



2018 AIA Nebraska Excellence In Design

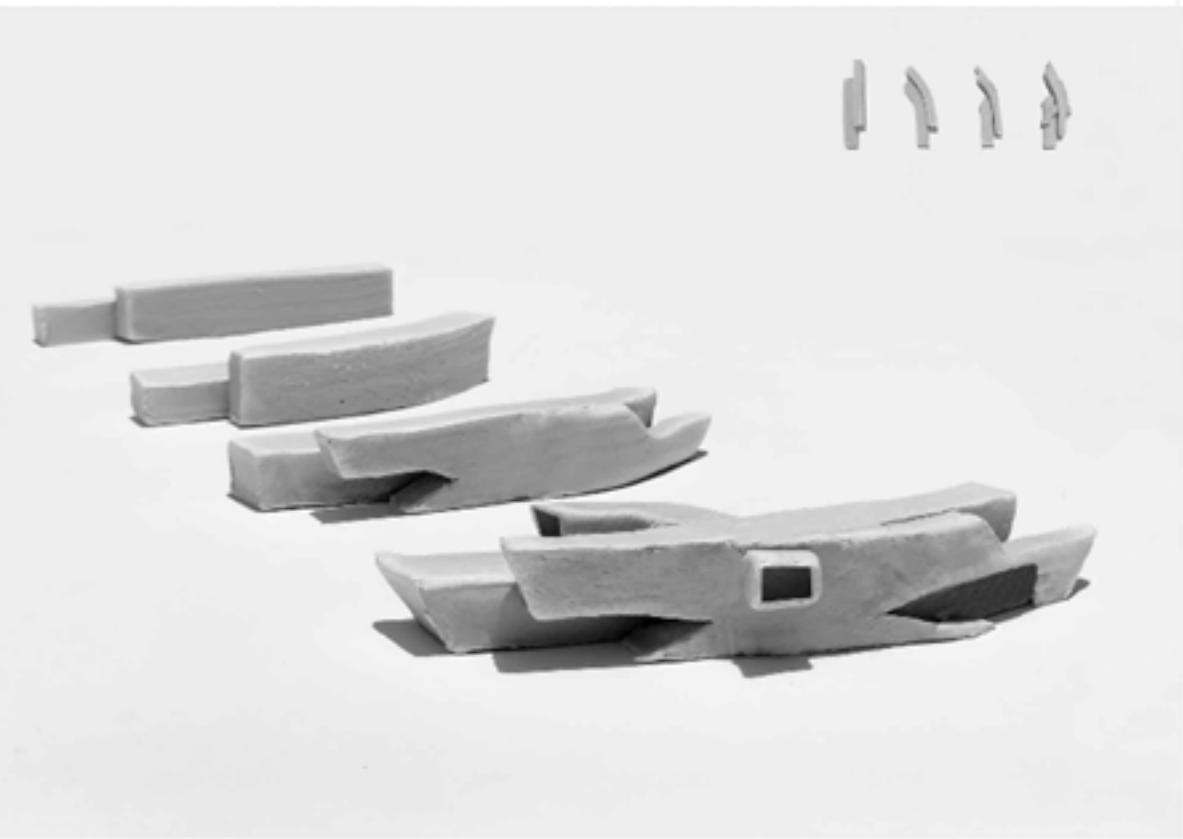
Excellence in Architecture

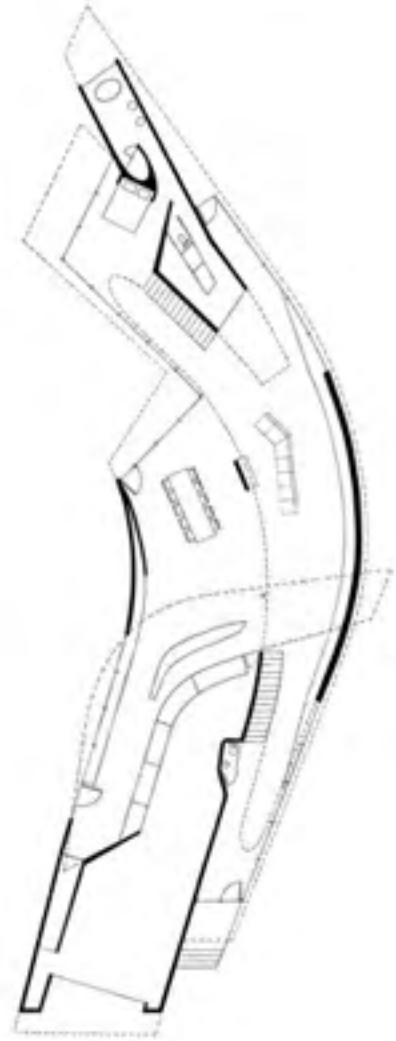
18-104
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The client requested an architectural space that could spark a heightened mental state of being, which psychologists call "flow."





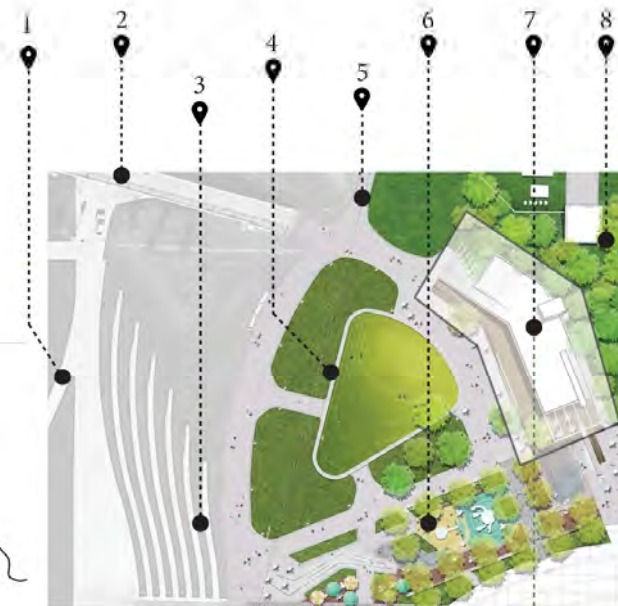




18-107
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Interstate Trail System (Nebraska/Iowa)
context // surrounding greenspaces & waterways



Site Plan

- 1. Missouri River
- 2. Bob Kerrey Pedestrian Bridge
- 3. Terraced Pedestrian Greenspace
- 4. Public Gathering Space (rain garden)
- 5. Connection to Trail System (North)
- 6. Splash Pad & Water Features
- 7. River's Edge Pavilion
- 8. Tom Hanafan Park







Section Perspective

- 1. Missouri River
- 2. Bob Kerrey Pedestrian Bridge
- 3. Terraced Pedestrian Greenspace

- 4. Tom Hanafan Park
- 5. Rooftop Patio
- 6. Community Room & Catering Kitchen

EAST / WEST SECTION
1" = 1/16"





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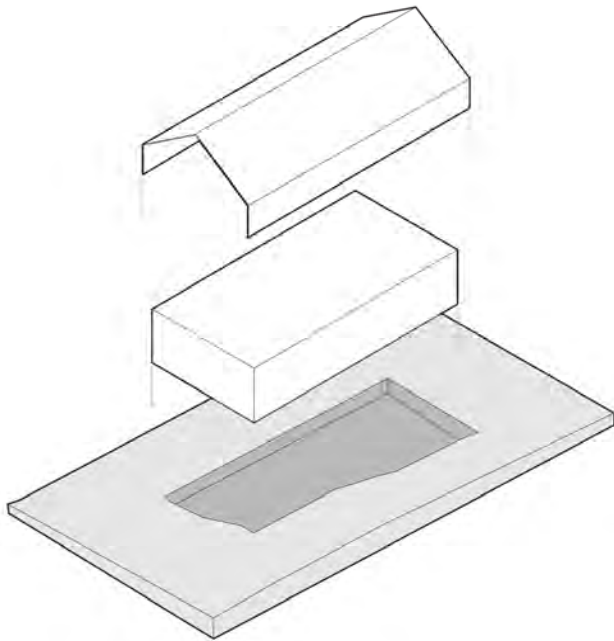
Grouping of buildings nestled into landscape to define the outdoor space and encourage student connections

SITE PLAN

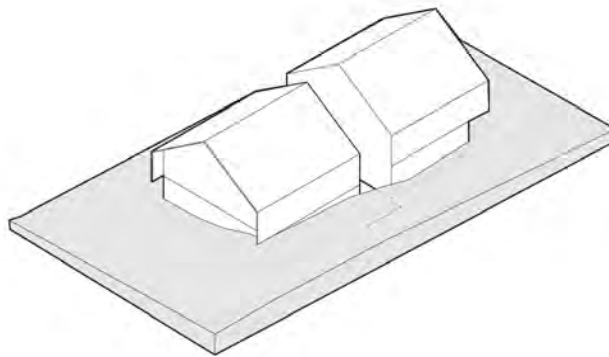


- 1. HOUSING UNIT
- 2. FUTURE HOUSING
- 3. FUTURE WALK
- 4. PEDESTRIAN MALL
- 5. ACADEMIC BUILDING
- 6. PARKING

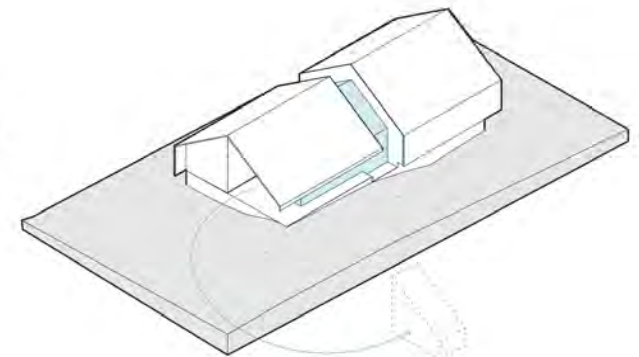




DEPRESS PLINTH INTO TOPOGRAPHY |
COVER WITH SHROUD



PULL APART TO CREATE PUBLIC SPACE
AND CIRCULATION



INSERT PUBLIC AND CIRCULATION SPACE | SUBTRACT
VOLUME TO CREATE ENTRY PORCH

Eagle Ridge utilizes forms reminiscent of local homes and typical agrarian architecture, with the small-scale units drawing heavily on the established visual language of the region. The form is reduced to a plinth, which engages the topography, and a shroud, which encloses the upper level program including the porch. The exposed concrete finish of the plinth is an authentic material of the region used to express the connection with the earth. The shroud is formed of bonderized standing seam roofing with batten covers articulated to elevate a rather conventional roof system.





