

# PORTFOLIO

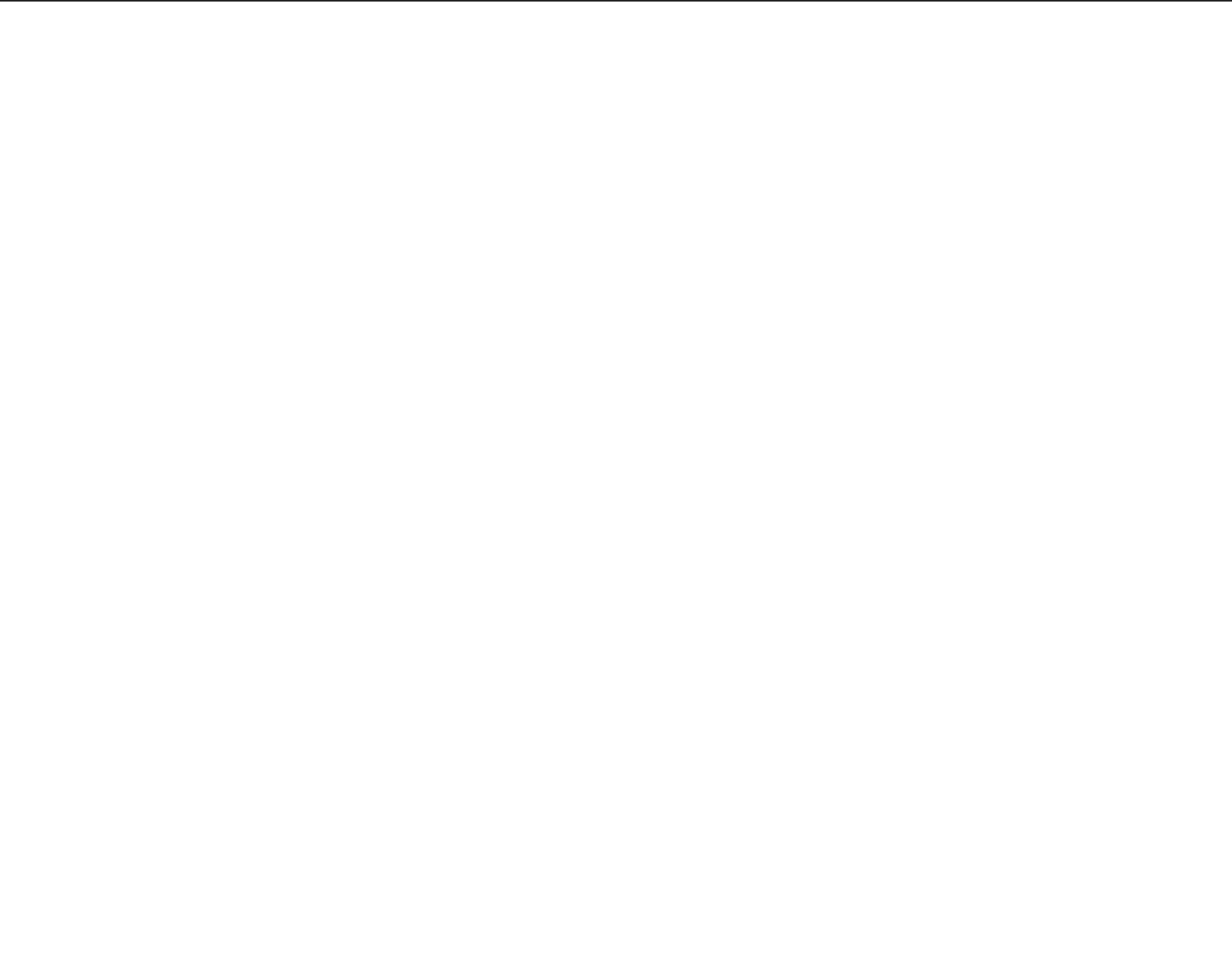
ABIGAIL CROCKER





## ABOUT ME

My name is Abigail Crocker and I am currently studying architecture at Mississippi State University. I appreciate architectural design for its ability to combine the practical and impractical. Through my design, I enjoy using constraints to inform and push my design concepts, whilst creating spaces for comfort and wonder. I am eager to bring my perspective and ideas to a professional setting where I can contribute fresh ideas, grow as a designer, and collaborate on impactful projects.



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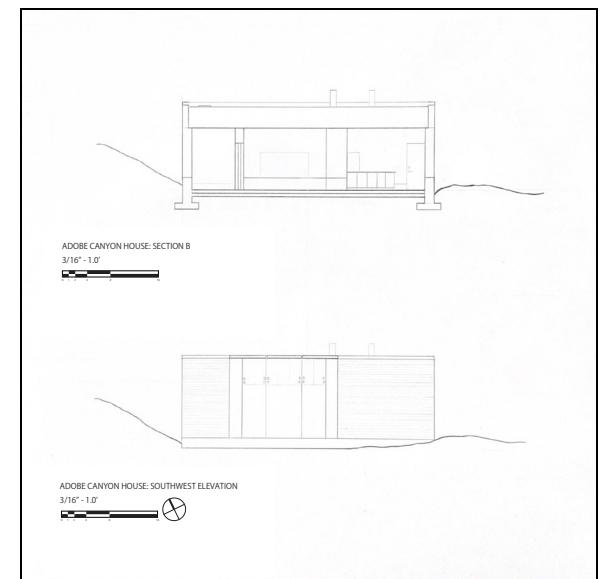
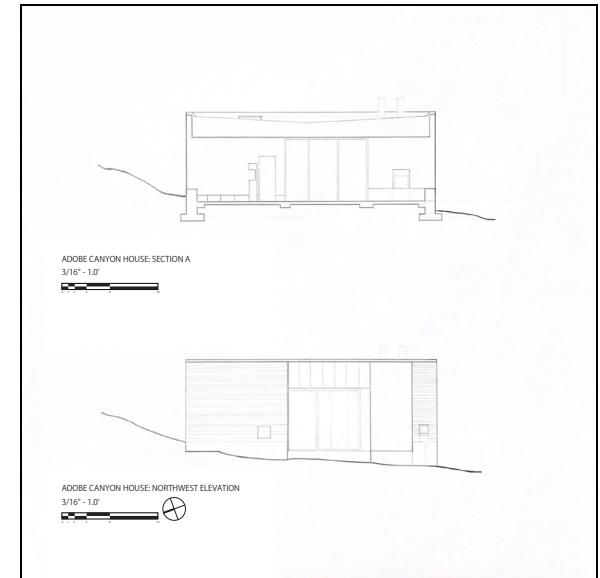
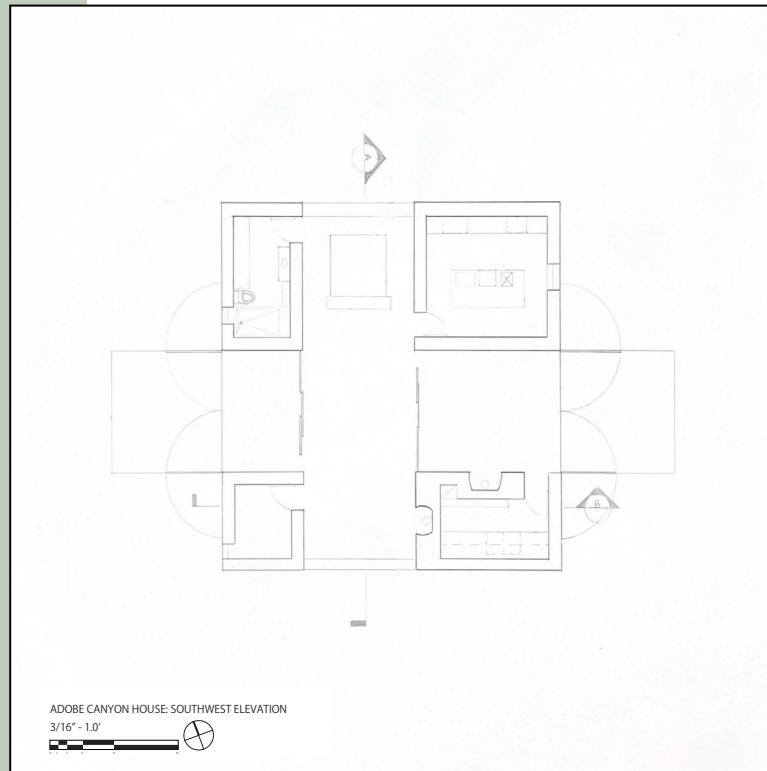
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# A STUDY OF RICK JOY

