

THE ESSENTIAL DWELLING

THE ARCHON PRIZE

Architecture 572: The Maker's Studio: A Study Of "Home".

Illinois School of Architecture

College of Fine and Applied Arts

University of Illinois at Urbana - Champaign

Spring 2018

Studio Critic: Carl Lewis

Guest Critic: Lowell Miller



"All my life I have dreamed of the essence of dwelling not just for oneself, but for all of humanity - to dwell in a garden, or on a hill, water's edge, or in an open space, all with a view, near or far, simply, humbly, poetically like Thoreau on Walden Pond, joining as well in the joy, pride and well-being of community life."

-- A. Richard Williams, FAIA, 1914-2016

Professor Emeritus
Sponsor of the Archon Prize



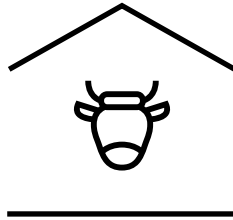
TABLE OF CONTENTS

INTRODUCTION	<i>Carl Lewis</i>	8
FOREWORD	<i>Colter Wehmeier</i>	10
CONFLUENCE	<i>Solara Saad</i>	11
12 MILES, A YEAR	<i>Colter Wehmeier</i>	21
TREE HOME	<i>Ali Gholamabbas</i>	31
BACK HOME AGAIN IN INDIANA	<i>Austin Zehr</i>	37
VOID HOUSE	<i>David O'Donoghue</i>	49
RED MOUNTAIN OUTLOOK	<i>Connor Mix</i>	57
HOME AWAY FROM HOME	<i>James An</i>	65
REMNANT HOME	<i>Patricia McKissack</i>	73

GREENHOUSE COMPOUND	<i>Jonnathan Castillo</i>	83
BROWN COUNTRY HOME	<i>Paul Kitchen</i>	91
GYUKAR HOUSE	<i>Sushant Sapre</i>	99
BALANCE	<i>Teresa Meyer</i>	105
HOME FUL	<i>Wei Lin</i>	111
REFLECTION HUT	<i>Madelyn Kodros</i>	119
PRAIRIE WIND HOUSE	<i>Jane McClintock</i>	127
HOUSE FOR 3	<i>Isidro Carreon</i>	133
REVIEWER BIOS		141
AFTERWORD	<i>Chip Hackley</i>	143

"I tried to make my clients see that furniture and furnishings that were not built in as integral features of the building should not be designed as attributes of whatever furniture was built in and should be seen as a minor part of the building itself, even if detached or kept aside to be employed only on occasion".

-- Frank Lloyd Wright



INTRODUCTION

CARL LEWIS

The Archon Prize is a design competition for 1 1,000 sq. ft. "Essential Dwelling" on a 50'x120' site, with interior and exterior program spaces interpreted and defined by each student.

The site selected should be a place that is memorable and significant, a place rural, suburban, or urban, a place experienced firsthand or by vision quest. Architectural decision making occurs at every scale of design, and at every phase of the building process.

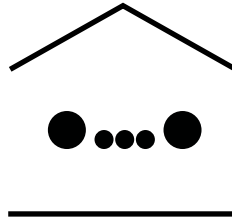
At the intimate scale of interior space and detail, critical decisions must be made which ultimately determine the overall quality of the architectural statement, as well as the quality of the user environment.

In an ideal situation, the designer has control of the relationship between the whole (concept), and the part (conceptual detail), in order to maintain the conceptual continuity between the parts and the whole development.

In order to achieve this emphasis on detail, the usual architectural design process is reversed. Instead of approaching the subject from outside to inside, or from the whole to the part, the student designs at the intimate scale and then moves into the larger scale, or from the part to the whole.



University of Illinois
Architecture Wood Shop
February 22, 2018



FOREWORD

COLTER WEHMEIER

One of the most resonant quotes I heard during my M.Arch came from a guest lecturer, Alvin Huang. When asked why he chose to study architecture, he replied that "we never choose what we dedicate our lives to for smart reasons, we simply find those reasons along the way."

It made me realize that we all enter architecture as outsiders; we are inspired, or simply curious, but we are never fully self-aware. As we think, learn, and build familiarity with architecture, that naive inspiration is forgotten, replaced

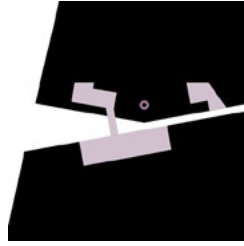
with experience, reflection, and competence. We find our right reasons, hopefully smart-sounding reasons, but we lose something essential. After some time, we forget what it's like to be that outsider.

The Archon Studio encouraged us to think about dwelling. In a way it's been a reckoning. For this project, we were nominally the client, but we were shown that architecture is never as simple as building what we fancy. Instead, we find our muse in a concept, in a landscape, in a story, or in a song. We look

outside ourselves to draw forth something beyond our conception, revealing an architecture. In this practice, we may briefly experience architecture both as an insider and an outsider.

Carl has been diligent in giving us the tools, procedures, and insights to work in this way, but as with all wisdom, it takes time to sink in. I am certain we will continue to learn from this studio for some time to come.

I would like to thank everyone who made it possible.



CONFLUENCE

KHARTOUM, SUDAN

SOLARA SAAD

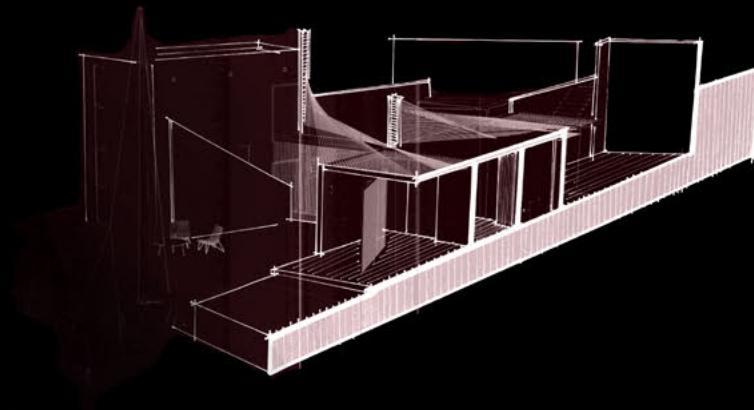
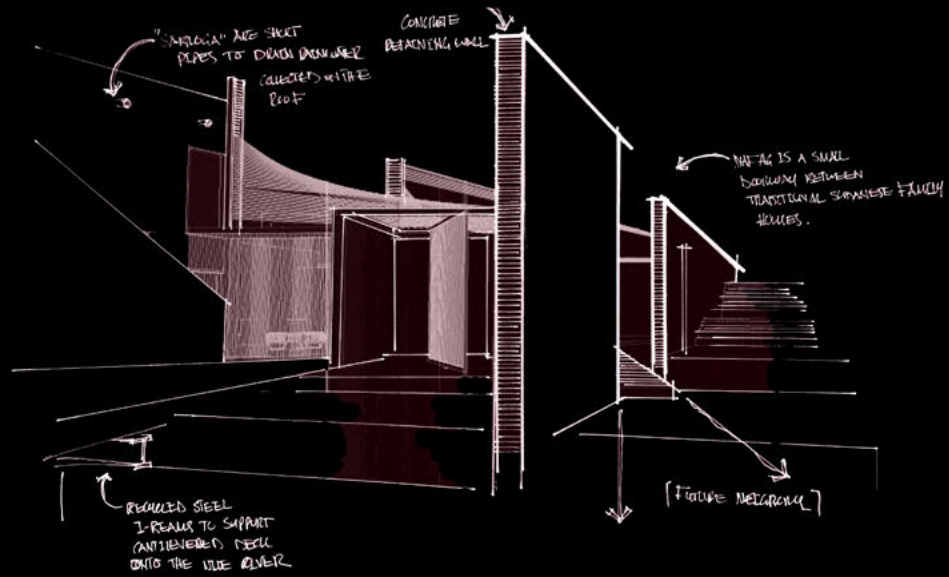
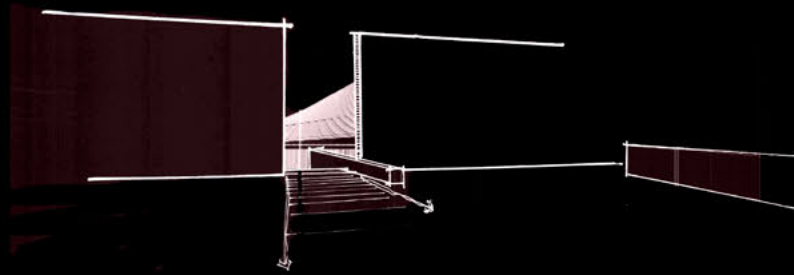
First Place Award

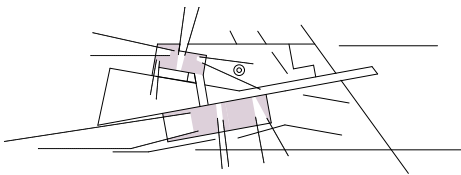
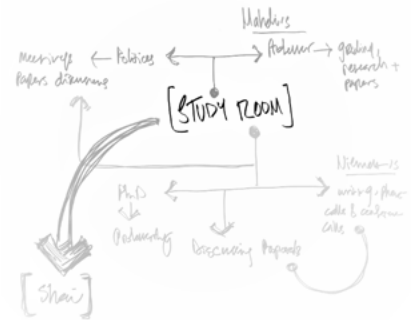
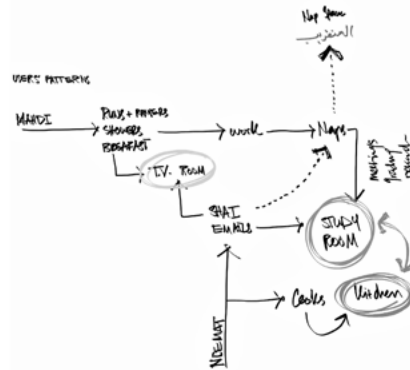
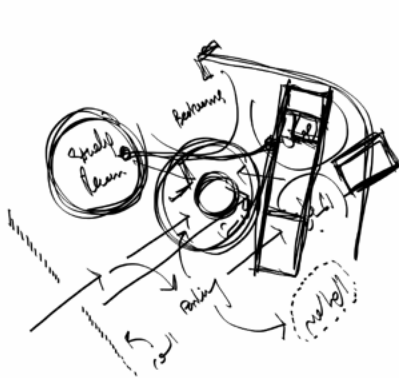
"From our human experience and history, I know that everything essential and great has only emerged when human beings had a home and were rooted in a tradition."

Martin Heidegger, 1976

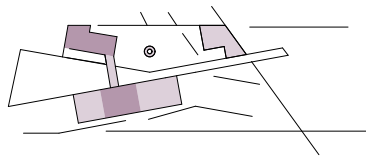
To design a home is not merely to design spaces, but to design the sacred human experiences of dwelling. "Confluence" is an attempt to design a small home, for my parents, at the heart of Khartoum, where the Blue Nile unites with the White Nile to create Africa's longest river, "The Nile". "Confluence" is also an endeavor to design a series of spaces guided by analyzing the traditional Sudanese domestic habits in general, and my family's in specific. The spaces vary from open to enclosed with connecting verandas. Spaces also vary from private to larger open shared spaces, as hospitality is a

core value of the Sudanese family. Three axes inform the placement and orientation of spaces, the **prevailing winds direction** [N/S] for natural ventilation, the **direction of sun path** [NE/NW] to avoid overheating and provide outdoor shaded spaces year round, and **Qibla direction** [NE]. The materials expressed vary from brick, exposed concrete, reclaimed metallic columns to natural traditional Sudanese rope. Diversity in spaces tailored to my parents needs, colors, textures and most importantly experience is what this project is aspiring for.

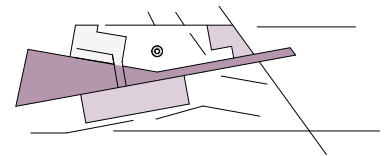




Openness/ Views
Quality

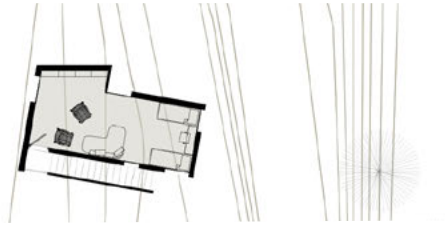


Enclosed - Open
Spaces

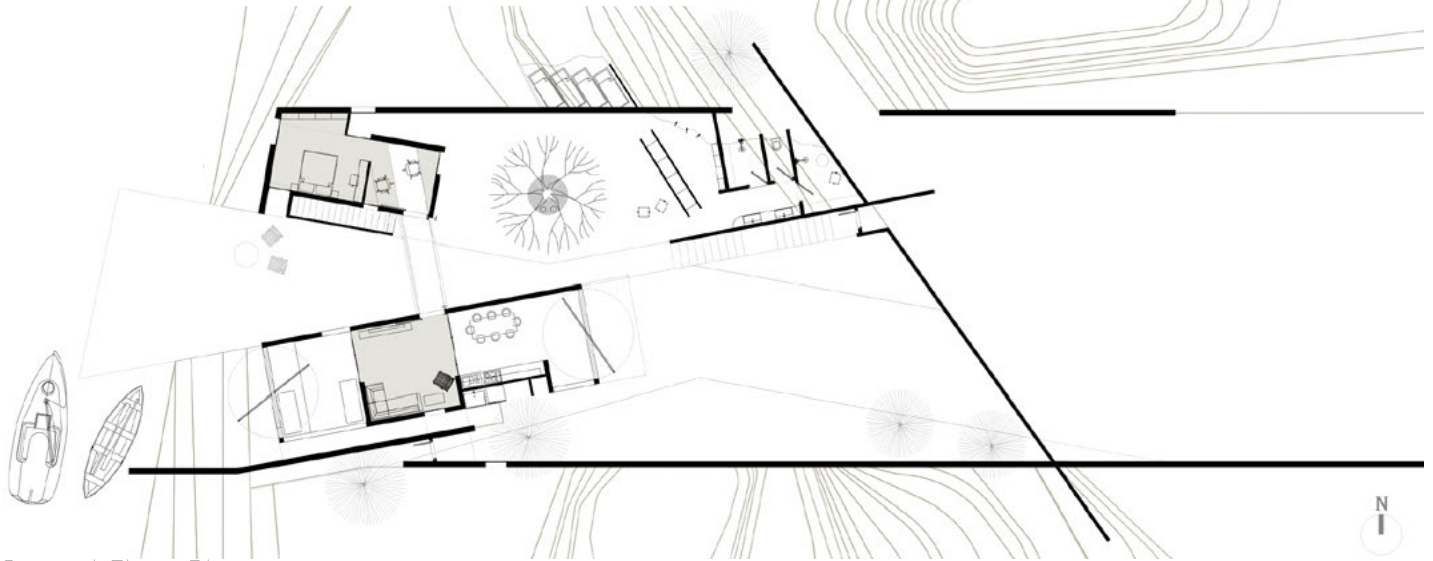


Private - Shared
Spaces



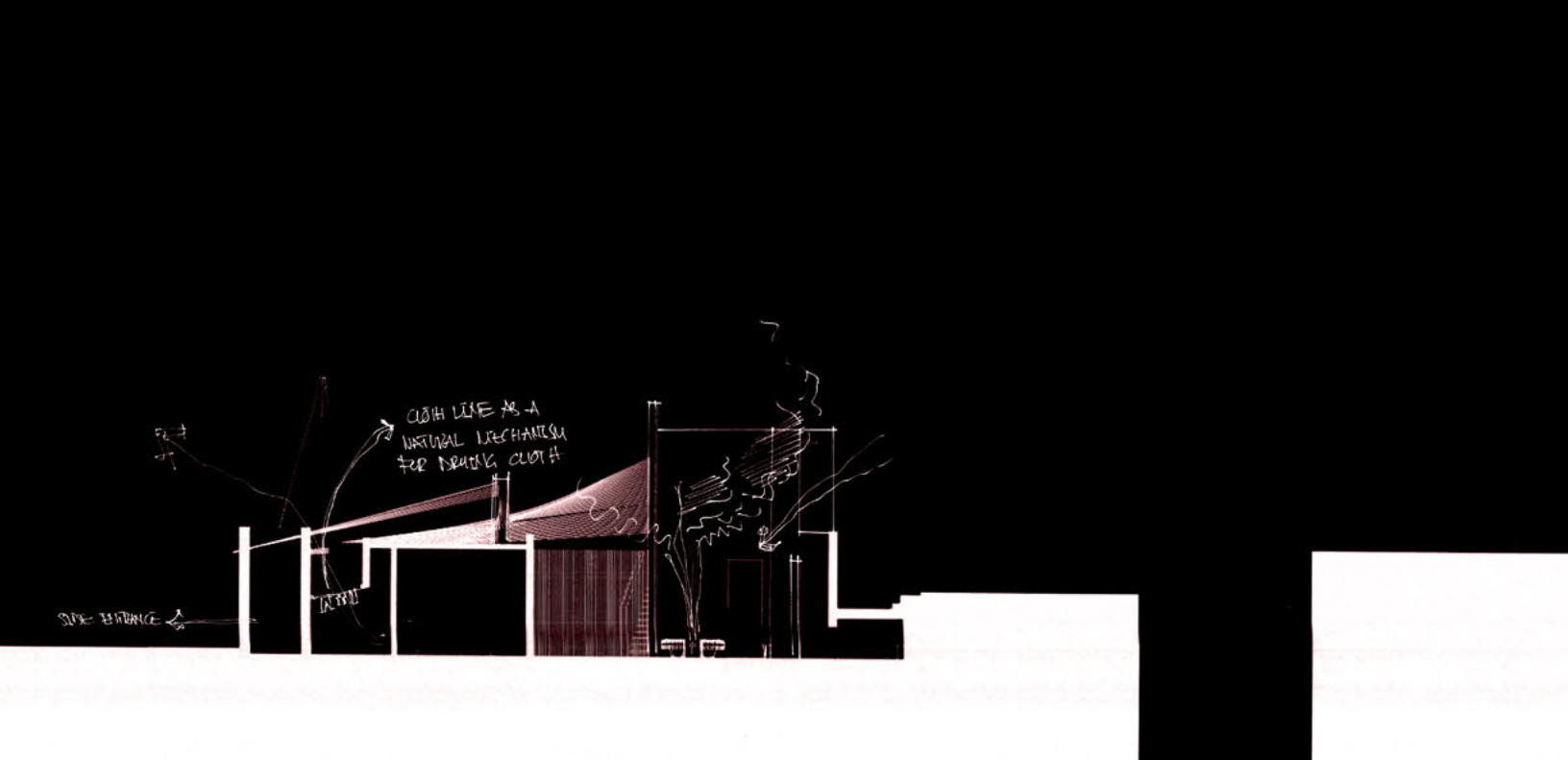


First Floor Plan

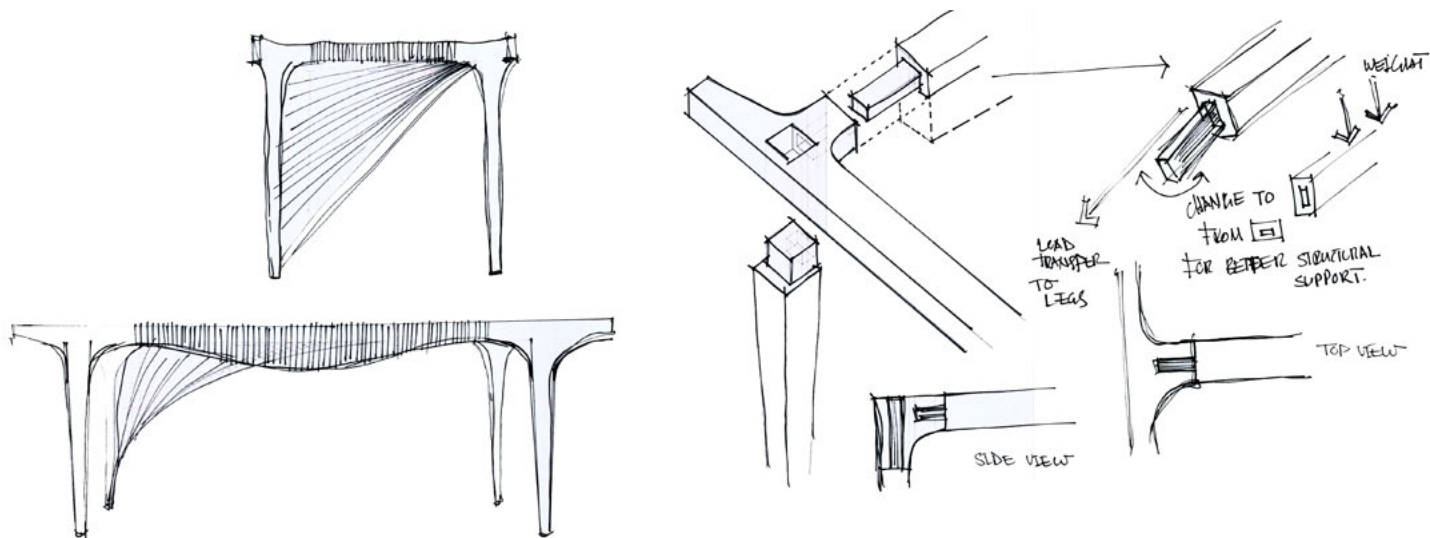


Ground Floor Plan

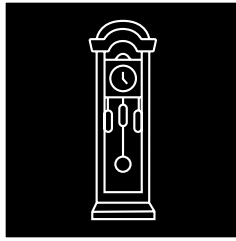












12 MILES, A YEAR

GOOSE LAKE, ILLINOIS

COLTER WEHMEIER

Second Place Award

While seemingly monotonous, the american midwest contains diverse ecosystems as well as striking industrial landmarks. In order to draw out the prairie's understated beauty, this house travels imperceptibly slow down a decommissioned industrial railway.

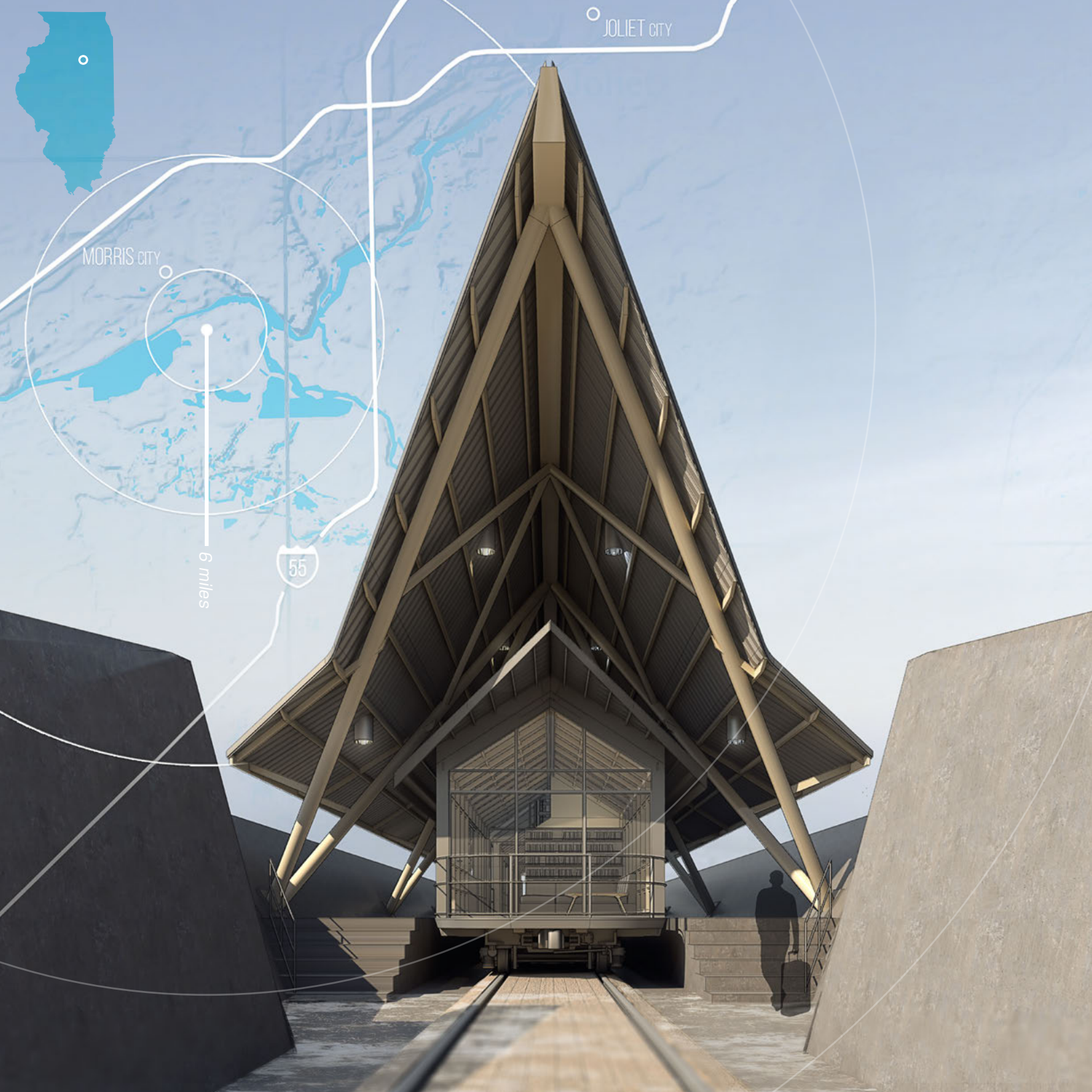
Moving 1ft every six minutes, its surroundings transform with the seasons. Its six straight miles of track passes through post-industrial prairie, farmland, forest, swamp, and suburb. It passes under massive power lines, across

manmade lakes, and flanks a settler cemetery. The prairie reveals itself in motion or across long stretches of time. To dwell there means to embrace time's passage, its seasonal transformations, and the ephemerality of its man made landmarks.

Taking cues from the Cahokia Mounds, Frank Lloyd Wright's 'Prairie Style', and Industrialism in painting, the house's form maintains strong horizontality broken by striking angles, implying motion and stillness from various

angles. The house's rammed-earth station (seen right) protects it during hibernation each winter. The occupant begins their journey as the tracks thaw and returns at the first snow fall.

To power its movement, an oversized grandfather clock mechanism is wound by the occupant. Potential energy is stored in suspended concrete weights. The house's speed and direction is set with a steel gear transmission and a massive timber pendulum.




