2022
SGH Concepts / Dri-Design Scholarship

Spring 2022
Arch 411 Architectural Design Studio: Integrate
University of Nebraska-Lincoln
College of Architecture
The Architecture Program provides the educational foundation for intellectually aware and self-realizing architecture professionals. We promote collaboration and engagement through excellence in design research and creative scholarship.
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Continuation of complex problems as it relates to the integration and consideration of environmental stewardship. Emphasizing technological considerations as formal and organizational influences including technical documentation, accessibility, site design, life safety, environmental systems, structural systems, and building envelope systems and assemblies.

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The College of Architecture at the University of Nebraska-Lincoln, in partnership with SGH Concepts (A Division of SGH Redglaze Holdings Inc.) and Dri-Design, has established a student scholarship competition for the fourth-year, undergraduate, architectural design studios. The scholarship recognizes student projects exemplifying outstanding design investigation, resolution, and significance. This opportunity brings together aspiring architects and industry leaders to advance disciplinary knowledge of design, materiality, and innovation.

Following the end-of-semester review, one project from each studio is selected to compete for the SGH Concepts (A Division of SGH Redglaze Holdings Inc.)/Dri-Design Scholarship. These projects are presented to an external jury who are all established practitioners in their fields. A finalist is chosen for producing and communicating a comprehensive architectural project that is a result of design decisions at different scales. To be successful, students demonstrate a high degree of professional dedication, rigor, open-mindedness, and resourcefulness. Projects are rigorously developed and clearly communicate the breadth and depth of investigation.

We thank our sponsors SGH Concepts (A Division of SGH Concepts Redglaze Holdings Inc.), a leading distributor and installer of customized building products, and Dri-Design, a producer of advanced and sophisticated metal wall panel systems.

Spring 2022 - Architecture Design Studio Faculty

Ashley Byars, Vice President Architect & Design, Noddle Companies, Lecturer of Architecture

Craig Babe, AIA, NCARB, Associate Professor of Practice - Architecture

Ryan Hier, AIA, TACK Architecture, Lecturer of Architecture

Beau Johnson, DLR Group, Lecturer of Architecture

David Newton, Assistant Professor - Architecture

Sponsors

Jury:
Edwin Harris, Marci Uihlein, and Andrew Wells

Award of Excellence:
Austin Wahl and Xander Parker

Award of Honor:
Ethan Boerner and Mason Burress

Preston Doerrfeld and Blake Phillips

Tymaree Krusemark and Megan Kortenhof
At the center of our craft is our passion for premium, innovative design. With over 70 years experience in designing and engineering building product solutions for some of the most challenging architectural feats in the market, our focus each day is to find the best way to give form to our clients’ vision.

Our team approaches every project with a reverence for making innovative design possible. We are passionate about solving challenges that—in the end—make buildings more beautiful. At SGH Concepts, it is our mission to provide smarter solutions to design opportunities and challenges, from concept to completion. So, whether you are an architect, a general contractor, or an owner, we provide a level of professionalism you demand and a sense of individuality you expect.

We would like to thank Troy Burkey of SGH Concepts for helping establish this program and his continued support of the college and students.
We would like to thank Jason Zeeff of Dri-Design for his continued support of the college and students.
EDWIN HARRIS
EVOKE Studio

As Co-founder of EVOKE and Design Principal, Edwin Harris believes remarkable architecture enhances the lives of everyone. For over a decade, he has consistently generated designs that are decisive and rooted in clear objectives and novel concepts. Harris's design abilities have been recognized throughout his career, with over 35 design awards, including the National Center for Civil and Human Rights and Emancipation Park, Houston.
MARCI UIHLEIN
University of Illinois at Urbana-Champaign

Marci S. Uihlein, P.E., M. ASCE, Assoc. AIA, is an Associate Professor in the School of Architecture at the University of Illinois at Urbana-Champaign. Her research focuses on the structural engineering profession: its history, the professional relationship between architects and engineers, and creativity. She is the past-president of the Building Technology Educators’ Society, Vice-President of the Construction History Society of America, and former executive editor for the Taylor & Francis journal Technology | Architecture + Design.

