

Jack McManus

Portfolio of Craft and Design

Led to design by a compulsion to create and curiosity about my everyday surroundings, architecture school helped me grow significantly as a craftsman, answered some of my questions about the construction of physical world, and it has helped me interrogate and understand the creative process that I improvised intuitively as a boatbuilder and writer. Significantly, it has also introduced me to a pantheon of creators whose ideas have tangibly influenced my own approaches and ambitions, and it has shown me ways that my driving forces of Art, Nature and Technology can be factored into the changes I aspire to make in the world around me.

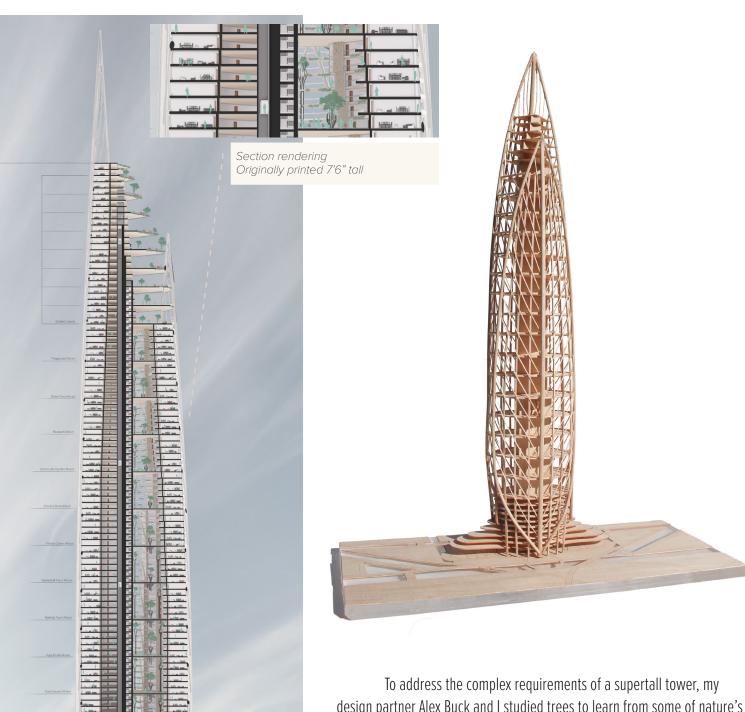
Not only do all of these principles overlap significantly, but the ideas of Art, Nature and Technology are so intertwined that my favorite architects could feasibly have been included in any of the three categories. Explaining this inseparability requires a more holistic view of these principles as a means to a common end, and I believe that this overarching goal is to create architecture that reflects a genuine understanding of our world.

Factoring the inherent nature of a place into a building project requires a deep understanding of our position as an exceptional animal species in a larger natural order; appropriate use of technology requires understanding of the problem to be solved, as well as the capabilities and limitations of our tools; and great design requires an understanding that the ultimate goal is to create a space that evokes emotional and psychological response like a true work of art.

While the term is wisely avoided by those without his ego, this speaks directly to Frank Lloyd Wright's assertion that "the term 'genius' simply means a man who understands what others only know about." —an ambitious but ultimately admirable goal for any architect.

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To address the complex requirements of a supertall tower, my design partner Alex Buck and I studied trees to learn from some of nature's most ingenious evolutions in gathering solar energy, centralized delivery systems, clean oxygen exchange and concentrating structural material for maximum efficiency. The residential interior of the building is organized into a series of stacked atrium spaces, breaking down the social scale into comfortable neighborhoods that encourage interaction between residents.

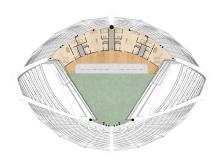
This project began with the design of a city master plan and culminated with that city's central tower, helping the building function as an integrated part of its site rather than an object within a separate landscape. Accordingly, the real forces of wind, weather, climate, economic history and sociopolitical position of the East Bay all influenced every design decision. Structural member arrangement and sizing as well as wind load shedding abilities were all designed in consultation with architects and engineers at the San Francisco and Chicago offices of SOM.

