Portfolio Design For Architects + Interior Designers
Some things to consider when designing your book:

• Are you going to use your stationary system as a complimentary piece? This could help drive the design of the portfolio or be as simple as picking up on the color.
Julie Moore Portfolio
architecture

Julie Moore Portfolio
omakua, a sanctuary
Helsinki, Finland

Upon entry into the site along the Suomenlinna Dry Dock, one is enclosed by nature. What lies beyond is only hinted at through thin enclaves in the trees, immediately抓住 one's attention and inviting one to explore the unknown. The design for the chapel replicates this feeling by constantly providing restricted views of the surrounding natural environment and sacred program. Devoid of both a sanctuary and connection with its surroundings, the chapel reinforces one aspect of the connection between architecture and nature. The monumental sanctuary is a tower of vertical copper plates that are rotated at an angle. Copper was chosen due to its ability to shine through well. The explicit fire allow light to enter into this space while restricting full views to the exterior. Height and placement of the structure help pull light into the space.

(right: View of meditation area along Suomenlinna Dry Dock)
The design encourages a specific sequence through the chapel. The grandiose main sanctuary is located at the base of a stepped path. Low retaining walls on either side of the path serve as a transition for outdoor reading. The full of shadows and interior crypts become transition spaces leading to the most sacred spaces of prayer, the sanctuary and meditation rooms.

The hall of shadows begins the sequence, wrapping the sanctuary, guiding one towards the heart of the worship area. Helen Stirk's design of a block is hung within the sanctuary, serving as a representation of the tree of life. It is fitting as the centerpiece of a sacred place of self-discovery. A thin extended into the sanctuary where one's eyes look out, leading one to the exercise of meditation rituals.
The art of design involves a multitude of considerations. The two components are in all probability the most important ingredients in design. The most important consideration is the understanding of the natural environment. This understanding is the basis for the design and the design is the result of this understanding. The other component is the consideration of the natural environment. This consideration is the basis for the design and the design is the result of this consideration.
Located at the corner of Walnut Street and Church Avenue near Knoxville's Market Square, the LEAF Collaborative's Office Building provides the opportunity for a better work environment for employees and a new community space that can be shared by all of downtown Knoxville. Shading and cooling techniques are a large part of the design and would lead to less energy use over time.

(Slight southwest entrance into the courtyard), a space shared by employees and the surrounding community.
Shading and cooling techniques are a large part of the design and would lead to less energy use over time. After conducting a sunpath study, it was revealed that the west and south facades receive the most solar light throughout the day and are not shaded by any surrounding buildings until late in the afternoon, when workers are beginning to leave.
community birth center
KNOXVILLE, TENNESSEE

The initial outline of the project was to create a birth center facility along the Magnolia Avenue corridor that would promote healthy living and childbirth to the economically disadvantaged population in that area. Students were allowed to take the initial project outline and build on it throughout the semester.

The Community Birth Center serves as a birth center as well as a walk-in clinic and community space for all women and children in the community. The facility is divided into three zones based on the separate programs previously stated. The shifting of the zones creates angled spaces which allow for a more inviting community courtyard on the ground level. The angled spaces also give better year-round solar circulation between zones.

(eight: view of ground level community courtyard)
The three zones are intended to work together, even though they are used for separate purposes. The community zone houses programs, including a large classroom, small classrooms, break area, water, presentation rooms, and exercise room. The multi-purpose room houses programs, including three examination rooms, a consulting area, and ten. On the exterior, horizontal grey cedar paneling wraps the private spaces while the public spaces are wrapped in transparent walls. Mattresky is used for all materials and details.
a haitian expatriate home
FOND-DES-BLANCS, HAITI

The 1'1'1' studio was developed in collaboration with the Haiti Christian Development Fund as a result of the earthquakes that struck Haiti and its spirit in 2010. The project was to design new, safe housing for the people of Fond-des-Blancs, Haiti. The studio was comprised of students and faculty from many disciplines, including architecture, landscape architecture, and behavior design. In collaboration with three of my fellow students (Emily Flax, Kimberly Conger, and Gary Williams), we produced schematic designs and construction documents for an expatriate family home.

Due to the importance of social interaction in Haitian culture, a returning expatriate needs to come back to a home that would help enable them to fit in with the culture once again. An exploration of context, culture, resources, and climate, through research and personal experiences gained while in Haiti, helped us design a home that we believe would benefit an expatriate family.

(right: view of main entrance)
graphic design
This competition asked students to design a poster, t-shirt, and banner for TAAST 2013 at the University of Tennessee, College of Architecture and Design. TAAST (The Annual All-College Spring Thing) is a week long event that brings together not only the student body, but also faculty, professionals, and alumni.

Bridges extend across the atrium of the art and architecture building, serving as connection points between the different disciplines within the college. The forms these bridges create in plan were used as the basis of the design. The bridges were chosen to represent the building as a whole, reinforcing the fact that the central event is college wide. The busy yet playful nature of the college was represented by the figures moving about on the bridges.
measuring and model building
HELSINKI, FINLAND

In the summer of 2011, I had the privilege of studying abroad in Helsinki, Finland during its time as the World Design Capital. During the last session of my studies at Juilliard University, my classmates and I were given the opportunity to document and build the Villa Mairea, designed by Alvar Aalto in 1939.

Through many techniques of representation, including field sketching, site drafting, hand rendering, and model building, we conducted an indepth study of the Villa Mairea. This experience not only further developed my architectural skills, but also helped reveal the unique relationship of Finnish architecture and landscape. The drawings and models developed during this session were intended for inclusion in the Museum of Finnish Architecture’s permanent collection.

(right) The Villa Mairea model shown was built by myself and two classmates.
architecture and the photographic image

FINLAND

In the summer of 2010, I had the privilege of studying abroad in Helsinki, Finland during its tenure as the World Design Capital. As part of my studies at Aalto University, I was taught how to use photographic imaging to capture contemporary, undocumented, and Helsinki architecture within Helsinki and the surrounding areas. This course in digital photography has changed the way I see and experience architecture through the study of framing, perspective, light, and detail.
Some things to consider when designing your book:

• What shape (format) should the book be? Look at your work and think about what format would best suit showing off the work.

• What size should your book be? Do not make the piece too small—this will make it difficult to show off your work and limit the number of columns you can have. Don’t make the book too large—this will make the piece difficult for the person to hold in their hands comfortably. If your book is larger the cover needs to be heavier.

• What size/number of columns do you have to work with? Create a column structure on which to design the book.
Grids

1, 2, 3, or 4 column?
Some more things to consider when designing your book:

• What type of binding will your book have? The type of binding determines how much space you need to allow for the gutter of the book (the space between the pages of the spread).
Bindings

- Saddle-wire stitching.
- Spiral.
- Endpapers pasted to first and last signatures along binding edge.
- Tally-ho.
- Signatures sewn together.
- Wire-O.
- A strip of crash is placed over glued back. Headbands added.
- Case is added.
Bindings

Perfect Bound
More things to consider when designing your book:

• How are you going to divide the book? Are you going to use a numbering system (project 1, Project 2, etc)? Are they going to separate the work into sections (architecture, interior design, landscape architecture, design, sketching, photography, graphic design, study abroad)?
Dale Brackeen Portfolio
architecture
graphic design

1. title
2. visual balance
3. two page spread

Dale Brackeen Portfolio
<table>
<thead>
<tr>
<th>02</th>
<th>03</th>
<th>04</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>project</strong></td>
<td>ACSA/AISC Design Competition, received honorable mention.</td>
<td></td>
</tr>
<tr>
<td><strong>program</strong></td>
<td>Student Union Building, design 11</td>
<td></td>
</tr>
<tr>
<td><strong>site</strong></td>
<td>Marsville College, Virginia Beach, VA</td>
<td></td>
</tr>
<tr>
<td><strong>atelier</strong></td>
<td>Third Year Design Studio, 2006</td>
<td></td>
</tr>
</tbody>
</table>
A student union building is the center of activity on a college campus. It serves as a place to rendezvous with friends, grab something to eat, relax and enjoy time off between classes, and the student union building becomes an additional campus hangout. In order to create such an active place, I found it necessary to blur the lines between the programmatic elements of the student union building and create an open free-flowing space where one activity can open freely into another. Eliminating long, lifeless corridors of walled-in space creates an intensely active and bustling environment where visual connections between activities flourish. Since the theater, the ballroom, and the offices require complete acoustical privacy I decided to make each of them distinct closed volumes arranged in such a way as to define the open spaces around them. Structurally, each of these volumes becomes large scale inhabitable steel trusses that are treated autonomous from one another. The theater and ballroom trusses are supported by columns, which are pulled towards the center of the trusses. This is done in order to make them appear as if they are floating. The office truss is elevated above the other two masses, forming the structure for the roof.
The theater and ballroom trusses are clad on the outside with polycarbonate in order to best express the structure of each mass and to control the lighting within through the use of the translucency of the polycarbonate. On the interior of these trusses, acoustical panels are used in a varying fashion to provide an appropriate acoustical quality as well as proper day lighting. The exterior of the building is clad in glass to further express the relationship between solid and void of the program masses in combination with the free flowing space around them as well the steel structure itself. A Spider Glass system was chosen for the structure of the glass to provide a light, seamless connection between panes of glass. This, in turn, helps celebrate the lightness of the steel structure.
The hotel consists of rooms and suites to suit a wide variety of visitors, from the middle class to the more affluent. Using the spacing of the existing structure, four room sizes have been created in order to help cater to the different class variations of the hotel's guests. Basic, hotel-style rooms with multiple beds will be located lower in elevation and the hotel suites will be located at the highest level to provide an optimum view of the Elbe and the Garden Reach. Every room is provided with a private balcony to further enforce the idea of the hotel becoming a peaceful sanctuary for its visitors.

