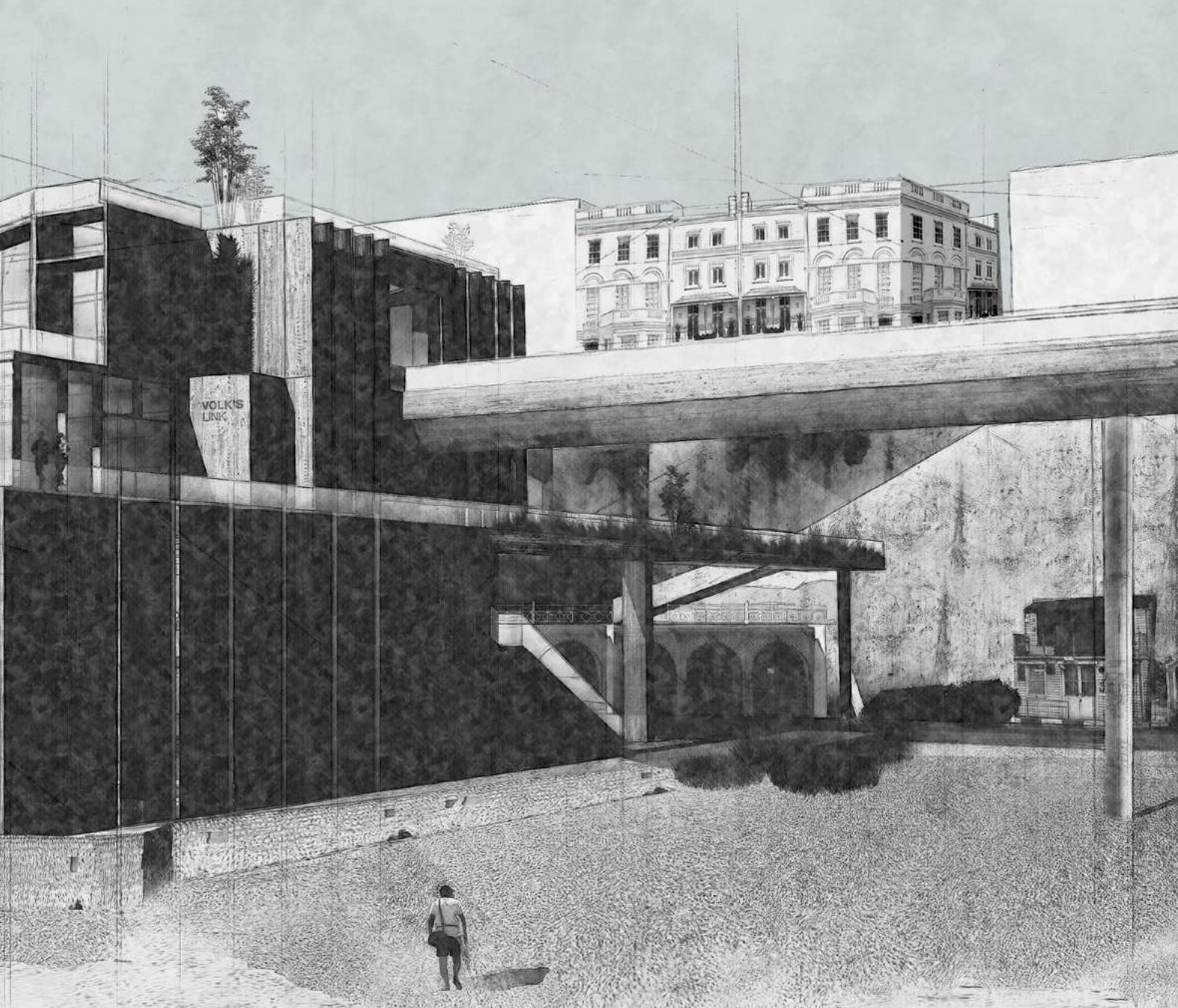
LEVEL 1

The first floor contains the main section of the Culture centre, allocating the maintenance workshops, Volk's exhibition and an alternate multi-use space for external cultural events.