JOLIET CITY

MORRIS CITY

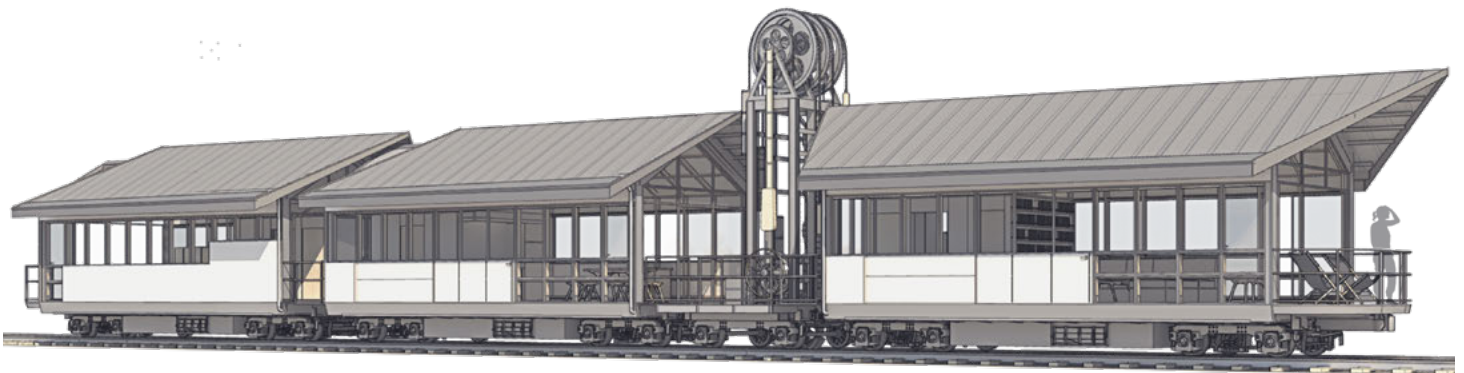
6 miles

55

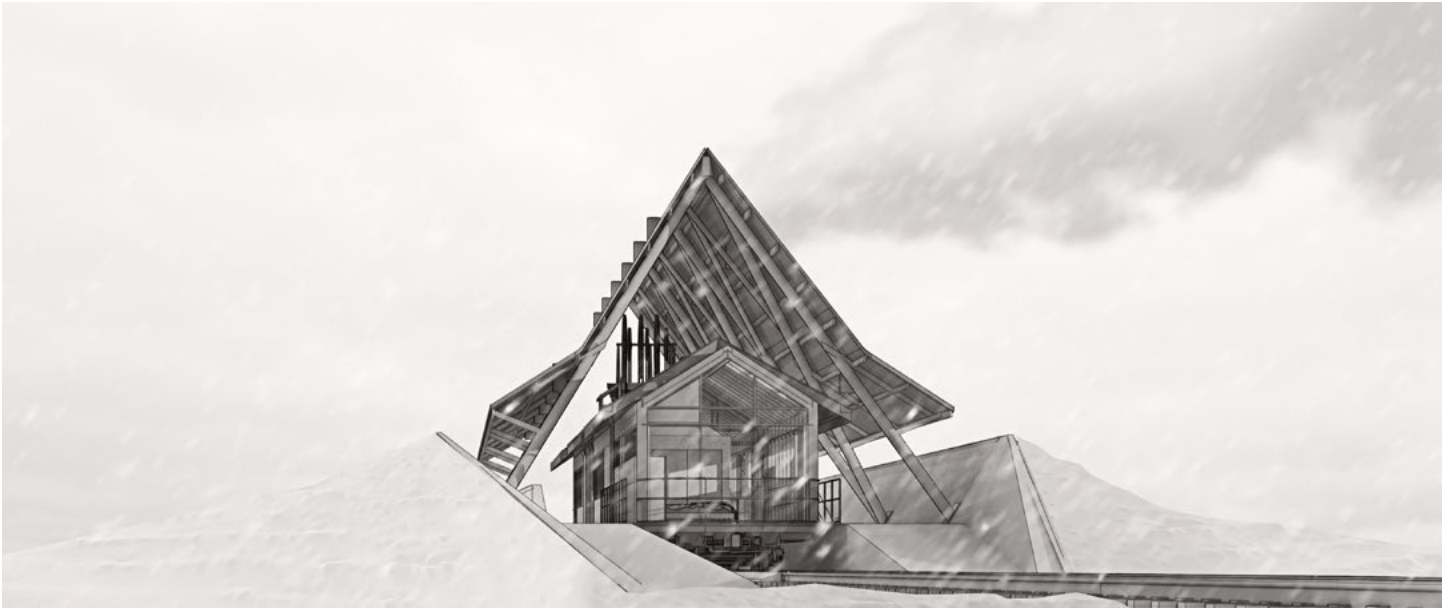


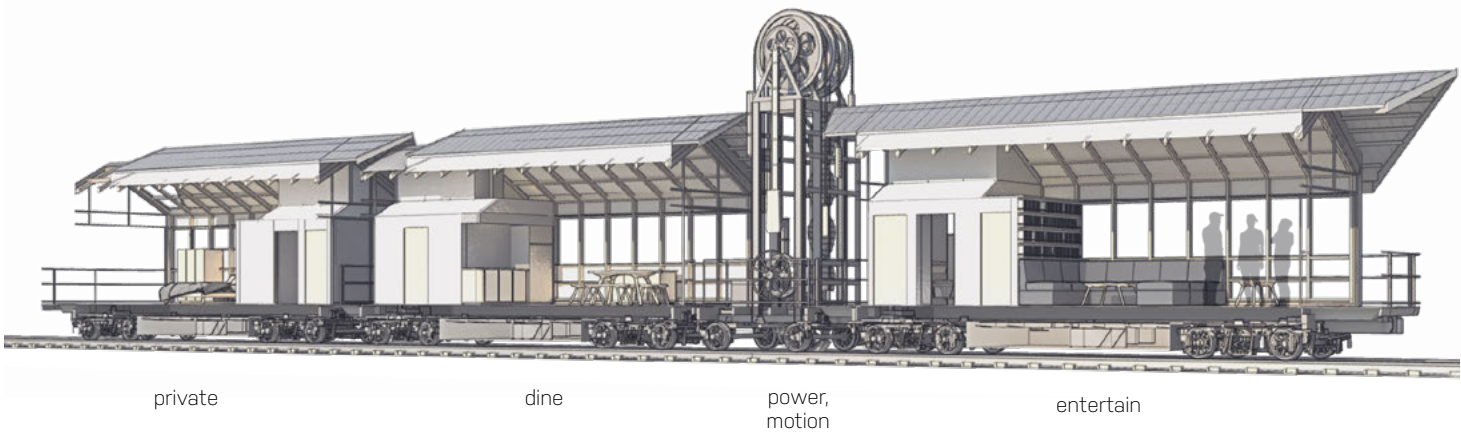
dresden generating station
unit 1: (1960-78)
unit 2: (1970-present)
unit 3: (1971-present)





west elevation





west section



staked bench

concept

The bench is your companion for informal home tasks like dressing, sitting at a table, or free-weight exercise. Easy to pick up and carry, the bench lives wherever it finds use.

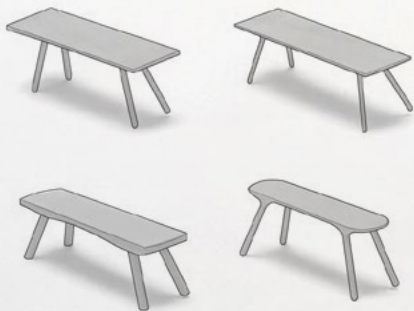
design

Its form is inspired by the simplicity of Shaker furniture and the subtle contours of the Illinois Prairie. Its flowing underbelly and spry legs aim for an understated elegance and friendly demeanor. A 'staked' mortise-tenon joint is used to merge the legs with the top.

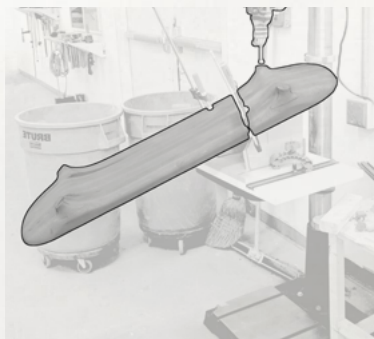
fabrication

First, a soft-maple 'butcher-block' was assembled with laminated planks. Then, a CNC milled the initial pass for the curved underbelly. Hand chisels, sand paper, and an angle-grinder honed its final form. A special jig was constructed to drill mortises into the top at the correct angles. each leg was lathed and plugged in, creating a seamless transition. After final assembly, the bench was coated with a traditional danish soap-flake finish. This resulted in a soft, easy to clean surface. The finish requires yearly reapplication of a soap-water mixture to stay protected and stain-free.

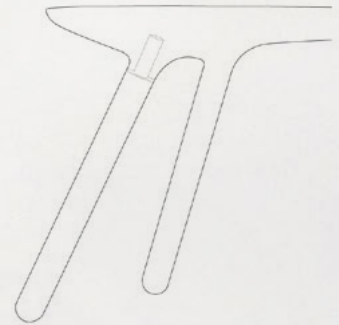




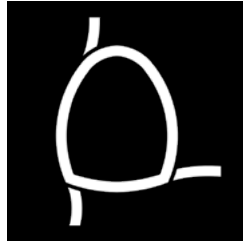
study models



mortise drilling jig



mortise-tenon connection



TREE HOME

MOUNT BAKER, WASHINGTON

ALI GHOLAMABBAS

Third Place Award

As we think back, our lives have always been entangled with nature. So my idea of a home also includes nature. Unfortunately, in the urban environment, we have basically removed nature and then we are trying to add bits and pieces of natural environment to our man-made environment. In this project I tried to do the opposite; Instead of adding nature to the man-made environment, I've designed a man-made structure in the middle of a natural environment.

To blend in with the environment and take advantage of the existing trees, I designed a 850 sq-ft tree-house. The site that I've chosen is in the middle of the forest, close to Mount Baker in the state of Washington and the majority of trees in this area are Pine.

The structure of this tree-house includes six Pine trees and two concrete columns with branched timber on the top part to carry the lateral load. The form is inspired by nature. There are two 'almost separate' forms and each of them

has a center where four branches come out of and create the form. The northern part has two stories and they are both connected to the southern part via stairs. My designed and constructed chair tends to carry the same characteristics of fluidity and organic form as the tree-house and it is constructed with Walnut and Cherry wood.



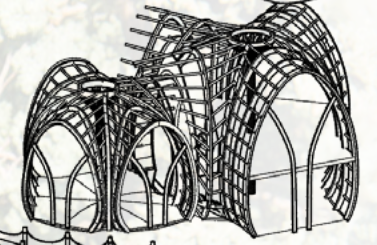




shell



structure



platform



tree connection



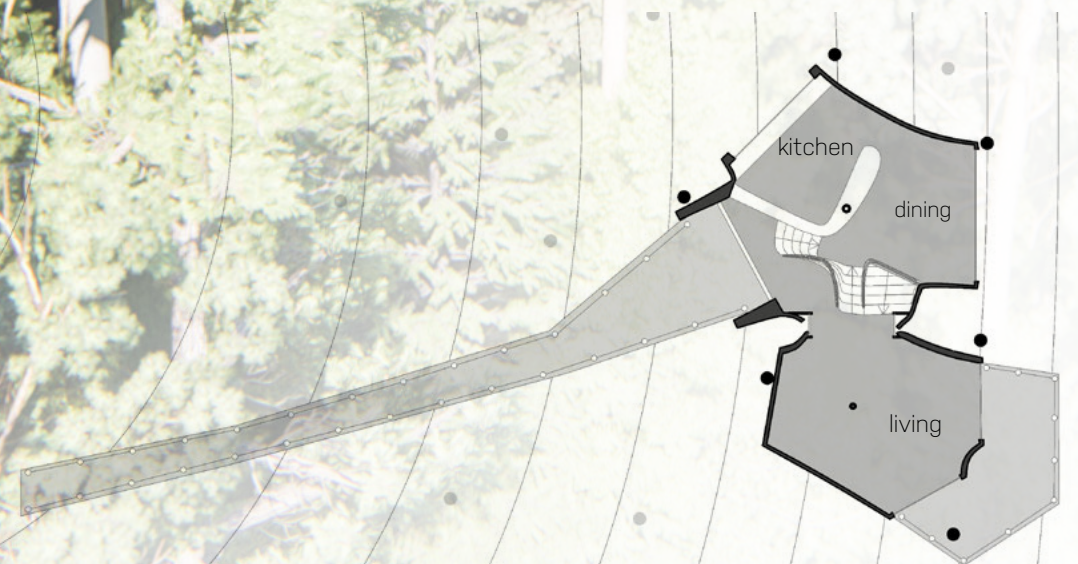
wooden structure



tree



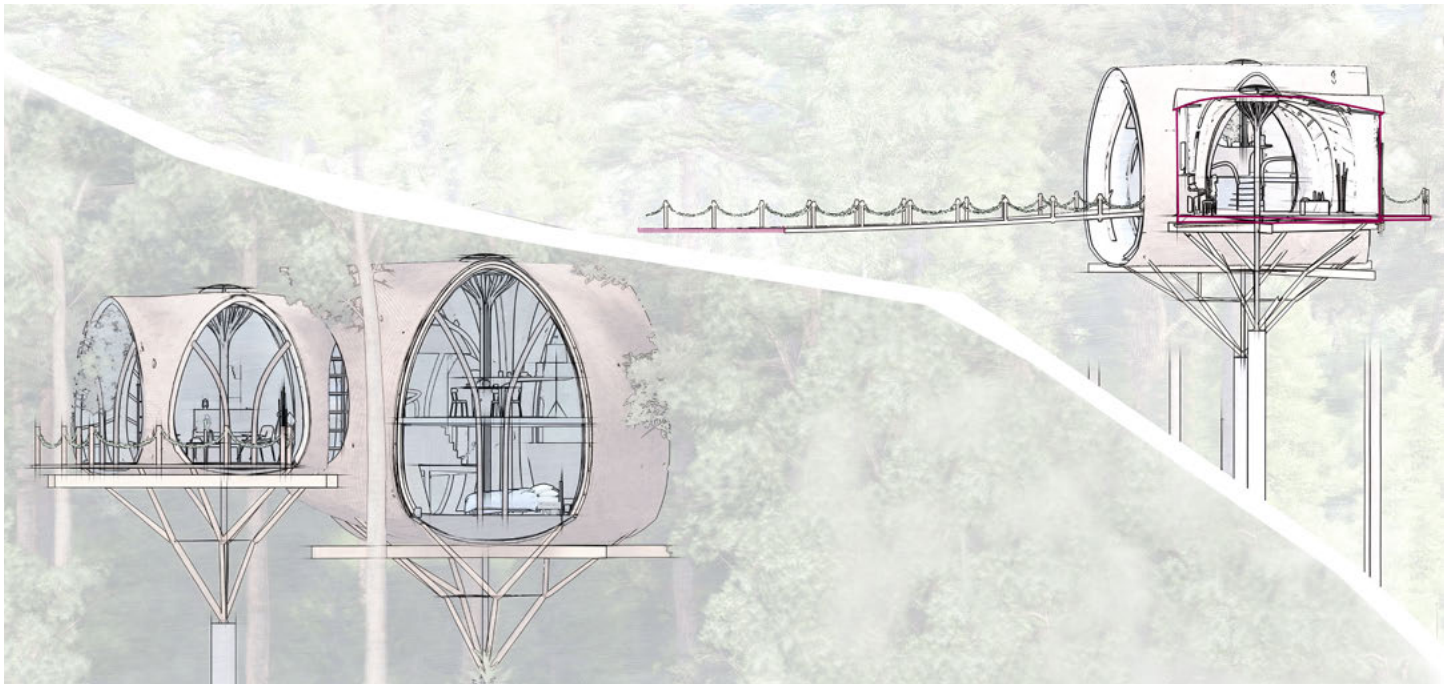
concrete column



kitchen

dining

living



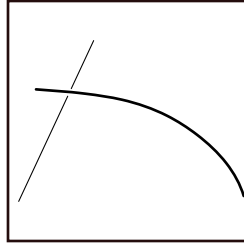




Actual Chair



the chair



BACK HOME AGAIN IN INDIANA

FRENCH LICK, INDIANA

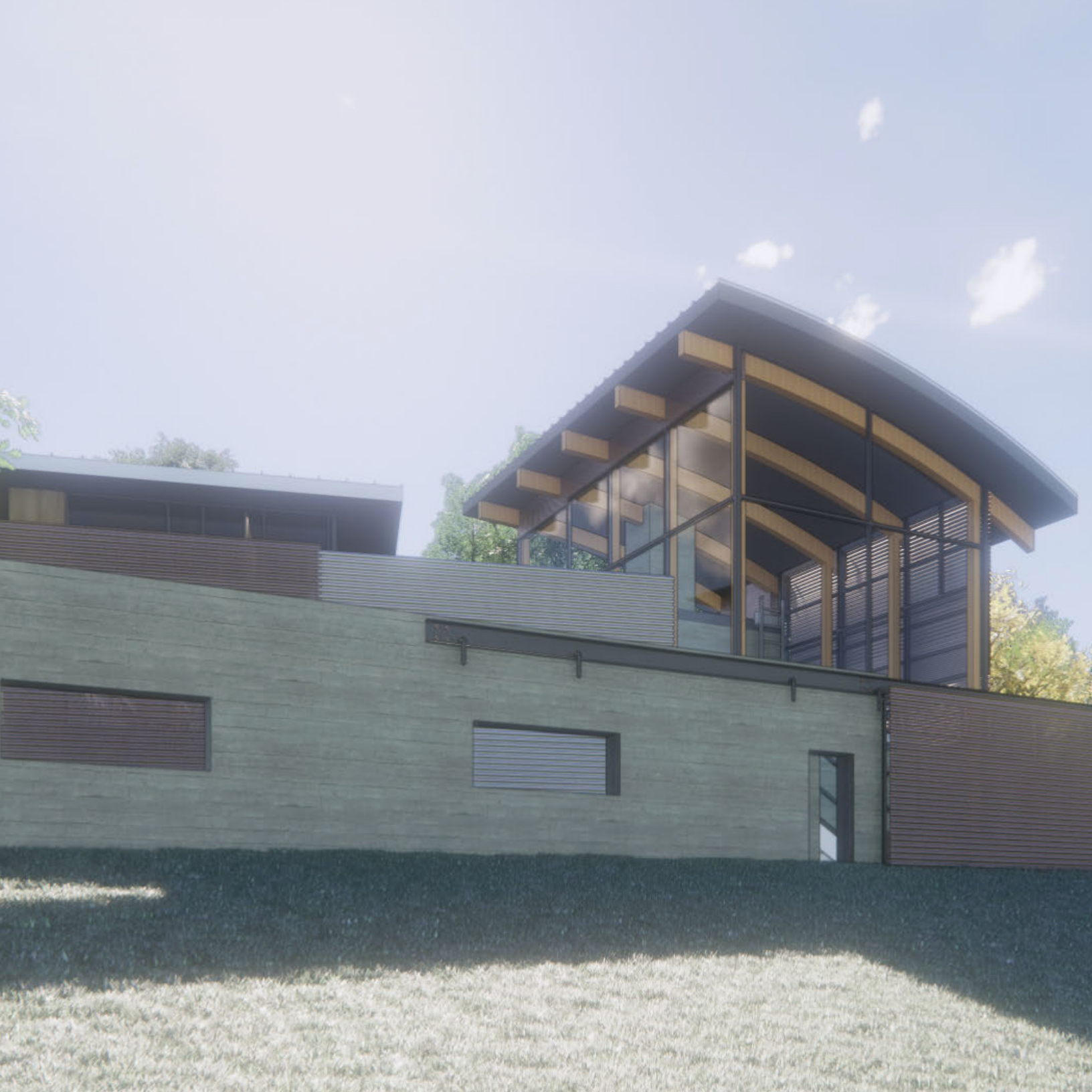
AUSTIN ZEHR

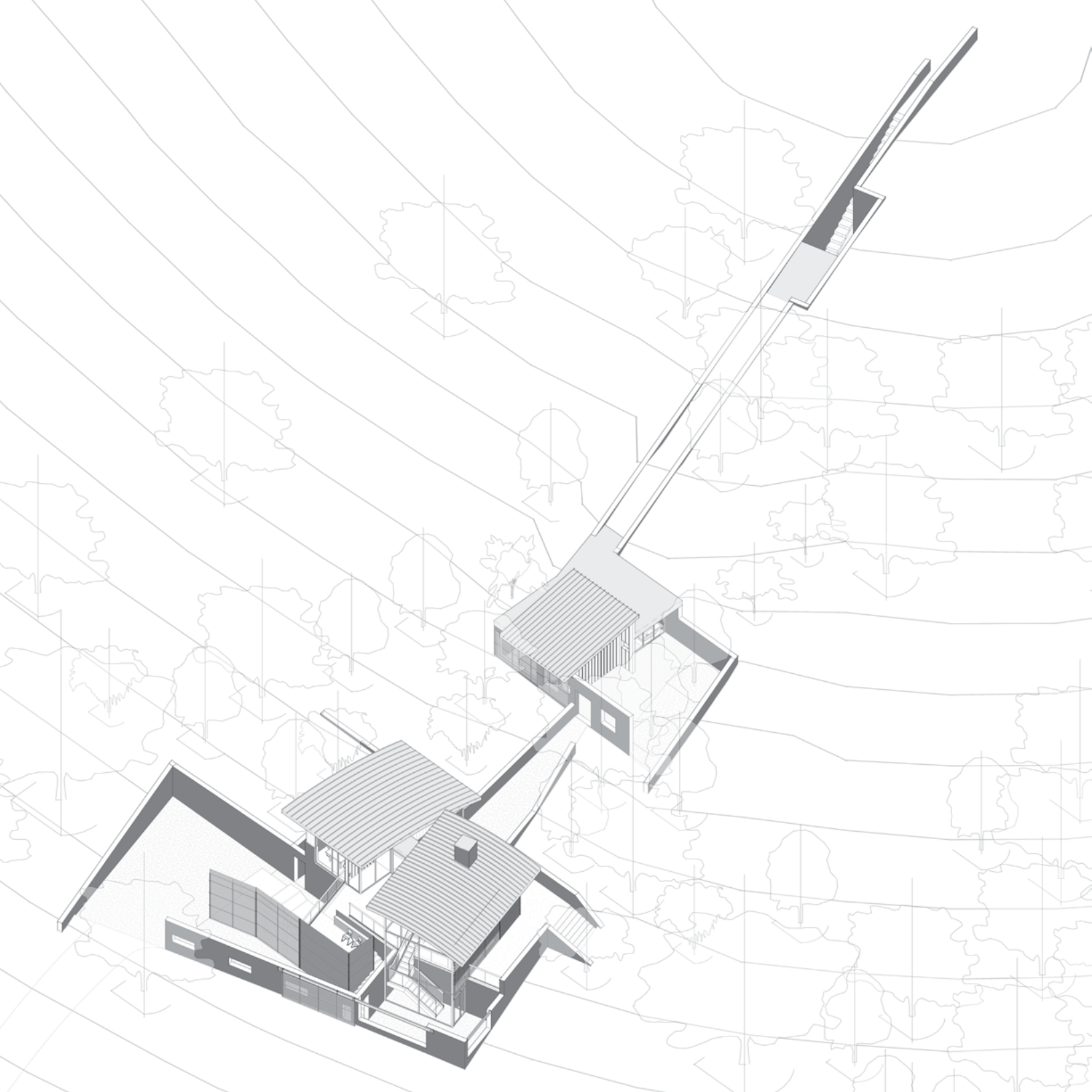
Chicago Prize Nominated

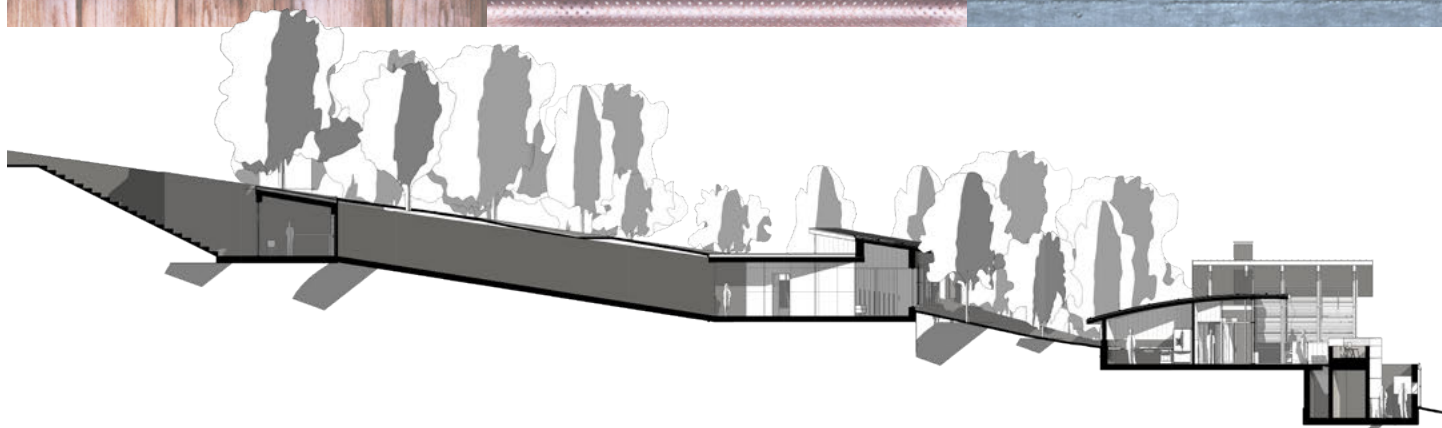
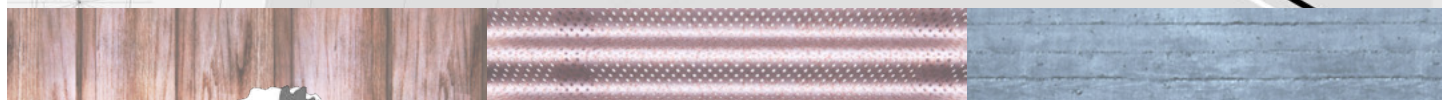
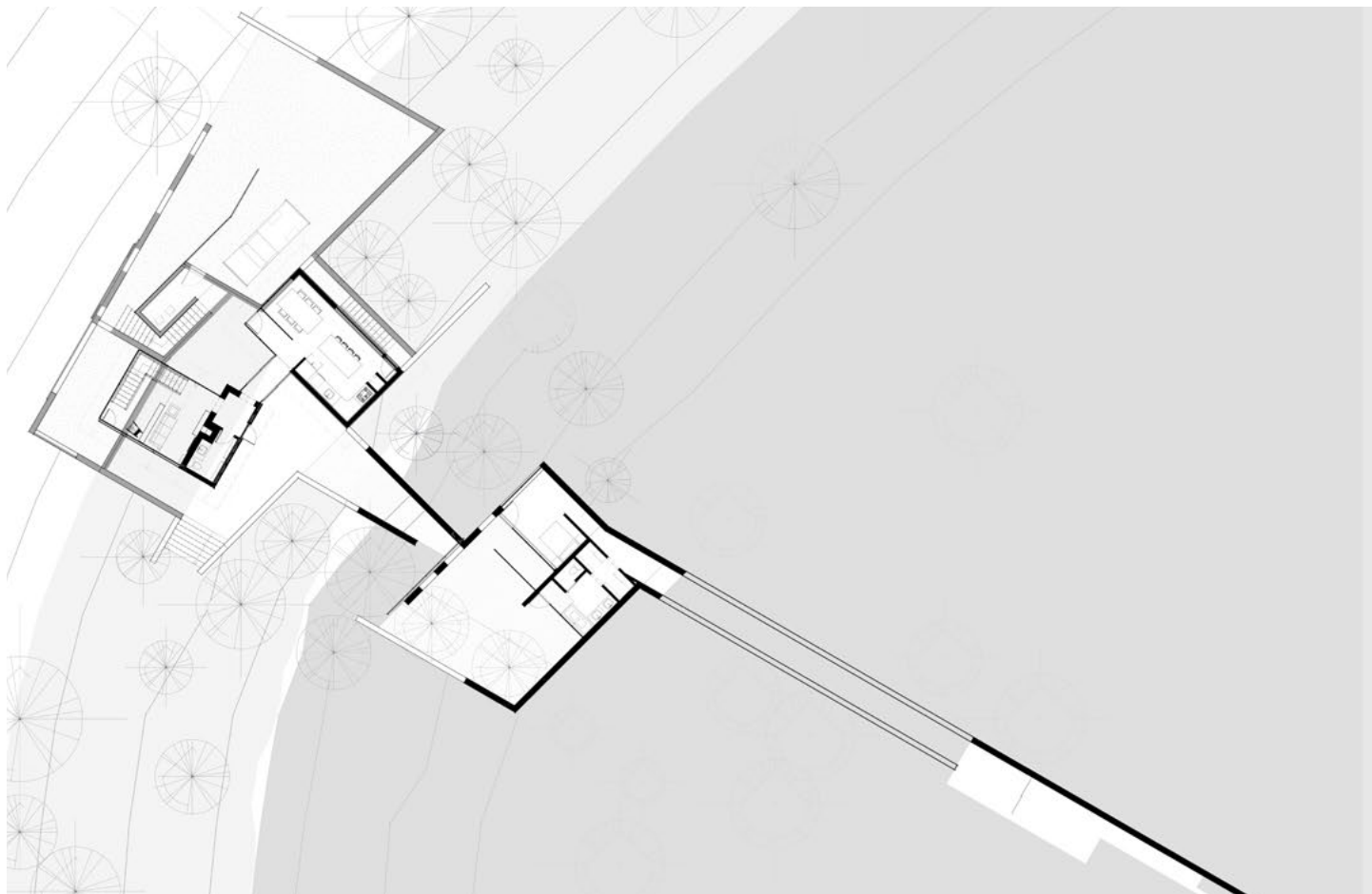
French Lick is known as a tourist town with a large resort and casino attracting many visitors to the area. However, less than 5 miles from town, a family-owned peaceful river valley serves as an escape from the eventful town. Lush, green hills and bright, blue skies contrast not only the town of French Lick but also larger cities that I have called home – Indianapolis and Louisville. The