Relationship of buildings nestled into undulating landscape



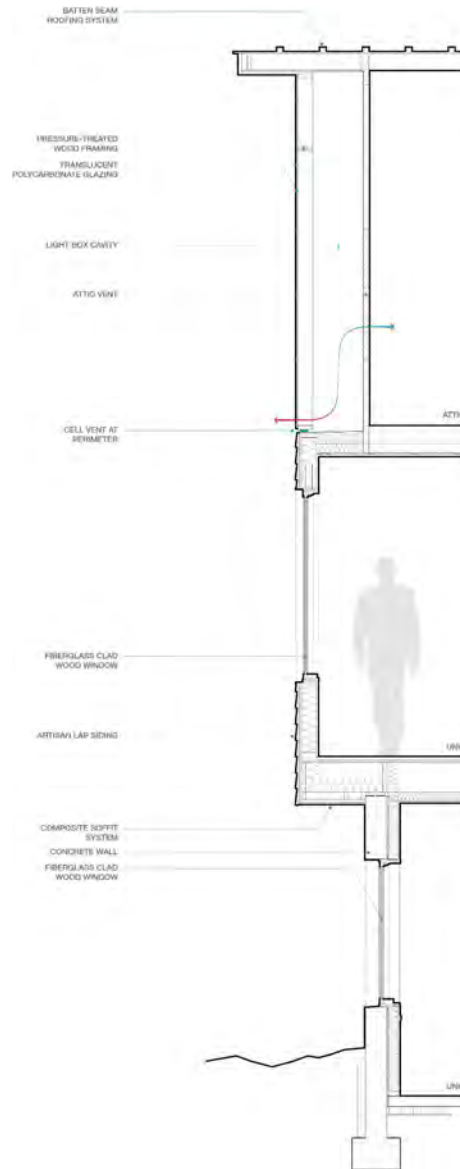
Circulation space captured for student use | Living room takes advantage of views and solar exposure





Entry porches provide a familiar student amenity and visual connection to each building and the landscape beyond.

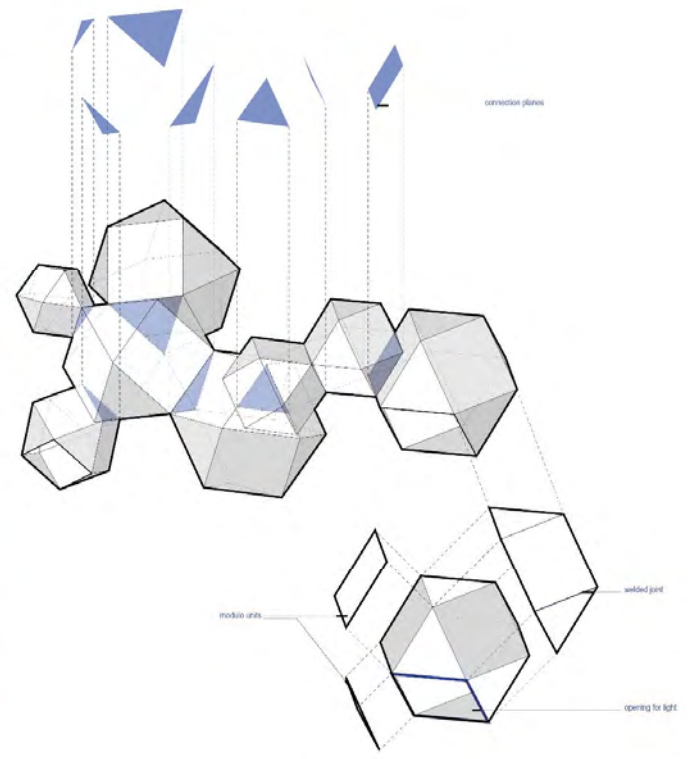
The gable ends of each house are illuminated with backlit polycarbonate panels to provide site security lighting and a visual beacon from campus. A ventilated attic called for gable vents which are cleverly hidden behind the polycarbonate panels using open cell vents typically used in masonry cavity construction.



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metal working



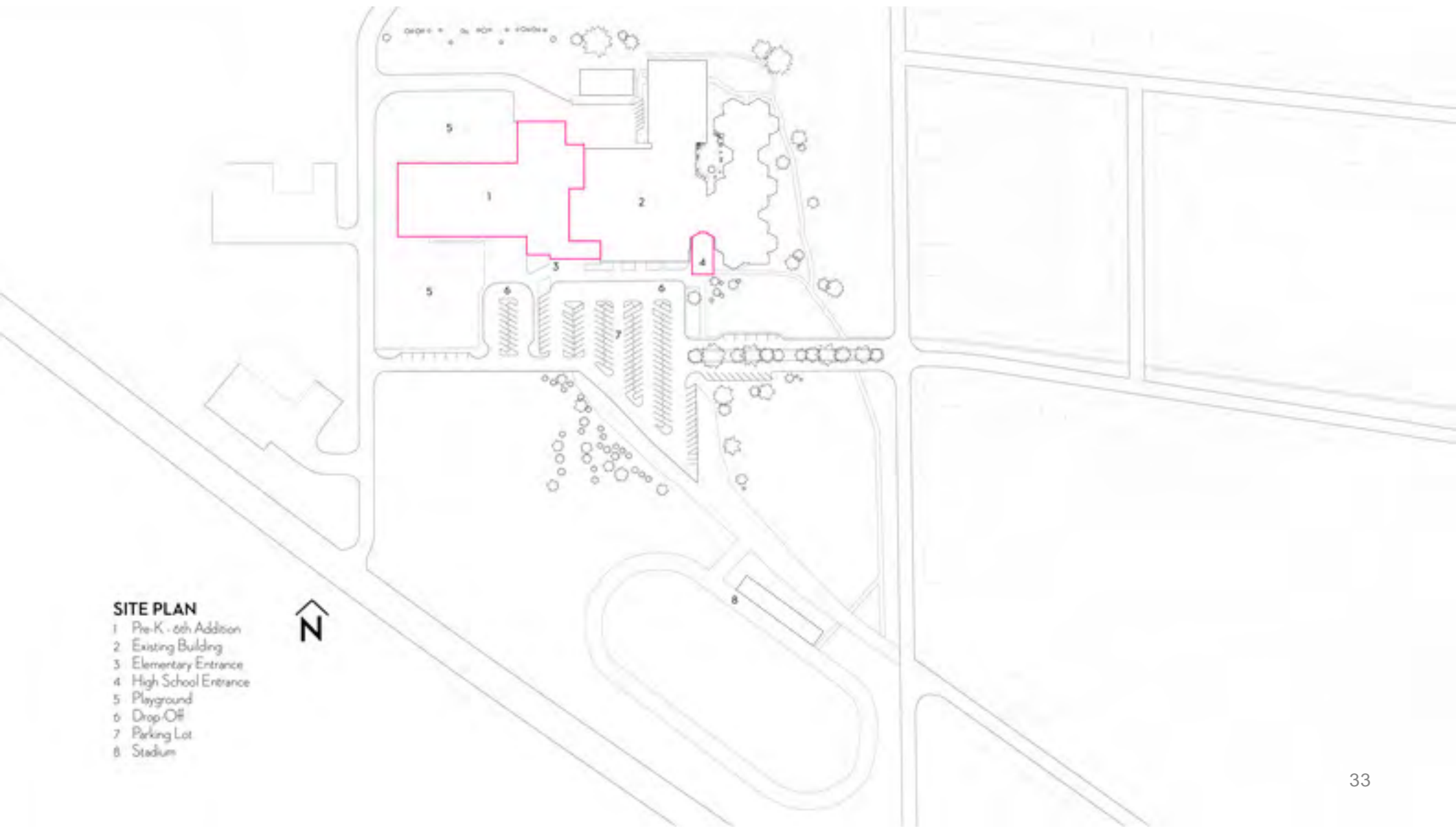
painting



ceramics



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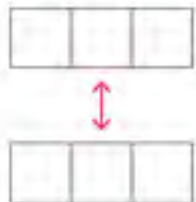
SITE PLAN

- 1 Pre-K - osh Addition
- 2 Existing Building
- 3 Elementary Entrance
- 4 High School Entrance
- 5 Playground
- 6 Drop-Off
- 7 Parking Lot
- 8 Stadium

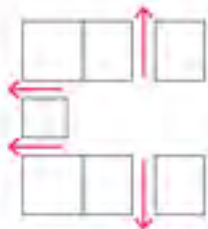
EGG CRATE



PUSH APART



CREATE VIEWS



OPEN UP (upside down)
(and then flip over)



CREATE CENTRAL
BREAKOUT SPACE



FIRST FLOOR PLAN

- 1 Gymnasium
- 2 Band Room
- 3 Office
- 4 Commons
- Flexible Classrooms





Surrounding Topography



Braille Music



Languages



Math Symbols



Solar System









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Excellence in Interior Architecture

