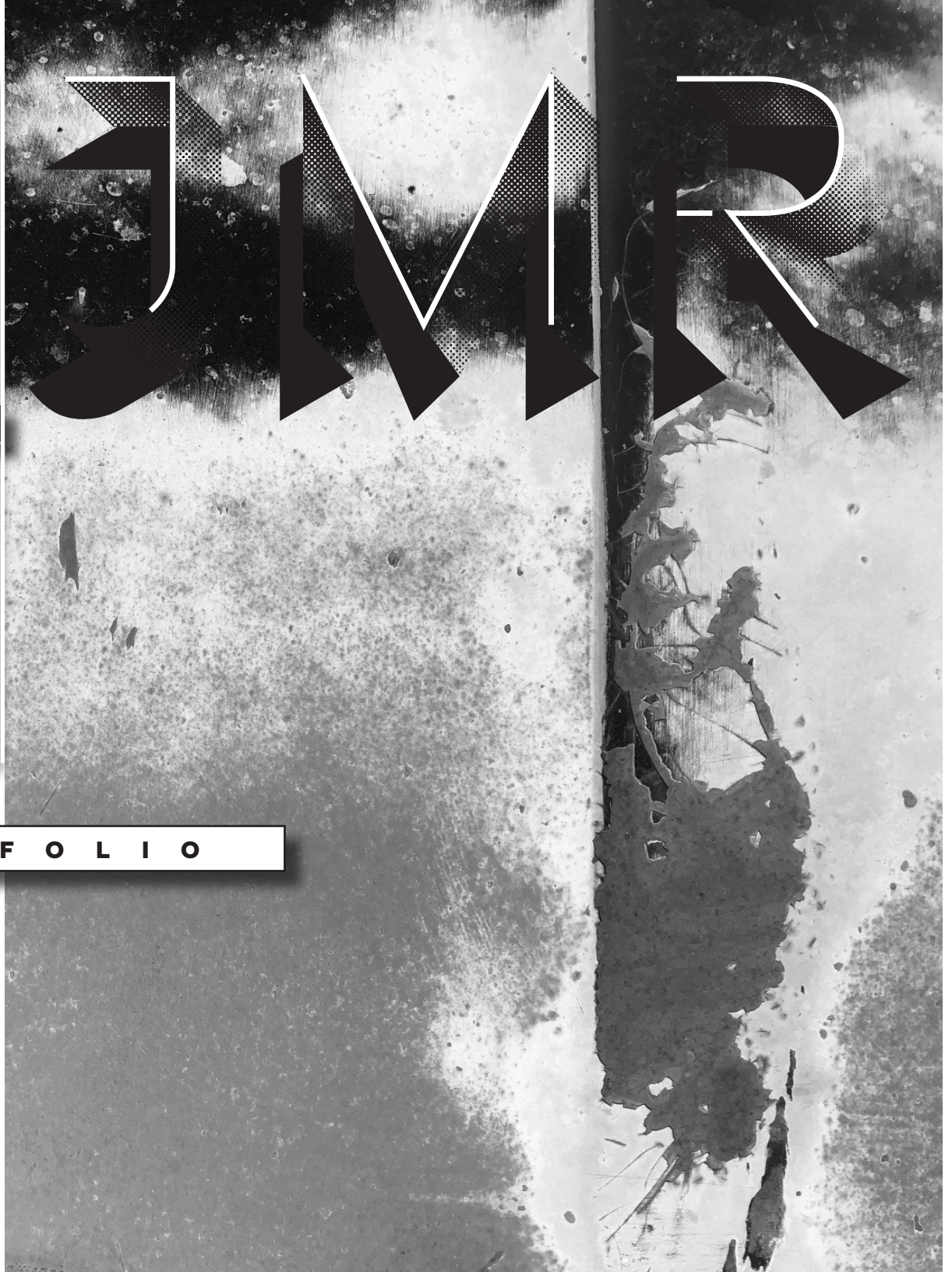


JAMES MICHAEL RUSK

JMR


P O R T F O L I O



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A R C H I T E C T U R E



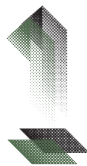
NORDIC CLUBHOUSE

Casper, Wyoming

A PROPOSAL FOR A CROSS COUNTRY SKI TRAILS CENTER ON CASPER MOUNTAIN.

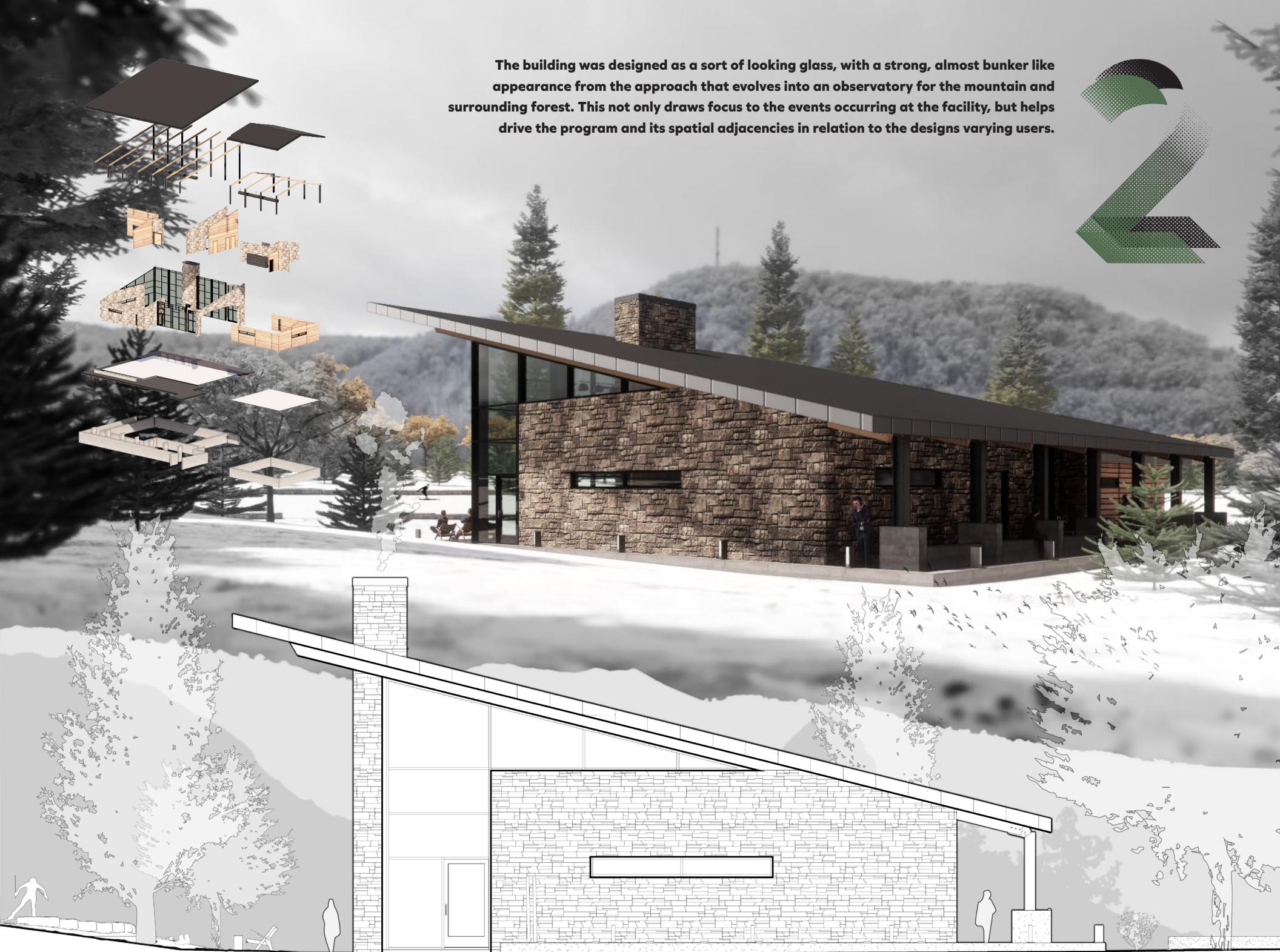
Situated just south of Casper, Wyoming, the Casper Mountain Trails Center serves the surrounding community as a hub for winter sports and outdoor enthusiasts alike. The design for the Nordic Clubhouse is an addition to an existing campus at the base of the mountain and provides amenities such as storage lockers, restrooms and changing facilities, gathering space for events and spectators, as well as a commercial kitchen and recreation space.

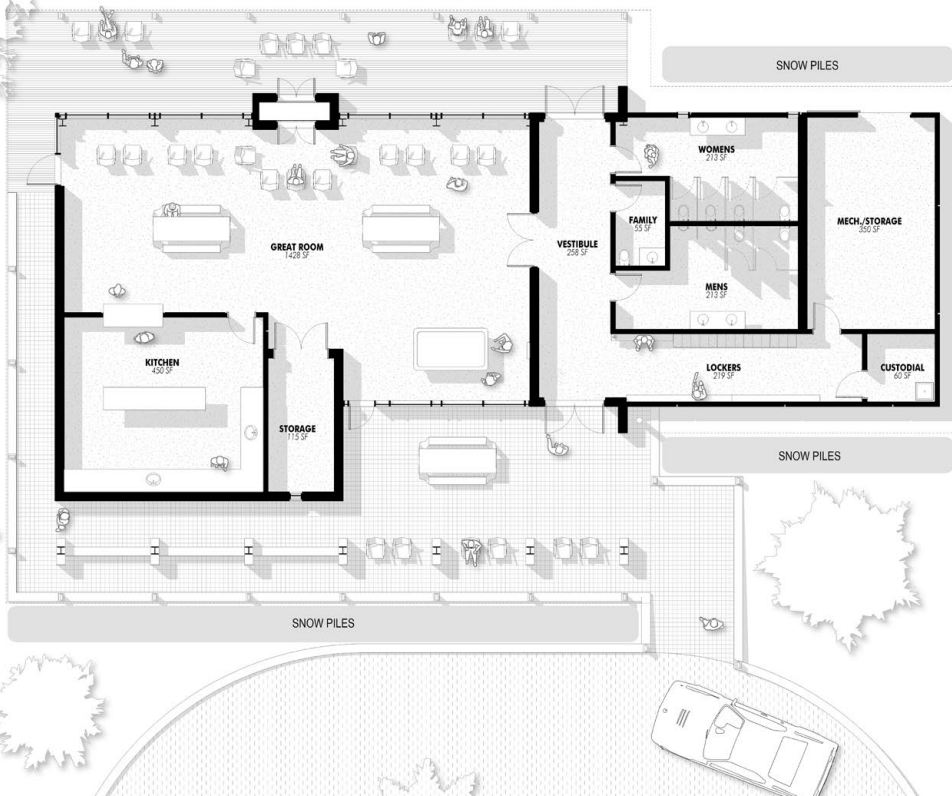
Being local to Wyoming, the owner wished the design to marry the contemporary Nordic lodge aesthetic with the vernacular log cabins commonly seen around the area. This, along with an emphasis on circulation and energy efficiencies, drove the project to its final form. The experiential quality of the space caters to both the athlete and the spectator without creating challenges from an operational standpoint, positioning the building as a precedent for future renovation and development of the mountain campus.



Collaborators: **Brandon Daigle**

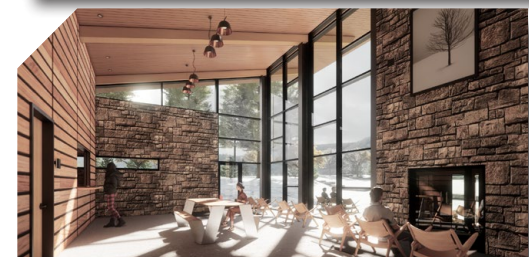
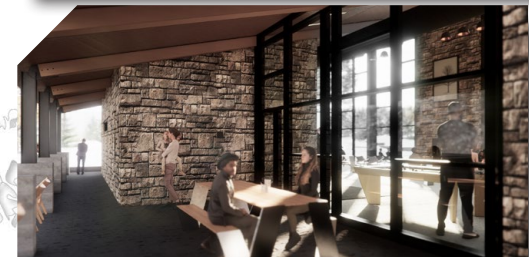
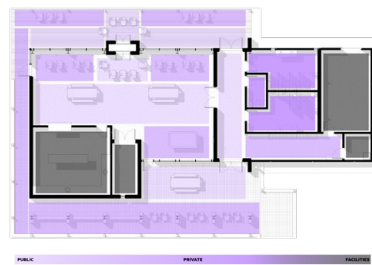
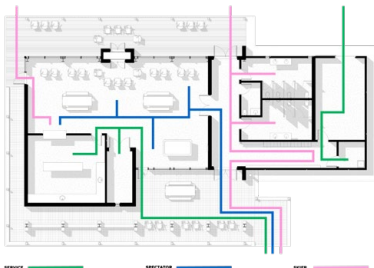
The building was designed as a sort of looking glass, with a strong, almost bunker like appearance from the approach that evolves into an observatory for the mountain and surrounding forest. This not only draws focus to the events occurring at the facility, but helps drive the program and its spatial adjacencies in relation to the designs varying users.





Regular snow fall and shed drove the offset procession from the drop off area to the main entrance, allowing for the majority of piles to be free from the common path.

A long, axial circulation corridor connecting the front entrance to the viewing deck serves as a weather vestibule, keeping the frigid winter air separate from the great room while allowing seamless access for the skiers from the entrance and lockers to the track. Heat generating elements of the program are spaced to shed thermal energy throughout the different volumes, creating a more comfortable indoor environment throughout.





The expression of structure and natural materials is consistent throughout despite the vastly differing appearance of the north and south facades. This articulation relates to the gritty, outdoor loving population that inhabits most of Casper and the surrounding areas.

Formal composition, materiality, and structure define the hybrid style of this design.

A rather literal approach to the design challenge, two masses of varying fenestration and materiality aim to combine traditional ski lodge architecture with contemporary Nordic design. The gabled roof, wood paneling and narrow openings of the smaller mass cater directly to its more functional programmatic elements and is reminiscent of the log cabins seen regularly around the area. The great room and kitchen mass on the other hand boast a large shed roof, spans of curtain wall, and natural stone that speaks directly to its mountainous surroundings and fosters a dramatic interior experience.



