

Q. Is your portfolio for your own or for an office? What is the difference between the two?

: There's no difference at all. In both options the need is to represent a world, and in this case it's the same world.

Q. What is the most important element in a portfolio?

: The deepness. The main point is that there are, at the same time, many access point, many keys of comprehension, many investigations: it's possible to cross a multi-level text.

Q. How do you select the works to be included in the portfolio? Where does the most successful project placed within the portfolio? What is the best way to order the projects?

: There isn't a precise order of importance between the projects. The images itself make a hierarchy. We have different portfolios depending on the circumstances, in which the order of the projects may change.

Q. What makes a successful portfolio?

: The skill to visualize a "modus operandi", through top quality visual tools.

Q. What is the most effective layout?

: It doesn't exist. Any narration has its own form and any reader recollects it to his own geography.

Q. Where do you get your ideas?

: It's a secret: everywhere

Q. If there is one, what is the weakness or needs of development of your portfolio? If none, how can you make the perfect portfolio?

: Every situation in which there is representation admits weaknesses and strengths, depending on the observer. That's the reason why it always changes.

Q. What are the most common mistakes made by people making portfolio?

: They would tell everything at once, to use a universal language.

Q. Is there a rule in making a portfolio? Please explain integrating your portfolio.

: The rule is to remember that there's an over text, exclusively visual, and that the architect usually uses instruments that are inadequate to represent a project. Every project has to be re-invented in his representation

Q. When and why did you make your first portfolio? Please tell us the experience.

: In the terms of a traditional definition of portfolio, the first is the studio website. This form gives the opportunity of simultaneity of many themes and researches. Perhaps there's a lack of more technical infrastructure information.

Q. Anything to say to those making their first portfolio? If you were in the shoes of one who is judging the portfolio, what would you look for and why?

: I look for an attitude and for the quality of representation. By the way the visual narration communicates beyond the contents.

Q. 당신의 포트폴리오는 개인용인가 사무실용인가? 그 둘의 차이점은?

: 둘 사이에 전혀 차이점은 없다.

Q. 포트폴리오에서 보여주어야 하는 가장 중요한 요소는 무엇인가?

: 깊이. 여러가지 방법을 접근할 수 있고, 문제의 실마리가 많으며, 많은 정보를 주는 것.

Q. 포트폴리오에 넣을 프로젝트는 어떻게 선택하는가? 완성도 높은 프로젝트는 어느 부분에 위치하는 것이 좋은가? 프로젝트는 어떻게 나열하는 게 좋을까?

: 이미지가 스스로 관계를 만들겠지만, 프로젝트를 중요하고 중요하지 않은 것으로 나눌 수는 없다. 우리 포트폴리오의 프로젝트는 계속해서 바뀐다.

Q. 어떻게 구성해야 좋은 포트폴리오인가?

: 가장 비주요한 도구로, '작업방식'을 시각화하는 기술.

Q. 가장 효과적인 레이아웃은?

: 효과적인 레이아웃이 존재할까? 자신만의 고유한 방식이 있을 테고 보는 사람들이 다시 이해할 것이다.

Q. 어디서 아이디어를 얻는가?

: 비밀인데, 어디에서든 얻는다.

Q. 당신의 포트폴리오에서 약점이나 개선 해야 할 문제가 있다면? 무엇인가? 만약 없다면 어떻게 완벽한 포트폴리오를 만들 수 있었는가?

: 누가 보느냐에 따라 장점이 단점이 되고, 단점이 장점이 된다. 포트폴리오가 계속 바뀌는 것도 그 때문이다.

Q. 사람들이 포트폴리오를 만들 때 일반적으로 많이 하는 실수는?

: 한번에 모든 것을 말하려 한다. 보편적인 언어를 사용하라.



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Q. 포트폴리오 만드는 데 규칙이 있는가? 너의 포트폴리오를 예로 들어 설명해 달라.

: 너무 많은 텍스트나, 지나치게 시각적인 것. 건축가들이 프로젝트를 표현하기 위해 부적절한 방법을 이용한다. 모든 프로젝트는 그의 프리젠테이션을 본 것처럼 보여야 한다.

Q. 언제 왜 첫 포트폴리오를 만들었는가? 처음 포트폴리오를 만들었을 때의 경험을 얘기해달라.

: 웹사이트가 첫번째 포트폴리오였다. 이 것은 많은 테마나 연구의 기회가 되었다. 기술적인 구조의 정보가 부족했었다.