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→
549-564



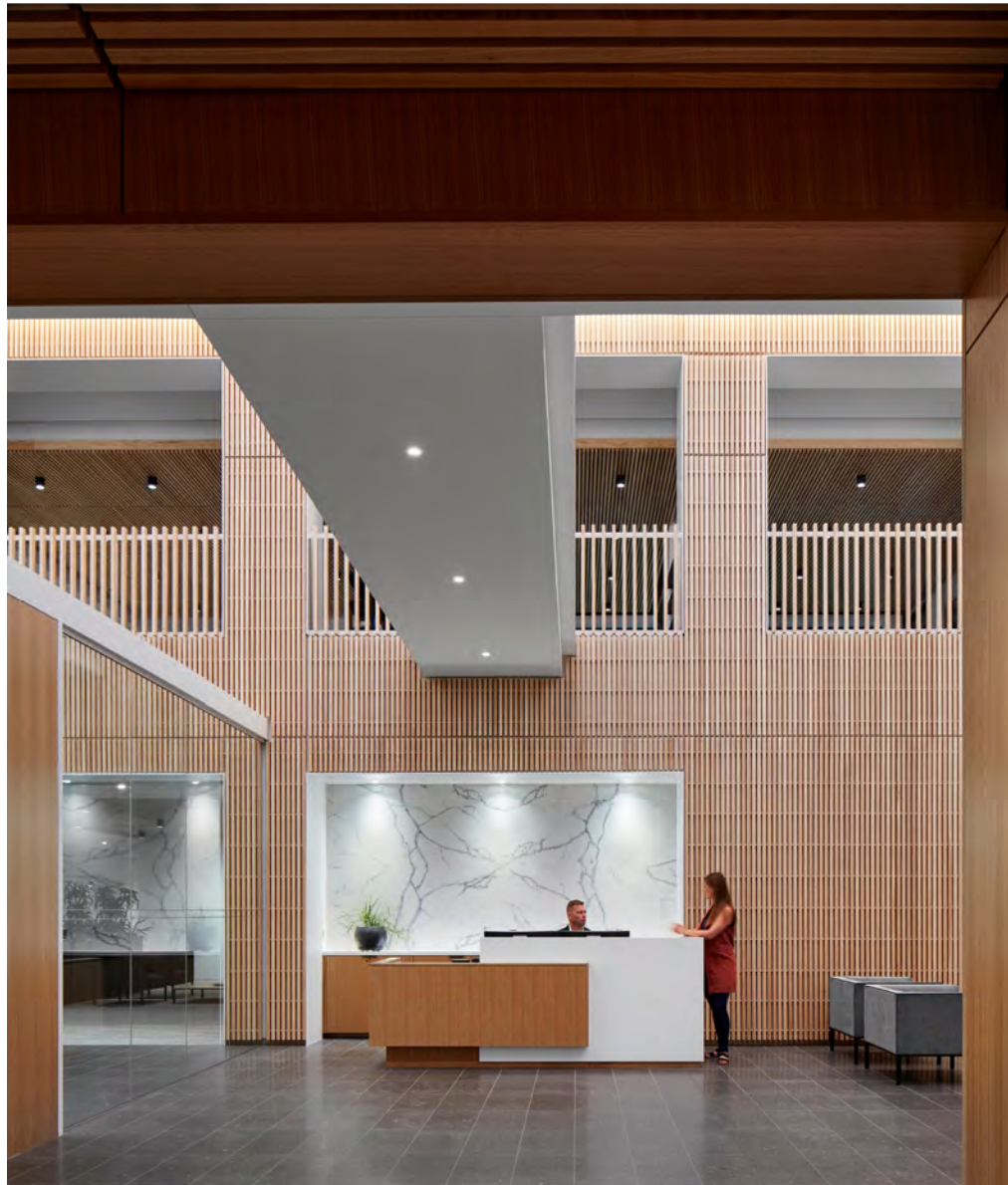


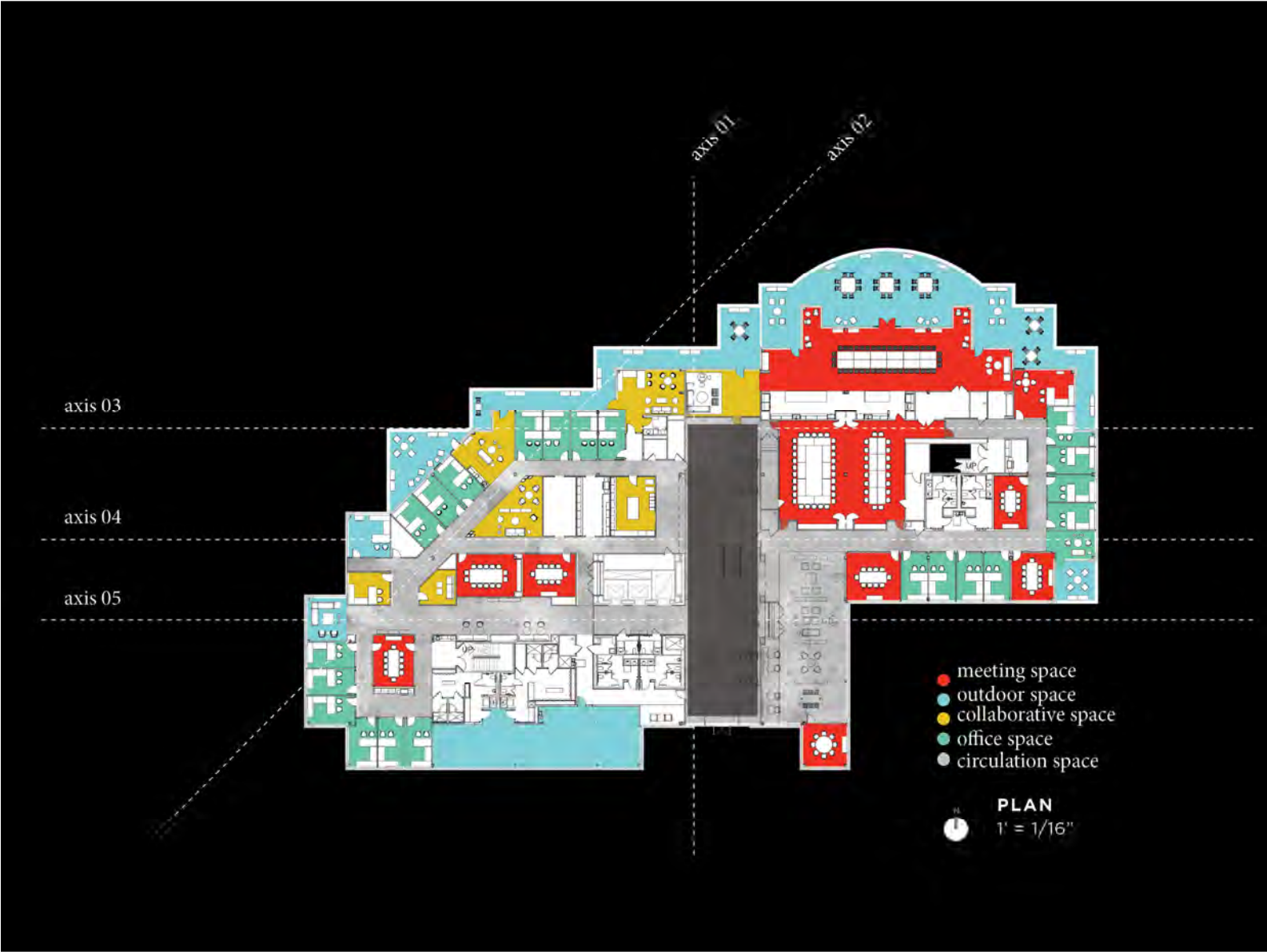


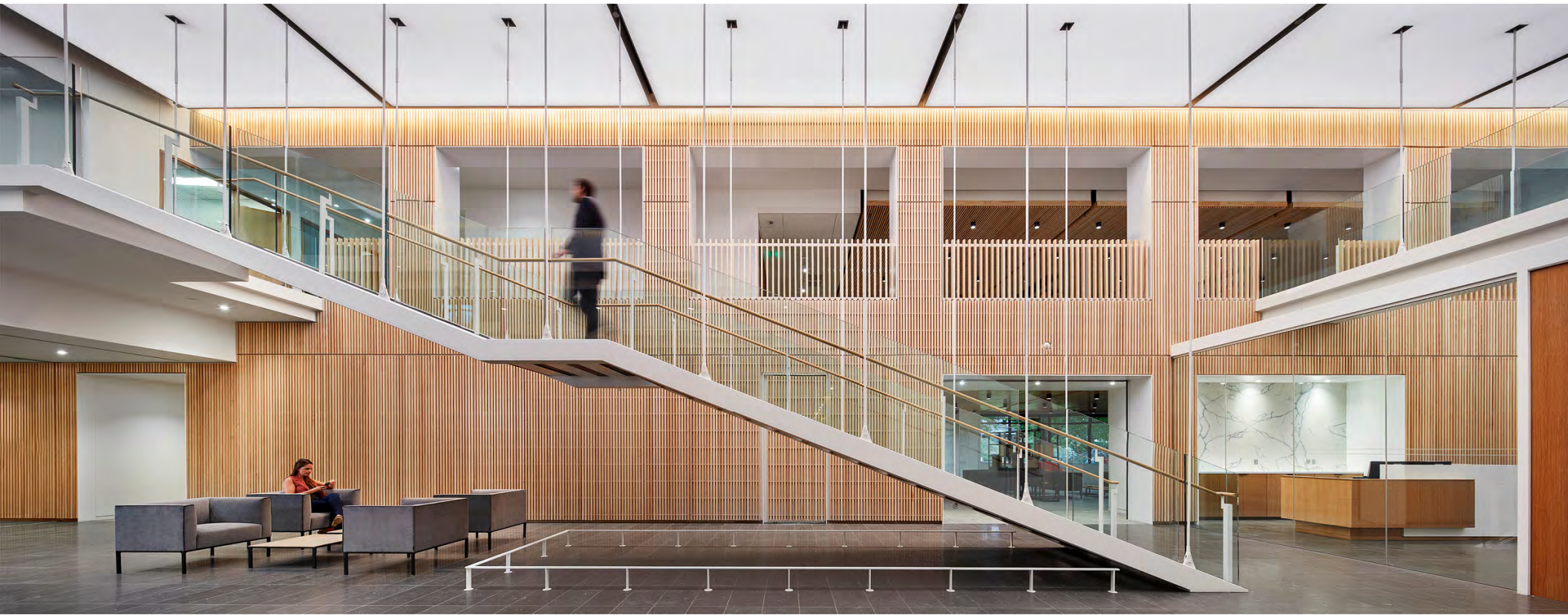




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Excellence in Unbuilt Architecture

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Site Plan. Each housing typology relates to the landscape and shared outdoor spaces in a unique way



Bar House interior view to surrounding landscape



Circle House outdoor view



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Excellence in Architectural Detail

