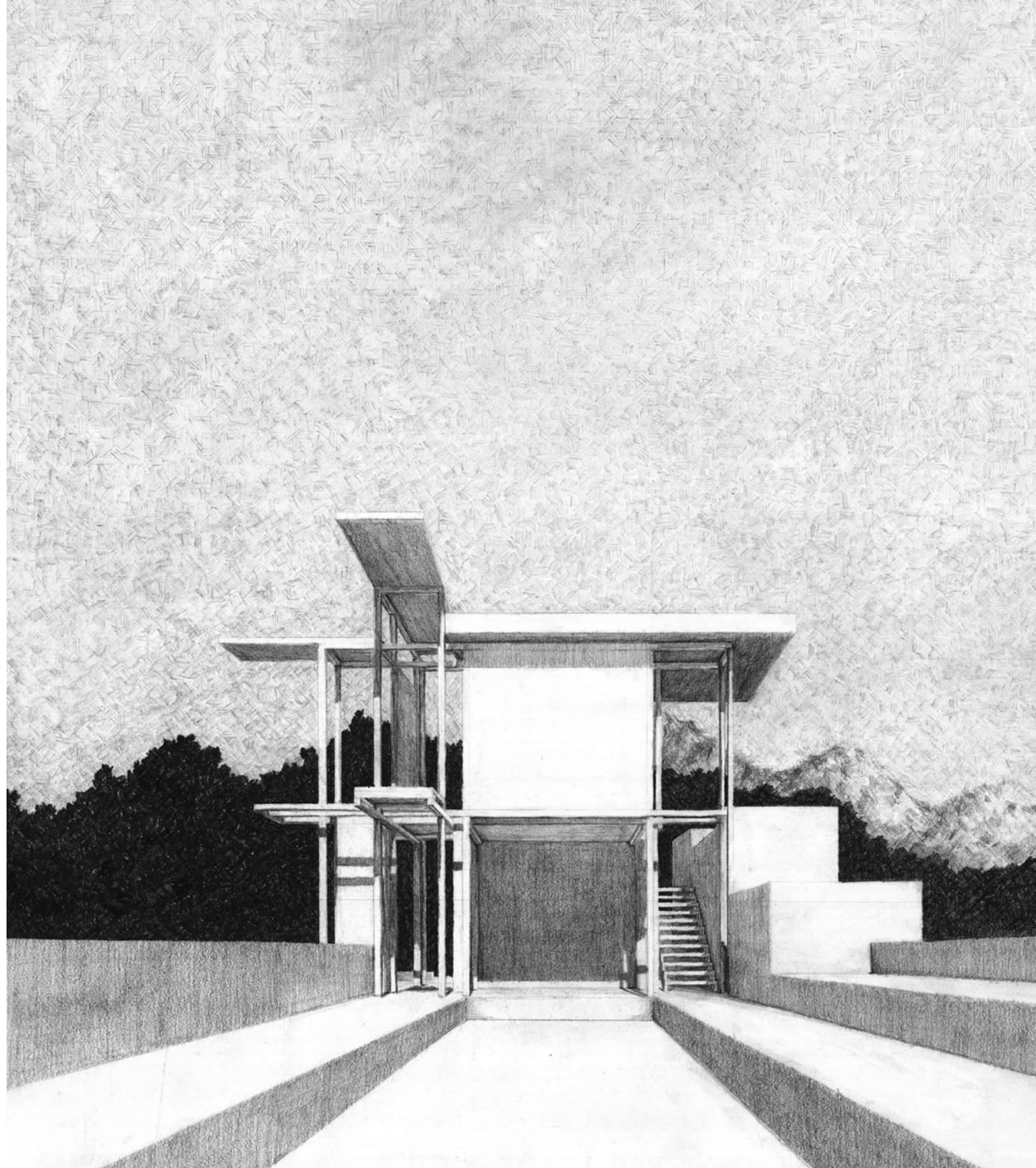
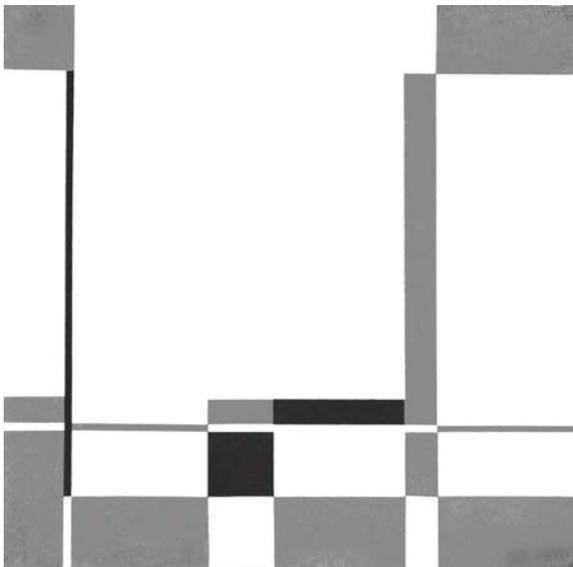