Q. 첫 포트폴리오를 만드는 사람들에게 조언을 해주다면? 만약 당신이 포트폴리오를 평가하는 입장이라면, 어떤 것을 선택하겠는가?

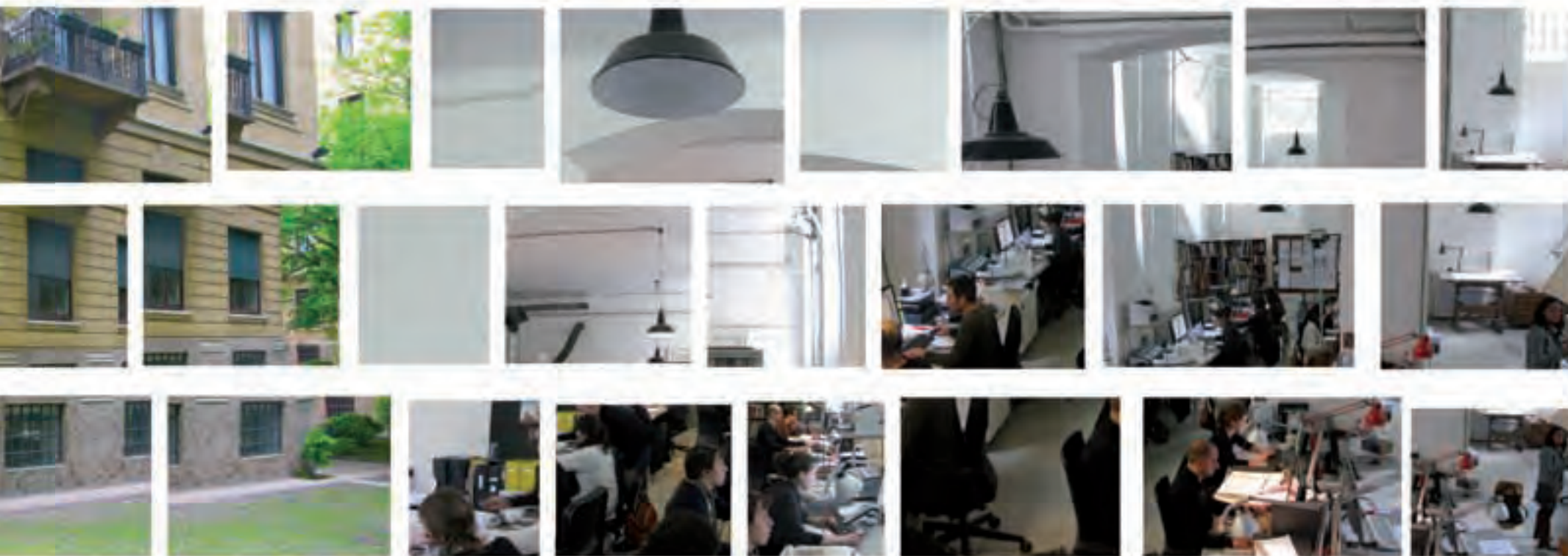
: 잘 표현하는 것과 태도를 본다. 물론 비주요한 표현방식보다 내용이 먼저다.



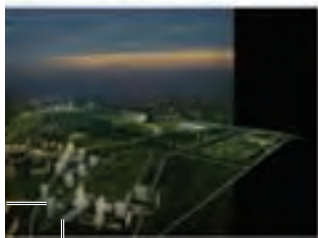
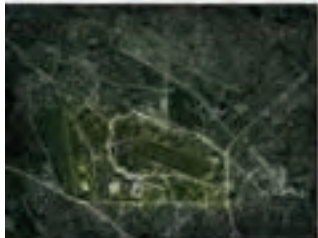
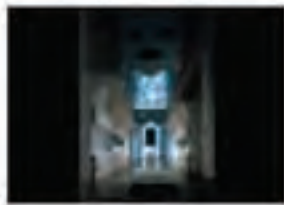
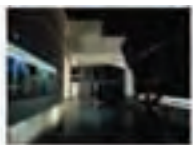