THE WAYSTATION

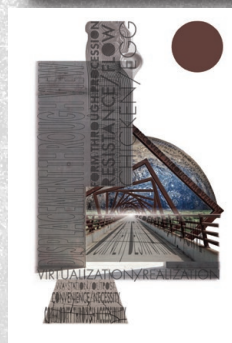
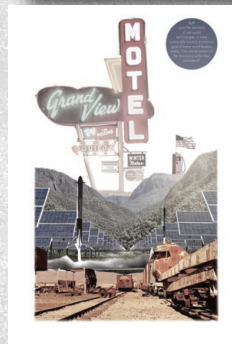
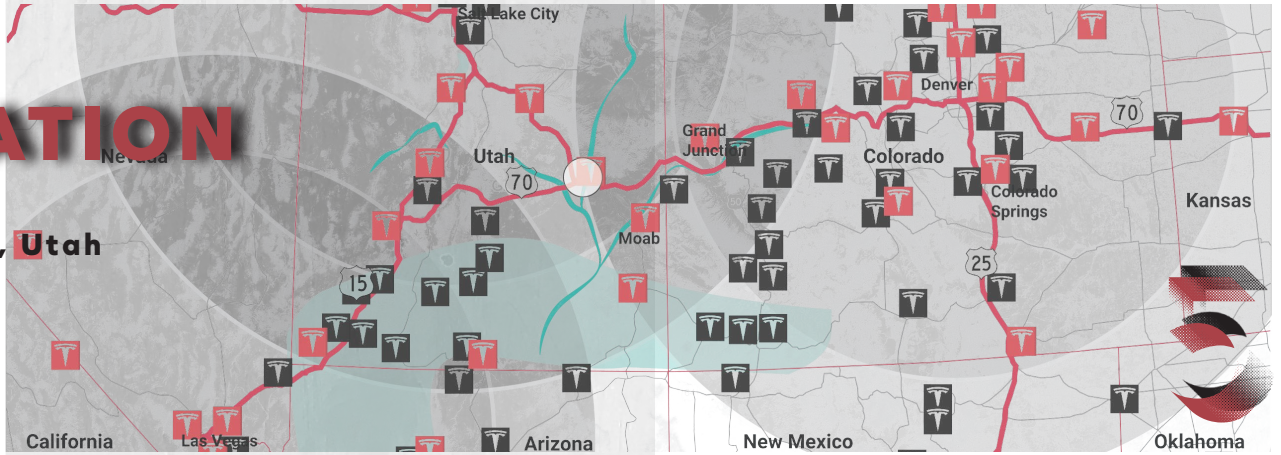
Green River, Utah

A CONCEPTUAL DESIGN FOR A REST STOP & EV CHARGING STATION IN THE ARID, UTAH DESERT.

In a country dominated by personal transportation & interstate travel, The Waystation addresses the time bending effects & spatial distortion caused by the highly linear movement of modern day roads. By creating an oasis in the desolate middle ground between Denver, Salt Lake City & Las Vegas, this design aims to serve travelers need for respite and decompression while highlighting the natural beauty & mysticism of an area in the American West that is often overlooked and passed through.

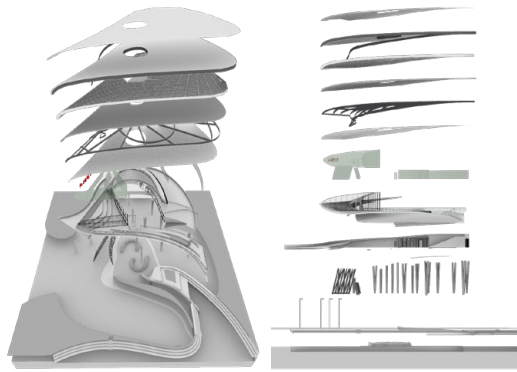
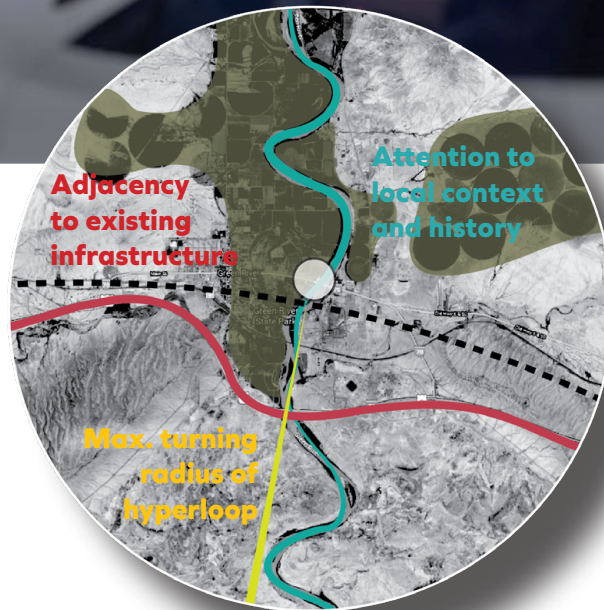
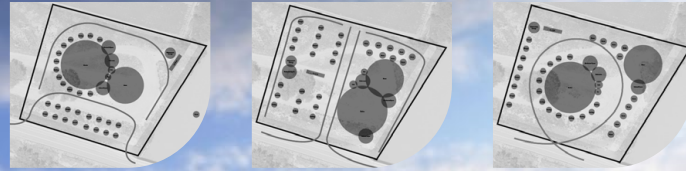
Historical studies of the rapidly evolving transportation typologies & roadside amenities led us to a future-driven design strategy. EV/AI compatibility and the opportunity for future public transit infrastructure called for a specific relationship to existing routes across this part of the country & a hybrid program that caters to all the needs of a long-distance traveler.

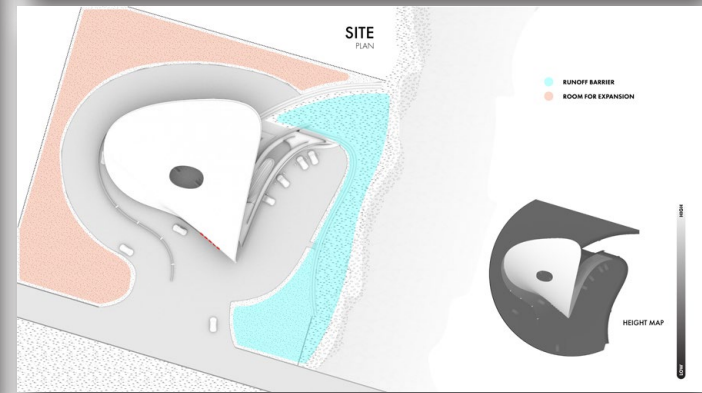
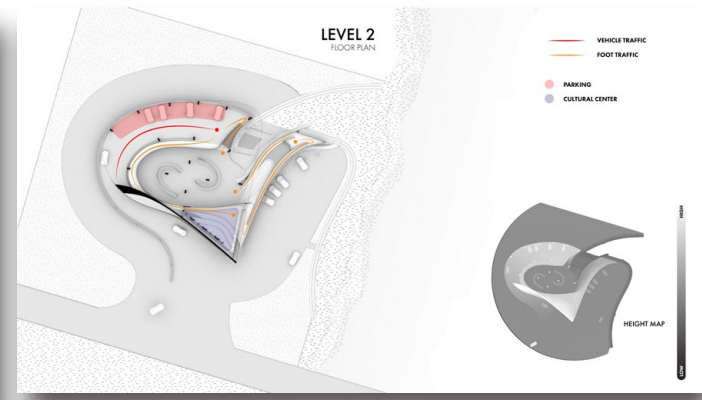
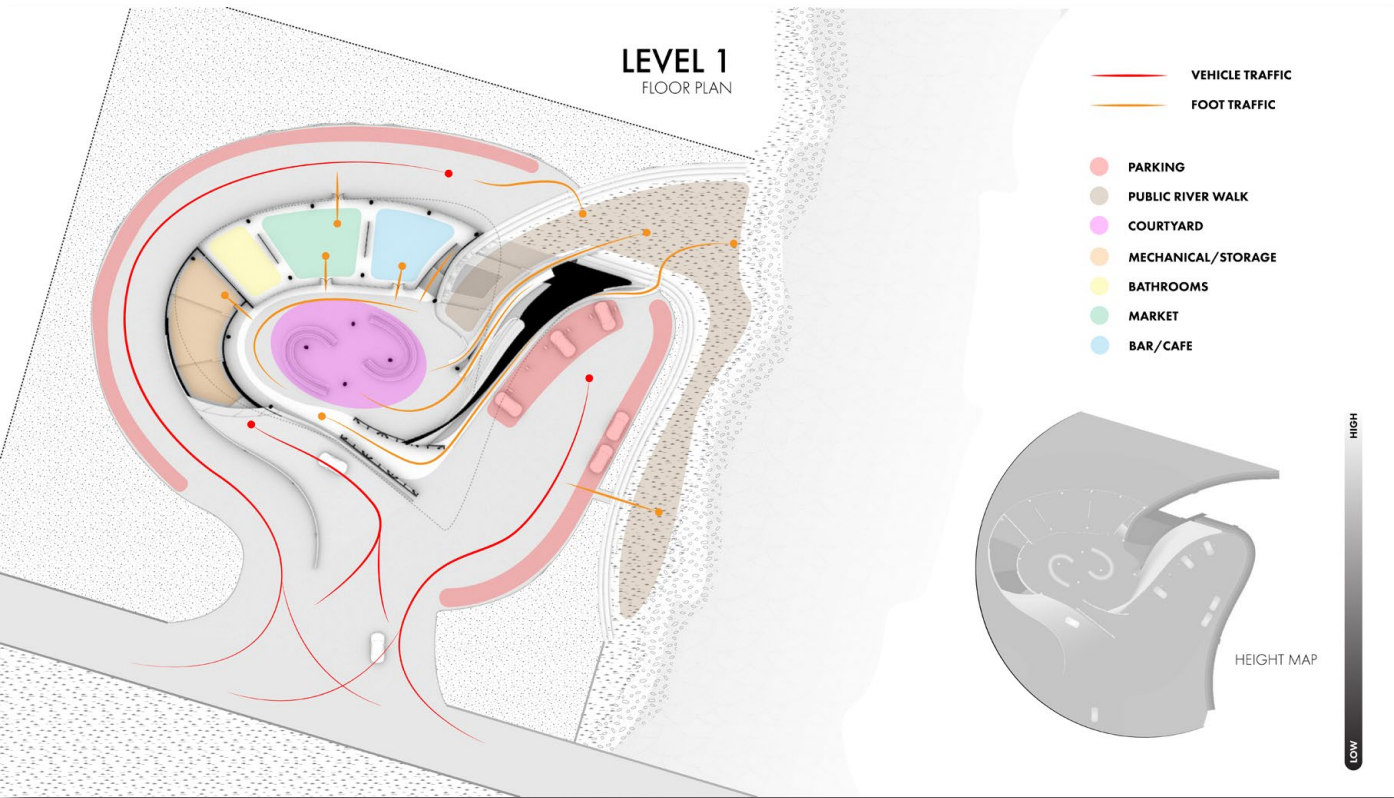
Through breaking the rigid divisions of traditional development and overlapping programmatic elements, The Waystation strives towards it's primary goal of setting a new precedent for future road-side architecture and redefining the relationship between building, vehicle, traveler and the inherent routes that connect them.



Collaborators: **Saeed Amirchaghahi**

Situated on the banks of the Green River & along a major arterial street off route 170, the plan orientation focused on blending the boundary between road, natural context & building. By studying conventional typologies and their circulation paths, this design aims to seamlessly funnel the user onto the site and into the building from the road.



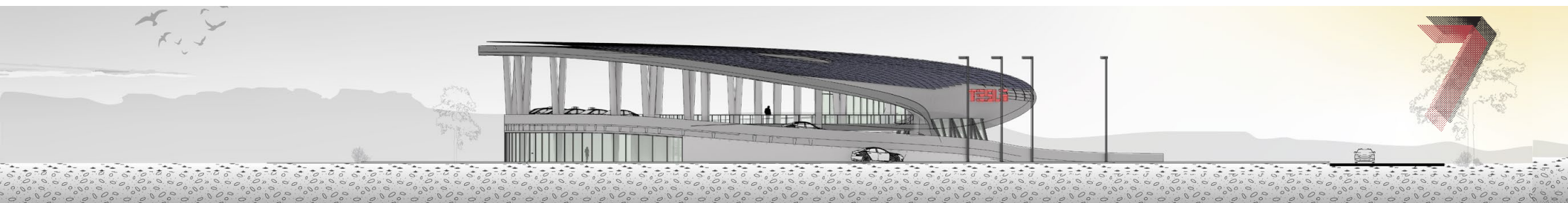
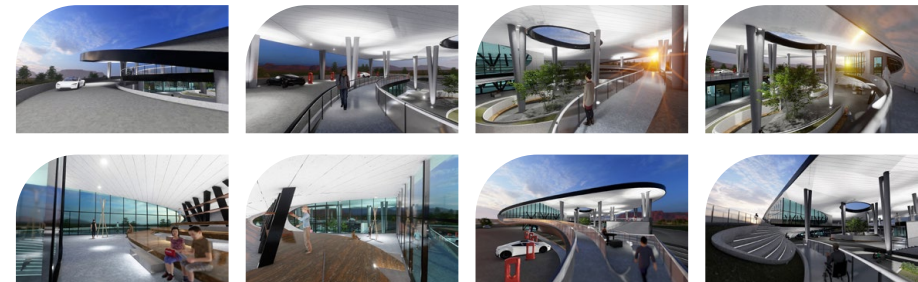
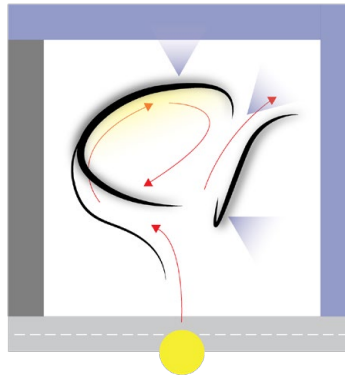


Form & function generated by addressing the approach, the solar canopy & the frame.

The approach funnels traffic directly into the circulation of the design and propels travelers towards the expansive views to the north & east of the site. The solar canopy, equipped with an oculus to illuminate the courtyard, tilts south to capture the intense desert sun for energy storage. And the frame, which peers back towards the westbound travelers, highlights the banks of the Green River and offers a moment of appreciation for and connection to the design's surroundings.

