

EMILY GIOVANARDI

DESIGN PORTFOLIO



EDUCATION

University of Colorado Boulder Boulder, CO	Aug 2023 - Present (Y.O.G. 2027)
Candidate for Bachelor of Arts in Architecture in the Environmental Design program with a minor in German.	
Florence University of the Arts Florence, Italy	January - May 2026
Architecture study abroad experience	
ACE Mentor Program Boston, MA	2021 - 2023
Educated by mentors in architecture, construction, and engineering. Recieved college scholarship.	

EXPERIENCE

DCVL Design Somerville, MA	May - June 2025
Architectural Intern	
Studio Bergeron Melrose, MA	May - July 2025
Landscape Architecture Assistant	
WORK Architects Bolzano, Italy	May - June 2024
Architectural Intern	
PCA, Inc. Cambridge, MA	July - August 2023
Architectural Intern	
Melrose Public Works Melrose, MA	March - May 2023
Environmental and Recycling Intern	
Jay Bradley Architects Melrose, MA	July - August 2022
Architectural Intern	

EMILY GIOVANARDI

Melrose, MA | Boulder, CO

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[web-based design portfolio](#)

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projects in Revit, Rhino, SketchUp, AutoCAD, and Adobe Creative Cloud

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NOBO ARTS

ARTS EDUCATION CENTER

BOULDER, COLORADO

The NoBo Arts Education Center will bring art and creativity into the lives of K–12 students in North Boulder, Colorado. It will offer an inviting, supportive environment where **young people can explore a wide range of artistic practices and discover new ways to express themselves**. By providing a space where joy, imagination, and curiosity can take shape, NoBo Arts empowers students to create work they can feel proud of. The building itself is shaped like a small campus, with multiple structures and shared inner areas that **encourage movement, discovery, and connection throughout the site**. This layout allows students to flow between spaces naturally, transforming the entire environment into an active, interconnected hub for creativity.

SITE LOCATION

4893 Broadway, North Boulder, CO



The site is located in the northernmost area of Boulder, **within the NoBo Art District**, a neighborhood known for its concentration of studios, galleries, creative businesses, and public art spaces that support local artists and foster a strong creative community. The site sits directly adjacent to a **single-family residential neighborhood** and a homeless shelter, placing it within a socially diverse context. Additionally, there is a bus stop directly adjacent to the site, allowing children from other parts of the city to access the site with ease. Inspired by Inner-City Arts in Los Angeles, this project is an arts education center for students in grades K–12 that encourages creativity, artistic exploration, and personal growth while also providing space to display student work and engage with the surrounding community.

PROCESS

I wanted a campus-like design with multiple buildings and varied spaces, but organizing the programs was challenging and initially felt disconnected. After feedback, I focused on a connected interior plan that creates a private, secluded exterior while maintaining openness within.



SITE PLAN



DETAIL RENDERINGS



ROOFTOP DECK

Running across the second-floor level of the building, rooftop deck spaces extend outward, offering students a **calm and contemplative outdoor environment** set apart from the energy of the main campus. These elevated terraces provide a serene place to relax, socialize, or simply **take a break in the fresh air**, giving students a more intimate and peaceful connection to the outdoors while still remaining in the academic setting.



INNER COURTYARDS

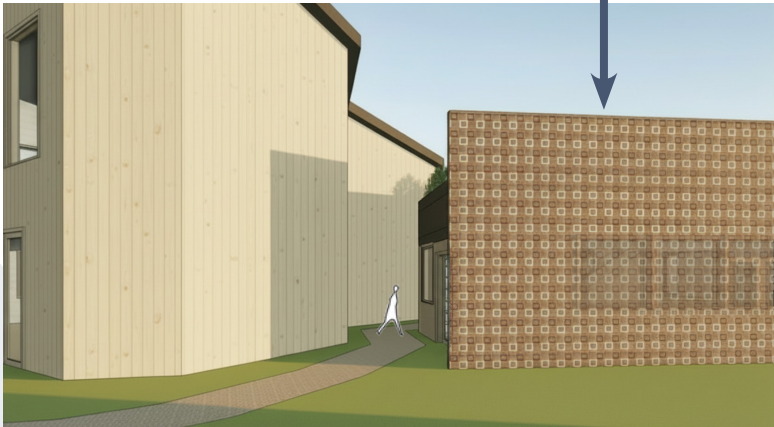
Surrounded by various campus buildings, the site includes two thoughtfully designed **courtyards with soft landscaping and greenery** that frame a **gently meandering pathway**. These outdoor rooms offer a break within the campus and give students a space to release energy. The pathways invite exploration and movement, while the **open lawn areas create comfortable places for children to play**, socialize, and engage with nature in a safe, welcoming environment.

FRAME FACADE

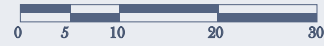
Picture frames are a material that often end up in landfills, as they are mass produced and often not repurposed. The NoBo Arts Education Center plans to mitigate this problem by **reusing discarded picture frames** as a **façade**, transforming overlooked materials into an eye-catching, welcoming feature. The frames can also display children's artwork, celebrating their creativity and **showcasing the vibrant work produced within** the Arts Education Center.



The Awe Wall is positioned near the entryway to the NoBo Arts campus to draw people into the site and create an **engaging visual moment** from the street. In addition, the patchwork-style arrangement of the frames will **filter light in unique ways**, casting dynamic patterns throughout the campus walkways and **enhancing the playfulness** and the overall experience of the site.



PLANS



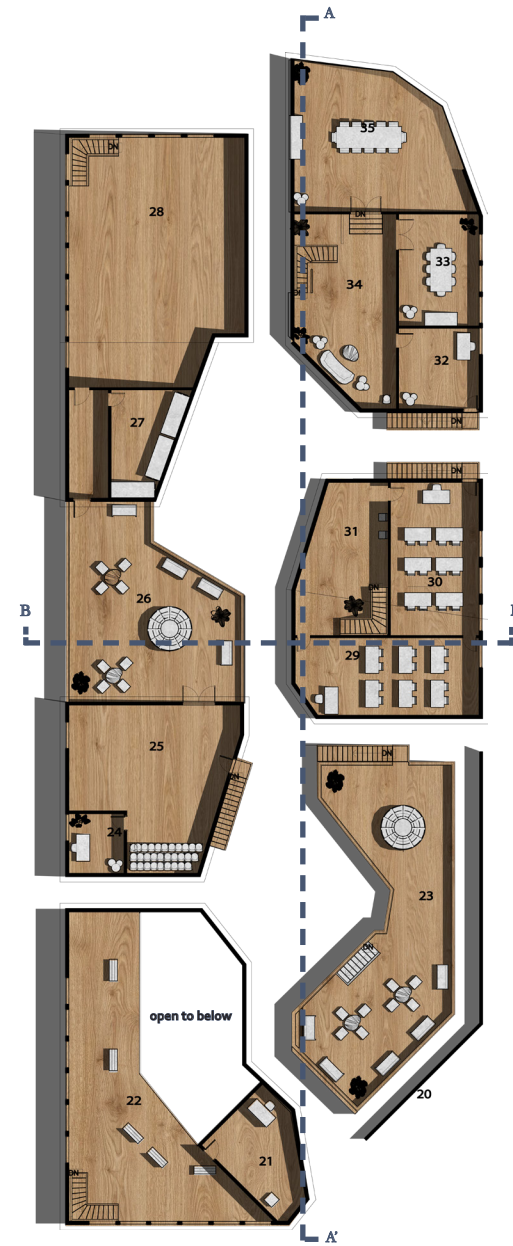
ROOM KEY

first floor

1. staff office
2. gallery
3. restroom
4. donation center
5. materials thrift store
6. music studio
7. loading dock
8. utility room
9. trash room
10. classroom
11. classroom
12. hallway
13. mechanical room
14. makerspace
15. artist studio
16. storage
17. materials library
18. restroom
19. cafe
20. awe wall



FIRST FLOOR



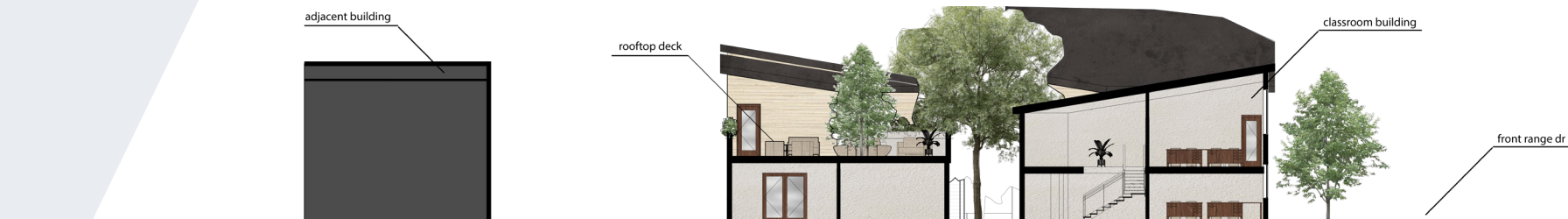
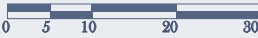
SECOND FLOOR

second floor

20. awe wall
21. staff office
22. gallery
23. rooftop deck
24. artist studio
25. music room
26. rooftop deck
27. storage
28. dance studio
29. classroom
30. classroom
31. hallway
32. staff office
33. meeting room
34. lobby
35. conference room

The NoBo Arts Education Center features a campus-like arrangement of buildings, connected by **small pockets of greenery**. This layout creates a welcoming and safe environment where students can feel comfortable, especially younger children who can play and socialize outdoors during breaks or after class. Rooftop spaces provide older students with quieter areas to focus on their work while enjoying views of the nearby Flatirons. The center also emphasizes sustainability through a **material thrift store and donation area**, where community members can drop off and reuse art supplies, reducing waste. In addition to visual arts, the program supports a wide range of creative disciplines, including **music and dance**, with dedicated studio spaces. Finally, a **gallery** located adjacent to the entrance will be utilized as a showcase to celebrate the work done within.