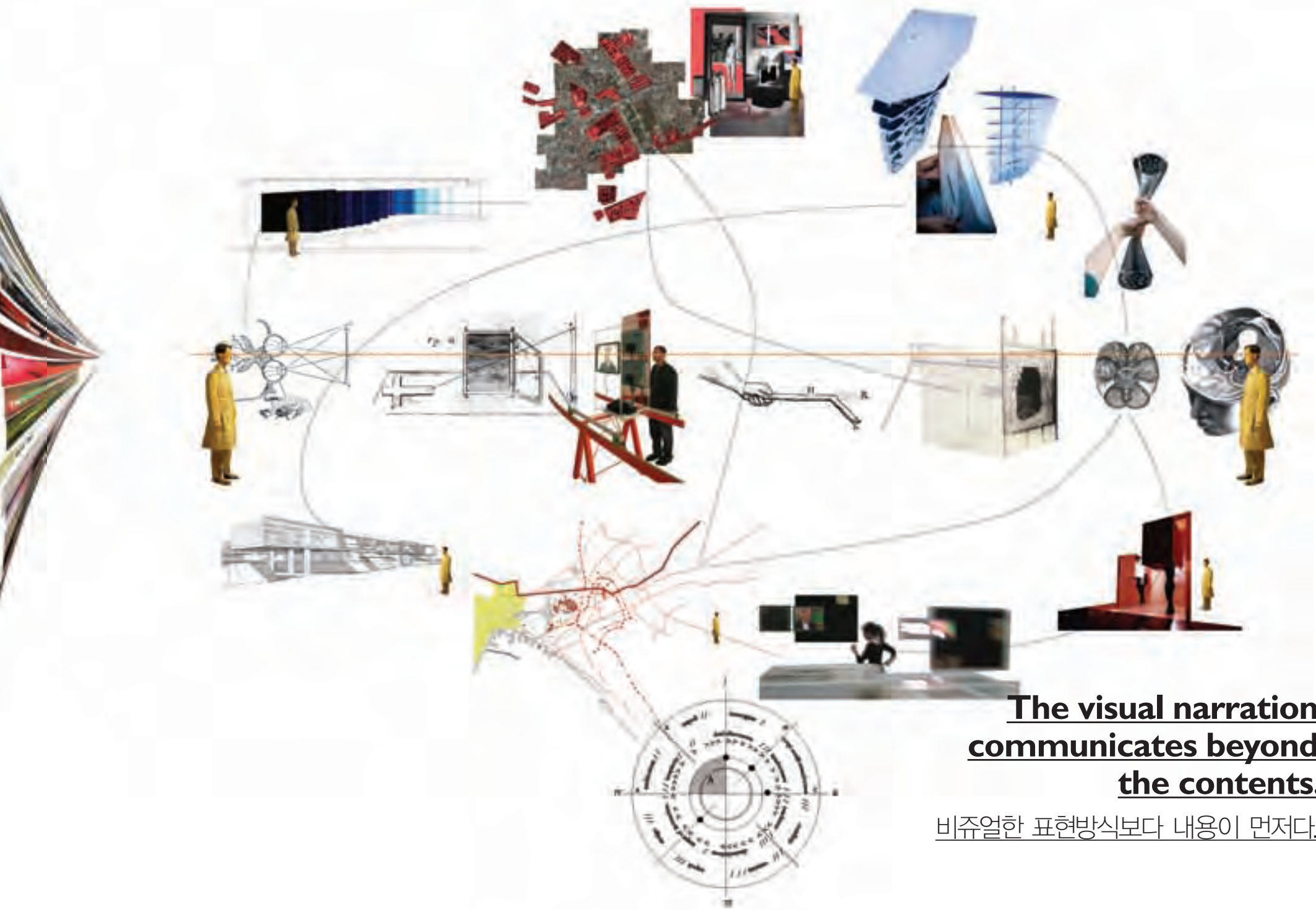
Scandurrastudio tackles themes linked to the contemporary city and its transformations. Projects of design become opportunities for study of the meaning of the project. The studio's activity covers different scales of intervention, from strategies of territorial planning to urban, architectural, interior and exhibit design, as well as the artistic direction of corporate image and production at an international level.

