



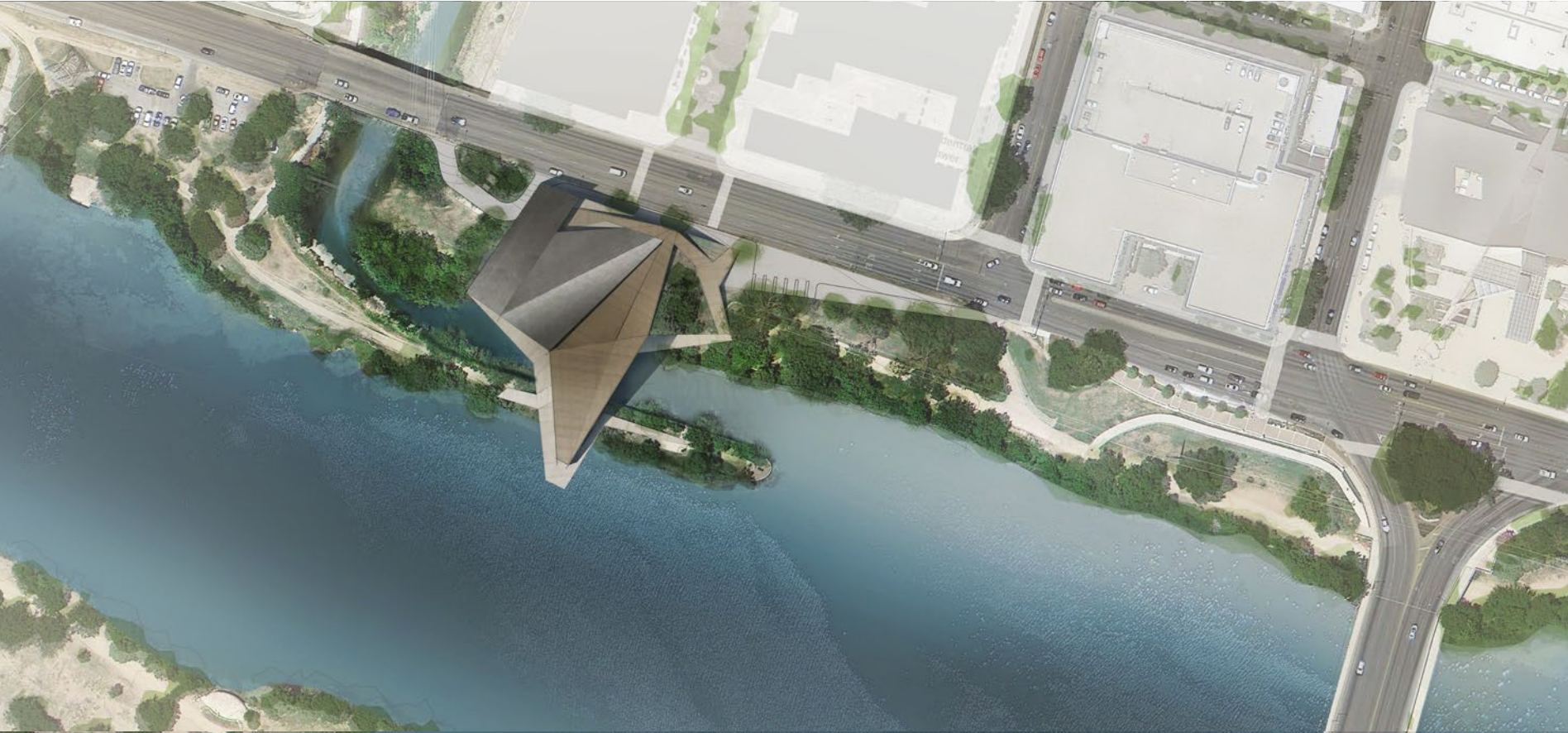
Jessica Glennie
PORTFOLIO

NATURAL HISTORY MUSEUM

A natural history museum on Town Lake, specializing in dinosaur skeletons found in Texas, located on Cesar Chaves, between the 1st Street bridge and the Lamar Boulevard bridge. The popular hike and bike trail runs through the site. Contextual issues focused on the dichotomy between the urban fabric of downtown Austin and the natural environment around the lake.