As to the interior of the building, all the hotel rooms open onto the great garden atrium, which also serves as the hotel foyer. The rooms are accessed through metal catwalks that recall the industrial feeling of the existing building. With a greenhouse-like feeling, the lush vegetation of the garden atrium helps blur the division between interior and exterior. During the winter months, it provides the sensation of sitting in the park on a warm spring day. The main entrance to the hotel is through the west façade where the guests will leave their car with a valet attendant who then parks it underneath the main level in a parking garage. Guests then proceed up the grand staircase into the soaring coral-bunker hall and follow the procession until entering into the garden atrium where they will meet the hotel reception.
Even more things to consider when designing your book:

• What are your strengths? What order do you wish to show your work in each section? Do you begin with a sketch? Study model? Model? Rendering?

• Text for each project should include: name of project, project location description of project (this should be in your own words and not that of the professor). The text might also include studio, year, professor, and the scale of the project.
Portfolio Contents

Extension for Pike Place Market
Seattle, Washington

Isamu Noguchi Museum + Media Center
New York, New York

Workplace for an Engineer
Knoxville, Tennessee

Stockholm Public Library Competition
Stockholm, Sweden

Small Residence for a Scholar
Knoxville, Tennessee
Extension for Pike Place Market

SECOND YEAR DESIGN STUDIO: Spring 2004
LOCATION: Seattle, Washington
BUILDING TYPE: Indoor/Outdoor Market
AREA: 36,000 SF

Pike Place Market, one of Seattle’s most famous landmarks, is also one of the oldest running markets in the United States. It opened in 1907—a street designated for a public market, a strategy that brought the farmer directly in contact with the consumer. Today the market has grown into a nine-acre complex, constantly engaged with activity and interactions. It contains close to 200 permanent businesses, 300 spaces for craftsmen and farmers to rent by the day, as well as numerous street performers and musicians. As a tourist attraction, it draws an average of ten million visitors a year.

The project seeks to extend the market system across First Street, playing up the interactions between buyer, seller, and visitor. The structure will act to fill the existing void within the steel block. Inspiration was found in the Menger Sponge, a fractal geometry which divides itself iteratively. Architecturally, this was explored by scale of space. Starting with the site, it was divided into large spaces for permanent business—candy shops, restaurants, antique shops, jewelers, etc. The large spaces can then be broken down into a smaller scale space for daily vendors—farmers, craftsmen, florists, and other vendors. Furthermore, the smaller stall spaces can be divided into yet a smaller scale—one comfortable for display cases. The idea is that the building will have a porous character, maximizing the social and visual interaction of the active marketplace.

Users will be engaged with interchanges between interior and exterior spaces, constantly moving through carefully scaled spaces that reflect the function of the program.
Catherine Sullins Portfolio
Isamu Noguchi Museum + Media Center

THIRD YEAR DESIGN STUDY: Spring 2005
LOCATION: New York, New York
BUILDING TYPE: Museum and Media Center
AREA: 15,000 sq ft

This project seeks to design a public museum for viewing and creating, learning and celebrating the works of Isamu Noguchi. The museum and media center acts as a new community center for the revitalized area, a provider of the arts, and a destination for the High Line.

Context
The site is situated in the intersection of three Manhattan's neighborhoods: South Harlem, Hudson Yards, West Chelsea, and the Greenwich Historic District. It is also the terminus point of The High Line, a 1.5-mile-long historic elevated rail structure. The area was once dominated by industrial and transportation uses, however, recently a transition has been in order to revitalize the area into a center of art and culture. Most of the warehouses and factories have been converted to art galleries, design studios, estabishes, restaurants, museums, and residences.

The High Line
The High Line is an important landmark in the neighborhood. It was built in the early 1930s to deliver freight to factories and warehouses along New York City's Industrial West Side. The structure originally ran from the Hudson River Yard south to Spring Street. However, it is functionally no longer needed and has sat disused since 1980. It has avoided demolition and a master plan is now in the works to convert The High Line into a public park and are to be enjoyed by all.
The Objective
The purpose of the project is to display the vast collections of Isamu Noguchi's most prominent works. Emphasis will be placed on the sculpture collections, housed in exterior gardens and interior exhibition spaces. Media labs and resource centers shall be used as a tool for knowledge and artistic workshops will be provided to encourage future artistic activities. The proposed media center provides an opportunity to promote New York as an international center of culture and the arts. The program is divided into six functional groups: Exhibition, Collection Storage & Loading, Curatorial & Educational, Administration, Public Amenities, and an Artist's Dormitory. Exhibition spaces, the largest programmatic element, becomes the museum's center and thread tying the other elements to the site and the project's objectives.
MUSEUM OF STEEL
Pittsburgh, PA
Spring 2007

Steel has long played a vital role in the history of Pittsburgh. However, the industry in America's Steel City has declined and once powerful mills and blast furnaces have become haunting relics of the past. As Pittsburgh moves further into the twenty-first century, a museum is needed to remember this heritage and honor those who worked in its factories.

This design, located on the site of the abandoned Carrie Furnace, seeks to remember the past while also looking toward the future. Steel is emphasized...
through the museum's exposed structure as well as its column doubling and generous exhibition spaces. Steel columns support expansive glazing allowing ample light in during the day. Paths are also provided throughout the site to allow visitors to explore the ruins of a once great factory.

Sitting on the edge of the Monongahela River, the museum can be accessed by boat, car, a pedestrian bridge, and a proposed greenway. This design combines old and new, connecting and distinct areas, and becomes the center of a dynamic space to exhibit and honor ideas.
The exhibition space consists of a number of platforms suspended from the ceiling and supported by the surrounding structure. This provides an openness that allows the museum’s visitors to experience a dynamic space that always changes depending on the time of day and light quality allowed through the glazing. The building itself is also an exhibit as it expresses steel’s structural capabilities at an up close and personal level. Office and administration space is provided in a concrete structure that intersects the base and exhibition space of the museum.
VISITING SCHOLARS INSTITUTE
Georgetown University
Spring 2003

Located on the campus of Georgetown University in Washington, DC, this design seeks to create living and working space for visiting scholars. The structure reflects natural forms, teaching, and living space. The design engages the varied landscape of the campus by parking a sloping hill and sliding into.
This design seeks to reinvigorate a failing neighborhood in Clarksville, TN. Built for people of modest to limited means, this house attempts to build wealth by proving its owners with quality and efficient construction and design. Emphasis for this project was to pursue thoughtful design through economic building techniques and practices.

Ample porches with generous overhang provide space for neighborhood interaction. Kitchens, dining, and living areas are contained in a large open space with tall ceilings to increase flexibility. The living and sleeping areas are divided by a datum wall constructed of CMU that also provides thermal mass to
The front porch and entryway are highlighted by a large tree that allows the porch to be free from columns. A trellis constructed from recycled scrap wood on site allows a space for greenery to grow. Concrete extended from the large datum wall also provides another space for the cultivation of plants and flowers. The wood railing located along the sides of the porch is also constructed of varying sizes of wood left over on the job site. This variation of size and length helps to break up the monotony of the railing while also providing vi-
This is an excerpt from a page that appears to be part of a portfolio. The text is too small and partially obscured to read clearly. It seems to discuss architectural elements and materials, possibly relating to a specific building project. The left side of the page contains text that is difficult to transcribe due to the image quality. The right side of the page contains a detailed diagram with various annotations and measurements, likely related to the construction or design of a structure. The diagram includes labels for materials and possibly construction techniques.

Brendan Lawton Portfolio
The building from above, over the existing structure which acts as a core, to connect the two pieces and create a loop that is easy to access from all points of the library. The L strengthens the core on the courtyard and further protects it from the two busy streets on the exterior. The existing entry is maintained while the spaces inside are reworked to function more efficiently.

Ramps in both pieces of the L allow easy movement through the spaces. The interior sides of the building facing the courtyard have pushed out pieces programmed as individual and group study carrels, as well as office space for library workers. The exterior of the L is designed to also have spaces for groups and individuals to study and collaborate.
The view from the rear showing the gradation in the facade and interior spaces. The cantilevered extension over the existing library.

The stacks extend and continue to further enhance the different scales within the library. These multiple gradients work together to create areas for everyone to work and learn in the environment that suits their needs best.

The materiality of the building was designed to reinforce the idea of multiple gradients. Wood panels fold in and become cladded glass. This more solid facade protects the library on the street edges and the interior courtyard facade opens up to embrace the landscape. The wood is used as a reflection of the original architecture, with the panels being seen as the pieces that once formed the boardform concrete of the existing structure. It is a reflection of the architecture while being respectful and different.

Katie O'Connell
The central atrium allows people to see the collaboration occurring within, while clearly showing how the building was formed. The building is designed to have multiple breakout spaces throughout the different floors and zones of the building. Lab spaces, group spaces, and workstations all encourage collaboration among the different disciplines at LEAP Collaborative.
Eugene, Oregon is a city full of cultural, environmentally aware citizens in need of a net zero energy brewpub. The location chosen is an area being redeveloped along the riverfront of the Willamette River, just east of downtown and north-west of the University of Oregon. Working with the masterplan developed for the area, the design intended to form a gateway and anchor along the riverfront in a way that would welcome visitors to the Riverfront. With main intentions of reviving the natural landscape, creating a rainwater harvesting system, taking advantage of on-site resources, and designing a space for community with nature year-round, the design incorporates regional culture, sustainability, and the drinking experience into a holistic net zero brewpub.
The brewery is two floors, allowing the process to be seen through the narrow building from the street and the summer garden.