ANDREW WELLS
Dake Wells Architecture

Andrew Wells, FAIA is co-founder of Dake Wells Architecture, a design-centered practice in Springfield and Kansas City, Missouri. His work has been widely recognized with professional awards and publications. Wells believes that good design is achievable at all scales and for all people, and is essential to quality of life.
Craig Babe and David Newton moderate an insightful panel discussion with jury members Edwin Harris, Marci Uihlein, and Andrew Wells. The discussion touched on a range of topics involving architectural practice, the expressive use of materials, and architectural education.
PRE-DELIBERATION
DELIBERATION
Sharon Kuska, Interim Dean, makes opening remarks and reflects on the impacts of the scholarship over the last eight years.
Community Crucible

Austin Wahl and Xander Parker
Faculty Mentor: Ashley Byars and Ryan Hier

Benson, a historic downtown district located within Omaha, is a community that has experienced growth, as well as decline. The effects of recent decline can still be seen in the community youth, with test scores near the bottom of the entire country, and a vast majority of students qualifying for free and reduced lunch. In the past decade, Benson has started to experience a rapid revitalization. In communities experiencing this intensity of revitalization, it becomes essential to allow the community to take part in the regrowth of its urban fabric. To provide a voice to the people, our project embraces the concept of Community Crucible. A place or situation in which concentrated forces interact to cause or influence change or development. To enact that change our proposal identifies three strategies to facilitate development; adapt, sustain, and engage. Adapt refers to the flexible and loosely fitted program that sits within the project that is ever changing with community needs. Sustain invokes support through the physical preservation of the environment, while encouraging growth of the community. Likewise, engage refers to the intimate interactions that happen within transactional spaces. The community crucible having these strategies existing together allows a community to both grow and take authorship to preserve its culture.
COMMUNITY CRUCIBLE
a place or situation in which concentrated forces interact
to cause or influence change or development
Jury comments: Overall a very comprehensively resolved project. The spaces for making and creating community were thoughtfully investigated. The formal response is the strength of the design, including the way it negotiates the site and the corner. The structural system responded to the material constraints yet provided an architecturally appropriate response.
COMMUNITY CRUCIBLE

a place or situation in which concentrated forces interact to cause or influence change or development
Honor

Atelier - Sheldon Museum of Art

Ethan Boerner and Mason Burress  
_Faculty mentor: Beau Johnson_

This project explores the use of frame and threshold as devices for increasing engagement with the Sheldon Museum of Art. Designed by Phillip Johnson and completed in 1963, the museum is a jewel box for art. It is located on the “arts campus” portion of the University of Nebraska-Lincoln city campus - adjacent to the arts, architecture, music, and theatre colleges. This project for an addition to the existing museum situates itself within this ecosystem of artistic learning.

The term “Atelier” has no concrete definition besides a space for the creation of art, typically evoking images of the famous artist’s studio. The “atelier” and the gallery are often separated both by physical and conceptual distance. This project explores the potential of intertwining these otherwise mutually exclusive spaces. The openness of this term helped generate new ideas for what an addition to an art museum could be.

Working on a small footprint, the addition is a tower arising from the sunken garden that distances the museum from the street. Each level acts as an individual room with its own character and function: a public gallery that engages with the street, a gallery that connects directly to the Sheldon, an archive learning space, and two variations on art-making spaces on the upper levels. Publicly recognizable and accessible entrances are created by cutting through the landscaped plinth. The design imitates the steadfast presence of the Sheldon, the use of curated exterior and interior perspectives, and the interplay between structure and façade.
Jury comments: It is a very poetic solution. The connector and transition to the new addition were remarkable. The attention to developing the three facades is thoughtful. Graphics are superior.
Atelier | Sheldon Museum of Art

The project explores the use of home and studio spaces as means of creating an engaging addition to the Sheldon Museum of Art. Conceptually, the design is a departure from the traditional, suburban style of the museum, emphasizing a new approach to art and design. The building is structured around a central courtyard, which serves as the focal point for the museum's exhibitions and programs. The museum's new addition aims to provide a more accessible and inviting space for visitors, offering a variety of galleries, educational programs, and public events.