Instructor: John Blood

Spring 2013



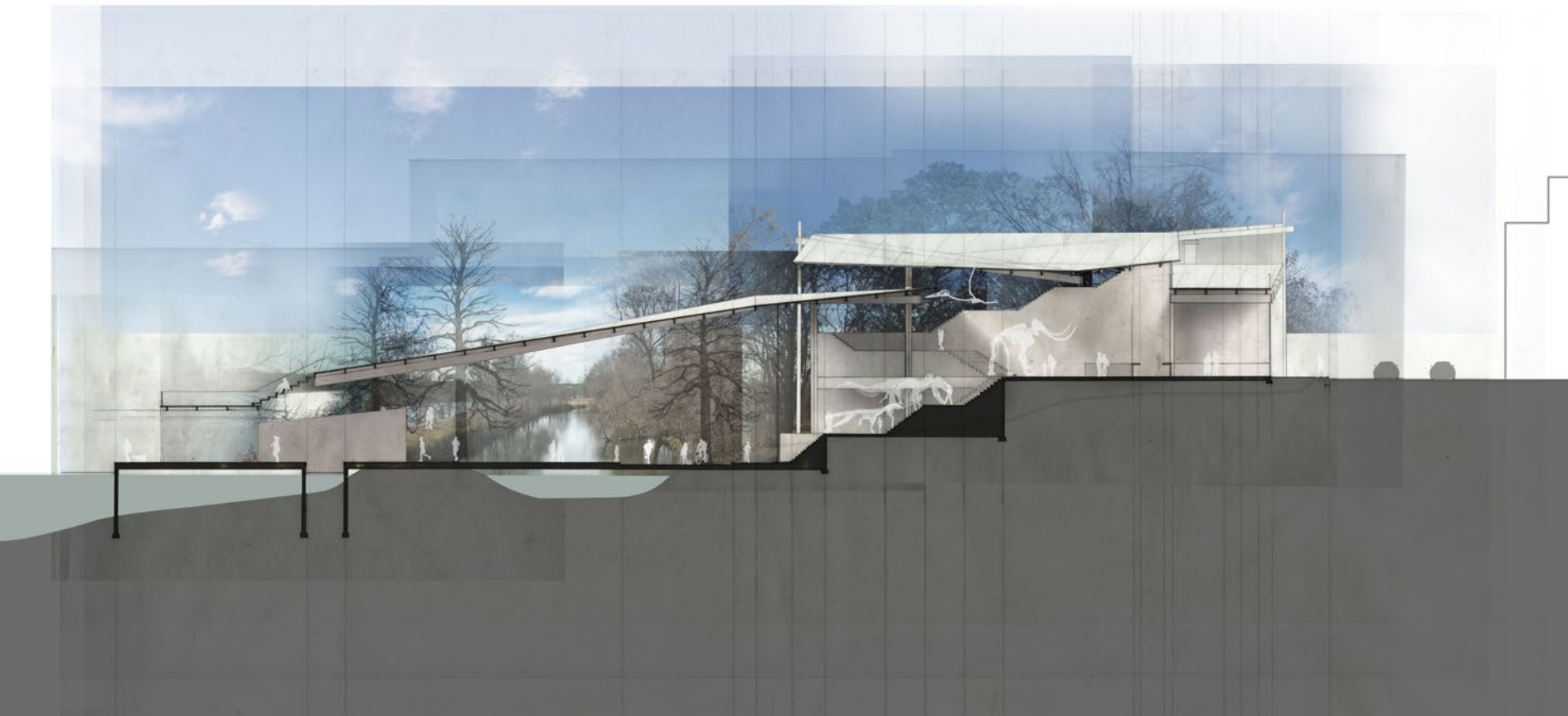
site plan



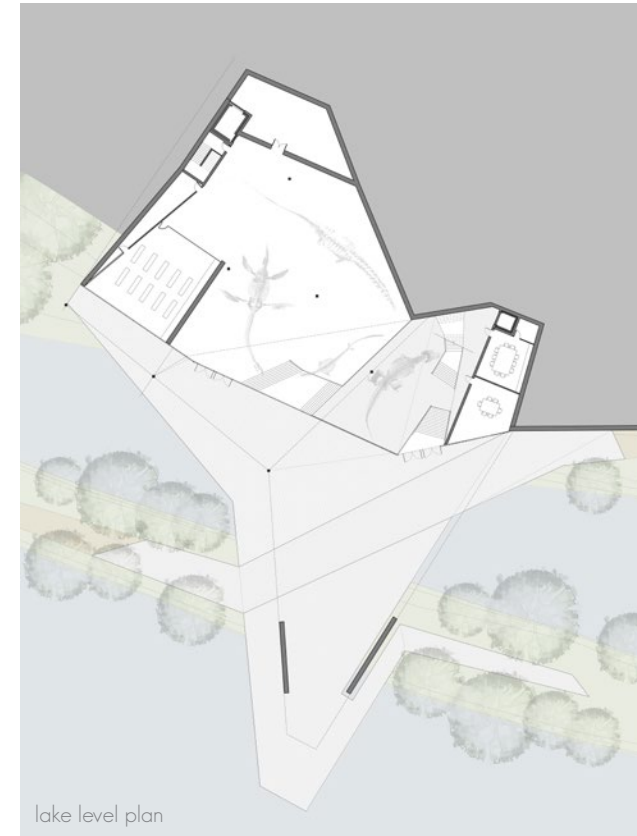
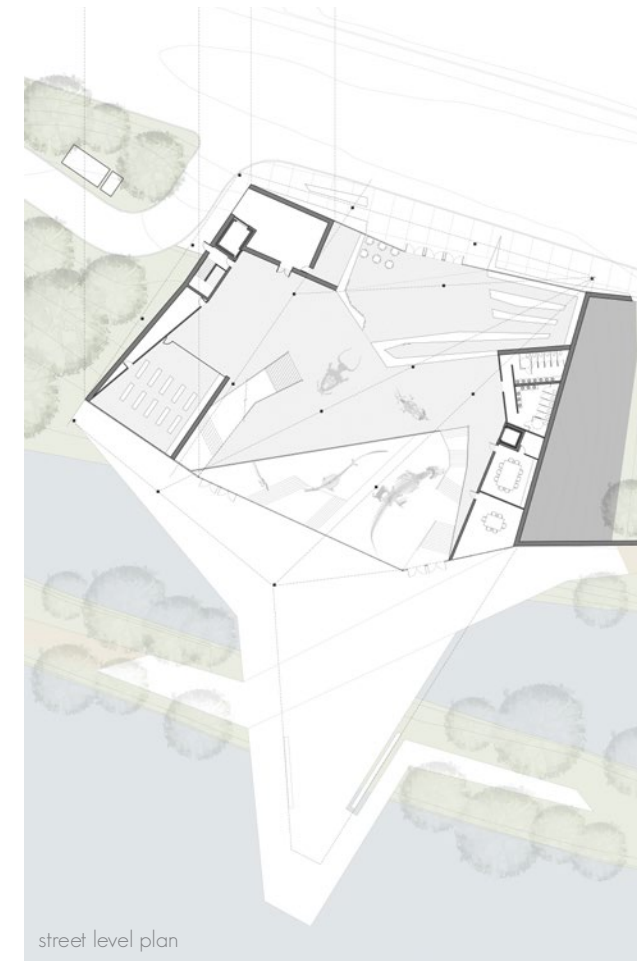
The form is derived from the continuation of the landscape into built form, through and over the museum. The visitors experience the connection between interior and exterior as they journey through the exhibits. The structure is comprised of heavy, grounded, site-cast concrete walls, with a soaring structural canopy of wood. Glulam beams are used to achieve grand spans, accommodating the grand scale of dinosaur skeletons. Steel works in harmony with the wood and is expressed at the pin connections.

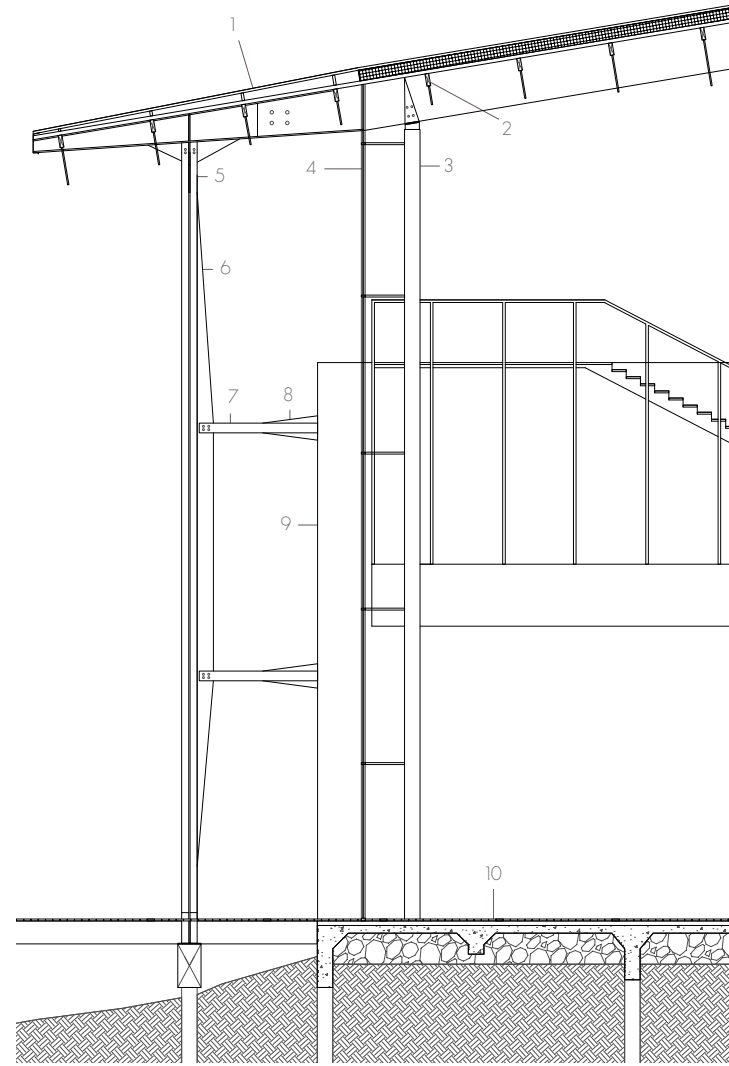
It is important to address the dichotomy between the city fabric and the natural landscape of the lake. The design extends the urban, activated space down to the lake, while celebrating the hike and bike trail that currently exists. The museum "building" is therefore compact, while the trail is emphasized and embraced as a catalyst for activity.





