



MAKENZIE ZAUGG

MArch Application Package

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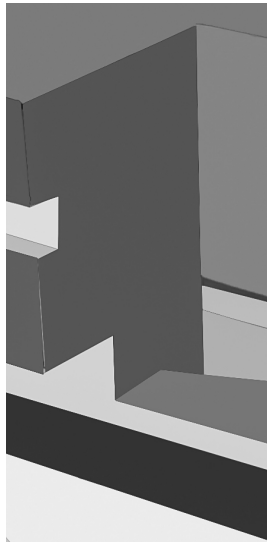
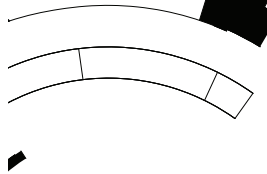
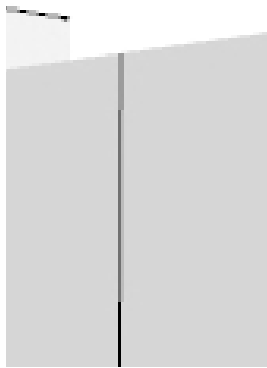
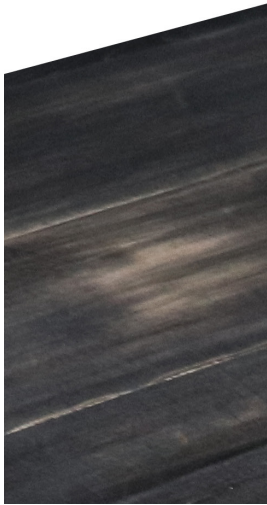
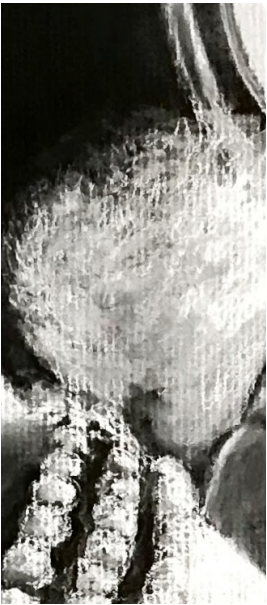
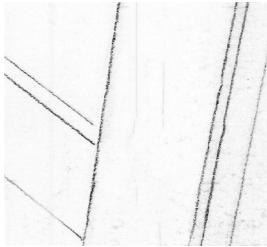
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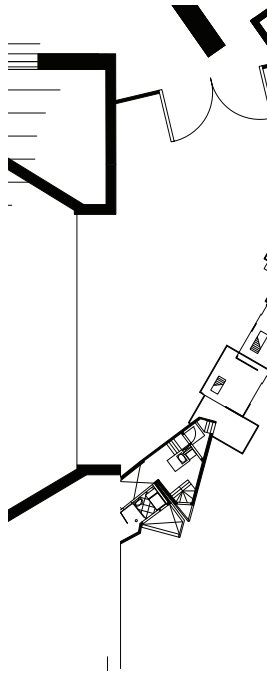
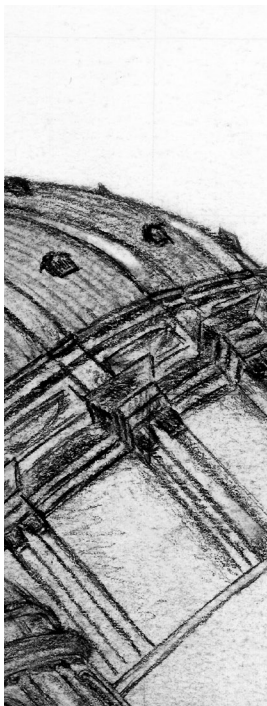
PORTFOLIO

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UNIVERSITY OF CALGARY | SCHOOL OF ARCHITECTURE, PLANNING, AND LANDSCAPE
MASTER OF ARCHITECTURE (MArch) APPLICATION PORTFOLIO 2023
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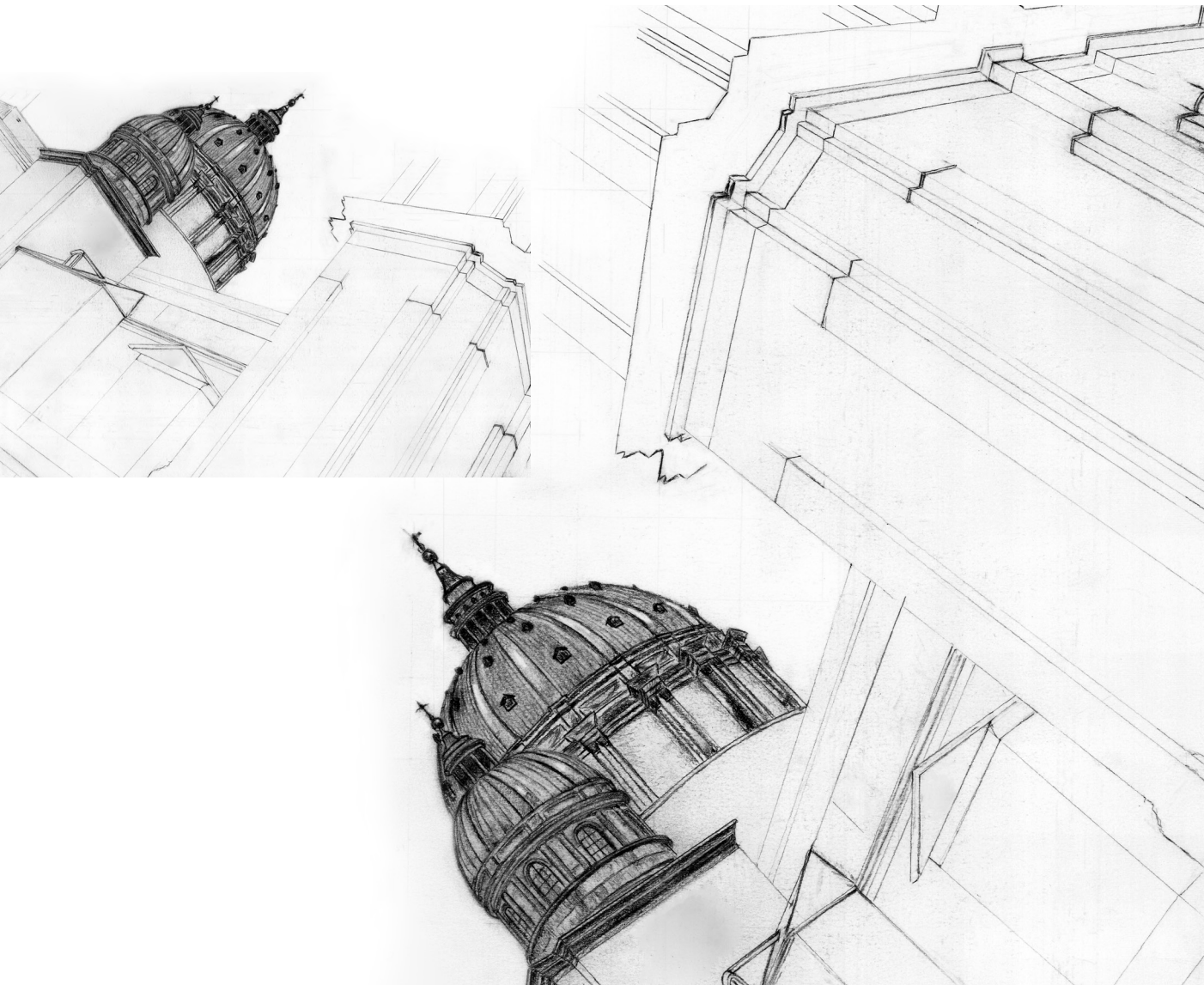


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P E R S P E C T I V E P E N C I L D R A W I N G S



Marie-Reine-du-Monde Cathedral MONTREAL
14" x 17"

This composition intends to capture the attention of the viewer at particular moments through intricate and calculated detail and context.



