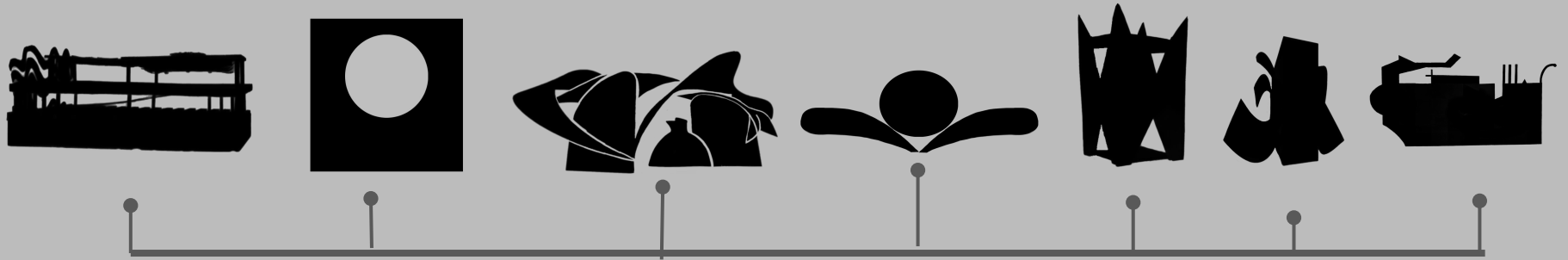


MELINDA GLENBOSKI



Introduction

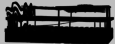
This portfolio was put together to apply for internships and entry-level positions in the architecture field. I'm currently studying at College of Marin in Kentfield and will be transferring in the fall to California College of the Arts to pursue my Bachelor of Architecture.

Most of the work you'll see here is academic, with a few personal projects mixed in. You'll also find highlights of my favorite work: Rhino models, physical studies, and sketching throughout the design process.

My approach to architecture is both playful and intentional. I aim to create work that's thoughtful, rooted in how people actually experience space. I'm drawn to sustainable design and architectural preservation, and I care deeply about how people are affected by their environments.

This portfolio reflects where I am in my journey, and the kind of designer I'm becoming. I hope it shows my potential, my point of view, and the energy I bring to design.

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LINEAR PAVILLION

This pavilion was designed using only linear elements to explore dynamic movement across an imagined site. I began by generating a grid to guide circulation toward a central goal, the “source of water,” which in this project took the form of steam.

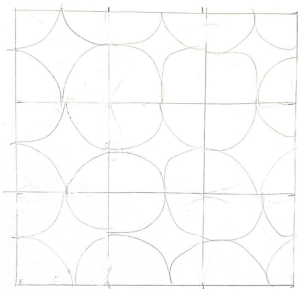
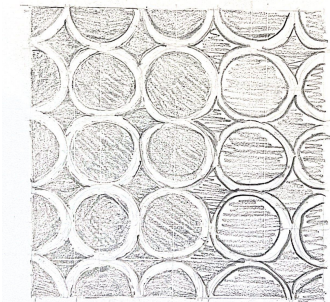
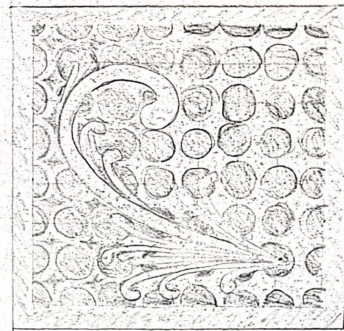
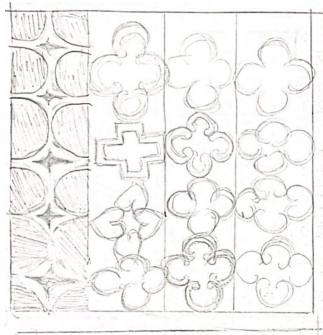
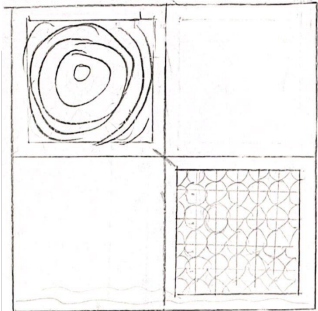




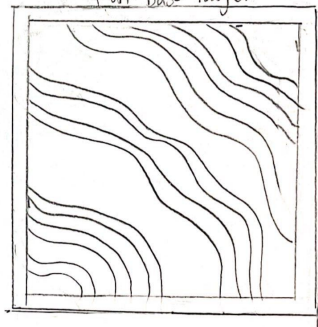
Inspired by the shifting qualities of light reflected under water, the project explores how light and shadow can enhance spatial experience. The primary pathway rises along the site's topography, creating a sense of progression toward the goal.