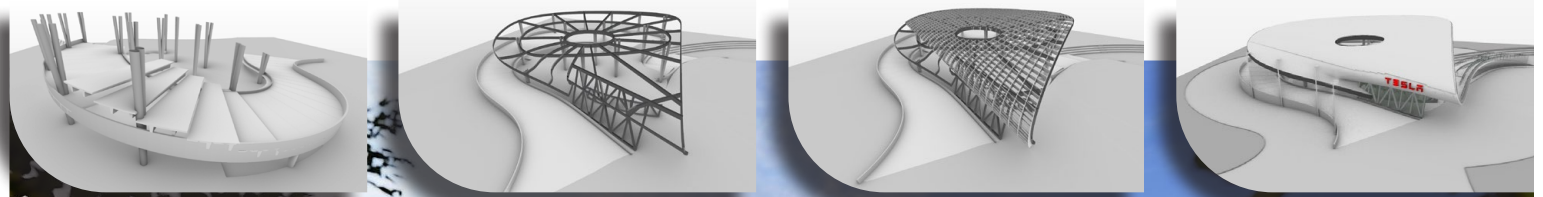
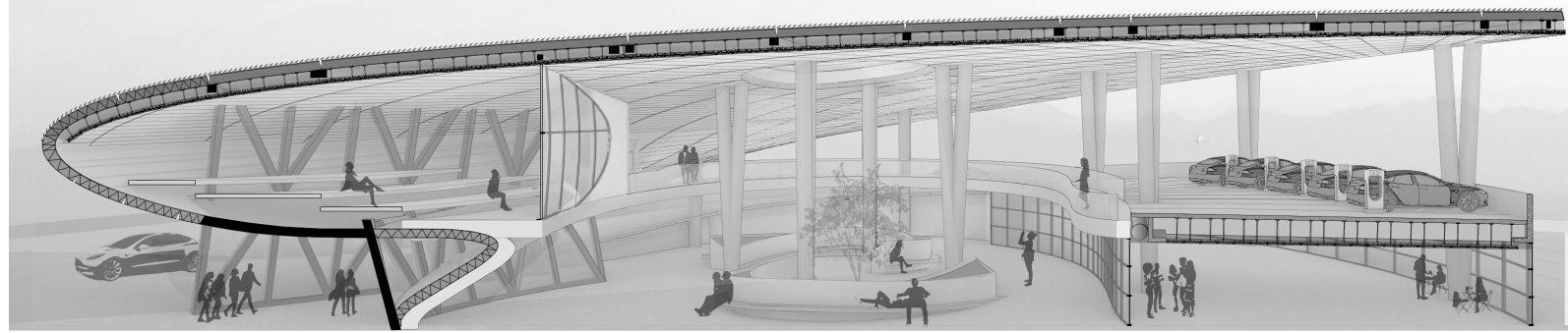
- The Approach
- The Solar Canopy
- The Frame
- The Road
- The View
- The Context
- The Sun

STREET SIDE, SUN & ROAD ALIGNMENT, 50% VIEW

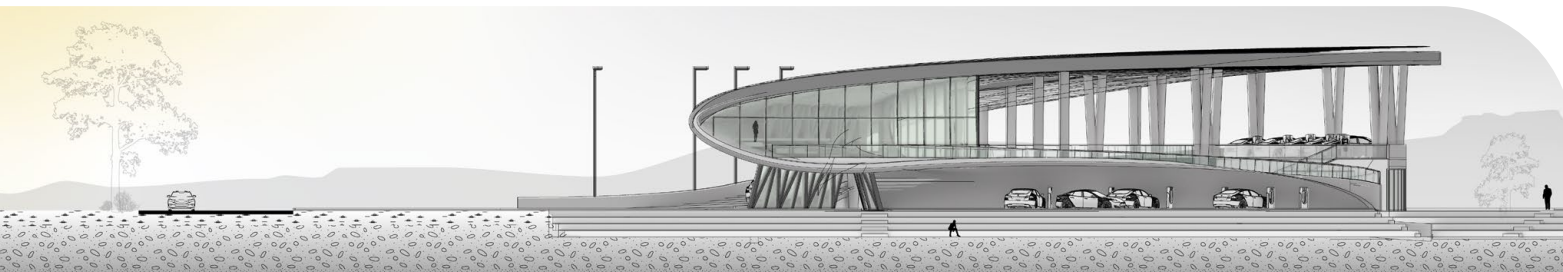
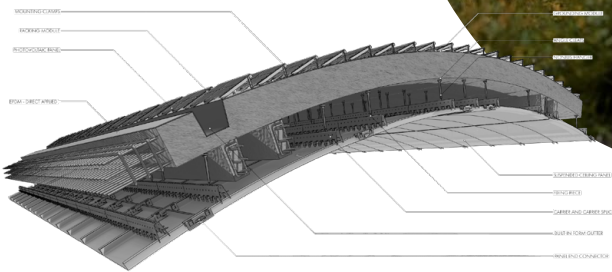


The possibilities of space frame steel & CIP/ pre-fab. concrete drive materiality.

Sequencing the design began with the ramp, as circulation and integration to existing routes was paramount. Radial joist slabs wind up to the second level and create the staging area for EV charging while framing the overhead condition for the convenience space below. From here, the split columns can be seen supporting the space frame canopy lined with lightweight, pre-fab concrete panels above & metal soffit panel below. Full height curtain walls encompass the cultural center and allows for maximum visibility of and from the “frame” element.



The density of program breaks down as the design gestures towards the northeast. Here, the natural context bleeds into the courtyard and encourages the user to explore the area beyond the canopy.



FLATIRONS COMMUNITY CENTER

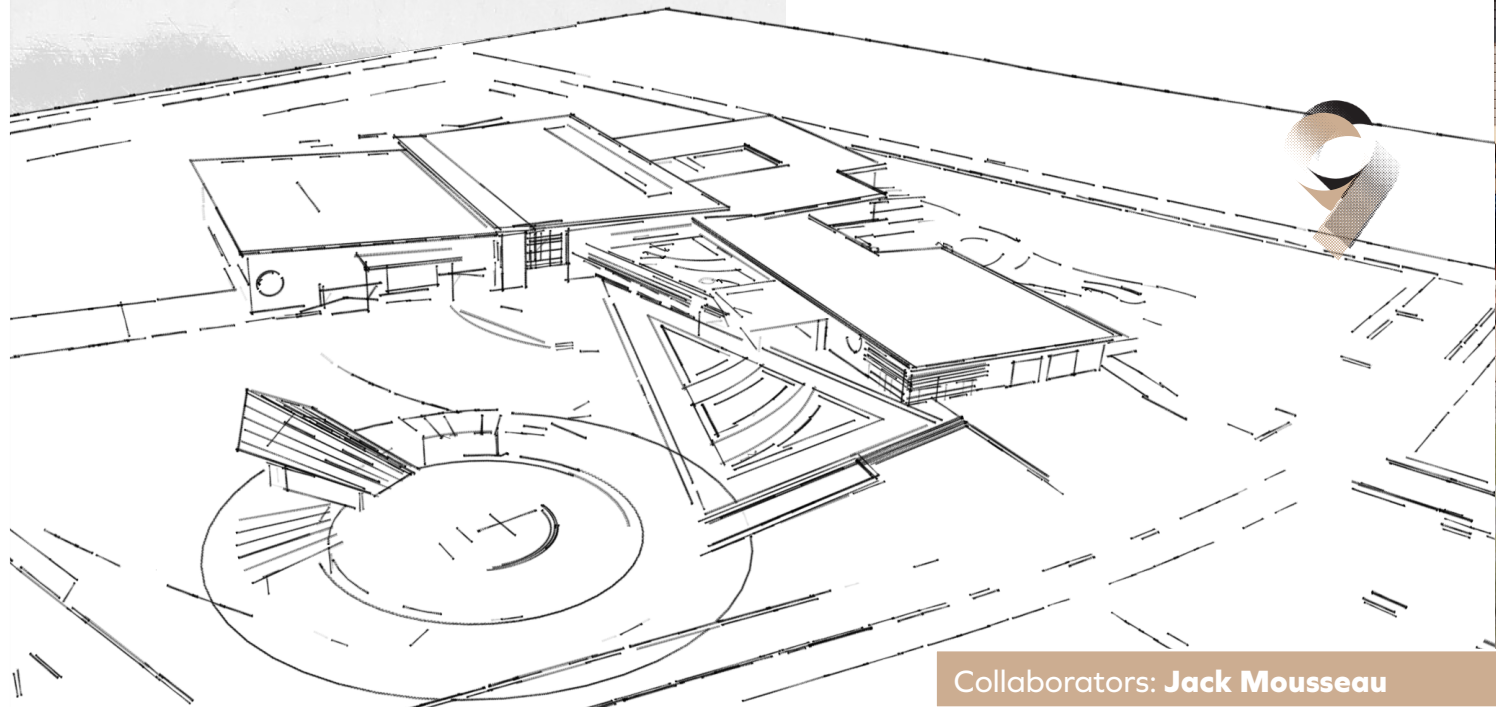
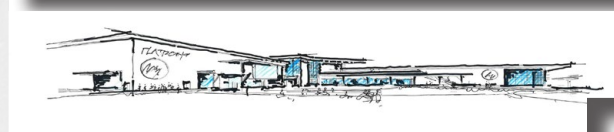
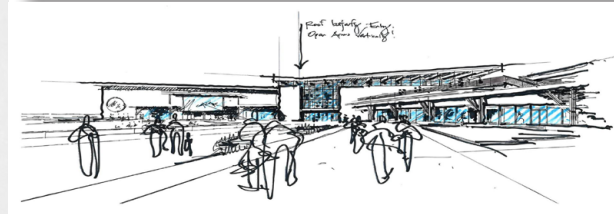
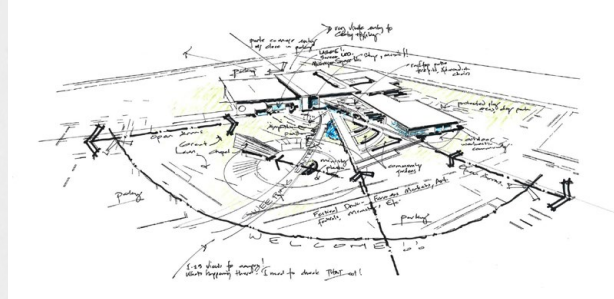
Boulder, Colorado

A PROPOSAL FOR A COMMUNITY CENTER & CHAPEL FOR THE FLATIRONS CHURCH.

Generously sized and abundant in diverse program, this community center project was awarded to MOA after several rounds of interviews and submissions by many local architects. By challenging the norms of traditional religious architecture, we achieved one of FCC's primary goals of creating a space that welcomes practitioners and skeptics alike for the common goal of a healthy and happy lifestyle.

The first step in achieving this goal was to rethink our approach for designing a "church" and gear the program to cater to the multi-generational population inherent in the Flatiron's community.

Gathering space of varying size and activity populate both the interior space and surrounding site to promote extended periods of engagement with the community without neglecting your personal needs.



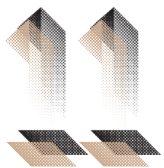
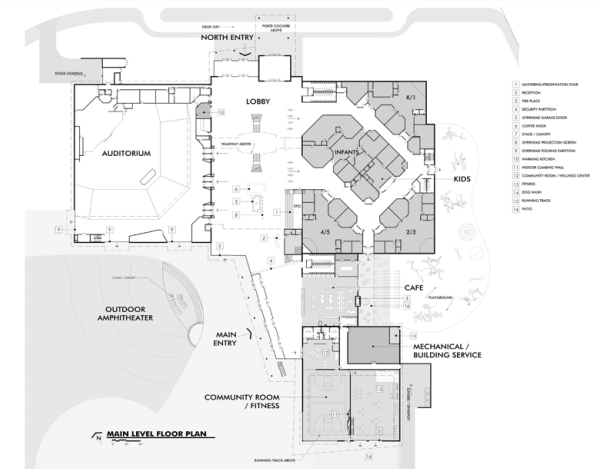
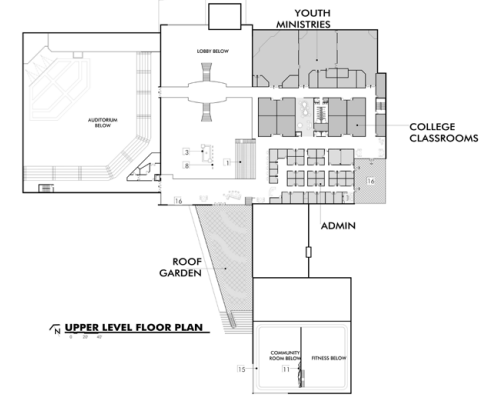
Collaborators: **Jack Mousseau**

The integration of biophillic elements into the physical construction and program of the design helps soften the divide between site & structure, and connect users to back to the landscape for a refreshing outdoor experience. The baptism pool seen here emulates that of a coy pond and offers a moment of reflection for the passerby.





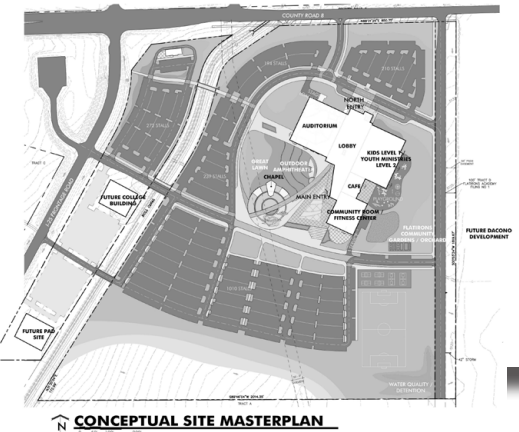
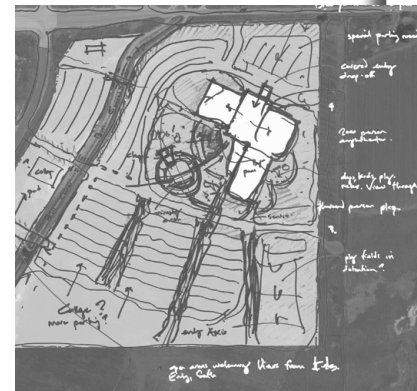
Seen at dusk, the natural material palette of local woods, fiber cement panel and corten cladding provides a backdrop for the illuminated stage and entry plaza. A lawn of monolithic sandstone seating lines the natural auditorium.

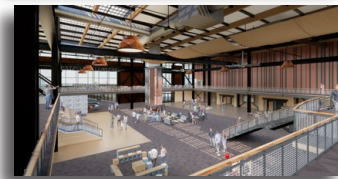
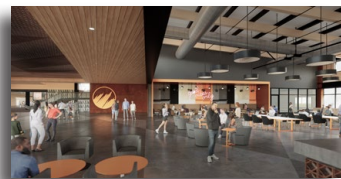
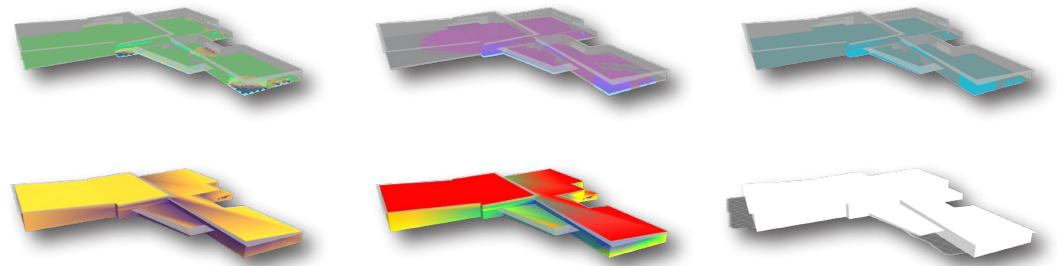
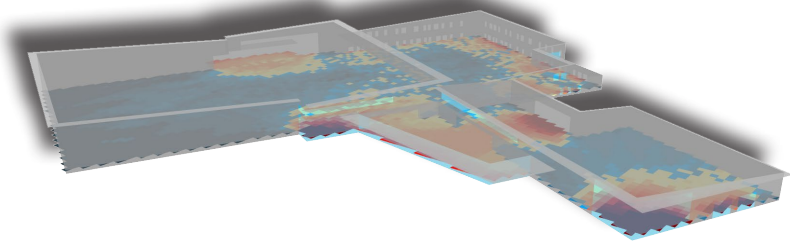


Site plan & building mass gesture towards the southwest to capture mountain sunset views.

