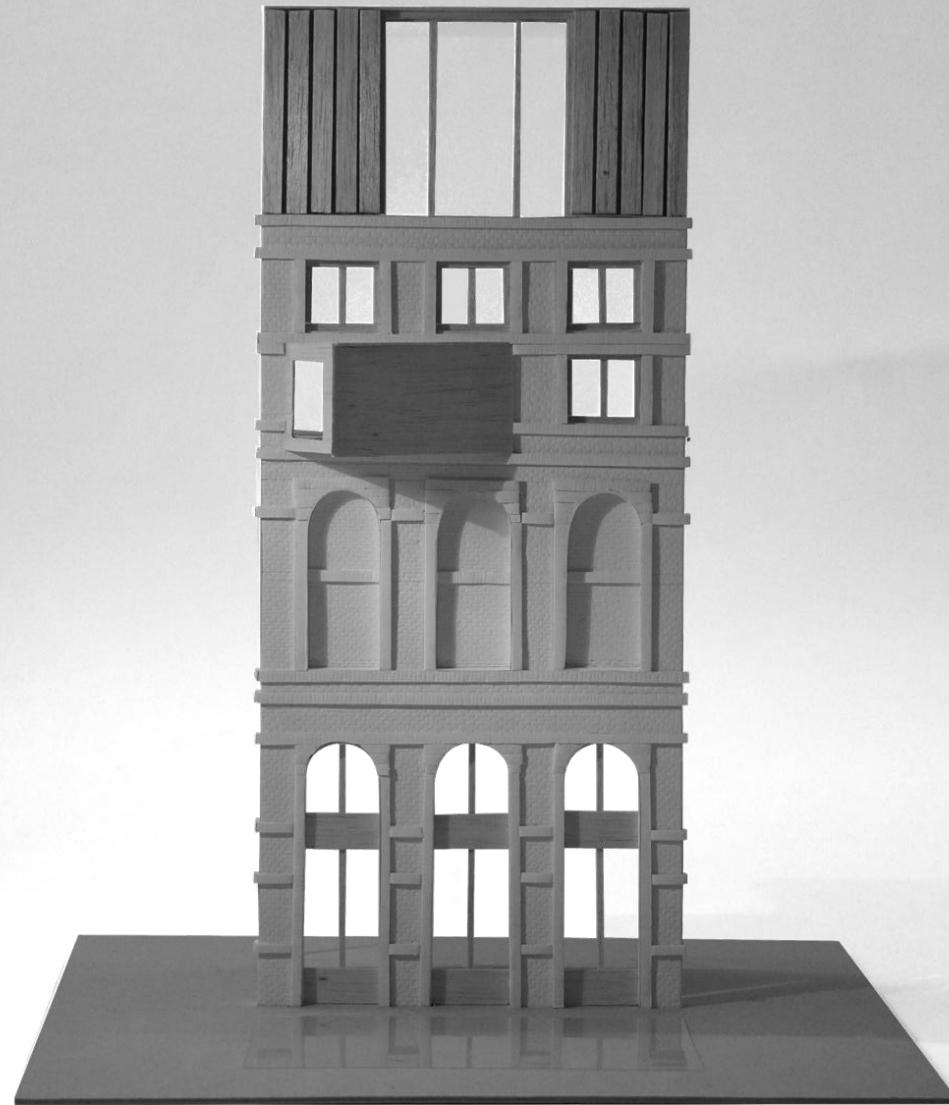


# JULIET HYDE

Part 1 Architecture  
Graduate



2022-2025

# PORTFOLIO

+44 7754 348388

<https://li.jhyde.studio/>

[juliet.hyde06@gmail.com](mailto:juliet.hyde06@gmail.com)

<https://ig.jhyde.studio/>





WORK EXPERIENCE

---

# Post21

## **Intern Model-Maker**

---

Location: Finsbury Park, London  
Role: Assistant Model-Maker  
Date: Nov 2024 - Jan 2025

At model-making studio in Finsbury Park, London, I spent 3 months on various large-scale models. The time varied between shadowing senior model-makers to eventually taking the lead of the development and execution of 3D printed elements for a client.

I learned a variety of skills including 3D printing, digital modelling with Rhino and spray painting.

<https://post21.london/>

Trillium  
Client: Berkeley St. Edward  
Year: 2025  
Scale: 1:1500  
Type: Context Models, Timber Models

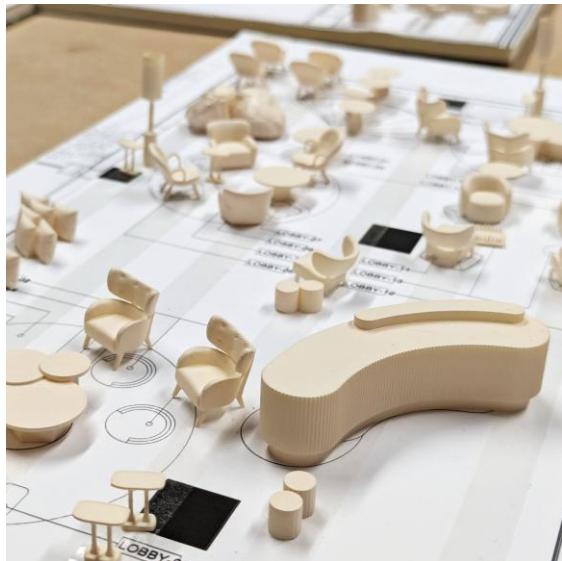
Below at 1:1500 scale is Trillium by Berkeley St. Edward, handcrafted from solid pear wood. The map spans from Regent's to Hyde Park – of which I primarily worked on the landscaping.

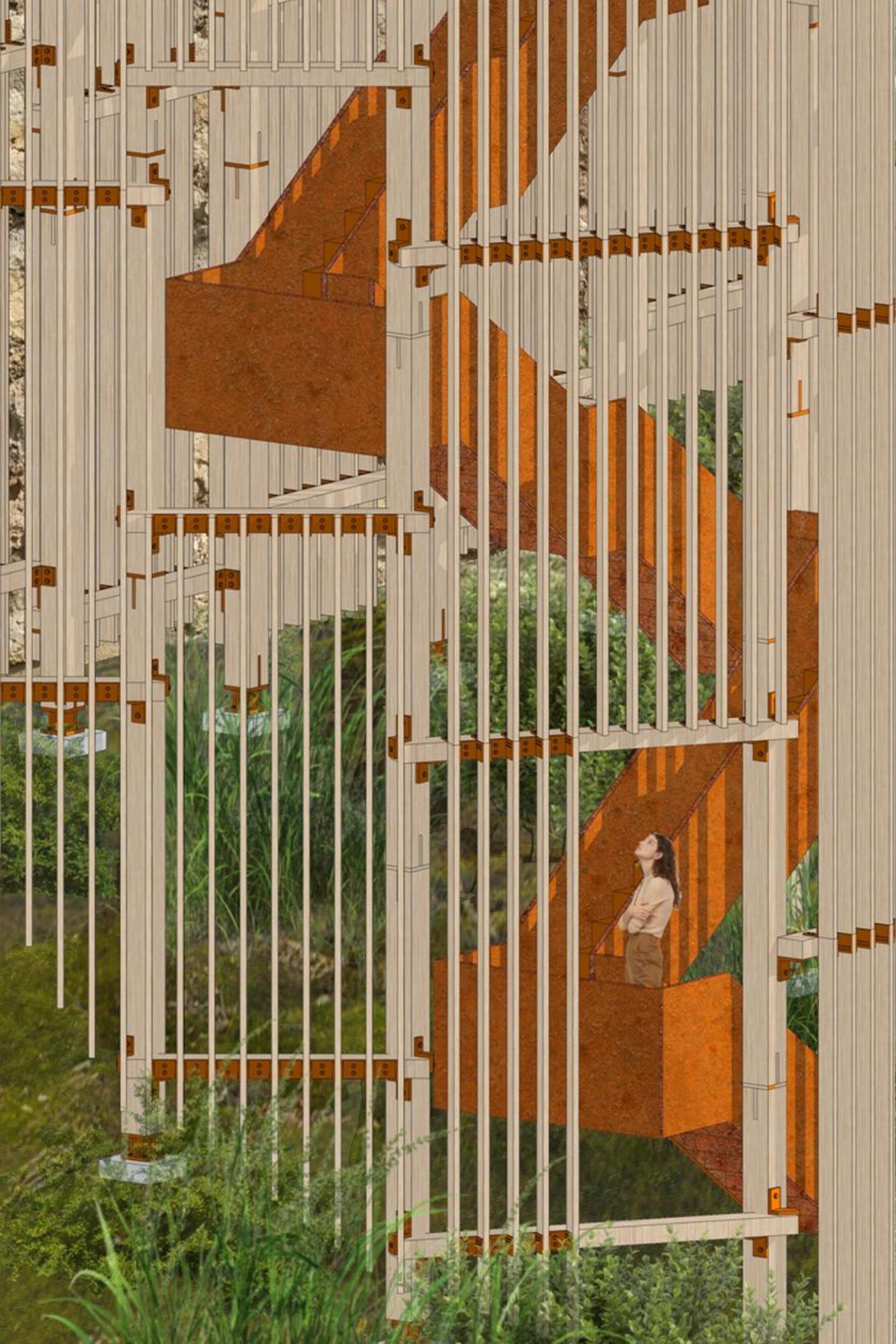


Bankside Yards – Opus  
Client: Native Land  
Year: 2025  
Scale: 1:50, 1:75  
Type: Marketing Models, Interior Models

Producing two models: a fully detailed 1:50 scale amenities model and a 1:75 tower model standing over two metres tall. My main responsibility was taking the lead on organising and printing 3D files for an exploded axonometric model.

From Rhino modelling to an SLA 3D printer, I carried out the entire process from analysing renders provided by clients to sanding and spray-painting furniture at both scales. Additionally cleaning up and stacking CNC floor plates for the 1:75 model.





HIGH LEVEL TRAINING COURSE



## Ascension

Location: Roccascalegna, Italy  
Building Type: Single Unit Dwelling  
RIBA Stages: 0-4  
Date: Sep 2025 – Dec 2025

As part of the Architecture for Heritage course with YACademy, this project was completed in three weeks as part of the exam submission. Taking guidance from a previous group project from the course tutored by Francesca Singer at SANAA

In the Abruzzo region of Italy, most famous for its fortress that dominates the surrounding landscape with an historical watch tower at its peak, I propose the envisioning of the collapsed tower that is centered on connection, transformation and retreat. A contemporary open timber frame traces the echoes of the old tower, each slanted piece at varying angles to consistently allow light to fall through, as a permeable façade. This balances the second element of the interior built from Corten steel, a dwelling and pathway that allows you to walk through the structure. One a piece of history, the timber – a material continually present in the structure, and one an introduction to modernity and balance.

<https://www.yacademy.it/educational-offer/architecture-for-heritage>

**YACADEMY**

The existing heritage consists of the town, the fortress and the Church of San Pietro. The most notable adaptation to the fortress was a third tower on the North side of the fortress, which collapsed in 1940. Despite collapsing centuries later, some believed the tower to be cursed, making the collapse inevitable.

According to legend, in 1646, Baron De Corvis attempted to mandate that every newlywed bride spend her wedding night with him, rather than her husband. The tale culminates when a husband disguised as his bride went to the castle and stabbed the Baron to death.

The Town

The Fortress

Location of a third collapsed tower

Church of San Pietro



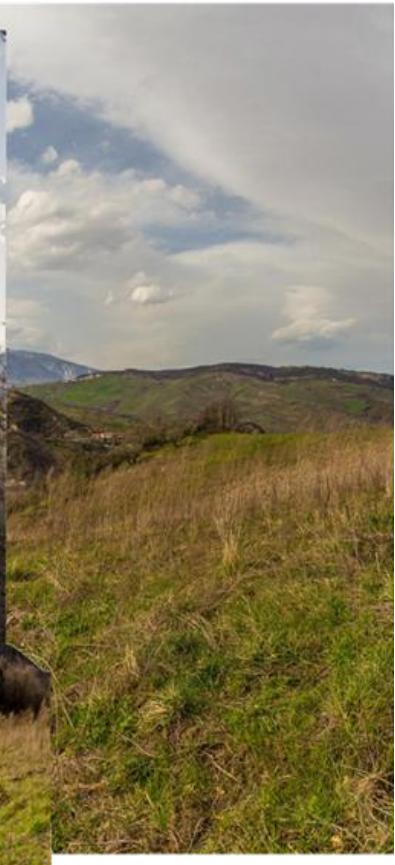
Abruzzo Region



Chieti Region



Roccasalegna  
42.0621° N,  
14.3074° E



Oak



Steel



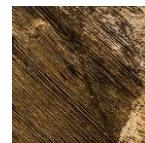
Plaster



Stone  
Path



Terracotta  
Tiles



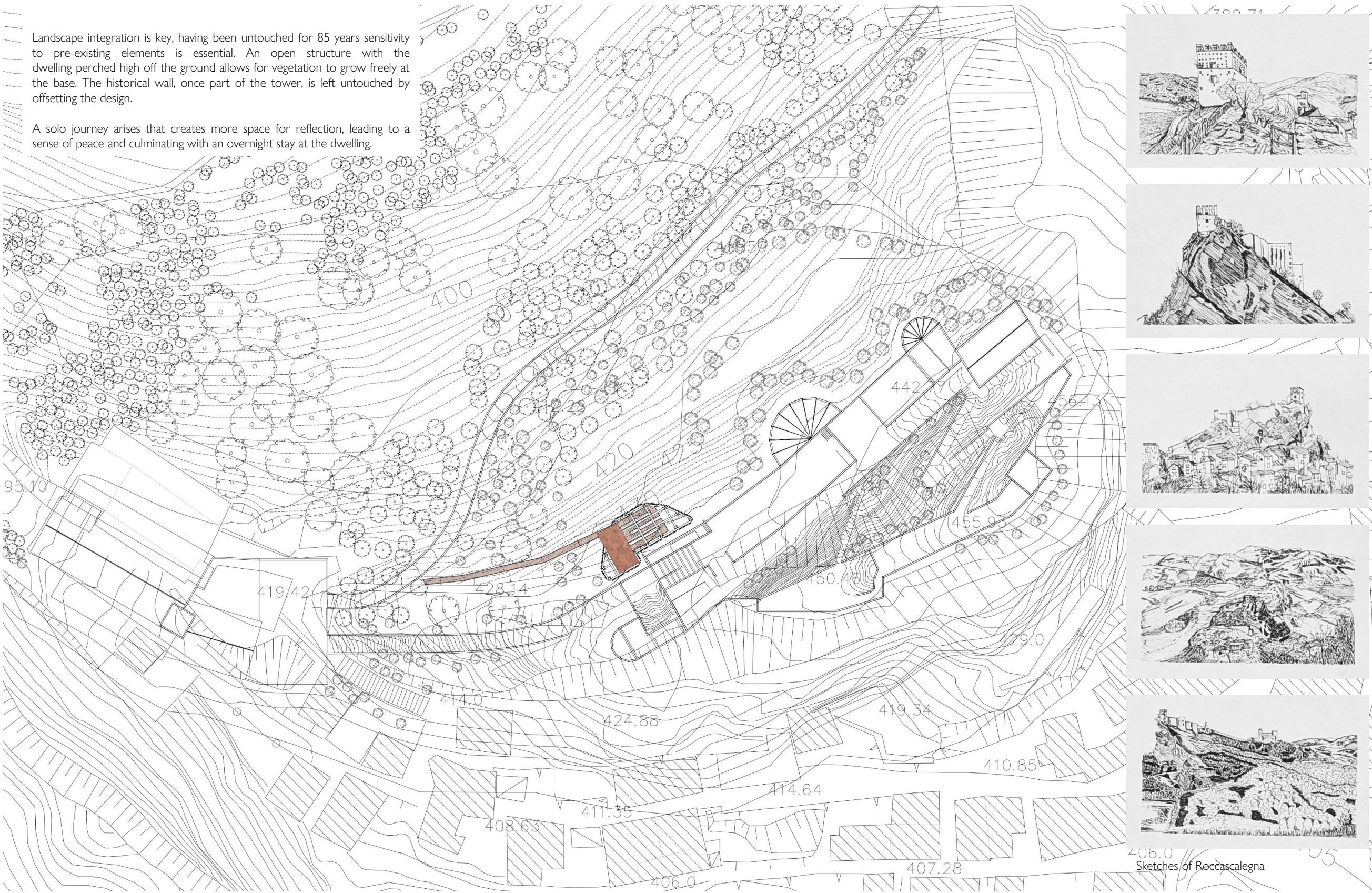
Sandstone  
Rock



Sandstone

Landscape integration is key, having been untouched for 85 years sensitivity to pre-existing elements is essential. An open structure with the dwelling perched high off the ground allows for vegetation to grow freely at the base. The historical wall, once part of the tower, is left untouched by offsetting the design.

A solo journey arises that creates more space for reflection, leading to a sense of peace and culminating with an overnight stay at the dwelling.



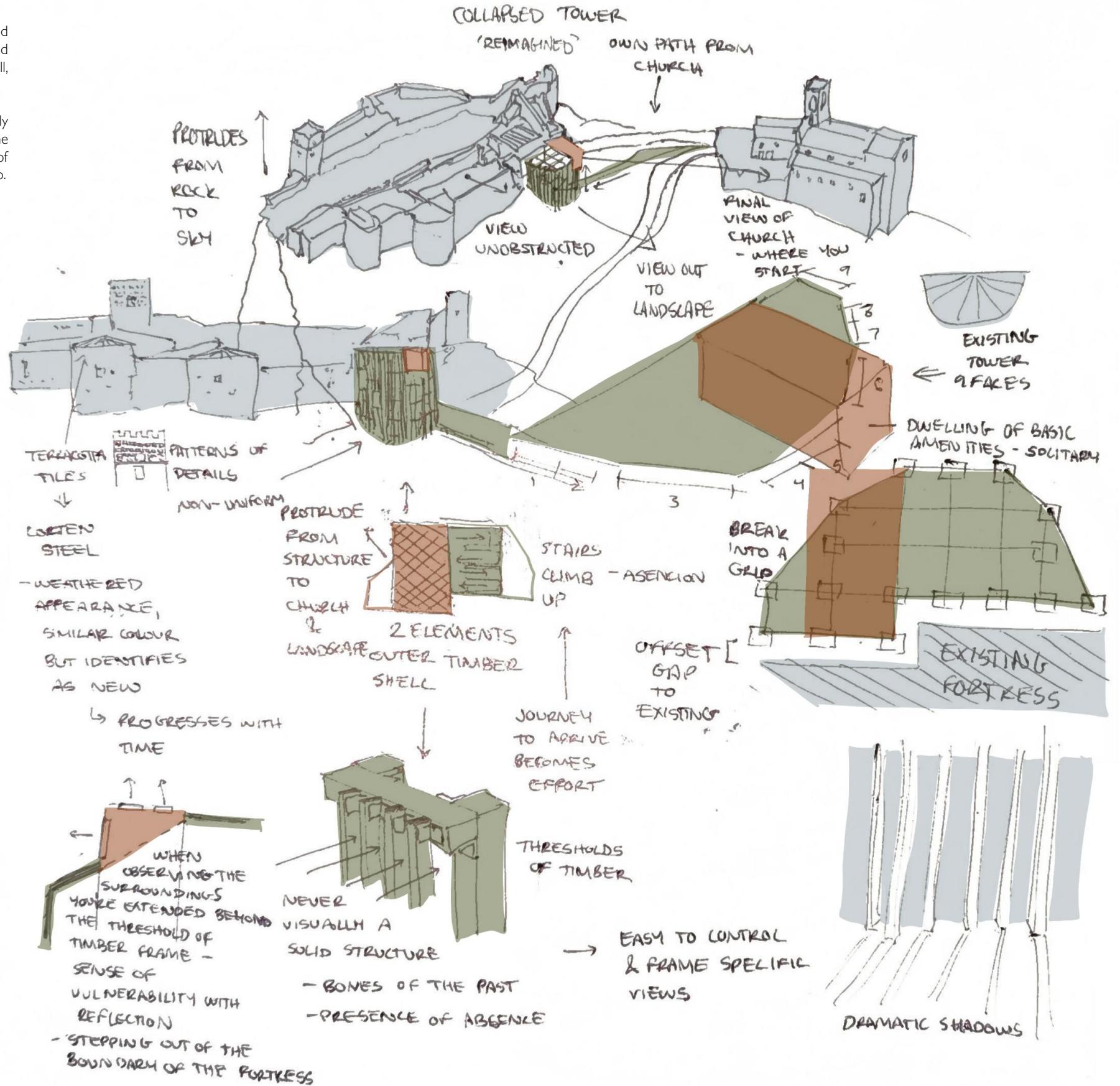
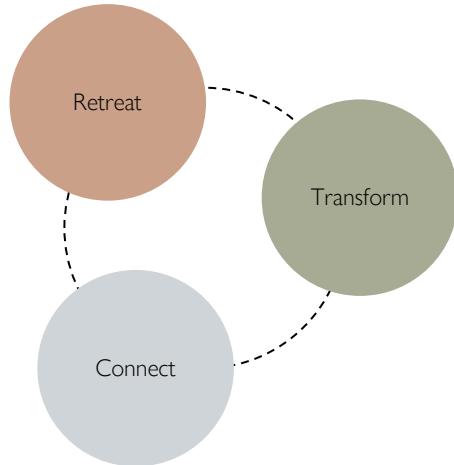
Sketches of Roccasalegna

# YACADEMY

## A 'New' Tower

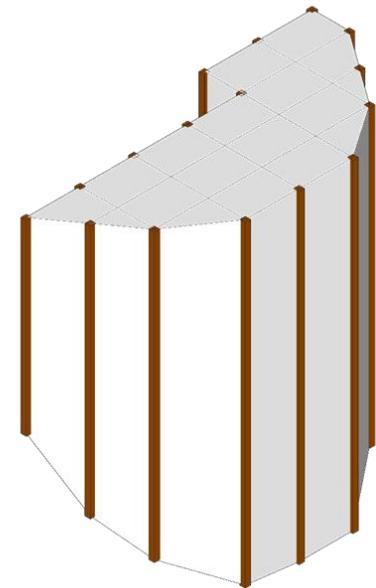
Reimagining the collapsed tower in a contemporary way centred around observation, light and symbolism. Balancing transformation, connection and retreat, the proposal consists of two elements: an outer spruce timber shell, and an inner volume providing space for a single person to reflect.

