



James Michael Tate
917-750-9125
tate@t8projects.com

TEACHING SAMPLES / June 2017

- 2016 – University of California Berkeley / Lecturer
Summer 2017 / 11B Undergraduate Introduction to Design Studio – **Coordinator** –
Spring 2017 / 100B Undergraduate Core Studio 2
Fall 2016 / 201 Graduate Studio 3 / Architecture & Urban Design
- 2016 – California College of the Arts / Lecturer
Fall 2016 / Undergraduate Sophomores / Design Media 1
- 2014 – 2016 University of Michigan, Taubman College of Architecture + Urban Planning / Lecturer
Summer 2016 / 3G0 Graduate Studio 1 / Organization – **Coordinator** –
Winter 2016 / 516 Graduate Course / Architectural Representation
Winter 2016 / 326 Undergraduate Junior Course / Design Fundamentals 2
Fall 2016 / 552 Graduate Studio 4 / Institutions – POP! Patriotism
Fall 2016 / 211 Undergraduate Pre-Architecture Course / Graphic Communications
Summer 2015 / 3G0 Graduate Studio 1 / Introduction to Architecture
Winter 2015 / UG4 Undergraduate Senior Studio / Wallenberg – Comedy Tragedy Satire
Fall 2015 / UG3 Undergraduate Senior Studio / Tribune Tower, Again...
- 2013 – 2014 Woodbury University, School of Architecture / Adjunct Faculty
Spring 2015 / Undergraduate Degree Project w Ewan Branda / Corporate Deformations
Spring 2015 / Graduate Course / Architectural Analysis
Spring 2015 / Graduate Course / Systems Integration
Fall 2014 / Undergraduate Sophomore Studio / Form & Program
Fall 2014 / Graduate Course / Systems Integration
- 2011 Rice University, School of Architecture / Visiting Assistant Lecturer to Michael Maltzan
Spring 2011 / Graduate Studio 2 + Undergraduate Senior Studio / Triple Standard
- 2005 – 2007 Yale University, School of Architecture / Teaching Assistant
Summer 2007 / Adam Hopfner / Yale Building Project / Design-Build
Spring 2007 / Alan Organschi / Graduate Studio 2 / Housing
Fall 2006 / Alec Purves / Undergraduate Freshmen / Introduction to Architecture
Spring 2006 / Alan Organschi / Graduate Studio 2 / Housing
Fall 2005 / Peter Eisenman / Graduate Course / Formal Analysis

ADVISING

- 2017 University of California Berkeley / MArch Thesis Secondary Advisor
2016 University of Michigan / Architecture Student Research Grant Recipients
2016 University of Michigan / Independent Study / John Hejduk
2016 University of Michigan / Independent Study / Medieval Parish Churches in Rome
2015 University of Michigan / Architecture Student Research Grant Recipients

SELECTED DESIGN JURY PARTICIPATION

Cal Poly Pomona: Fall 2012, Thesis 2013, Fall 2013, Thesis 2014

Cal Poly San Luis Obispo: Spring 2013

Harvard Graduate School of Design: Spring 2017

Parsons School of Design: Fall 2003, Spring 2004

Rice School of Architecture: Fall 2009

SCI_Arc: Thesis 2012, Thesis 2013, Fall 2013

Syracuse University: Spring 2014, Fall 2014

Texas A&M University: Spring 2003

UCLA: Summer 2012, Spring 2013

University of Illinois at Chicago: Spring 2011, Spring 2014, Fall 2014, Spring 2015

University of Michigan: Fall 2009, Fall 2013, Fall 2016

University of Southern California: Fall 2011, Spring 2012, Fall 2012, Spring 2013, Fall 2013, Spring 2014

University of Texas at Austin: Fall 2009, Fall 2010, Spring 2011

Woodbury University: Fall 2010, Fall 2011, Thesis 2012, Fall 2016

Yale School of Architecture: Fall 2008, Spring 2010

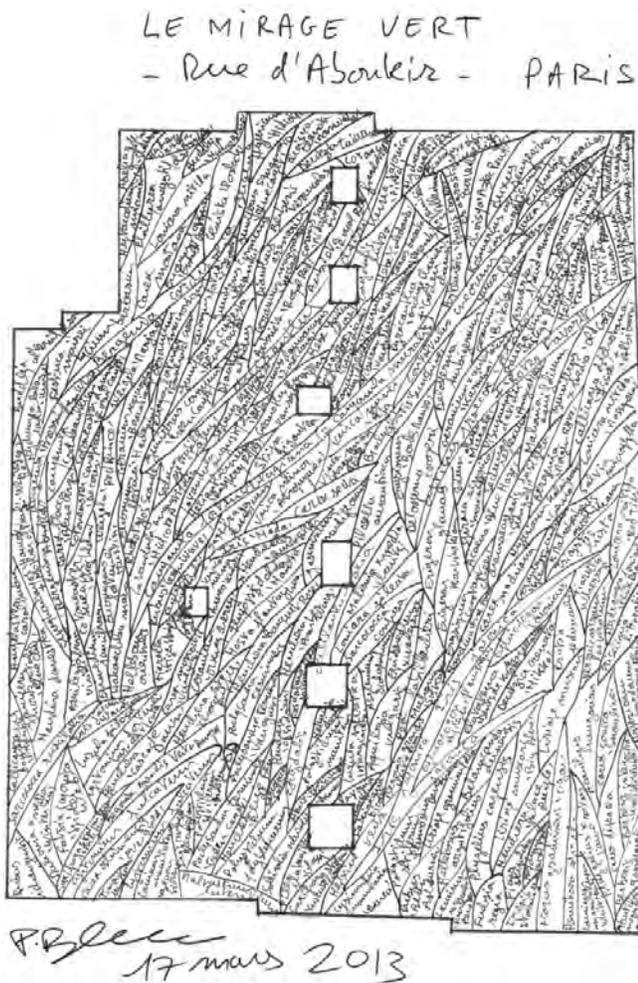
FUNDAMENTALS OF ARCHITECTURAL DESIGN 2

University of California at Berkeley

ARCH 100B, Spring 2017

Undergraduate Juniors

Affiliated Instructors: Roddy Creedon (Coordinator), Jason Campbell, Bill Di Napoli, Ajay Manthripragada, David Orkand, Keith Plymale, Elanor Pries, Dan Spiegel, and Sarah Willmer



100B is the second of two undergraduate core studios.

It focuses on the design of buildings with an emphasis on social, technological, and environmental determinants. Attention is given to tectonics, material assembly, and energy considerations.

After a series of short (2-3 week) exercise that included a case study investigation, "research" into a set of passive and active energy topics, and a design exercise focused on performative envelopes, the second half of the semester was dedicated to the schematic design development of a four-story building in San Francisco, California. The building program was developed around the "Slow Food" movement.

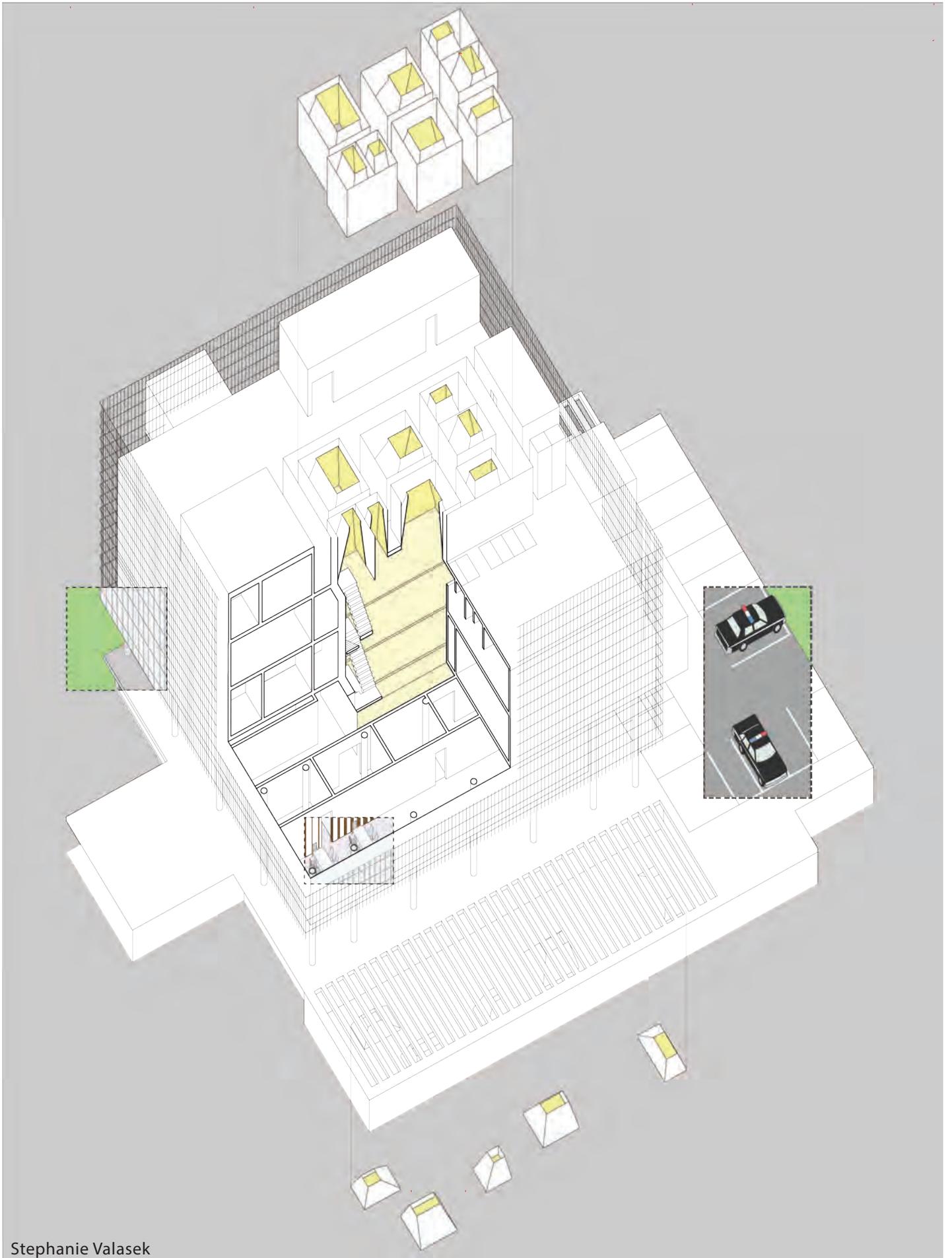
While the 100A studio allows students to work exclusively on the conceptual framework of a design proposal, 100B asks students to begin considering and resolving program distribution, egress, structure, operability (light and air), and material assembly.

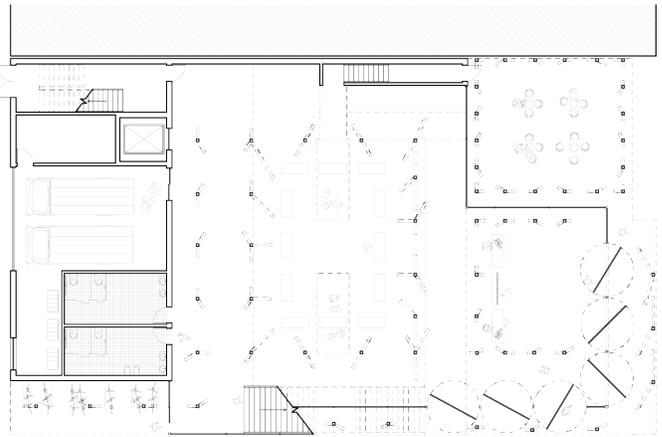
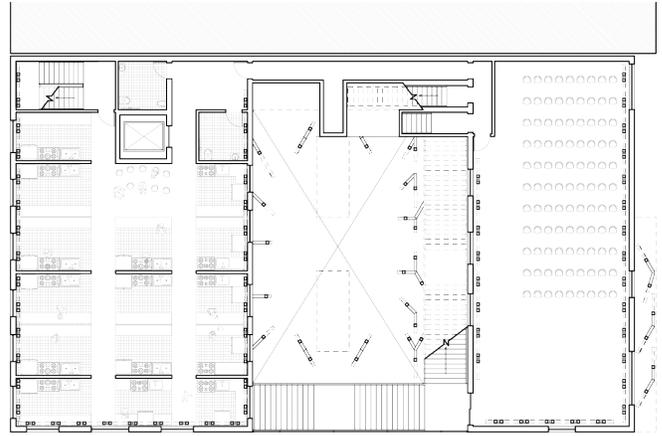
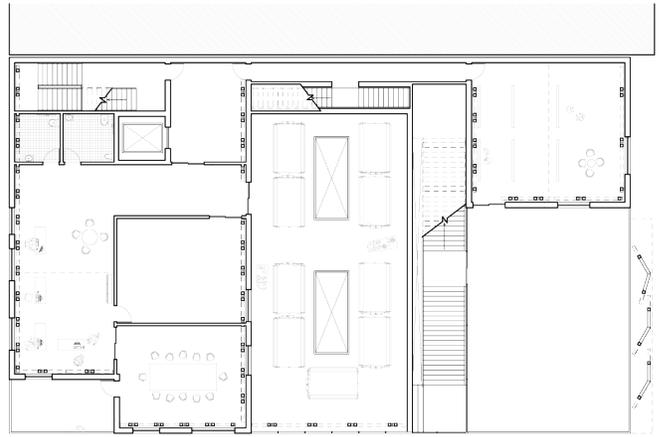
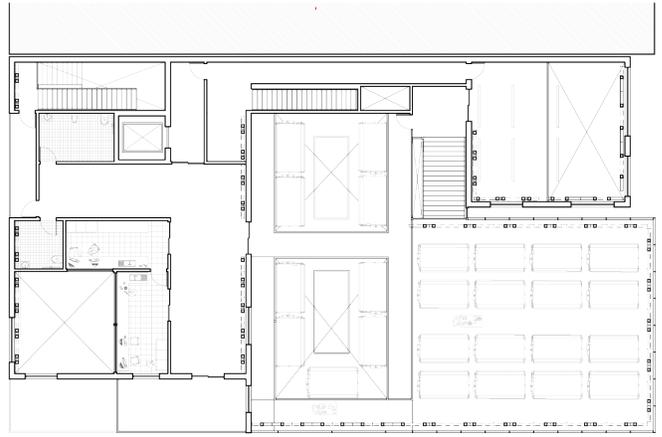
100B is a highly coordinated studio, but the final project allows each critic to craft a particular approach / focus for their section. I asked my section to approach the social-ecological imperatives of the studio brief through questions of representation.