SECTIONS

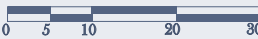


SECTION BB' - WEST TO EAST

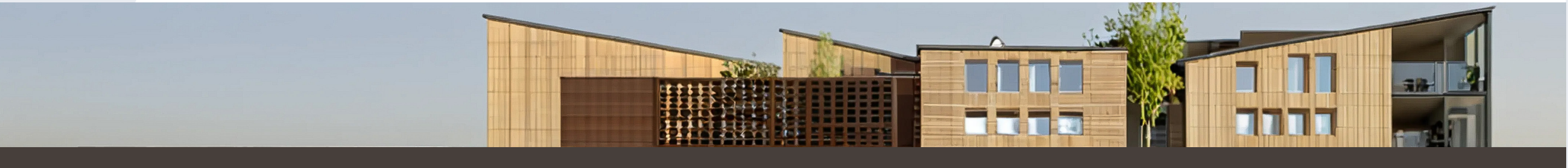


SECTION AA' - NORTH TO SOUTH

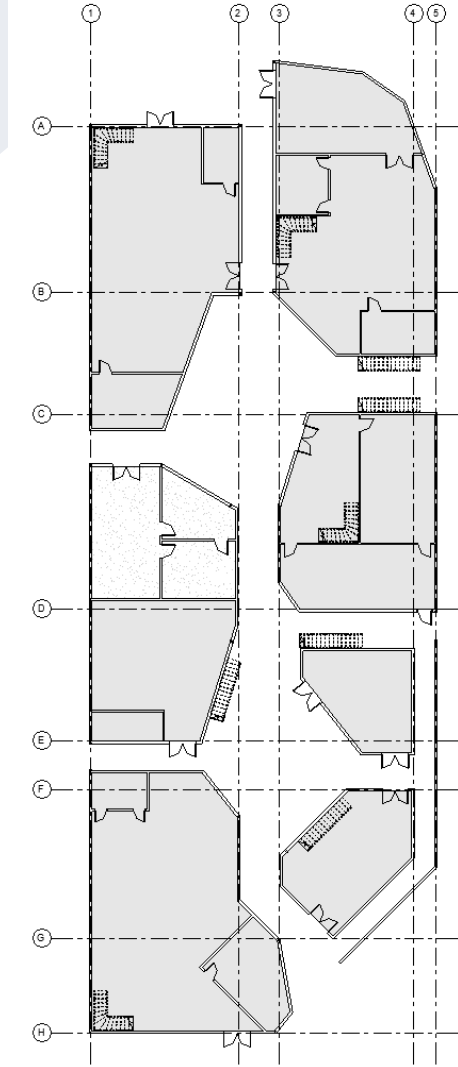
ELEVATIONS



NORTH ELEVATION

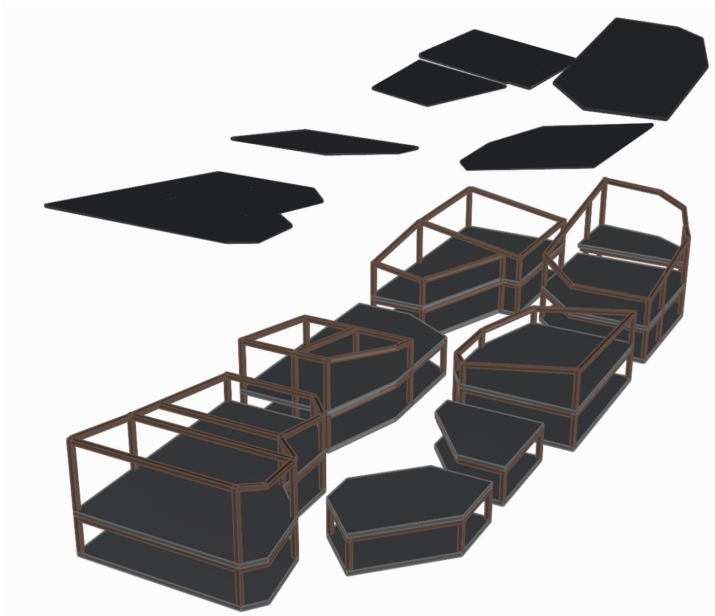


EAST ELEVATION



GRID PLAN

AXONOMETRIC MASSING



MODEL



SECTION MODEL

detail model of the material thrift store and donation center building that also has a rooftop study area on top





CONTEMPLATIVE SANCTUARY

SPIRITUAL CENTER

GUNBARREL, COLORADO

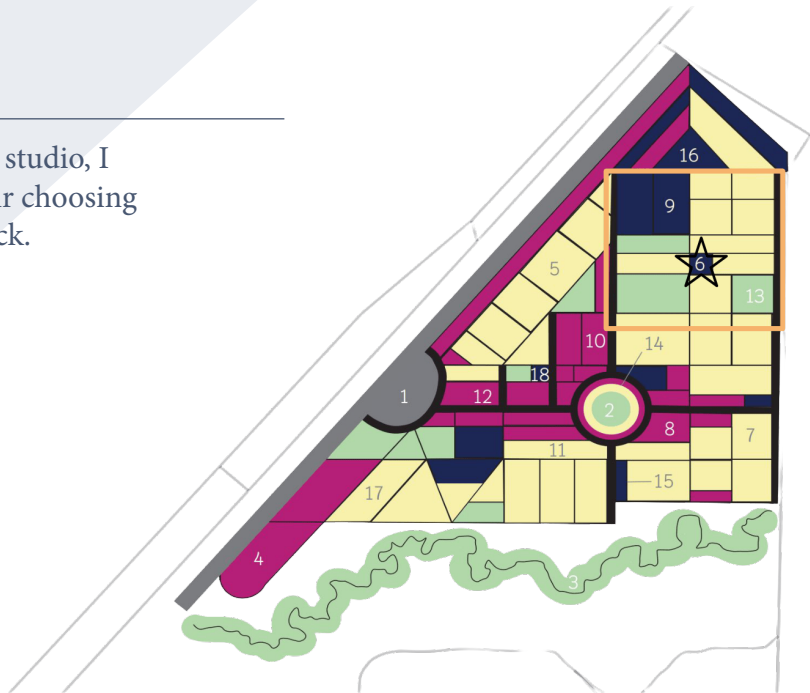
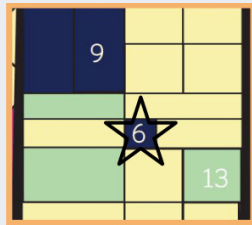
The Contemplative Sanctuary is a place for individuals to **reflect** on themselves and their relationship with religion. It is **secluded but not fully private**, allowing visitors to enter and leave freely while quietly noticing or connecting with others. The space contains many corners and pathways so people can find more secluded areas if they wish to experience the sanctuary alone. Overall, the atmosphere is **calm, peaceful, and reflective, encouraging spiritual thought and personal awareness**. The sanctuary is built with natural materials such as wood and stone to strengthen the connection to nature and encourage visitors to disconnect from the surrounding city. There is no artificial lighting or air conditioning, and the structure uses simple wall openings instead of doors and windows so **natural light and air can flow freely**.

CITY PLAN

Working with a partner from an urban planning studio, I was tasked with designing a building type of their choosing on a specific site within their design of a city block.

SITE

I was asked to design a religious center on site #6



RESEARCH

According to the Denver Post in a 2013 study, “About 61 percent of Boulder residents polled are ‘not religious.’ ”

Drawing inspiration from my research findings and precedents like the Windhover Contemplative Center, Bruder Klaus Field Chapel, and the Church of Light, I decided it would be a better idea to proceed with a **contemplative, reflective, and meditative space**, rather than a directly religious program as was initially zoned.

