

The background features large, bold, grey letters 'AWA' in a stylized, geometric font. The letters are composed of thick, solid lines. The 'A' is on the left, the 'W' is in the middle, and the second 'A' is on the right. The 'W' is formed by two overlapping 'V' shapes. The letters are positioned such that they partially overlap the 'Portfolio' text.

P o r t f o l i o

Aya Meqdad
Selected Works

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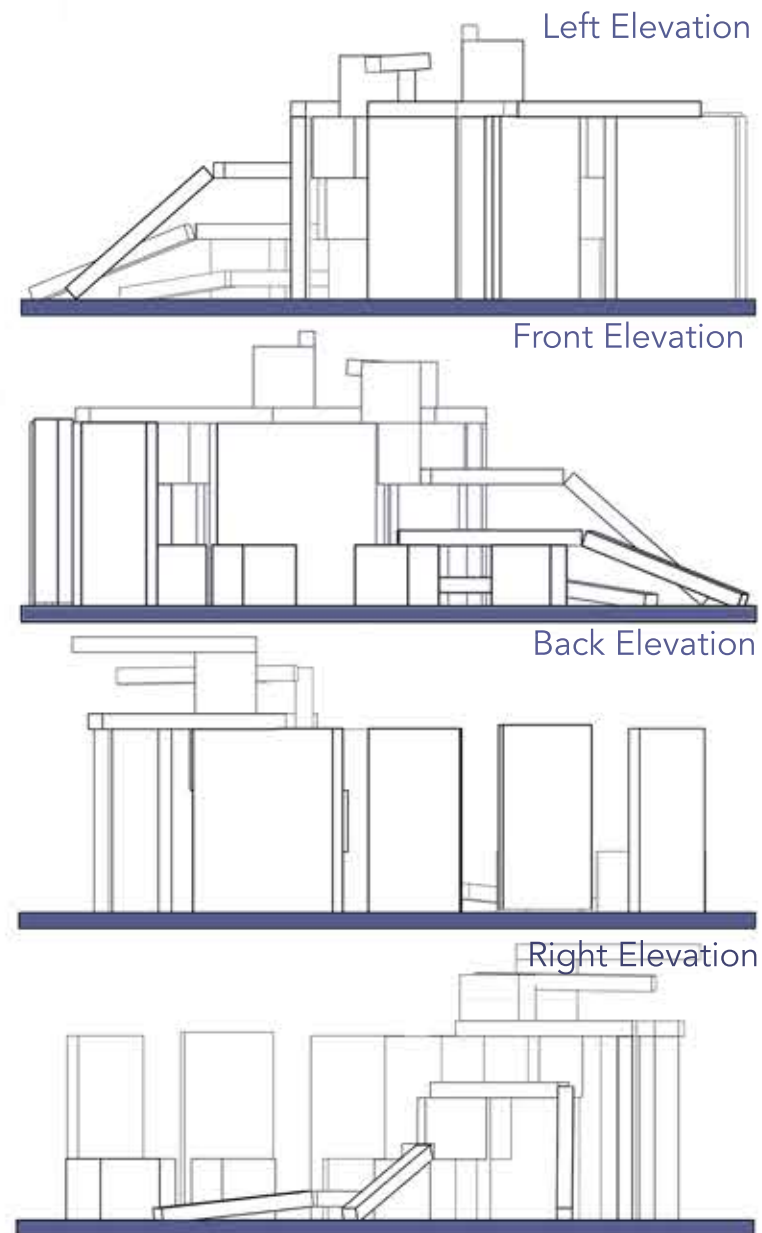
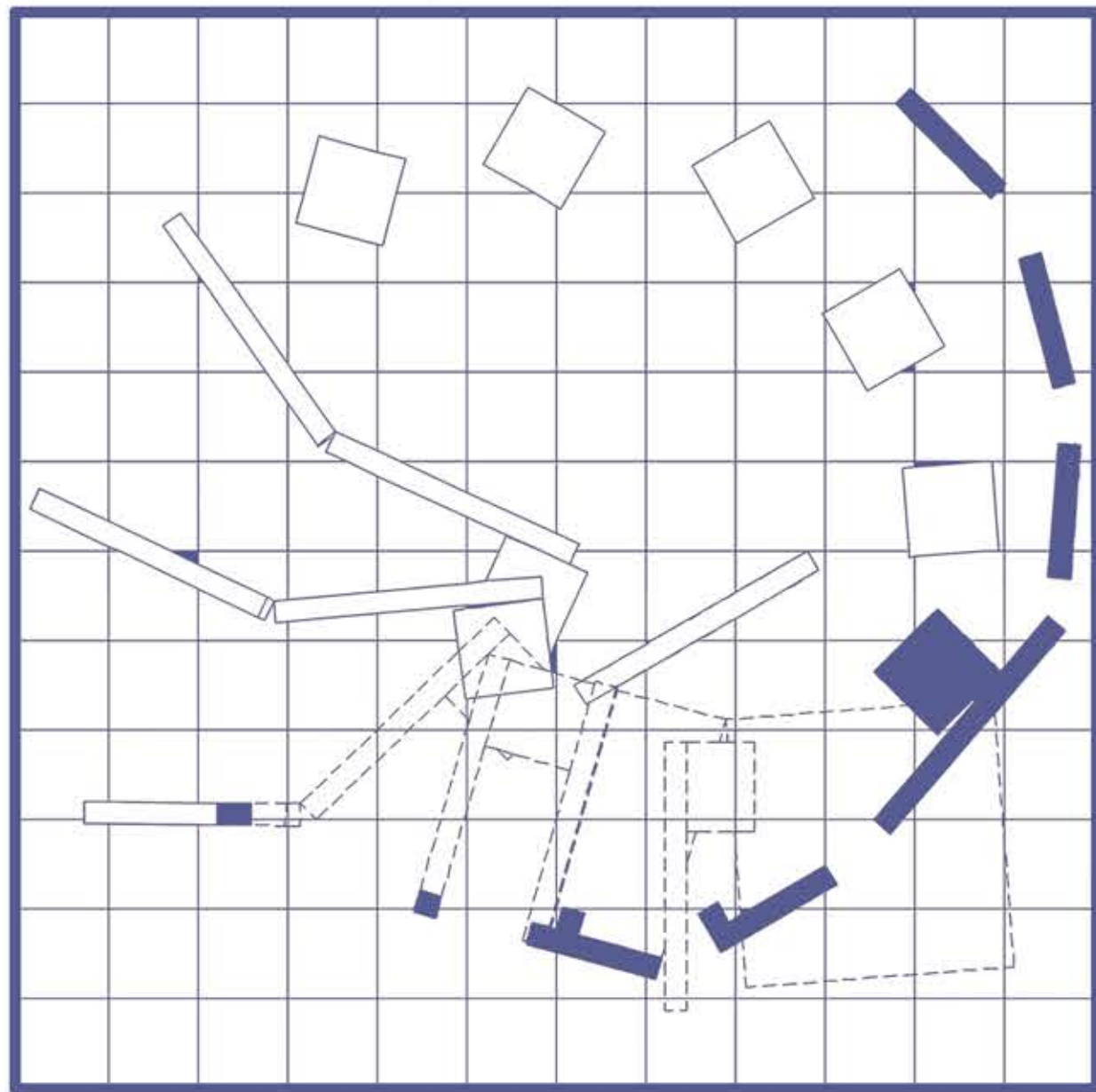
Le Corbusier
Painting



School of Athens
Mural

Kit of Parts 1 "Movement"

The primary objective of this project is to create a dynamic sense of movement through the manipulation of the provided components. By strategically utilizing the different elements in the kit of parts I created a radial organizational pattern that moves the eyes through the project. This approach resulted in the creation of a series of interconnected spaces that explore the interplay between interior and exterior environments, accentuated by the harmonious interaction between the two different materials.