VOLK'S LINK

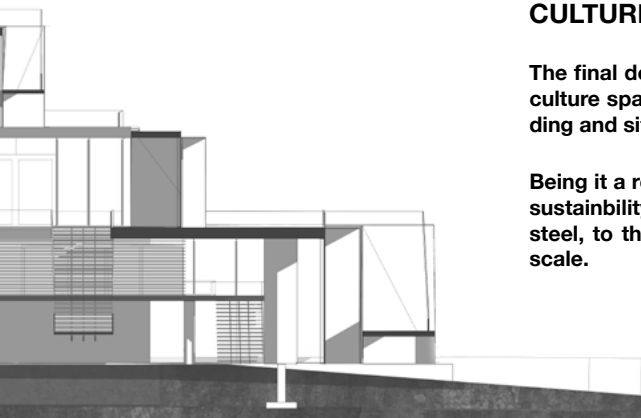


OVERALL LOOK

CULTURE HUB + TERMINAL

The final design presents a striking new approach in terms of public space, transportation and culture spaces in the city. It's hybrid function allows a different range of users to keep the building and site alive.

Being it a regeneration proposal, the materials and technologies incorporated allow a long time sustainability to the building, starting from the locally sourced materials such as the timber and steel, to the ventilation and lighting system which reduce the use of power in a considerable scale.



VOLK'S LINK - MADEIRA DRIVE

1:30

MARIO ALCANTARA MONTEIRO
ADMT

BRISE-SOLEIL MECHANICS AND LIGHT CONTROL.

1. TIMBER PANEL
2. DOUBLE GLAZED PANEL
3. AXIS TUBE FOR ROTATION
4. ALUMINIUM FRAME

THE PANELS CAN BE ROTATED AUTOMATICALLY USING AN ELECTRIC SYSTEM WHICH ENABLES THE ROTATION OF A SPECIFIC GROUP OF PANELS, KEEPING THEM AT THE SAME ANGLE.

SOLAR PANELS WILL GENERATE ELECTRIC POWER DURING THE NIGHT AND CLOSED SPACES LIKE THE GALLERY.

THE ANGLE OF THE PANELS CONTROL THE AMOUNT OF LIGHT INSIDE THE SPACE AND HELPS HEATING CONTROL BY INCREASING-REDUCING THE AMOUNT OF SUNLIGHT.

THE GLASS PANELS CONTAIN WINDOWS WHICH CAN BE OPERATED MANUALLY THEY PROVIDE VENTILATION ON HOT DAYS AND PREVENT COLD TEMPERATURES ON COLD DAYS.

THE PROJECT AIMS TO USE NATURAL LIGHT AS MUCH AS POSSIBLE

1:5 GLASS PANEL ATTACHMENT TO STEEL STRUCTURE

1. STEEL BEAM/STRUCTURE
2. ANGLED STEEL CONNECTION PLATE
3. ALUMINIUM FRAME
4. DOUBLE GLAZED PANEL
5. CAP BOLTS

LEVEL 2 PLAN

SECTION CUT THROUGH PLAN

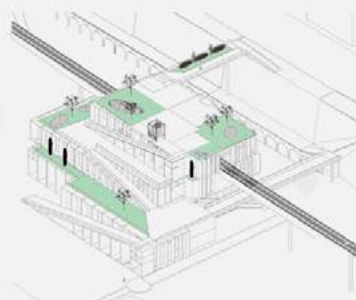
THE STEEL STRUCTURE WILL BE STRONG ENOUGH TO SUPPORT THE GREENROOFS AND ROOF WINDOWS AS WELL AS REDUCING ENVIRONMENT DECAY AND CONSTRUCTION COSTS.

THE LIGHT WEIGHT STRUCTURE WILL NOT PROVIDE THERMAL INSULATION AS A STRONGER ONE. SO, UNDER FLOOR HEATING WILL BE USED TO PRODUCE HEAT DURING WINTER.

THE AIR IS ABLE TO VENTILATE ALL THE WAY FROM THE GROUND FLOOR UP TO THE TOP PLATFORM, MAINTAINING A HABITABLE TEMPERATURE.



BUILDING ACCESSES



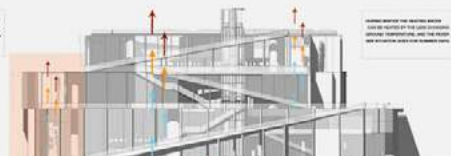
GREEN AREAS



LIGHT CONDITIONS(SHADOW)

NOT JUST WORK AS PUBLIC AREA BUT THE INTERIOR COOL AND NOT OVER HEAT DAYS.

THE MAIN AREAS HAVE ACCESS TO BOTH SUNLIGHT AND VENTILATION.