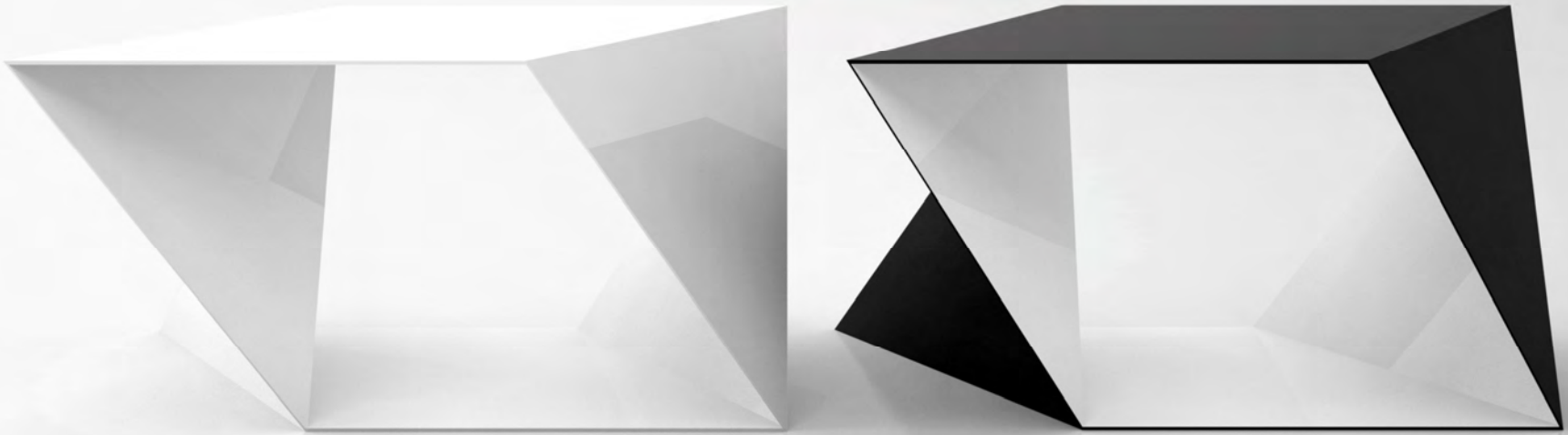
18-403

Award of Merit

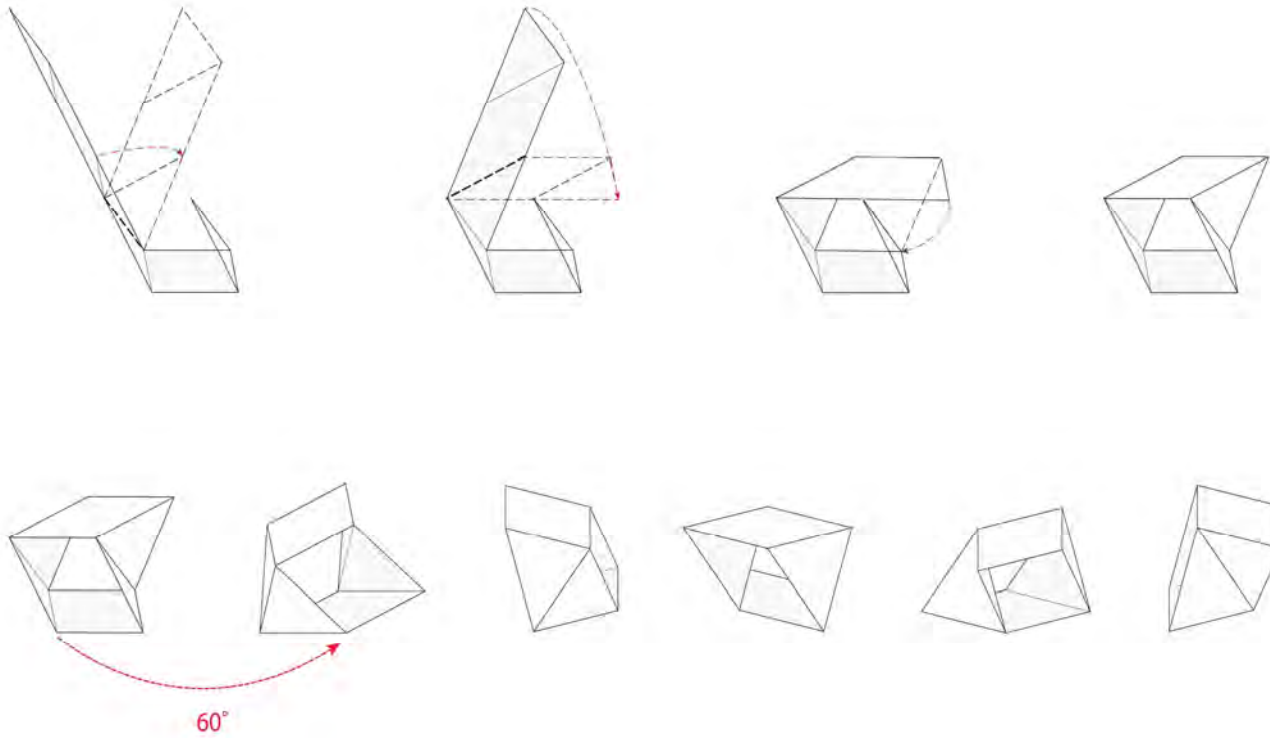
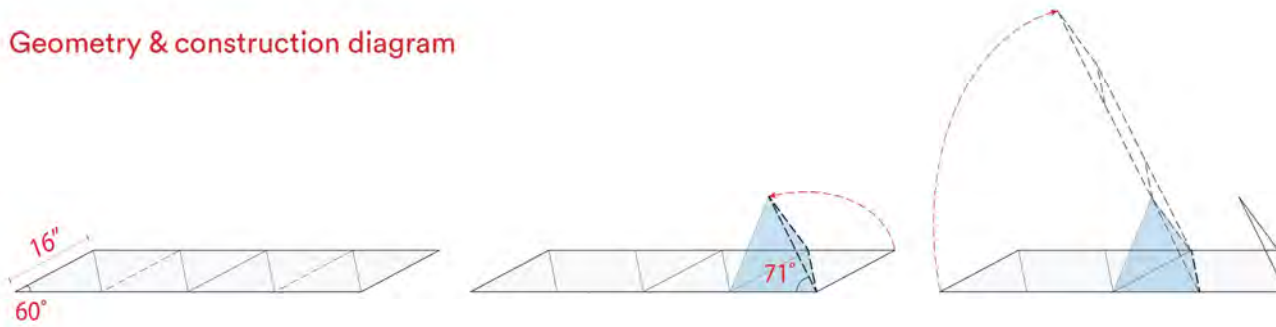


AVA ©

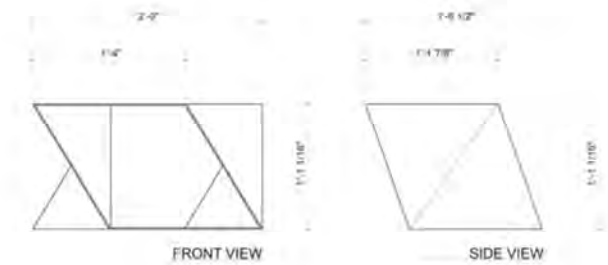
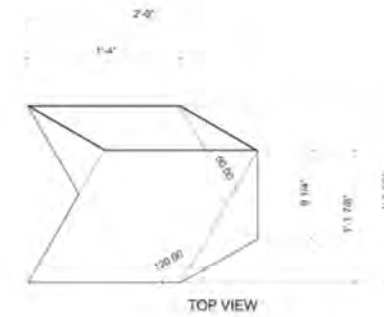
AVA © is a versatile, stackable display system to highlight collections, books and other precious, or ordinary possessions. The geometry allows for multiple stacking options from the simple and repetitive to the highly dynamic and unexpected. Strong magnets hold the units together. Used individually, AVA is a stool, a side table, or even a planter. Available in powder coated steel or two-toned in natural steel and auto-paint.



Geometry & construction diagram

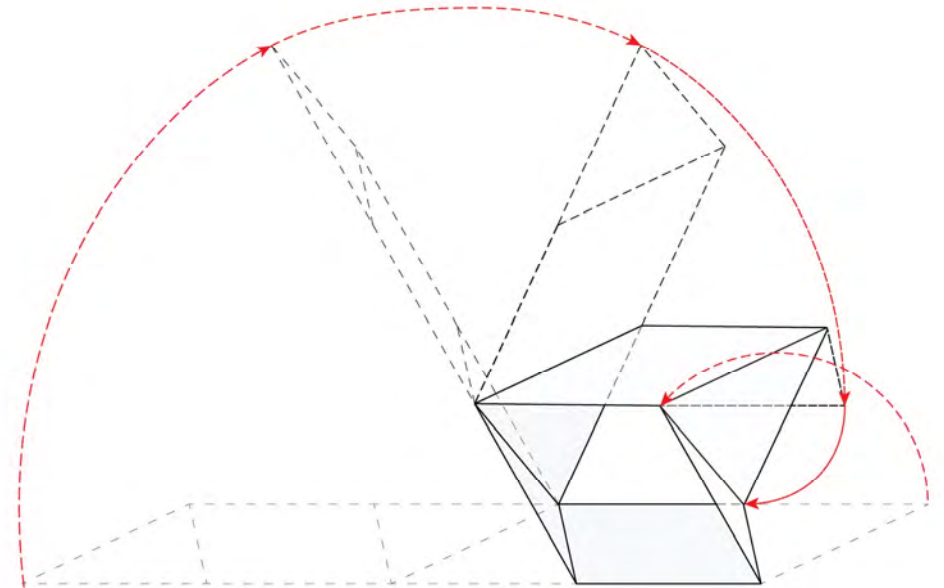


The unique form of AVA © emerges by braking sheet metal, folding a continuous surface around a virtual pair or isosceles tetrahedrons to form an asymmetrical but regular spatial object that has chirality (handedness). The form is self-similar on each side so multiple units can be combined in several different ways, opening up sculptural as well as practical potential.