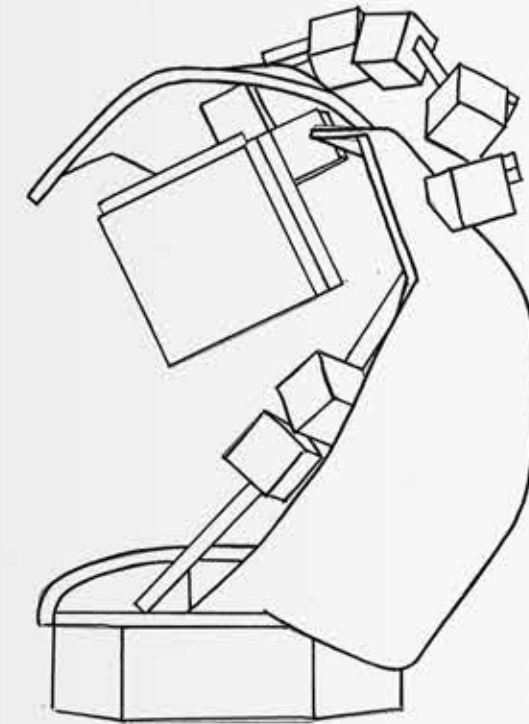
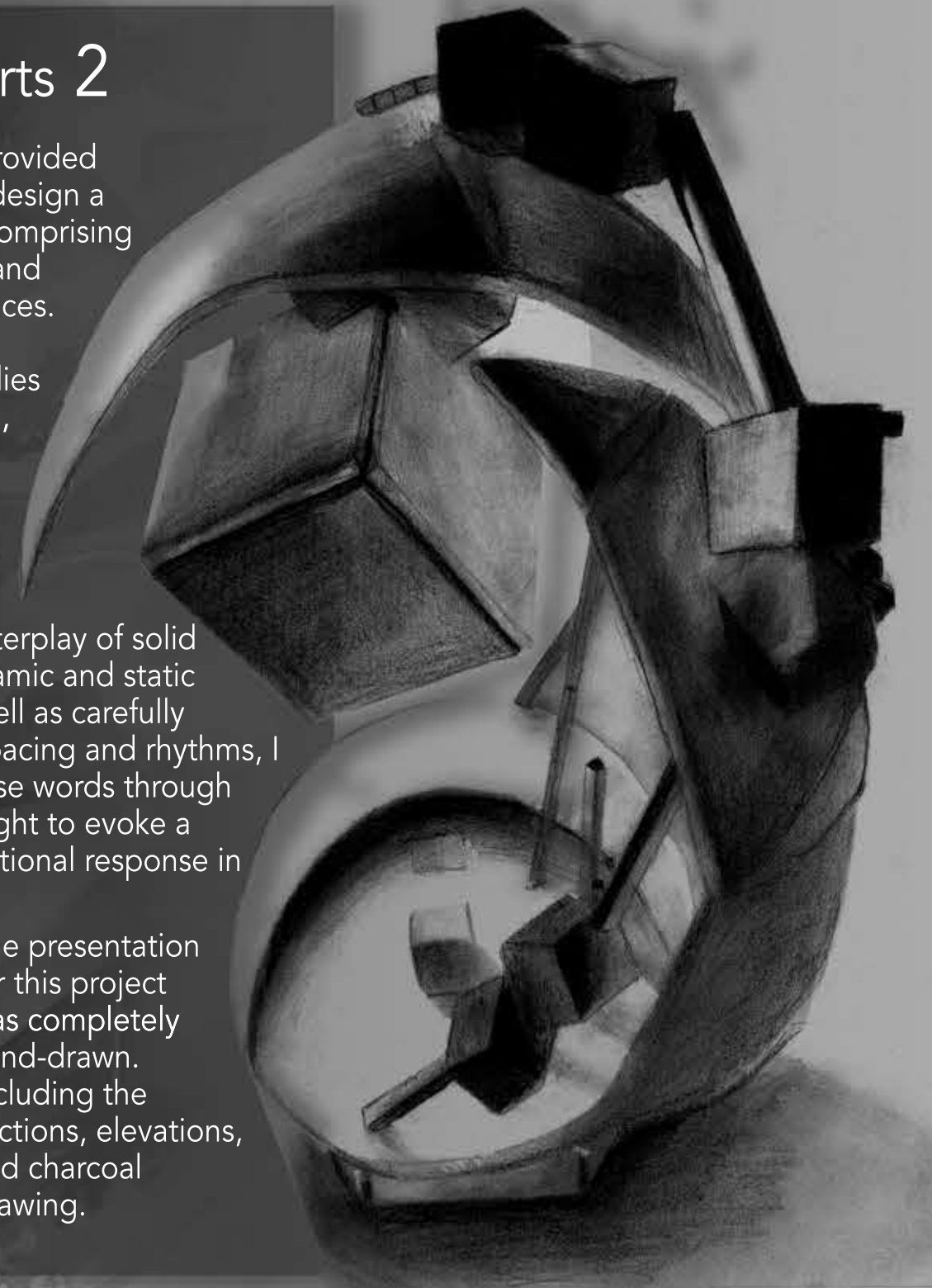


Kit of Parts 2

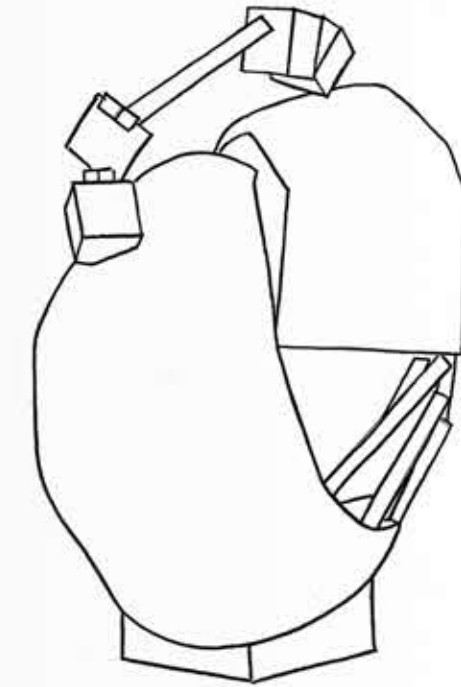
Utilizing the provided Kit-of-Parts, I design a composition comprising three distinct and expressive spaces. Each of these spaces embodies a chosen word, namely "dominant," "vulnerable," and "conflicted."

Through an interplay of solid and void, dynamic and static volumes, as well as carefully orchestrated pacing and rhythms, I depicted these words through form, and sought to evoke a profound emotional response in observers.

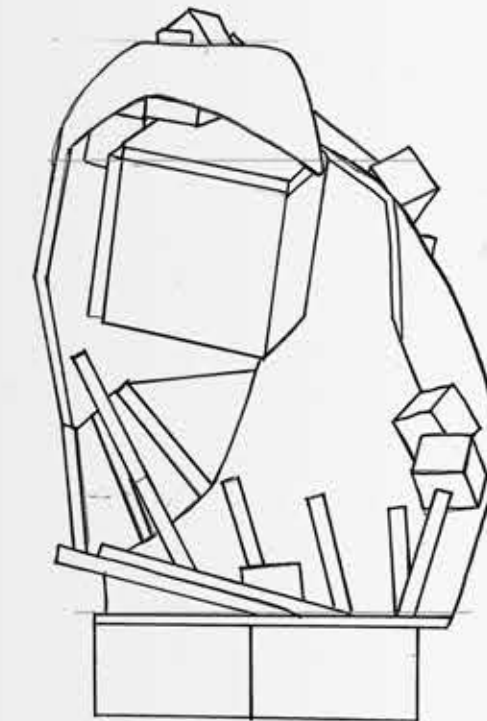
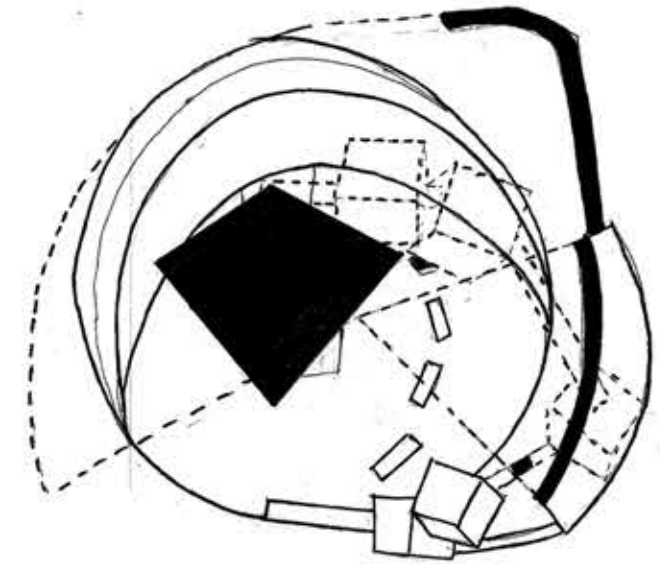
The presentation for this project was completely hand-drawn. Including the sections, elevations, and charcoal drawing.