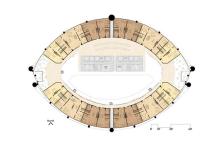


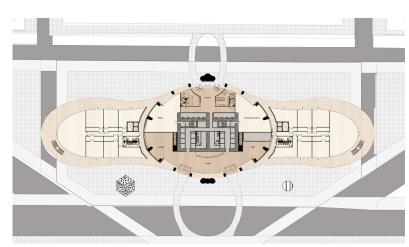
The Alameda Leaf

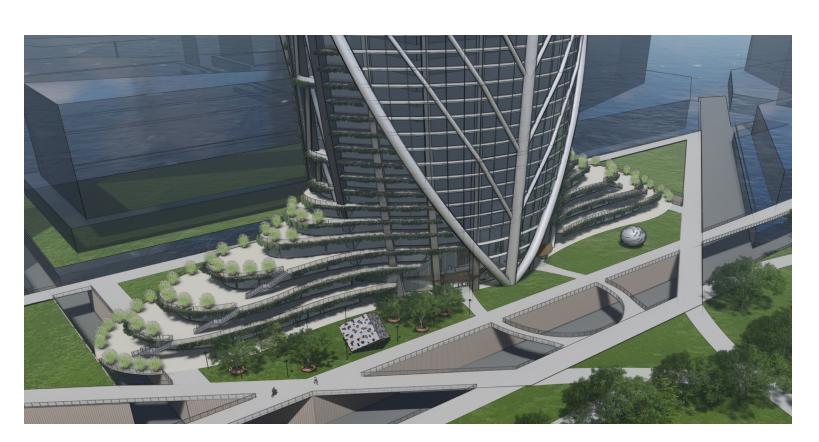
Mixed-use Supertall Tower — Bay Area, CA Designed with Alex Buck '20 for Tall Building Studio, Fall 2019