MATERIAL AND INSPIRATION BOARD



SPACE CREATION

All the structures on site are **relatively tall**, which is intended to make people feel small, reflecting on the way one might feel when **compared to the power of a religious deity** or religion in general, while also allowing for the spaces behind each wall to feel more private. This creates separate pathways and corners in the sanctuary where people can experience the space in a secluded, but not private way.

NATURALITY

The sanctuary is all natural, with **no artificial lighting or air facilitation** or anything of the sort. Instead of doors/windows in the interior space there are **openings in the wall** to allow light and outside air to flow into the space in an organic way. The interior is **open to outdoor world**. The pool is also completely **exposed to the elements** so that it also behaves in a natural way.

LIGHT

The building walls are structured to allow light through gaps in the material, **patterning the interior floor**. It is designed with **dark materials to provide stark contrast** to the bright light in a similar way as some of the precedents.

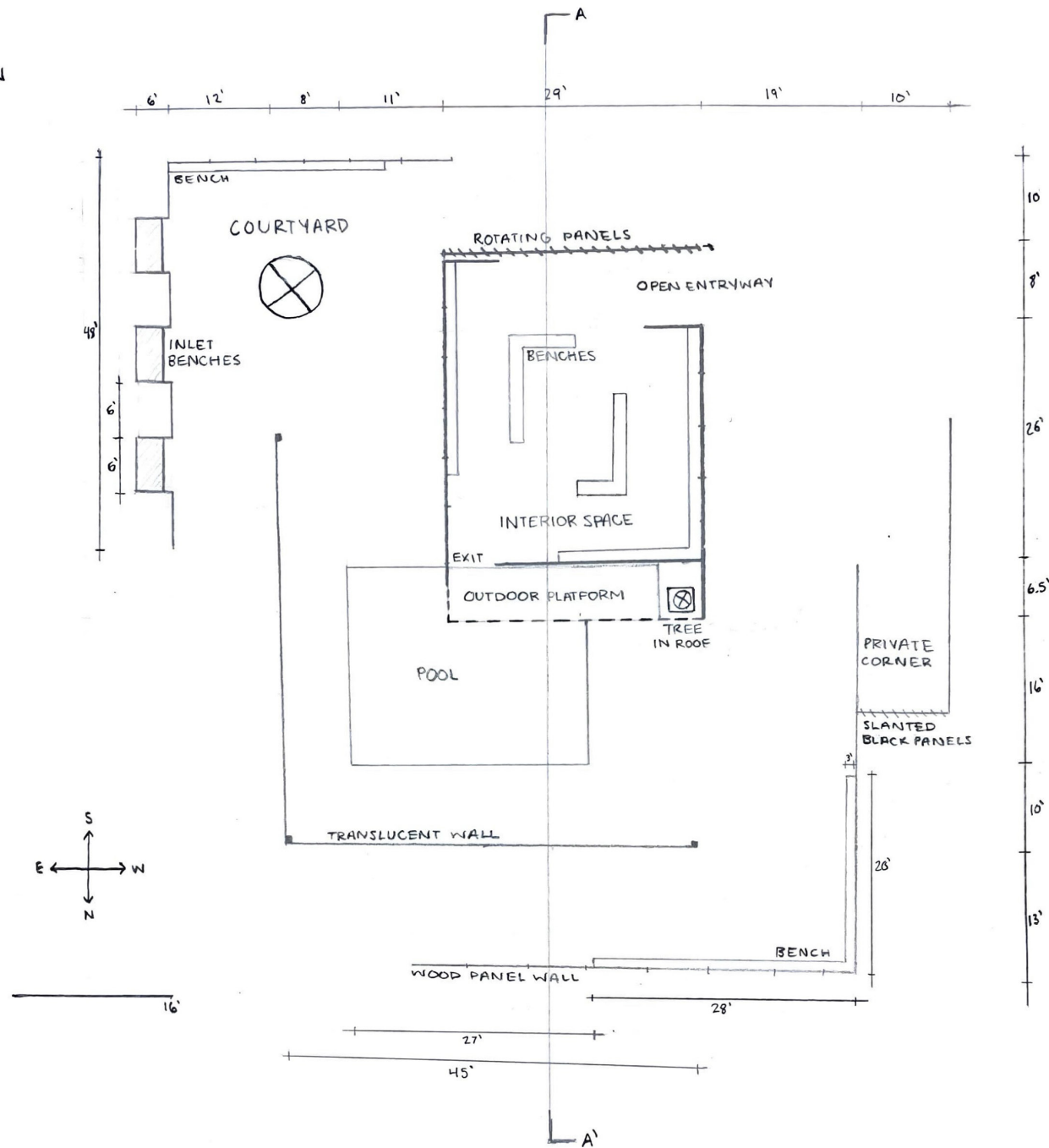
INCLUSIVITY

As the planner wanted, the space is inclusive to all ages, and it’s also **inclusive for people of all religions**, or no religion at all. It allows anyone to enter and exit the sanctuary freely, without any sort of regulations.

CONCEPT

A space for people to come to reflect on themselves and their relationship with their religion.

PLAN

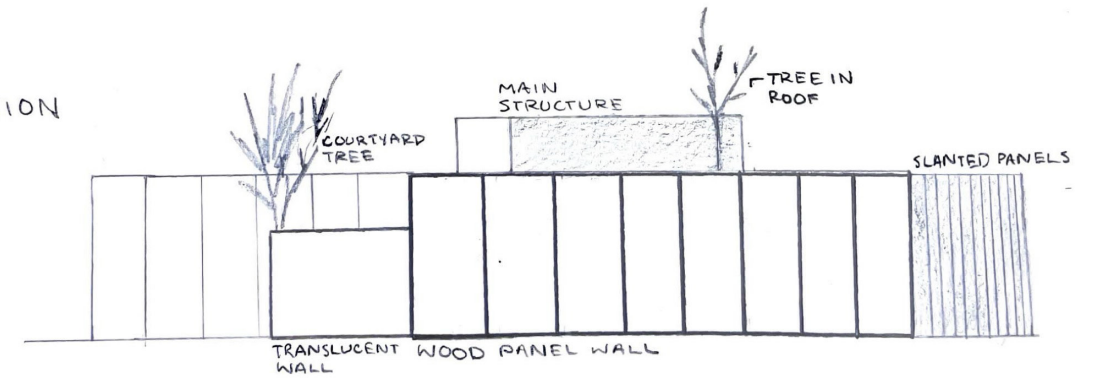


PLAN

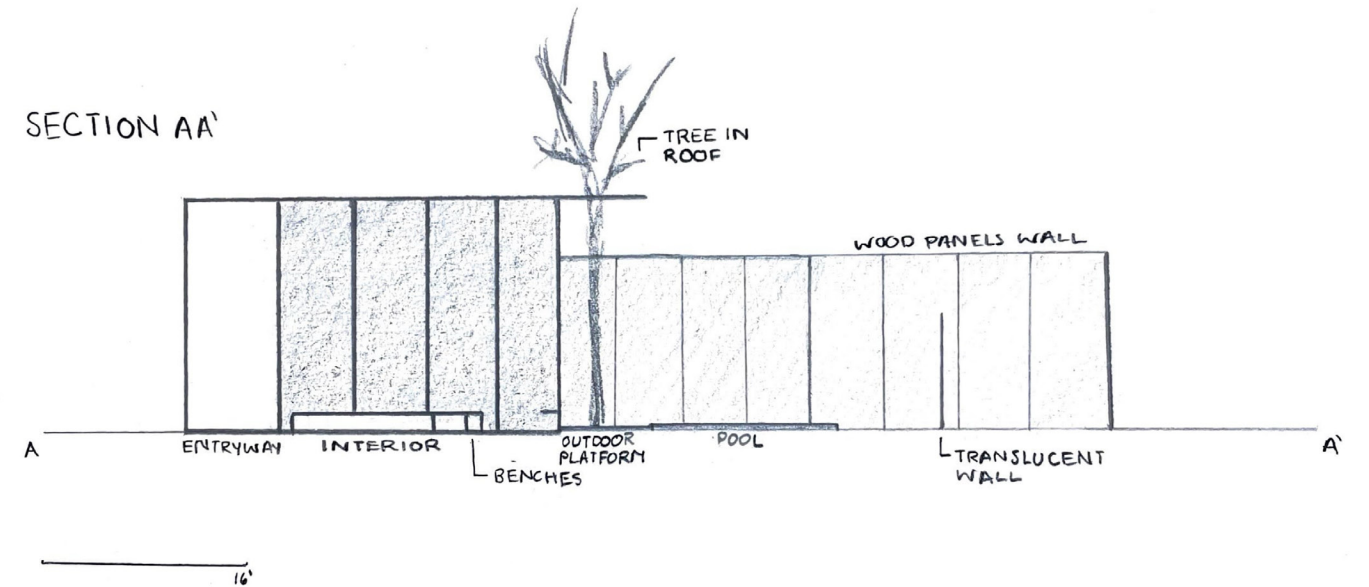
Features: Interior space, courtyard, pool area, private space