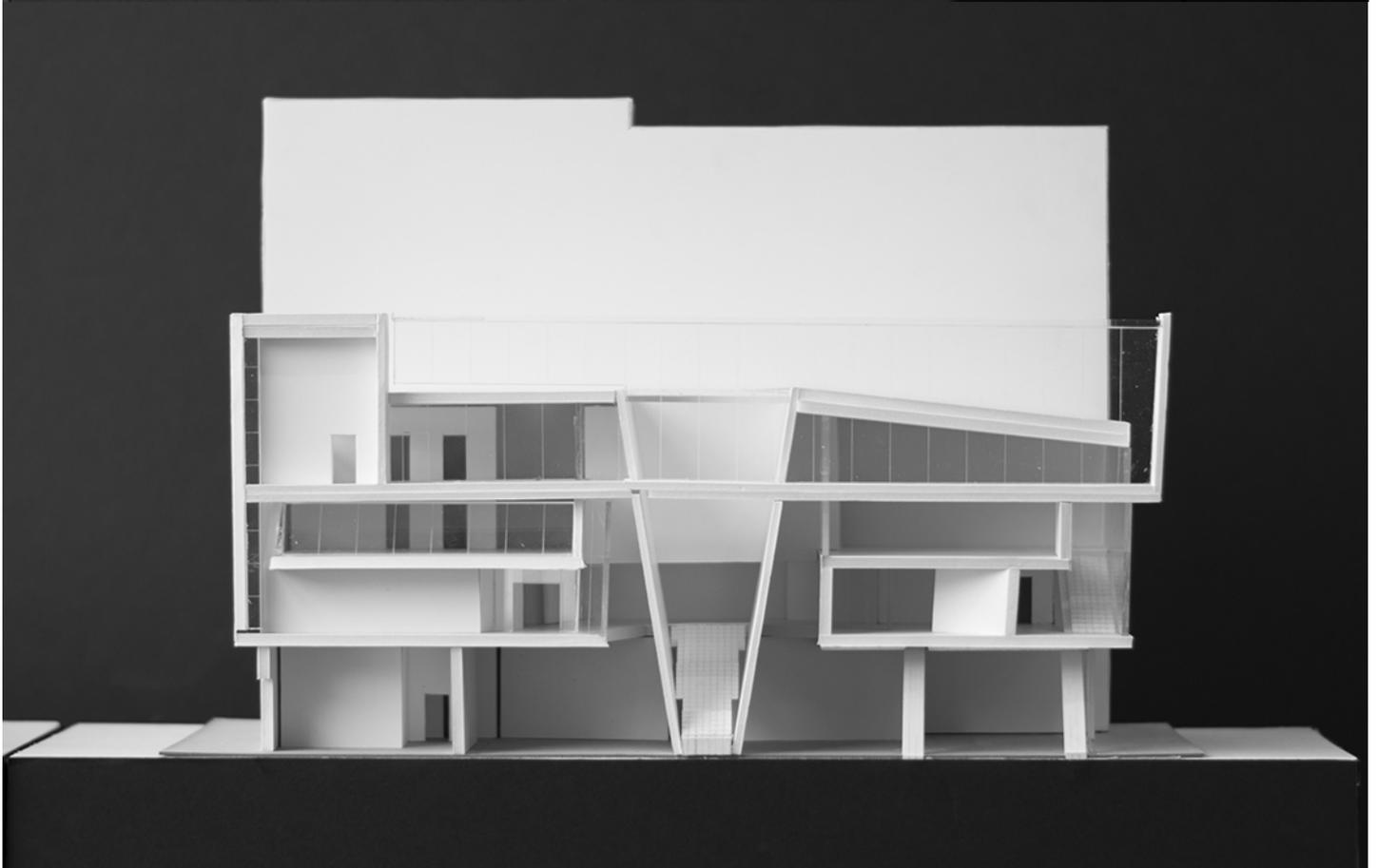
TOP: Patrick Blanc, *Vertical Garden Drawing*, 2013

BOTTOM: WORKac + ant farm, *3-C City*, 2015

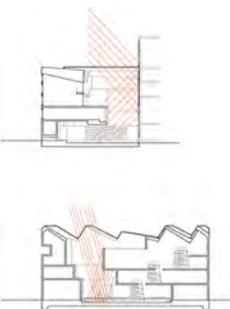
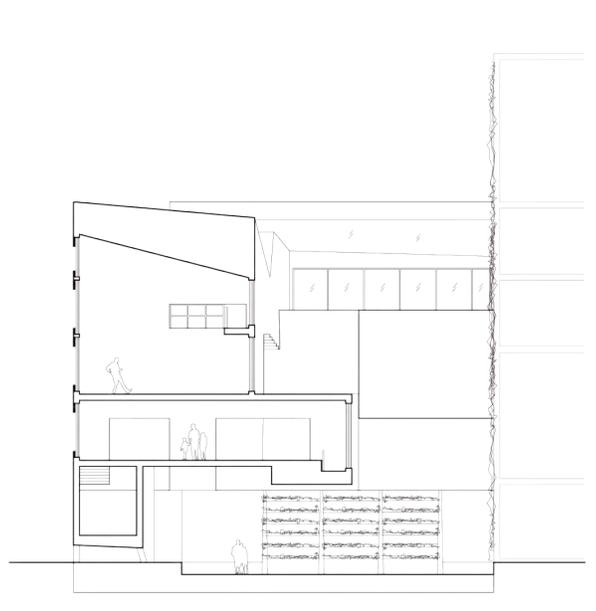
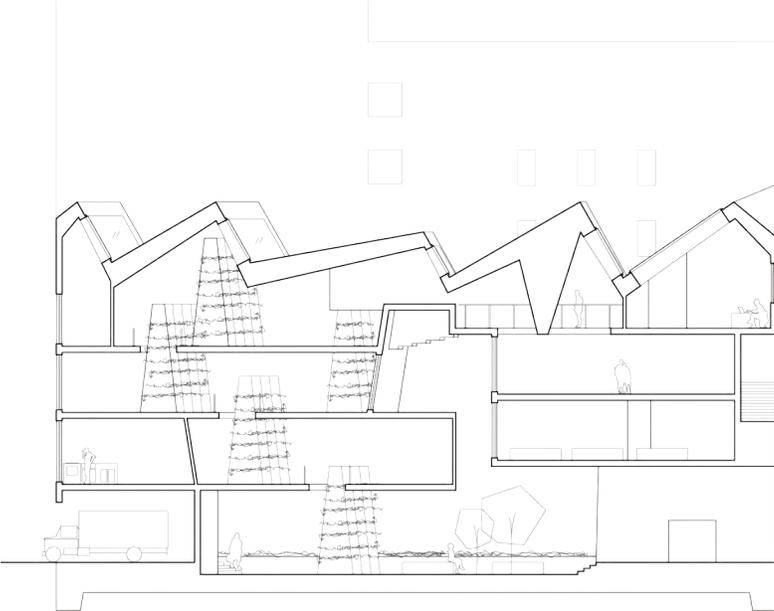




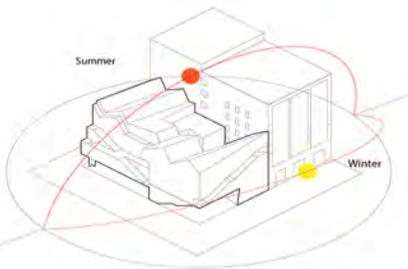
Adriana Salim



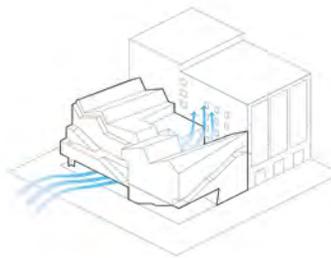
Earl Kho



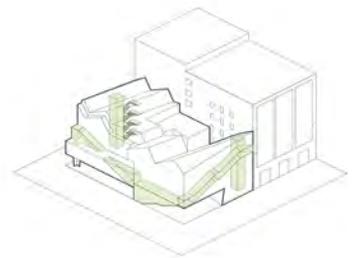
Light Reflection



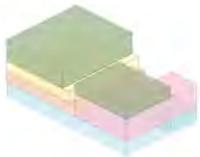
Sun Position



Natural Ventilation



Circulation



Program



Shared Ammenities Shared Services Commerce Shared Public Space Research/ Production

THESIS (SECONDARY ADVISOR)

University of California at Berkeley

ARCH 204B, Spring 2017

Affiliated Instructors: Andrew Atwood (Primary Advisor)



Siqi Wang - 10 Backgrounds

THESIS (SECONDARY ADVISOR)

University of California at Berkeley

ARCH 204B, Spring 2017

Affiliated Instructors: Neyran Turan (Primary Advisor)



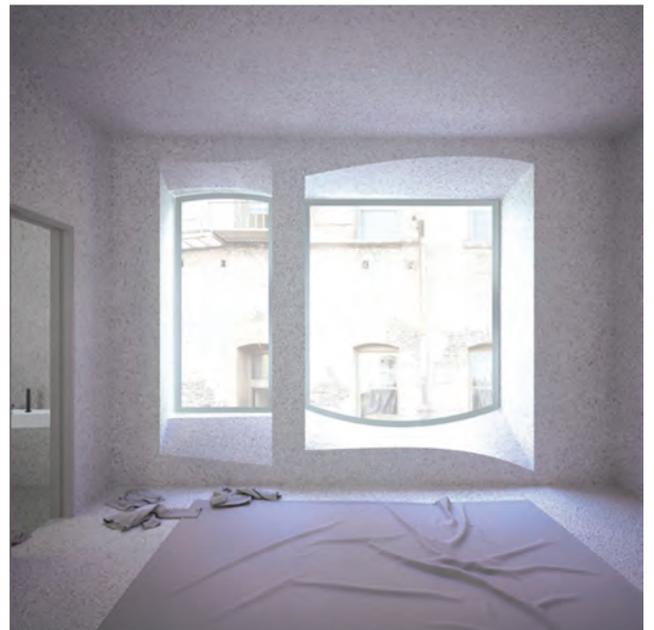
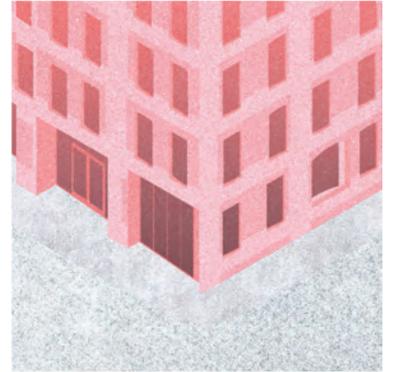
Santiago Vales - Block Interior City

THESIS (SECONDARY ADVISOR)

University of California at Berkeley

ARCH 204B, Spring 2017

Affiliated Instructors: Neyran Turan (Primary Advisor)



David Jaehning - After After Party

THE PROBLEM CLOUD

University of California at Berkeley

ARCH 201, Fall 2016

Graduate 2nd Year Core

Affiliated Instructors: Mark Anderson, Nicholas de Monchaux and Sarah Hirschman

Studio Provocation: Laura Bouwman and Andrew Zago, Fall 2016 Friedman Visiting Professors



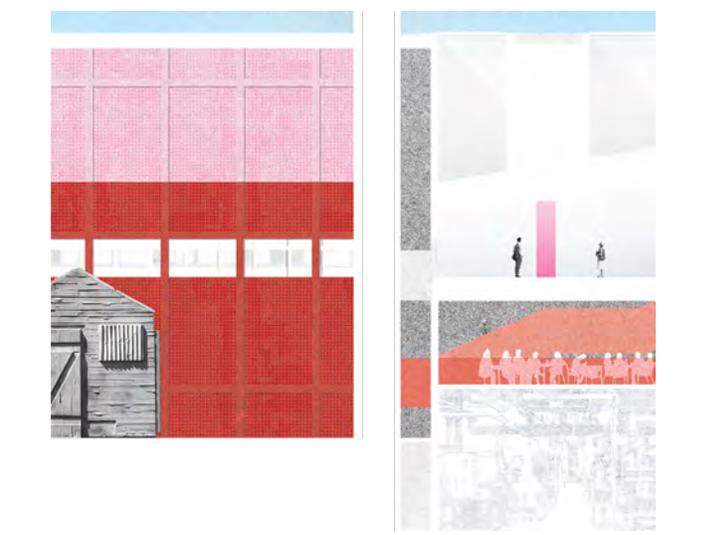
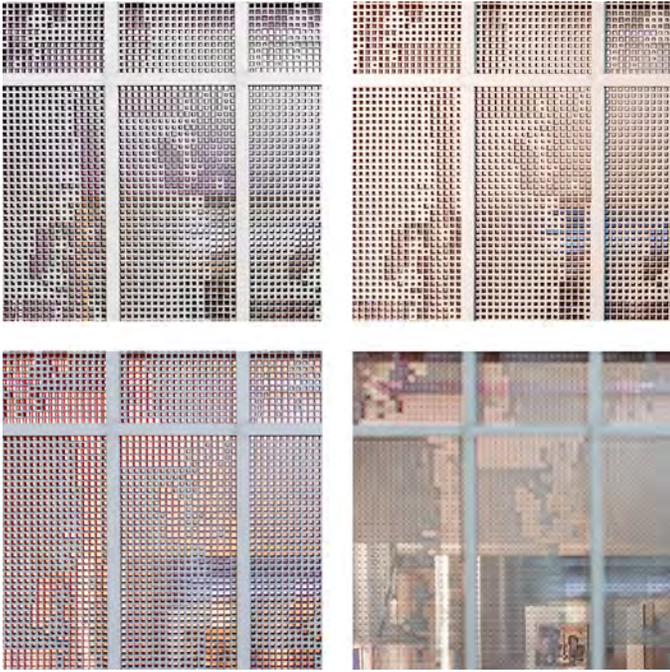
TOP: L. Michelangelo Buonarotti, *Studies for the Libyan Sibyl*, 1508-12

BOTTOM: R. Titian, *Nymph and Sheperd*, 1570-75

A longstanding and important distinction is made in painting between *disegno* and *colore*. First coined by Giorgio Vasari in the Italian Renaissance, the terms refer to the difference between painting that is based on line drawing (the Florentine school) versus painting based on the direct application of color (the Venetian school). Traditionally, architecture has naturally aligned with the first camp. This is not coincidental - architecture is conceived in lines. There is a necessary deliberateness needed to develop an architectural project owing to a building's sheer size, complexity, and cost. This inevitably (or, at least, mostly) requires the strict delineations of geometry and a degree of fidelity in translating these delineations into their final form. Many painters in Florence, grounded as they were in the discipline of line, were also architects; in Venice, they were not.

Despite the ever-present technical imperative for delineation and volume, we see in contemporary architecture a recurring desire to create buildings of uncertain, atmospheric, density. From the *Light Construction* exhibition at MoMA in 1995, to Diller and Scofidio's *Blur Building* of 2002, to Sou Fujimoto's recent *Serpentine Pavilion*, to a series of projects undertaken over the last 15 years, separately and together, by Anderson Anderson and Zago Architecture and a range of other practices, one can catalog a surprisingly large and varied set of projects that seek to sidestep volumetric clarity. This studio will serve as an introduction to this line of architectural inquiry - both its technical means and its aesthetic implications. In particular, the studio will examine the transformation of images into open tectonic atmospheres.