Framing Views

Abstract Retreat | 2009

Designing upon the basic fundamental elements of architecture: line, square, rectangle, this project seeks to amplify and abstract the design concept into a retreat for a film director. Students began by composing a two-dimensional abstract composition, consisting of these elements. In sequence, the analysis process was then applied to identify the shapes and voids of the design through multiple iterations, drawing's and models. This development thus resulted in the creation of a final three-dimensional design for a retreat that places emphasis upon the concept of framing views.

Behind this final design, the creation of vantages and experiences for the audience is reflective of the director's position as the designer of perspectives. This was achieved through the supporting elements of balance, axis, and rhythm. The project's emphasis was on developing these elements in a way to capture and express powerful vantage points for the viewer. Ultimately, this retreat gives way to both a physically and emotionally strong experience. The design positions, structure, and landscape result in the culmination of the main design concept.



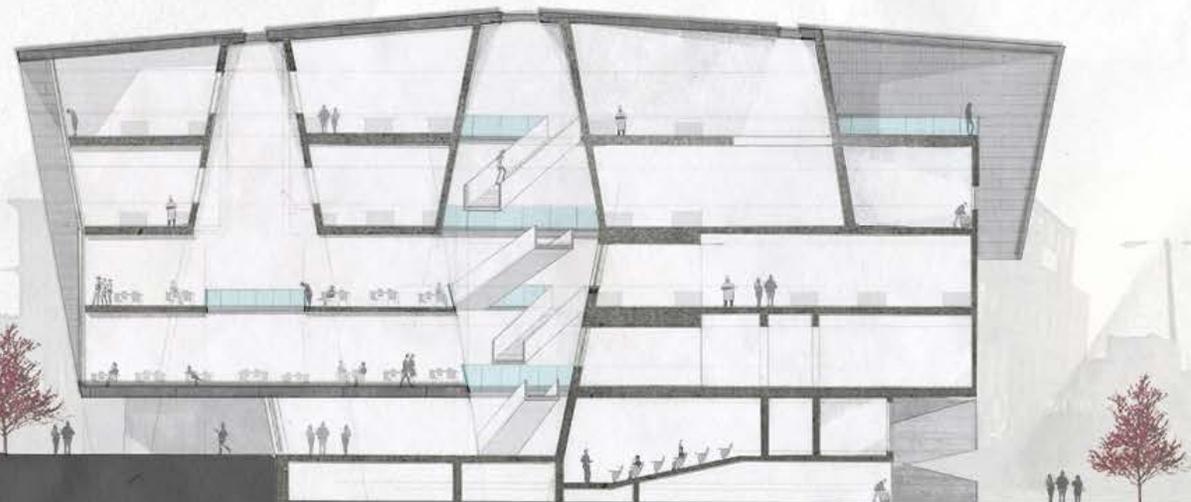
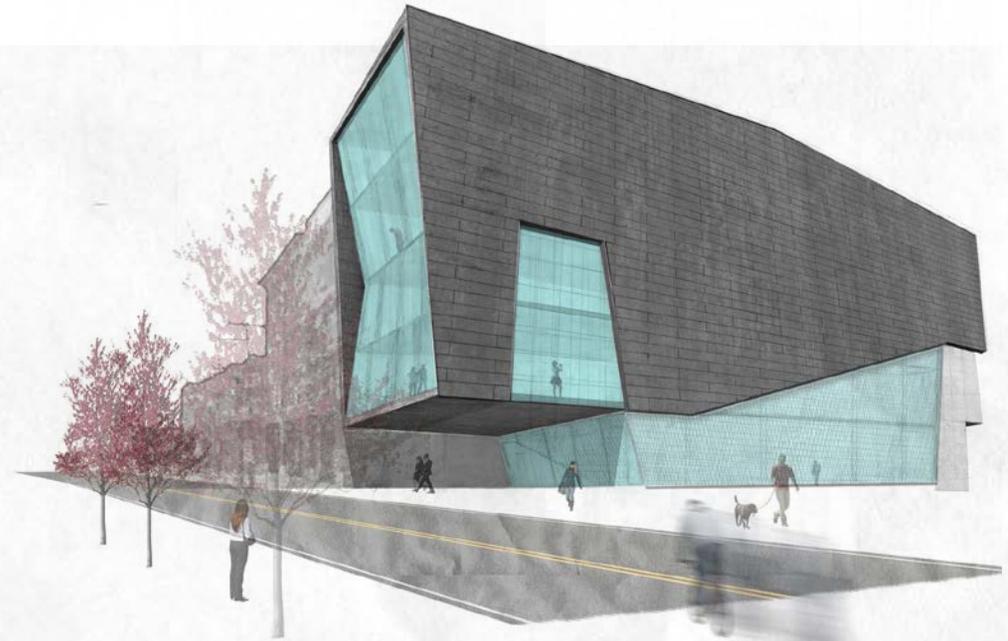
Urban Connections