The program - housing extraordinary dinosaur bones - suggests a very large and dramatic scale, while the site requires a sensitive approach. The design infuses the theatrical quality of the interior with the exterior, and simultaneously celebrates Austin as the "live music capital of the world," by including a unique performance space. This stage **extends** from the trail which **wraps** over the museum. It **projects** out to the water, with the skyline and the lake as a backdrop.





detail section

1. standing seam metal decking, 8" rigid insulation, structural wood decking (3" x 6")
2. cable stiffened composite beams
3. square hollow steel section (12" x 12")
4. curtain wall: double glazing, low e coating, 1/4" glass with 1/4" gap
5. composite columns: glulam columns stiffened with steel fins.
6. steel fins
7. wood tie back
8. steel plate into shear wall
9. concrete shear wall
10. wood decking, nailing strips, concrete slab on concrete piers (30' down into earth)





short section

Another scale of performance exists at a human scale. The winding hike and bike trail is celebrated as it explodes out to become an outdoor patio and place of pause for coffee drinkers and studying students. This occurs at the water level, below and shaded by the overhead stage. Active users pass through the space, dissecting it and becoming part of the performance.



OAK CLIFF PAVILION

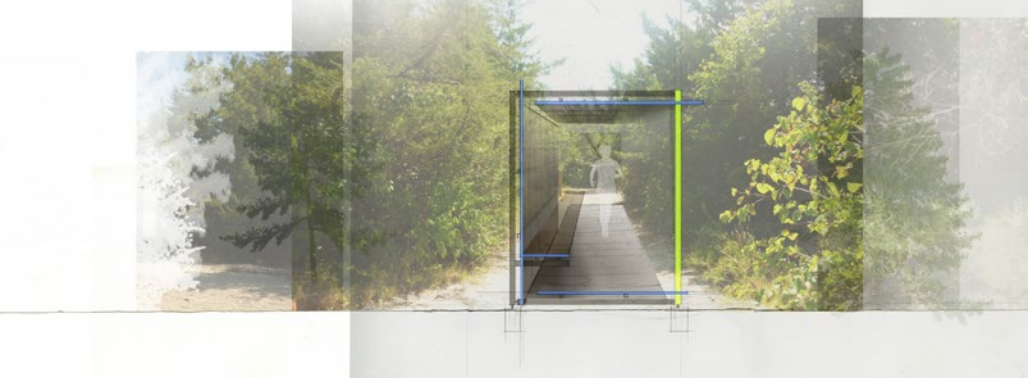
The Texas Land Conservancy asked us help transform the Oak Cliff Nature Preserve from an unsafe, undervalued and barely navigable preserve into a rare and special piece of nature that the community can enjoy. The most incredible aspect of this preserve is its **diversity**. In just 121 acres, this swath of land represents a larger Texas landscape of **blackland prairies**, **riparian zones**, and **cross timbers**. Set within the urban context of Dallas, Oak Cliff Nature Preserve has the opportunity to educate the local community about the distinct and varied habitats of North Central Texas. By making the preserve more **accessible and usable**, visitors will have the opportunity to experience a diverse and healthy Texas landscape.

Increasing safety and access, we have established a main trail, defined by mile markers and trailhead posts, that will unify the previously fragmented loops. We envision a **series of simple pavilions**, guiding visitors to experience the changing habitats and regions as they move deeper into the site.

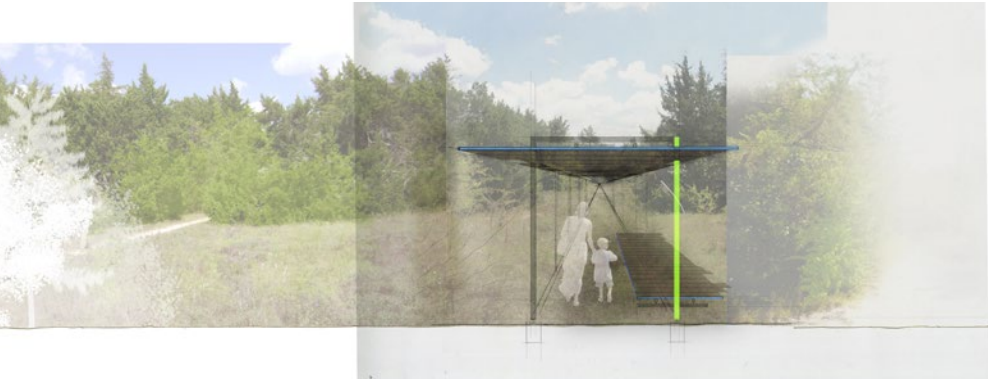
Instructor: Jack Sanders
Team: Jess Glennie, Reid Joslin
Fall 2012



trace the density and texture of the ground through our soles



making one part of the eternal cycle of nature



one senses the slow breathing of the earth



"Gravity is measured by the bottom of the foot; we trace the density and texture of the ground through our soles. Standing barefoot on a smooth glacial rock by the sea at sunset, and sensing the warmth of the sun-heated stone through one's soles, is an extraordinary healing experience, making one part of the eternal cycle of nature. One senses the slow breathing of the earth."

- Juhani Pallasmaa



FERRY TERMINAL

The brief of this design studio was to design a ferry terminal connecting Montevideo with Buenos Aires, creating an iconic gateway into Uruguay, while also revitalizing a beautiful yet currently inaccessible bay.