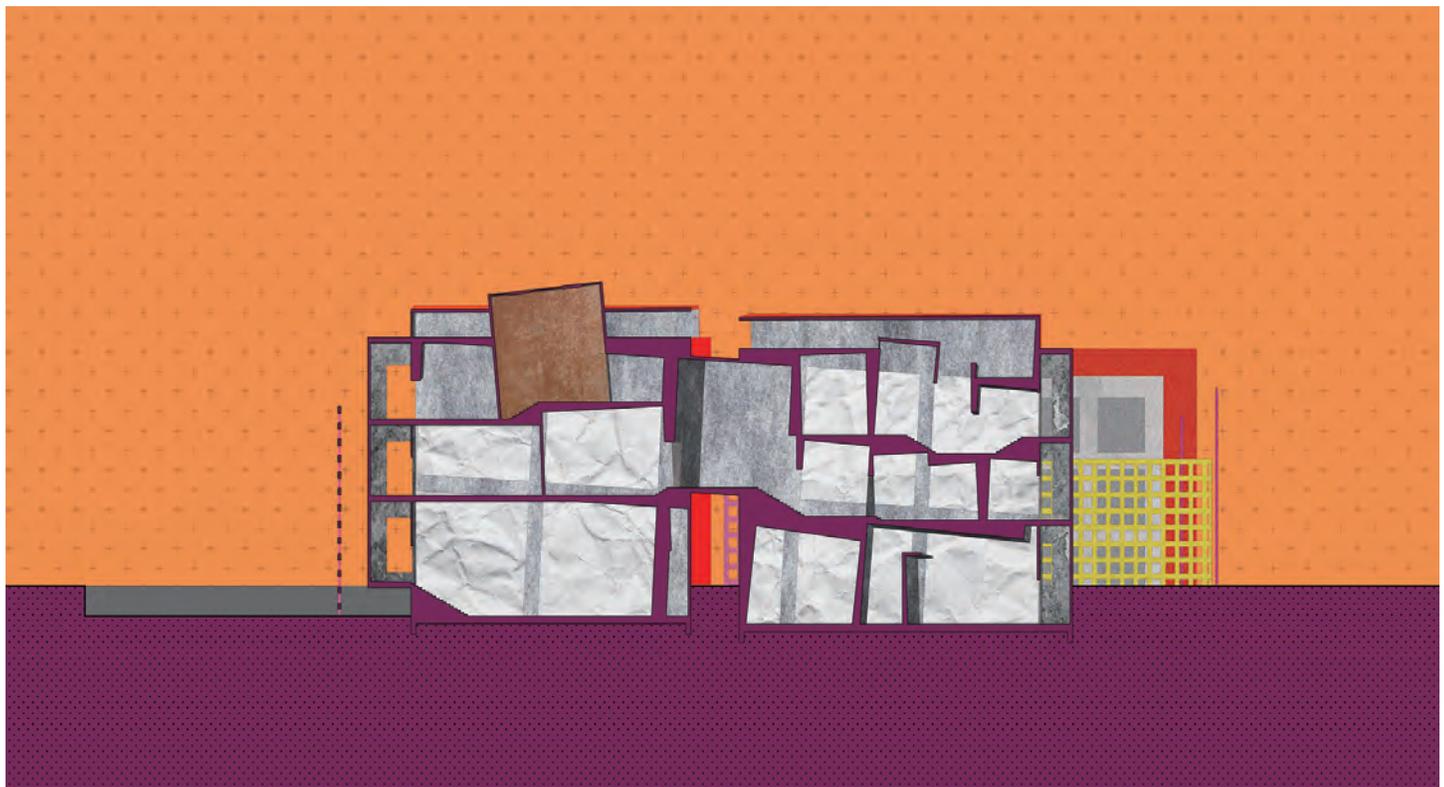
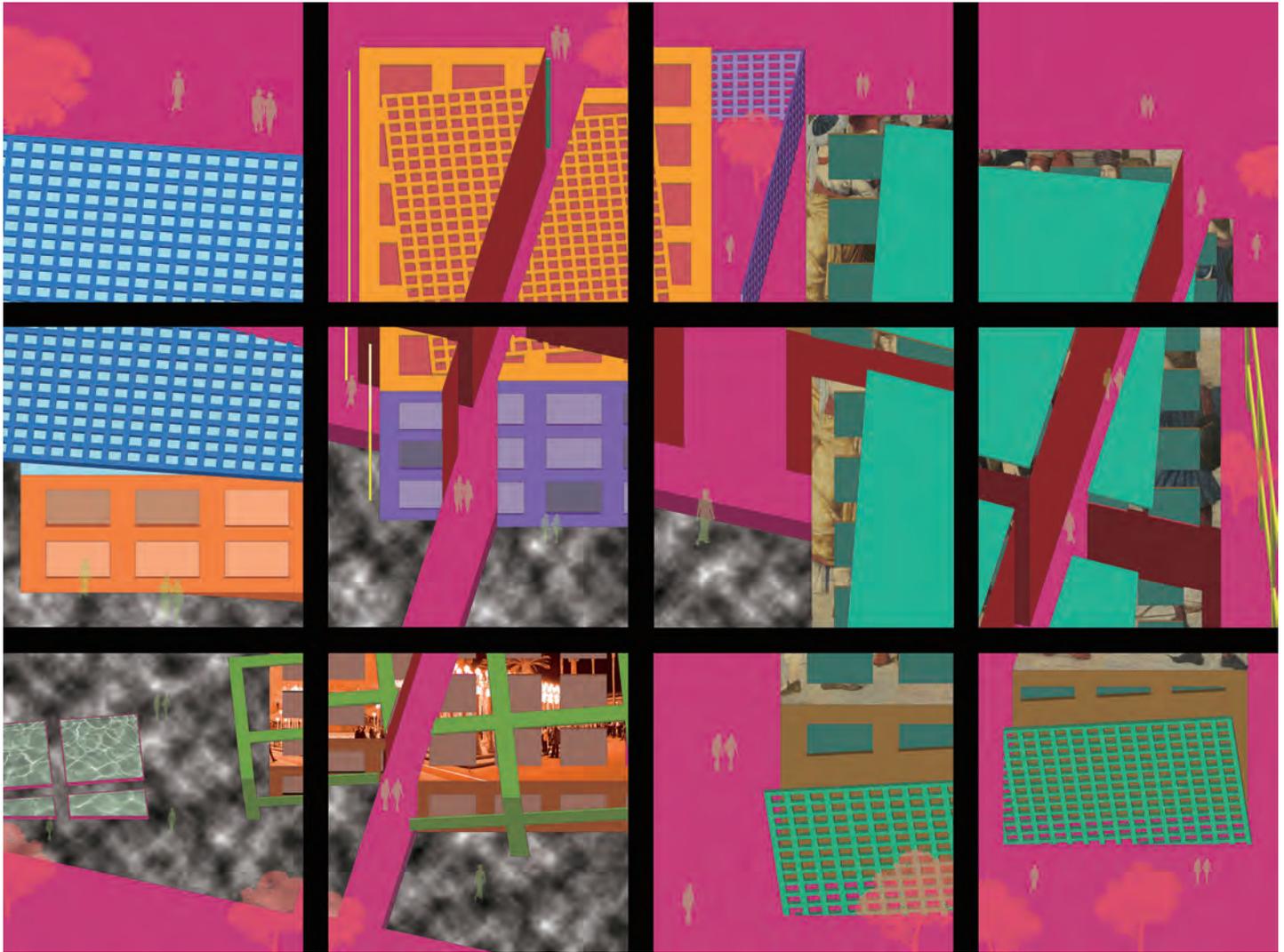
This studio will be for a major urban project on this centerline - alternative proposals for the redesign of the Los Angeles County Museum of Art (LACMA). LACMA is sited in a large park that it shares with the La Brea tar pits (an ecologically and historically sensitive area) and has expanded incrementally over the years. In 2013, LACMA announced that Peter Zumthor would be the architect for a major renovation (nearly 368,000 square feet) which includes the demolition of a large part of the east campus. Among the controversies that this project has sparked is LACMA's decision to have the new building span Wilshire Boulevard to a second LACMA owned parcel to the south (3). The studio will use the brief from this most recent project for a new building for the permanent collection.



Rebeca Estrada and David Jaehning



Michael Beggs and Colin Griffin



Kyung Hwang and Sang Lee

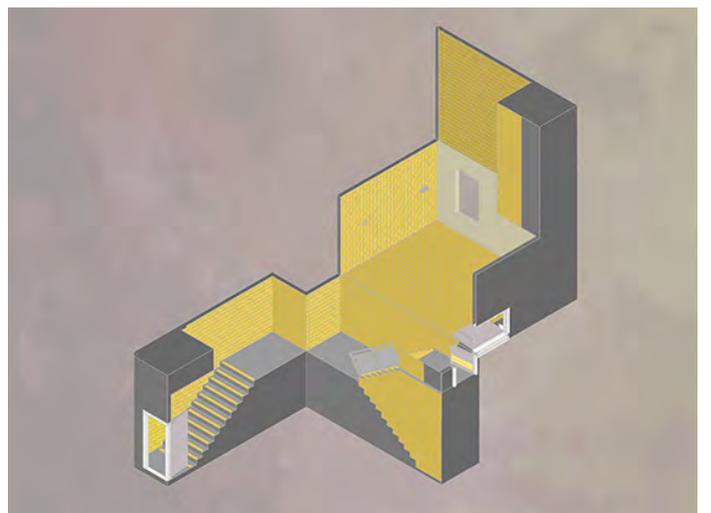
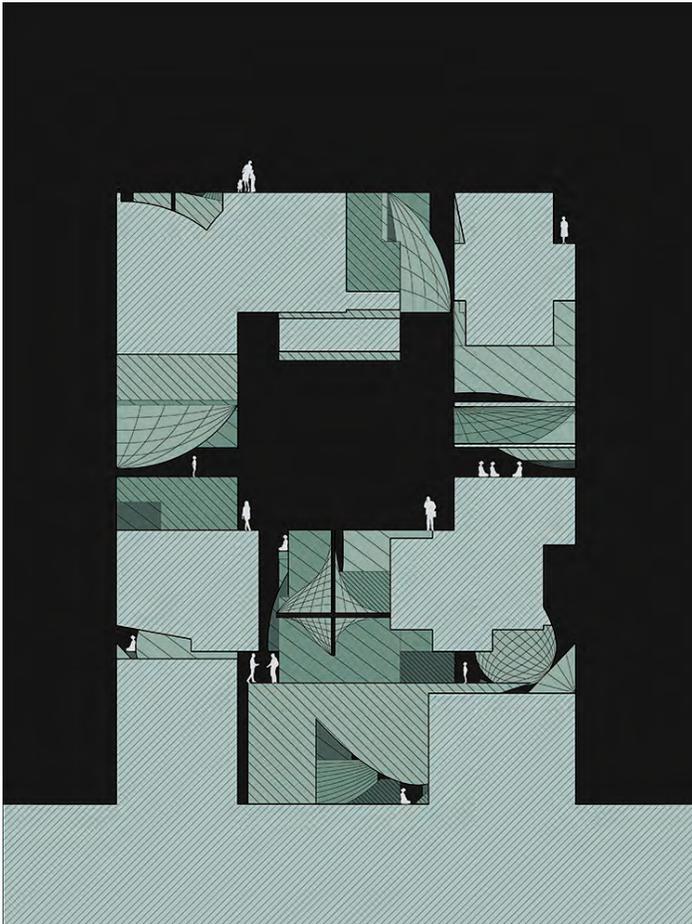
DESIGN MEDIA 1

California College of the Arts (CCA)

Design Media 1, Fall 2016

Undergraduate 2nd Year

Co-taught with Clark Thenhaus



- 1: Laksh Agrawal, *E1-Wallpaper*
- 2: Sayer Al Sayer, *E2-2Way Extruded Section*
- 3: Cynthia Soe, *E3-Copy Color*
- 4: Cynthia Soe, *E4-Google Earth City*
- 5: Cera Yeo, *E5-Unrolled Axomania*

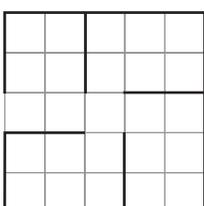
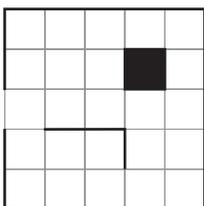
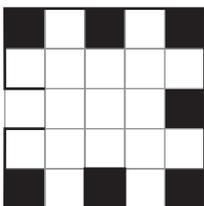
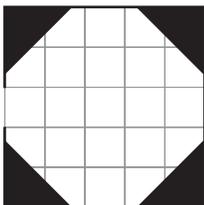
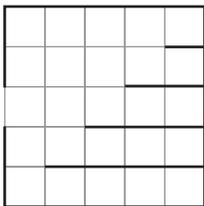
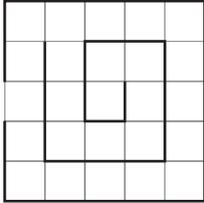
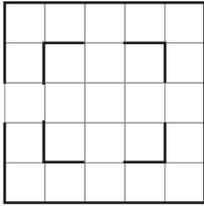
ORGANIZATION COORDINATOR

CORE / FOUNDATIONS

ARCH 402 - Architectural Design 1

Graduate Studio, Summer 2016 (Fully Revised)

33 Students: First Year MArch 1



O.M. Ungers

Seven Variations On Rooms, 1985

Tate revised and coordinated this course for the Summer 2016 semester. A seven-week intensive studio for incoming three-year MArch students who arrive with either little to no previous architectural education—or—those whose non-professional training is primarily technical. The course is a complete immersion that can be described as one-part boot camp, one-part summer camp.

The restructured course focused on skills building, abstract architectural thought, and direct experience. The course emphasized architecture's relationship to representation, specifically projection drawings and models. Additionally, given the cross section of students, the course content makes buildings more conceptual and concepts more physical. A lot of time is directed toward unlearning preconceived ideas about architecture and establishing good habits.

In terms of skills building, students were required to move between physical and digital platforms, working iteratively on the design through specific drawings. No more infinite spinning around the Rhino model or aimlessly playing with the software! Instead, the studio prioritized developing and exhibiting control of linear, parallel, and perpendicular ordering systems. Additionally, a curated set of representational techniques and conventions was implemented that demanded students develop the ability to communicate through line and projection views.