The second floor lab and offices look down on the brewing process facilities, set directly outside to meet cooling requirements.

The top view from in front shows the three projecting tree boxes surrounding the transparent brewery.

The three bars consist of a brewery, a brew support space and a beer hall. The brewery is a thin, transparent bar allowing visitors to understand and viscerally be a part of the brewing process from the beer hall, gardens, and public spaces surrounding the building.

The two seasonal gardens are designed to be the most comfortable spaces for summer and winter. The summer garden is protected from winds by the building while receiving the high summer sun and featuring blooming cherry trees and herb garden. The winter garden is protected from wind by a bower with no buildings shading the space, and features red birch trees that reveal beautiful red bark as they lose their leaves.
Redefining the site of the former Caravaggio hotel began by focusing on the city's organization and distinct rings of architecture. Three rings of architecture and landscape exist, defining the time period in which it was built. The inner ring is medieval to 18th century, the second ring is 19th century, and the outermost ring is 20th century to present. The site exists at the edge of the outermost band. Each band is strongly enframed by the buildings, except for this one. The idea was to strengthen this band, creating a monumental gateway into the vast open space of the triangular park. Below:

Gateway from the site-ruler into the city park. Silos. The outer steel gateway straddles across the street to define the entry to the building, while perspective columns create a dramatic entrance.
Katie O'Connell
The sculpted grid reaches across the street to overlap with the perpendicular grid formed by regulating lines. The two grids overlay to form the entry to the building, which is designed as a gallery containing shops, restaurants and a few offices. The planes move sectionally to define circulation, structure, service and stores.
The materials of wood and steel vary greatly in their tactile qualities, mass, weight, and visual appearances. Wood is a natural material representing strength and solidity. Steel is a physically heavier, but visually lightweight material that is industrial and rough. It appears inflexible, fragile, and thin compared to the thickness and strength of wood. The chair is a combination of the two with the materials acting in ways unexpected. The heavy side of wood ooze through the thin sheet which deliberately supports the wood and creates a submissive wrapping for the wood.

Katie O'Connell
The Annual All-College Spring Thing is a week-long event at the University of Tennessee that celebrates the College of Architecture and Design. The series aims to reflect different parts of being a student in the college. The poster reflects what we create by hand, with a silhouette of a compass. The banner reflects the space in which we design, with a silhouette of an HVAC duct running through our building. The design uses a simplified form of an object combined with text that follows the form used.
“Space is created by the process where space is altered in composition, texture, or internal structure by the pressure, and the introduction of a new force.”

- Mark Rothko
Composition (com-position, kom-puh-zish-uhn; origin: 1350–1400; ME. composicioun) - manner of being composed; structure: This painting has an orderly composition. The organization or grouping of the different parts of a work of art so as to achieve a unified whole.
Balance (balance, origin: 1250–1300; MF balaunce) - a harmonious arrangement or relation of parts or elements within a whole (as in a design).

"In all perfectly beautiful objects there is found the opposition of one part to another and a reciprocal balance"

- John Ruskin
Balancing Ground and Sky

Stockholm Library Competition
Location: Stockholm, Sweden
Area: 28,210 sq. meters
Fall 2006 - under the guidance of Professor Scott Wall

Description: Gunnar Asplund sought to renew and revitalize landscape, and in particular to engage architecture and its participants with the ground and the sky, or the vertical and horizontal. Like Boullée who came before him, Asplund saw architecture as the work of man, positioned between heaven and earth, in between the ground and the sky.

Intent: The goal of this design is to balance all the forces present that are present on the site, such as the old and new, the individual and the community, this hill and the city, and most importantly, the ground and the sky. The project uses the hill, located south of the site, as the datum line which separates the ground and the sky. As the participants move through the project, they are reenforced of their relationship to the hill through view, distance, or texture. Occupiable pylons, which appear as doorways from the hill, become the site creating interstitial spaces of collision or rest.

Objectives: A large place is created to establish a new, more public, center on the site. This plaza contains an amphitheatre, a pond/whirling disk, and an adaptable media cafe/restaurant. The negative space, or new center, is defined by the remainder of the program, an idea which is reflected in the parts of Asplund’s original library.

Left: model shot looking northwestern, interior of the original Asplund Library.
Right: Roof Plans of the proposed library and the original revitalize public library.
Previous page: diagrammatic sketch that describes the parts of Asplund’s original library and the proposed extension.
We must always say what we see, but above all and more difficult, we must always see what we see.

- Le Corbusier
"We must always say what we see, but above all and more difficult, we must always see what we see."

- Le Corbusier

Graphic Design

Resume
Spring 2006 - under the guidance of Professor Dana Fox

Concept: My resume is designed as a sketchbook. It's intent is to show a personal side of me, as though the viewer is looking through my personal journeys and thoughts. The images are from my travels to Barcelona, Spain, the city where most of my family resides. The sketches are also transformed in scale, moving from the city plan to a detail on Casa Milà, a famous apartment designed by Barcelona architect, Antoni Gaudí. This resume also provided the inspiration for this portfolio, illustrating my interest in the art of hand creation.

Margaux E. Verdera
4710 Joe Louis Blvd.
Nashville, TN 37228
mverdera@gmail.com
615-363-7039
Architecture, as with all art, is fundamentally confronted with questions of human existence in space and time, it expresses and relates to man’s being in the world.

-juhanni pallasmaa
the eyes of the skin

architecture
multi-use housing complex
the smart space community / fall 2008

house for a scholar
the long tomorrow learning community / fall 2007

lecture hall
the long tomorrow learning community / fall 2007

womens’ shelter
the next door: family recovery project / fall 2006

academic village
georgetown university visiting scholar’s academy / spring 2006

foreign studies
the grand tour- gulf of finland
three week study trip through the baltic states / summer 2008

study abroad krakow
semester long study abroad in krakow, poland / spring 2009

graphic design
introduction to graphic design
movement / fall 2007

introduction to graphic design
two-page magazine spread / fall 2007

www.jkylecampbell.com - 615.556.0535 - 2518 wiltshire drive - murfreesboro, tn 37129
Architecture has recorded the great ideas of the human race. Not only every religious symbol, but every human thought has its page in that vast book.

-victor hugo
the hunchback of notre dame

lecture hall sketch

Kyle Campbell
For centuries, Chinese ilongs have been the traditional housing unit for millions of people. However, all across China, property values are skyrocketing as foreign investors move into the ever-growing commercial districts. Historic customs, neighborhoods, and entire ways of life are being destroyed as commercial development continues to expand. It is not uncommon for residential ilongs to reside right next to multimillion dollar corporate skyscrapers. Inherently, the property value on these ilong sites has gone through the roof now that major corporations want the land, and so once again the ilongs are in danger of being wiped out.
This photograph shows exactly the condition that modern day Shanghai exists in. Multimillion-dollar corporate skyscrapers rise next to Chinese lilong properties, which have existed there on the site for hundreds of years.

The project that I would propose would be a multi-use, housing complex incorporating principles of the lilong into a vertical building complex. The bottom level is modeled after the traditional lilong entrance, which includes programming such as shops, groceries, and a painting school, with the upper levels being composed of young professionals housing.

The facility would be designed for global nomads, that is, young professionals constantly on the move for work related travel. Keeping in tune with this idea, the proportions of each room in the building would be based up the dimensions of a typical shipping crate: 8' x 8' x 20'.

As the design progressed, the idea of a vertical lilong stemmed from the strong axial relationships and community spaces present within a typical lilong. Because Shanghai places such a premium on open space, a vertical building sufficed.
Visually dominant from many areas of Shanghai, the Smart Space community encourages connections and transparency through a massive curtain wall system. Enveloping the entire structure, it unfolds over the square with a welcoming gesture.
the long tomorrow learning community

knoxville, tennessee
architecture 471
professor ted shelton
fall 2008

Designed with the French diplomat Bernard Kouchner in mind, the Long Tomorrow scholar’s house incorporates many integral design features important to Mr. Kouchner’s work, such as community, openness, and connection. Organized around a public connection bar, the house pushes its private functions to the edges while serving as a link between Melrose and the proposed Scholar’s walkway. Ecological and sustainable design approaches are also addressed through orientation, graywater collection, and material selection. The Scholar’s house also addresses the more quiet, introspective nature of Long Tomorrow Scholars, in addition to providing a public seminar space for formal gatherings.

Kyle Campbell
The scholar’s house takes advantage of the long, sloping site, using a brick dividing wall to organize program. The wall serves two functions, to create a quiet, more defined backyard, and at the same time to block views of the parking lot beside the home.
Using similar design intentions, the Long Tomorrow Lecture Hall provides a space for each scholar's public address, as well as a small meeting and conference room. Spaces are organized around a central, connecting bar that serves as a lobby for intermission as well as an integral part of circulation. The connecting bar serves to separate the public and private spaces while at the same time serving as entrance and egress from the auditorium.
An important feature of the Long Tomorrow Lecture Hall was the connecting corridor which not only organized programs around itself, but also served as an intermission area for the auditorium.
With seating for 1,000 the Long Tomorrow Lecture Hall exemplifies the university’s mission of higher education with a sustainable initiative through LEED methods like natural daylighting, greywater collection, and site-sensitive materials. It is design moves like these which help contribute to the AIA’s 2030 challenge.
The Next Door: Family Recovery Project serves as a half-way house focused on reintegrating troubled women back into society. The building serves as a home base for women in transition, a place for them to return to after a day's work in Nashville. Programmatic requirements were for a multi-use housing tower, complete with single and double rooms. A cafeteria, chapel, and outdoor terrace all serve the inhabitants.
Students began the project by analyzing urban conditions in downtown Nashville and after studying Nashville's new building initiative, the Plan of Nashville. In order to gain firsthand experience of the semester's topic, students also visited the current Next Door facility and spoke with residents, as well as numerous trips to the Tennessee Prison for Women.
Initially, an archive was designed to house the works of Donato Giauro. After a visit to Marfa, an addition to the archive was deemed for visitors and artists in residence.