Instructor: Barbara Hoidn

Spring 2014

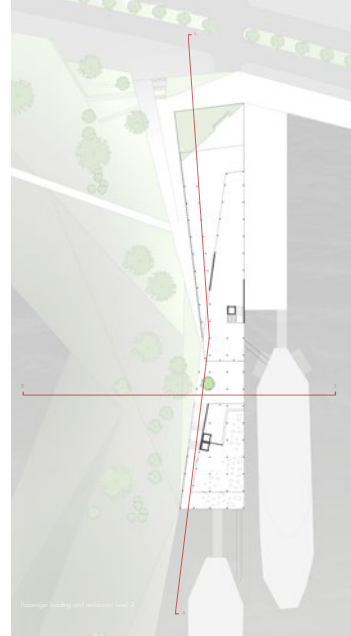
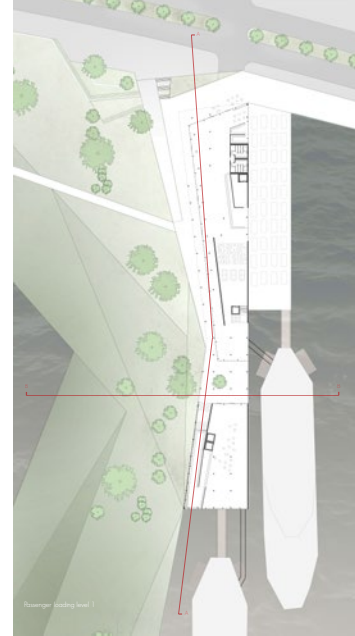
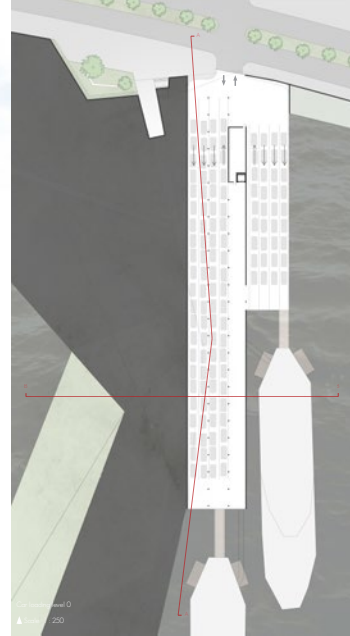
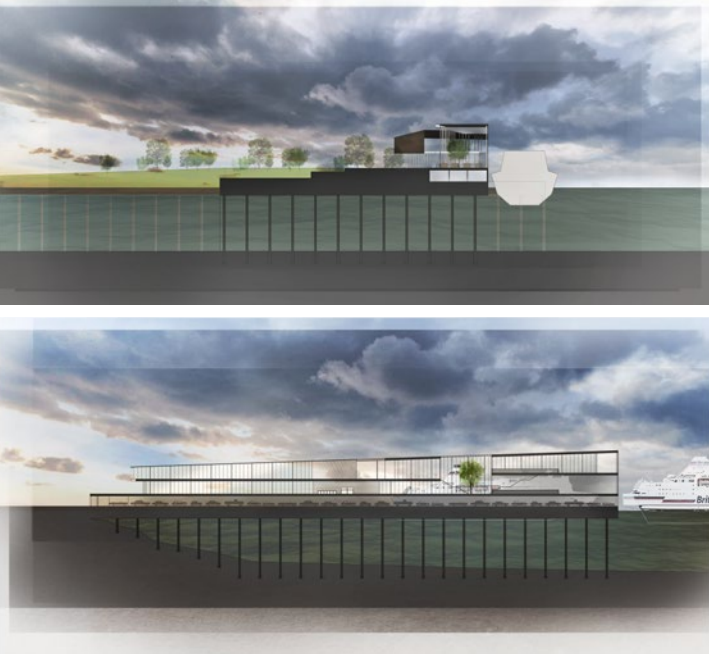


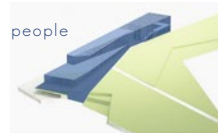
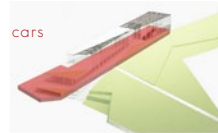
site plan | 2000



An industrial port in Montevideo is currently unused and cut off from the city by a highway, an oil refinery and abandoned industrial buildings. An urban plan is needed to bridge the vibrant fabric of the city with the disconnected water, allowing the people of Montevideo to gather and activate the land along the water's edge. The bay holds great opportunity for the city of Montevideo, yet its potential has not been realized.







Strategy: To provide public space for the people of the city. My design includes a boardwalk connecting mixed use, high density towers with the ferry terminal. A green park, extending out into the water, is advantageously placed on the land of an old fishing wharf. It flows into the terminal, creating pleasant waiting spaces for passengers.

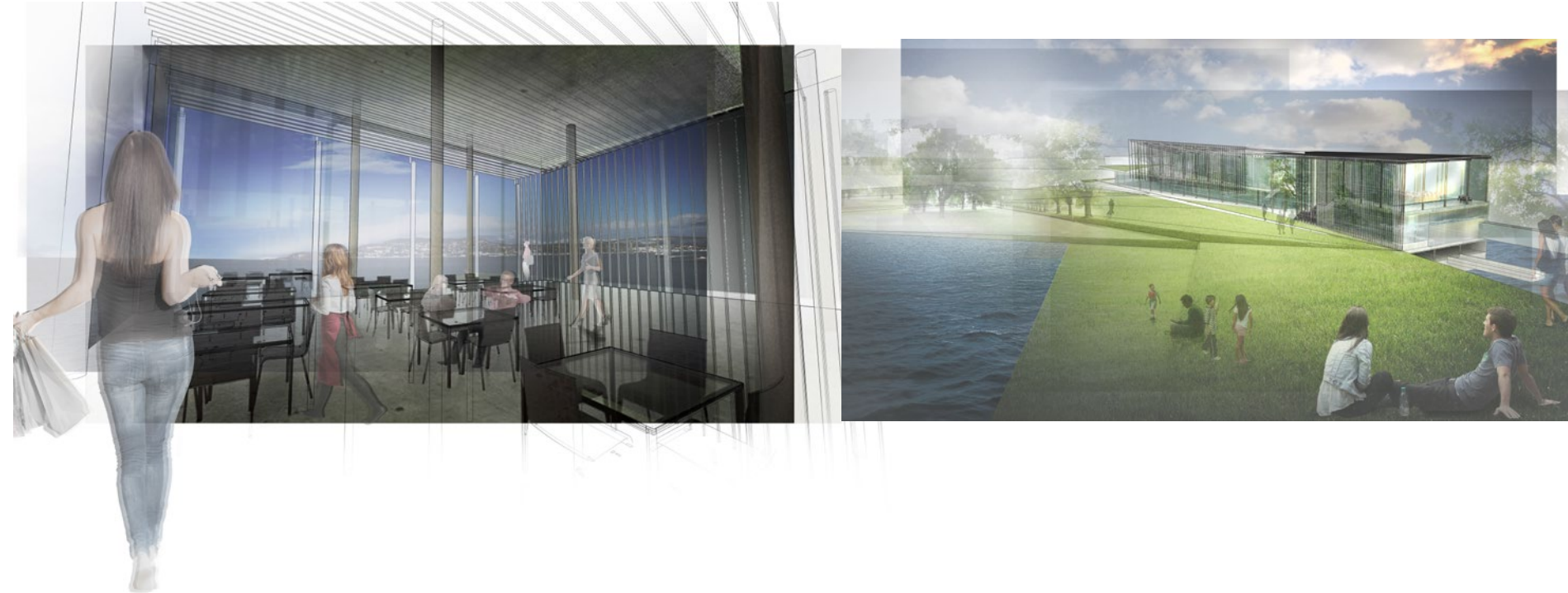


The terminal is connected with an abandoned distillery to the north, which holds historical value and potential for retail, nightlife and civic programs.