Knoxville, Tennessee | 2010

The Culinary Institute for the University of Tennessee is an exploration into designing in section in both building and site section. Located in the historic Old City district in downtown Knoxville, the design builds upon the architectural depth as urban communication. Spatially, the design attempts to draw from both the vibrancy of the city street and the social and public nature of the culinary arts into a vertical marketplace.

Projecting outward over the sidewalk below the great bulk of the buildings body reaches towards the street. This cantilever piece cast a shadow noting the entry which visitors pass. Neighboring buildings on both sides firmly establish the urban edge of this projection. The building's upper levels extend outward, seeking light, air, and most importantly, views.

In section the interior situations concentrate on crossovers between ambient conditions [city, sky, program] and circulation patterns. Three programmatic zones show three depths. The entry cantilever containing the dining and teaching kitchens reaches towards the streetscape. A reference to the busy streets of the city, the central space projects up to the sky creating a central court with a winding staircase that fosters meeting and connection. The rear contains the bulk of the culinary kitchens and teaching spaces, along with the roof garden, which opens towards the southern sun. All together, these depths allow much of the building's content to appear; but also the urban conditions under which those appearances make sense.



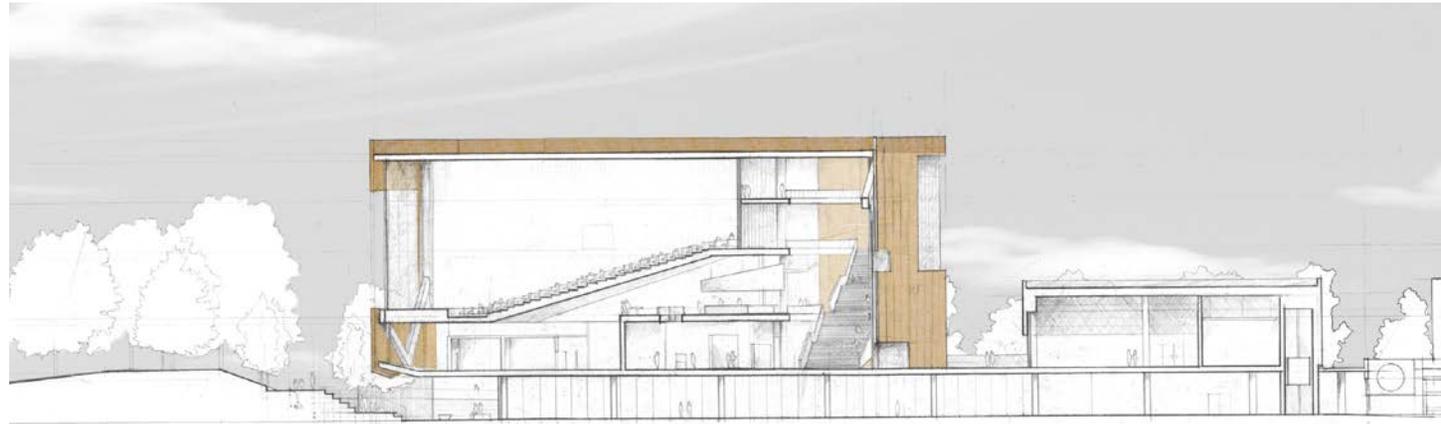
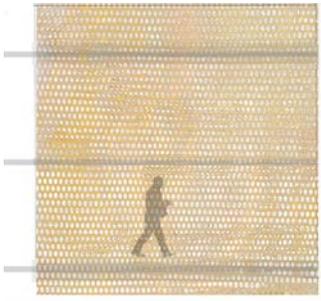
Student Union