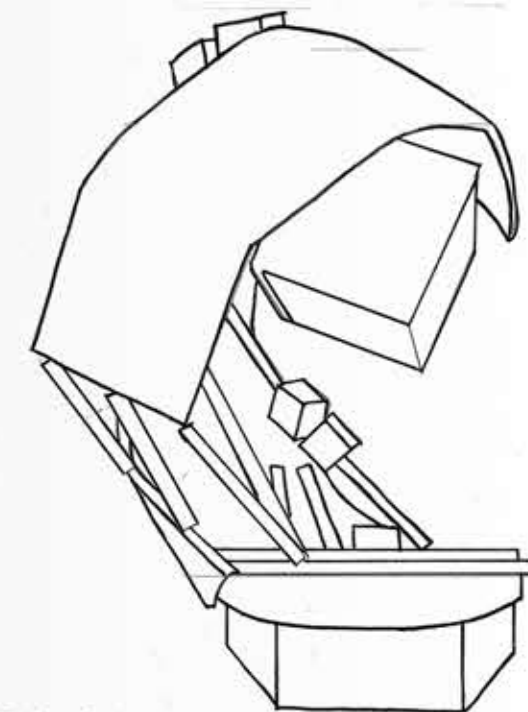
FRONT VIEW



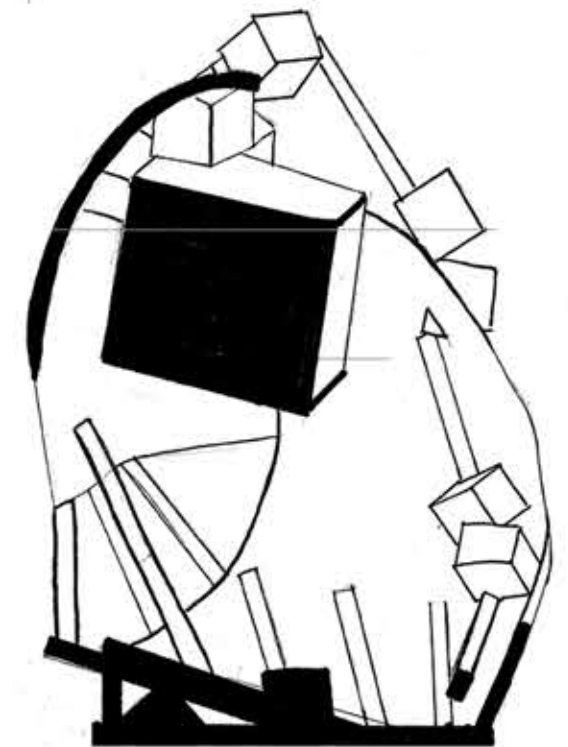
RIGHT VIEW



LEFT VIEW



BACK VIEW

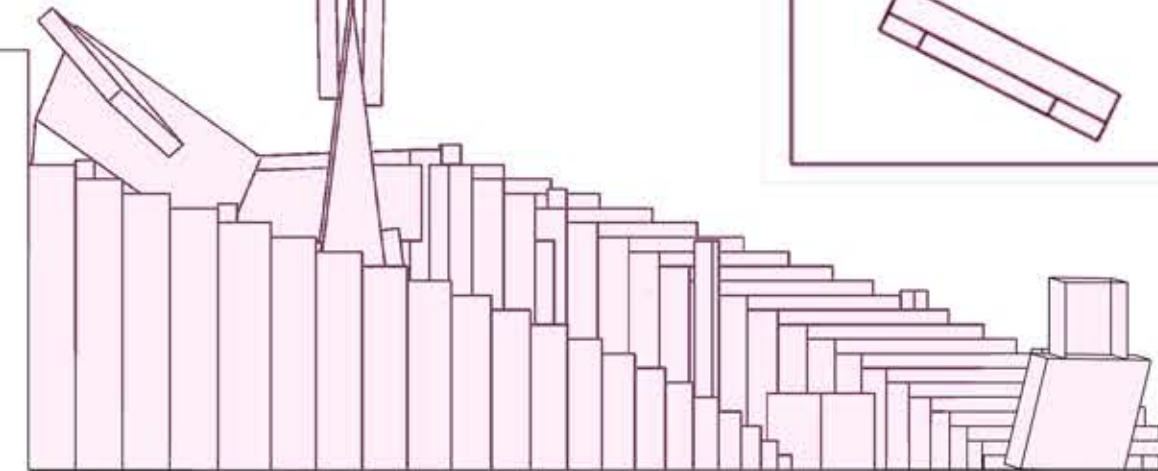
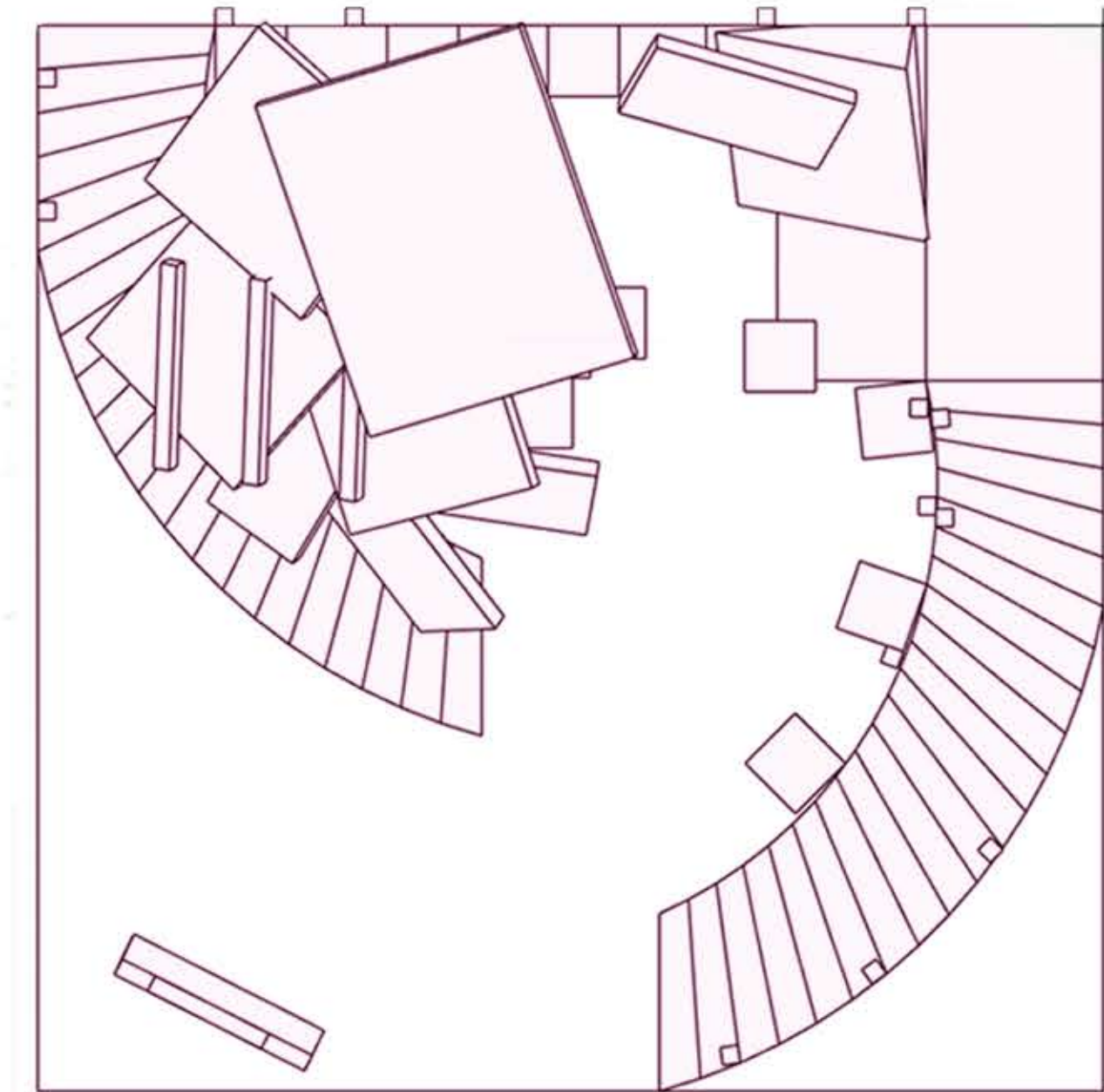
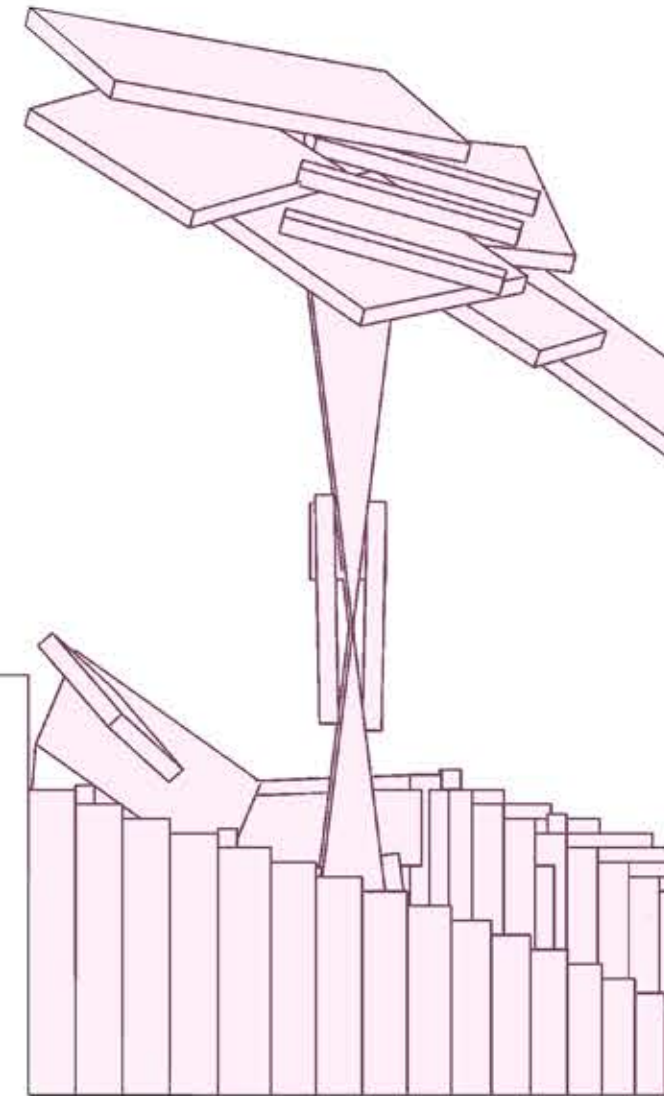