The concept of the archive is to create two contrasting spaces. The first space is the archive itself; it is envisioned as a long dark space that houses the precious works and is more about a personal interaction with the art. The second space is the educational piece which is designed as a shallow, bright space that allows for the interaction among people about the art.

[top left] concrete sculptures by Donato Giauro in the emptiness of the landscape
[top middle] containers open air courtyard filled with flowering perennials
[far right] the vastness of the sky experienced through the frame of the closest military hospital
[right model of the site showing the entire project]
The two spaces are set up around a main axis that frames a nearby ruined military hospital. A generous entry portico bridges the axis and connects the two designed spaces, thus completing the frame.

The concept of the addition is to create a fabric of structures that connects the most important places, which house art and a library. These are set up on a new axis perpendicular to the first. One side of the axis is a complex of houses for the artists while the other side is a collection of educational facilities.

[Top left diagram shows the distribution of program according to the initial architect layout.

Right] approach to the archive with the interior gallery portion framing the ruined military hospital in the background.
Jessie Hewitt
Knoxville, Tennessee
Professor Mark Achievement
Spring 2011

The University of Tennessee is one of the most important institutions in the city of Knoxville. Yet, it has very little presence in the downtown district. A University Faculty Club is thus envisioned to create a dialog between the city and the university.

The fabric of Knoxville has been severely reshaped throughout the twentieth century. Therefore, the goal of this project is to provide a platform for the reclamation of the city. The permeability of the site to the public is extremely important to the design.
The driving idea was the pool wire framed above the new green space in a structure that bridges across the courtyard and physically connects the two piers. The space benefits from the new views out onto the green space. Underneath the bridge, a forest of columns continues the orchard of trees and anchors the project into the landscape.

The auditorium is set into the ground, which retains the existing slope of the site. The roof is an occupiable volume that extends from the ground and becomes a formal, focal point in the courtyard space.
The project is clad in a free wire mesh that fully covers the bridge element and conceals the interior of the enclosing bars. The articulation of the enclosing bars is done at the top where the private rooms are, and opens up at the bottom where the spaces are more public. The bars are expressed vertically, while the bridge has a strong horizontality to it. The interior facades of the bars and the sculpture auditorium are poured in place concrete to reflect the heaviness of the building materials in the area.
The objective of this project is to create a net zero microbrewery with accompanying beer hall and outdoor garden. We divided the zones and picked different climate zones and their respective cities. We researched the cities and climates and picked sites according to certain criteria that we compiled. The city we selected and research was New Orleans. Within the city, we identified the Warehouse District as having the right character and culture for a microbrewery. Within the district, our site was chosen based on size, proximity to other nightlife and its location on a major avenue.
The vision for the project was to create vibrant community renewal. Our intention was not only to create a new building that fits in here in the city, but to generate activity between the patrons and passersby. The concept of a “parade facade” was created based on the fact that one of the main areas parallel to east Charlotte Street. Our intention was to try to bring this activity and awareness to the everyday function of the project. One way we accomplish this is by creating the zone of food along the street with the kiosks and the food trucks, which connect the street to the space below. 

(Left) overhead view of the project in context. 
(Right) ground plan showing the transformation of the landscape as it weaves through the project.
From our research, we learned that the people of New Orleans are more resistant to the heat because they are accustomed to it. Therefore, the design took the two higher heating zones in the project, the beer hall and the interior space, and moved them outside. This greatly reduced our energy consumption and allowed us to create a stronger permeability of the garden into the different spaces.

The existing green space transforms according to the boundaries of the space it occupies. For example, the street front is oriented to allow the access of the food trucks.
The project began with two requirements to create a master plan for the district and to replace the iconic Osadnicki Hotel with a new hotel to serve as a gateway for the city.

There is too much space, and it needs definition. A system is needed to unify the disparate public spaces. The new system contains inner spaces made for movement and irregular spaces made for congregation. The irregular articulation relates to the irregularities of the site. The triangular shapes ramp up out of the ground to create edges for different spaces and define new circulation paths through the spaces.

[Top] Site plan highlighting the elements of the new master plan.
[Far left] Map of Krakow depicting the importance of our site at the threshold of the city and an important area to the center.
[Left] Investigation of the many public spaces at the site differentiating between pedestrian-friendly and unused public spaces.
Six spaces were chosen for the imagined artisticities: the tranquil terminus of Manua, the front of the National Museum, the front and rear of the Kilow Theater, the backyards of the apartment buildings to the south, and the place in front of the Dinotani football stadium.

The center of the park is resized up and hollowed out to create a new physical threshold between the park and the city.
In front of the Museum, the central three triangles are sunk into the ground as seen in the section. The middle one is a new sculptural gallery for the Museum and the southernmost one is a sculpture courtyard. The two on the outer edges are ramps up to give definition to the space and separate it from the busy street.

In addition, beside the Museum three new structures are proposed to help fill in the former open space and to give a strong edge to the park.

The public space in front of the Kjøpshus building is divided into three parts all of which are on grade. The center is a new reflecting pool that builds attention to the cultural institution. Behind the Kjøpshus, the public are made of glass with the large central one was ramped up to screen the fire exit on the back side of the theater.
The building begins to respond to the ideas laid out in the master plan and to directly relate to the context. The plan has linear spaces that serve as the circulation of the building as well as transition spaces that serve as gathering points for eating and sitting.

In relation to the context, the building connects to strong cultural icons of the city with its copper clad facade. These copper facades wrap and hold the bare of program, which are articulated with strong vertical bands in order to relate to the structures in the vicinity such as the National Museum and the Dramatic Football Stadium.
The first project of the graphic design course at IU was to design a composition of gray and black rectangles that conveyed movement. After creating the composition, it then had to be represented using forms that could convey the same movement. The large composition is the final iteration. The gray areas of the black is contrasted by the seemingly chaotic movement of the gray rectangles and letter forms.
Each year the college hosts a competition for the design of the TWAST poster and other affiliated media. The design reflects the design process of architects and designers. The design uses the construction lines as a way to create a perspective that forms the letters of TWAST. A top that is used on the different pieces.

([^) The] T-shirt design replicates the experience of hand drafting and hand lettering.

([^) The] Calendar of events is rendered in perspective and creates a shadow-like element to complement the high form.

Jessie Hewitt
selected works

01 the chinati foundation - spring 2010
02 mosca museum - spring 2011
03 leap collaborative office - fall 2011
04 harv christian development - spring 2012
05 birth center - fall 2012

Kendra McHaney
the chinati foundation
spring 2010
marfa, texas

The Chinati foundation is located in Marfa, Texas and is a museum that showcases the artwork of various artists. The exhibits are permanent large scale installations that are very minimal in design. Since this project was to design a drawing archive that would store the work of various artists, as well as act as a visitors center. With these two different programs I sought to separate them into two different buildings, but join them under one roof. Also I wanted to use the windows to block various views out into the site.
mocca museum
spring 2011
new york city, new york

Concept: In the process of design, reality and imagination intertwine to create art.

When given this project, museum of cartoon and comic art, I wanted to express how cartoons and comics affected me on a personal note. As a child I always made the cartoon or comic become a part of my reality. So with this project I wanted the building to become its own reality and create a world where the viewer could create their own narrative to the story.
Located in the heart of the art district in New York City, this museum will be a canvas and a comprehensive dream. It is designed for the viewer to go through and tell their own story while viewing different art pieces. The building also pinches for various views throughout the community, and the exterior towers are positioned to allow light in and out of different spaces. This building is also designed to be a learning component that gives back to the community with various programs like a library, archives room, auditorium, and many other spaces for learning. This is just not a building for children but for all ages to experience and grow on a personal level.

Kendra McHaney
These various drawings show how the building is actually placed together, and how they will function. The section also shows how one might enter into the building, ramp entrance to plaza, on the bridge to the main entry level.

Kendra McHaney
Nantucket street elevation gives various views to the Williamsburg Bridge and to the Seward Park residential homes.

'View of the main entrance into the museum. This entry leads to a ramp that leads down to a public plaza and cafe.'