University of Tennessee | 2011
EURECA Finalist

Whereas conventional student unions focus on programmatic questions, this design seamlessly integrates campus life with that of the experience of the student. Acknowledging the university's goals and site limitations, the design seeks to create an extension into the campus landscape as well as an iconic building reflecting the values and aspirations as the central gathering place for the campus and city of Knoxville, Tennessee.

From both externally and internally, the building is conceived as a vehicle to foster interaction and connection among daily campus life. Thus, the architectural promenade becomes the driving force of this proposed design. Analyzing the broad student interactions and movements across campus in conjunction with the distinct programmatic questions produced a unique solution to the spatial organization of the design. An iconic translucent volume floats over a grounded plinth, that acts as a single identifiable prism of activity; the plinth below is at the same time sculpted to engage the multiple approaches and levels of pedestrian and vehicular access to the building. Routes and avenues open and splay the building and landscape, providing unique gathering spaces and marking the entries and circulations to the student union.

Arising from the specifics of the program and the daily life of the student, the design creates a vibrant and open environment -- one that encourages dialogue, connections, and creative exchange. A continuous lobby, containing a monumental stair, carves up through the plinth and translucent volume. The stairs, along with the various programmatic elements extend the dialogue between the spaces and activity to a broader audience, allowing for personal explorations into the daily life of the student. Each space becomes a theatre, a place to celebrate the specific activity within.



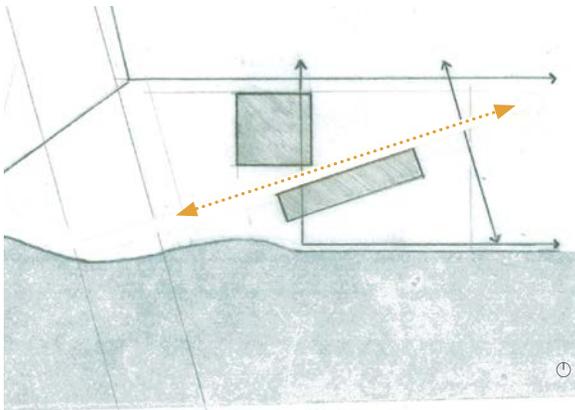
Community Boathouse

Nashville, Tennessee | 2012
HBG Competition Winner

Inspired by the character, culture, and vibrancy of both the sport of rowing and the city of Nashville, the new boathouse will be an instrument of culture and leisure, a place to participate with or reflect upon the very essence of the architecture and sport. Serving as a critical point of focus for the design, the site of the boathouse becomes a crossing point between Cumberland Park and the proposed future development along the north shore of the Cumberland River. Consequently, the new boathouse manifests itself as a beacon for rowing enthusiasts and the public, marking the center of the new park district. With the addition of the boathouse and park elements the site seeks to be an interwoven riverfront, a synthesis of destinations, traditions, and landscapes.

Movements, externally and internally, drive the design, which strives to engage the bystander and participants with rowing and the architecture. Analyzing the movement of boats and pedestrians across the site in conjunction with the distinct programmatic questions produced a unique solution to the spatial organization of the design. By weaving the two distinct paths of the boats and pedestrians together, the design creates moments of pause that places the procession of boats on display.

Through the form, spaces, and materials the new boathouse creates a lasting, monumental, and transparent architecture. Activities of the sport separate and open the building forms, providing glimpses into and through the specific programs of the building, such as boat circulation and boat storage [see diagram below]. A heart for public culture and events, as well as an establishment for rowers to gather, the building and site lend themselves to nurturing an iconic hub for the park and city.