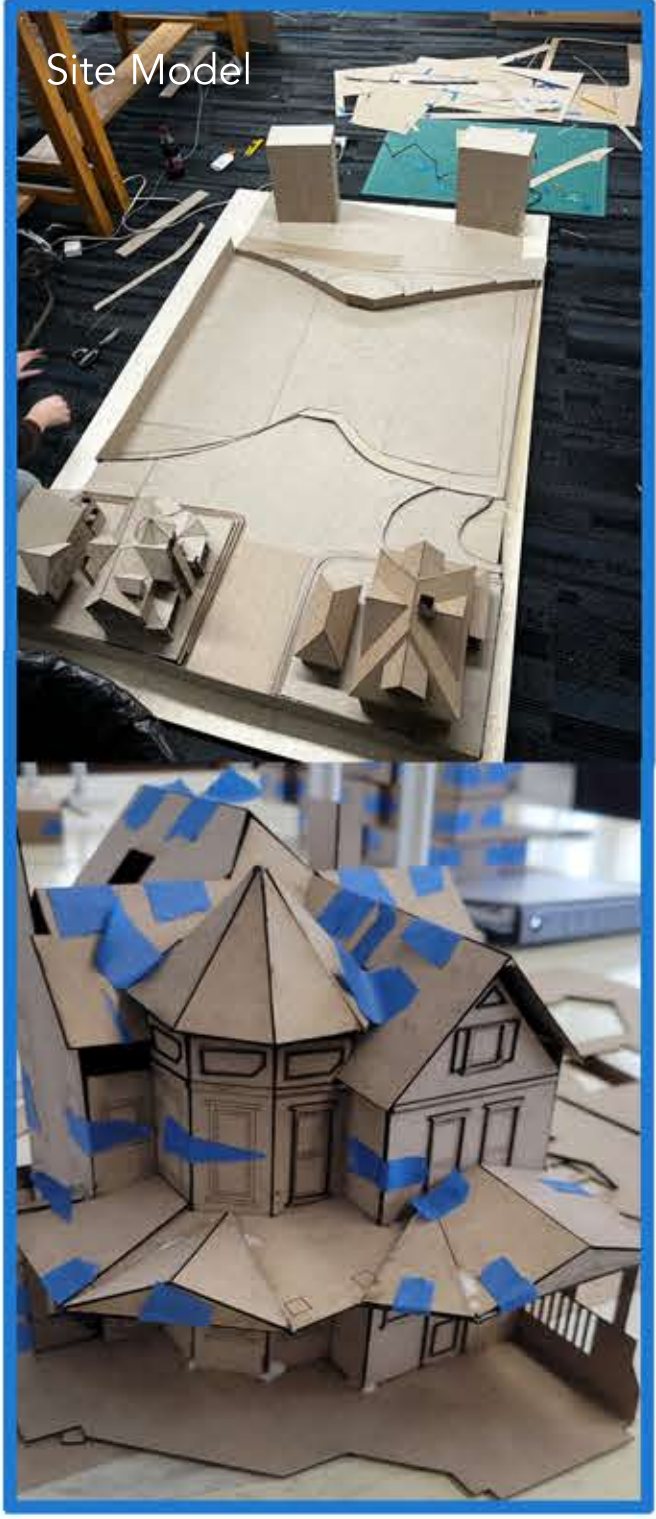
Kit of Parts 3 Lena Horne Memorial

Inspired by the extraordinary legacy of Lena Horne, a renowned American singer, dancer, actress, and civil rights activist, this memorial design encapsulates the essence of her artistic philosophy. Situated at the transition area between Fifth Avenue and Central Park in New York City, the memorial serves as both an entrance gateway to the park and a symbolic bridge between the bustling urban street and the serene natural surroundings. At the heart of the design, a spiral staircase gracefully represents Lena Horne's timeless elegance. By deliberately shifting the staircase's placement, the design encourages fluid movement and guides visitors across the site, mirroring the artist's dynamic stage presence and the rhythmic cadence of her performances. To provide shade within the memorial, a striking central structure emerges. This structure not only serves as a focal point but also acts as a sheltering canopy, utilizing selected pieces from the Kit-of-Parts to create functional seating elements. These seating areas, strategically integrated into the design, offer visitors a place for reflection, contemplation, and conversation, fostering a sense of community and togetherness.

"I don't have to be an imitation of a white woman that hollywood sort of hoped i's become. I am me, and I'm like nobody else."