DRAWINGS

NORTH
ELEVATION



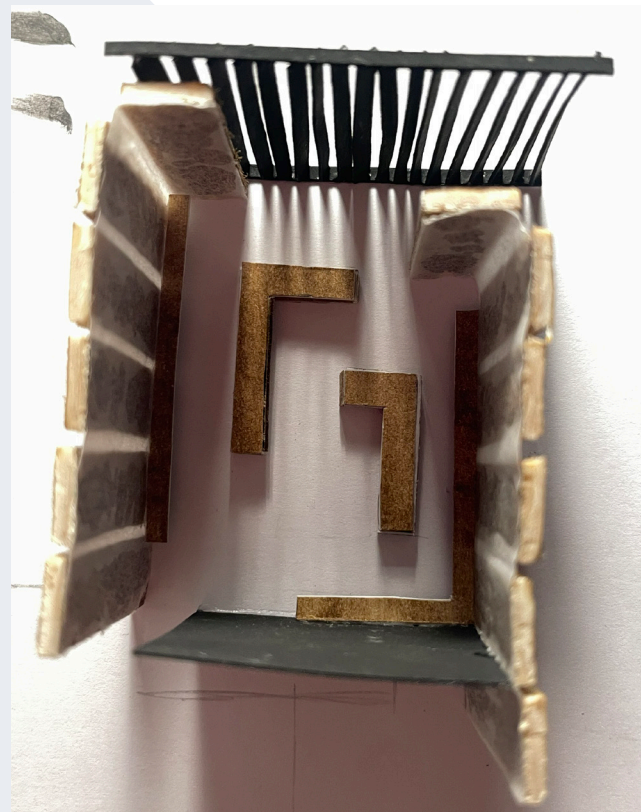
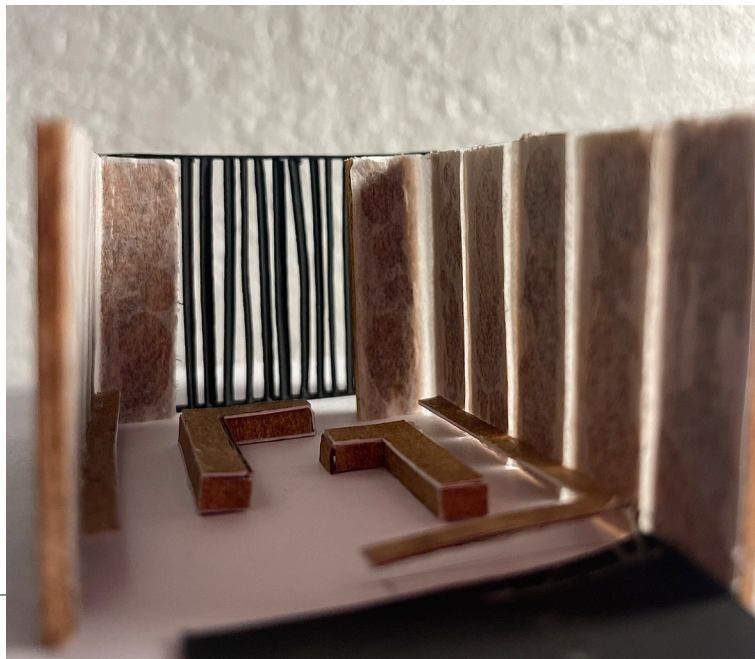
SECTION AA'



MODEL

INTERIOR

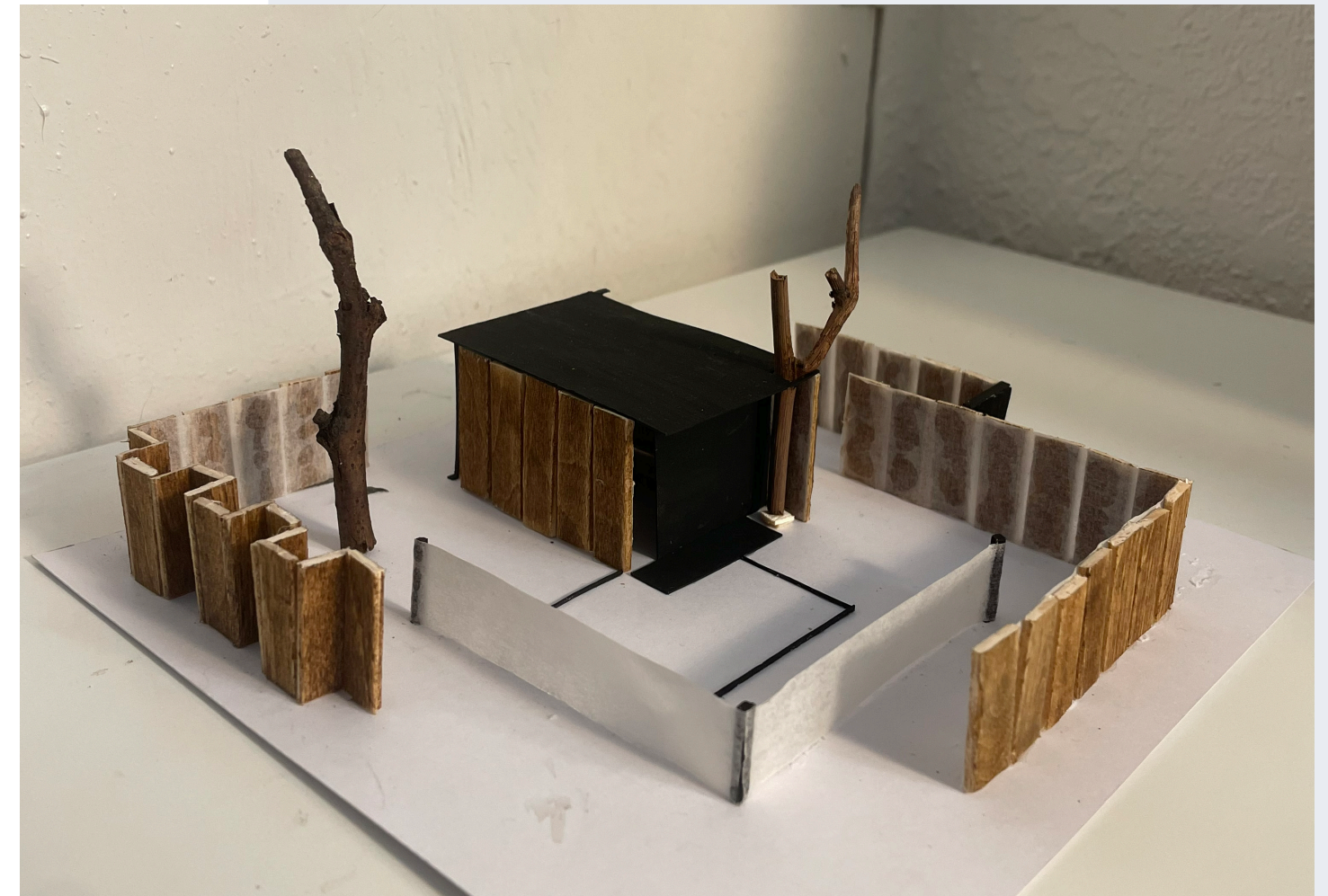
from different lighting angles



southern (daily) light



western (afternoon) light



EXTERIOR



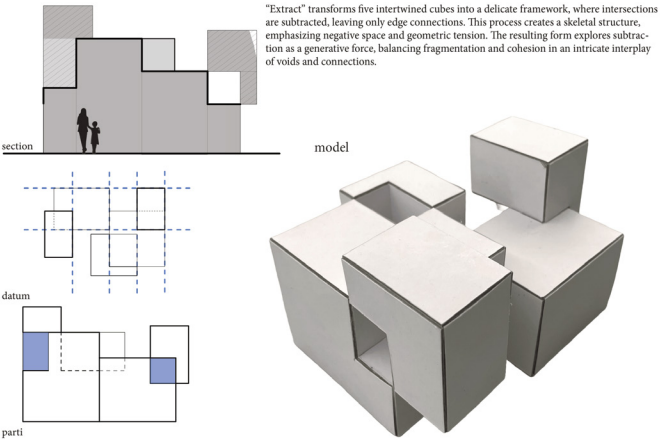
STITCH & SPROUT

DUPLEX

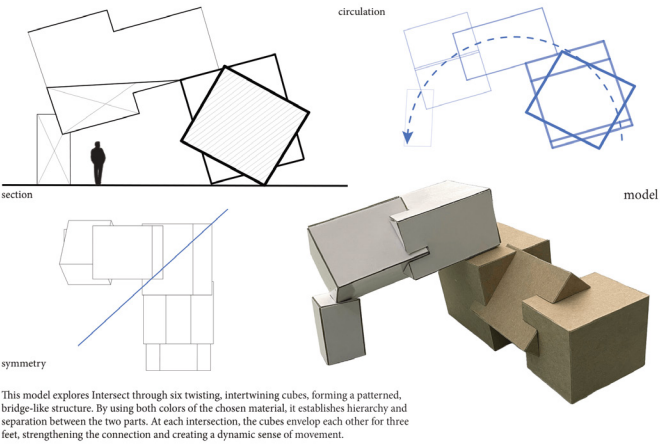
BOULDER, COLORADO

Stitch & Sprout is a **sustainability-focused, accessible duplex** that combines living, working, and growing for **two very different residents**. Each resident has a separate space designed to meet their needs, reflecting their personalities, aesthetics, and hobbies. The design also **emphasizes sustainability**, incorporating elements that allow the exterior site to work naturally with its surroundings. Its distinctive façade and structure were inspired by **abstract design exploration with cubes**, giving the building a unique architectural identity.