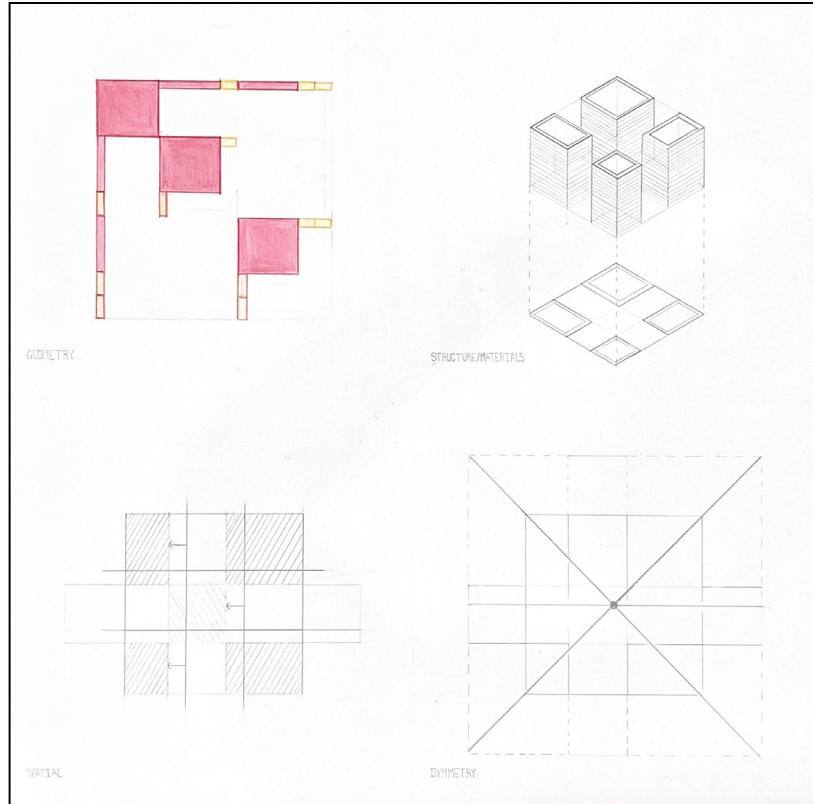
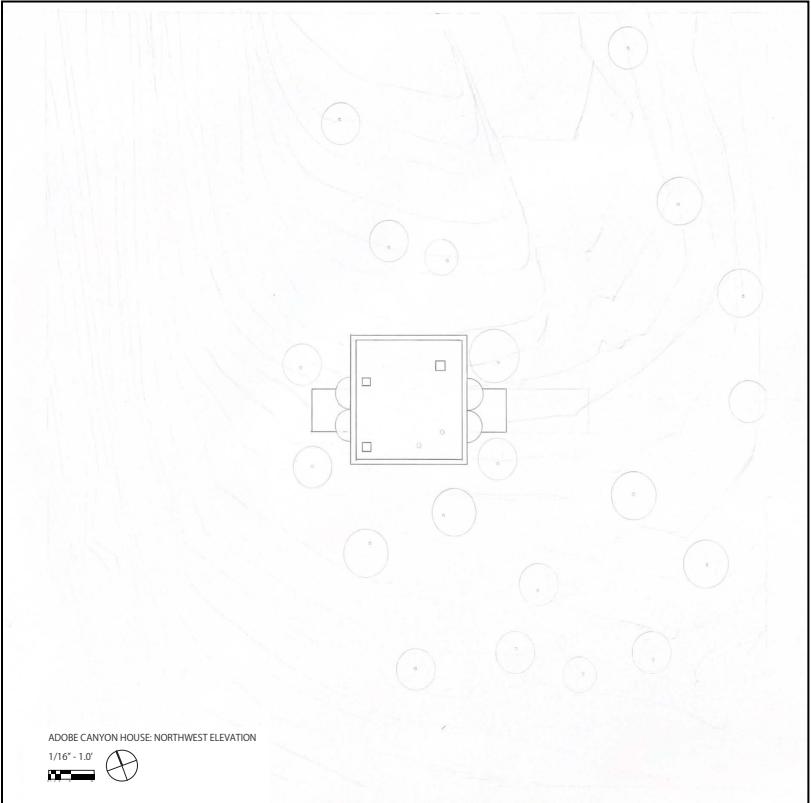
## The Adobe Canyon House

This project called for the drafting, analysis, and redesign of Rick Joy's adobe canyon house.

These pages contain draftings of Rick Joy's Adobe Canyon house through plan, sections, elevations, and site plan.



# P R E C E D E N T S T U D Y



- Proportion in terms of an even addition of square footage in each section (GEOMETRY).
- Relationship between the spatial condition and the materials (STRUCTURE/MATERIALS).
- Shifted grid in which the spaces are compressed and expanded (SPATIAL).
- No evident symmetry in regards to the “hallway” spaces (SYMMETRY).

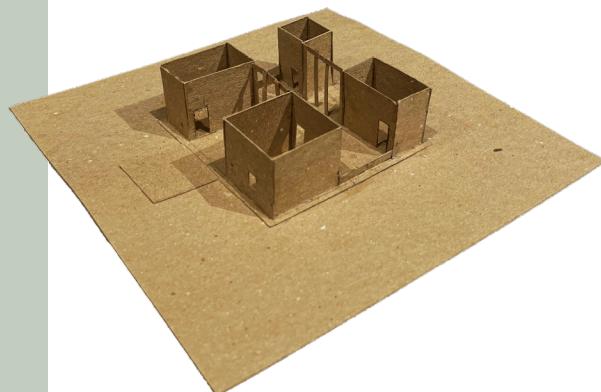
# A STUDY OF RICK JOY

## Redesigning The Adobe Canyon House

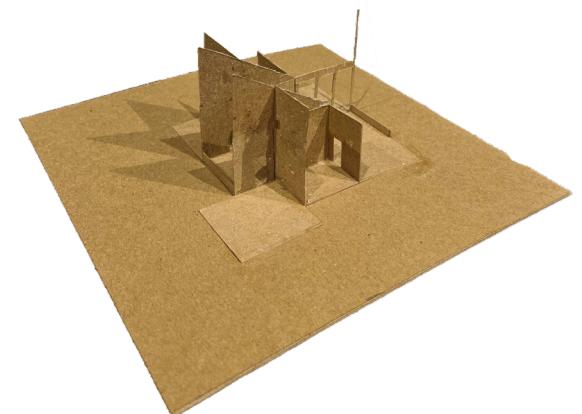
This part of the project called for the redesign of Rick Joy's Adobe Canyon House.

These pages contain chipboard model explorations of redesigning Rick Joy's Adobe Canyon House.

ORIGINAL STRUCTURE

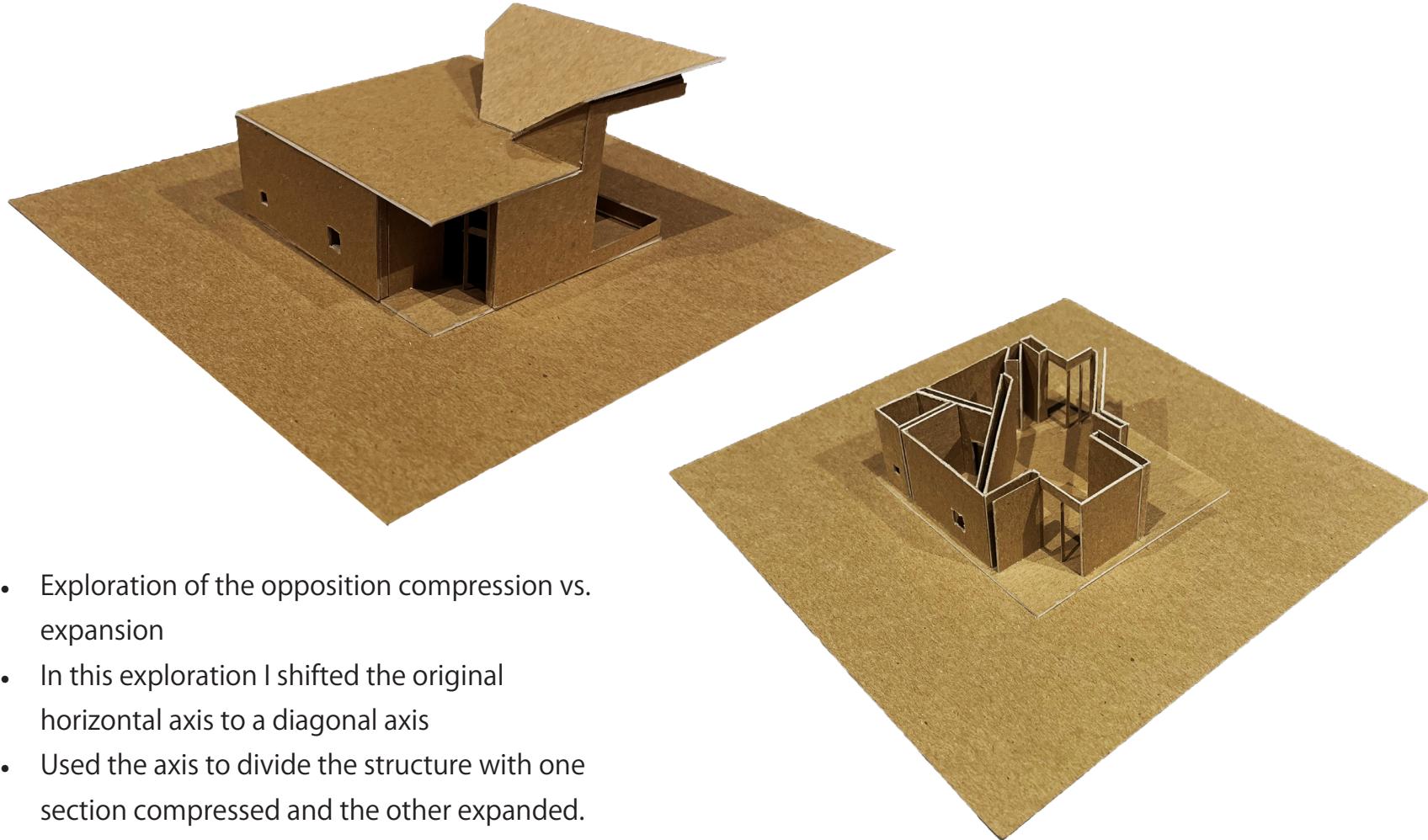


OPEN VS CLOSED



- Exploration of the opposition open vs. closed
- Through this exploration I was able to consider the idea of openness and closeness in relation to use of space