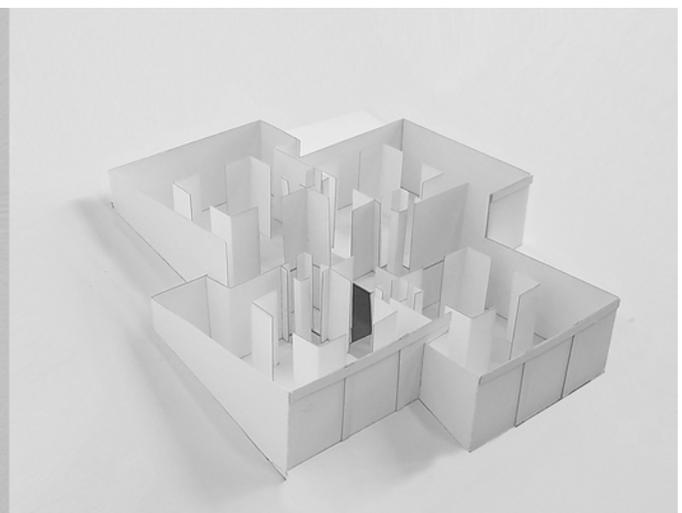
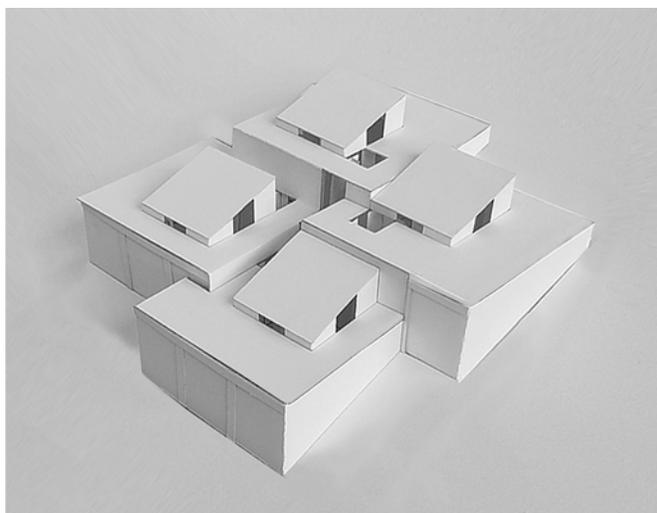
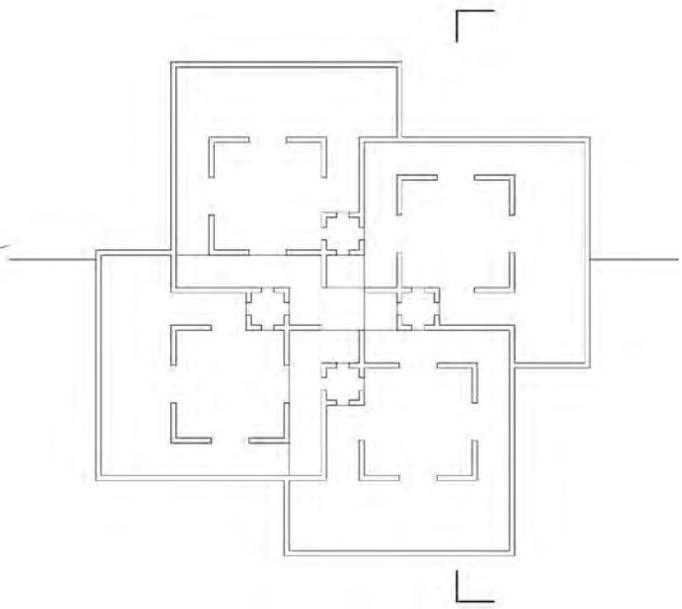
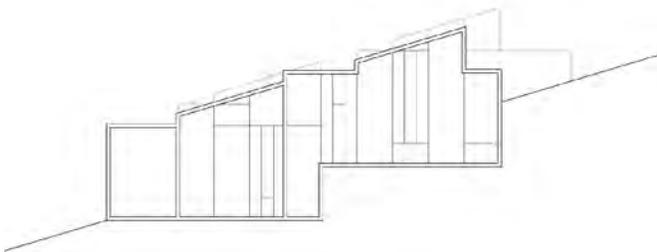
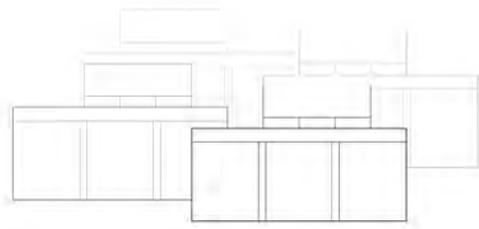
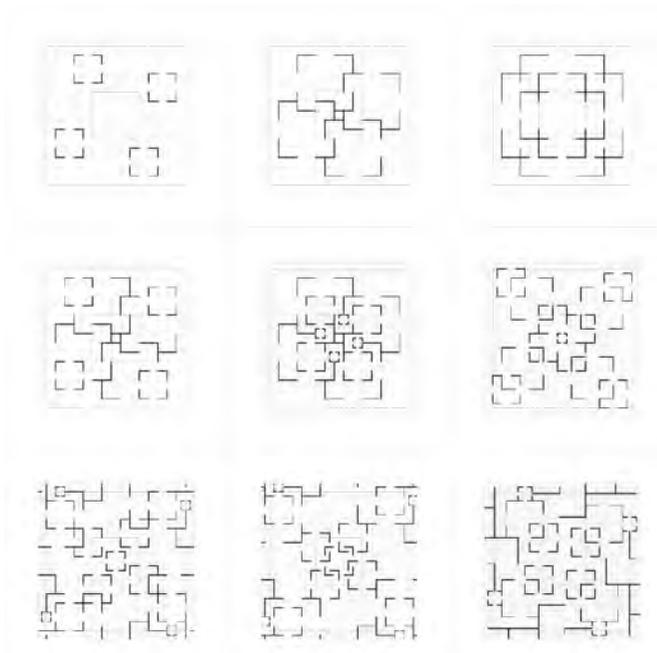
While not sequential as a linear progression, the three design exercises use a common set of scaffolds and constraints in order to introduce and focus on specific concepts and issues. Throughout the summer, whether a single or multi-level design problem, students worked in relation to clearly defined volumetric boundaries. All problems were set in relation to an abstract but not neutral ground. Within the given limits, students were allowed to focus on and describe their proposals with respect to thoughts about articulation, composition, clarity, organization, and scale. Each of these topics was discussed in relation to historical and contemporary projects.

Two days per week focused on direct experience. Each Wednesday a presentation about architecture's relationship to other artistic, design, and cultural fields was given. This was typically done through a film. Each Friday was a field trip to visit cities and significant works of architecture in the region.

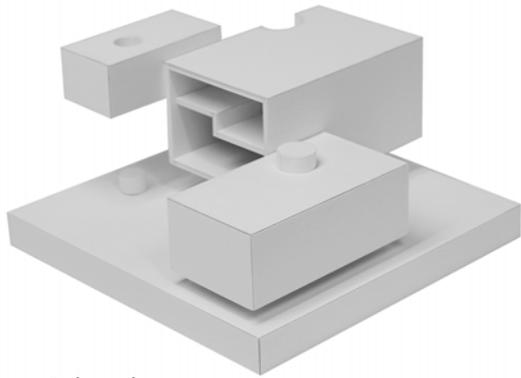
STUDENT EVALUATIONS

Course = 4.82 Instructor = 4.90 Learning = 4.85

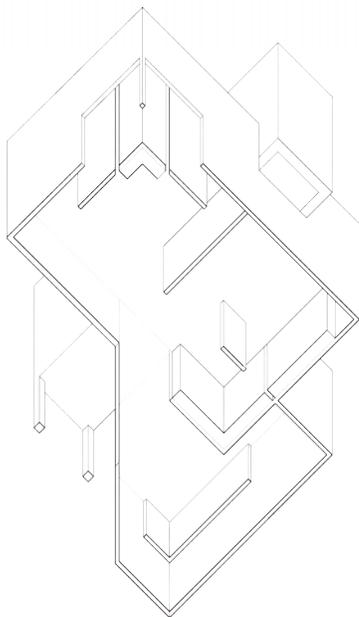
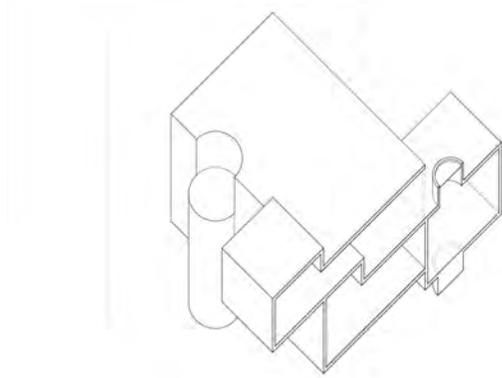
*Based on 5 point scale.



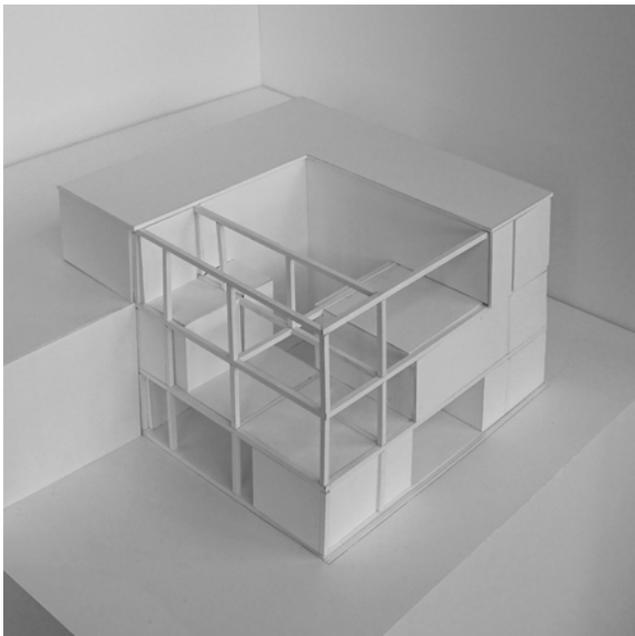
Zewei Gu
Project 1: Composition Order



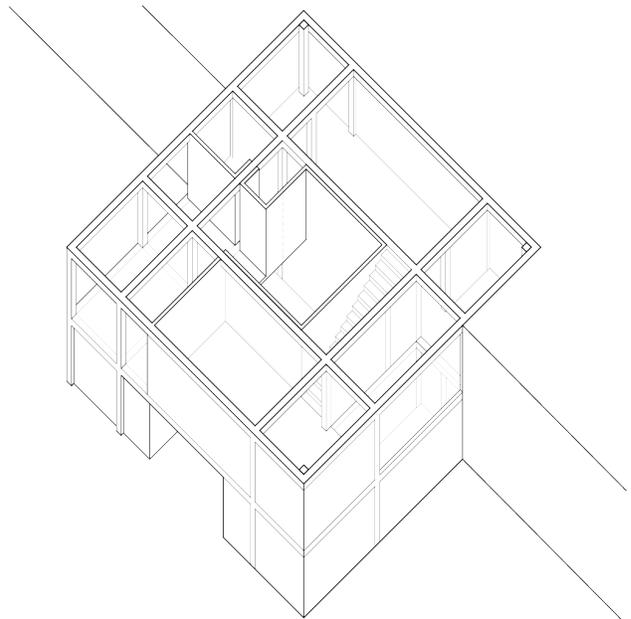
Ben van Schaayk



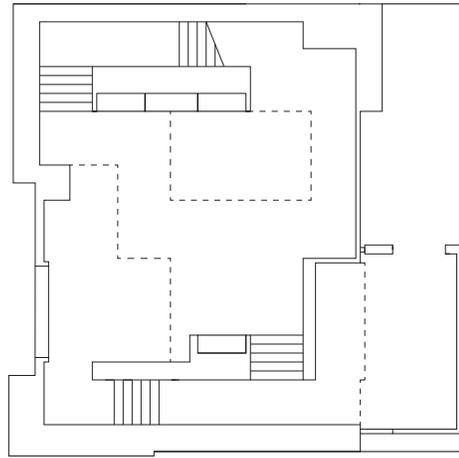
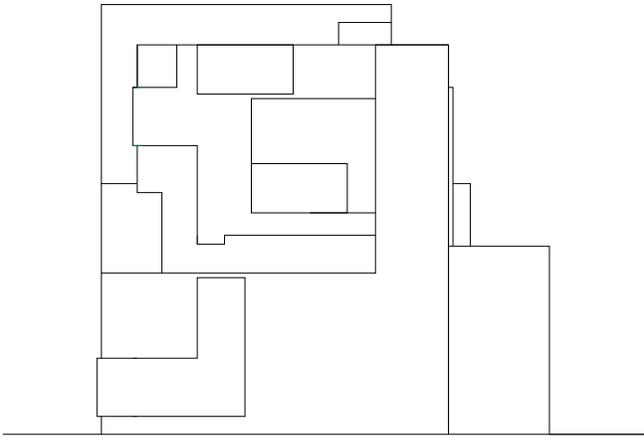
Sarah Carter



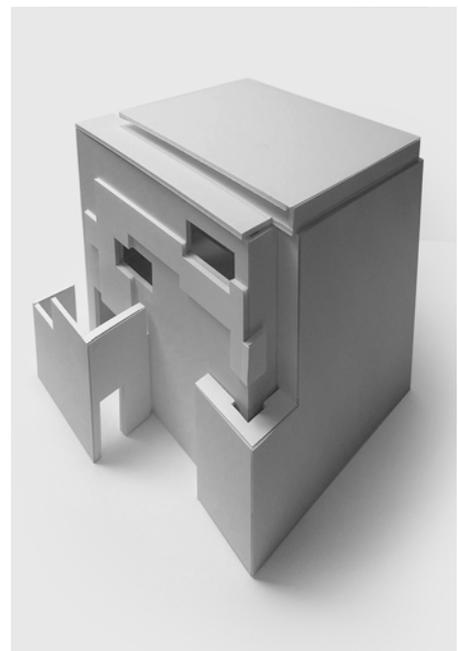
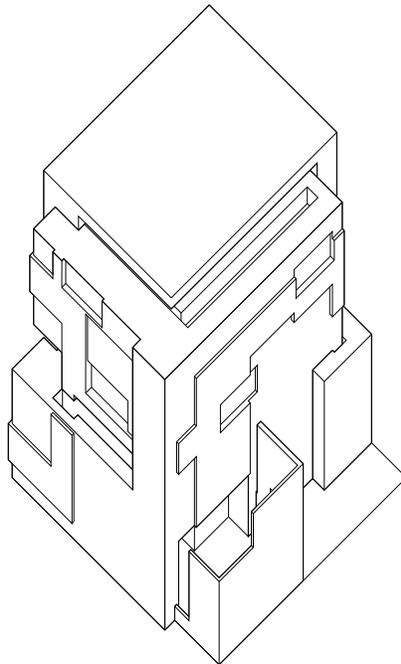
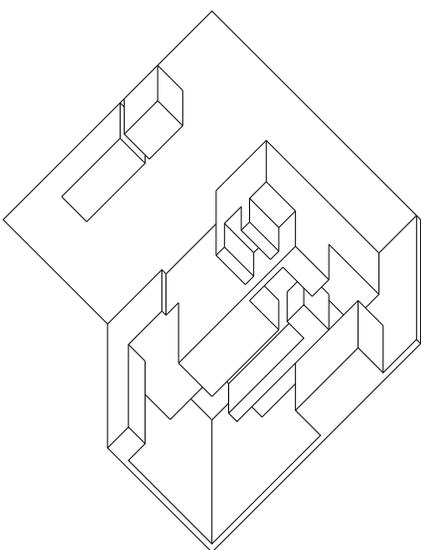
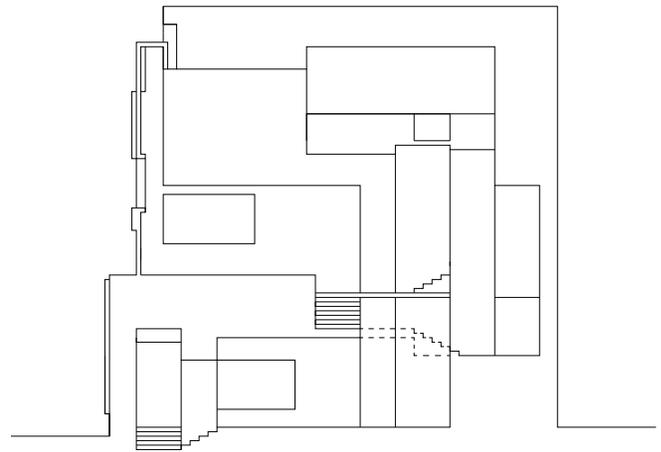
Michelle Nam
Project 2: XYZ



