Parallel to architectural practice and teaching, these creative projects, all of which were collaborative, further hybridized my work in the period after I started my own practice and before I moved to Italy 1997. 

**IMPLEMENTING ARCHITECTURE** was an artist book by the famous art-book press, Nexus. Containing essays by a six educator/architects, the project was sponsored through the Architecture Society of Atlanta and, ultimately, involved a large cast of contributors.

**LOOKING AFTER THE UNDERBELLY**, was on theorist, author, and architect Douglas Darden, who was at that time becoming well known internationally for his beautifully rendered theoretical projects. Darden particularly resented that his work was considered visually compelling, but not deeply understood. When I discovered that Douglas had leukemia, I obtained a grant to document his ideas about the work.

The second film, **ON THE RIM OF A BLACK HOLE**, was a simple time-lapse documentary on the installation of a fourteen-foot long rocking in/out basket designed and built by artist David Detrich and me, with a group of students.

The 1995 gallery exhibition in Columbia was a public exhibit of the thesis work of my first three thesis classes.

Lastly, I ran Clemson’s lecture series in 1995-1996, the first time it had been organized around a specific theme and included two symposia.
portfolio of academic work
As much a physical/artistic investigation as an intellectual one, this project considered the mutually defining relationship between tools and their users. Using the conventions of a book to demonstrate architectural principles set forth in the essays, the work manifest in its own fabric the topic within.

Comprised of a “gameboard” (containing an “intertext”), the object unfurled to reveal unfolding essays. The three-dimensional and graphic form grew out of questioning the conceptual boundaries that define a book: cover, binding, page, linearity, legibility, cross-reference, idea, publication—a contemporary illuminated manuscript.
While most books force a linear sequence on their subjects, this collection allowed essays by several authors to be unfolded, read, and compared simultaneously.

The etymology of implement reveals an early meaning of “to fill up.” In closing the book, the reader fills-up the slip case, thus engaging in an implementation. The original project would have produced a limited number of slipcases in birch, an etymological ancestor of book.

While publishing normally advances the final printing as the highest state of a text, several essays were reproduced here with author’s notes and sketches (some in Italian) visible through a translucent “published” layer. Thus, the reader could have a sense of the transformations that occur when an idea is committed to language and published.

While most books have an introduction that conceptually weaves together their contents, this collection was held together by an “intertext”—a conceptual overview of the project, analogous to the physical “gameboard” to which it was attached, in which the conceptual purpose was concretely demonstrated.

The navigational problems given by the non-linear structure were solved by providing a point-coordinate system for cross-reference. Instead of page numbers, a coordinate system was designed into the pages and board.
Nexus Press followed an collaborative process in which design and production were mixed: Press staff worked hand-in-hand with their author/artists. Nexus was, thus, a design/build printer. As we developed Implementing Architecture, Nexus printed mock-ups to inform the design process.

Implementing Architecture was type-set on computer, an early use of computer graphics in this era. Deep in the texture of the off-white backgrounds, we knocked-out the machine language for the Microsoft Word files in which the texts were produced.
In the early 20th century, the architectural movement was focused on the exploration of new forms and structures. Through this period, architects such as Giuseppe Piero and Maria Pergolesi were instrumental in developing innovative techniques and materials.

In the 1930s, the design movement was centered around the exploration of new forms and structures. Through this period, architects such as Giuseppe Piero and Maria Pergolesi were instrumental in developing innovative techniques and materials.
RAFTING KNIFE

by Marco Frascari

Anthropology is in many respects
Preston Blier

The speculation embodies
observation of one of the
by Giorgio De Chirico. An
painting can bring us imm-
ethical question I intend to re-
practice of architecture. In
the painting presents the tra-
metaphysical creations. (Fig-
perspective: wooden stage w
assembly of light-washed t:
Classical architecture. The for-
anthropomorphic figure, a Cy
shattered pieces collected in a
figure, which is also benef of a
holding a blackboard on which
chalk. Two shadows mark the
ed by the easel itself: a long col
with all the easel's legs resting d:
is cast by a figure outside of the 1
shadow is a clue which allows us
sent in the perspective on the t
pective is not a norm.
LOOKING AFTER THE UNDERBELLY
1992
A VIDEO ON THE THEORETICAL WORK OF DOUGLAS DARDEN

SUBJECT:
Professor (at Harvard GSD, Columbia U., and U. of Colorado) and author of Condemned Building (Princeton Architectural Press, 1992), Douglas Darden was widely known for the stunning pencil renderings of his architectural designs that carried on the tradition of Ledoux, Lequeu, and Piranesi. Voted one of the 50 most important living architects in Japan, Darden was widely known for his drawings, but not his ideas. After meeting Darden in 1991 and learning of his recently diagnosed leukemia, Miller procured funds to document the ideas behind his work.

Darden died in 1996.

