

# PORTFOLIO

**VRUNDA  
DESAI**

*2021-2025*

# VRUNDA DESAI

512-287-0342  
desai.vrunda13@gmail.com  
lssuu.com/vrundadesai  
vrundadesai.com

I am currently a 1st year Masters of Architecture student at Texas A&M University. With a Bachelors of Science in Architecture, and a year of experience working in the industry, I am able to combine creative challenges in design, and finding solutions through technical problem-solving and construction documentation. With my previous experience in drafting, business development, and marketing, I'm excited to complete my masters decree, bringing me one step closer to becoming a licensed architect.

## SKILLS

### SOFTWARE

Revit: Proficient  
AutoCad: Intermediate  
Rhino: Proficient  
Adobe Illustrator: Expert  
Adobe InDesign: Expert  
Adobe Suite: Intermediate  
Microsoft Excel: Intermediate

### PRACTICAL

Communicative  
Team Leader  
Organized  
Open Minded  
Driven

## EDUCATION

### MASTER OF ARCHITECTURE

TEXAS A&M UNIVERSITY

- Certificate in Real Estate and Construction Law, Policy, and Management

### BACHELORS OF SCIENCE ARCHITECTURE

UNIVERSITY OF TEXAS AT  
ARLINGTON  
3.78 GPA

- Minor in Environment and Sustainability Studies
- Summer 2023 abroad in the Netherlands and Austria: studying Adaptive Typologies

## AWARDS

### MAVERICK ADVANTAGE CERTIFICATION

UNIVERSITY OF TEXAS AT  
ARLINGTON

## WORK EXPERIENCE

### TECHNICAL DESIGNER

JANUARY 24'- JULY 25'  
STRAND

- Organized and coordinated team workflows and construction documents for 9 facilities through SD and DD phases, maintaining clear communication and drawing standards.**
- Prepared **detailed construction documents (CDs)**, ensuring compliance with project requirements, **building codes, and client specifications.**
- Collaborated with **architectural and interior design staff** to develop schematic designs combining and **prioritizing functionality and aesthetics.**
- Crafted Architecture RFQs** (Request for Qualifications), meticulously ensuring **alignment with project specifications** and graphic standard.

### SUMMER INTERN

SUMMER 2022'  
Mode Design Company

- Utilized Adobe suite to **render technical drawings**
- Created interactive physical models to boost client engagement and exploration into projects.
- Provided fresh **perspective on design decisions** in client meetings to shape designs to be youth friendly
- Drafted final drawings** for structural engineers & contractors using Revit.
- Designed initial site** & floor plans for client presentations.

## EXTRA CURRICULARS

### PRESIDENT 23' | FOUNDER 22'

SPRING 22'- SPRING 24'  
NOMAS

- Established** the National Organization for Minority Architecture Students (**NOMAS**) at UTA in the spring of 22'
- Increase active membership **by 30%** over the course of one semester
- Collaborate** with NOMA to **host annual Project Pipeline** summer camp at UTA.

### MENTOR

FALL 22'- CURRENT  
AIAS

- Serve as a **mentor to 3 freshmen**
- Teach** digital **softwares**, workflow and advise in class selection and studio work.
- Introduce** them to new student organizations and **encourage involvement**



Rooted in both conceptual design and technical execution, my architectural work explores how spaces can foster community, enhance spatial experience, and respond to real-world constraints. Guided by interests in technology and sustainability, my approach balances creative exploration with practical problem-solving across the full design process. With a Bachelor of Science in Architecture from the University of Texas at Arlington and professional experience as a Technical Designer at Strand, I have developed strong skills in coordination, communication, and construction documentation. From schematic design through design development, I have contributed to multidisciplinary teams and facilitated the organization of drawing sets for nine facilities; an experience that strengthened my ability to manage complex workflows while maintaining design clarity and precision. Beyond professional practice, my leadership as Founder and President of the National Organization of Minority Architecture Students (NOMAS) at UTA fostered a commitment to empowerment, representation, and early exposure to the architectural field. These experiences reinforced my belief in architecture as both a technical discipline and a social responsibility.

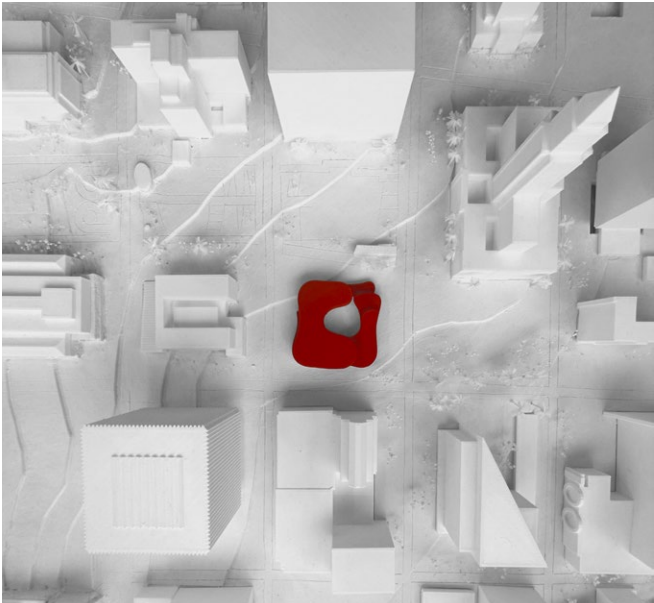
As I currently pursue my Masters of Architecture at Texas A&M, i'm also working towards a certificate in Real Estate and Construction Law, Policy, and Management a, expanding my understanding of the legal, financial, and organizational frameworks that shape the built environment. Combined with advanced architectural education, this interdisciplinary training adds depth to my educational journey by bridging design thinking with professional practice, project delivery, and leadership strategy. Continuing my academic and professional growth, I am drawn toward project coordination and management, with the long-term goal of firm leadership. I aspire to guide teams in creating architecture that is thoughtful, collaborative, and impactful spaces that function effectively while contributing meaningfully to the communities they serve.



# TABLE OF CONTENTS

***THE HUMAN CONDITION***

**Page:** 1  
**Location:** Los Angeles, California  
**Size:** 66,000 SF



***CURRATORS MUSEUM***

**Page:** 11  
**Location:** Los Angeles, California  
**Size:** 50,000 SF



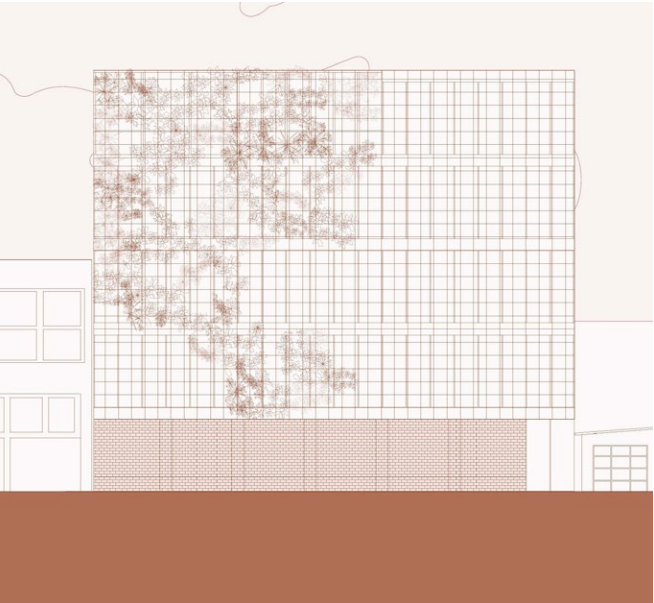
***SCHRODER HOUSE STUDY***

**Page:** 33  
**Location:** Los Angeles, California  
**Size:** 1,200 SF



***RECENT WORKS***

**Page:** 37  
**Location:** Texas  
**Size:** Varies

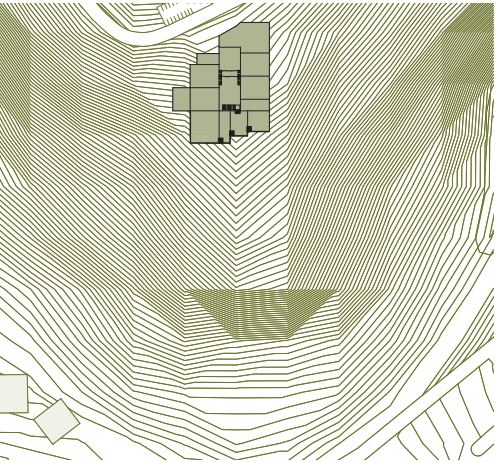


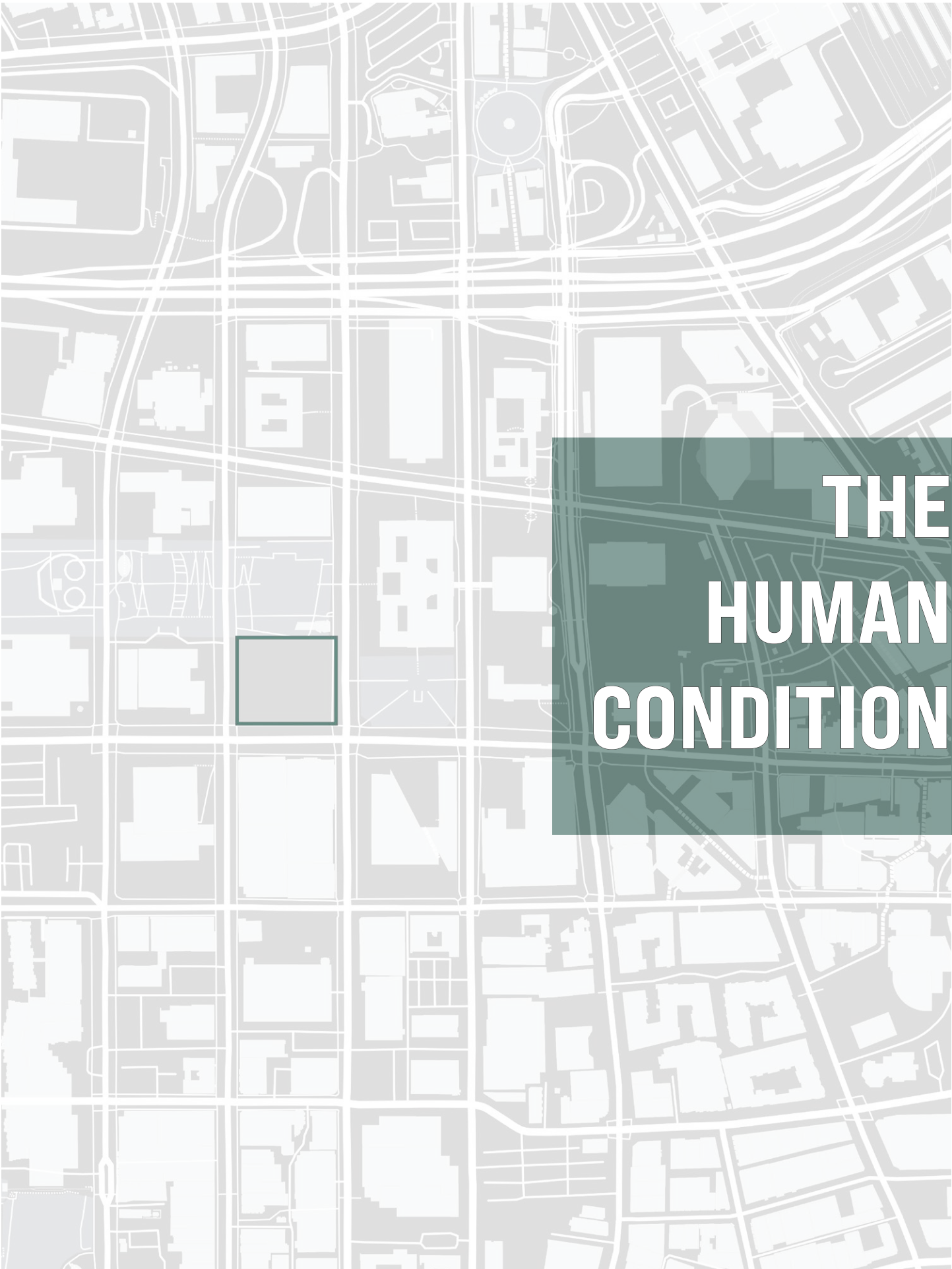
***INSTITUTE OF PHOTOGRAPHY***

**Page:** 23  
**Location:** Deep Ellum, Texas  
**Size:** 10,000 SF

***OBSERVATORY***

**Page:** 17  
**Location:** El Paso, Texas  
**Size:** 10,000 SF





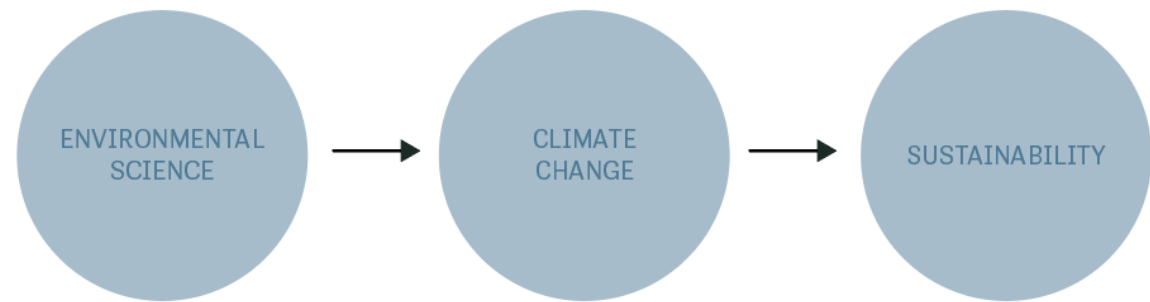
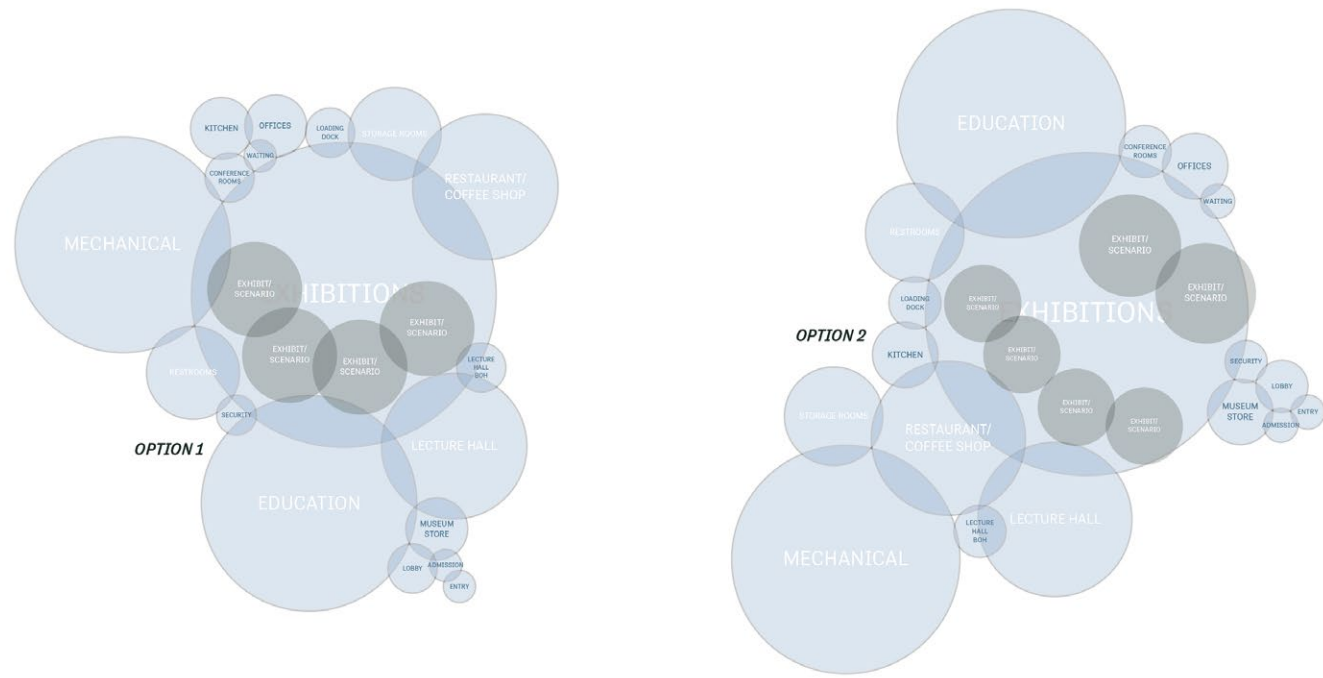
# OBJECTIVES

The project aimed to create a museum that redefines its role as both a cultural institution and a community hub by fostering inclusion, dialogue, and engagement within its urban context. With a focus on addressing the needs of the neighboring community and the broader city, the design sought to enhance the quality of life in the area by strengthening community ties and introducing economic and spatial vitality. It emphasized innovative modular spatial arrangements to blend public and private realms, establishing integrated and self-contained communities within the museum. Additionally, the project required a strong site-specific approach, forging meaningful connections to the surrounding context, particularly through interventions linked to LA Grand Park, to reimagine and energize the area’s public and private interactions.