## COMPRESSION VS EXPANSION



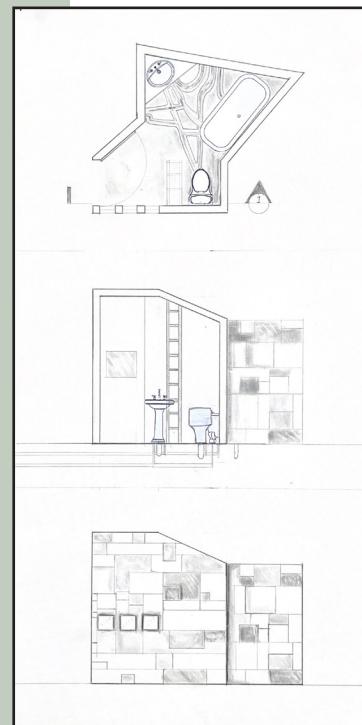
- Exploration of the opposition compression vs. expansion
- In this exploration I shifted the original horizontal axis to a diagonal axis
- Used the axis to divide the structure with one section compressed and the other expanded.
- Used doorways to further the points of compression
- The roof continues the idea of compressed and expanded spaces to the outside

# THE OUTHOUSE

Exploring the Possibilities of "The Bathroom"

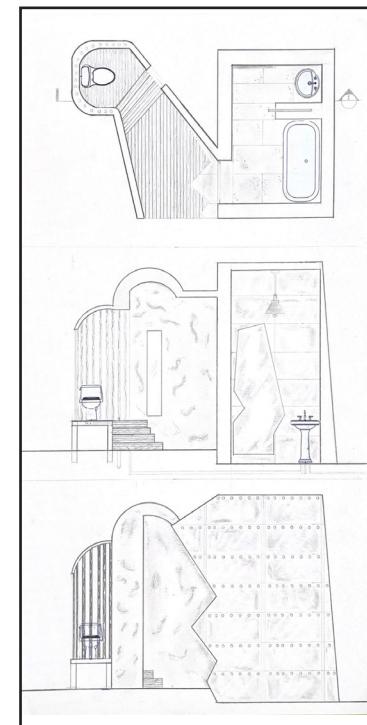
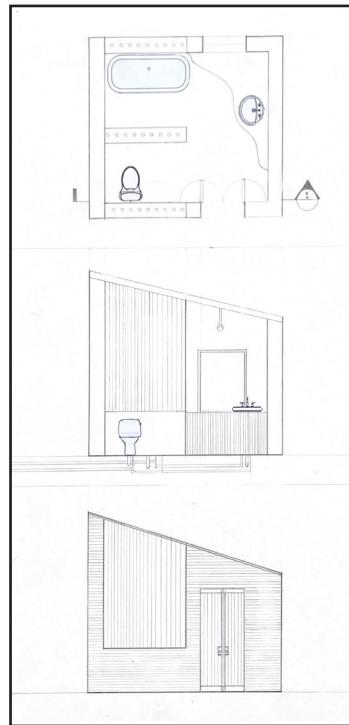
This project called for the design of a single, free-standing, building-bathroom. The bathroom was to be designed for one individual with no context to ground and sky.

These pages contain explorations of designing an outhouse whilst considering ideas of culture, cleanliness, and society.



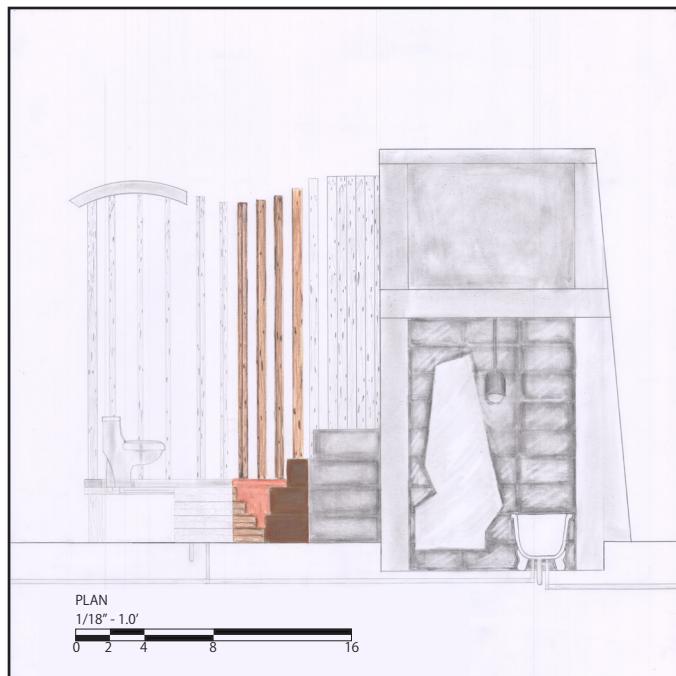
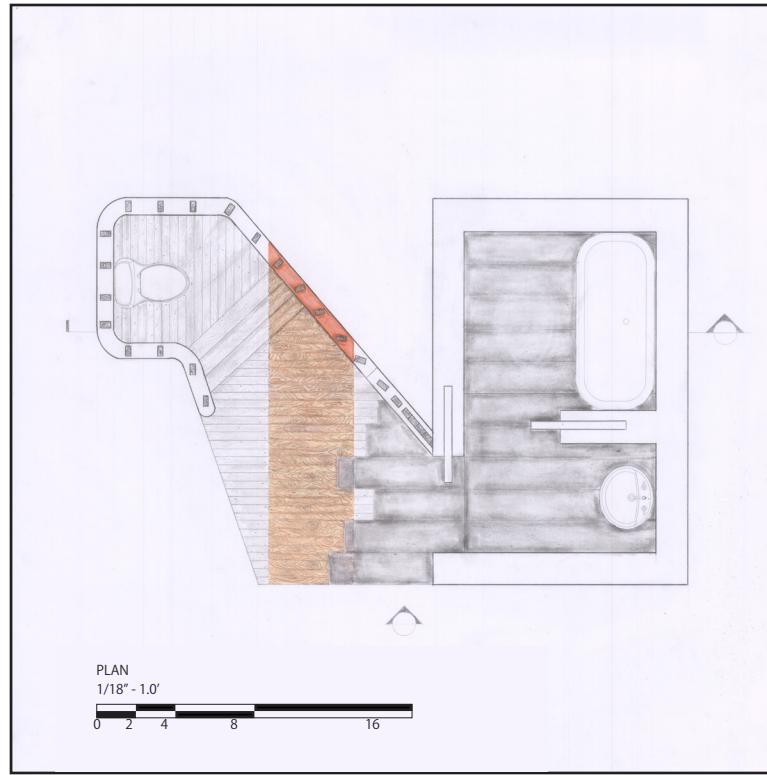
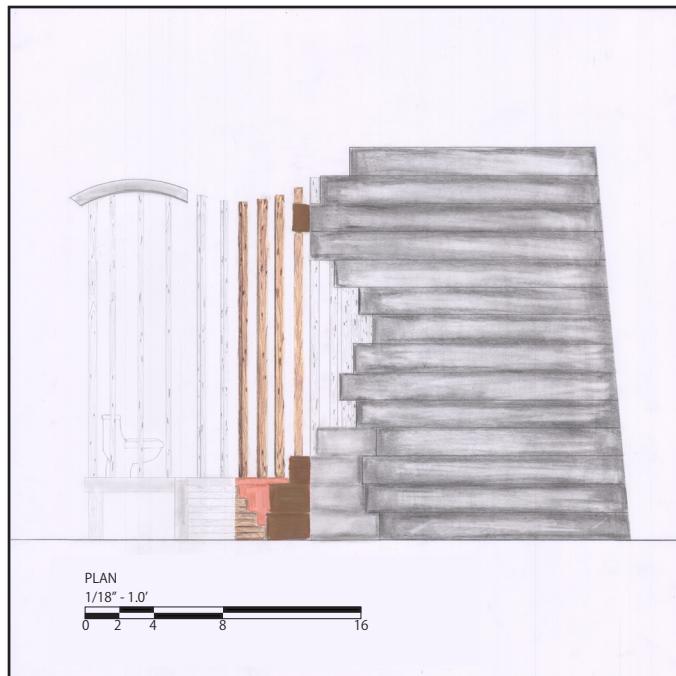
CLEAN VS DIRTY

NATURAL VS UNNATURAL



NATURAL VS SOCIETAL

# OUTHOUSE DESIGN



- Continued exploration the opposition of Natural vs. Societal.
- Division of each expectation of the bathroom into two separate areas.
- Blending of the two sides through a transitions space in the center.
- Materials related to the concept of natural and societal are used.
- Wood and adobe represent the natural, whereas bronze metal and concrete represent the unnatural.

# THE CUBE

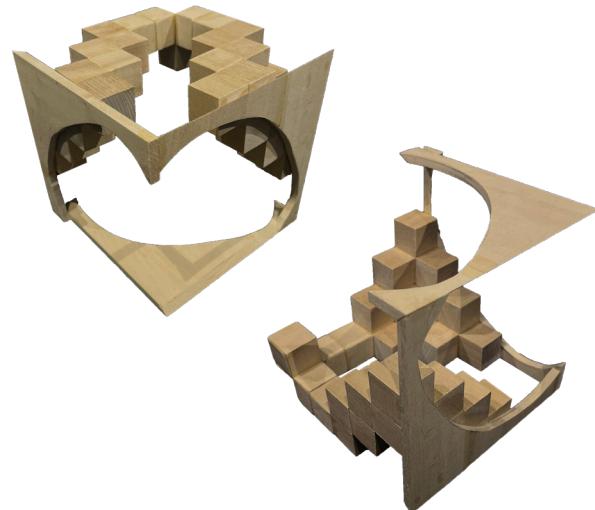
## An Exploration of Volumetric Composition

This project called for the design of wooden cubes using verbs as formal manipulations of space.