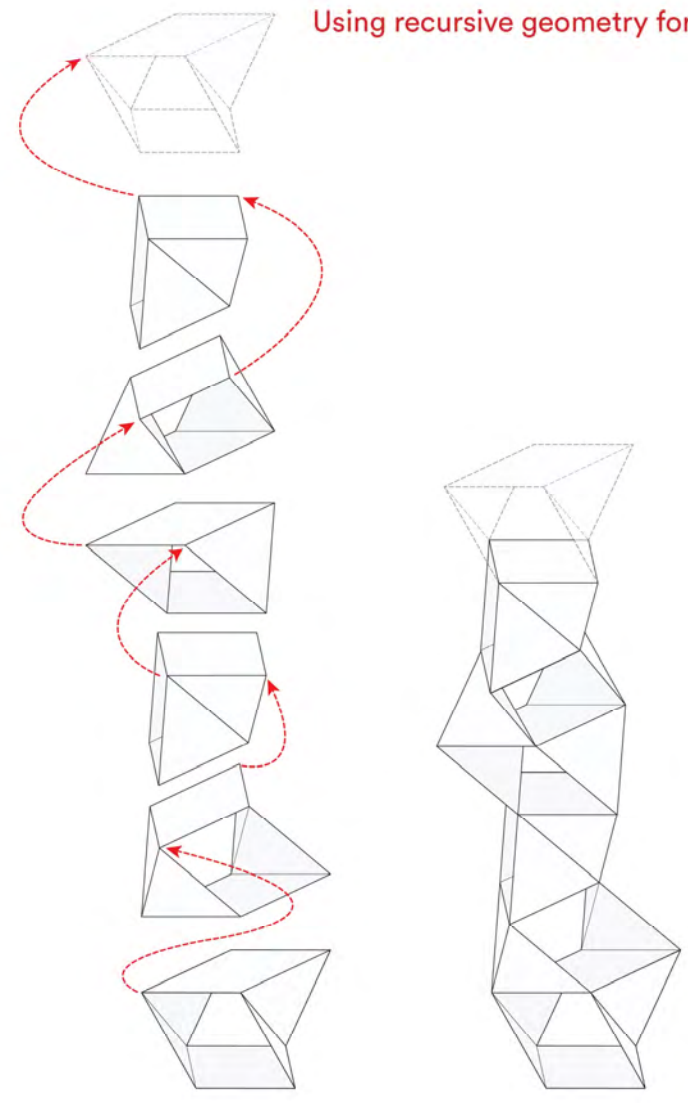


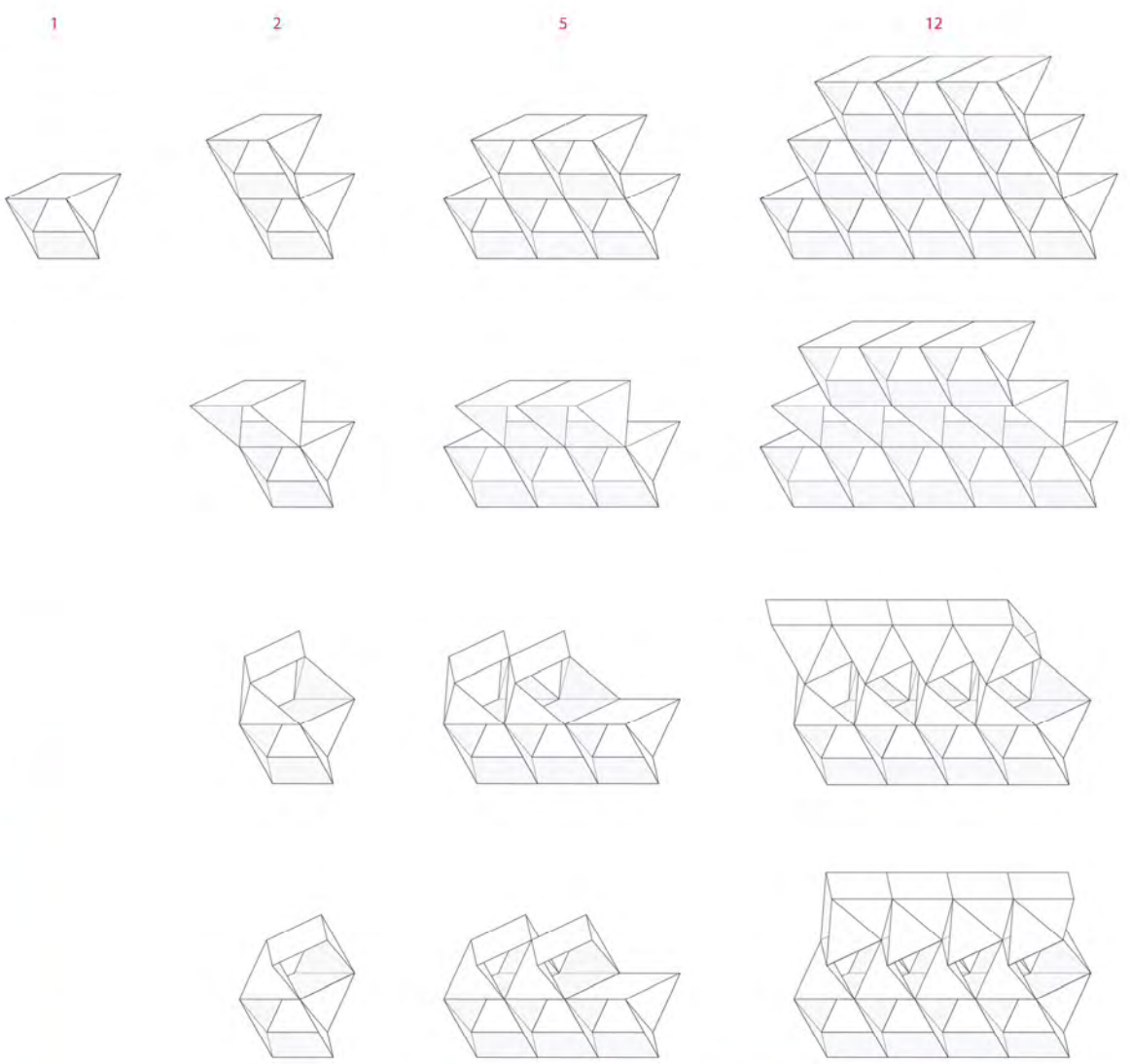
The unfolded AVA © panel efficiently fits on standard sheet metal coil stock. With precise acute angle brake forming, fabrication requires only 2 welds.





Using recursive geometry for built-in variability





AVA © as display system: stacking configurations

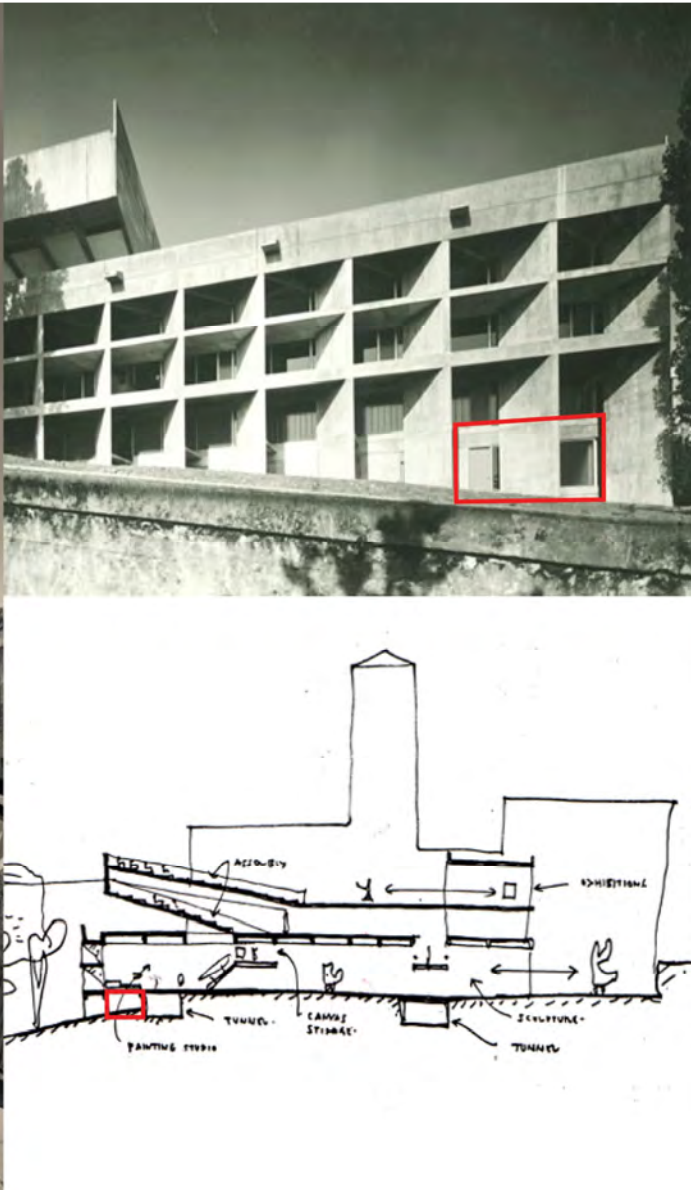


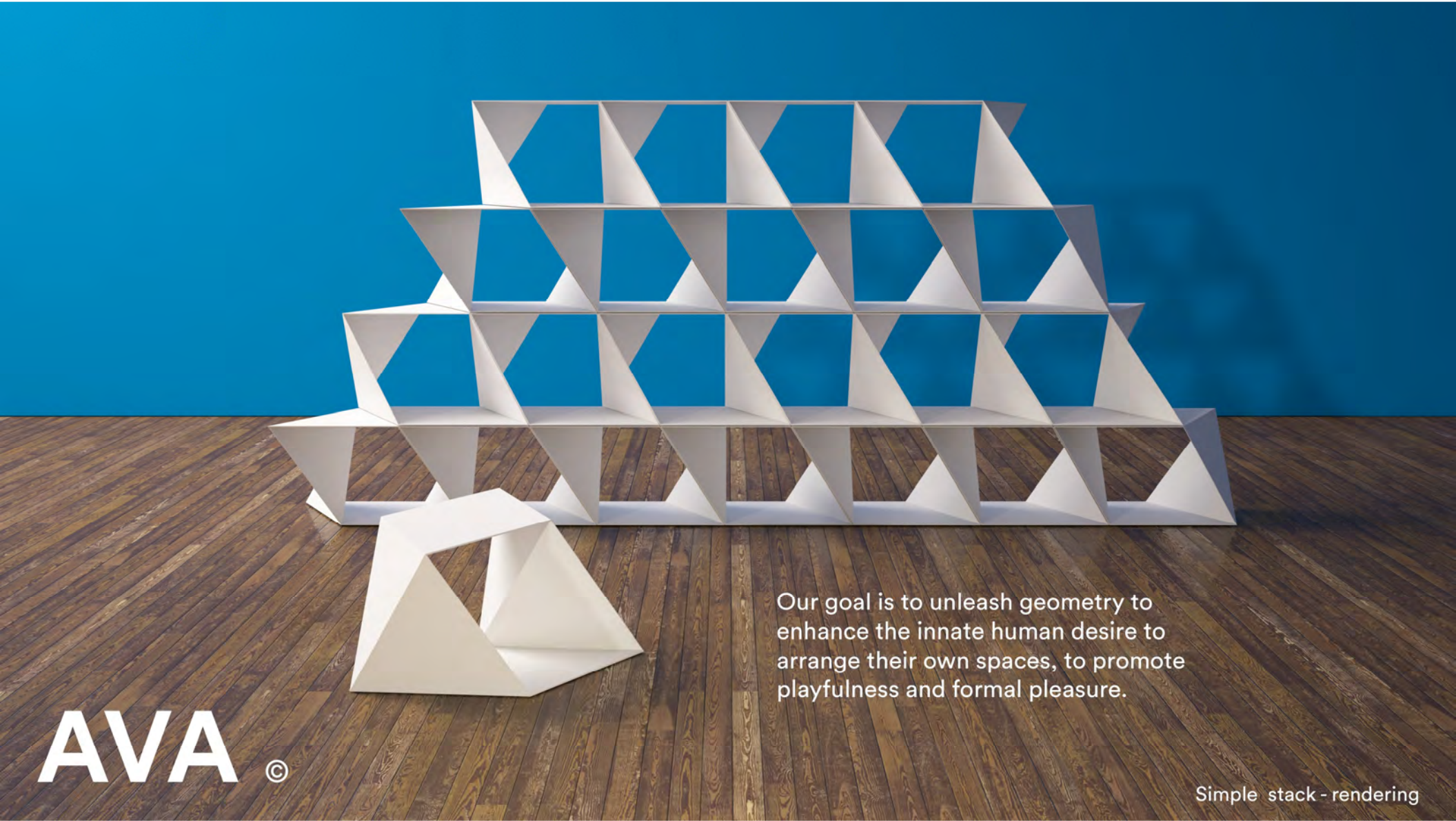
AVA © as occasional furniture



AVA © units integrated into historic-landmarked SFAI building as a wall system (rendering of work-in-progress)

Site for built-in version:
San Francisco Art Institute,
Paffard Keatinge-Clay, 1970





AVA ©

Our goal is to unleash geometry to enhance the innate human desire to arrange their own spaces, to promote playfulness and formal pleasure.

