



2019

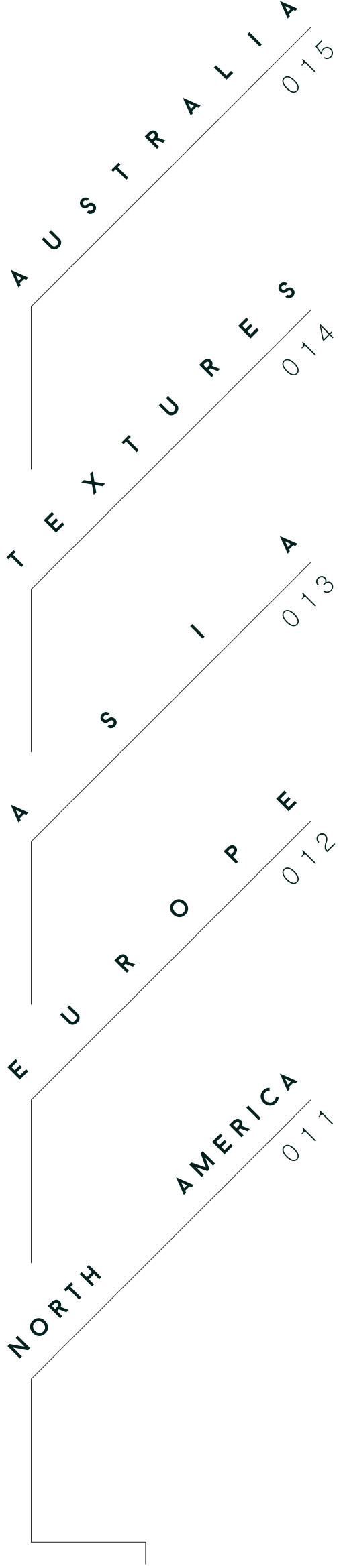
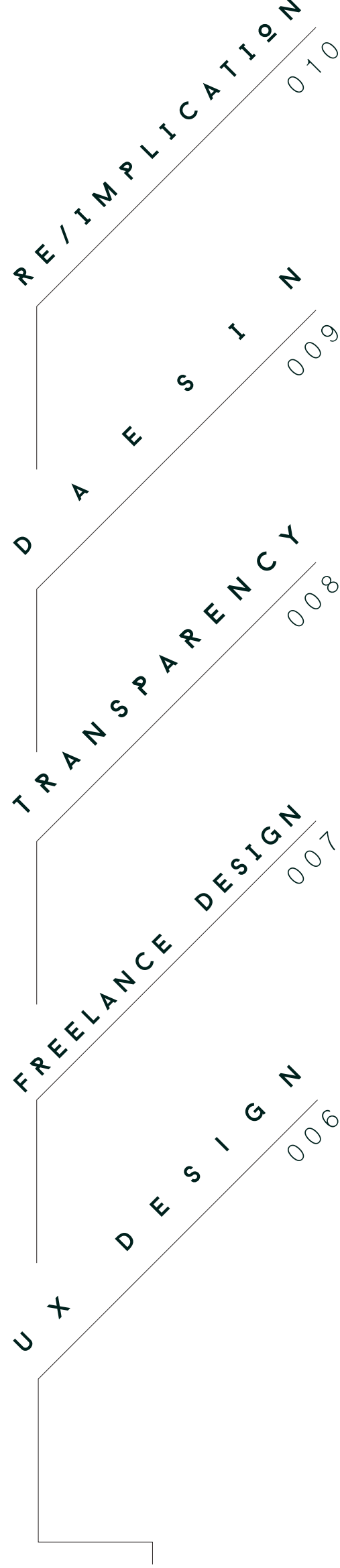
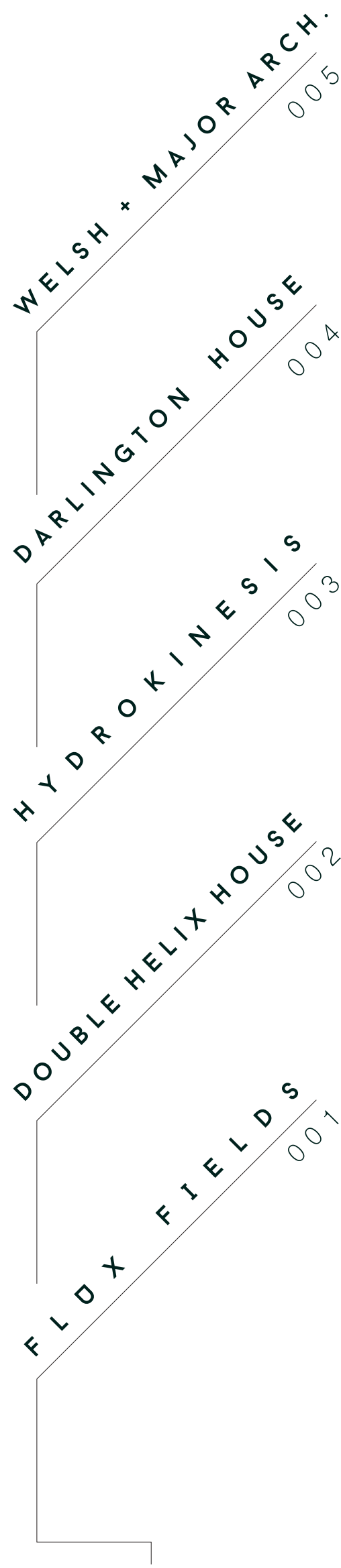
BYSOPHIEPETERSON.COM

PORTFOLIO

SOPHIE PETERSON

BA OF DESIGN IN ARCHITECTURE 2016 TO 2019
UNIVERSITY OF SYDNEY

PHOTOGRAPHY - PORTFOLIO OF ARCHITECTURE -
GRAPHIC DESIGN -





BY SOPHIE PETERSON

Born and raised on the south coast of New South Wales, I moved to Sydney in 2016 to pursue my Bachelor's degree in Design in Architecture at Australia's top architecture school, the University of Sydney. My degree also took me to The University of Toronto's John H. Daniels Faculty of Architecture, where I learnt from some of the top professors from around the world.

Since, I have spent the past year working with Welsh + Major Architects, have worked as a freelance graphic designer for educational start up Tactile Theory Inc. and have been fortunate to work with Grimshaw Architects as a work experience student in their Sydney office.

Now more than ever, a desire to pursue sustainable and deeply meaningful work in a collaborative environment drives me forward. This is a glimpse into how I perceive the world.

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EDUCATION

Billy Blue College of Design, 2019-2020 |
Graduate Certificate in UX Design & Web Development

University of Toronto, Ontario CA, 2018 |
John H. Daniels School of Architecture, 2018 Winter Exchange (6 months)

University of Sydney, 2016 to 2019 |
Bachelor of Design in Architecture

Smith's Hill High School, 2010 to 2015 |
Graduation with ATAR of 98.4

EXPERIENCE

2019 | Bjarke Ingels Group, London
Design Assistant, November 2019 to present

2018 | Welsh + Major Architects, Sydney Architectural Assistant,
December 2018 to November 2019 (1 year)

2017 | Tactile Theory Inc., Freelance
Freelance graphic designer, July to December 2017 (6mths)

2017 | Grimshaw Architects, Sydney
Work experience student, February to April (3mths)

2016 | Australian Institute of Architects, Student Organised Network of Architects (SONA)
First year representative (1 year)

2013 | Joy Global Inc., Wollongong
Project management work experience student, July (one week intensive program)

AWARDS + ACHIEVEMENTS

2019 | Billy Blue College of Design Ambassador Scholarship
\$10,000AUD tuition subsidy based on academic & professional merit.

2018 | Dean's List of Excellence in Academic Performance

2017 | International Outbound Exchange Scholarship

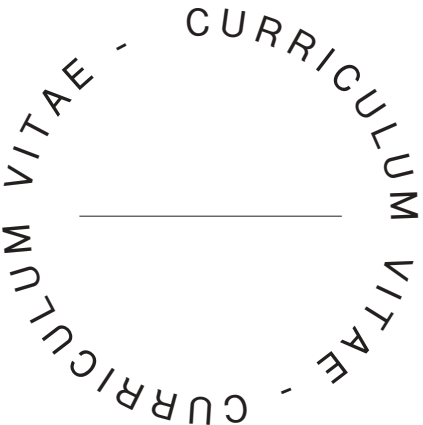
2017 | Dean's List of Excellence in Academic Performance

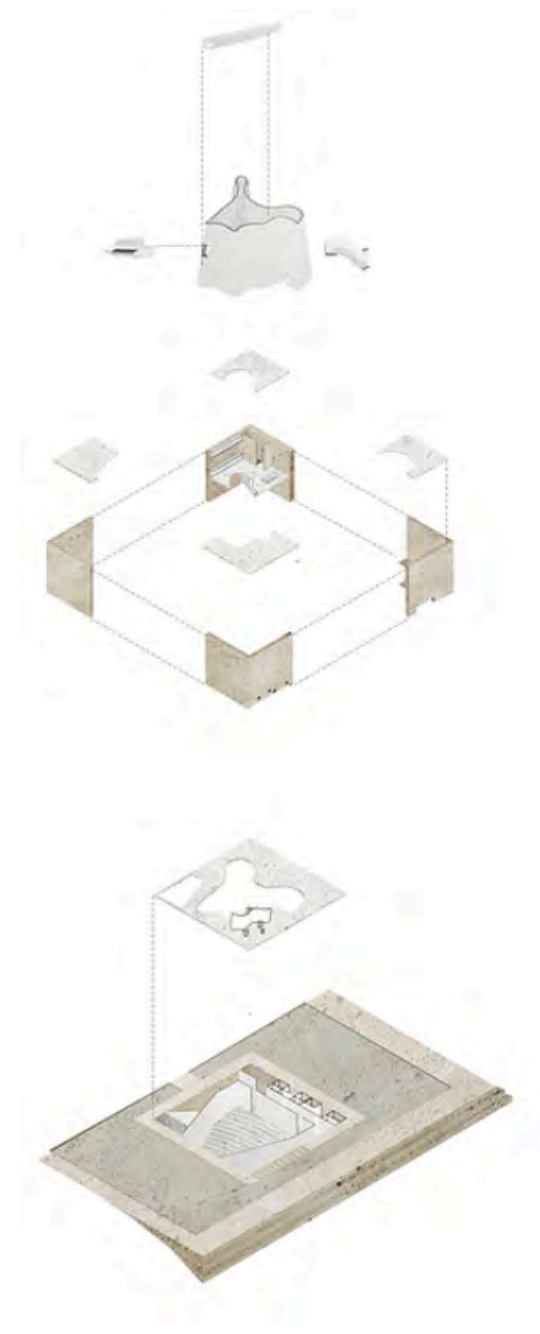
2016 | Dean's Merit List Scholarship
(top 5 entrants into the Bachelor of Design in Architecture based on ATAR)

2015 | High School Certificate (HSC) achieved with a 98.4 ATAR
+ 1st in HSC Biology
+ 1st in HSC Society & Culture
+ 2nd in HSC Advanced English

2011 - 2015 | Various volunteering & fundraising roles for;
the RSCPA | Fair Trade Week 2015 | the National Breast Cancer Foundation |
the Ovarian Cancer Foundation | the Cancer Council | Scouts Australia

2013 | Bronze Duke of Edinburgh received
+ 3 months volunteering, learning a new skill, engaging in team sport and team hikes.