-Lena Horne

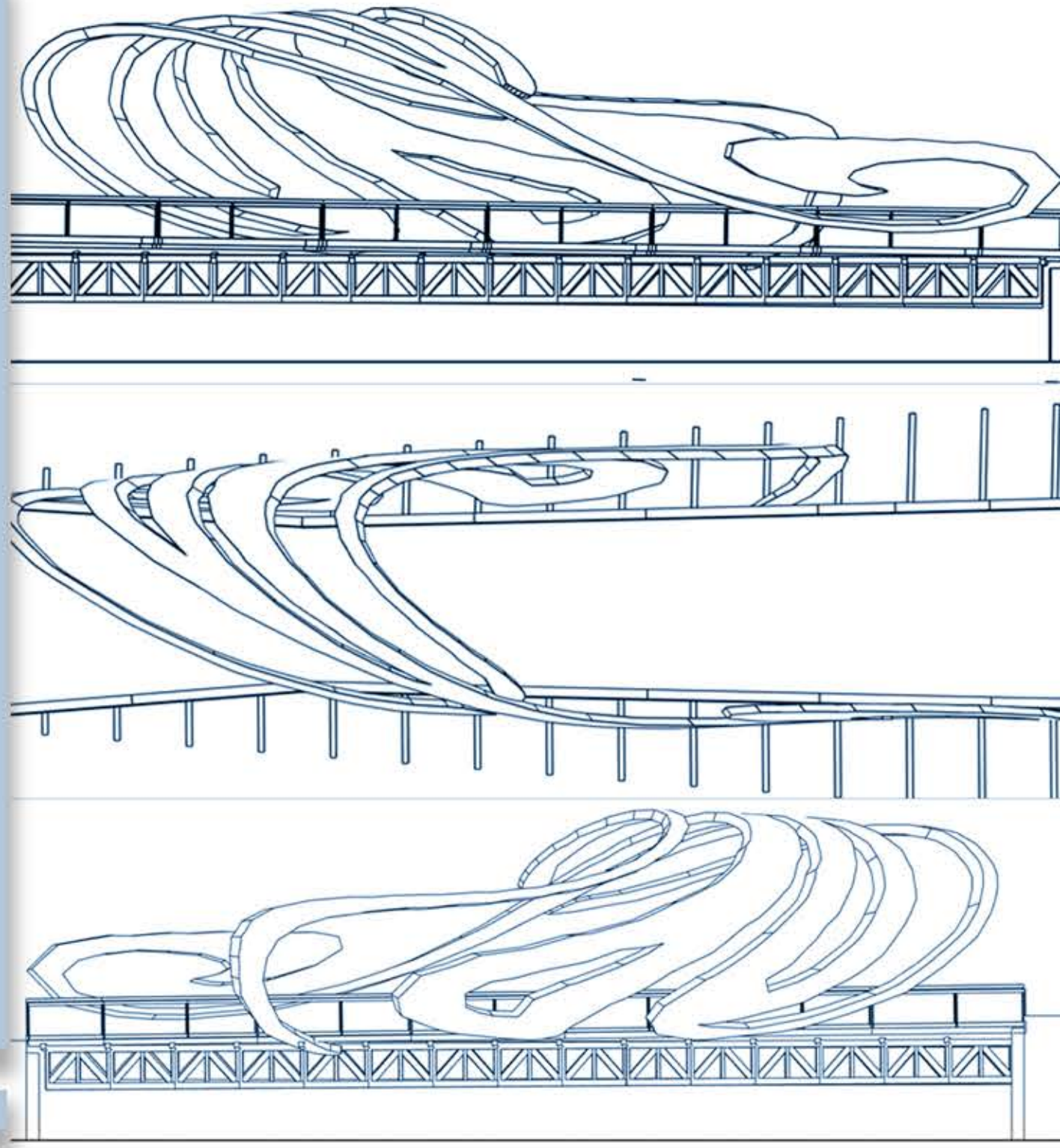




Wesley Lake Bridge

The design of the pedestrian footbridge spanning Wesley Lake serves as a pivotal connection between the vibrant communities of Asbury Park and Ocean Grove. Drawing inspiration from the rich architectural heritage of Ocean Grove's Victorian houses, the bridge design takes cues from their ornamental details. A process of warping and curving these motifs creates a visually dynamic bridge. Embracing the distinct characteristics of both communities, the bridge design integrates into the aesthetics of its surroundings, forging a harmonious link between Asbury Park and Ocean Grove

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Facade

Drawing inspiration from the analytical methods employed in the iconic Palazzo Farnese and delving into the regulating line theory, as well as analysing the Eams House and understanding its technical proportioning system, i was able to reinterpret everything i learned to create a contemporary facade design that reflects the architectural heritage of the Palazzo Farnese but also incorporates modern elements that are in tune with the needs and sensibilities of present-day Italy.

The facade, which is located directly across the Palazzo, has no focal points and ultimately aims to be an architectural testament to the evolving nature of Italy, representing a harmonious blend of historical influences, contemporary aspirations, and the power vested in the people. It stands as a symbol of unity, diversity, and the vibrant spirit of a modern nation.

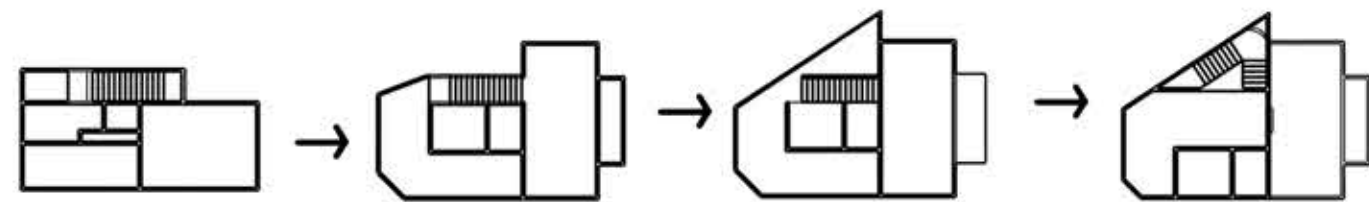
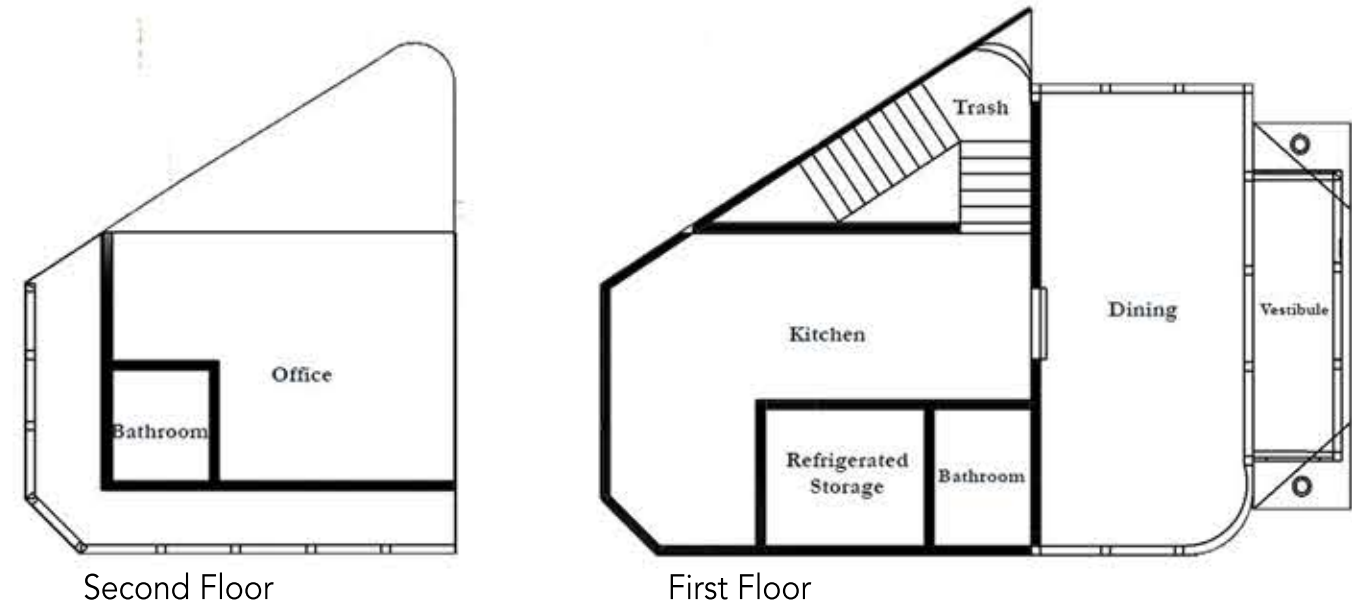


G&G Hotdogs

Situated in a challenging location, The design tackles the triangular site with a strategic approach. Along the hypotenuse of the site is the NJ Transit railway, to the west is the bustling Shrewsbury Avenue, beyond the roadway lies the Navesink River, and to the east, is the vibrant "Galleria" office and shopping complex.

Drawing inspiration from the surrounding context, the design integrates with the site's dynamic surroundings. The concept revolves around creating a welcoming atmosphere that blends harmoniously with the existing environment, catering to both car-bound visitors from the new commercial development to the south and pedestrians frequenting nearby parking areas and the "Galleria" farmer's market.

The floor plans and building elevations have been thoughtfully crafted to optimize functionality and aesthetics. The interior has been designed to ensure a comfortable dining experience for patrons.