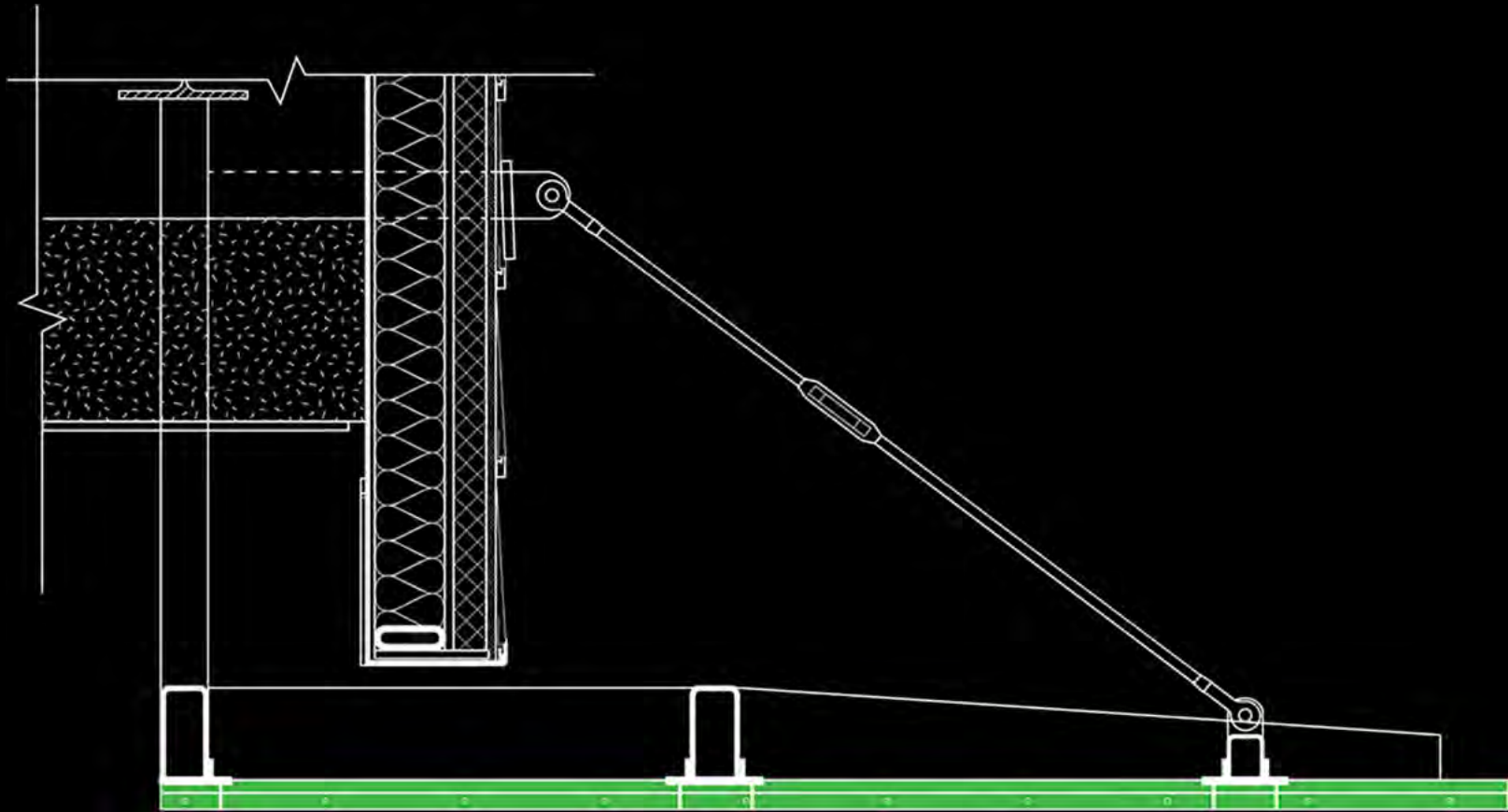
Simple stack - rendering

18-408

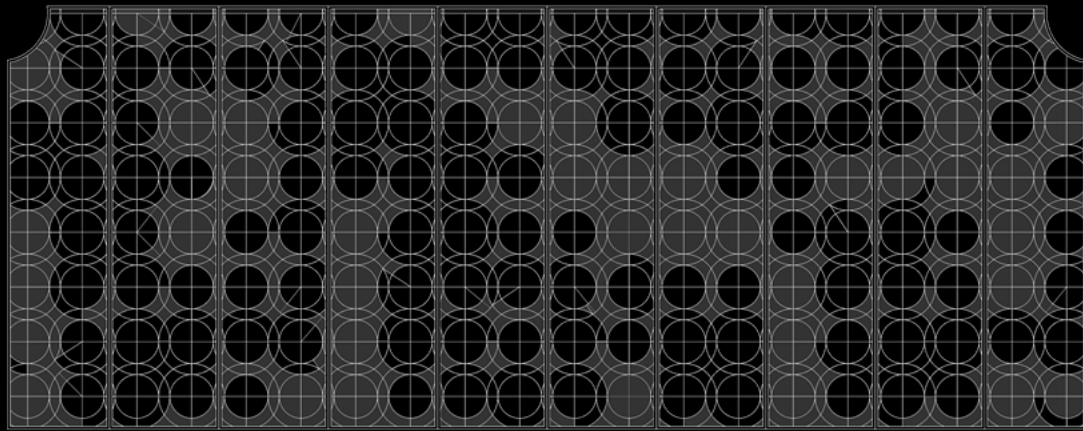
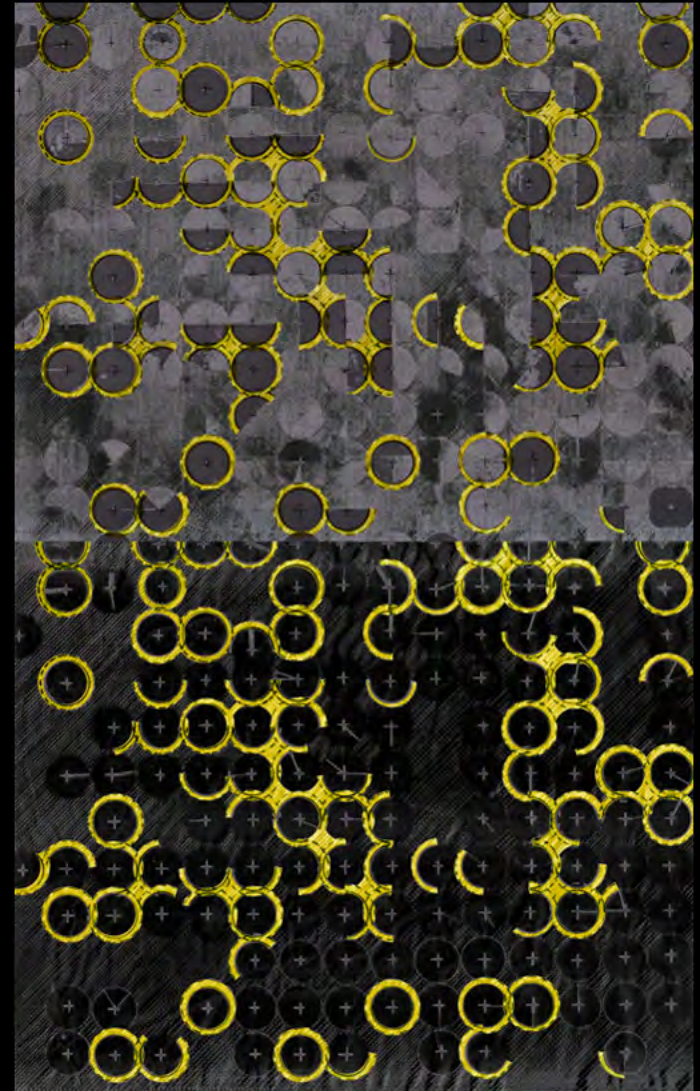
Award of Merit