*ARCH 3554- SPRING 2024*

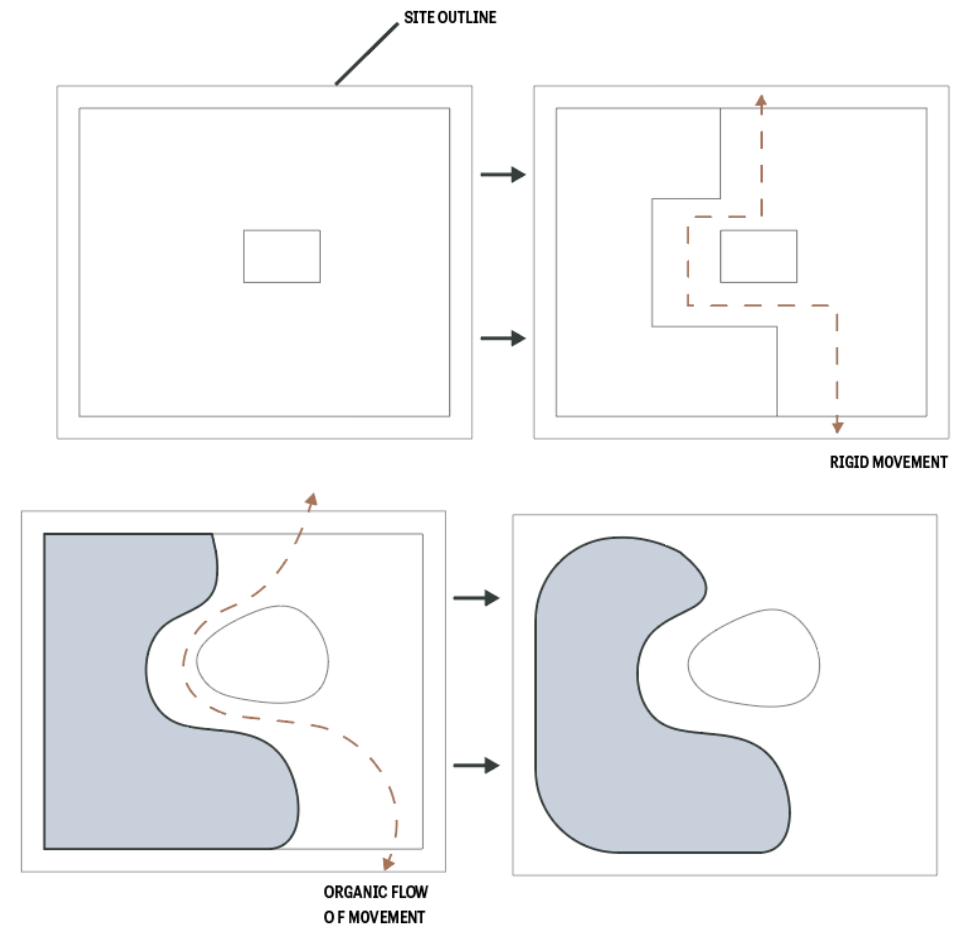
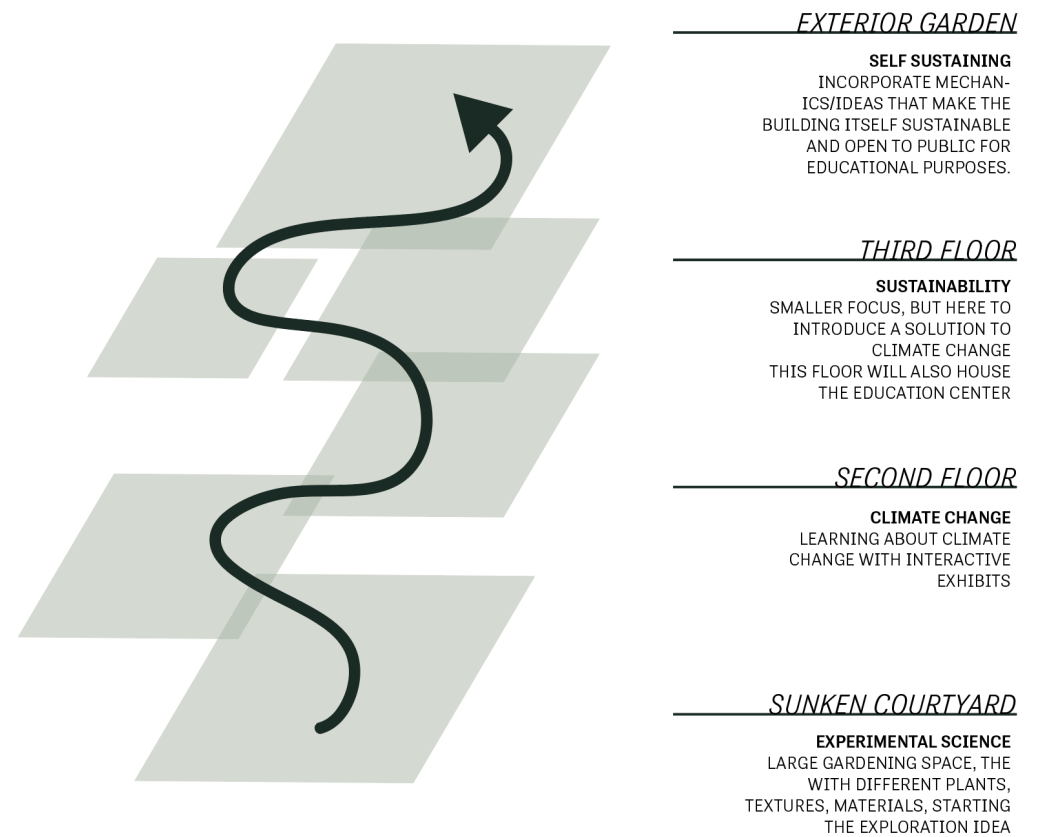
**Location:** Los Angeles, California  
**SF:** 66,000  
**TEAM:** 1/1





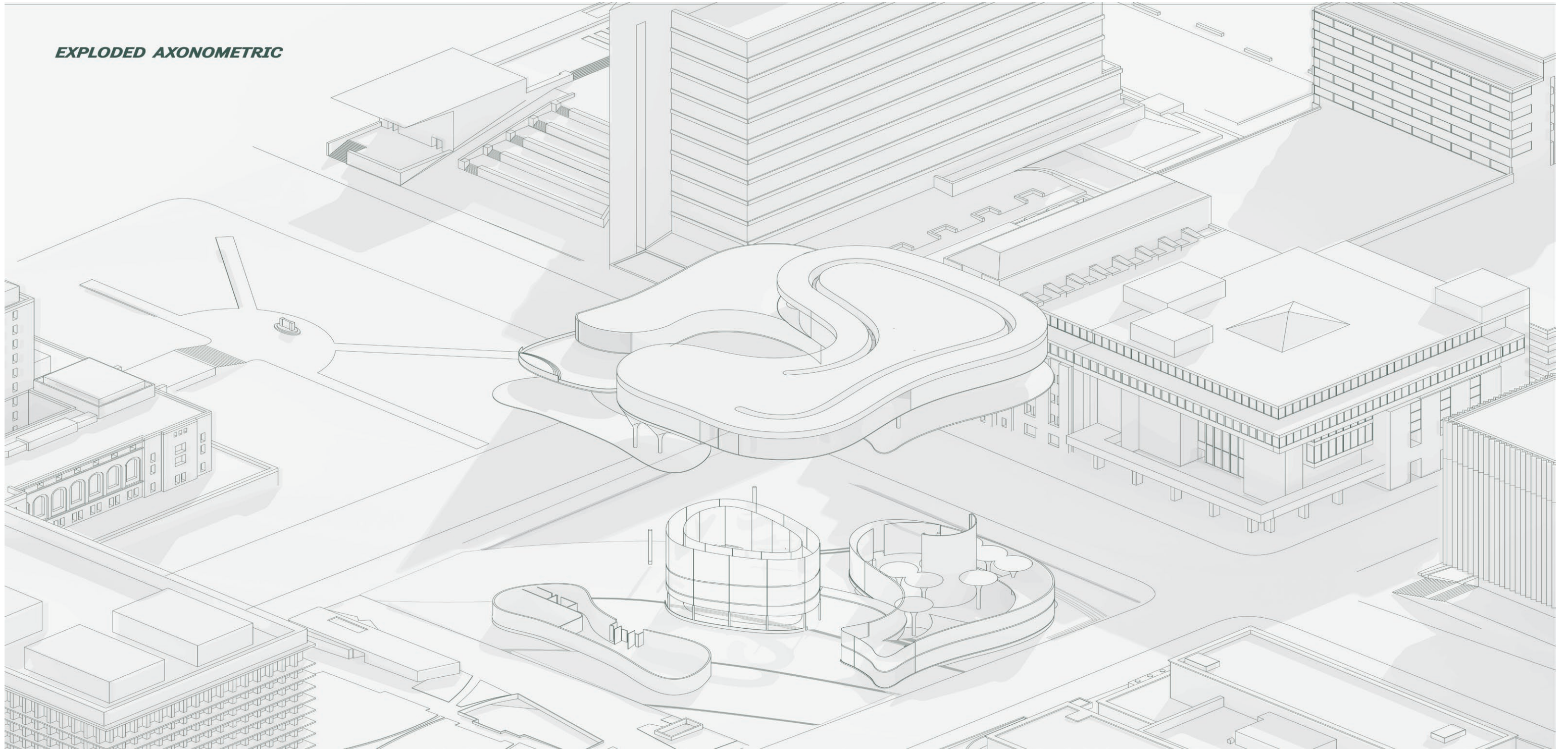
**development**

The Interactive Children's Museum on Climate Change and Sustainability is a dynamic educational space divided into three sectors, dedicated to environmental science, climate change, and sustainability. Through interactive exhibits, students explore the evolving climate and effective mitigation strategies. The ground floor is transformed into an open, interactive park, extending learning opportunities to the wider community, even those who choose not to enter the museum. This project bridges architecture, education, and environmental stewardship, fostering a vital connection between knowledge and action.



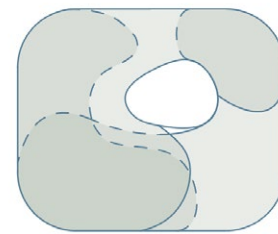


## EXPLODED AXONOMETRIC

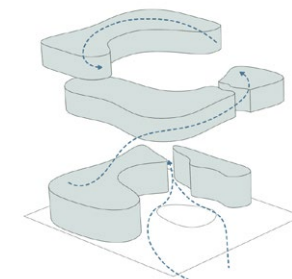


## initial thoughts

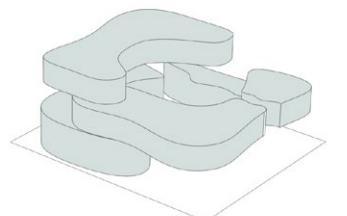
This project envisions a museum that surpasses its role as a cultural institution, becoming a vibrant space for connection, education, and community engagement. Located near LA Grand Park, the design reinvents the site by integrating public spaces at the ground and rooftop levels, creating opportunities for interaction and dialogue. Emphasizing modular spatiality, the project promotes inclusion, diversity, and innovation, reflecting **the** shared values of the surrounding community. Thoughtful landscaping, improved access, and seamless connection strengthen the museum's connection to its urban context, reactivating the site as a dynamic hub that enhances the physical and social quality of the neighborhood while fostering creativity and collaboration.