2 - POINT PERSPECTIVE STREETSCAPE
8.5" x 11"

As these buildings are interpreted in a two-point perspective, spatial depths and relationships are enhanced. The ambiance of the scene is realized through an obscure transition toward vanishing points.



1 - POINT PERSPECTIVE
16.5" x 22.5"

My goal for this piece was for the composition to transmit a peaceful, emotive interest to the viewer. Additionally, I hoped to develop a sense of depth to add spatial and visual complexity.



(LEFT) LOOKING GLASS
18" x 24"

(MID.) FALLEN LEAVES
6" x 6"

(RIGHT) FACIAL FEATURE
3" x 5"



Through reverse negative drawings, composed of black and white charcoal on black paper, I experimented with depth in unique values to exhibit extreme highlight, shadows, and contrast of forms in space.



FURNITURE

PINE AND MAPLE WOOD COFFEE TABLE 39" x 3" x 17"

Rhino7

This piece of functional furniture is made solely from surplus materials from previous projects. Designing the table with restricted and limited materials was a challenging and rewarding exercise. From design to fabrication, this piece was constructed with sustainable intentions and has a positive, functional impact on the space it was built for.

TOOLS USED

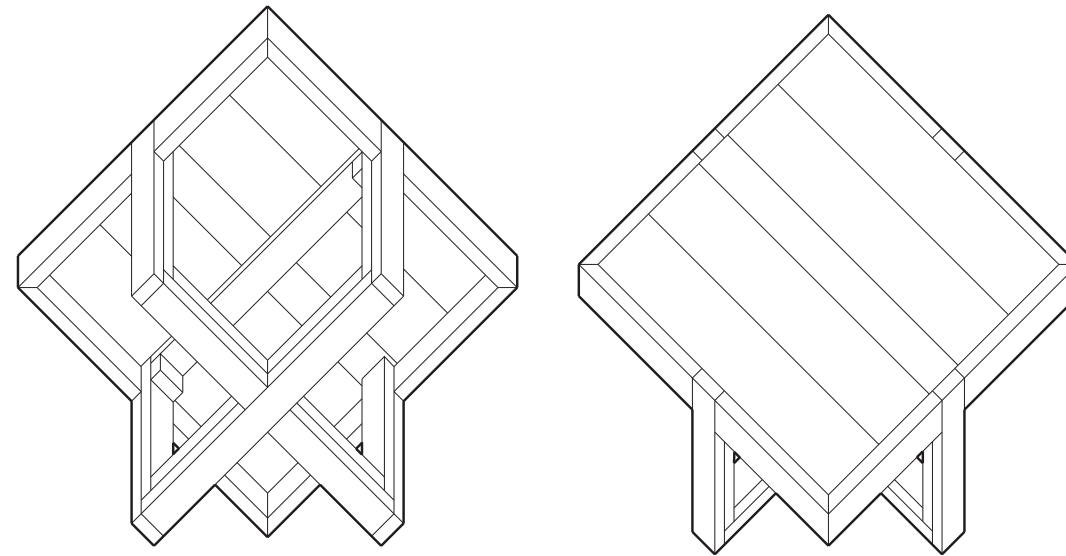
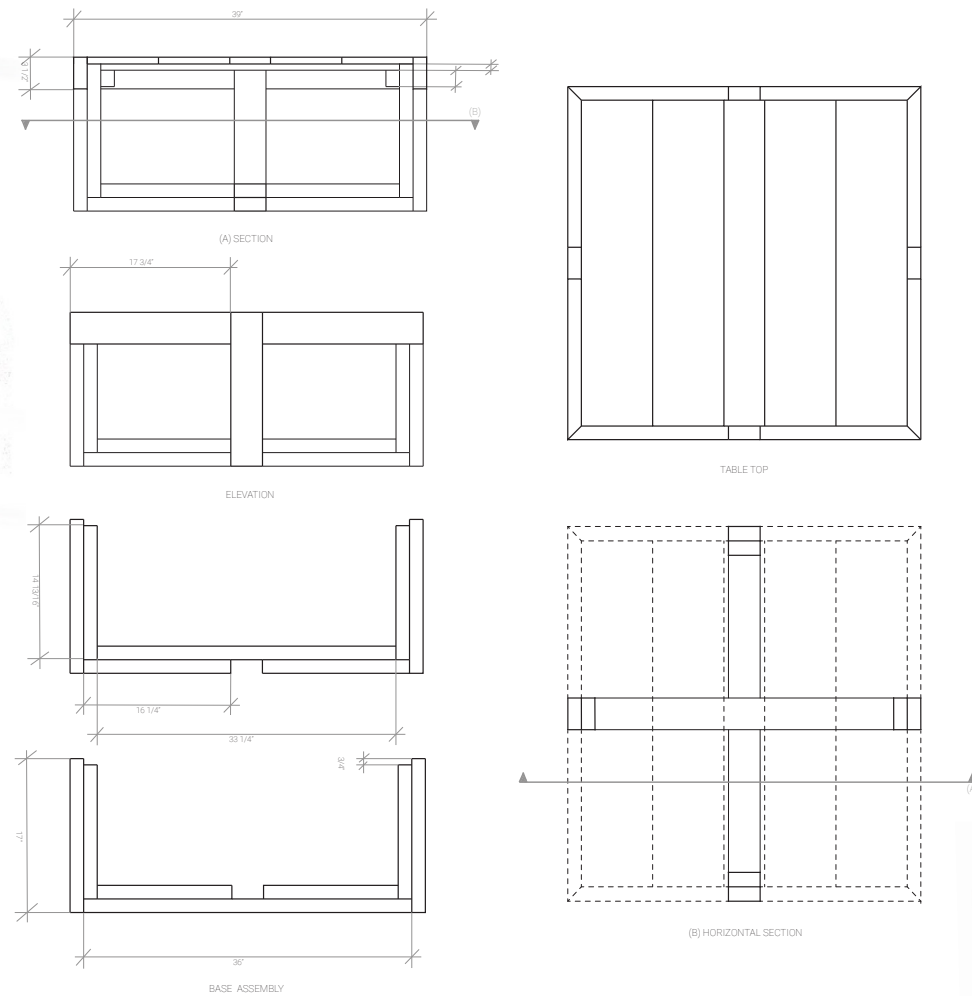
SURFACE PLANER
COMPOUND MITRE SAW
CIRCULAR SAW
POCKET SCREW JIG
PALM SANDER
BLOCK SANDER
DRILL/DRIVER
NAIL GUN

MATERIALS LIST

5 ea. 2" x 4" x 8' SPRUCE
4 ea. 3/4" x 7 7/8" x 36" MAPLE
1 ea. 3/4" x 4 1/2" x 36" MAPLE
1 ea. 3/4" x 3 1/4" x 33" MAPLE
1 1/4" POCKET SCREWS
BLACK STAIN



SKETCH/HAND DRAWN RENDERING OF THE FURNITURE IN A SPACE FOR GATHERING.