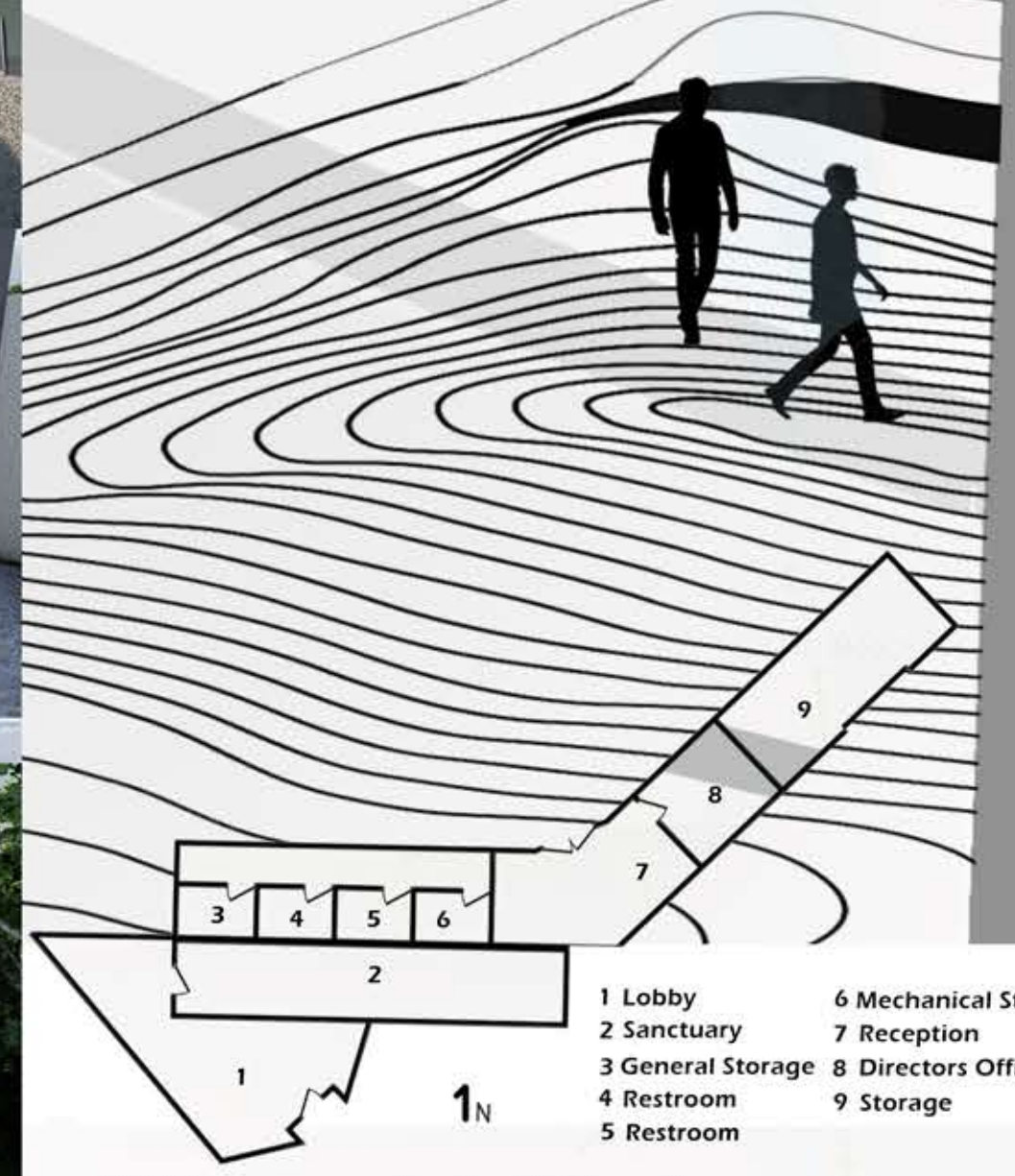


Hindu Sanctuary

The design of this Hindu sanctuary embodies the essence of the religion's philosophy. Rather than following a conventional approach that focuses on specific deities, my design centers around the concept of the universal soul—the formless divine presence that permeates all aspects of existence. By emphasizing the interconnectedness of nature and divinity, I aimed to convey the profound Hindu belief that "the visible part of God is nature, and the invisible part of nature is God." In this sanctuary, I strived to create a harmonious synthesis of the contemporary interpretation of Hinduism within the local community, while respecting the religion's tenets and dogma. Guided by the concept that "All Is One," I aimed to evoke a sense of unity, tranquility, and reverence through architectural expression. The sanctuary offers a place for religious pilgrimages where devotees can experience the divinity inherent in nature.



What is visible of God is nature, and what is not visible of nature is God.



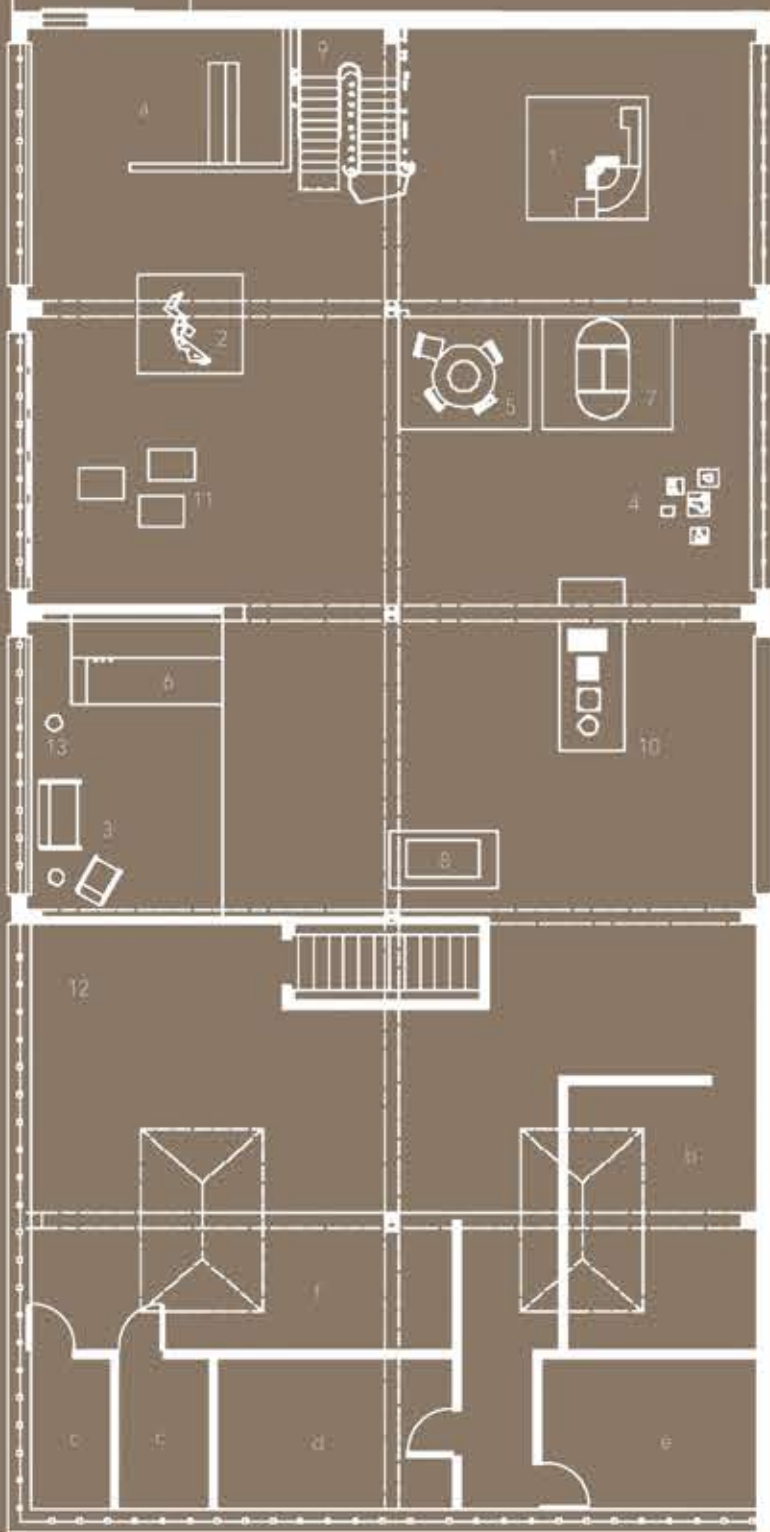
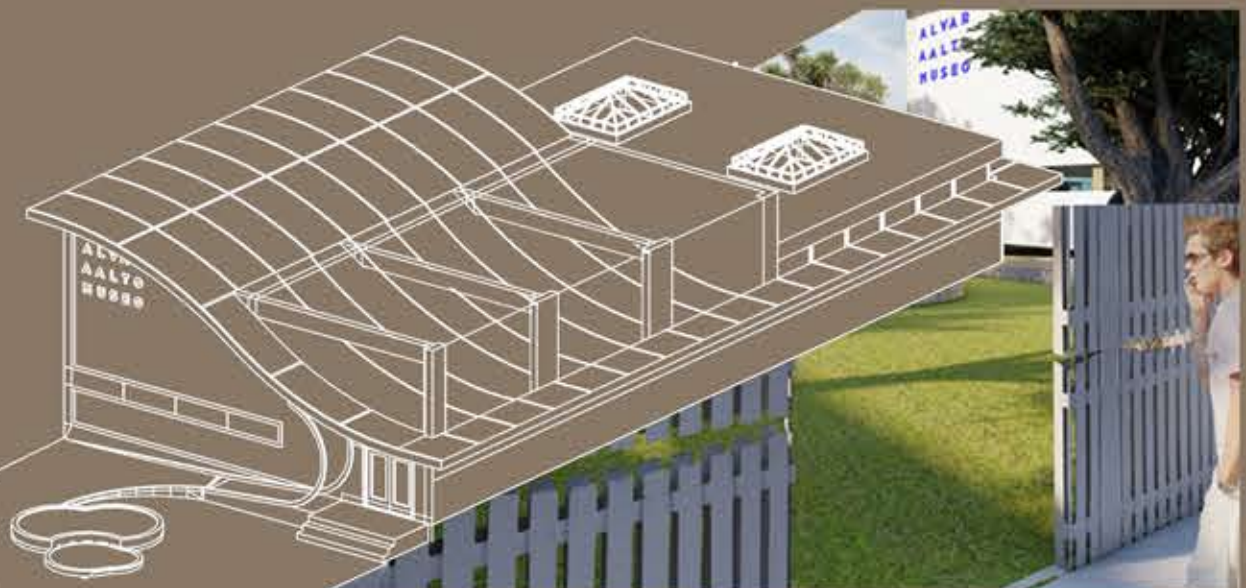


Exhibit Items

- 1- Otaniemi University Model
- 2- Baker House Model
- 3- Arm Chairs
- 4- Glass Vases
- 5- Dining Table & Chairs
- 6- Fireplace
- 7- Conference Table
- 8- Tea Cart
- 9- Villa Mairea Staircase
- 10- Stools
- 11- Door Hardware Samples
- 12- Light Fixtures
- 13- Floor Lamps

Program Spaces

- a- Control Area
- b- Interior exhibit room
- c- Bathrooms
- d- Curator's Office
- e- Office Staff Area
- 20- Gift Shop



Alvar Aalto Gallery

Drawing inspiration from Alvar Aalto's remarkable humanist architectural approach, my vision for this project was to transform the existing commercial building into an inviting exhibit space that pays homage to Aalto's signature style. I aimed to create a dynamic and enriching experience for visitors by merging natural forms and materials with functionalism.