This shows the lobby and reception area of the building. It is a double height space that showcases the vertical circulation.
leap collaborative firm
Tall 2011
knoxville, tennessee

Within this project I set forth to learn how to create a building with a functional system. My main goal was to make this building LEED certified and I achieved it with LEED Gold certification. With the design aspects set, I sought to make a comfortable work environment that told a story, as well as, catering to all of the functions of a work place. This building will be a place of work and a building that makes a statement to the rest of the downtown area, that being green is the future way of our community.
After the recent earthquake in Haiti, there has been an urgent need for great quality design in Haiti. The Haiti Christian Development approached our collaborative studio to address this issue. In Fond de Blanc, the Haitians wanted to elevate their standards of living with a community that would cater to the patrons of Haiti, as well as the patrons of the area. So several teams broke off to develop various housing schemes that would cater to different family types. My team, including Hannah McCardell and myself, developed a typial enparant house that has three bedrooms and two bath.
birth center
fall 2012
knoxville, tennessee

Natural Birth and Soundness Center main goal is to provide a health facility outside of the hospital, which place birth and has an atmosphere of a home. It will cater to low-risk mothers with normal uncomplicated pregnancies. Within the Magnolia area there are a lot of low-income and homeless families that struggle with issues concerning health, pregnancy, and well-being of community. In design, I will seek to create a sense of unity within the community, that is sometimes disjointed from the status of social classes.
The center will be a place of relaxation using design aspects like light, space, and material, to create an ambiance of a home. The center will be designed with permanence and stability in mind to assure safety, sensitivity, and affordability for women and children. Keeping the soundscape of the community in mind, the center will be broken into three large categories of spirit, the birth center, mind, the education center, and body, the prenatal and gynecology center. These three categories take care of the woman as an individual, which she can then influence the rest of her community. This will be a family-oriented place using open and closed spaces to promote privacy and interaction with others. This center will not only be a place to have babies, but a center that elevates a better lifestyle for everyone.
The Chinati Foundation, seen by some as a cultural and artistic oasis in the Texas desert. Through the work of the minimalist artist Donald Judd, and his occupation of several abandoned military buildings at Fort Russell, an artistic colony was created in Marfa, Texas. Though a largely arid, culturally arid region, the site still depends on the urban infrastructure of the downtown Marfa for water, food, and waste removal.

This project entails the design of a self-sufficient, small-scale educational farm within the site’s urban constraints. With the design of the Oasis Desert Farm, not only will the Chinati Foundation become self-sufficient, it will have the ability to teach the local community about radical sustainability. The project’s design requires the sculpturing of the landscape to collect rainfall; the use of bocce court storage units to create space, and space to educate about radical sustainability.
The building is meant to be a sculpture in the human landscape of the desert. The proposing sit in the landscape and over tap the boundary of interior and exterior spaces.

As shown in the section below, the roofs of the building form are sloped, allowing as much rainwater as possible to be collected and saved for future use. The landscape also reflects this by sloping its direct water into storage.
The goal of the project was to explore the issues, challenges, and opportunities related to a post-fossil ranch house project as a re-vision and re-channeling of the American dream of rural life in suburbia. The ultimate goal was to create new, enduring ways in design with little need for fossil fuels similar to the Echino homes in Southern California.

The site for our neighborhood development, UT Alcoa Farms is a pristine residence of land with mountain views in the south. As architects, we collaborated in designing a master plan for a quasi self-sufficient, rural/suburban residential community in which the residents would live in architecturally diverse homes with connection to the landscape. We were to design the house for the typical East Tennessee family, 2 bedrooms, 2 bathrooms, with an equivalent emphasis on land treatment and landscape integrating all necessary infrastructure with sustainability in mind.
The building form began as a rectangular shape but then was influenced by the landscape and programme relationships. The garage pulls apart leaving a covered patio or court; the remainder of the building splits the private and public sections of the house. The plumbing core is the link between these two pieces. This formal break and shift in the plan allows for the garage to drift and reveal views to the landscape beyond.

This repetitive structural elements, and use of wood construction, makes the building economically advantageous. Similarly, by consolidating the plumbing into one area of the house, the cost of construction is kept low.
As the premiere project for the class, the project revolved around basic design principles like negative space, composition, and visual interest. Using a minimum of 30 rectangles in either black or grey, the assignment was to create a graphic composition with inherent movement. The rectangles can touch and extend off the page, but may not overlap or intersect. Later, the selected design was then replicated, complemented or contrasted with typography. This gave another level of complexity to the design’s composition. Unlike the rectangles, the black and grey type can overlap and intersect to enhance the composition as a whole.
My compositions (left) show a wide range of studies in movement. I originally listed action verbs, then tried to replicate those verbs with the composition of the rectangles. My main goal was to show speed and displacement within the frame of the project, as if a camera captured a snapshot of the movement.

The selected composition, "crash" (above), shows the result of two forces acting against each other, shifting and transforming the rectangles pinched between them. I mimicked this with the type; however, the nature of the type creates a three-dimensional helix under these stresses.
photography

point of view fall 2010

focusing and composition fall 2013
light and shadow fall 2013
360 degree fall 2012
art + architecture building fall 2013

Alyssa Nealson
The compositional principle of "frame within a frame" guides the viewer's focus to the subject of the image. This can be achieved through light and shadow, color tones, negative space, and other objects. The use of a series of lines converging to a point draws the viewer's eye into the image; similarly, any object diminishing in size within the frame produces the same effect. The purpose is to create a focal point of the image, and without these supplementary objects, the image would be less successful.

Another compositional principle is the breakdown of the frame into thirds. This grid of thirds helps shape the negative space around an object, in turn, acting as a type of frame within the image. A symmetrical composition can be successful, however this can also appear stagnant. The rule of thirds prevents this static image.
These photographs encompass a wide range of assets of the building, including the appearance as a whole while highlighting the details that make the A+ building a sculpture within the University of Tennessee’s campus. The materiality, structure, rigidity, and repetition are driving aspects of the design and are therefore prevalent in these pictures.

In addition to these parts of the building, the relationship of the occupant is another important feature to capture. These moments introduce not only the physical actions of the occupant but also the creative work left behind in the forms of artwork, sculpture, films, and even graffiti. The New Brutalist architecture of our building creates a bare, technical backdrop to the patron of artistic landscape on the interior and exterior of the building.
Alyssa Nealson

Honors & Memberships

- AIA (2008-present)
- Phi Eta Sigma National Honor Society (2008-present)
- Tau Sigma Delta Architecture Honor Society (2011-present)
- Vice President (2011-2013)
- University of Tennessee Honors (Spring 2012): Magna Cum Laude

Work Experience

- R2R Studio, Inc. (July-August, December 2012) Knoxville, TN
  Architectural Intern: responsible for documenting existing conditions; preparing construction documents; building 3D models (SketchUp); drawing; assisting in material research and selections

- Private Home Remodeling (June 2011, July-August 2011) Asheville, NC
  Responsible for demolition, dry-walling, painting interior walls, painting, cleaning and staining of exterior facade; fitting; wall framing and finishing; floor construction

- Home Timbar Framing (June-July 2011) Jonesborough, TN
  Framing Apprentice; responsible for calculating and measuring; basics of cutting

- Private Home Remodeling (June-August 2010) Kingsport, TN
  Responsible for wallpaper removal, wall repair and painting

Skills

- Computer-based:
  - AutoDesk: AutoCAD, 3D Studio Max, Revit Architecture
  - SketchUp

- Hand-based:
  - Sketching, Graphite: Rendering, Hand-crafting
  - Model building, Carpentry, Various Home Remodeling Skills

References

Available upon request
endeavors in essence

integrations
the i.e. e.p.a.
sovic art district edges
living light

Tanya Ally
integrations

Fourth year | multifunctional apartment complex in Knoxville, Tennessee

Tanya Ally
The first three years of my architectural education were consumed with an abstraction of building metaphors, concepts and poetic symbolisms. I was discovering what was within me as a designer and the importance of following schematics conceived through to the final stage of a project. In the fourth year, my challenge was to embody the conceptual nature of early design phases with newly acquired technical knowledge in order to integrate all aspects of learning into one project.

This apartment complex in downtown Knoxville utilizes the ‘kit of parts’ prefabrication method. Layering light is the key concept of opening up the building according to hierarchical functions, circulation and views. The kit of parts prefabrication technique requires that prefabricated building components be joined together after transportation to achieve a more economical and flexible assembly while maintaining a capacity for disassembly, portability and reuse.
"Meet me at the steps" – [volley, throw, cat, play, share] is a large-scale project seen from the initial programming stages followed by schematic design and intermediate resolutions of space planning. The site is a long, rectangular parking lot in the center of the University of Tennessee campus in Knoxville. The site consists of additional parking to what previously existed, as well as dining, recreational, academic and outdoor spaces. Challenges of this project included the size (long and sloping), extensive parking accommodation and varying scales of the university in relation to the contrasting programmatic requirements.
visual thinking

graphic design

foreign studies

sketches

Tanya Ally
Personality can be felt through sketching, as it reveals our emotions, thoughts and scenes. Each angle, line, color and technique allows a moment in time to be frozen and captured as our own personal experience. The beauty of each sketch is the relationship it has to its creator; the memory it provides of time, place, temperature and feeling. Originality and the inability to be replicated guard the value of each stroke, grounded to a moment in time, but whose memory lives on forever.
Tanya Ally
Graphic design is a wonderful presentation design tool that is revealed in the first and second years of school but not always fully comprehended and applied. The graphic design projects have done forms on composition, font style, text hierarchy and organization. Presentation is often an afterthought to any design project, but it is actually an important and integral part of design and delivery.
This movement piece was originally created from rectangles and then reflected using type. The type enhances the movement and visual balance of the original composition of the rectangles.
contents

Drawing and Perception
Live-Work Retrofit
Cowden Residence - Lewisburg, WV
Feld in Motion and Double Page Spread
Sketches and Watercolors - Italy
Torre di Firenze - Florence, Italy
Out of the Box Shoes - a Shoestore
Renderings
Public Library - Knoxville, TN
Photography - Study in Light
Artist Co-operation - Knoxville, TN

Susan Moyer
Drawing and Perception

For the clothingpin drawing, the objective is to first design a sculpture with wooden clothespins that is dynamic. Draw the composition with a concentration on tone, value and light. Format: 29" by 23" pencil on bristol.