EAST FAÇADE



CANOPY SECTION



CONCEPT IMAGE – CENTER PIVOT AERIAL PHOTOGRAPH



COLUMN DETAIL



PANEL DETAIL



PATTERN DETAIL



EAST CANOPY/RETAIL



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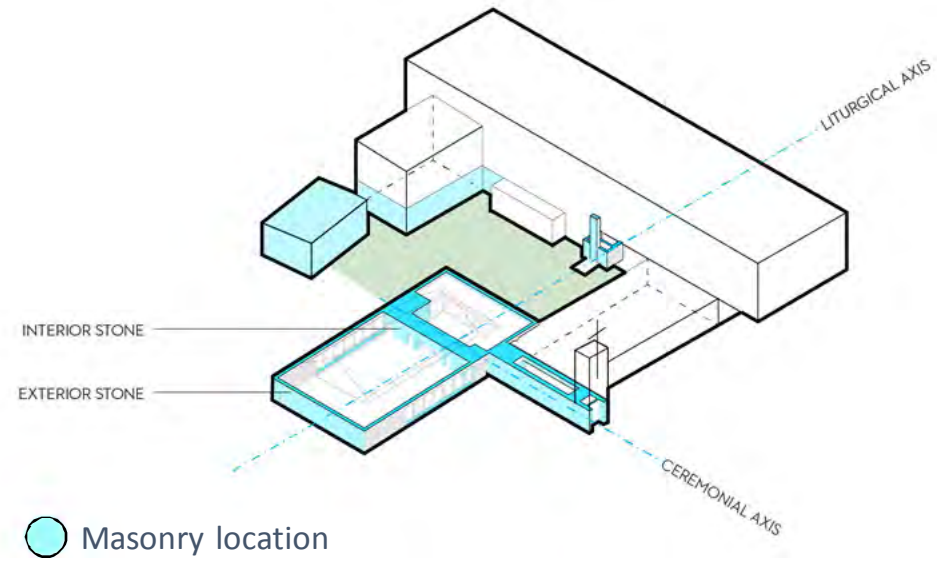
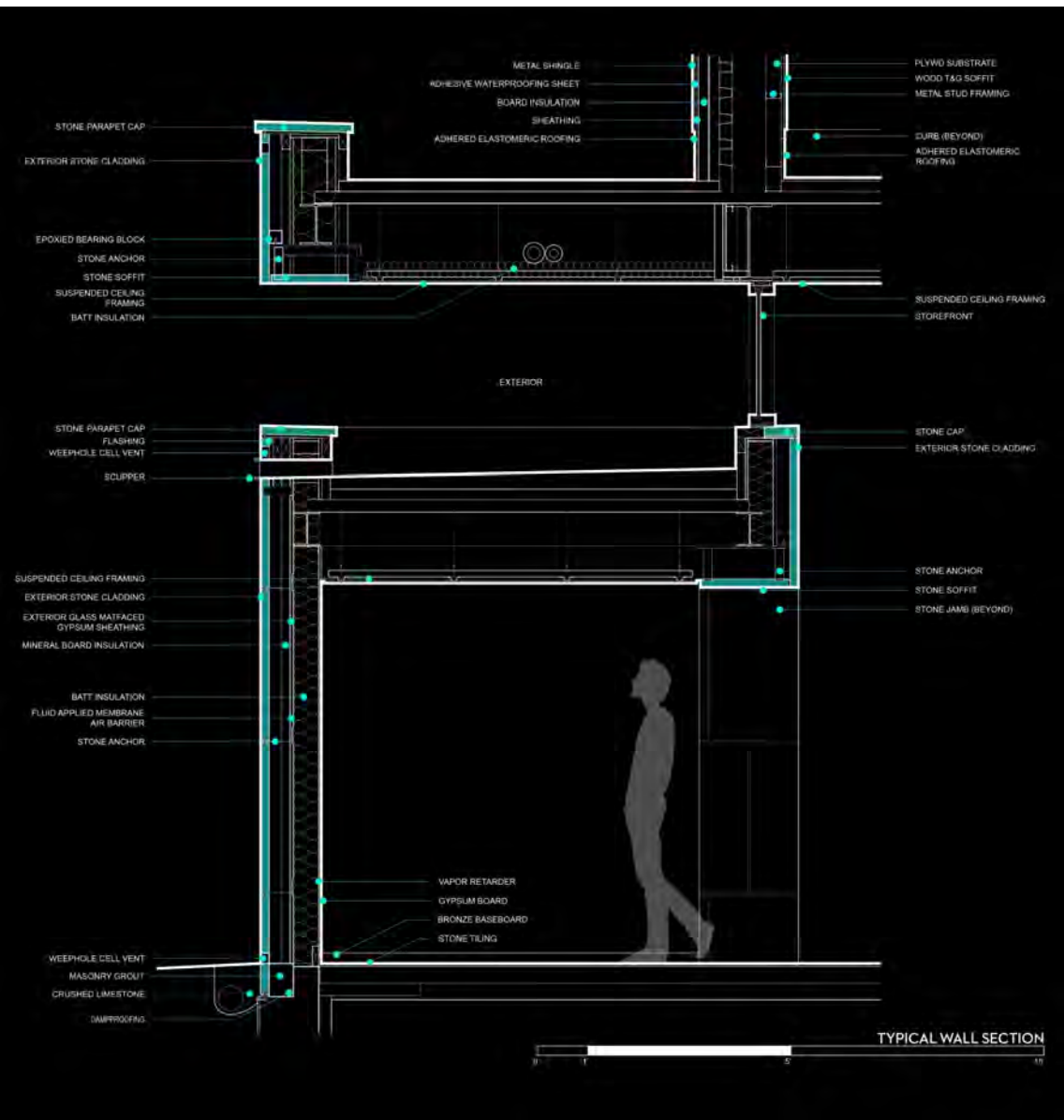
Excellence in Masonry

18-501

Award of Merit



Limestone-clad overhang reaches out to protect the narthex





North view of bell tower with Oratory beyond



The limestone-clad fire pit provides a place of gathering in the courtyard



OPEN WIDE THE DOORS TO CHRIST

Interior limestone encloses the Oratory and defines the entry into the nave



Interior limestone encloses the nave

Limestone legs support the altar

Dry-stacked limestone backdrops the tabernacle





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Emerging Professionals Excellence in Unbuilt
Architecture

18-2002

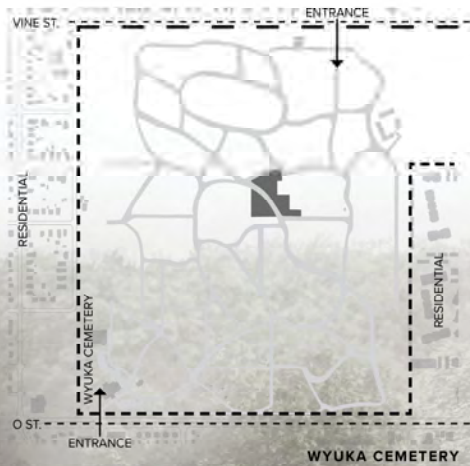
Award of Merit

INTRODUCTION

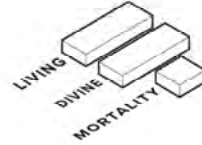
This project explores ways to evoke sacredness without religious affiliation. During the investigation, we wanted to not only understand what it means to be sacred, but to understand how to create spiritual experiences using architecture. An important reading for this project was a piece by Juhani Pallasmaa in *Transcending Architecture*. In this work, he writes about how spiritual experiences in non-religious spaces can be evoked by a character of place, form, scale, materiality or transcendent illumination.

Our investigation led us to the following project statement: **A sacred space for mourners and visitors who seek self-contemplation, a place to gather, and a place to remember those who have passed, through strategies of space, sensation, and natural phenomena.**





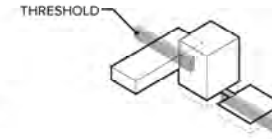
REQUIRED SQUARE FOOTAGE



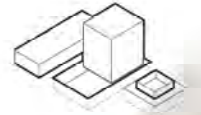
DIVISION OF THREE SPACES



EXTRUSIONS AND SUBTERRANEAN LEVELS



THRESHOLD AND MAIN AXIS



COURTYARD AND MAUSOLEUM GROUND LEVEL



SITE AND FORM

The design is a non-denominational space for visitors of diverse religious affiliations. Located within Wyuka Cemetery, it is nestled within the trees with the Sanctum acting as a beacon to guide visitors to the location. Looking from the west, one can see that the program is divided into three conceptual spaces of the Living, Divine, and Mortality.

LIVING

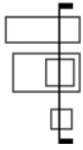
A PLACE TO GATHER

DIVINE

A PLACE OF CONTEMPLATION

MORTALITY

A PLACE TO REMEMBER



DIVINE
Sanctum-Channel Glass



LIVING
Reception-Repurposed
Gray Brick

RECEPTION

THRESHOLD

COMMITTAL RM.

THRESHOLD

MAUSOLEUM

MORTALITY
Mausoleum-Basalt Panels

LONGITUDINAL SECTION

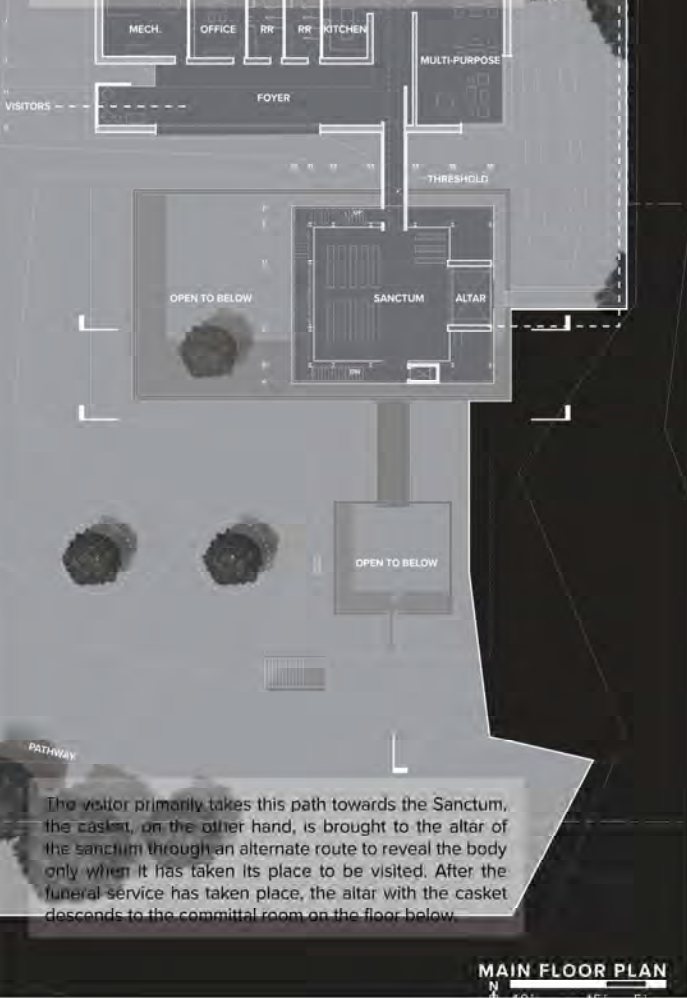
The diagrammatic lines in the drawing show how sequence begins to align with respect to the building in terms of Living, Divine, and Mortality. Using materials like repurposed gray brick in the Reception, black pickled zinc panels in the Thresholds, channel glass in the Sanctum, and basalt in the Mausoleum, help create tacit qualities in the spaces in reference to the narrative of the project.

LONGITUDINAL SECTION

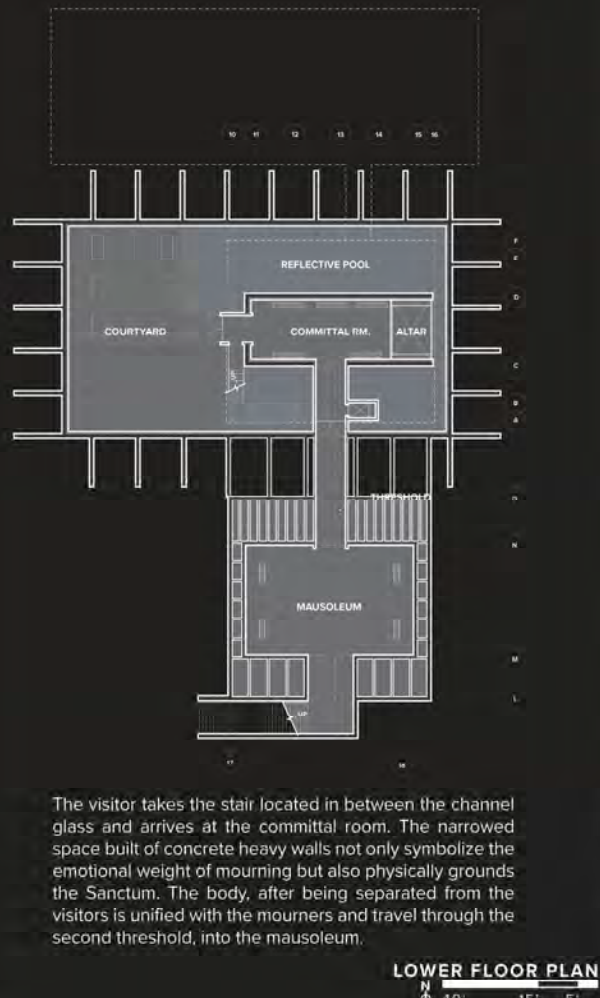
40' 15' 0'

PLANS

As visitors enter on the west side of the reception, the light used by the skylights guides users towards the main axis, which runs in the north and south direction. The main axis of circulation has two thresholds to define the transition from Reception to Sanctum and Sanctum to Mausoleum.