PRE-FABRICATION DRAWINGS



FINISHED PRODUCT



PROCESS PHOTOS

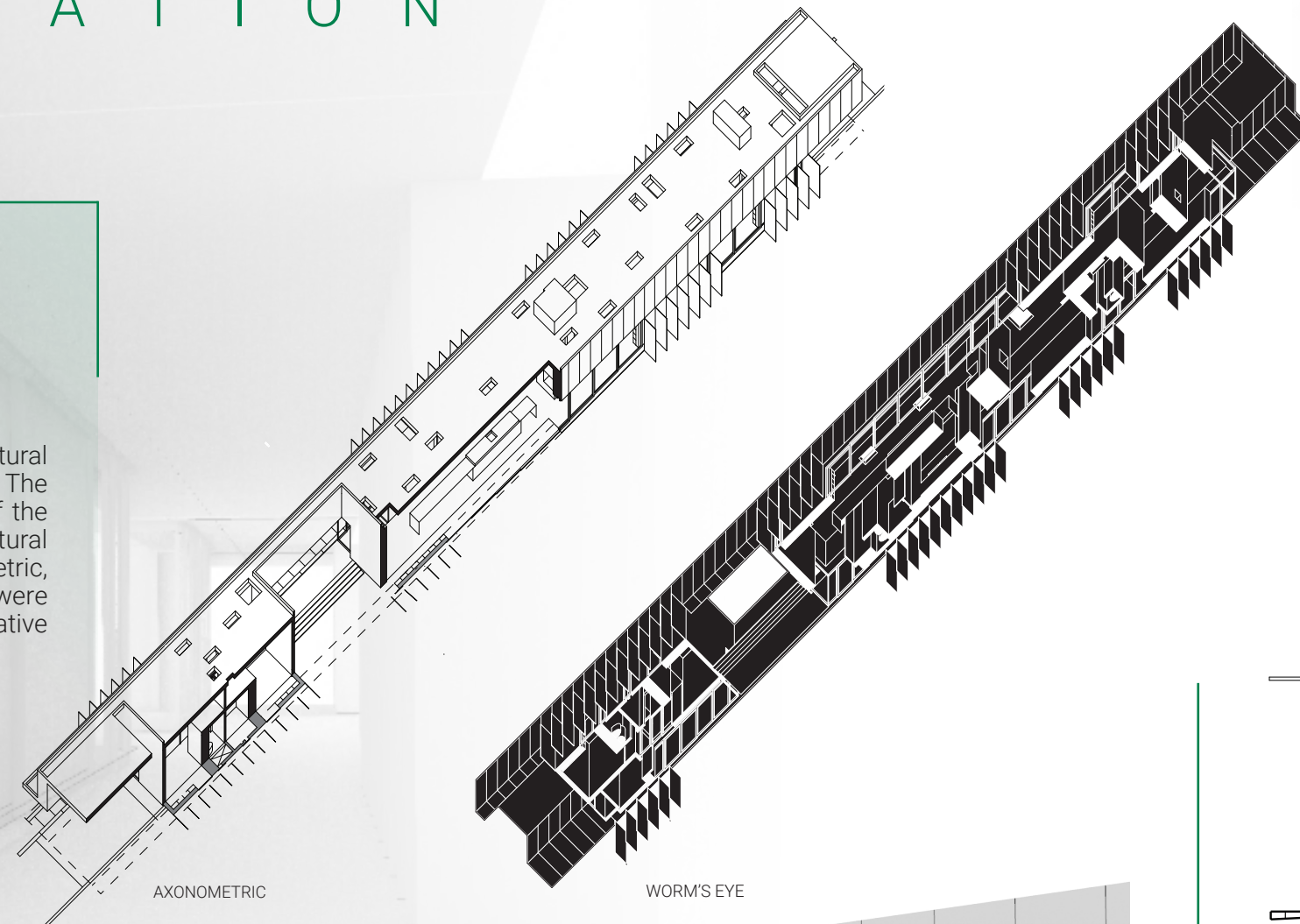
ARCHITECTURAL PRECEDENT REPRESENTATION

Graphics Workshop I and Studio I | Fall 2022

LINEAR HOUSE (PATKAU ARCHITECTS 2009)