Sketches

plan 1

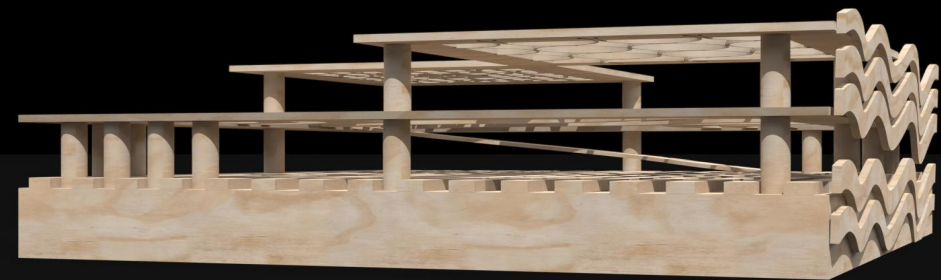


plan base layer



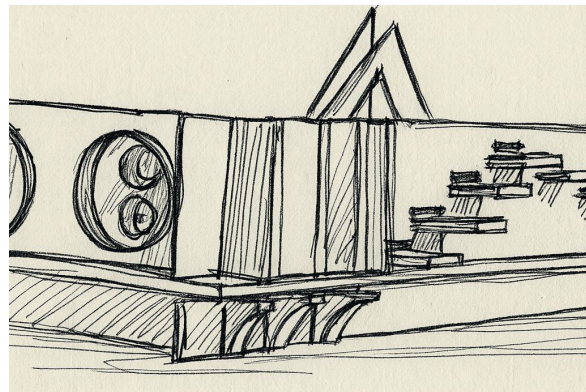
LINEAR PAVILLION RHINO

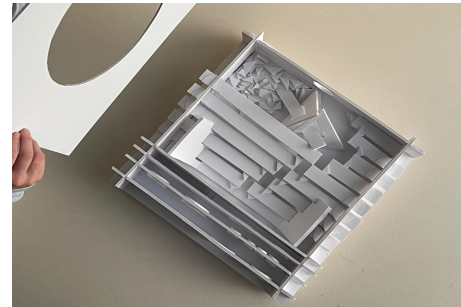
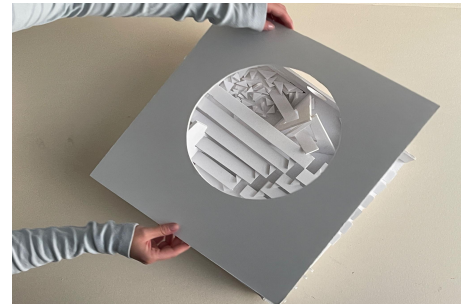
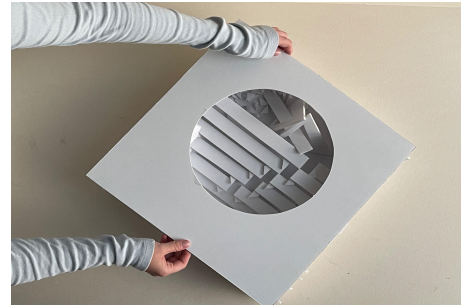
This digital model is a direct interpretation of my physical pavilion study, built in Rhino to push my 3D modeling skills. Recreating the piece digitally allowed me to refine curves, test spatial depth, and better understand how complex geometry can be articulated through software.



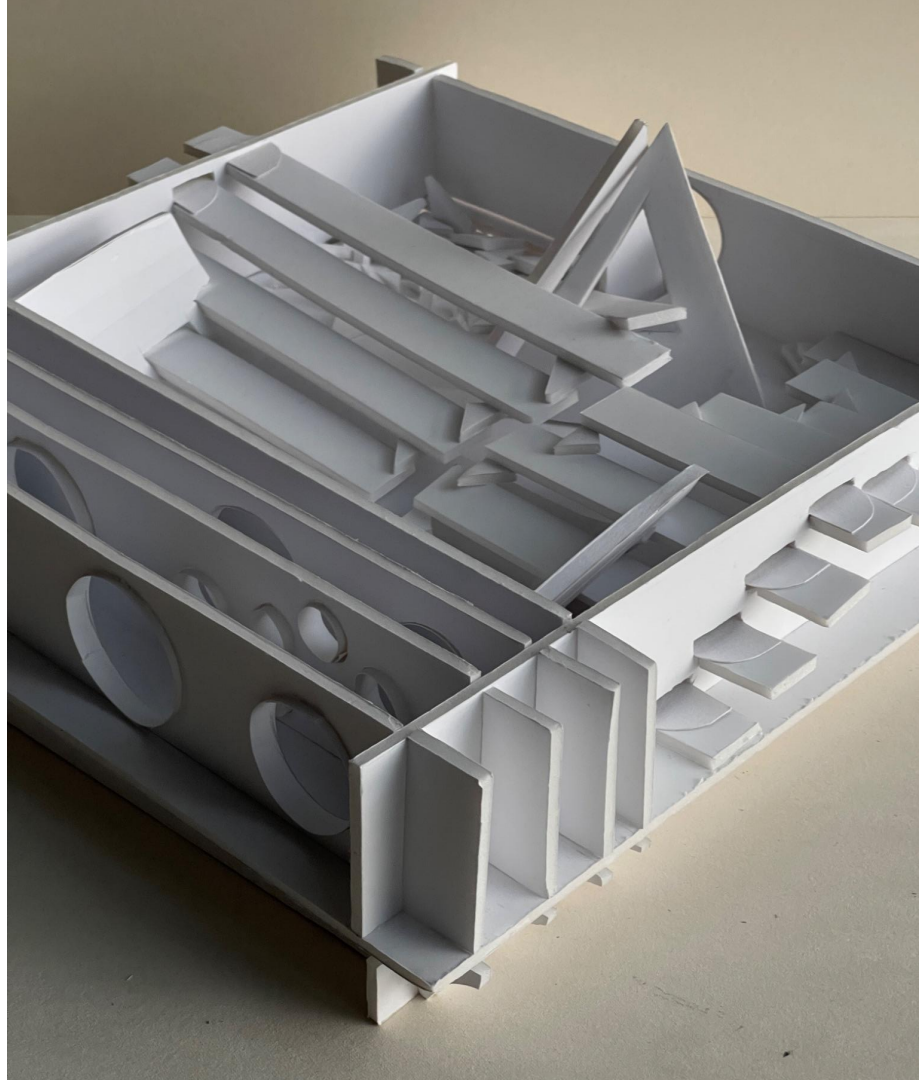
Icarus^{and} Daedalus

This planar courtyard explores the myth of Icarus and Daedalus through spatial transitions. The sequence frames themes of entrapment, flight, separation, decent, and mourning.

