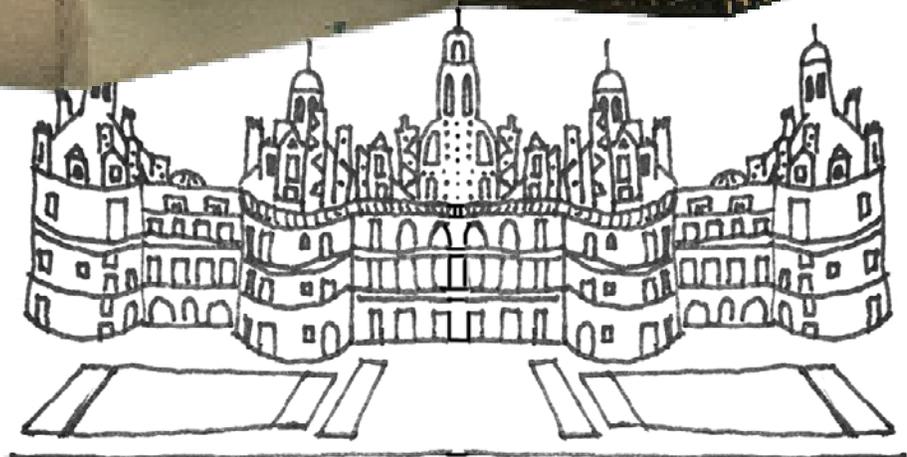
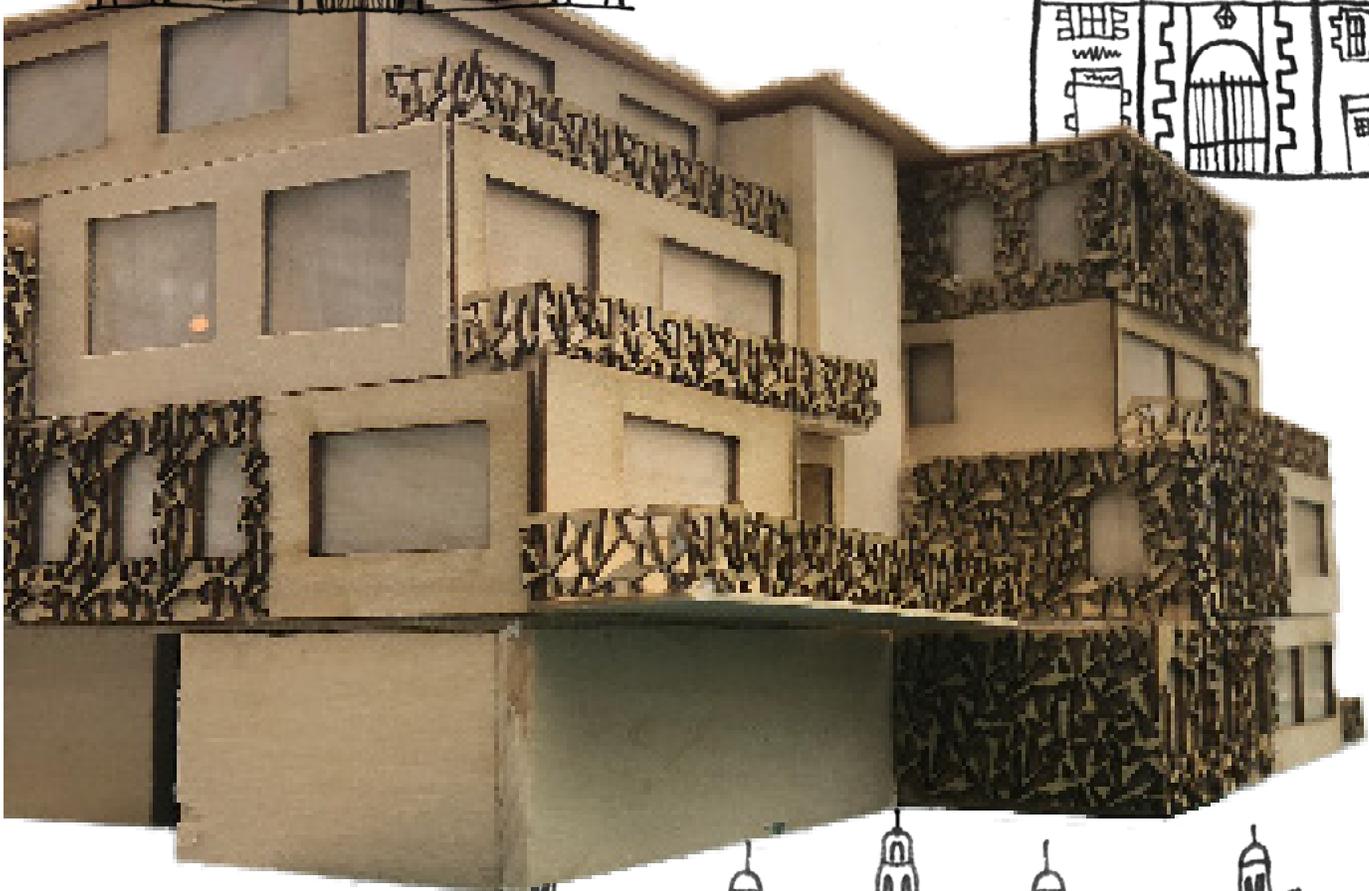


Architectural Portfolio

Kelly Horvath





As an aspiring architect, I strive to create places where people are united with and inspired by their community, so that they can experience a welcoming, supportive, and encouraging environment. By balancing the use of native plant species, cultural context, and artistic vision, I strive to design wholistically connected spaces.

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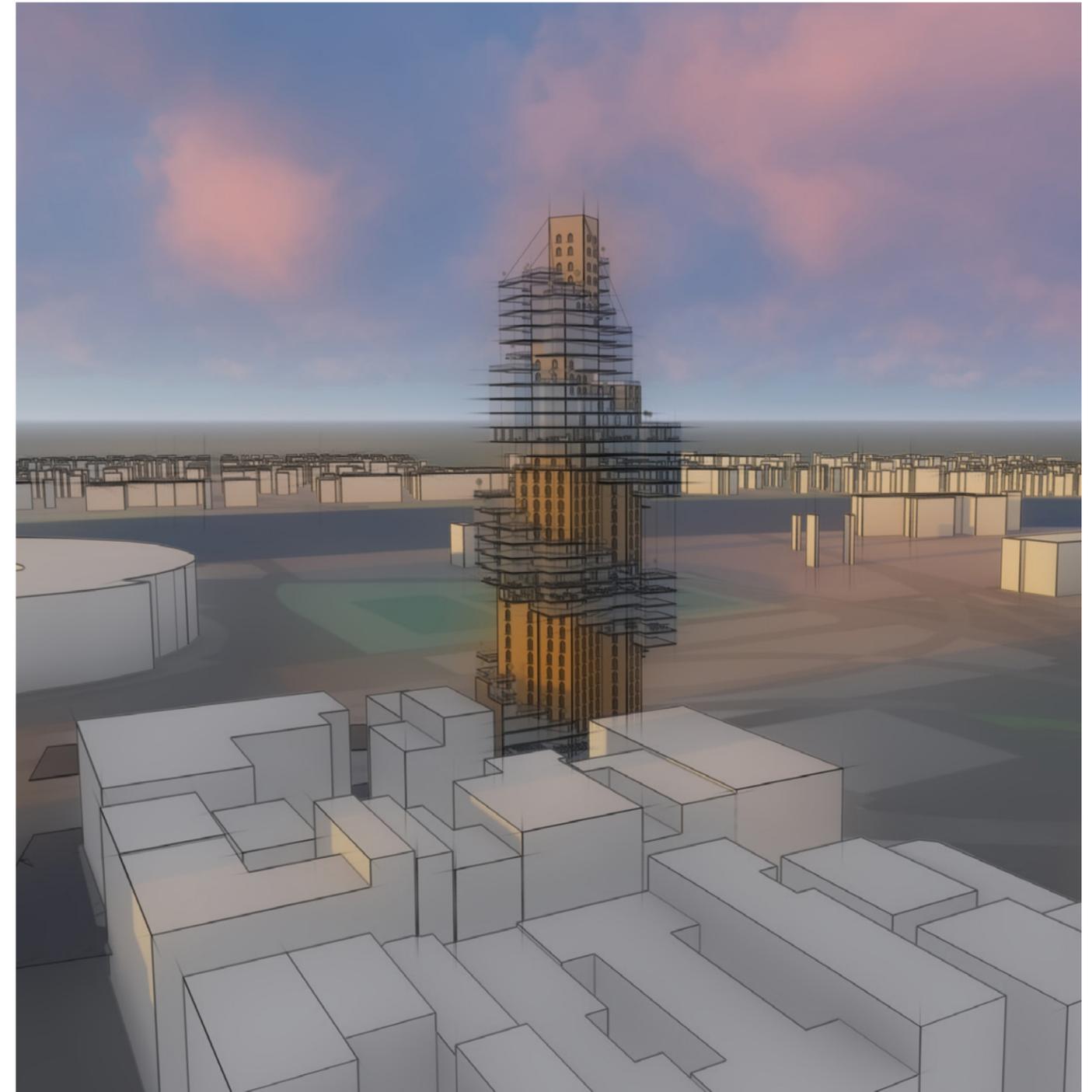
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Floating Pavilions Mega-form

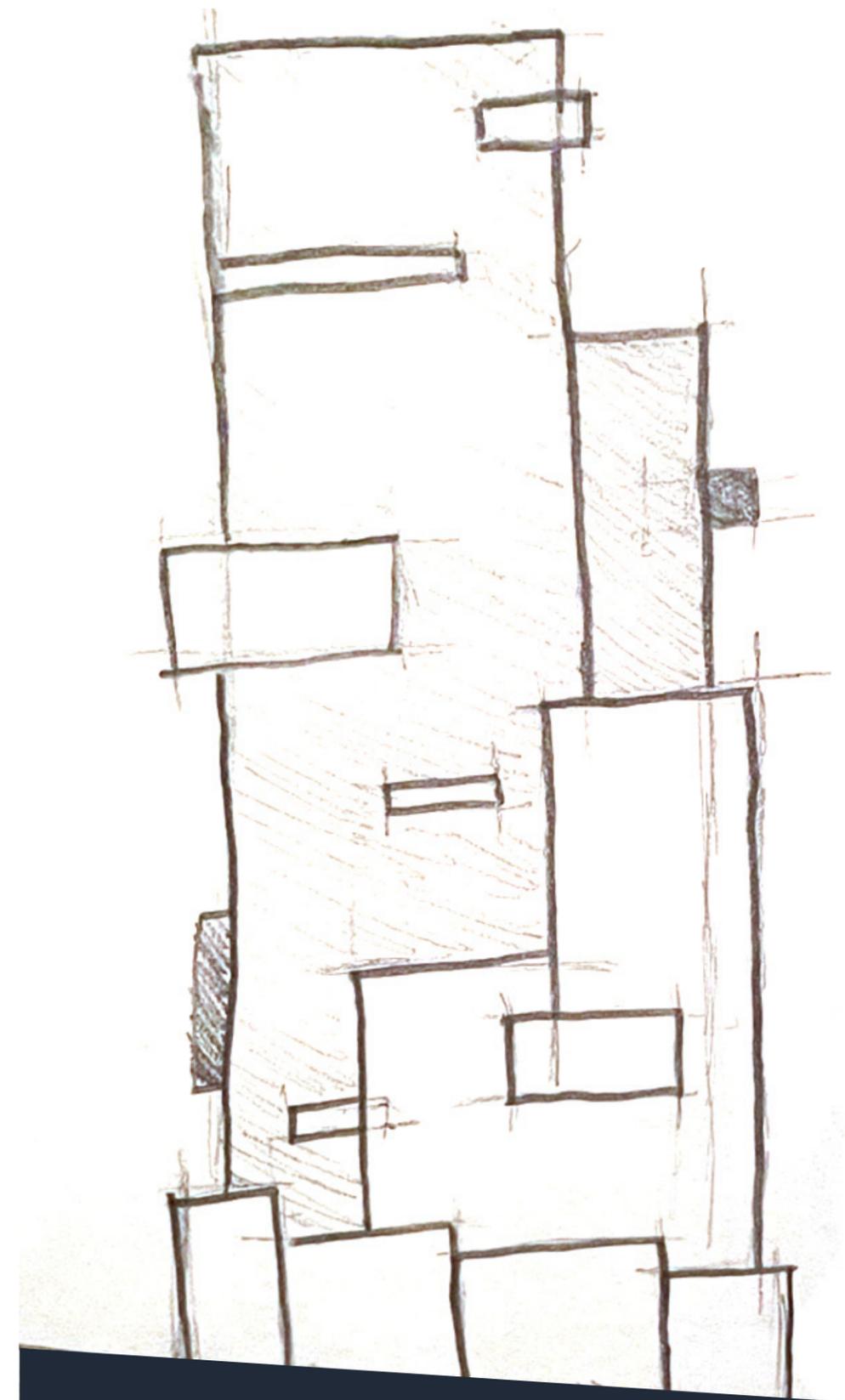
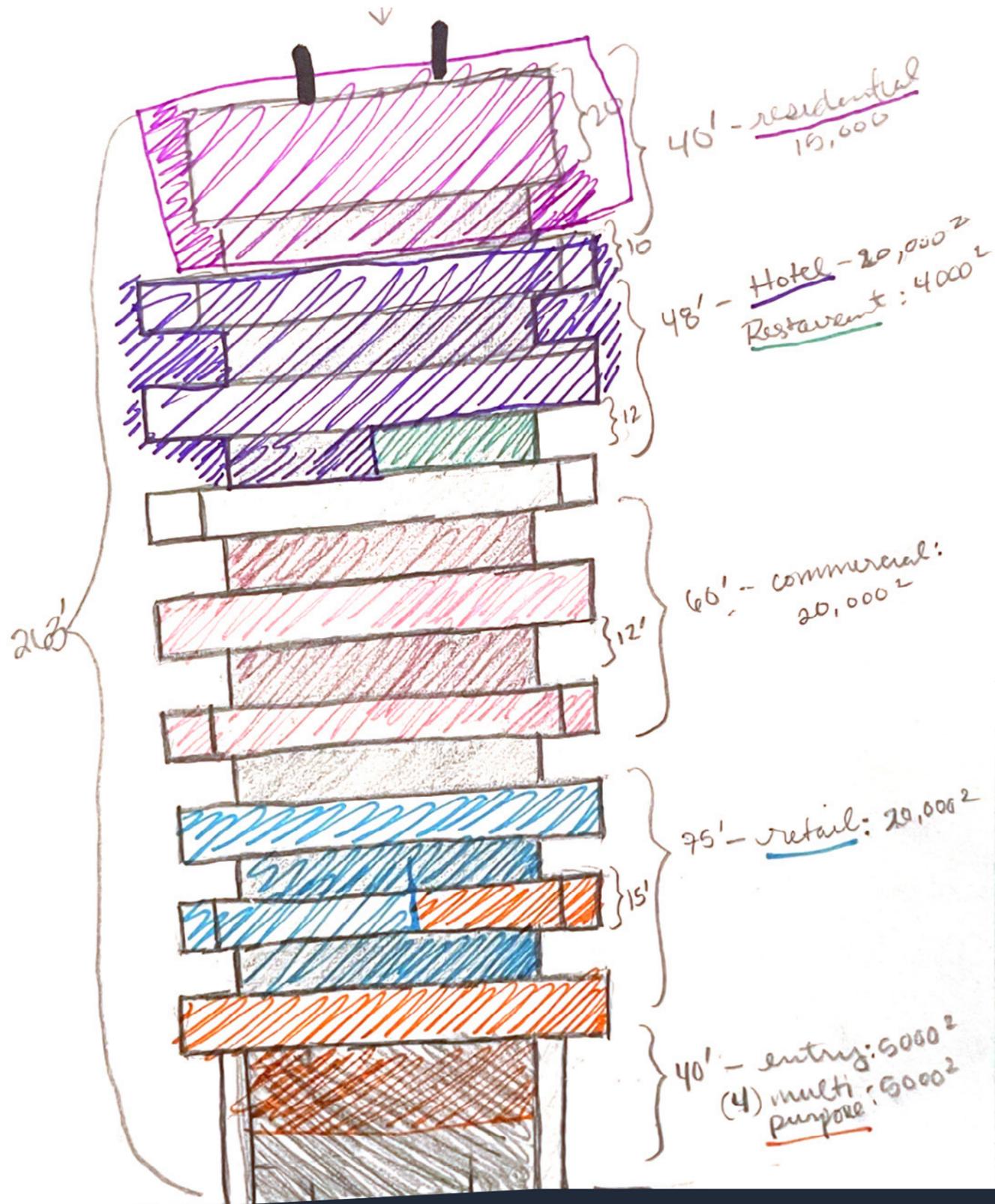
Cincinnati, OH