2020 AIA Triangle Scholarship Merit Award Winner



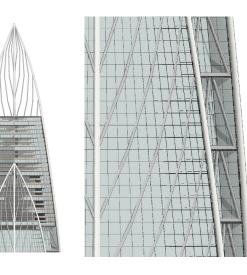




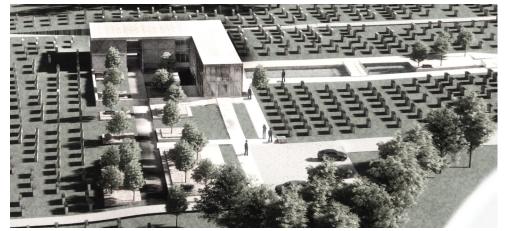








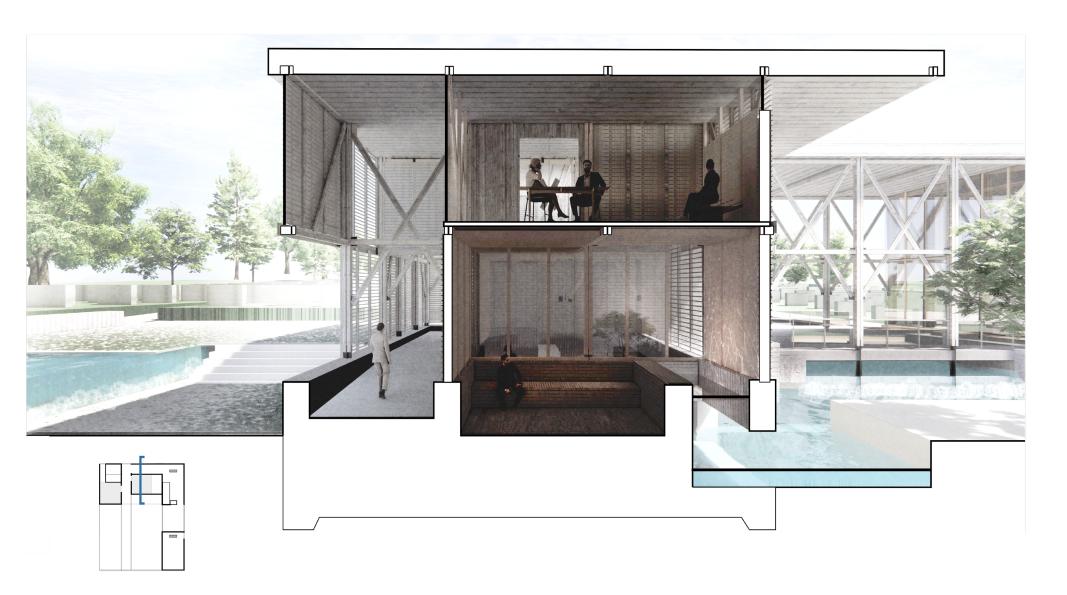






Raleigh Hebrew Cemetary

Funerary Ritual Temple — Raleigh, NC Griffith Elective Studio Project, Fall 2020

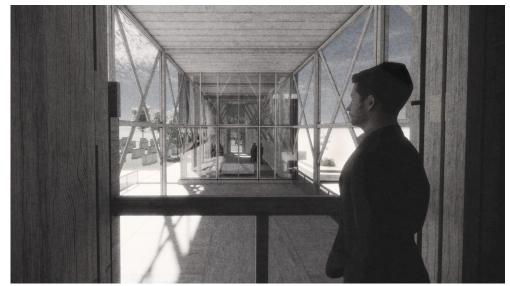




This sequence of spaces was developed specifically in response to the requirements of traditional Jewish funeral rituals, creating solemn atmospheres appropriate for every step of the burial process. Utmost respect for the dead and sensitivity to mourners are carefully preserved using familiar natural materials, carefully layered enclosure and apertures for privacy, and connecting adjacent spaces through non-visual connections like the continuity of natural light between rooms, which reinforces the comforting presence of family and friends without distraction or interference.

Translucent curtains fill the timber-framed public funeral chapel with ephemeral light during the body's final minutes before burial, and the porous enclosure reminds mourners that the experience of death is a constant part of human life.







Architecture of Sound Pavilion

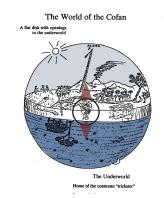
Park Installation — Spring Creek Park, Raleigh Petrarcha Elective Studio, Spring 2020



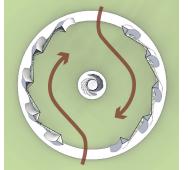
Originally intended as a design-build project for Spring Forest Road Park in Raleigh, this pavilion was designed in collaboration with local sound artist Alyssa Miserendino, who learned about the start of the pandemic after returning from a audio gathering trip to the Ecuadorian jungle. Incorporating her recording from the trip and the indigenous folklore that influenced her there, the form expresses the idea of an aquatic portal between worlds and is fabricated from a series of identical curved metal panels that evoke a whirlpool.

Designed with buildability in mind with Vinnie Petrarcha of Tonic Construction, this scheme was presented to Raleigh Arts as a proposal for temporary installation. More information on the collaboration available at raleighartssoundpavilion.com