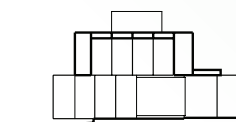
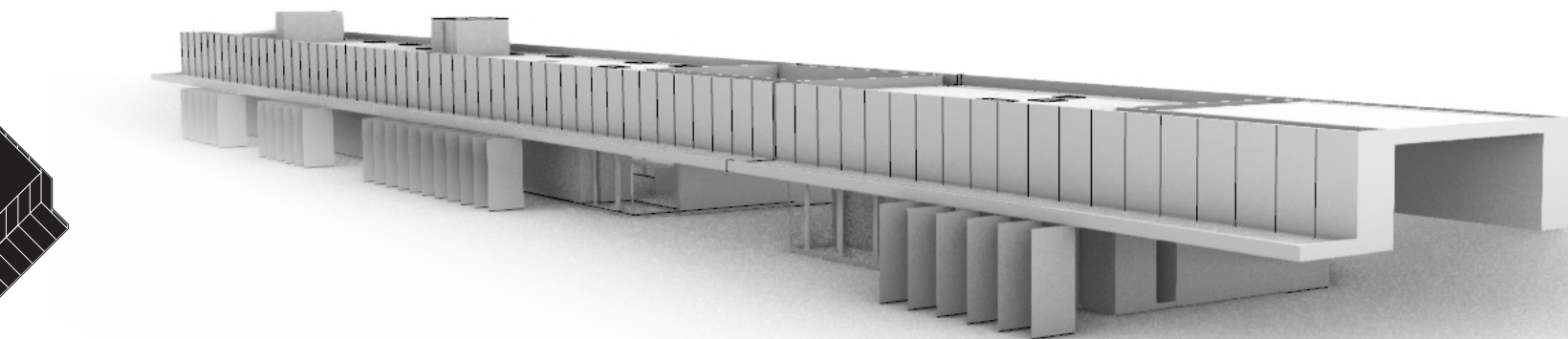
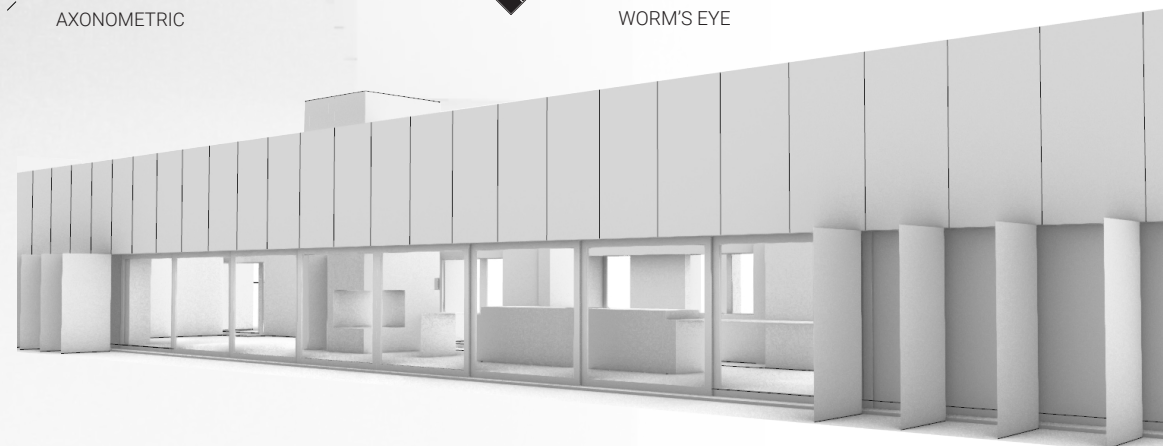
Rhino 7
Adobe Illustrator
Adobe Indesign

The Linear House by Patkau Architects (2009) acted as my architectural precedent of a domestic space for the onset of Graphics I and Studio I. The Graphics Workshop portion of this study was a technical analysis of the precedent, and an opportunity to practice two-dimensional architectural drafting, three-dimensional modeling, and development of axonometric, and other, drawings with the outcomes. The final drawings and model were developed using Rhino 7 software and were adjusted in the Adobe Creative Cloud.

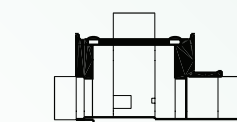


AXONOMETRIC

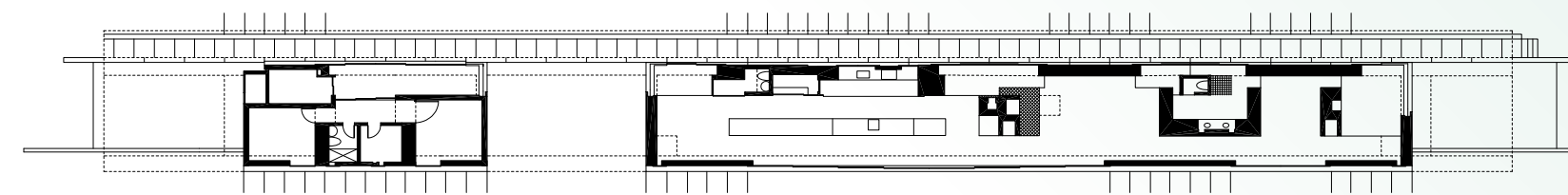
WORM'S EYE



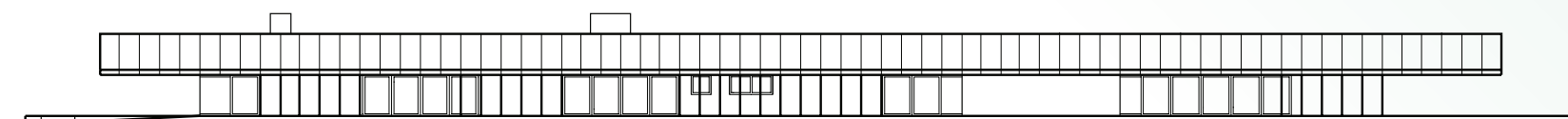
WEST ELEVATION



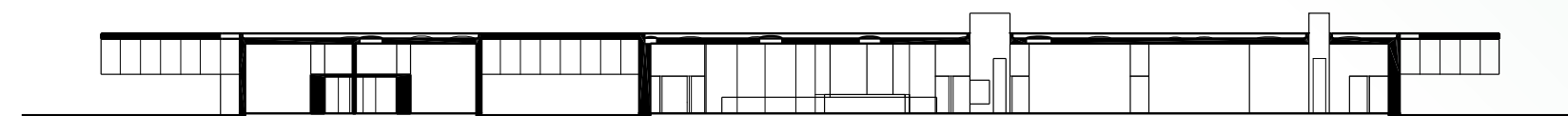
CROSS SECTION



PLAN



SOUTH ELEVATION



LONGITUDINAL SECTION

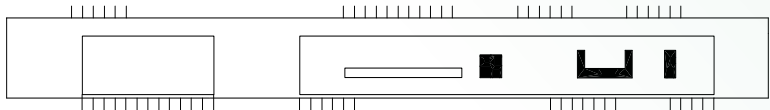
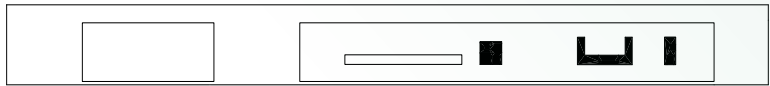
P R E C E D E N T D E C O N S T R U C T I O N A N D A N A L Y S I S

Studio I | Fall 2022

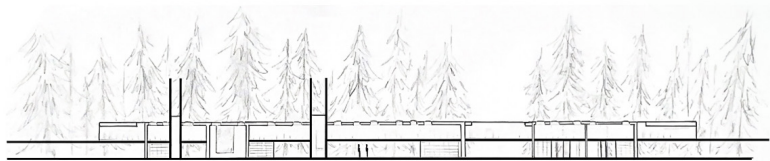
LINEAR HOUSE (PATKAU ARCHITECTS 2009)

Rhino 7
Adobe Illustrator
Adobe Photoshop

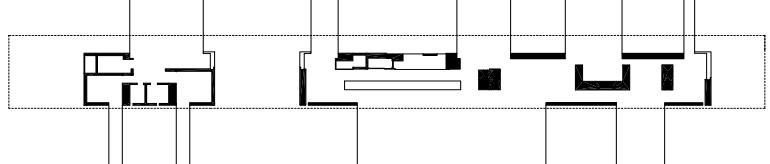
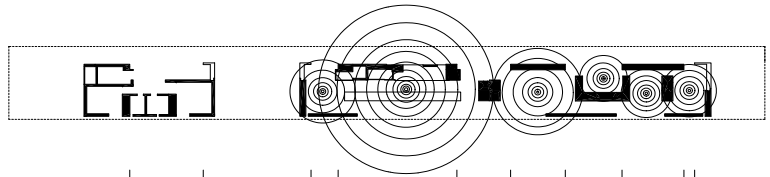
In tandem with the Graphics Workshop exploration of the Linear House, Phase I of Studio I revolved around a deconstruction of the precedent in terms of concept. The Linear House can be deconstructed as an architectural precedent through the justification of its plan logic, section logic, material and tectonic culture, program, and site logic. The conceptual framework of the Linear House is its role as a framing device and thus its integral relationship between interior and exterior space. The roof, alongside other elements of the house, act as a physical manifestation of the idea of enframement, contrast, and measurement, concerning the natural landscape.