The spruce timber shell traces the historic fabric, shifting between a visually solid state and dissipating depending on a person's perspective. The retreatant's cabin perches inside, bearing witness to specific fragmentation of the landscape, and the resulting shadows and an open top invite the gaze up.

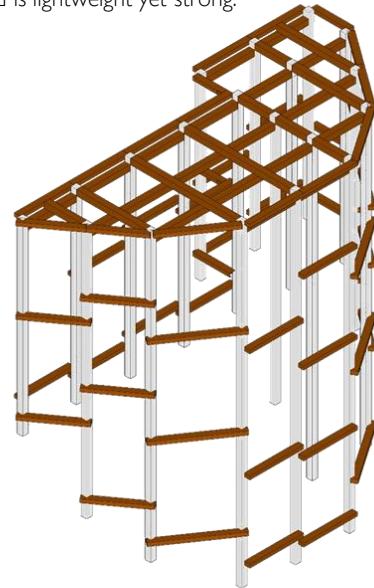


Current views

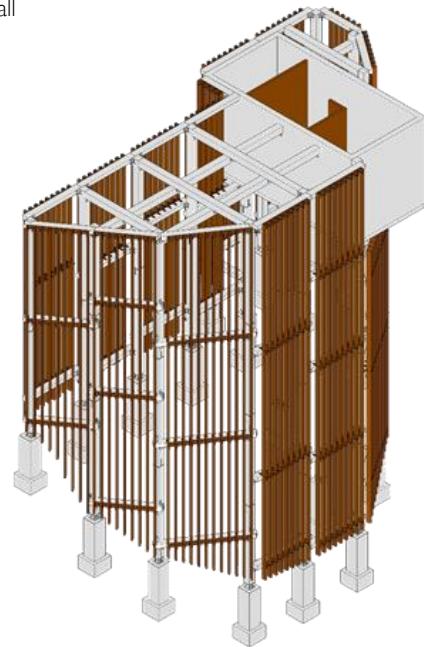
Breaking the tower into 9 front faces that wrap around the existing fortress wall, the two main elements showcase the efficiency of small spaces while the structure makes a statement complementary to the surrounding landscape. The unique weathered look from Corten steel's rust like appearance exhibits a beauty and stability next to the fortress without the need for paint and maintenance. The colour also nods to the legend of the Baron's bloody handprint and the terracotta tiles. Use of spruce timber blends well with the neighbouring sandstone and is lightweight yet strong.



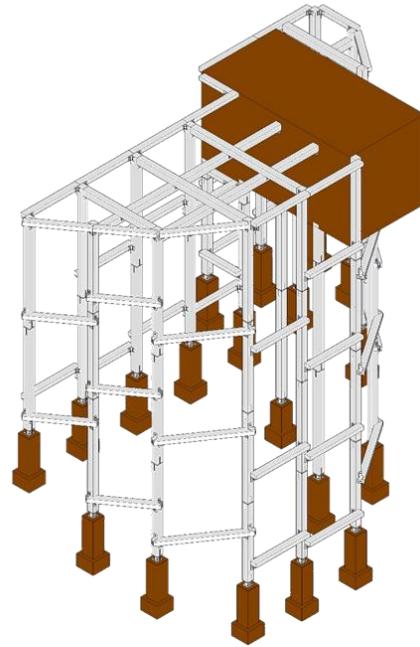
1 – Initial volume divided into 9 front faces following the topography



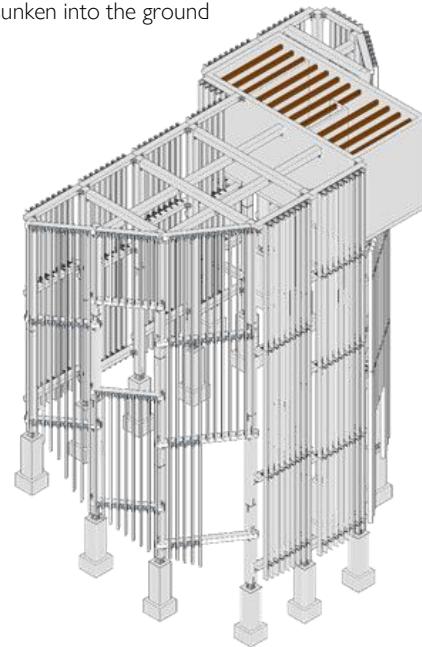
2 – An outer shell of timber beams and columns, offset from the existing fortress wall



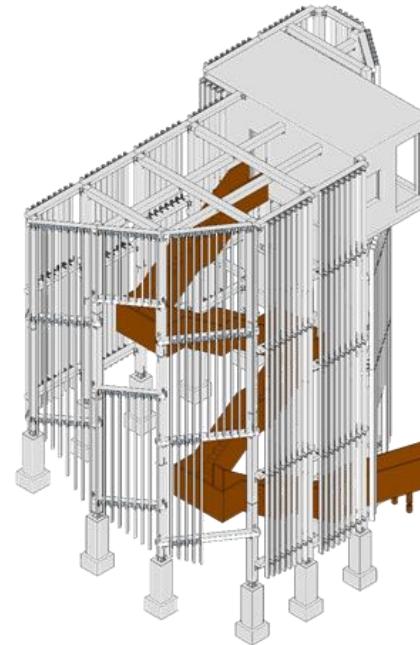
4 – External timber slats following the topography and internal walls separating functions



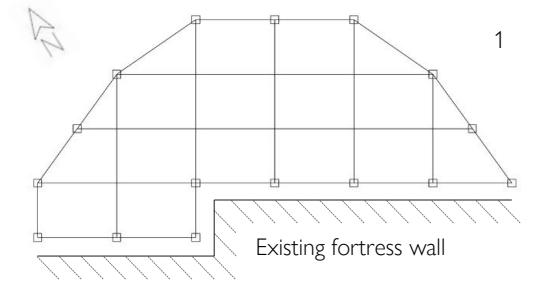
3 – Solid volume for the dwelling, footings sunken into the ground



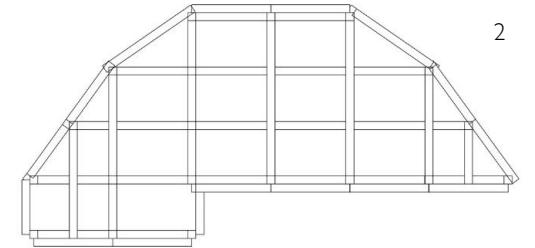
5 – Framing views out, internal timber beam ceiling (nod to the current towers)



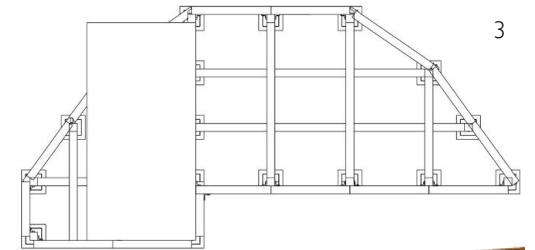
6 – Access via individual Corten steel path and stairs through structure



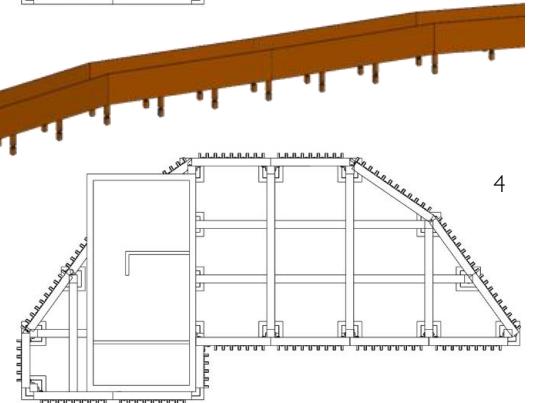
1



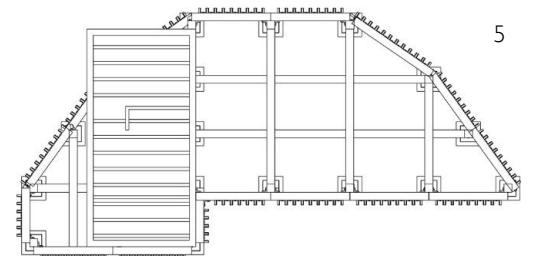
2



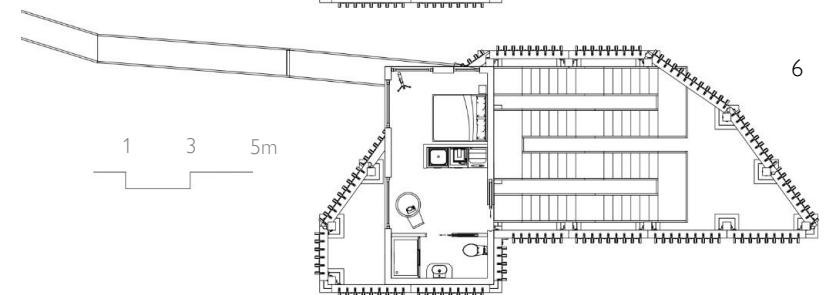
3



4



5



6

1 3 5m

Analysis of the middle existing tower shows only half is functional space, with thresholds of timber defining both access and structure. Small windows occlude the interior from natural light so that despite sitting in such a stronghold it casts controlling shadows. The watch tower perches with a small interior staircase up to the lookout point that governs over the landscape.

In the proposal the timber frame remains untouched, an echo of the past, but becomes functional space via the staircase as it kickstarts the journey of contemplation. The openness of the structure balances the dramatic shadows cast out across the landscape and lets light flood the interior, while the thresholds of timber are upheld.

### Impact of the Proposal

#### Social

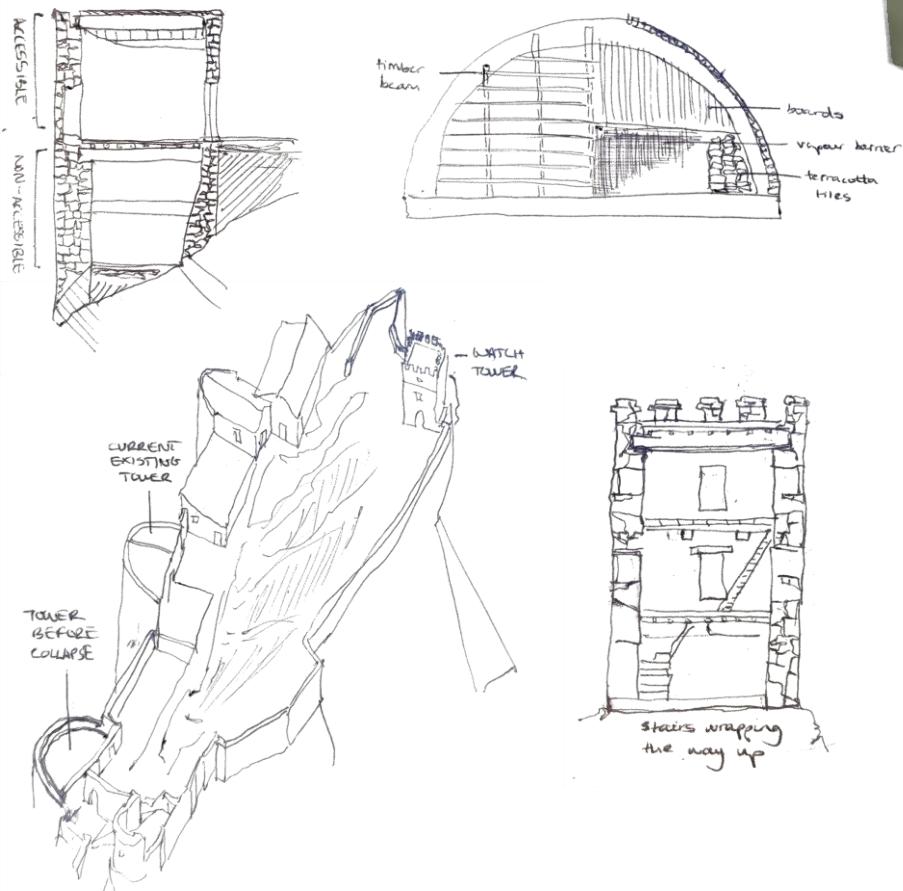
- Improve community engagement
- Increase in tourism revenue
- Increased positive image surrounding Roccasalegna

#### Physical

- Entire scheme is raised from the landscape
- Views from the fortress remain unobstructed
- Some excavation of the ground for foundation footings

#### Environmental

- Scheme fitted around existing trees and vegetation
- Non-invasive to an already sensitive landscape (falling rock)
- Mechanical methods for services reducing the carbon footprint



The existing construction

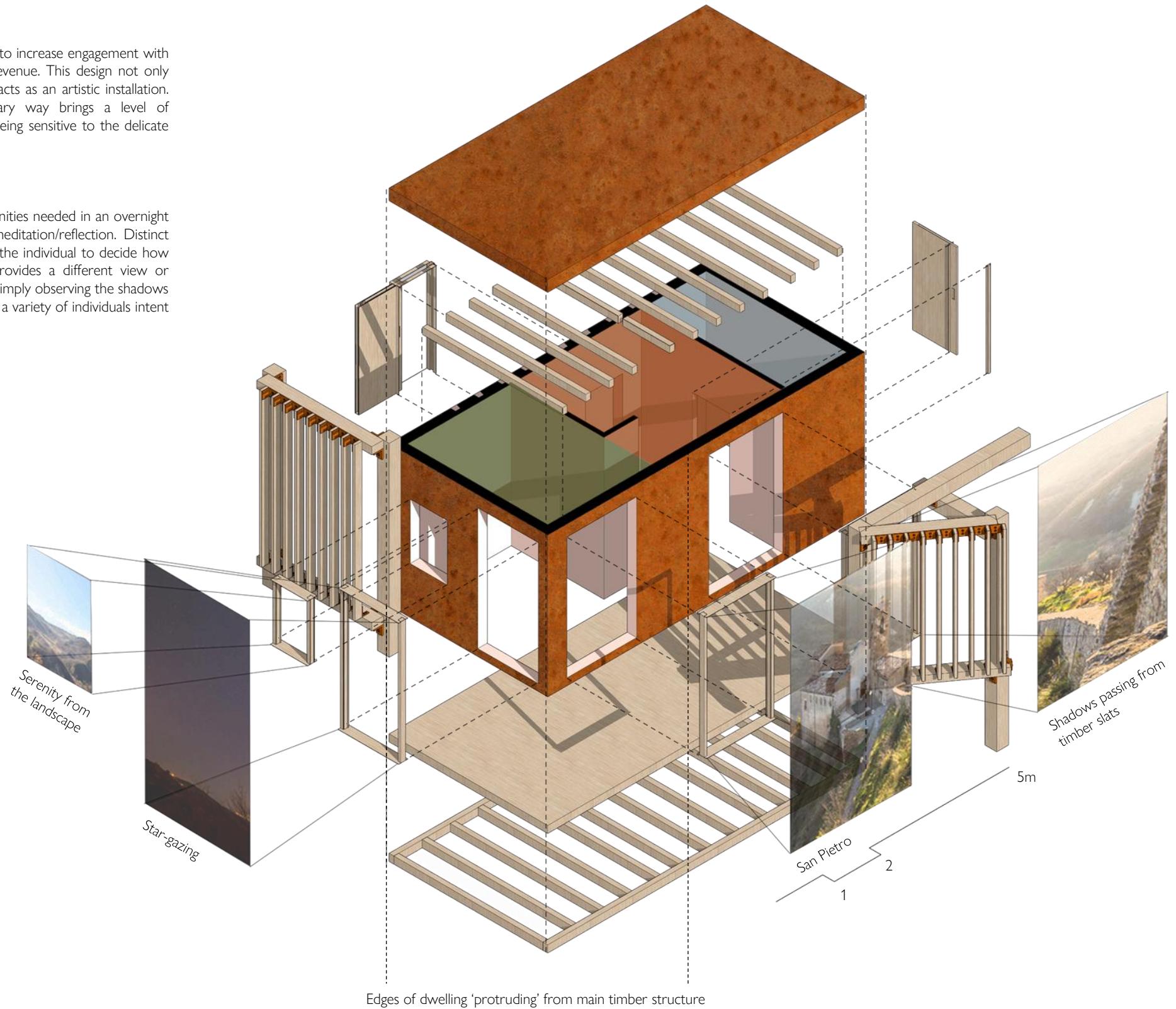
Client – Roccascalegna

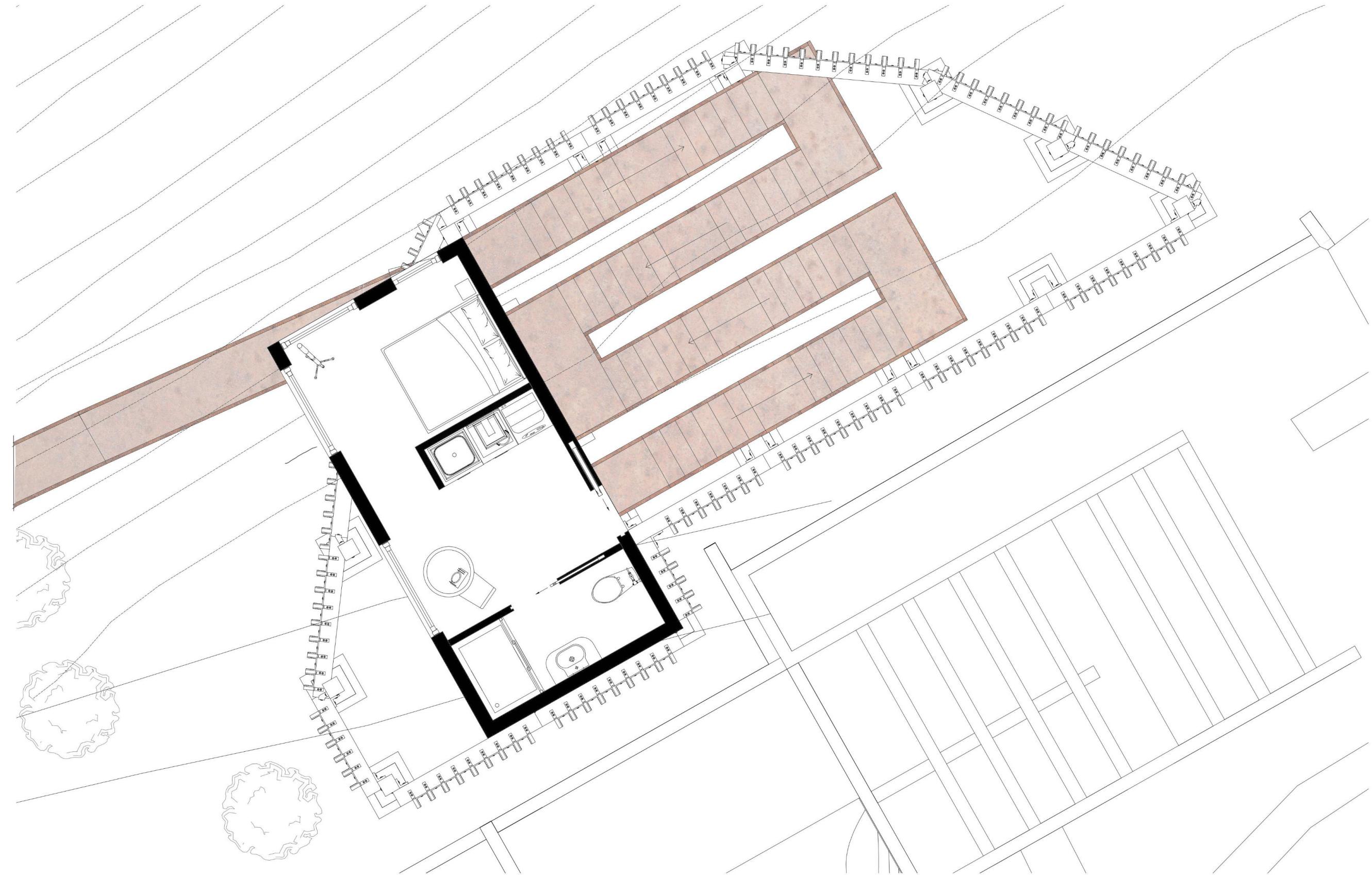
In recent years Roccascalegna has been looking to increase engagement with the fortress, subsequently increasing tourism revenue. This design not only provides a solitary space for contemplation; it acts as an artistic installation. Replicating the old tower in a contemporary way brings a level of enthusiasm back to the historic setting whilst being sensitive to the delicate fabric.