The studio's work is rooted in the belief that architecture, and more precisely the architecture of space, plays a fundamental role in the lives of human beings and their relationship with the world, and has an enormous power to define the individual. In this way questions and problems are accumulated that become a critical resource with which to tackle the opportunities for design.
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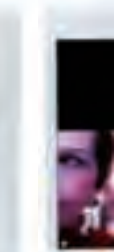
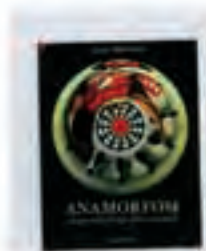
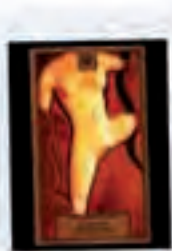
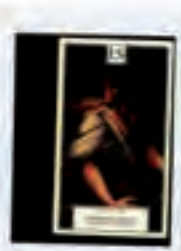
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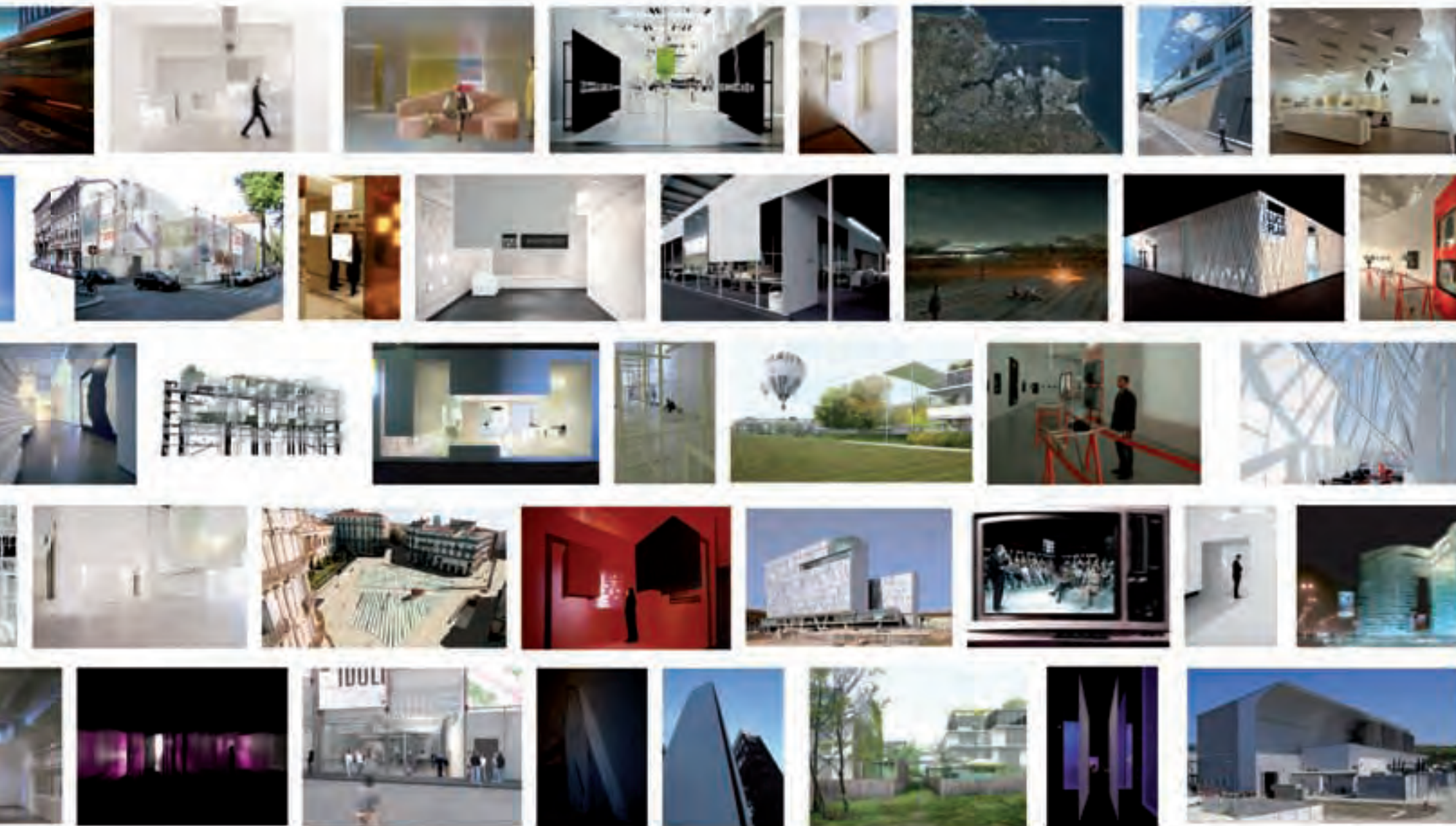