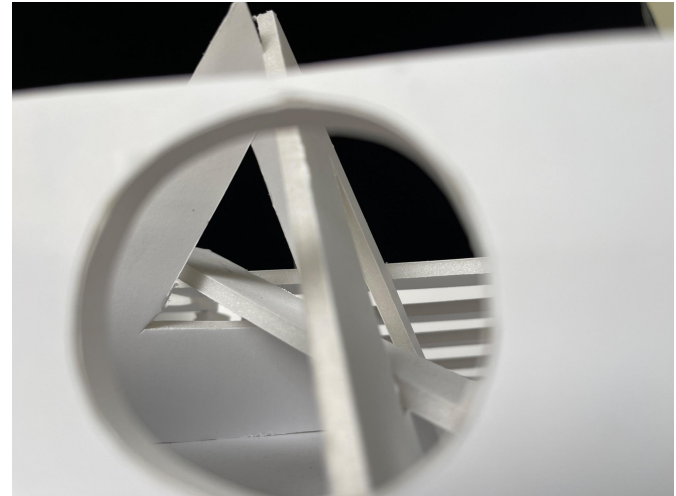
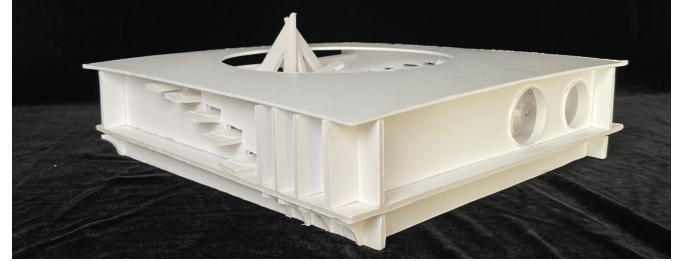


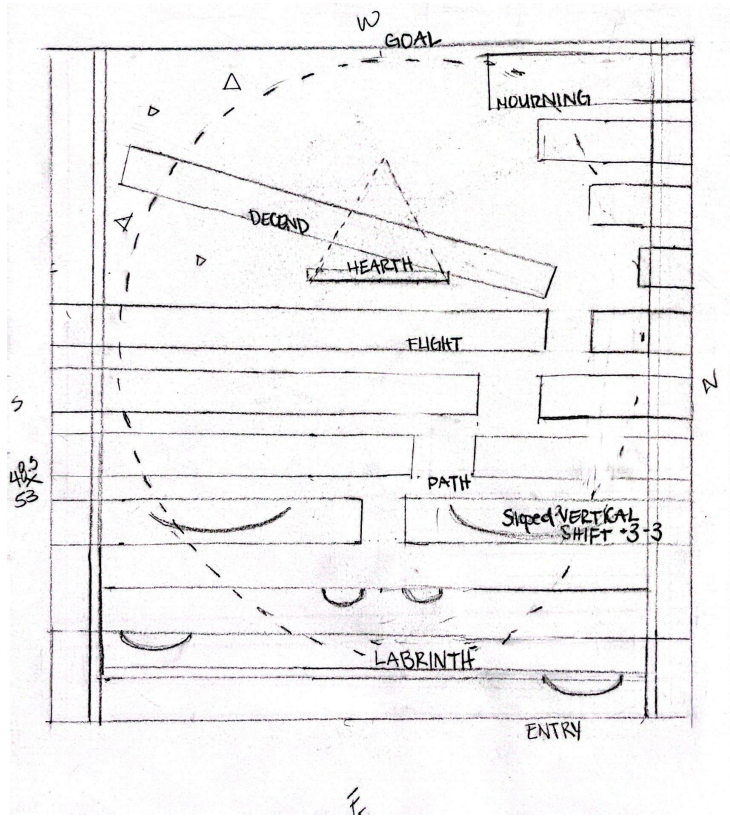


The circular cutout frames the moment of flight, centering the hearth as a symbol of ambition and consequence

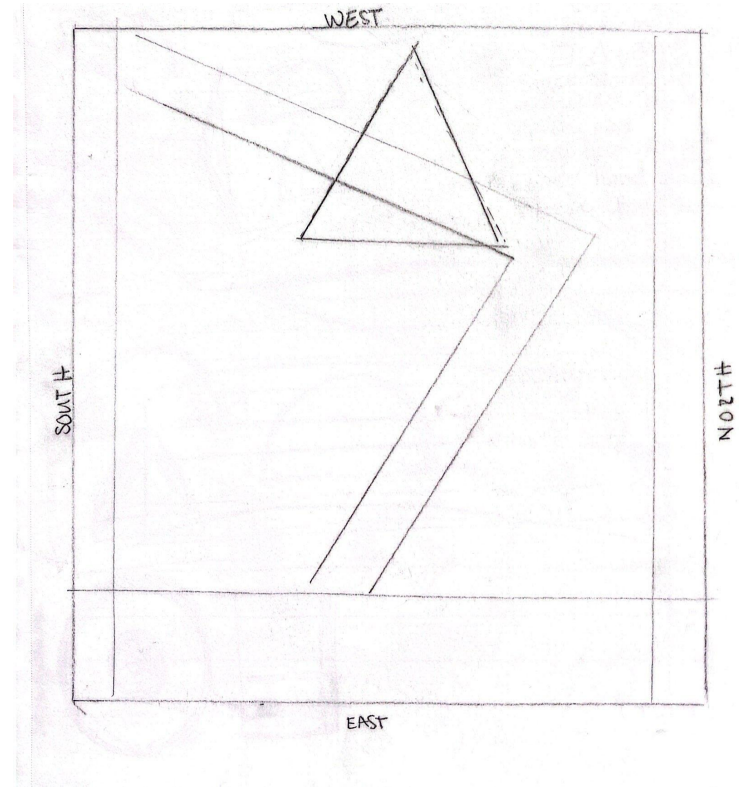


This slide shows the central courtyard where Icarus ascends a grand staircase before falling. Daedalus remains grounded, moving toward a mourning space and the only exit at the back of the project.





The **plan** organizes movement through the labyrinth, courtyard, hearth, and mourning space, guiding users along the diverging paths of Icarus and Daedalus.



The **parti** emphasizes the tension between diagonal flight and grounded return.