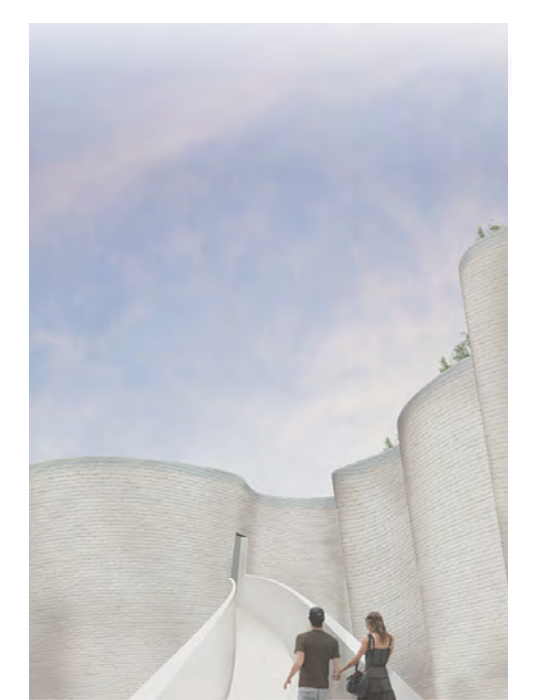
Flux Fields maps a dense city network into a tension & release dynamic and proposes that void and space can emulate this shift of energy. Within music and the arts, tension is produced through repetition, dynamism, changes in pitch and deliberate shifts between consonance and dissonance, in turn creating a distinctive rhythm.

Through a mathematical analysis of rhythmic qualities in Jørn Utzon's Bagsvaerd Church lofted roof structure, a language to describe the tension-release equilibrium became the basis for Flux. In a curve, points of zero gradient – or change – are known as turning points, whilst inflexion points lie somewhere between and indicate a maximum rate of change. Using this language, fields of high and low kinetic energy were thus extracted from Sydney's CBD and cross analysed with an inquiry into anti-axiality at a smaller scale on the site. By rejecting the natural axis of flow on the site to create a forced circulation, further tension could grow to emphasise and prolong the anticipation of

the building.

Further, the material duality of Hawkesbury sandstone and the water surrounding the building compliment the locality of the site and the properties of the material itself, which feed back into the idea of change over time due to erosional kinetic movement. Thus, another layer of tension and release is geologically embedded in the structure.

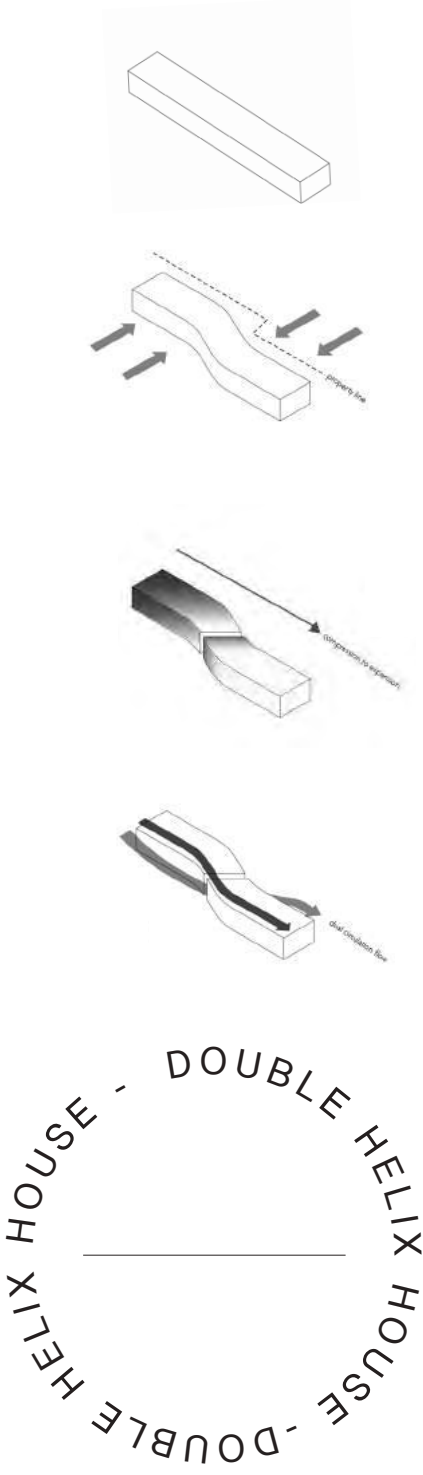
These multifaceted rhythms are realised through the programmatic and formal approach to the performing arts centre, whereby the melodic curves are arranged within the stark orthogonal walls in such a way as to internalise this moment of release or catharsis. The idea of needing to know what is inside guides the inhabitant. The forced circulation begins from the exterior, as a reflective pool surrounds the grander of the walls, revealing only snippets of the sculptural form within. Users are forced to enter from behind and are guided through the foyer whereby the bar activates the walkway within the chasm. The guest takes



their time to truly experience and fully descend into the space wherein a final moment of release can be experienced upon being seated; the triple height sculptural void above and the stage front and centre where the performance too will go through its own unique notions of tension and release. During the day, the cafe and exhibition space act as a more open invitation to the public to experience the building for themselves.

FLUX FIELDS - FLUX FIELDS
FLUX FIELDS - FLUX FIELDS





Double Helix House explores the connections between the binary relationship of submergence and emergence. Inspired by Adalberto Curzio's Casa Malaparte, two isolated, yet inherently connected fluid circulation paths creates a moment of transcendence through their eventual connection. As a house for two inhabitants which thrive from a spectrum of isolation to explore their passions as a chef and an artist, to the sharing of their creations in a more public space, the house moves from a space of compression to expansion through its submergence and eventual emergence from the sloped gradient of the site.

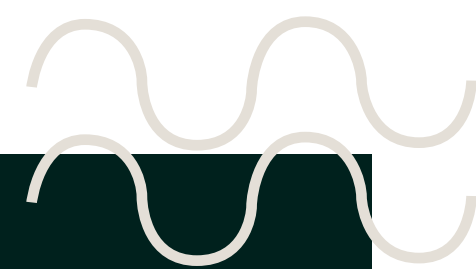
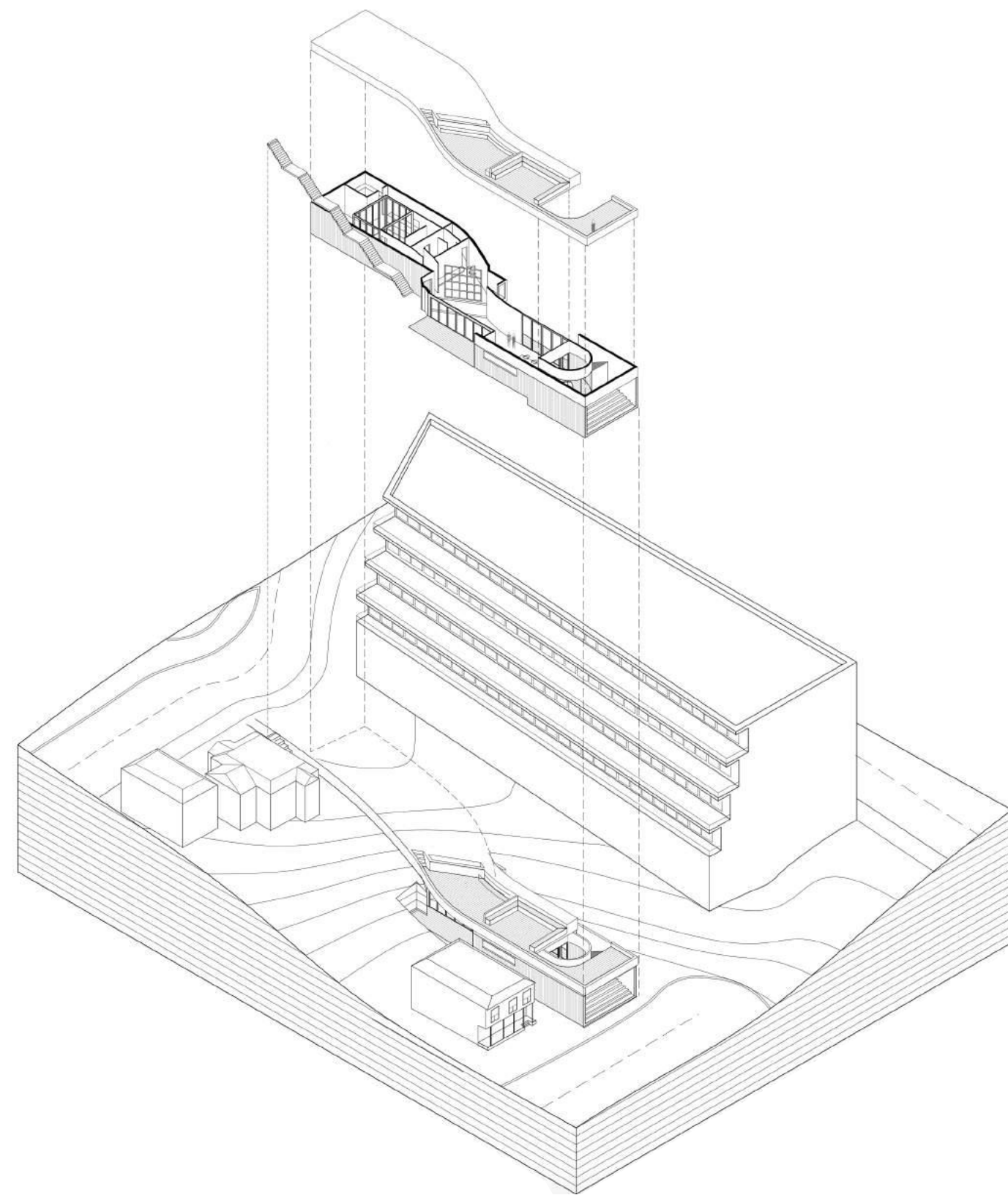
The main aim on this east-facing block was to differentiate each functional zone by adjusting the emergence

above and below the natural terrain manipulating the circulation flows through the building, as opposed to isolated planning or materials.