SCREENINGS:
09 MAR 1992
College of Architecture, Clemson University, SC;
12 MAR 1992
Chicago Institute of Architecture & Urbanism; Chicago, IL;
14 MAR 1992
Gwenda Jay Gallery, Chicago, IL;
15 MAR 1992
School of Architecture, UNC; Charlotte, NC;
26 MAR 1992
Architecture Society of Atlanta, GA;
25 MAR 1992
School of Arch. & Planning, Univ. of Colorado; Denver, CO;
03 APR 1992
Aspen Association of Architects, CO;
11 SEP 1992
College of Architecture, Auburn University, AL;
01 OCT 1992
Rhode Island School of Design, RI;
15 SEP 1994
South Atlantic Regional Conference (SARC), AIA; Highlands, NC;
13 NOV 1995
Southern College of Technology, Atlanta, GA.
This lecture series was devoted to an examination of the mutually-defining relationships between architectural practice, the academy, and the press. For the first time at Clemson, this poster served also as a mailer and as a marketing piece for the School of Architecture.
ARCHITECTURE AT CLEMSON

The CLEMSON ARCHITECTURAL FOUNDATION lecture series is one component of the architectural curriculum at THE COLLEGE OF ARCHITECTURE, ARTS, AND HUMANITIES, Clemson University. Offering Bachelor and Master Degrees, as well as a post-licensure program, the College of Architecture is founded on the proposition that an Architect is an intellectual, a scholar as well as a maker of things. The College fosters the belief in helping the student form conscience, understanding the role and the value of architecture. It is recognized by the New York State Board of Examiners and has an enrollment through the state of over 500 students. A significant portion of which is comprised of graduate students and programs in which internationally recognized architects and scholars participate in our curriculum. The College has more than 100 Active ACA Distinguished Professors than any other institution in the United States. In addition, the College has a number of research projects ongoing.

The School has a program of study with a focus on its regional context while also seeking a greater perspective, a commonalistic mediator in its facilities as well as our curriculum.

The focus of UNDERGRADUATE studies is a well-rounded general education, providing a view of the role of architecture as a part of a larger cultural context. The first two years are typically held in a design studio, presenting the opportunity for the undergraduate student to combine career studies with those of language arts, mathematics, social and natural sciences, and the humanities. Captured are also topics in visual arts, conservation, science, planning, and landscape in parallel with the architectural studio program. As part of the undergraduate program, students take the option to study in our Architectural Center at the College of Architecture. Directed by nationally renowned architect Raymond Huffman, the Architectural Center provides viewing opportunities for learning and study in one of America's most significant urban environments.

The GRADUATE program offers a Master of Science degree in architectural history and a professional Master of Architecture degree, with courses in general design and architectural history. The professional programs are comprised of two distinct years: one year. The first year is characterized as a workshop in which the work of students extends from the City to the Town to the House to the Academy to the Architecture, covering all aspects of our discipline. The second year is a period of specialization and a continuation of the design work of the first year. The student is encouraged to work with the faculty and to participate in the studio programs on a regular basis. The student is expected to develop a thesis that demonstrates personal originality and is expected to be presented at the College and to the public, in accordance with the requirements of the program.

The second year is characterized by the Master's Thesis, an endeavor designed to foster a scholarly attitude that encourages a professional practice. The thesis is an important and highly significant professional project. As part of the thesis, students are expected to respond to contemporary architectural issues while simultaneously challenging the status quo. The project is a work of architecture that demonstrates the student's understanding of the discipline. It is expected to be exhibited in a major exhibition and to have the potential for publication. The students are encouraged to participate in a series of workshops and seminars, in which they are expected to present their work and to receive feedback from the faculty and from the public. The students are encouraged to participate in a series of workshops and seminars, in which they are expected to present their work and to receive feedback from the faculty and from the public. The students are encouraged to participate in a series of workshops and seminars, in which they are expected to present their work and to receive feedback from the faculty and from the public. The students are encouraged to participate in a series of workshops and seminars, in which they are expected to present their work and to receive feedback from the faculty and from the public.
SUBJECT:
The Rocking In/Out Basket, a design/build component of the Child Welfare Institute (in collaboration with David Detrich and subject of a design/build course) took over 1000 hours to design, fabricate, and install. Weighing over a ton and extending over eleven feet, this rocking frame measured the amount of undelivered communication was pending action by a system of pivots and counterweights.

The project was a prime example of design/build practice, where in the design continually changed as a function of lessons learned in building. This video records that process, focusing on the installation.

Constructed in three parts, the film introduces the project and fabrication; the bulk of the video is a time-lapse record of the installation; and closing footage is an animated credit section in which letters and words dance around the screen in a poetic open text.

Edited on analogue equipment (like the Darden video), this documentary pushed the technical limits of the video processing equipment available on campus at the time.
ON THE RIM OF A BLACK HOLE — 1995

ROBERT MILLER

A VIDEO ON MAKING

A ROCKING IN / OUT

BASKET
The Vista Gallery sponsored a show of thesis work from Studio Miller, 1991-1995. The exhibit included theoretical and architectural projects.
VISTA GALLERY SHOW—FEBRUARY 1995 ROBERT MILLER