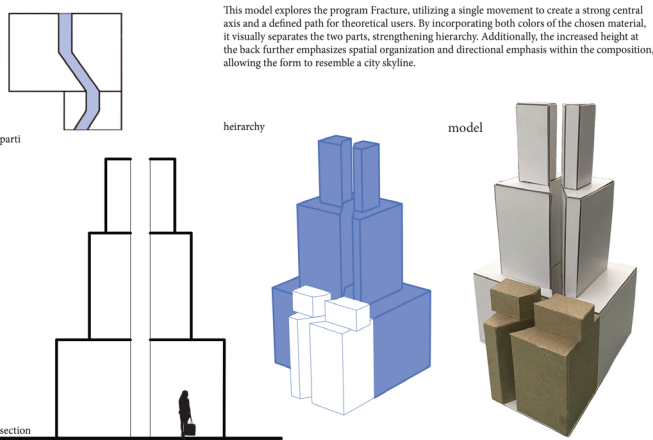
CUBE 1 - EXTRACT



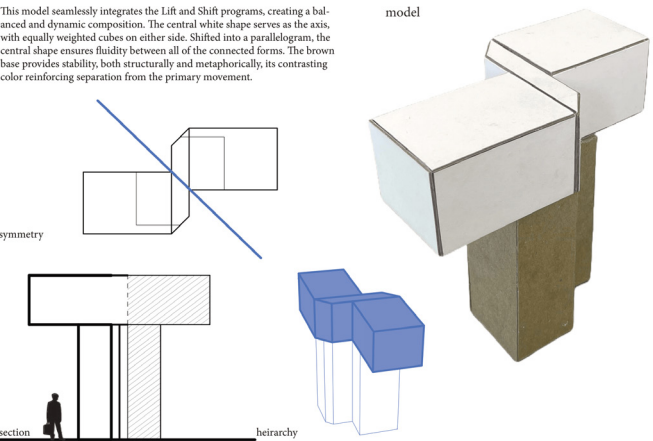
CUBE 3 - INTERSECT



CUBE 2 - FRACTURE



CUBE 4 - LIFT + SHIFT



PART 2: INTEGRATION

We then chose themes that we discovered through our cube models to **continue forward with** into the schematic design phase. I chose to integrate the push and pull of **geometric shapes to create rhythm**, a theme I discovered in the “Extract” cube, and the **cohesive split down the middle of the shapes** creating a strong access line, from the “Fracture” cube. This integration is best displayed in the model pictures in the final gallery.



SITE

22nd & Pearl st, Boulder, CO

CLIENT CENTERED DESIGN

ZURI

Zuri, a café owner and **sewer**, shares the space with her cats and frequently-visiting girlfriend. Her home includes a café-style dining area, a bathroom with two sinks for convenience, and a separate but accessible sewing workspace that balances her work and living areas efficiently.

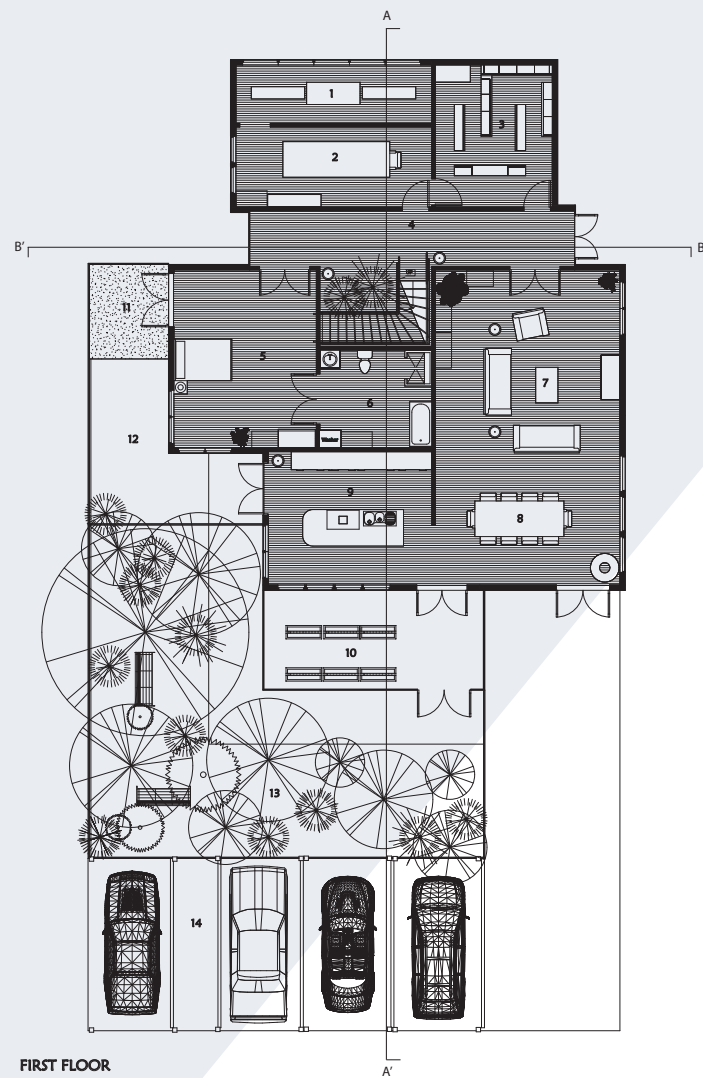
BOBBY

Bobby, a wheelchair user with a dog, lives in an entirely first-floor residence designed for accessibility, as he cannot easily navigate stairs. Low-sitting windows provide clear outdoor views, while a patio allows him to accompany his dog in the backyard. The patio also sits between the house and **garden**, creating a seamless indoor-outdoor connection.

PART 1: CUBE DISTORTION

In order to push the boundaries of the architectural world, we explored an **abstract start to design ideation** for this project. The prompt was to use 19 pre-dimensioned cubes to form 4 different models that explore programs of various words. My chosen programs were **Extract, Fracture, Intersect, Lift, and Shift**. Once we developed the models, we had to create a section, 2 diagrams, and a written strategy paragraph for each model that helped to illustrate the design intent and program applications.

STITCH & SPROUT



PLANS

Since each client had specific needs, the general square footage of each program was important. In addition, the entire duplex was expected to be around 3,000 sq ft.

ROOMS

first floor - zuri

- 1. showcase: 145 ft²
- 2. workspace: 198 ft²
- 3. sewing closet: 210 ft²
- 4. entryway: 230 ft²

first floor - bobby

- 5. bedroom: 320 ft²
- 6. bathroom: 138 ft²
- 7. living room: 415 ft²
- 8. dining room: 311 ft²
- 9. kitchen: 275 ft²
- 10. greenhouse: 274 ft²

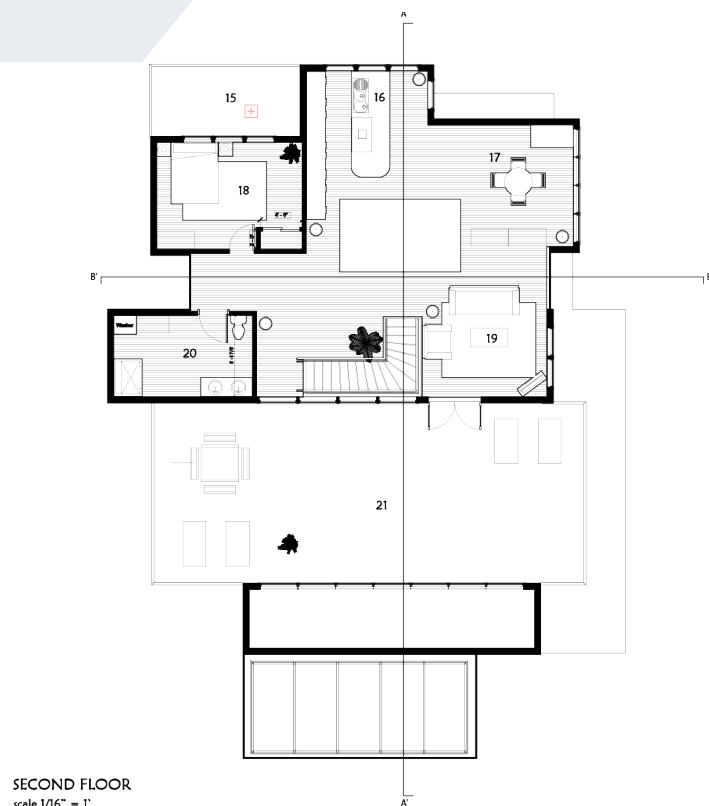
outdoor areas

- 11. patio: 86 ft²
- 12. backyard: 243 ft²
- 13. garden: 1179 ft²
- 14. covered parking: 819 ft²