Given the extended context of Colorado and typical demographic of nature loving users, outdoor space was just as crucial as indoor space in creating the ideal community atmosphere. Gardens, playgrounds, plazas, and patios surround the building envelope offering varying degrees of comfort and coverage for the different user groups.

The chapel, seen on the master plan, was deliberately separated from the primary mass as to not impose the religious nature of the structure onto the entire project while immersing it's users in the natural landscape of the site.



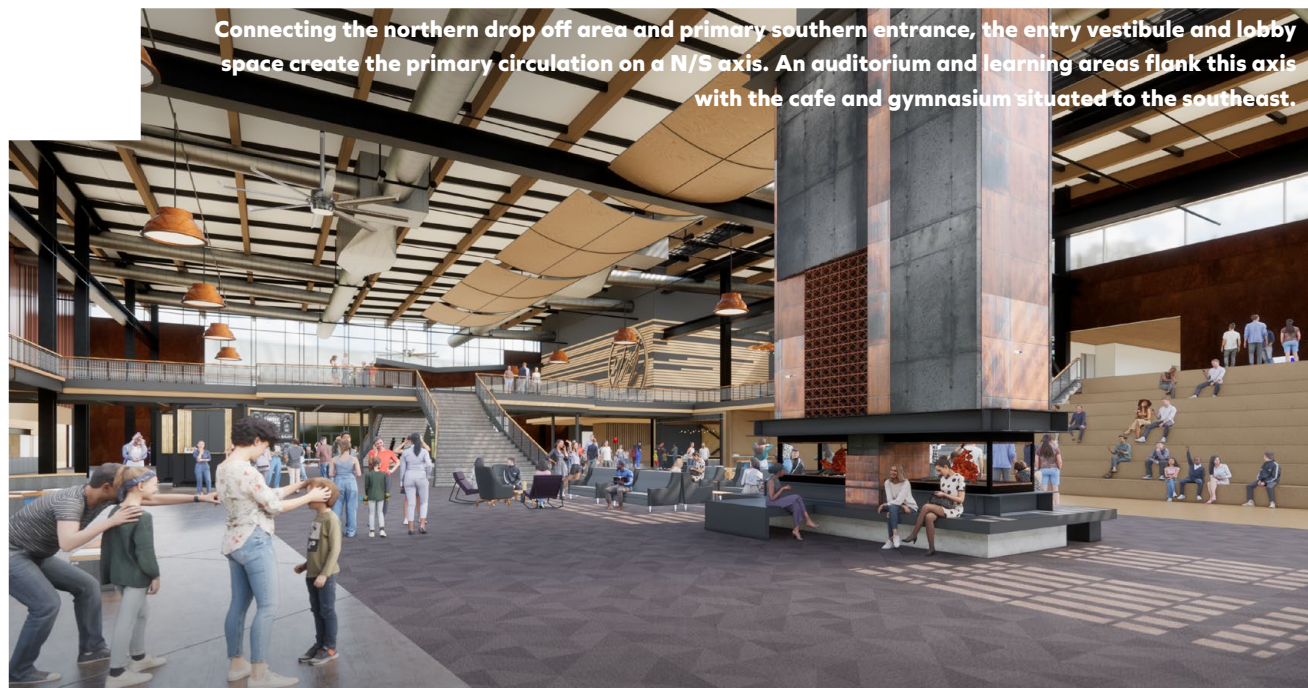


Expression of structure and raw materials reflect the authenticity of FCC's mission while connecting the building back to the land from which it was sourced.

Designed as an extension of the entry vestibule, the cafe and lobby space serve as the two primary gathering spaces to encourage interaction between all users. Study of fenestration and massing insured maximum daylight into these areas, as is consistent with the lively nature of the program.

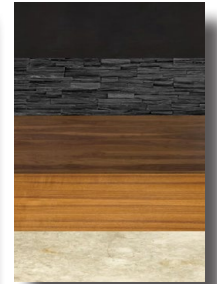
Other studies including shadow, thermal radiation, light reflection, etc. helped inform material selection as well as treatment and size of openings in the facade.

Connecting the northern drop off area and primary southern entrance, the entry vestibule and lobby space create the primary circulation on a N/S axis. An auditorium and learning areas flank this axis with the cafe and gymnasium situated to the southeast.



MUSEUM OF SPATIAL ARTS

Denver, Colorado



A CONCEPTUAL DESIGN FOR AN ART MUSEUM FOCUSING ON MASS, VOID & LIGHT WITHIN THE URBAN FABRIC.

Inspired by Richard Serra and his famous planar sculptures of steel, this museum is the second structure conceptualized for a vacant lot in downtown Denver.

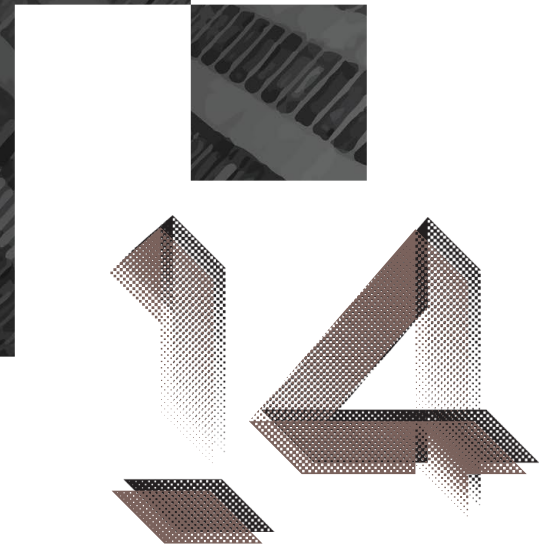
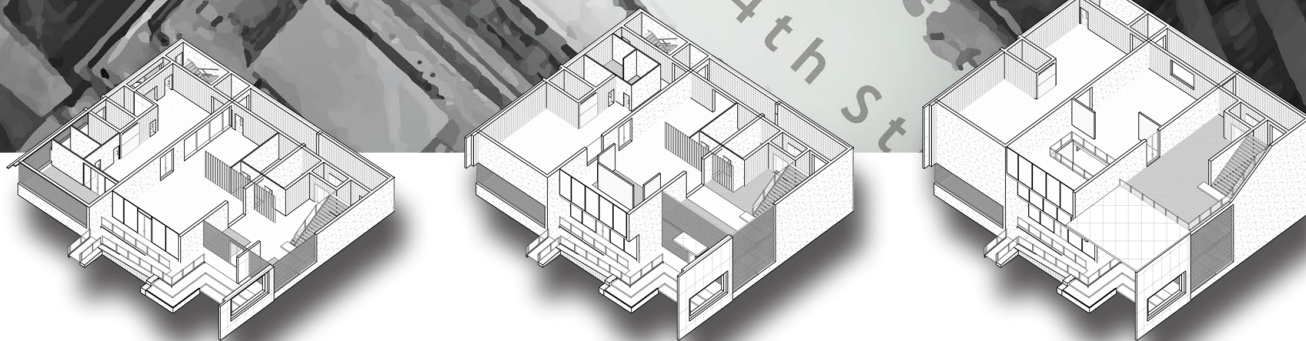
Prior to this project, a pavilion of a similar language was designed for the adjacent street corner with an emphasis on softening the urban edge & creating an outdoor environment secluded from the chaos of urban life. Many of the strategies used for the pavilion were translated to the museum and its more vertically inclined scheme.

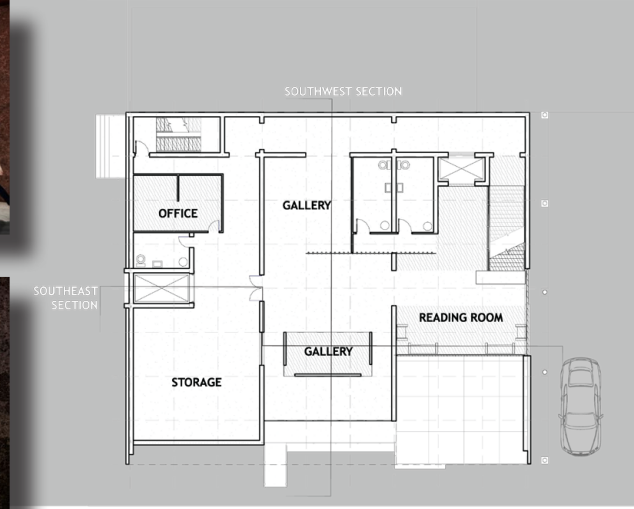
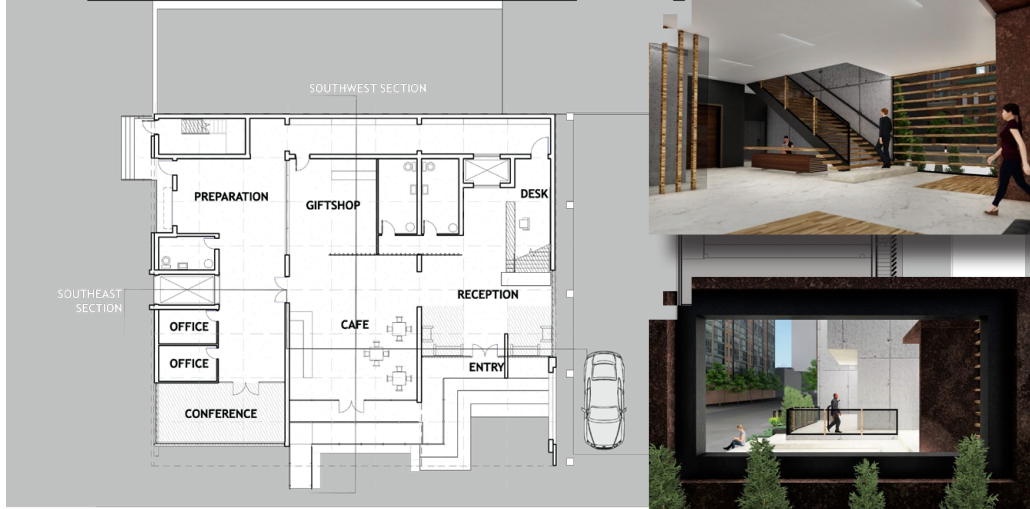
Through the use of a planar language and material driven form, users are taken on a journey geared towards the experience of space and the voids inherent in the composition of mass. Through these different spaces, artwork is allowed to live in and with it's housing, becoming one in the same.





Situated amongst high rise buildings on a busy street corner, the mass of the museum breaks down from northeast to southwest, allowing the small amount of natural light that passes through the urban canopy to penetrate the deepest areas of the form.





20' 10' 5' LEVEL 1 FLOOR PLAN

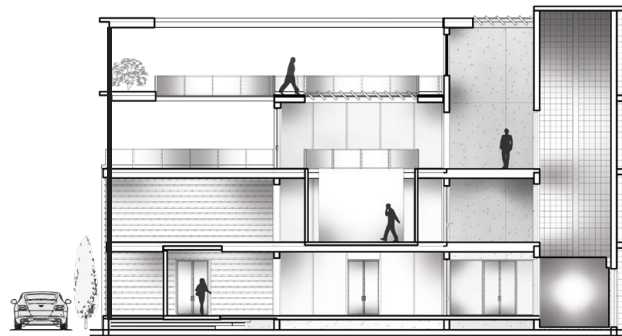
20' 10' 5' LEVEL 2 FLOOR PLAN



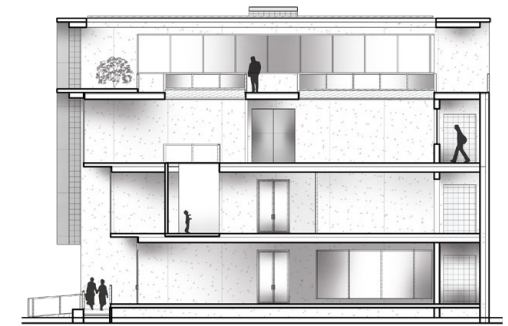
Gradients of light & volume drive the experiential quality of the procession.

Recessed from the primary frontage, the entrance plaza provides accessible access and coverage from the elements while immediately immersing you into the play of planes & materiality.

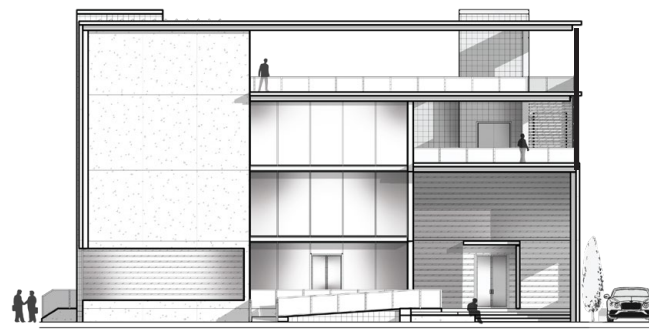
Once inside, the user is encouraged upward towards the galleries and is met with a dark & narrow corridor that releases the circulation into the bright & open gallery spaces. As they continue up, the program gradually evolves to a complete gallery with high volume space. The gradient of light & volume directly correlates to the gradient of program, with the more functional service areas located lower in the design and towards the north and the gallery/outdoor space situated higher and to the south.



SOUTHEAST SECTION



SOUTHWEST SECTION



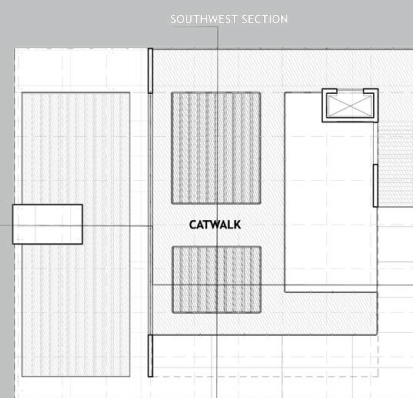
NORTHWEST ELEVATION



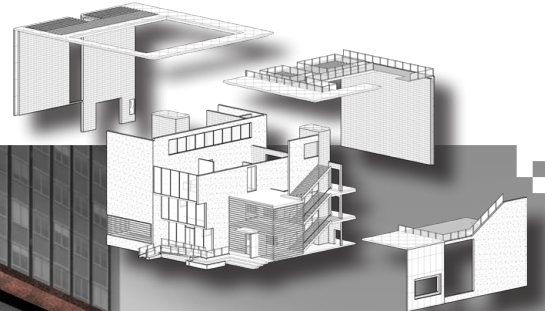
SOUTHWEST ELEVATION



LEVEL 3 FLOOR PLAN



LEVEL R FLOOR PLAN



A freight elevator & loading dock area occupy the north end of the lot where an existing alley way lies for easy transportation of large art pieces. This keeps the southern end of the lot, closest to the street corner, most visible & accessible to the majority of pedestrian traffic.