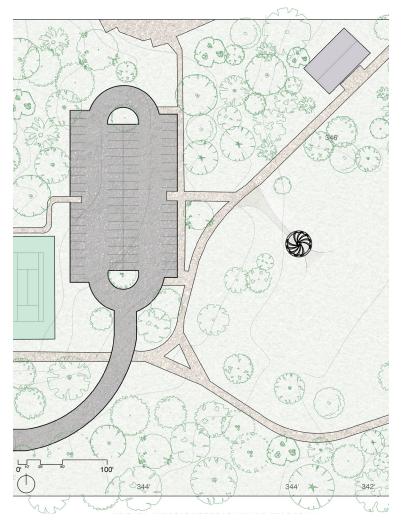


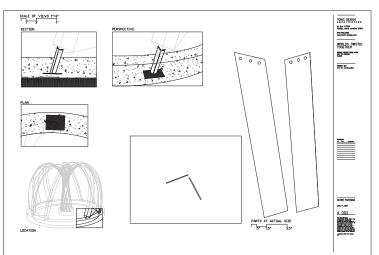


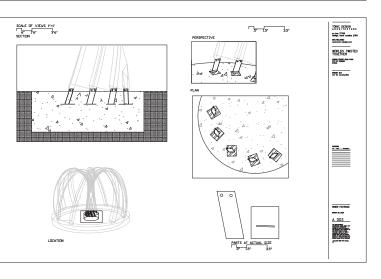


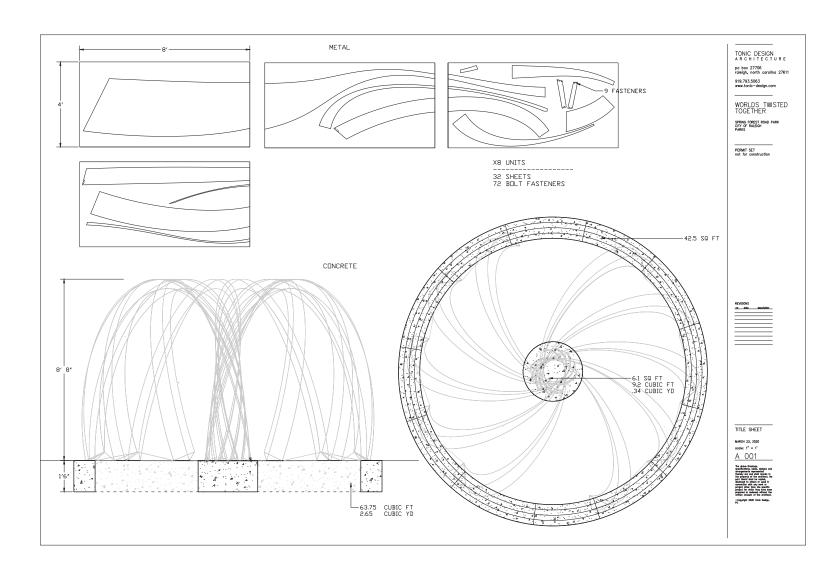
























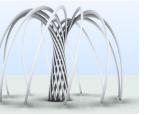


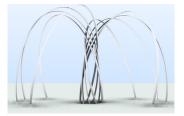


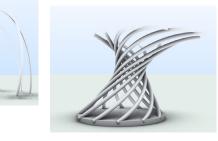














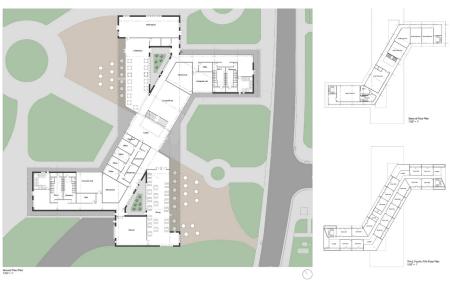
Bragaw Commons Residence Hall

Classroom + Dining + Residence Hall — NCSU Central Campus Comprehensive Studio, Fall 2018







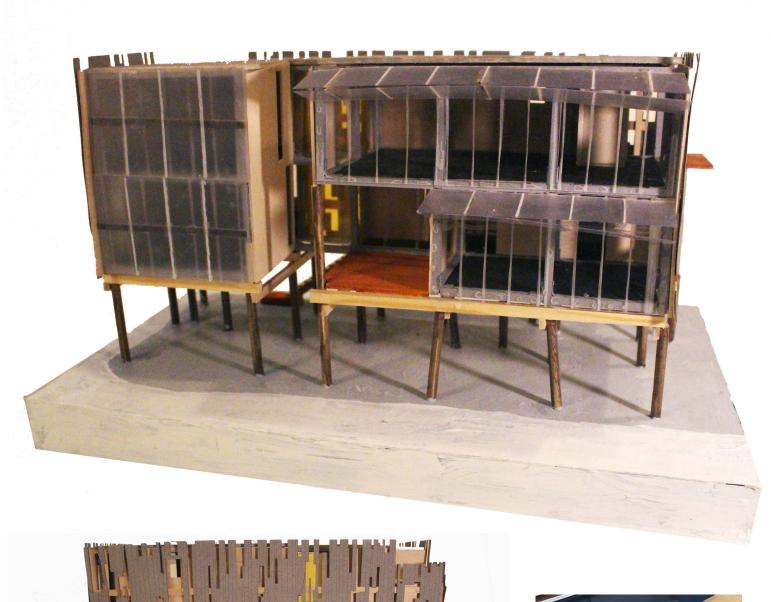




This design for NC State fits naturally into the surrounding context and advances the campus' established architectural vocabulary while replacing a midcentury dormitory that abruptly interrupts movement across campus.

The form and footprint create a series of open-sided public plazas positioned helpfully along a busy footpath between central campus and the large high rise dorms, creating welcoming streetfront locations for dining and gathering spaces. Interior arrangements also create helpful adjacencies between public, high-visibility gathering spaces on the campus level as well as classroom and residential levels in the elevated mass.

