User – Individual Persons

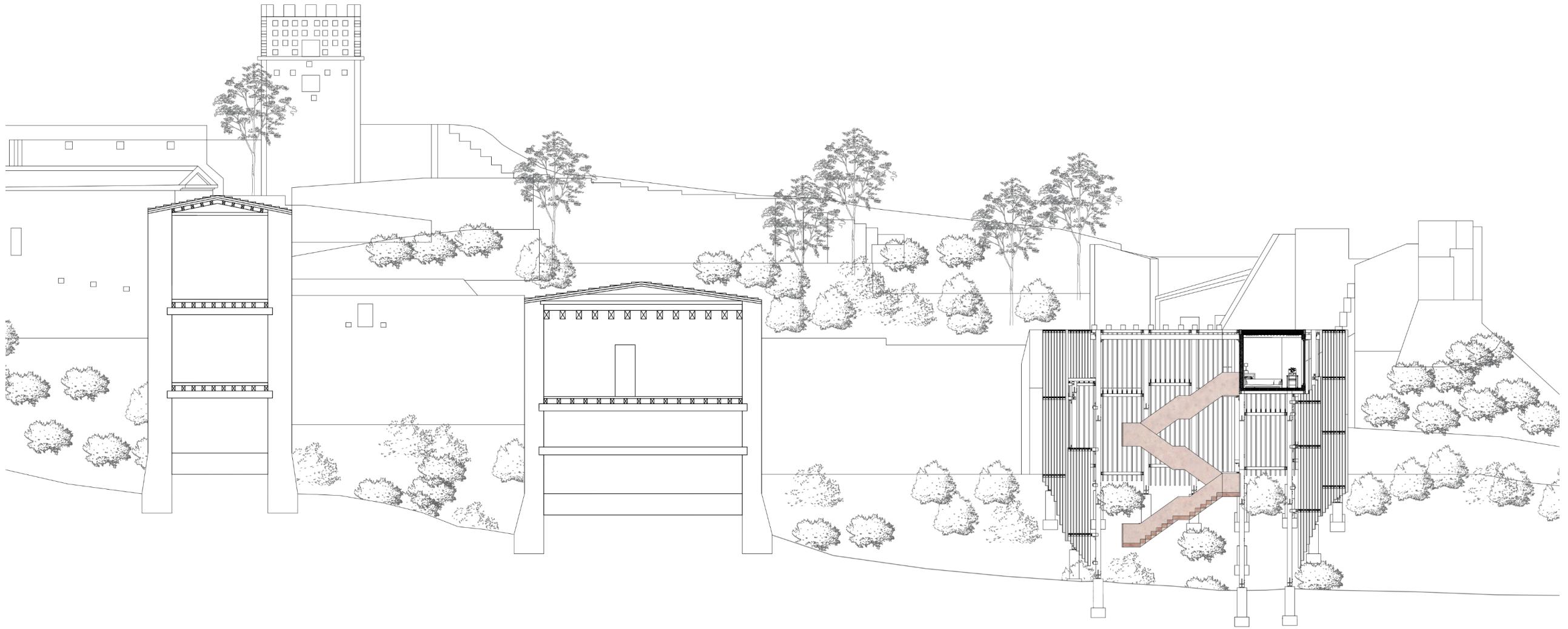
Single unit dwelling, equipped with all basic amenities needed in an overnight stay apartment, with a dedicated space for meditation/reflection. Distinct spaces for cooking, sleeping and thought allow the individual to decide how best to reflect and connect. Each window provides a different view or experience – the vast landscape, San Pietro, or simply observing the shadows from the external structure pass by. It caters to a variety of individuals intent on personal growth and healing.

- Bedroom = 6.65 sqm
  - Kitchen/Dining = 8.37 sqm
  - Bathroom = 4.18 sqm
- Total = 23.12 sqm (incl. external walls)





**YACADEMY** Cutting the Towers 1:200



# YACADEMY 1:20 Construction Details

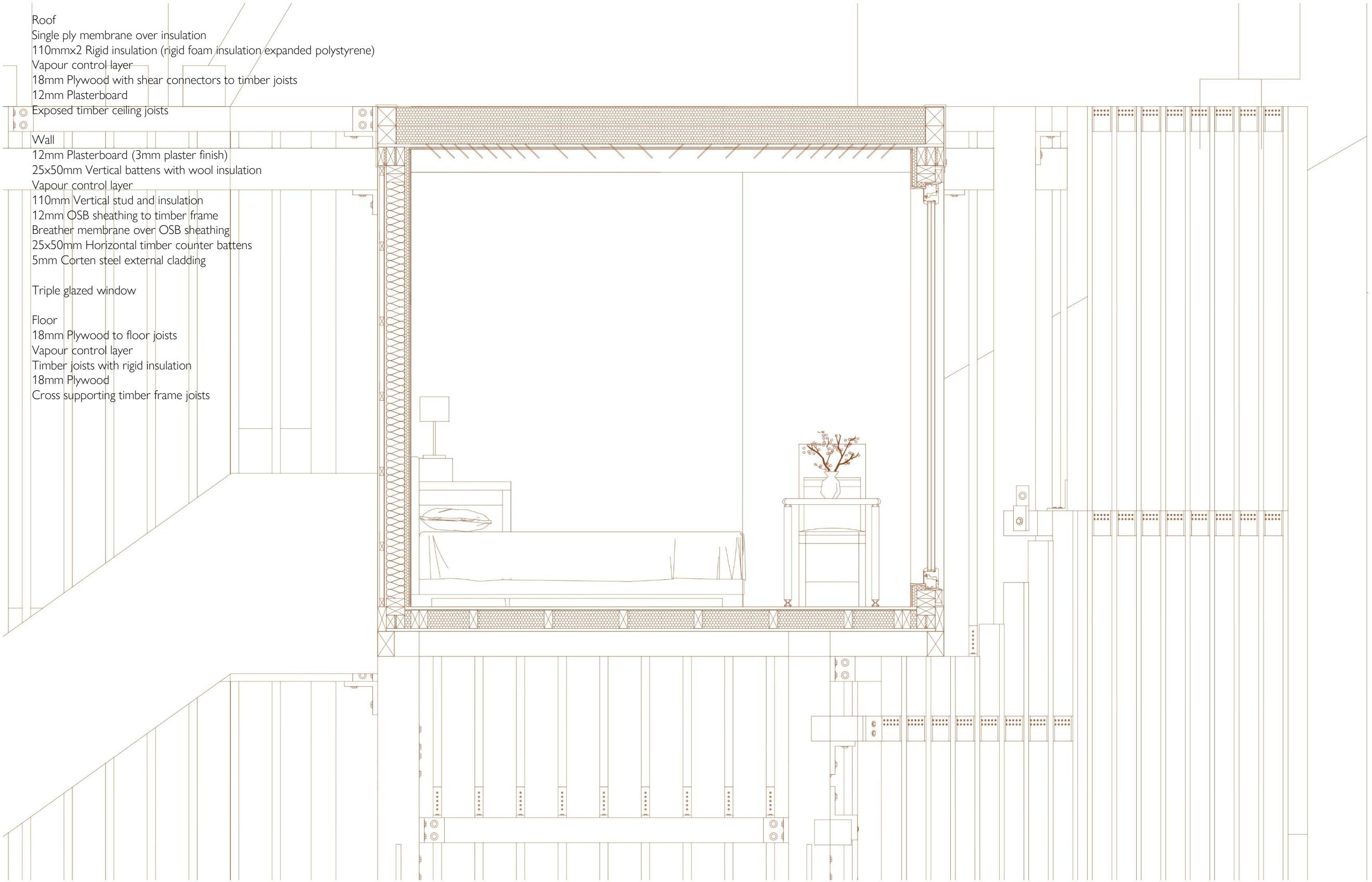


- Roof
  - Single ply membrane over insulation
  - 110mmx2 Rigid insulation (rigid foam insulation expanded polystyrene)
  - Vapour control layer
  - 18mm Plywood with shear connectors to timber joists
  - 12mm Plasterboard
  - Exposed timber ceiling joists

- Wall
  - 12mm Plasterboard (3mm plaster finish)
  - 25x50mm Vertical battens with wool insulation
  - Vapour control layer
  - 110mm Vertical stud and insulation
  - 12mm OSB sheathing to timber frame
  - Breather membrane over OSB sheathing
  - 25x50mm Horizontal timber counter battens
  - 5mm Corten steel external cladding

Triple glazed window

- Floor
  - 18mm Plywood to floor joists
  - Vapour control layer
  - Timber joists with rigid insulation
  - 18mm Plywood
  - Cross supporting timber frame joists



Vertical Timber Slats  
50x150mm  
Spacing between  
slats 200mm

Rotated to create a  
permeable façade,  
Varying heights to  
follow the  
topography

Horizontal Timber  
Beams  
150x250mm

Vertical Timber  
Columns  
250x250mm

Corten Steel  
Staircase and  
Pathway

Primary Timber  
Beams

Secondary Timber  
Beams

Dwelling

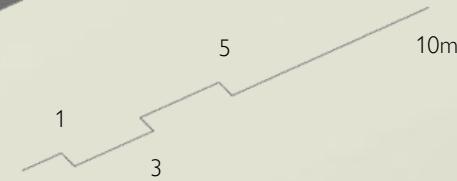
U-shape bracket bolt  
and nut  
2 bolt back to beam,  
10 nails opposite sides

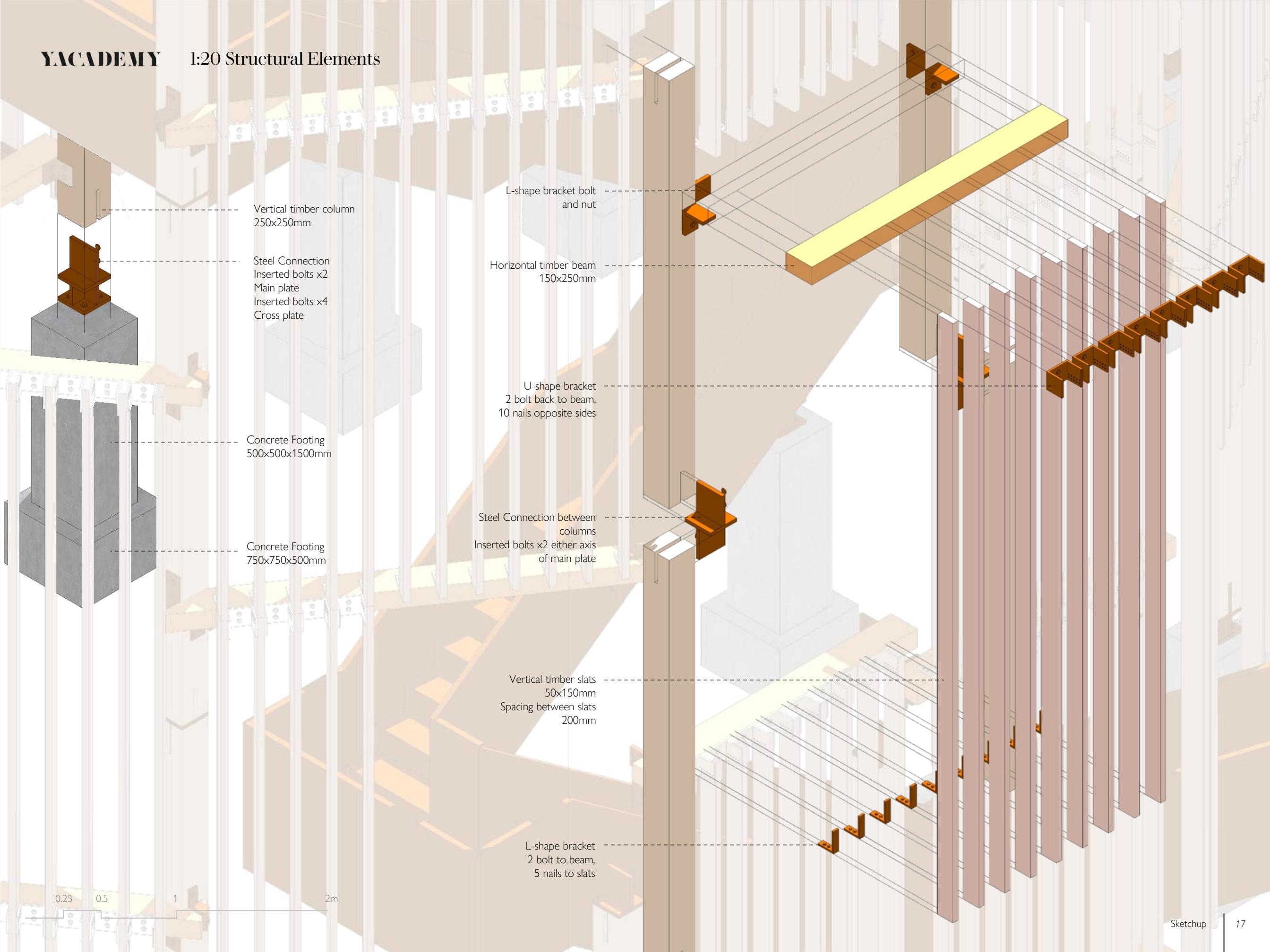
L-shape bracket  
bolt and nut

Steel Connection  
Inserted bolts x2  
Main plate  
Inserted bolts x4  
Cross plate

Concrete Footing  
500x500x1500mm  
750x750x500mm

Path Supports  
500mm off the ground  
Timber column to steel plate  
connection and concrete footing





Vertical timber column  
250x250mm

Steel Connection  
Inserted bolts x2  
Main plate  
Inserted bolts x4  
Cross plate

Concrete Footing  
500x500x1500mm

Concrete Footing  
750x750x500mm

L-shape bracket  
bolt  
and nut

Horizontal timber beam  
150x250mm

U-shape bracket  
2 bolt back to beam,  
10 nails opposite sides

Steel Connection between  
columns  
Inserted bolts x2 either axis  
of main plate

Vertical timber slats  
50x150mm  
Spacing between slats  
200mm

L-shape bracket  
2 bolt to beam,  
5 nails to slats

0.25 0.5 1 2m

**YACADEMY** Stairs to Watch Tower 1:150

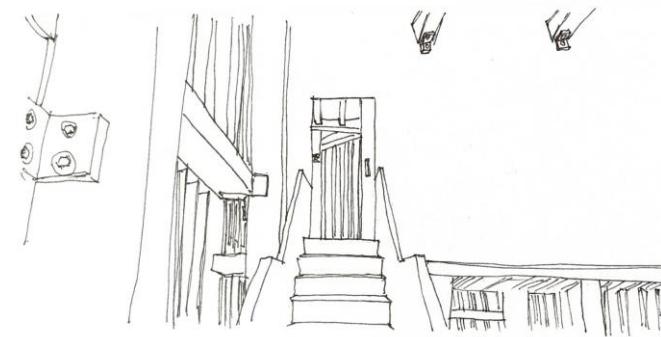


2 5 10m

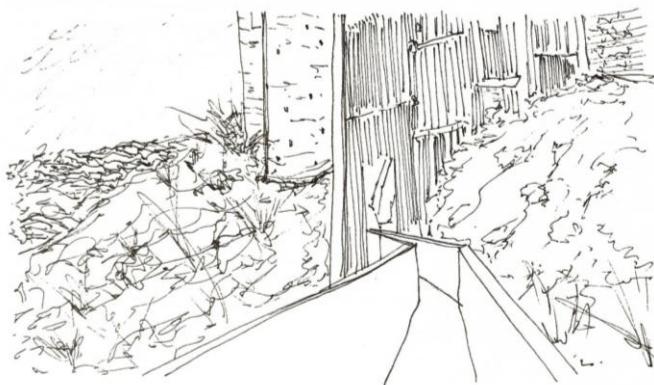
Imagining the experience of an individual staying overnight in the scheme. Beginning at the church after attending a service, walking slowly up the path and stairs to arrive at the unit. To finally, views over the landscape and looking back at the church, where one started. The promenade itself becomes a prayerful walk helping the retreatant let go of distracting thoughts and enter deeply into contemplation and encounter with God/the Divine.