These pages contain the final iterations of the wooden cubes.

### SUBTRACT

- This cube is an exploration of the verb “subtract.”
- In my exploration of the verb subtract, I focused on the idea that subtraction creates a void.
- The cube explores a cubic and curvilinear subtraction.



### SUBDIVIDE

- This cube is an exploration of the verb “subdivide.”
- The cube is subdivided in both the volumetric and planar sense.
- I explored planar subdivision through triangles, and volumetric subdivision with rectangular prisms and cubes.





### FOLD

- This cube is an exploration of the verb “fold.”
- I found that my interpretation of a fold had some form of “gravity defying shape.”
- After several iterations, the cube formed an angular shape, rather than an orthogonal one.
- This design shows the folding of two separate pieces into one another.

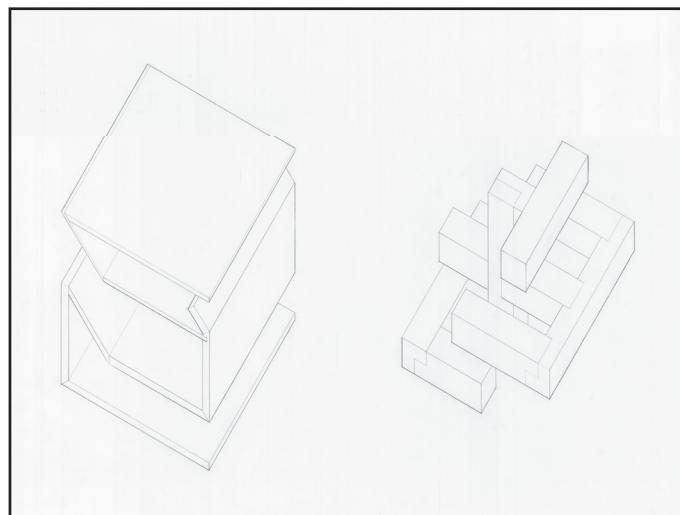


### OVERLAP

- This cube is an exploration of the verb “overlap.”
- By using a lap joint, I was able to show the verb in an immediately noticeable form.
- I also created an overlapping of space with the three sections of the cube.

### AXONOMETRICS

These are hand-drafted axons of the cubes “fold” and “overlap.”



# A JOURNEY TO JUSTICE

## A Memorial to Emmitt Till and Mamie Till-Mobley

This project called for the design of a memorial to Emmett Till and his mother Mamie Till-Mobley.

The site is between Web and Sumner, Mississippi.

The constraint was that the design was to be around the existing building.



# E M M I T T I L L M E M O R I A L



SOUTHWEST VIEW



NORTH VIEW



SOUTHWEST VIEW

The memorial placement is meant to guide the occupant through Mamie's life-long journey. Starting on the right side of the building, wrapping around, following the back of the building, and finally ending at a place in which the occupant can sit, rest, and reflect.

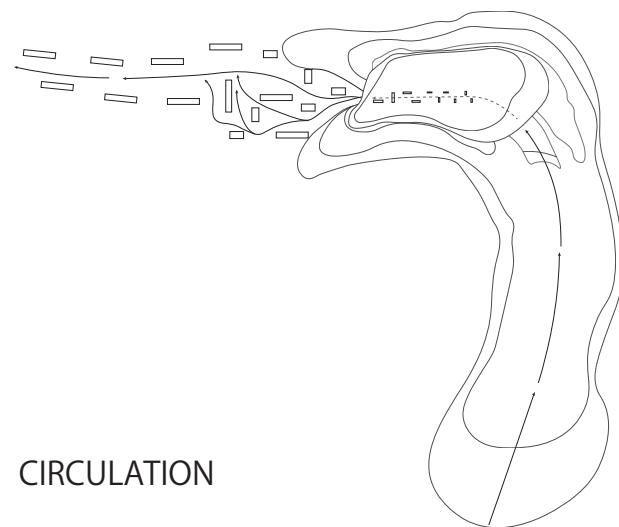
# A JOURNEY TO JUSTICE

## A Memorial to Emmit Till and Mamie Till-Mobley

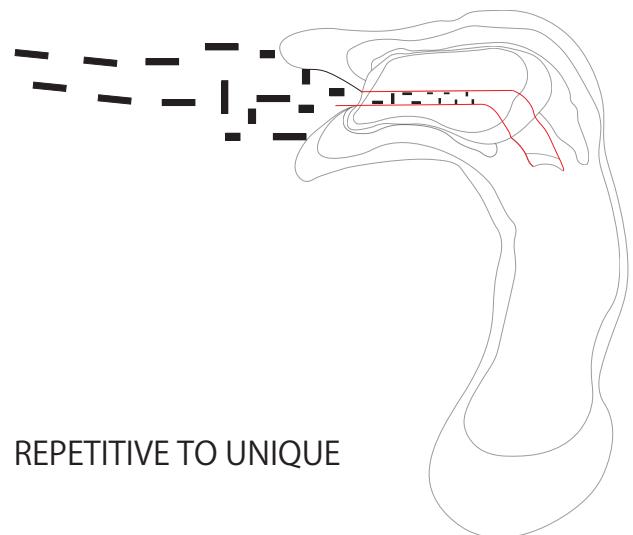
Through my memorial, I captured Mamie-Till Mobley's emotional journey throughout the life and death of her son, as well as the grief she had to navigate to open a path towards social justice in the civil rights movement.

Each space is integral in relaying Mamie Till-Mobley's emotions through spatial conditions to the occupant of the memorial.

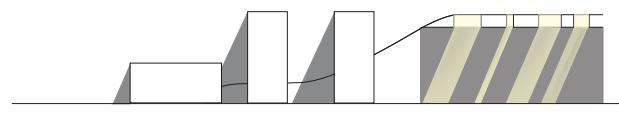
### DIAGRAMS



CIRCULATION



REPETITIVE TO UNIQUE



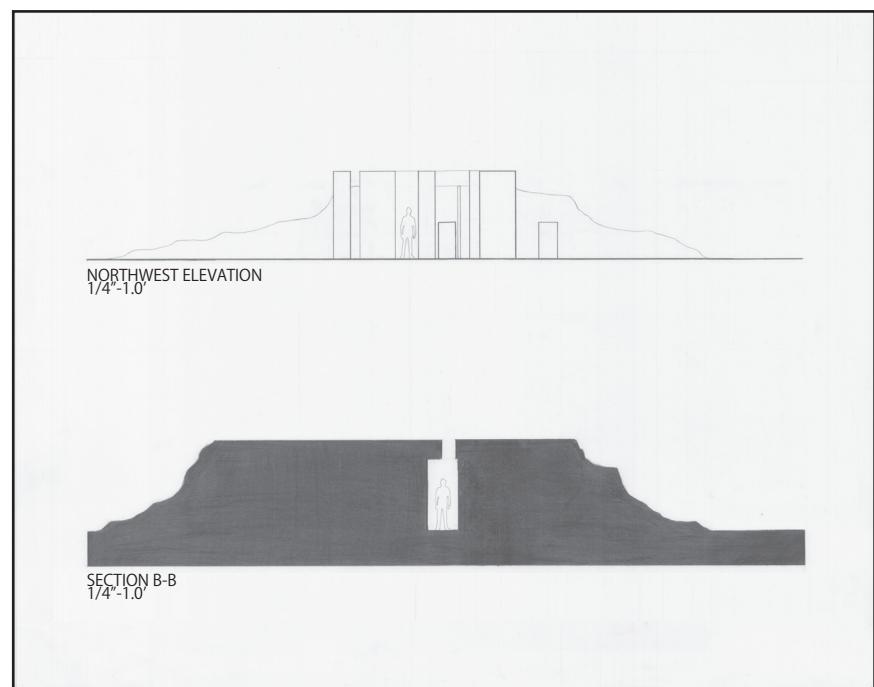
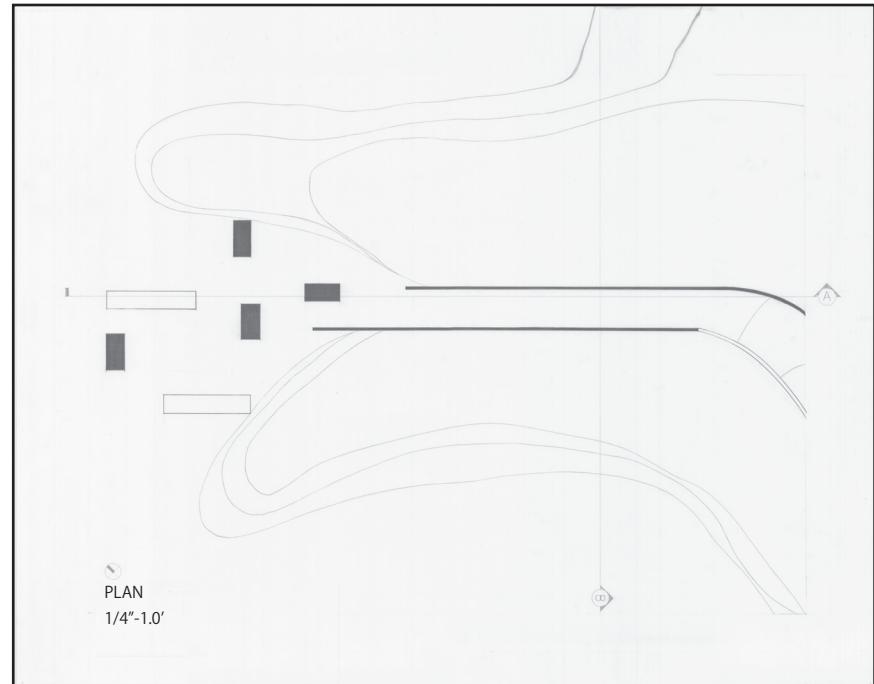
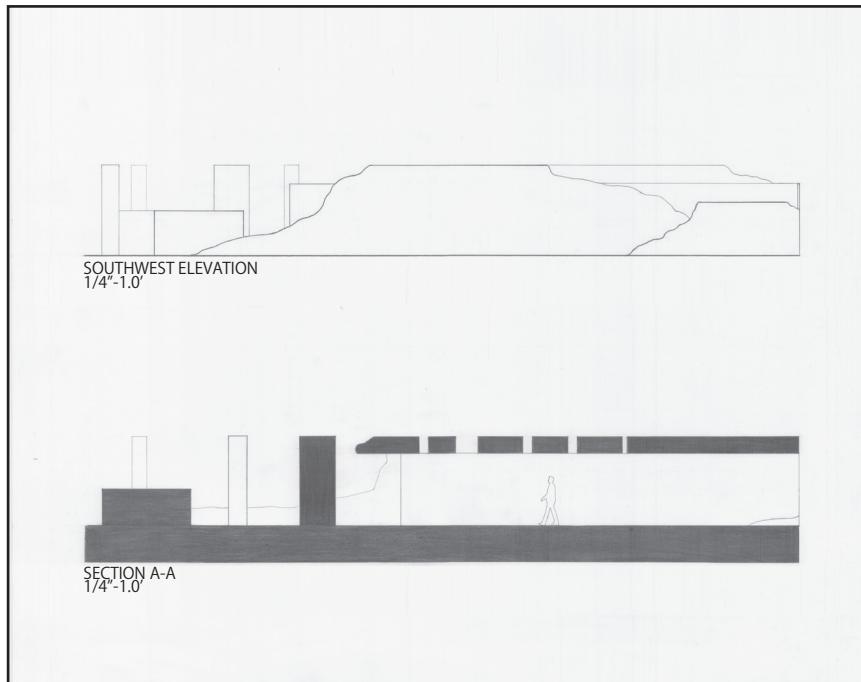
NATURAL LIGHT