Precedent study: Loblolly House

KieranTimberlake Architects — Taylors Island, MD Form Studio Project

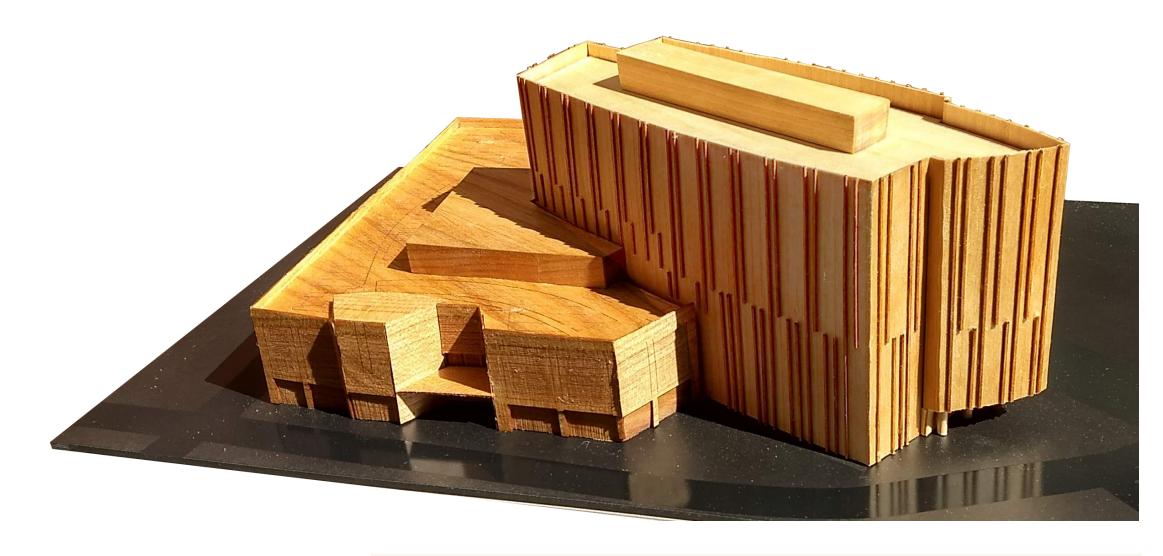
Precedent study: Ryerson Student Learning Center

Snøhetta— Toronto, ON Tectonics and Craft Project





1/32" = 1' Model, Gifted to Project Developer



Models for Duda Paine Architects: Dimensional Place

Office Building Models in Basswood and Cherry — Charlotte, NC





Bent, Not Broken: The Natural Process of Shaping Fantastic Wooden Forms

08:00 - 7 June, 2018 | by Jack McManus

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Even as technology advances—leaving many of the old ways of building obsolete—certain traditional crafts and building techniques continue to captivate our imaginations with their simple ingenuity and unimpeachable effectiveness. Although used for millennia, the process of temporarily turning rigid members of wood into pliable, twistable, bendable noodles of lumber remains a favorite woodworker's trick, capable of producing whimsical transformations and otherworldly forms from the











10 Boathouses That Take Architecture Over the Edge of Dry

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Whether lining a river bustling with rowing crews or sitting calmly at the edge of a lake, boathouses as a training facility for elite rowers, a vacationer's waterfront playground, shoreline retreat, or even as a historical preservation project, boathouses captivate the imagination as they transcend the limits of



8 Treasured Historic Architecture Sites That Have Hosted Huge Rock Concerts

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Thanks to their loud, brash, and nocturnal nature, rock concerts are often held in dark bars and nightclubs designed to withstand the abuse of rowdy fans and guitar-smashing rockers. But as musicians earn a following, they eventually graduate from beer-soaked basements to prestigious theaters, outdoor amphitheaters, arenas, and stadiums. For performers and music fans alike, playing or attending a show in a space like Carnegie Hall, the Royal Albert Hall, Madison Square Garden or Colorado's Red Rocks Amphitheater can be a momentous, once-in-a-lifetime opportunity that ties together the sublime power that great music and architecture can both evoke. As rare as these opportunities are, an exclusive group of iconic musicians have managed to reach an even higher level of prestige by organizing one-off performances amid humanity's most treasured historical sites—from the Acropolis and ancient Mayan cities to the Colosseum and the Eiffel Tower.