Three primary planar sections transpose the structure & division of space, making the exterior design expressive of the interior program.

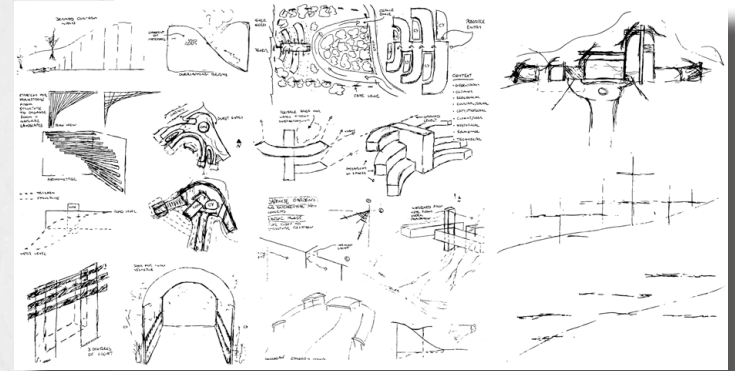
Corten steel cladding was used to define these planes, and speak directly to the material most commonly used by Richard Serra. Concrete panels make up the anchoring element of the mass to the north as well as the floor slabs while wood is used to accent fenestration & occupiable space within the interior as well as throughout the rooftop area.

As the user works their way through the design, they are gradually compressed & released throughout the different levels. The procession ends with a rooftop patio & observation deck, allowing the user an elevated point of view of not only the street below but the galleries in which they were previously in. This encourages a moment of reprieve & reflection while providing a unique perspective of the art & spaces within the building.



ROBY FARM RESIDENCE

Rocheport, Missouri



A CONCEPTUAL DESIGN FOR A RESIDENCE PERCHED ON A CLIFF OFF OF THE MISSOURI RIVER.

The relationship to landscape, elevation, view, local vernacular & natural resource were primary drivers for this home design situated off a gravel road in a rural area near Rocheport, Missouri. Sheltered by groves of trees and the naturally sloping terrain, this site was chosen for it's preexisting gestural quality towards the Missouri River & the setting sun.

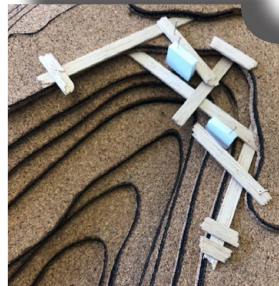
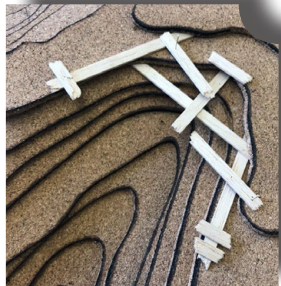
Designed as a vessel to transport the user from the stresses & complexities of the daily life into the beautiful simplicity of this cliff side & it's decent towards the flowing waters of the river, the attitude of the form is inspired directly by the topography with a strong sense of seclusion & contemplation.

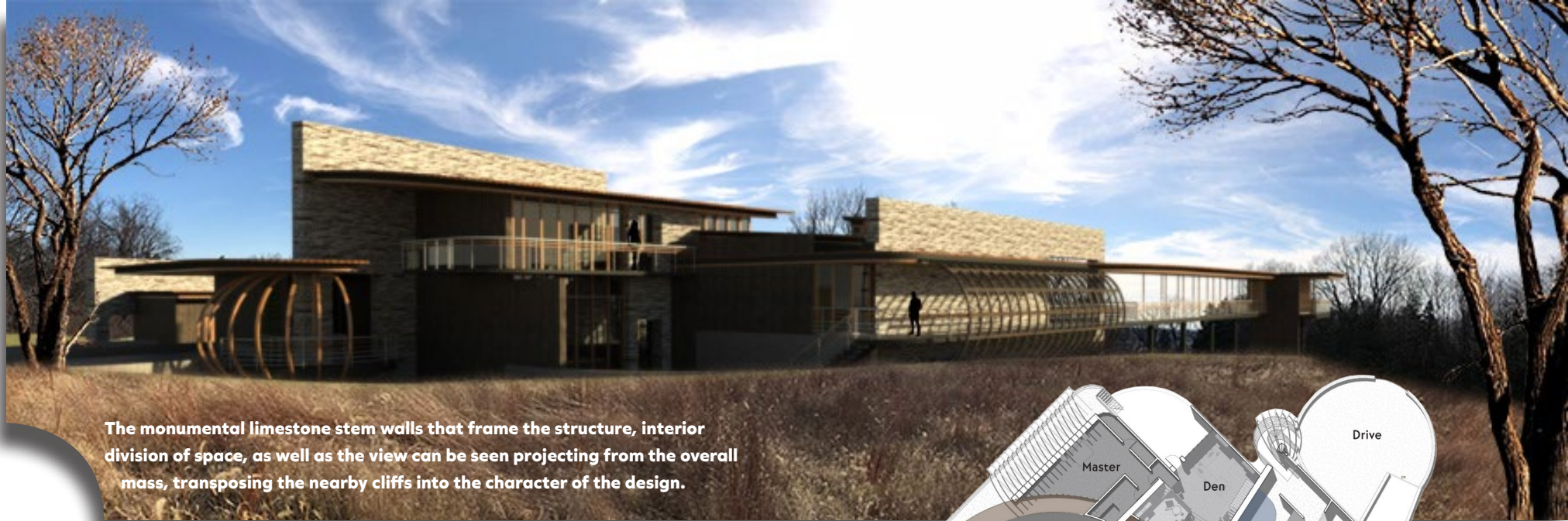
Through the study of landforms & vegetation in the area, and in conjunction with surrounding structures & local materials, the design strategies aim to achieve symbiosis with the building's immediate and extended surroundings. The concept is a direct reflection of it's context and exists only as the second half of a whole.





The transparent nature of the southwestern facade is seen wrapping the elevated flanks of the site. Walking trails from the building lead down to a small pavilion centrally situated to the riverfront view.





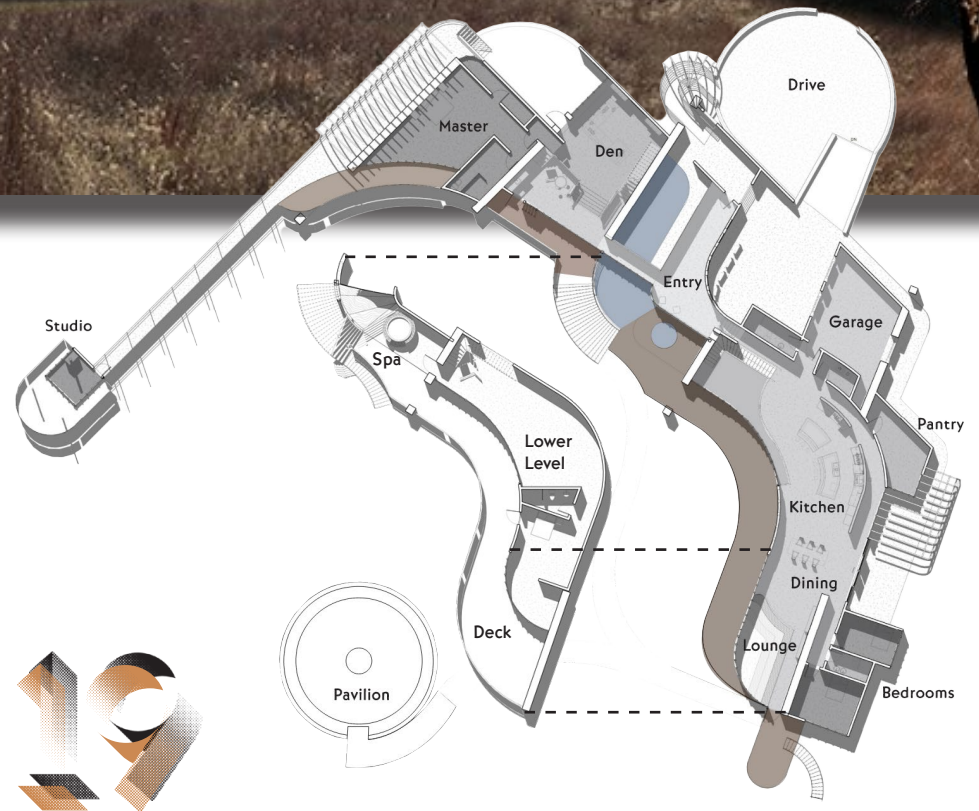
The monumental limestone stem walls that frame the structure, interior division of space, as well as the view can be seen projecting from the overall mass, transposing the nearby cliffs into the character of the design.

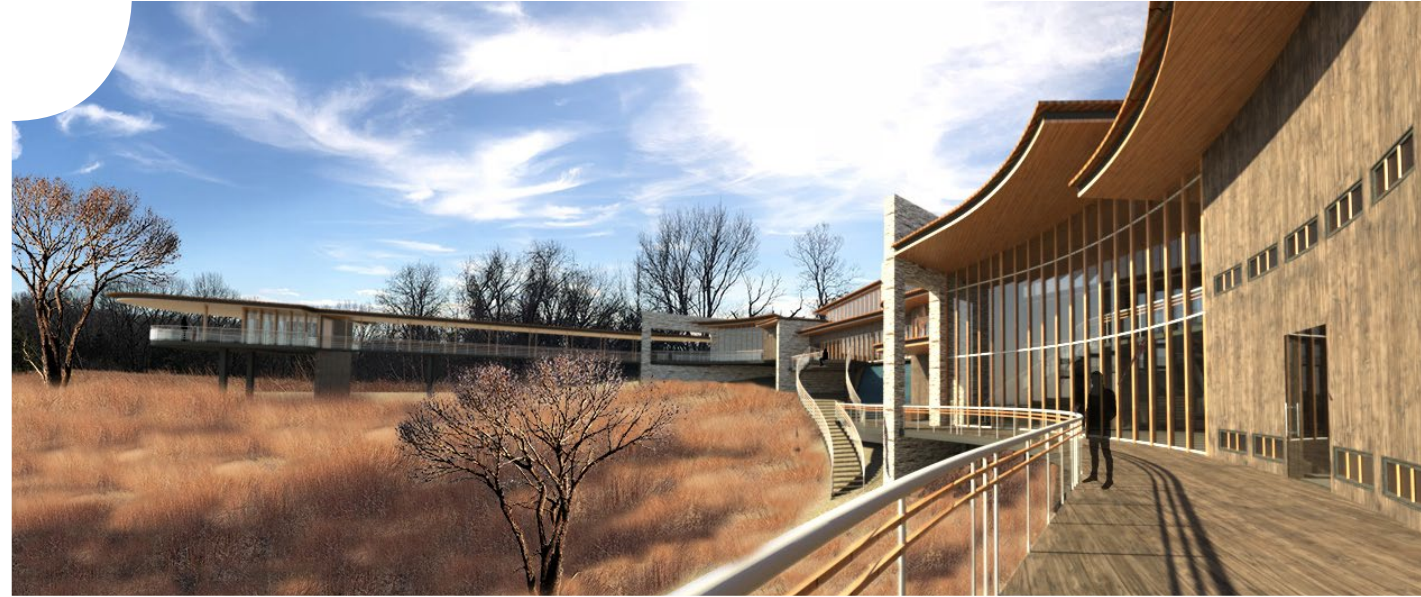
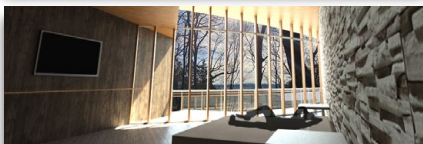
Privacy & seclusion increase as you work your way further into the home and away from the entrance.

The program of the design is split into two wings that flank the slope to the river, with the den, master & studio situated on the higher end of the site giving the primary user a panoramic view of the home. The more public areas, including the kitchen, dining room, guest bedrooms & lower level lie on the opposite flank with exposure to generous sunlight & close proximity to the home's amenities.

As you enter the home, the procession winds you into the fold as you're greeted with a small pond that slopes downward to the lower deck & spa area, reminiscent of the nearby river & the natural grade of the site.

The foundation is based upon stem walls, parallel to site drainage, that project upward to create the framing of interior space & view while allowing the site to drain naturally through the structure.

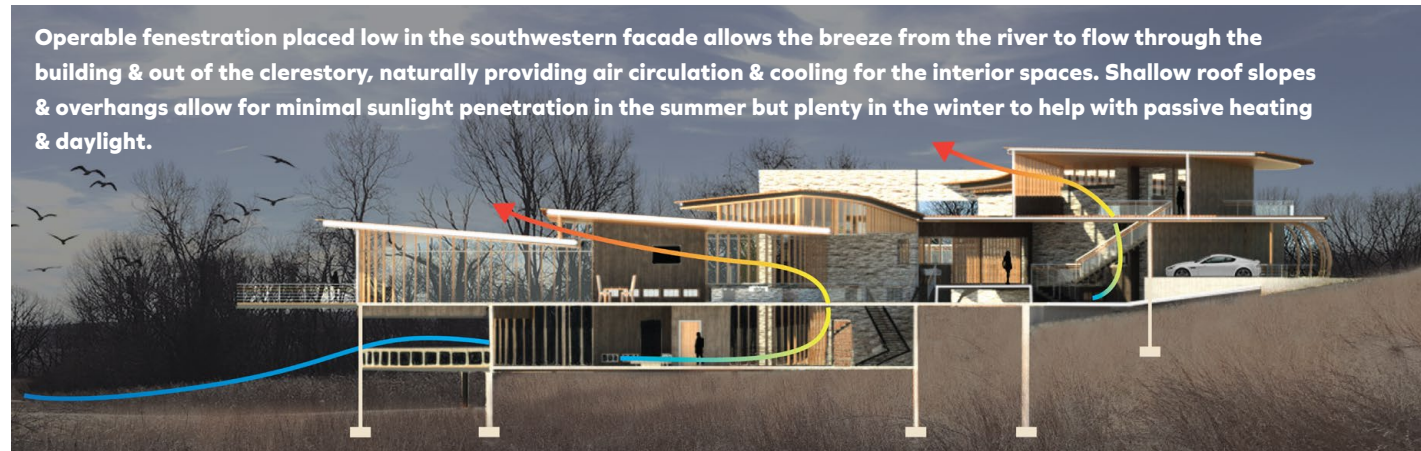





Every space is designed as an experience relative to the activity of program & relation to immediate site context.