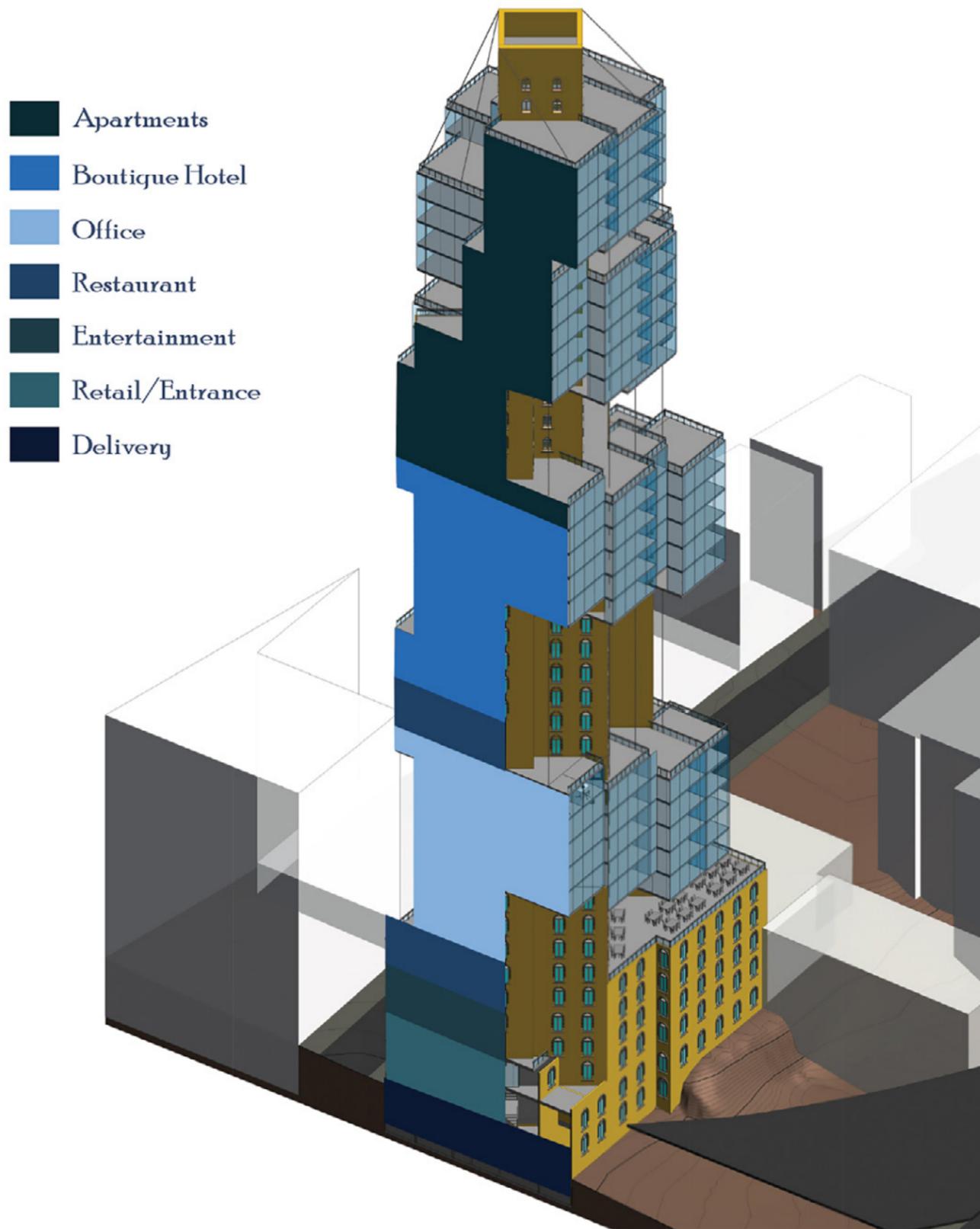
Spring 2021

The challenge of the Floating Pavilions project was to design a multipurpose mega-form on an undeveloped corner site, partially covered by highway, and make a dramatic impact on the Cincinnati skyline. It also had to conform to Cincinnati street front code, National fire code, and include multiple types of spaces, such as, retail space, offices, a restaurant, an entertainment venue, a boutique hotel, and various housing layouts. With this in mind, I wanted to blend Cincinnati's past architecture and a modern approach to mega-structures. By taking inspiration from the Carew Tower, from precedent analysis, and the Infinity Tower in Dubai, I created a central core encased by spiraling pavilions, that provide outdoor space to each floor. The core is divided into three sections in order to visually separate the growing privacy of spaces in the mega-form. This is why the structure thins as it rises to its final height of 448 feet.