Academy of Wine

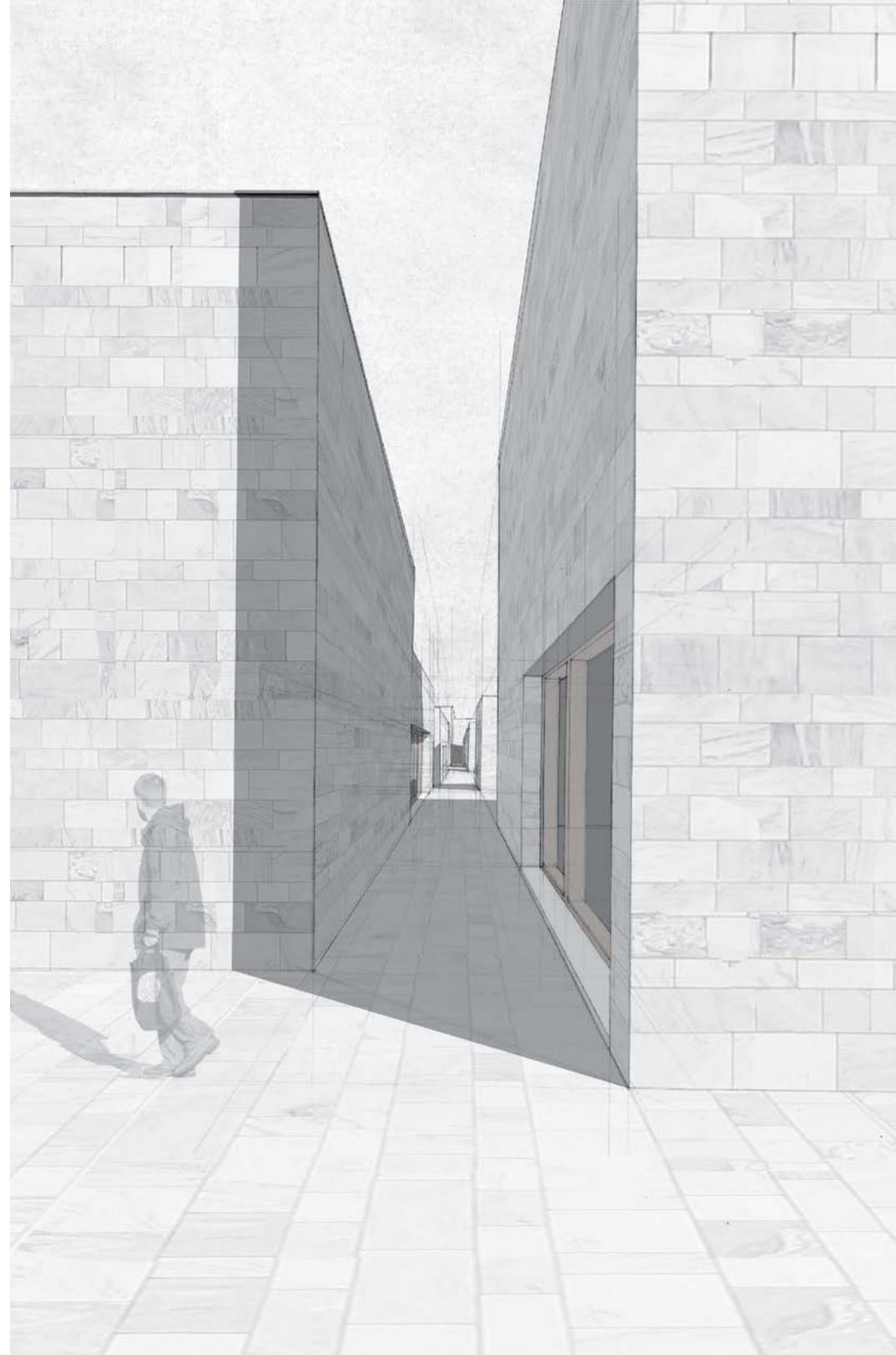
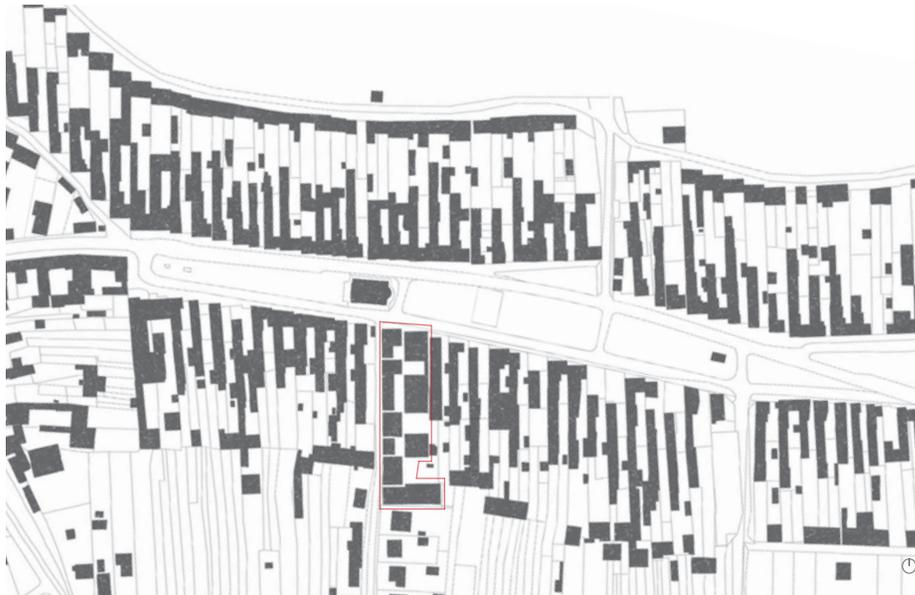
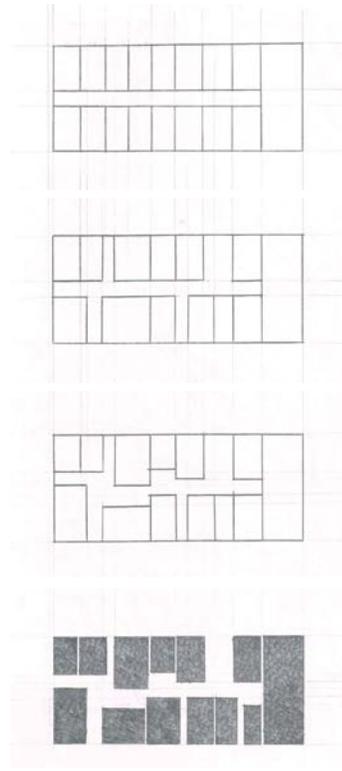
Lutzmannsburg, Austria | 2013 Bauhaus University
HBG Competition Finalist
Partner: Julia Seewald