The ferry terminal's form embodies the motion of "taking off", as the roof soars out to the bay. The circulation core parallels this movement of projecting out, as it symbolically leads the public higher, out into the bay, and over the water. The final destination is a restaurant open to the public as well as ferry passengers, bringing life to the site well into the night.



LIBRARY OF THE 21ST CENTURY

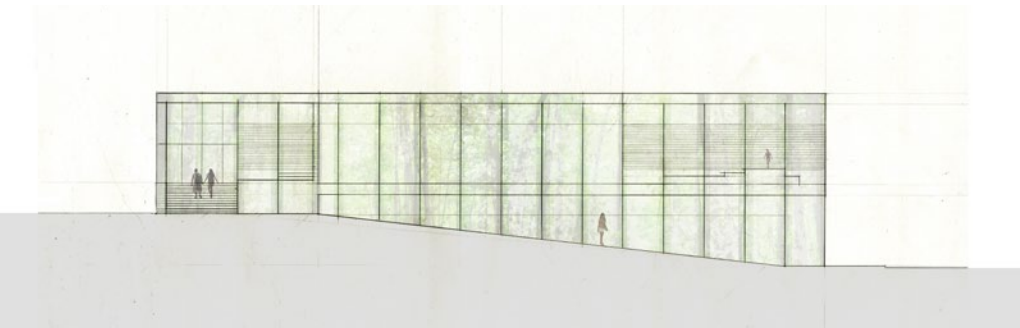
“The book as a traditional source of information is now one piece within a rapidly expanding network of accessible information. Concurrently, the spaces generally associated with the storing of books are changing too. What implications does this have on the traditional library?”

Instructor: Peter Raab

Fall 2011



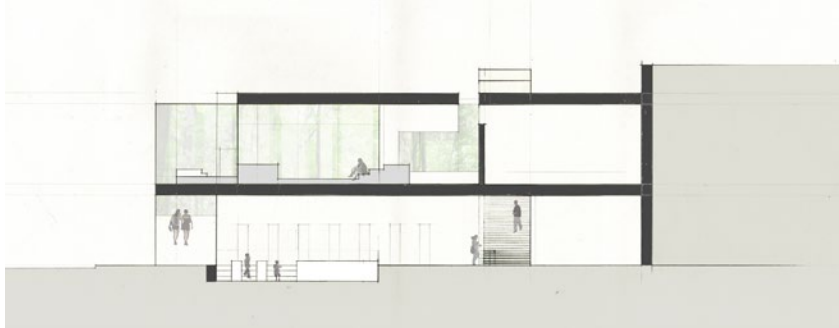
long section



west elevation



cross section 1



cross section 2



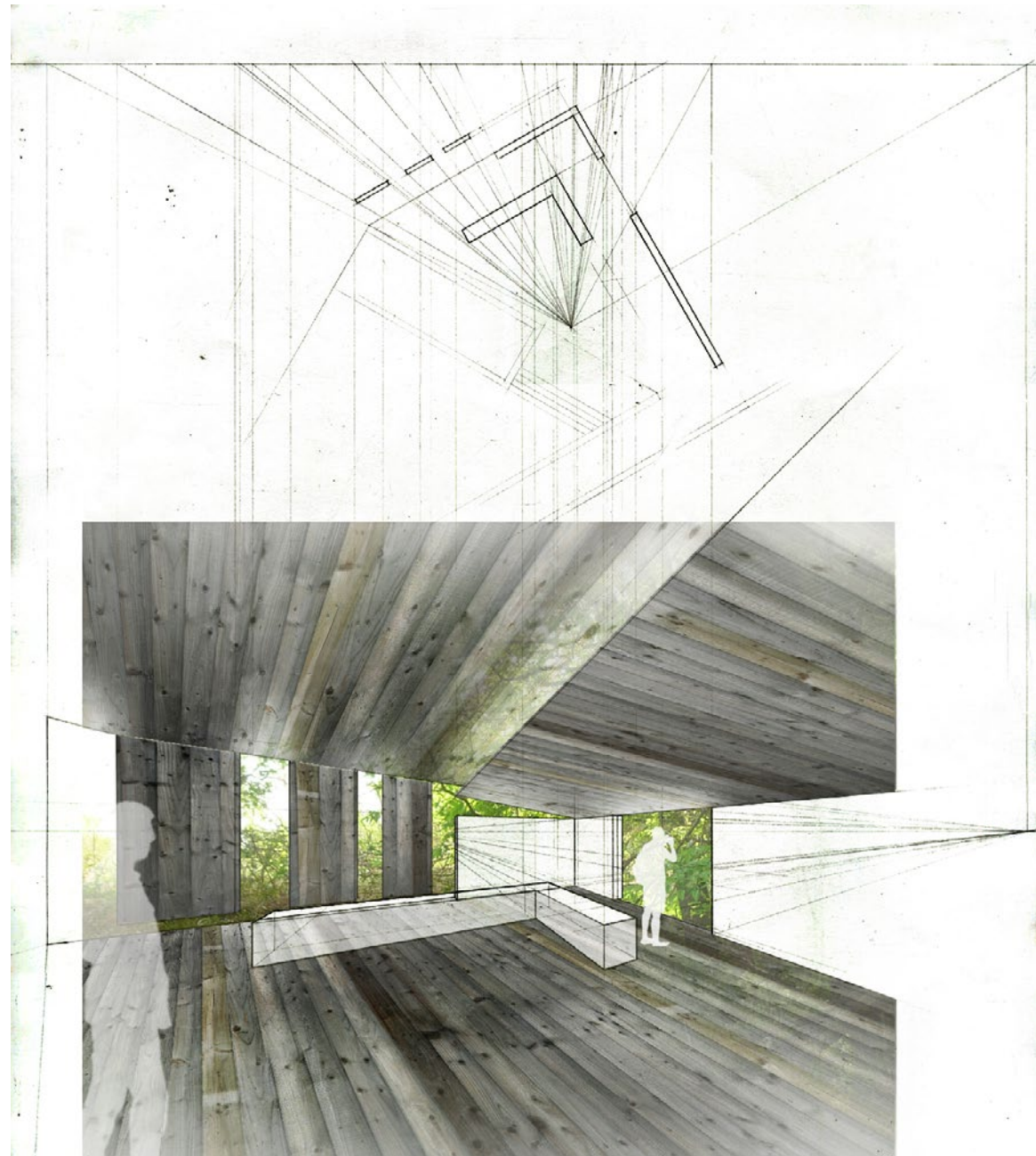
NATURE CENTER

The main objective of this studio was the introduction of context and we learned how to design in the realm of the sciences at Hornsby Bend in Austin, TX. We were introduced to the various components of buildings and the relationships between them and the surrounding environment.