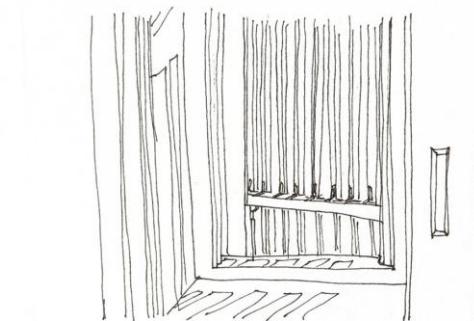
1 – Looking at the fortress from the church



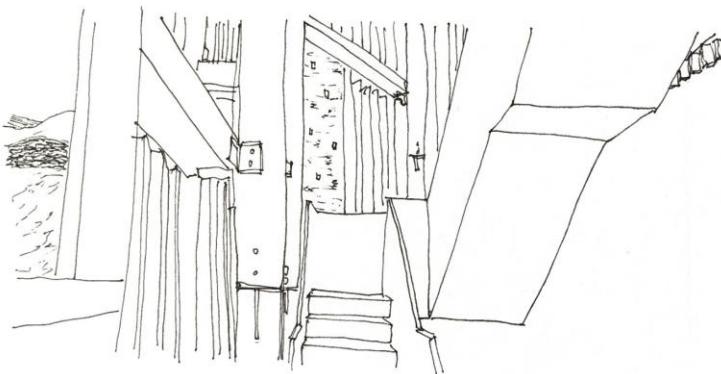
5 – Arriving at the entrance



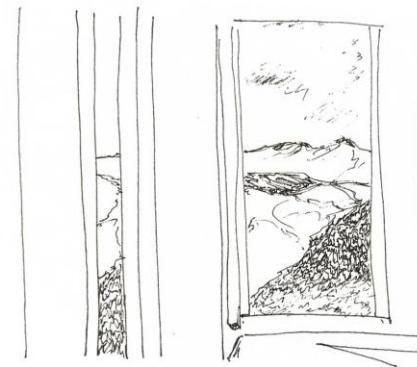
2 – Walking up the path



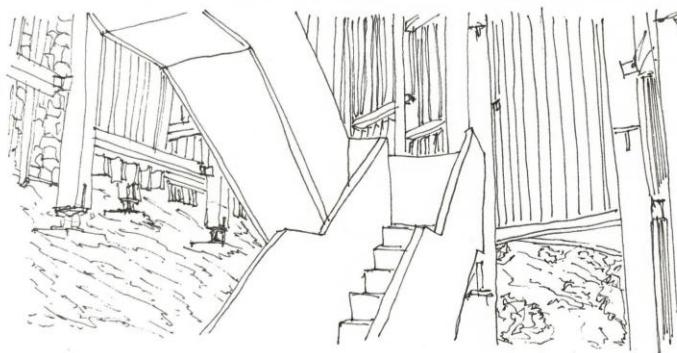
6 – Shadows from the timber slats



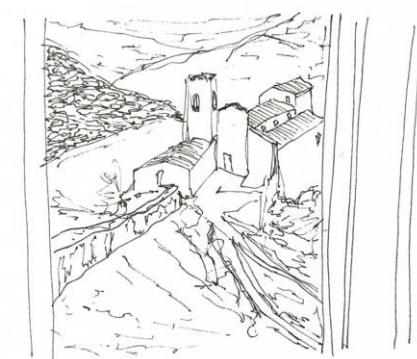
3 – Towards the first lookout point



7 – View of the landscape

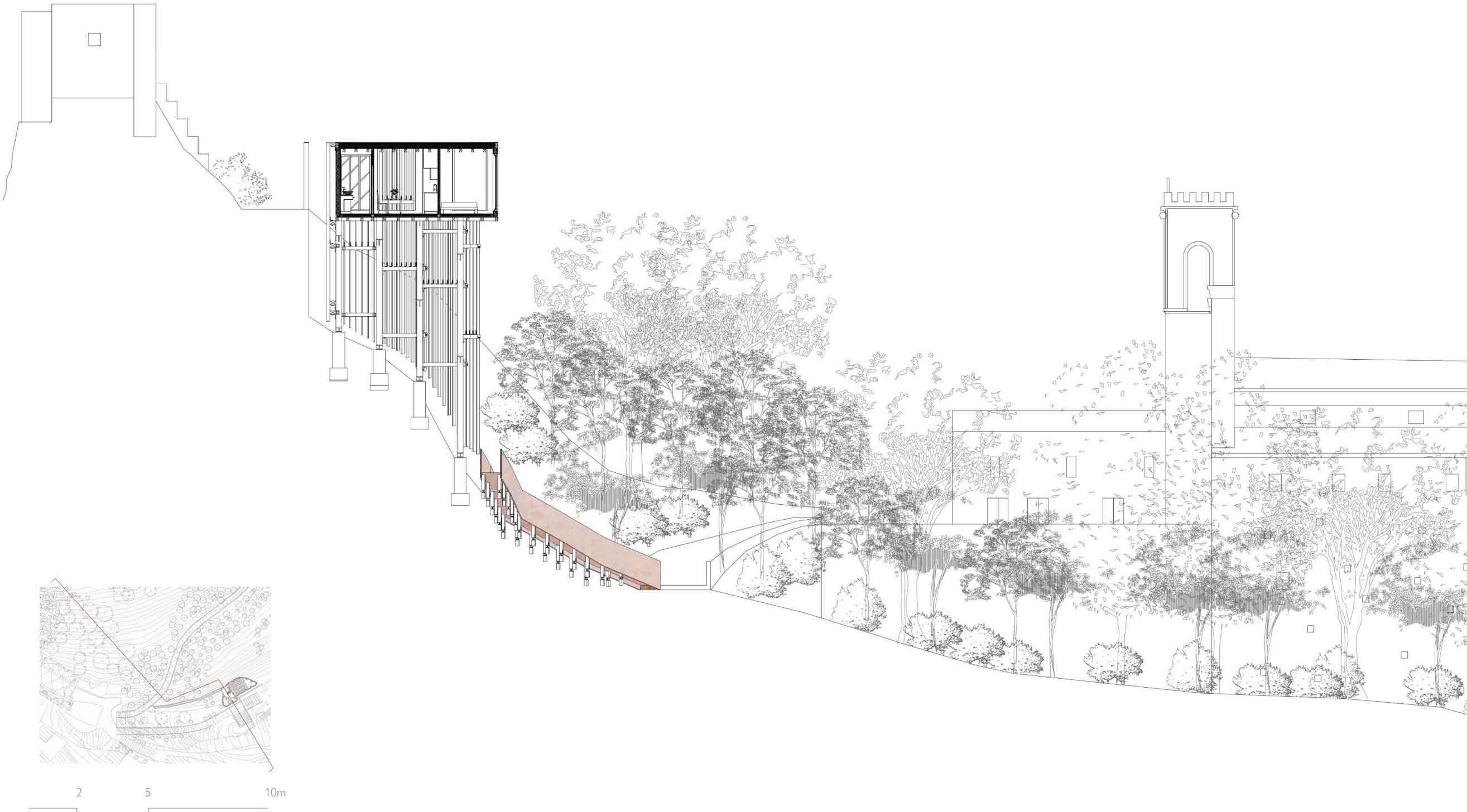


4 – Up the stairs



8 – Final view, looking back at San Pietro

**YACADEMY** Dwelling reaching to San  
Pietro 1:150



The unit provides only the essential amenities and protrudes from the structure past of the 'boundary of protection' making an occupant exposed to greater vulnerability during contemplation. Each window providing a different/personal experience: connection to the Divine, serenity from the landscape, observation of stars, watching the passage of time as shadows from the shell fall around you. The simplicity of the unit makes space for the occupant to think, and to ponder on the presence and absence in daily life.







BACHELOR'S THESIS PROJECT

# AWARE

## The Renovation of Palazzo Diedo

Location: Cannaregio, Venice  
Building Type: Archive, Gallery, Office  
Client: Memory of the World UNESCO  
RIBA Stages: 0-4  
Date: Dec 2023 - May 2024

With Venice being a cultural and historical heart within Europe, the worldwide debate of replacing the world's documentary heritage with digital copies is controversial. Opening a space for the Memory of the World UNESCO Programme to run an archive, office and gallery requires a balance of security, accessibility and openness.

This is summarised to AWARE – Archive for Women Artists, Research and Exhibition. Renovation and restoration of historical assets preserves the essence of Venice in the existing building Palazzo Diedo.

Following graduating at the Welsh School of Architecture this thesis project was spotlighted in architectural magazine Dezeen and nominated by Foster + Partners for most innovative project at the WSA Student Exhibition 2024.

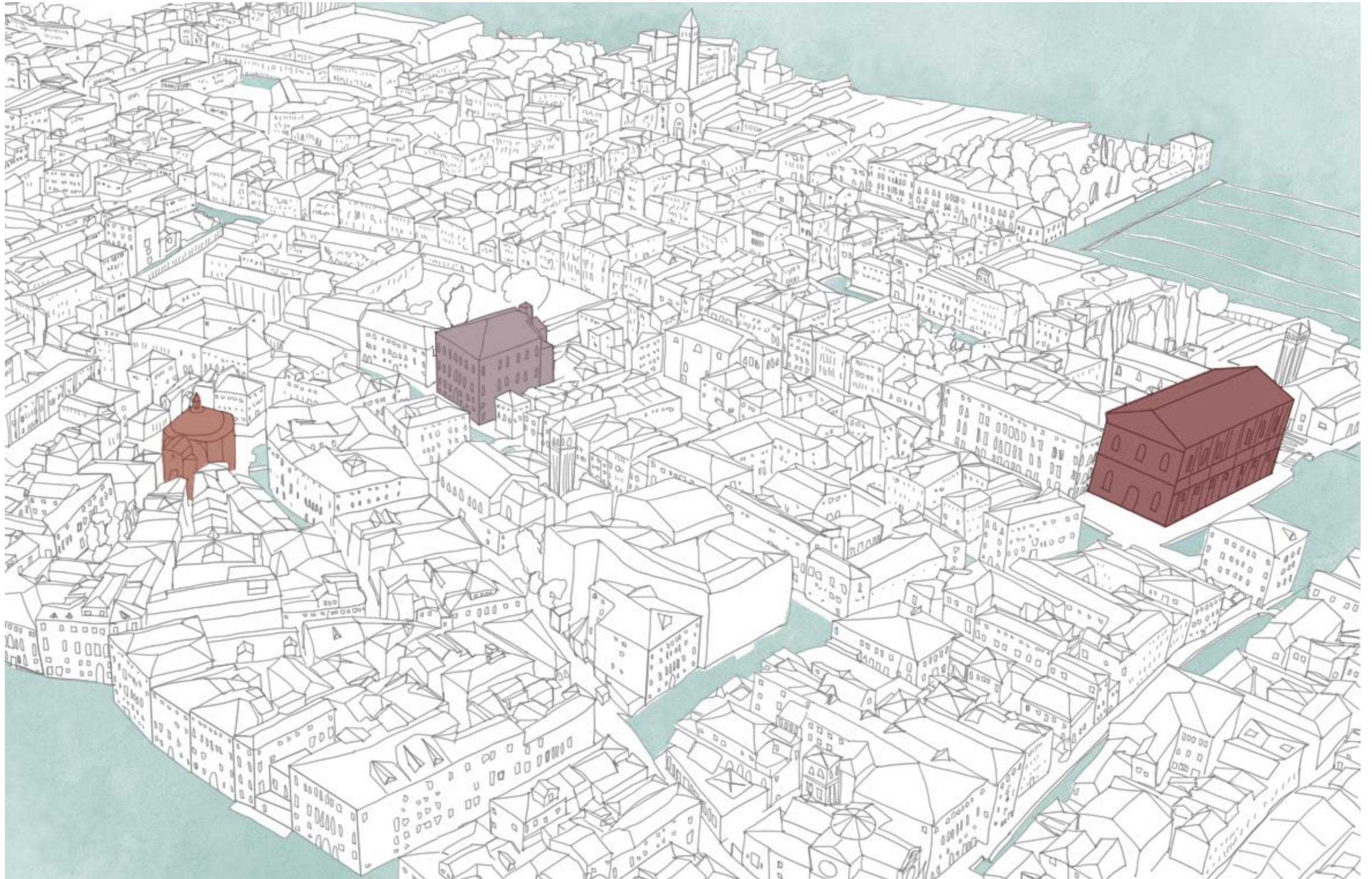
<https://www.dezeen.com/2024/09/19/architecture-projects-cardiff-university-schoolshows/>

de  
zeen





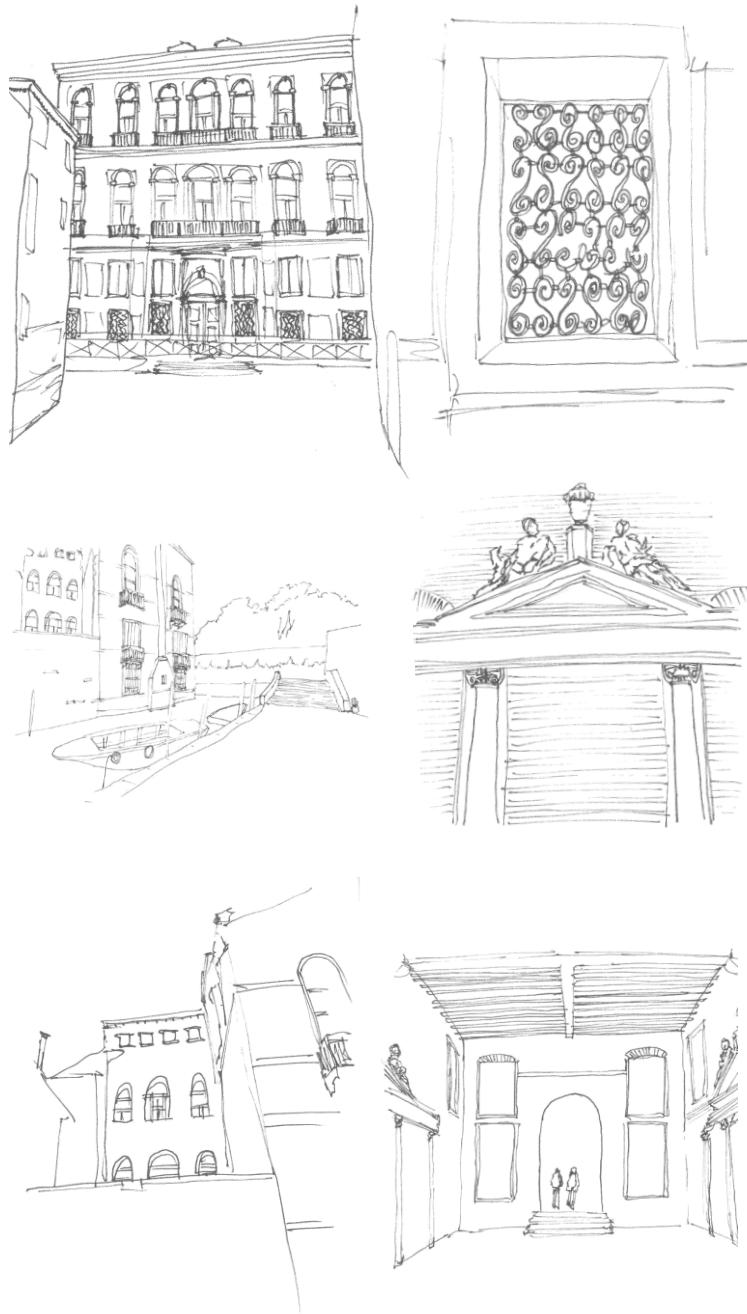
- 1 - Chiesa di Santa Maria Maddalena
- 2 - Palazzo Diedo (Site)
- 3 - Misericordia di Venezia
- 4 - Ca' Rezzonico
- 5 - UNESCO Office Venice
- 6 - Procuratie Vecchie (David Chipperfield Renovation)
- 7 - Location of off-site warehouse for Archival storage



■ Chiesa di Santa Maria Maddalena   ■ Palazzo Diedo   ■ Misericordia di Venezia

Built by architect Andrea Tirali in the early 1700s for the Diedo family, it once included a primary school and court. It was later purchased by the city of Venice in 1888. Throughout the building frescoes adorn the ceilings by artists such as Francesco Fontebasso and Costantino Cedini.

Nicolas Berggruen, investor and philanthropist has bought Palazzo Diedo and is restoring it to become the headquarters of Berggruen Arts&Culture. Palazzo Diedo will be used to display items from his collection and to host international artists in a residency programme.



- Palazzo Diedo
- Church
- Museum/Gallery
- Restaurant/Café
- Hotel/Accommodation
- Historic Landmark
- Residential

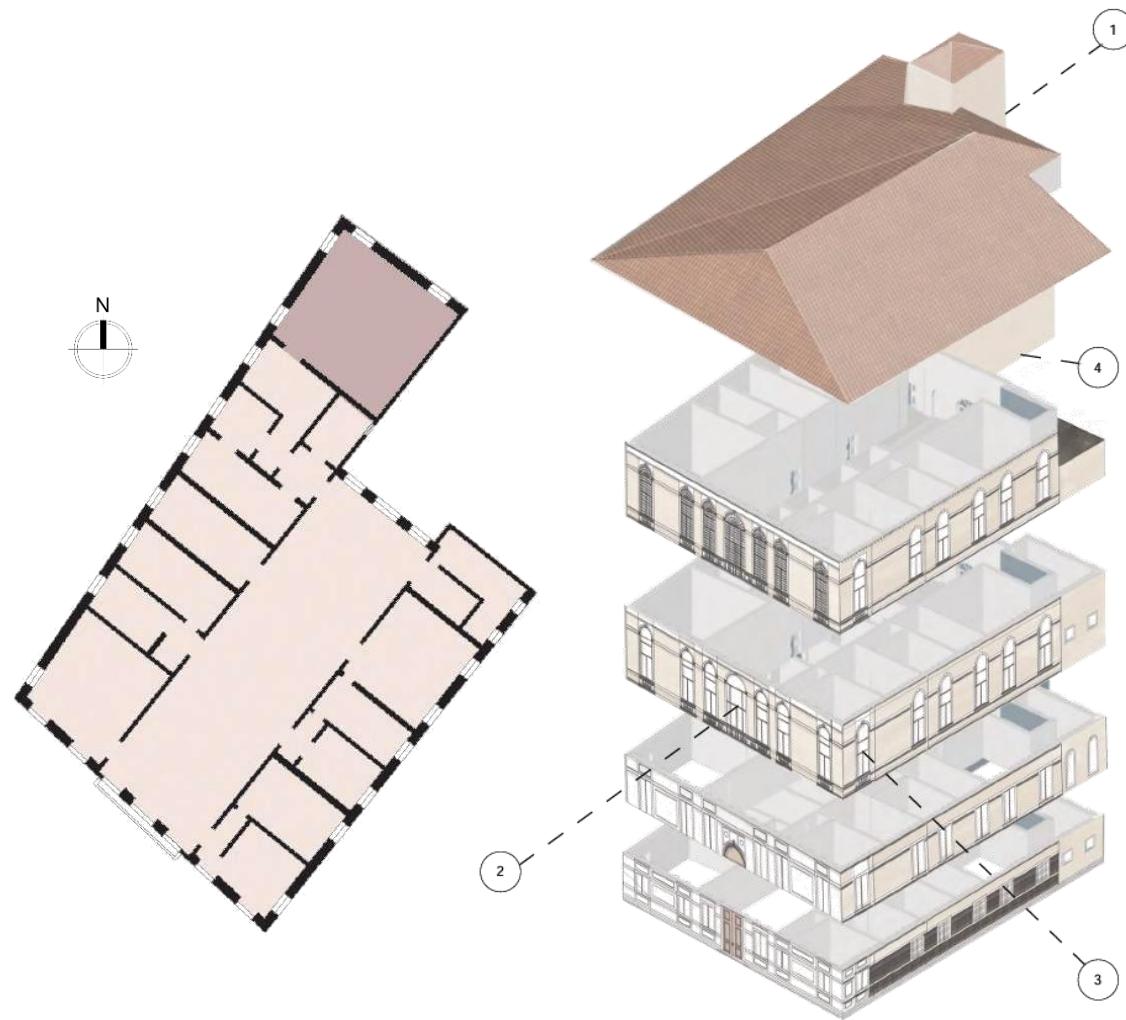
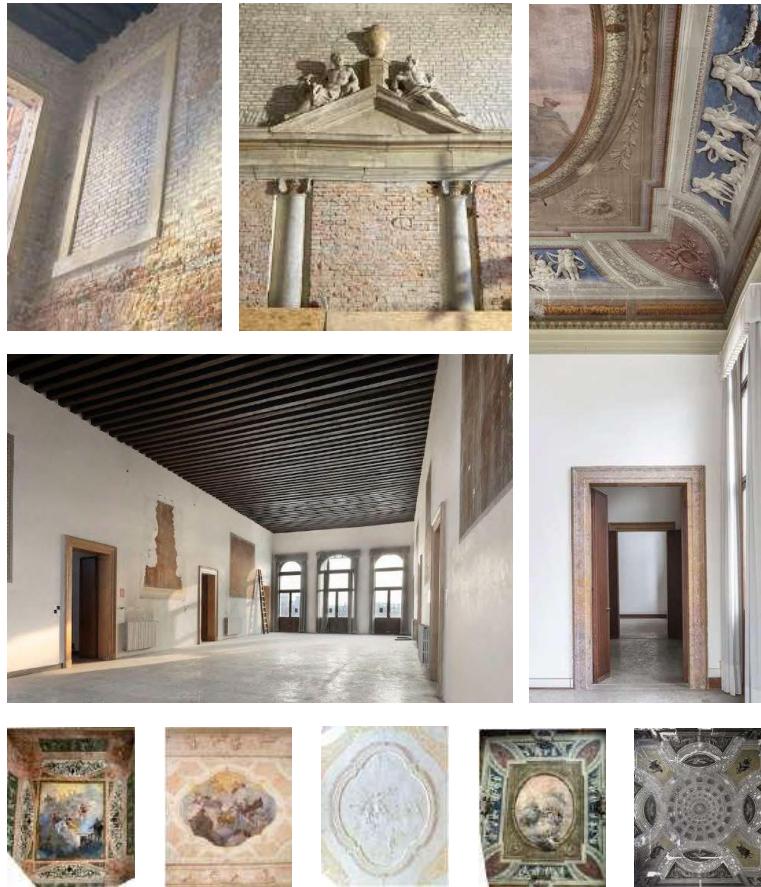
- Original 1700s build
- Later addition

The existing building is split into two parts, the original build and an extension at the rear. The current extension isn't cohesive with the existing Palazzi, making it as they align across the floor plan less significant and potentially providing an opportunity to rebuild a more sensitive design. The internal historical features to retain include frescos which I have presumed to be located throughout the Piano Nobile floor, the beamed ceilings and the carved wall detail in the andron.