ADDITIVE VS SUBTRACTIVE



EXTERIOR AND INTERIOR PERSPECTIVES



# A JOURNEY TO JUSTICE

## A Memorial to Emmit Till and Mamie Till-Mobley



The memorial begins with a climb to the highest point in the memorial. As the path is followed, the occupant will find themselves walking down into a dark enclosed tunnel, with scattered skylights to like the way. Following the exit of the tunnel is an arrangement of monoliths that start with seemingly no path, but open up into a path leading to the green space around the left side of the building.

Each section of the memorial corresponds with events in the timeline of Mamie Till-Mobley's life, and the emotions that surrounded those events. The top of the hill represents Mamie's happiest point in life- being with Emmit Then the hill descends into a lower elevation, which is enclosed. The lower elevation and dark enclosure are meant to symbolize Mamie's grief throughout the loss of her son. This dark, enclosed space then opens up into a series of monoliths. The monoliths and their placement symbolize Mamie's navigation of her grief.



Though the spaces are meant to symbolize very different stages in Mamie's life, the spaces are connected in such a way that the movement from one stage to the next flows smoothly. The transition from the hill into dark, lowered place creates a contrast, and a sense of heaviness. The spaces are blended together with landscape, and walls that slowly envelop the occupant into the darkness, bringing the viewer closer to the emotions that grief brings.

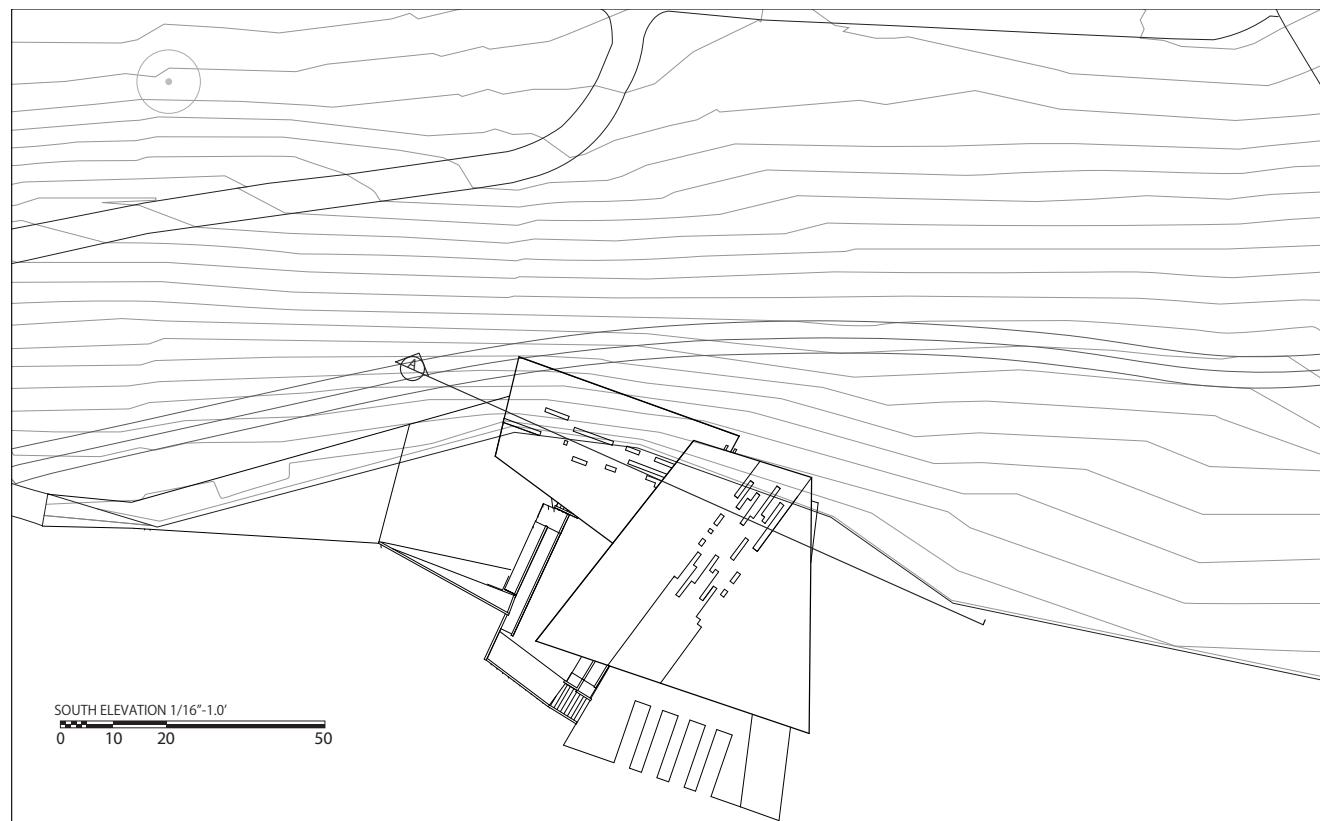
Just as the hill slowly transitions, the tunnel slowly transitions from a dark space to a bright, open area with monoliths. The gradual shift from dark to light is integral in relaying the feeling of hopeless grief to a slow emotional journey following that hopelessness.

# SANDERSON BOATHOUSE

This project called for the development of a design proposal for a new boathouse facility for the Sanderson Center.

The boathouse was to be functional for storage of kayaks, canoes, life jackets, oars, and other supplies.

These pages contain the site plan, elevations, and section of the final boathouse design.

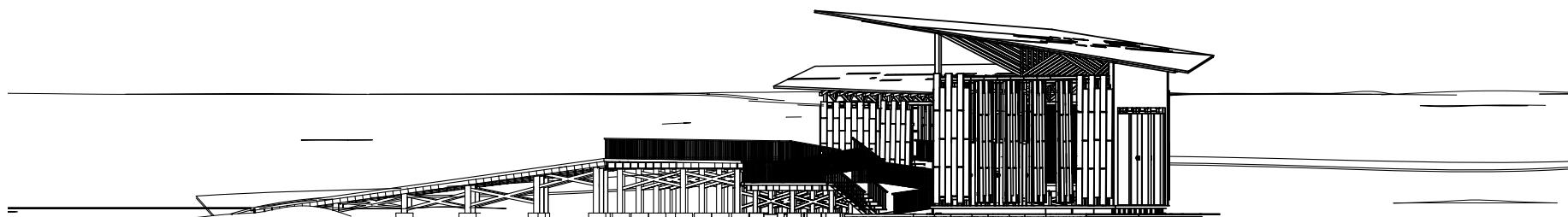


Located on Chadwick Lake, the boathouse is connected to the existing boardwalk that wraps around the lake. The entrance contains rotating doors, leading to the "third" level entrance.