VITALITY

restaurant





Section viewing the entry point, lofted dining space and opening to central bar



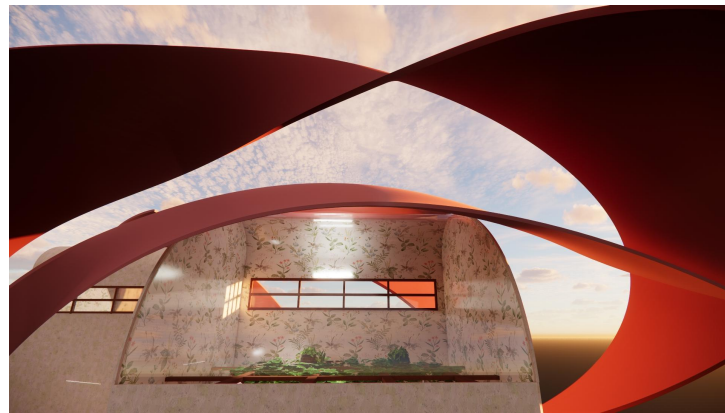
This is the formal entry point. View of lofted dining area and lobby.



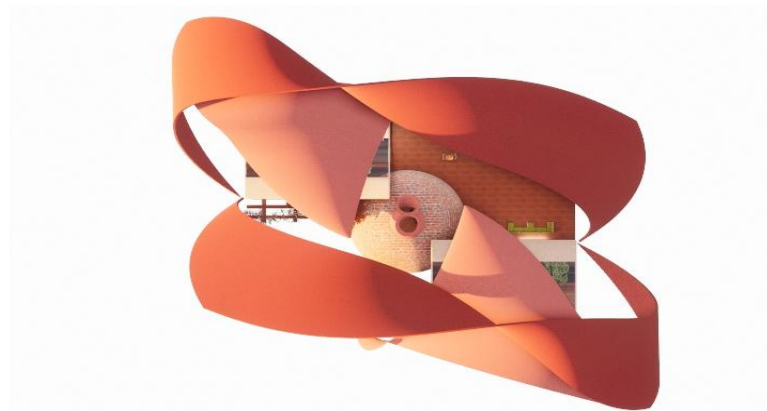
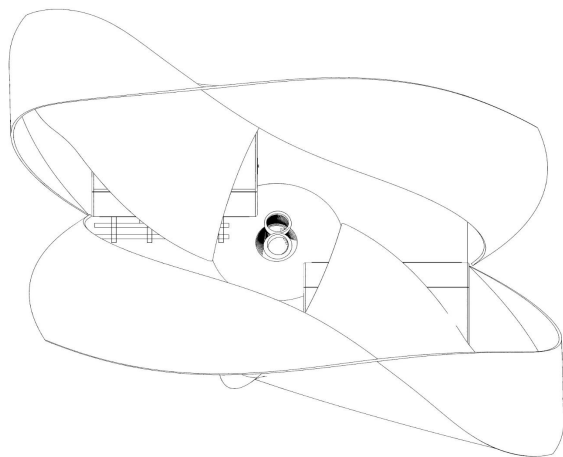
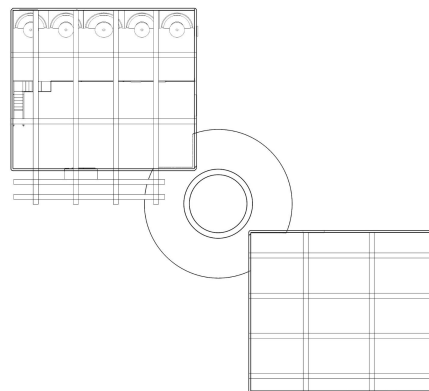
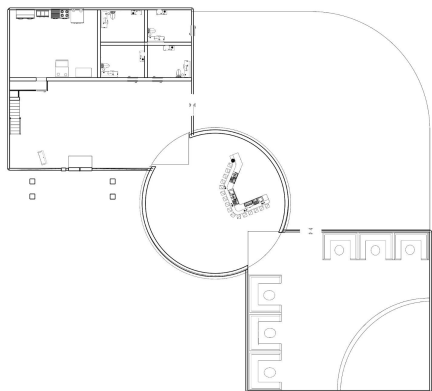
The opposite view of the lobby transitioning into the bar and second dining area.



View of the bar and cross through of the second dining area.



Exterior view of the curved window above the lofted dining space.