In keeping with the character and uniqueness of Lutzmannsburg, Austria, the Academy of Wine integrates architecture with culture. By melding the village typology and history of wine production into a campus for learning and teaching, the design becomes an open canvas, an active tool, shaping the architecture and landscape of the design.

Taking cues from campus designs, the corridor and courtyard play an integral part in the design of this campus. Formulating from the conceptual diagrams, the buildings are arranged to form interior courtyards, which are unified by an exterior central corridor [see diagrams adjacent]. Acting as the social heart of the campus the corridor and courts provide spaces for impromptu and planned classes, gatherings, events, and lectures.

Internally, the buildings are conceived as vehicles to foster collaboration and dialogue among rooms and courtyards. It is only the buildings and entrances that open to the interior courts and corridor. These provide unique opportunities for open lecture rooms and classrooms for informal social, intellectual, and creative exchange.

Utilizing undulating building heights, the structures maintain low profiles and a strong connection with the surrounding context of the village. Building roofs are also terraces, which are reached by stairs located in gaps; these gaps offer unique moments for passage through or thickening of walls to separate buildings from one another. At street level, the blank facade with only the gaps invites the individual to peek into or to explore the campus within.



Sensing & Perceiving

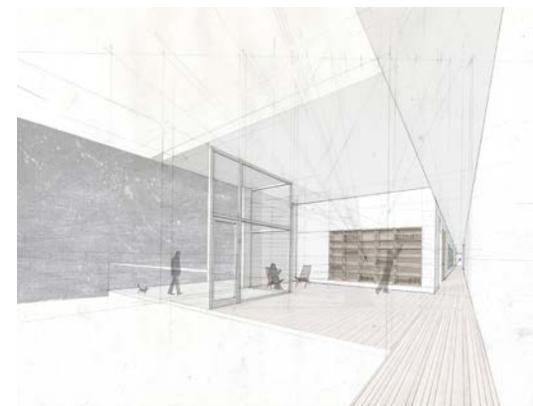
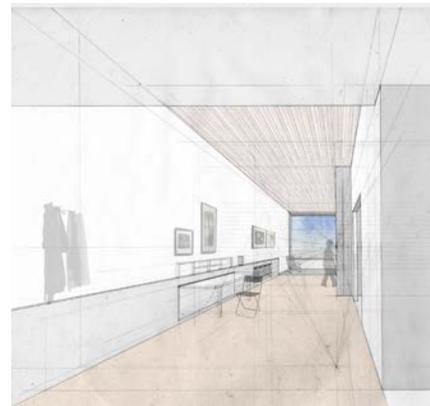
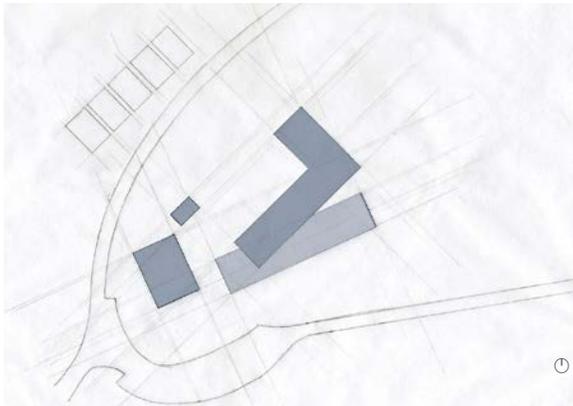
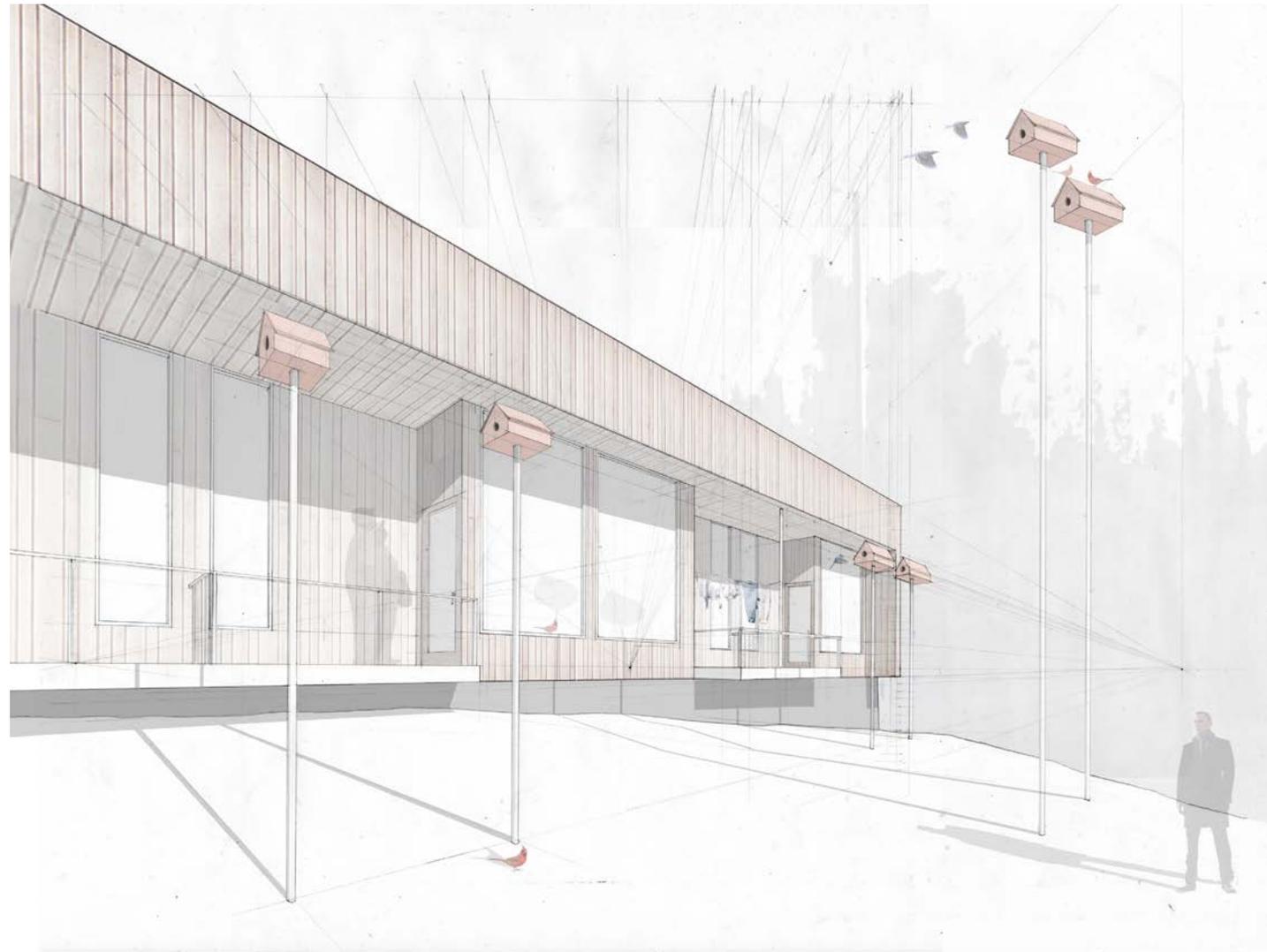
Dayton, Tennessee | 2013