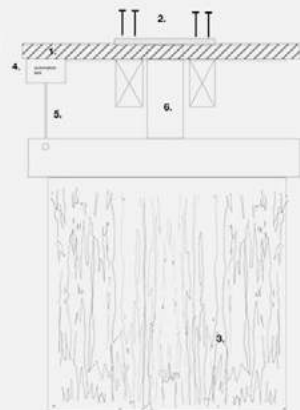


NATURAL VENTILATION AND HEATING

THE STACK EFFECT NATURALLY VENTILATES THE BRACE.

THE LOWER PRESSURE OF THE STRONGER WINDS HELP PULL AIR THROUGH OUT THE BUILDING - BERNOULLI'S PRINCIPLE

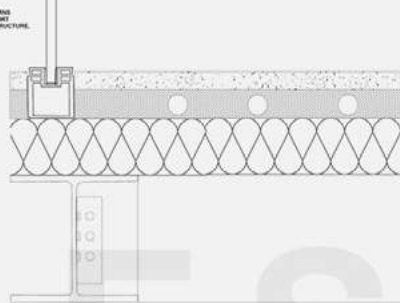
1:5 BRISE-SOLEIL PANEL DETAIL



1. TIMBER CONNECTION PANEL
2. BOLTS
3. BRISE-SOLEIL
4. AUTOMATION BOX
5. ANGLE LEAD
6. AXIS TUBE FOR ROTATION

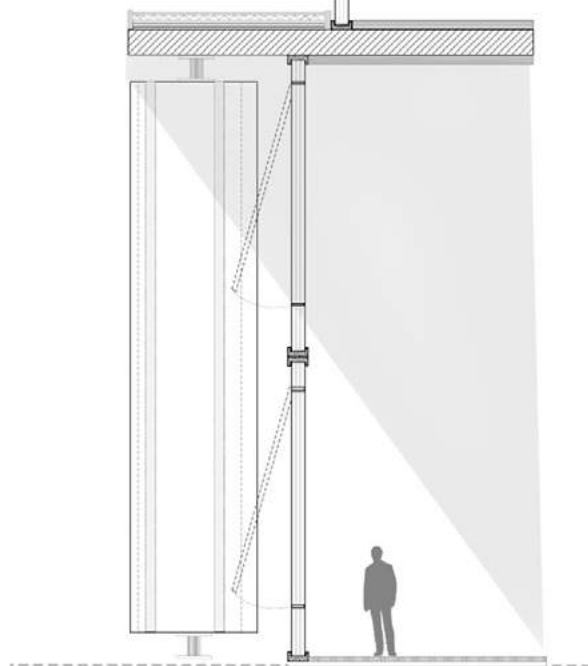
1:5 GLASS HANDRAIL ATTACHMENT TROUGH TIMBER AND STEEL STRUCTURE

1. STEEL BEAM
2. 125MM HARD INSULATION
3. TIMBER LAYER
4. CRUSHED BRICK FLOOR LAYER
5. ALUMINUM FRAME
6. GLASS PANEL
7. FLOOR HEATING PIPE



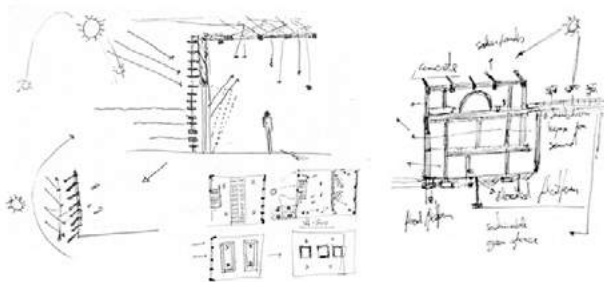
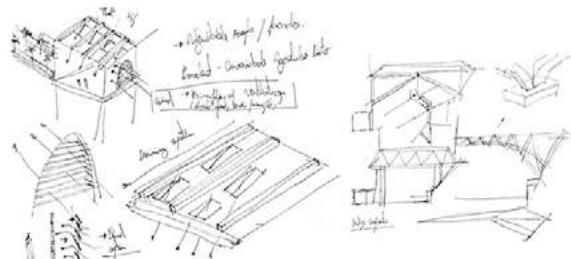
THE COMBINATION BETWEEN STEEL AND TIMBER FOR THE STRUCTURE TURNED OUT TO BE THE CHEAPEST AND MORE RELIABLE WAY OF CREATING A STRONG, ENVIRONMENT FRIENDLY STRUCTURE.