*Overlapping planes*

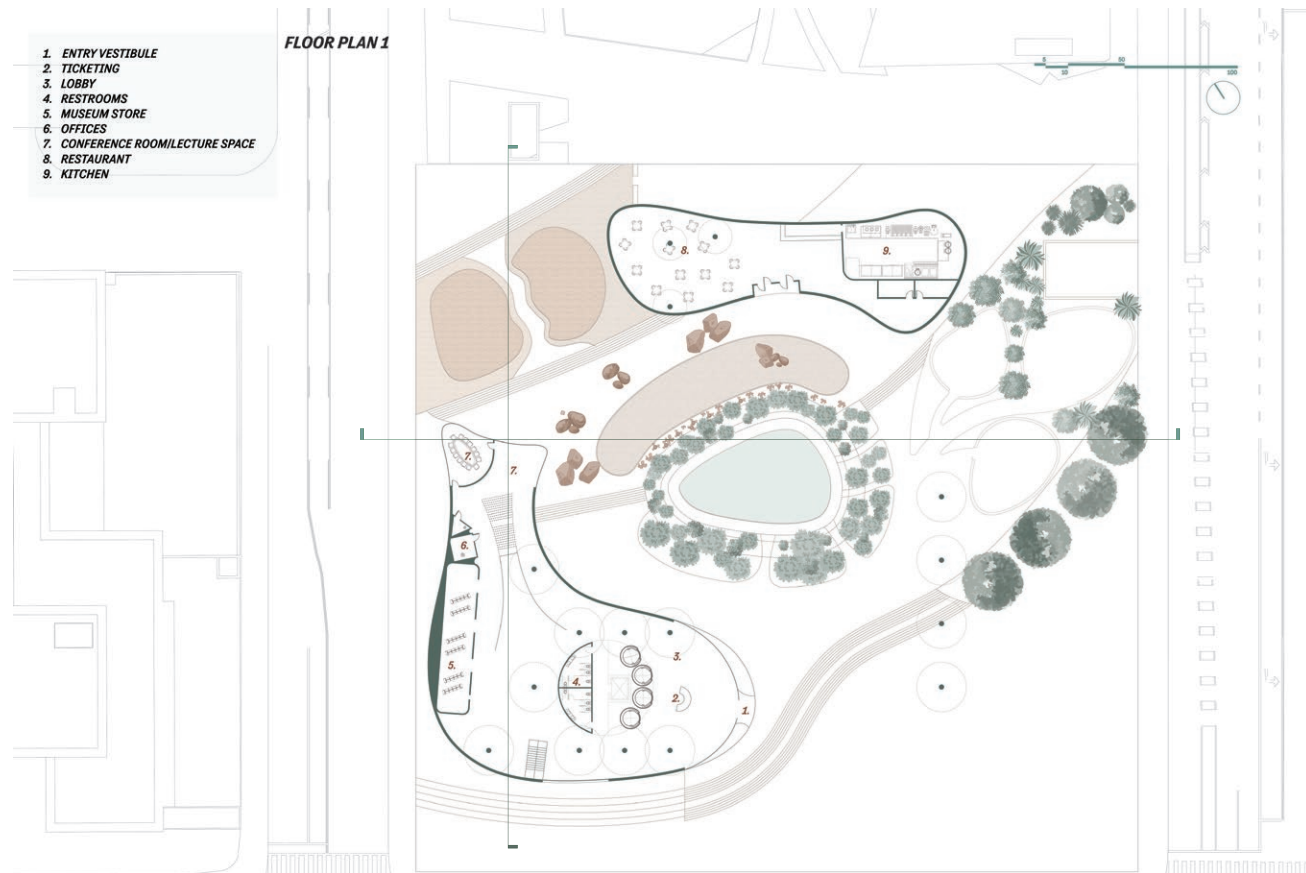


*NATURAL PROGRESSION*

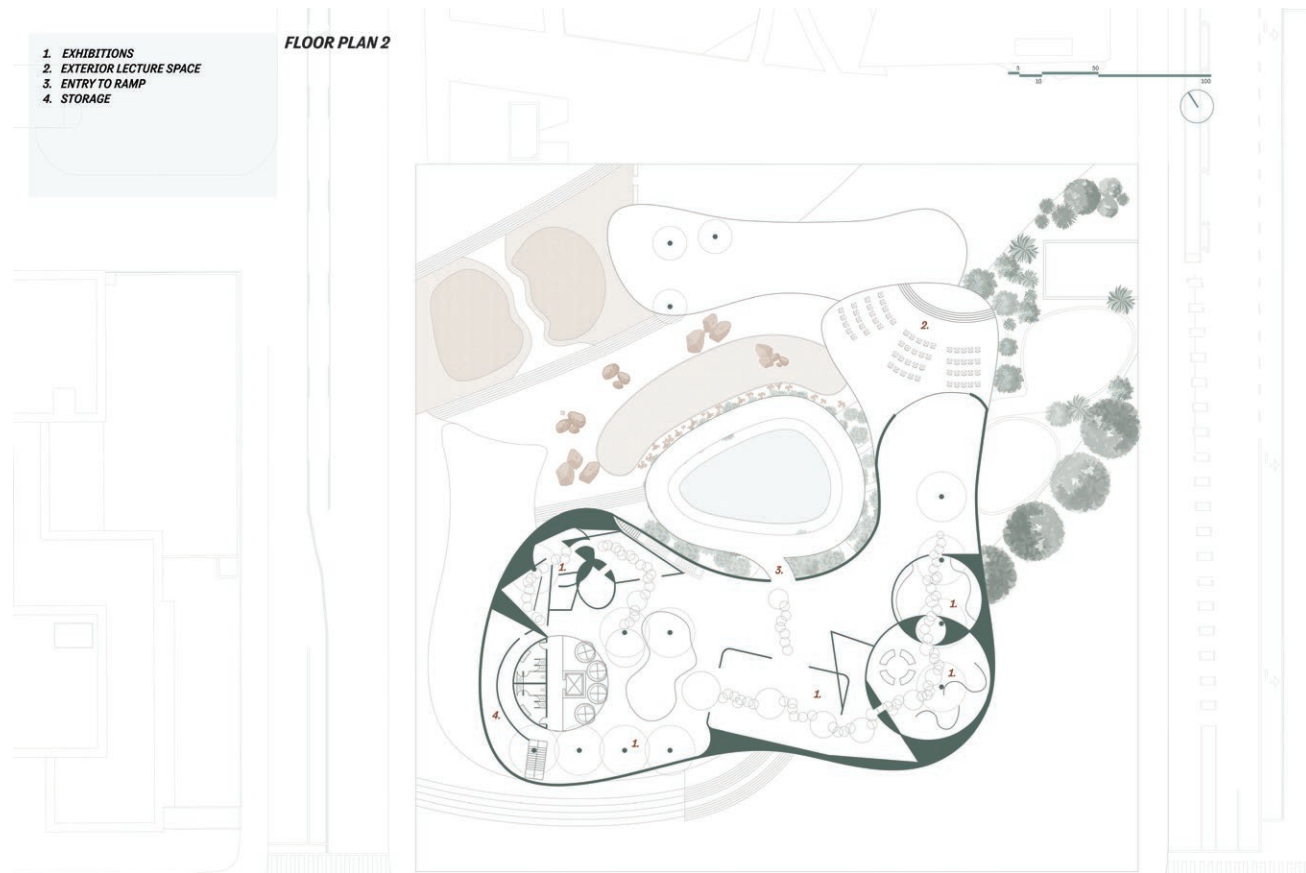


*ONE FORM*

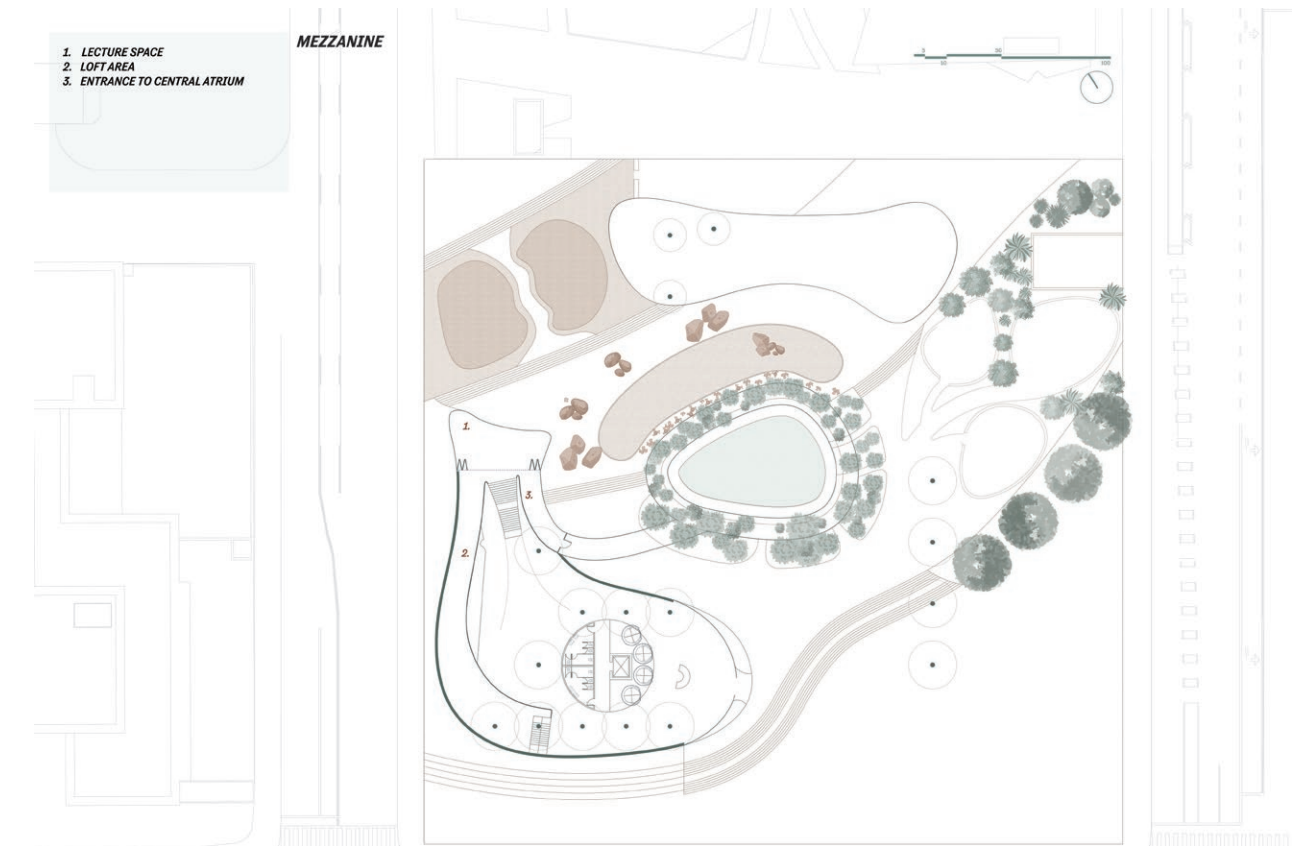




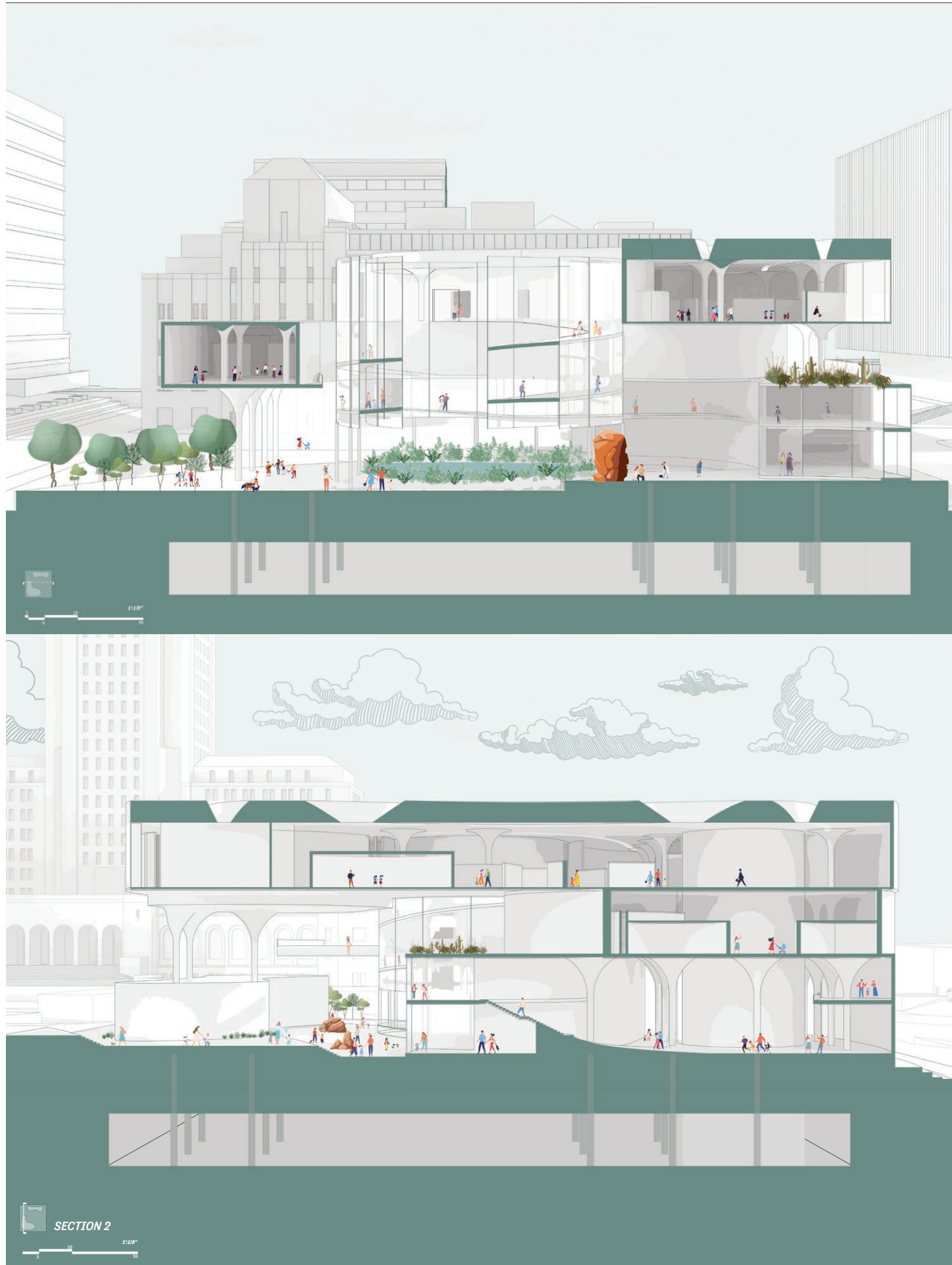
The experience of the children's museum begins with the courtyard, which serves as an interactive timeline of environmental science, blending seamlessly with the site's natural topography. Represented by four platforms, each dedicated to a distinct era—plate tectonics, dinosaurs, post-dinosaur era, and the time of man—this outdoor space creates an immersive experience even before entering the building. Visitors enter at the south entrance into a double-volume space, guided through a forest of columns to ascend the grand ramp leading to the mezzanine.



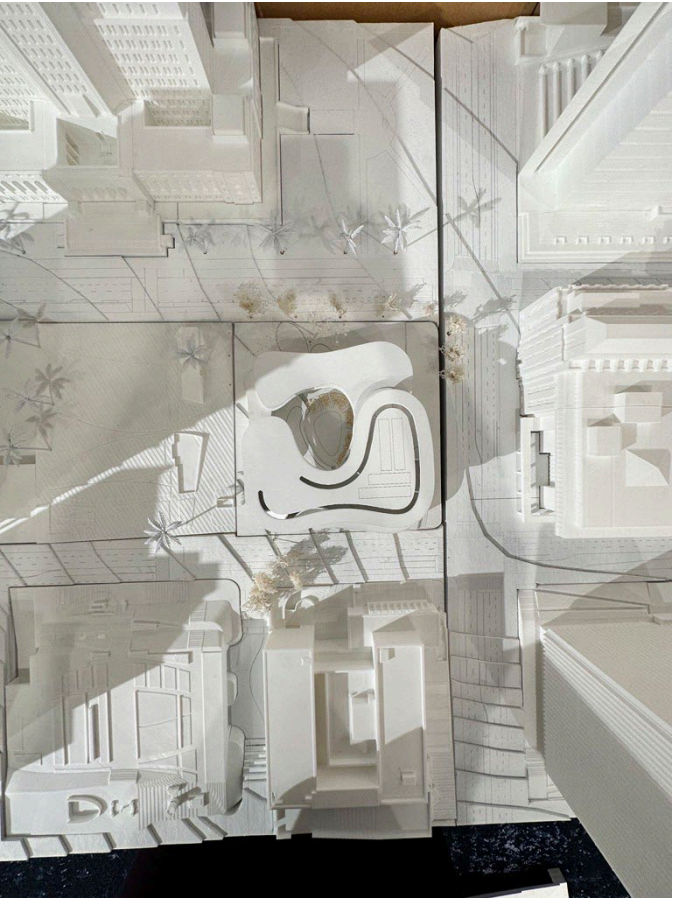
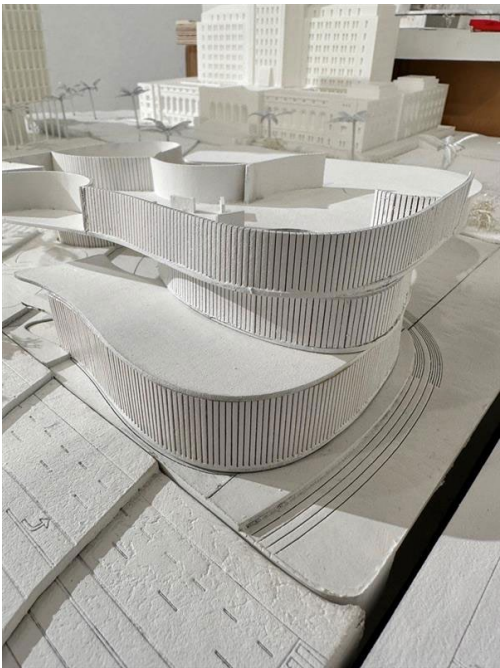
The second floor features enclosed exhibit rooms, designed as rigid geometric forms that contrast with the museum's organic shape. These exhibit spaces, reminiscent of oversized children's building blocks, are dedicated to climate change education, offering interactive and visually engaging experiences. The floor also provides exterior overlooks of the central atrium and courtyard, encouraging further exploration. The third floor, houses the education center, with classrooms, a library, study rooms, and exhibitions on sustainability, creating a focused environment for in-depth learning.



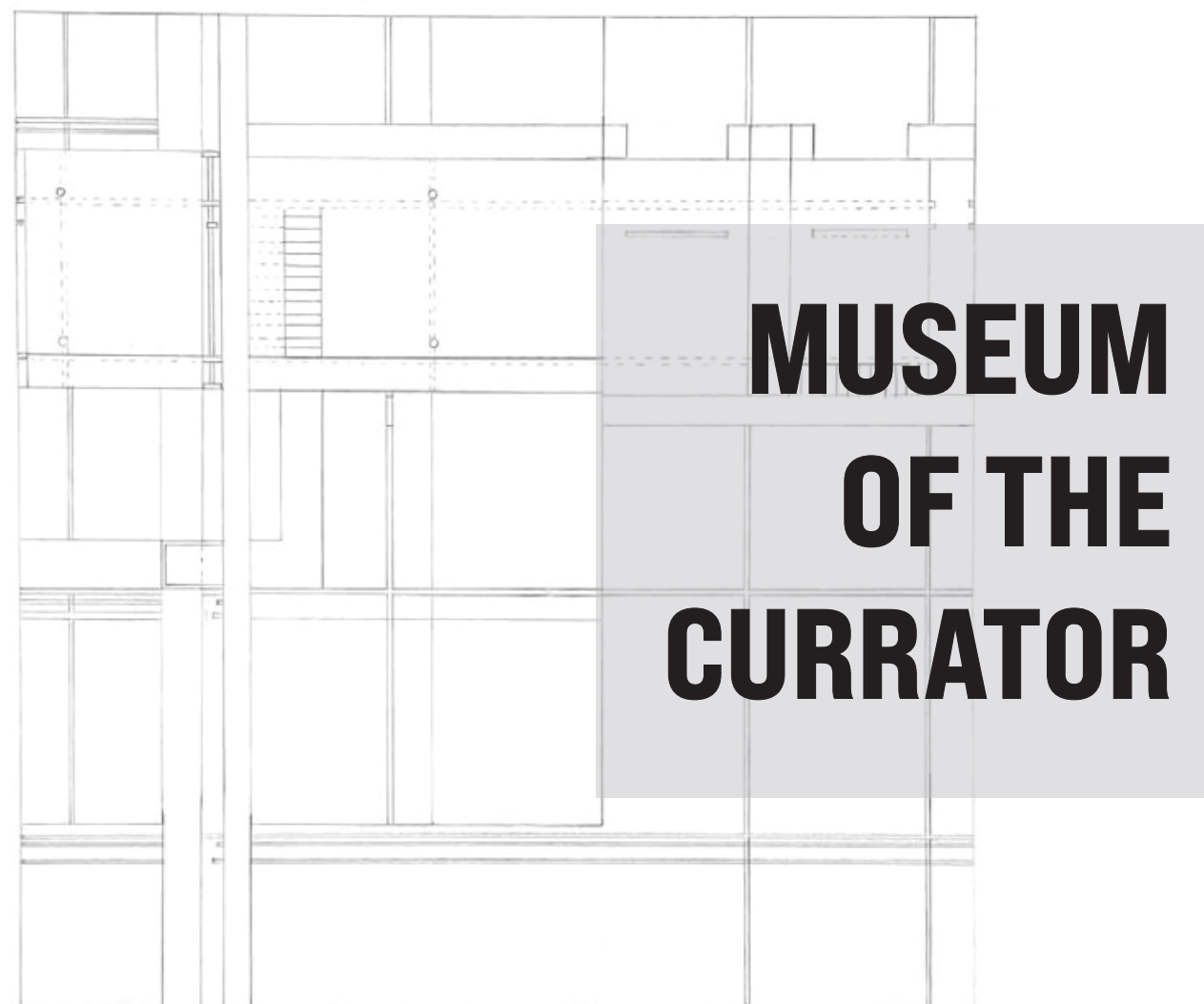




# site model







# MUSEUM OF THE CURRATOR

## OBJECTIVES

Drawing inspiration from Richard Diebenkorn's Ocean Park series, particularly Painting Number 90, this project is a testament to the art of hand-cut precision. Embracing discipline through a modular system of calculation, the design process revolved around the deliberate manipulation of the painting, resulting in a fusion of solid and void construction techniques. The project's essence lies in the creation of five distinct frames, each a manifestation of evolving construction methodologies, transitioning from robust retaining structures to sleek, modern counterparts