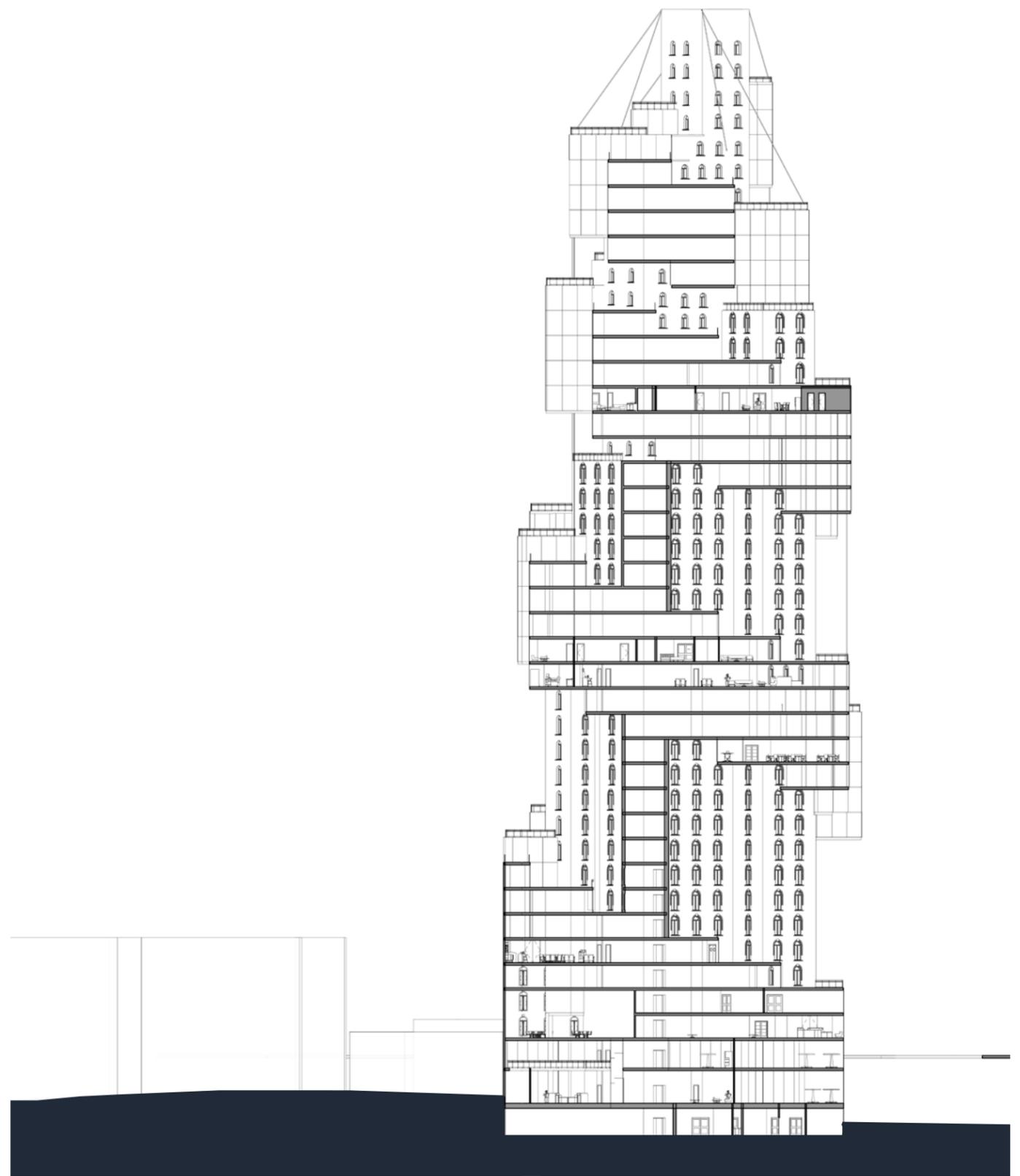


NE Aerial Perspective

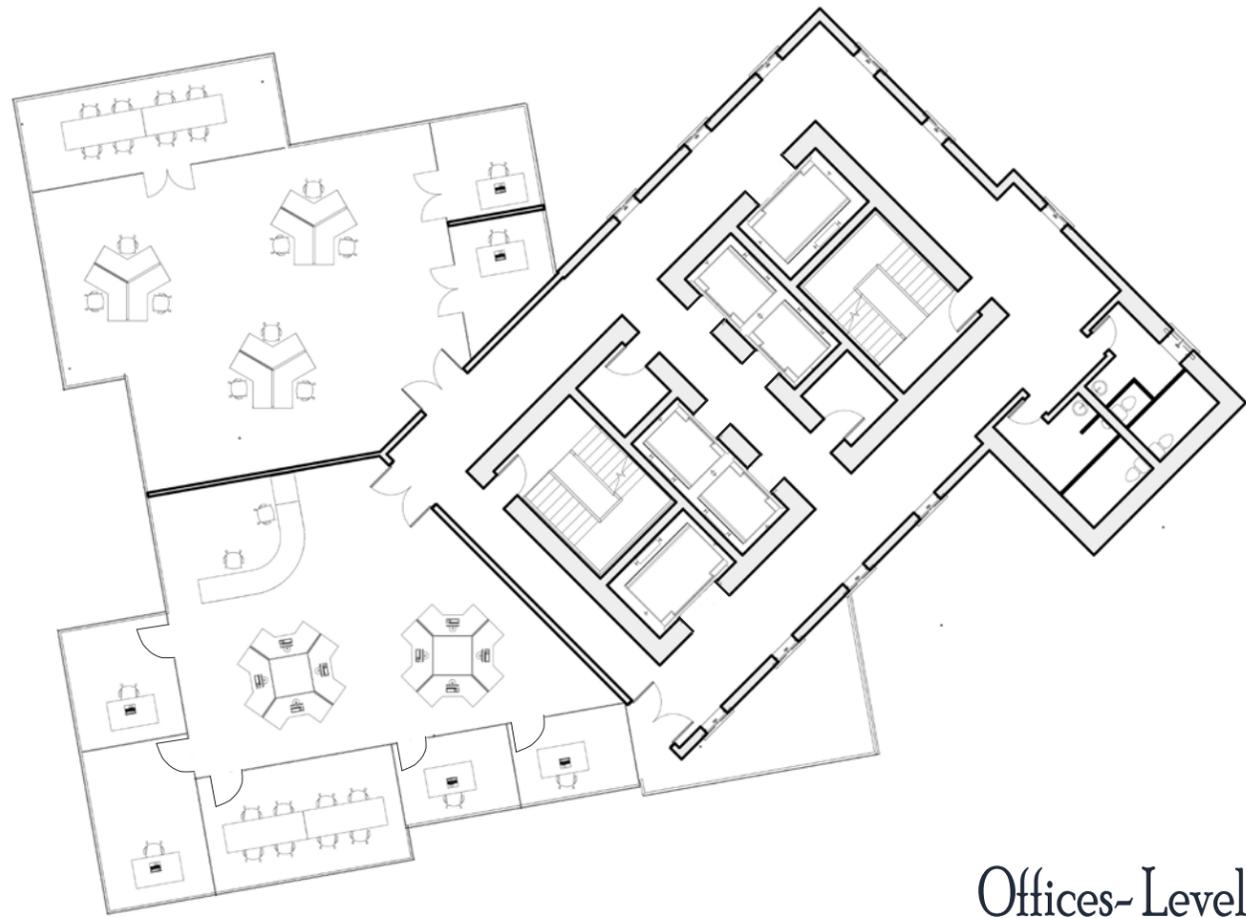




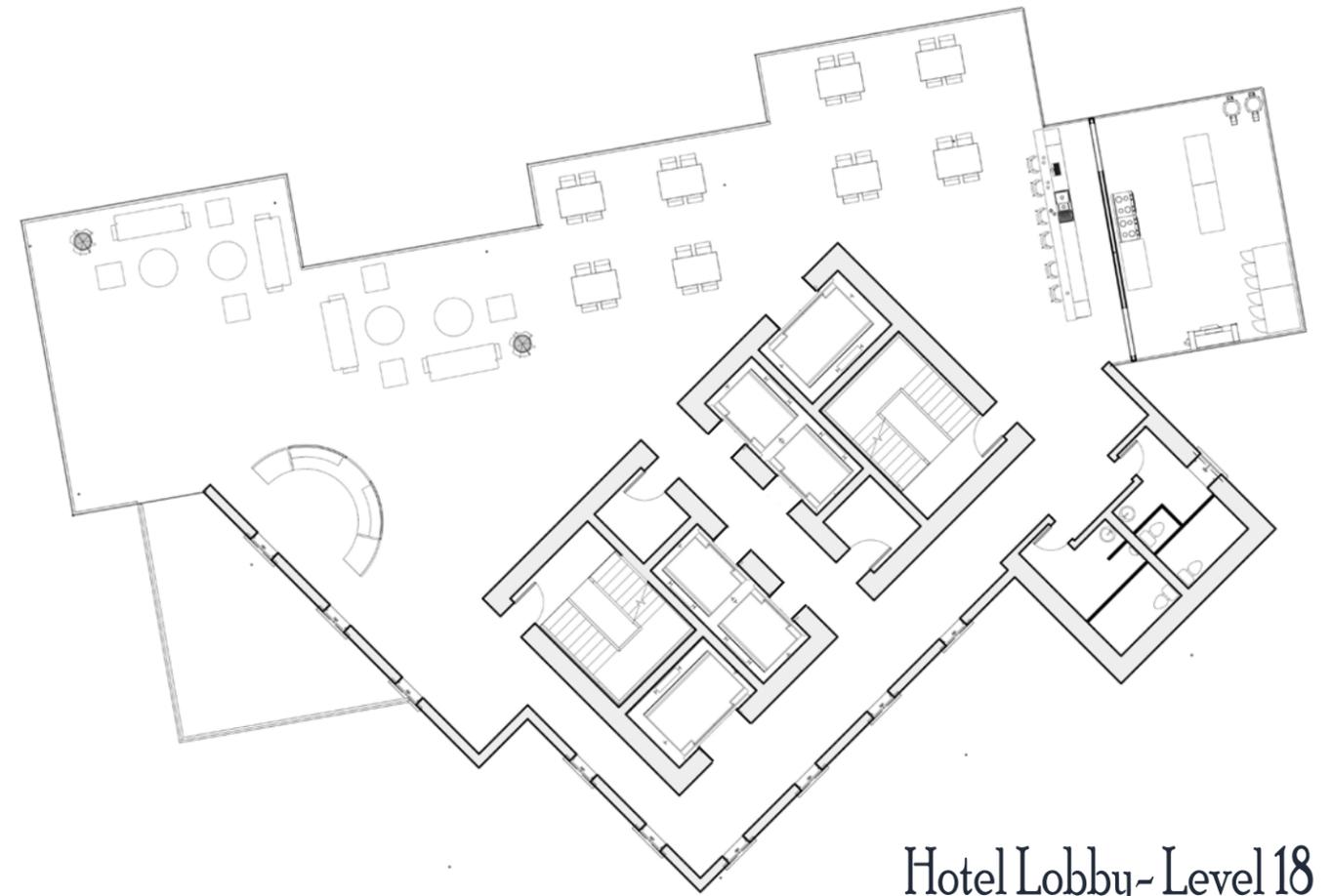
3D Programming Section



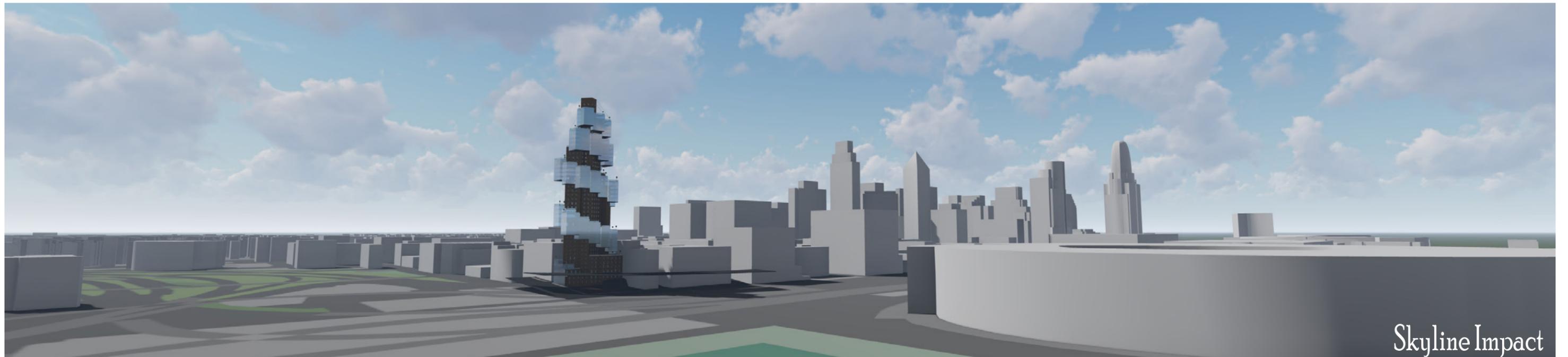
North to South Section



Offices - Level 17



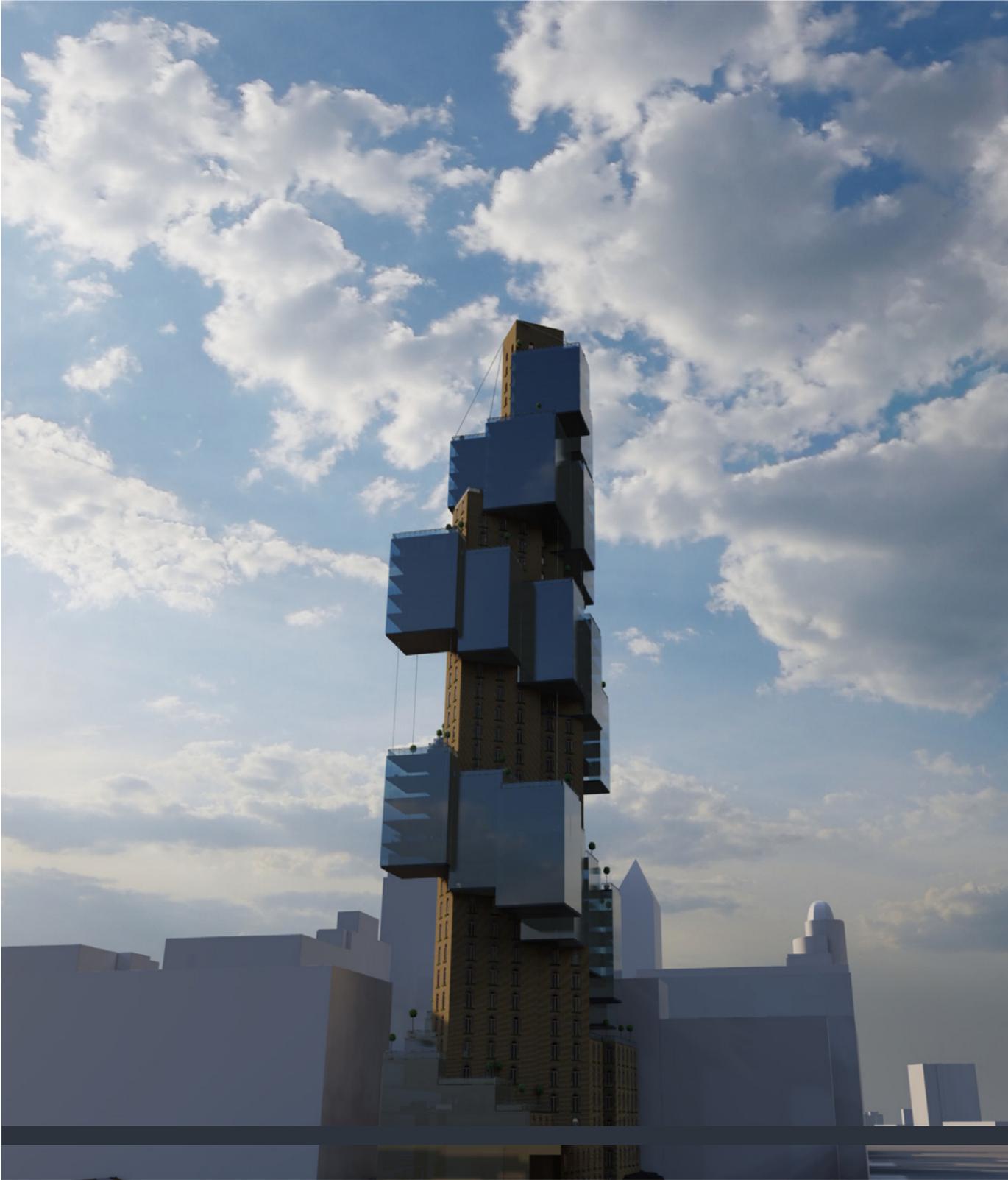
Hotel Lobby - Level 18



Skyline Impact



Ground Perspective



West Elevation

Double Helices Timeline

Several Sites

Fall 2021

For this project, I was asked to design a narrative exhibit through the display of tools, a focus of the studio. Through a historical lens, I presented a dialogue between how we now discover the past and what tools were used throughout history to sustain and expand French borders within France and two of its former colonies. I chose to situate this narrative in Place Bellecour, Lyon, France; Place George V, Quebec City, Canada; and Al Koutoubia Plaza Square, Marrakech, Morocco. The interaction between the tools of the past and our tools for understanding its events will be represented by a bisected timeline divided into three sections that expands throughout each site in stages. The sections are all separated and focused within a timeline relevant to the chosen site, with 300 BCE being the most relevant for Lyon, 1534 CE the most for Quebec, and 1912 CE the most for Marrakech.

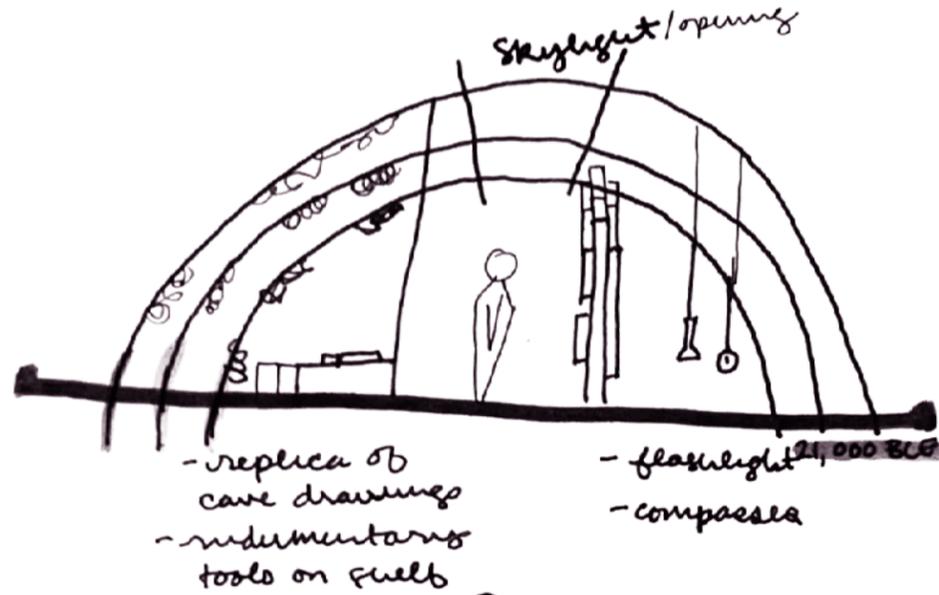


Al Koutoubia Site Model

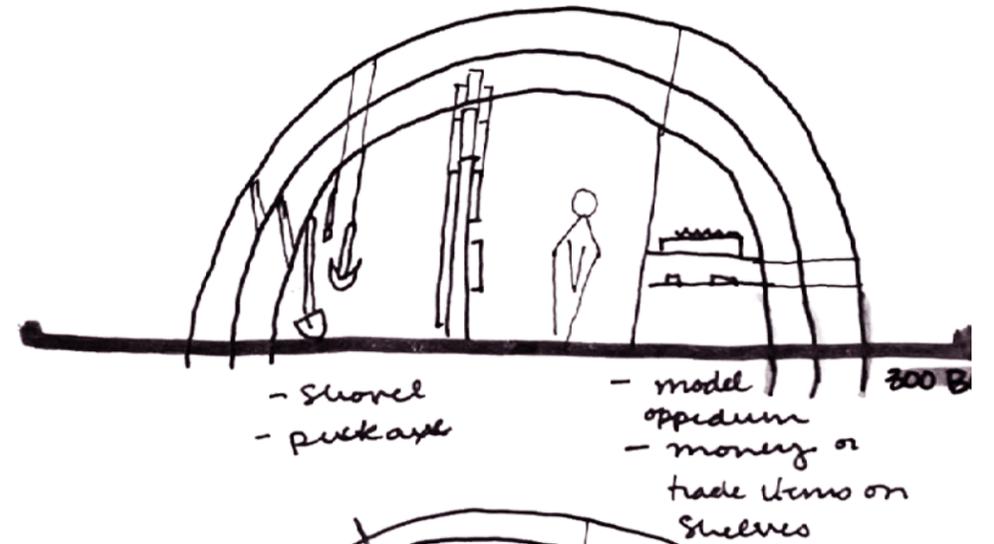
terra amata



Chauvet caves



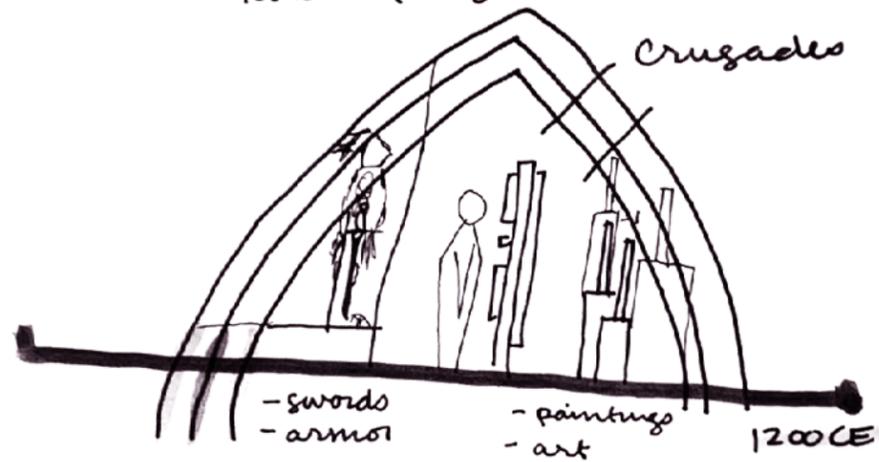
oppidum gauloise



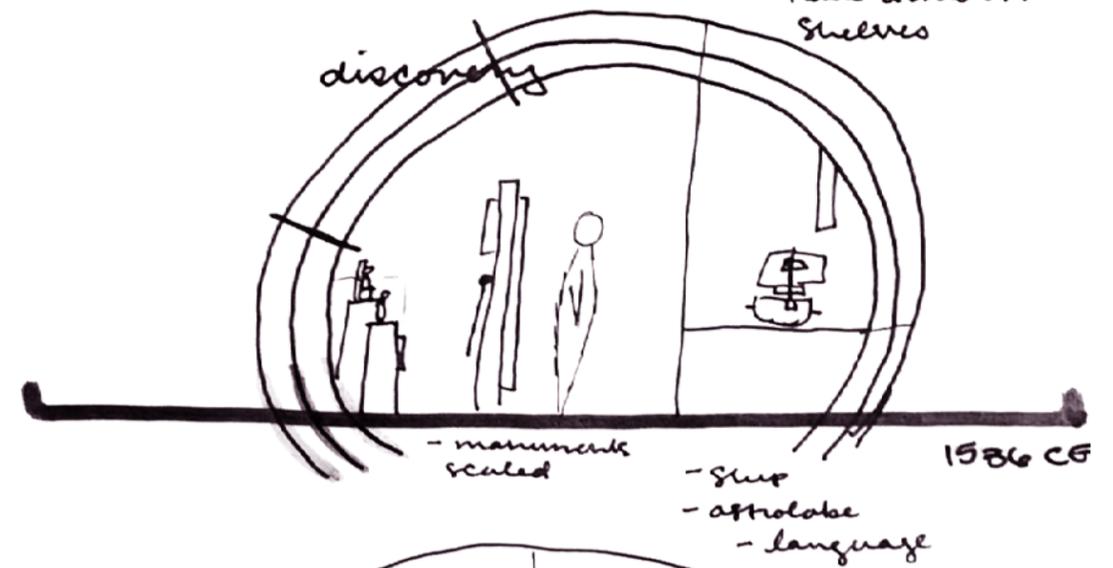
Carolingian



Crusades



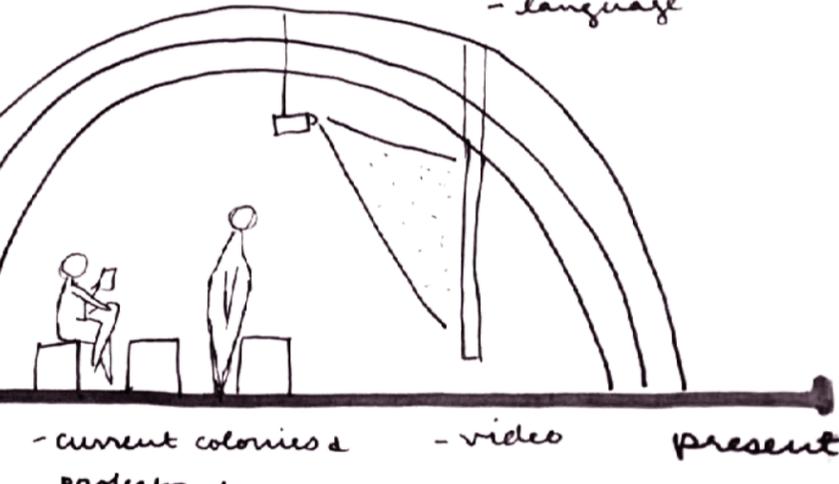
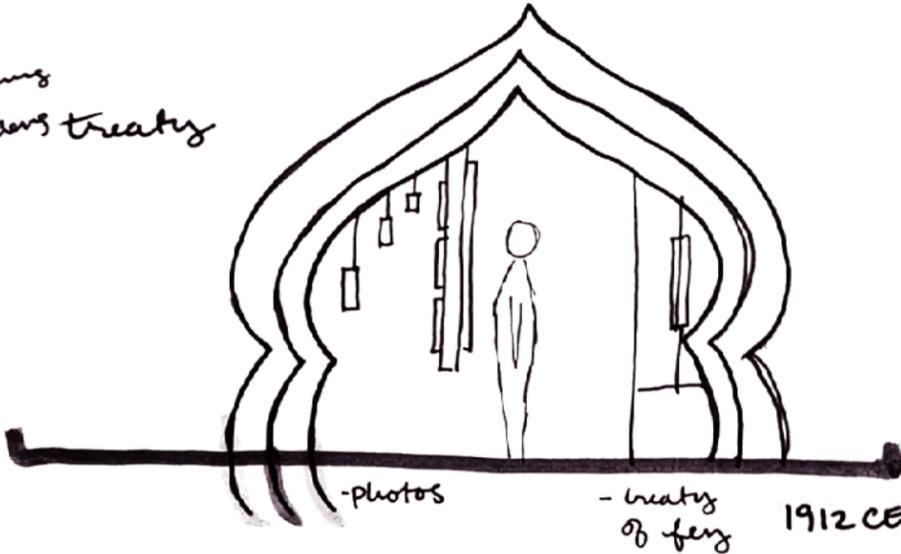
discovery