The drawing is of Gay Street in Downtown Knoxville. The objective of the assignment is to draw a two-point perspective of a street in downtown Knoxville using clean lines. Give reference to shadows, textures, and details, render appropriately. Format: 23" by 33" pen and colored pencil on strathmore.

Susan Moyer
The footprint is taken from the bend in the river; the major axes are the cardinal directions, and the spaces focus on the southwestern view. The plans that form the footprint are comprised of grid blocks with curtain windows in the voids. There are few doors in the home; privacy is created through a meandering circulation path referencing the journey to the home.

An open plan was chosen with the kitchen and dining looking into the heart of the home, the hearth and living area. Views of the surrounding rural beauty are showcased, and natural light fills the two-story voids. The guest bedroom is closest to the main space. The master bed and bath follow down the hall. A master sitting area looks over the great room, which leads to two bedrooms and a shared bath.

Wood flooring is utilized throughout the home for its beauty as well as low maintenance level. Just off the kitchen are the laundry room and the stair leading to the garage. Adjacent to the kitchen is an office area and a computer. Sliding doors lead to an outside deck for outdoor dining and enjoying wildlife. Textured sofs in the living area evoke the form of the house and encourage conversation and lounging. The dining area provides room for six and the light fixture is cantilevered off the upper level creating a more intimate area in the volume of space.

The Cowden residence provides a private getaway that allows for contemplation and enjoyment.
Susan Moyer
Knoxville Public Library will connect the community through controlled flexibility. The space will maintain a value for learning while also providing a space in which people can meet. It will act as a refuge from the loud bay mall; moreover, it will offer services that are not already offered already in the mall. Connectivity through line, plane and volume spatially will express the invisible connections.

This branch library will act as the transition between civic and retail spaces and will contain both these types of spaces. The spaces will be hierarchically organized with the meeting and retail spaces nearest the exterior and interior entrances respectively, and the more “quiet” spaces within.
Public Library - Knoxville, TN

Connections will be visible to the viewer. Overlapping volumes between adult and children’s areas will provide for joint used spaces. Ceiling and floor planes will change to delineate less private areas. The line of circulation will provide connections between spaces.

When you enter the library from the mall, you are instantly connected to the space by actually walking through the “0” in “book.” The mosaic-tiled half tunnel that follows focuses into the café, and allows one to leave behind the activity of the mall for a quieter and more relaxed setting. The café is located on the mall entrance of the library and is juxtaposed to the meeting room, a place for public forum, located closest to the exterior entrance.

The adult area, on the north side of the space is opposite the work staff areas. The six-foot circulation through the space is accented by halogen spot lighting transformed by a metal mesh inset.

The circulation desk is bumped out into the path allowing new users to easily find information. Catalogues are available directly in front of the circulation desk and by the café. Reference, Quiet study and Internet access are located adjacent to the circulation desk to allow for easy monitoring.

The children’s area provides lower ceiling levels for better concentration as well as a reading square with floor mats for reading area. Round foam seats upholstered in polyurethane provide versatile seating and playing options. A second smaller circulation desk is located in the children’s area for safety reasons and provides space for courier drop off.

The meeting room can be accessed after hours from the exterior entrance lobby (a security gate rolls from the ceiling to close the library), and contains two restrooms and access to kitchen facilities as well as two modes of egress as required by the fire codes.
Artist Co-operation - Knoxville, TN

Artist Co-operations allow artists by pooling resources to live, work, and promote and exhibit their work in one space. This assembly is not only a benefit to the artists, but also the community because it provides a place where people can connect with the process of art by the artists. Classes are also generally held which provides another facet to the co-operation. This co-operation provides a place where people can be exposed to new perspectives and ideas and encourages this exchange.

The historical building at 130 Jackson Ave, is typical of the early 20th century in which it was built, and the intent of the design of this artist co-operation is not to mimic or take away from its historical quality. Instead, the interior space of the building will contrast the traditional detailing with solid orthogonal volumes and planes that define the space. Experiments in point, line and volume will be used to define areas concretely and abstractly to create a unified space.
01 Architecture

“Building art is a synthesis of life in materialised form. We should try to bring in under the same hat not a splintered way of thinking but all in harmony together.”

Aivar Aalto
02 Study Abroad

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes."

Marcel Proust
01_Architecture
A. Working in Transition
B. Re-Ligare Institute
C. Jefferson Media Center
D. Living Light

02_Study Abroad
A. A New Urban Forum
B. Photography

Bachelor's of Architecture, The University of Tennessee, Knoxville
A Study in Prefabricated Housing Systems

The town of Alcoa, Tennessee developed out of the aluminum smelting industry in the early 1950's. Based on the prevalence of aluminum, the prompt of the project entailed designed prefabricated housing systems to be built in the town. This studio was also the introduction into self-programming, with each student developing their own program, demographic and schematic design. A programming book was produced in conjunction with the actual design of the scheme as a whole. This studio was thus an exercise in design as well as schematic programming.

Project A: Working in Transition
Alcoa, Tennessee
Fifth Year Studio
Fall 2011
The residences are designed for a single individual. Each efficiency apartment is equipped with the basic functions a novice worker may need, including a living/kitchen space, bathroom and bedroom. Each unit includes a ‘transition’ space which provides a threshold for the worker to discard the remnants of the working day before entering into the main living space. Connected by a courtyard, educational facilities are provided on site so that the workers may improve their craft. Specific programmatic elements include a lecture hall, library and classroom.

A transition space is located at the entry of every unit. The intent shall be for each novice worker to discard the remnants of the workday before entering into the home (a place of relaxation). Constructed as a modular stair unit, the tenant may place his work boots, lunch pail, welding mask and hard hat (among other items) into designated shelving units. The transitional space also hosts the laundry facilities. Opposite the transition space is the kitchen, making up the remaining section of the stair core. In this section hosts necessary appliances as well as a counter for eating. The core continues to the second level where it takes the form of a desk, a closet and a shelving unit.
The Re-Ligare Institute was a national competition provided by the American Institute of Steel Construction. In the spring of my third year, the studio I was involved in, partook in the competition. The prompt for the project involved designing a "place of retreat" for the urban dweller; the competition asked for students to incorporate the use of steel in innovative ways as well. The Institute was to include various gardens and auditoriums as well as facilities for aquatic, exercise and meditation activities.

**Project B_Re-Ligare Institute**

ASCC Competition
Third Year Studio
Spring 2010
The concept for the Rei-Ligare Institute is the notion of Insight as it relates to re-evaluation. We must continually acknowledge our existence before we can start anew, and thus must always reference where we begin. To translate this into built form, a progression will be created around a point of beginning (a void, the music garden) that weaves built program and garden until arriving at an utmost point of realization. This point of complete insight is the silent garden and meditation space, which overtops the overlapping programmatic spaces below. The meditation space, an immense object hovering over the social garden one level lower, serves as a reminder for the need for balance in our lives: it is a point of destination. The visitor will see this floating, semi-transparent element as a space which keeps to be inhabited, and acts as a connecting piece between the doing world and the being world. Once the visitor reaches this destination, an exit sequence through the garden spaces will be encouraged. Providing two circulation strategies provides more opportunities for exploration.

Through the design, certain elements will be explored in order to achieve this sense of conceptual insight. The first of such elements is the use of reference points. The institute’s program keeps to be organized into a progression-like series, which highlights the importance of the design to establish points of awareness, so to ensure the visitor’s acknowledgement of the journey being made. These “points” are moments of pause that materialize themselves in the cascading gardens and end with the meditative, hovering spaces.
The next elements to be equipped are natural screening and varying degrees of opacity, which allow for this seclusion while also providing awareness of the outside world. Throughout the design of the Re-Ligare, there will be a continuous awareness of the "doing" side of life, while the visitors escape into the transcendentalist state that the institute encourages. This awareness will be achieved through the use of ivy and lilac screens that divide the urban fabric of downtown and the institute. These materials were chosen because of their ability to show-time; as time changes, so do our abilities to interpret ourselves.
The College of Architecture and Design at the University of Tennessee has a long withstand- ing study abroad program. Arranged for the spring semester of a student's fourth year, opportunities to travel to other universities abroad becomes available; in the spring of 2011 I was given the opportunity to travel and chose to spend my semester in Europe with a home-base in Krakow, Poland, study at Polytechnika Krakowska. While there for 4 months, I was able to continue my classes in architecture as well as travel the lengths of Europe to experience other architectural cultures.

Project A New Urban Forum
Krakow, Poland
Fourth Year Studio Abroad
Spring 2011
Travel Documentations from Study Abroad

The spring semester of 2011 led me to study abroad in Europe, with a residence in Krakow, Poland. Throughout my studies abroad, I was given the opportunity to travel extensively; the countries visited include: Poland, Austria, Italy, Czech Republic, Spain, Ireland, The United Kingdom, The Netherlands and Belgium. In order to capture the experiences, vast documentation through photography and sketching were taken.

Project: Photography

Krakow, Poland
Fourth Year Travel Abroad
Spring 2011
My stay in Krakow began in February and lasted until mid-June of 2011. While residing in the city, I continued my architectural education while also having the ability to experience the European lifestyle. By photographing virtually everything that I experienced, I was able to extensively document travels so as to compare each culture that I encountered. Architecture was not the only thing captured on film, but also moments of human interaction and environments. Throughout this section, a portion of said photography was selected so as to share some of those experiences.