The studio can be seen projecting into the landscape, connected to the main structure only by a elevated walkway to provide maximum seclusion while maintaining ease of access.

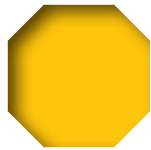
While the majority of openings focus southwest, there are strategic moments of exposure to the northern side of the site that allow a more intimate grounding to landscape while providing contrast & avoiding saturation of the main view.



Operable fenestration placed low in the southwestern facade allows the breeze from the river to flow through the building & out of the clerestory, naturally providing air circulation & cooling for the interior spaces. Shallow roof slopes & overhangs allow for minimal sunlight penetration in the summer but plenty in the winter to help with passive heating & daylight.



F A B R I C A T I O N





A SERIES
OF SLICE-
FORMED
BAFFLES

DEPICTING THE
TOPOGRAPHY OF A
RESERVOIR CARVING
THROUGH A CANYON.

In an attempt to strike intrigue and curiosity into all who experience the piece, this conversation starter ties the location of the office in downtown Casper to the greater context of the state and speaks directly to the abundance of natural beauty and appreciation for the outdoors inherent in Wyoming's culture.

After visiting Casper and seeing the strong relationship between it's residents & the surrounding landscape, the search for inspiration in Wyoming's most raw nature began. Although the majority of the state is relatively flat and devoid of vegetation, there was no shortage of sites to explore for interesting landforms, aggressive terrain and bodies of water.

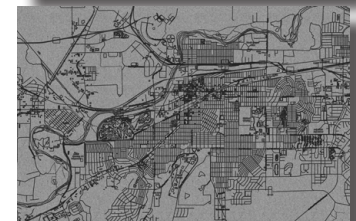
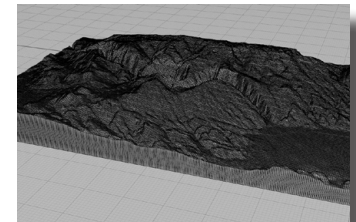
Garden Creek Falls, the North Platte River, and Seminoe Dam are just a few of the areas we researched but it was the vastness and sharp, carving cliffs of Alcova Reservoir and Fremont Canyon that peaked our interest as the perfect location to emulate in our design.

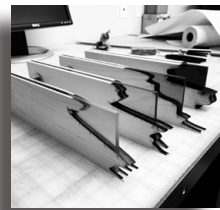
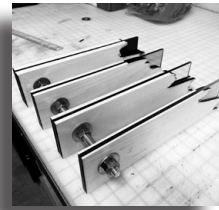
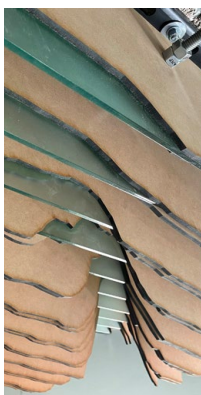
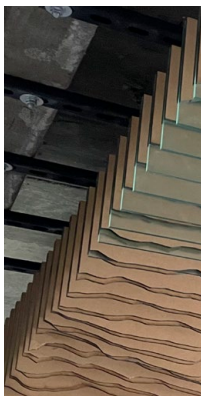
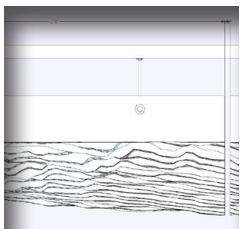
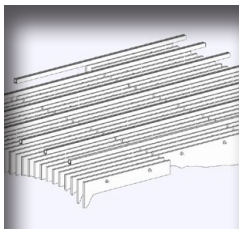
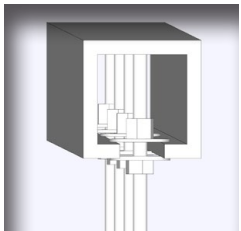
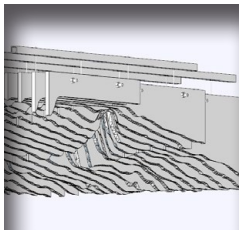
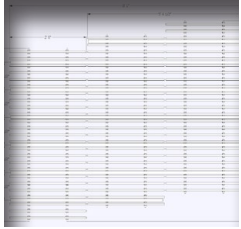
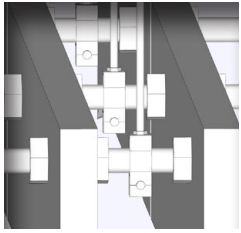
Collaborators: **Brandon Daigle**



FREMONT CANYON CEILING CLOUD

Casper, Wyoming

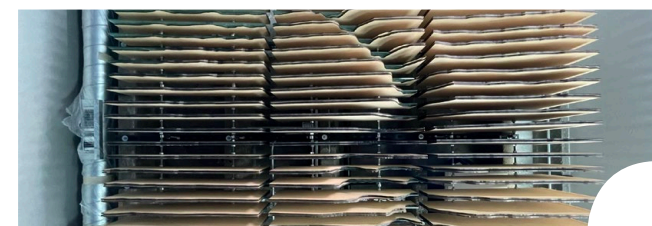
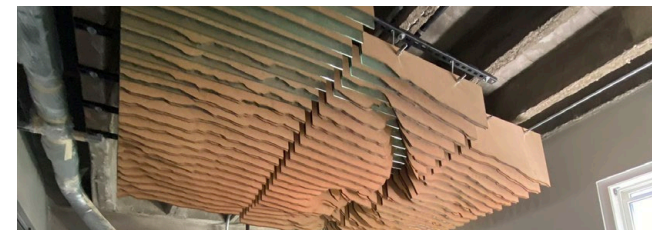
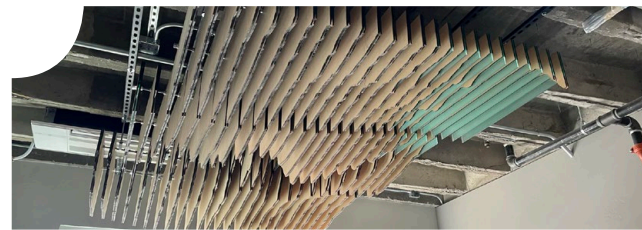




MDF and acrylic make up the baffle sandwich that creates distinction between land & water while reflecting the natural qualities of each.

After scanning and digitally modeling the topography, the mass was sliced into sections that could be laser cut and assembled to create three dimensional contours. A threaded rod & clevis hanger assembly was chosen to attach the baffles to the uni-strut above while the nuts flanking each baffle ensure stability against the nearby air supply and allow adjustable spacing for the installation of future light fixtures.

With no outsourced fabrication, the size of our laser cutter and transportation to Casper drove the size restrictions of the pieces and how we would assemble and install them. The form was divided into three sections to accommodate the maximum extents of our cut bed while the length of each section was limited to available sizes of threaded rod as well as the length of our truck bed. Close coordination with our contractor was required to get the spacing of each section within a 1/2 inch tolerance, which was critical to the continuity of our design.



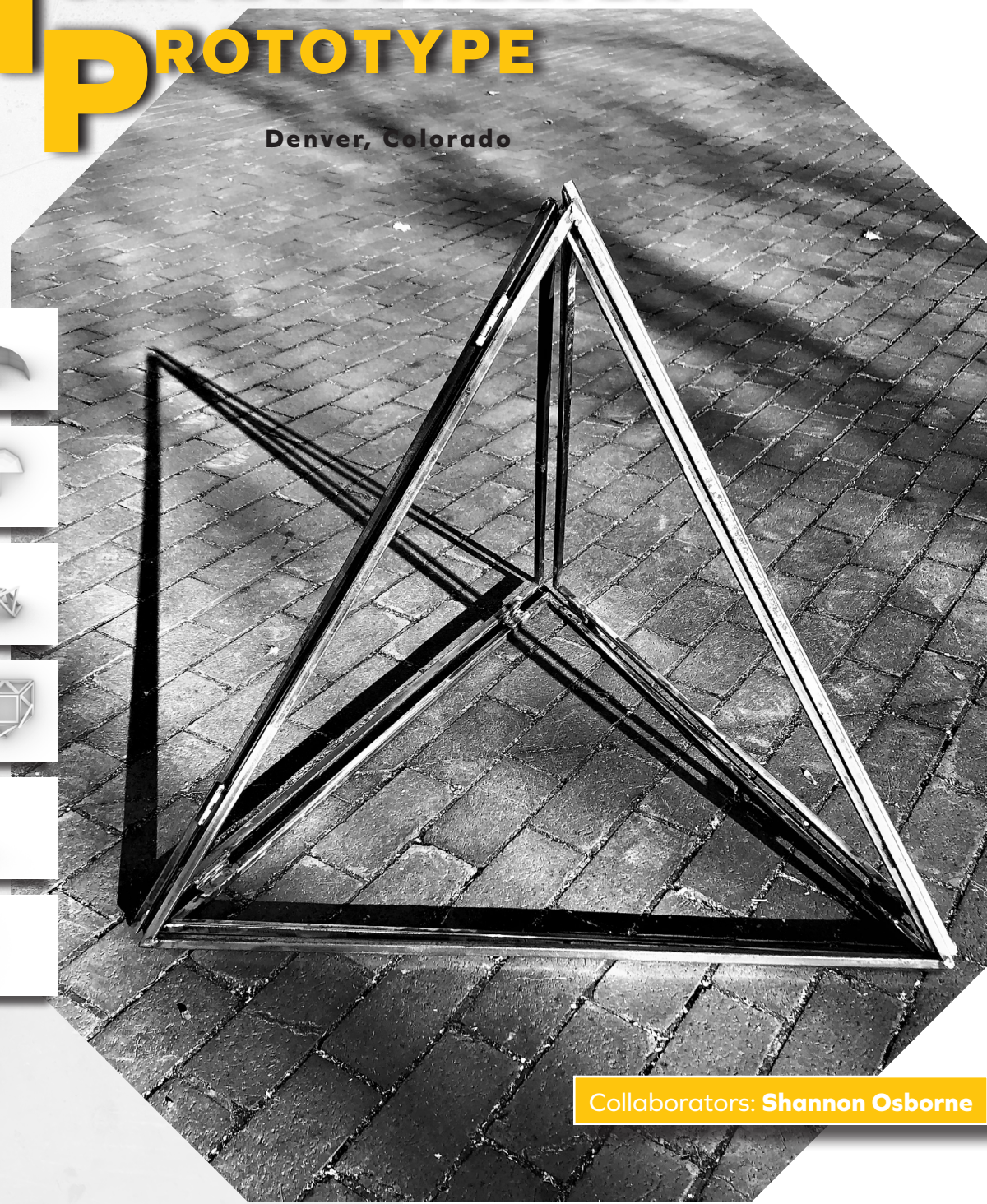
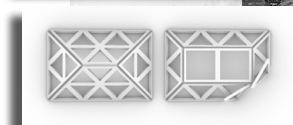
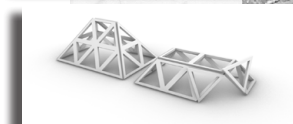
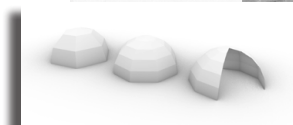
NOMADIC SHELTER PROTOTYPE

Denver, Colorado

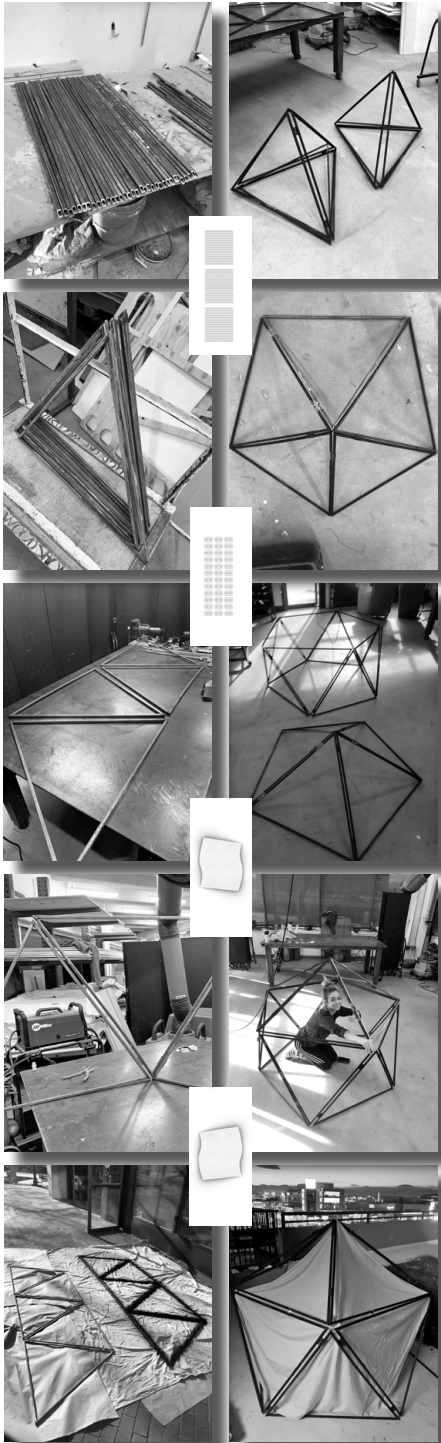
A PROTOTYPE
FOR A PORTABLE,
SEMI-PERMANENT
OUTDOOR SHELTER
GEARED TOWARDS
USERS WITH A
NOMADIC OR
TRANSIENT LIFESTYLE.

An exercise in metal work, geometric structures, and socially focused design, this project hopes to address concerns of place making and sense of identity for those without a permanent place of residence.

About the size of a 1-2 person tent this structure features a more robust frame and greater opportunities for insulation than your standard camping enclosure, both critical aspects to outdoor living in a temperate climate. Although heavier than most tents, the design aims to create a more permanent place for residence or storage while maintaining the ease of assembly and transportation. It is the hope of the design team that such a structure would help the user establish a greater sense of home and personal identity throughout their travels.