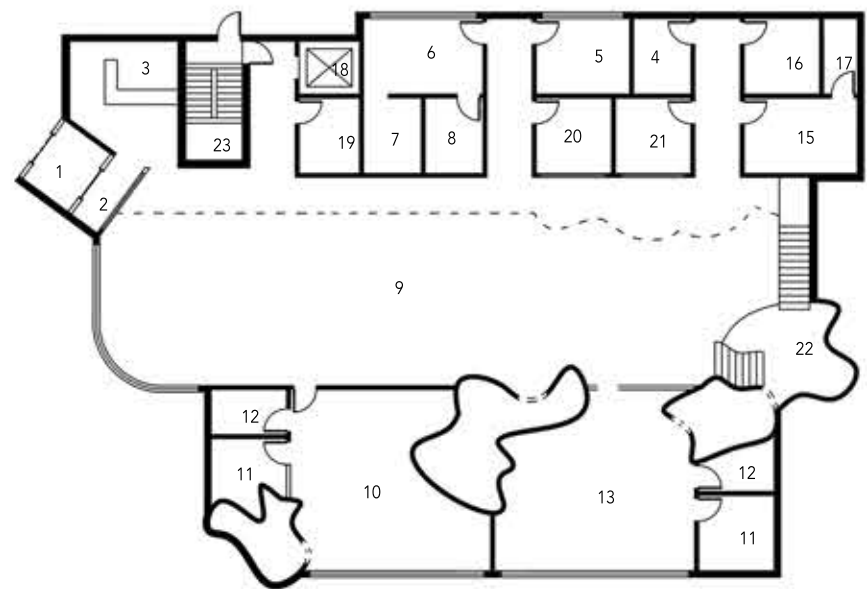
Central to Aalto's design philosophy is his masterful use of curves, which I embraced in my design. Using a curved roof structure, I crafted an interior that offers varying ceiling heights to ensure a sense of comfort and intimacy within the space. To maximize the infusion of natural light, I chose a translucent roofing material, inviting a warm and welcoming ambiance while allowing the artifacts to be illuminated gently.

Preserving the existing brick facade ensures a sense of continuity and creates an inviting aesthetic that blends with the environment. On the interior, I curated the spatial arrangement and flow to ensure a captivating journey through the artifacts. Thoughtful consideration has been given to highlight the physical characteristics of each individual artifact, allowing their unique qualities to shine forth and engage the viewer.

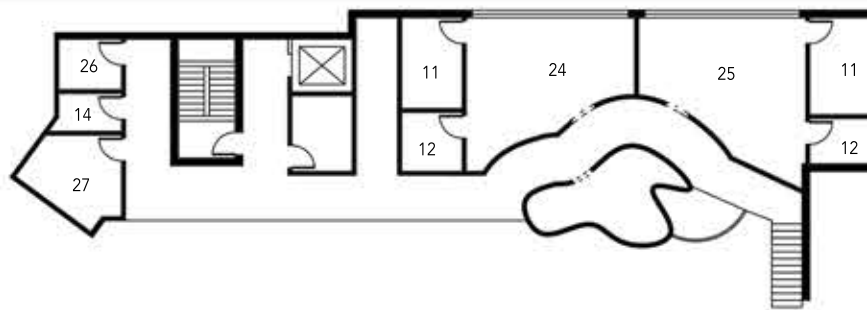


YMCA Daycare Center

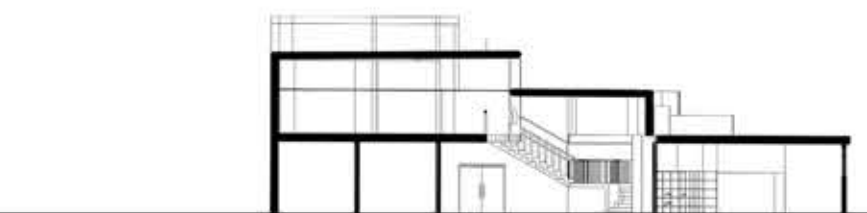
My design aims to create a daycare center on Maple Avenue in Red Bank, NJ that prioritizes safety, encourages exploration, and fosters an enriching and captivating environment for the children. Understanding the significance of sun and wind orientation, the design maximizes the influx of natural light into the classrooms and play areas, fostering a vibrant and engaging atmosphere throughout the day. The internal staircase serves as a central design element that not only provides functional connectivity but also symbolizes the growth and diversity of the children, evoking a sense of progress and aspiration as younger children aspire to reach the second floor. The design of the interior ensures a seamless flow of operations without compromising the safety of the children. Well-defined program spaces are strategically positioned to keep things such as garbage collection and deliveries separate from the children's spaces, ensuring that their well-being remains paramount at all times. The design seeks to create an environment that transcends the conventional notion of a daycare center. Integrating play spaces throughout the building empowers children to explore, learn, and thrive in a safe yet captivating setting. This carefully crafted environment caters not only to the children but also considers the needs of parents and employees.



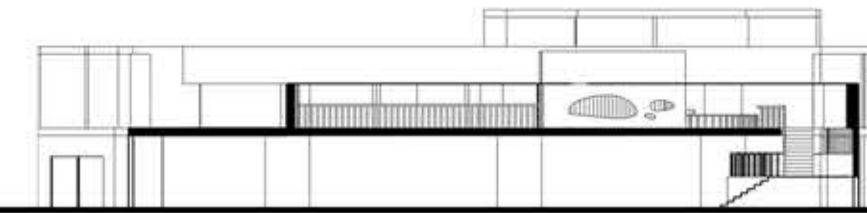
First Floor



Second Floor

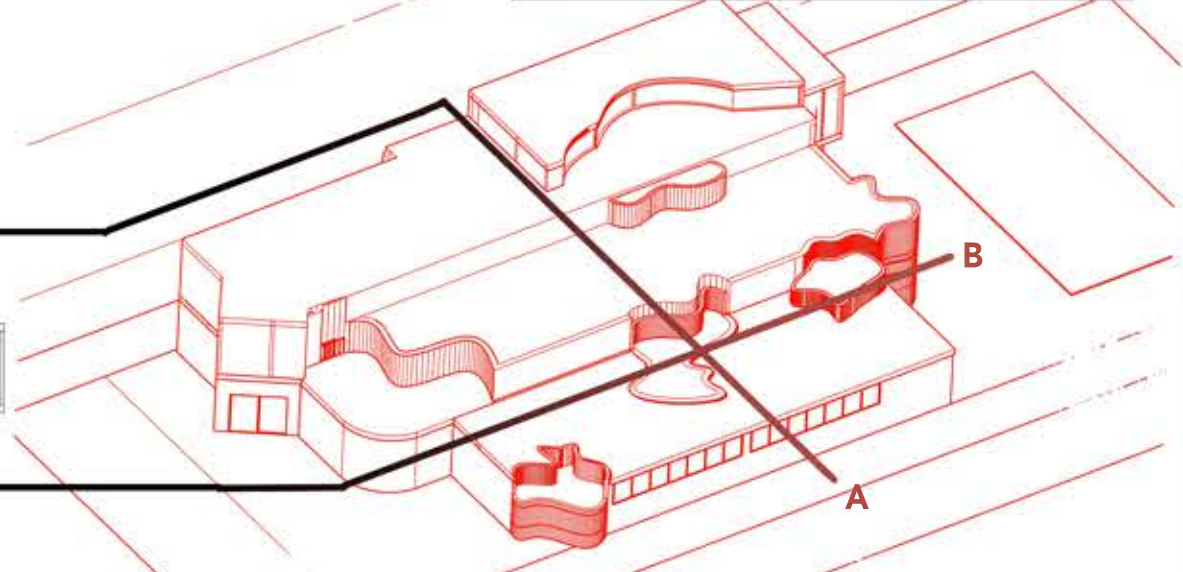


Section A



Section B

- 1- Entry Vestibule
- 2- Waiting Area
- 3- Reception/Bookkeeping
- 4- Staff Bathroom
- 5- Director's Office
- 6- Nursery
- 7- Kitchenette
- 8- Diaper Changing
- 9-Multi Purpose Room
- 10- Classroom #1
- 11- Bathroom
- 12 Coat Storage
- 13- Classroom #2
- 14- Mechanical Room
- 15- Serving Kitchen
- 16- Trash / Recycling Room
- 17- Pantry
- 18- Elevator
- 19- Elevator Machine Room
- 20- Staff Break Room
- 21- Staff Conference Room
- 22- Open Staircase
- 23- Fire Rated Staircase
- 24- Classroom#3(3 years)
- 25- Classroom#4 (4 years)
- 26- Janitor's Closet
- 27- General Storage



Center for Conversation

Our Center for Conversation is designed to foster connections and meaningful dialogue within the community. To achieve this, we carefully considered various elements. The curtain wall of our frontal facade invites people inside, offering a glimpse into the vibrant interior. The open entry space provides unrestricted movement and views into key program areas, like the gallery and presentation space. A thoughtfully placed stair encourages visitors to explore the mezzanine for a comprehensive view. The roof design allows ample natural light, emphasizing the openness of the space. Our design decisions are guided by a grid based on two main axes: the vertical entrance axis and the diagonal axis across the site.