East Elevation

The museum is located in the art campus area of the University of Nebraska-Lincoln, home to art, architecture, and the performing arts. The addition will be a landmark for the university, enhancing the identity of the campus and creating a new focal point for the community.
05

Artist Loft
The second floor is the artists’ work area and private painting, drawing, and studio space. The floor-to-ceiling windows allow for maximum natural light to flood the room. The space is finished with industrial detailing, providing a glimpse into the artistic process and craftsmanship.

04

Artist Loft
The third floor is the artists’ work area and private painting, drawing, and studio space. The floor-to-ceiling windows allow for maximum natural light to flood the room. The space is finished with industrial detailing, providing a glimpse into the artistic process and craftsmanship.

03

Inclusive Learning
The architecture, design, and art department students, faculty, and visitors of all levels can access the collection. The space includes a museum store, providing opportunities for visitors to purchase artworks, educational materials, and souvenirs. The exhibition areas are designed to accommodate various learning styles and needs.
01
Entry & Multi-use Gallery

The ground floor of the addition aligns with the existing City Museum structure, providing a connection to the building's existing features. The gallery is designed to accommodate various events, creating a flexible space for exhibitions, performances, and educational programs. The gallery walls are adjustable, allowing for versatile use and easy adaptation to different event needs.

02
Gallery Extension

The new extension extends the gallery and adds a new entrance to the existing building. The new gallery features a large, open space with high ceilings and ample natural light, providing a visually appealing and inviting environment for visitors. The extension also includes additional storage and utility spaces, ensuring a functional and efficient use of the facility.

The Connector

The Connector is a unique, wedge-shaped form that connects the existing building with the new addition. This design element not only creates a seamless transition between the two structures but also introduces a new architectural feature that enhances the aesthetic appeal of the entire facility. The Connector is designed to be easily integrated with the surrounding landscape, creating a harmonious and cohesive look.

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Market Station

Preston Doerrfeld and Blake Phillips
Faculty Mentor: Craig Babe

The Haymarket district in Lincoln, Nebraska, has been reinvented over the last 5-10 years from an industrial zone into Lincoln’s primary hub of events and entertainment. Market Station is located between the historic post-industrial area of the Haymarket and an area of new developments located on land reclaimed from the railroad. Market Station seeks to bridge this gap between new and old developments and to be a place of engagement for artists and the community at large. It features a mixed-use program of a market hall, gallery, private studios, and live/work residences as well as a public square that serves as a major gateway through the Haymarket. Market Station can be broken up into four major pieces: the market hall, bar, podium, and the tower. The market hall can host multiple artisans and food vendors throughout the year as well as expand outside into the public square during the harvest season. It seeks to provide fresh food options year-round for resident artists as well as other residents of the Haymarket who do not have many local options for fresh food. The bar connects the market hall and podium and transitions from public to private spaces as you move south. The podium houses a cafe and dining area along the public square, as well as the residential lobby to the south. The tower was built up to the downtown Lincoln height limit to maximize the number of living units and features double-height lofted spaces to provide the maximum amount of natural light for its residents.
Jury comments: The planning and adherence to zoning with the architectural solution are admirable. The jury noted the activation of the site and public plaza as a considered response to the urban condition.
Project Description

The Haymarket district in Lincoln, Nebraska has been reinvented over the last 5-10 years from an industrial zone into Lincoln’s primary hub of events and entertainment. Market Station is located between the historic post-industrial area of the Haymarket and an area of new developments located on land reclaimed from the railroad. Market Station seeks to bridge the gap between new and old developments and to be a place of engagement for artists and the community at large. It features a mixed-use program of a Market Hall, Galleries, Riverwalk Studios, and Live/Work residences as well as a public square that serves as a major gateway through the Haymarket. Market Station can be broken up into four major pieces: the Market Hall, Box, Podium, and the Tower. The Market Hall can host multiple shows and food vendors throughout the year as well as vendors outside the public square during the highest season. It seeks to provide fresh food options year-round for resident artists as well as other residents of the Haymarket who do not have many local options for fresh food. The Box connects the Market Hall and Podium and transitions from public to private spaces as you move south. The podium houses a cafe and dining area along the public square, as well as the residential lobby to the south. The Tower was built up to the downtown Lincoln height limit to maximize the number of living units and features double-height living spaces to provide the maximum amount of natural light for its residents.
South Commons
Tymaree Krusemark and Megan Kortenhof
Faculty Mentor: David Newton