**ARCH 2551-** FALL 2021

**Location:** Dallas, Texas

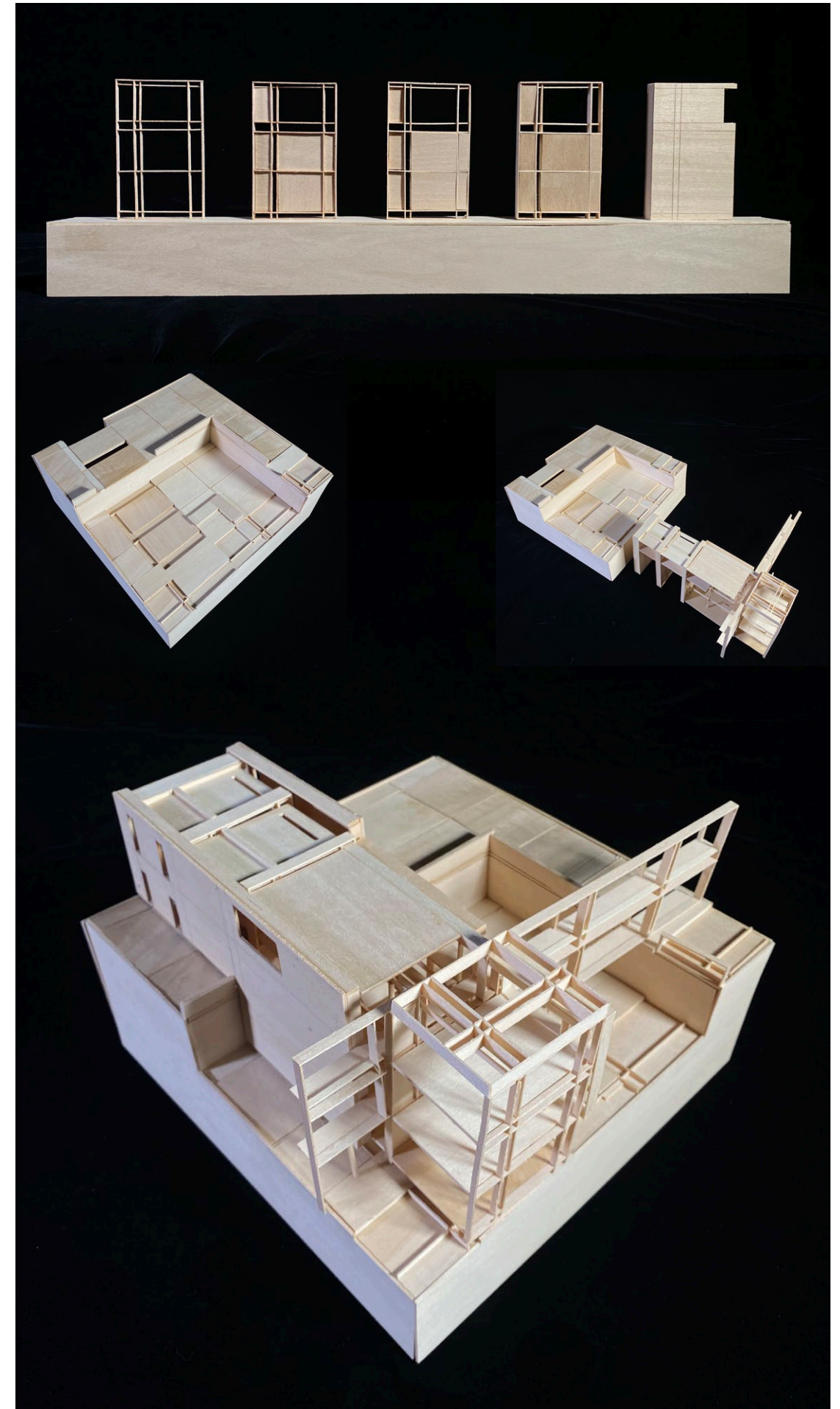
**SF:** 2,000SF

**TEAM:** 1/1

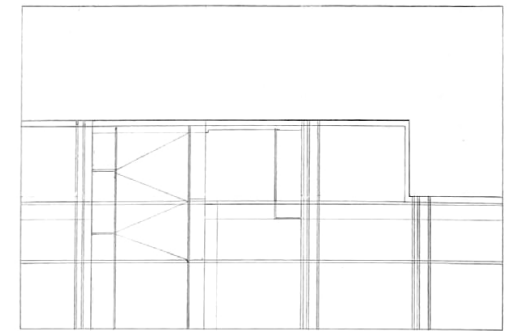
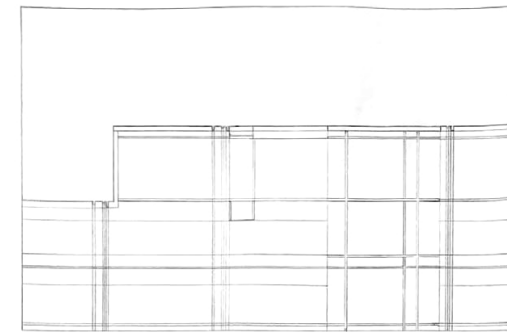
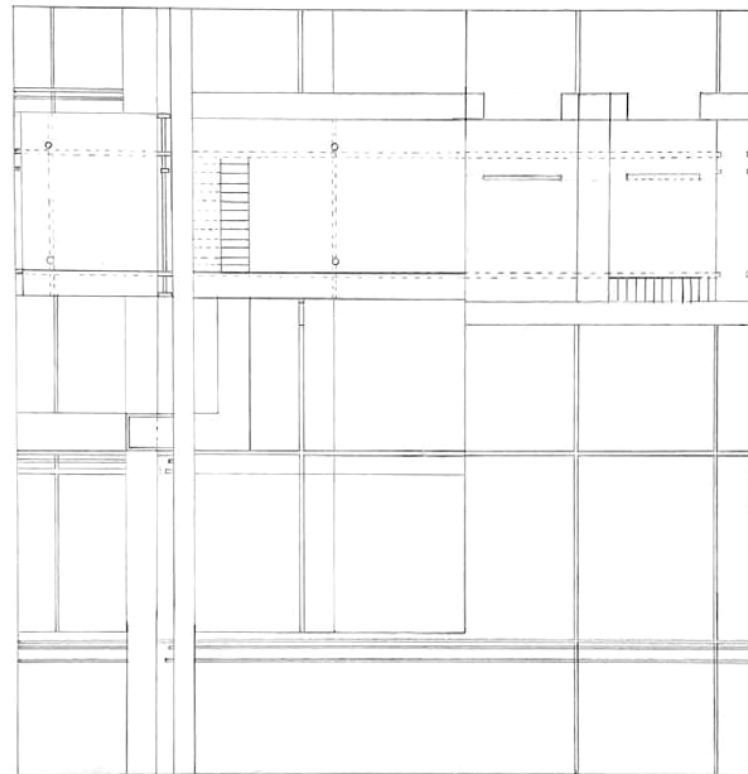
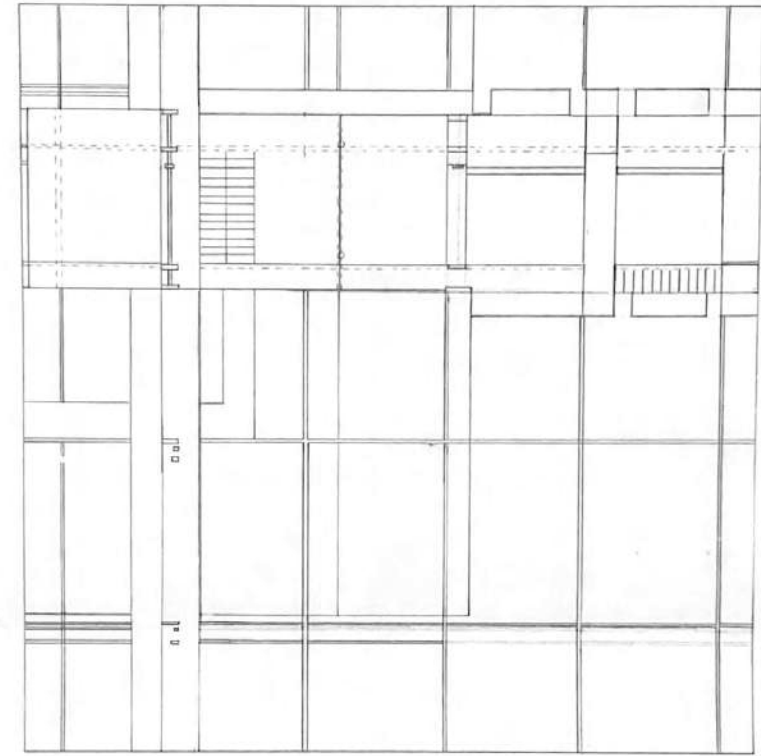
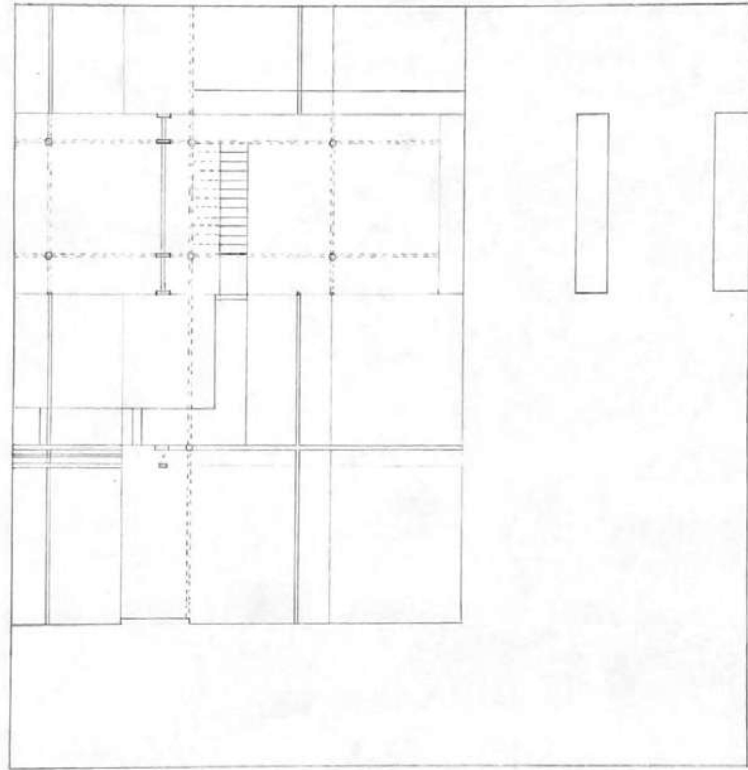


## PAINTING NUMBER 90

In my second year, the Museum of the Curator project marked a pivotal moment in my architectural education, emphasizing craftsmanship and precision. Entirely hand-drawn and accompanied by a meticulously crafted physical model, this project was a testament to the dedication and discipline required for manual architectural representation. Drawing inspiration from Richard Diebenkorn's Ocean Park series, particularly Painting Number 90, the design process embraced a modular system of calculation and hand-cut precision. The result was a series of five frames exploring a transition from solid, heavy construction to lighter, modern interpretations, showcasing the interplay of materiality and evolving construction techniques.









# THE OBSERV ATORY

## OBJECTIVES

Drawing inspiration from Richard Diebenkorn's Ocean Park series, particularly Painting Number 90, this project is a testament to the art of hand-cut precision. Embracing discipline through a modular system of calculation, the design process revolved around the deliberate manipulation of the painting, resulting in a fusion of solid and void construction techniques. The project's essence lies in the creation of five distinct frames, each a manifestation of evolving construction methodologies, transitioning from robust retaining structures to sleek, modern counterparts

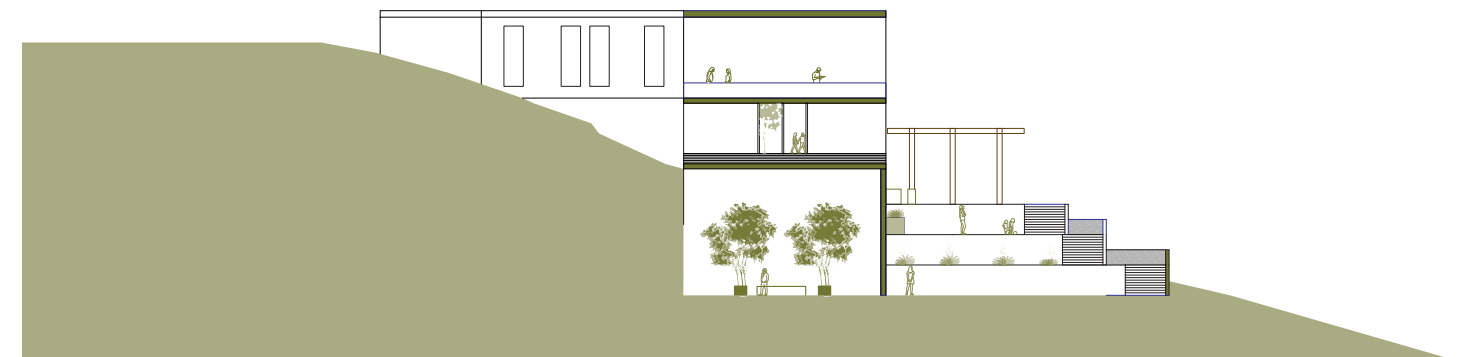
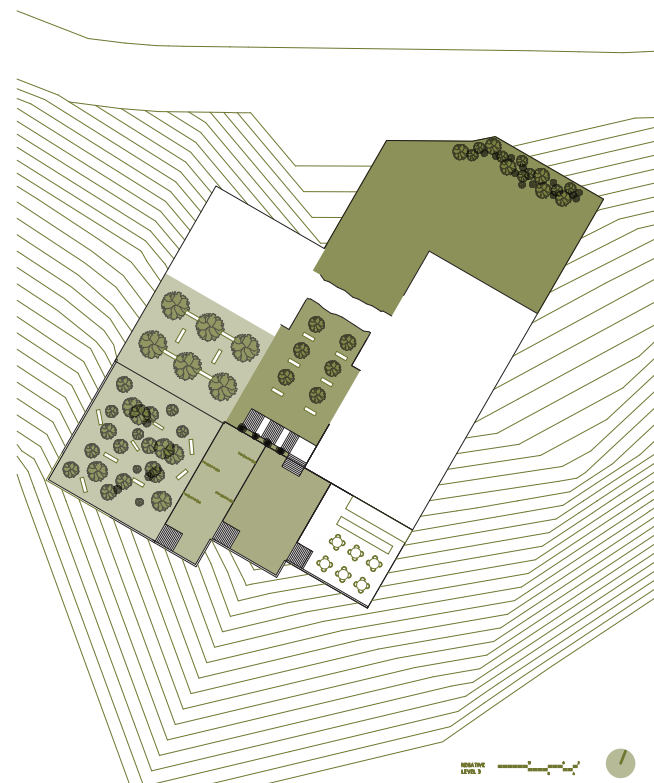
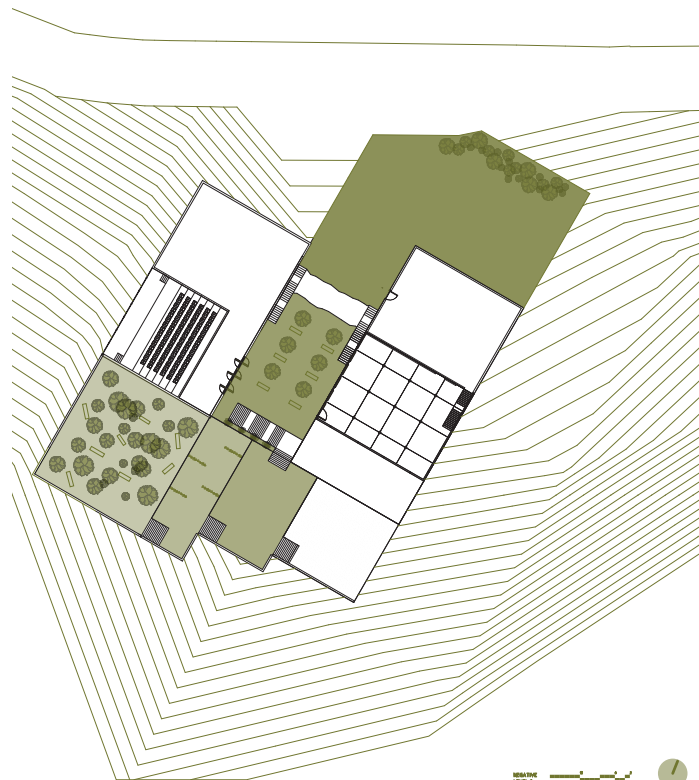
***ARCH 3553-*** FALL 2022

**Location:** Dallas, Texas

**SF:** 10,000

**TEAM:** 1/1





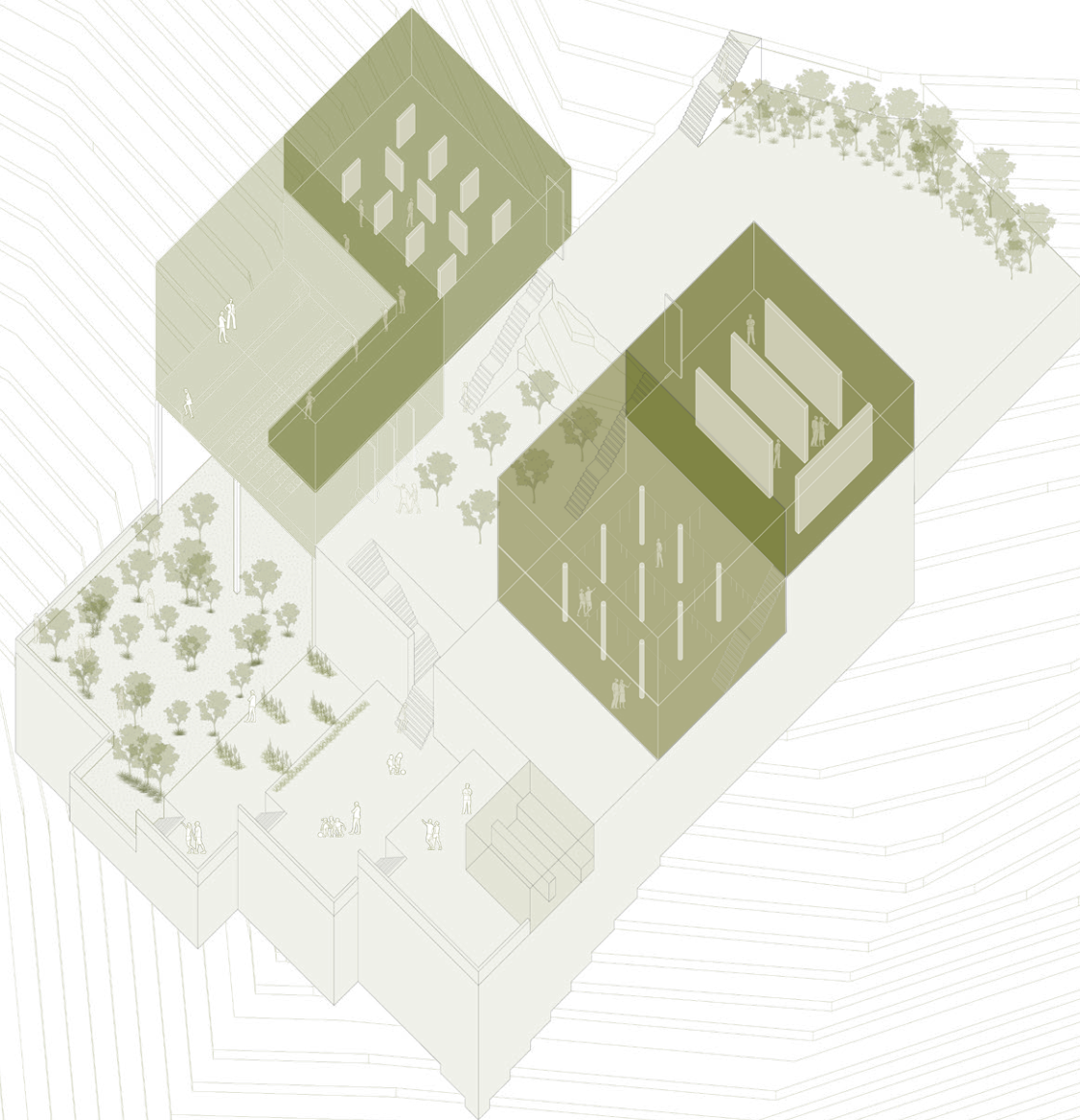
## the idea

Set on the site of Scenic Drive in El Paso, Texas, The Observatory project integrates architecture with the natural and urban landscapes it overlooks. Tasked with designing an observatory and photography gallery, the project explores how fundamental design strategies can shape a meaningful dialogue between the built environment, the rugged terrain, and the vibrant city fabric below. This intervention seeks to craft a narrative that embraces the unique contrasts and challenges of its setting, creating a space that not only celebrates the art of observation but also deepens the connection between people, place, and perspective.