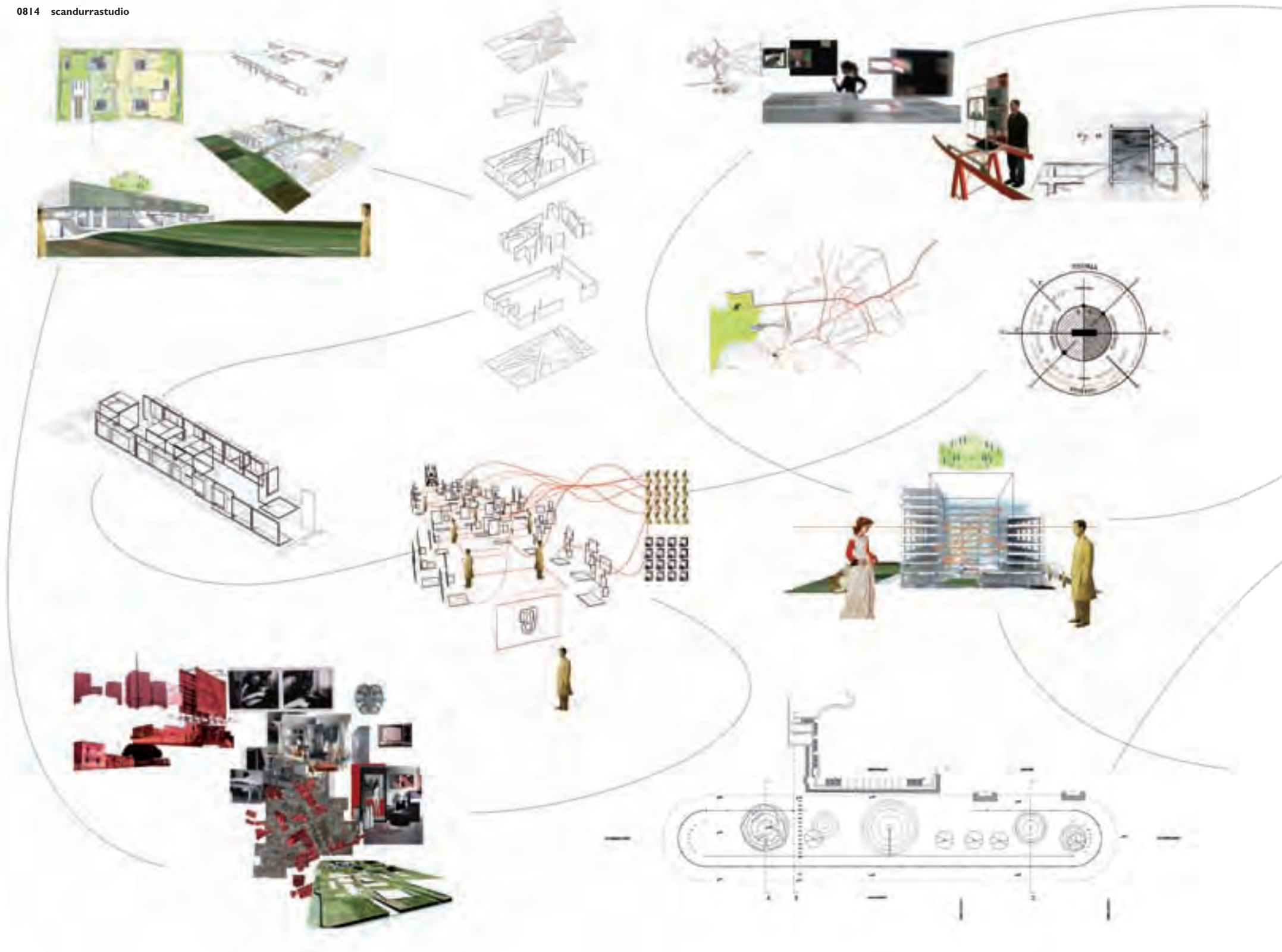


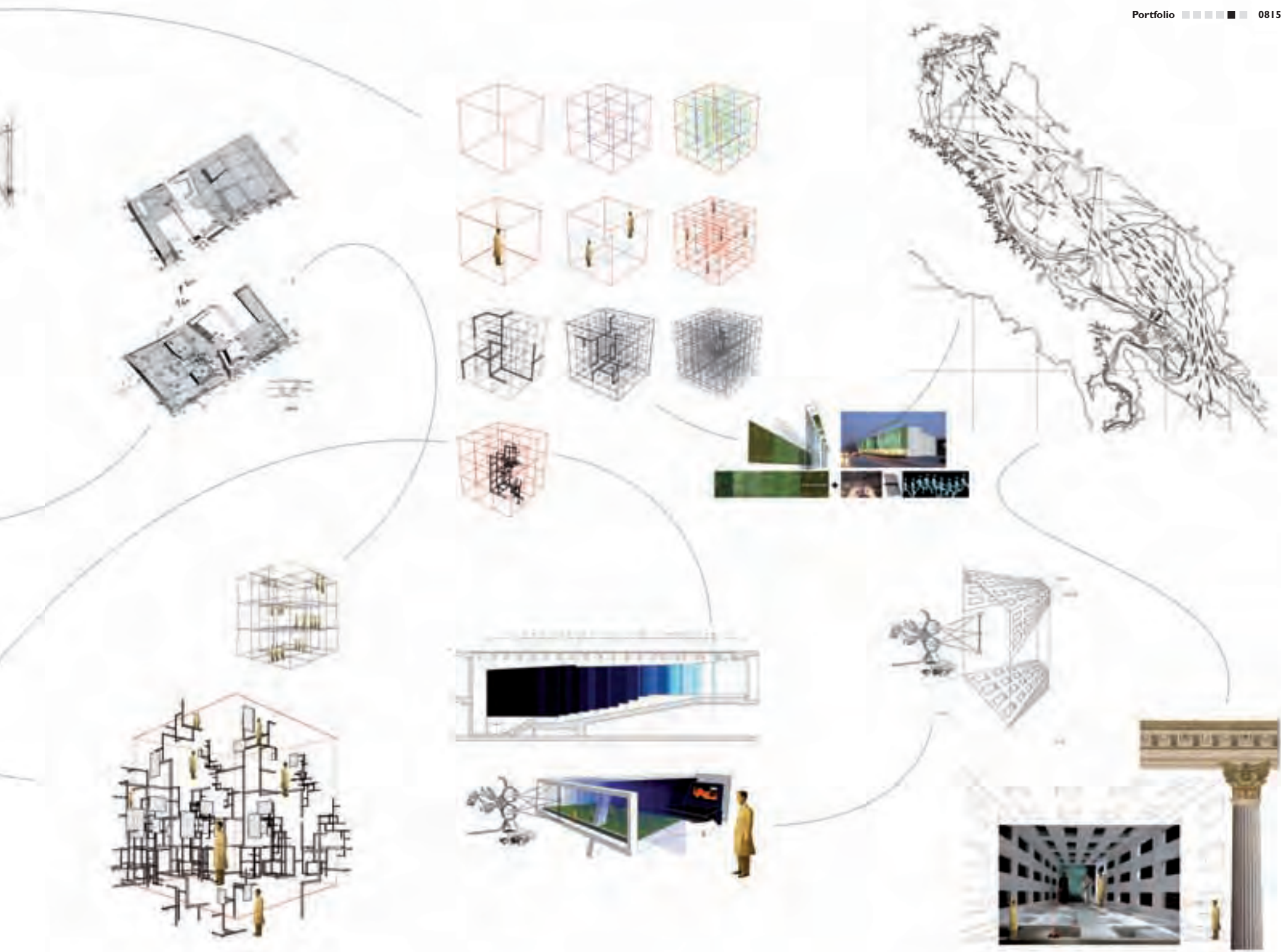
The visual narration
communicates beyond
the contents.

비주얼한 표현방식보다 내용이 먼저다.









///overthinking /// understanding reality / (being able to) reformulate / inclination of the
in their mutability / breaking down / filtering / forcing into a delay necessary to a precise
outcomes / simultaneous different opportunities / effects of divergent actions / possibilities
an action maps, drawings, models, schemes = codes of language (other tongues, other
that govern the elements **///machines///** stratagem / automatism in the governing
determining motions and production of forms that have within themselves the beauty of
crisis in the conventions of a codified space overturning of forces / destabilization of the
element in the composition / doubling of the visual frame fragmentation of the constant
redistributing energy projection of the action vs. action/performance new meanings
inexplicable / inexpressible symbols of relations / visual ensembles / dissolutions the

of the mind vs. search for the definitive / the world, discoveries, current affairs laid bare
a precise action / hypnotic ritual **///dual discourses///** parallel other / multiple possible
possibility vs. solution **///maps of invention ///** an open structure that tests the effects of
[other worlds] / selecting the constraints, the conditions, inventing new laws of physics
learning of formal choices combination of chance and necessity / order and disorder /
beauty of precision and of indifference **///dissimulations ///** architecture as machination
of the point of view / multiplication of edges and boundaries / removal of an ordering
constructed space **///transformance///** transformer alchemist forcing the material
meaningful forms **///inopticity///** creation of forms / sedimentation of mental visions /
the observer's gaze modified with respect to the observed / blind will ((((((((