Creating diverse environments was crucial for different types of conversations. The presentation space encourages public discussions with its depressed floor, distinct yet open design. The gallery, slightly more private, entices visitors to ascend and engage. The library and presentation areas are designed for secluded, uninterrupted conversations. Outdoor spaces mirror this approach, with a public plaza, a private courtyard, and transitional garden spaces. Warm colors, stone, and glass were chosen for the facade materials, creating a welcoming environment. The gallery extrudes outward for visual impact, while the library indents. Screening on the south facade prevents harsh light, enhances sustainability, and guides visitors to the entrance.

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WHAT CREATES CONVERSATION?

Creating a Open Culmination space of different conversations allows people to look past our building form and focus on moving throughout distinct nodal points of conversation

Central Axis

Guides to Communication, Datum of Space

Outdoor Garden Spaces

Distinct Nodes of Conversation along pathway which guide you to Exterior Courtyard

Open Green Spaces

Multi-purpose Green Spaces, Suitable for Multiple types of Conversation



Skylights

Follows Axis Creates Emphasis on Presentation space

Exterior Courtyard

Private Greenery Space for more Intimate Conversation

Elevated Roof

Follows Axis & Creates Emphasis on Presentation space

Church Facade

Works to Address Church by leading to Public Plaza

Interior Space

Thrust you into Conversation through Distinct Nodes of communication

Exterior Plaza

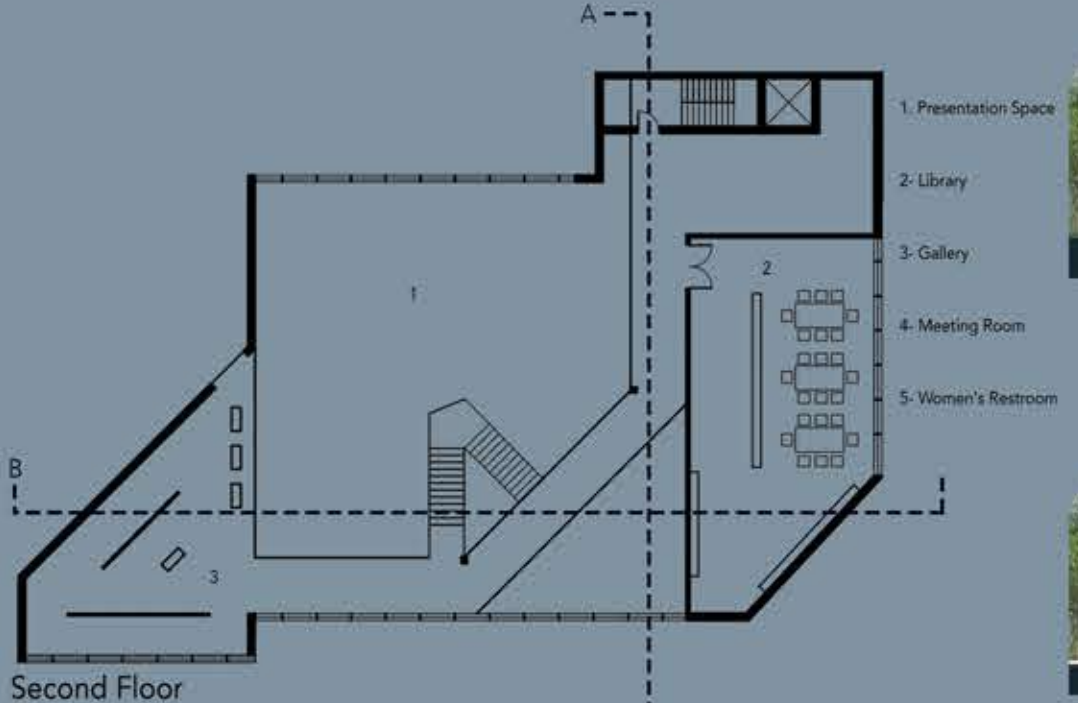
Main Public Gathering Space Utilizes Axis to Create entryway and distinct pathways to conversation

Conversation Starts before you enter the Building

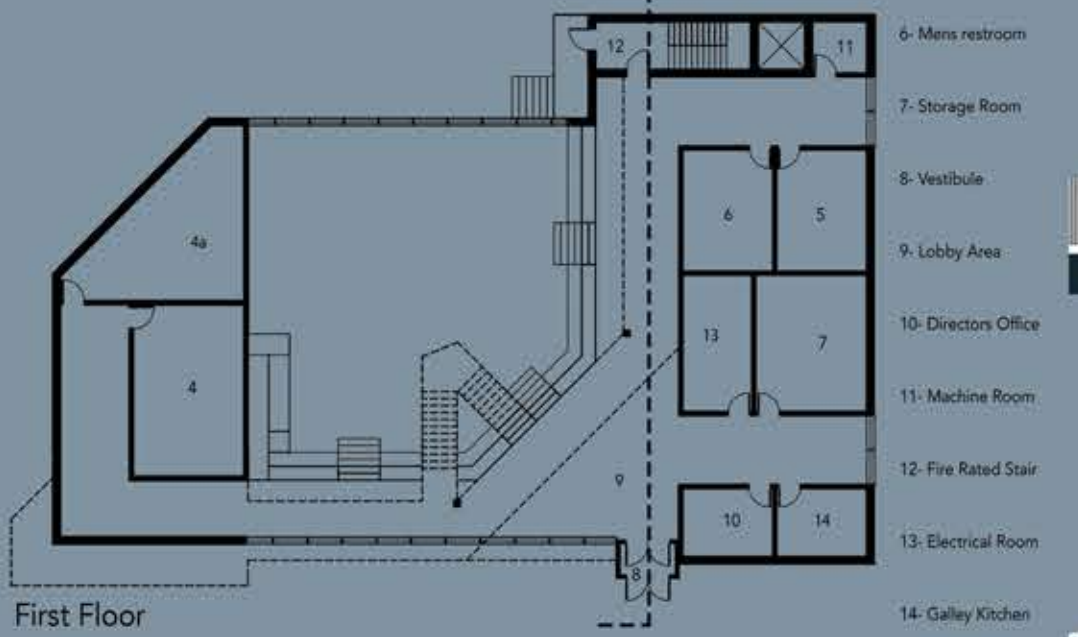
Looking at the Program we had to create an interior space that promotes conversation viewable open space and exploration/movement was necessary

During our Form development we explored creating conversation through viewing different types of conversation and seeing past our form

Looking at the views into the site was crucial to pulling into our space and engage in conversation



South Elevation



Section B



West Elevation



Section A

- 1- Presentation Space
- 2- Library
- 3- Gallery
- 4- Meeting Room
- 5- Women's Restroom
- 6- Mens restroom
- 7- Storage Room
- 8- Vestibule
- 9- Lobby Area
- 10- Directors Office
- 11- Machine Room
- 12- Fire Rated Stair
- 13- Electrical Room
- 14- Galley Kitchen



This painting is a somewhat distorted depiction of Le Corbusier's Capitol Complex in Chandigarh India. The project is an exploration of how to fully depict three-dimensional objects in a two-dimensional space. The painting takes a different approach to cubism and depicts the exterior and interior of the building from many different angles and perspectives. The red and yellow designs are taken from the inside of Corbu's building. The design also pulls some elements from south Asian culture, including embroidery as the iso and elevation shots were sewn on to the canvas.



In my free time, when I needed a distraction from the pressures of architecture, I undertook the task of hand-drawing and painting an 8 by 12 ft replica of Raphael's iconic masterpiece, "The School of Athens." Using acrylic paints, I exclusively relied on primary colors and blended them to recreate the entire spectrum of color. This mural is located in the Center for Visual Arts at Brookdale Community College.

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