1



2



Hannah Cane
Project 3 - Raums

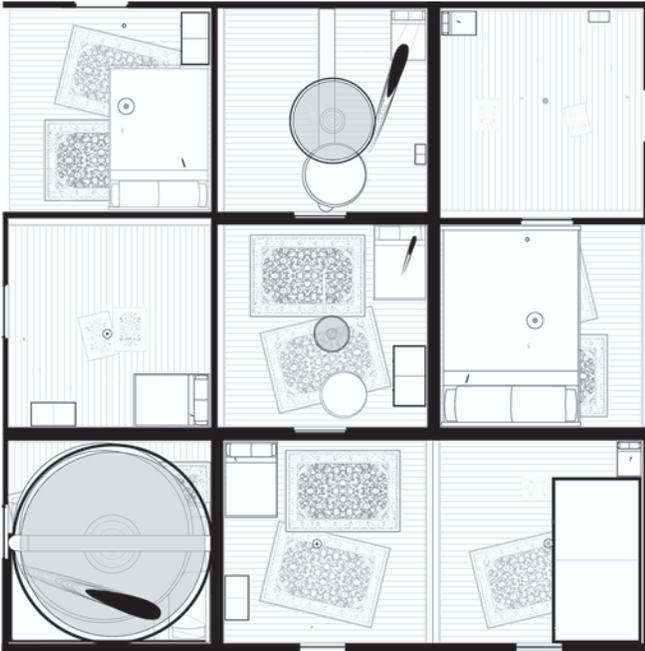
RECOLLECTIONS & DISTORTED VIEWS

GRADUATE COURSE

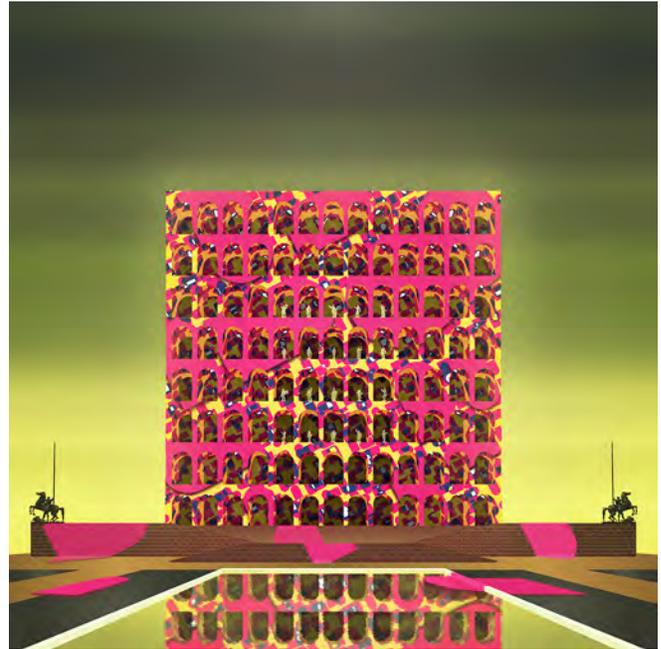
ARCH 516 - Architectural Representation

Required for all 2nd Year MArch1 and 1st Year MArch2 Students

Selected Work from Fall 2014 and Winter 2016



Surreal Plan by Diem Tran



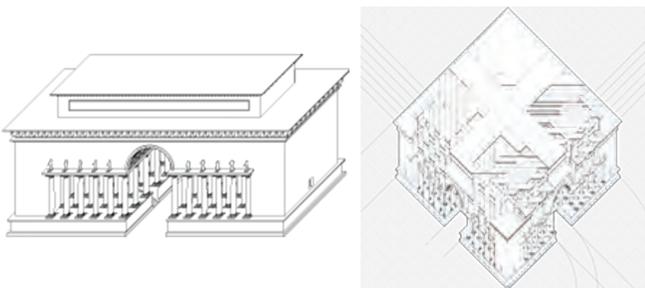
Copy Color by Kevin Rosenberg



Drawings Without Lines by Siobhan Klinkenberg



Start with the Pantheon and then _____ by Sophia Ni



Objective - Subjective Oblique by Hyun Seong



In-Visible Plain Sight 1,2,3 by Saumon Oboudiyat

POP! PATRIOTISM

TOPIC STUDIO

ARCH 552 - Institutions

Required Graduate Studio, Fall 2015

12 Students: Year 2 MArch1 + Year 1 MArch2



TOP: Jasper Johns

Three Flags, 1958

MIDDLE: Kim Dingle

United Shapes of America

As drawn from memory by teenagers, 1990

BOTTOM: The Simpsons (Season 7, Episode 16)

Portrait of George Washington, 1996

In 2015 the graduate studio sequence was revised by the administration. This included the creation of a topic studio focusing on "Intuitional Architecture." In the first iteration of the course, thirteen sections were asked to consider Presidential Libraries, but not necessarily the upcoming Obama Library.

Tate's section considered a Presidential Library for George Washington in Washington D.C. at George Washington University. Students made an individual building proposal that worked toward giving architectural definition to the term POP! Patriotism. With that collective interest, the section produced American Architecture Confections that drew inspiration from and pop culture, historical and contemporary, whose origins and evolution are strongly affiliated with being "Made in USA!" TArchitectural drawings and models were treated as discursive documents that speak to explicit concepts about pop architecture.

Whether culture, music, or art, pop is a genre of creative production that in America draws inspiration from living within the culture. While many cultural practices embrace pop sensibilities, architects working in America traditionally do not. Students discussed issues and techniques associated with pop including its relationship to ideas about art and life. We used the Presidential Library as an opportunity to unpack and promote the potentials of this exchange.

Why George Washington? He's America's Pop! He's not King George... Washington represents an alternative approach to authority; one that relaxed power without abandoning its defined edges. The ambition of this studio was the relaxation of disciplinary traditions and values in architecture without sacrificing architectural specificity and forms of expertise.

Washington does not have an official Presidential Library but several existing institutions hold permanent collections focusing on his life and role as a military and political leader. Our interest was in the various objects Americans apply meaning to and consume patriotically. And so, the programming of our institution focused primarily on representations of Washington created since his Presidency along with objects that have patriotic associations.

The approach recognized that the American experience is defined through active relationships established between multiple ontologies.

STUDENT EVALUATIONS

Course = 4.92 Instructor = 4.92 Learning = 4.92

**Based on 5 point scale.*



Jon Cho
 Donut Typology

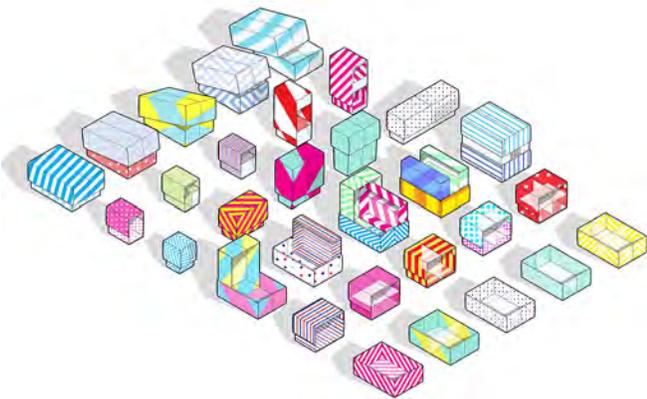
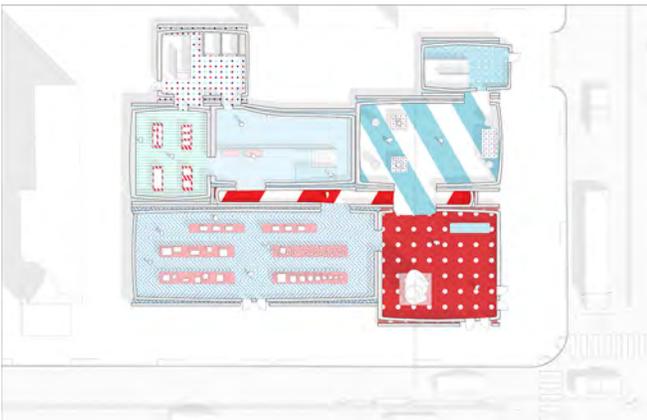


Olivia Lu Hill
Super Literal



Tony Gonzalez
monument.jpg





Gideon Schwartzman
Soft Brutalism

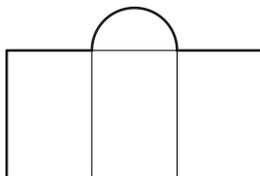
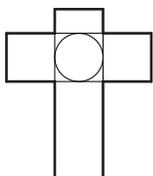
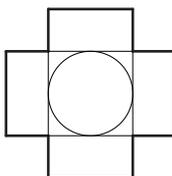
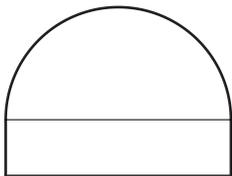
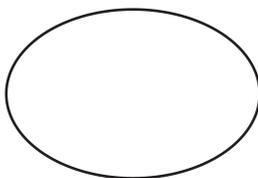
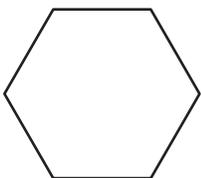
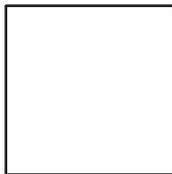
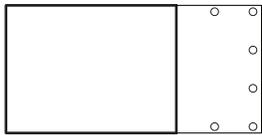
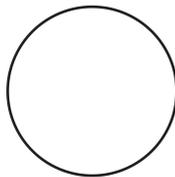
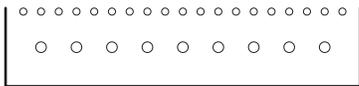
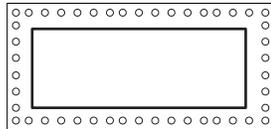
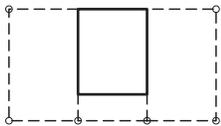
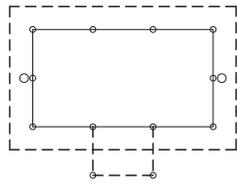
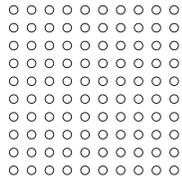
ARCHITECTURAL THINKING & MAKING

CORE / FOUNDATIONS

ARCH 202 - Graphic Communications

Undergraduate, Fall 2015 (Fully Revised)

18 Students: Freshmen and Sophmores



Tate revised this course for the Fall 2015 semester. The course previously focused on mechanical drafting. Tate updated the approach to reflect contemporary developments in how architects make and communicate ideas visually while ensuring that foundational concepts and conventions were introduced and understood technically and conceptually.

As the second of four courses in the pre-architecture sequence, Graphic Communications is situated between Freehand Drawing and Digital Drawing. As the first major overhaul of the course since computers became common in the studio, Tate sought to create a bridge between manual and digital production. Discussions regularly took place about the communicative potential of different types of projection drawing and models, both physical and digital. Additionally, conversations regularly pointed to how particular ways of working can have a direct and generative influence on the conception and description of an object.

Within the liberal arts component of the architecture major, the University aims for the course to contribute to the "undergraduate experience." Responding to this, the course content embraced the moments of intersection where disciplinary values and cultural content of the built world come in contact. These topics were abstracted and made accessible to students considering the architecture major.

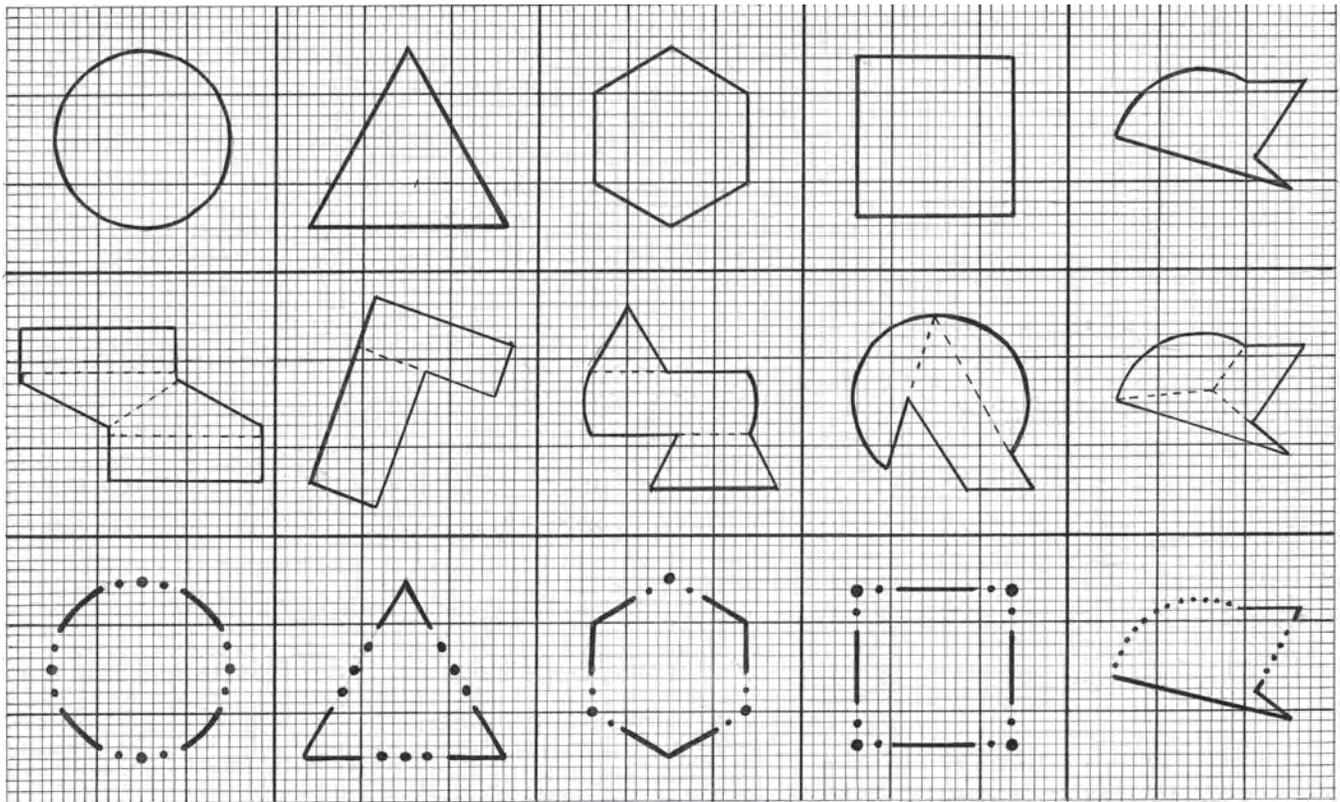
An important goal in the restructure was to make the study of architecture's visual language and conventions a rewarding experience creatively and intellectually. Creating enthusiasm about the possibilities of architecture while instilling necessary skillsets. Because the course deals with representational objects that are specific to the field, it challenges students to see and represent the world not as they optically perceive it, but through architectural eyes. The reworked course attempts to ease that transition.

The three-credit course has four exercises.

1. Closed and Assembled Order
2. Orthographic Projection Analytical and Instruction.
3. Parallel Projection.
4. Synthesis, Intention, and Proposal.