TECHNICAL DEVELOPMENT



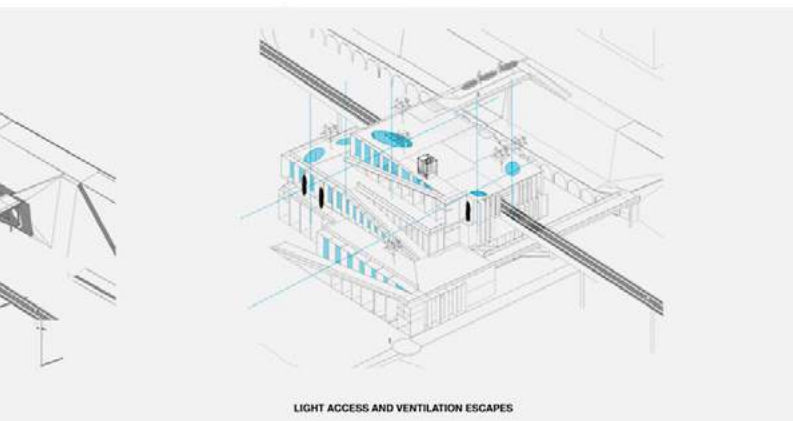
SIDE SECTION DETAIL

THE ROTATION OF EACH PANEL ALLOWS A BETTER CONTROL OF THE LIGHT CONDITIONS INSIDE THE BUILDING.