A deliberately hidden entrance gives guests of the house two options upon arrival; to walk over the top of the building which flows along the natural gradient of the slope, or to walk down into a prolonged set of stairs sub-merged into the ground whereby the guest walks between the stepped breakpoint of the house - where submergence becomes emergence. Both paths meet at a moment of transcendence upon reaching the rooftop terrace which finally reveals a panoramic view of High Park to the east. The two paths become an infinite helix loop which gives fluidity to the design.

This fluid form has been derived from the obscure property lines of the site, which are offset on the easterly portion of the site. In order to offer the occupants further privacy, the form is warped around this unique shape to reduce view lines from the adjacent eight story terraced apartments looking down onto the site. Internal planning is further informed by the path of the sun, whereby winter courtyards, shared spaces and a rooftop garden thrive in abundant winter sun.

By exaggerating this point of connection within the submergence-emergence binary, guests of the house are able to experience the house in a manner in which invokes a feeling of reflection or 'coming up for air.'





H - Y D R O K I N - E S I S

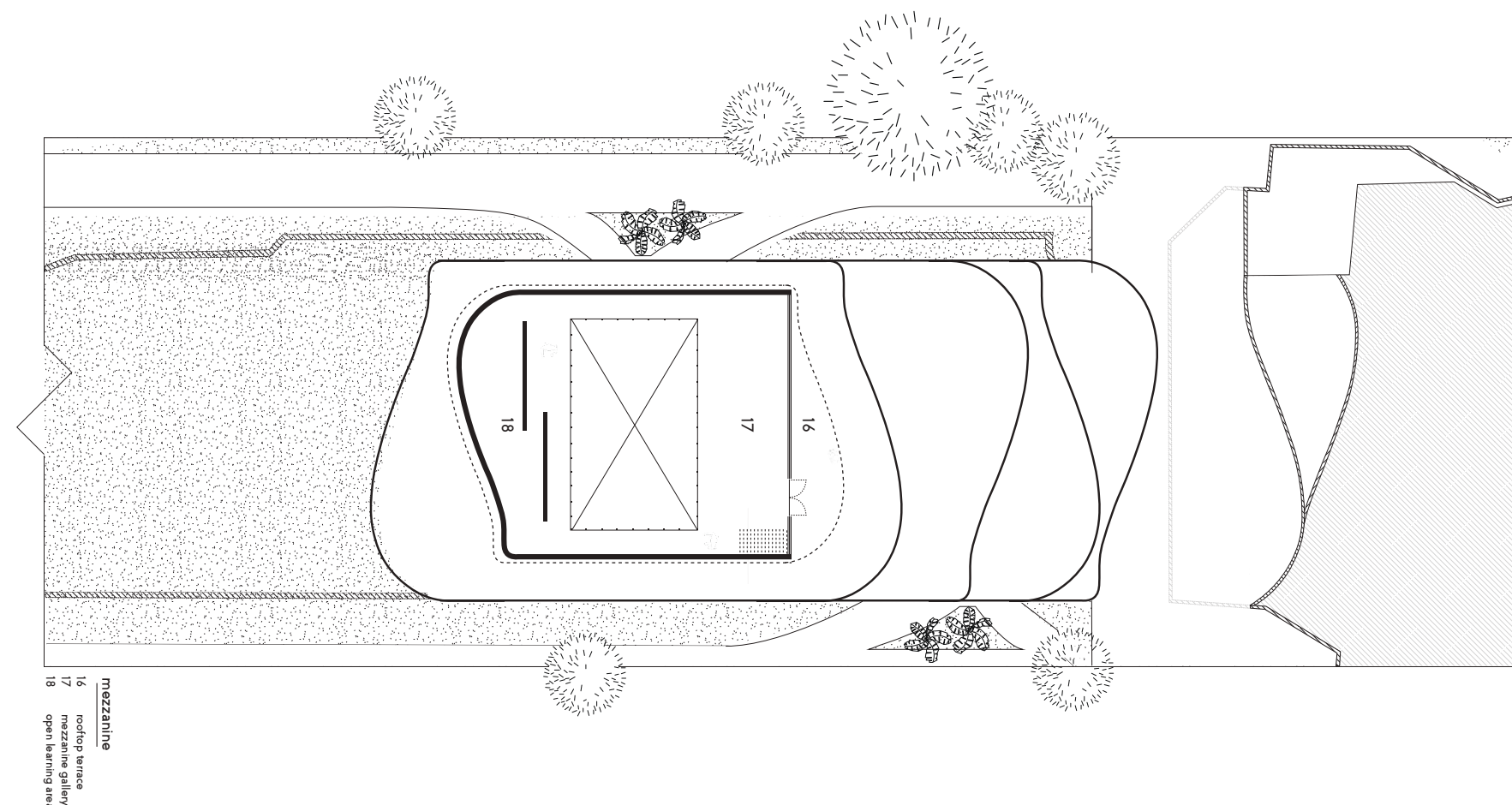
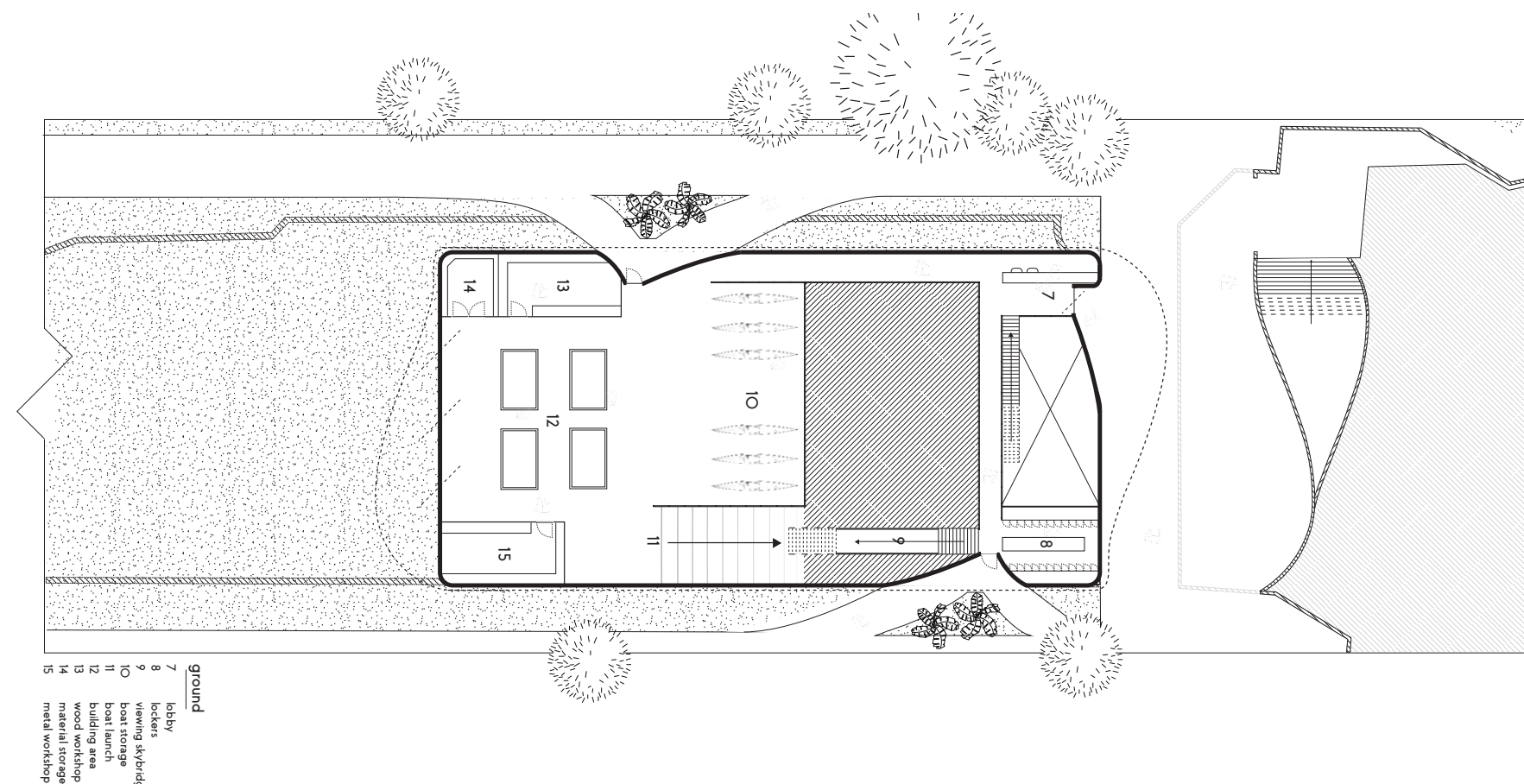
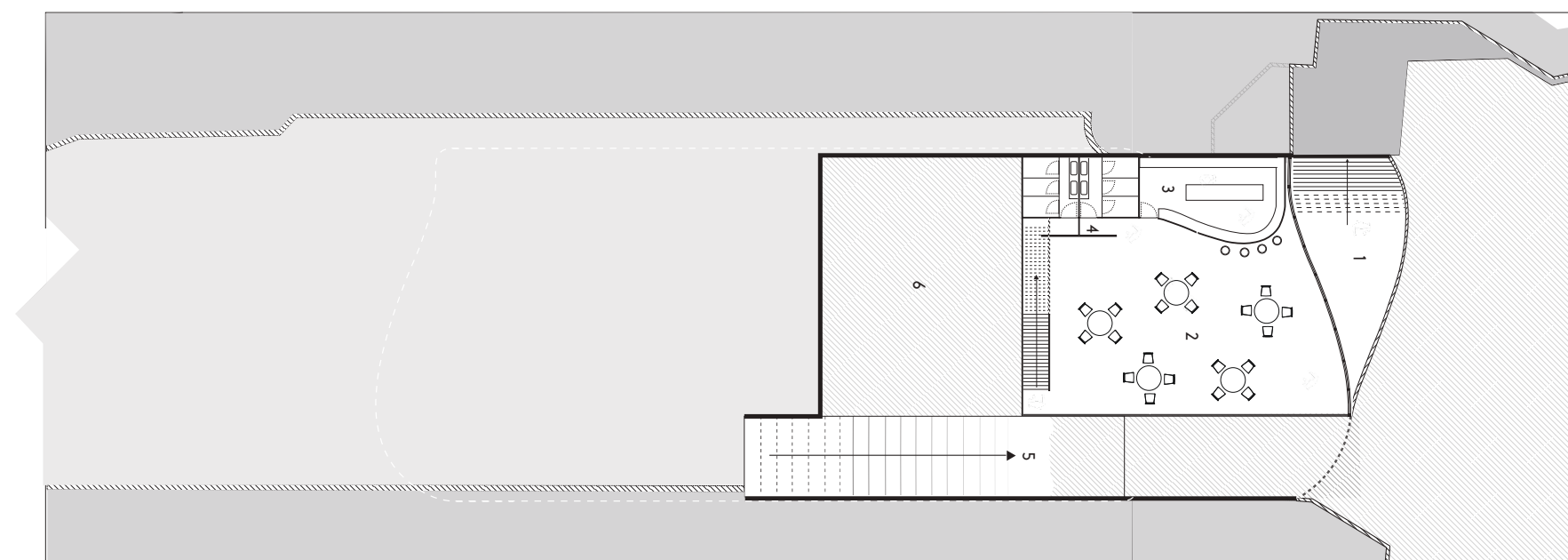
[hy-dro-kin-e -sis]; connected with or using the power of water through the perception of body movements.