The plan of the first floor (Piano Primo). The long central room is called the Portego, it is historically significant and is a good space for a gallery or to host events.

The views from Palazzo Diedo are also significant. Keeping these intact and highlighting nearby important Churches and Scuole is key.

Palazzo Diedo has many important viewpoints, specifically towards Chiesa di Santa Maria Maddalena for the existing building. For the extension at the rear of the building the views of the lagoon and Misericordia shall take precedence.



Materiality of the existing building

Terracotta tiled roof

Oak Timber Beams

Bottle-bottom windows on second floor

Brick

Istrian Stone



# AWARE Loss of Documentary Heritage

A subdivision of UNESCO the Memory of the World Programme aims to:

- Facilitate preservation of the world's documentary heritage, particularly in areas affected by conflict and/or natural disaster.
- Enable universal access to documentary heritage.
- Enhance public awareness about the significant of documentary heritage among the wider public.

FORBES > BUSINESS > POLICY

## Why We Should Be Concerned About The Destruction Of Cultural Heritage

Dr. Ewelina U. Ochab Contributor

*Dr. Ewelina U. Ochab is a lawyer, human rights advocate, and author.*

## Ministry of Justice plan to destroy historical wills is 'insane', say experts

**Department hopes to save £4.5m a year by digitising - then binning - about 100m wills that date back 150 years**

2017

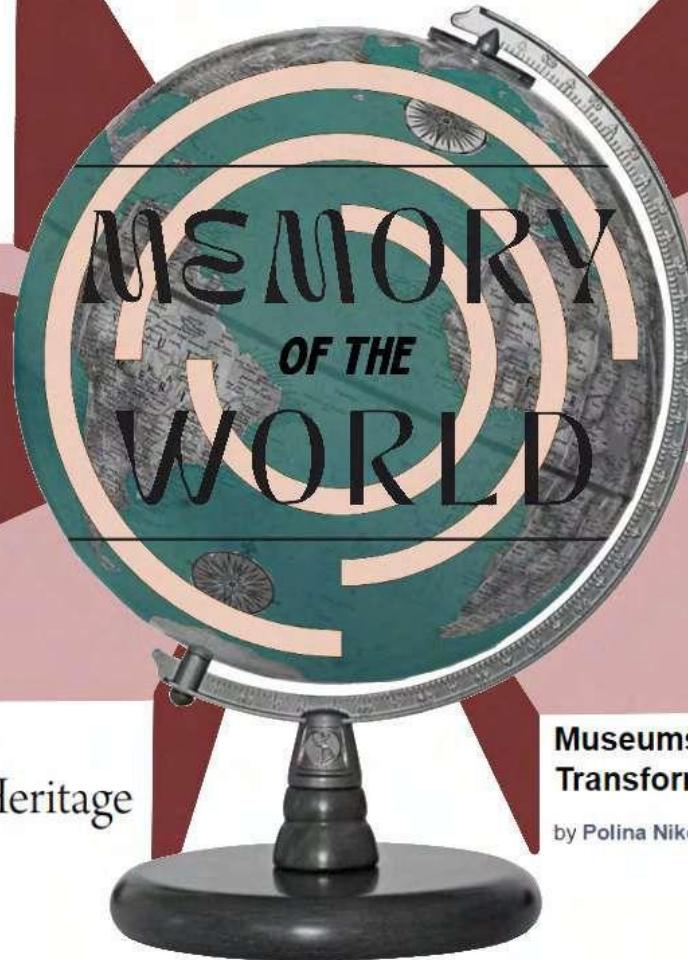
## Ethical Issues In Digitization Of Cultural Heritage

Zinaida Manzuch

*Vilnius University, zinaida.manzuch@mb.vu.lt*

IN  
COLLABORATION  
WITH

AWARE



## The Role Of Technology In Preserving And Recovering Our Cultural Heritage

## Digitizing Cultural Heritage Sites: Historical Context, Current Realities and Future Possibilities

*Laura Dickson*

## Museums and the Post-Digital: Revisiting Challenges in the Digital Transformation of Museums

by Polina Nikolaou



UNESCO  
PUBLISHING

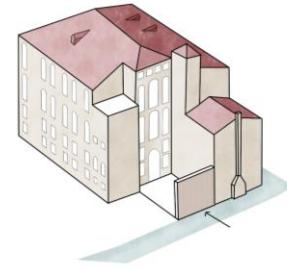


# AWARE Palazzo Diedo in Cannaregio

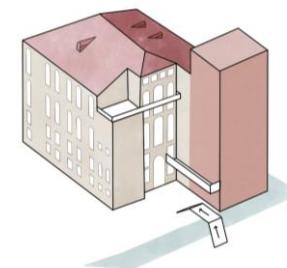
From both the site model and the digital drawing of Cannaregio, Palazzo Diedo visually protrudes above the surrounding urban fabric. In such close proximity to many churches and heritage buildings, defined by oak on the site model, I retained the existing presence Palazzo Diedo had within the skyline.

Stemming from the desire to give more of a view across the city and lagoon, a 'tower-like' concept emerged. Introducing the new extension and bridge gives a traditionally important building the capacity to act with both a formal and informal use.

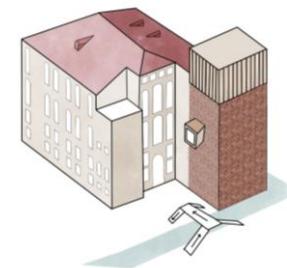
Terracotta clay and oak blocks were molded and carved at 1:500 scale as a group site model, on which I overlaid my own maquette.



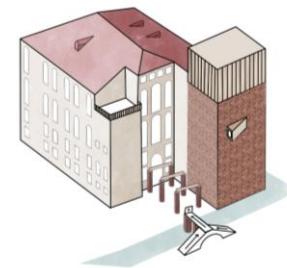
Existing Extension



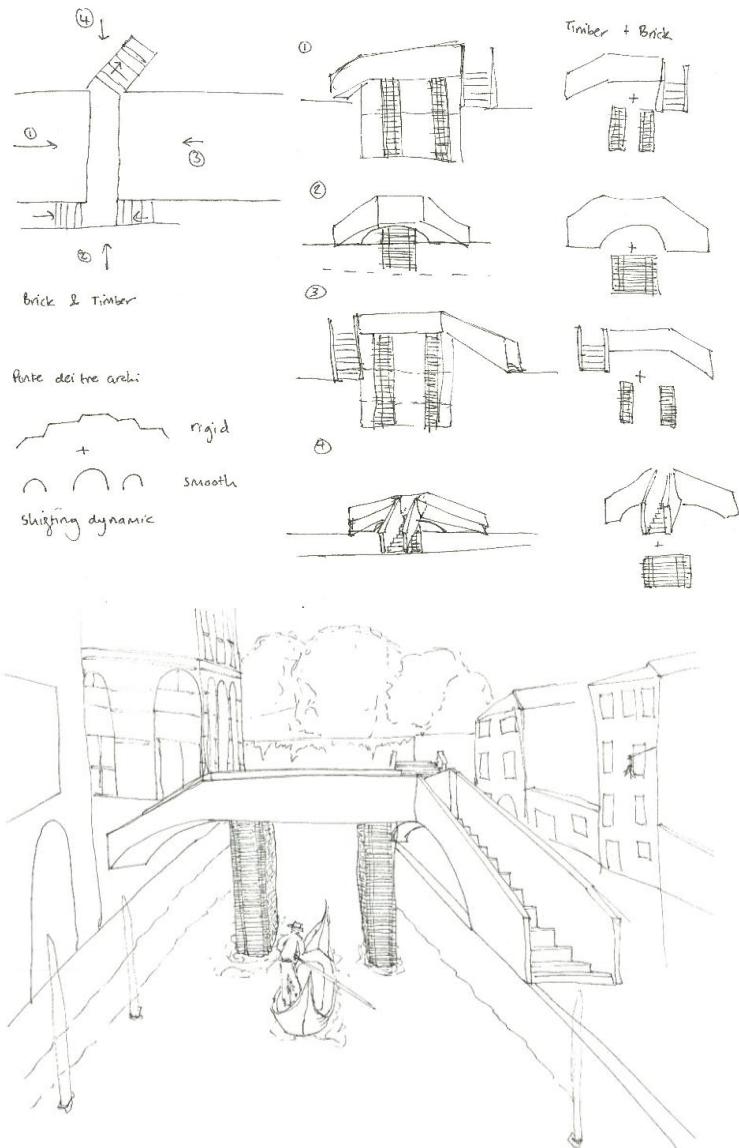
Replacement Volume



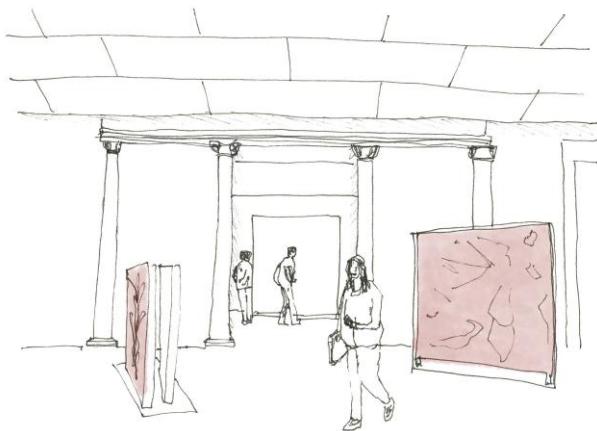
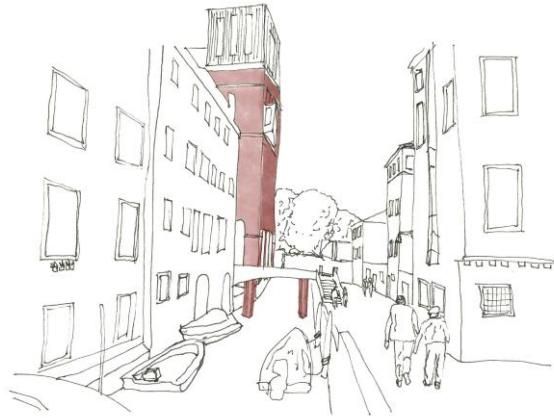
Introduce Materiality



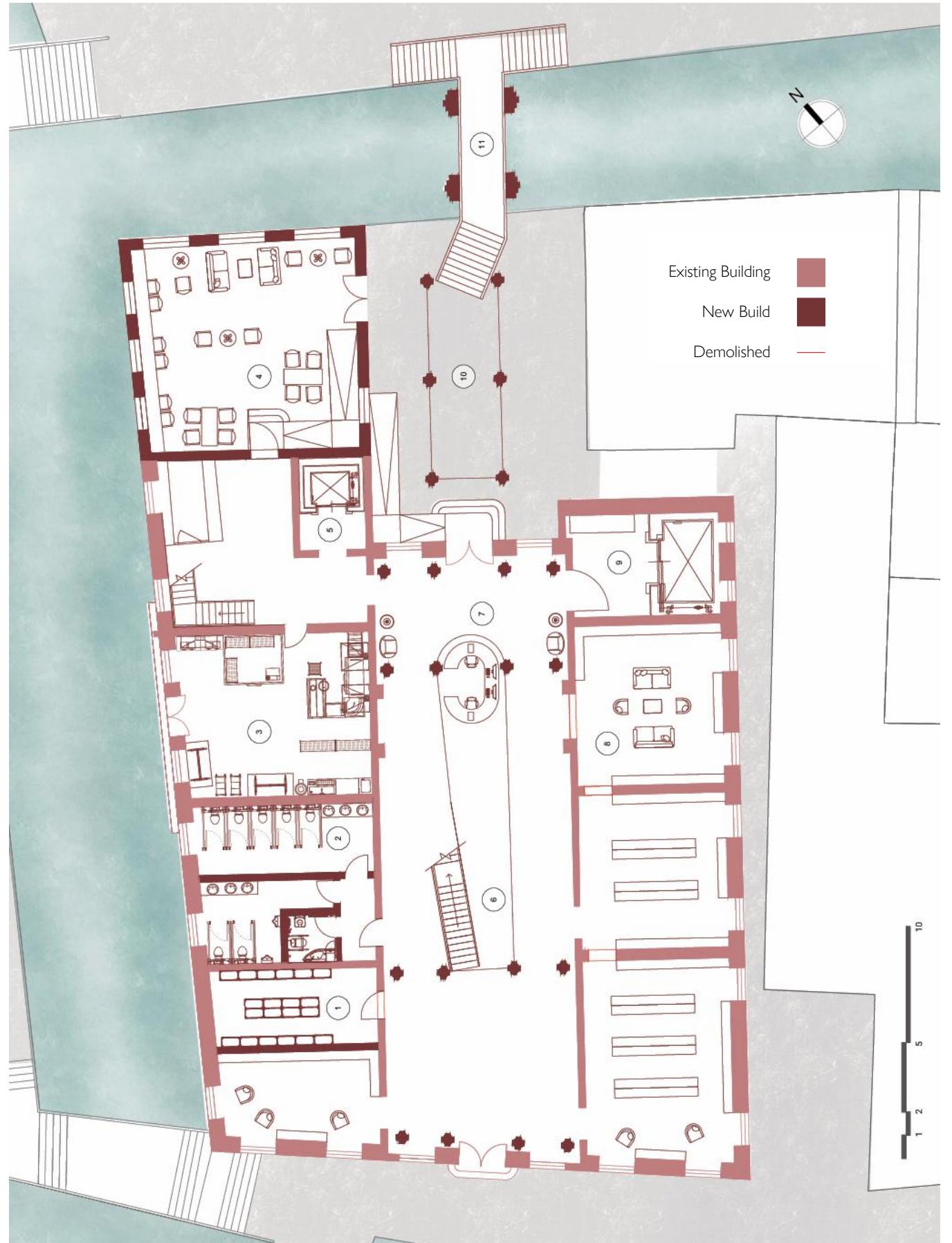
Final Iteration



Devising an event to take place within Palazzo Diedo allowed for a better understanding of the thresholds and sequencing when inviting the public in. For this event I chose to host an auction to raise awareness for the protection of global heritage while promoting present female artists by auctioning their work to help raise money. Giving more insight to the programme and atmosphere of the building there is a clear visualisation of being drawn into the building and then experiencing expansive views of the cityscape and lagoon.

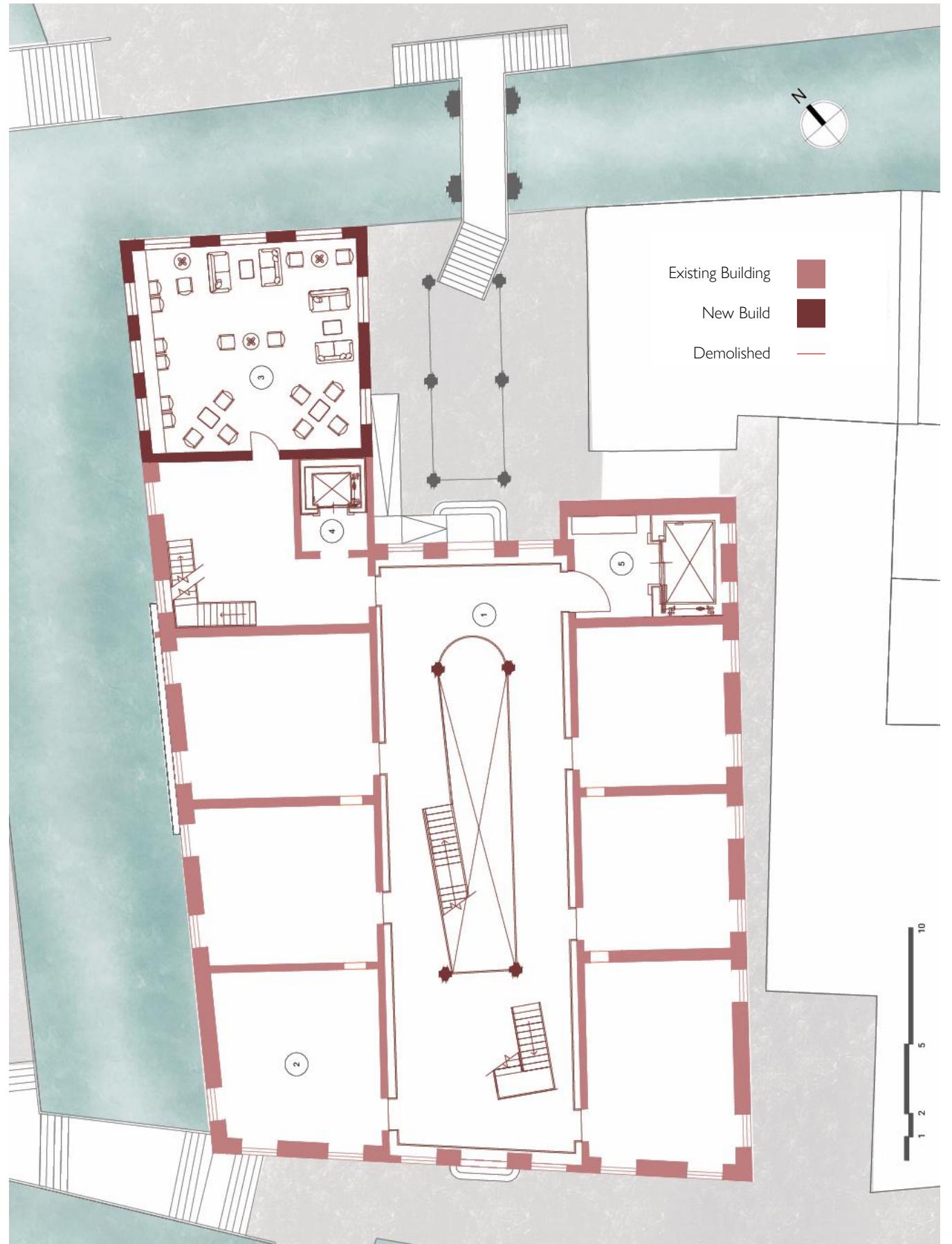
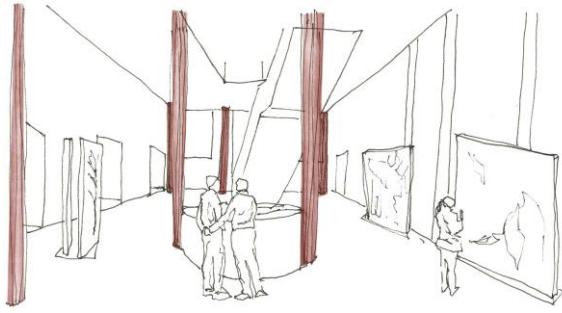