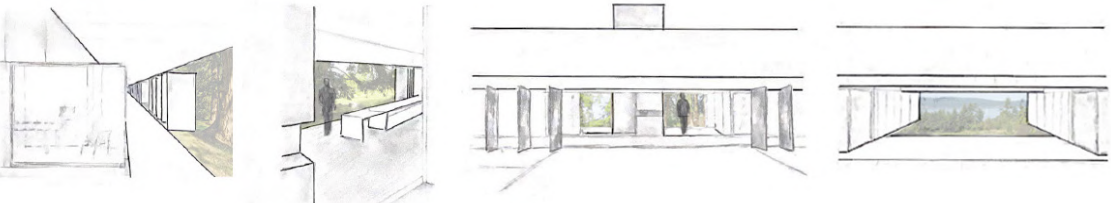
PLAN LOGIC



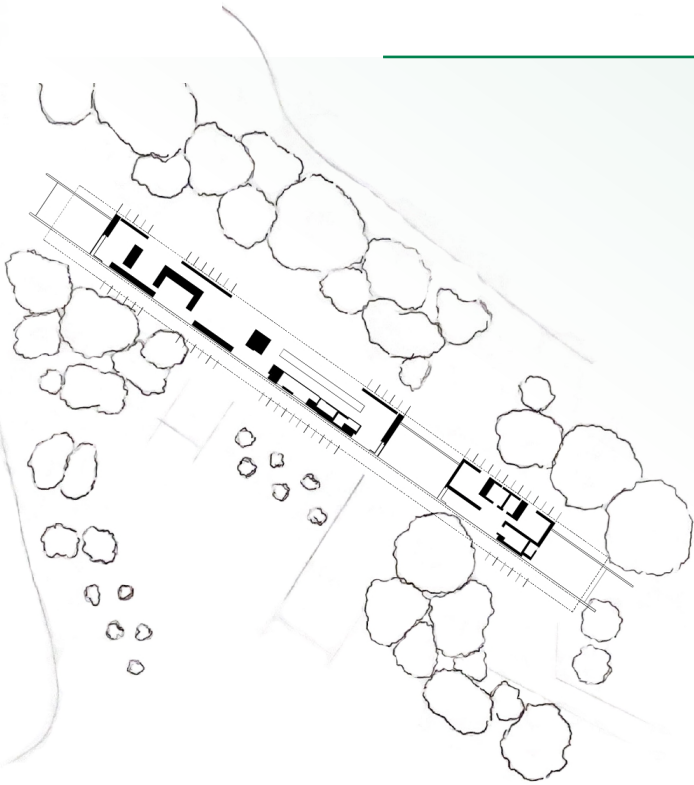
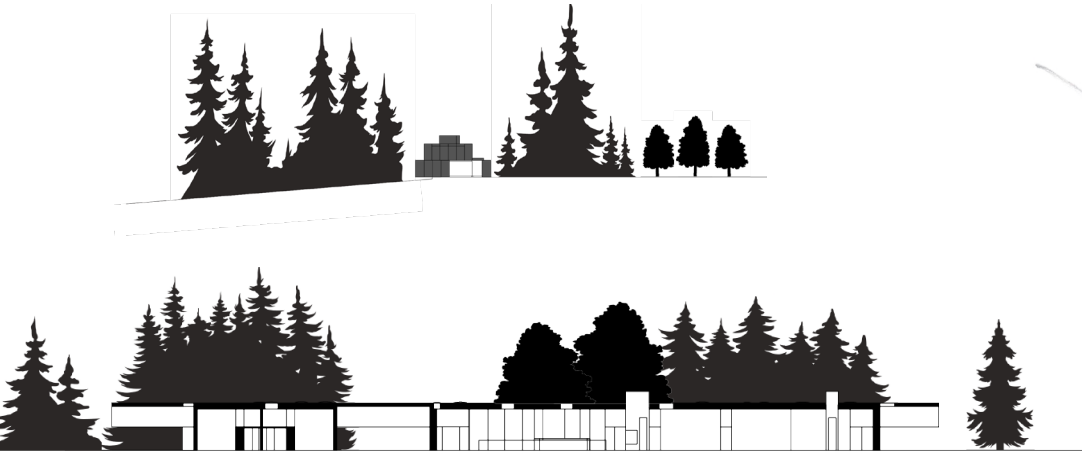
SECTION LOGIC