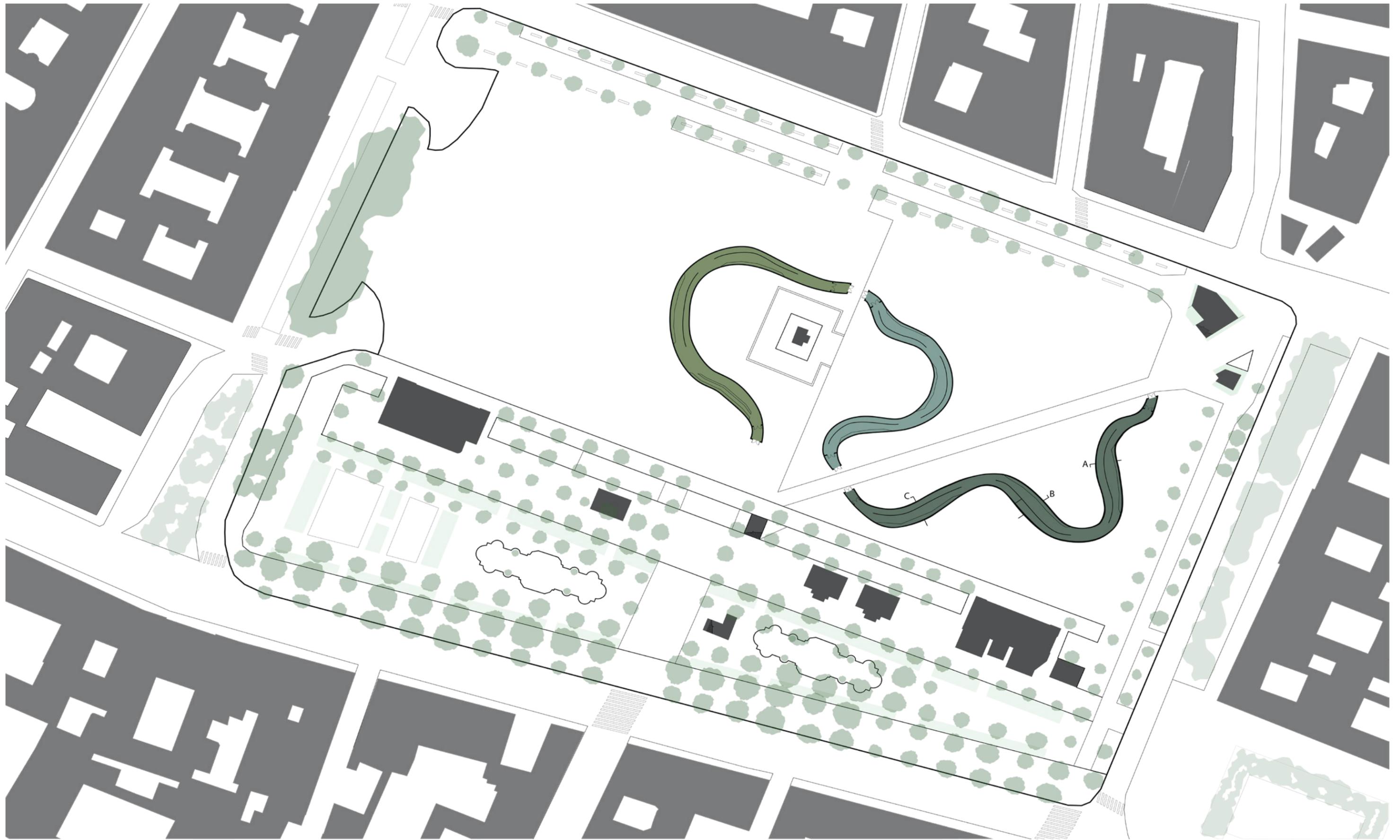


dominion



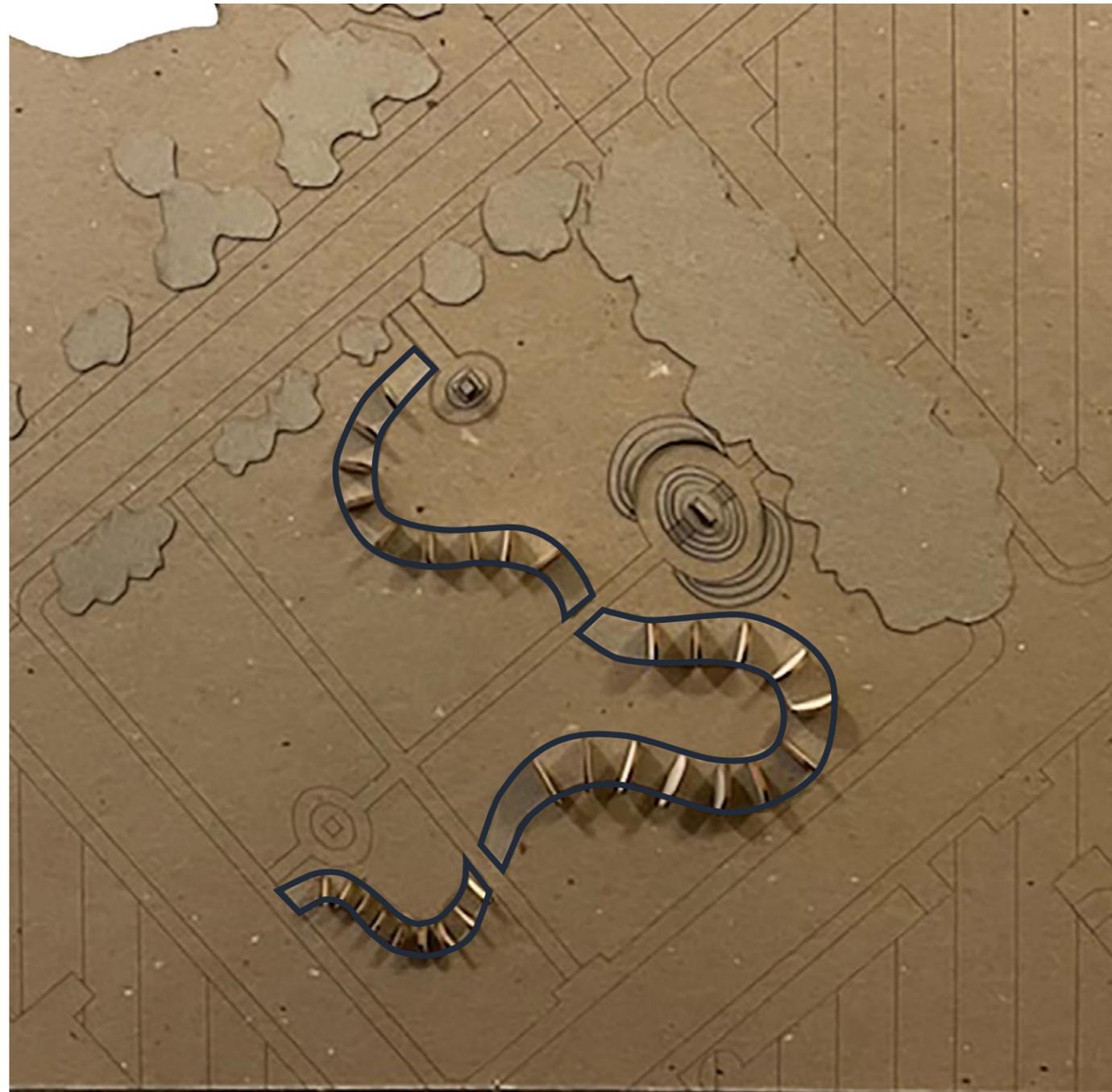
1912 CE



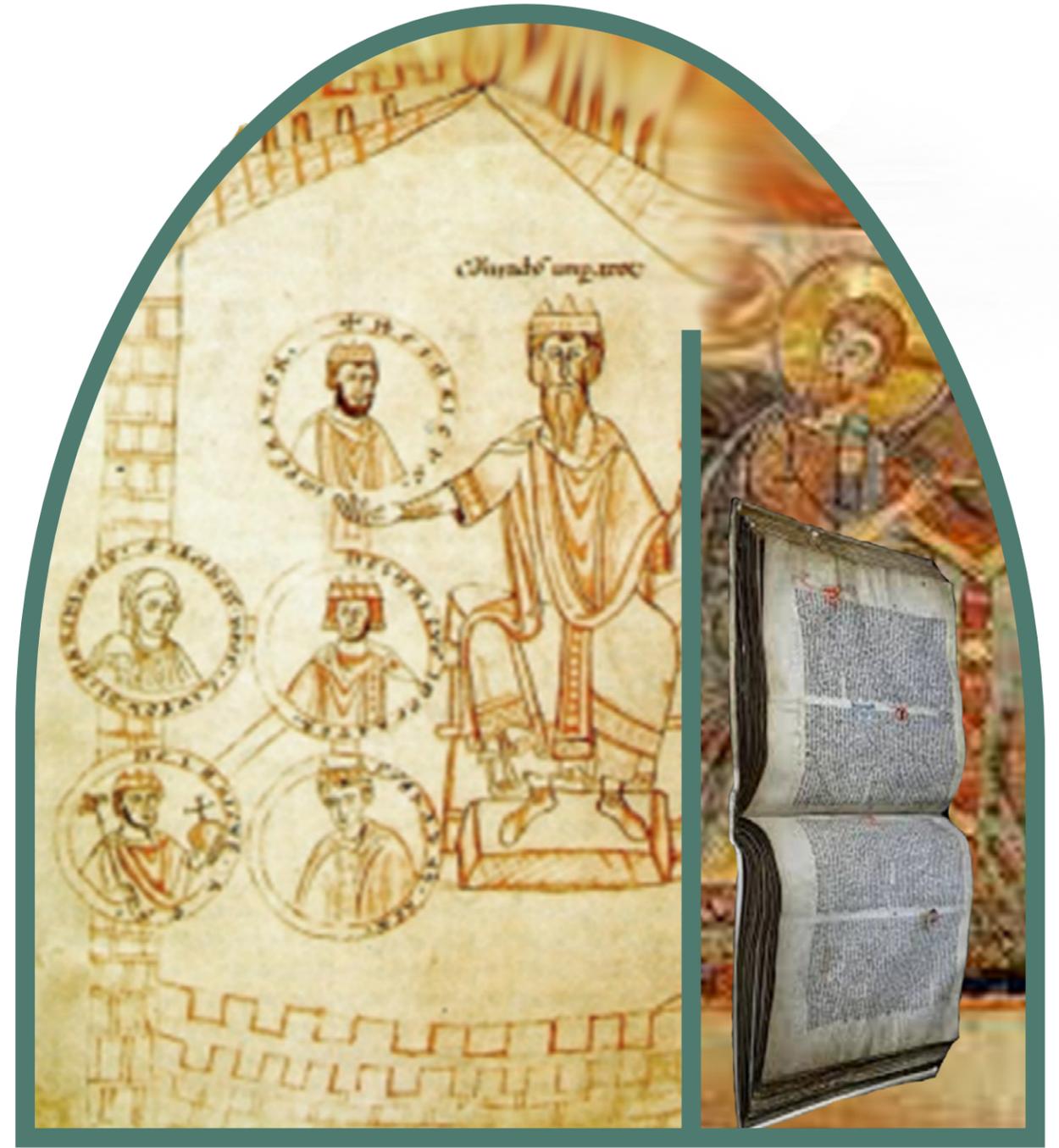




Experiential Section



Place George Model



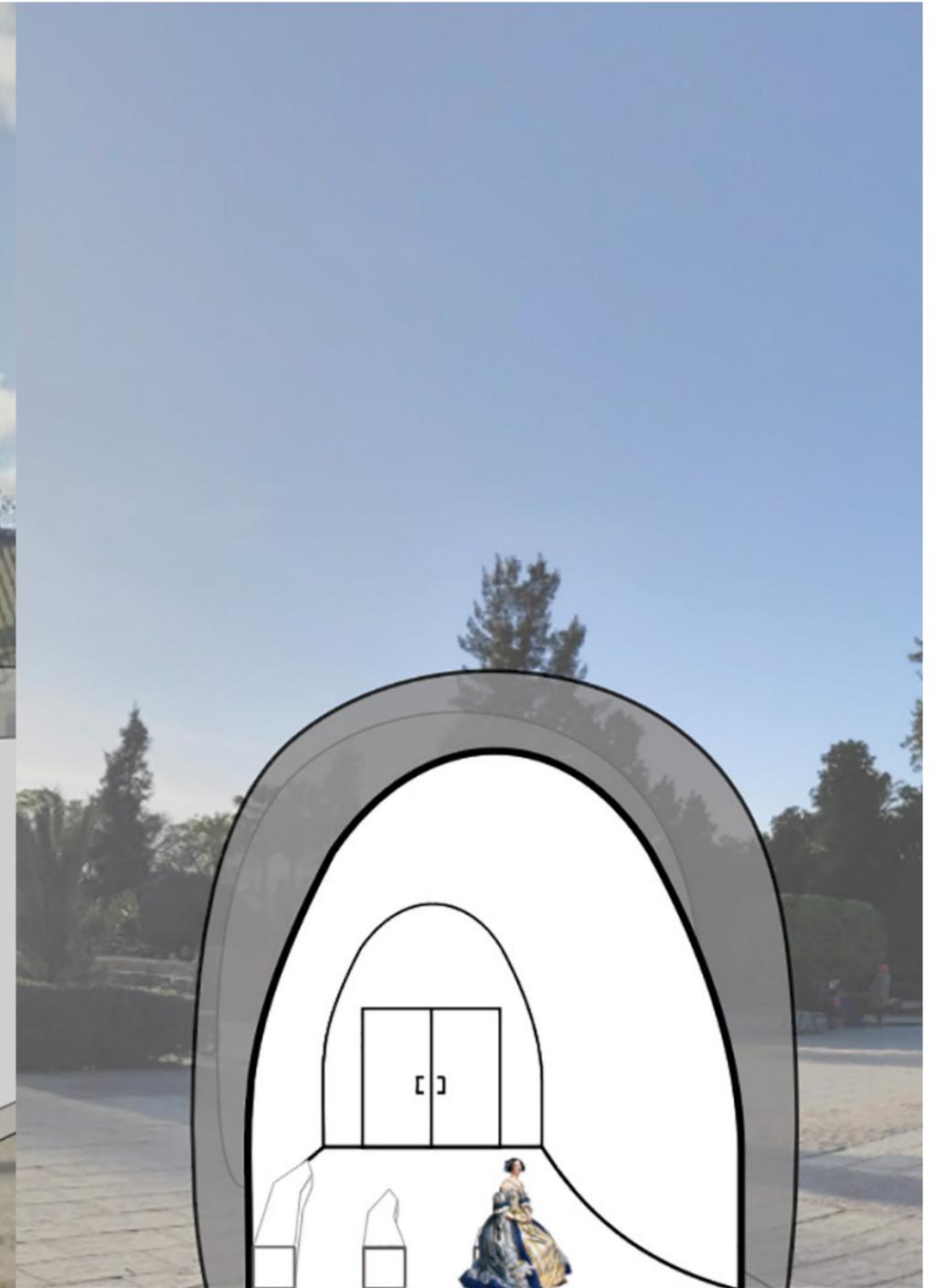
800 CE Carolingian Empire



Place Bellecour, Section C, 300 BCE



Place George, Section D, 800 CE



Al Koutoubia Plaza, Section I, Present Day

Unity Transportation Center

Oxford, OH

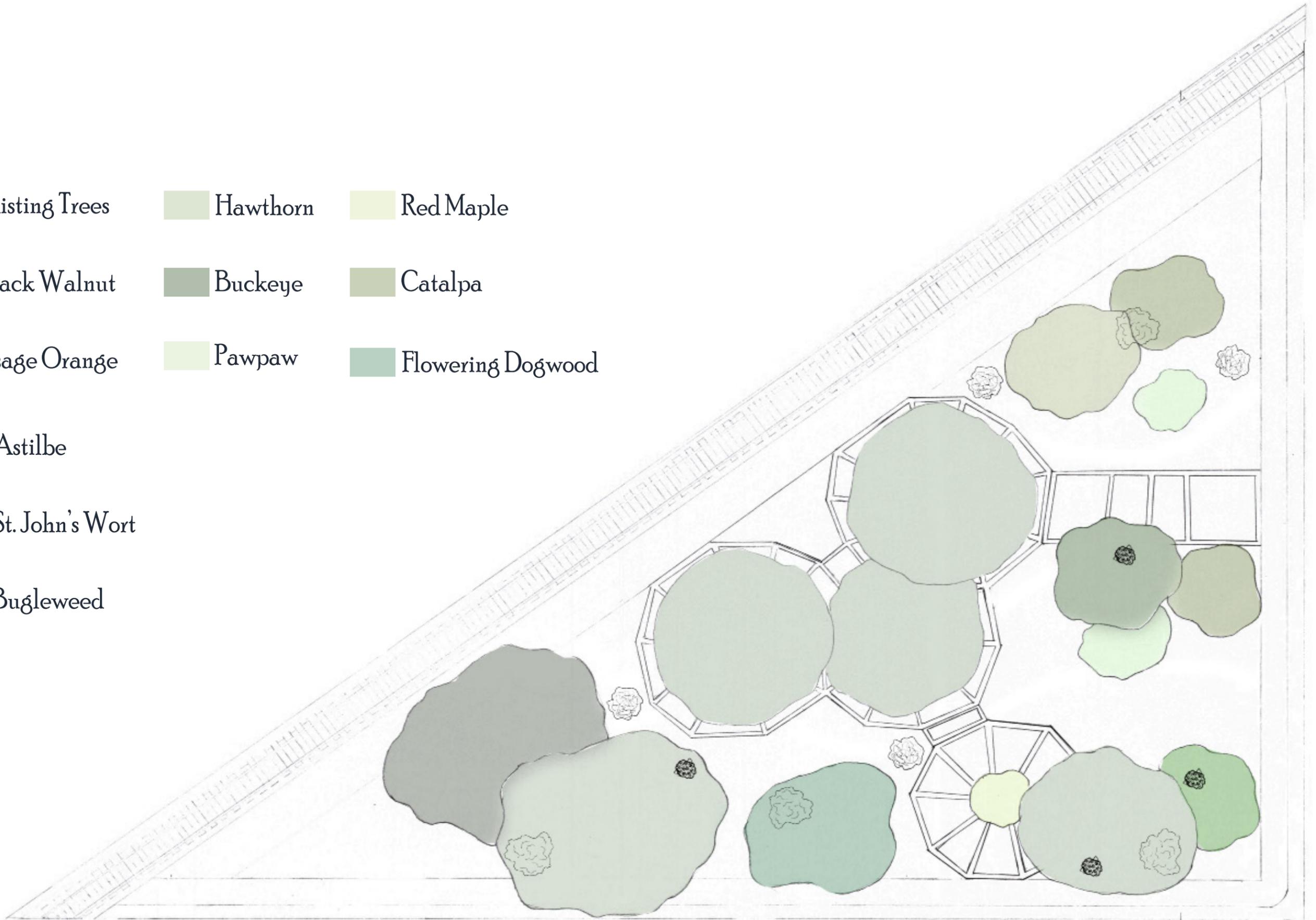
Fall 2019

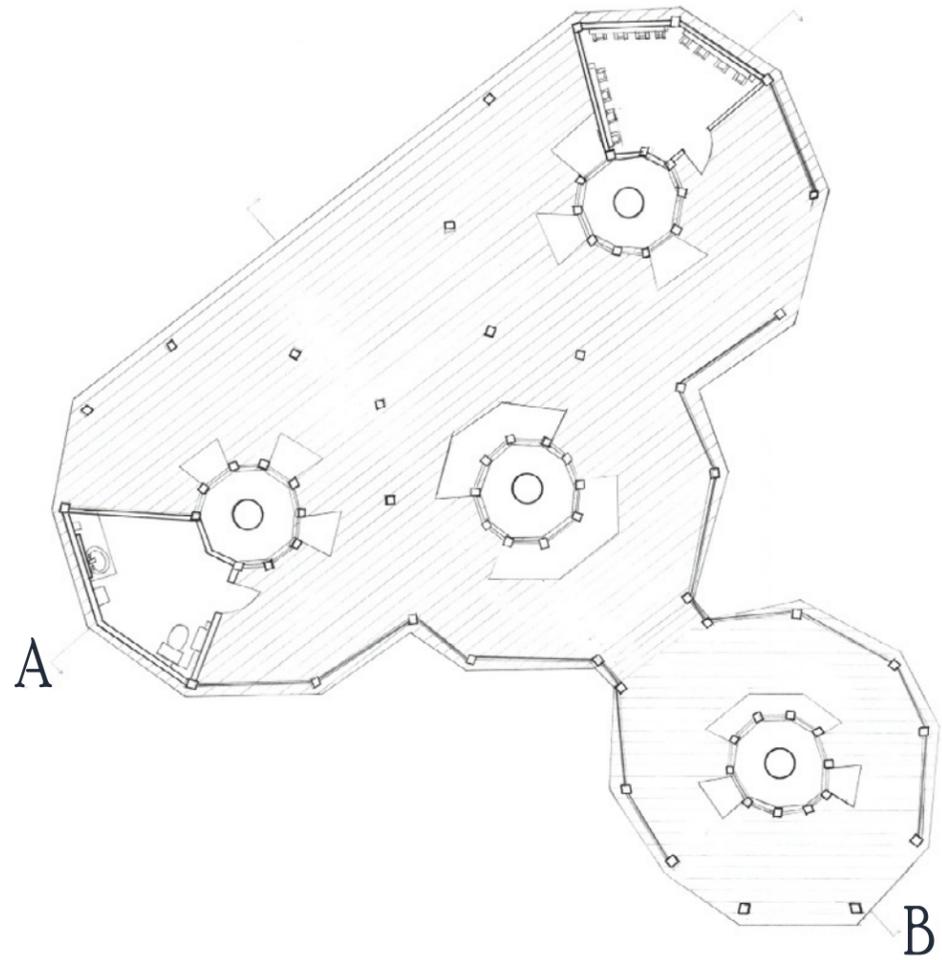
For this project, I was tasked with transforming a local park into a transportation center for Oxford. This included designing both a train station and bus stop, while introducing and keeping vegetation in the park. I challenged myself to keep all of the trees on site, so my design evolved around them and eventually enveloped them. To do this, I thoroughly researched how to keep the trees alive while integrating them into my building. I also spoke to a master gardener about how to best approach this and the plantings I wished to include. There was one tree in particular that I needed to focus on balancing when I focused on choosing additional plantings: a black walnut. This is due to the natural herbicide in their roots and fruits. So, unless the plants have evolved with the black walnut, they were going to die from exposure. I included a specifically cultivated list of plantings for this project.