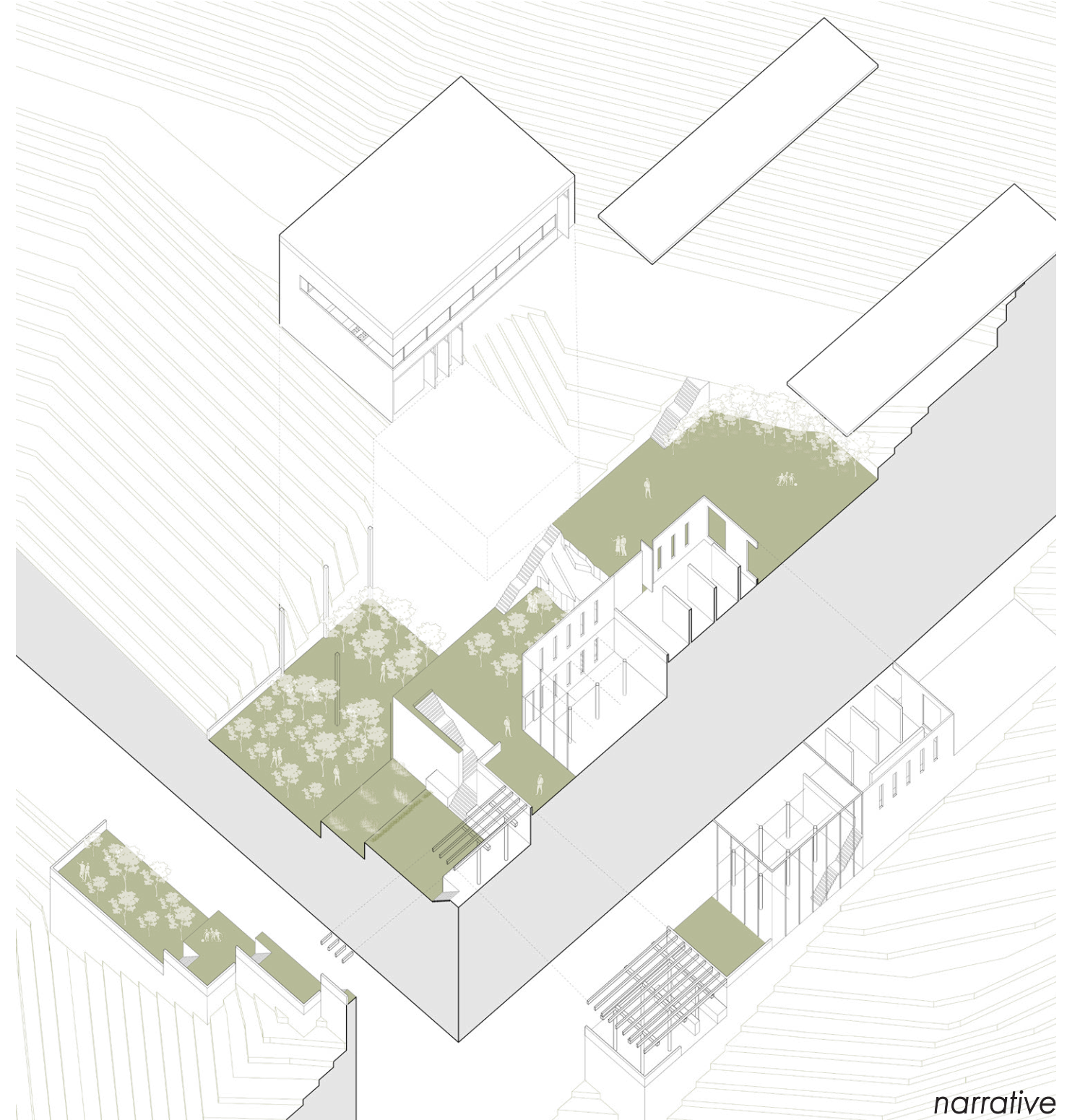
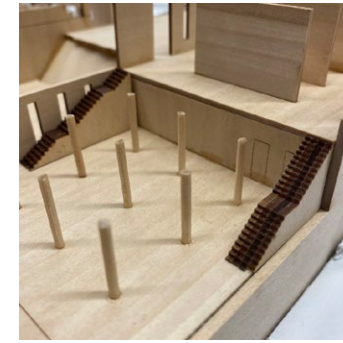


## axonometric & narrative

The axonometric and narrative drawings illustrate the seamless integration of architecture with the site's steep topography, highlighting the spatial organization and circulation from the entrance to the observatory's final terrace. The design mirrors the natural landscape, transitioning from heavy, enclosed concrete galleries at the entrance to lighter, open spaces as visitors move through the structure. This progression not only mimics the topographic patterns of the site but also enhances the experience of uncovering panoramic views of El Paso and New Mexico. The journey concludes at a terraced outdoor patio, which blends with the mountain terrain, offering a harmonious connection between the built and natural environments. These drawings encapsulate the deliberate interplay of structure, circulation, and landscape, reflecting the narrative of discovery that defines the project.

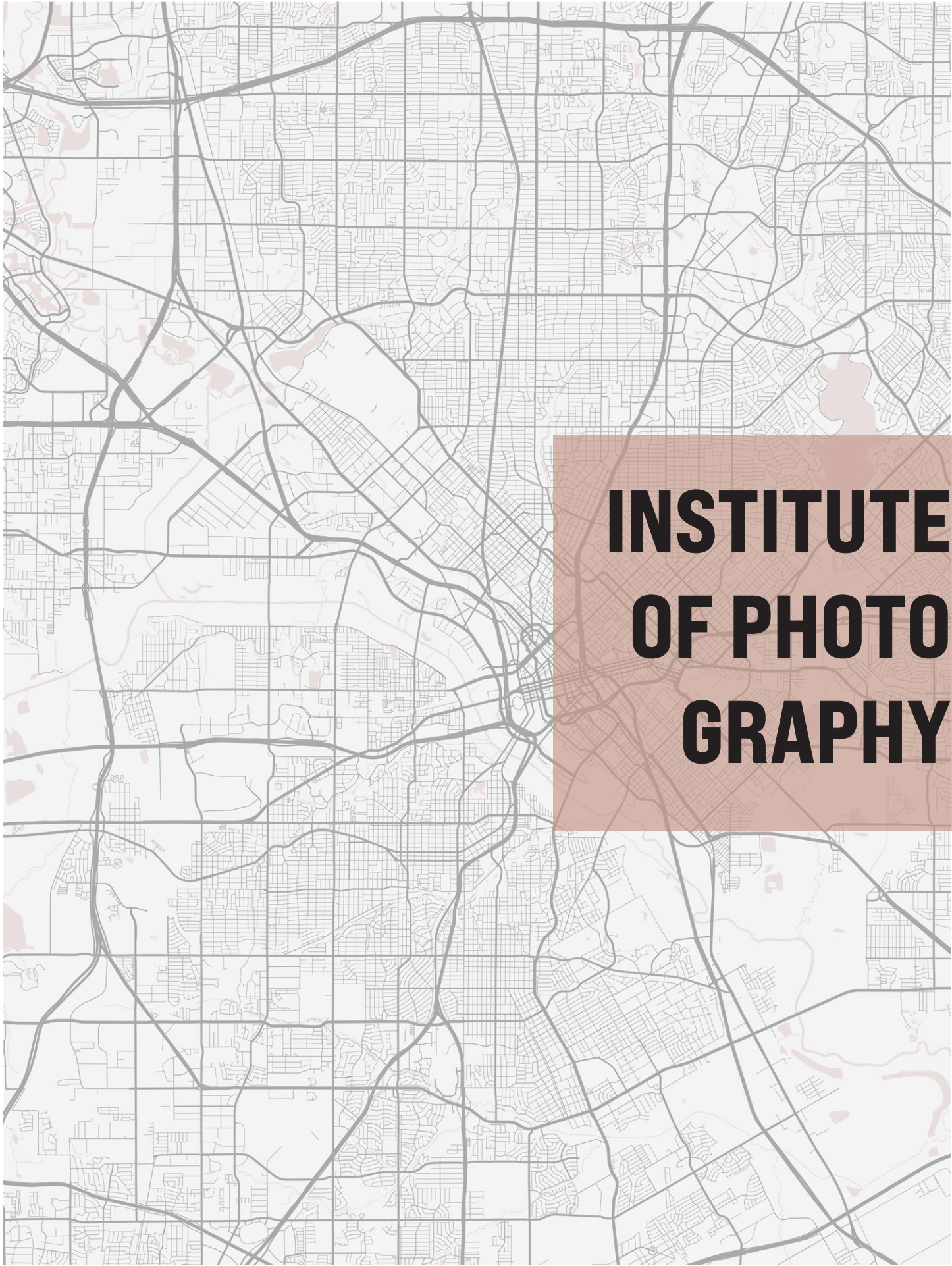


axonometric  
21



narrative  
22





# INSTITUTE OF PHOTO GRAPHY

## OBJECTIVES

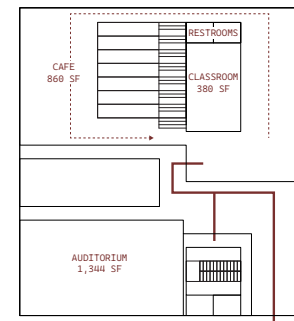
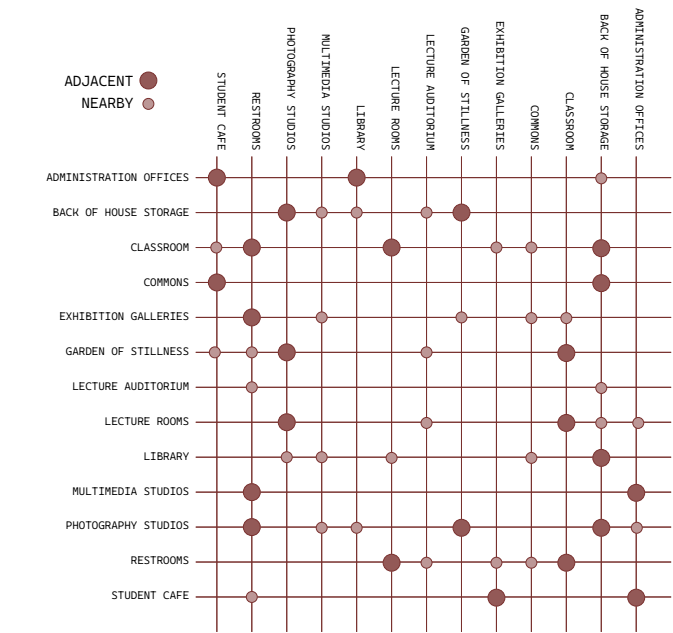
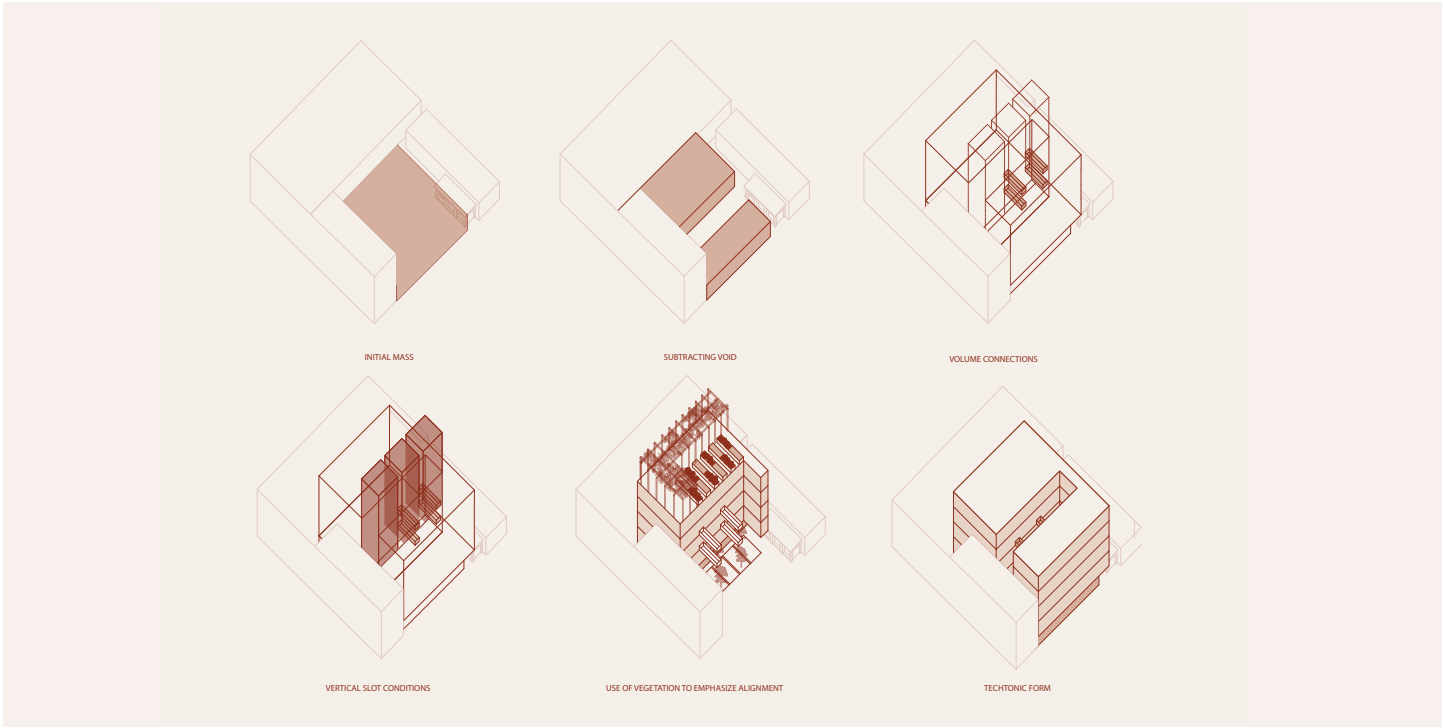
The Photography Institute emerges as a beacon of inspiration for photography, seamlessly integrating design elements that elevate the art of capturing moments. Envisioned around three pivotal principles - alignment, framing, and lighting - this institute employs strategically positioned voids, expansive floor-to-ceiling windows, and dynamic screens to craft an interactive, educational environment. Each facet of the design is a deliberate extension of photographic practice, ensuring a space that not only educates but also invigorates creativity at every turn.