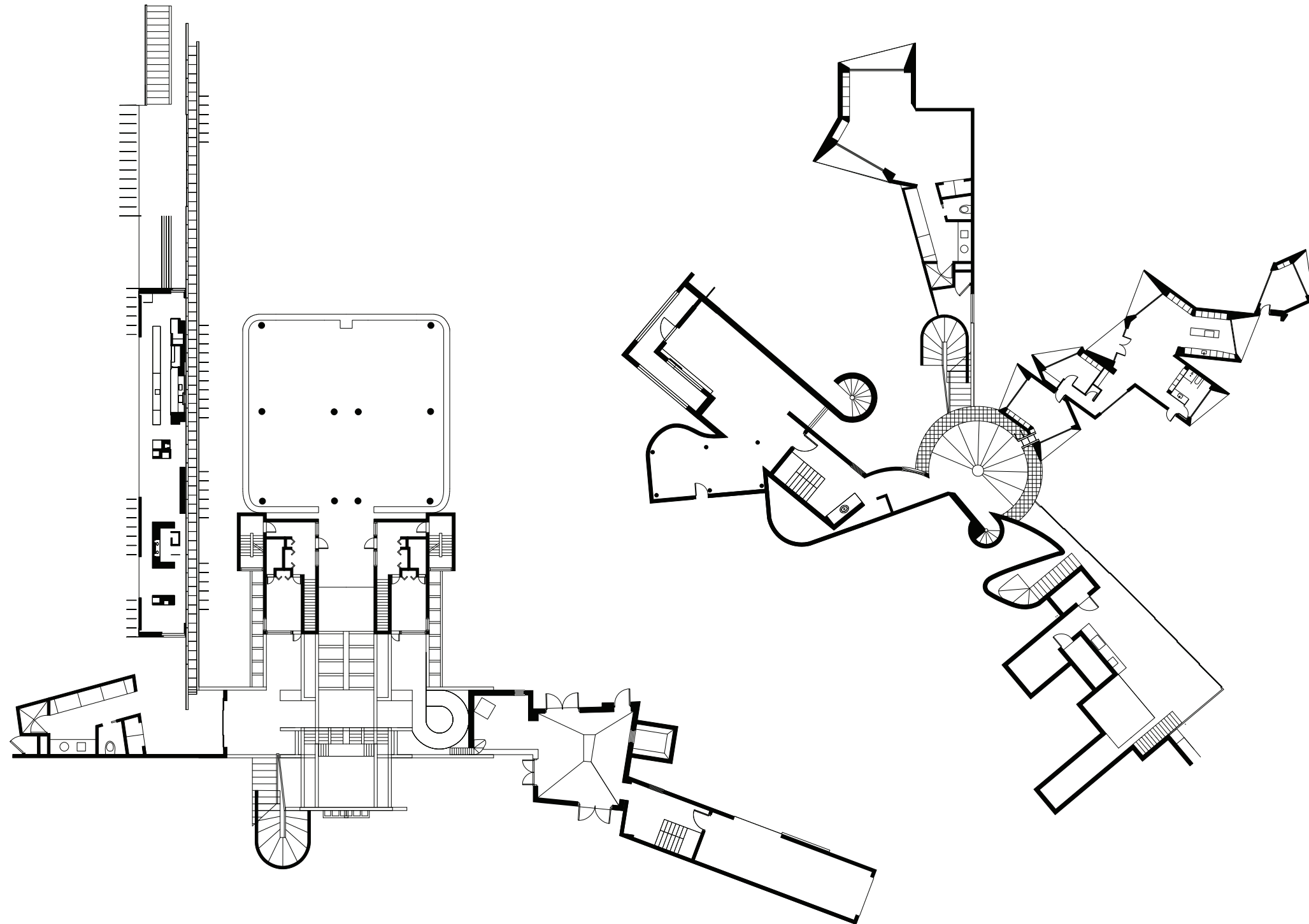
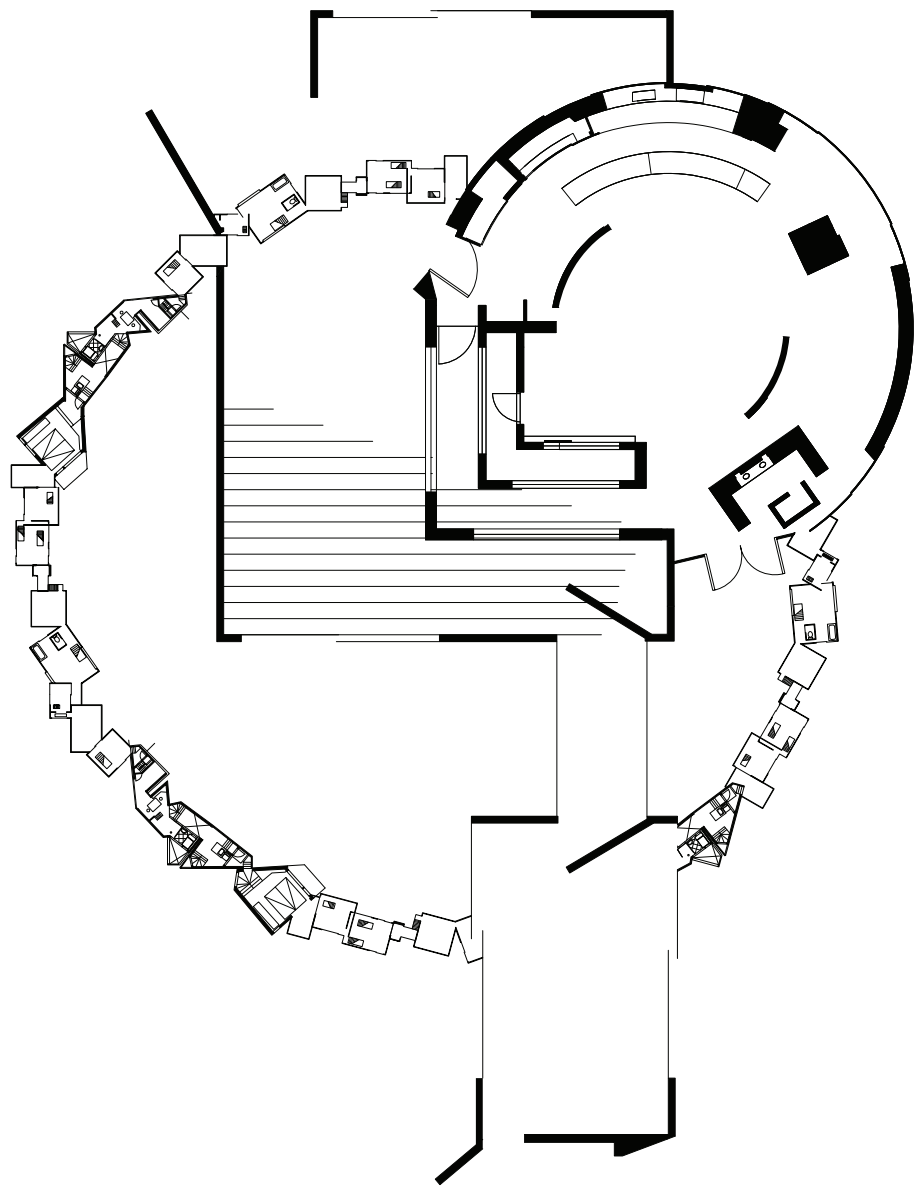