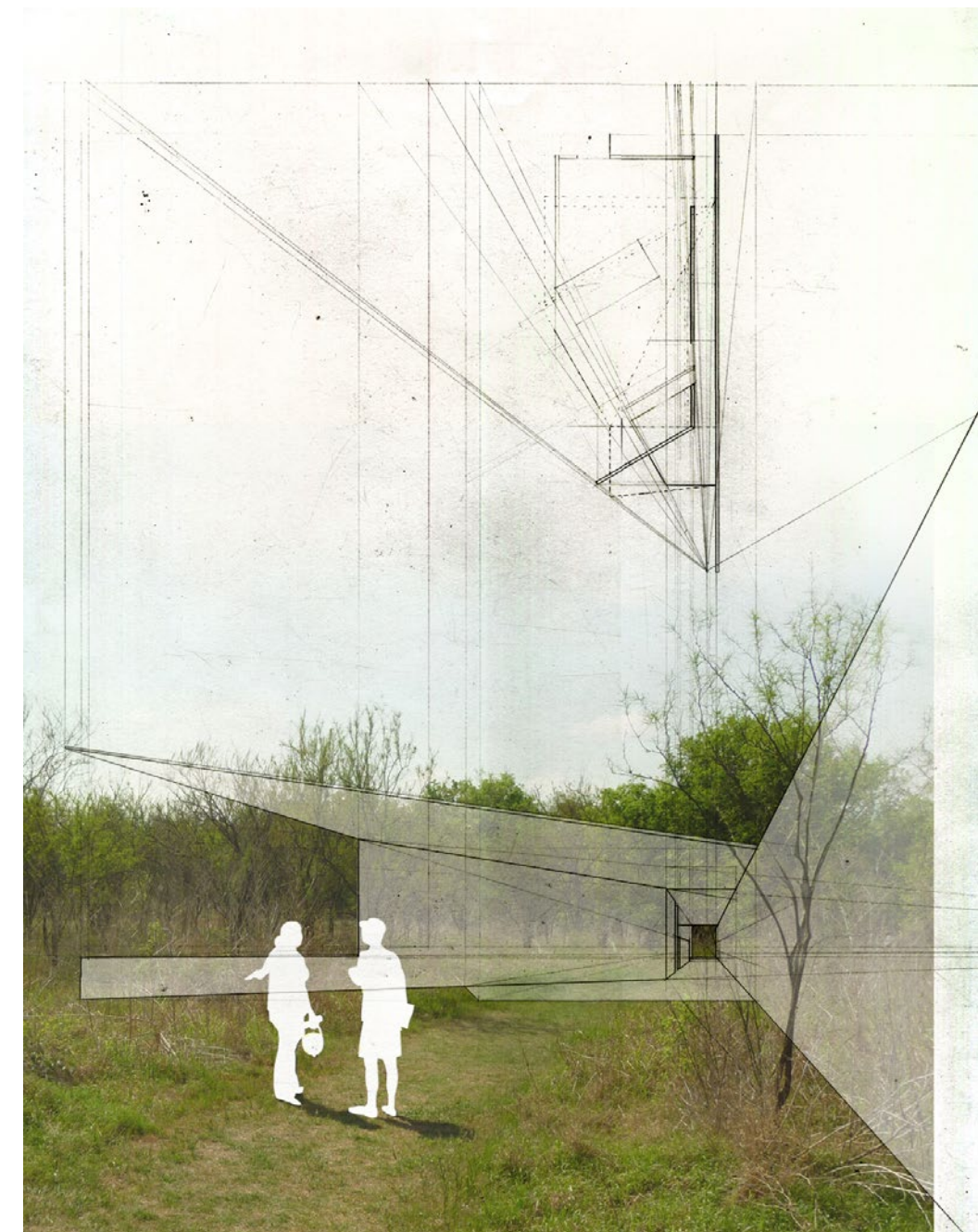
Instructor: Alison Gaskins

Spring 2011





Views out to nature are framed in special and evocative ways. Light slips in between strips of clerestory and long, thin skylights, so that the roof appears to be floating. The ceiling folds down in fragmented panels, just outside the floor line in places, allowing the surrounding environment to feel as though it is simultaneously inside and out. A natural breeze flows through the building carrying with it the sounds of birds and smells of Hornsby Bend. All senses are engaged as one experiences the Nature Center.



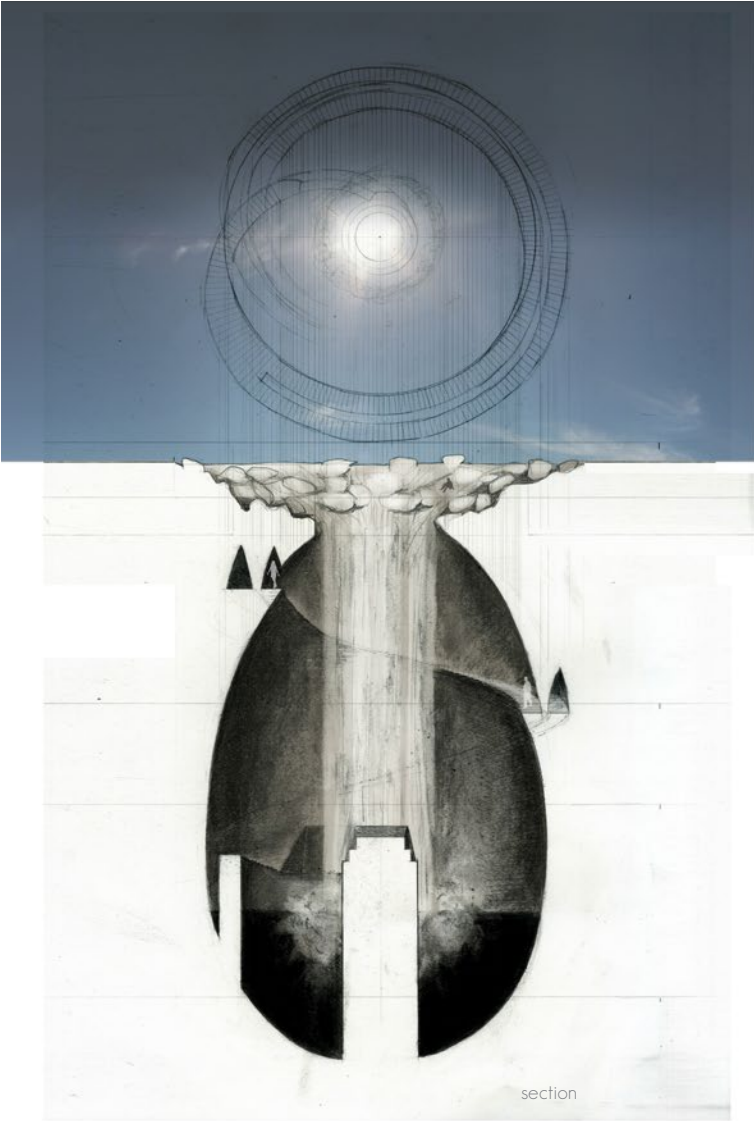
DESIGNING THE SUBLIME

Exploring the idea of sublime architecture and its capacity to heal. “Sublime” can be described as the pleasure one gets in understanding the immensity of the universe’s extent. It is both terrifying and incredible - releasing one from the constraints of the human condition. Importantly, a healing space can not merely be pleasant; in order to reach the sublime it must evoke the uncanny.