***ARCH 3553-*** FALL 2022

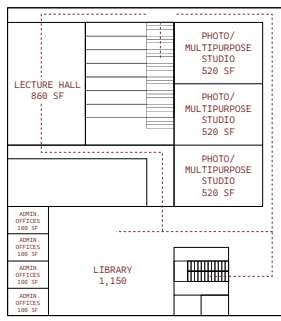
**Location:** Dallas, Texas

**SF:** 10,000

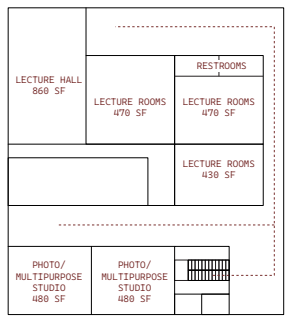
**TEAM:** 1/2



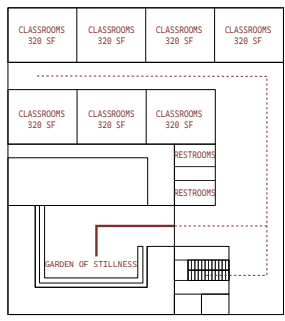
LEVEL 1



LEVEL 2



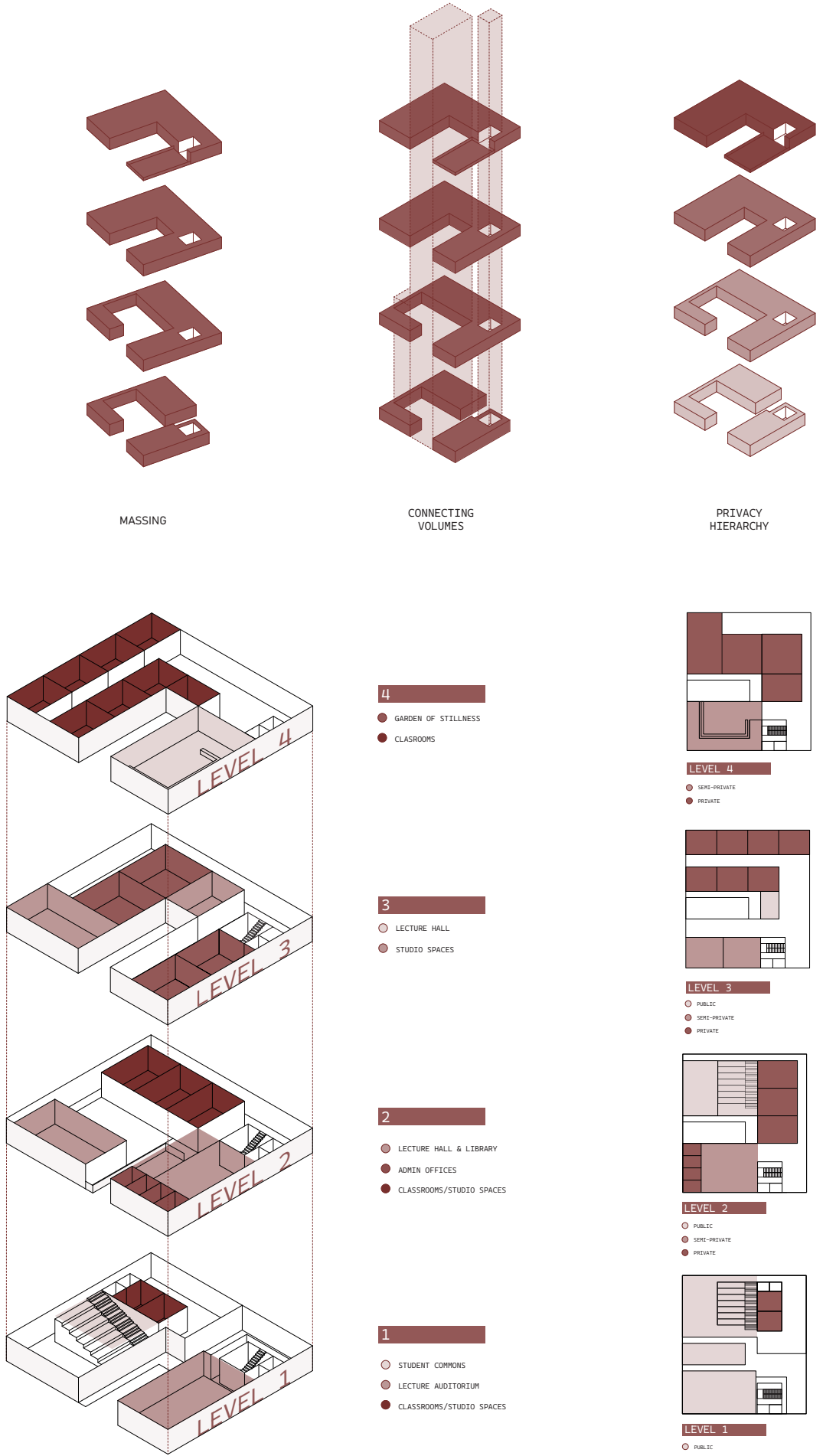
LEVEL 3



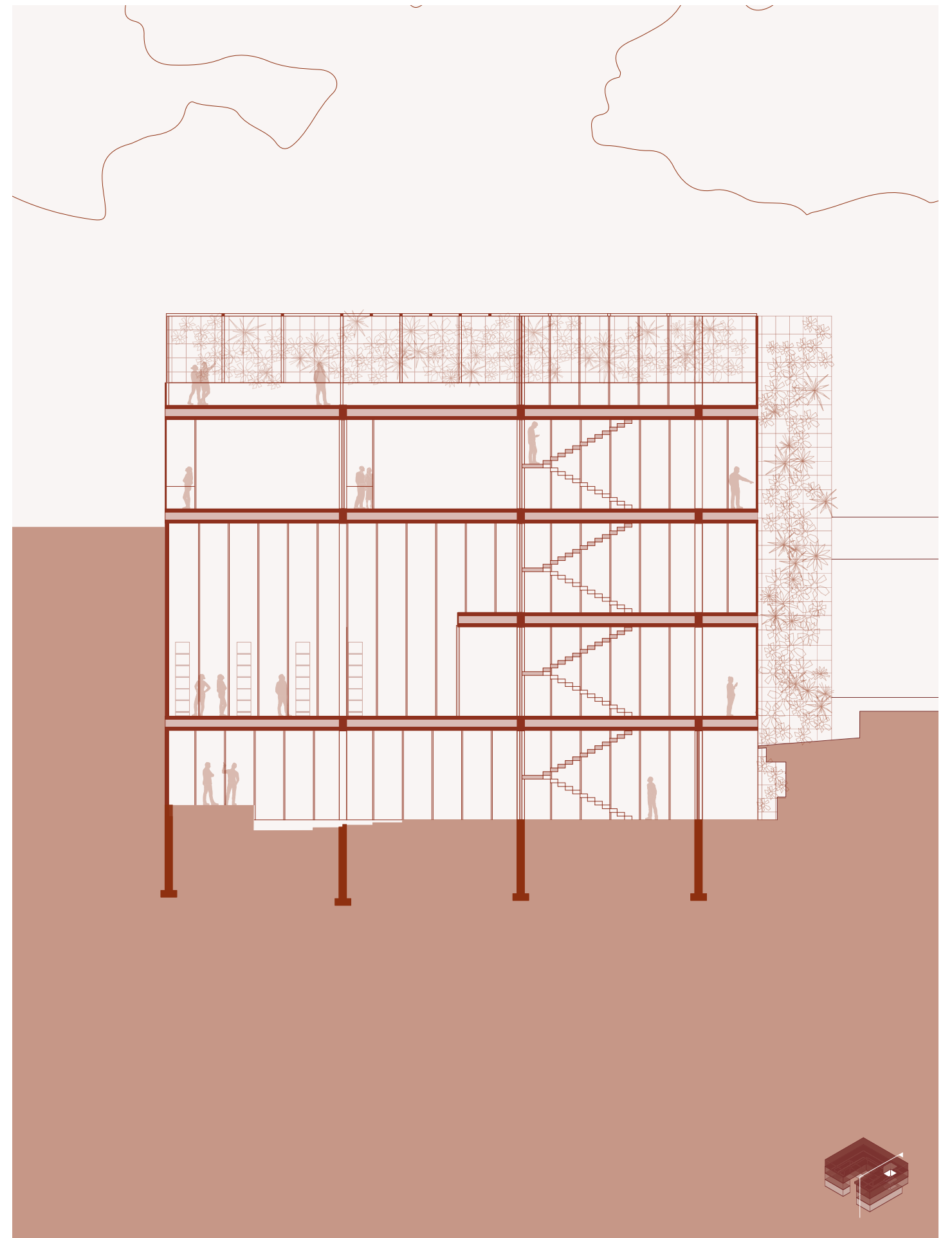
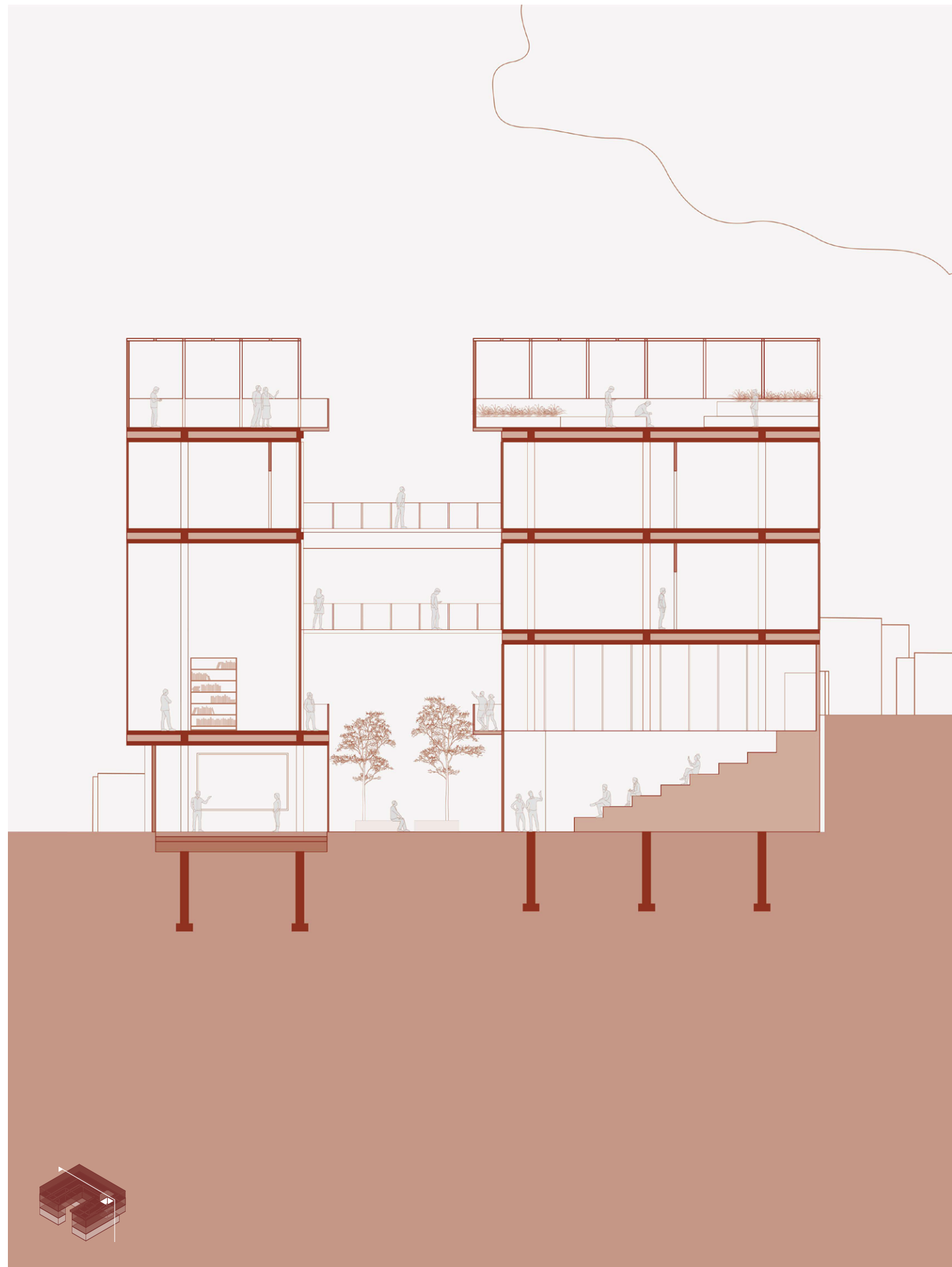
LEVEL 4

## development

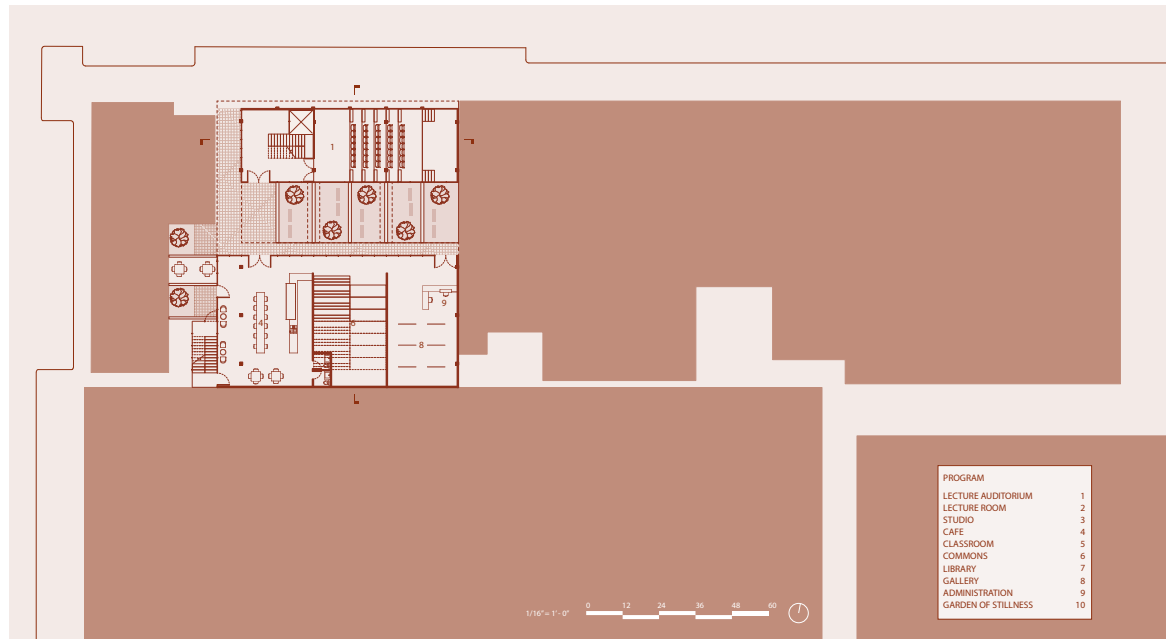
The Photography Institute is a project that merges innovative design principles with the distinctive character of its urban surroundings. These drawings illustrate the design process, showcasing the evolution of ideas through a wide range of studies from organization of program in a public to private hierarchy, to understanding square footage. The design aims to emphasize a strong connection to the surrounding context, while also establishing its modern design. In this two-person collaboration, I focused on developing the diagrammatic and contextual studies that informed the design's foundation, while also assisting in the finalization of all plans, sections, and elevations. Additionally building the physical model.





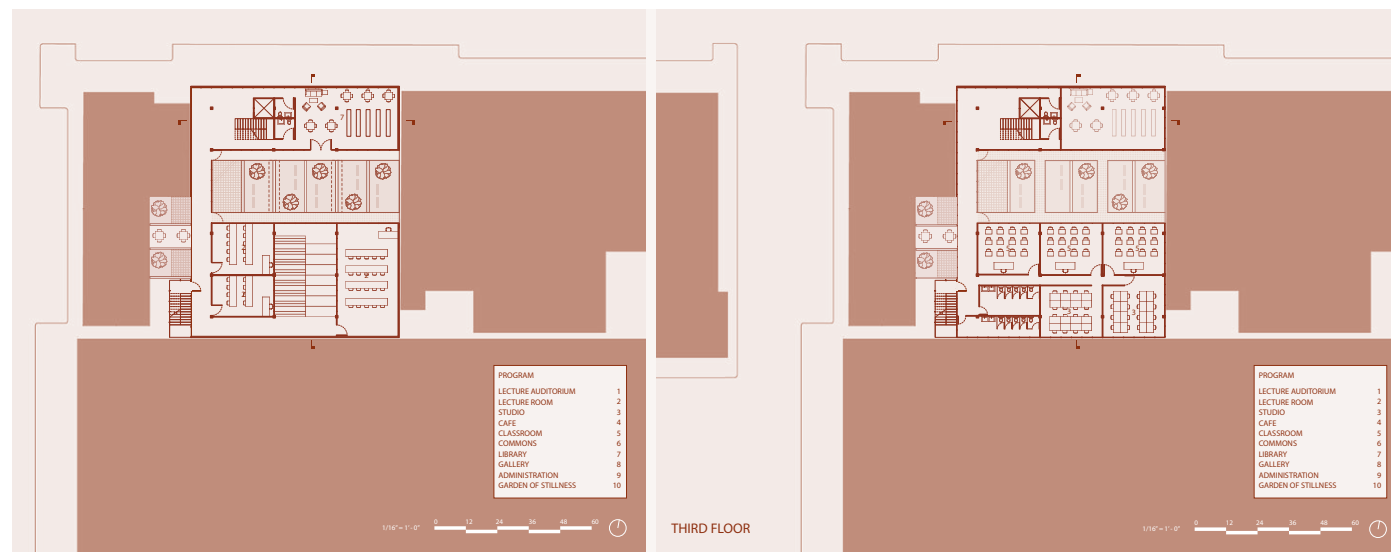






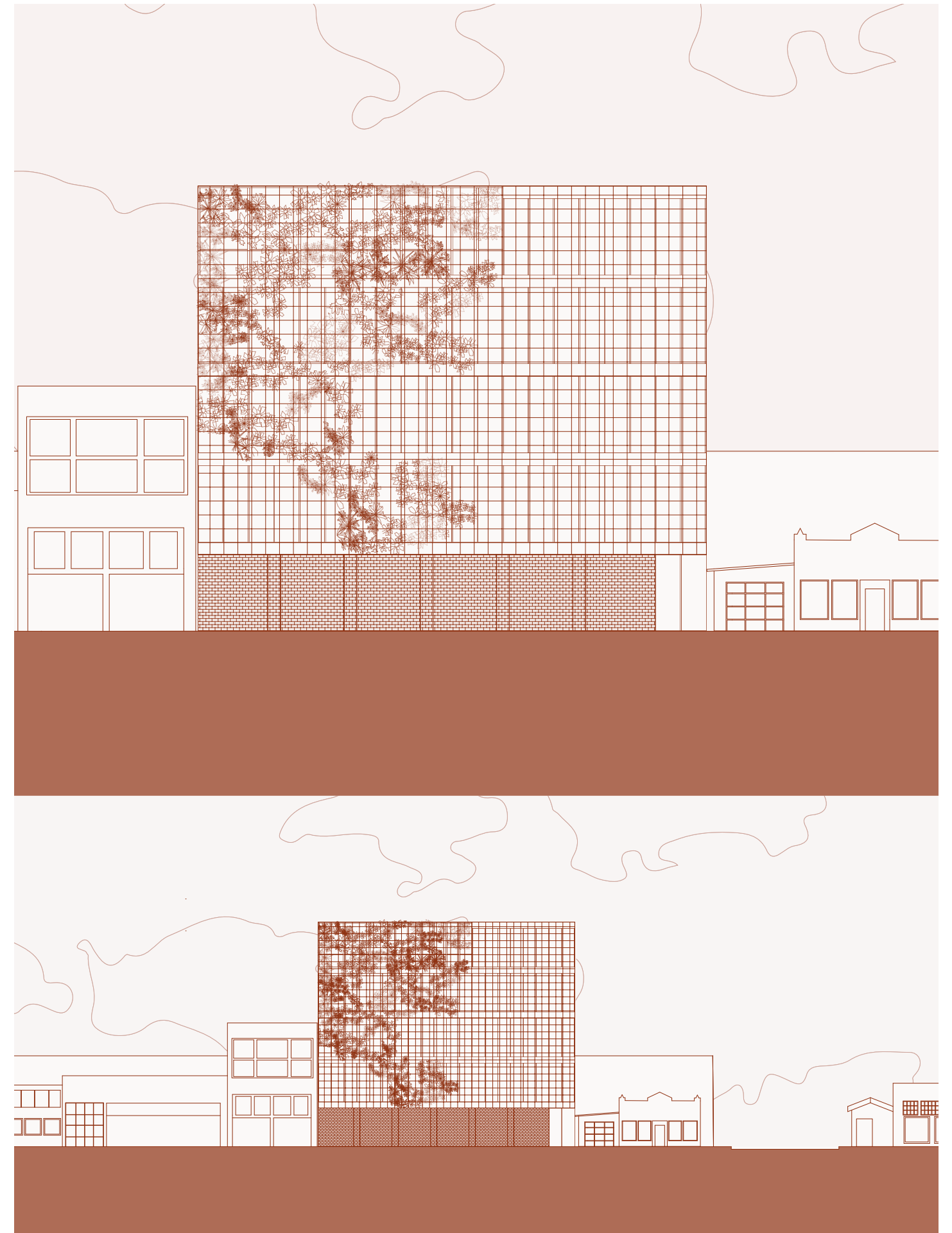
## floor plans

As this site is embedded within a dense urban context, the first floor was designed to be an engaging courtyard, auditorium, and social space for all; students and the community. Moving from the 1st to 4th floor, programs become more designed for students.