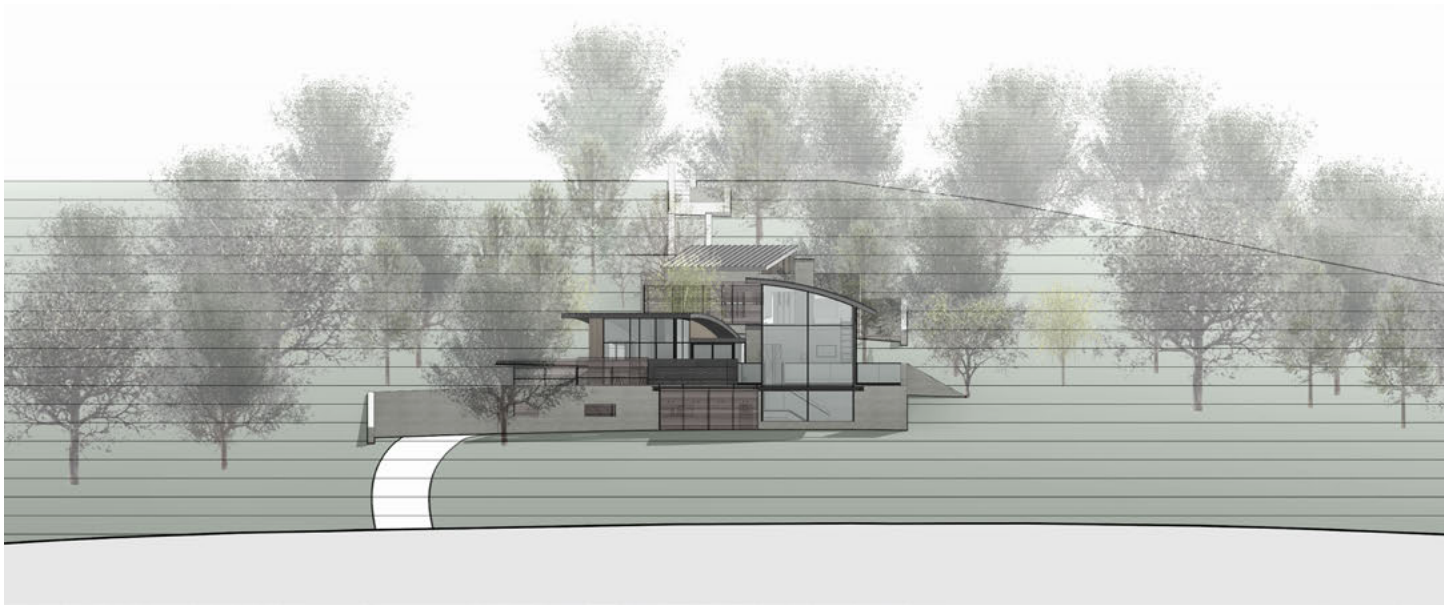
fresh, crisp air and satisfying silence of the farmland juxtapose the stale air and constant noise of the city. Raised on a small farm just outside of Indianapolis, I spent much of my childhood outdoors so a strong connection to nature is the aim of this home. The dwelling meanders up the hillside through the tree line, with more private spaces embedded into the earth and protected by

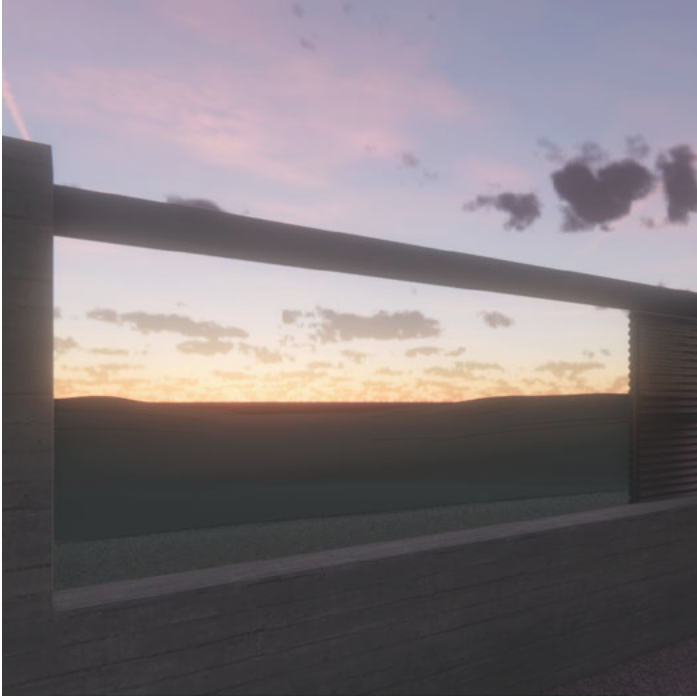
trees. By separating the functions into multiple structures, outdoor spaces are created between while also framing views to the sunset and deep into the forested landscape. The material palette is pulled directly from the surrounding farm aesthetic with board and batten wood siding, corrugated steel paneling, and board formed concrete.

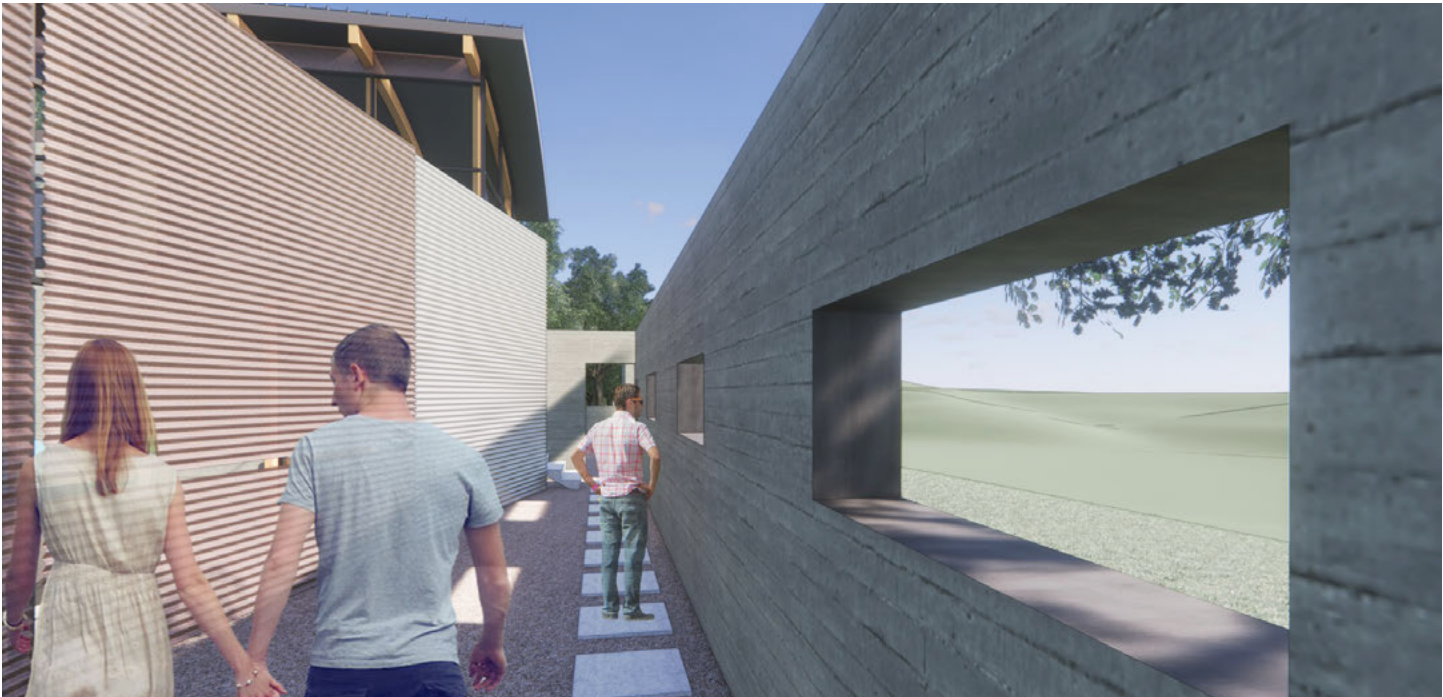








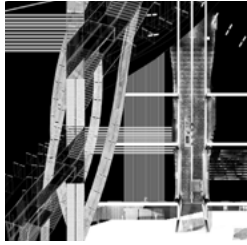












VOID HOUSE

CLIFFS OF MOHER, IRELAND

DAVID O'DONOGHUE

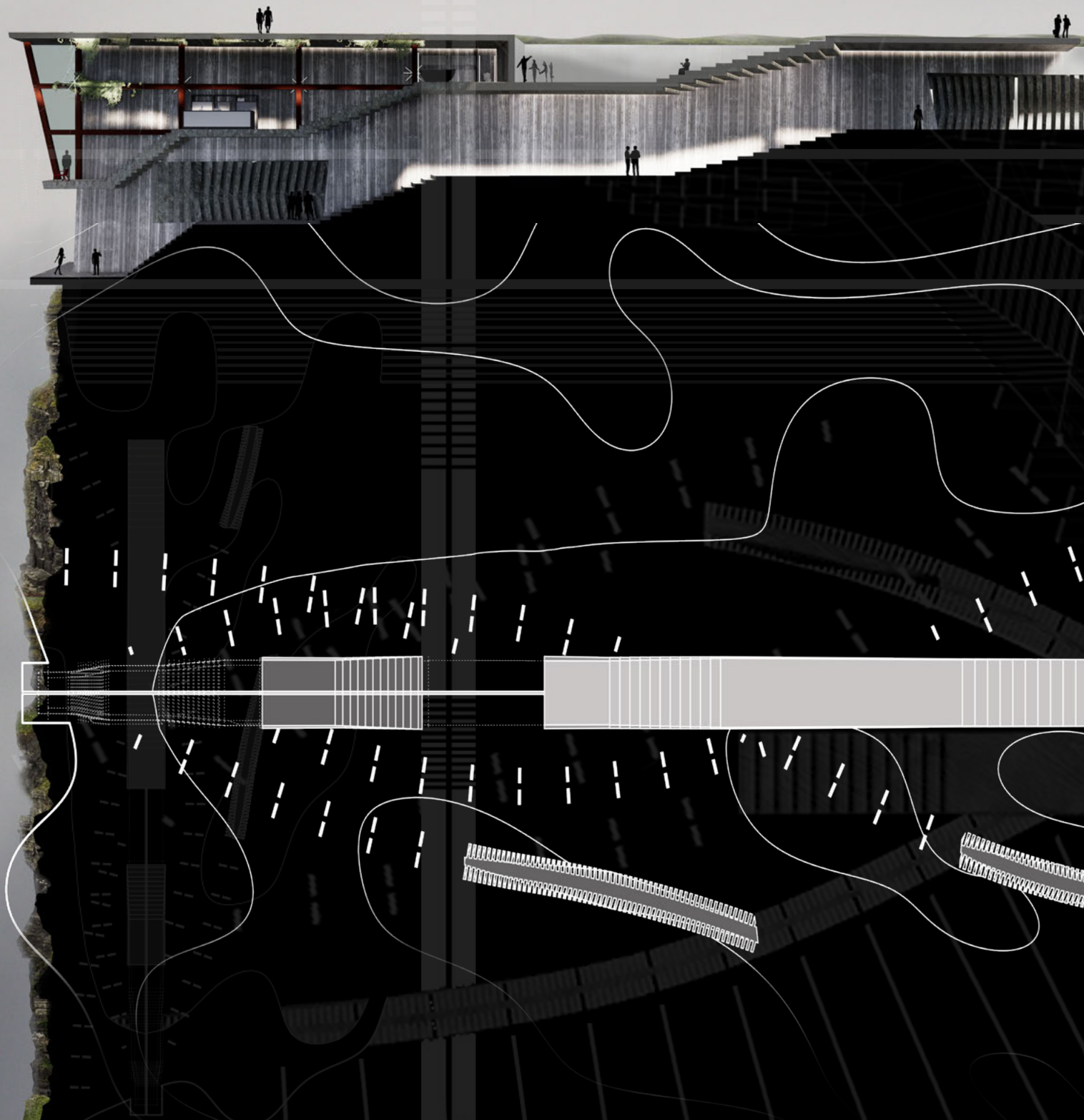
Chicago Prize Nominated

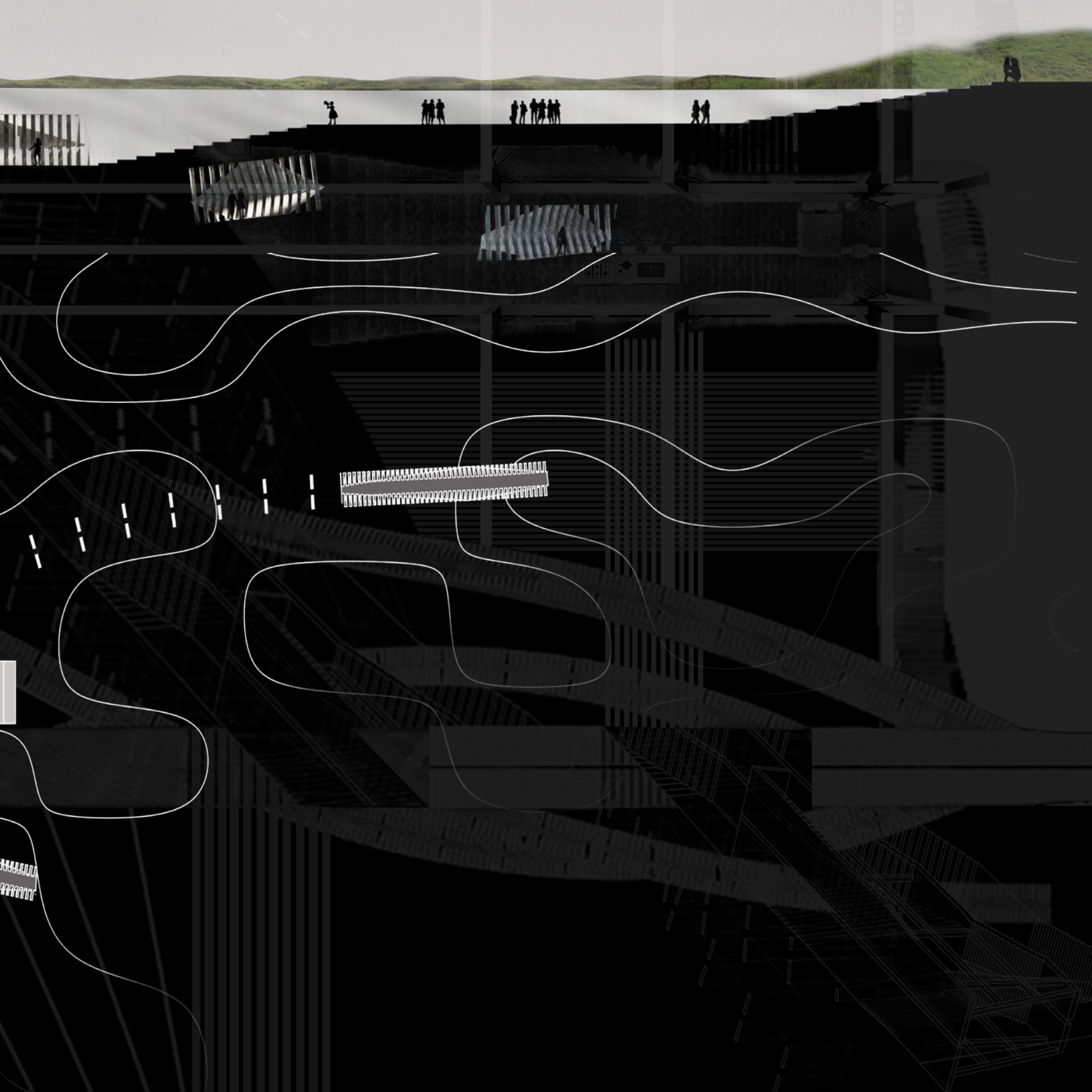
Void house is a 1000 sq ft home situated on the Cliffs of Moher in Ireland. Designed to be perched on the advent of chaos, 500 feet above the ocean, Void House straddles the boundaries between private and public space through a monumental staircase cut into the cliff leading tourists towards the horizon.

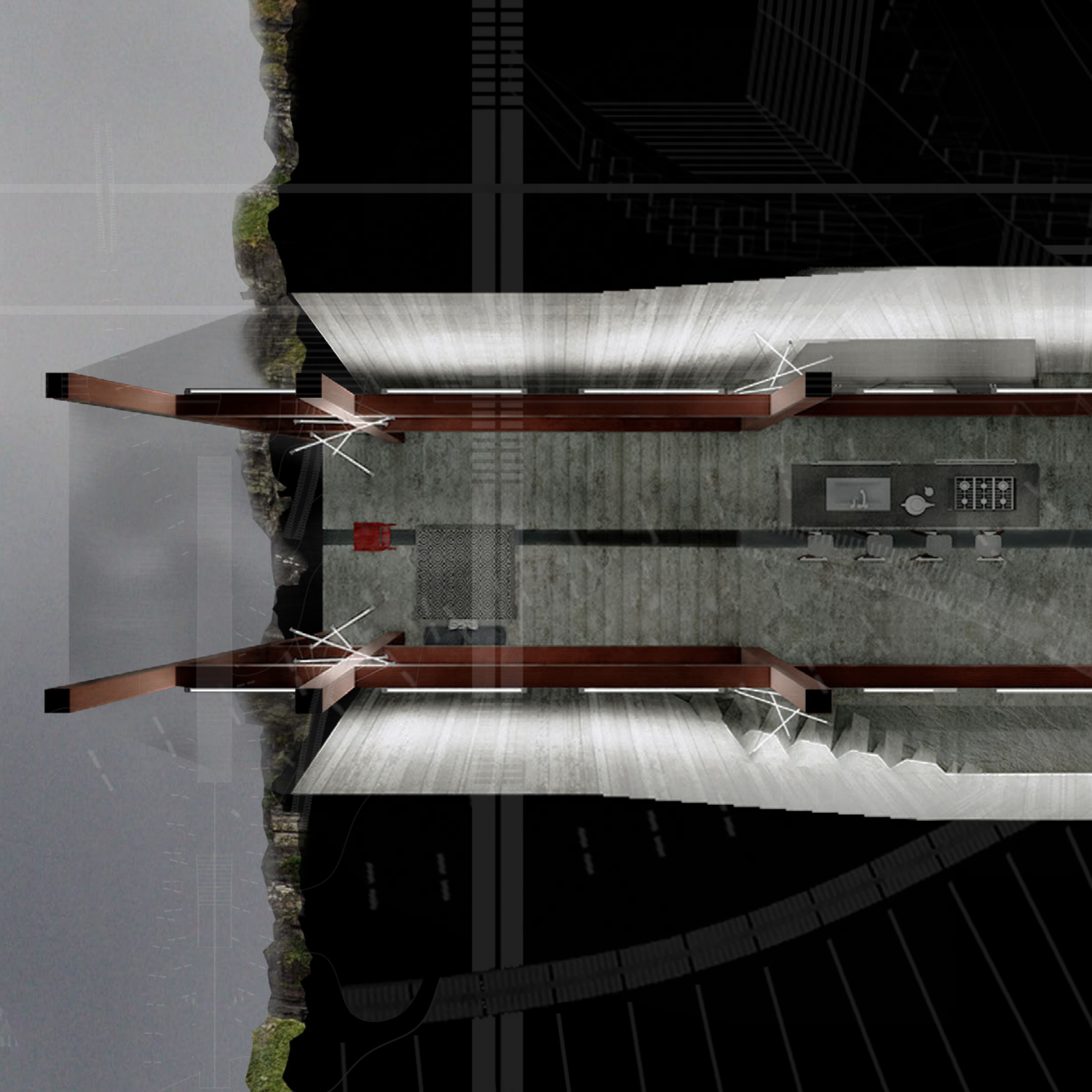
Interweaving tunnels cross the site with lightwells puncturing the surface, allowing tourists to discover and explore. The house is situated above divided by a cut allowing the public to peer in, furthering their curiosity.

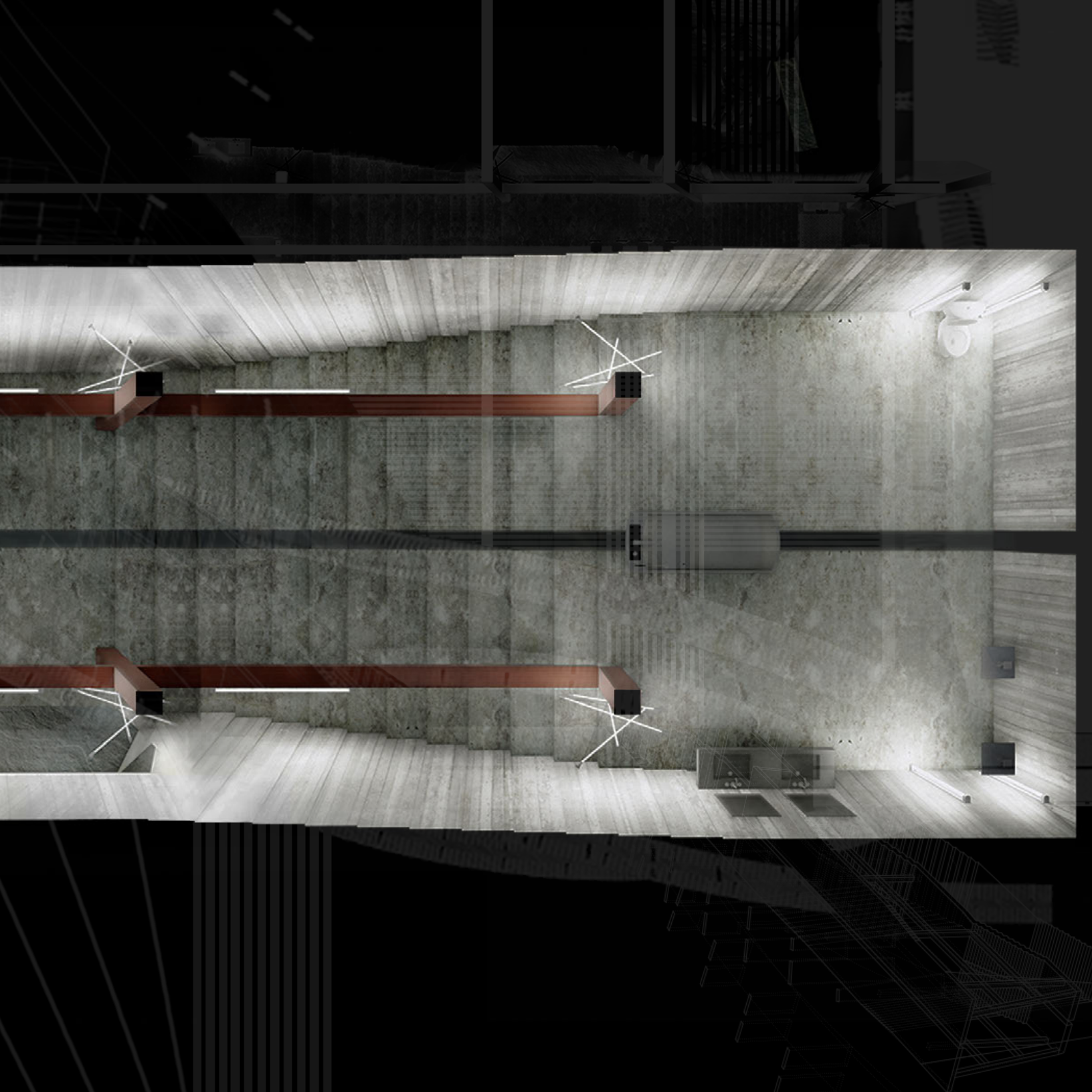
The house consists of three platforms. Varying slope of the stairs creates privacy and walls are unneeded. Upon the lower floor is where the 'time's out' chair is situated, ready to ponder life's great mysteries.











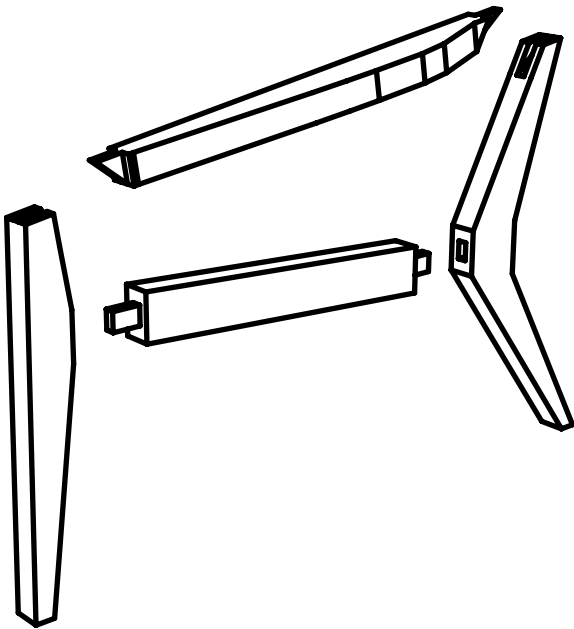






TIME'S OUT CHAIR

the time's out chair is an arm chair designed with a low seat height which ensures that the user must exert themselves in order to get in and get out of the chair. making this a conscious effort ensures that the user is choosing to sit and reflect for an extended period of time.



WOOD: AFRICAN PADAUK

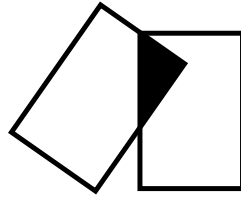
DIMENSIONS

WIDTH : 24"

DEPTH : 29.25"

HEIGHT: 27.75"

SEAT HEIGHT 11"



RED MOUNTAIN OUTLOOK

ASPEN, COLORADO

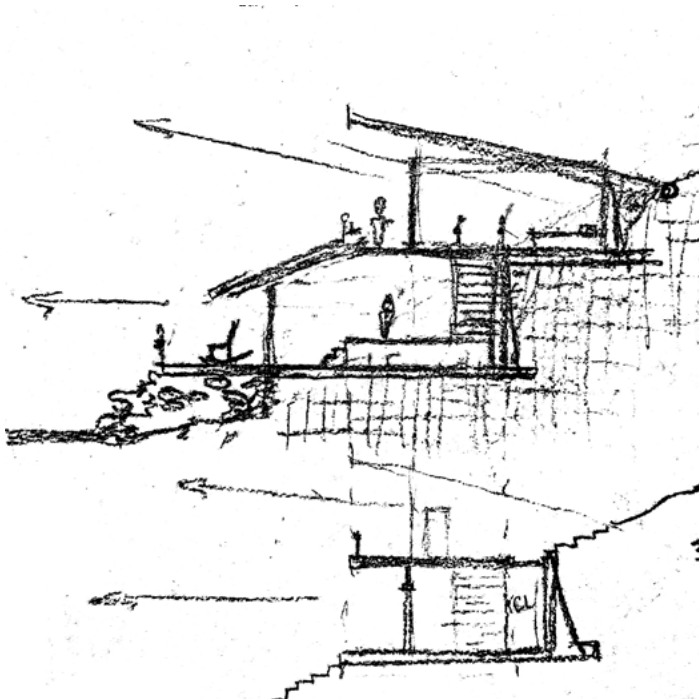
CONNOR MIX

Nestled into a steep embankment on the southern slope of Red Mountain, this dwelling perches itself over downtown Aspen. The home is driven by notions of duality-in program, form, and feeling.