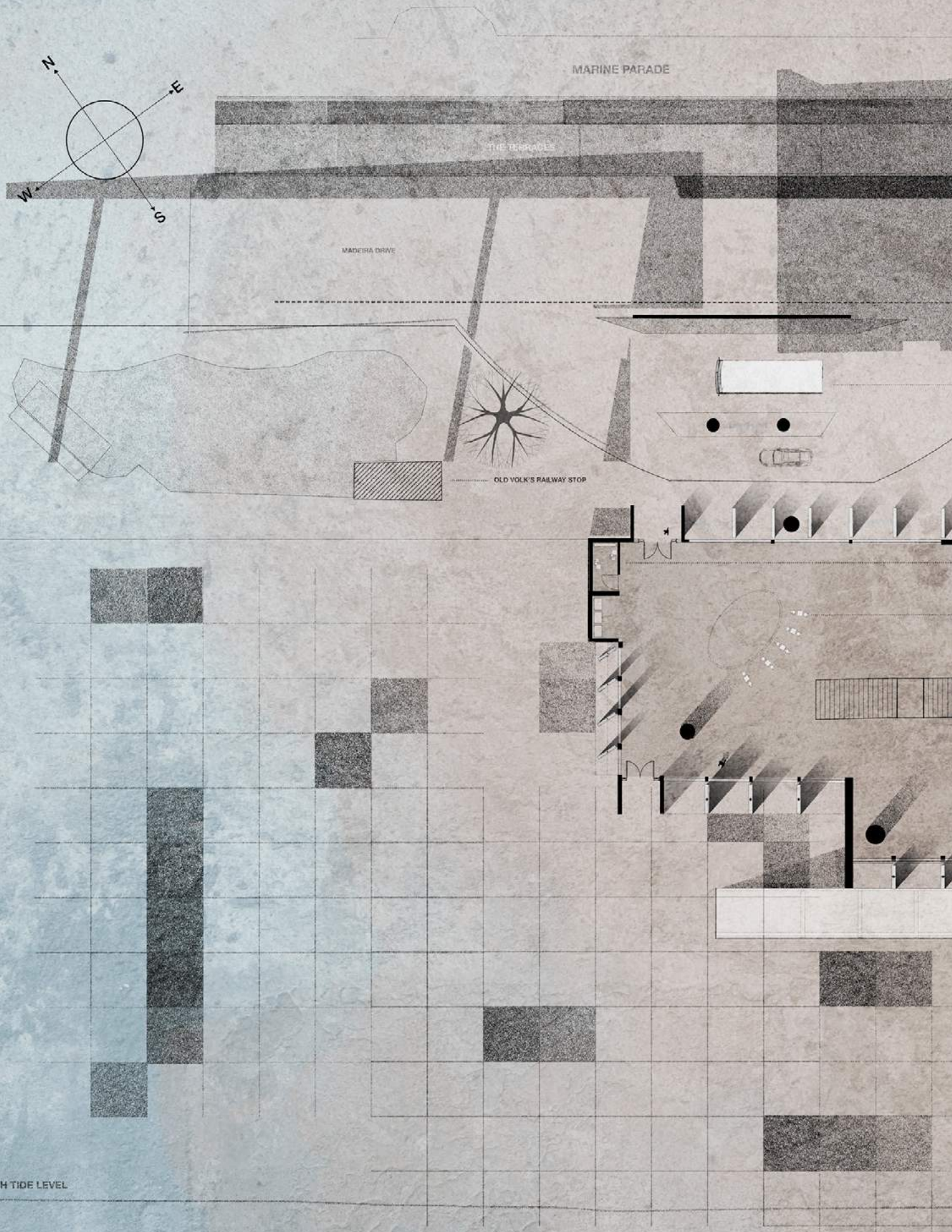


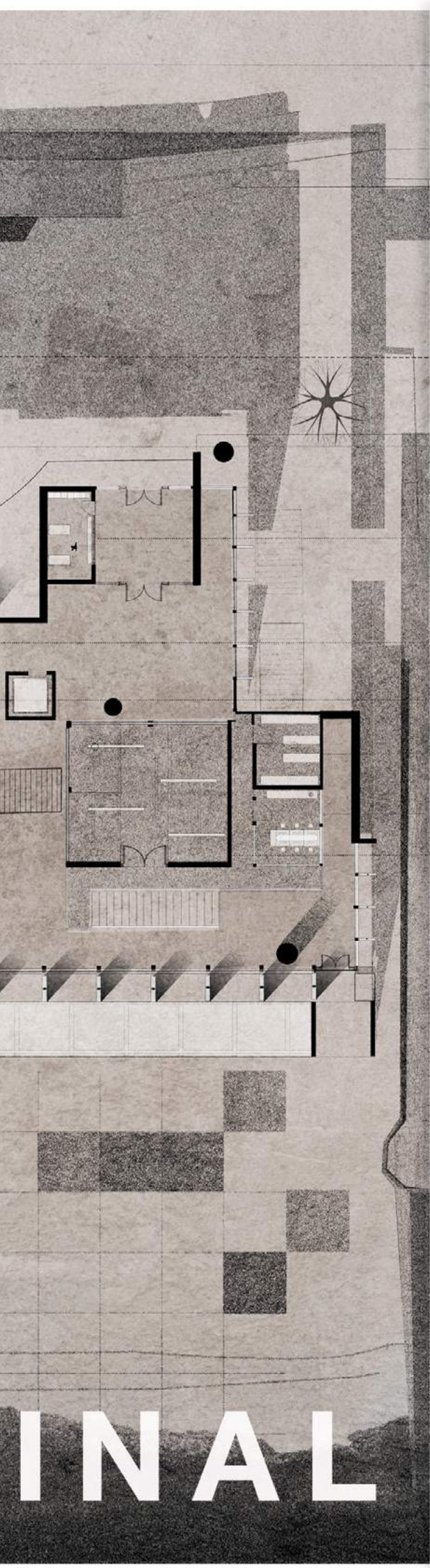
TECHNICAL DEVELOPMENT

THE PROPOSAL COMBINES A RANGE OF TECHNOLOGIES WHICH PROVIDE THE OPPORTUNITY TO ADJUST AND ADAPDT CERTAIN CHARACTERISTICS OF THE SPACES IN ORDER TO BECOME BETTER FOR THE USERS, AS WELL AS LOW-COST AND SUSTAINABLE SOLUTIONS FOR ENERGY COSTS, ENVIRONMENTAL IMPACT AND SUSTAINABILITY OVER TIME.