- 1 - Locker Room
- 2 - Toilets
- 3 - Commercial Kitchen
- 4 - Café
- 5 - Lift
- 6 - Gallery Wall
- 7 - Reception
- 8 - Library & Salone Spaces
- 9 - Loading Lift
- 10 - Courtyard
- 11 - Public Bridge

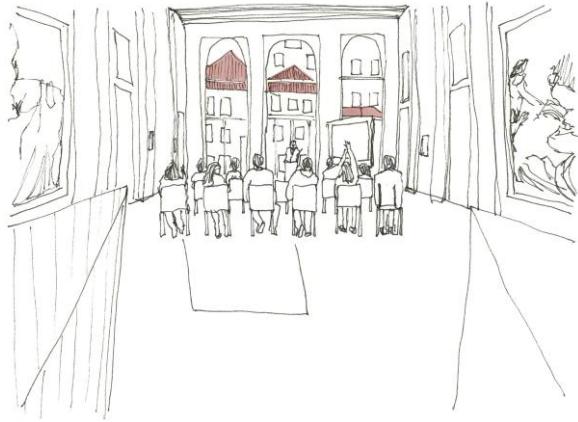


## Mezzanine

- 1 - Mezzanine
- 2 - Temporary Gallery
- 3 - Café Seating
- 4 - Lift
- 5 - Loading Lift

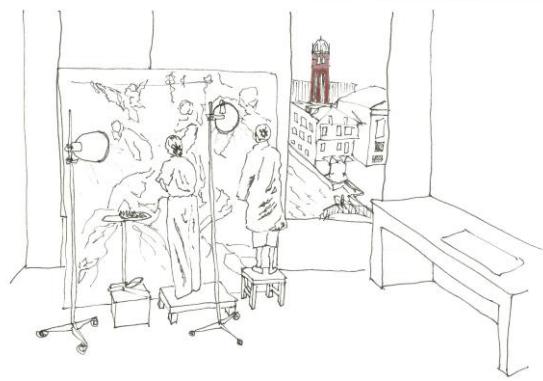


- 1 - Giulia Lama Gallery
- 2 - Permanent Gallery
- 3 - Lift
- 4 - Lower Archive
- 5 - Upper Archive
- 6 - Loading Lift

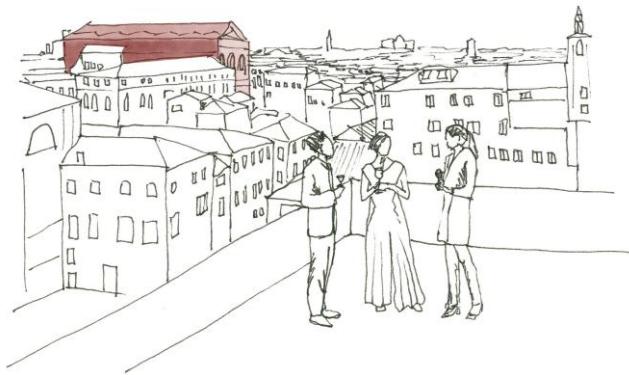


## Second Floor

- 1 - Conference Room
- 2 - Offices
- 3 - Toilets
- 4 - Lift
- 5 - Reading Room
- 6 - Staff Room
- 7 - Digitisation
- 8 - Conservation Studio
- 9 - Frame Restoration
- 10 - Lighting and Photography Studio
- 11 - Loading Lift

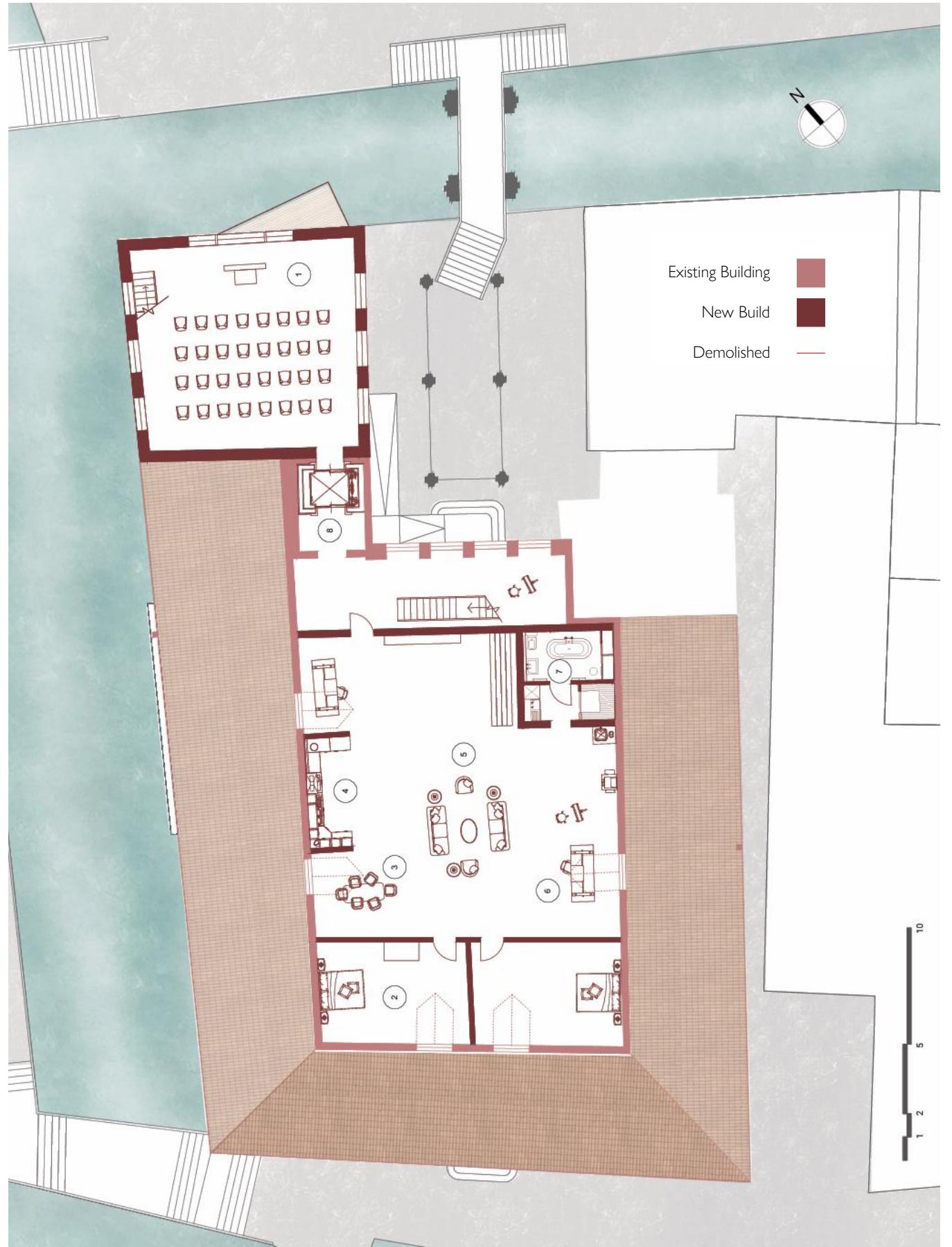
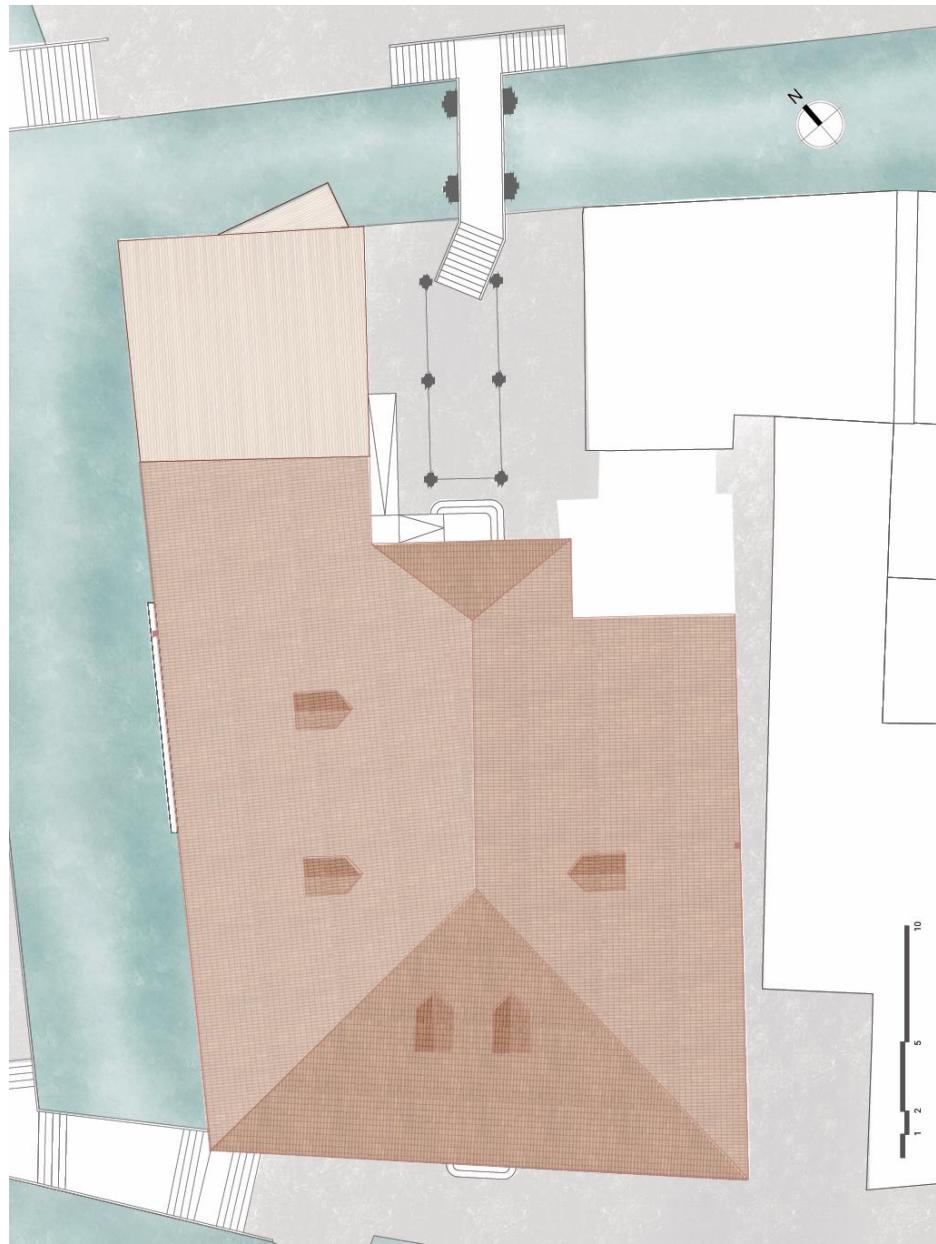
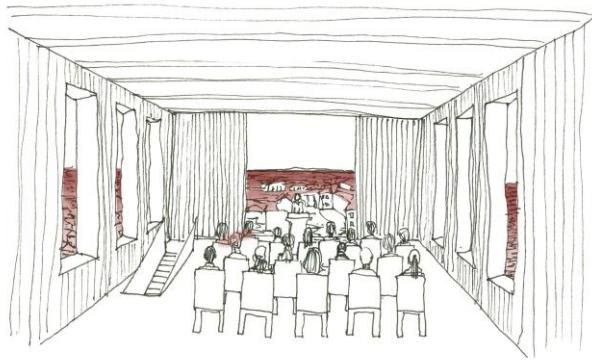


- 1 - Lift
- 2 - Study Room
- 3 - Rooftop Terrace

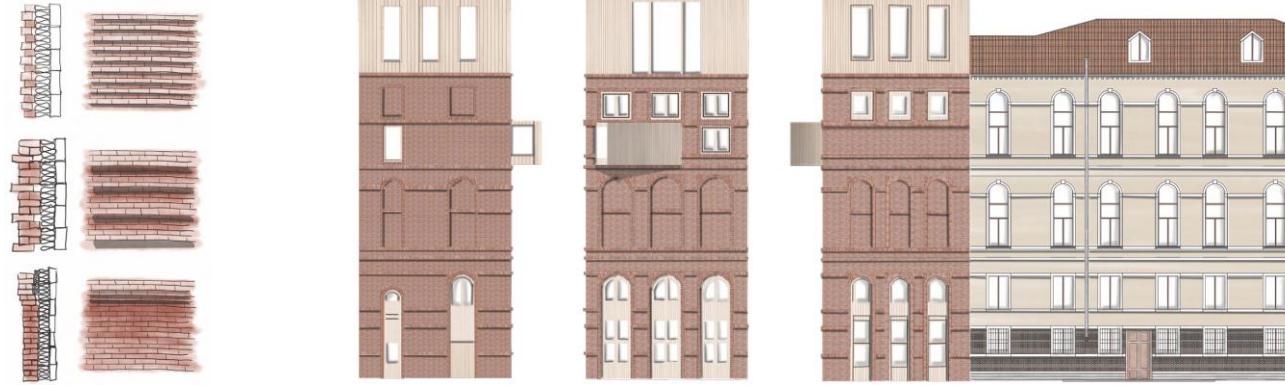


Third Floor & Roof

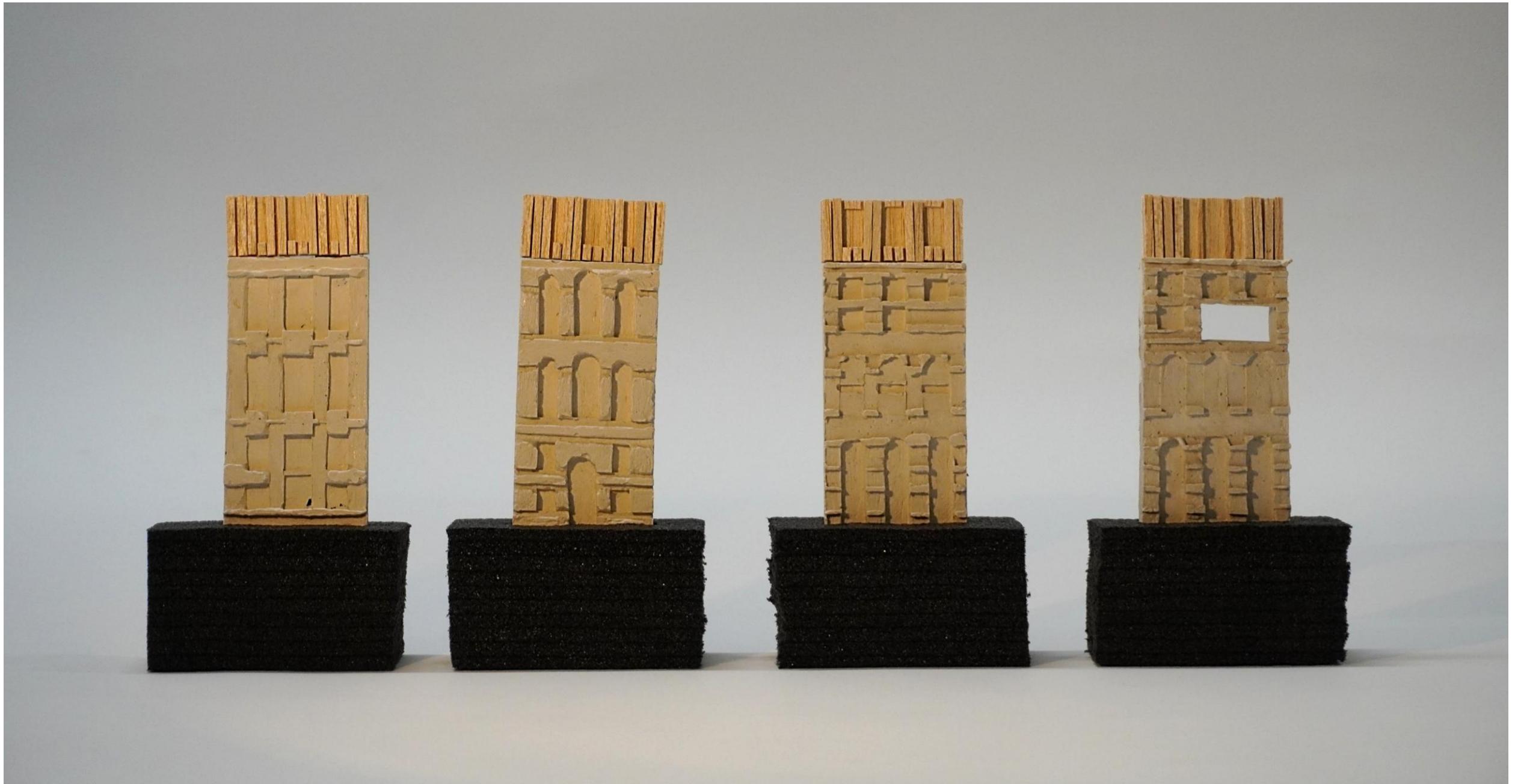
- 1 - Tower Room
- 2 - Bedroom
- 3 - Dining Area
- 4 - Kitchen
- 5 - Lounge
- 6 - Artist Studio
- 7 - Bathroom and Laundry
- 8 - Lift



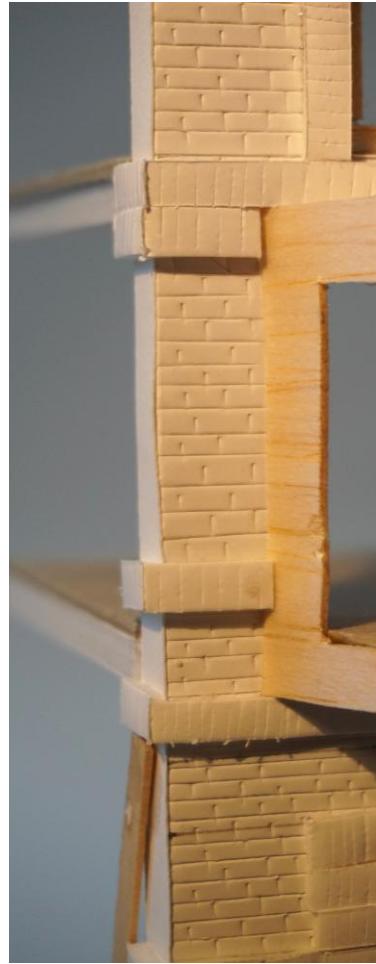
Within Venetian Palazzi typically windows get smaller as the height increases. Procuratie Vecchie in St Mark's Square is a prime example of this. For Palazzo Diedo it is slightly different, the windows are an opportunity to further contrast the extension from the existing building while still following the historical narrative. Progressing from arched windows on the lower floors to rectangular windows higher reverses the dynamic from old and new.



Unfolded façade



Modelling the North-East Façade of the extension at a large scale shows the detailing of the brickwork and the contrast between timber and brick. The first three floors are brick clad and as the extension extends higher than Palazzo Diedo the materiality shifts from a heavy base to a lightweight timber frame emphasising the importance of the room. This traditionally is also done by the height of rooms and windows; hence, the 'tower' room is taller than other floors of the extension.