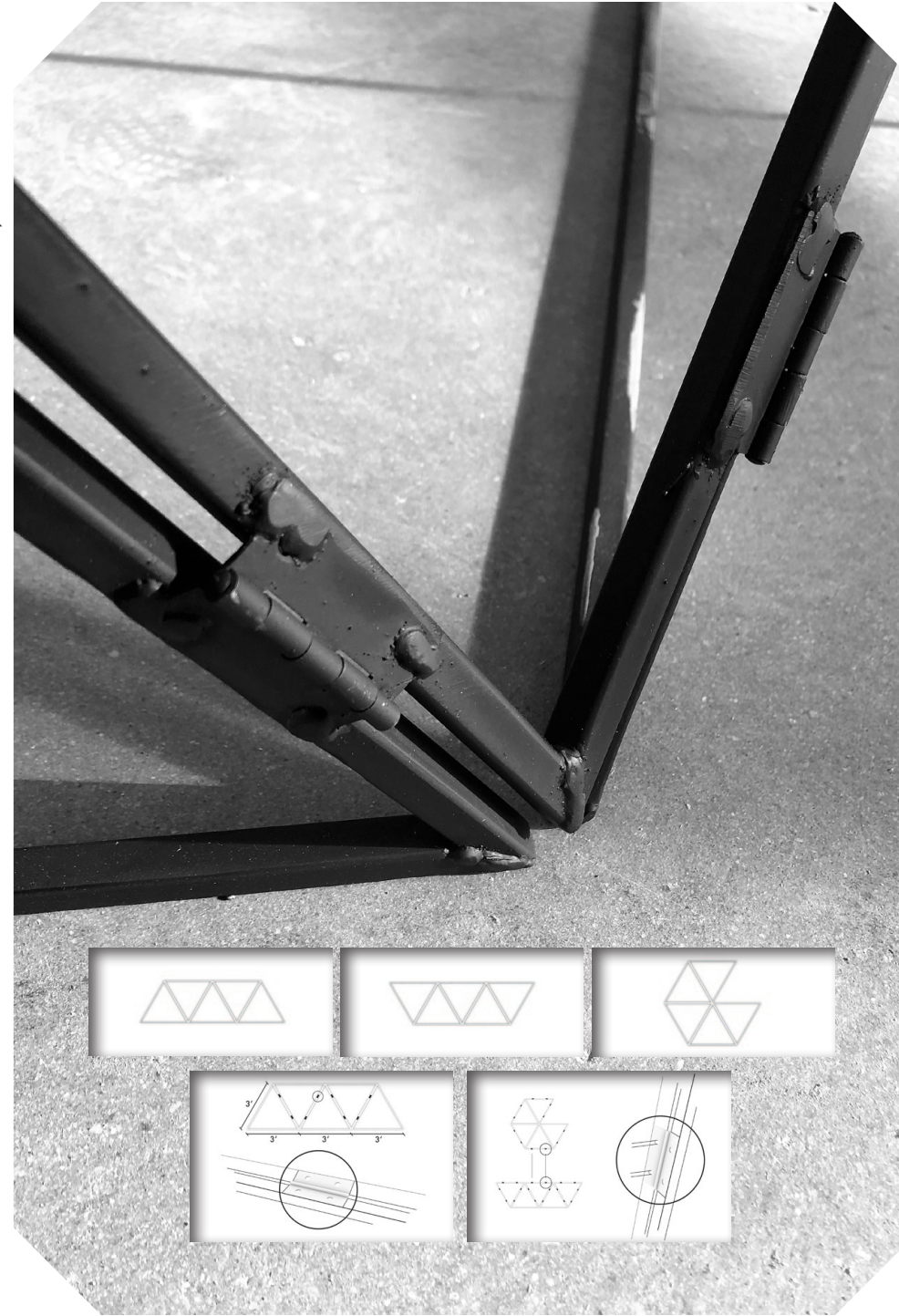
Collaborators: **Shannon Osborne**



All materials for this project were sourced through a reclamation process and were restored/ fabricated by hand before assembly.

By using a triangulated mesh design, we were able to take advantage of the inherent strength found not only in the triangle shape but in the overall dome geometry, allowing the structure of the shelter to rely solely on the hinged connections of each panel. The hinges also create the opportunity for each of the three sections, once disconnected from one another, to be easily folded into compact pyramids for transportation.

Still in development, the double skin sheet design that comprises the frames enclosure features individually stitched pockets following the outline of each panel. The user can choose to fill or empty these pockets with commonly found insulating materials depending on the time of year to ensure thermal comfort.



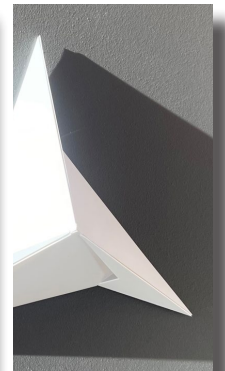
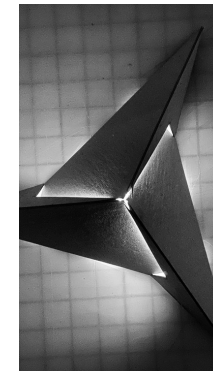
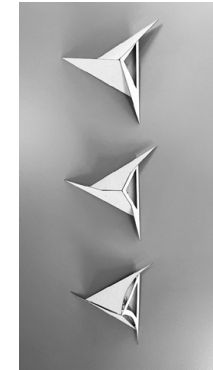
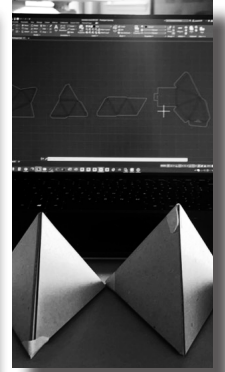
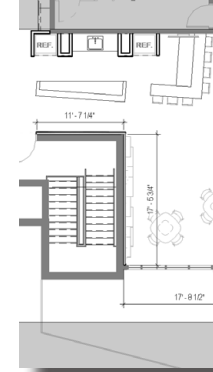
ORIGAMI MODULE PROTOTYPE

Denver, Colorado

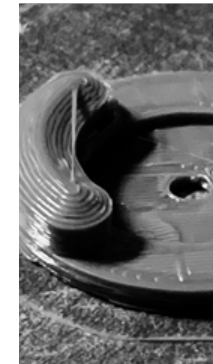
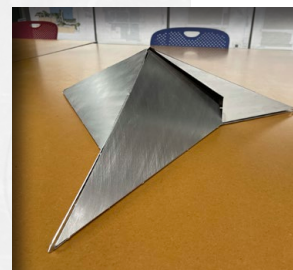
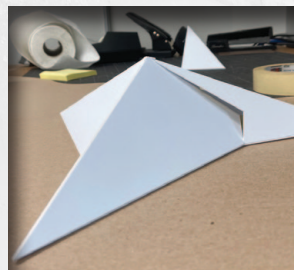
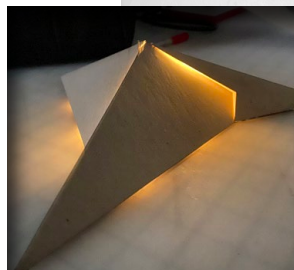
A PROTOTYPE FOR AN ACOUSTIC WALL MODULE & LIGHT SCENCE WITH FUTURE RESEARCH & DEVELOPMENT OPPORTUNITIES AS PLANTERS & KINETIC SCULPTURES.

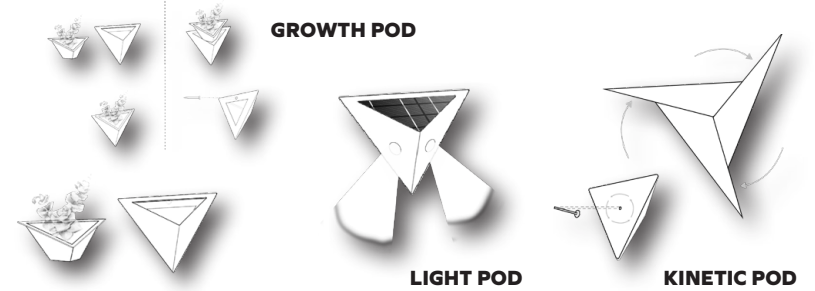
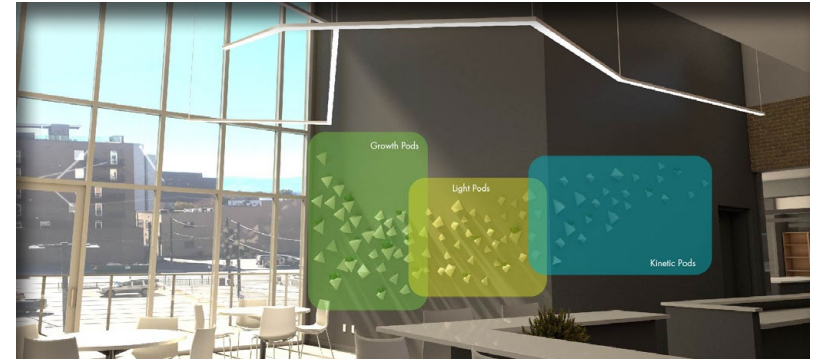
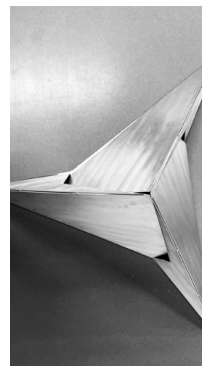
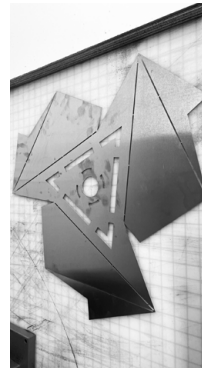
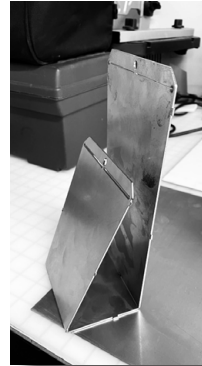
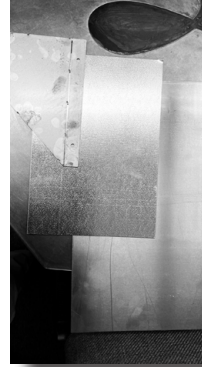
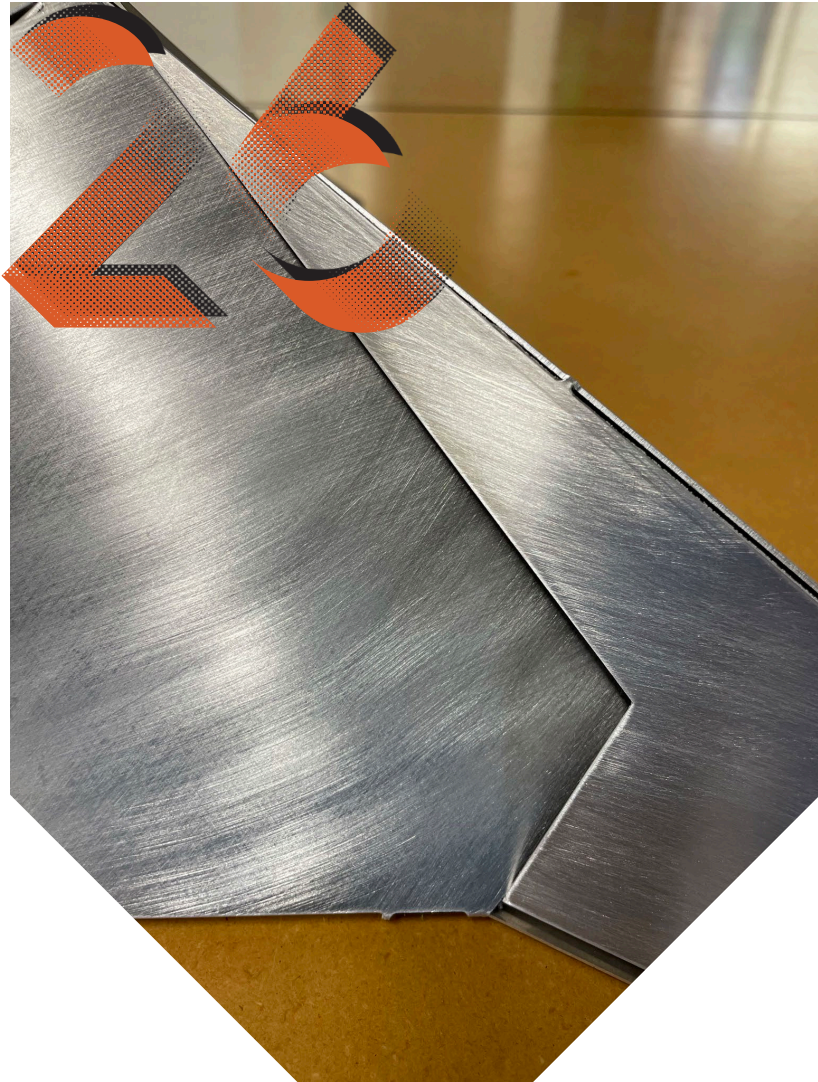
This project began with a need of improvement for acoustic and lighting quality within a high volume kitchen and break space. Underlying goals of effective mass production, shipping and assembly of the design made this a unique challenge and is where the inspiration of origami came into play.

Various flat-pack, fold-able forms were made and could be attached to the wall with a simple pin but the continuing development of a 3D printed mounting bracket would allow for easy removal and rearrangement of the modules.



Collaborators: **Chas Marquez**



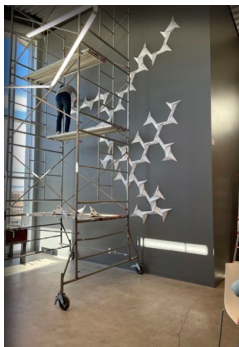


One of the most successful versions of the module was made of sheet metal & was inspired by column base braces. Issues with weight and cost eventually led us in a different direction.

Once the design team narrowed in on a material and sole purpose of the module, we began dialing in various shapes and sizes of the design to arrange in a composition that was not only aesthetically pleasing but worked to capture and redirect sound waves as they passed through the space.

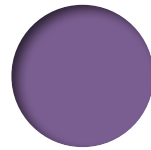
After experimenting with several fold-able forms and materials with proper malleability/memory, our first complete installation of the product was made of thin, styrene sheets that when scored and bent kept its form with the help of a little glue. This was a lightweight, cost effective option and allowed for the production of many modules in different sizes.

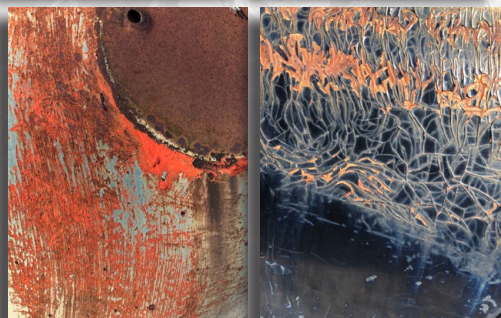
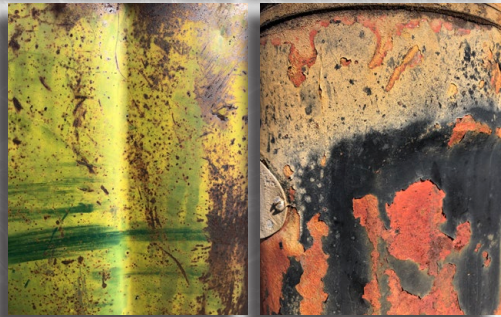
Upon further conceptual development of the module, potential applications of a planter, light scone and kinetic art sculpture were conceived. Each had its own set of unique parameters that would require continued study of the design, but all are well within the realm of possibility and when used together would create an array of visual intrigue and practical use.