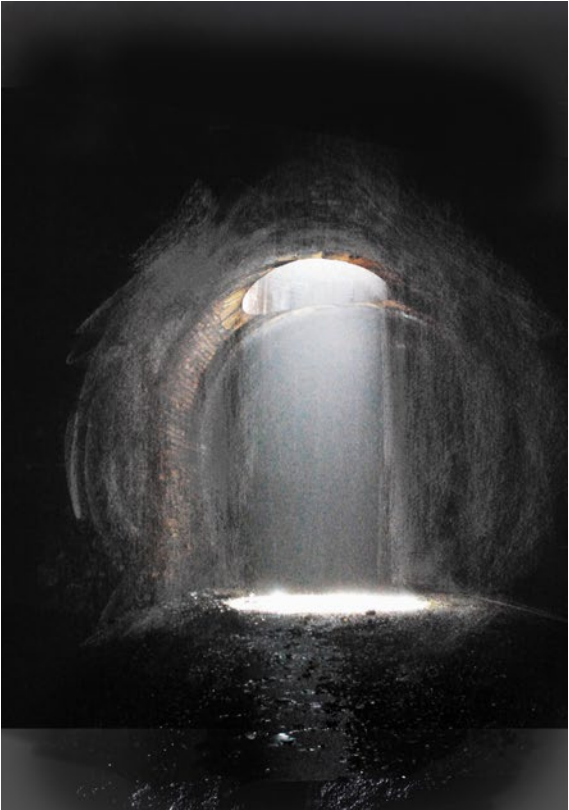
Instructors: Elizabeth Danze, John Blood,

Steve Sonnenburg

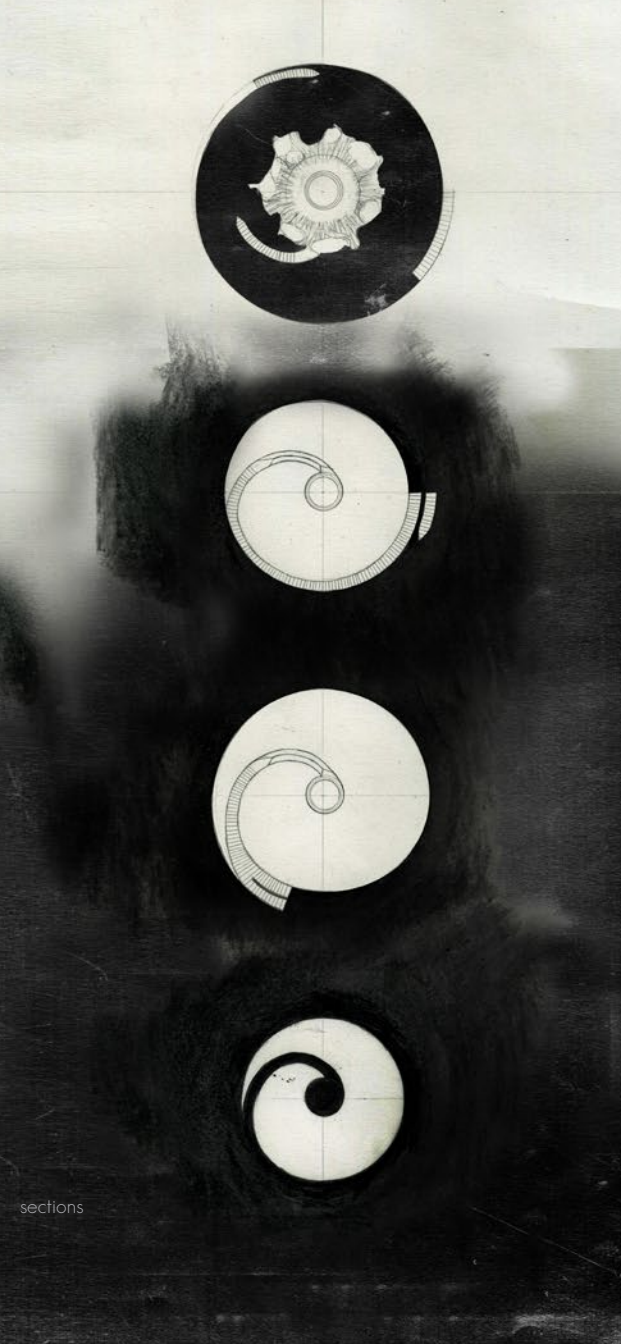
Fall 2013



entrance/exit



approach to waterfall



sections

A PLACE FOR CONNECTION

Vision Statement: There is in America today a profound separation between our military and the culture at large in the experience and understanding of warfare. We believe in bringing to bear the power of shared experience to heal the psychic wounds of war, to achieve empathy with those whom we send to fight, suffer, and return, and to promote a greater collective appreciation of the human costs of waging war.

Mission Statement: To design a sacred yet not sombre gathering place for projects, performances, presentations, and other public events. To encourage dialogue, healing, and increased mutual appreciation of the trauma among military men and women, their families, friends, and the general public.

Instructors: Elizabeth Danze, John Blood, Steve Sonnenburg
Fall 2013
Advanced Design



While buildings cannot heal, they can encourage certain activities that have been shown to promote healing. Live theater is a particularly interesting vehicle for sharing the trauma of war because it is an interactive and personal event at which anything can take place. There is a definite ending. Most importantly, actors can say things they otherwise wouldn't have been able to say.