PROGRAM LOGIC



TECTONIC CULTURE



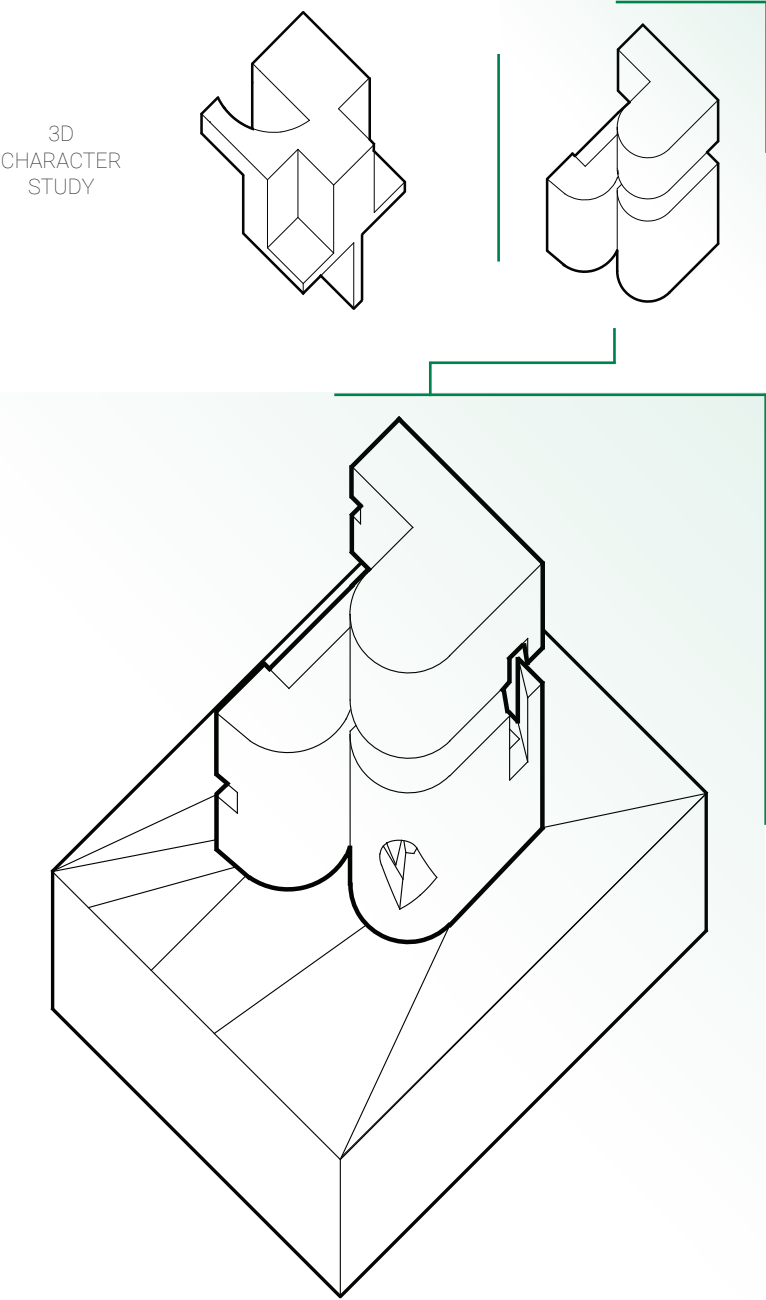


Rhino 7
Adobe Illustrator

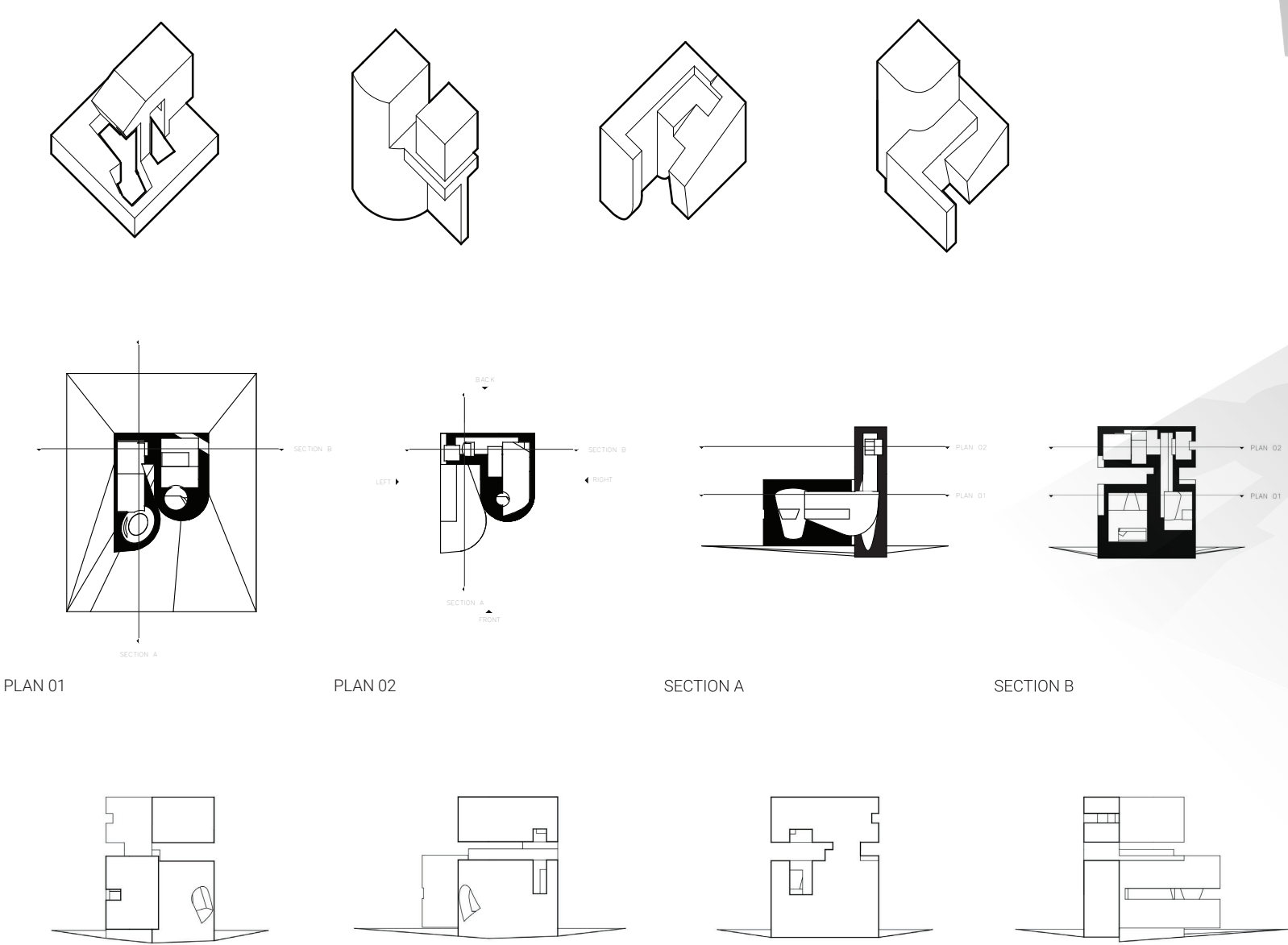
Using the digital plan drawings from the precedent studies of the Linear House, and others in the graphics class, I constructed three compositions, or figures. Each figure is the result of the accumulation and adjacency of multiple plans. The drawing inputs, when disconnected from their time, scale, size, function and context, operate within a logic of comparison, contiguity and flattened compaction. The resulting figures can be understood and critiqued through both internal structure and external outline, and the principles that give unity to the whole.

C H A R A C T E R S T U D Y A N D M O D E L S

Graphics Workshop I | Fall 2022



AXONOMETRIC



PLAN 01

PLAN 02

SECTION A

SECTION B

ELEVATION - FRONT

ELEVATION - RIGHT

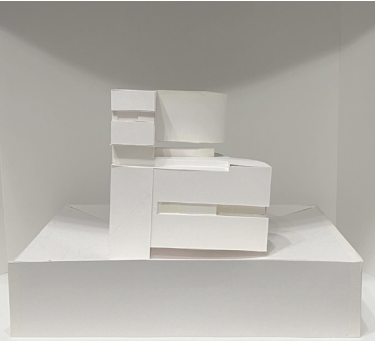
ELEVATION - BACK

ELEVATION - LEFT

Rhino 7
Adobe Illustrator
Adobe InDesign

Using the perimeter of the architectural figures, and drawings of the Linear House, I conducted a study of multiple 3D characters that explored the artistic construction of form. One of these characters was then chosen and strategically hollowed to create clever poches. By disregarding a program or occupation of space, this exercise focused explicitly on the development of intriguing masses and voids for spatial complexity. After deciding on the placement of apertures and organizing the interior space, I constructed a prototype paper model of the character and employed material and tectonic studies to find a bold and complimentary materiality that flattered the composition of the character.