A black and white photograph of a marbled paper pattern. The pattern consists of intricate, organic, and somewhat chaotic shapes that resemble veins or cells, creating a complex, textured appearance. The colors range from deep black to light gray. In the center of the image, the words "FINE ART" are printed in a clean, white, sans-serif font, spaced out across the middle.

F I N E A R T





THE JUNKYARD SERIES

Upon visiting several scrap yards & dilapidated car lots, I began to notice beauty in the decay of forgotten things & places. How materials stood the test of time, or didn't, always seemed like an unspoken competition between the man-made & the enduring forces of Mother Nature. Could these pieces ever be used again? Do they still have life amidst their abundant patina? They seem to exist in limbo between the now and then.

DIGITAL PHOTOGRAPHY

On-going



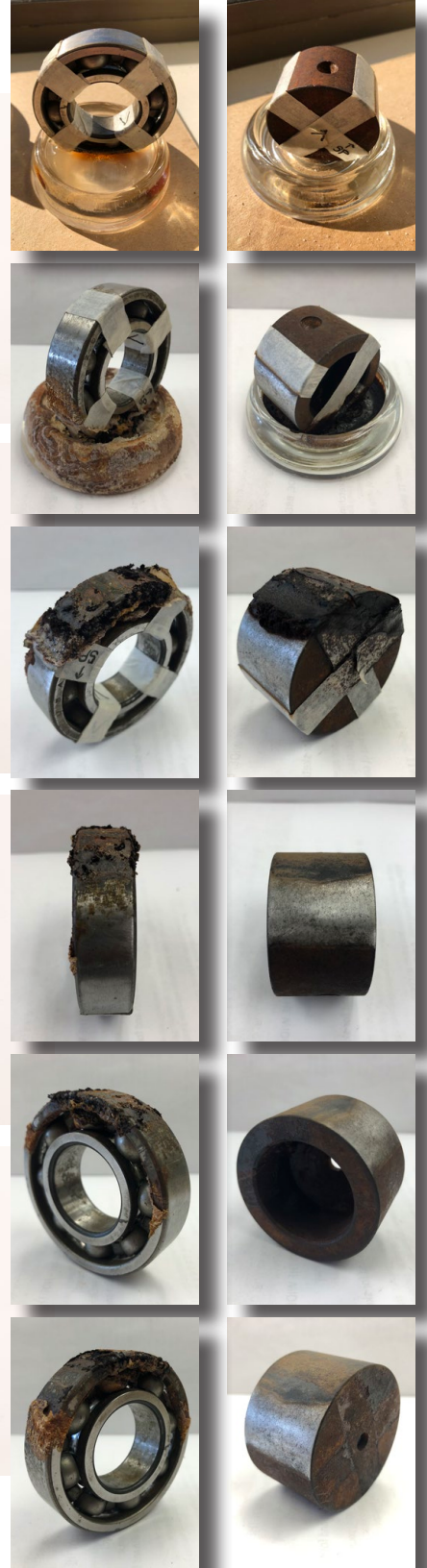


THE RUST & ROT SERIES

Post-Junkyard Series, my interest in the contrast between old/new, useful/useless, and durability/weathering only grew.

Found in the abandoned farm pictured below, this ball bearing and steel cap served as the perfect specimens for my next project. As an experiment in the accelerated aging and reviving of finishes, I began researching material properties and exploring various solutions to manipulate their appearance and composition. Using simple combinations of salt, vinegar, and alcohol I was able to create significant oxidation and corrosion on the clean ball bearing and do the opposite with the rusted cap.

Applications of my findings would prove useful in the reclamation of decaying materials or the acceleration of patina in newer materials.



20

MULTI-MEDIA ILLUSTRATION

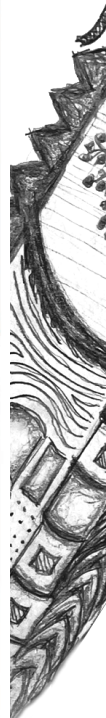
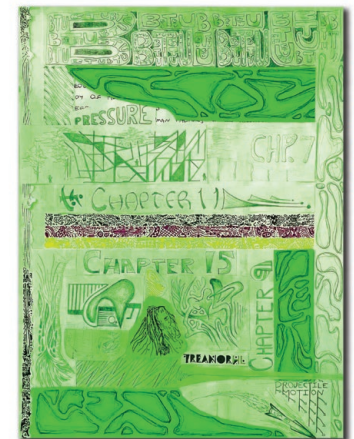
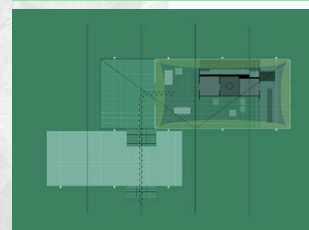
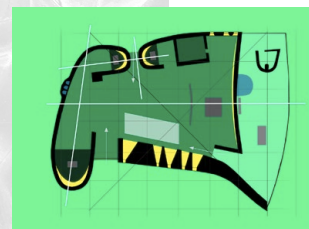
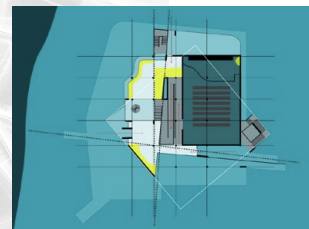
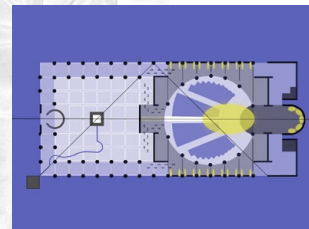
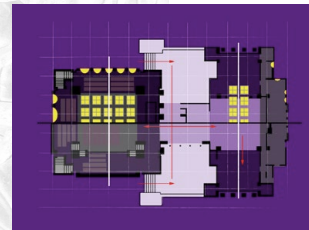
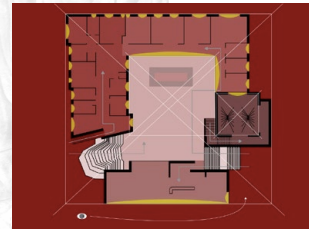
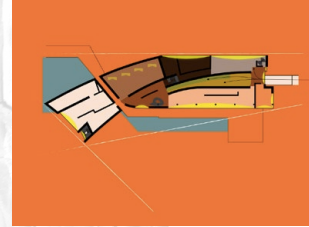
On-going

INFLUENTIAL PROJECT DIAGRAMS (CENTER)

A collection of designs that have inspired me through my education and professional work primarily through their exploration of concept & user experience in relation to both natural and cultural context. (Top to bottom): Kiasma Museum, Saynatsalo Town Hall, Unity Temple, Beato Odorico, The Atheneum, Notre-Dame du Haut, Farnsworth House.

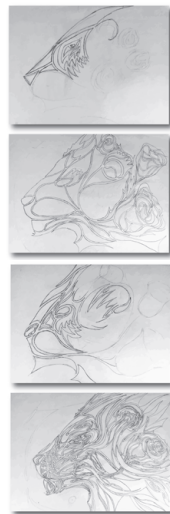
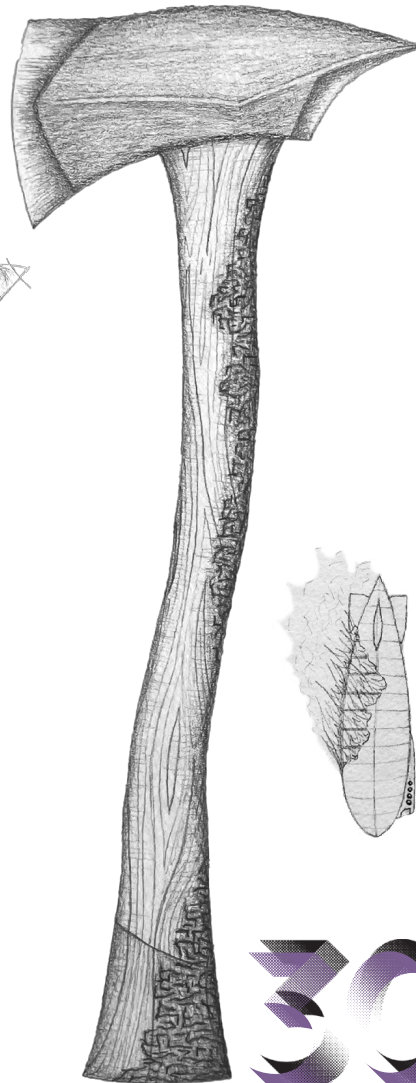
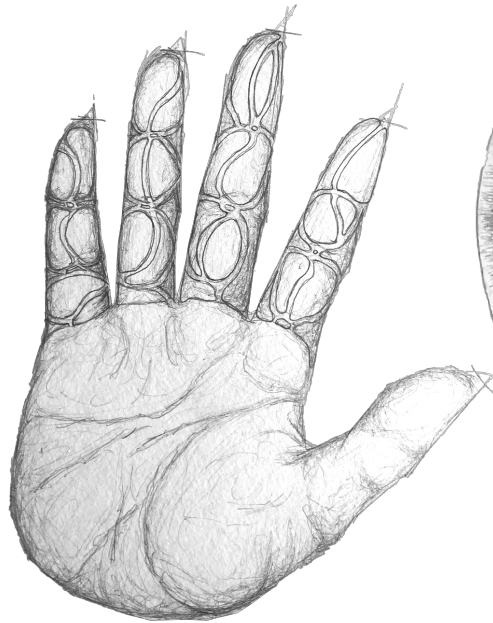
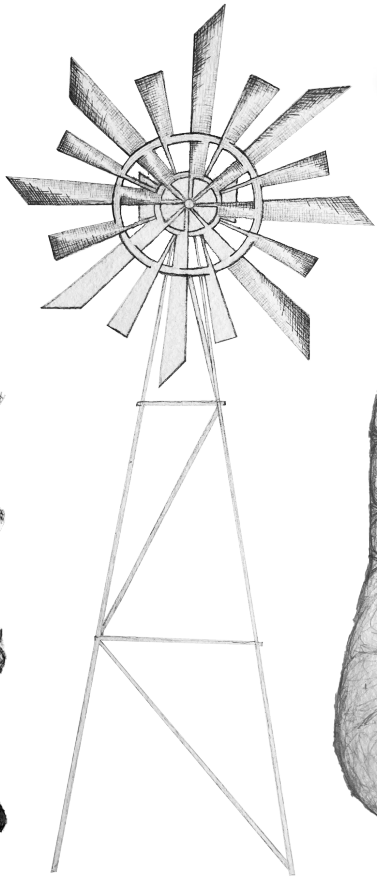
SKETCH COLLAGING (RIGHT)

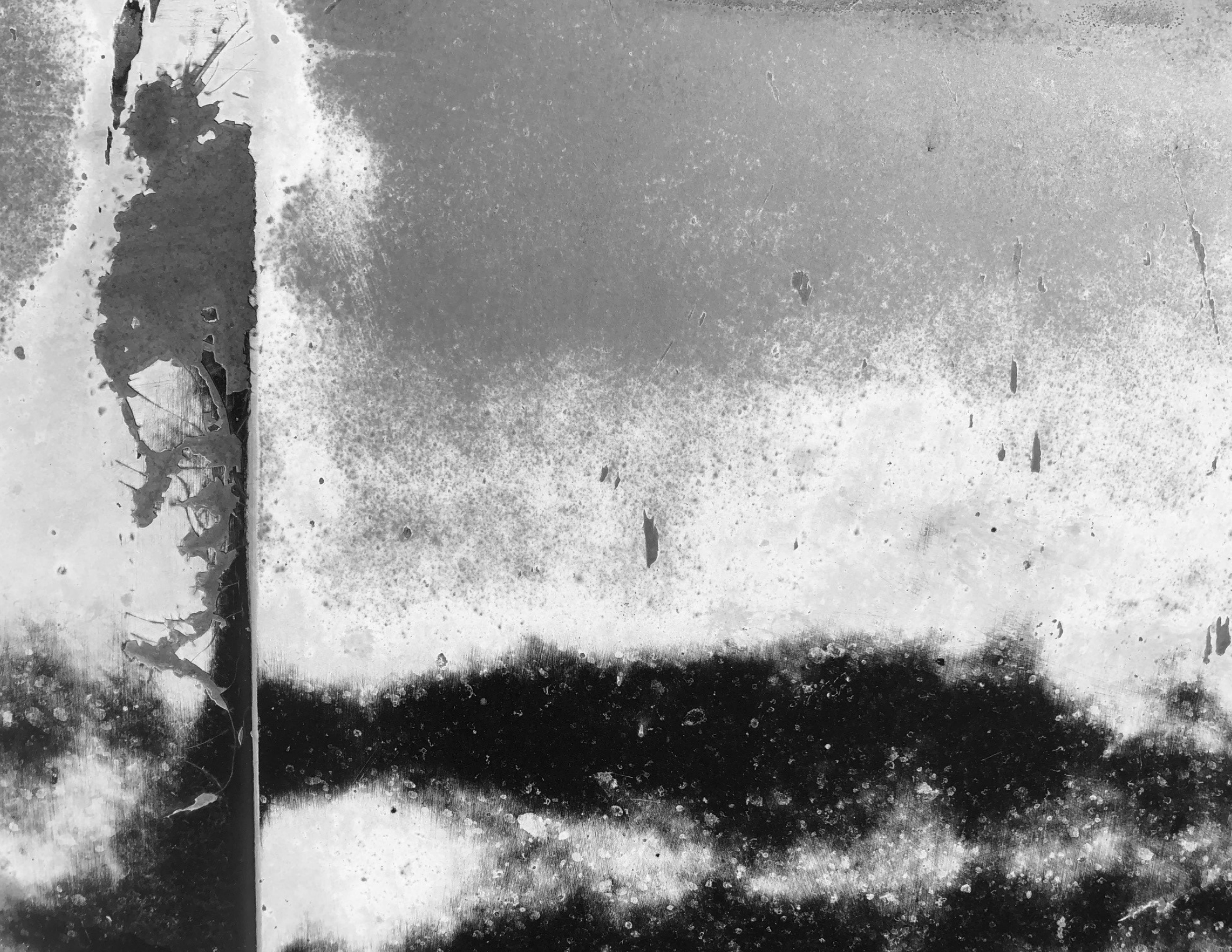
Similar to the sticky note sketches composition on the previous page, the individual drawings in these collages were completed over the course of several years and periodically cut out from their respective places of origin to be combined into these compositions. They serve as a memory scrapbook of specific places & times represented through abstract imagery and orientation.



A COLLECTION OF VARIOUS DRAWINGS DONE WITH INK & GRAPHITE ON PAPER.

(Left to right): Hibiscus armband, Nails, Fish Eye, Windmill, Hand-print, Lions/Tigers/Bears, Fire Axe, Flaming Zeppelin.
(Right-hand side): A collection of small ink sketches done on sticky notes, digitally scanned, and arranged into a comic strip type of composition.





THANK YOU