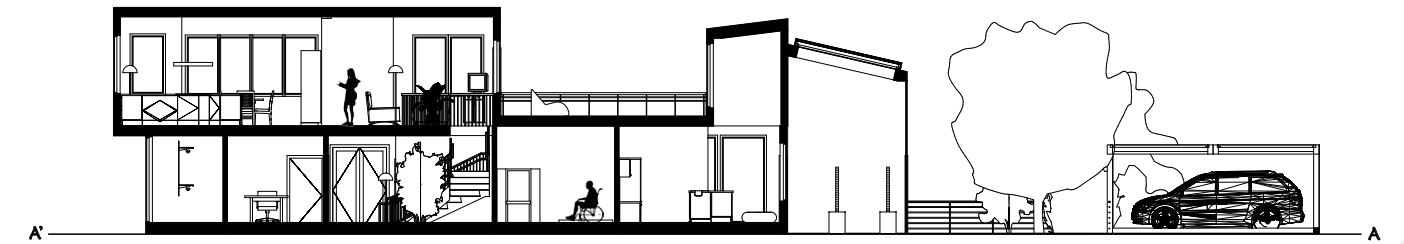
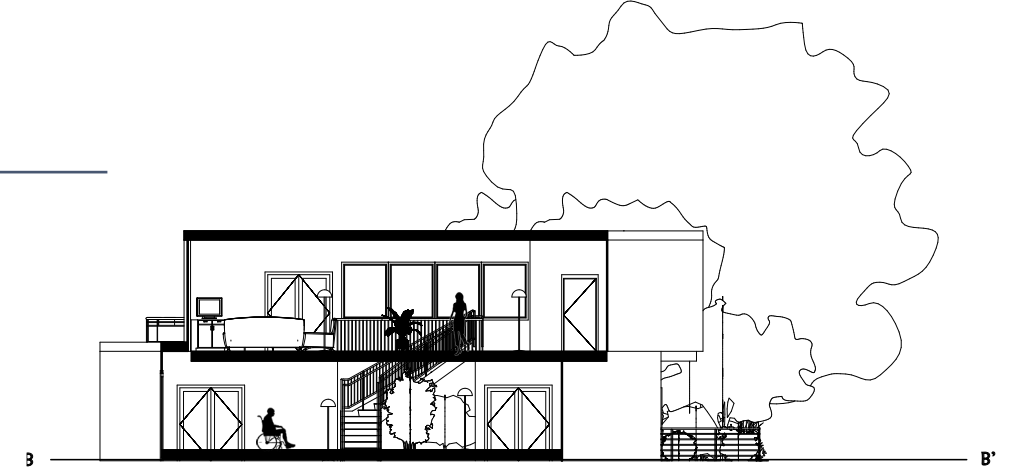
second floor - zuri

- 15. balcony: 116 ft²
- 16. kitchen: 247 ft²
- 17. dining room: 197 ft²
- 18. bedroom: 166 ft²
- 19. living room: 525 ft²
- 20. bathroom: 130 ft²
- 21. rooftop deck: 867 ft²

total square footage : 3710 ft²



SECTIONS



SUSTAINABILITY

Greenhouse

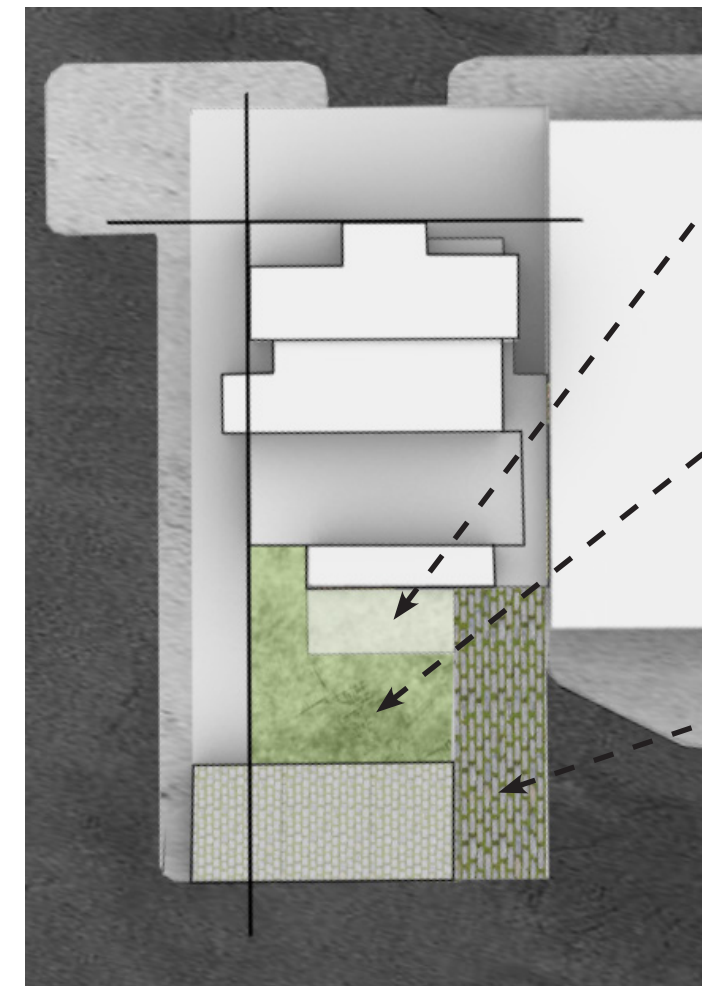
The **south-facing** greenhouse maximizes solar gain, reducing the need for artificial heating and lowering energy use. This passive design **supports year-round plant growth** by efficiently capturing heat. By relying on natural sunlight, it also supports **local food production** and promotes a more sustainable ecosystem.

Garden

The garden on this site is large, specifically 1,179 ft². A garden this size supports the home's sustainability by **maximizing solar exposure for efficient food production** and reducing reliance on store-bought produce. It also **aids stormwater management and supports biodiversity**, enhancing self-sufficiency and eco-friendliness.

Permeable Pavers

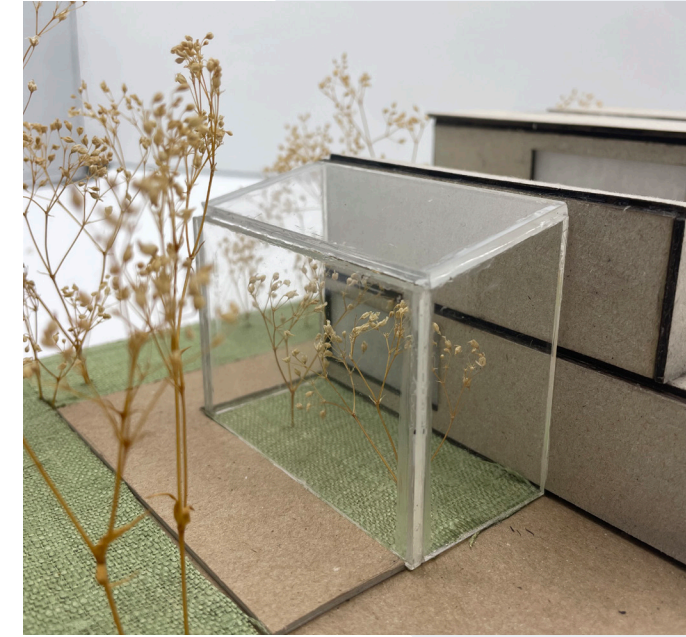
The garden dominates the outdoor space, with soil that naturally absorbs water. To improve permeability, permeable pavers are **used on all non-soil surfaces**, including the covered parking and the walkway to the back entry. These allow water to seep into the ground, **reducing runoff and pollution** while **protecting the garden** and surrounding areas.