While these special concerts have given fans the chance to experience music history firsthand, many have also been mired in scandal as local officials and residents have raised concerns about pote damage to the sites or inappropriate commercial misuse of treasured cultural landmarks. Despite these legitimate and often justified concerns, these nine iconic sites have hosted some of the most ambitious concerts in the history of popular music:

10 Unconventional Plywood Projects That Show The Bright Future of 20th Century Materials

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Sold in standard 4 foot wide sheets since 1928, plywood has been a staple of conventional construction for nearly a century. Dimensionally strong, easily cut, lightweight and capable of creating an effective barrier, plywood and other engineered panels like OSB, particle board, and MDF is ubiquitous, particularly for their use as sheathing material in balloon and timber frame construction systems. Boats, airplanes and even automobile frames have historically been built out of plywood, predating (or replacing) steel, aluminum, and fiberglass. As a simple material capable of being manipulated and shaped in a wide variety of ways, sheet ply was also favored in furniture and architectural designs by modernists including Charles and Ray Eames, Eero Saarinen, Alvar Aalto, and

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7 Shout-Outs to Architects in Rap Lyrics

09:30 - 23 July, 2018 | by Jack McManus

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History's Most Notorious Unfinished Buildings

09:30 - 9 July, 2018 | by Jack McManus











About a month before he unveiled his eighth album Ye in June, Kanye West re-entered architectural conversation with the unexpected and mostly unexplained announcement that he intends to hire architects and industrial designers to staff an architecture practice connected to his Yeezy brand. An outspoken fan and admirer of contemporary architecture, Kanye's fashion and design projects have been a major focus for him since shortly after the prodigious producer started making his own rap albums. Kanye's architectural ambitions have been an interesting factor in the relationship between architecture and rap culture, which seems to be just coming into focus through programs like the Hip Hop Architecture Camps organized by Michael Ford's Urban Arts Collective, and the research of Sekou Cooke. Architecture and rap music have influenced each other in ways we're just starting to notice with the connection between the two even revealed as consciously and conspicuously as rappers including references to notable architects in their lyrics.

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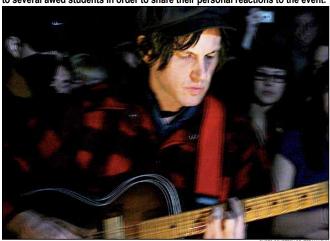




Whether partially completed and left as ruins or still under construction decades (or centuries) after initial groundbreaking, unfinished buildings offer an alternative history of our built environment, promising long-delayed gratification or examples of design so ambitious that they prove impossible to realize. Initiated by civilizations across the globe, the following list details just a few examples of history's most interesting and infamous unfinished construction projects.

Students react to Jeff Mangum's performance at Hamilton

As a part of Hamilton's annual Feb Fest, Jeff Mangum of Neutral Milk Hotel performed a special acoustic concert in the Chapel. The Spectator spoke to several awed students in order to share their personal reactions to the event.



A clean-shaven Jeff Mangum performs in New York at Occupy Wall Street in 2011. gum put an astounding amount

my cool older sibling. The prime Like everyone else in the Chapel, I had long since given up

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Like everyone else in the long sinc hopes of seeing Jeff Mangum play live. There was a noticeable tension as the line gathered outside, tricably linked with these memories. meant to those around me. Each ed fans who with excitement and anticipation Almost everyone waiting in line person seemed to be caught in an walked five tempered by murmurs of "does he had a story to tell—my favorite was hiatus, which only increased the history of the state of cult hero status he had sought to took one listen to "King of Carrot escape, was only partly responsible for our worries, however.

Flowers Pt. 2" and wrote it off as incredible collective energy among the most attentive concert go-

by Stephanie Hudon'13 A&E CONTRIBUTOR

Once eager students and performance over interaction; locals were in from the outside chill and all sitting before our sweater clad and humble us. His concern for his cramp-if there were entertainer, it dawned that the Chapel was the ideal venue for instrument, you know?"— rabbit or a bird in his chest. Myself and Jeff Mangum and his interac- brought both his humanity and many friends and strangers tive performance. Still incred-ibly modest in his appreciation, to life. You didn't doubt him thing at all." strange to be any-

by Jack McManus '13

Songwriters like Jeff Mangum often have an interesting pecially when they're as raw and personally reflective as "Two Headed Boy" or "King Of Carrot Flowers," lyrics can almost feel like little pieces of your

soul, bared for the world to misinterpret, ridicule reject or just maybe relate to. Because they're so pernership over their songs, which

Again, like almost everyone tremendous nostalgia value,

Since its release in 1998, mu- we've all shared a common ex- share himsic fans have had 15 years to form perience of listening to the same self so opentheir own deeply personal relation-ships with *In the Aeroplane Over* studio recordings. After enough time listening to identical per-some sound isrelationship with their songs. Es- The Sea. I first discovered the al-

vou could sense Mangum's rel-

ative comfort in such a space.