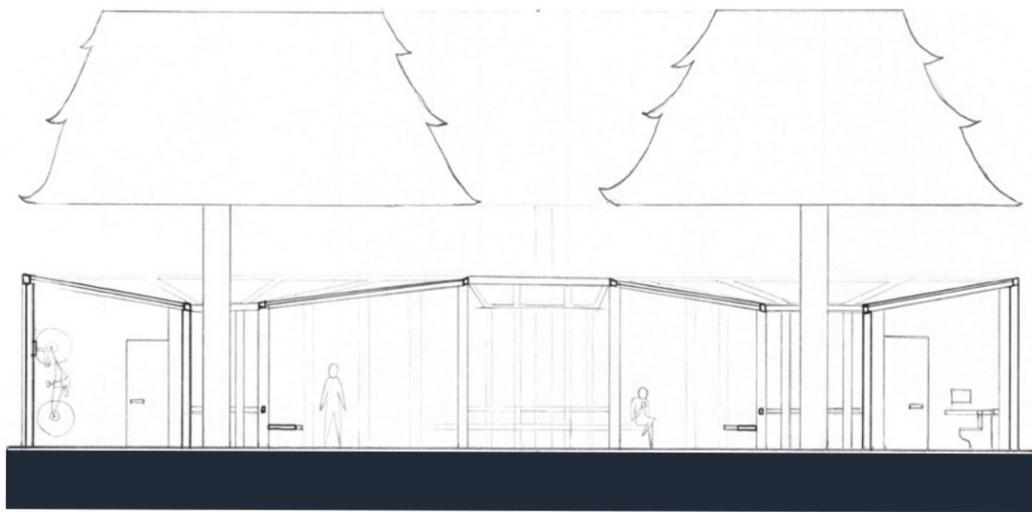
East Entrance Perspective

- | | | |
|---|--|---|
|  Existing Trees |  Hawthorn |  Red Maple |
|  Black Walnut |  Buckeye |  Catalpa |
|  Osage Orange |  Pawpaw |  Flowering Dogwood |
|  Astilbe | | |
|  St. John's Wort | | |
|  Bugleweed | | |





Floor Plan



Section A



South Elevation



Bus Stop Perspective

Moselle Valley Winery

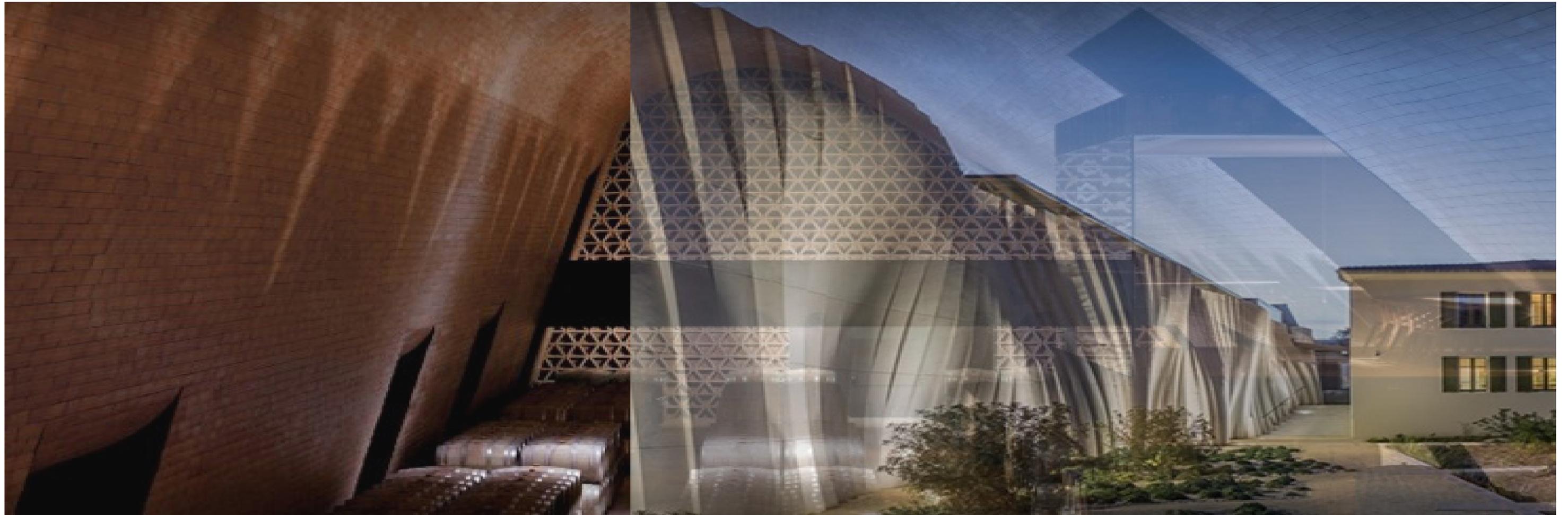
Schengen, LU

Fall 2020

Moselle Valley Winery was a complex designed with production and tasting areas for a boutique winery. My chosen site was in the Moselle river-valley just outside of Schengen, Luxembourg. It was nestled into a hill facing the river. I was inspired by this site and instantly knew I wanted to create an extension of the site. The landscape demanded a respectful design. So, I expanded the topography into another hill that was well cradled by the hillside itself. Before we started to just attack the extensive program, we spent about five weeks developing our own design rhetoric. We did this through analyzing two different precedents in plan, sections, and elevation. Our final “vocabulary” dictated every line in our final models- walls, floors, equipment layout, both in plan and section. So, in combination with my site, I was able to create a vineyard and winery complex completely intertwined with one another, much like a grapevine is with its trellis.