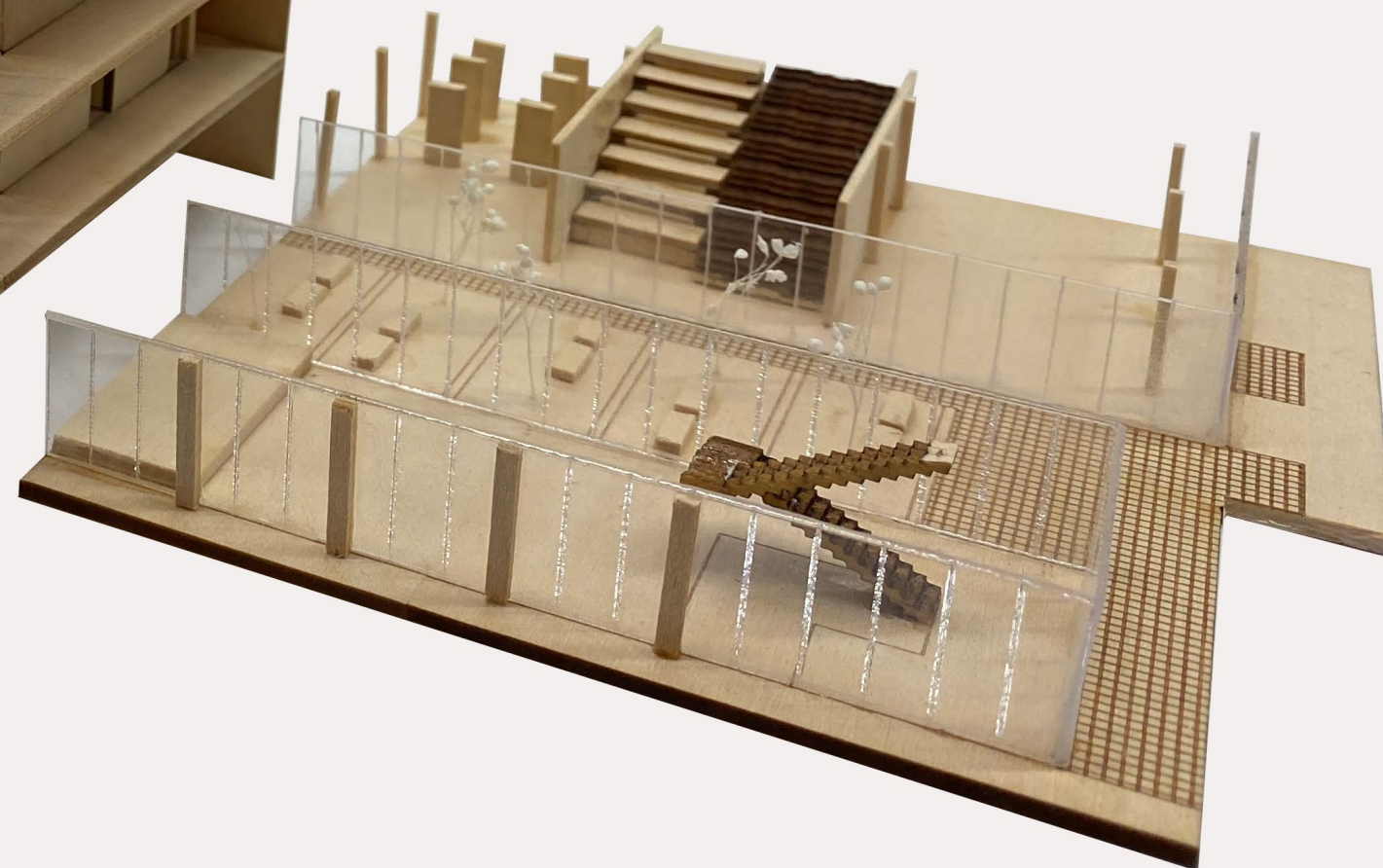
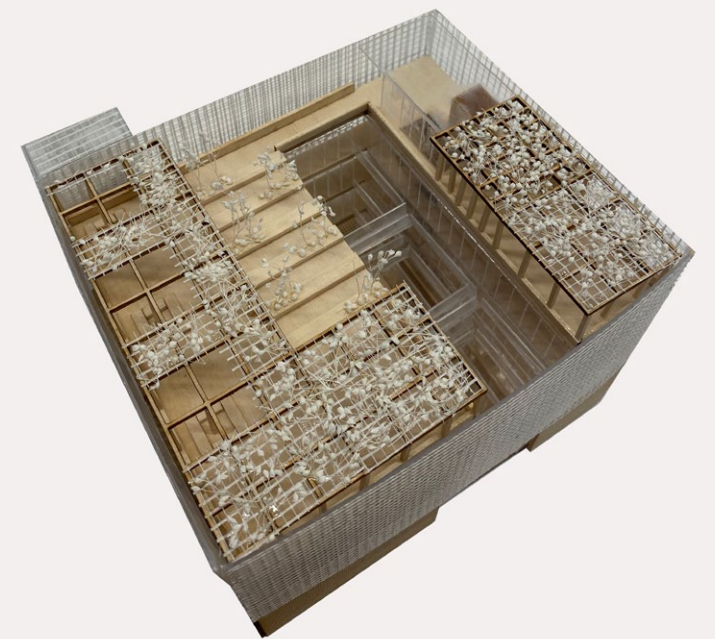


## elevation

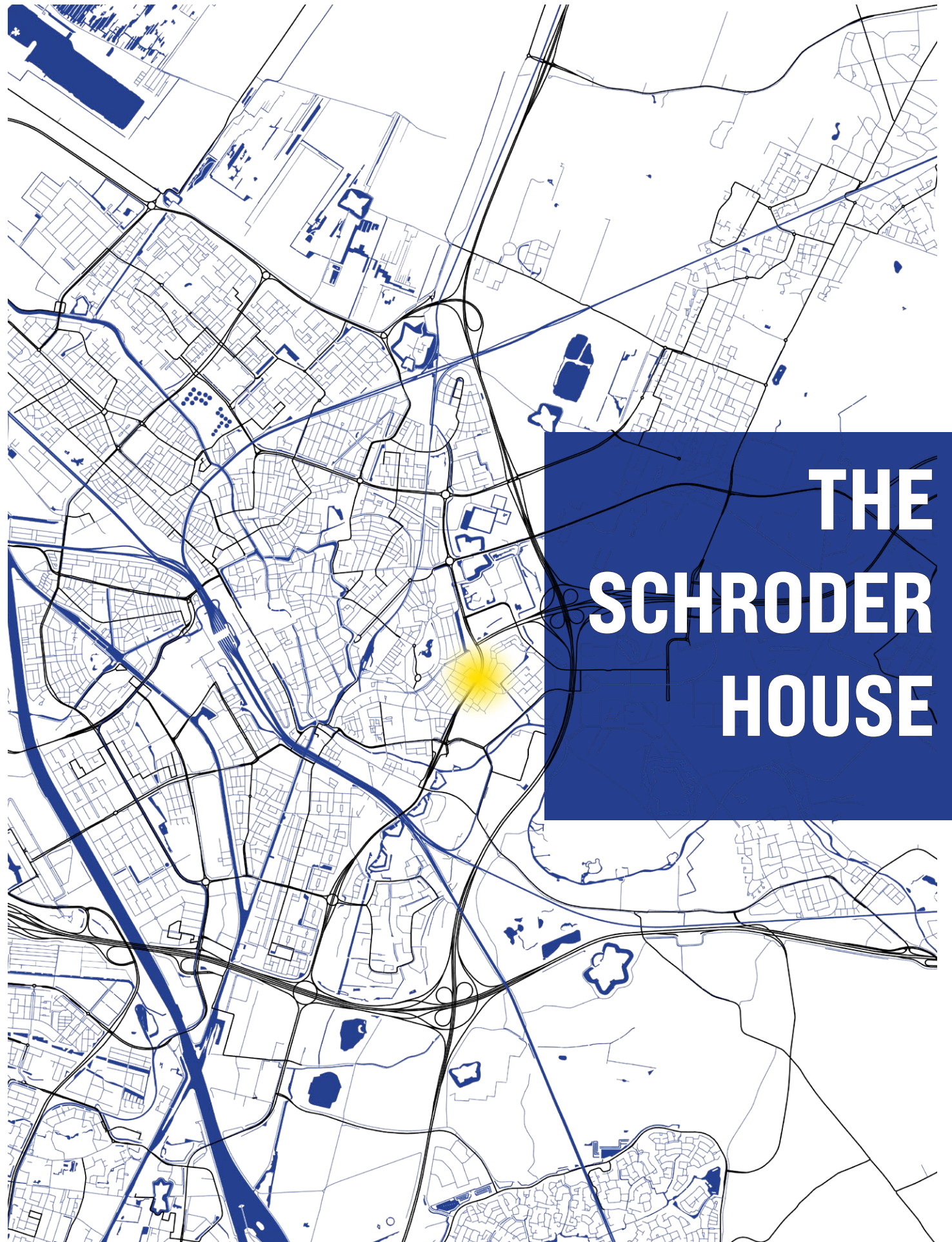
the project was designed to allow creative opportunity for students, incorporating photographic elements into the building, such as alignment, role of thirds and lighting. The elevations serve as a continuation of the rooftop garden, to the street.











## OBJECTIVES

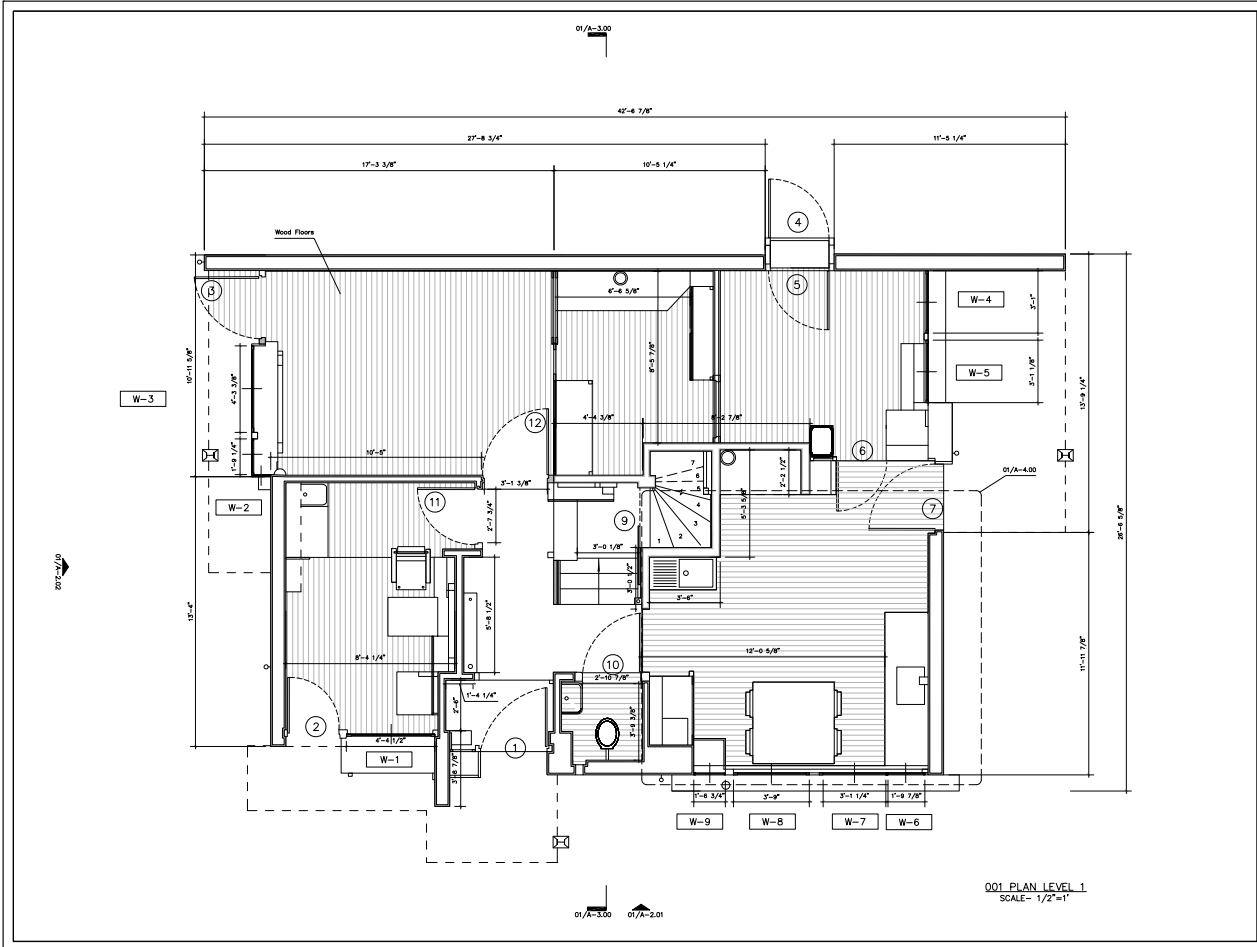
This precedent study, conducted during my fourth year, marked a significant and challenging turning point in my architectural education. Focused on reconstructing the construction documents for Gerrit Rietveld's iconic Schroder House, the project was undertaken strictly through research, without the aid of reference drawings. It was my first experience creating construction documentation and utilizing AutoCAD for this purpose, requiring me to learn and adapt to drafting practices and norms outside of the U.S. imperial system. This project pushed me to understand technical drawing conventions on an international scale while navigating the complexities of precise interpretation and architectural detailing.

**ARCH 4346-** FALL 2023

**Location:** Los Angeles, California

**SF:** 1,200 SF

**TEAM:** 1/1



UNIVERSITY OF TEXAS AT ARLINGTON  
For educational purposes only

PROJECT:

**CASE STUDY**  
RIETVELD  
SCHRODER HOUSE

ISSUE DATES:  
10/31/2023  
11/28/2023

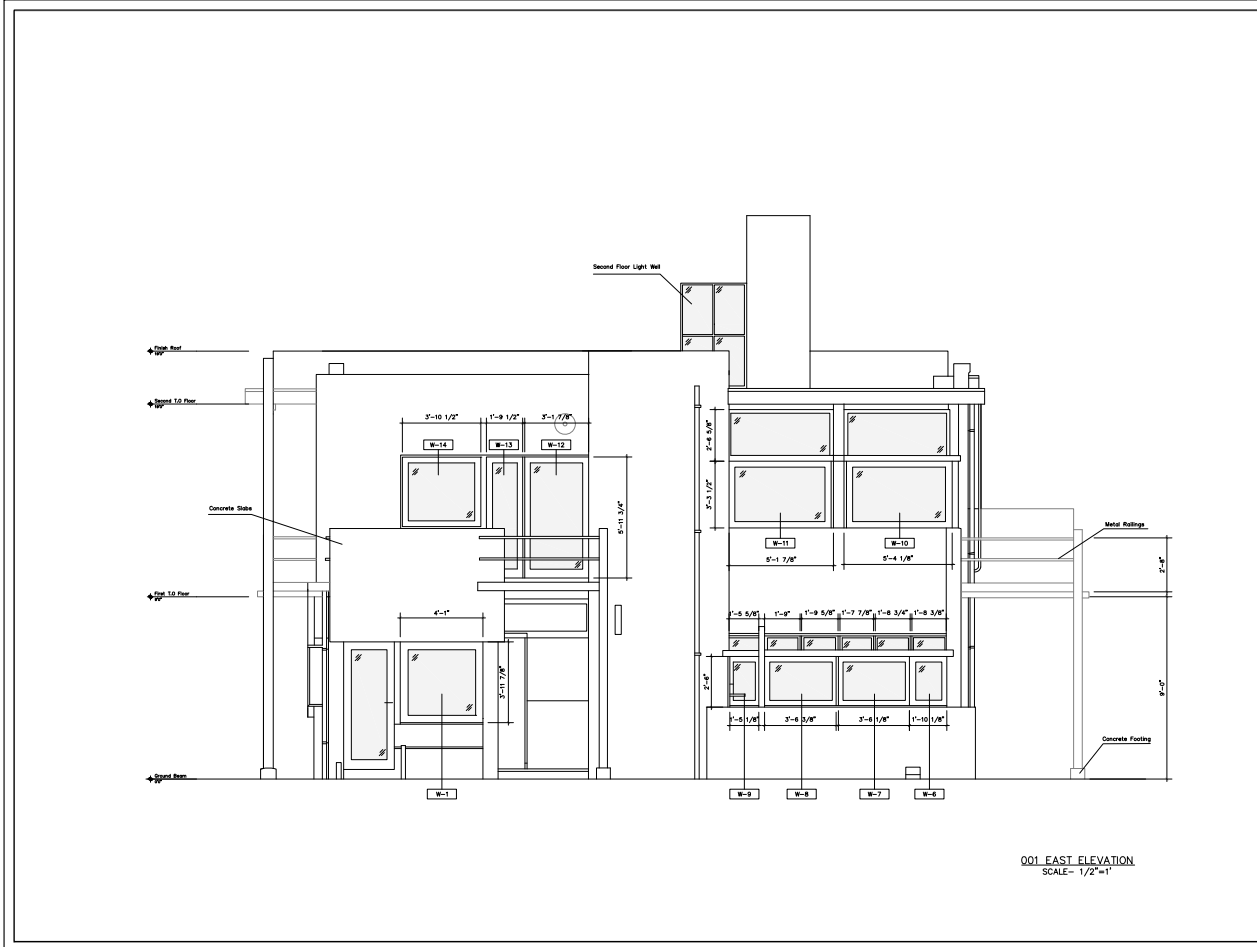
REVISIONS:

SEAL:

SHEET NUMBER:  
**A-1.00**  
Ground Floor

DRAWN BY:  
Yvonda Dasel

PROJECT NUMBER:  
4800



UNIVERSITY OF TEXAS AT ARLINGTON  
For educational purposes only

PROJECT:

**CASE STUDY**  
RIETVELD  
SCHRODER HOUSE

ISSUE DATES:  
10/31/2023  
11/28/2023

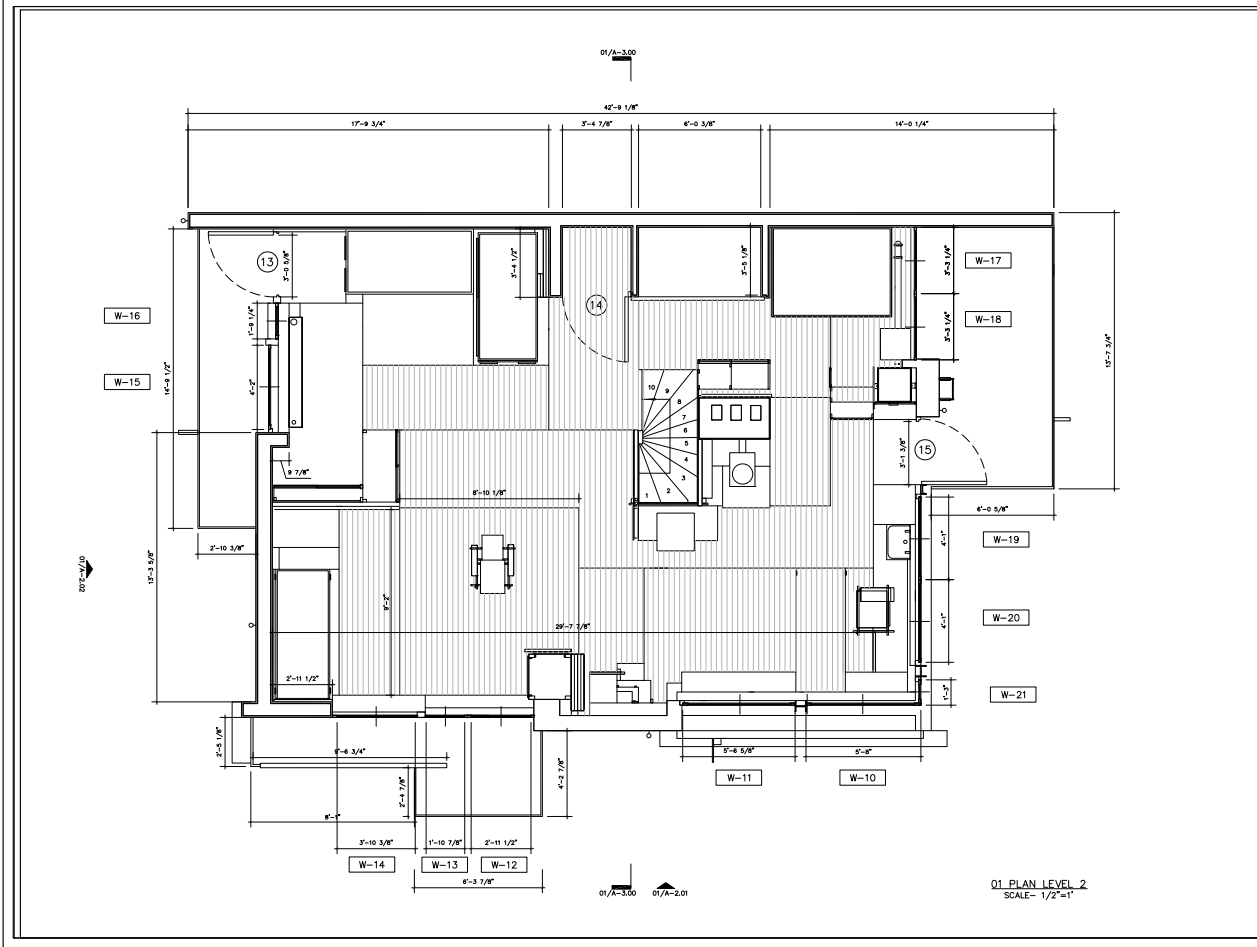
REVISIONS:

SEAL:

SHEET NUMBER:  
**A-2.00**  
Elevation

DRAWN BY:  
Yvonda Dasel

PROJECT NUMBER:  
4800



UNIVERSITY OF TEXAS AT ARLINGTON  
For educational purposes only

PROJECT:

**CASE STUDY**  
RIETVELD  
SCHRODER HOUSE

ISSUE DATES:  
10/31/2023  
11/28/2023

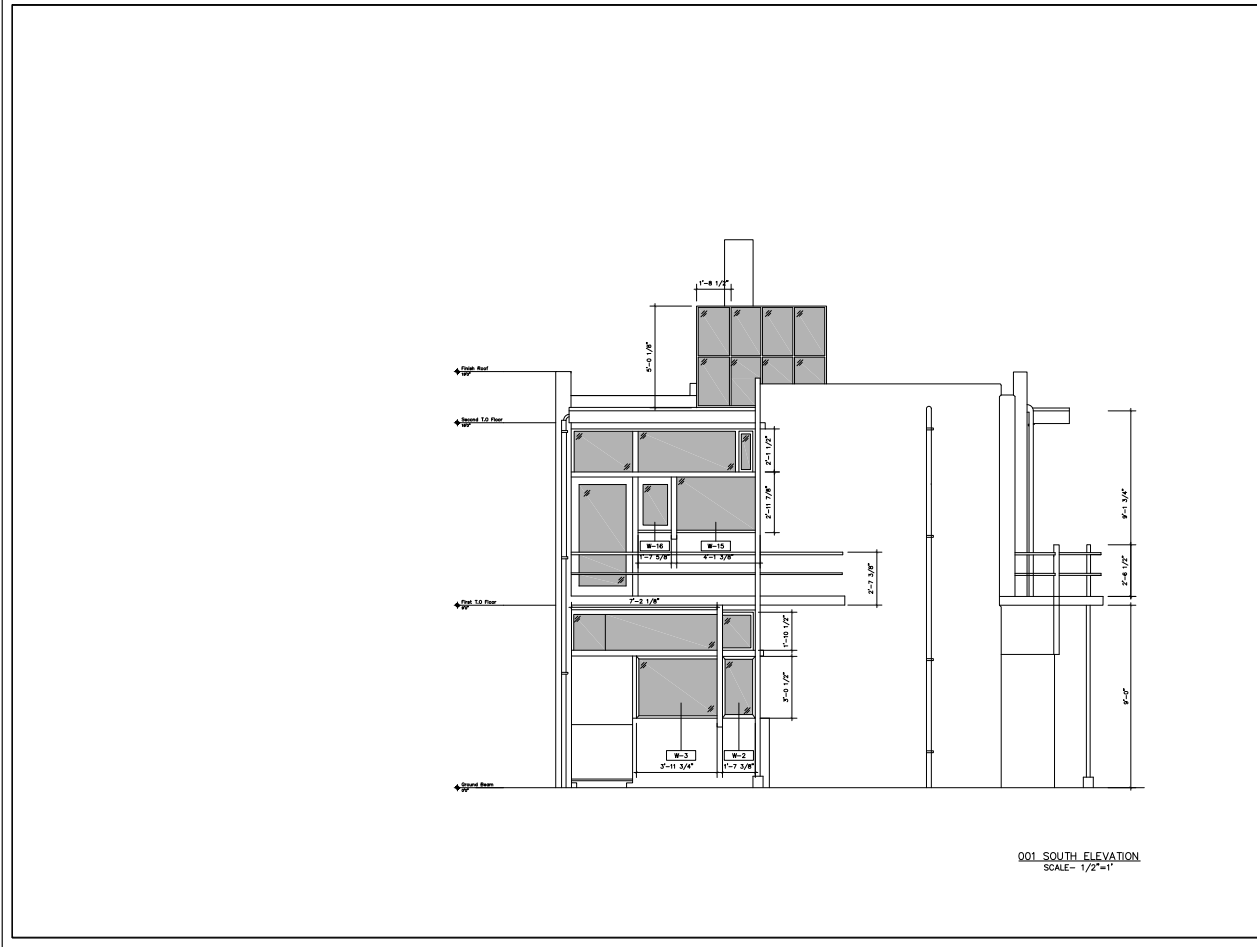
REVISIONS:

SEAL:

SHEET NUMBER:  
**A-1.01**  
First Floor

DRAWN BY:  
Yvonda Dasel

PROJECT NUMBER:  
4800



UNIVERSITY OF TEXAS AT ARLINGTON  
For educational purposes only

PROJECT:

**CASE STUDY**  
RIETVELD  
SCHRODER HOUSE

ISSUE DATES:  
10/31/2023  
11/28/2023

REVISIONS:

SEAL:

SHEET NUMBER:  
**A-2.01**  
Elevation

DRAWN BY:  
Yvonda Dasel

PROJECT NUMBER:  
4800

# WORK PROJECTS

## OVERVIEW

As a Technical Designer at STRAND, I support project managers and architects in a wide range of tasks, contributing to all stages of the design process. I began working at the firm as an intern in January 2024, assisting on various projects, and after completing my Bachelor of Science in Architecture, I transitioned into a more integrated role within the studio. In my current position, I assist with design development, schematic design, and the creation of construction document sets (CD sets). I also collaborate with both interior and architecture teams to help elevate the firm's online presence, managing social media content and graphics. My responsibilities include supporting architects with technical aspects of project coordination, ensuring that all project elements align with design intent and client needs.

**STRAND AE-** JAN 24-JUN 25

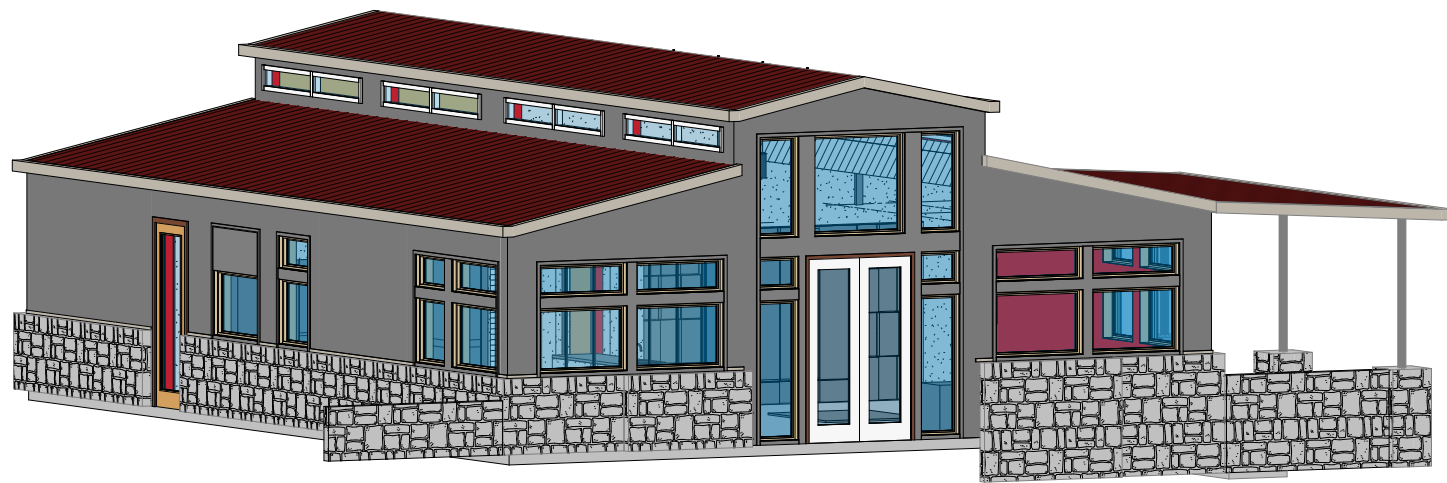
**Location:** Dallas, Texas

**SF:** Varies

**ROLE:** Technical Designer

\*\*The images and drawings included in this section are the property of STRANDAE, and are used with permission. These visuals were created during my time as a Technical Designer and are not my original work.\*\*



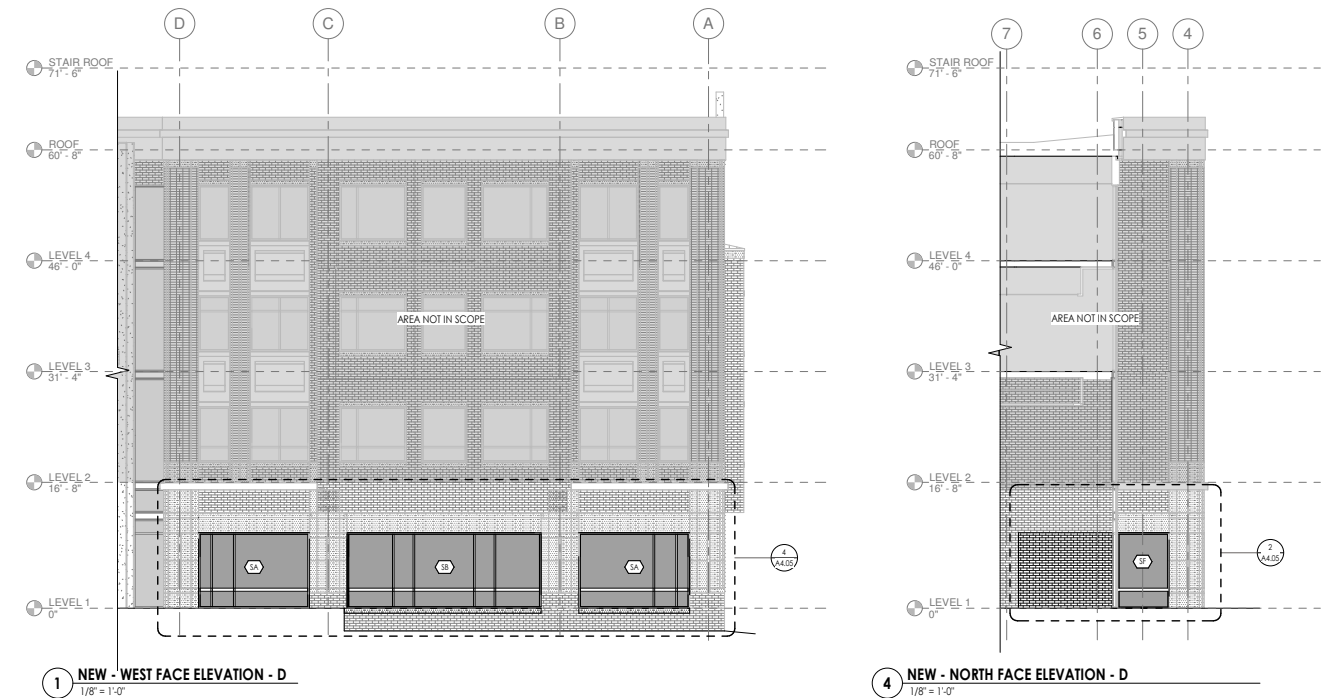


# THE BARN

**Location:** Colyville, Texas  
**SF:** Varies  
**ROLE:** Technical Designer

I assisted in the transformation of two barns into distinct, functional spaces while retaining their original structures. My responsibilities began in the schematic design phase, where I conducted research on design elements and developed initial drawing sets. I collaborated closely with the interior design team to select finishes and materials, ensuring they were accurately reflected in the architectural drawings and aligned with the project's aesthetic goals.

This project presented unique challenges, including learning to use Revit for creating precise documentation and adapting design decisions to work around the existing structural elements of the barns. Designing within these constraints required innovative solutions to harmonize the structural limitations with the client's vision. These challenges provided an opportunity to refine both my technical skills and my problem-solving approach as a designer.



# DR HORTON CORPORATE OFFICE RENOVATION

**Location:** Arlington, Texas  
**SF:** Varies  
**ROLE:** Technical Designer

DR Horton Corporate Office in Arlington, Texas, a project initially designed by Strand AE, began renovations recently. The renovation focused on optimizing the office layout, which included rearranging existing offices, creating new workspaces, and enlarging certain programmatic areas to better accommodate the company's growing needs.

As one of my first projects where I directly assisted in the creation of construction documents, this opportunity allowed me to expand my technical expertise. I was responsible for drafting and editing various sets of drawings, including floor plans, elevations, sections, and reflected ceiling plans (RCPs). This experience not only focused my proficiency in drafting but also introduced me to the detailed coordination required for construction documentation. Throughout this process, I gained insight into how design intentions are translated into technical drawings, preparing me for the complexities of future projects.