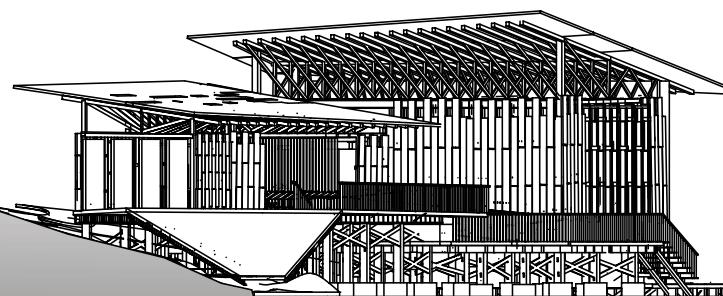
The second level contains the life jacket storage, which then leads out onto the decking area for mass circulation. The occupant is then lead down to the deck on the first level in which they would launch canoes and kayaks.

The first level of the building is fully reserved for staff circulation and holds the storage units for the canoes, kayaks, and larger to-be-stored items.

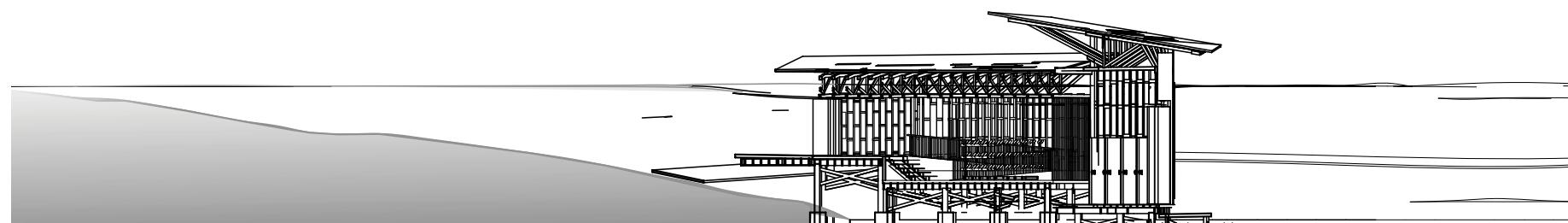
S A N D E R S O N B O A T H O U S E



EAST ELEVATION 1/16"-1.0'  
0 5 20 50



SOUTH ELEVATION 1/16"-1.0'  
0 5 20 50

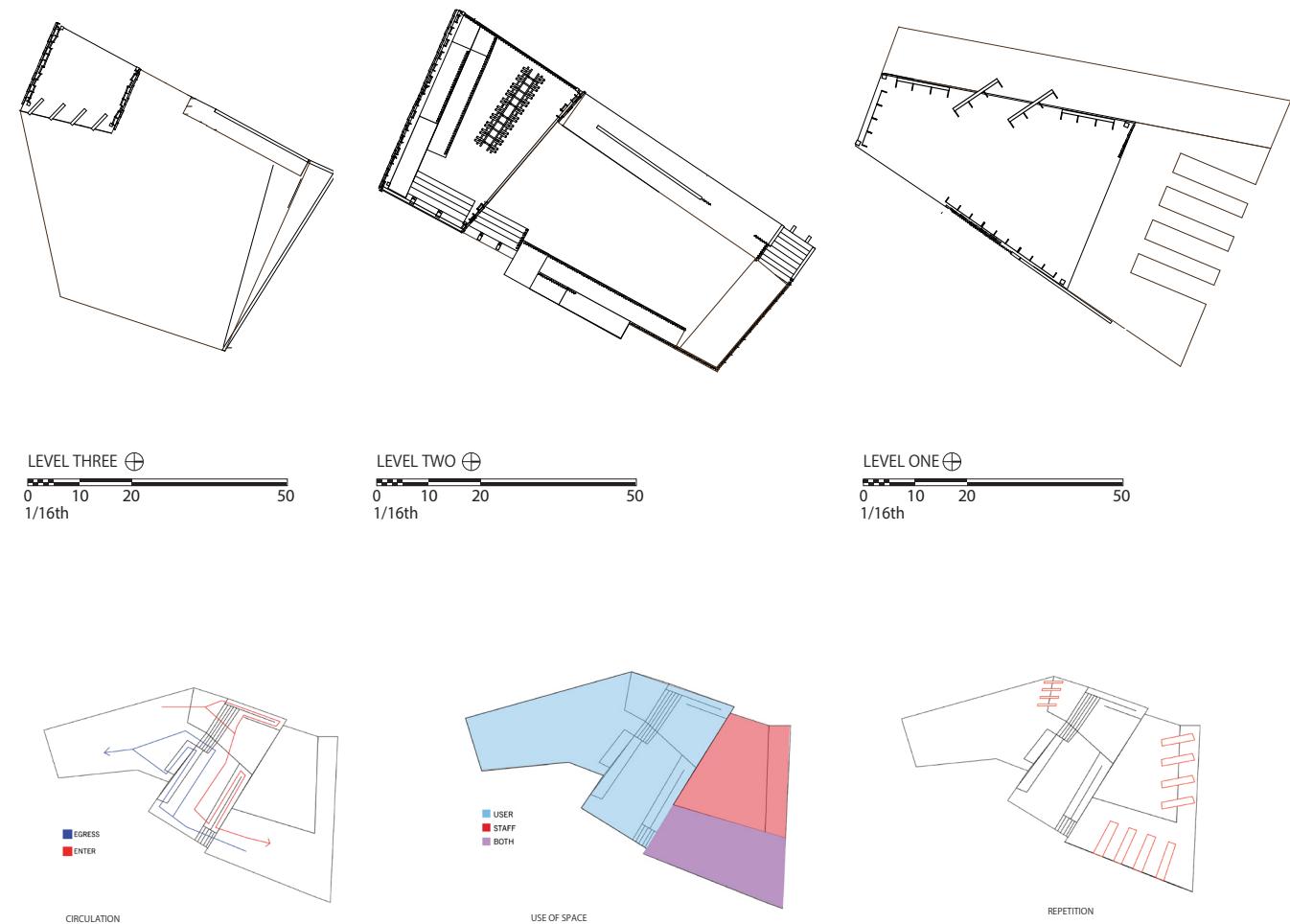


EAST ELEVATION 1/16"-1.0'  
0 5 20 50

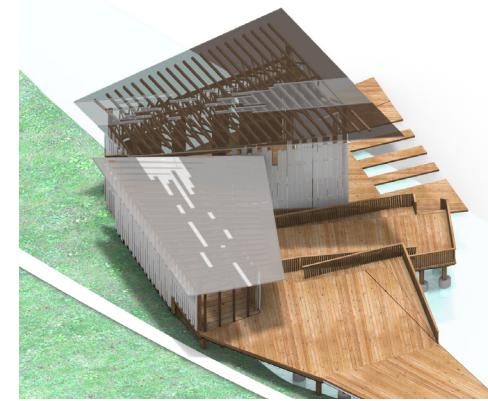
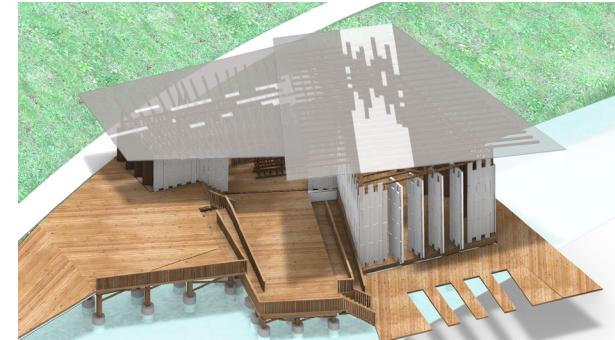
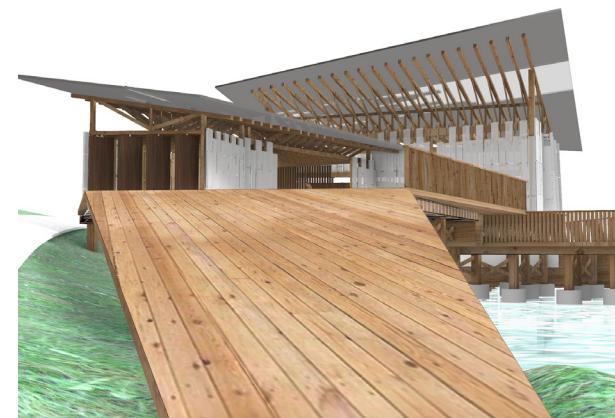
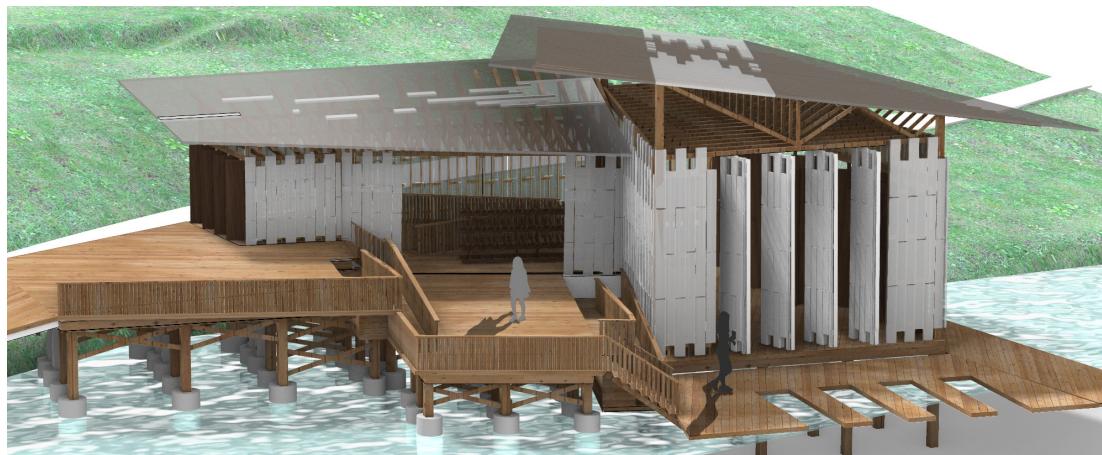
# SANDERSON BOATHOUSE

These pages contain the plans of all three levels of the boathouse, diagrams, (including circulation, use of space, and repetition), and renderings of the final design of the boathouse.