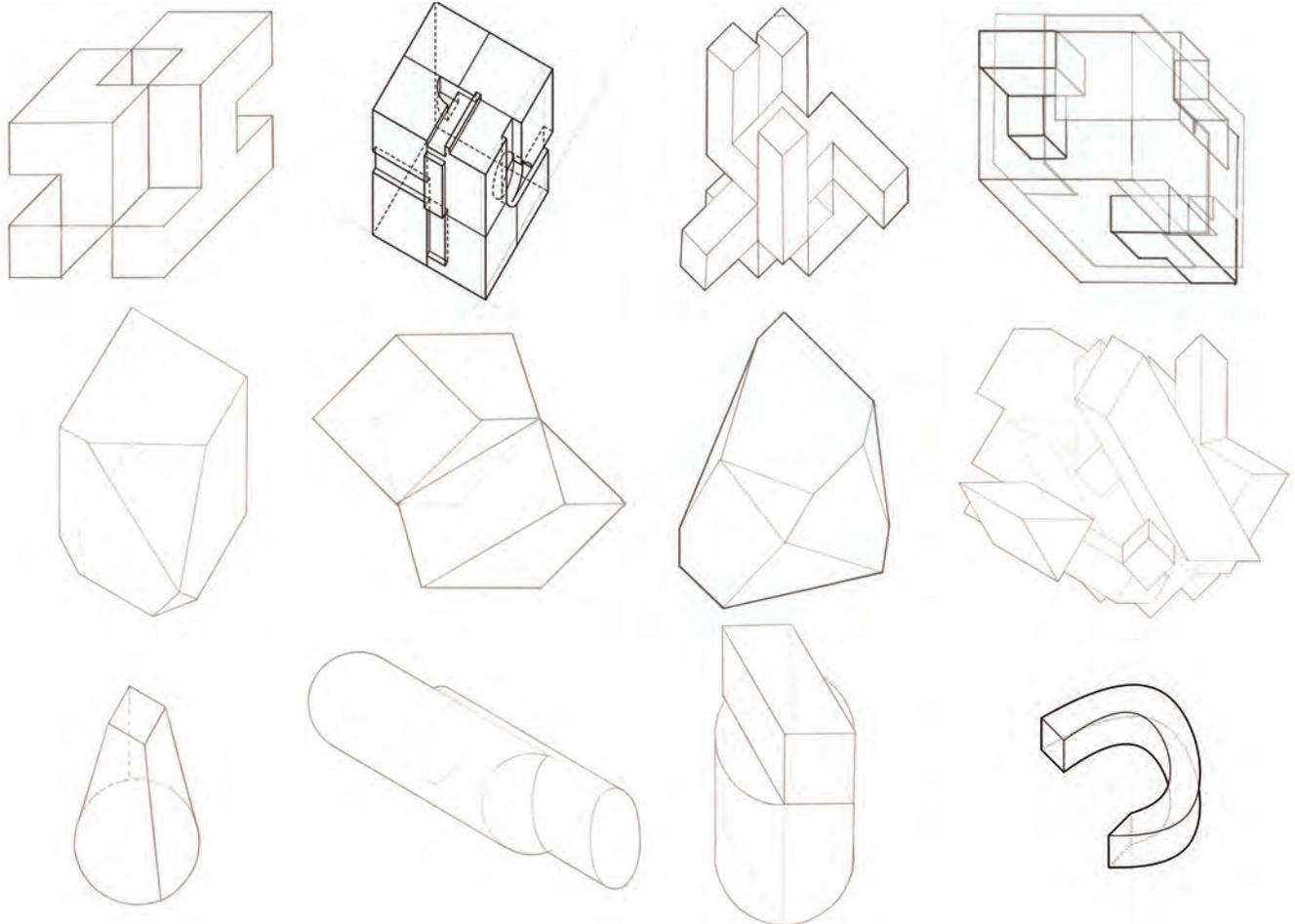
STUDENT EVALUATIONS

Course = 4.33 Instructor = 4.30 Learning = 4.67
*Based on 5 point scale.



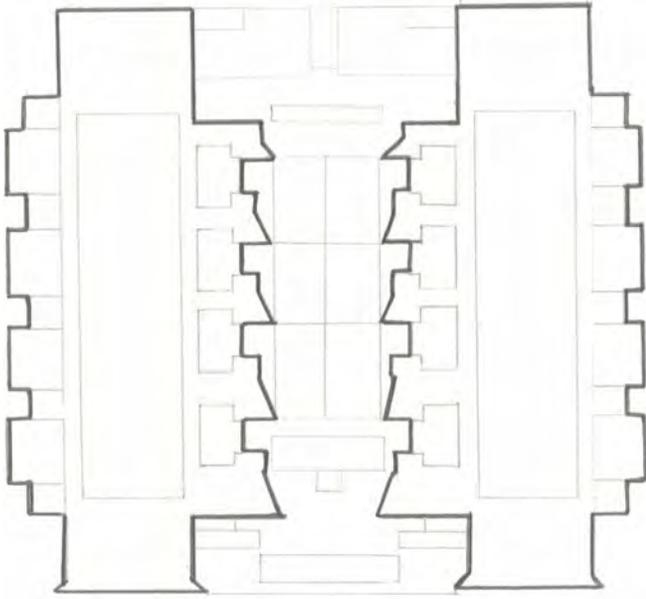
Meghan Gutknecht

Closed Order: Draw 5 Shapes... Recombine Them.. Redraw Them Using Points, Lines, and Gaps.

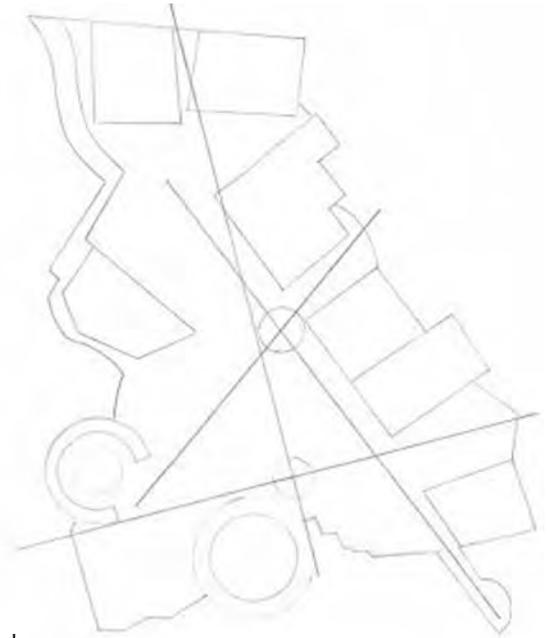


Various Students

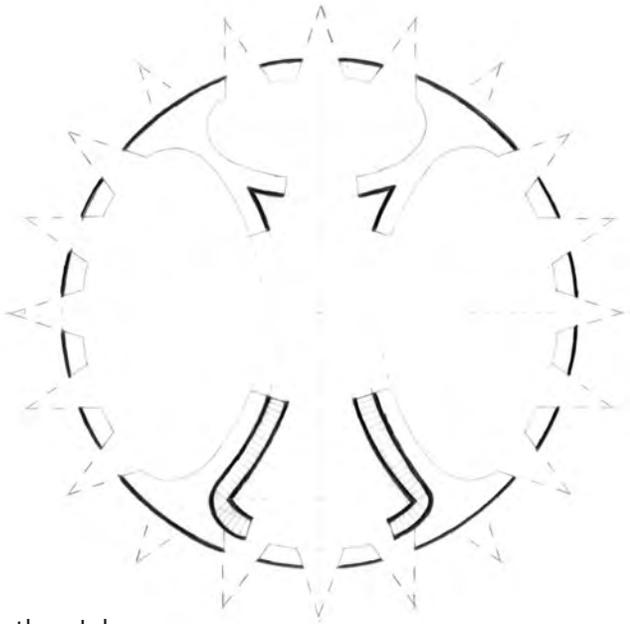
Parallel Projection: (Top Row) Box Reassembly (Middle Row) Lo-Res Rocks (Bottom Row) Circle of Friends



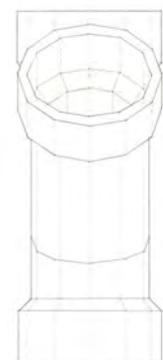
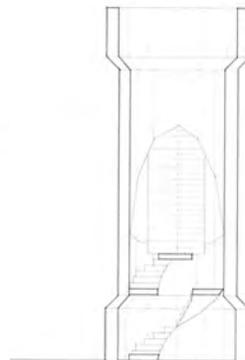
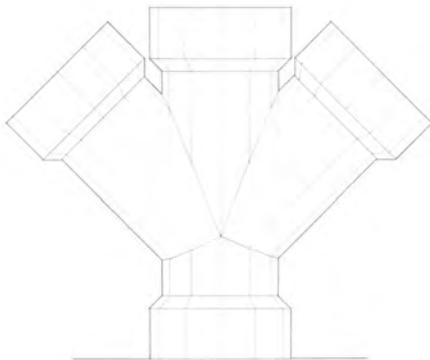
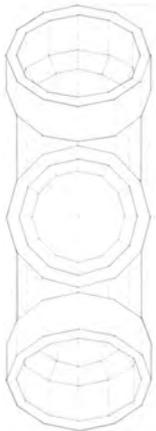
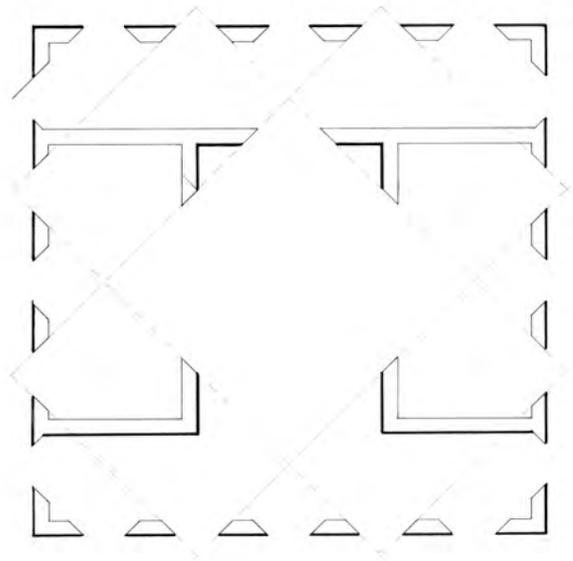
Lucy Aaron
Orthographic Projection: Analytic Plan Abstractions



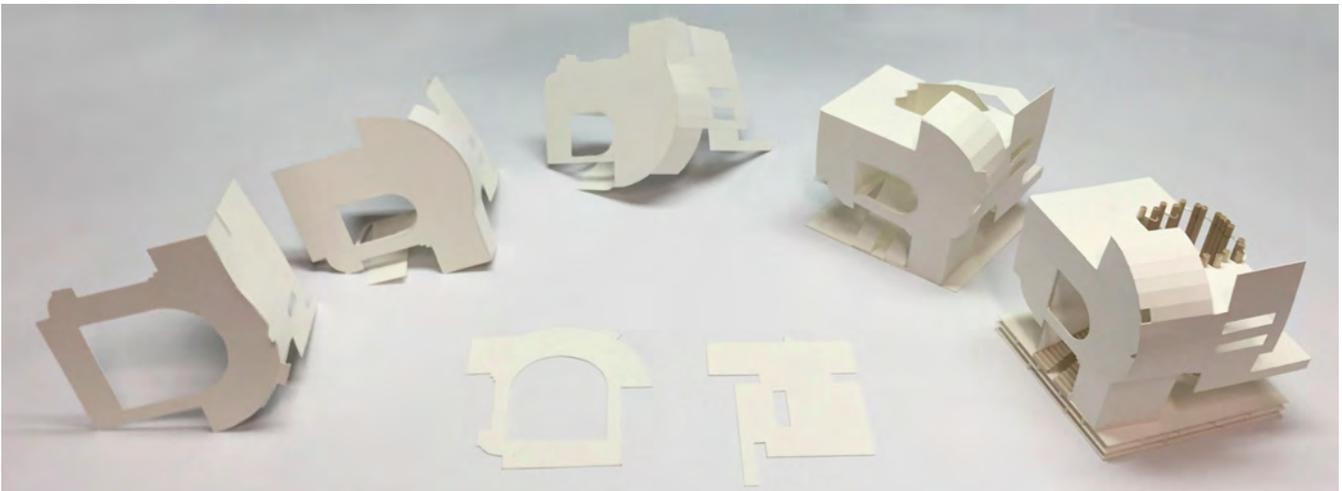
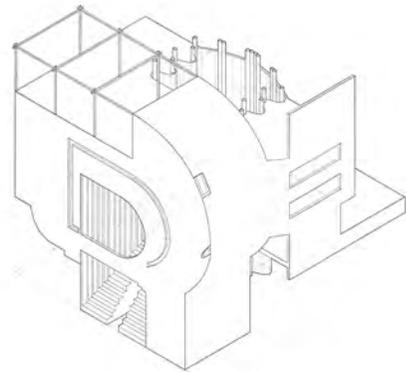
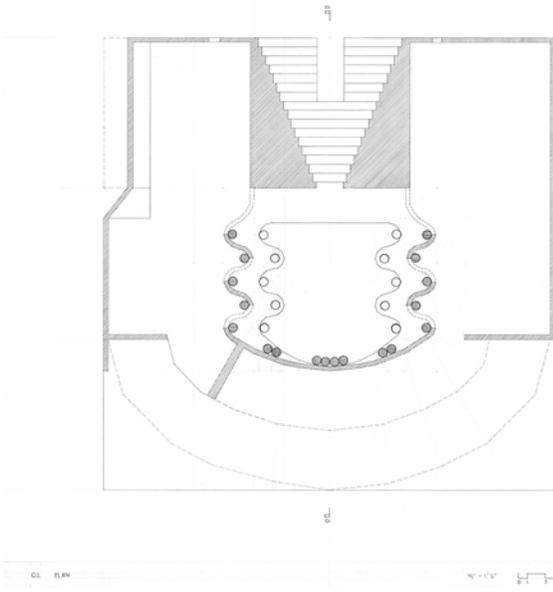
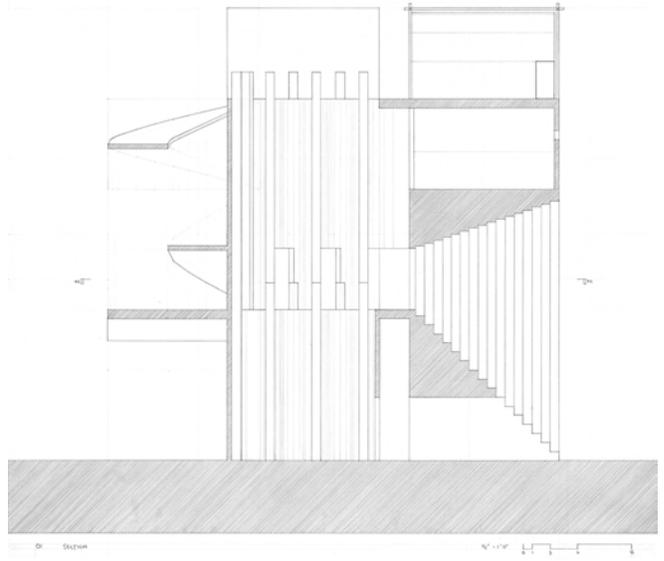
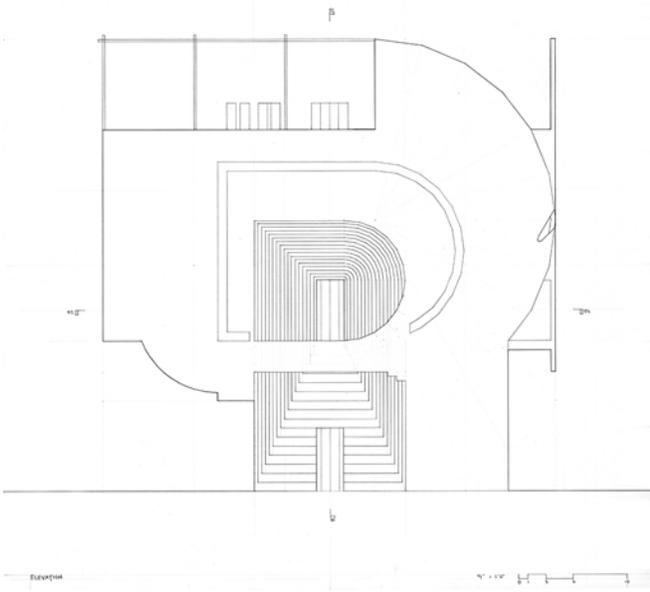
Grace Earl
Orthographic Projection: Analytic Plan Abstractions