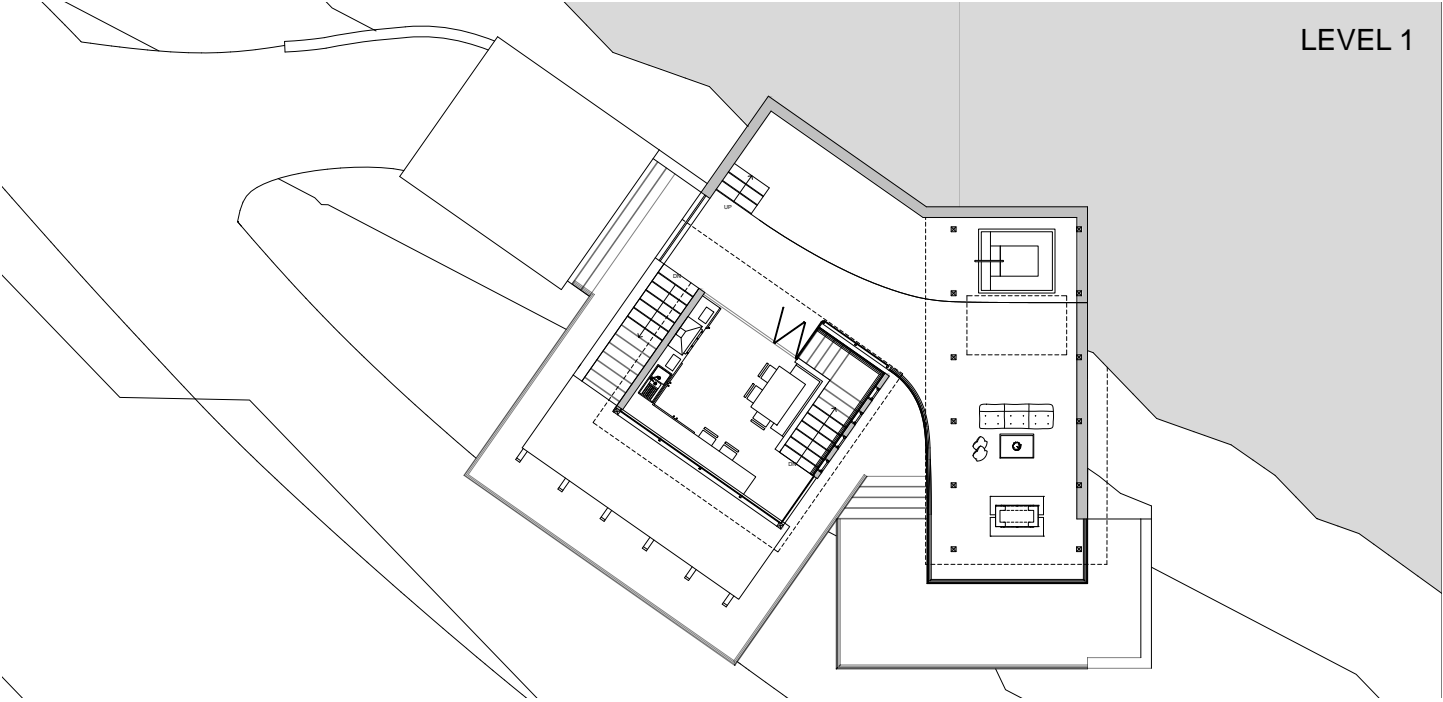
This binary is abstracted by a subtle skew in form which serves to enhance and splay outward views. On the interior, however, this rotation creates intersection, which in turn renders spatial opportunity.

A home must allow for comfort, but it must also support and foster change. By embracing dynamics in site, form and program, the dwelling takes on a life of its own - ready to be inhabited.

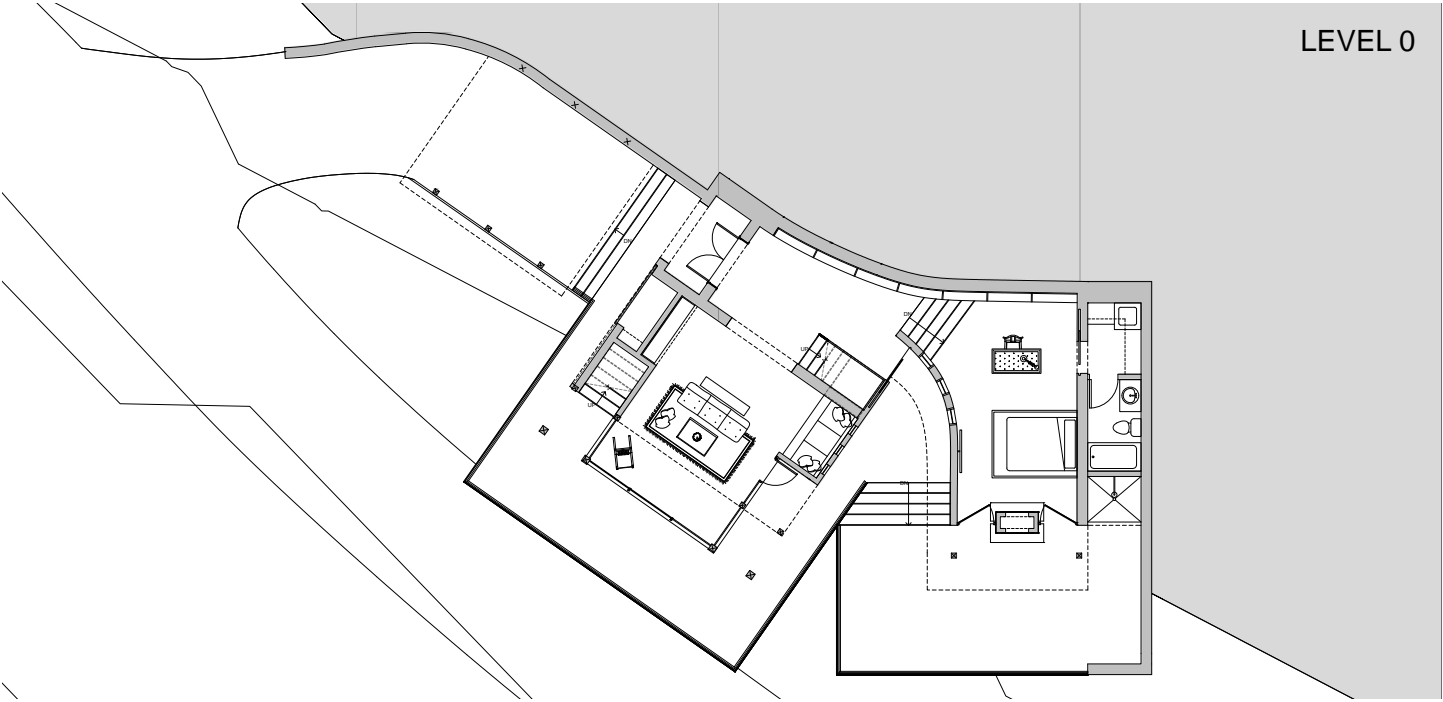




LEVEL 1



LEVEL 0













HOME AWAY FROM HOME

CACHAGUA, CHILE

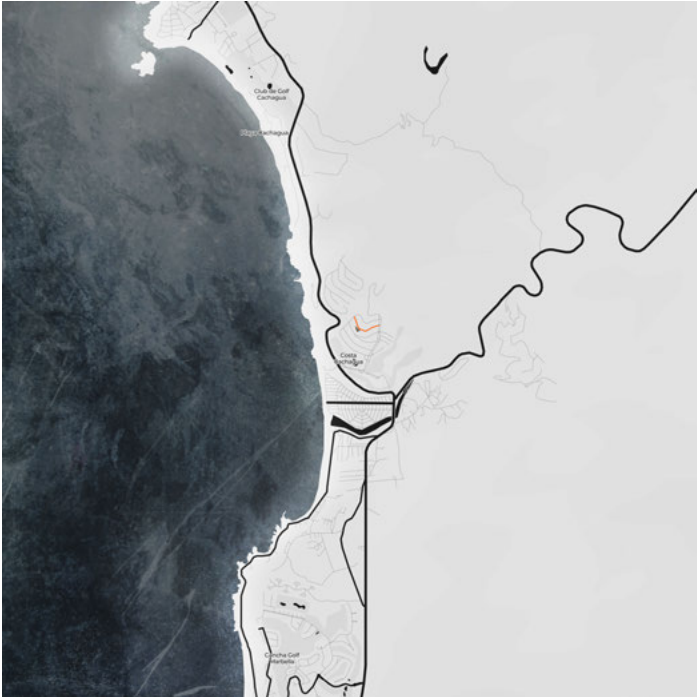
JAMES AN

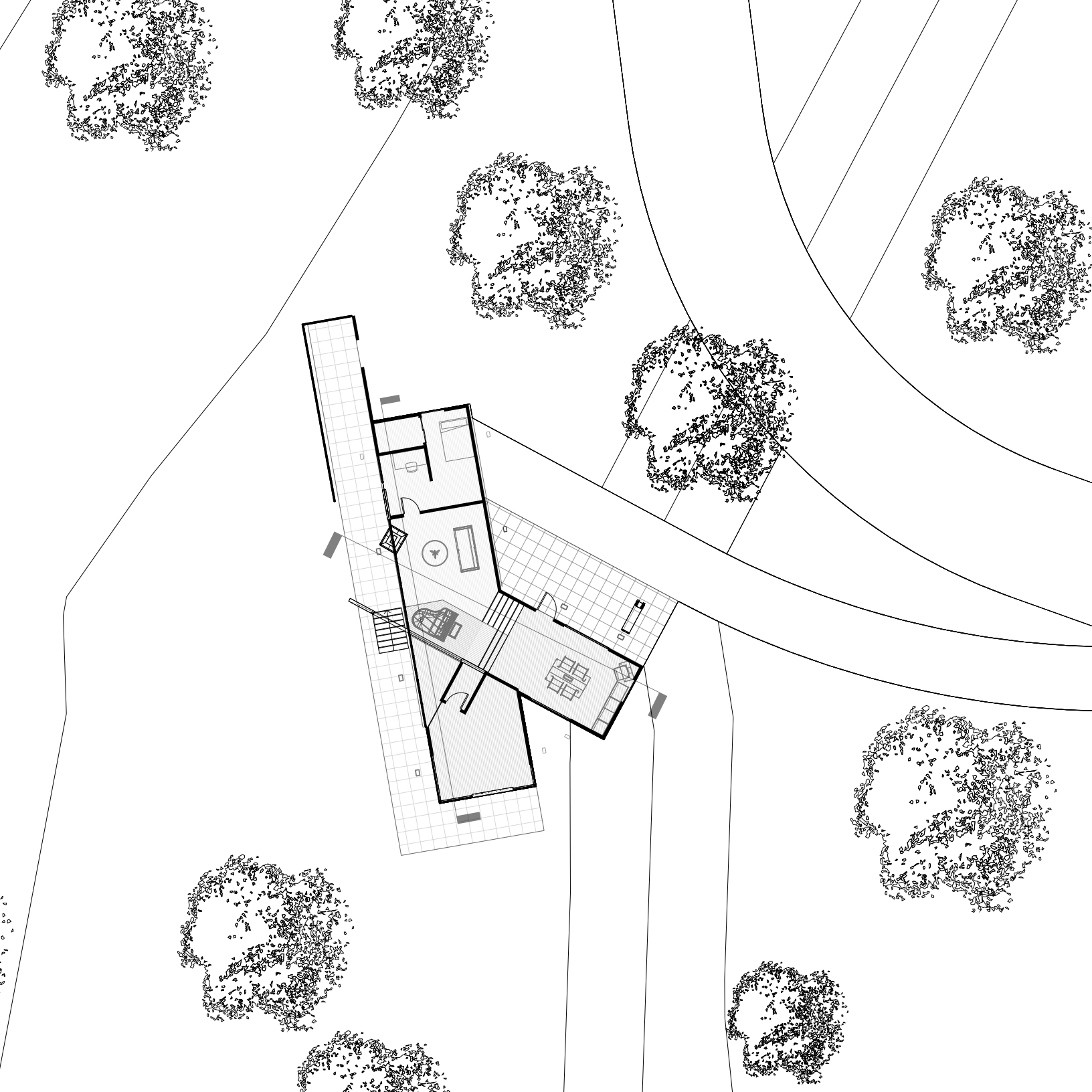
As my parents are living in South Korea, my brother in Argentina and I in the United States, I designed a vacation house where all my family could spend time together. The location for the house is Cachagua, Chile which has similar features to my hometown and close enough for all my family to reach. The Partita No. 3 Gavotte en rondeau by Bach was the theme music for designing the house as it reminded me of my childhood.

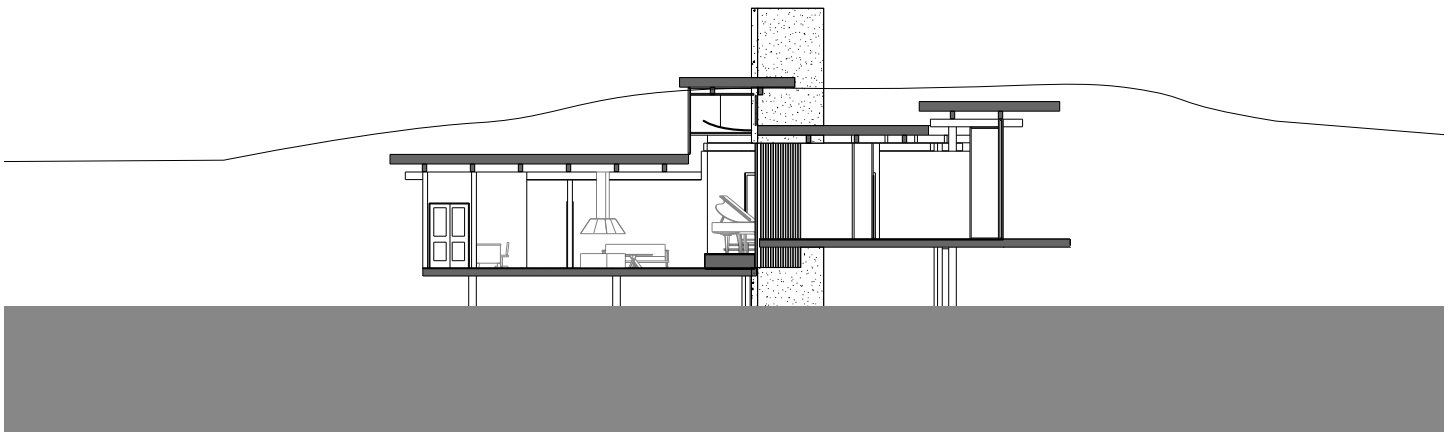
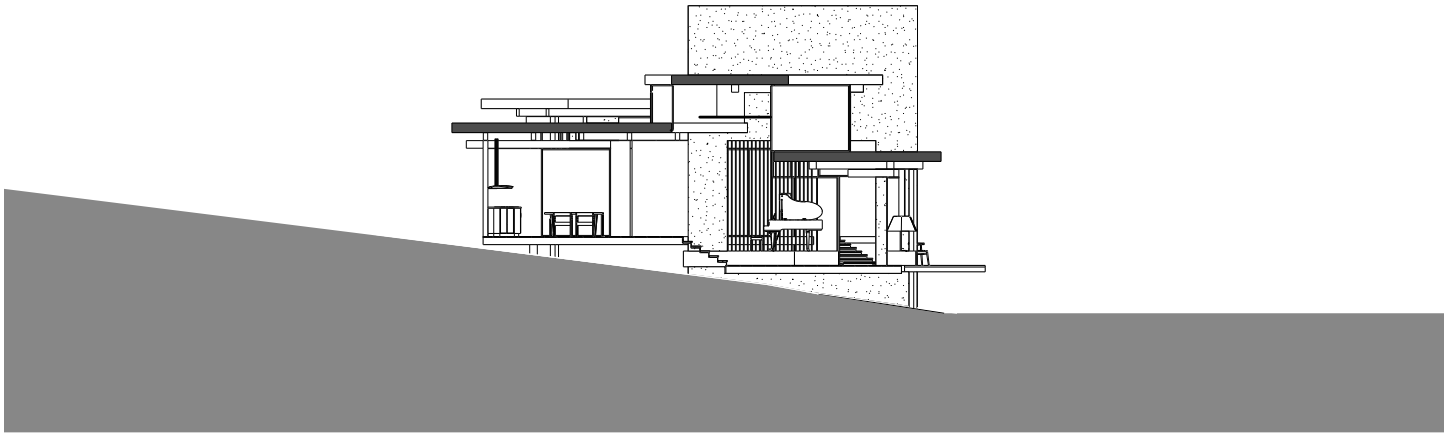
The two axis of the house derived from the roads by the site. The piano stage is located at where the two axis intersect. The height of the piano stage high enough to separate the stage from the living room floor and low enough for people to sit by the piano. The large windows by the piano can be slid open to connect the living room to the outdoor patio and make the 1000sf house look more spacious. The fireplace in the living room marks the end of the short axis. The roofs have different heights to reflect the rhythm of the music.

As the music and piano are the main concept of the house, I designed a piano chair. It has a very simple design, but close attention was given to the connections and details. The chair is designed to reflect the structure of the house.













PIANO BENCH

This Piano Bench is designed to align with the structural system of the house. The seating portion reflects the roof line/overhead beams and the legs are analogous to columns.

Walnut and Cherry woods were used. The two types of wood have contrasting colors, and were carefully selected based on their texture and strength.

All of the of the Piano Bench's components use Japanese joinery techniques. Locking mortise and tenon joints create long-lasting connections without glue or fasteners.





REMNANT HOME

TELLURIDE, COLORADO

PATRICIA MCKISSACK

Remnant Home attempts to romanticize the experiential passage of a landscape that is inevitably cyclical, embrace the reality of a degrading composition with ever changing features, & recognize how a scene thought to be lost can always cycle back into something familiar but never quite the same. This idea of home was conceived by experiencing different dwellings throughout life, understanding seasonal cycles, & representing our memory's

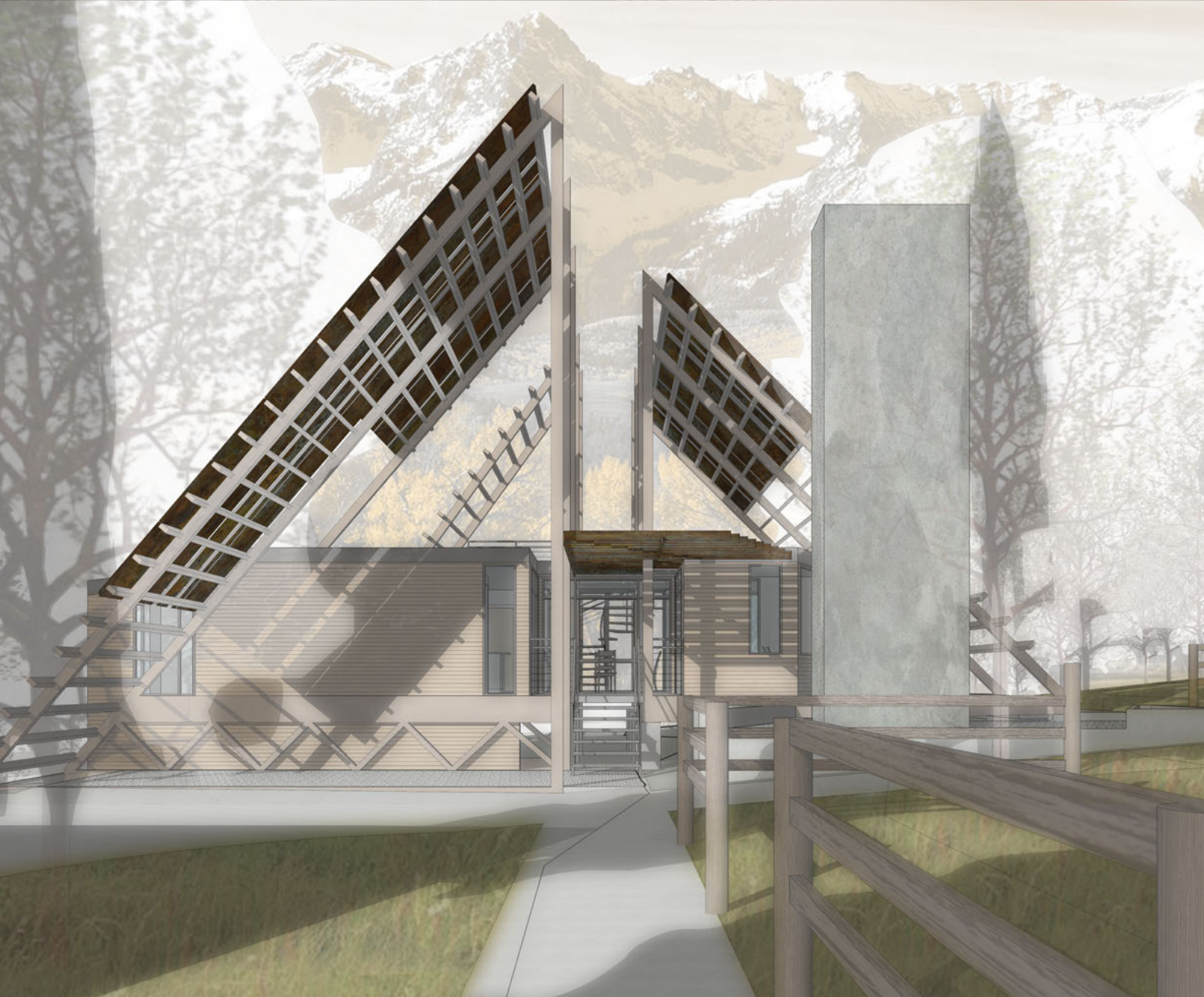
ability to revisit the past through remnants that have been left behind. This project 1) is arranged so that the changing landscapes can be experienced wherever in the home and 2) utilizes materials meant to age over time in order to fully embody the characteristics of one's life.

The furniture design component of this project represents the shared experiences of home with family & friends and highlights the "imperfections" & individual characteristics associated with aging. The material used for this piece, Spalted Maple, is characterized by and coveted for a form of wood coloration caused by fungi typically found in dead trees.



RE M

NANT



HOME



SHARED

ORGANIZED

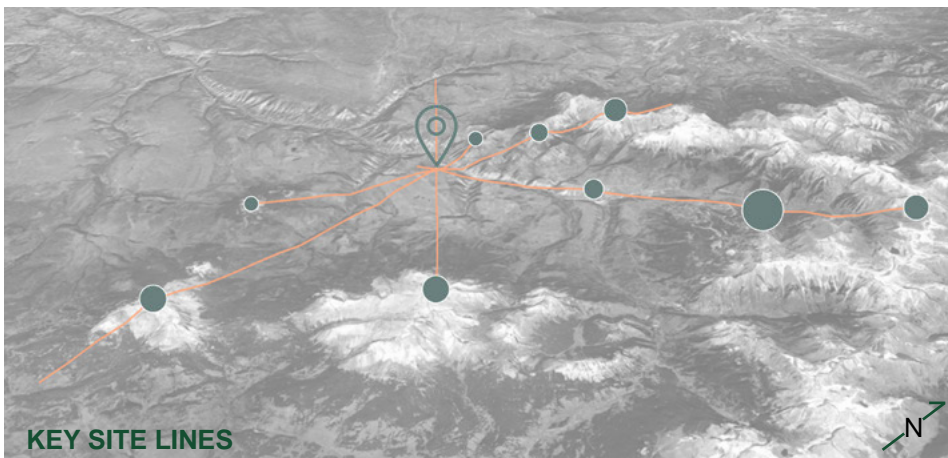
CHARACTER

FLOOR PLAN



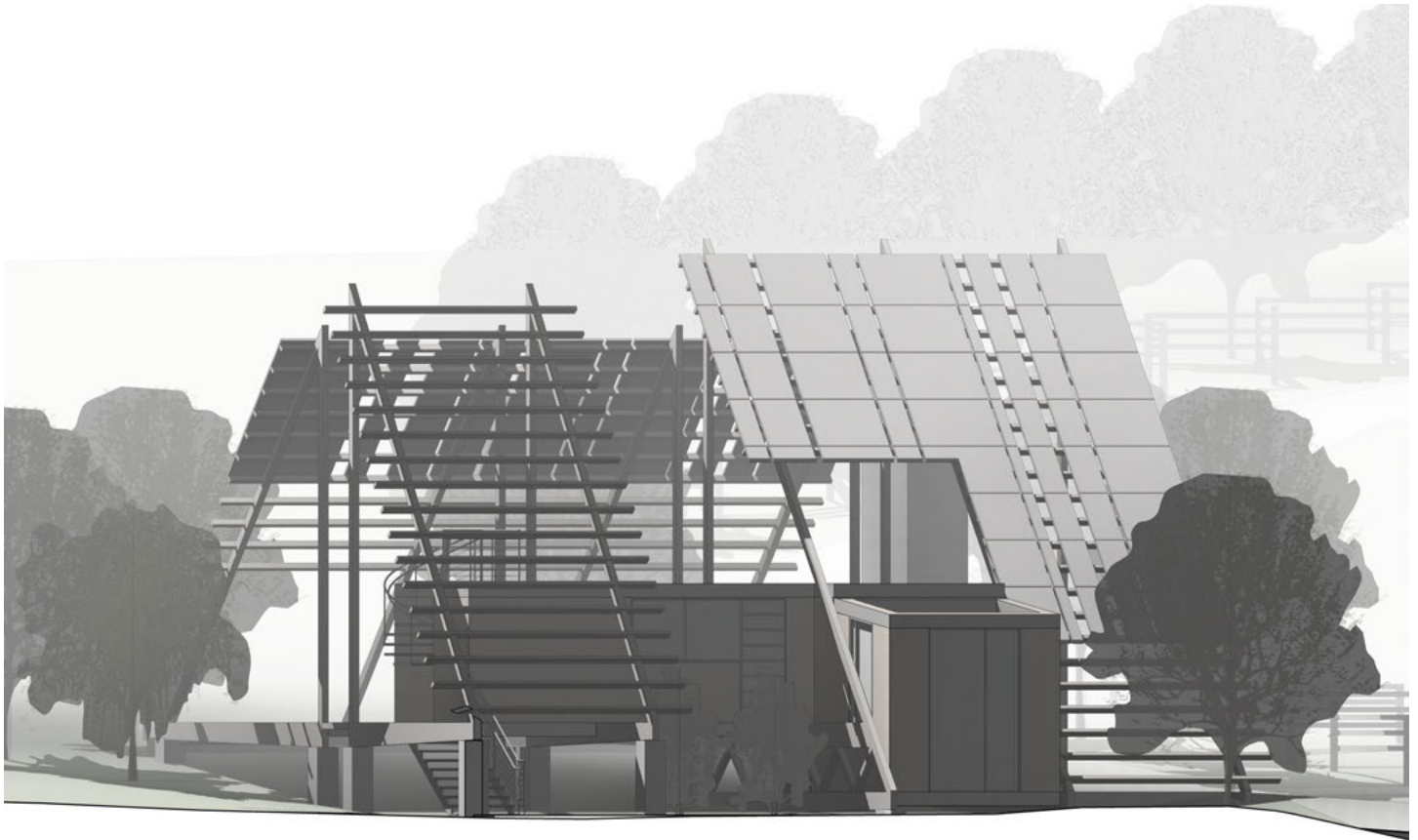


VIEW THRU KITCHEN DINING LIVING

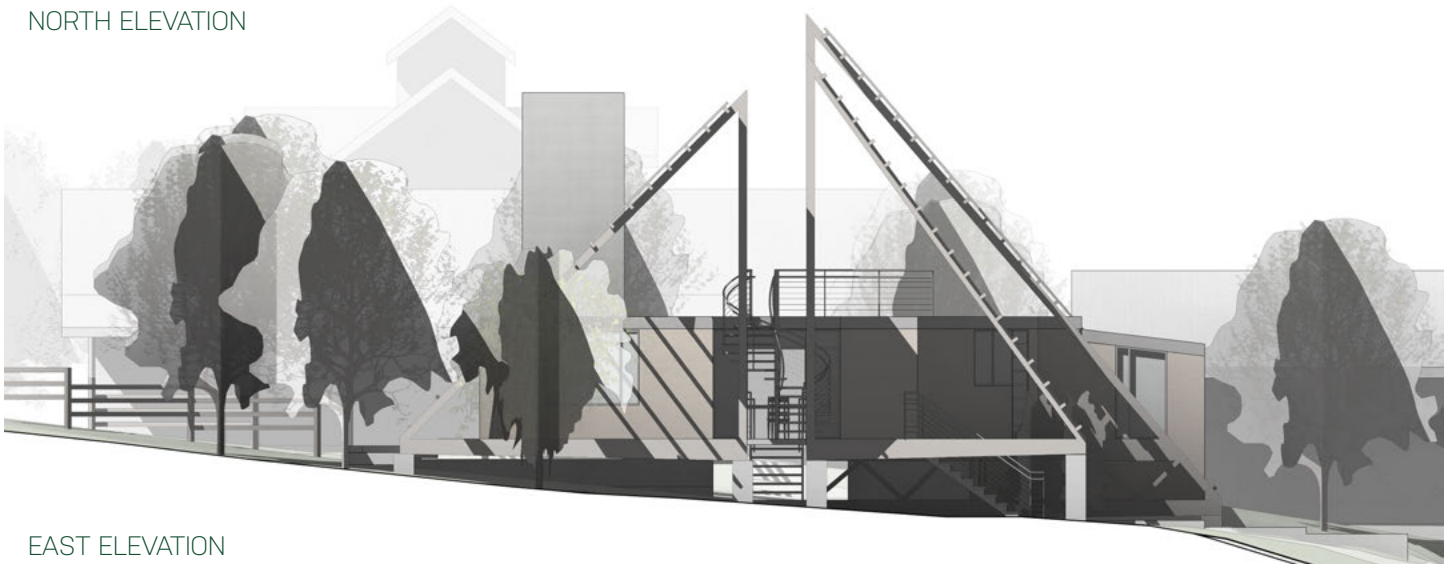


KEY SITE LINES

Located in Telluride CO, the project is situated within the bowl of a mountain range approximately 9,000 ft above sea level. The program is laid out in such a way to maximize perimeter views and allow users to cycle thru the home, experiencing nature in every direction.