LIGHT ACCESS AND VENTILATION ESCAPES





FINAL

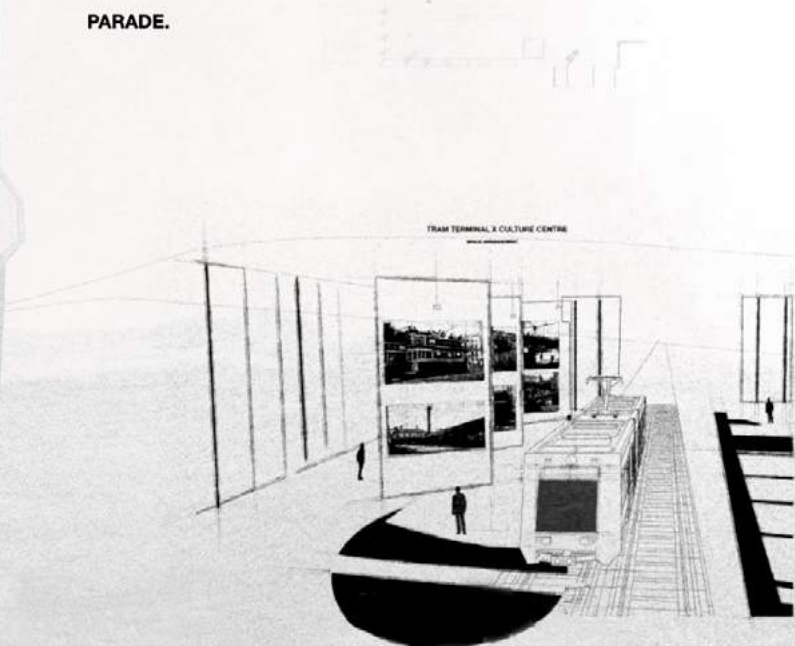
FINAL ITERATION

THE FINAL ITERATIONS SOLVES ALL THE PROBLEMS PRESENTED BY THE BRIEF, SITE AND SOCIAL CONTEXT. THE SPACES CONTAIN THE FACILITIES IN ORDER TO EXECUTE THE MAINTENANCE PROCESS OF THE VOK'S RAILWAY, LITERALLY AND FIGURATIVELY.

THE FIRST GROUND FLOOR CONTAINS THE EXTERNAL BUS TERMINAL/STOP, A WIDE MULTI-USE AREA THAT CAN HOLD GUEST CULTURAL EVENTS, AND ALSO CONTAINS AN EXHIBITION GALLERY, PLUS THE CENTRE OFFICES AND STORAGE ROOMS.

THE FIRST FLOOR CONTAINS THE MAINTENANCE WORKSHOPS, THE RESTROOMS, A AUDITORIUM, AS WELL AS THE MAIN SPACE OF THE HERITAGE CENTRE, WHERE THE USERS WILL HAVE THE CHANGE OF LEARNING ABOUT THE LOCAL HISTORY AND HOW THE PROCESS OF MAINTENANCE TAKING PLACE AT THE WORKSHOP WORKS. ON THE SECOND FLOOR WE HAVE THE NEW TRAM TERMINAL AND THE FOLLOW UP OF THE HERITAGE CENTRE, WHERE THE PASSENGERS WILL BE ABLE TO LEARN ABOUT THE VOLK'S WHILE THEY TRAVEL, BY LOOKING AT THE DISPLAY PANELS.

AS FOR THE EXTERNAL PUBLIC SPACES, THE RAMPS AND GREEN GATHERING SPACES WORK AS A WALKABLE FACADE AND A BRAND NEW PUBLIC SPACE NOT JUST FOR THE AREA OF KEMPTOWN AND MADEIRA DRIVE, BUT FOR BRIGHTON IN GENERAL. CONNECTED TO THESE EXTERNAL PLATFORMS, THERE ARE A SET OF PEDESTRIAN LINKS THAT JOIN THE VOLK'S LINK CENTRE & TERMINAL TO THE DIFFERENT POINTS AROUND THE SITE AND PROVIDE DIRECT ACCESS TO THE BUILDING AND THE BEACH, INCLUDING MADEIRA DRIVE, THE TERRACES AND MARINE PARADE.





ALCANTARA MONTEIRO

DESIGN

GRAPHIC DESIGN

+

**ARCHITECTURAL
VISUALIZATION**

PROFESSIONAL WORK



VISUALIZ



ARCHITECTURE VISUALIZATION

ABSTRACT

IN A CONTEXT CHARACTERIZED BY LARGE LOGISTICS INFRASTRUCTURES AND THE MARITIME RELATIONSHIP WITH THE CITY OF SINES, THE EXERCISE AIMS TO GENERATE NEW SPACES THAT EMPHASIZE AND ESTABLISH A NEW WAY OF INHABITING THIS HYBRID SYSTEM BETWEEN INDUSTRY AND THE CITY.