MAIN FLOOR PLAN



LOWER FLOOR PLAN

The visitor takes the stair located in between the channel glass and arrives at the committal room. The narrowed space built of concrete heavy walls not only symbolize the emotional weight of mourning but also physically grounds the Sanctum. The body, after being separated from the visitors is unified with the mourners and travel through the second threshold, into the mausoleum.

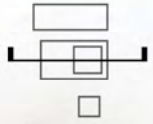


SECOND FLOOR PLAN

Visitors are welcome to ascend to the private chapel for self-contemplation. This chapel is a narrow space that is open to below, allowing the user to experience the hushed sounds without visibility of the people in the sanctum.







SANCTUM

The sanctum, a place of contemplation, was designed to evoke feelings of the divine through materiality and luminosity. The channel glass facade diffuses light and obscures views to the exterior. The atmosphere created by the channel glass is intended to be conducive to self-reflection and the tall ceiling height to revel in the feeling that there is something larger than yourself. The lift (located in the altar), takes on the same material as the thresholds because the casket too has an important ceremonial descending transition, and can be thought of as a threshold for the body.

CROSS-SECTION

40' 15' 5' 0'



One moment that plays an integral part of the sequential process of the body is the ceremonial platform, which is located on the altar. The body is placed on the platform for visitors to pay their respects during the funeral. Once the funeral is over and the door closes, the platform descends to the committal room.

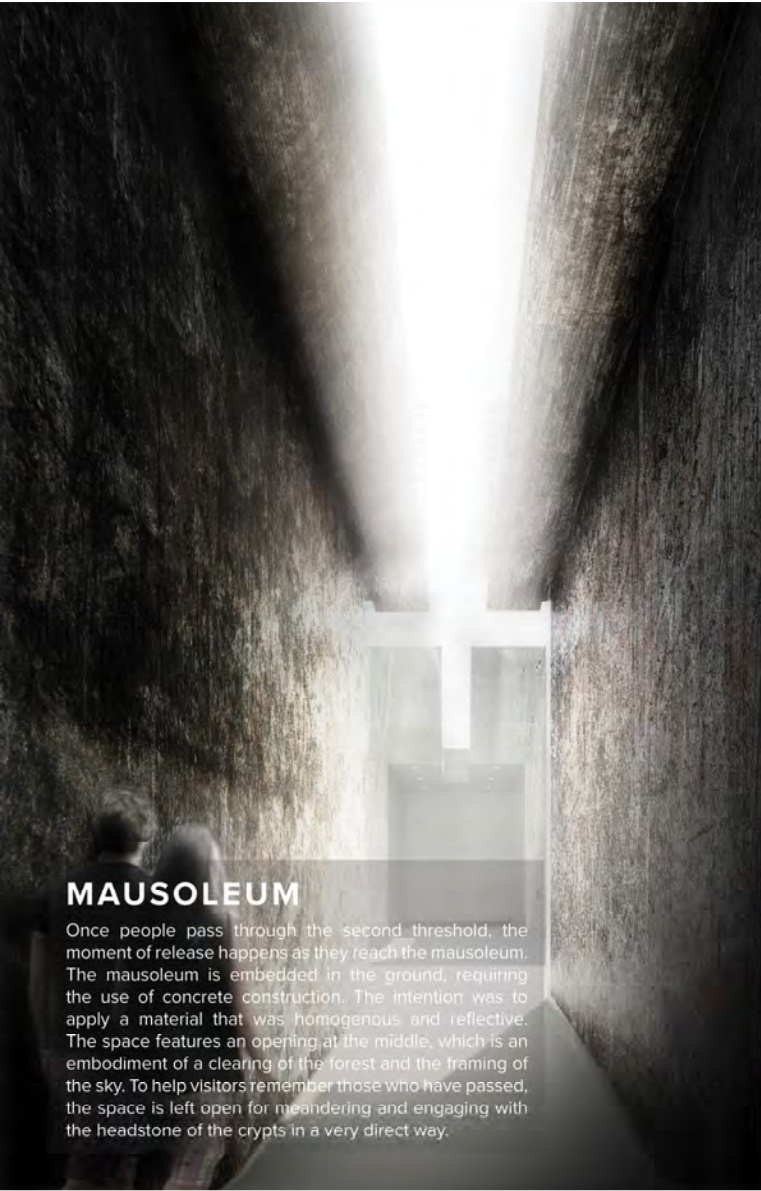


SANCTUM

From the sanctum, visitors take the stairs located in between the channel glass, which creates a sense of separation and symbolizes an out of body experience. In this view, a visitor is seen taking the stairs down to the committal room.

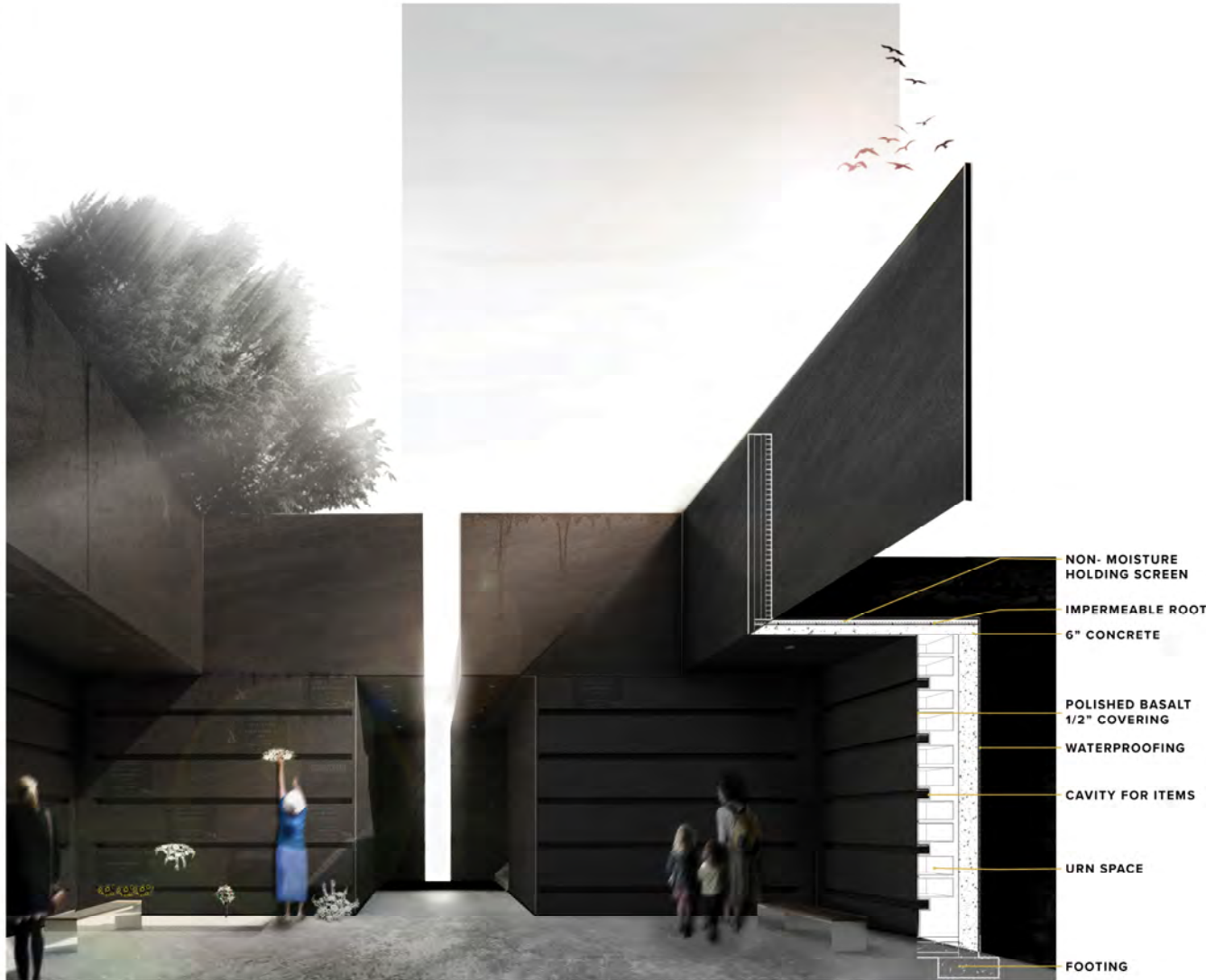


The courtyard is a space for visitors to take a moment to collect themselves. The view of the sanctum is different at this level because you are able to see the material shift from the light channel glass to the supportive concrete structure below. The courtyard has a grass area, a tree, and reflecting pools to connect the visitor with natural features.



MAUSOLEUM

Once people pass through the second threshold, the moment of release happens as they reach the mausoleum. The mausoleum is embedded in the ground, requiring the use of concrete construction. The intention was to apply a material that was homogenous and reflective. The space features an opening at the middle, which is an embodiment of a clearing of the forest and the framing of the sky. To help visitors remember those who have passed, the space is left open for meandering and engaging with the headstone of the crypts in a very direct way.



- NON- MOISTURE HOLDING SCREEN
- IMPERMEABLE ROOT
- 6" CONCRETE
- POLISHED BASALT 1/2" COVERING
- WATERPROOFING
- CAVITY FOR ITEMS
- URN SPACE
- FOOTING





EXIT

Once the visitation is done, the visitor ascends to the ground level and continue back to the path. The visitor can then dwell in the spaces around the mausoleum and the sanctum until they decide to return home.



The intent is through strategies of atmosphere, form, scale, materiality, illumination, and shadow, the project fosters an environment with a quiet but strong presence encouraging experiences of the ineffable.