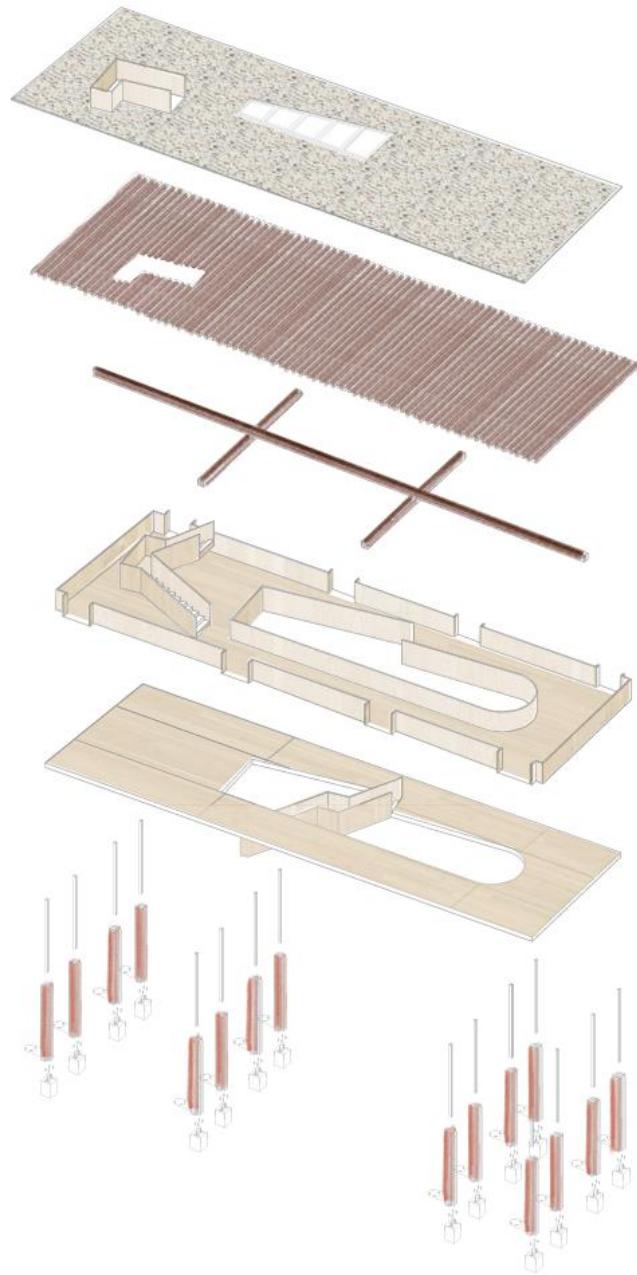
Section through Portego

From canal to canal. The connection through the andron to the courtyard with the proposed auction held in the Portego.

Travelling through to more intimate moments as reading in the 'nook'.

In the Andron viewing Art and Conservation from the Lagoon of Venice by artist Allison Zurfluh.

Exploded isometric of proposed brick and CLT mezzanine within the existing building.



North-East – BB'

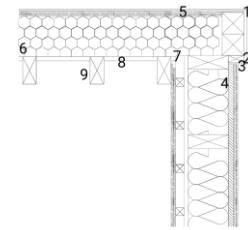
The extension of Palazzo Diedo in context with Chiesa di Santa Maria Maddalena and the Campanile of Chiesa di Santa Fosca.

South-East – CC'

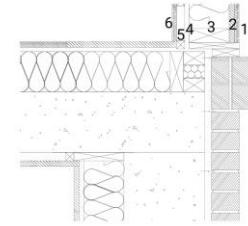
From Palazzo Diedo, through Chiesa di Santa Maria Maddalena to the Grand Canal.



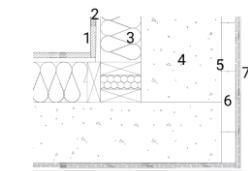
The extension's design flowed directly from the existing building and the surrounding urban cityscape. Driven by the desire to give views specifically to Misericordia di Venezia and the lagoon, these moments were defined by their altered materiality. Sustainability was a challenge for both Venice and designing an archive. I placed the archive within the extension and used concrete to ensure that it would be fully airtight and add more realism to the design. This was overlaid with a brick clad exterior that stood out from the existing building yet a traditional material and colour palette.



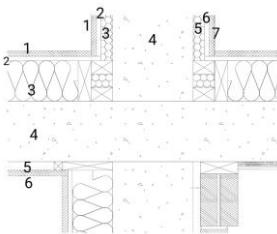
- Roof**
- 1 - Single ply membrane lapped with vapour control layer
  - 2 - Fascia;
  - 3 - Soffit
  - 4 - Compressible Filter
  - 5 - 18mm Larch Horizontal Timber Cladding
  - 6 - 150mm Polyurethane Foam Insulation
  - 7 - Vapour Control Layer
  - 8 - 16mm Plasterboard
  - 9 - 101.6mm Timber Studwork Exposed (tongue and groove with plasterboard to roof insulation)



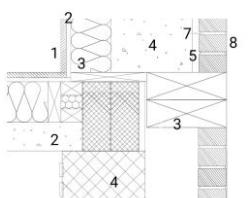
- Tower Room Wall**
- 1 - 18mm Larch Vertical Timber Cladding
  - 2 - 20mm Gypsum Board
  - 3 - 150mm Timber Studwork and Mineral Wool Insulation
  - 4 - 15.9mm Plywood
  - 5 - 30mm Timber Studwork & Cavity
  - 6 - 18mm Larch Vertical Timber Cladding



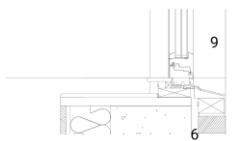
- Wall of Reading Nook**
- 1 - 20mm Gypsum Board
  - 2 - 16mm Plaster Board
  - 3 - 150mm Mineral Wool Insulation
  - 4 - 300mm Concrete Block
  - 5 - 2mm Waterproof Membrane
  - 6 - 50.8mm Horizontal Timber Studwork & Cavity
  - 7 - 18mm Larch Vertical Timber Cladding



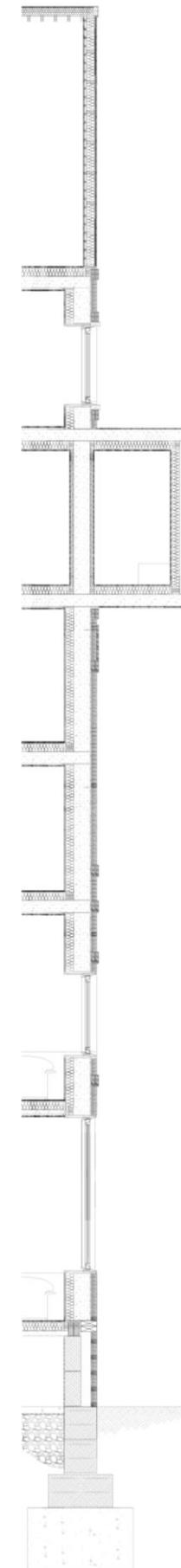
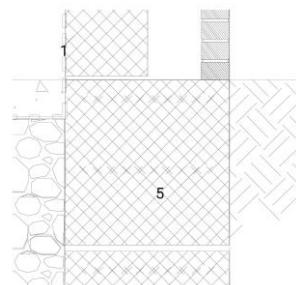
- Separating Floor**
- 1 - 20mm Gypsum Board
  - 2 - 16mm Plaster Board
  - 3 - 150mm Mineral Wool Insulation
  - 4 - 300mm Concrete Block
  - 5 - 30mm Timber Studwork & Cavity
  - 6 - 20mm Gypsum Board



- Wall**
- 1 - 20mm Gypsum Board
  - 2 - 16mm Plaster Board
  - 3 - 150mm Mineral Wool Insulation
  - 4 - 300mm Concrete Block
  - 5 - 2mm Waterproof Membrane
  - 6 - 25.4mm Cavity
  - 7 - Wall Ties
  - 8 - 102.5mm Brick
  - 9 - Double Glazed Window



- Foundation**
- 1 - Damp Proof Course
  - 2 - 140mm Concrete
  - 3 - Timber Studwork
  - 4 - 2x 280mm Cement Block
  - 5 - 3x 640mm Cement Block
  - 6 - 1200mm Concrete Solid Foundation



Tower Room

Study Room

Reading Room

Archive

Archive

Café

Café



Section through existing and extension

The gallery on the mezzanine and first floors is depicted here filled with sculptures from international artists showcasing their work in collaboration with the Venice Biennale.

Everyday activities still occur in the building such as people accessing the library and archive.

The Reading Room with Giulia Lama's original sketches carefully being laid out for viewing.



The 'Tower' Room with Cecilia Alemani giving a talk on upcoming events for the Biennale





---

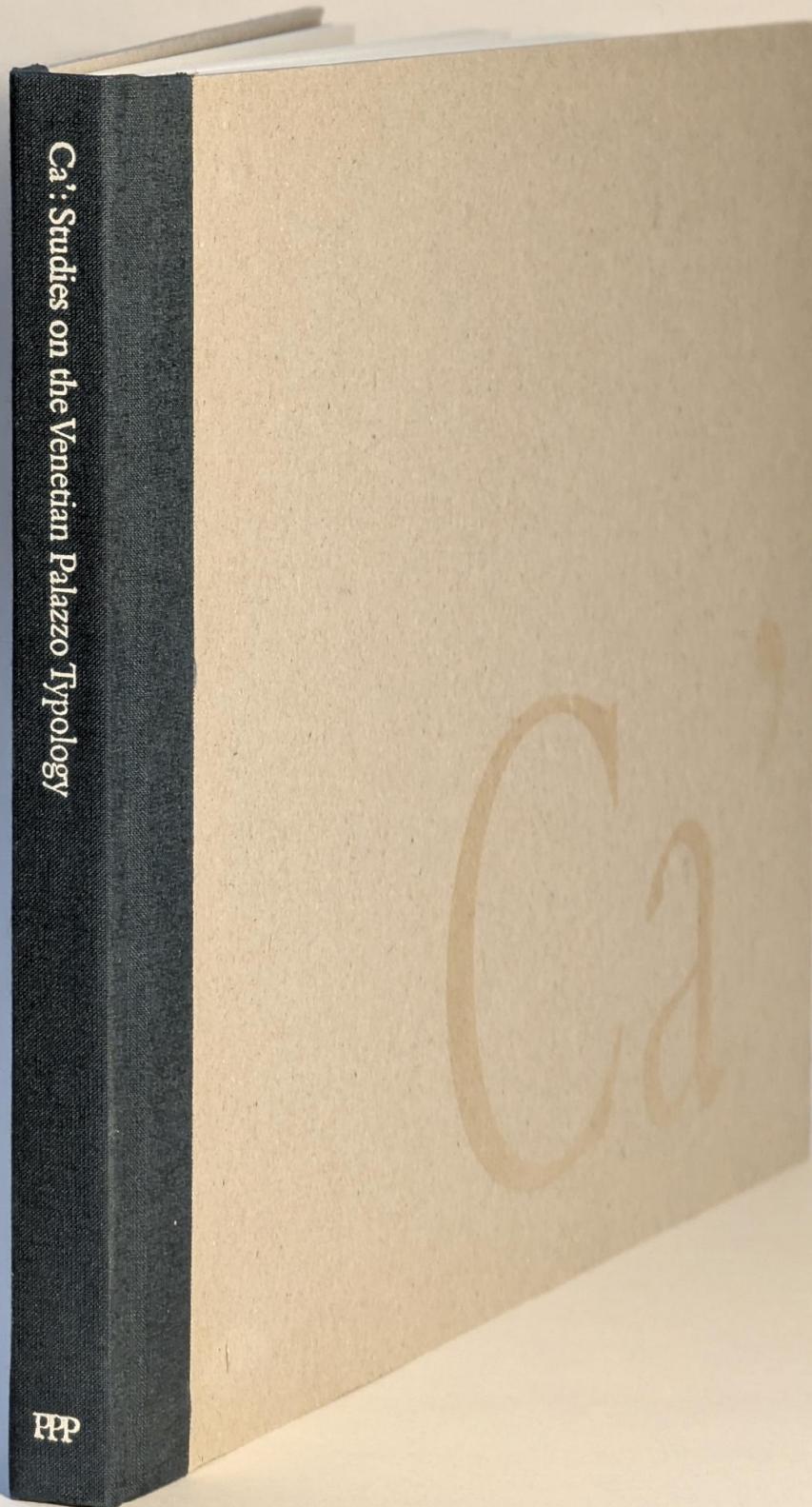
## **‘Ca’: Studies on the Venetian Palazzo Typology’**

---

Bachelor’s Group Publication with the Welsh School of Architecture  
Date: Sep 2023 - Sep 2024

The Ca’ are as integral to Venice as the lagoon is to the canals that run through the city. The typology has developed through adaptations to the city’s specific needs, dynamics and character to create a building typology representative of the city’s history and culture.

The understanding of the typology begins with the understanding of purpose. The Ca’ were the ‘principal residence’ for both business and leisure. Venice became the epicenter of global trade, controlling trade routes through the Mediterranean and beyond to the far east. Wealthy merchant families became established within Venetian society and required a space which they could use for events and functions alongside living and business purposes.

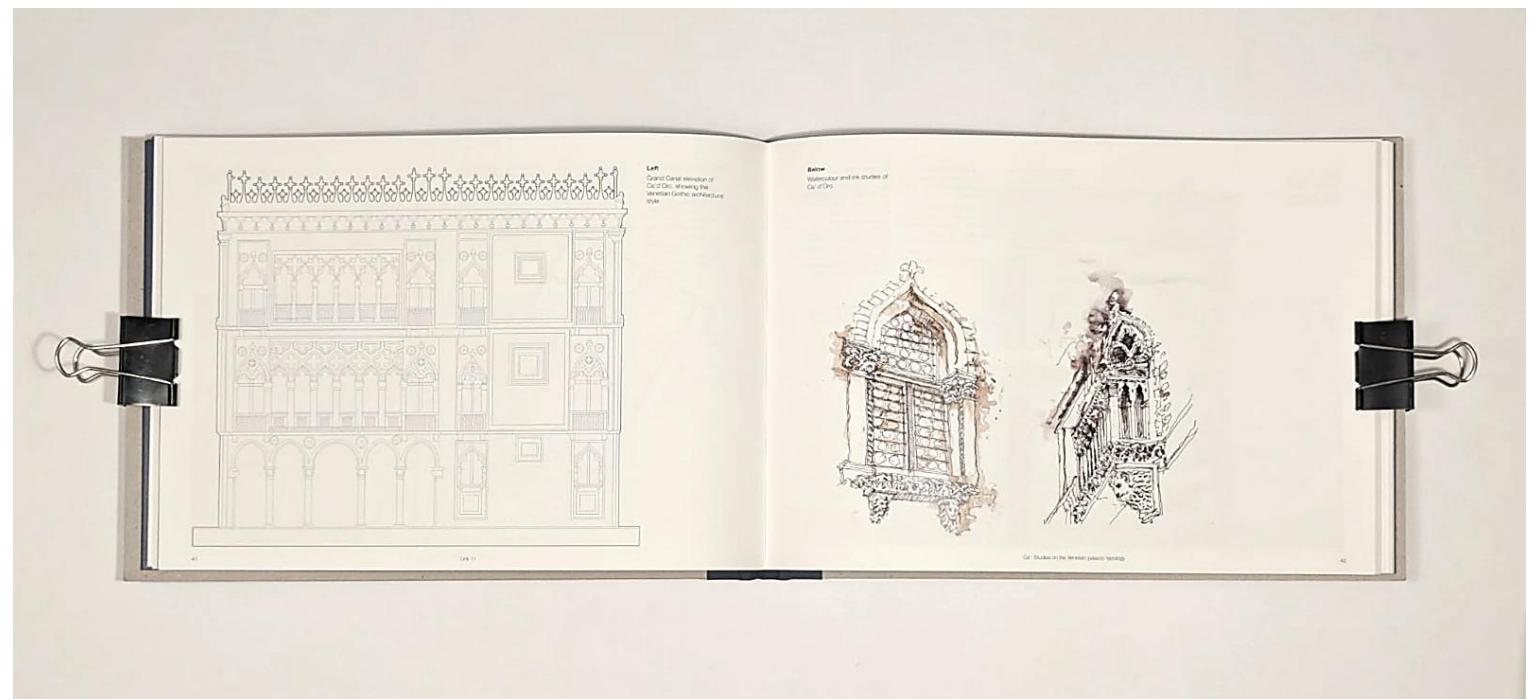
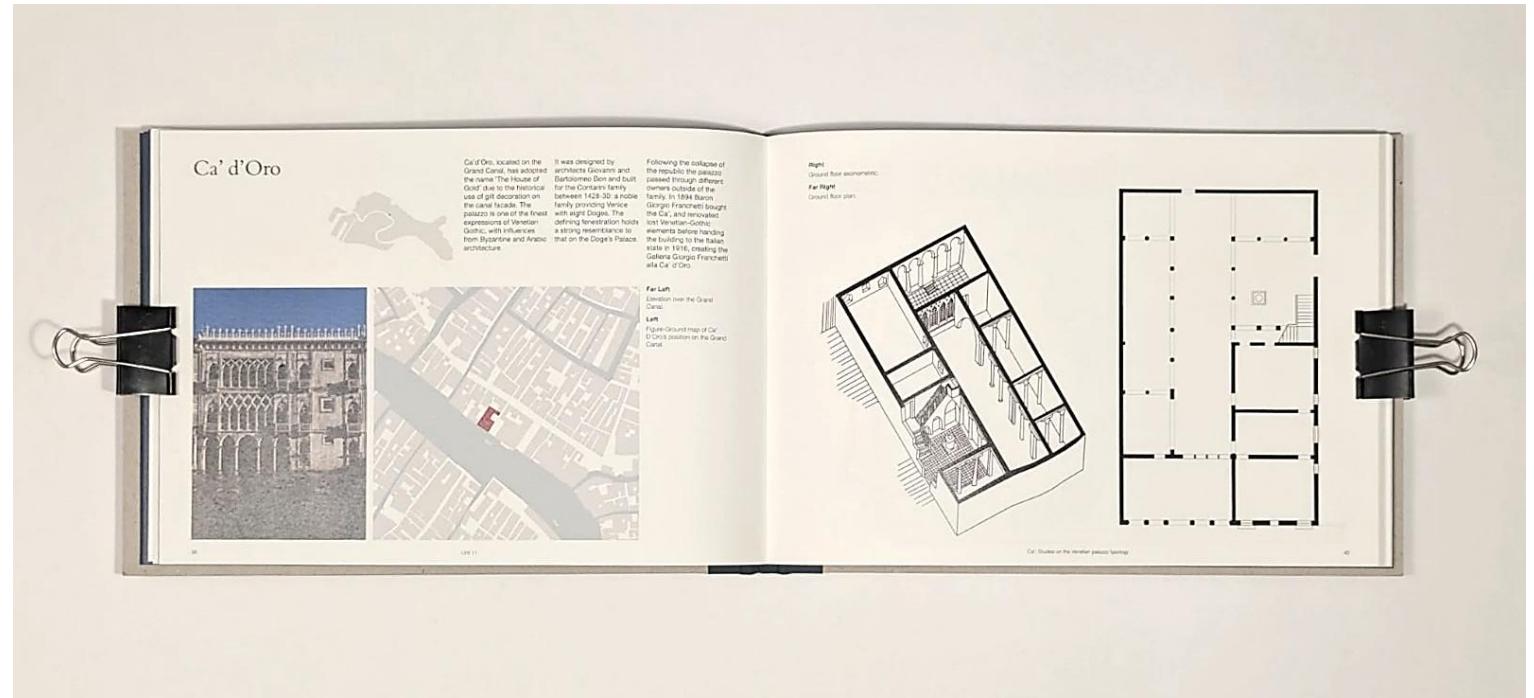
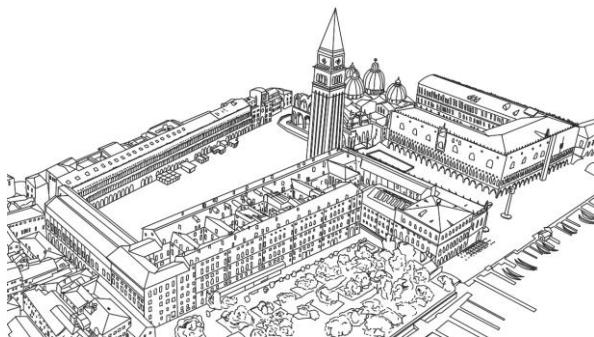


# 'Ca': Studies on the Venetian Palazzo Typology

A group publication with the WSA based around building studies of 9 Venetian Ca'. I researched Venice from the early settlement to in depth studies rooted in architectural understanding, along with organising and collating content on Adobe InDesign. Below are some of my contributions.

'A marvelous book full of treasures, themes and images, where structure reflects the essence of this city. ...I really recommend this book, a masterful study of a unique place which became also the door between east and west: a multicultural bridge.'