Partner: Jennifer Budde

Reshaping the perceptions of home through the haptic sense and temporal changes, this project seeks to explore how the house can become 'home' with the use of the haptic, tactile, sense and with the study of change throughout the day, the year, and the life of the residents. Haptic sensory perception is the experience of a space, place, and material that becomes a genuine physical encounter; it is extended to address the essence of spatial sensory perception that reflects our bodily experience of material textural qualities; how can the changing materials, which gather age and color, light, and temperature, create a sense of the homeplace? How can the changing light, daily activities, and seasonal colors affect our sense of home?

Relating to the We Care of Dayton mission, the design seeks to engage the residents in a housing community that relies heavily on creating a sense of homeplace for those who have been displaced. We believe it is important to understand the implications and perceptions of time in the context of the We Care project because of the transition of users to a new location, offering a change to be measured against the familiarity of daily life. It is when things change that time is best perceived; the changing life of aging adults is perhaps, then, the best platform for understanding time.

Using a single building design, we believe that a community, a homeplace, is inherently created; not only are the residents more likely to come together as a family, but they are also given greater use of the site, due to the density of the units, providing more exterior opportunities to notice the changing light, colors, and temperatures of the day and of the year. Morning light is shared by all residents, exterior and interior colors change at different rates, and pleasant temperatures may be enjoyed outside the building or harsh ones avoided within the interior -- all considerations within the single building design. Another advantage of the single building is that of greater efficiency in construction and cost, allowing for a greater palette of materials, a strong basis for the haptic sense and its relation to the meaning of home and of homeplace.



Limits of the Horizon

Floyd Bennett Field New York | 2014
Self Directed Design Project

“The Cosmos is a Magnet. Once you’ve been there, the only thing you can think about is how to get back”

- Yuri Romaneko, Russian Cosmonaut

Today, we have lost sight of the heavens and now discard and take for granted our greatest achievements as useless and unwanted. Throughout history we have always defined ourselves by the ability to master the impossible. We look to these moments, when we dared to aim higher, to break barriers as our greatest achievements.

It took just sixty-six years from man not being able to fly to landing on the moon. Since then we have not been back, we have pulled back in. The Space Race of the 1960’s and 70’s lifted the human spirit. Space flight speaks to all of us. We are humans who hunger to explore and to understand. We are only bounded by the earth, and the ocean, and the sky looking to new horizons.

The power of architecture lies in its ability to raise questions. Acknowledging that there are limits to what design can do, the focus of this investigation is to explore the impact of the natural and built environment to capture our imagination, to inspire, and to mystify. As a project that looks to architecture as an instrument for exploration, a center for joint NASA and civilian space exploration and repository for the Space Shuttle Enterprise is proposed for the design and site. It looks to reignite the aspirations of exploration where only few have been, but which many have come to understand in text, photographs, and films as the last and infinite frontier of man. In order to look forward beyond horizons, we also need to protect and preserve our spirited past, to free ourselves from preconceptions and release our imagination and aspirations.