View to St. Mary’s, Krakow, Poland
Program

To design a lecture hall seating over three hundred, with an escalator, including classrooms, offices, and a computer lab. The designer was to integrate the hall into the University of Tennessee’s campus and its proposed department community. The design involved:

1. Working specifically with attention to the integration of architectural and structural systems, designing a building that is both aesthetically appealing and functionally efficient.
2. Utilizing state-of-the-art technology and materials to ensure durability and energy efficiency.
3. Creating a space that encourages collaboration and learning, promoting an environment conducive to academic success.

Michael Clapp Portfolio
In an effort to reconnect the site with the river (it had once bordered the river according to 16th century plans of Rome, until cut off by the construction of the Tiber tunnel), a symbolic source of water runs through the length of the site, drawing pedestrians from the interior to atmosphere to the upper terrace of the site.

Otherwise, such as the screen facade of the building asserts this connection as well, while the sprawling form of the building bends gradually towards views of the Tiber and the Tiber Hill.
Program

- To design a house for a visiting scholar and executive master, who would participate in the Long Term Study Visiting Fellowship on the campus of the University of Tennessee. Part of the design of the house, which was a collaboration with the university, was included as part of the scheme.

- The house is a challenging site with the environmental and social context driving the design. After studies of new building design strategies, the house was designed to incorporate passive systems to reduce its impact.
With a strong emphasis on sustainable building, both in terms of material CO2 payoffs and in terms of the methods used in the structural design, we were able to design this project in an environmentally informed way.
foreign studies

"Don't desist as a green olive, but a new way of doing things."

- Henry Miller
travel sketches

ITALY STUDIES

San Lorenzo, Florence

Piove di Sacco, Italy
Program

To design a poster and t-shirt for the University of Tennessee's annual TAAST event, open to all students taking advanced graphic design. This competition provides a venue to present the school's "The Annual Architecture Spring Show" in a way that represents its attitudes and aims. This winning entry draws the abstracted figure of the college's unique civilization and meeting spaces and combines it with organizational elements used in early design assignments. Inspiration was also derived from Eliot's Exchanges about transitioning or transformation.

poster design

TAAST EVENT
1.1 Last Rights
Funerary Chapel + Caretaker’s Residence

1.2 The Next Door
Center For Women in Need

1.3 Haiku Row House
Live + Work Studies for the KMA

1.4 Zen House
Retreat for Practitioners of Zen
The focus of this project was the development of a sequence of experiences. The program was a funeral chapel with a caretaker’s residence, but the ceremony itself was left up to the designer. In the sequence of events, a visitor is brought up to the second floor by an exterior stair that compresses them into a small entry space. Upon entering, a visitor is released into an open and well lit room intended as a gathering space for reflecting, remembering, and consoling. When the visitor feels ready, he or she descends a staircase to the lower floor where they enter a private space. This space is where the body is and final respects are paid.

Last Rights 1.1

Funeral Chapel + Caretaker’s Residence

North Central Street, Knoxville TN

Professor Tricia Stuth

Second Year Fall 2003
The purpose of this project was to create a mountain retreat for practitioners of Zen Buddhism. The program was to include some type of Zen garden and a teahouse as well as basic home requirements. The site is located on top of a mountain, overlooking a lake. The design intent was to utilize Buddhist principles to facilitate the transformation of goal-oriented city life to give way to self-exploration.

Zen House 1.4

Retreat for Practitioners of Zen
Deals Gap, North Carolina
Professor Scott Kinzy
Third Year Spring 2007

Aaron McKenzie
The intention was for the building to curve and grow from the ground, creating a centrally focused area which became the rock garden. The scheme unintentionally came to resemble a common theme in Buddhist calligraphy - the Zen Circle.
The concept originated with umbrella as a shelter that can be quickly and easily transported to meet the need for refugee housing around the world. Since shipping overseas would require the use of a standard shipping container, it would have been a waste and an extra expense to not include it in the design of the structure. The use of the container also finds a purpose for an estimated 760,000 unused containers in America alone. Throughout the design of the container house the umbrella concept was reintroduced by way of a translucent central skylight and transparent photovoltaics.

Container Logic 1.5

Proposal for Solar Decathlon
Washington D.C. / Global
Professor James Rose
Fifth Year Spring 2009

Aaron McKenzie
Photography has had an effect in the way I view architecture. It has aided me in understanding framing and composition, and has emphasized the importance of alignments. The difference between a good photo and a great photo may only be a few small yet critical adjustments. The same can be said of architecture. Photography has helped to remind me that a different perspective can totally change our understanding.
Two different views of the same sculpture show vastly different forms.
Through any given design task an individual formulates a process. In a design task the process is guided by a set of various challenges causing an ongoing investigation, ultimately developing a synthesized design solution.

The design solution becomes part of a greater process. The academic curriculum of a design education formulates greater abilities within the individual. The abilities will become a part of an ongoing personal investigation formulating a comprehensive, scholastic practice to advance into a profession in the design field.

I share my portfolio as a means to express my individual process as I advance past the collegiate level and prepare to continue this process as a designer through the solutions provided by the professional field of architecture.
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graphite compositions

- essence
- shoe, egg, paper

I find great influence in a first year entry level course. In visual representation 121 we are asked to first look, then observe, and finally to discover. It is then that we are given new eyes to see with, to draw with, to compose.

Currently, as a Teaching Assistant for the 121 course I am now given the privilege to inspire younger minds to do the same. It is through this communication that I grow even farther into my own design consciousness.

Daniel Olberding
shoe, egg, paper

architecture 121_v visual representation I
fall 2007 first year
professor brian ambroslak

Each rendering is composed within a 18"x18" composition, requiring the ability to lay out a successful dialogue between rendering and negative space. People who sketch extensively are aware that drawing affects the way they see and that the way they see is an important factor in the effectiveness and quality of their drawing.

The assignment instructed students to incorporate a shoe, egg, and piece of paper into a single 18"x18" composition. The assignment focused on the student’s ability to relate the three objects into the single composition successfully.
Each studio design project presents new challenges, questions, and solutions. It is then taking these challenges and applying them to each project after that creates a successful process. Although specific focus on design challenges are highlighted in each individual project the hope is that the experience from previous projects will underlie the immediate intentions.
The Re-ligare Institute is an institution of enlightenment where you can reflect and act upon who you have become as an individual, through personal clarification and modification. The building type is a hybrid. It can be associated with aspects of religious places, education settings, and a spa-like atmosphere.

The idea of a carved out sanctuary defines the building concept. The voids of the music, social, and allent gardens become the focus in the institution. It is in these spaces that you truly find yourself engaged in the individual revitalizing process.

(left) longitudinal section depicts the interactions presented inside the carved out sanctuary (above) preliminary sketches depict connections within the building.
(above) entry floor plan.
(below) the approach into the park.
(right) diagram depicting the building meeting as it meets garden space on each level.

The transverse section shows the massing building parti. The meditation garden is seen as an extension of Krutch Park and allows the opportunity to reflect and grow. The threshold between interior and exterior is seamless through the use of removable glass panels.

Interactions throughout the building light, sound, and visual connections gives opportunity to the users to experience new connections and interact differently than before.
a neighborhood nursery
architecture 271_design studio
fall 2008_second year
professor katherine ambroziak

The Neighborhood Nursery is located at Emory Place nestled between the Downtown Knoxville and North Knoxville area. The project asks the consideration of the basic human needs of shelter, a place to sleep, a place to eat, and a place to learn and develop. The program calls for three distinct age groups ranging from six weeks to five years old that are to be separated by each individual homebase.

The concept for the design focuses on spatial opposites that children learn and develop as growing such as in and out I up and down I near and far. The design is brought together by a circulation spine that connects the building and grows through the child's life. As the nursery children mature, the spine grows taller and the child is placed in a higher homebase. The spine continues with the final location breaking through the front mass and cantilevering over Emory Place as the head of knowledge: the library.
An individual perception of time.

The rate in which the industrial and technological world moves disputes the experiences of the individual. The Scriptorium gives the opportunity to stop measuring time in seconds, minutes, hours, and days and instead allows one to slow down, reflect, and measure in both personal growth and experiences.

The Scriptorium is positioned along the wall of the Hietaniemen Cemetery at the convergence of Hietaniemenkatu and Arkadiankatu. The design is located in the neighborhood of Helsinki that seven individuals take residence. Scribes come for differing reasons but all partake in the ritual of slowing down and recording their past as physical manuscripts.
[RE]FORMATION

Krakow, Poland

Spring 2010

The design of the two towers derives from the idea of a gateway into the redevelopment of the Debnicki district. Reformation is meant to give a landmark to a district of Debniki that lacks definition. The forms themselves are created from ideas of hierarchy of the site and city, and views, and sustainability. An urban plan shaped the footprints of the site and the impact they have on the Wisla River and highway that provide the borders.
The Living Light house designed for the Department of Energy’s 2011 Solar Decathlon is an entirely solar energy powered home. Conceptually, the design is based off of the cantilever barn which is a major part of the historical architectural vernacular of Eastern Tennessee. The two cores located in the barn in this usage are pushed to the extents of the home to yield an open, loft-like interior while the upper cantilevered part is reimagined in the design and utilization of the solar array.
The solar array implemented in the house is a cylindrical photovoltaic system. The round surface allows for generation of power throughout the day following the sun’s tracking across the sky. It is a 10.9 kilowatt array and projects to pull in solar power that would be used by the house. The array is also elevated above the house, and a white SPDM roof membrane is directly below so that light that travels between the panels is reflected above to the underside of the array to pull in power from both sides of the system.

Passive technology is continued here as well by extending the array out so as to provide shading for the house on all sides.