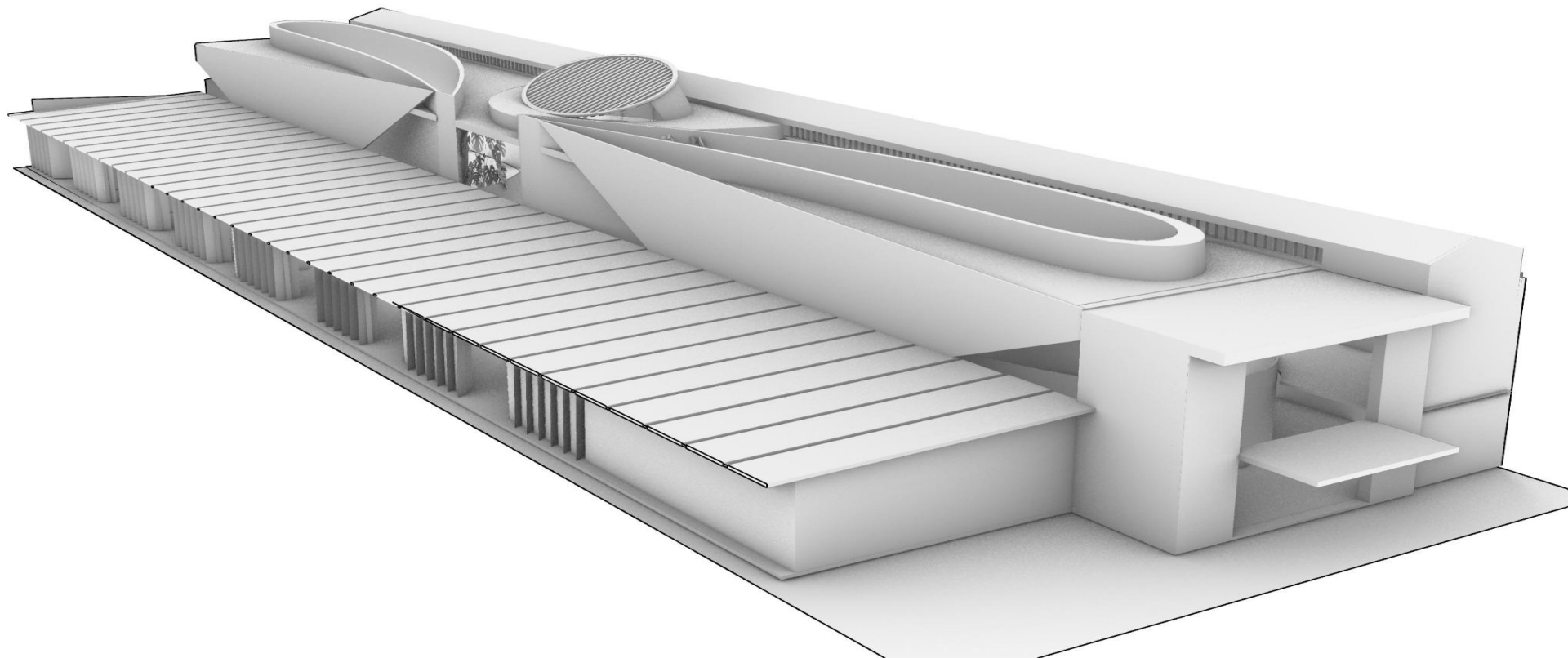
Exterior side view

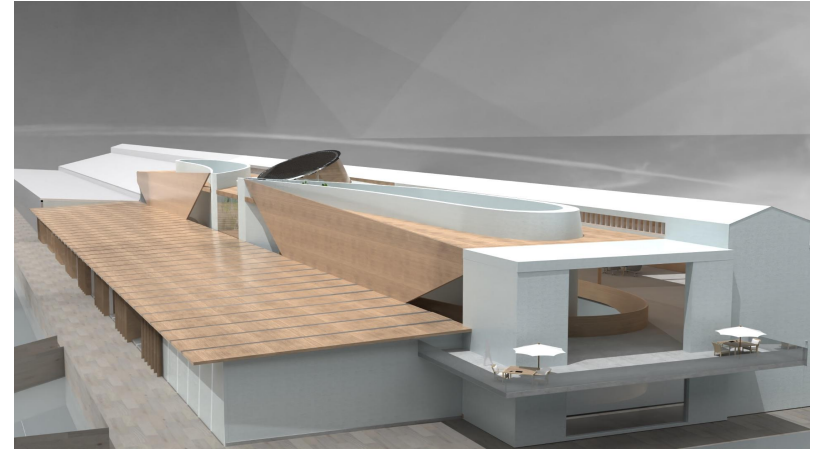
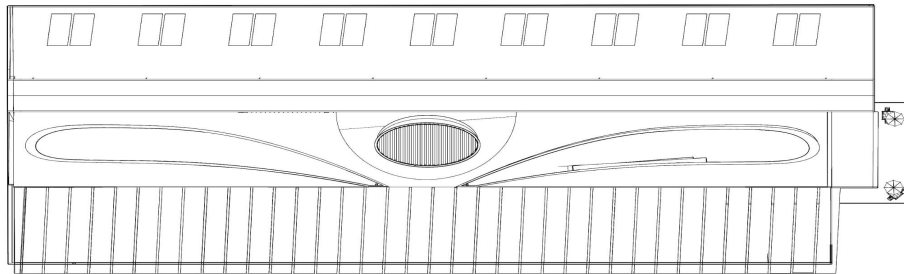
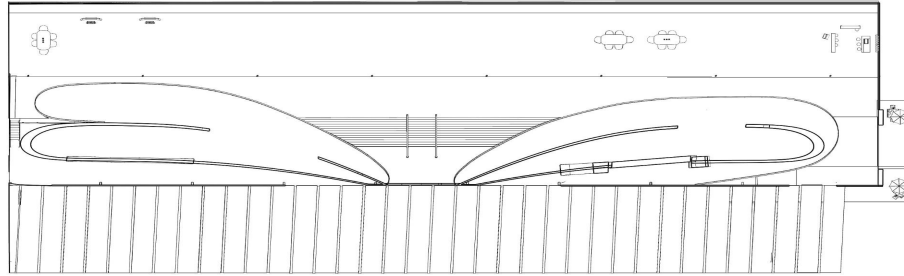
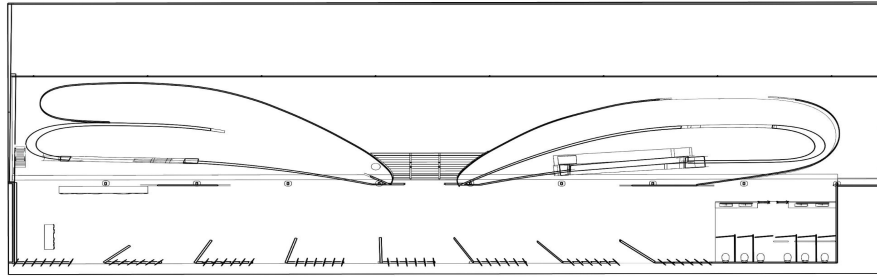


Above shown is the exterior patio, used for dining and live music.

EIDOS

exploratorium





Eidos Exploratorium reimagines San Francisco's Exploratorium as a space where curved and linear forms guide movement, light, and program. The design splits the building into two interlocking wings, creating a central atrium that anchors circulation.

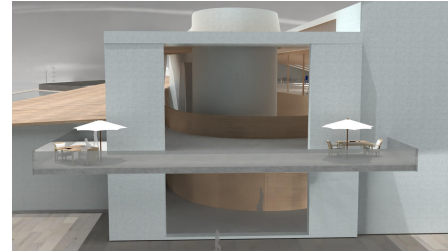
Public areas like reception and exhibition zones face the waterfront, while labs and studios are tucked into the rear volumes. This project explores how contrast in geometry can shape spatial experience and encourage exploration.