Each level is ADA accessible through the use of ramps that blend seamlessly with the normal circulation of the building.



# S A N D E R S O N B O A T H O U S E

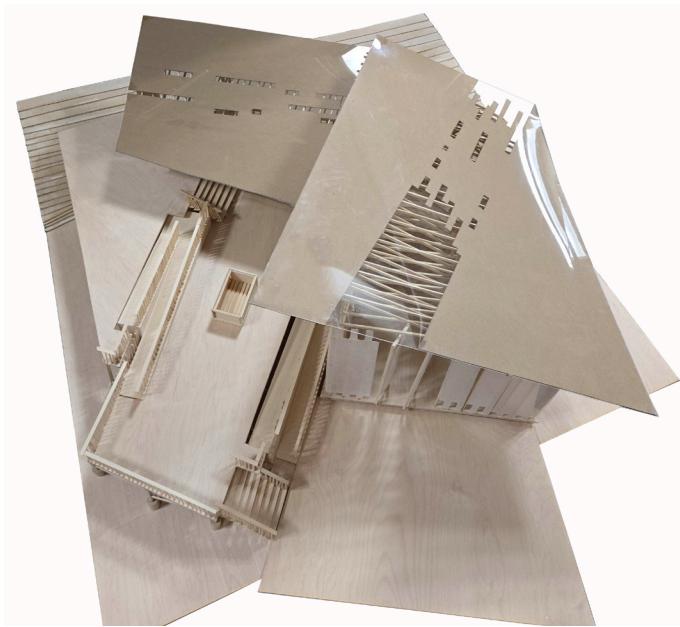


# SANDERSON BOATHOUSE

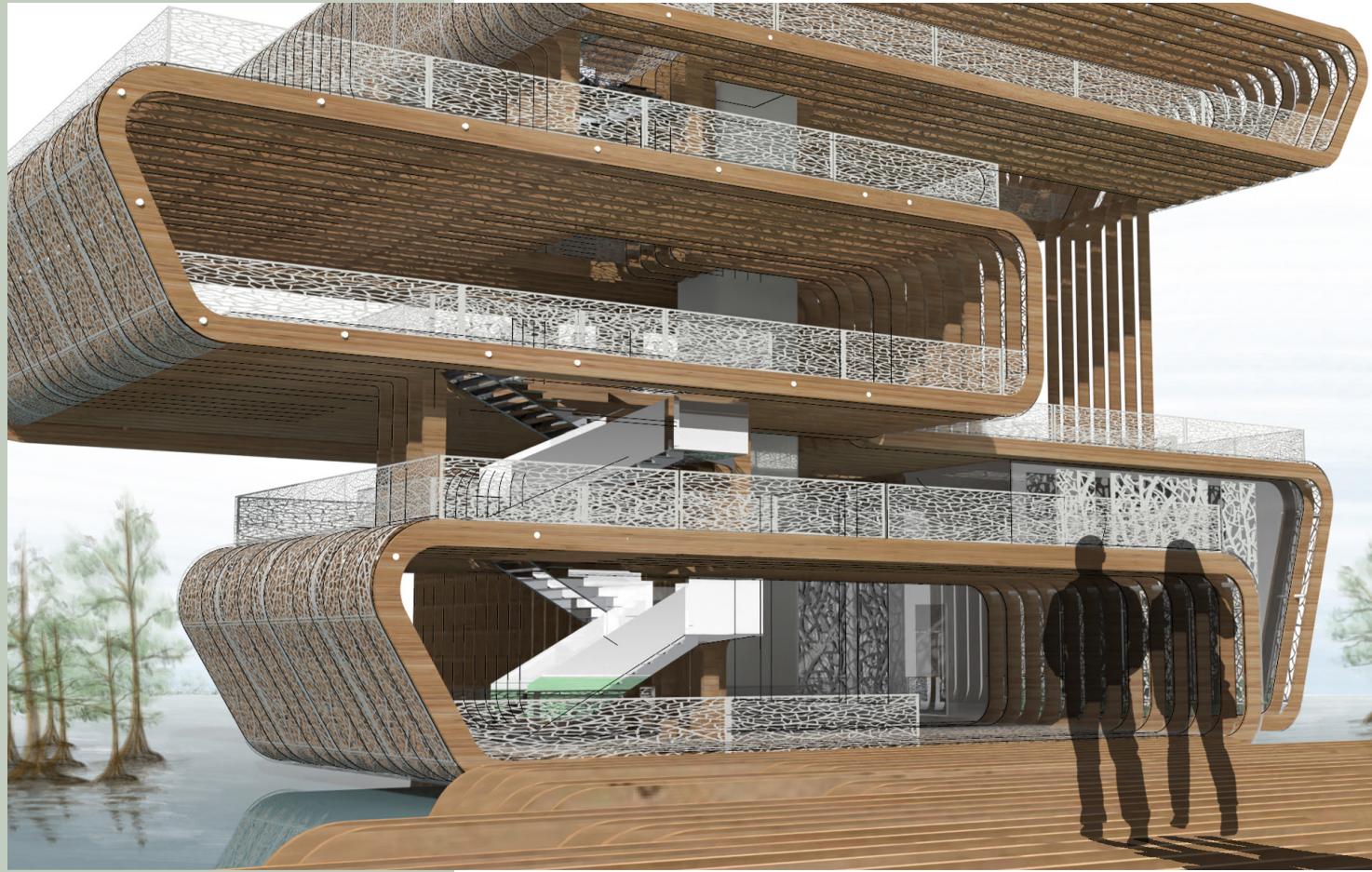
These pages contain  
the 1/2" - 1.0' scale  
model of the final  
boathouse design.



S A N D E R S O N B O A T H O U S E



# OBSERVATION TOWER



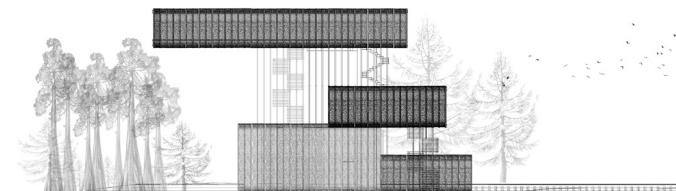
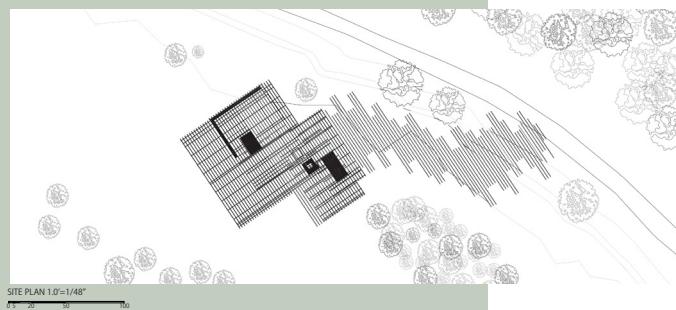
## CANOPY HEIGHTS

CANOPY HEIGHTS IS SITUATED ON THE NORTH LEVEE DAM OF THE NOXBEE NATIONAL WILDLIFE REFUGE. THE STRUCTURE BLENDS INTO THE EXISTING GROUND WITH A STAGGERED DECK, BRINGING THE OCCUPANT FROM THE EXISTING PATHWAY, THROUGH A CLUSTER OF TREES, AND FINALLY, OUT ONTO THE WATER.

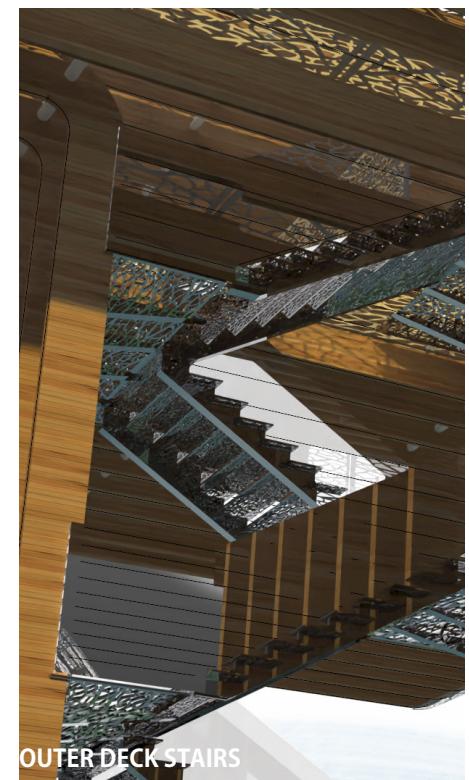
THE TOWER BRINGS THE OCCUPANT THROUGH A SERIES OF GLULAM, PANELED MODULES WHICH COMPRESS AND EXPAND THE VIEW OF BLUFF LAKE AND ITS SURROUNDINGS. THE MODULES MOVE HORIZONTALLY AND REACH OVER THE WATER, GIVING THE USER A SENSE OF CONTINUOUS MOVEMENT.