In its most primitive form, sailing and the use of boats focuses on how energy moves from the body, through the paddle to create momentum.

Hydrokinesis focuses on this flow of energy through its fluid form by mapping the points of equilibrium between the body and the paddle which are reiterated, just as the movement of rowing is repeated innumerably.

The terraced form brings this idea of repetition and momentum to life, whilst also complementing the existing parklands with its seamless planted roofs and hidden boat launch to preserve the existing flow of pedestrian traffic along the harbour.

In doing so, the sailing school becomes a testament to the interaction between people, the sailing of boats and the forces of nature which was once lost to the written and remembered history of Mort Bay's buried dry dock.







Darlington House is a compact, indoor-outdoor space which prioritises seamless connection with the outdoors and a minimal impact on its environment. A plethora of adaptable openings and the way in which an individual is guided through the house around its courtyard core underlines the fact that it is what is not seen that defines the space.

For justice to be achieved humanity must be both flexible and transparent. These concepts have been instilled throughout Darlington House in its permeability through louvres and windows and adaptability to differing uses.

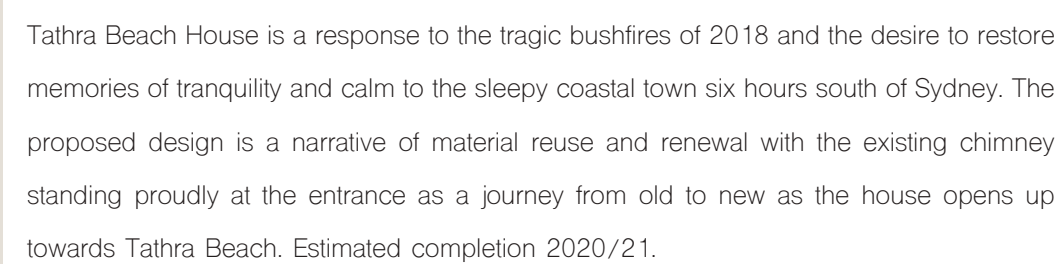
The prioritisation of compact design and outdoor space has informed every decision, from planning to final execution. Through the accumulation of small details and thoughts throughout the design process, the space becomes not a series of walls and floors, but a place which grows and changes with the seasons, the clients and passage of time.

DARLINGTON HOUSE -
DARLINGTON HOUSE -





WELSH + MAJOR ARCHITECTS
2018.2019



Project Team:

Chris Major + David Welsh, Directors
Camille Dauty Dennis, Lead Architect
Sophie Peterson, Architectural Assistant

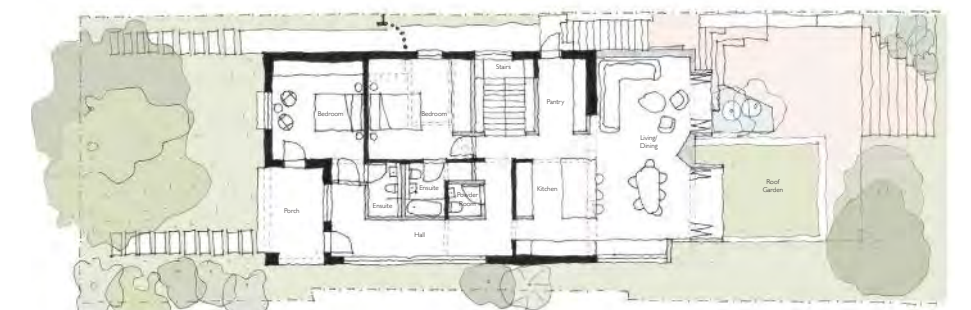
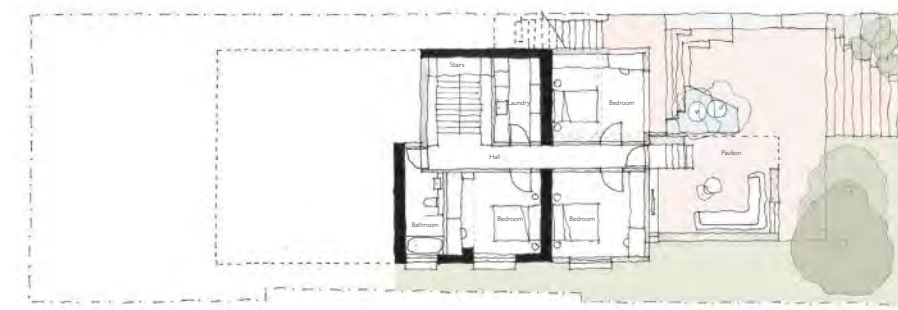


A photograph of a wooden architectural model of a house. The model is constructed from light-colored wood and features a two-story design. The upper story has a flat roof and a balcony with a simple railing. The lower story is supported by thick, rectangular columns. A small, stylized tree with thin branches and light-colored leaves stands in the courtyard area. The model is placed on a light-colored surface, and the background is a plain, light-colored wall. The letter 'R' is visible in the top right corner of the image.

Project Team:
David Welsh, Director
Chelsea Harper, Lead Architect
Sophie Peterson, Architectural Assistant



WELSH + MAJOR ARCHITECTS
2018-2019



LOWER GROUND FLOOR PLAN

GROUND FLOOR PLAN

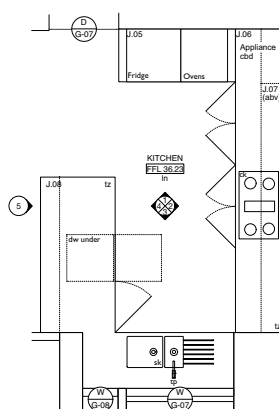
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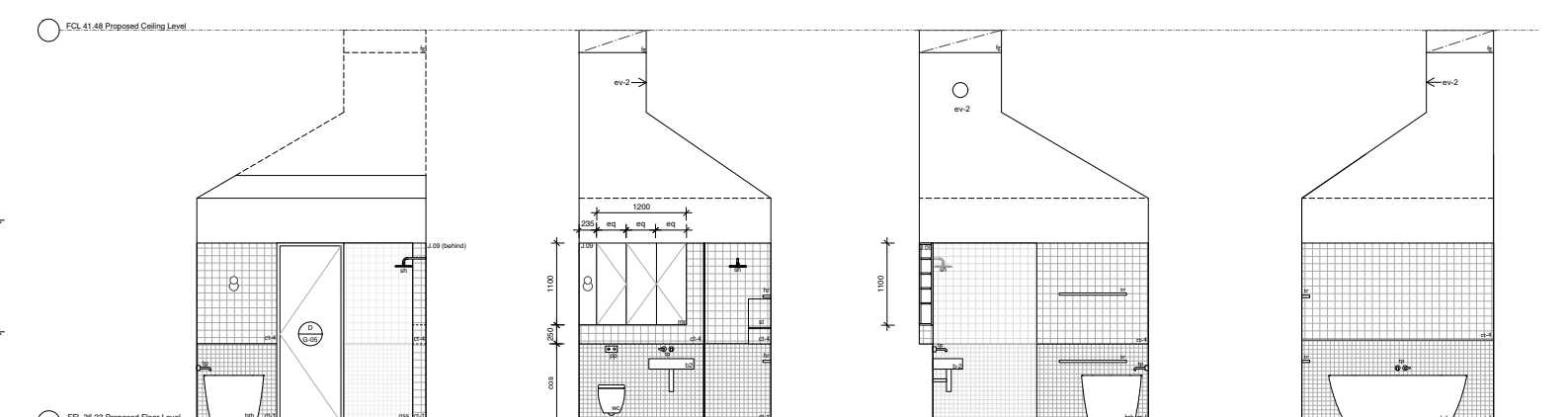
SK 005
I:100 @ A3