This sectional cut reveals the internal hierarchy of space, where the main stair acts as a spatial anchor. The right side accommodates labs and communal studio zones. Natural light softens the contrast between enclosed and open areas.



Interior views highlight how curved walls and overhead lighting define circulation while maintaining visual openness.



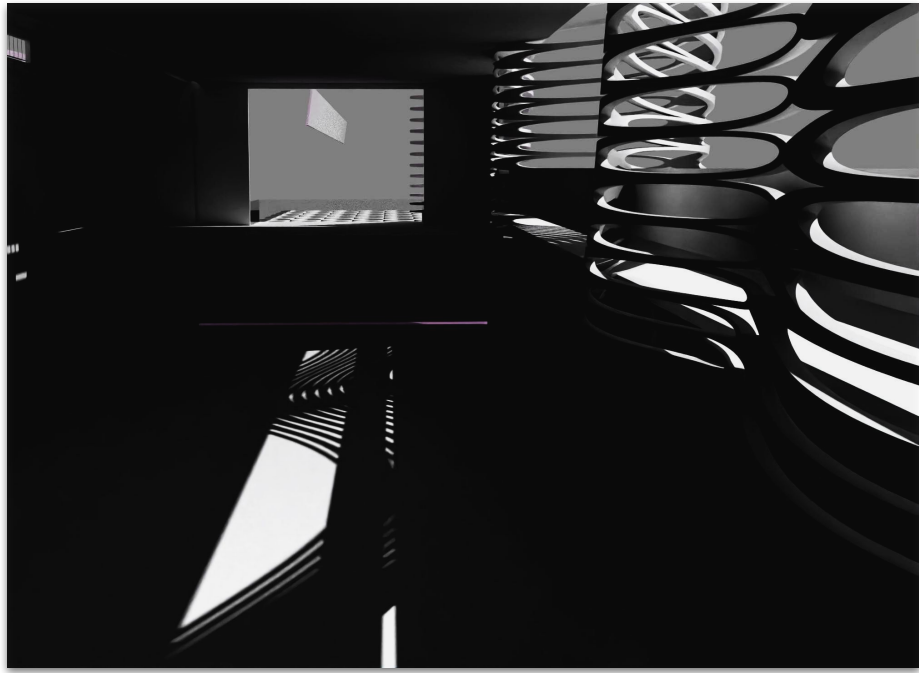
Exterior bay
lookout deck



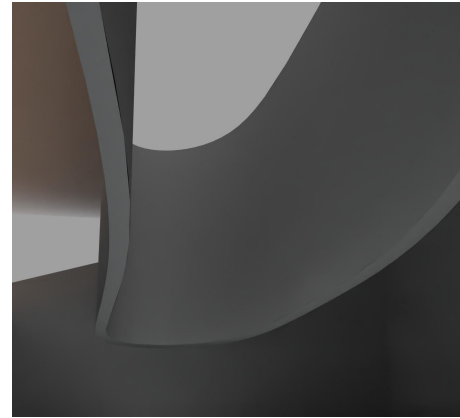
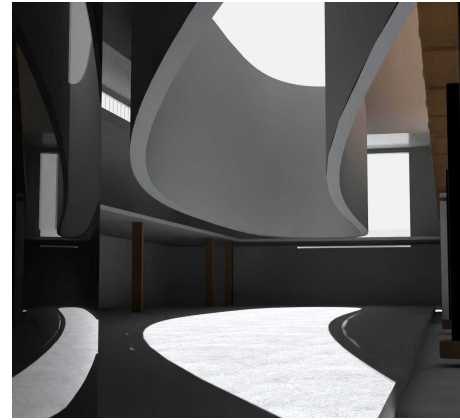
Interior vaulted
skylight



Interior of second
level

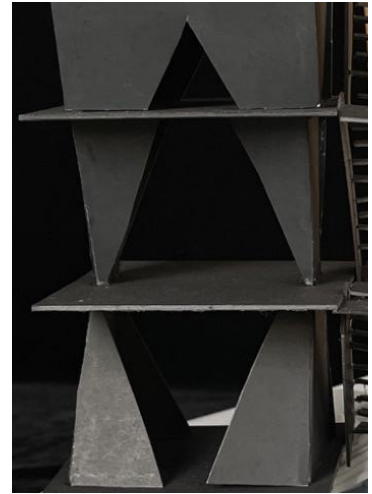
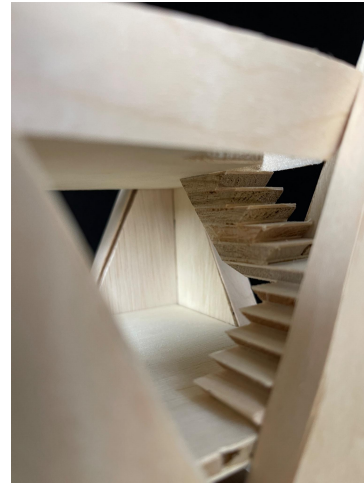
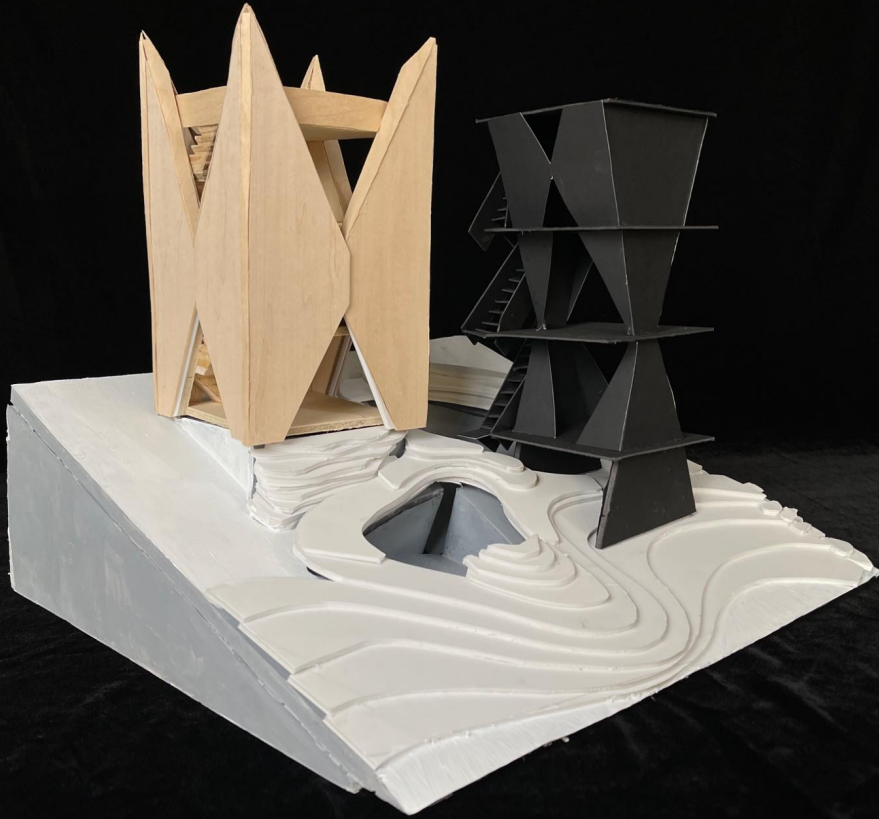


