PORTFOLIO
BY ERIC BAUER
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Architecture has been an important part of my life since I can remember. Whether it was playing with building blocks, building tree forts, or designing a clubhouse in my room made of sheets and chairs, my favorite childhood activities have always dealt with me creating small-scale architecture.

A few of my other interests include art, martial arts, musicals, and I am currently teaching myself to play the guitar and piano. I have been involved in art classes and martial arts sporadically throughout my life, and have been the same with the guitar and piano since I was thirteen. I have also been in several musicals and make it a point to see at least one a year.

I am currently attending Morrisville State College in my second year. I am the class manager of the co-op, which students buy their supplies from to raise money for the seasonal AIAS sponsored architectural informative field trips. I have been a member of the AIAS for two years.

Although I have only been an architecture student for two years, I have adopted several conventional and non-conventional ideas pertaining to architecture. I, like many other aspiring architects, believe form follows function, because to me, if it doesn’t have a function, it’s just art. I also believe that most architects do not take advantage of curves as much as I personally would like to. Curves are natural, and thus can add significant beauty if used correctly.

Choosing a college to further my education was a fairly easy task for me. I knew from the beginning that I wanted to attend Penn State to acquire my bachelors degree in Architecture, because it is fairly close to home, has a great program, and is affordable. My uncle attended Penn State several years ago for criminal justice, and told me many good things, so I have had my mind made up for quite some time now.

I feel that Penn State can offer me the setting for a more in depth education and professional upbringing that I need and I fully look forward to two more years in your bachelors program.

Sincerely,

Eric Christopher Bauer
To take three (3) planes, each with a maximum dimension of 8” and a minimum dimension of 1”. The planes should be made of 3/16” ± thick white foam core board. Each plane should be disposed on either the X, Y, or Z axis (i.e., no plane should be parallel to another, and all planes should have an orthogonal relationship to one another). The planes must engage one another so that the entire construction is orthogonally self-supporting. The entire construction must be contained within an imaginary 8” x 8” x 8” cube that is oriented to the X, Y, and Z axes. The construction is to be viewed from any direction. The visual integrity of each plane must be maintained. Within your project there should be at least one defined space.
**Description:** You will define and express an abstract, but ordered arrangement of spatial volumes in a final model form. Horizontal and vertical structural members together will define the spatial volumes. You must understand the relationship between *shape/form* and *volume*. There will be five layers expressed by an articulated distinction of structural members relating to the given dimensional grid horizontally and vertically. Horizontal structural members will define each layer. Layers will be separated/supported by vertical structural members. Each layer will be composed of a given number of two-dimensional shapes. Vertical structural members can only be connected to horizontal structural members at joints, corners and ends occurring in the horizontal layers as defined by the two dimensional shapes. Vertical structural members may not extend past a layer’s adjacent layer. For example, the vertical structural members supporting layer two must be directly supported and joined to layer one and/or layer three. Thus the vertical structural members supporting layer three must be directly supported and joined to layer two and/or layer four. With this understood in this example, layer three can NOT be directly supported and joined to layer one, and vertical structural members supporting layer two can NOT be directly supported and joined from the base. The arrangement of spatial volumes must express a design idea.
ARCHITECTURAL ANALYSIS OF PRECEDENT: VILLA CRIVELLI

MODEL SIDE VIEW

SKETCH-UP STAIR DETAIL

TOP VIEW

RENDERED SECTION AND PLAN
Students were placed into groups for this project. My group members were Dennis Sprowell, Ashley Weakland, and Travis Corpin. To demonstrate an understanding of design principles and their application in the design of notable historical architecture. To encourage abstract thinking. To introduce basic analytical thinking. To introduce diagrams as an aid to analytical architectural thinking. To promote the conception of space as a positive entity and understand its definition. To demonstrate an understanding of the techniques employed in designing a sequence of spaces. To develop an ability to observe and record and speculate about existing architecture. To continue development of basic drawing and modeling conventions. To continue the investigation of the role of precedent. To work as a member of a team.
The vehicle for this project is a set of spaces within an art museum. You are to design the spaces dictated in the program and compose the spaces into an architectural promenade or sequence of spaces. A successful sequence will be one that creates a memorable experience for the museum visitor.

**There is one given space (You may not alter this space):**
lobby/entrance reception and/or exit space (500 square feet)

**There are three (3) spaces, no more, no less. (You must design these spaces):**
permanent collection exhibit space (1000+/- square feet)
temporary exhibit space (1000+/- square feet)
outdoor sculpture courtyard (1000+/- square feet)

There can be circulation throughout, and as is necessary to fulfill your design intent.

With some interpersonal combining of ideas, my group members and I came up with this design based on the precedents of the Villa Savoye, the Dome of the Rock, and the Kimbal Art Museum.
ARCHITECTURAL ANALYSIS OF FAÇADE LAYERS: HOUSE X

ARCH 112

DR. ANNE ENGLOT
FALL 2007
Create a model and drawing of their assigned building façade that demonstrate a clear understanding of the interconnectedness of three dimensions: plan/elevation/section. Deliver an oral presentation detailing the history of the architect and of the architecture of their assigned building and building façade. This presentation can be augmented by a PowerPoint presentation or other visual aides. Demonstrate an ability to observe and record architectural phenomena through the creation of descriptive drawings: plan/elevation/section of their assign building façade. Demonstrate the ability to think critically and analyze the principles underlying their assigned façade design in relation to objective design criteria and historical convention through oral presentation each and the creation of analytic diagrams that clearly communicates a design idea.
Students are being given the documentation (sans façade) for a New York Townhouse designed by Robert A. M. Stern, Dean at Yale University. They are to design a façade for the townhouse which takes into consideration the contextual cues and plan and sectional disposition of spaces. The first floor space is to be considered “shop-front” retail space. Students will need to relate their façade to that program.

I started this project immediately with the idea of a music shop store front. As my project progressed, so did the amount of research I did on everything from ways to hang a sign, and window types, to materials and research in movement joints for concrete.
FAÇADE DESIGN: PIANO SHOP

MATERIALS: BLACK GRANITE, CONCRETE, GLASS

SKETCH MODEL 1 INSET

SKETCH MODEL 2 INSET

FINAL MODEL

SIGN RESEARCH

WINDOW RESEARCH

FIXED
SLIDING
CENTER PIVOT
JALOUSIE

DOUBLE OR SINGLE PANE
CASEMENT

AWNING
HOPPER

CENTER PIVOT CIRCLE

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