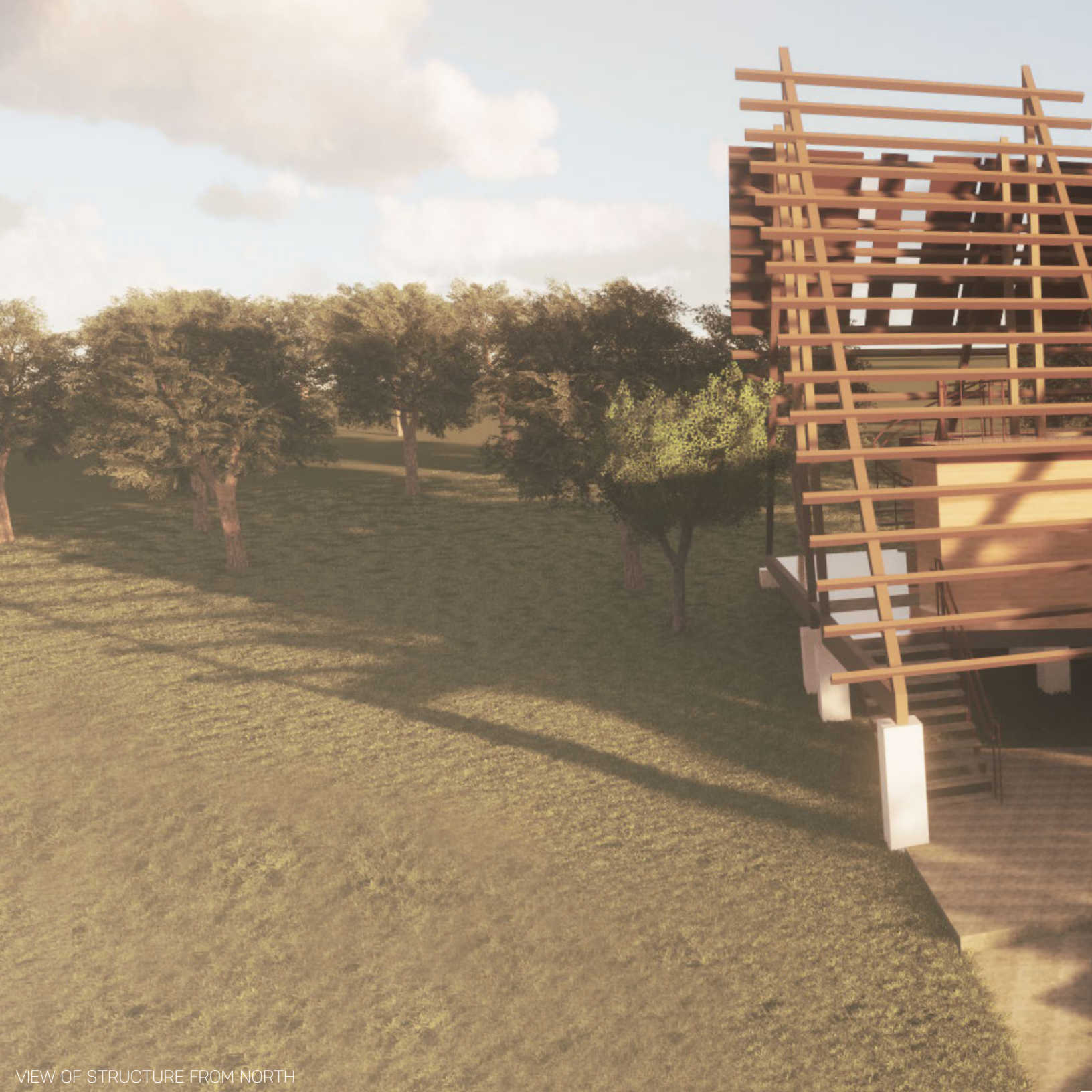
NORTH ELEVATION



EAST ELEVATION

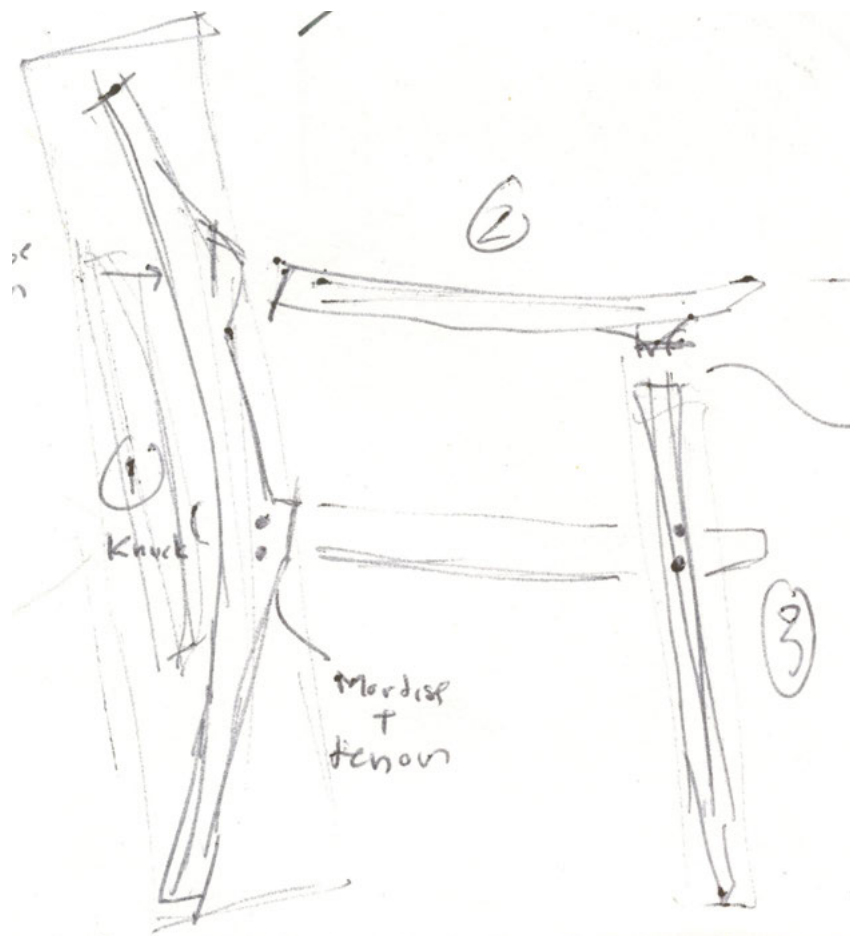


VIEW FROM ENTRY THRU HOME

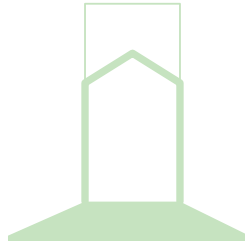


VIEW OF STRUCTURE FROM NORTH









THE GREENHOUSE COMPOUND

CHICAGO, ILLINOIS

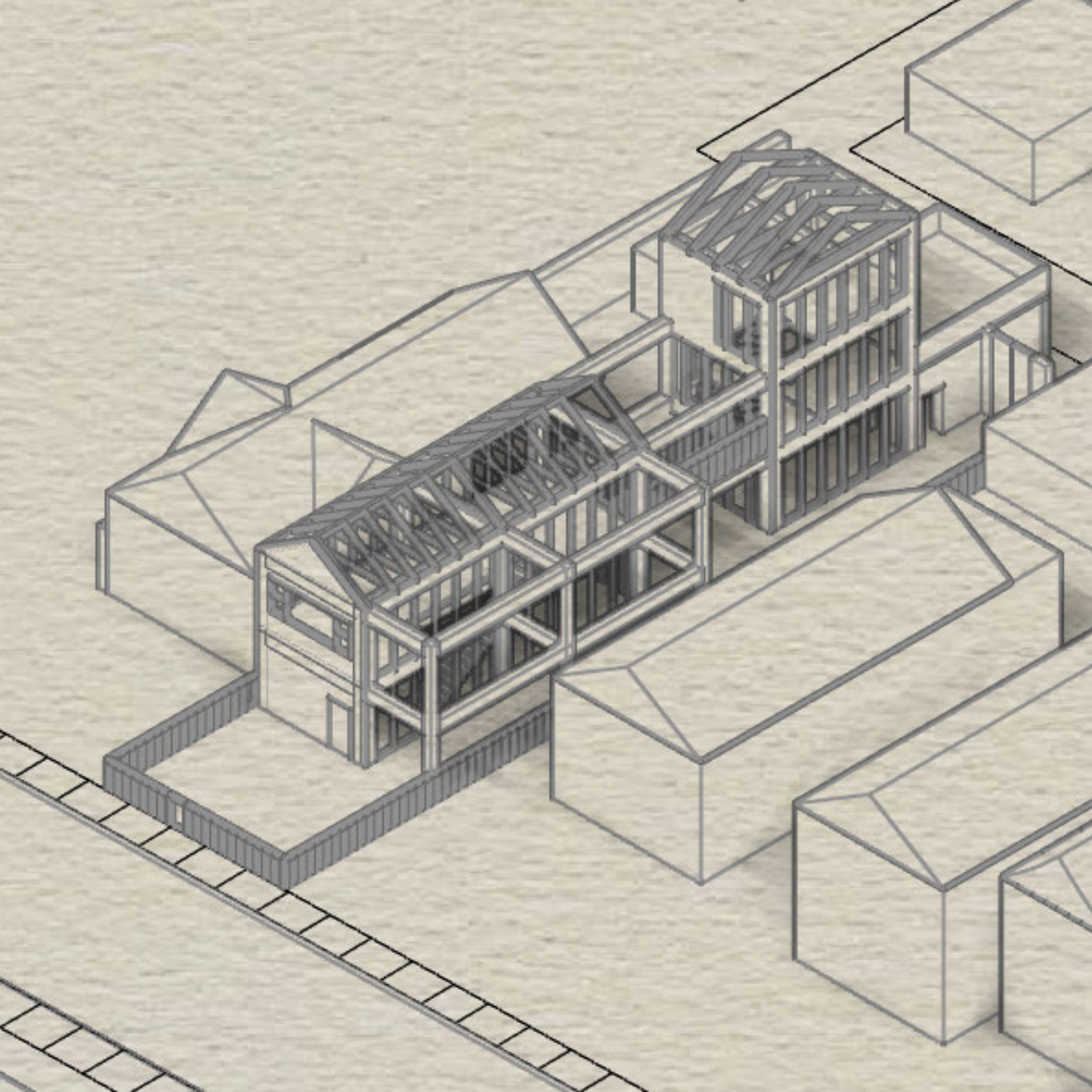
JONNATHAN CASTILLO

Modern city life can be very hectic, most people typically look to escape such chaos through the city parks, which are very limited in Chicago depending on the neighborhood. In Logan Square, green areas are scarce and such escapes to these places can be a luxury. Similarly, grocery stores tend to be at a far distance, which makes it an inconvenience to have to drive several miles to the nearest one. This residential greenhouse is inspired by the idea of sustainable dwelling in the city through vegetable gardening. Given

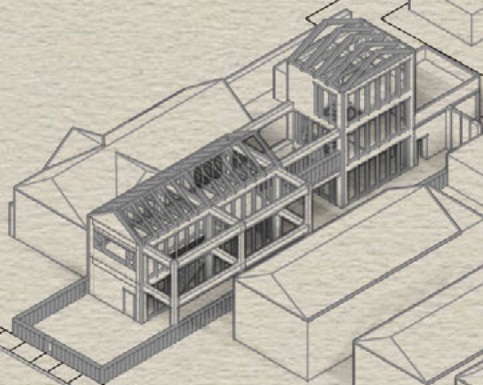
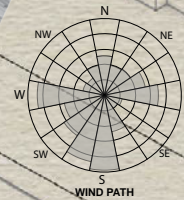
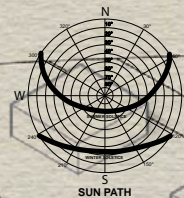
the urban setting, obtaining fresh produce can be a challenge, and at times, costly. The greenhouse looks to be a place of relaxation and an inspiration to good living through good health and a balanced lifestyle by providing fresh produce and a peaceful environment in which one can connect with nature in an urban setting.

The compound is divided into two main masses, the living area and the growing area. The growing area takes advantage of the length of the site, having the

south face take full advantage of the direct sun light while at the same time being protected by a green wall during the summer time to prevent overheating. The living area is the taller volume, divided into three floors, with the living room on ground level, the kitchen on the second level with direct connection to the growing area via a bridge, and lastly the bedroom at the top having a panoramic view of the neighborhood.







HISTORIC LOGAN SQUARE

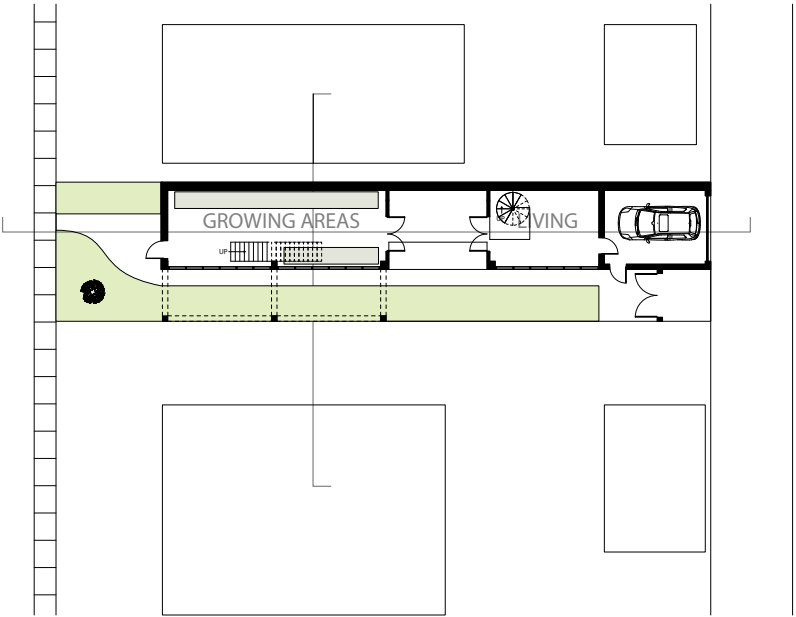
SOUTHWEST VIEW

NORTHWEST VIEW

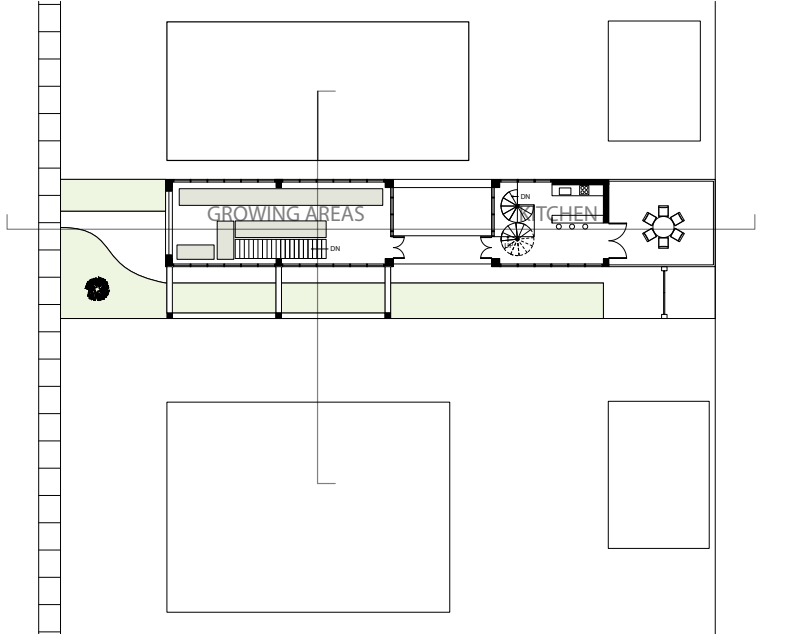
SITE IMAGES

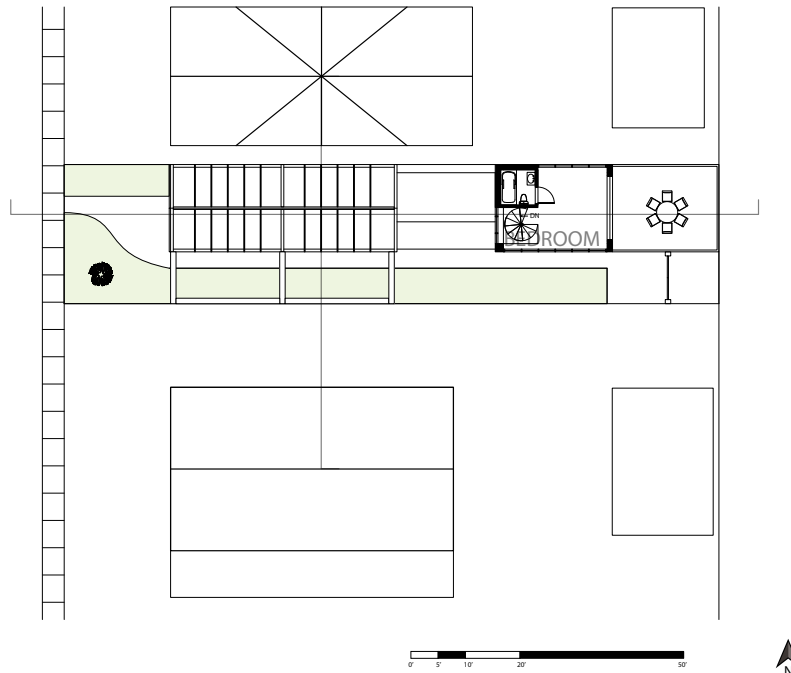
MODERN LOGAN SQUARE

Ground Floor

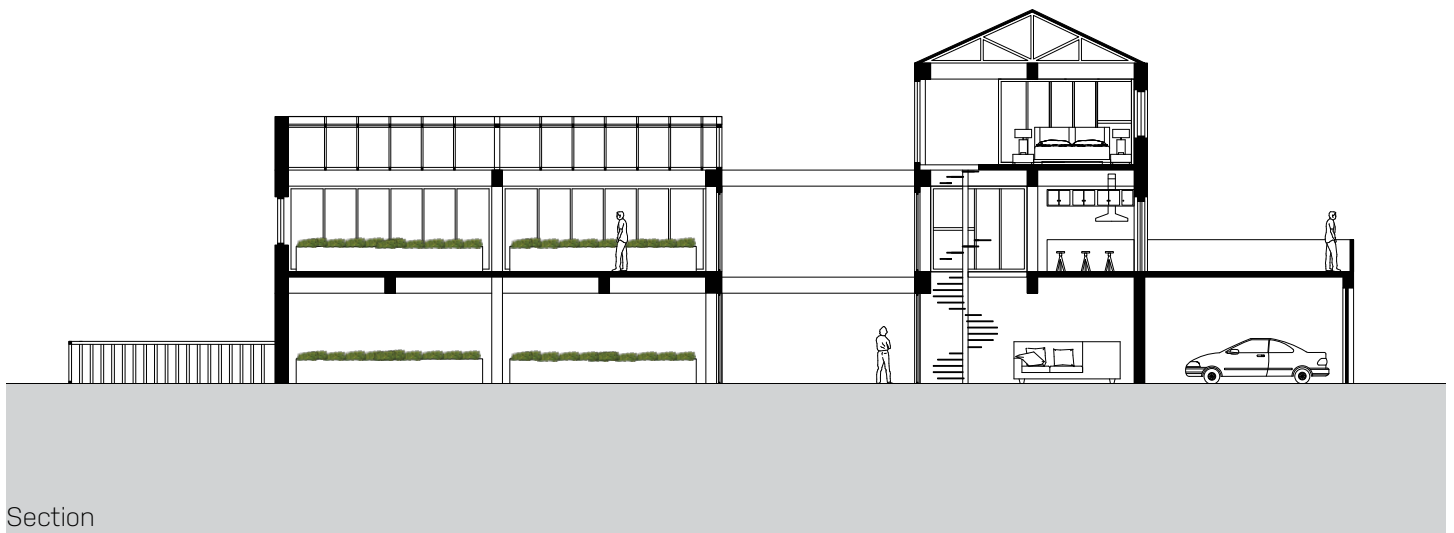


Second Floor





Third Floor

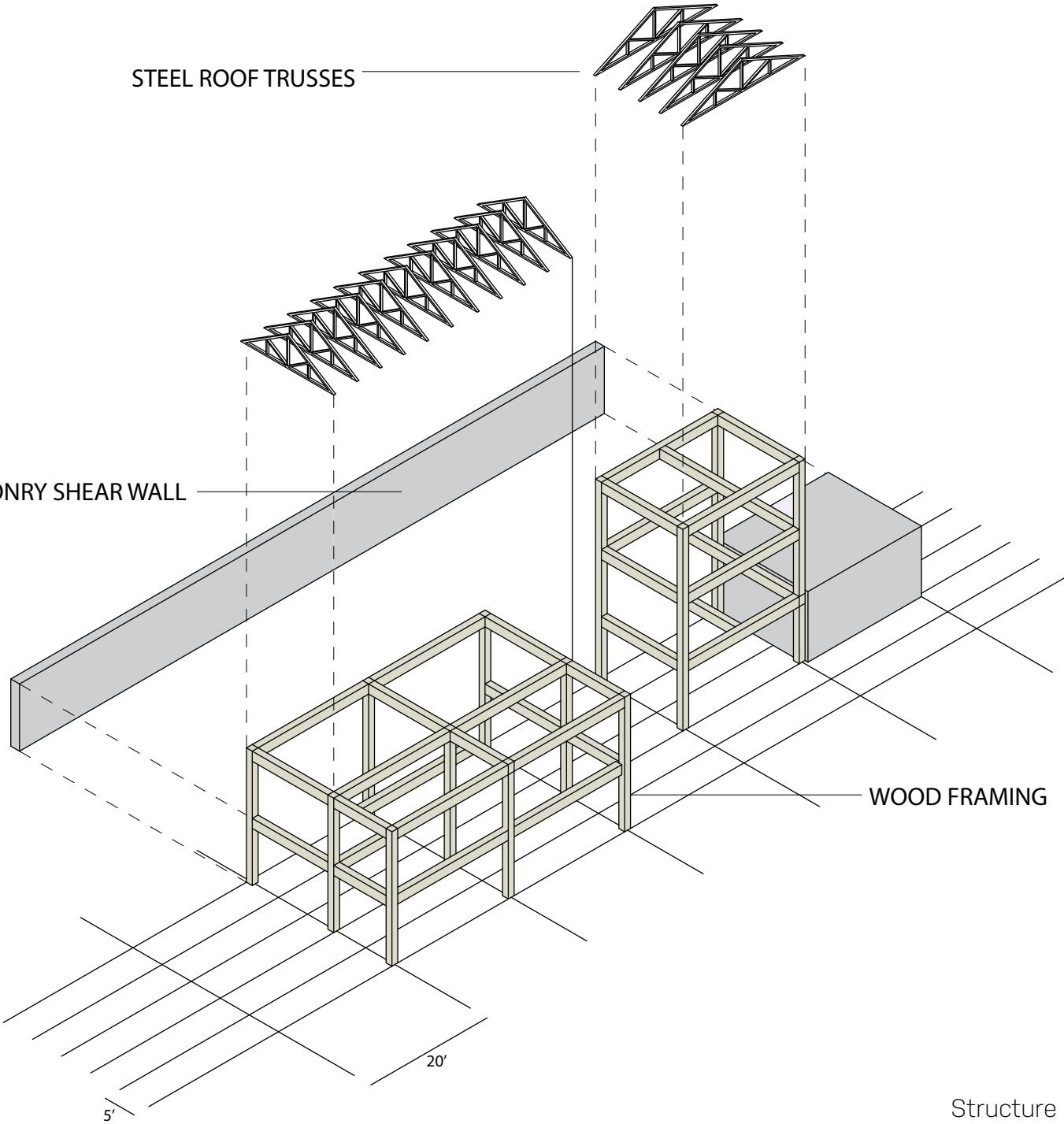


Section

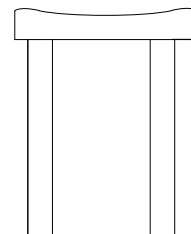
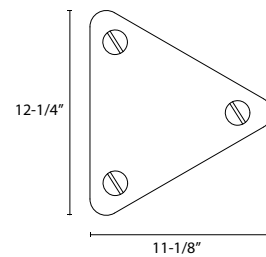
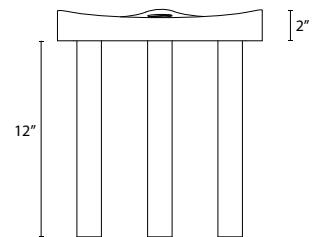
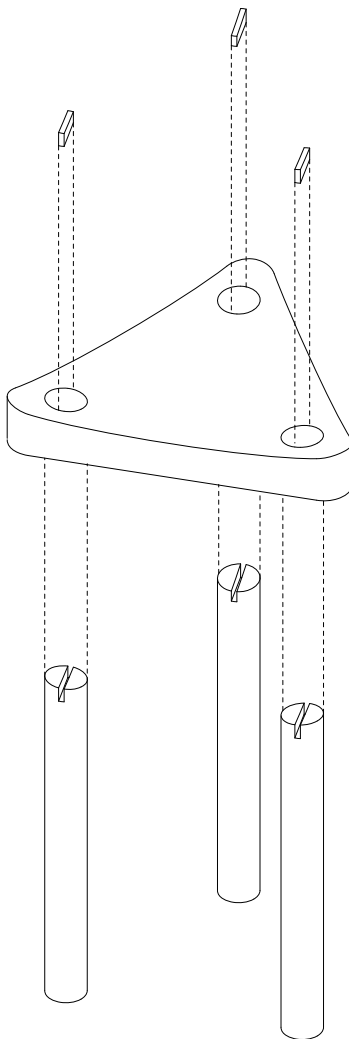
STEEL ROOF TRUSSES

MASONRY SHEAR WALL

WOOD FRAMING



Structure



COAL SHovel STOOL



CUMBERLAND STOOL



HARTFORD SIDE TABLE



CRESCENT HIGH STOOL



BROWN COUNTY HOME

SOUTHERN INDIANA

PAUL KITCHEN

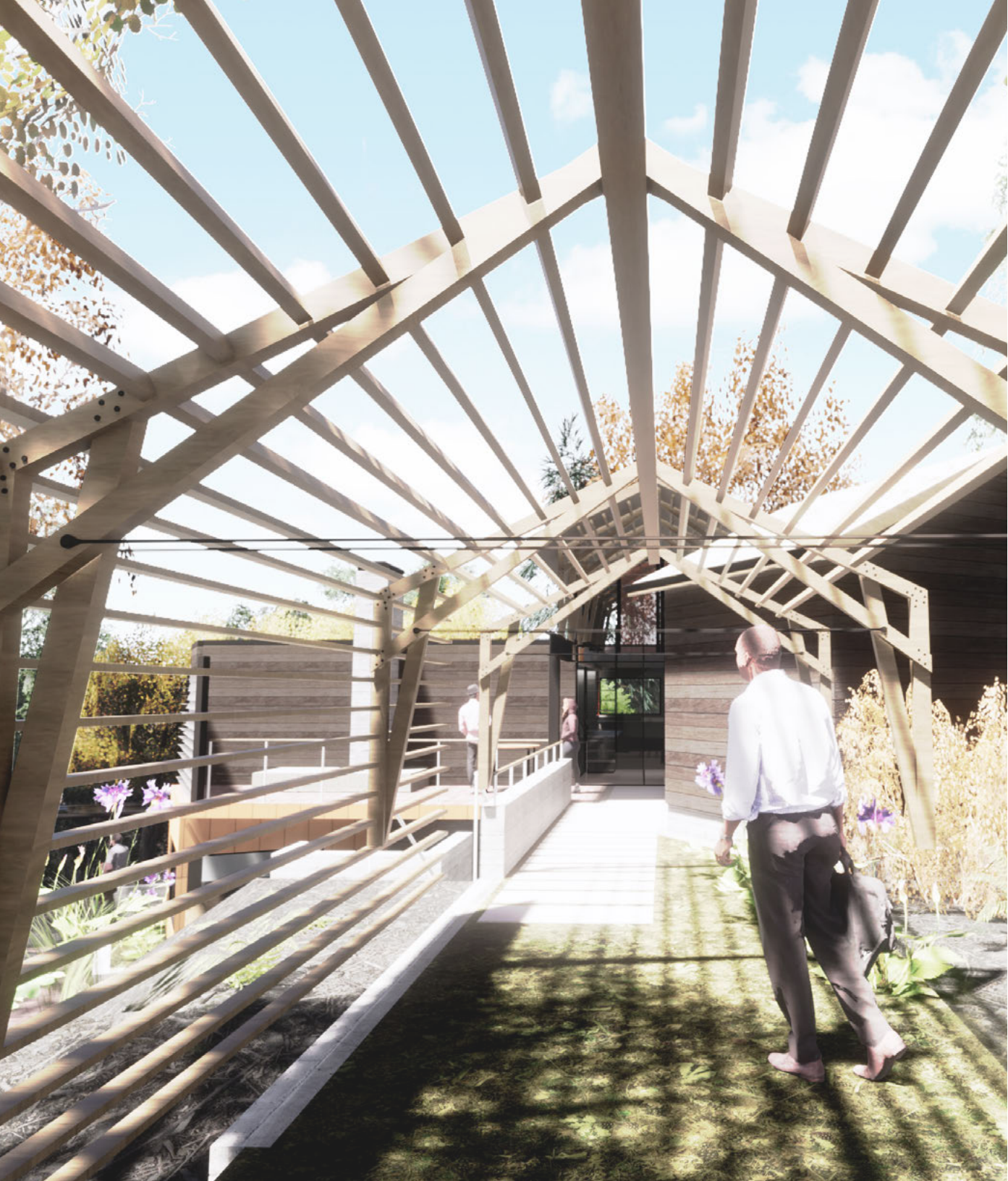
Craftsmanship Award

Brown County Home focuses on the relational aspect of private dwellings. Initial concept was derived from lyrics that state that "happiness is not a place, it's the road you take and who you choose to walk it with" - The Wind and the Wave. This notion is carried into the project through a study of interactions of people, materials, and spaces.