MODEL

Features: Interior space, courtyard, pool area, private space

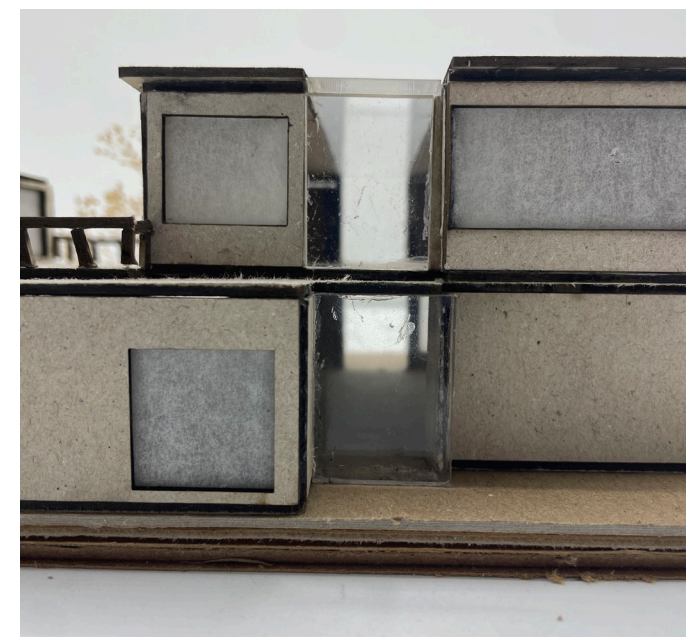
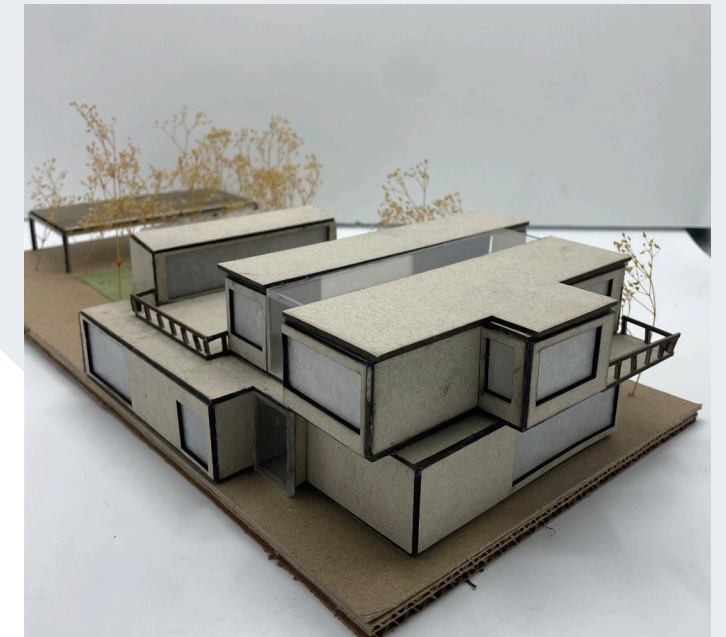


GREENHOUSE

Gardening was an important theme of this duplex, so a greenhouse was a necessity.

EXTRUSIONS

The facade of Stitch & Sprout has a “push and pull” of geometric elements to create rhythm in an abstract but balanced way. This theme is inspired by the original “Extract” cube I made.



SPLIT

There is a glass corridor spanning the entire width of the building and both floors, which is a unique idea I had while working with the “Fracture cube”

BUILT HISTORY

THE HUMAN INTERPRETATION OF PLACE

EMILY GIOVANARDI
ARCH 3114

HISTORY BOOK

THE HUMAN INTERPRETATION OF PLACE

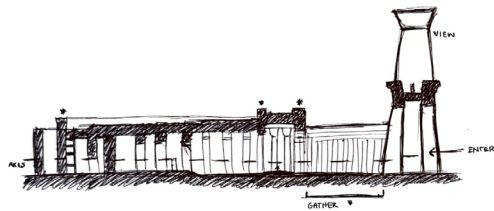
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ABSTRACT

For a class assignment, I created a **handmade book**, completely written and bound by hand. We were given topics in architectural history, such as ancient sites, and asked to **analyze and interpret** them through our own thematic lens. I chose to **organize the sites on a spectrum** ranging from topics with extremely formal and organized foundations to topics that are so abstract that they are hard to comprehend. The book includes analyses of ten different sites, though I have only attached four here.

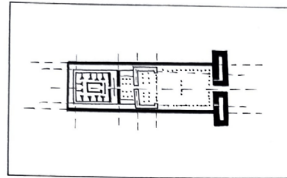


TEMPLE OF HORUS

EDFU, EGYPT
237-57 BCE

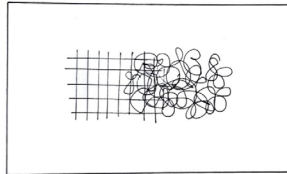
The Temple of Horus at Edfu, constructed during the Ptolemaic period, is one of the most complete and best-preserved examples of Egyptian temple architecture. Dedicated to Horus, it functioned as both a sacred site and a symbol of divinity. Its strong structure reinforcing the pharaoh's authority. Its massive pylons, linear arrangement, and layered sequence of space embody the Egyptian emphasis on procession,

guiding worshippers from the outer courts toward the innermost sanctuary. This temple transcends utility and instead shapes experience through symbolism, hierarchy, and ritual, and ultimately reveals how architecture becomes both a container of belief and a participant in spiritual practice.



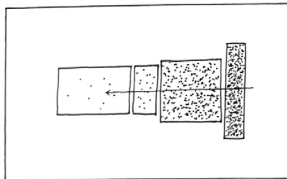
ORDER

- linear geometry of plan creates a strong order and organization
- promotes a sense of logic in a place that is usually chaotic and difficult
- datum



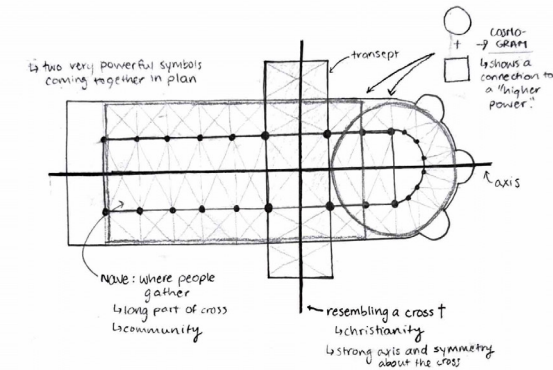
JUXTAPOSITION

- the ordered organization of the building stands out in comparison to the desert and the Nile river that surrounds the temple
- creates order in chaos



PUBLICITY GRADIENT

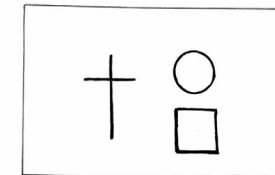
- entryway is public and open, meant for connection to others
- temple organization leads visitors to more sacred and private areas
- innersanctum
- profane → sacred



CHRISTIAN CATHEDRAL

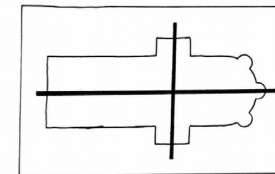
12TH - 16TH CENTURY

Anchored in circles, squares, and the form of the cross, the standard Christian cathedral plan embodies a cosmological and theological program expressed directly through geometry. The circle, evoking eternity and the divine, often appears in apses, domes, or chapels, signaling spaces where heaven feels closer to earth. The square, tied to human order and earthly life, underlies the modular bays and structural rhythms that organize movement and community within the nave. Intersecting these two is the cruciform plan, the spine of the cathedral's spatial narrative, guiding worshippers along a deliberate path. Together, these shapes become more than formal organization; they choreograph a journey from the human to the divine. In this way, the cathedral's plan reflects its spiritual program.



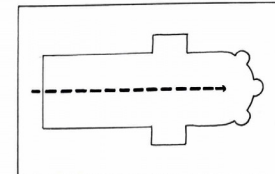
SYMBOLISM

- cross and cosmogram
- religion and cosmos are greater than life itself
- joined and written in plan of cathedral



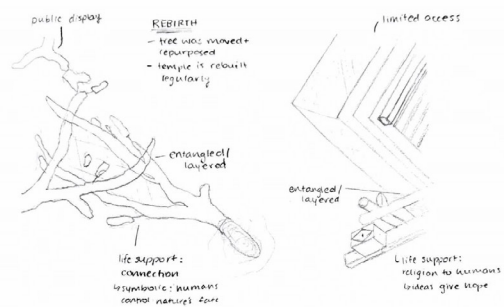
CROSSED

- nave and transept combined form of a cross
- most important symbol of the program
- transept: people reflect
- nave: people gather
- two parts of human experience joined



PATH

- strong axis and symmetry
- gets more spiritual as traveled
- leads from square form to circles
- entryway: you are yourself
- end: you are one with Christianity



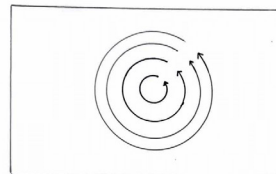
LIFE SUPPORT

JOYCE HWANG
2016-2019, AUSTRALIA

Use Jingu and Joyce Hwang's "Life Support" both center on renewal, yet they frame rebirth through profoundly different relationships between humans, nature, and power. At use, the cyclical rebuilding expresses an idea suggesting that human life unfolds under the guidance of forces greater than ourselves. In contrast, "Life Support" stages a poetic, ecological form of rebirth, suggesting that

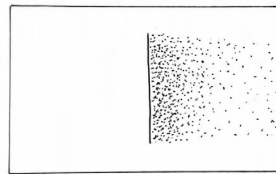
GRAND SHRINE ATISE
7TH CENTURY, JAPAN

humans can determine the fate of other species, while use hides its sanctum behind layers of hierarchy and restricted access, "Life Support" exposes its process and purpose openly, making ecological repair a visible communal act. Together, the two works reveal how renewal can signal submission or assert agency, making rebirth, visibility, and power central to how architecture shapes our relationship with our world.