Nathan Johnson
Orthographic Projection: Shape Shift Plans (Left) Thomas Jefferson's Villa Rotunda (Right) Reworking within a Square



Henry Peters
Orthographic Projection: Super Mario World



Henry Peters
Project #000001

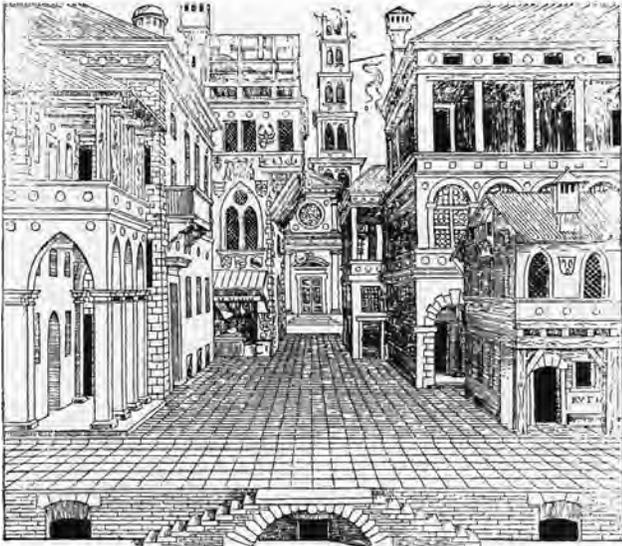
COMEDY • TRAGEDY • SATIRE

TOPIC STUDIO

ARCH 442 - Architectural Design 4

Required Undergraduate Studio, Winter 2015

10 Students: Seniors



Sebastiano Serlio
Settings For Comedic, Tragic, and Satirical Scenes, 1545

This studio was the second of two balloted topic studios taken by undergraduates, the “senior project.” Referred to as the Wallenberg Studio, instructors are charged with setting up a problem that engages both the discipline of architecture and society more broadly. For his section, Tate invited students to articulate a project using the representational genre of a capriccio, propagating a generative fiction.

The starting point of the studio revolved around Vitruvius’ description of three theatric stage sets and how architects and theorists from Sebastiano Serlio to Anthony Vidler have interpreted and positioned the scenes. The focus of our conversation revolved around the social and political dimensions of these artificially constructed, even ideal, visions of a small piece of a possible world.

The deliverable asked for a representation of considerable virtuosity, one executed to a size that suggested the spatial inhabitation of a tragic, comedic, or satirical scene. Each student contemplated ideas about the design of history, the reciprocal exchange between received and speculative disciplinary and cultural narratives.

Students were exposed to a variety of approaches and methods for interpreting, comparing, and translating historical references, infusing history and creative work as a discursive design project. The semester began with selecting an architect and studying the body of work. Each student then identified an issue to elaborate on and advance within a contemporary physical or intellectual context.

The next six weeks was spent developing architectural ideas and concepts through design strategies. Beyond illustrating and documenting existing artifacts or retelling the story of a historical figure, the capriccio became a generative design medium. Students were encouraged to interact with physical and digital archives, ways of curating and assembling dense collections of material in unconventional ways.

The creative re-organizing and re-invention of source material and the embrace of counter-factual histories encouraged the denial of definite conclusions about historical projects. Throughout the course, the section discussed ideas of concurrently telling discrete micro histories and intentionally not confirming or validating dominant narratives.

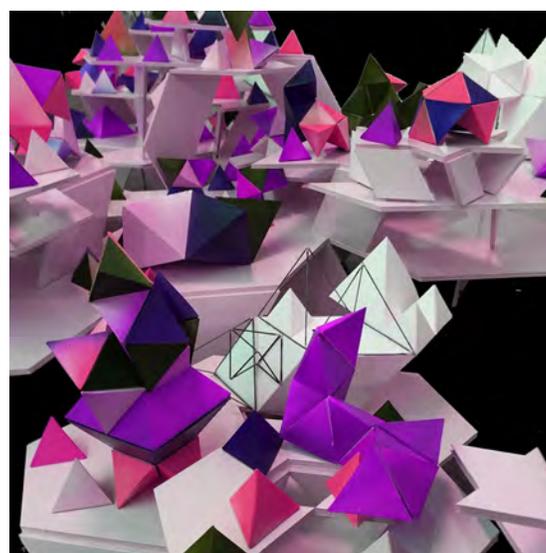
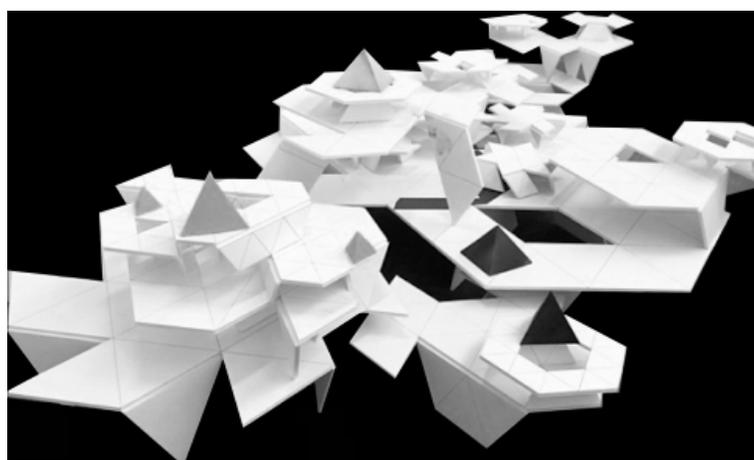
STUDENT EVALUATIONS

Course = 5.00 Instructor = 5.00 Learning = 5.00

*Based on 5 point scale.



Ron Ostezan
Seven Hills



Mary Milford
 Dymaxion 2.0 - spaceship Earth



Tyler Suomala
Nowhere

TRIBUNE TOWER, AGAIN...

TOPIC STUDIO

ARCH 432 - Architectural Design 3

Required Undergraduate Studio, Fall 2014

10 Students: Seniors



Robert A.M. Stern

Late Entry to the Chicago Tribune Tower Competition
1980

The first of two balloted topic studios taken by undergraduate seniors. Tate taught one of six sections, each charged with responding to the shared theme of "Literacy" established by the coordinator and siting the design problem in Chicago, Illinois. For his section, Tate used this as an opportunity to focus a pedagogical exercise around the Chicago Tribune Tower.

AN INTELLECTUAL PURSUIT: Tate's section explored specific questions about how designers confront received historical narratives and projects. Students engaged this material as a resource and knowledge base that is crucial to the education of an architect. They looked to historical precedents to develop a studio project that is both reflective and projective. Each was encouraged to work under the ecstasy of influence and to be aware of what precedes their entry into the field as well as current concerns.

The studio argued that while the existing Howells and Hood building is a historically significant landmark, just as important to this building are the alternative ideas, fragments, and positions that exist discursively around this project over the past century. The Tribune Tower has been the site of more than 150 ideas of what could have been. The original 1922 competition received 189 entries, the 1980 Late Entries project received 71, and several other architects have made unsolicited design ideas for the building.

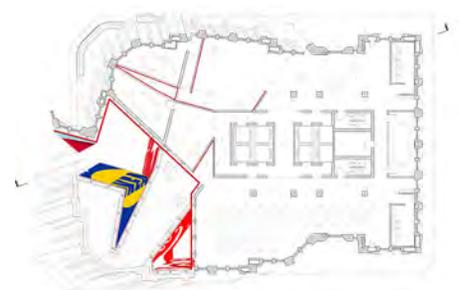
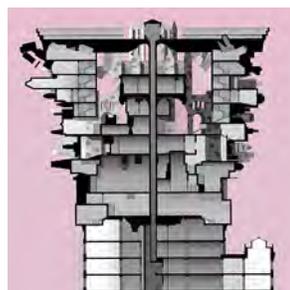
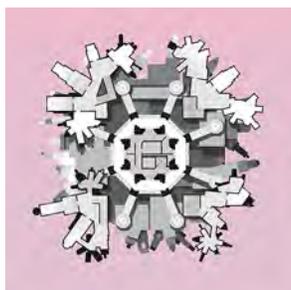
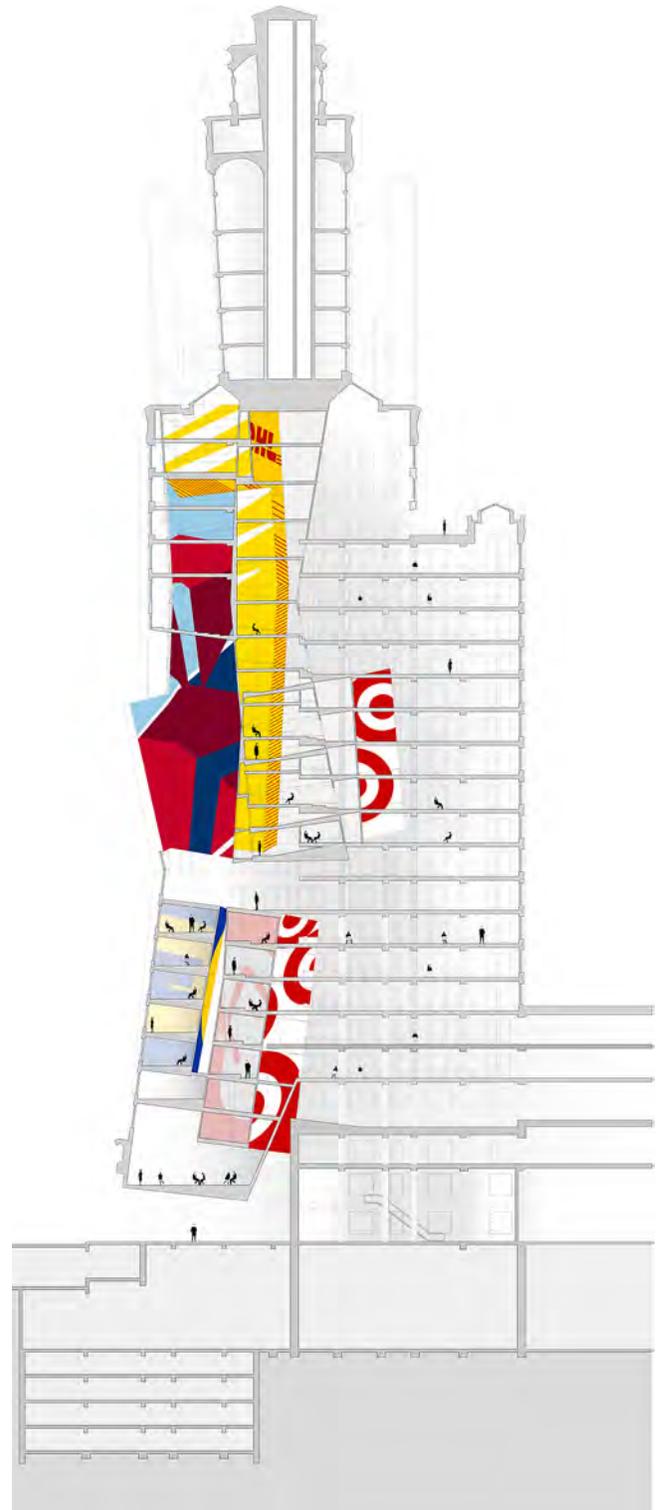
THE BUILT WORLD: The Tribune Tower presents a problem that is increasingly common in American cities. While the building is an iconic historic landmark, it is also a distressed piece of real estate with high office vacancy. In 2013 the tower had roughly 168,000sf of space available, including 130,000 of contiguous space (10 floors or roughly 140 feet). The owner has considered renovation strategies that would "fix it up." While such a problem could be taken on in straightforward practical terms, Tate's students approached it on the oblique.

The skyscraper is a 20th century building type that works through the multiplication of stacked artificial grounds. Today the problem might be how we take advantage of these existing objects volumetrically. How might architects simultaneously preserve and construct architecture? Students aimed to radically reuse and make a critical intervention in and or onto the existing building, and in doing so make the old building anew.