Areas for the interactions of people define how the home operates. Zones for individual tasks, partner tasks, and group tasks were identified and combined with the private vs. public requirements of space. Understanding how the tasks each day for the resident and guests were critical.

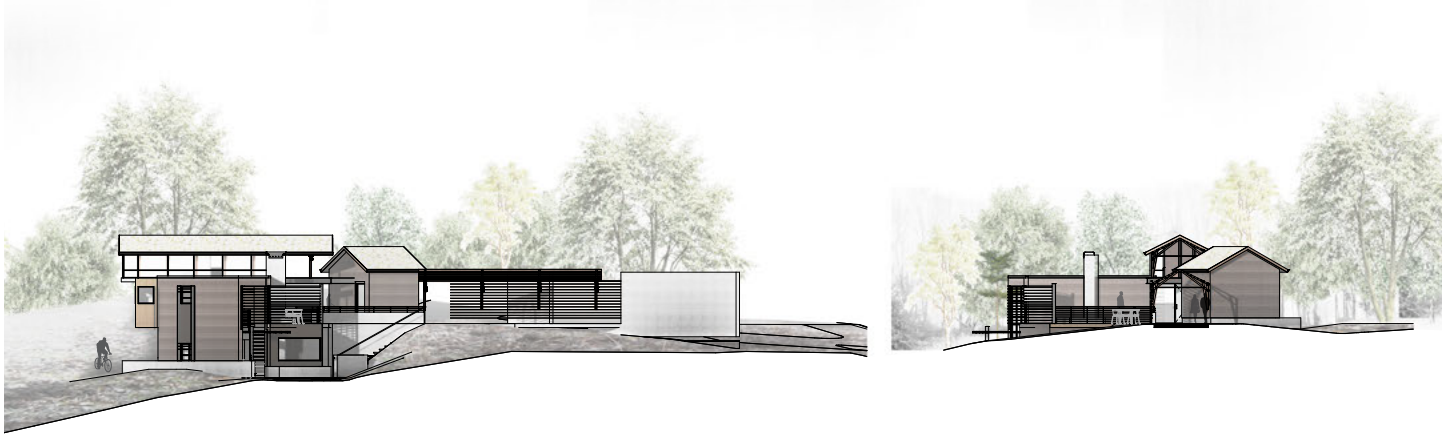
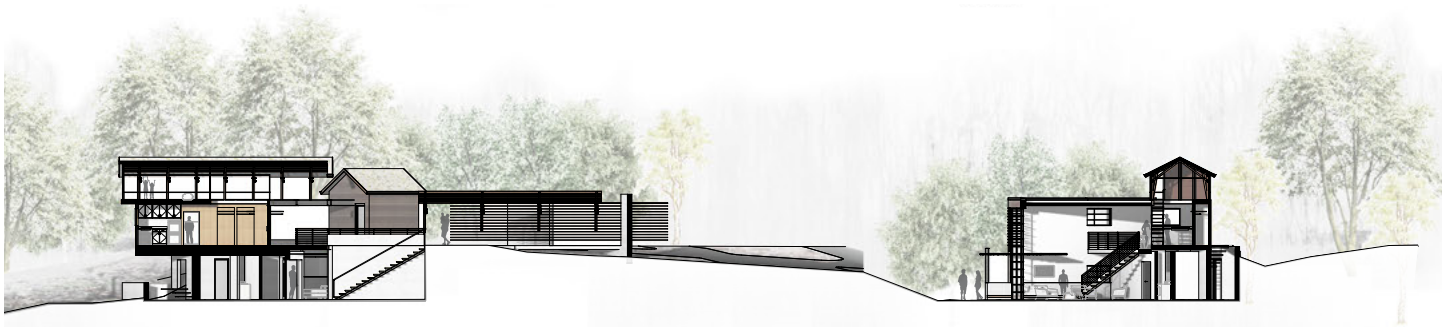
The interactions of materials highlight both craft and the necessity to think about how two elements meet while building.

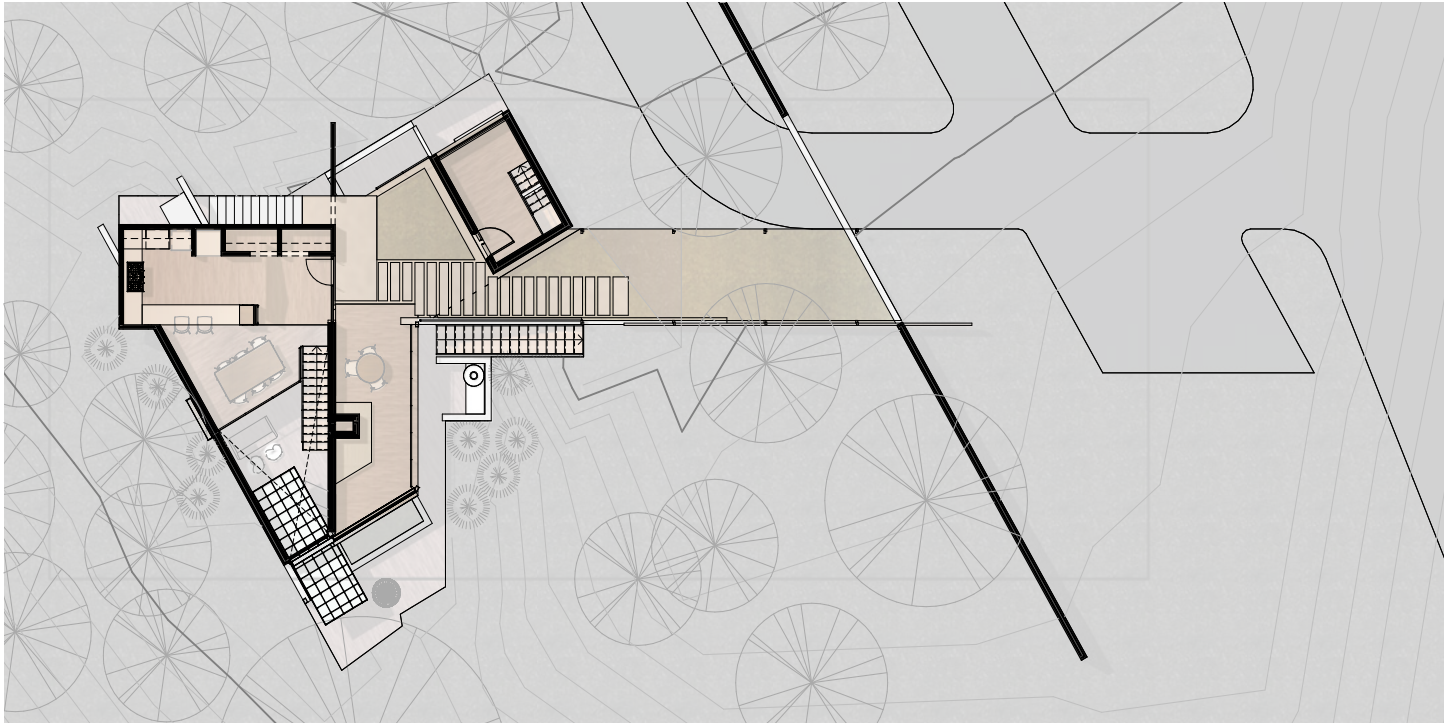
Spaces were the final focus for this interactions study. Allowing for interior space to blend with the natural environment creates the illusion of more space for the small dwelling. Lifting portions of the program above other areas and encouraging exploration through the home allows for a sense of discovery while creating distinct areas for the resident.





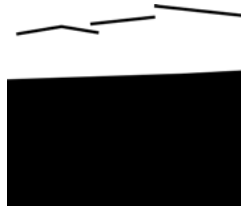












GYUKAR HOUSE

PANGONG TSO LAKE, LADAKH, INDIA

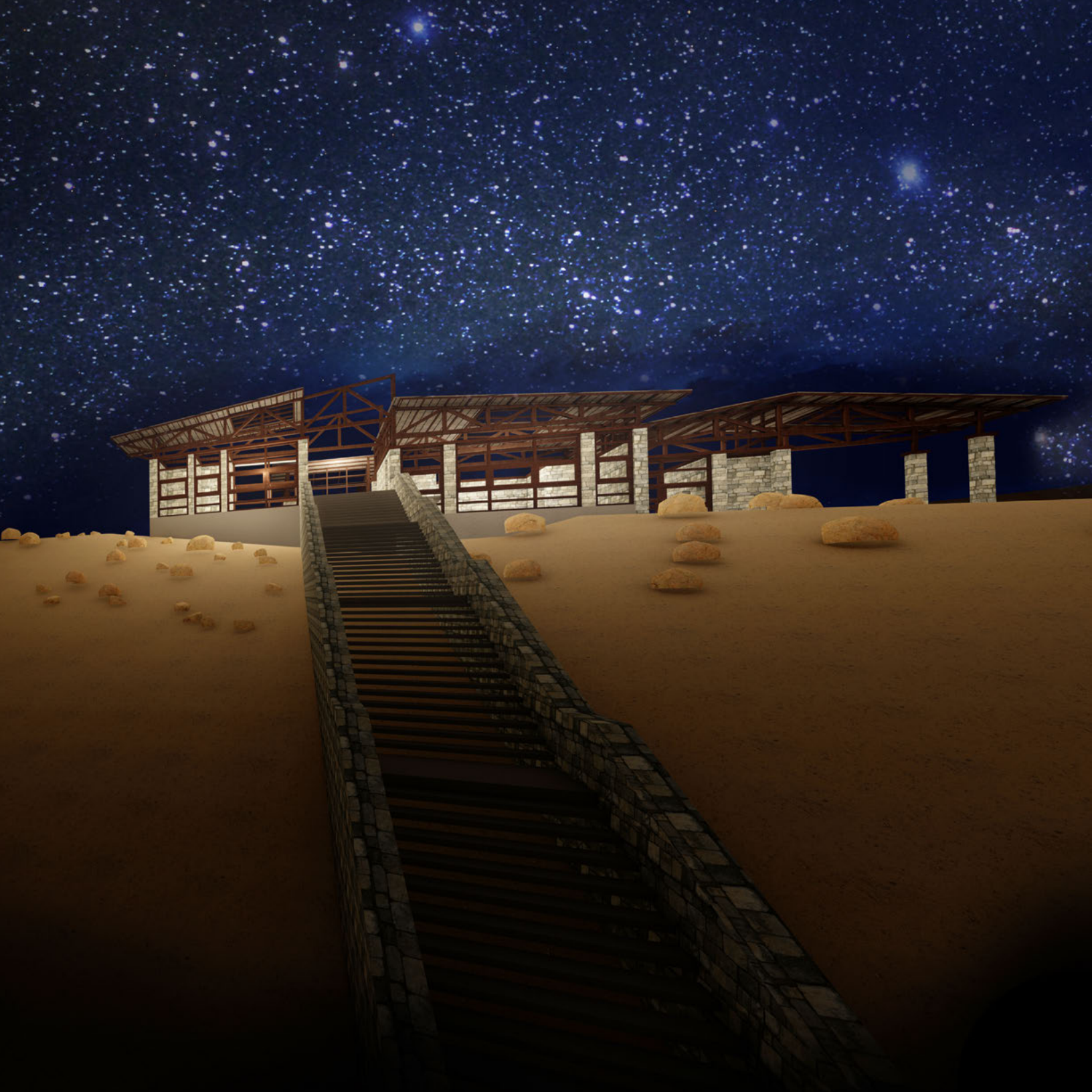
SUSHANT SAPRE

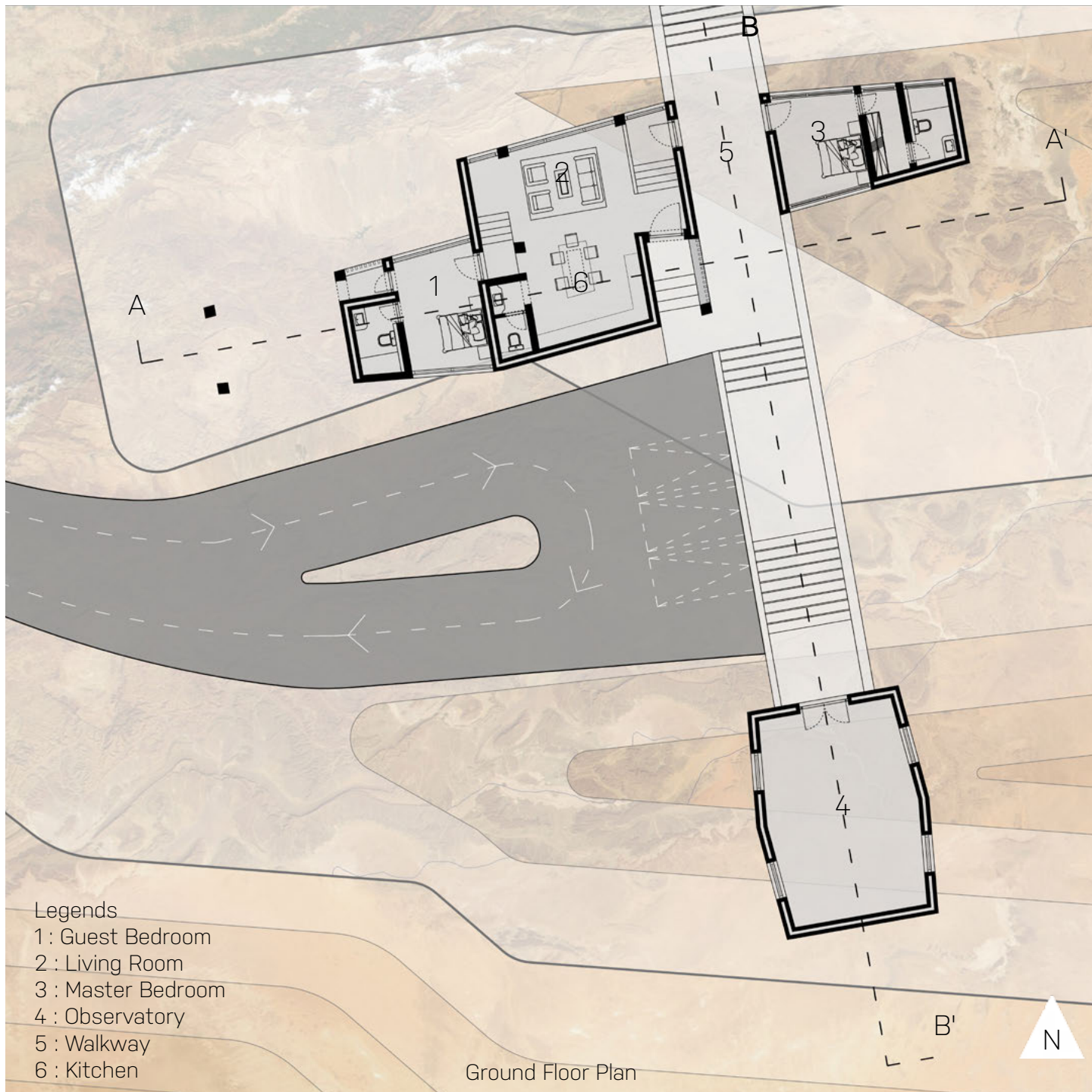
Gyu-kar in Tibetan is a term used to address the 27 constellations in Tibetan Astrology. The House looks at accentuating the stargazing experience at the Pangong Tso Lake in Ladakh. The shape of the roof tries to provide stargazing vistas available for viewing on the site.

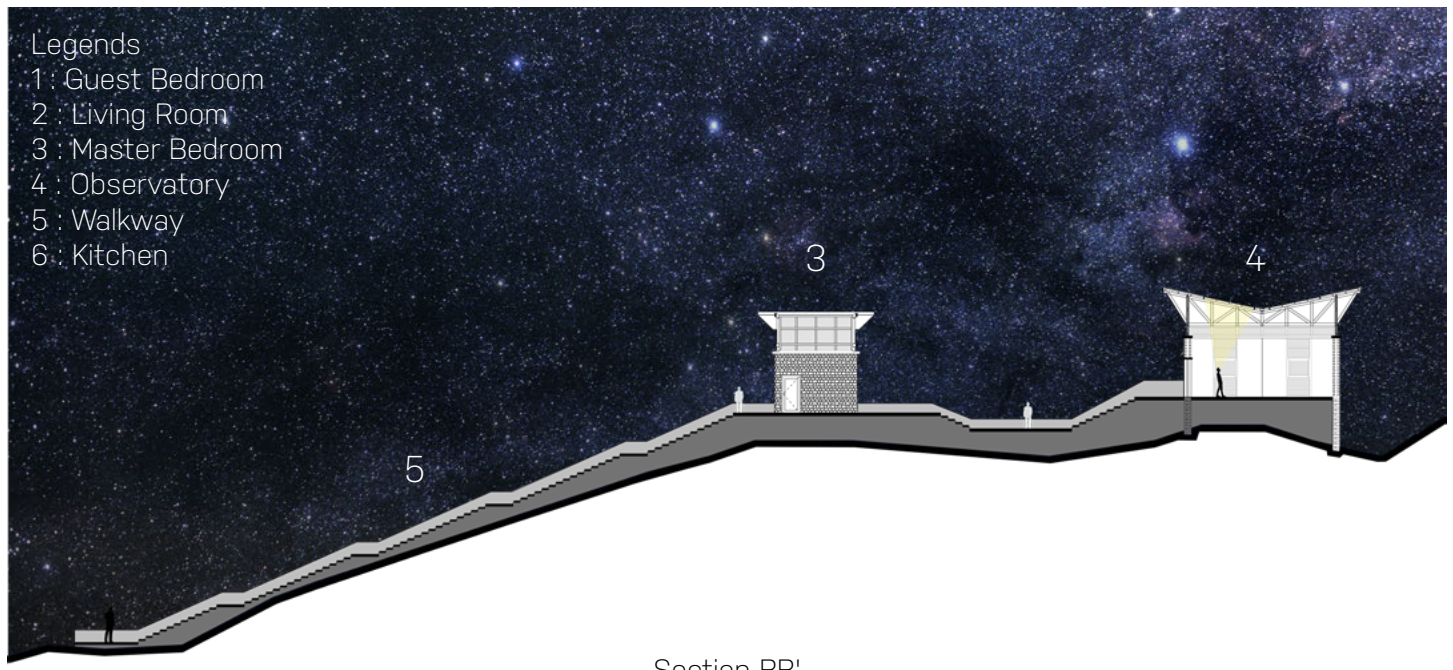
The open glass facades located on the North of the structure point towards the serene Pangong Lake, while avoiding the harsh summer sun directed from the south.

The Observatory located on the South of the house, is deliberately separated in order to provide solitude and bring the user closer to the stars.

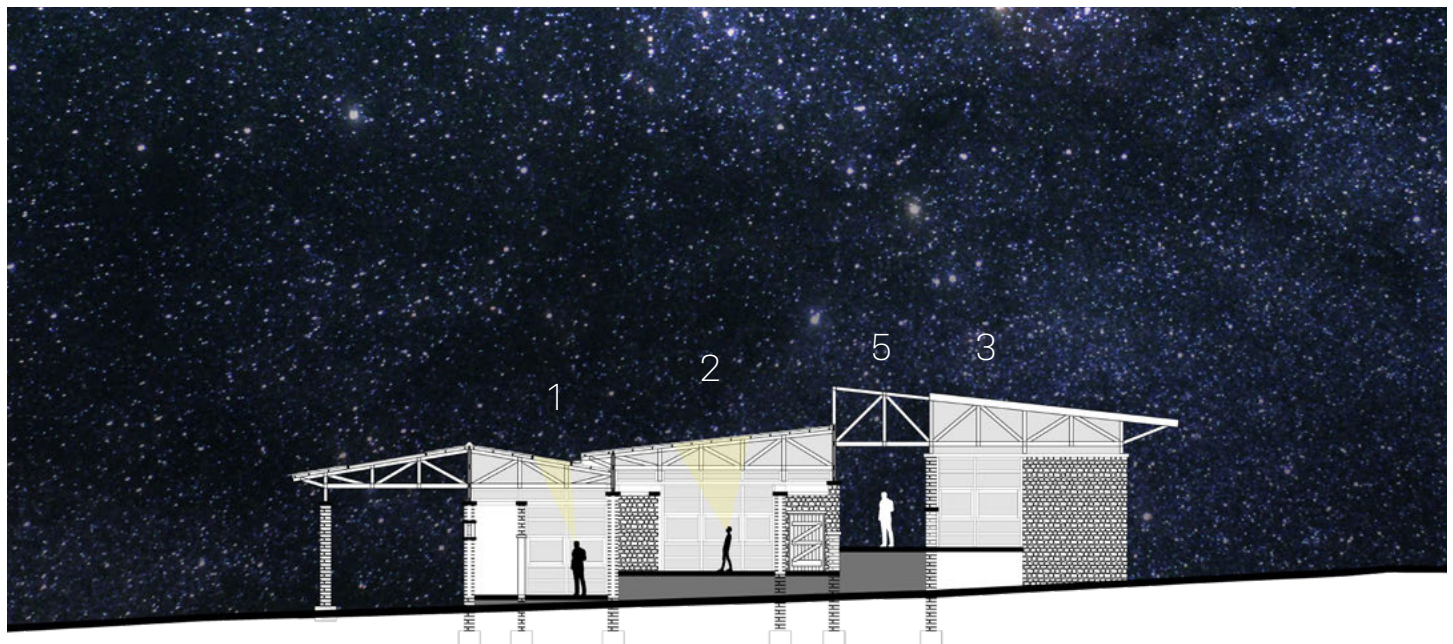
The stargazing chair which is located in the observatory is used to compliment the stargazing experience. The house intends to bring together the serenity of the surroundings and the stars in the sky together using the chair as a medium.



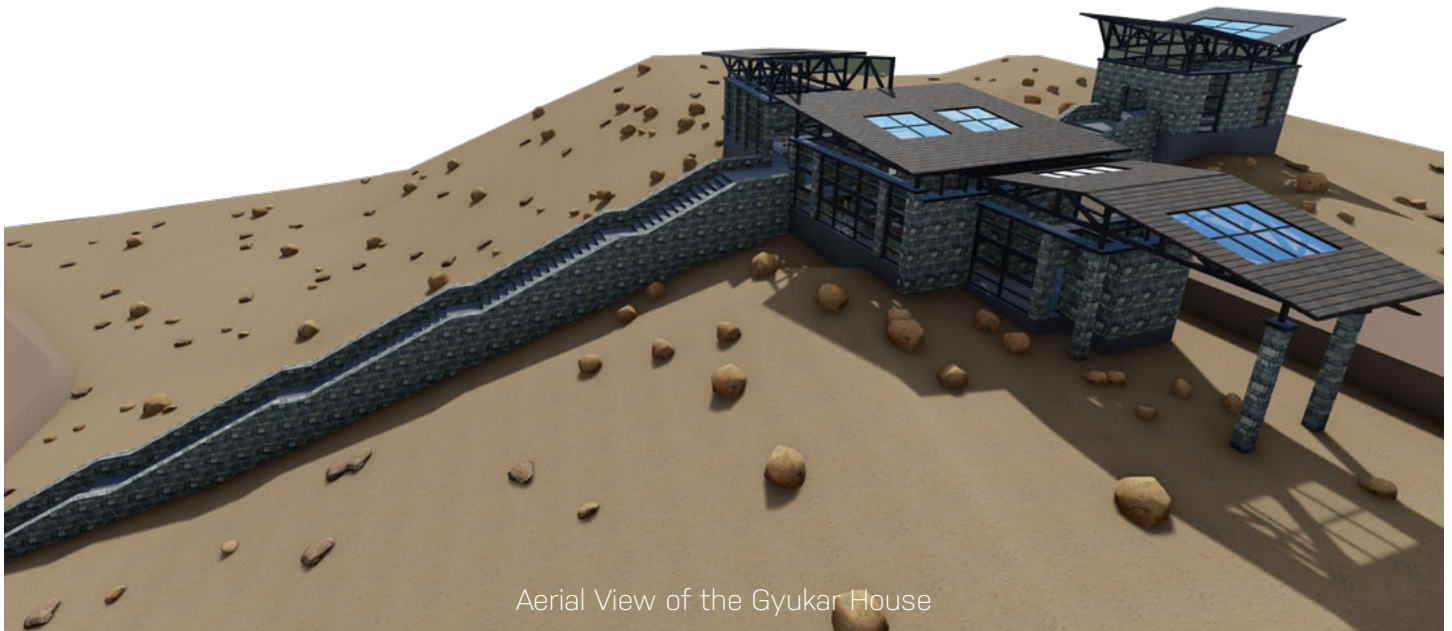




Section BB'



Section AA'



Aerial View of the Gyukar House



View of the Living Room



Stargazing Chair



View of the Observatory with the Stargazing Chair



BALANCE

Mount Nicholas, New Zealand

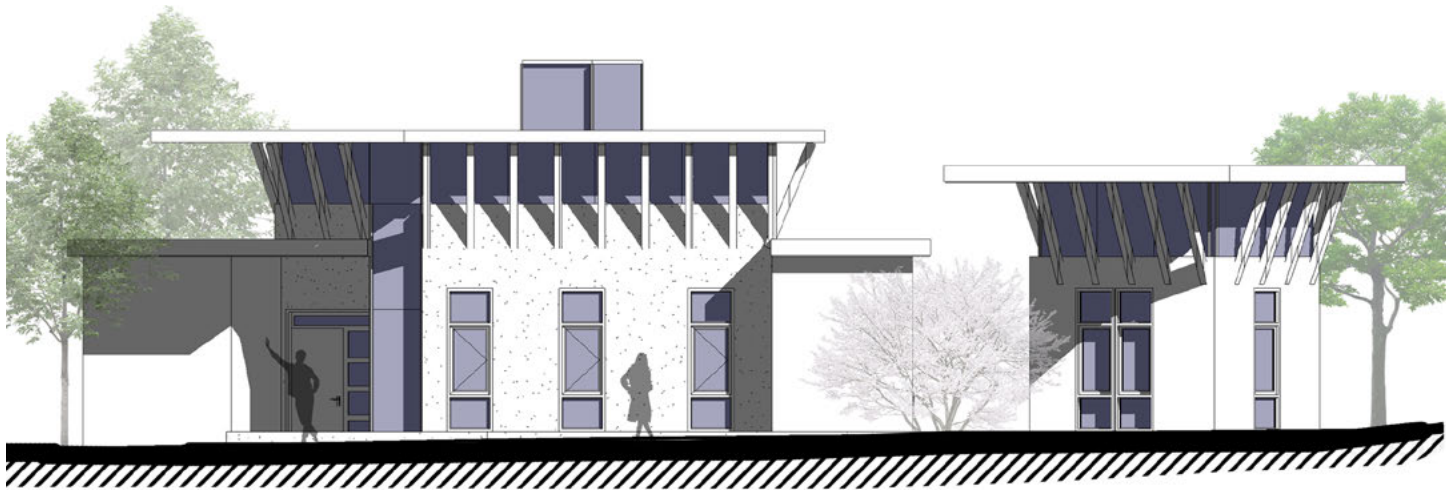
Teresa M. Meyer

The purpose of the Balance Home is to return home after traveling the world to find solstice and peace. Comfort in this home comes from the beautiful landscape, programmatic elements, and peaceful gardens. The home caters to Yogis, meditators, nature lovers, and introverts.