THE MODULES ARE CONSTRUCTED OF GLULAM BEAMS WHICH WRAP AND BLEND INTO THE VERTICAL BEAMS CONNECTING EACH MODULAR SPACE. WRAPPING THE GLULAM BEAMS ARE A SYSTEM OF PANELS THAT MIMIC THE VEINING OF LEAVES AND CREATE A FILTERING OF LIGHT, SIMILAR TO THAT OF THE SURROUNDING TREESCAPES.

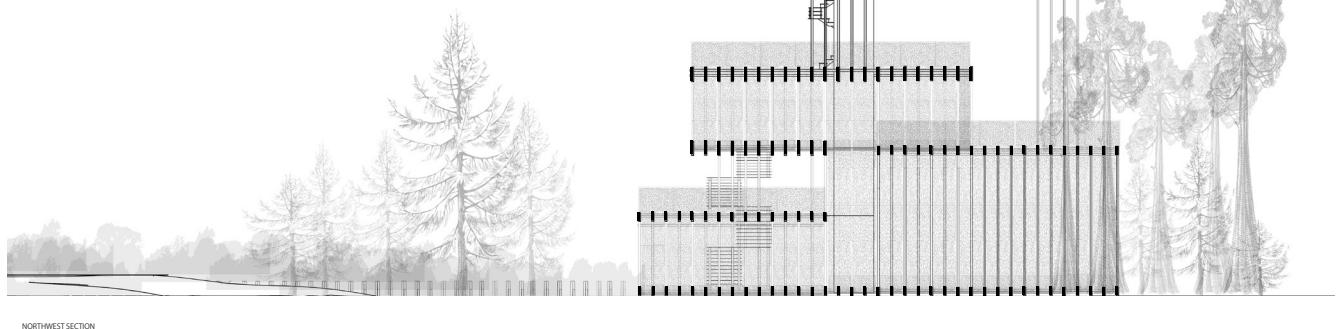
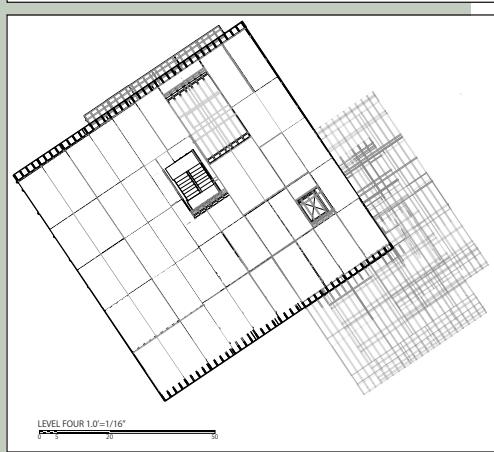
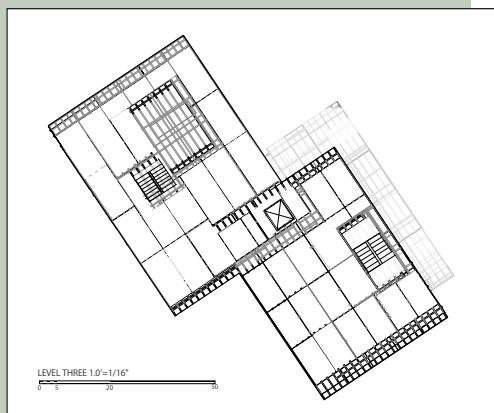
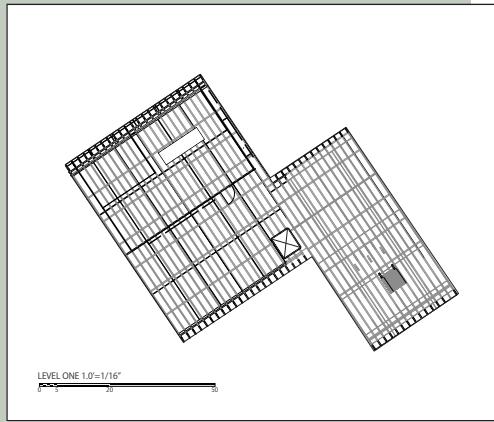
THE TOWER INCORPORATES THE CYPRESS SURROUNDINGS FURTHER OVER BLUFF LAKE THROUGH STRUCTURE, CREATING AN INTENTIONAL FRAMING OF BLUFF LAKE AND THE ENTIRETY OF THE REFUGE IN A VARIETY OF VIEWS, ULTIMATELY CALLING ATTENTION TO THE VARIOUS SCOPES OF WILDLIFE AND THE ECOSYSTEMS IN WHICH THEY LIVE.



# O B S E R V A T I O N T O W E R



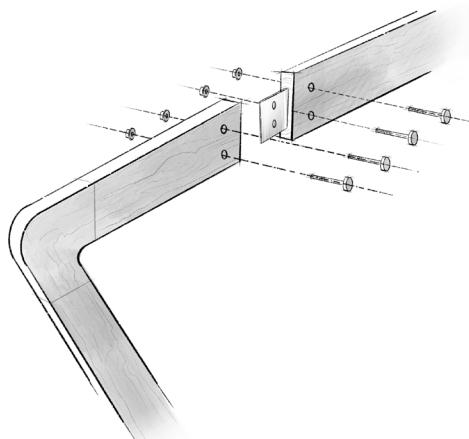
# OBSERVATION TOWER



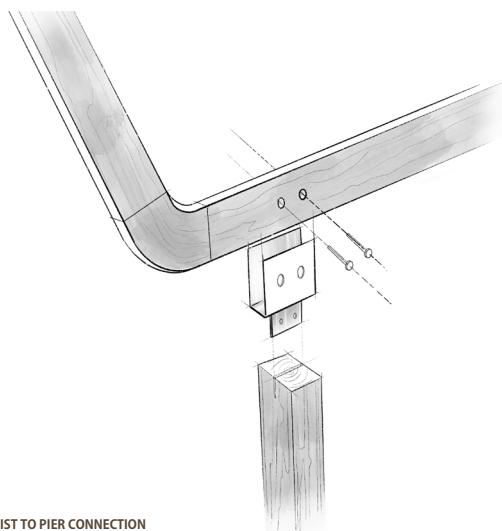
# O B S E R V A T I O N T O W E R



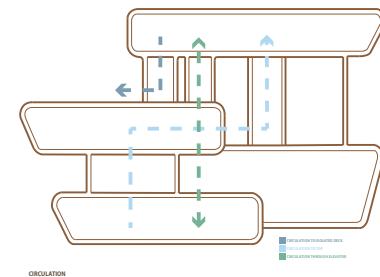
## JOIST TO PIER CONNECTION



## **GLULAM TO GLULAM KNIFE JOINT**

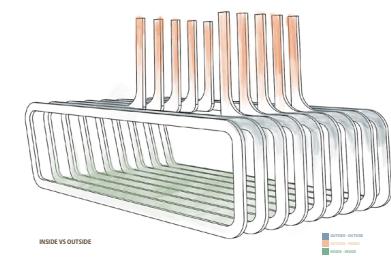


## JOIST TO PIER CONNECTION



CIRCULAT

PUBLIC VS PRIV



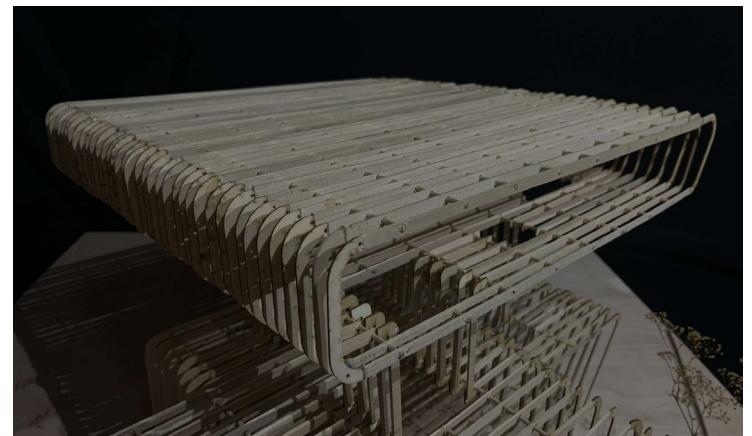
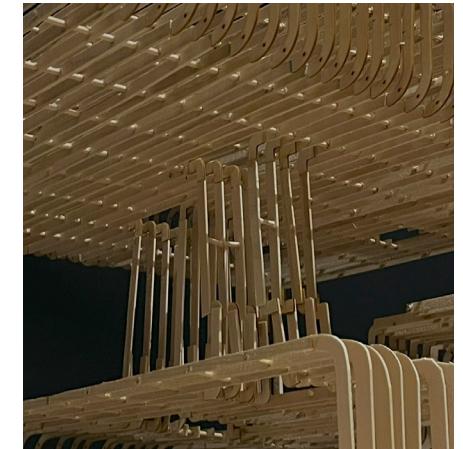
INCIDENTS

# OBSERVATION TOWER

This project required us to design an observation tower for the Noxubee National Wildlife Refuge.

These pages contain the 1/4" structural model of the final tower design.

The prior pages contain the renders, site plan, section, elevation, axonometric, tectonic details, and diagrams.



# O B S E R V A T I O N   T O W E R