The South Commons provides spaces for encounters that strengthen and further the best interest of the community - without a consumer agenda. This is a place where both formal and informal events and progress take place, notably civic engagement. South Lincoln has no platform where community members can exercise democratic processes, such as healthy debate, without a destructive culture. The space will work to unify and stimulate a dull and disconnected area in the style of a contemporary social condenser. A circular form is utilized because it most effectively emphasizes the intersections of public space through a circulation ring in the center of that bleeds into the various programs. This wide intersection allows for various configurations hosting conversation and debate, supported by a central seating depression in the floor and re-configurable dividers providing surfaces to project media upon and new divisions of space. The asymmetrical sectored circle also lends itself to intriguing push and pull distortions complimenting environmental and view framing concerns. This sector strategy is extended into the landscape to create gathering spaces varying in size and program. Materiality was also used in a way to further these goals and curate feelings of innateness, stability, and civic importance. This was accomplished through a palette of expressive sand cast concrete, jagged at an oversized scale on the exterior, and contrasting smooth concrete on the interior. With the use of different textures, the taupe color serves as a unifier, something we hope to see occur among the users of the library.
Jury comments: The site analysis and the selected design considerations were important in the impetus of the design. The circular form for a civic building is appropriate to the design intentions and emphasizes community building.
**SOUTH COMMONS**

The commons provides spaces for encounters that strengthen and further the best interest of the community—without a consumer agenda. This is a place where both formal and informal events and progress take place, notably civic engagement. South Lincoln has no platform where community members can exercise democratic processes without hidden regulations or a destructive culture. The proposed will be a space promoting debate and conversation in a healthy and productive way. The space will work to unify and stimulate a rather dull and disconnected area.

The idea of a social condenser has been explored time and time again but has yet to realize a form that’s successful lasts longer than just a brief moment in time. The works of infamous social condenser proponents such as Moses Girard and Rem Koolhaas can point us closer to achieving this form by studying their downfalls and improving upon them.

In order to see these goals fruition, we are striving to make the commons a central hub for the community, free of intimidation and polarization. This process will function best in an environment that finds an appropriate balance between energetic and grounded. Users will be immersed in the clashing of a multitude of programs in the center commons with the intentional lack of exclusion physically and visually. Reconfigurable dividers provide surfaces to project media upon and new divisions of space to aid in these processes.

The circular form is utilized because it most effectively emphasizes the intersections of public space through a circulation ring in the center of that bleeds into the various programs. This wide intersection allows for various configurations hosting conversation and debate unseen in previous condensers, specifically promoting democratic processes. Within the intersection, a central depression in the floor functions as a versatile seating and gathering area. Reconfigurable dividers provide surfaces to project media upon and new divisions of space to aid in these processes. The asymmetrical sectioned circle also lends itself to non-hierarchical organizations and intriguing push and pull distortions complementing of environmental and view framing concerns. Undulating floors work to further interactions between the program sectors. This strategy is continued into the landscape extending main formal lines to create gathering spaces varying in size and program.

01 library as commons
02 commons as civic agent
DETAILS

The main elements of the exterior and interior building envelope are a monochrome palette of taupe expressive sand cast concrete, jagged at an oversized scale on the exterior, and contrasting smooth concrete on the interior, with a radiant velveteen finish. Within the use of different textures, the color serves as a unifier, something we hope to see occur among the users of the library. The interior is further divided among finishes; the ceiling is a trowel finish, the walls are a sandblasted finish, and the floor is a polished finish. The rest of the envelope consists of glass, pinned in a seamless manner to give the appearance of a void among the heavy concrete masses. Small accents of copper-colored aluminum are also used in instances of mullions and signage. These materials were chosen to curate feelings of innoce, stability, and civic importance, intended to promote gathering and activity.