Presentation 01
Rev 00 - 10.05.2019

 Bathroom Plan
1:50



 Kitchen Plan
1:50

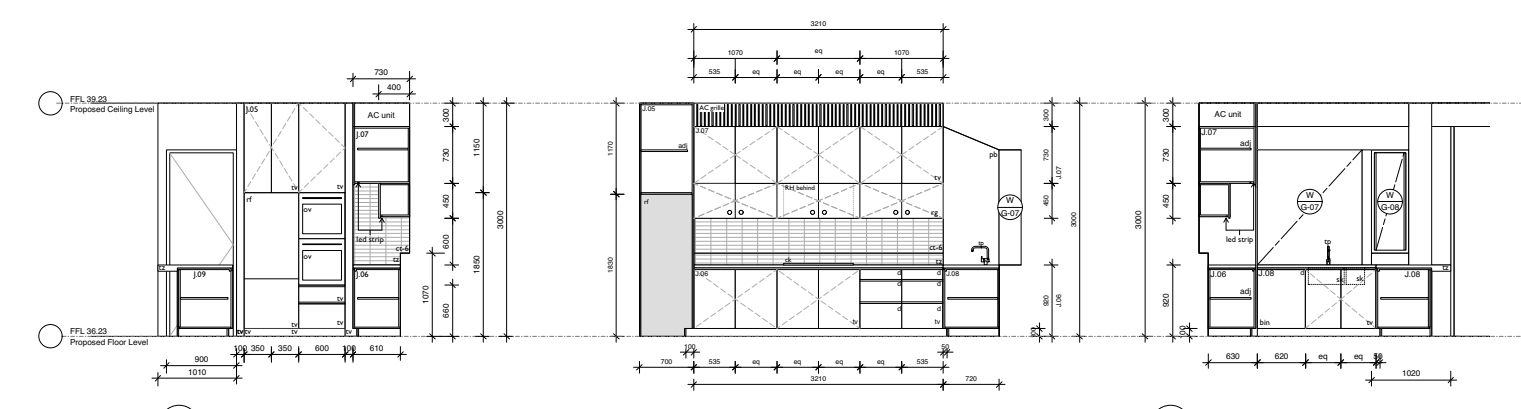


1 J.09 Elevation
1:50

2 J.09 Elevation
1:50

3 J.09 Section
1:50

4 Bathroom Elevation
1:50

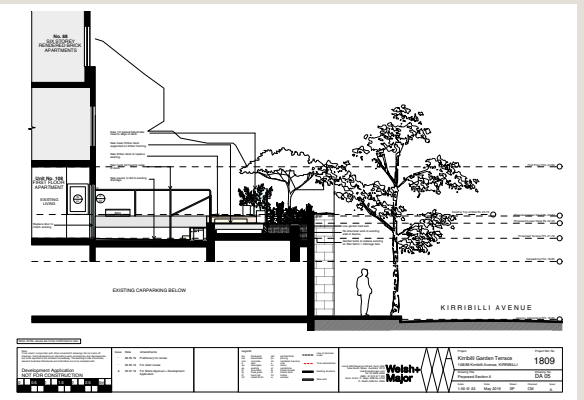
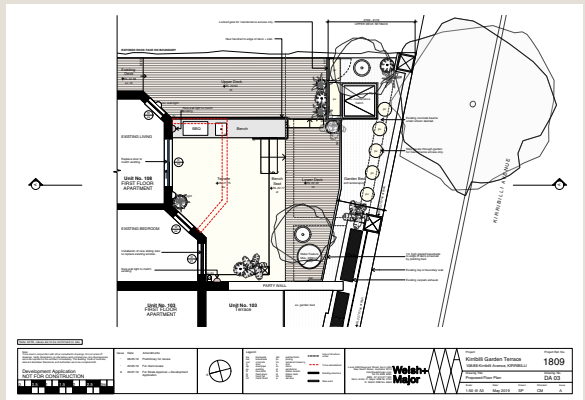
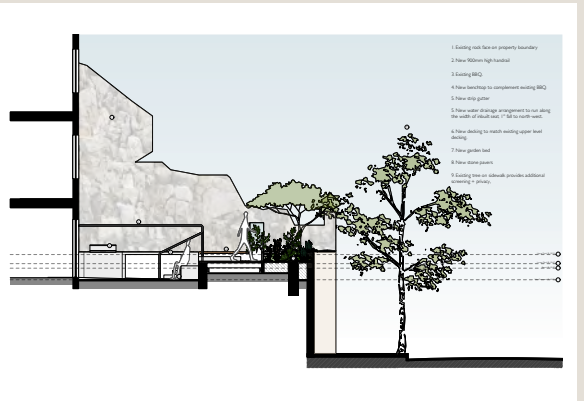
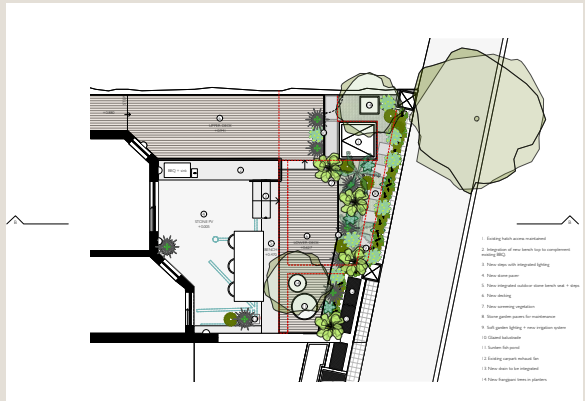
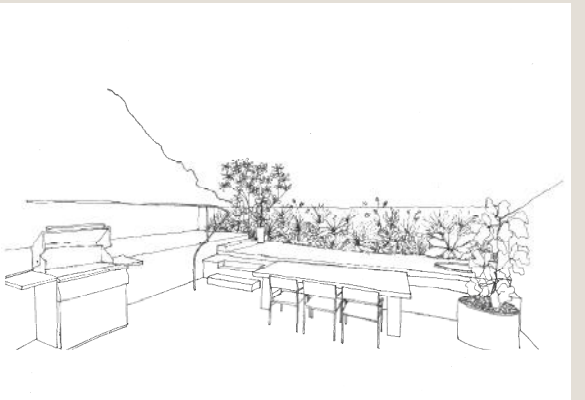
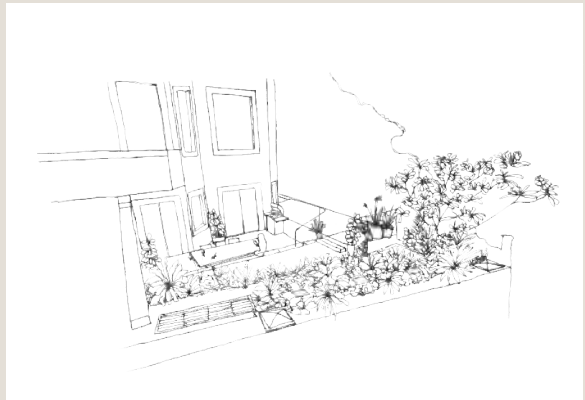


1 J.05 Elevation, J.06 + J.07 + J.09 Section

2 J.06 + J.07 Elevation, J.05 + J.08 Section

3 J.06 + J.07 + J.09 Section, J.08 Elevation

INTERIORS + JOINERY

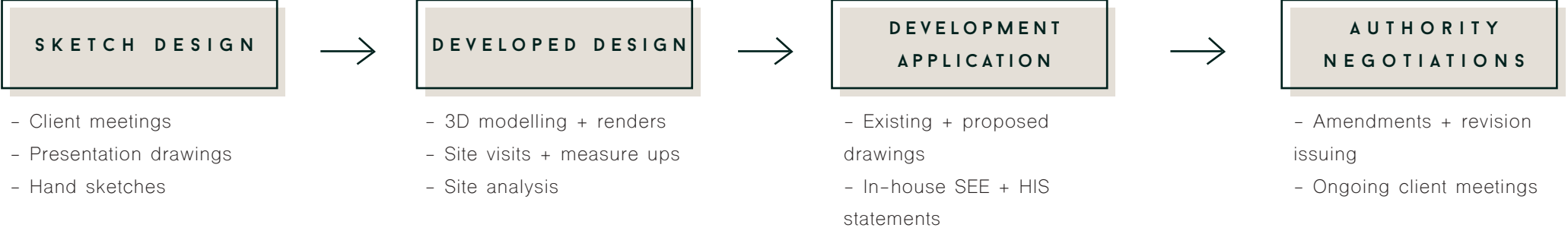
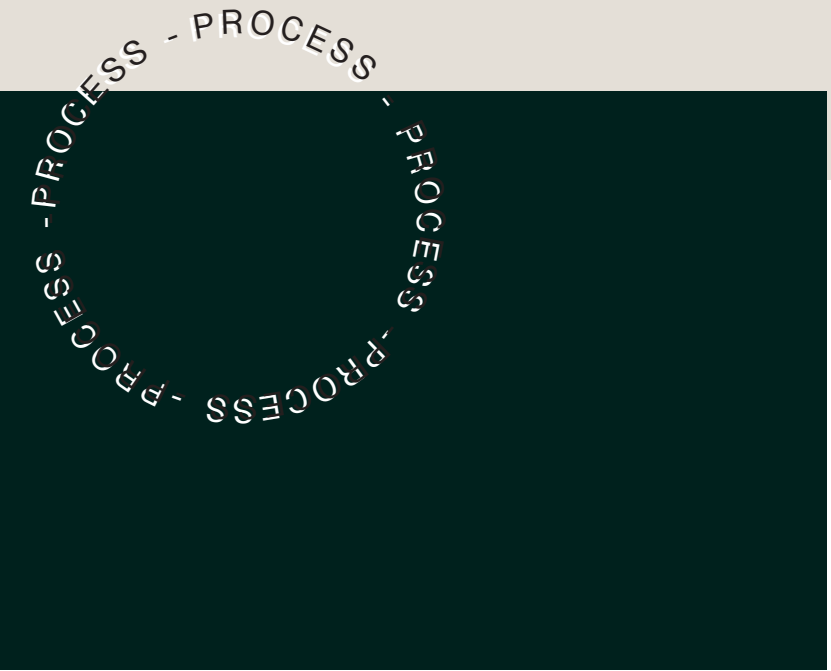


Kirribilli Garden Terrace is an ongoing project which a product of client, director and assistant to combine[architectural, heritage and landscaping] considerations to create a thoughtful open space for[celebration and reflection]

The Goals

To take full advantage of Sydney harbourside living by:

1. Creating more usable and layered open space.
2. Protecting from the elements.
3. Softly framing bridge views.



88/108 Kirribilli Avenue, Kirribilli 2061 NSW

Project Team:
Chris Major, Director
Sophie Peterson, Architectural Assistant

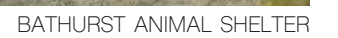
WELSH + MAJOR ARCHITECTS
2018 - 2019



WELSH + MAJOR ARCHITECTS
2018-2019

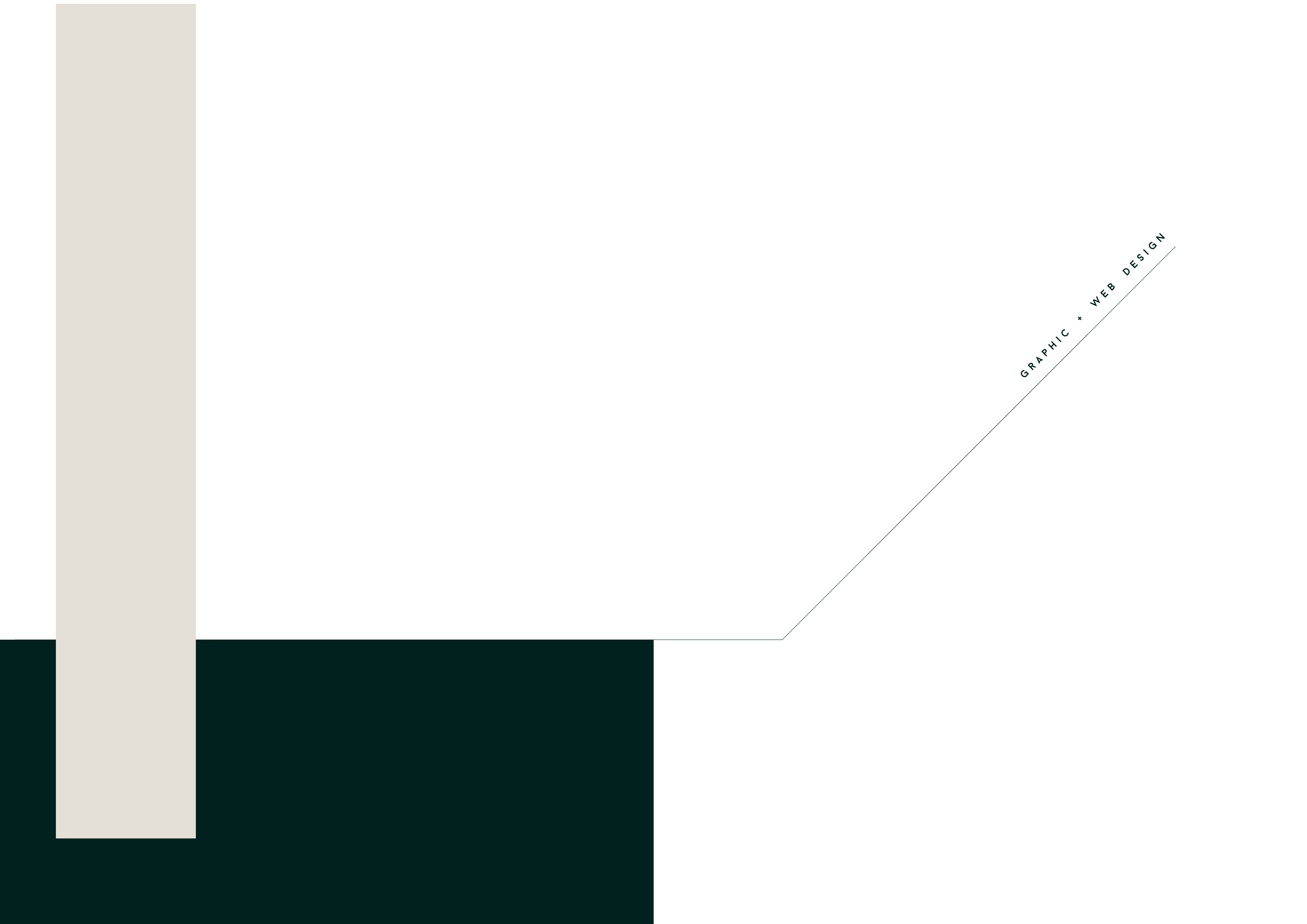


A circular diagram with the words "model making" written twice around the perimeter, separated by a horizontal line.