Southeast Perspective



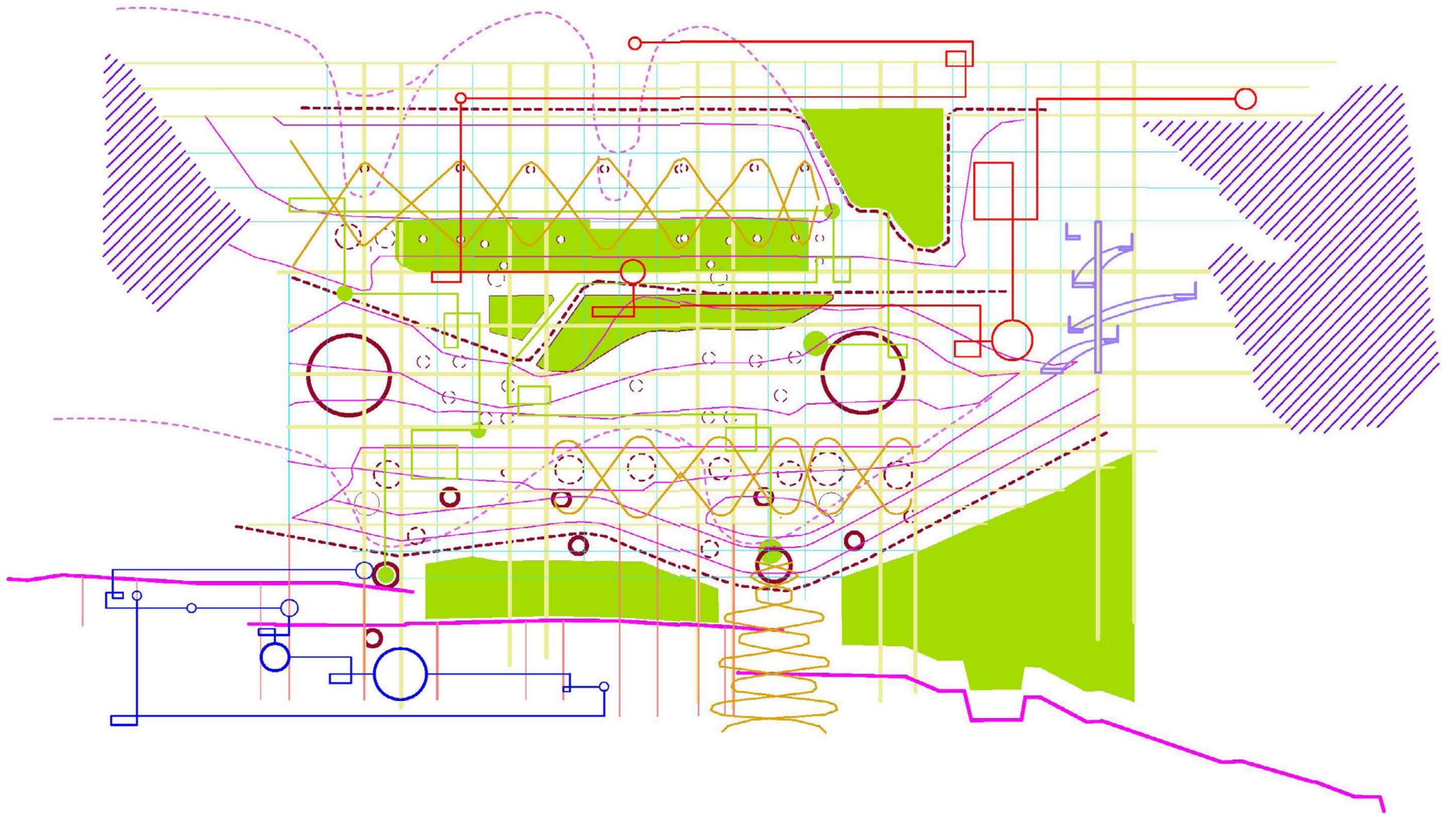
Precedent Sections



Precedent Plan

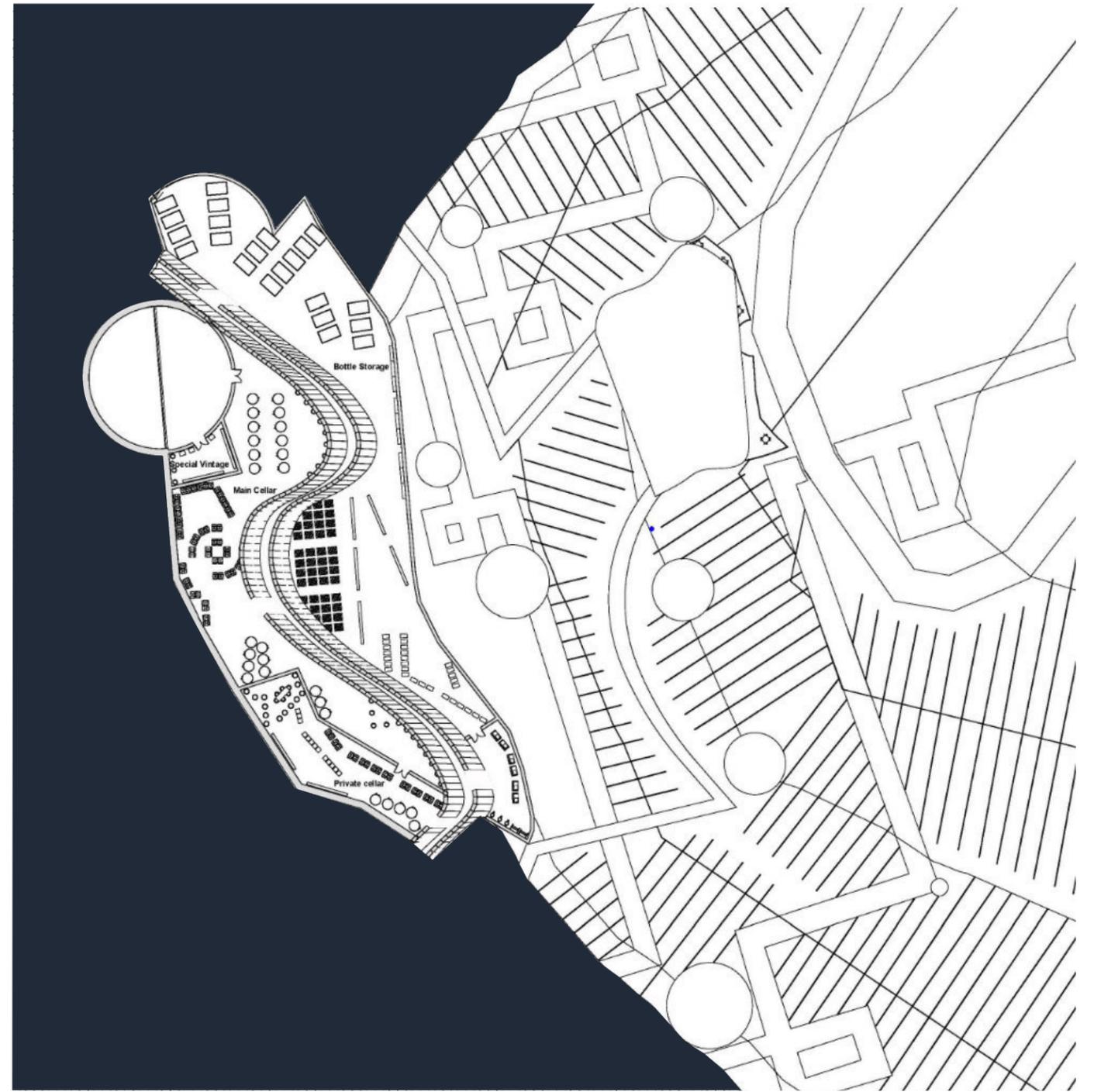


Site Photo

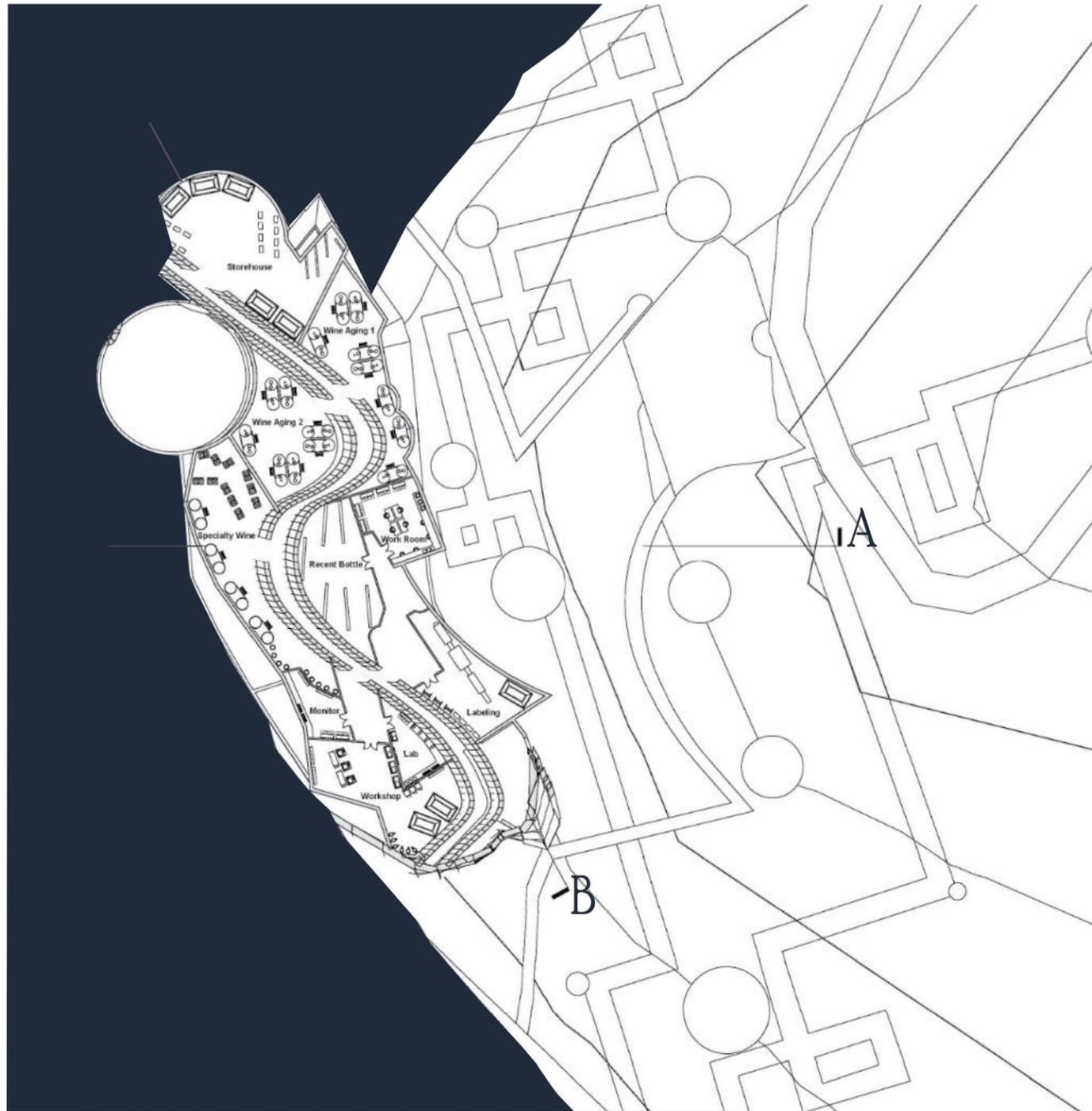




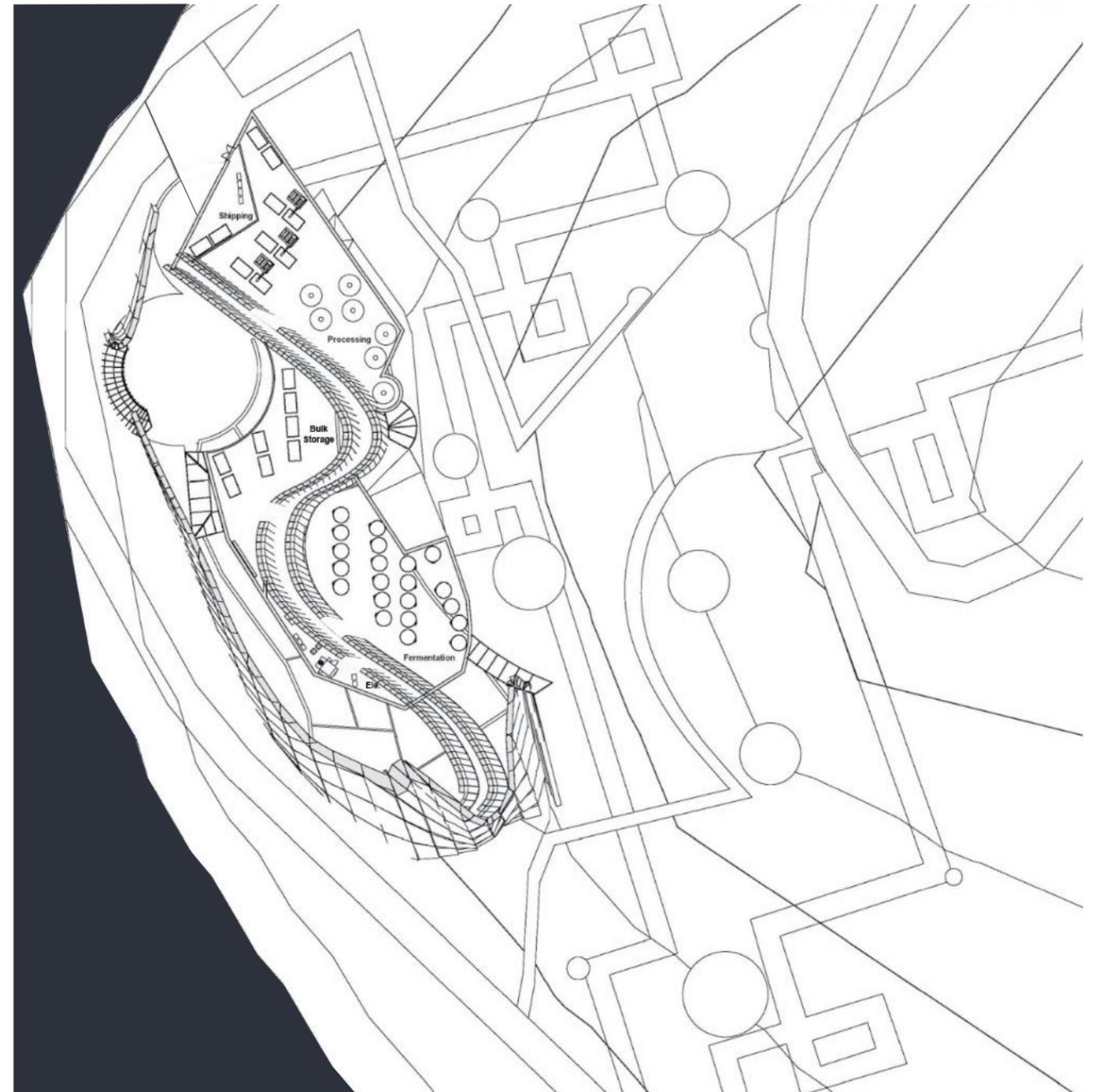
Site Plan



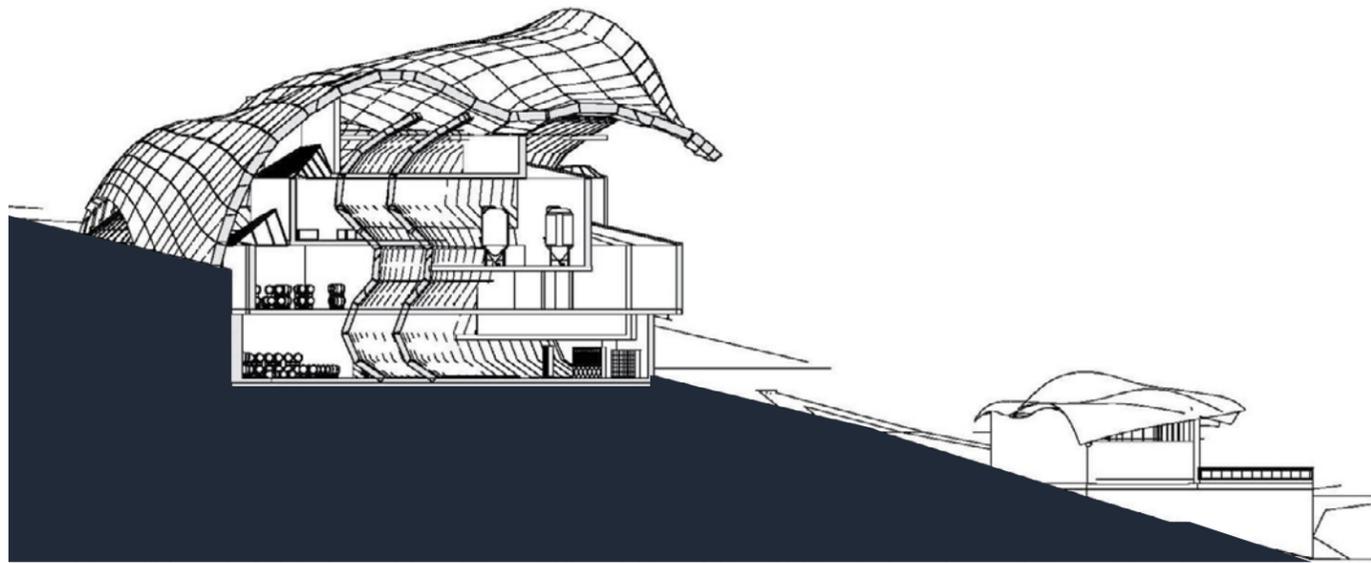
Vintage Plan



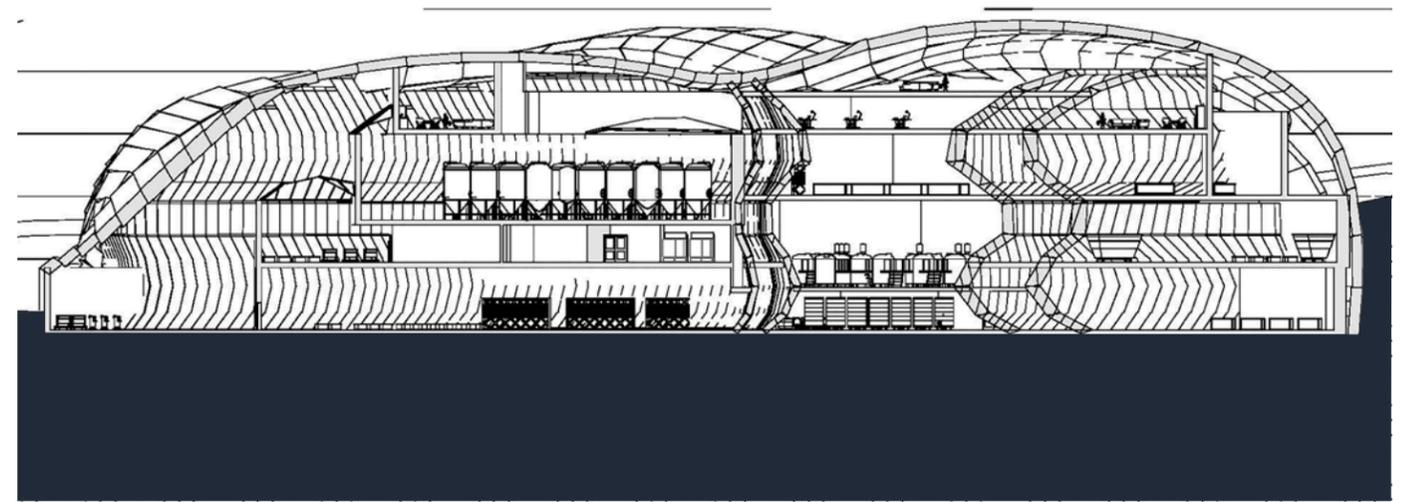
Wine Aging Plan



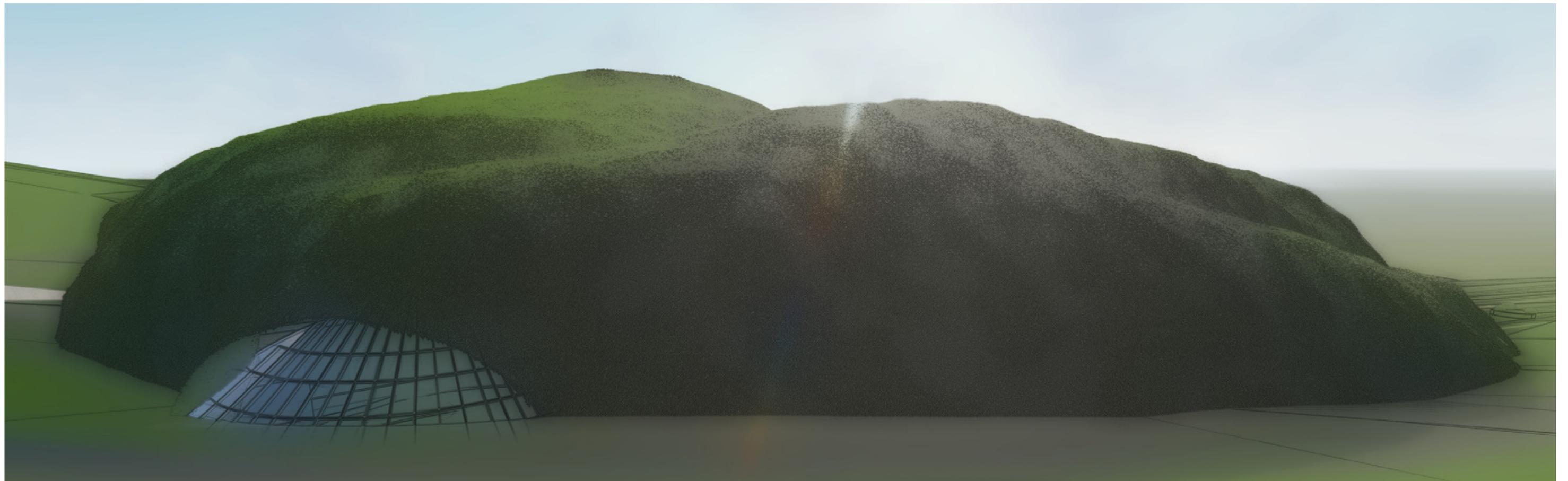
Production Plan



Section A



Section B



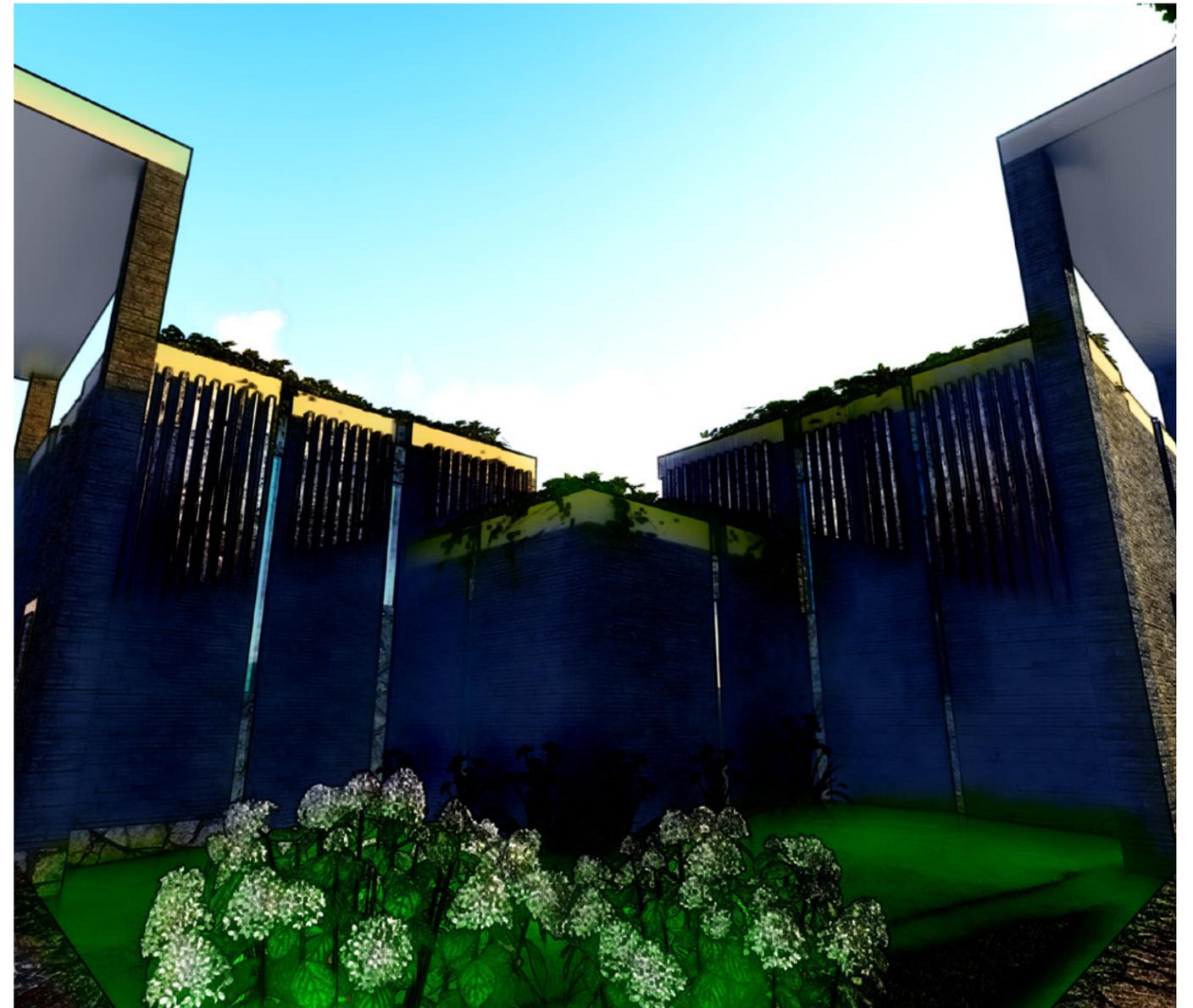
West Elevation

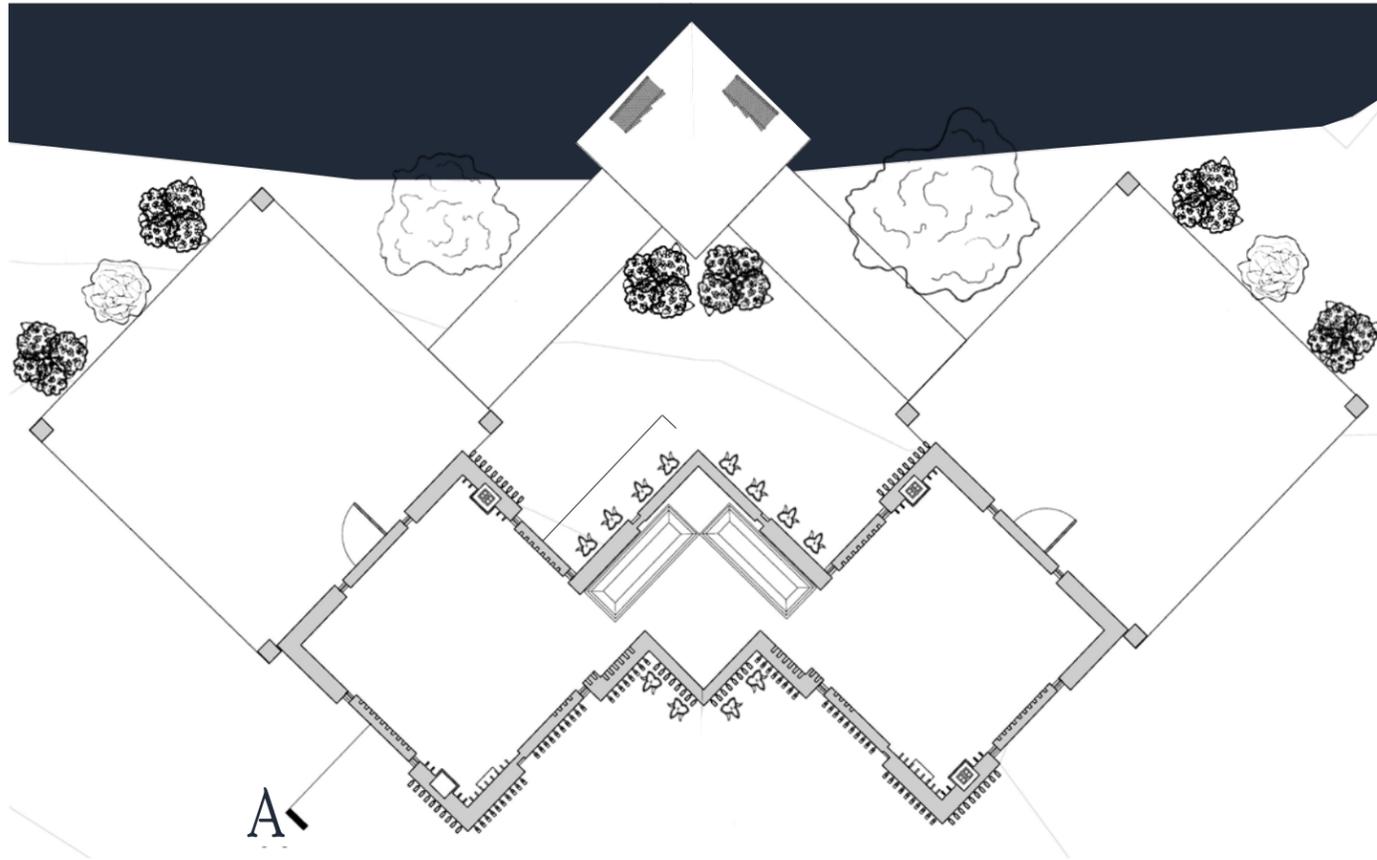
Natural Descent Mausoleum

Cincinnati, OH

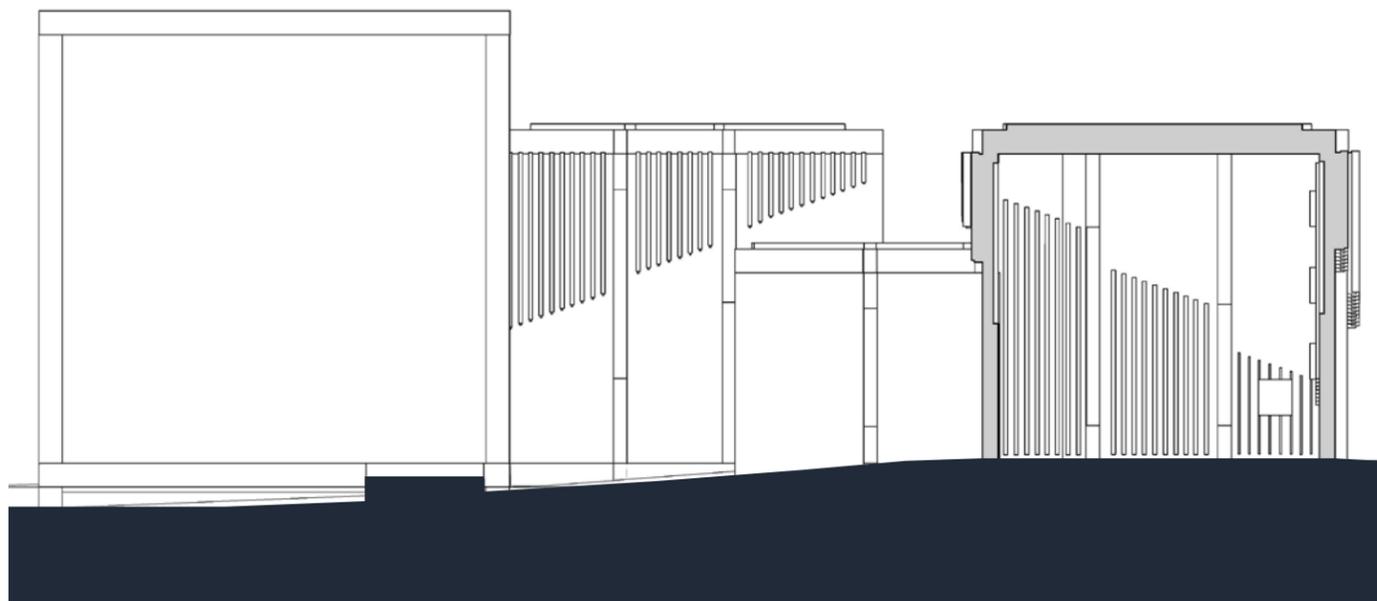
Spring 2021

The Naturally Returning Mausoleum is sited in Spring Grove Cemetery, Cincinnati. My design evolved from a volumetric transformation of the Baj Crypt in Bergamo, Italy. I was drawn to the seemingly symmetrical expansion of each volume, which I carried into my own forms. I was also inspired by the book and the process of returning back to earth. Don Quixote, the titular character, slowly starts to lose his grasp on reality and sinks into a fantasy. This to me parallels the return-the descent- back into the earth. In order to mimic this journey, each cube in the series shrinks down into the center, while contracting, it also becomes less open to the elements. Shielding the core from reality and bringing it closer down to the earth. Then, the exterior fins mimic this return and descent into earth- as well as the ones on the interior, which hold the crypts for extended family. The exterior fins will also deteriorate with time, leaving only a shell of their existence.