Concrete is the only material that will be altered based on interior vs. exterior placement. The exterior and interior sides of the sandwich wall construction will be a combination of tilt-slab concrete and cast-in-place concrete. Many of the walls will be load-bearing shear walls, providing strength and insulation. In the curtain wall, unglazed glazing was chosen to diminish joints in windows in order to emphasize the concrete masses; in other words, create a natural feeling of open air and solids and voids.

Moments of significant expression lie in the exterior columns and both floor to wall and ceiling to wall connections. This is an important detail to resolve in line with the proposal’s main goals, especially to expose the structure and celebrate the strong and solid qualities of civic architecture. The columns will be entirely cast in place concrete that give the appearance of a structural mullion when interfaced with the curtain walls. In reference to the wall connections to the floor and ceiling, there will be a divot in the vertical direction to give the appearance that the floor and ceiling are separate parts. This furthers our goals of creating a common and utilizing the commons as a civic agent in that the floor appears as a durable platform for the community.

MATERIALS

While the building form is contemporary and of its time, the materials chosen would be reflective of vernacular traditions for both civic and local use of materials. The primary material that will be used within the building is concrete, and the secondary material is copper-colored aluminum. Concrete is a historic building material that has a long and rich past of being used within civic buildings. The use of concrete for the proposed library, and its monolithic qualities, creates an innate sense for users to make conclusions that this is a civic building. Concrete is a strong material and has a long lifespan which is valuable when being used within a civic center that must stand the test of time. There will be a mix of smooth and rough forms and finishes of concrete that will be used both on the interior and exterior of the building. Joints in the concrete are hidden to give the feeling of a carried out structure. Copper-colored aluminum will be used for accents such as possible dividing structures, window/door mullions, and signage on the interior and exterior of the building. This project will use these materials along with a variety of textures and arrangements to call out sectors, spaces, and atmospheres within the building. The majority of the materials will be oriented horizontally to give a low profile quality to the building and for it to match the human scale. The mixing and intersections of the materials provide a connection to the mixing and intersections of the commons with other programs. The chosen materials will also have a hand in building sustainability and energy savings.
DESIGN STUDIOS

Ashley Byars, Lecturer
Ryan Hier, Lecturer

* Austin Wahl and Xander Parker | Excellence
Tristan Brickman
Haleigh Carr
Josh Dickey
Rianna Gunter
Ashley Hillhouse
Elizabeth Kramer

Craig Babe, Associate Professor of Practice

* Preston Doerrfeld and Blake Phillips
Spencer Arnold
Kennedy Beemer
Jarod Bengtson
Payton Betzold
Preston Doerrfeld
Thomas Gerdes

* Studio Finalist

Beau Johnson, Lecturer

* Ethan Boerner and Mason Burress | Honor
Ethan Boerner
Mia Brenner
Mason Burress
Brendan Colford
Jacob Granger
Audrey Huse

David Newton, Assistant Professor

* Tymaree Krusemark and Megan Kortenhof
Sitora Alieva
Jessica Fujan
Meagan Hollman
Ryker Hoy
Hannah Kettle
Louis Khu

Ashley Byars,
Lecturer
Ryan Hier,
Lecturer

* Ethan Boerner and Mason Burress | Honor
Bridget Knudtson
Dariya Krestovsky
Mackenzie Modde
Kathleen O'Gara
Cameron Spangler

* Austin Wahl and Xander Parker | Excellence
Alexander Parker
Doug Rief
Alyssa Villarreal
Austin Wahl
Kayla Weller

* Preston Doerrfeld and Blake Phillips
Ryan Haskell
Caleb Laurence
Carlos Perez-Madrid
Blake Phillips
Ben Van Brocklin
Jared Watermeier

* Ethan Boerner and Mason Burress | Honor
Bridget Knudtson
Dariya Krestovsky
Mackenzie Modde
Kathleen O'Gara
Cameron Spangler

* Tymaree Krusemark and Megan Kortenhof
Megan Kortenhof
Tymaree Krusemark
Sarah Meeves
Zitlalic Parra Valencia
Sophia Swanson
Allen Weaver

* Studio Finalist
Edwin Harris and jury offer insightful reflection on finalist projects prior to announcing the winners.
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