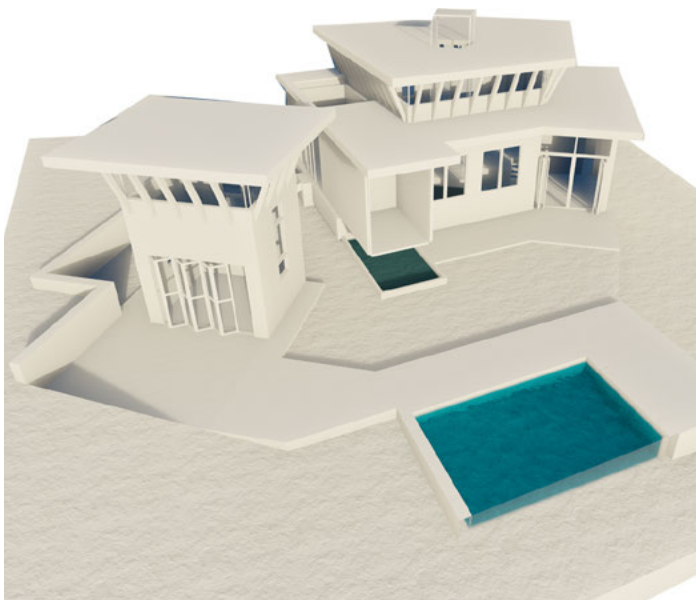
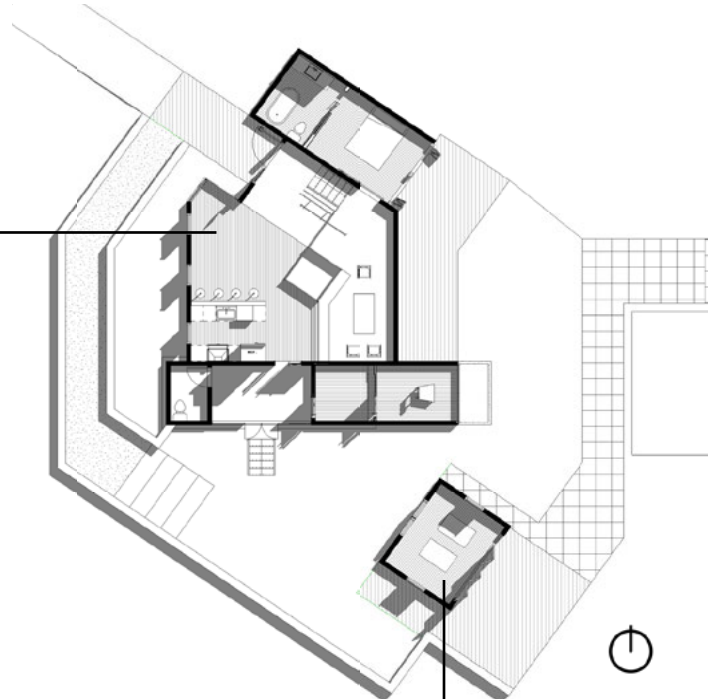
It is designed for Eastern practices as well as modern day living. The integration of contemporary architecture and traditional practices create a home of Balance. Located in the foothills on Mount Nicholas on Lake Wakatipu, New Zealand, this home of solitude and comfort is perfectly situated at the edge of beauty.

The 'floating' roof and its wooden truss system creates an aesthetic of contemplation and mirrors the built piece within. The Floating Lotus Chair represents all that is grounded with the uniqueness of 'hovering' off the ground, just like the roof. The overall concept of the Floating Lotus Chair was to provide a functional, calming, meditative space familiar with sight and sound of the very wood it was built with.

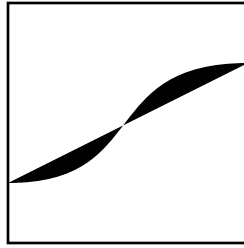












HOME FUL

FUDING, FUJIAN, CHINA

WEI LIN

This project is located at Fuding County, the southwest coast of China. Surrounded by traditional wood buildings. With the development of China, housing conditions are facing different challenges by people's needs and economical growth. Here, I propose a type of residential building that allows one family to live and share their public life with communities while having private living spaces.

On the first floor, I leave an open space to create a playground for community and neighborhoods to get together and enjoy their life. Based on my memory, this kind of space is important for our children and parents to communicate and socialize in daily life, like when I was a child. However, in recent years, there is a lack of space for this function to serve people.

The green roof space will be a farming park for my parents. Living room with atrium space will work as a cooling tower to promote air flow during the whole year. Shading devices will block most of the sunlight during the summer and shape the building in a humble way to settle itself in the city.

SITE SELECTIONS

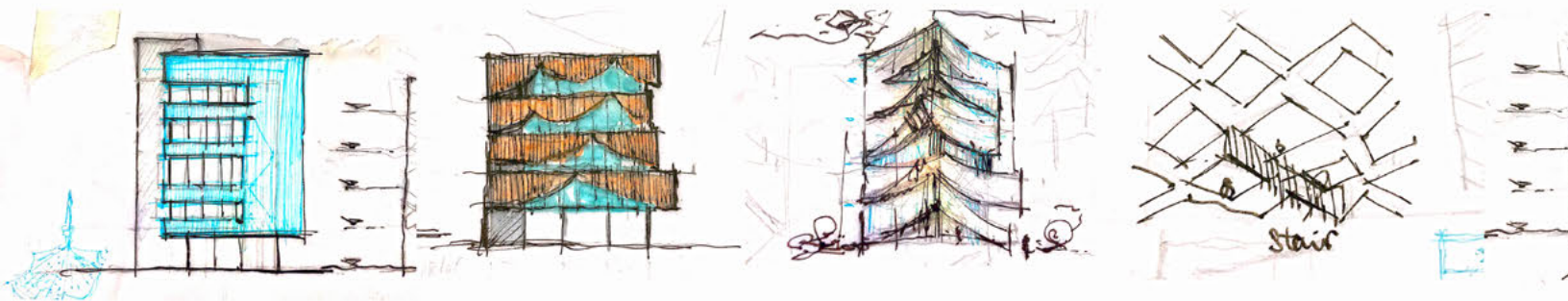
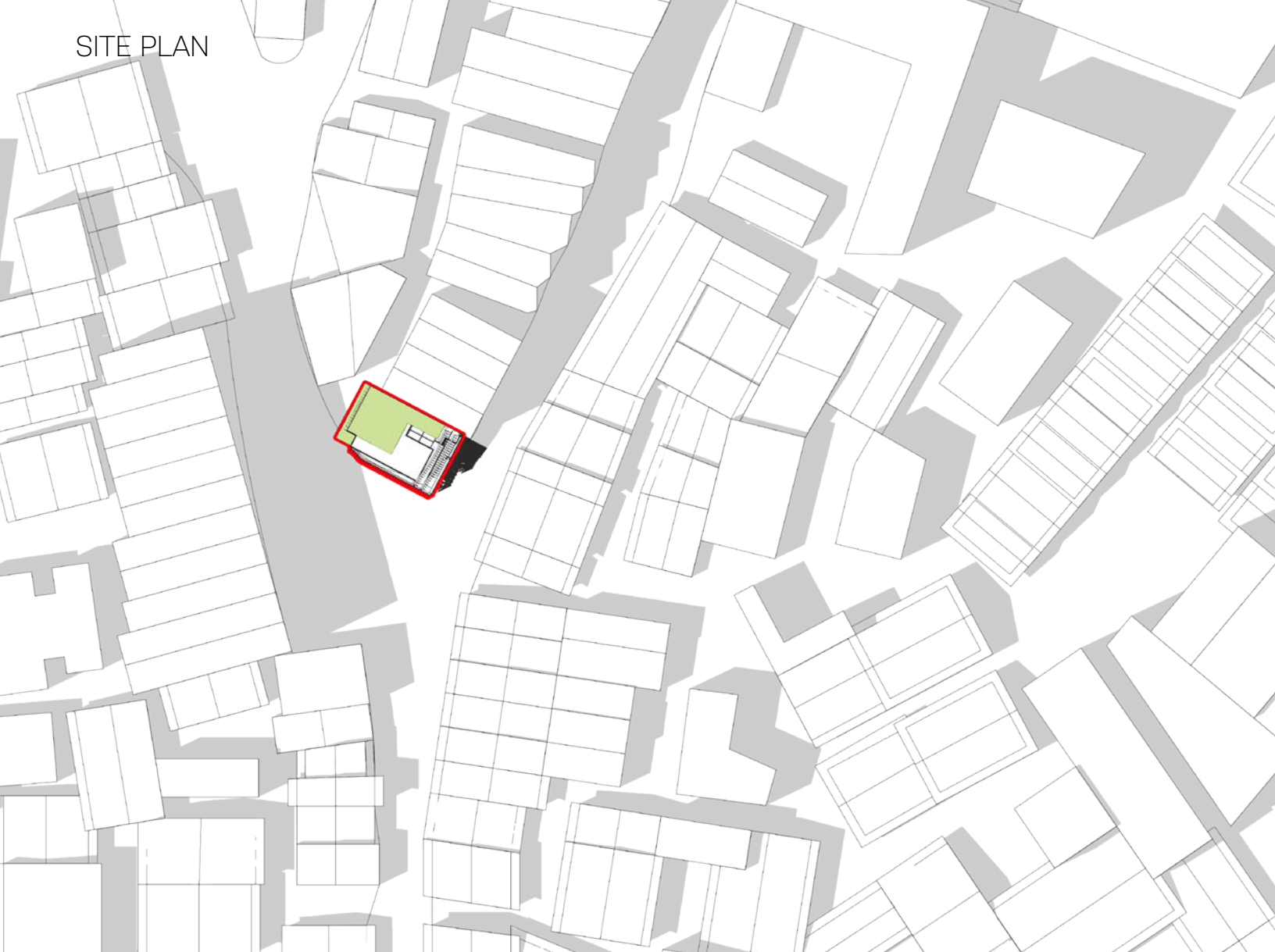
GLOBAL MAP



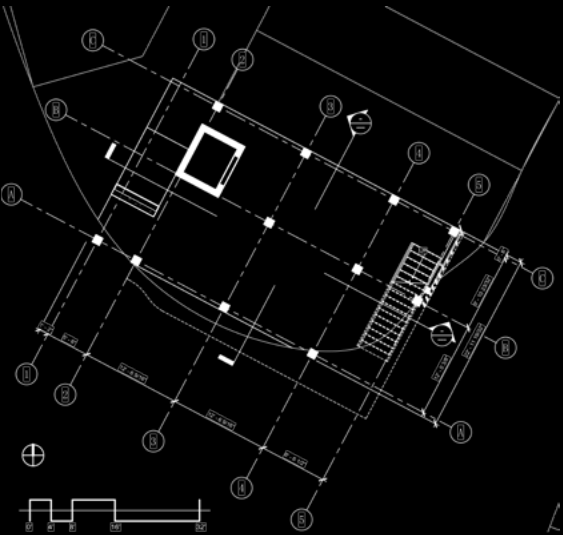
SITE SELECTION MAP



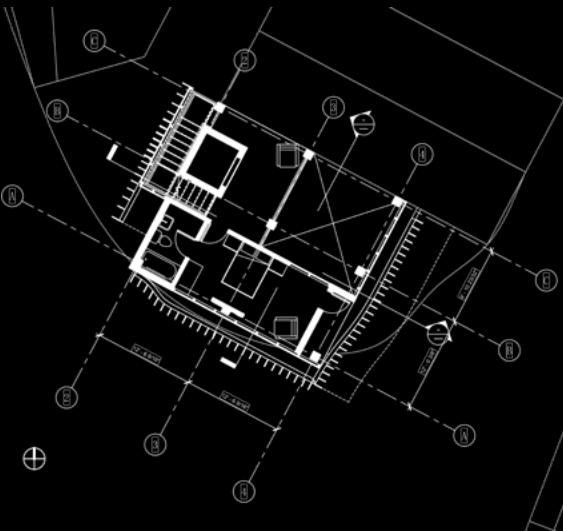
SITE PLAN



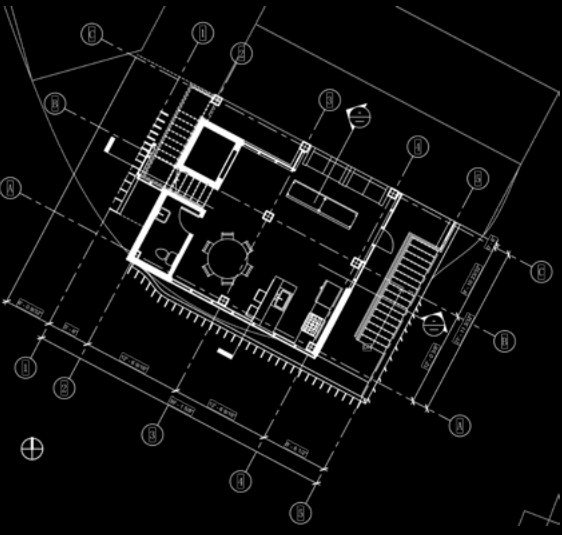
FIRST FLOOR PLAN



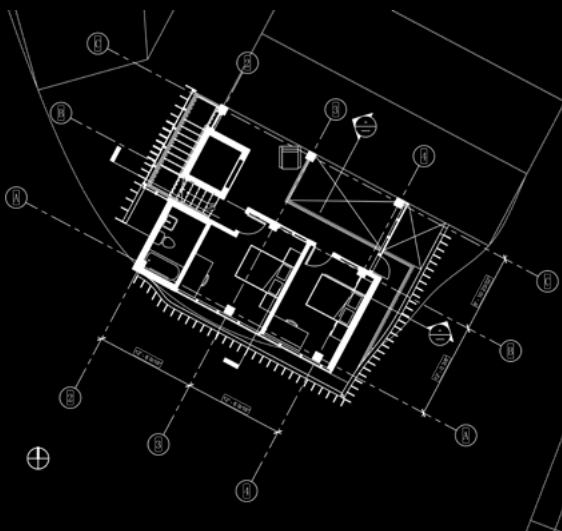
THIRD FLOOR PLAN



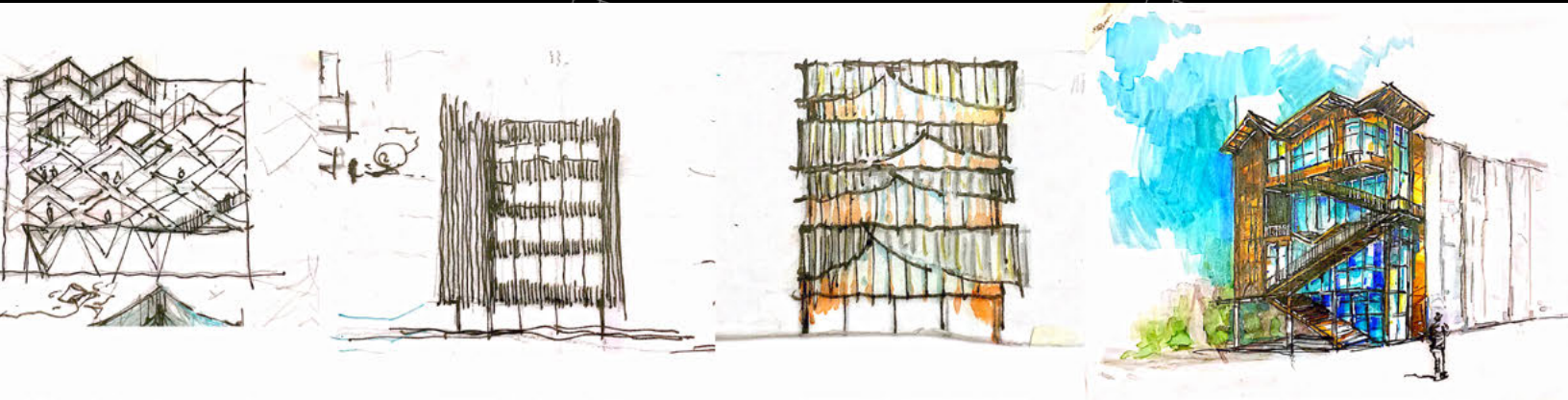
SECOND FLOOR PLAN



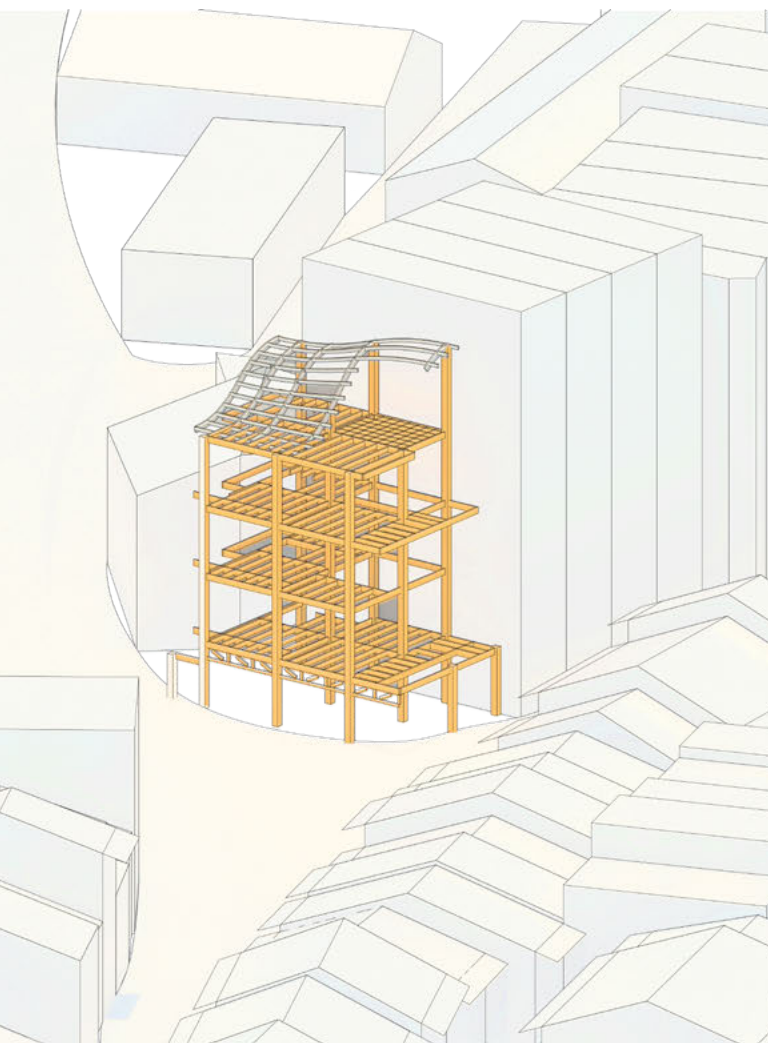
FOURTH FLOOR PLAN



FLOOR	ROOM	AREA
2nd	Living	133
	Kitchen & Dining	167
	Mahjong	90
	Restroom	37
3rd	Bedroom	249
	Restroom	37
4th	Bedroom	125
	Bedroom	149
	Restroom	37
	Corridor	90
Total		1114



Framing System





Top of Roof
52' - 0"

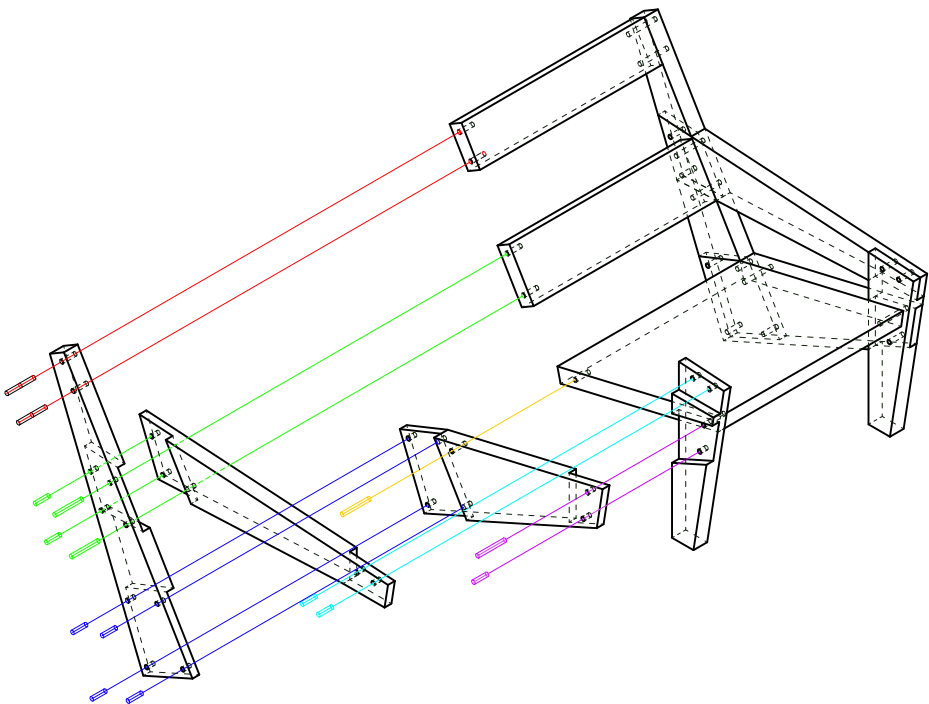
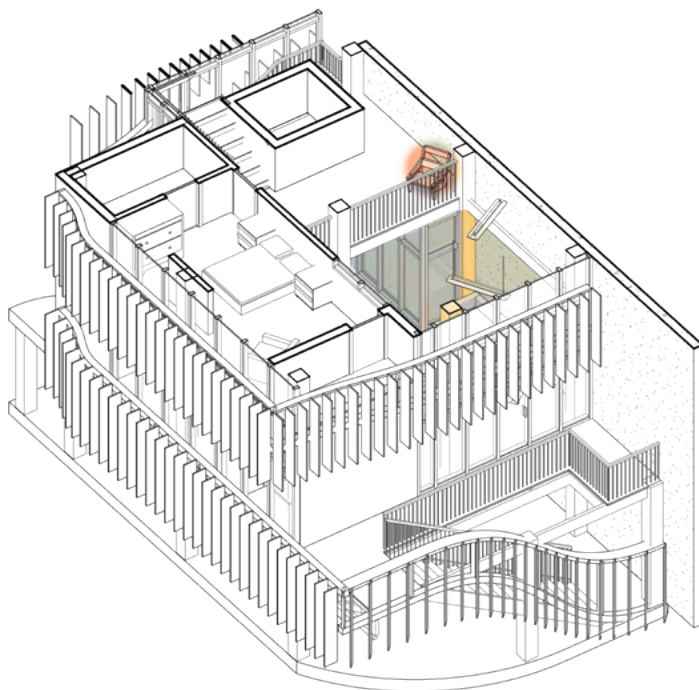
5th Floor
39' - 4 113/256"

4th Floor
29' - 6 85/256"

3rd Floor
19' - 8 7/32"

2nd Floor
9' - 10 7/64"

1st Floor
0' - 0"







REFLECTION HUT

BRECKENRIDGE, COLORADO

MADELYN KODROS

Home: a place to disconnect from the daily stressors of life. A niche for safety and comfort. An oasis to reflect on personal intentions.

Ever since I was little, my family and I vacationed in Colorado. The mountains have always brought me serenity. Standing, looking out onto the Rocky Mountains, I can hear the wind sway through the trees. All my worries drift away and I can be at peace. Having the opportunity to be connected with nature, and disconnected with technology, enables us to appreciate life. Located on the Dillon Reservoir,

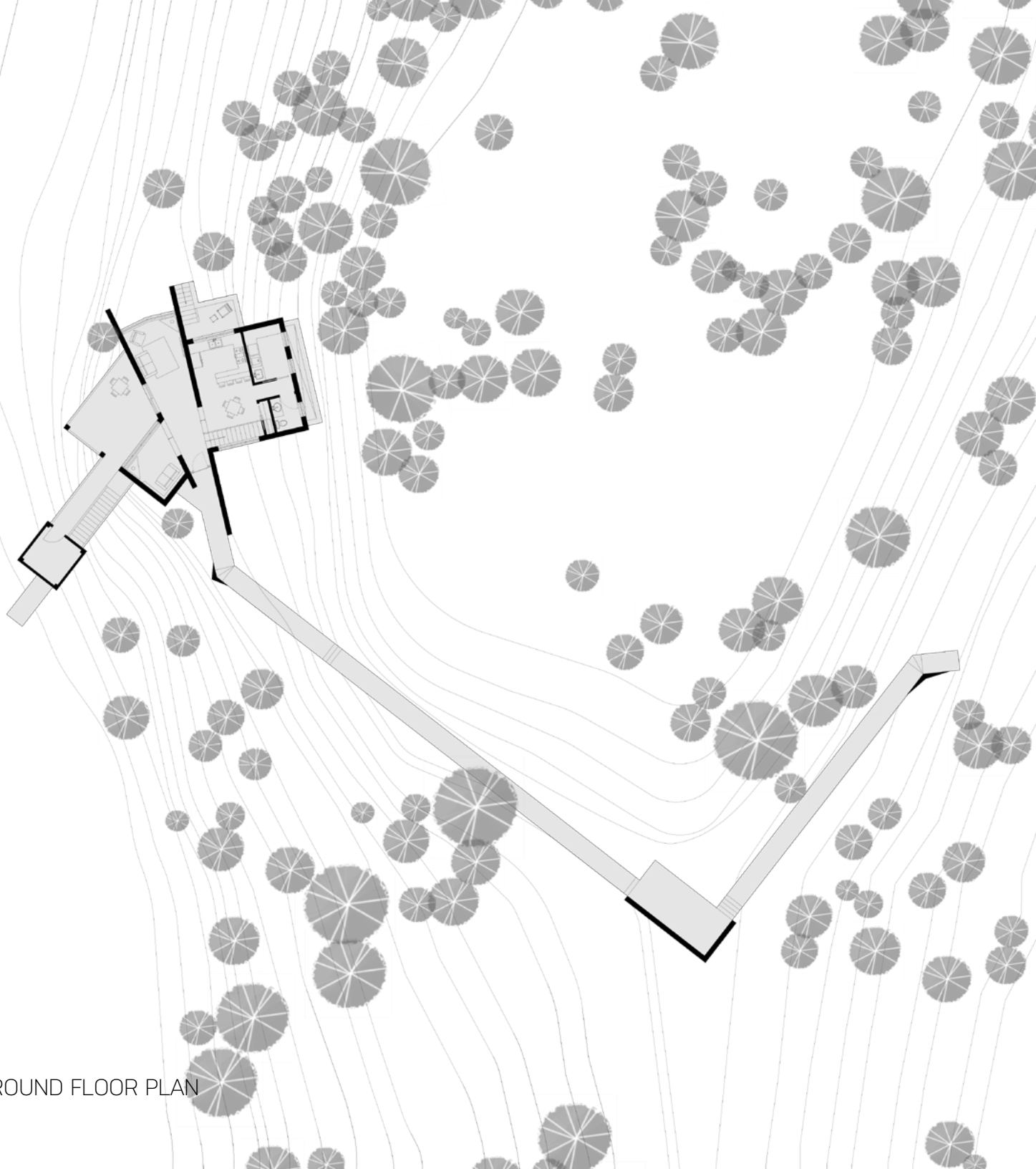
Reflection Hut gives dwellers a place to disconnect and reflect. Incorporating a meditation hut allows the user to participate in active meditation: concentrating on the breath and resting the mind. The window placement visually connects the user to the sky and water, both natural elements, to focus on during an active meditation practice. Placing the meditation hut on a reservoir in the mountains also gives the user the opportunity to participate in passive meditation.

Passive meditation is when a person cultivates awareness on the specific activity at hand and encourages the passing of thoughts, clearing the mind. The reservoir and trails, for hiking and kayaking, allow the user to practice passive meditation.