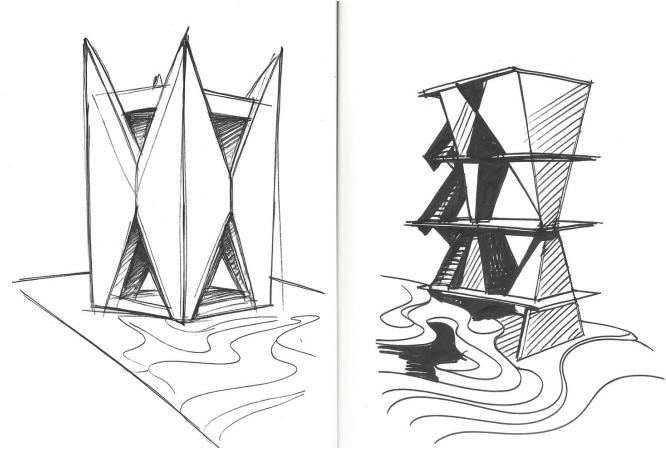
Early form and light studies shaped the design approach, focusing on how curved and linear elements could be integrated without hierarchy. Apertures are placed strategically to cast patterned shadows and shift throughout the day. This process informed the final roof cutouts and skylight positions.



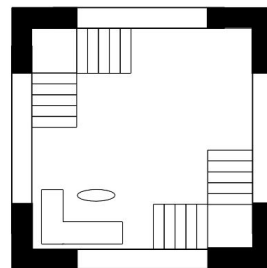
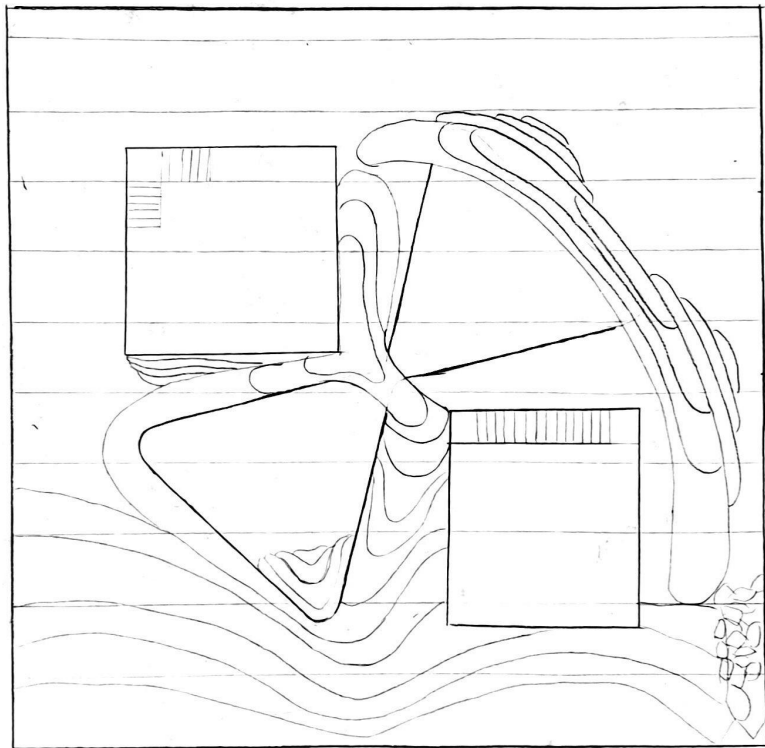
TectonicTwins

This project explores contrast through two towers extruded from a sloped site, one solid and enclosed, the other light and open. Organized by a grid, the forms use opposing materials and colors. Pools carved diagonally into the terrain soften the composition and introduce movement.

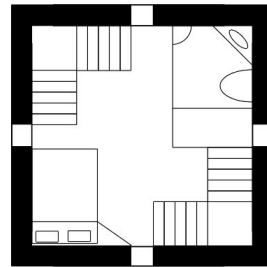




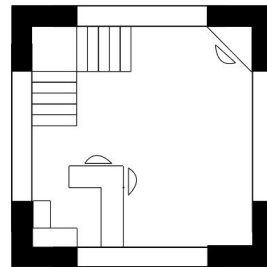
Elevations of each tower shown on the left. Above shows drawings of each tower.