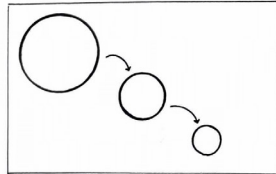
REBIRTH

- shrine is renewed regularly
- tree was removed and repurposed - given a new life
- symbol of renewal and growth



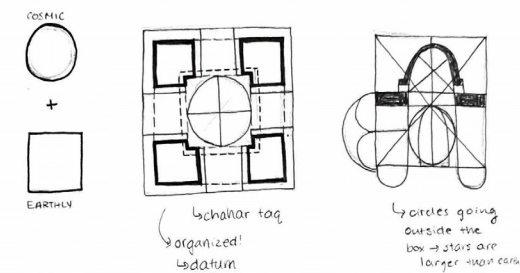
PUBLICITY CONTRAST

- life support is for everyone to learn from
- shrine is completely closed off to the public
- contrast shows how symbols can be equally valuable with different displays



CONNECTION

- humans control the fate of nature, support or destroy its life
- human fate is controlled by higher powers
- religion is the coping mechanism/ life support of humans

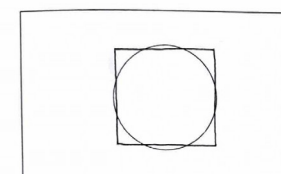


COSMIC CONNECTION

CIRCLE AND SQUARE

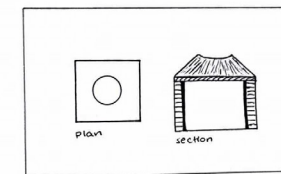
The cosmogram, the fusion between circle and square, stands as one of the most enduring and expressive symbols in architectural history. It embodies the profound tension between the infinite and the earthly, with the circle representing the cosmos, the divine, the boundless, while the square anchors human life, stability, and the constructed world. The two shapes gain power through

their juxtaposition, illustrating how contrasting geometries can articulate the complex relationship between humanity and forces greater. Represented through variations in scale, proportion, thickness, dominance, position, and more, the circle and square demonstrate shifts in hierarchy and meaning. Overall, the cosmogram expresses the enduring and ever-lasting dialogue between the human world and the vastness beyond.



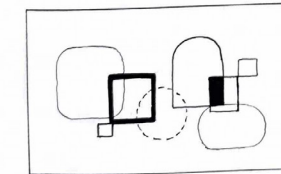
SIMPLICITY

- strength in simplicity
- circle: fluidity, infinity
- square: tangible, reasonable, finite
- harmony through contrast



MANIFESTATION

- everything in the built environment is either curved or straight
- meaning can be interpreted everywhere



HIERARCHY

- utilization of simple shapes in different patterns
- variation of the symbol
- promotes a different message/meaning every time

BUILT HISTORY

The Human Interpretation of Place

FORMAL

ABSTRACT



FLORAVEIL

HANDMADE LANTERN

Inspired by traditional lanterns and **natural designs**, this lamp is ideal as an accent piece. Its soft, warm glow provides gentle evening illumination, creating a **soothing ambience** that is both functional and **visually appealing**, adding a touch of elegance to any space. This lantern was created for a product design studio project however I have since made another and both are **often used and well loved** by my friends and family in their own homes.

MODEL



This lantern is designed with two securely connected parts that only detach intentionally, enabling users to replace the lightbulb and adjust the display to their preference.



VARIETY

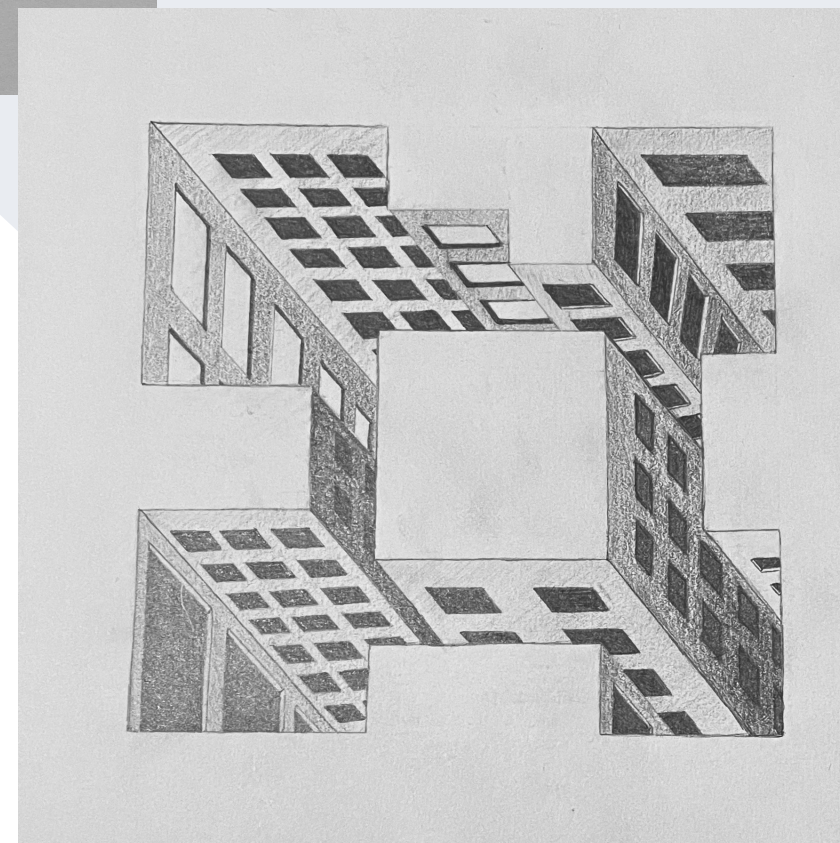
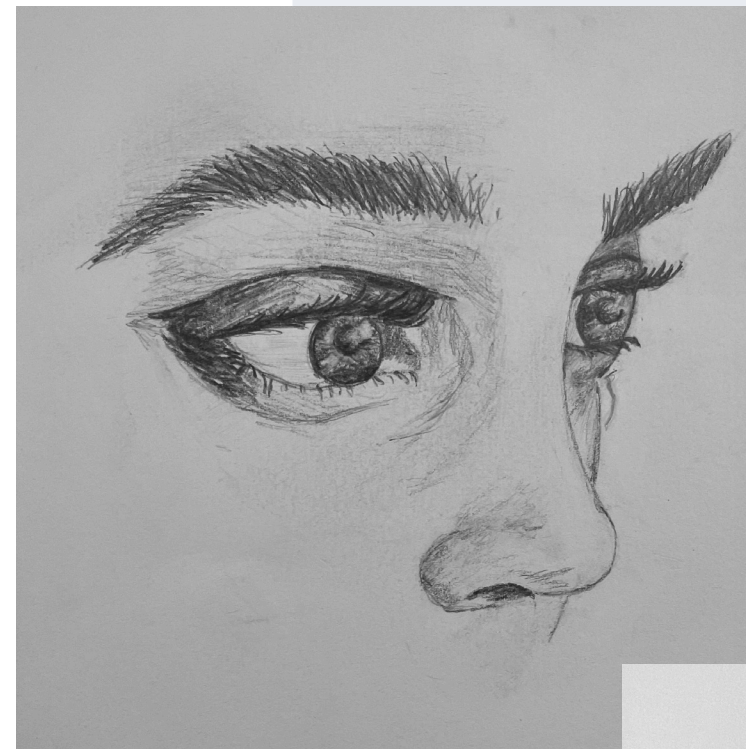
each side is unique



VEIL

The FloraVeil lantern is designed to conceal its best feature when not in use, true to its name, “veil”. It’s simple form, color, materials sharply contrast with the intricate patterns it reveals when illuminated, allowing the user to be wow-ed when the on switch is





SKETCHES

INDEPENDENT ARTWORKlo

I often sketch in my notebook, frequently working from reference photos in my camera roll. These represent drawings gathered over several years, ranging from quick, exploratory doodles to more deliberate and developed pieces. These drawings **reflect my personal interests and perspective**, with a particular focus on **architectural subjects**. I am especially drawn to illustrating built environments, as they not only present engaging compositional challenges but also offer a compelling way to capture the character and essence of a place.



EMILY GIOVANARDI

DESIGN PORTFOLIO