The work in this portfolio consists of undergraduate and vertical studios from early- and mid-career. Working in year-levels coordinated by others or in situations, such as study-abroad, where content and facilities were limited, this work illustrates my approach to conventional design studios.

It is characterized by:

• use of precedent,
• parallel use of graphics and models, and
• projects pushing a limited number of issues to their extreme logical conclusion.

The TOOLS STUDIO (1993) was a project invention that sought to break out of analogic projects and was parallel to LAYERS OF CHARLESTON (2003) project.

The latter half of the penultimate folio, the GENOA STUDIO, shows an attempt to hybridize work within strict academic confines.

• The Stockholm Public Library study (Catherine Smith) requires engagement with a model on terms that make the object both an analogue and its own ultimate project: a way of seeing and understanding a model as a model.

• Similarly, the studies of Little Thakeham and Villa Savoye (John Wood) require a user to unpack the model-set in order to see it, thus enacting in real time a processional trope analogous that that of the building under study.

• Finally, the study of University Michel de Montaigne (Shae Hensley) offered itself as an anti-model. Just as Fuxas’s building thwarted users from taking it as a traditional building, so this model was as much a game or puzzle as an architectural representation.
portfolio of academic work
PROJECT (two weeks): Students selected from a list of significant works of twentieth century architecture and conducted an analytique. This exercise familiarized young students with canonical works while teaching them about ordering systems, plan and three-dimensional projections, and graphic skills.
PROJECT: Given a narrative and a garden site, students were asked to design a series of places, paths, and spaces applying lessons learned from the preceding analytic.
PROJECT: Working with an actual site, students were given a client profile and simple program and asked to apply lessons learned from their garden project.
portfolio of academic work
PROJECT: The projects that follow were trimester-long exercises in building conceptualization and design. Project types included: a Mormon Church, an art press with artist's studio, and an in-fill site with art gallery.
4 3YR89

THIRD YEAR STUDIO 1989  ROBERT MILLER
AN INQUIRY INTO TOOLS
[team-taught with Matthew Rice]

PROJECT: This studio was an investigation into the mutually-defining relationship between tools and their users. The pedagogical premise was that, by studying mechanical devices, students would learn both about how values are engrained in physical objects, how objects construct particular kinds of users, and that in the process they would develop skills in drawing, analysis, and making.

Students first selected a mechanical contrivance that in some way transformed the environment or the world and carefully examined and documented it. Then, through a series of interim exercises, they extrapolated the lessons taken from the initial tool to develop a tool that amplified the qualities of the original without carrying forward a practical purpose.
portfolio of academic work
PROJECT: In the early 1990s, there was extensive discussion and research into environmentally sensitive (or green) construction systems. This studio was divided into two parts: in the first, we conducted a literature search and evaluation of environmentally-friendly construction materials and methods; in the second, we applied the findings to the design of a house for a difficult urban site. The studio constructed one site model, made from Plexiglas so as to show the historical layers of the site.
2.5YR94

FIFTH YEAR STUDIO 1994 ROBERT MILLER
FIFTH YEAR STUDIO
CAF DANIEL CENTER,
GENOA, ITALY
1998

PROJECT: Students selected one or more significant works by twentieth century European designers for analysis by drawing, modeling, library research, and on-site investigation.

Herzog + de Meuron
Goetz Collection
(Brian Couch)

Carlo Scarpa
Castelvecchio
(Brian Couch)

Carlo Scarpa
Castelvecchio
(Johnny Tam)

Zaha Hadid
Fire Station at Vitra
(Nicholas Katsibas)
Daniel Libeskind
*Jewish Museum*
(Scott Anderson)

Adolf Loos + Robert Venturi
composite of Loos’s villas +
*Vann House*
(Timothy Dotson)

Mies van der Rohe
*Barcelona Pavilion*
(Matthew Harris)

Miralles + Pinós
*Igualada Cemetery*
(Kimberly Gerber)
Joze Plecnik
*Ljubljana Lock Gates*
(Katheryn Blake)

Aldo Rossi
*Monumento a Sandro Pertini*
(Ma Yan)

James Stirling + Michael Wilford
*Neue Staatsgallerie*
(Sarah Randle)

O.M. Ungers
*Deutsches Architekturmuseum*
(Chenyeu Yuan)
This studio sought to approach works of twentieth century European architecture on their own terms and to investigate, through models, principles discovered in that architecture.