THE PROJECT DEVELOPED IN THE DISSERTATION IS PART OF THE PREEXISTENCE AND BASICALLY INVOLVES THREE NEW INTERVENTIONS WITH THE AIM OF RESOLVING TRANSITIONS BETWEEN ANTAGONISTIC SPACES AND MAKING THEM COMPLEMENTARY TO EACH OTHER. THUS, THE COASTAL PLATFORM OF SINES APPEARS AS A UNIQUE SPACE OF TRANSITION BETWEEN LAND AND SEA. IN ORDER TO STRENGTHEN THE LINK BETWEEN THESE ENTITIES, THE PROPOSAL REDRAWS A NEW COASTLINE AND ESTABLISHES SEVERAL QUOTA LINKS WITH THIS AXIS OF TRANSITION, RE-STRUCTURING THE WAY THIS SPACE IS LIVED. THAT SAID, THE PROJECT ALSO AIMS TO RESTRUCTURE A NEW PORT CENTER, TO COMBINE ALL PORTS IN A SINGLE SPACE. IN THIS WAY, THE STRUCTURING PRINCIPLES OF THE SET LOOK FOR THE ADAPTATION TO THE SITE AND THE AFFIRMATION WITH RESPECT TO THE CITY." - PAULO REIS, ARCHITECT AND PROJECT DESIGNER.



THE COLLABORATION

THE COLLABORATIVE WORK CONSISTED ON THE PRODUCTION AND RE-MASTERING OF THE ARCHITECTURAL VISUALIZATION AND FINAL VISUALS OF THE PROJECT. THE PROCEDURE PASSED NOT ONLY BY CREATING STRIKING VISUALS, MIXING BOTH REALISTIC AND ARTISTIC APPROACHES, BUT ALSO BY PICKING CERTAIN DETAILS IN TERMS OF MATERIALITY AND ATMOSPHERE OF THE SPACES. THE TECHNIQUE USED HAS BEEN AN ON GOING DEVELOPMENT PROCESS BASED ON LIGHT STUDIES, MANUAL LAYERING AND IMAGE MANIPULATION, AS WELL AS A DEEP PHOTO-EDITING.



ATION



acute angles for dynamic sporty feel

+



nature and organic reference



PROJECT BRIEF

FOR THIS PROJECT, THE CLIENT REQUIRED A LOGOTYPE AND PRODUCT MOCKUPS. THE PROJECT CONSISTED ON CREATING AN IMAGE FOR A PERSONAL HEALTH AND FITNESS BRAND.

THE PROCESS STARTED BY STUDYING THE KEYWORDS AROUND THE SUBJECTS.

THE FINAL RESULT CONSISTS ON A COMBINATION OF A SPORTS BRAND WITH SOME DETAILS SUCH AS THE LEAF PATTERNS TO SYMBOLIZE THE HEALTH SIDE, CREATING A CONSISTENT, STRIKING AND MODERN LOGO.



main logo mark



FIONA **AYNEDJIAN**

FITNESS + HEALTH + NUTRITION

alternative lettering logo

the 'l' contains health related details from leaves
and overlaps the 'a' for a more notorious look.



FIONA **AYNEDJIAN**

FITNESS + HEALTH + NUTRITION

chosen colour schemes



FIONA **AYNEDJIAN**
FITNESS + HEALTH + NUTRITION

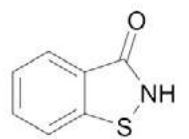


FIONA **AYNEDJIAN**
FITNESS + HEALTH + NUTRITION



nature + agriculture

+



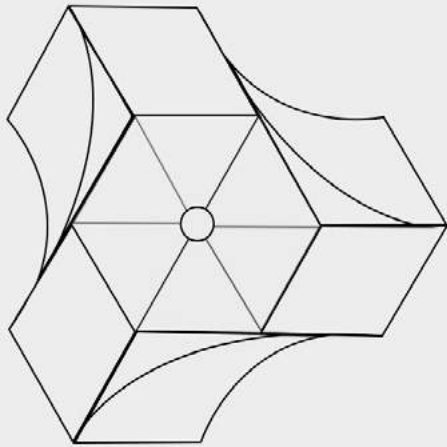
chemical + technology

+



golden ratio

main logomark



AGR**ITECH**

lettering logotype



AGR**ITECH**
INNOVATIVE SOLUTIONS



AGR**ITECH**
INNOVATIVE SOLUTIONS



AGR**ITECH**
INNOVATIVE SOLUTIONS

END