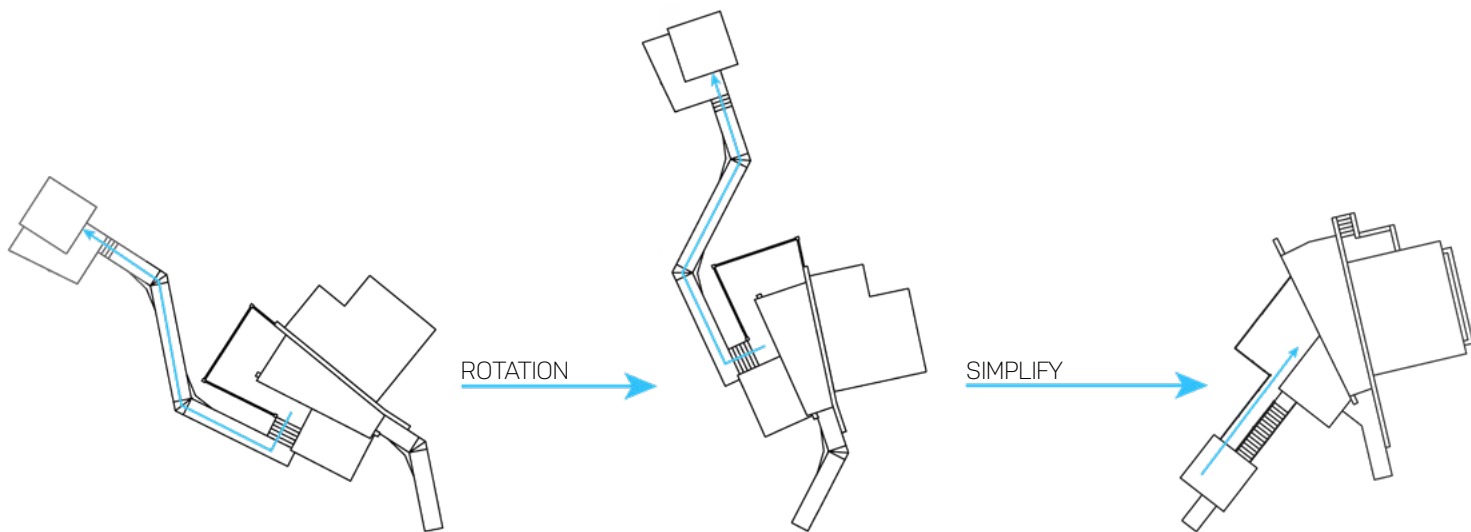
The design intent for Reflection Hut is to create a home that encourages dwellers to practice meditation; to be at peace with oneself.

"To realize the Self is to be still."
— Ramana Maharshi

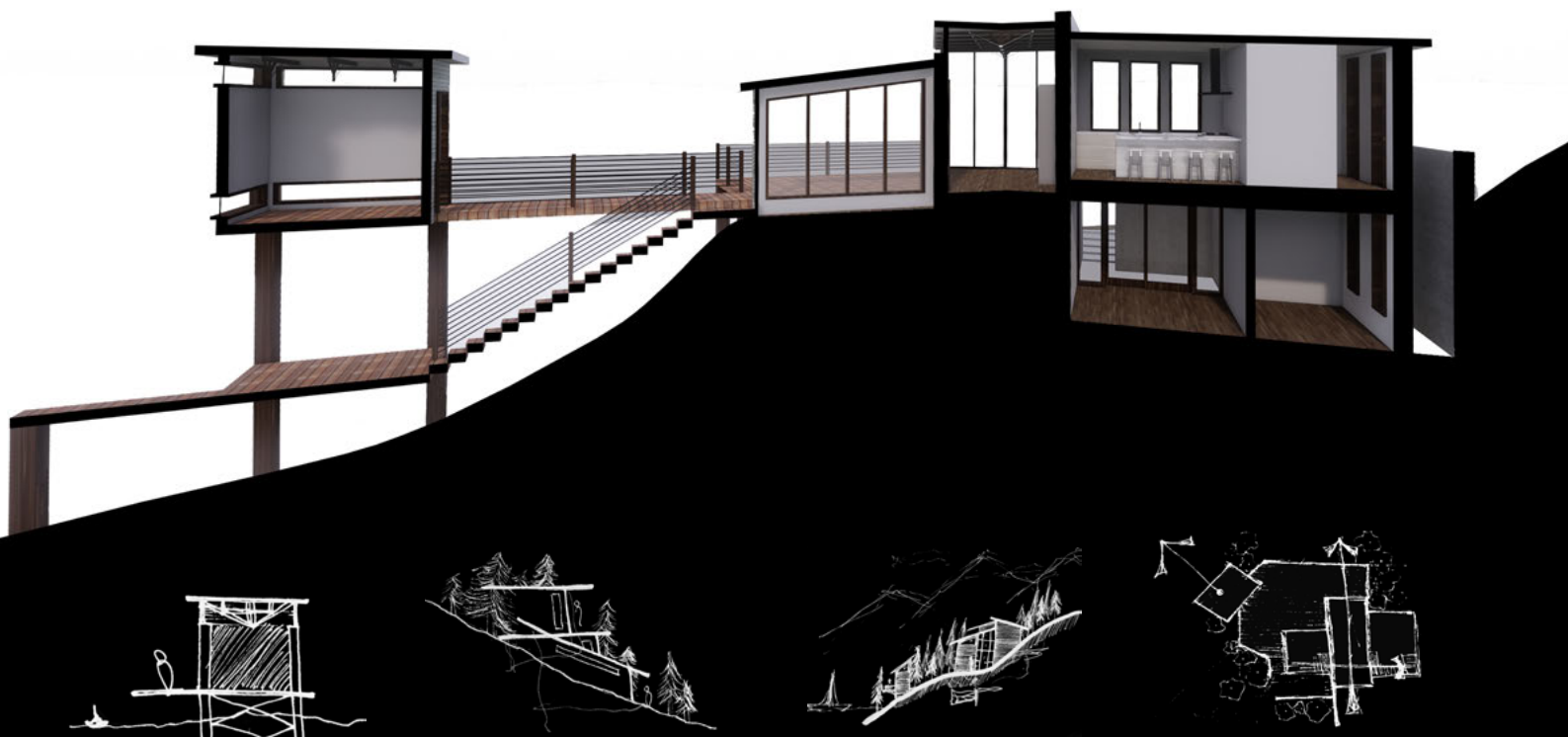




⊕ GROUND FLOOR PLAN



⊕ PROCESS











REFLECTION CHAIR



PRAIRIE WIND HOUSE

MANHATTAN, KANSAS

JANE McCLINTOCK

The Prairie Wind House was inspired by Khalil Gibran's poem "On Houses". In the poem he writes "To be in the place, be of the place" and these words inspired the design of the home from views and orientation to materials and details.

The home rises purposefully from the beautiful rolling hills of the Konza Prairie just outside of Manhattan, Kansas. It is designed with materials found in the

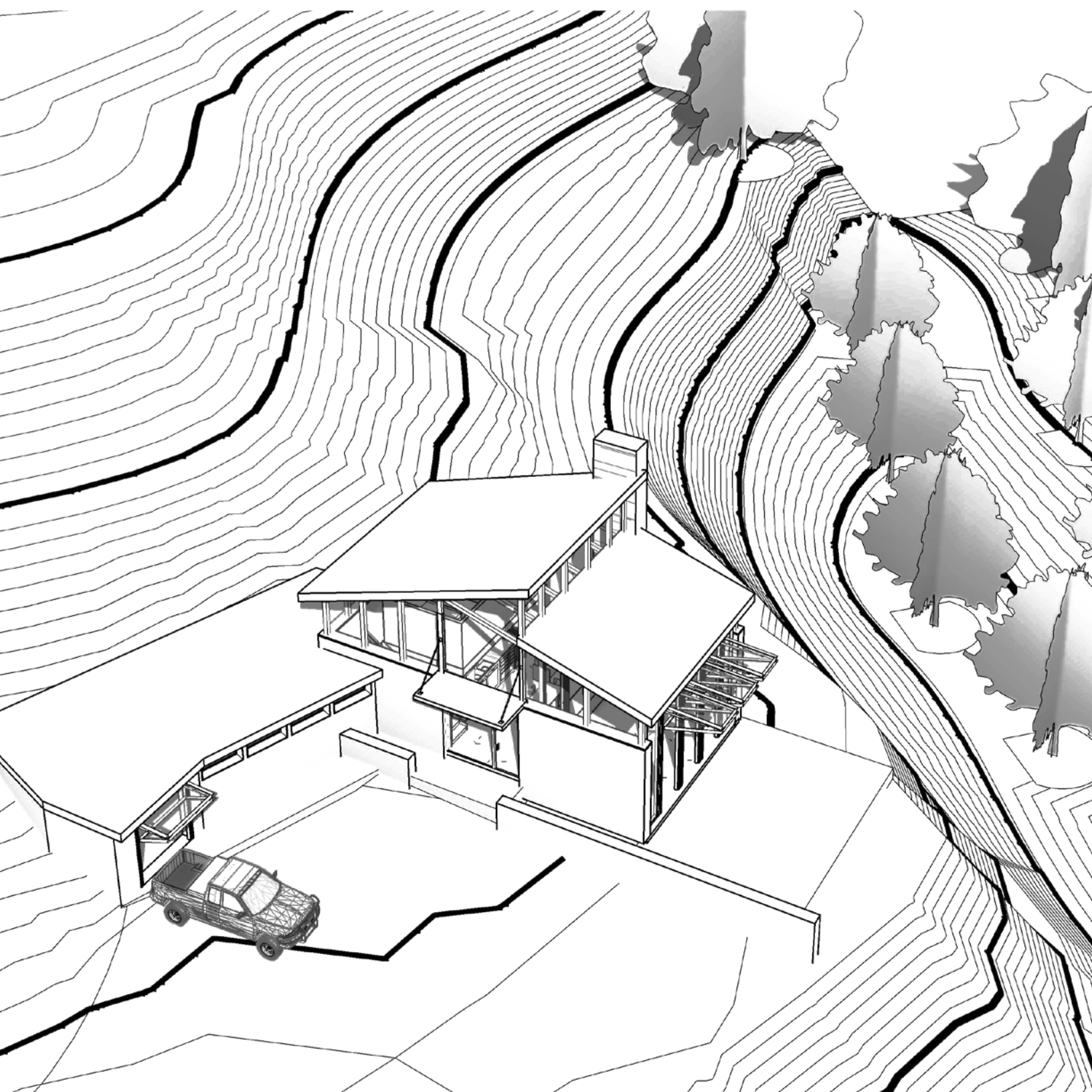
environment and vernacular of the area so that it's rammed earth and limestone walls blend naturally with the site. Nuzzled against harsh winter winds to the north with an earth sheltered studio the house opens up to the south and long views down a long valley to the hills beyond.

The joinery of the trusses that open the roof to the views and light to the south incorporates a wedged half dovetailed tenon.

This joint is designed to be strong in both compression and tension, resisting the ever-changing forces of the prairie's wind.

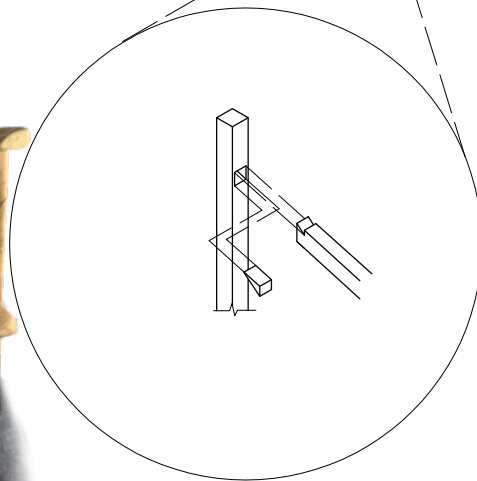
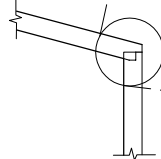
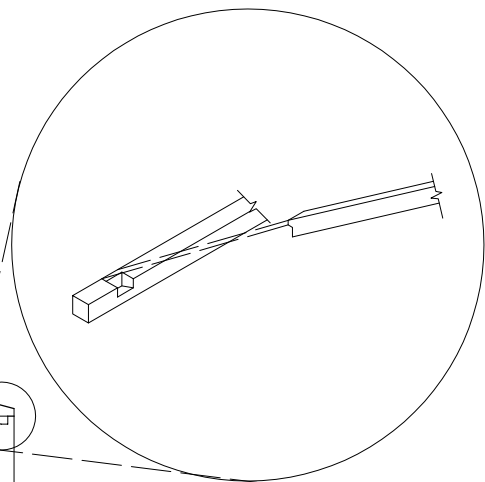
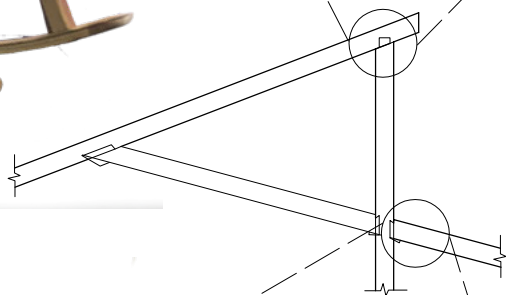
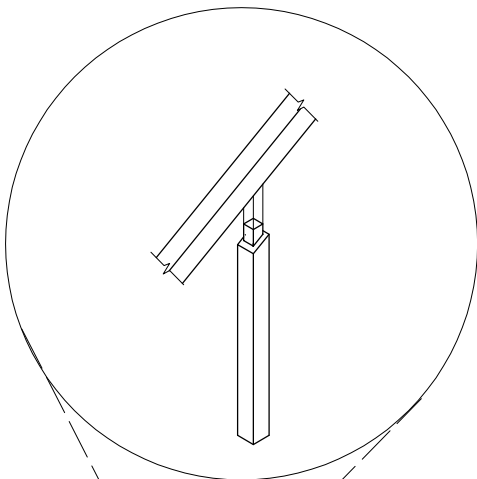
In designing a piece of furniture to go with the house, I wanted to draw it's inspiration from the site as well. The rocker is derived from the waving grasses of the Konza Hills and it uses the same half dovetail wedged tenon to resist the ever-changing forces exerted on the rocker by the sitter.













HOUSE FOR 3

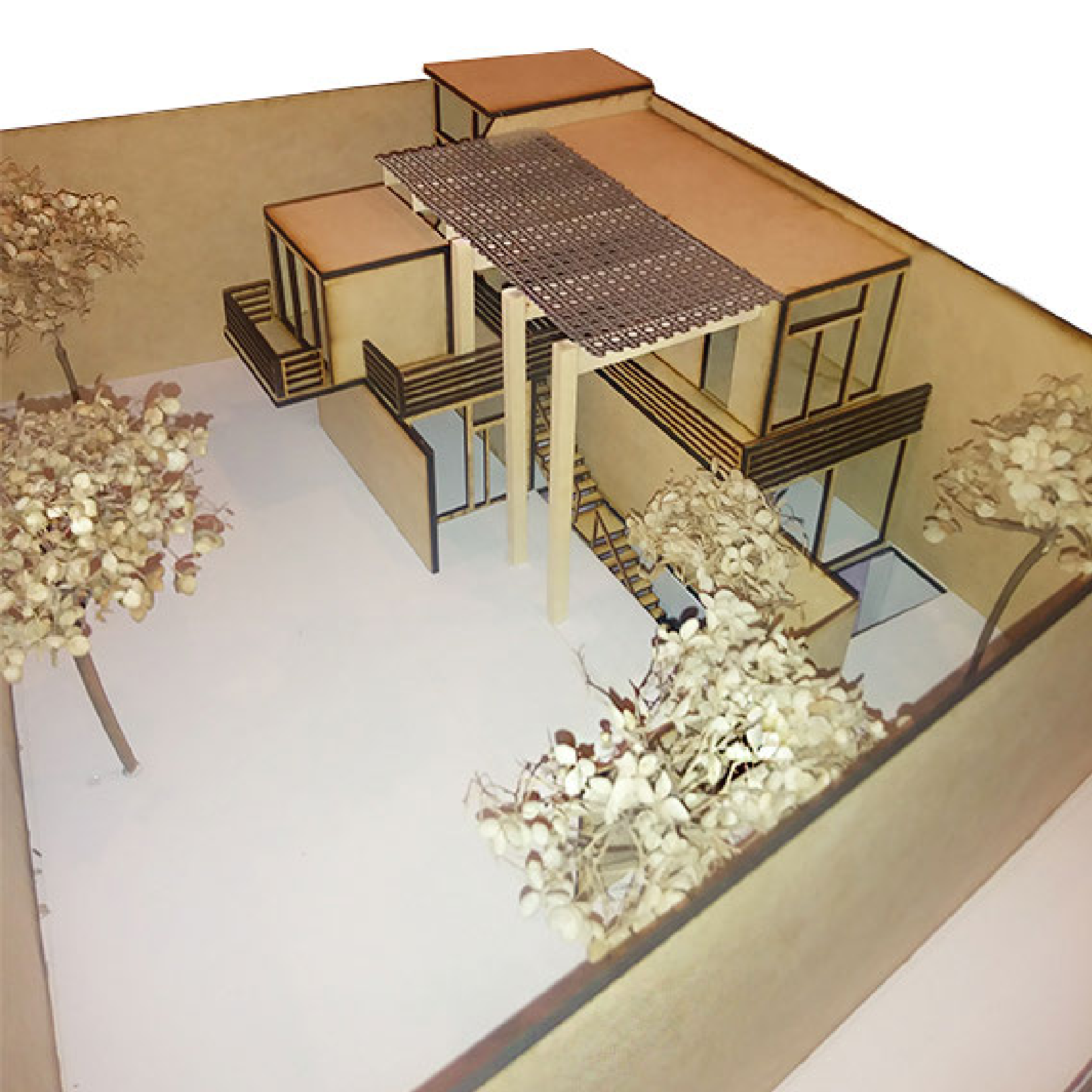
CUAUTEPEC, MEXICO CITY

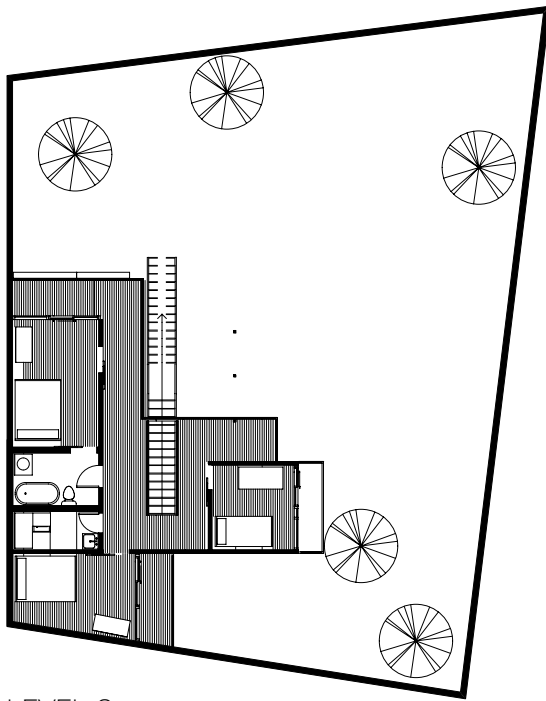
ISIDRO CARREON

Embedded in the heart of Mexico City sits a break from the outside world. This three bedroom home was designed for growth and tranquility. The home was designed for a grandmother, her daughter and her granddaughter. The structure serves as an intergenerational symbol between the family.

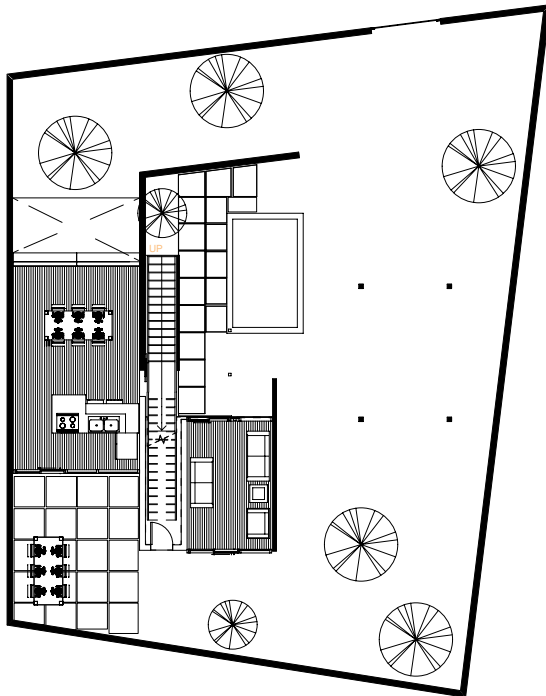
The concept of growth is embodied throughout the design and suggests growth, both physically and mentally. The home was designed with the future of each person in mind and with the structures ability for expansion if ever needed. .

The home was designed for the grandmother to have a relaxing space that would allow for maximum comfort. The daughters' room was designed for privacy and solidarity keeping in mind her professional career. The granddaughters' space was planned for growth and encouraging higher education with a library located in the lower level of the home.

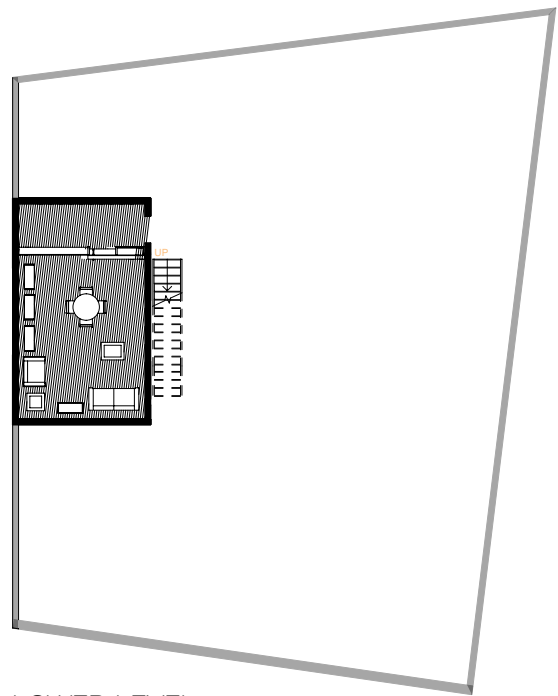




LEVEL 2



LEVEL 1



LOWER LEVEL

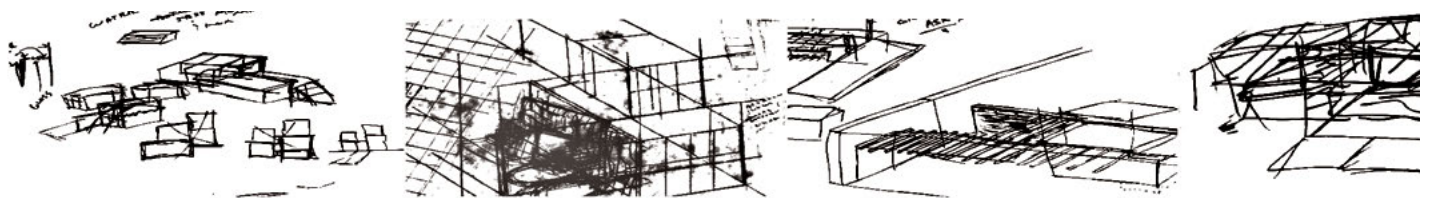
EAST ELEVATION



NORTH ELEVATION











REVIEWER BIOGRAPHIES

Kevin M Kudo-King

Olson Kundig Architects, Principal
Seattle, WA

Kevin M. Kudo-King, who began his career and nineteen-year tenure at Olson Kundig as an intern architect, was named an associate in 2004, a principal in 2010 and an owner in 2015. He works across a broad range of project types including private residences, museums, resorts, and mixed-use and institutional design. His projects extend from the firm's home base in Seattle to work across the nation and world – from India, Mexico and Taiwan to Costa Rica, Europe and Australia.

Mark Olthoff

Olson Kundig Architects, Principal
Seattle, WA

Since joining Olson Kundig in 2003, Mark's passion for understanding diverse landscapes and cultures

has taken him to project locations around the world. Mark's extensive travels reflect his deep-seated curiosity – from studying in the stables of Versailles while an undergraduate at the University of Illinois to making research trips to Colombia, Central Mexico and across Western Europe. A recipient of the esteemed Plym Traveling Fellowship from the Illinois School of Architecture, Mark spent a four-month residency in Europe in 2014 studying the relationship between architecture, environment and art.

Chyanne Husar

HUSarchitecture Inc., Principal
Chicago, IL

Founded in 2010, we create solutions that intrinsically link clients with their community and environment. With a history of residential and commercial spaces, our designs range from furniture to urban planning with a focus on architecture. We offer a range of

services including programming, design, permitting, construction admin and interior design, LEED administration, architectural consulting, and we are WBE and Section 3 certified.

Chip Hackley

Hackley & Associates Architects,
Principal
Kenilworth, IL

Hackley & Associates was established on Chicago's North Shore in 1996. Hackley & Associates strives to be a model for elevating architectural design with a sense of place, history, and artisan values. We are committed to caring for a meaningful set of priorities: the environment, each other, our clients, and the community. Together, these priorities represent the vision for our design and service.

Paul Wheeler

FWAI Architects Inc., Principal
Springfield, IL

FWAI is comprised of Architects, Interior Designers and Planners providing professional services to a wide variety of clients for over 40 years. Our design philosophy is to provide quality architectural planning, design and construction services to ensure that our projects are functional, economically feasible, and aesthetically pleasing.

Keddy Hutson

Visiting Assistant Professor
Kennedy Hutson Associates
Monticello, IL

Kennedy Hutson is the Owner and Principal of Kennedy Hutson Associates, an architectural firm located in Monticello, Illinois. Prior to founding Kennedy Hutson Associates in 1995, he served as staff architect and associate at a number of architectural firms in

Colorado and Illinois, specializing in numerous types of architecture ranging from housing, hospitality, and corporate interiors in Colorado to Historic Preservation and institutional and recreational facilities in Illinois. Kennedy Hutson Associates continues to maintain a diverse architectural practice, with an emphasis on housing, commercial, institutional and Historic Preservation.

Aqeel Shhiab

Aqeel Shhiab has acted as chief director for the City Planning Committee of Basra, Iraq from 2016 to 2018. After graduating from the University of Illinois, he freelanced as a project manager for various residential-focused firms in Chicago.

Aqeel is committed to the study of architectural dialogues, a fine line between history and technology. His work follows a thread of

philosophy which posits that small scale projects offer larger meanings to architecture.

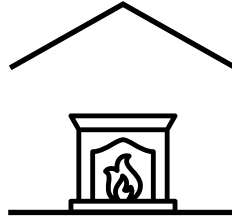
Lowell Miller

Fabrication Coordinator - ISOA
Proprietor - Miller Woodworks

Lowell Miller has worn many hats over his lifetime. While earning his Bachelors of Liberal Arts and Sciences from UIUC and Associate Degree from Parkland College, he managed the storefront at CU Woodshop + School in Champaign. With techniques and philosophy learned from local artisans, Lowell began to embrace woodworking as an alternative to America's mass-consumption culture. In 2011, he founded Miller Woodworks, a fabrication company which engages in fine woodworking wherever it can be practiced. His initiatives on campus focus on sustainability, outreach, and self-education in fabrication.







AFTERWORD

Chip Hackley

Carl,

I enjoyed being part of Archon for many reasons, beyond any I anticipated. Exposure to your student's work was enlightening and a testament to your dedication, care and skill as their shepherd. Meeting and getting to know Kevin and Mark, as well as further getting to know Chyanne, Aqeel and Paul has proven an exceptional experience for me. As we get deeper into our own lives and work we sometimes forget to look around. I'm looking around more these days. The time spent with your students gives me great hope for the future of architecture in so

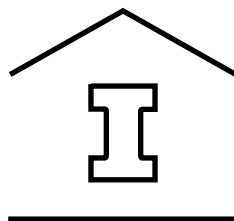
many ways. These sixteen carry a passion, half of which I believe may be innate while the other half seems most likely impressed upon them by you. It was perfectly clear to me from the difficulty you had with the tail end of your final speech of the day. Going into this, I somewhat expected to be the one providing the experience to them but in return I received wonderfully multi-faceted exposure to great young minds. Please let all of them know their work is exceptional and all worthy of significant praise beyond the top three awards. Also let them know of the extraordinary

challenge we shared in our decisions. I hope their work may remain on public display for a time as inspiration for other students and faculty. Catching up with you after all these years was simply icing on the cake. Again, I thank you for the extraordinary opportunity. Please know I am more than willing and able to pop in for anything you believe could benefit from my participation. Until then, I send my best regards to you and your students for the end of the school year.

-- Chip



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