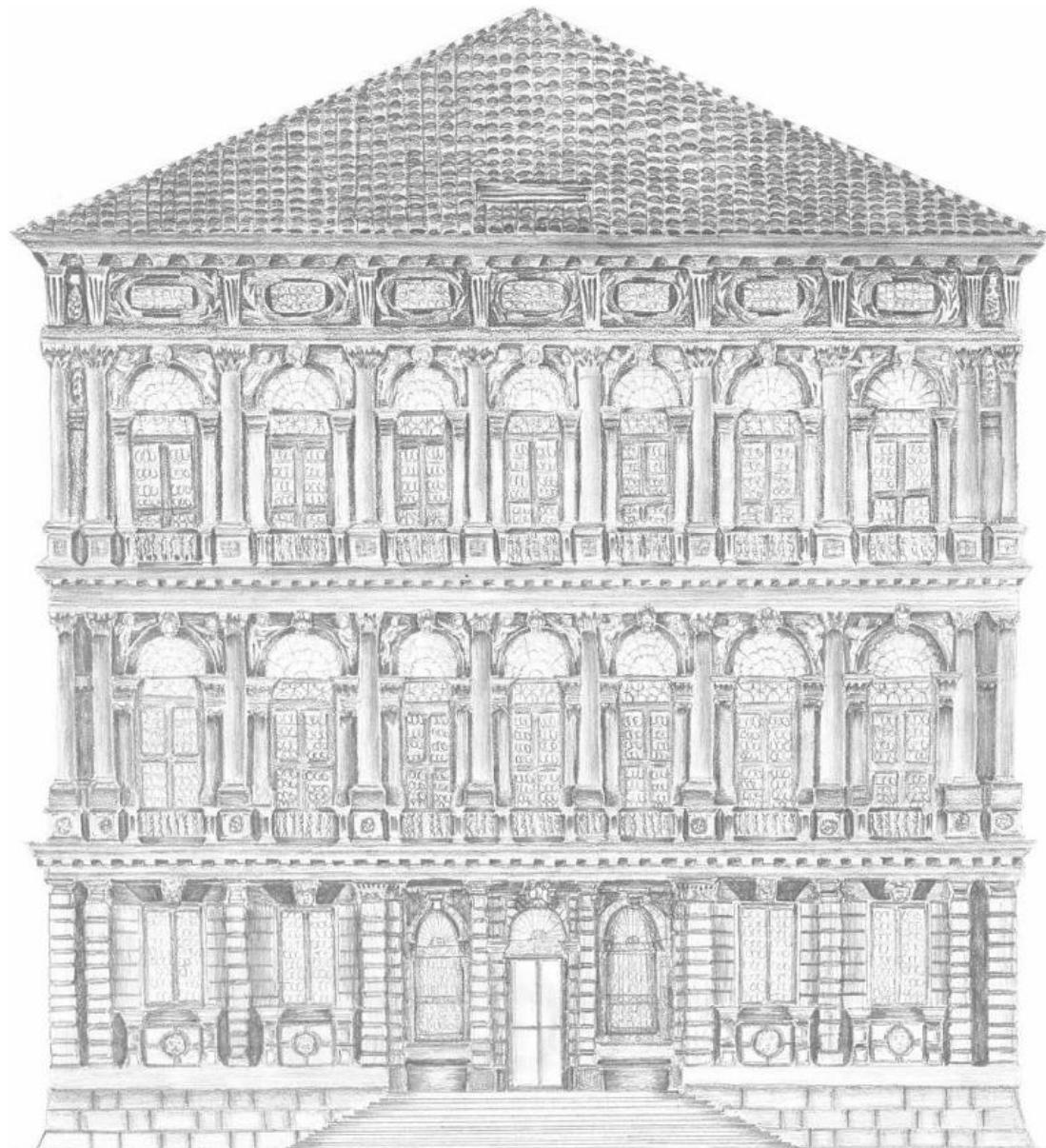
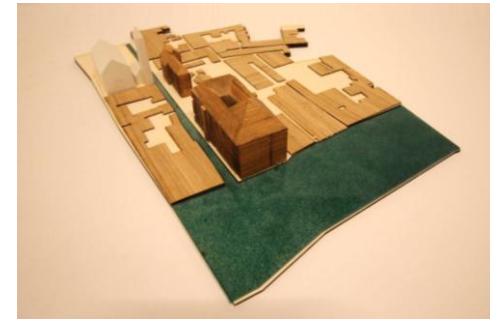
- Francesco da Mosto, Venice, July 2024



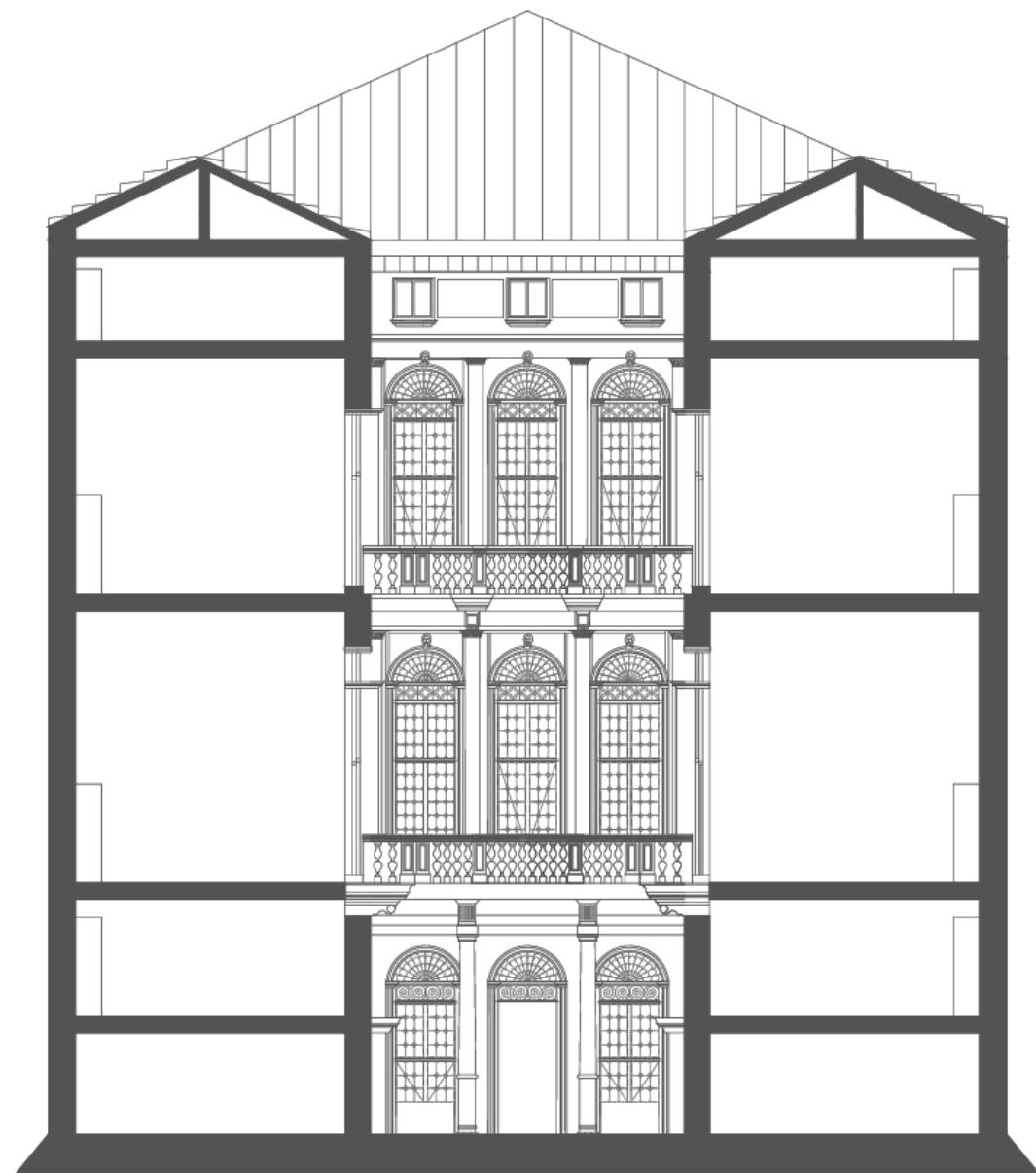
# Ca' Rezzonico: An in-depth study

Ca' Rezzonico is a palace located on the grand canal, Venice, Italy. Included in a group publication titled – Ca': Studies on the Venetian Palazzo Typology. These drawings were designed to examine the Baroque features of this famous palace. Using both hand-drawn and digital skills.

This 1:500 group maquette from the grand canal to the courtyard also highlights Chiesa di San Barnaba, much like Palazzo Diedo many Palazzi are in close proximity to Churches. Modelled with: Ca' Rezzonico – Oak; Chiesa di San Barnaba - White Clay.



1:100 Hand-drawn Elevation



1:100 Section on AutoCAD

## Personal Artwork

---

Personal development of drawing and other creative skills I have consistently prioritised, as the forefront of many of my architectural projects begin with hand-drawing. I consider the balance between this and using software irreplaceable. So varying subject and medium in my personal art provides a challenge which I can translate back into projects.

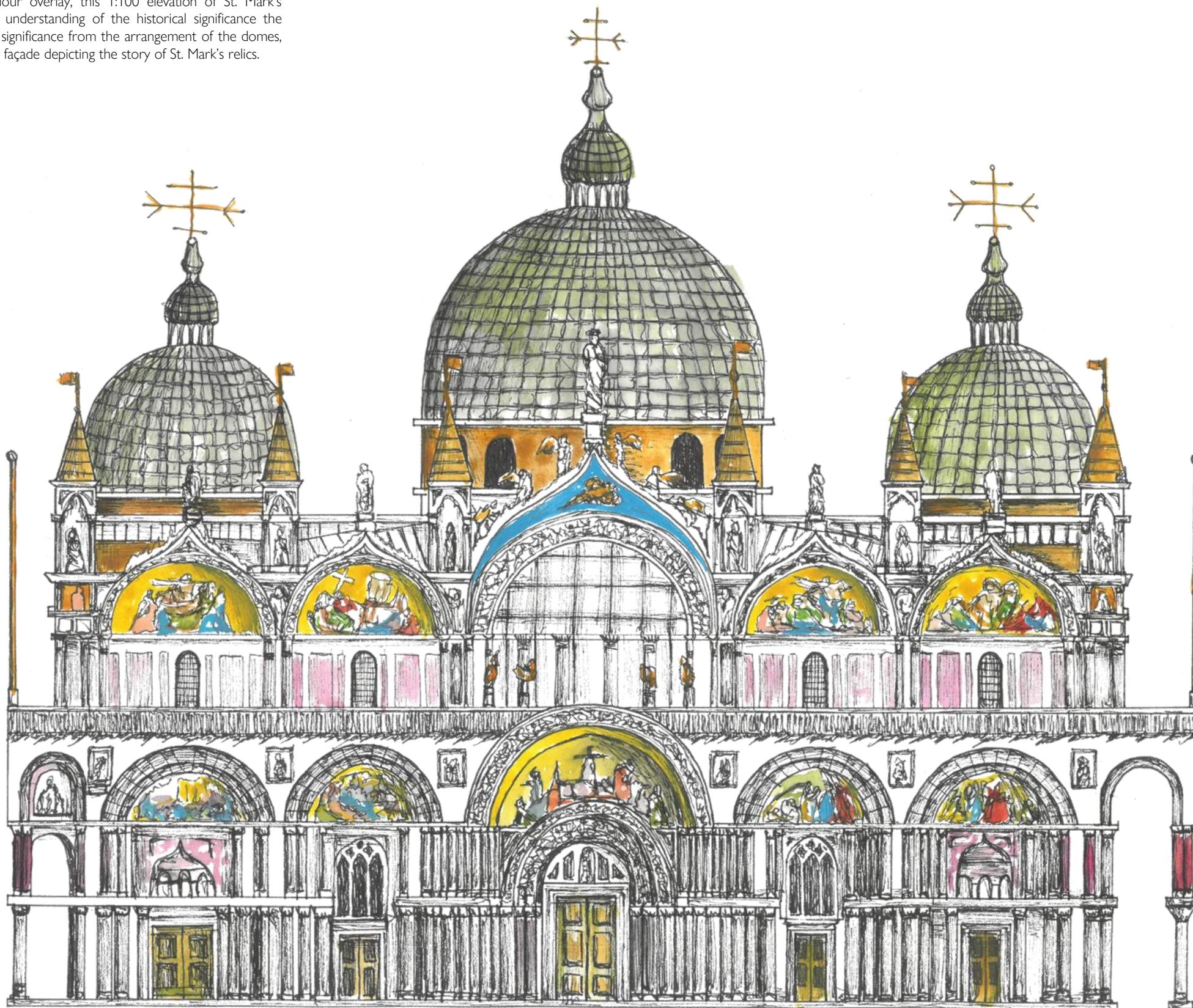
Over the past year I have ranged from wide landscapes to closer technical studies, using my sketchbook as a record of the architecture and culture I have both explored and hope to visit.

To the left are calla lilies at A2 completed in acrylic paint, observing their intricacies through light and colour.



# St. Mark's Basilica

Fine liner with a watercolour overlay, this 1:100 elevation of St. Mark's Basilica gave a preliminary understanding of the historical significance the Venice holds. The religious significance from the arrangement of the domes, to the mosaics on the front façade depicting the story of St. Mark's relics.



Two current art projects based on London -

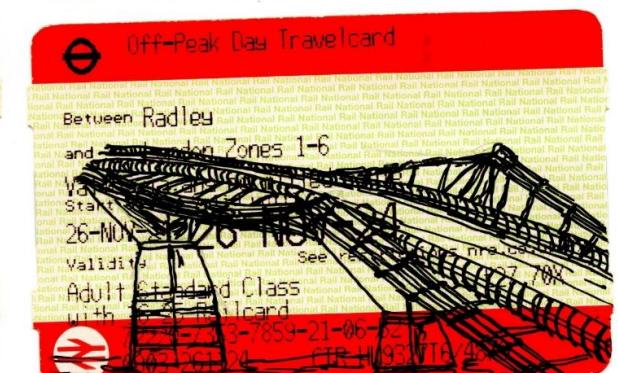
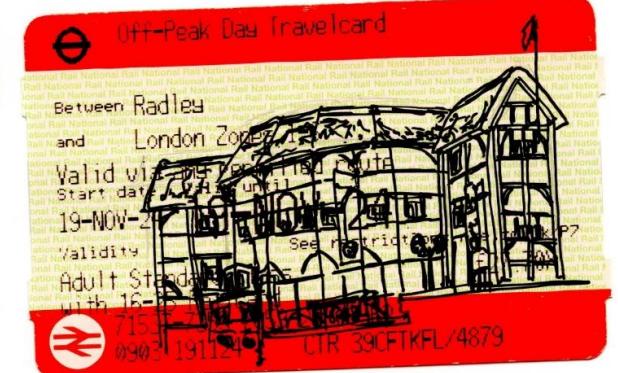
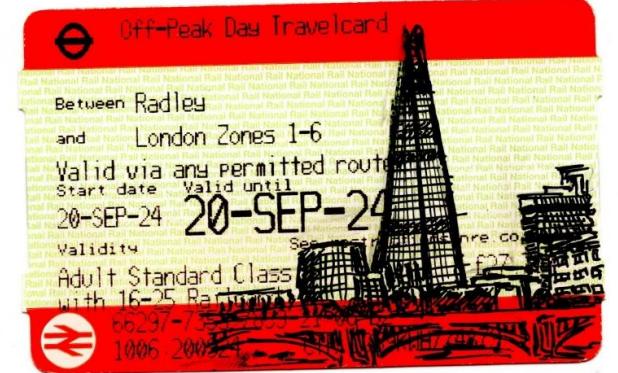
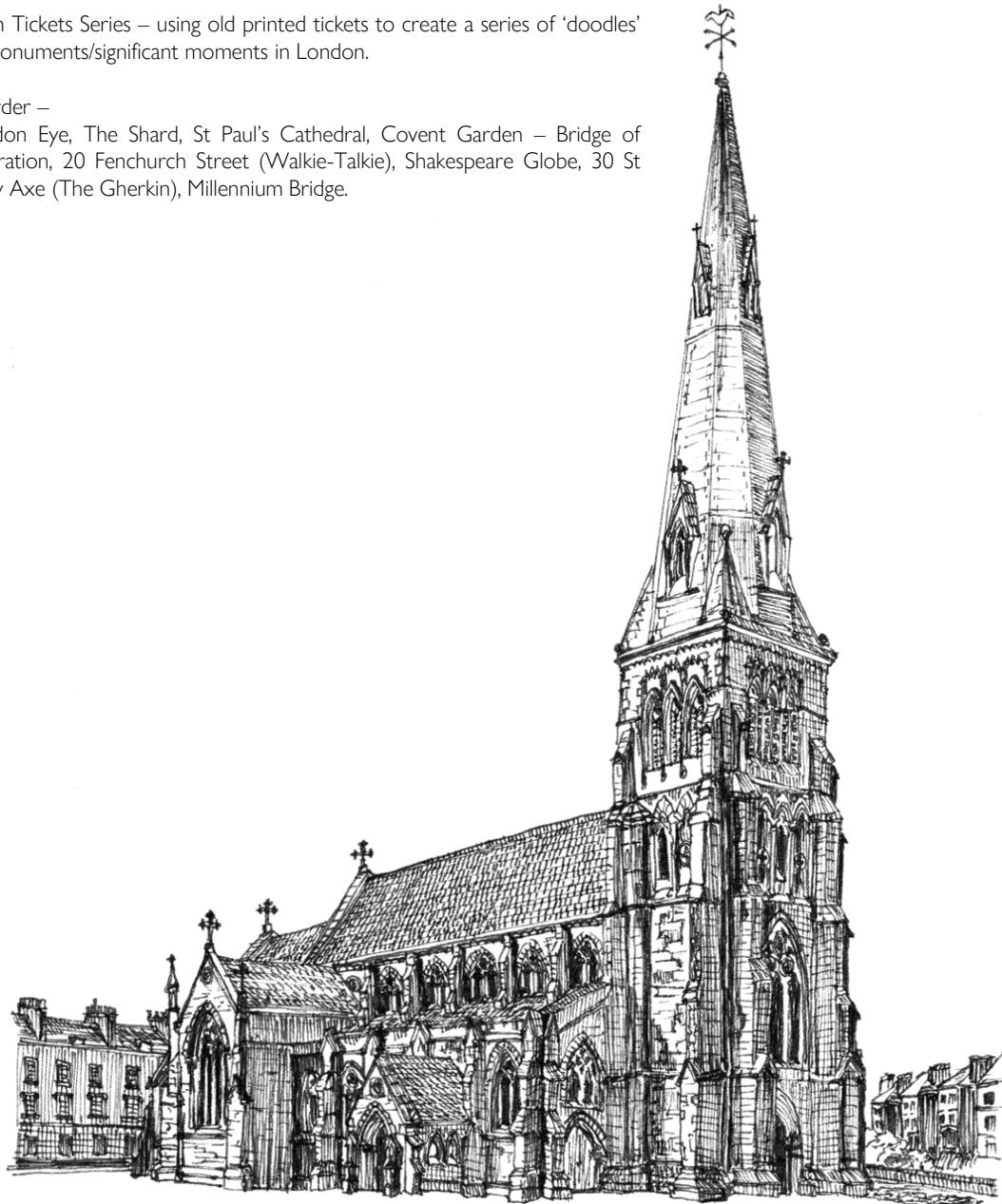
Churches of London -

Beginning with St Stephen's Church, Westbourne Grove, Paddington  
A fine liner detailed drawing 1-3mm tip pens.

Train Tickets Series - using old printed tickets to create a series of 'doodles'  
of monuments/significant moments in London.

In order -

London Eye, The Shard, St Paul's Cathedral, Covent Garden - Bridge of  
Aspiration, 20 Fenchurch Street (Walkie-Talkie), Shakespeare Globe, 30 St  
Mary Axe (The Gherkin), Millennium Bridge.



**Juliet Hyde**

+44 7754 348388

[juliet.hyde06@gmail.com](mailto:juliet.hyde06@gmail.com)

<https://li.jhyde.studio/>

<https://ig.jhyde.studio/>