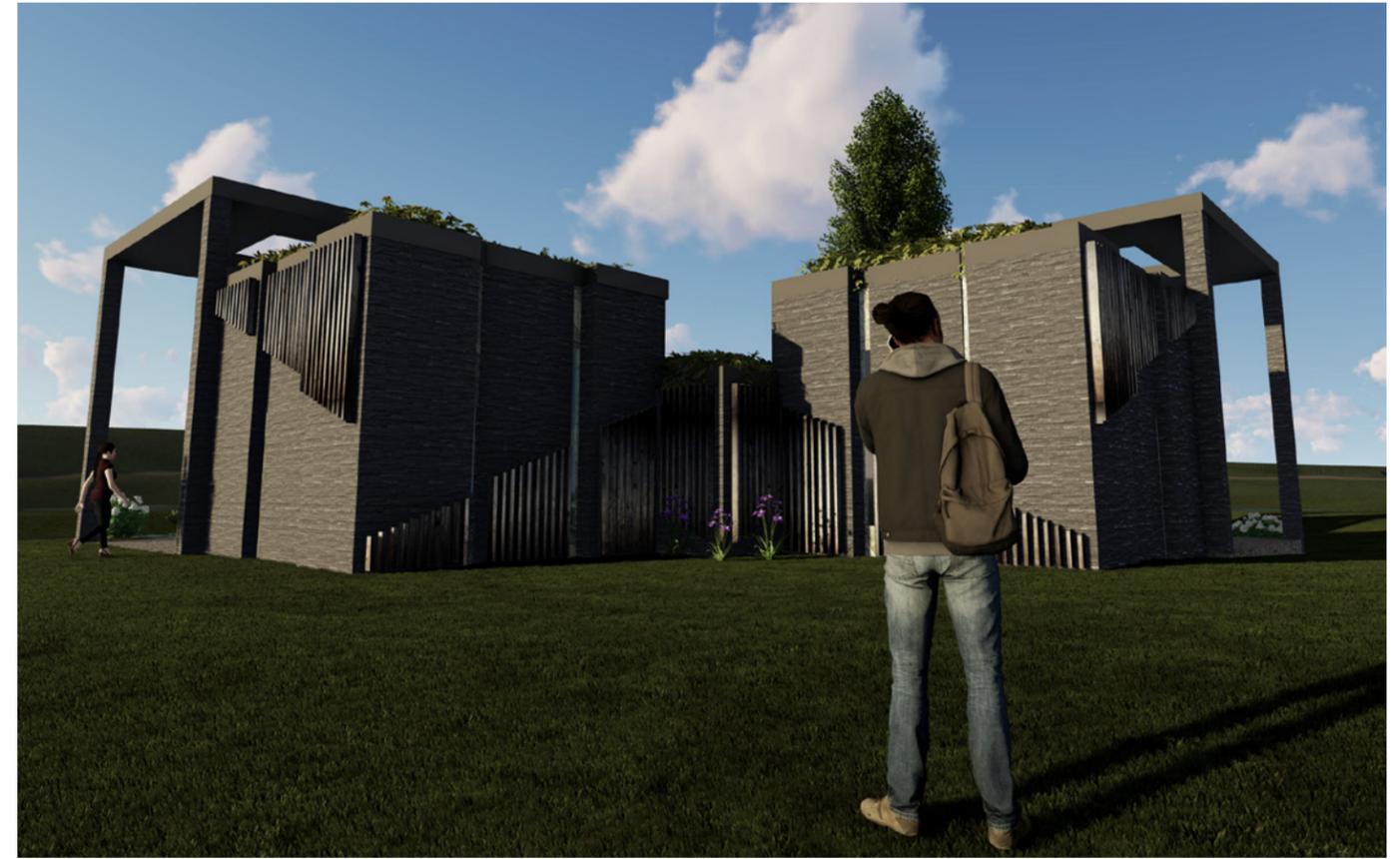




Plan with Plantings



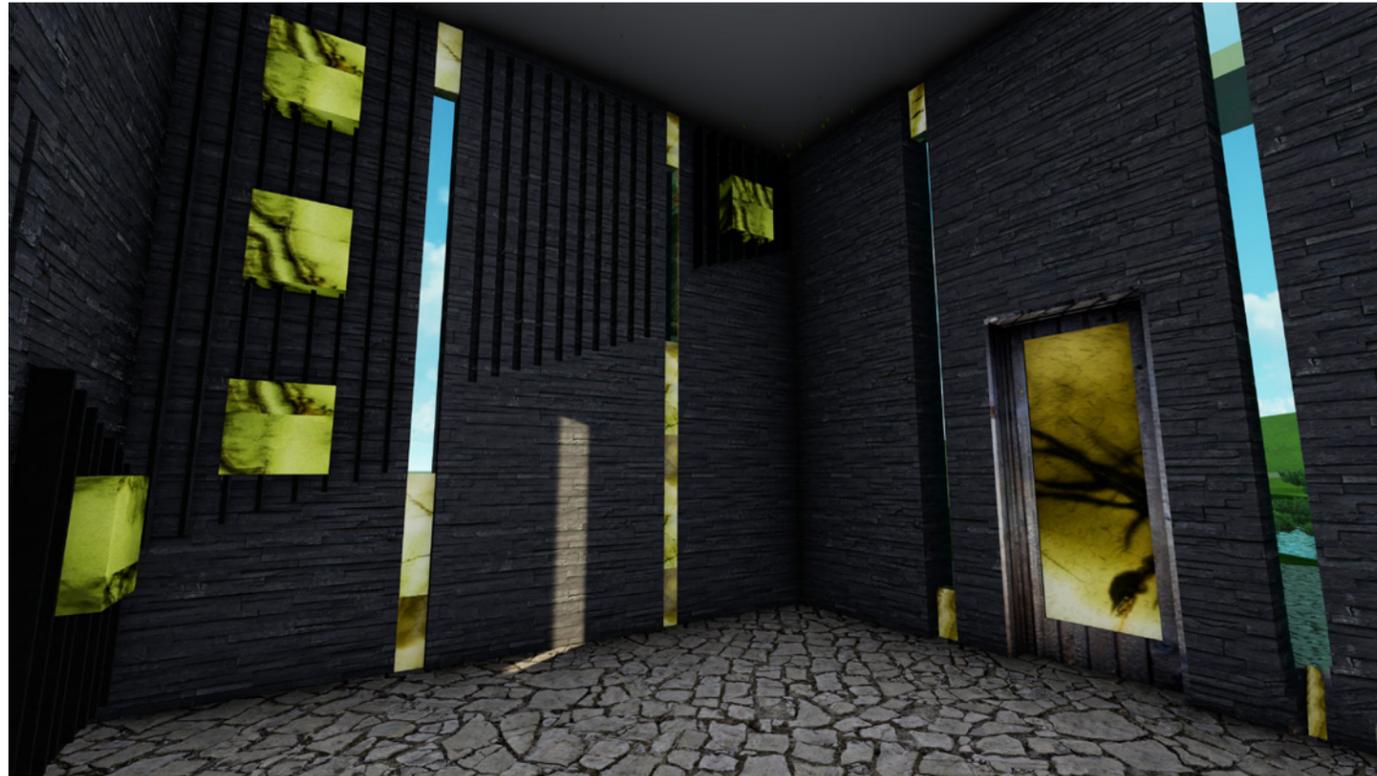
Section A



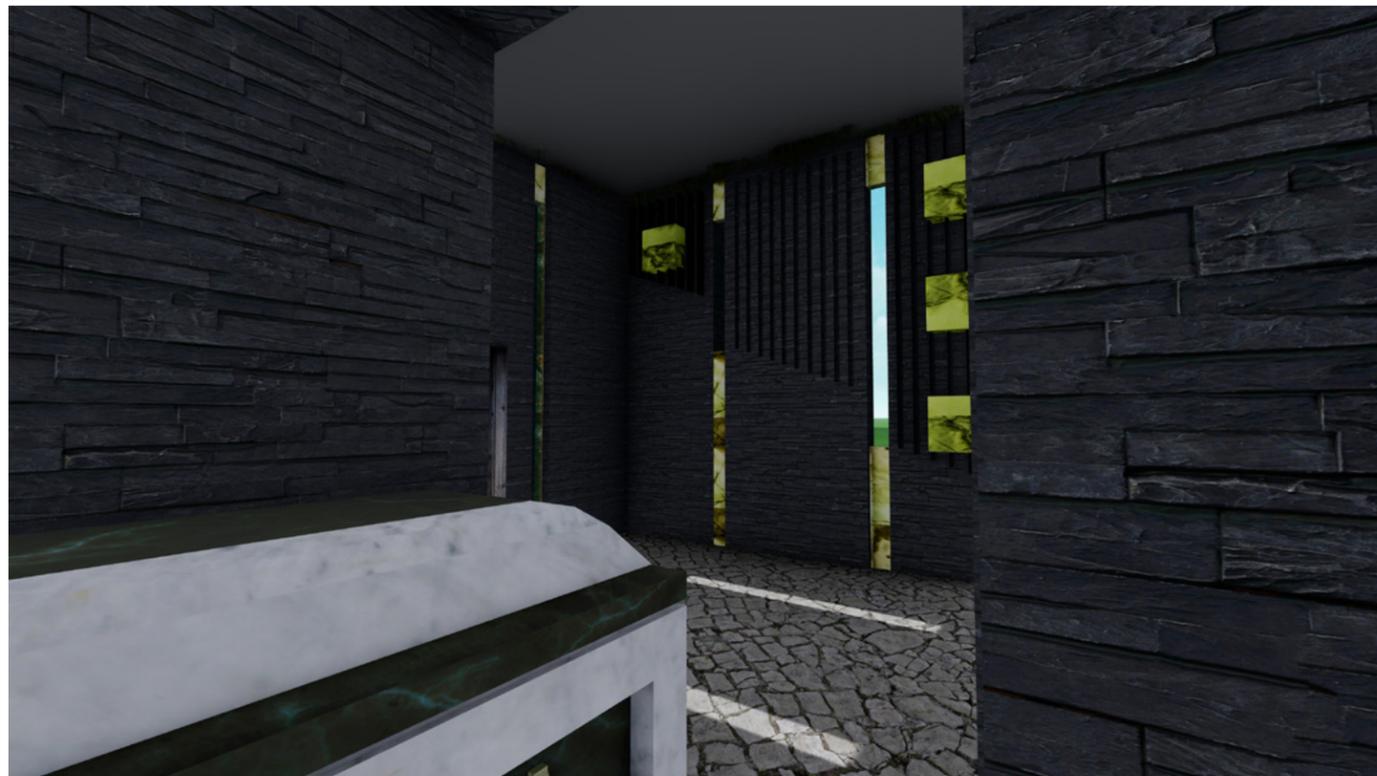
Southern Perspective



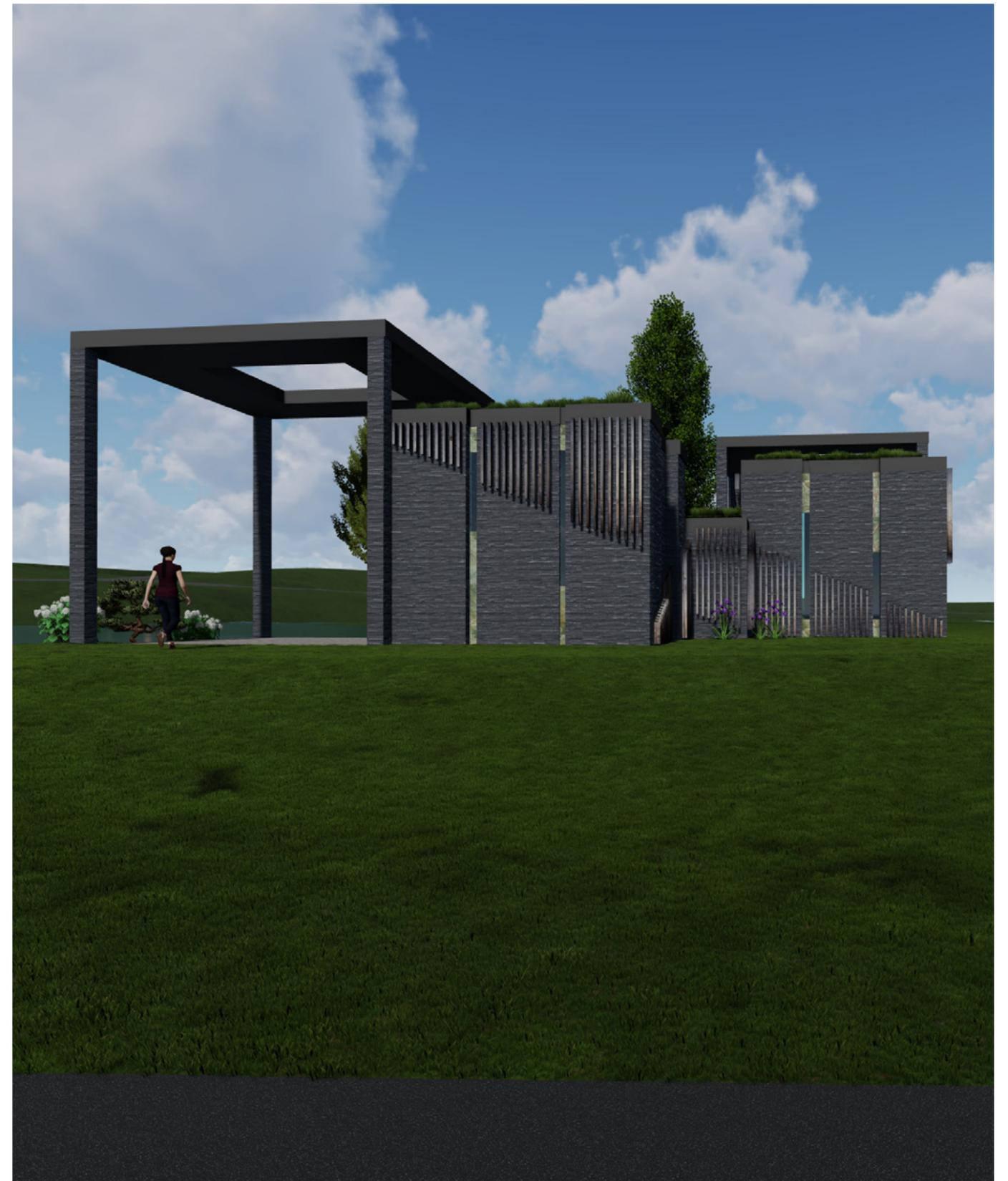
West Elevation



Interior Perspective



Crypt Perspective



Southwest Perspective

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