Nonetheless, it triumphed as

we were echoes of the spectacle

"I've never seen a performer share himself so openly."

—Jack McManus '13

sonal, songwriters sometimes develop a sense of protectiveness or open my eyes to the wonderful embrace this idea. Inviting us all weirdness that exists just below to sing every song along with him can get awkward in a live concert rock's rigid commercial surface. was an act of tremendous grace situation. Knowing Mangum's Judging by the vocal crowd in and generosity, and it made reclusive nature, I never expected the Chapel on Thursday, I'm far the concert unique and spehim to be so open and gracious in from the only one that the album cial in ways I couldn't have the way he shared his songs with has affected, and with Mangum's anticipated. I'veneverseena NMH's cover art matches Mangum's abstract lyrical style.

by Anna Paikert '13 A&E CONTRIBUTOR

It's challenging to write because I feel that my words wandering the hallways of a cannot express how

much I loved it with out sounding hyperbolic or cliché. I think I can best describe the show as very meanngful. Neutral Milk Hotel captured a lot of confusing and beautiful parts of life that I tried to understand in high school. Because of Mangum's reclusiveness, I never thought I would see him live. The excitement of his presence (less than five minutes away from where I sleep!) and my nostalgia for his music

Over the Sea in middle school by it seep further into peoples' lives. We were not to be disappoint-

in our lives where music means a lot—this band will always be inexpermeated throughout the

> the most attentive concert going crowd I've seen. Thank you Mike Kendall and be there IMF for a night few of As Mangus will ever forget.

formances of the same song, it's sues and a poorly natural that NMH fans have developed feelings of shared Mangum's show ownership over Mangum's the Chapel ranks songs, adopting and inter-nalizing them as important solo perforpieces of our own individual mances Taking the stage almost seen.

if there were a

anonymously under a low cap and thick beard, Mangum seemed to understand and

and experiences to the songs, rose and fell together, pure happiness resonated through about Jeff Mangum's show out the room. I was both a girl

> "Perhaps the best part of the show was the joy that permeated throughout the Chapel; devoted fans who walked five minutes or drove five hours were simply happy to be there."

> > —Anna Paikert '13

see him. Still, the show ex- suburban high school with ear ceeded my expectations; Man- buds wedged in both ears and of energy and enthusiasm into tempting to make sense of and else, I was given In The Aeroplane and Mangum's hiatus served to let his songs and was very grateful prepare for the real world, exworshiped him regardless of his being understood and an even



Full page inside spread from The Spectator, Hamilton College's weekly student newspaper Created in Indesign on Mac OS X Published February 2013

Newspaper Page Design





Garlic Festival sets new record

Over 12,000 attend 19th annual event at Camelot Village

Front page of the Bennington Banner. Created in Quark XPress on Mac OS 9 Published September 2014

Emeritus sale not expected to impact seniors, staff at Fillmore Pond

HAYC3 holds unveiling for Hoosick Barn Quilt Trail





State hires a culture director

PEONIES NEARLY READY FOR THEIR CLOSEUP



GET YOUR FILL

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may help

costs

cover transit

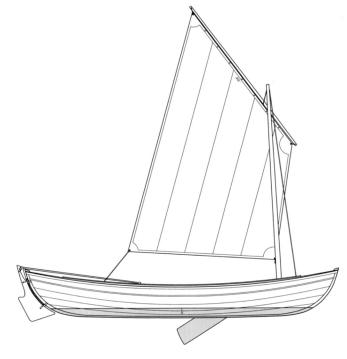
development

dead ahead

Front page of the Torrington Register Citizen, one of 14 daily publications serviced by Digital First Media's Northeast Design Hub Created in Indesign on Windows 7 Published May 2015

-26-





Boatbuilding

FOG FISH | 15' Peapod for Sailing and Rowing









Built by myself from marine plywood and khaya mahogany according to plans by wooden boat designer Doug Hylan of Camden, Maine.