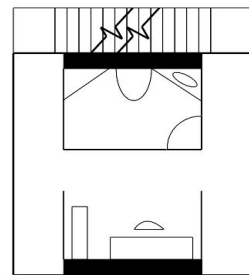
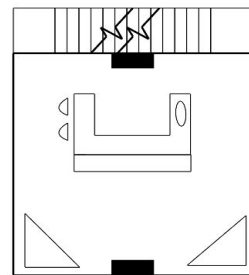
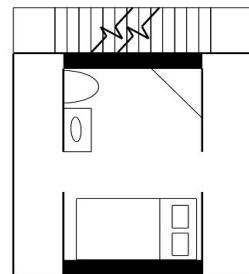
Third



Second



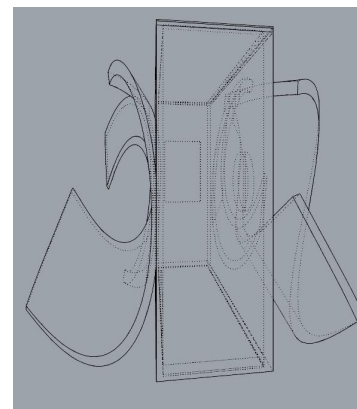
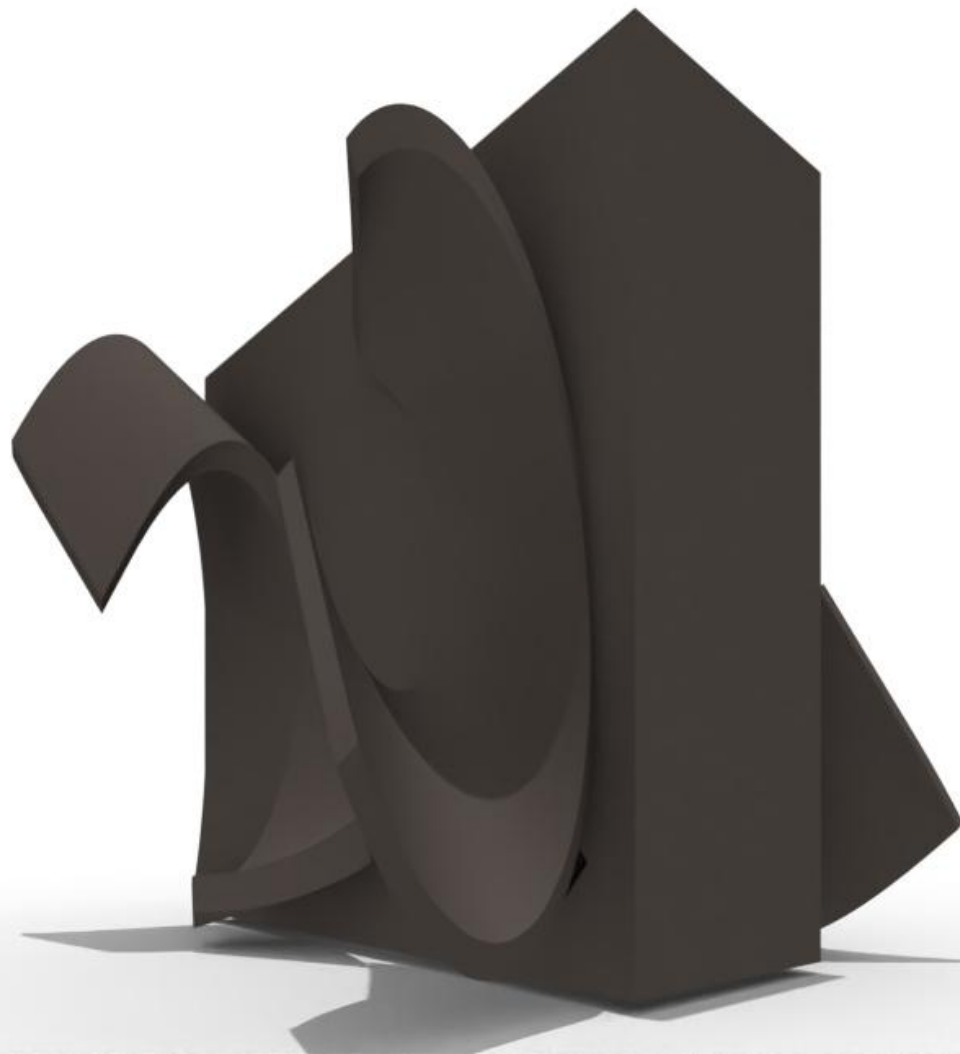
First



House of Elephants



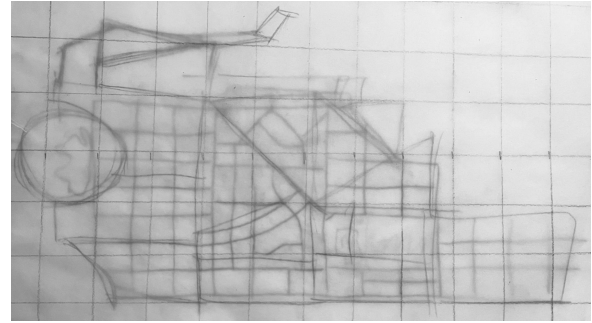
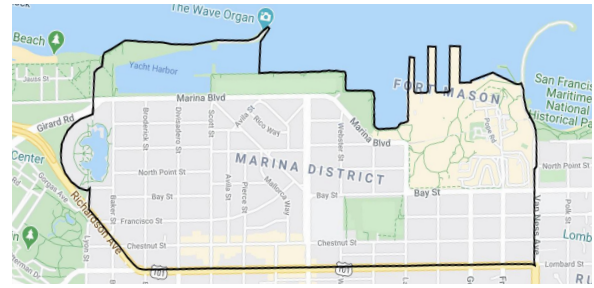
This work investigates the dualities of structure and spontaneity, control and vulnerability. Curved, shield like forms evoke a desire for openness, while a central, rigid mass conveys the necessity of internal order. By intentionally incorporating imperfection within a controlled composition, the piece reflects a conceptual framework of “organized chaos” a study in contrast as a means of self exploration.



Rhino sketches
that informed
the design
process for this
project

The MARINA

This geometric painting interprets the Marina District of San Francisco through an abstract lens. By layering trace paper over the neighborhood's street grid, I translated its layout into a structured composition of shapes and colors, balancing intuitive design with spatial mapping.



Thank you!