PROTOTYPE PAPER MODEL



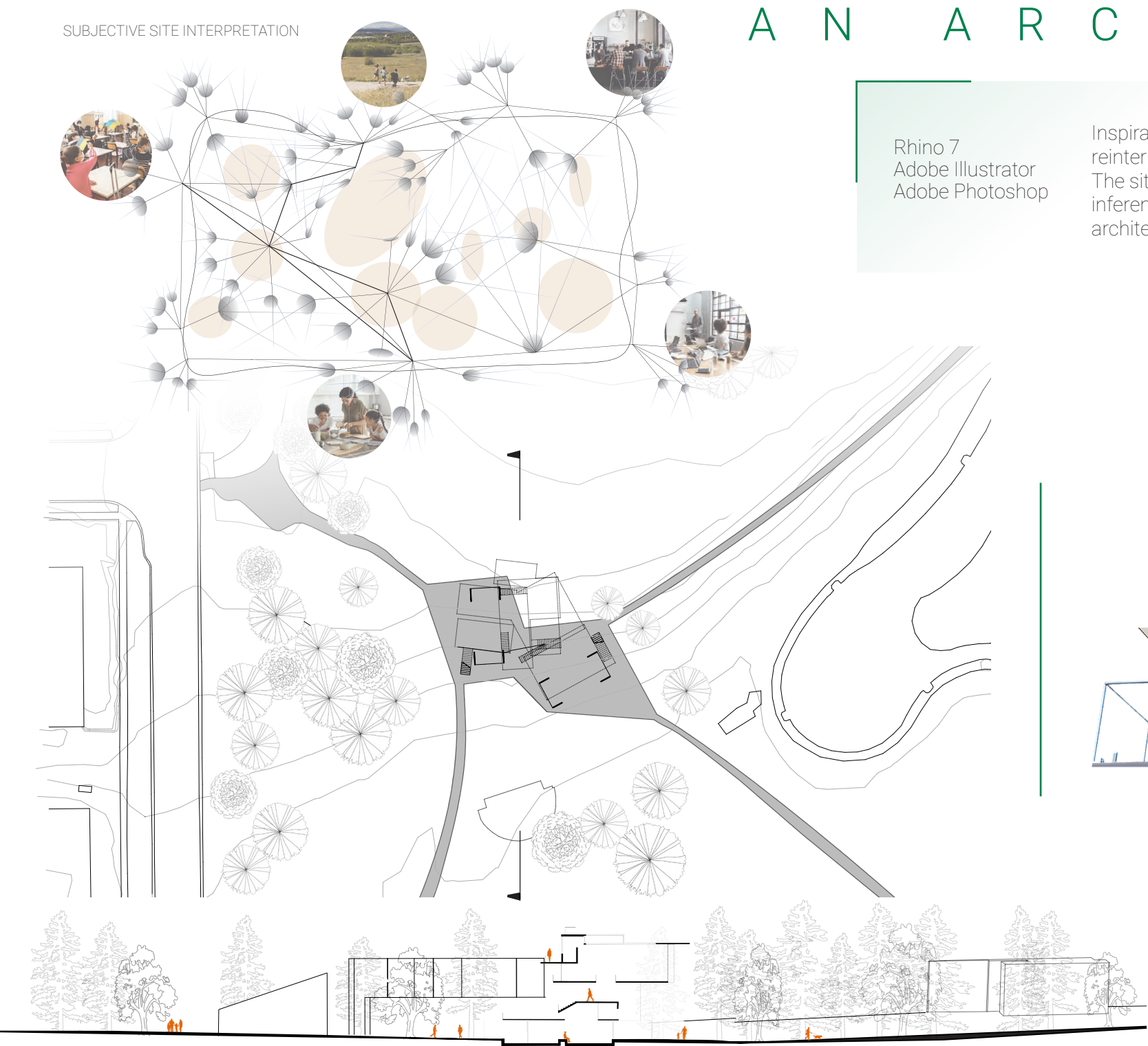
FINAL MODEL MATERIALITY



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Rhino 7
Adobe Illustrator
Adobe Photoshop

Inspiration for the concept and execution of the design for simultaneity was drawn from the prominent Italian futurist painter and sculptor, Umberto Boccioni. In his works, forms are deconstructed and reinterpreted to appear interwoven with their surroundings and, consequently, create a sensation of "one-ness" and extreme simultaneity. The site for this intervention became evident following a subjective site analysis through which I observed patterns of temporality and occupation, and their remains, in Calgary's Riley Park. Through traces, inferences can be made about the past and present, and assumptions made about the future. As traces recur and overlap, moments of intensity are created that inform the site and form design of the architecture of simultaneity.



CONCEPTUAL MONTAGE

ITERATIVE FORM-FINDING MODELS



CONCEPTUAL MODEL



MATERIAL AND TECTONIC CULTURE ARTEFACT



A N A R C H I T E C T U R E O F S I M U L T A N E I T Y

Studio I | Fall 2022



To structure an architecture of simultaneity, figures and planes must intersect, overlap, and interlock, building up into larger and fluctuating configurations. By merging spaces and storeys through a series of folds that arrange into a contiguous and continuous space, the body perceives, and is transported to, distant locations on a spatial plane that is defined by the composition of the architecture and intentions of motion. Finally simultaneity can be achieved in an architecture by utilizing literal and phenomenal transparency, fulfilled by a consistent and strategic implementation of materiality and tectonic culture that lends to the depth of phenomenal transparency. Additionally, the sculptural nature of the architecture facilitates the structures capability to act as a framing device and enframe moments within and beyond the frame of the house.

P A I N T



(LEFT) SPRAY PAINT
ANIMAL RIGHTS ACTIVISM
20" x 26"

The prompt for this work surrounds an awareness of environmental issues, specifically the multifaceted exploitation of elephants. I initially sketched the design multiple times then proceeded to cut a stencil from the invert of the sketch to produce the desired spray paint artwork.

(RIGHT) ACRYLIC PAINT
LANDSCAPE PAINTING ON CANVAS
11" x 14"

This piece, made with strokes of acrylic paint, is representative of the serene nature of the forest. Being transported to this moment, water travels delicately across the mossy earth and trees stand proudly on their land.



THANK YOU FOR YOUR CONSIDERATION
OF MY APPLICATION

MAKENZIE ZAUGG

University of Calgary MArch Application Package