A circular logo with the words "material studies" repeated twice around the perimeter, separated by a horizontal line. The text is in a lowercase, sans-serif font. The top half of the circle contains "material studies" and the bottom half contains "material studies". A horizontal line bisects the circle.





GRAPHIC * WEB DESIGN



NATIONAL RECYCLING WEEK - UX DESIGN FOR PLANET ARK'S

Imagine you are given three seconds to make a case for yourself – what would you do?

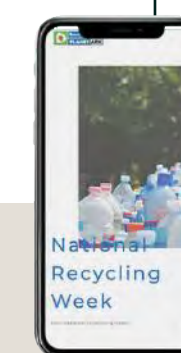
That's how long a business has to captivate you with their online presence. *Toptal* reports that 53% of mobile visits are abandoned if a page takes more than three seconds to load (2019).

As an initial introduction to the world of UX design and web development, the first trimester at Billy Blue College of Design asked for students to choose an upcoming event for a non-for-profit organisation to redesign to improve user experience and engagement.

BILLY BLUE COLLEGE OF DESIGN
TRIMESTER 1, 2019.

FREELANCE GRAPHIC DESIGN - FREELANCE GRAPHIC DESIGN - FREELANCE GRAPHIC DESIGN

RESPONSIVE DESIGN



HTML + CSS CODING



RESPONSIVE DESIGN



USER CENTRED RESEARCH

HOW MUCH SAY DO YOU REALLY
HAVE IN YOUR CHOICE OF
CONSUMPTION?

PEANUT
BUTTERED

BUTTER
PEANUTS?



Terephthalic acid	51.00%
Oligomers	20.00%
Benzoic acid	1.00%
Oil	6.30%
Ethyleneglycol	0.75%
Acetic aldehyde	5.10%
Others	5.45%
Gases	18.00%



Peanuts	85%
Sugar	10%
Soybean Oil	3.75%
Molasses	1.25%
Salt	0.5%

Transparent Peanut Butter encourages its viewer to redefine the concept of object in relation to process and really question what an object is, where it came from and how it was made.

The work takes the household item of peanut butter and breaks it down into the materials the packaging it composed of (print one), a question of how we think of the object (print two) and the ingredients which constitute the food item (print three).

Whilst ultimately playful in nature, the first and third prints breakdown the percentage composition of each material into a two dimensional representation, almost like a pie chart, in order to ask the viewer; what am I really looking at?

Through the choice of a contrasting colour palette, use of typography and abstraction of form, this question underlies the meaning of the work in order to reveal all the forgotten processes which go into the creation of an object.

TRANSPARENT PEANUT BUTTER - TRANSPARENT PEANUT BUTTER - TRANSPARENT PEANUT BUTTER



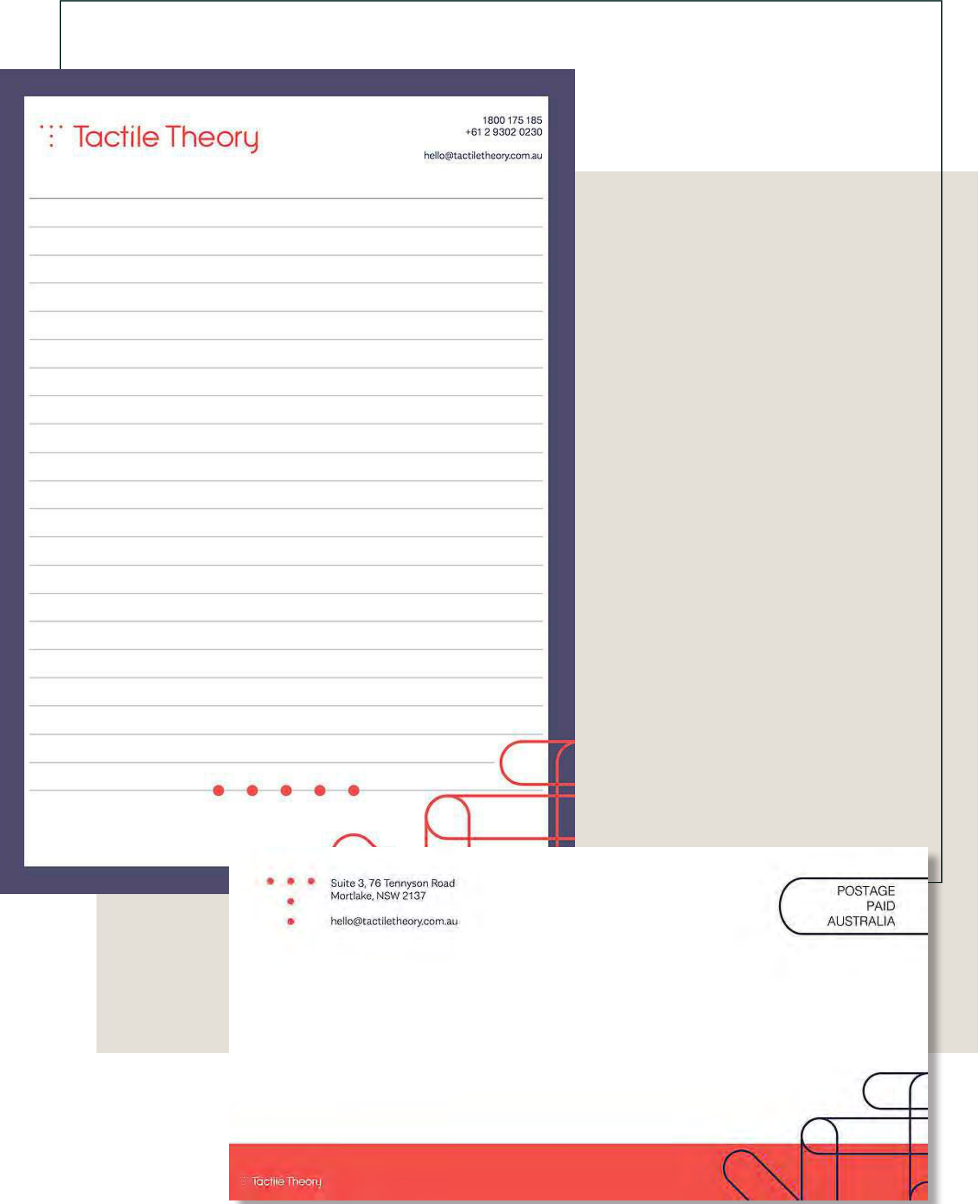
PALETTE - SKILL PALETTE -
SKILL PALETTE - PALETTE

Working as a freelance graphic designer for Tactile Theory to aid in the
creation of:

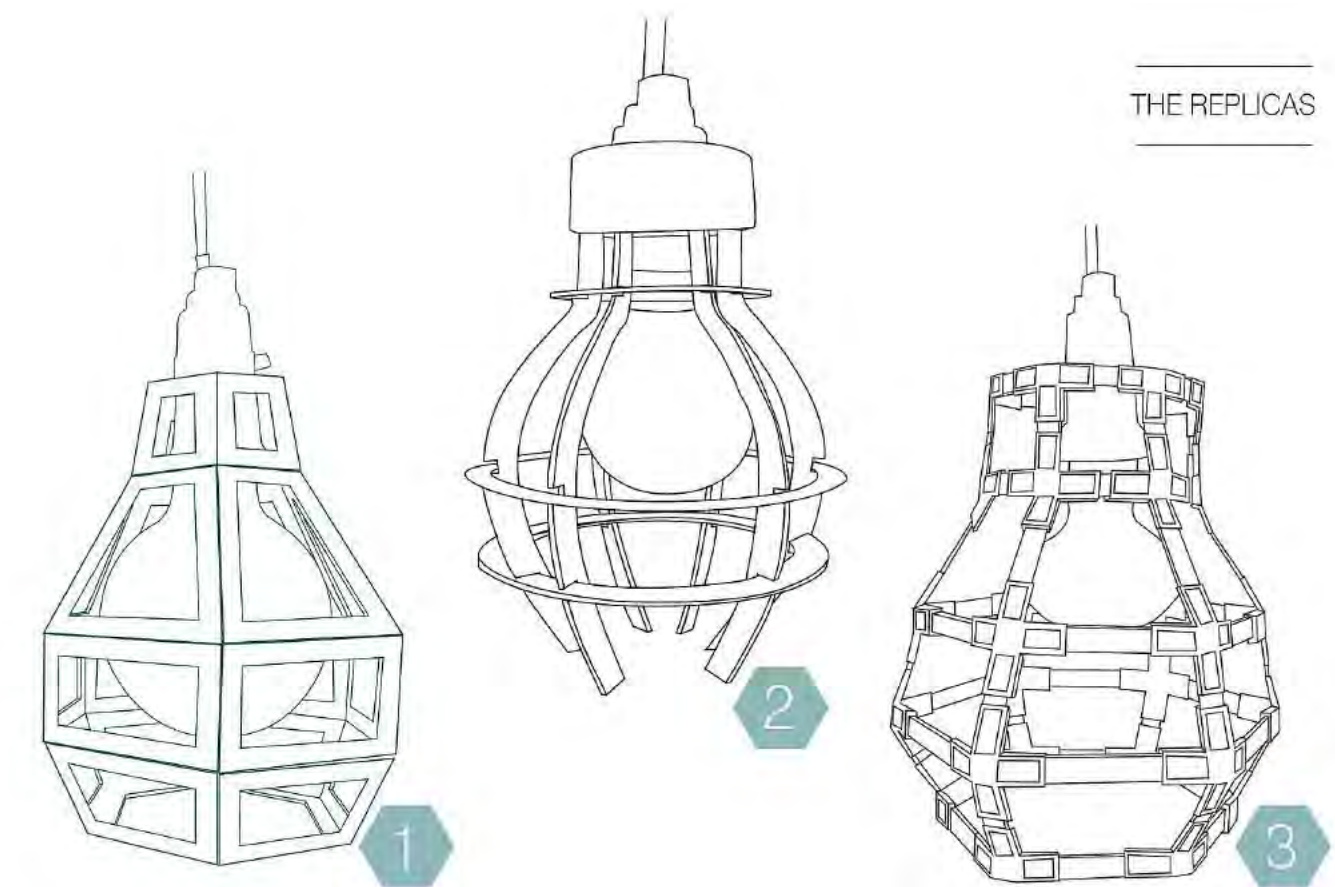
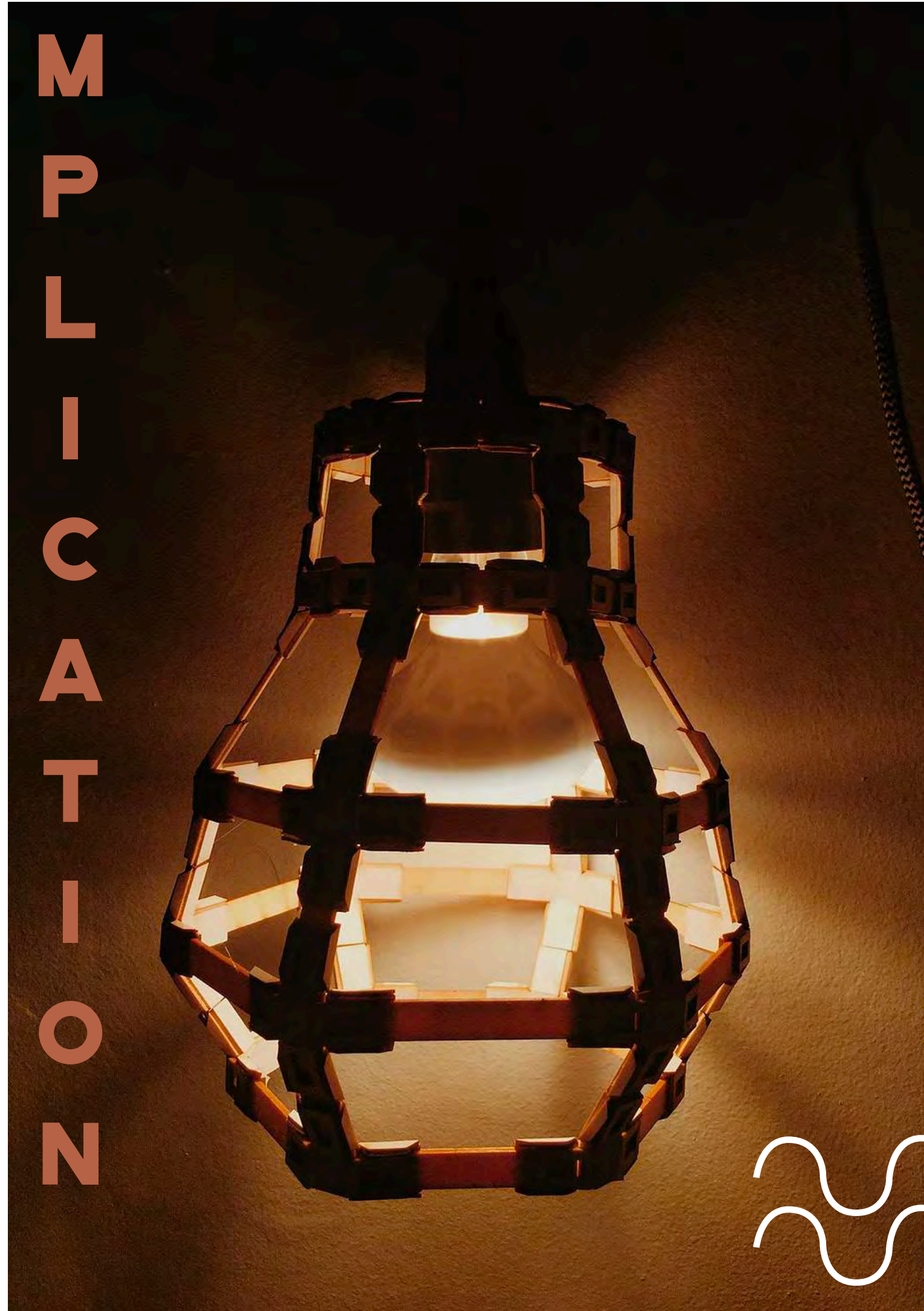
- + Notepads
- + Envelopes
- + 25-50 page on screen presentations
- + Large & small scale posters
- + Facebook graphics such as cover photo banners
- + Artworks for posters
- + Clean photographic vectors for presentations
- + Information booklets
- + Hand out sheets

FREELANCE GRAPHIC DESIGN - FREELANCE GRAPHIC DESIGN -
FREELANCE GRAPHIC DESIGN - FREELANCE GRAPHIC DESIGN

TACTILE THEORY INC.
JULY TO DECEMBER 2017.



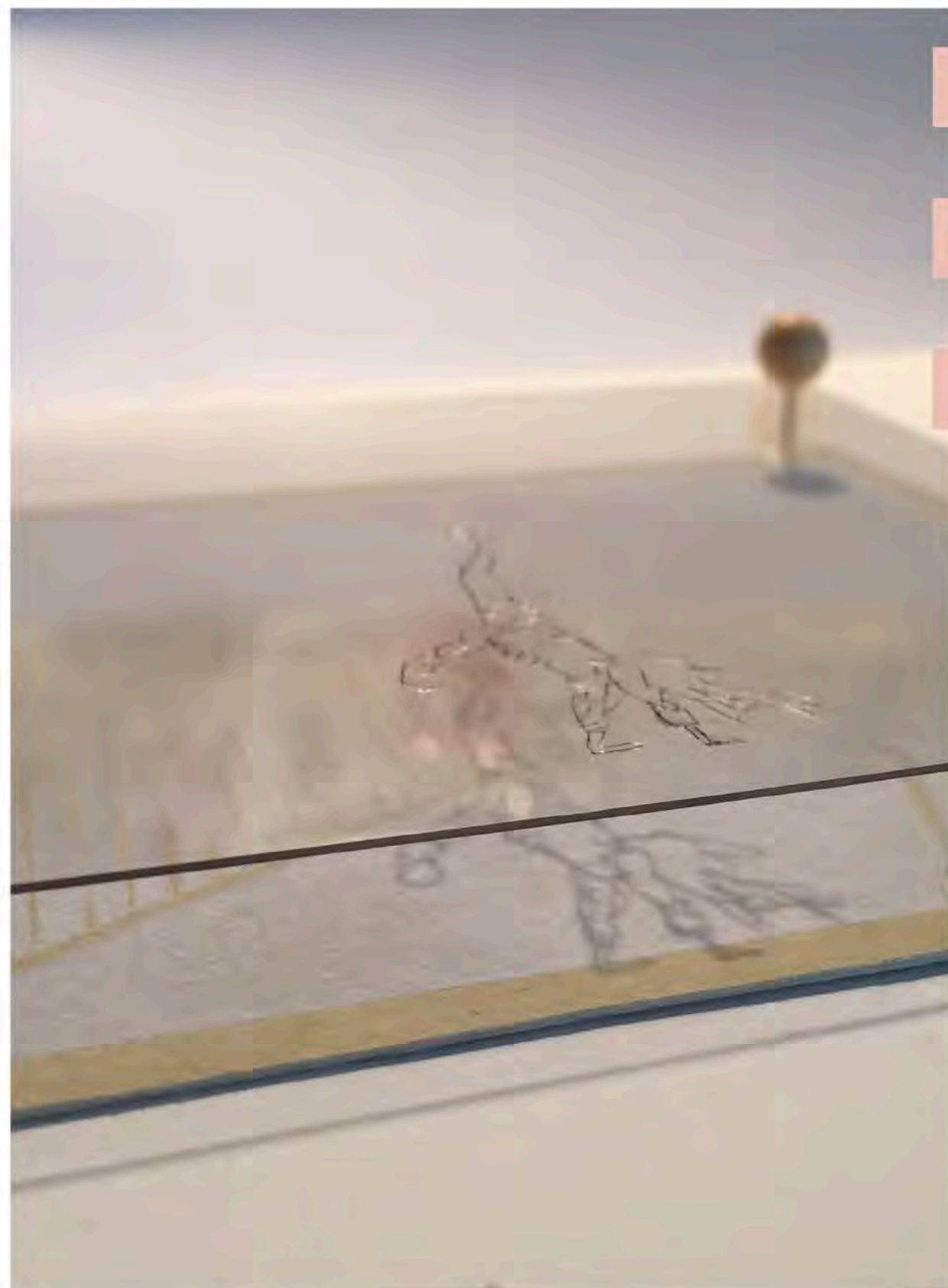
RE/IMPLICATION



RE/IMPLICATION SERIES - RE/IMPLICATION SERIES

To what extent do we stop to reconsider the plethora of different production methods behind the objects of our every day life? The Re-Implication Series does just this in a bid to test the boundaries of laser cutting and digital fabrication. The following series tests three methods of production and construction to explore new aesthetic and functional properties of the common pendant lamp.

UNIVERSITY OF SYDNEY
2017



DAESIN

When we slow down the speed of our fast tracked lives to contemplate the scenes of our day, we go from 'being there' to 'there, being' - withdrawn and considering the value of the players of the scene. By withdrawing from the 'now', we are present in ourselves by being absent.

Daesin focuses on this contemplative withdrawal to focus on how we often fill strangers and objects with own memories and stories that they unexpectedly remind us of. In this manner, people and things become vessels to uncover once lost memories, only unburied by the small quirks that they reveal to the world through a split second frame; the way a hidden woman crosses her arms as she walks against an abandoned backdrop, the light reflecting off a man floating carelessly in the sea, half deflated balloons blowing in the wind on a late Sunday afternoon. This split second moment is captured by the rawness of the images, unedited, with fingers over the lens – a reflection of the urgency to capture that moment.

By crossing these split second frames of recollection with shadows cast by printing plates of objects that have personally had the same ability to bring back once lost memories, the series focuses on the interconnectedness of strangers and objects through the memories we fill them with, ultimately revealing our shared humanity.