The site is rectangular and hemmed in by existing and future medical buildings. It has an existing structure; the Watson House, built in 1853 (shown above). There is a linear creek winding through and a sectional change of 46 feet. It is very shaded and sheltered, with an isolated, quiet and private condition.



exploring the idea of release



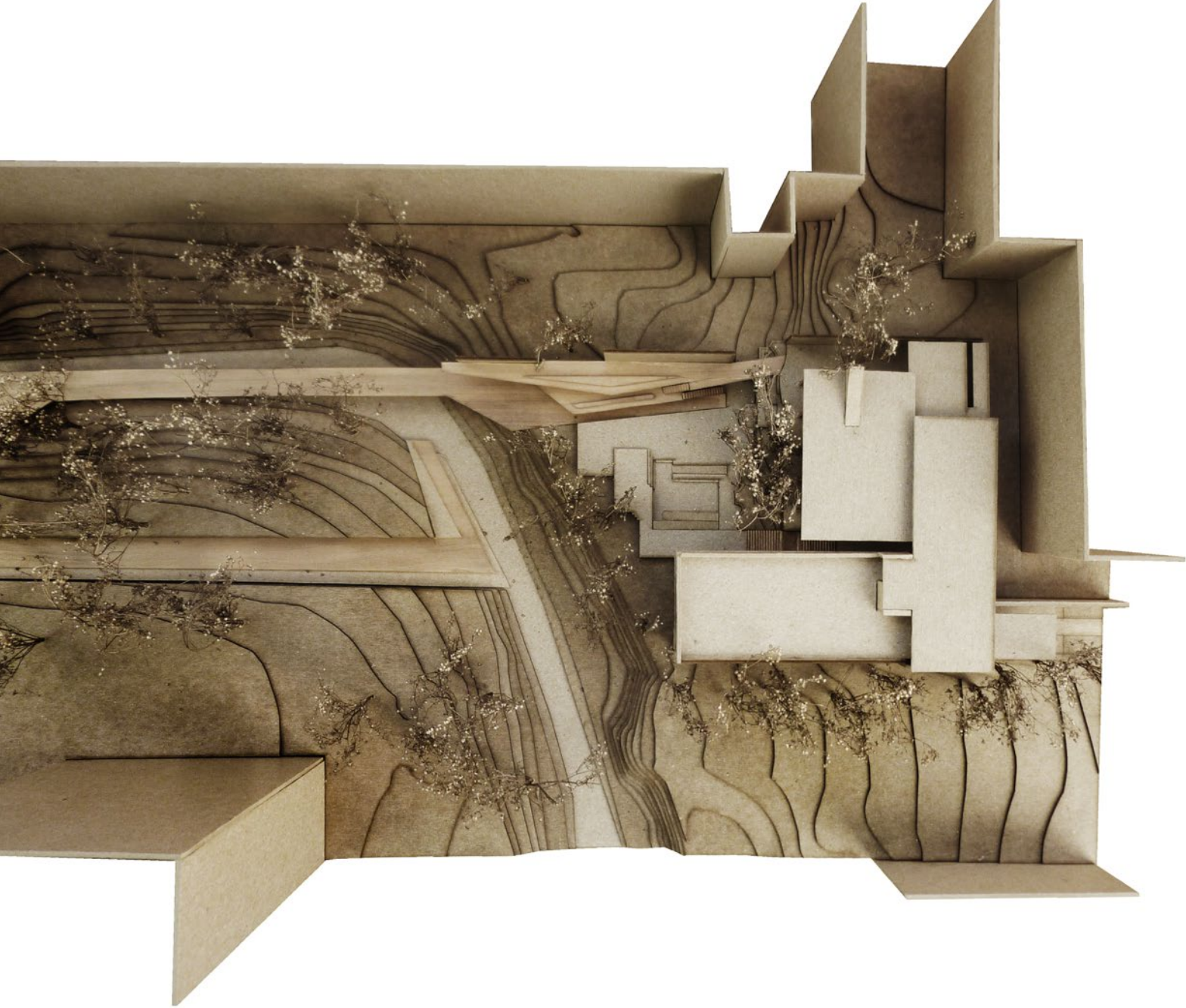


Treatment of the existing Watson House:

The house, built in 1853, offers a unique opportunity, especially with respect to this program. By keeping only the original limestone blocks, the building becomes a ruin with the potential to evoke powerful emotions and memories of devastation. Sight reveals between the old stone and the new concrete allow light to carve through with a dramatic substance, creating a sacred performance space.

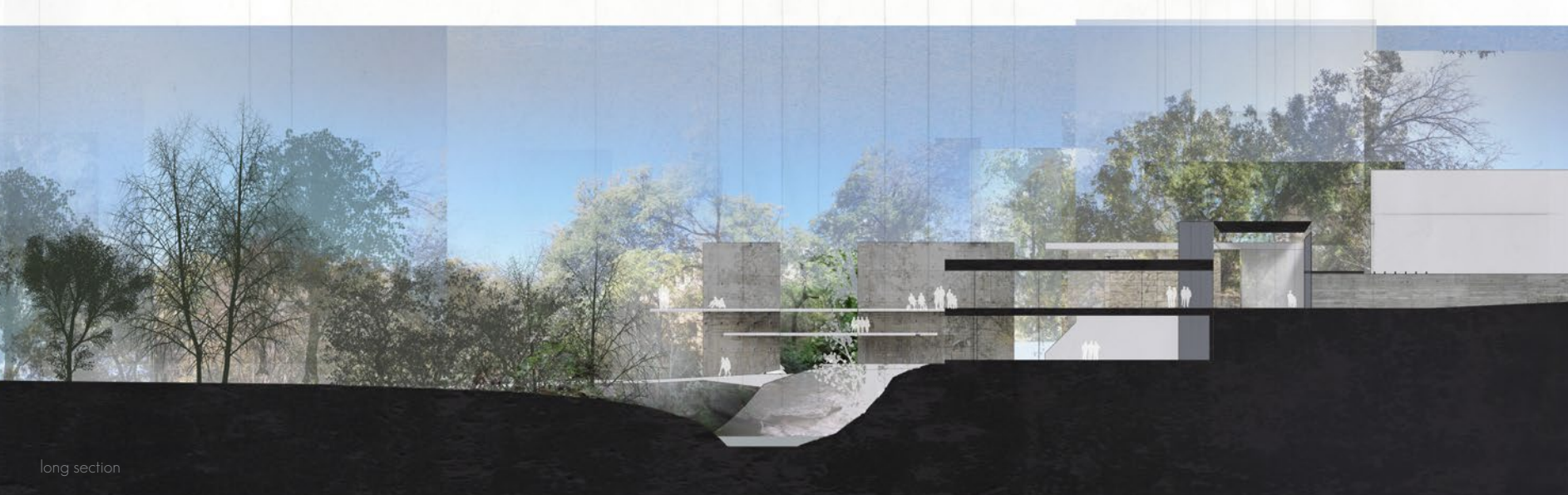
A guest speaker gave me this photo of himself in Vietnam to show me how the ruin evoked strong memories.





Models from left to right: View from above, view of entrance procession, and view showing the outdoor performance area.





Outdoor performance space: The existing sectional quality lends itself to a performance space. I have drawn inspiration from the Globe Theater in London where the different levels allow everyone to feel close to the actors. This is accoustically successful and it also creates an intimate relationship between the audience and the performers. The architecture must be strong and raw, accommodating performances that “scrape”. The materiality should be rough and tactile, embracing all messiness of theater and allowing for sponenaity and flexibility.







art 46 - 49

resume 50 - 51



2008

Rachel

Acrylic and Indian Ink on Card



2009

Dad

Acrylic on Card





2010

Sir Edmund Hillary

Acrylic on Canvas



2009

Dad

Acrylic on Card



2009

Mum & Dad

Acrylic on Wood