This study of the reading room of Asplund’s library in Stockholm investigated procession and the sense of time orchestrated within by the movement of natural light through the rotunda. To model these phenomena, which are not directly reproducible in model form, the student developed a model that was analogous to the sacred and temporal aspects of the architecture. Inside the box is a replica of Asplund’s reading room visible through a viewing port in the face. To move into the space, the viewer must disassemble the front of the model, a laborious and painstaking process that is analogous to the procession into the building. The object, by establishing a domain set-apart and into which one must make ritual passage, examines the sacredness in this secular space. It thus investigates how secular architecture can be possessed of sacred qualities.

Gunnar Asplund
Stockholm Public Library
(Catherine Smith)
This comparative analysis of two unlikely bedfellows, villas by Sir Edwin Lutyens and Le Corbusier, sought to show that both architects relied on a similar villa typology. Considering procession, sequence of space, circumnavigation, and the concept of nature, these models showed side-by-side similarities in a seminal work by each architect.

To show these principles, the student developed parallel stacking models that reveal similar aspects of each work, at each level:
1. Site approach and organization;
2. Building approach;
3. Entry hall/sequence;
4. Internal circulation and circumnavigation;
5. Controlling vista of nature (each architect connecting to distinct concepts of nature appropriate to their age).

Edwin Lutyens
Little Thakeham
(John Wood)
Le Corbusier
Villa Savoye
(John Wood)
For this analysis of Massimiliano Fuksas’s anti-architecture, Shae Hensley fabricated an anti-model. Just as Fuksas’s buildings exhibit traits that thwart users from taking them as traditional buildings, so this model is as much a game or puzzle as it is an architectural representation. The skin of the model is even made from photographic paper, exposed with images of the real building’s façade. Just as the building’s copper skin has developed a patina, so too did this model’s skin change with exposure to light. The model, therefore, works as an analogue on several levels.

Based on geometrical and proportional discoveries, the model comes packed-up in four basic blocks, representing the building’s primary ordering system. The model is then unpacked, exhibiting the geometrical development of the design.

A clever system of slots and sliding compartments allows for the sophisticated model-geometry, which remains accurate to the building.

Massimiliano Fuksas
University Michel de Montaigne
(Shae Hensley)
2ND YEAR PROJECT—CAC  
FALL 2003  
LAYERS OF CHARLESTON  
team-taught with Ken Huggins

VISITING STUDIO:  
The Second Year studio from Clemson University was brought to the Clemson Architecture Center in Charleston for a three-day studio exercise. The purpose of this project was to introduce students to the city, getting them to look at the relationship between history and contemporary intervention.

COLLABORATION:  
Students were divided into teams, each led by a 3rd Year CAC student. Each team was given a photography and a casting assignment.

PHOTOGRAPHY:  
Without moving the camera, students were asked to take paired images that revealed the overlay of contemporary and historic layers. In the second image, they were to strategically insert a 2' X 4' sheet of mirrored Plexiglas, such that conditions behind the photographer were included. Evidence of the photographer was to be discernible, but not obvious. This exercise was intended to force careful observation, but also to teach composition, photo construction, layering, and spatial awareness.

PLASTER CASTING:  
Using a standard formwork, students were asked to cast a fragment of the City that revealed historical layering. They were then asked to cast this cast, making an inverted pair. The casting was intended, not only to introduce formwork and construction processes, but to develop appreciation of tactile and fine-grained aspects of urban fabric.

EXHIBITION:  
Students were assigned spaces in the historic Charleston District Jail for purposes of exhibiting their work. Over a six-hour period, they were coaching in arranging, lighting, and exhibiting space.