SOLITUDE



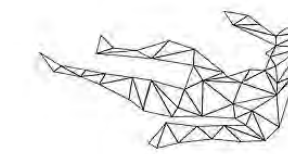
YOUTH



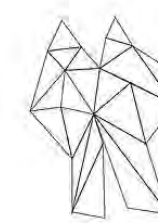
HOME



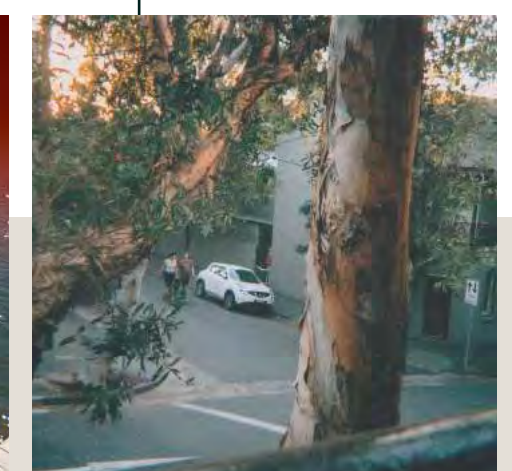
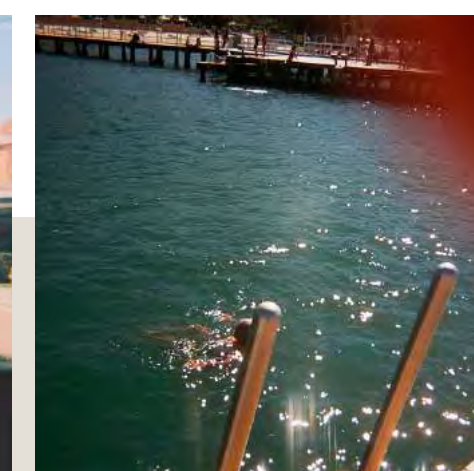
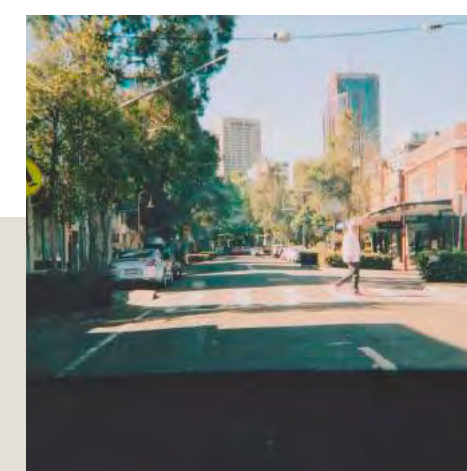
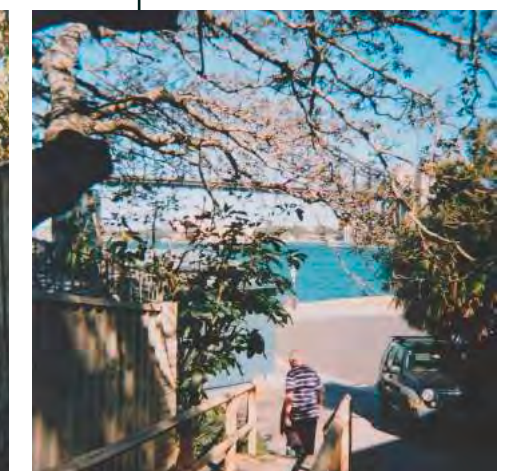
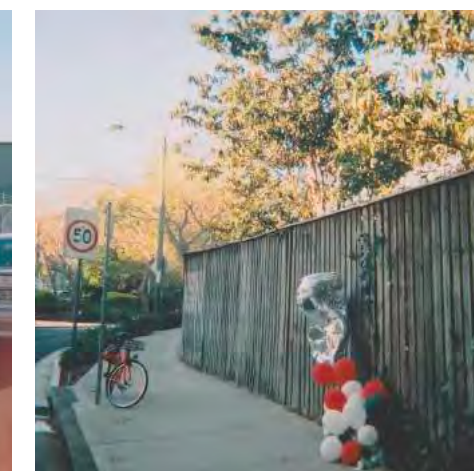
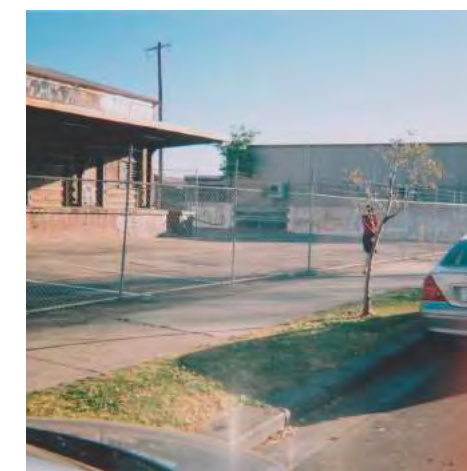
VULNERABILITY



LIBERTY

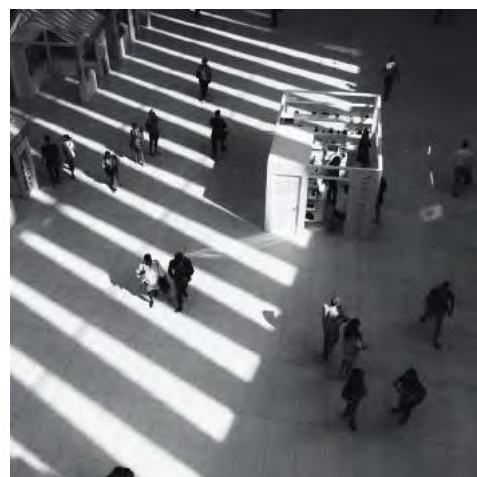
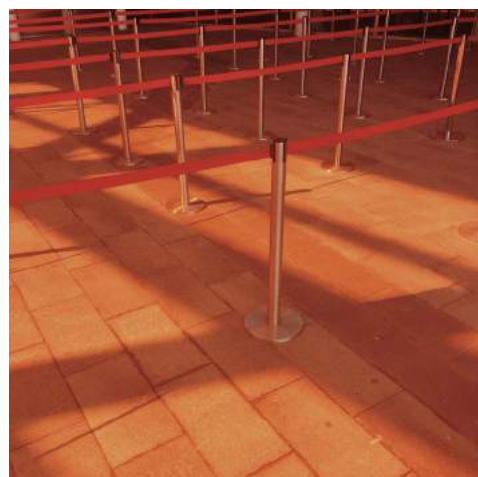
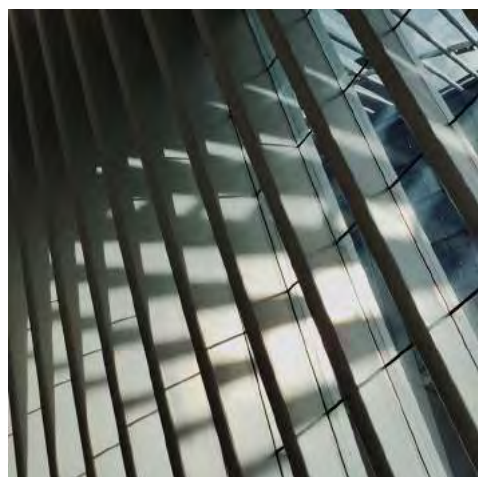


ENDEARMENT

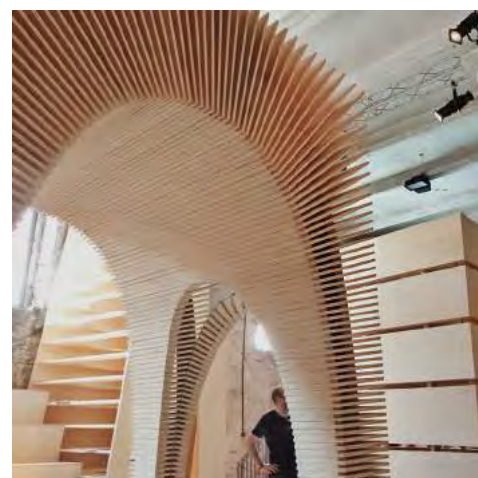


P H O T O G R A P H Y

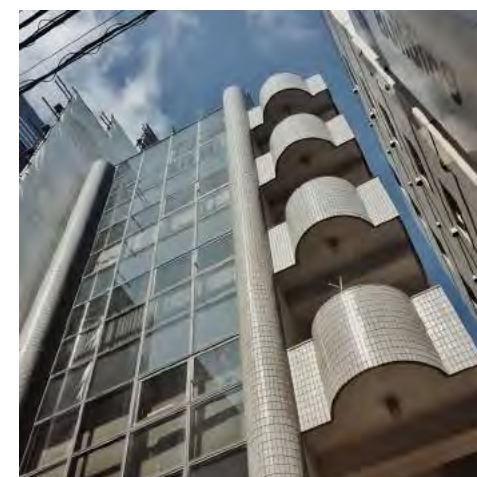
NORTH AMERICA - NORTH AMERICA



EUROPE - EUROPE



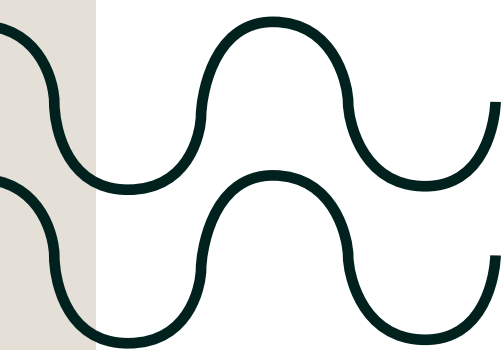
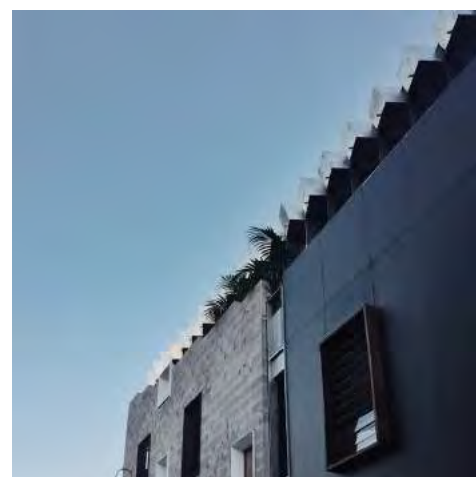
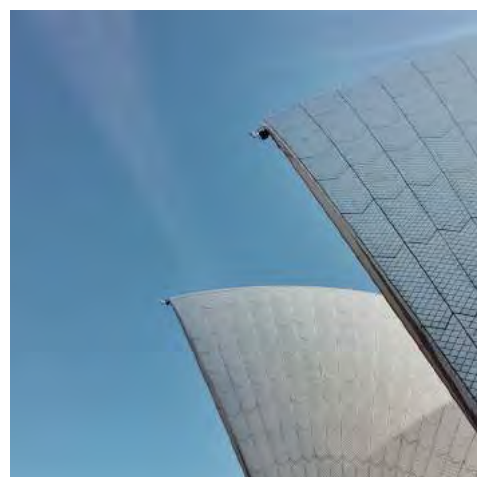
ASIA - ASIA



CENTRAL AMERICA - CENTRAL AMERICA



AUSTRALIA - AUSTRALIA





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