Structure for the house is a steel framing system. This allows for us to free up the facade to keep with our concept of keeping view and connection to the outdoors through the storefront double-skin system that is being utilized. The steel is over designed for the home so that it can travel down the interstate as part of the life after the completion of the house. It is touring the state of Tennessee to educate about the technologies we have used as well as the competition.
Being a relatively small house on the interior, the use of exterior living space was looked at to take advantage of the climate we have designed for, that of Eastern Tennessee. The small footprint of the house continues the ideas of our concepts as well as the deck has a relatively small impact on the site compared to the house itself. The cabinetry was designed so as to incorporate the utilization of an outdoor kitchen and living area.
The task at hand was to design an aquatics center for the Illinois Institute of Technology. Designing for such a storied campus plan such as that of IIT, one must be very aware of the campus plan in its current layout as well as the history behind the design of the campus plan and existing structures. Mies van der Rohe’s place at the head of the design for the campus plan of the Institute places this site at the higher echelon of architectural reputation.
CABINET HOUSE
Alcoa, Tennessee
Fall 2011

Cabinet House is a design for the community of Alcoa. As a city, Alcoa was founded upon the idea of industry. This idea of industry follows certain utopian ideals of self-sustainability in the live-work typology, (work the industry, live the industry). These ideals are continued into the residential design by incorporating a commercial space to complement the residences. Also helpful by this is the fact that Alcoa as a community does not have a well-defined center for commerce within the city. Most of the commercial type buildings are spread out and not very well defined within the typology of the city. The goal was to create a design to work with this through the utopian live-work ideals.
The site chosen within Aloha was chosen for its proximity to the center of Aloha as well as the commercial presence within the city. Broadway (the most "main" street) frames the site at one end while the neighborhood typology along Old Knoxville Highway frames the other. Regulating lines make up the forms of the units. The commercial spaces are aligned along Broadway so as to continue the facade line of the public commercial street. Infilling behind those commercial units are the corresponding residencies that they belong to. In this delineation, the units make up one side of each property while the driveway that doubles as an access road to the commercial unit lies on the other side.
Prefabication was stressed as a construction method in this studio class. The particular method within this that I chose was that of planes and volumes. The planes are represented through the walls, floors, and roof while the volumes are created through a system of cabinetry. The cabinetry fits upon a single modular volume that can be reshaped into different forms and programs. These then make up the interior walls of the unit to form the larger volumes of the rooms themselves.

The design of the commercial spaces are left as blank slates for the plan so as to accommodate the needs of the different programs filling them. The only structured interior is the same core line of cabinetry to frame the public and private spaces on the interior.
The design for the residential units themselves are derived from the shotgun house and the dogtrot house typology. Since the houses maintain a relatively thin footprint in width, as well as the north walls frame the neighboring unit, the east and west facades oriented to the front and back of the units are entirely open. The dogtrot typology is reimagined in this incorporation so as to provide openings to the south of the units. Large openings are created through a large window in the living portion of the unit. A courtyard space separating the private spaces is in place of the opening on the other side of the home to place the openings on the same side of the unit overlooking their portion of the outdoors.

The paving patterns on the drive correspond with the module of the cabinet for the wheel strips and a parking with greenery coming through that align with the window openings and solid portions of the facade.
Upon the completion of my second year of study in architecture, I was given the opportunity to take part in a three-week mini-term trip to Rome with Professor Brian Atkinson.

The trip had a profound impact on the way in which I view and experience the world. Through a series of sketching excursions, Professor Atkinson emphasized the use of drawing as a form of thinking in order to produce a visual archive that represents a visual catalog of the growing artistic conciseness.

As an architect, designer, painter, and sculptor, Rome allowed me to experience an urban theater thousands of years in the making. It is a place where history is separated by not more than a century and a dialogue with each other. Each architectural space is a piece of the old fabric, while cutting something new to the discourse.

In essence, it is the change of the architect to seek out that which can help us truly come to terms with “living-in-the-world.” For this reason, it is essential to begin with awareness and - in the words of Le Corbusier - “look, observe, and discover.” What better place to begin this journey than the eternal city, Rome?
Along the edge of the site is planted a wall of large concrete fountains which frame views toward the water and filter in light. Additionally, they offer a visual shield from the rather cluttered industrial setting of the museum.

The galleries are the result of compression of vertical zones placed along this wall. Overlap between the zones creates voids which are carved out and filled with light. Tiny wooden louvers fill the opposite wall, filtering light into the space. Sculptures are placed in each of these suspended galleries. The first and last zones are filled with vertical circulation and programs needing restricted light, such as the Noguchi light gallery.

The first floor workshop opens directly out to a sunken courtyard where student work sits on display.

Visitors are able to freely circulate through the museum, observing the creation of sculpture in the workshop and sculpture courts below as they examine the works of the master, Noguchi.

Sited in the former meatpacking district of Manhattan, the project occurs at the confluence of the old highline. In response to the work of Isamu Noguchi, the project aims to create a simple, direct, vertical space interpenetrating with light and fountains.

The museum becomes an extension of the old highline, a mediator between the existing structure and the river walk.
The use of in-situ concrete allows for an exposed structure throughout the building. The poured beams are exposed allowing the systems of the building to pass through their thickest points. As a result, the structure of the building is exposed, yet the systems are shielded from the user’s view. As the beams taper they establish two distinct zones of space and create a signed ceiling which bounces light further into the building’s more nuanced spaces.

Centered around a generous central atrium, the program components consist of private offices integrated with large, open working areas. Stairways provide sun shining on the east and west facades, while the offices on the south side are recessed into the facade through the use of balconies to protect them from the south light.

The compact nature of the structure leaves the envelope its internal volume ratio, which greatly reduces the amount of energy loss suffered by the building. Additionally, the thickness of the programmable volume surrounding the atrium is exactly sized in order to allow maximum exposure to light for all interior spaces.

Through use of an efficient, recycled concrete structure, a planted roof, and smart energy design and orientation, the building achieved the equivalent to a LEED Platinum rating in class-aux analyses.

**Project: Central Office Building**

Professor Robert Isemach

The project represents a unique opportunity to create a complete design with integrated structural and environmental systems. Designed as a compact, honest response to the program, the office aims to create a clear structure of light, texture, and integrity.

The design stemmed from an early decision to reflect the context and simplify the structure in each and every detail. Each element was carefully considered, each member precisely sized. The result is a clear, powerful, complete structure with rich interior organizations.
Upon the completion of my second year of study in architecture, I was given the opportunity to take part in a three-week Moon from trip to Rome with Professor Gary Gerstle.

The trip had a prescribed itinerary, but in the spirit of exploring, I found myself often wandering through the city. Through a series of sketchbook exercises, Professor Gerstle emphasized the role of drawing in order to produce a sketchbook that represents a visual catalog of the growing artistic conscience.

As an evolving complex, layered system, Rome allowed me to experience an urban fabric thousands of years in the making. It is a place where the architectural heritage is the result of a dialogue with each other. Each architectural form origines a piece of the old facade, whilst continuing something next to the discards.

ROMA: the necessity for seeing study abroad

"To see new things; see them as they are, not how they think they are; to see them as oneself would see them..." — Wolgang von Goethe, Father: Journey

In essence, it is the charge of the architect to seek out that which can help us truly come to terms with "being in the world." For this reason, it is essential to heighten one's awareness and - in the words of Le Corbusier - "look, observe, and describe." What better place to begin this journey than the Eternal City, Rome?
Along the edge of the site is placed a wall of large concrete bollards which frame views toward the water and harbor. In light. Additionally, they offer a visual stand-off from the rather dispiriting industrial setting of the museum.

The galleries are the result of compression of vertical zones placed along this wall. Overlap between the zones creates voids which are cannibalized and filled with light. Slender wood beams frame the opposite wall, filtering light into the space. Sculptures are placed in much of these suspended galleries. The first and last zones are filled with vertical circulation and programs needing restricted light, such as the Noguchi light gallery.

The first floor workshop opens directly out to a sunken courtyard where student work sits on display.

Visitors are able to freely circulate through the museum, observing the creation of sculpture in the workshop and sculpture courts below as they examine the works of the master, Noguchi.

noguchi museum, manhattan

Professor Kiyoshi Kurokawa

The essence of sculpture is for one to see the perception of space, the creation of our existence.

Isamu Noguchi

Sited in the former meatpacking district of Manhattan, the project occurs at the terminus of the old Highline. In response to the work of Isamu Noguchi, the project aims to create a simple, direct, inverted space inverting with light and reverse.

The museum becomes an extension of the old Highline, a meditation between the existing structure and the river walk.

Eric Herrmann Portfolio
The use of in-situ concrete slabs as an exposed structure throughout the building. The poured beams are visible, showing the systems of the building as pass through these unique points. As a result, the structure of the building is exposed, yet the systems are isolated from the user’s view. As the beams taper, they establish two distinct zones of space and create a sloped ceiling which bounces light further into the building.

Centered around a generous central atrium, the program components consist of private offices coupled with larger, open working areas. Courtyards provide sun shading on the east and west facades, while the offices on the south side are recessed into the facade through the use of balconies to protect them from the harsh light.

The compact nature of the structure lowers the envelope-to-internal volume ratio, which greatly reduces the amount of energy lost within the building. Additionally, the thickness of the programmatic volume surrounding the atrium is exactly stated in order to allow maximum exposure to light for all internal spaces.

Through use of an efficient, exposed concrete structure, a planted roof, and rainwater collection design and orientation, the building achieved the equivalent to a LEED Platinum rating in class-run analysis.
Common questions:

• How many projects should I show?

• How many images should I show for the project?

• Should I show a project for every year I was in school?

• In what order should I arrange the projects?