STUDENT EVALUATIONS

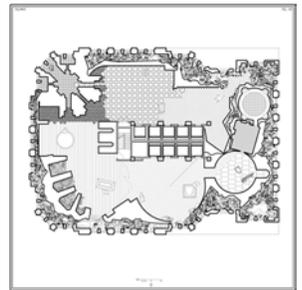
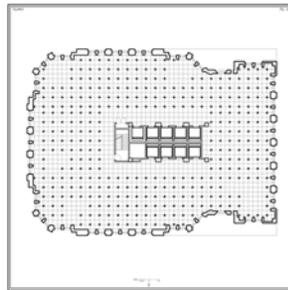
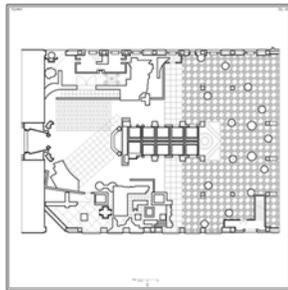
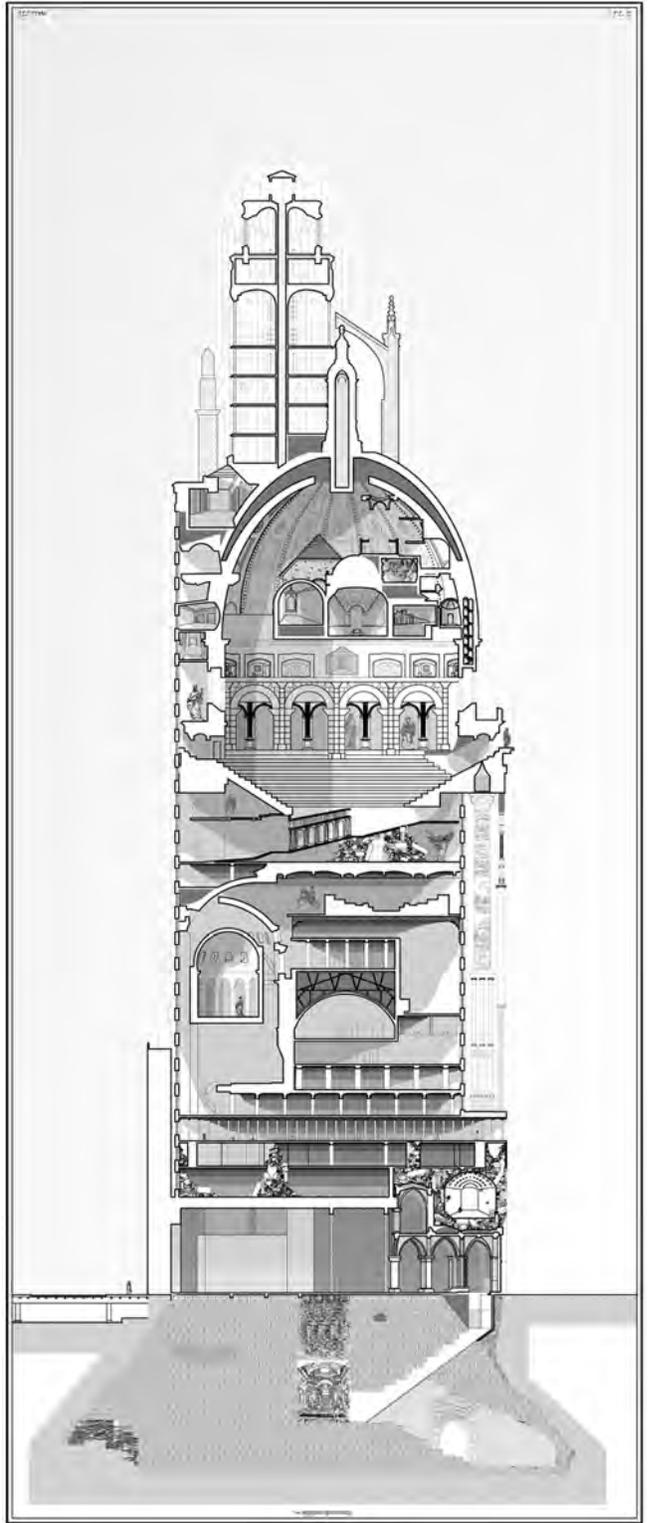
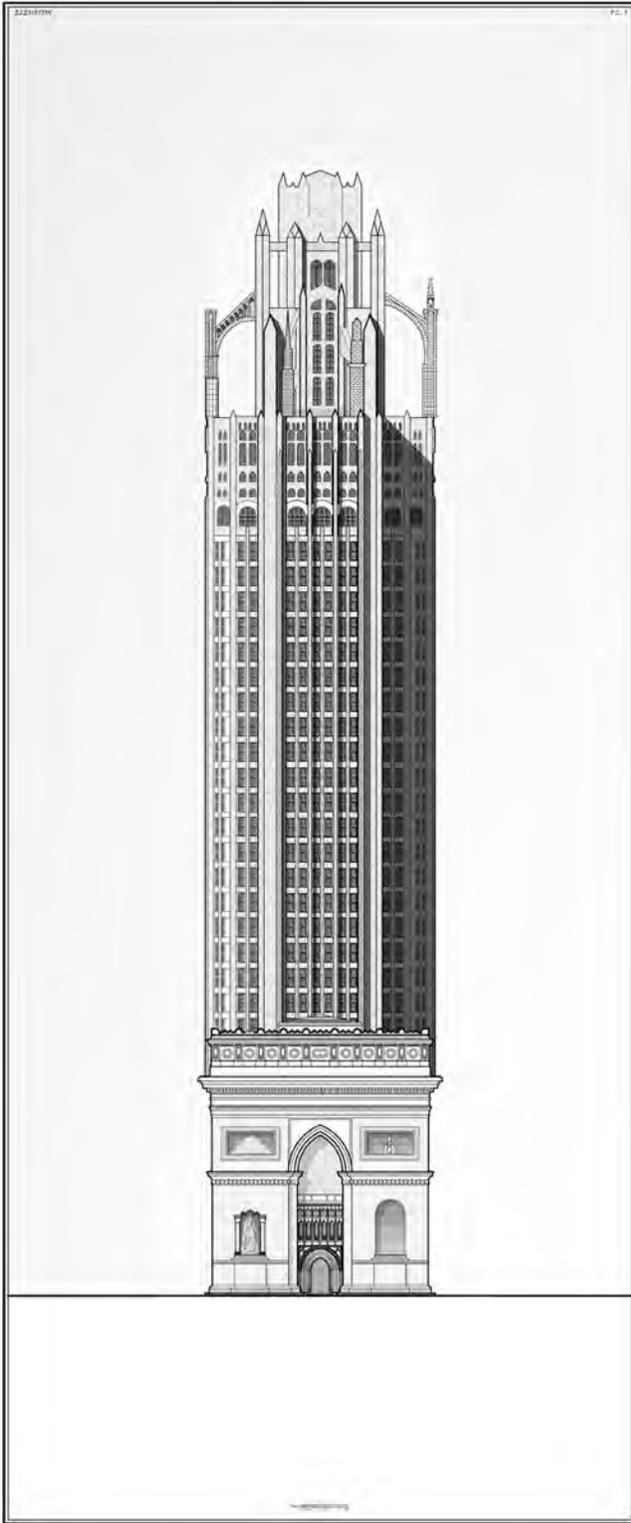
Course = 4.83 Instructor = 4.83 Learning = 5.00

**Based on 5 point scale.*



Karen Toomasian
Top of Tops

ChaCha Zhang
Insider Surfaces 4Sale



Ron Ostezan
Spolia As Space

CORPORATE DEFORMATIONS

Woodbury University

Degree Project, Spring 2014

ARCH 492 - Undergraduate 5th Year

Co-taught with Ewan Branda



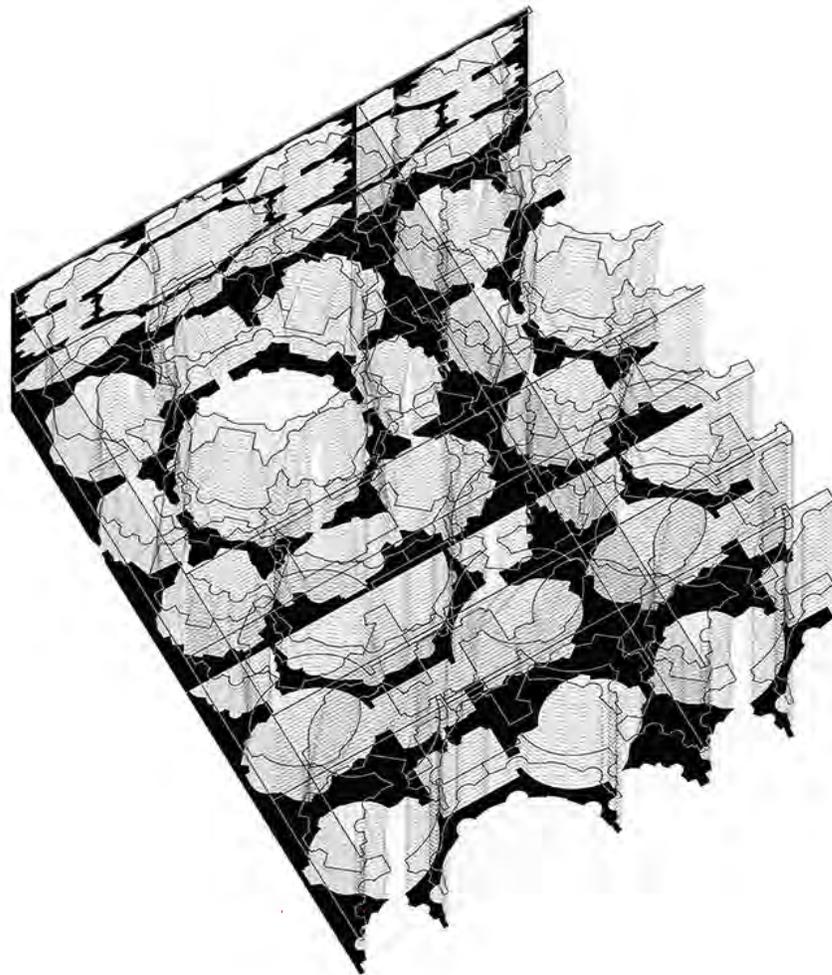
In contemporary architectural culture, we often hear that architectural form is merely one possible option, a fork in the many paths that define an architect's ideological and professional agenda. We are therefore told that one must carefully choose one's allegiances, whether in form, program, social engagement, or advanced technology.

In this studio we argued that the centrality of form to the architectural discipline is precisely what allows architecture to accommodate the varied obsessions that collectively define contemporary architectural culture. In our continuing examination of the architecture of the contemporary corporation, we will look to architectural history as well as to contemporary digital culture as a guide to how we might inhabit the subtle zones located in between the responsive and the willful, the automatic and the authored, the indeterminate and the deterministic, the historical and the contemporary. Edward Durell Stone's monolithic and windowless Bank of America "Americards" building in Pasadena was the given site (although some students chose other late-modern corporate buildings as their site). Using techniques of figure-ground and poché, students proposed strategies for deforming the original building to produce a new corporate identity.

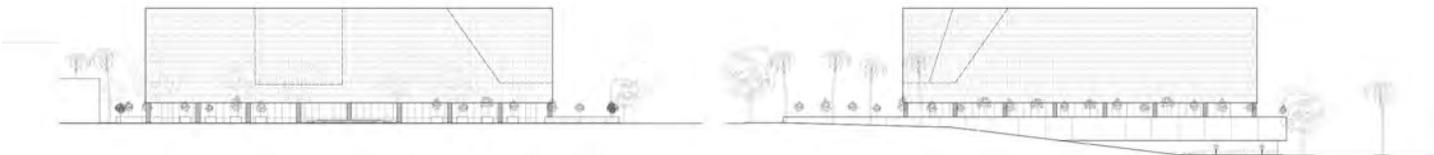
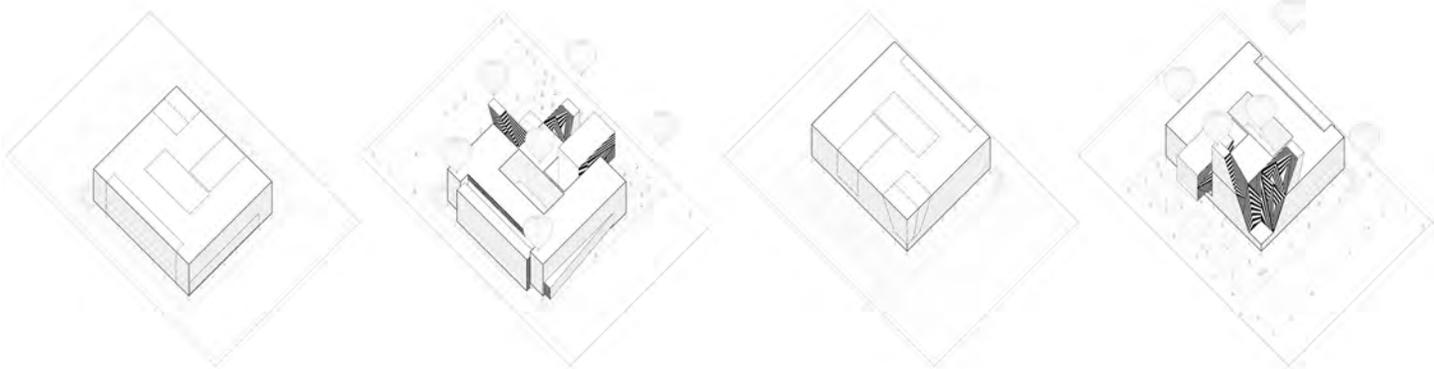
TOP: Edward Durell Stone, *Bank Americards Building*, 1974

MIDDLE: 2013 photo of the existing building

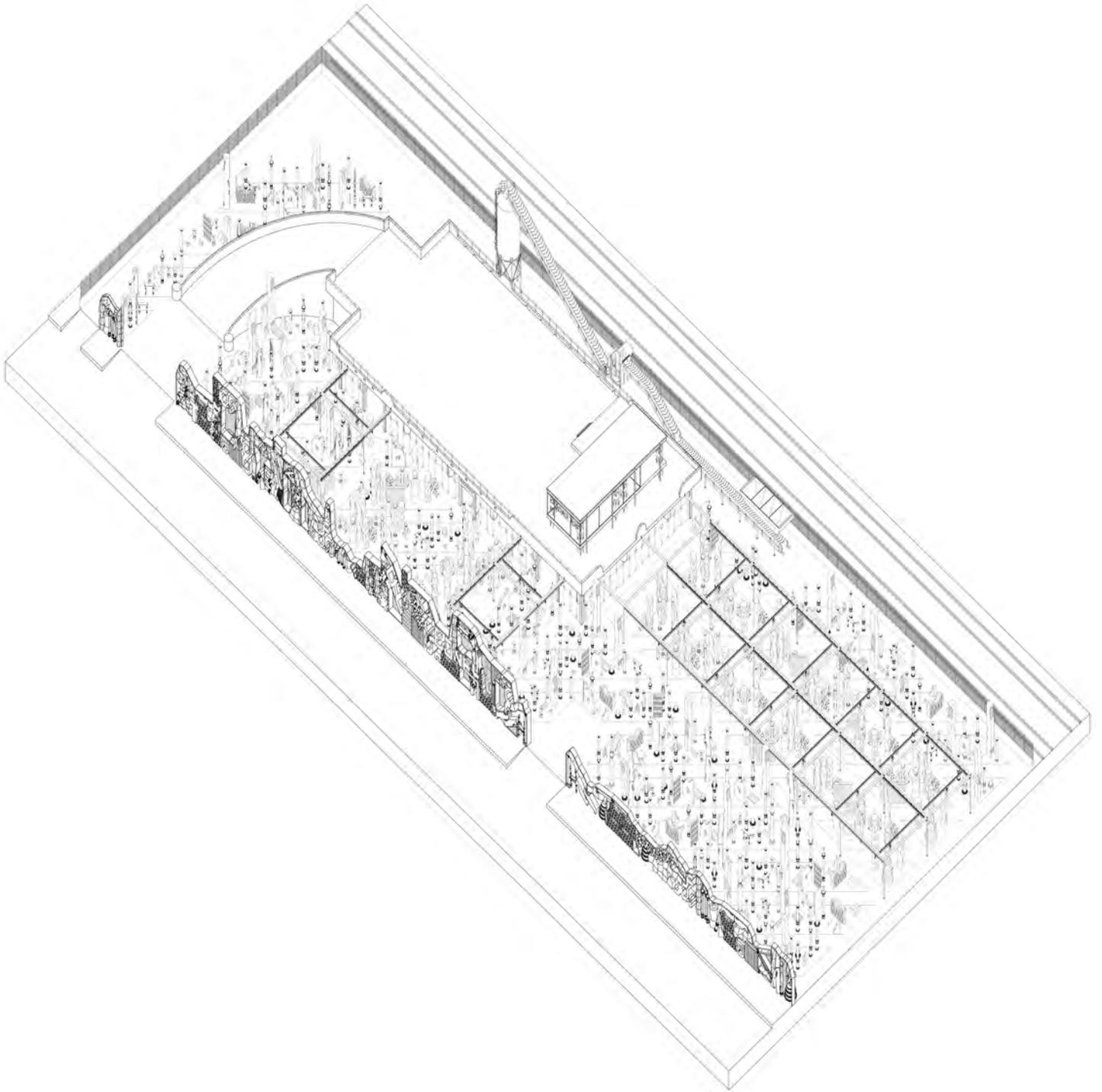
BOTTOM: SOM, *Union Carbide Corporation*, 1960

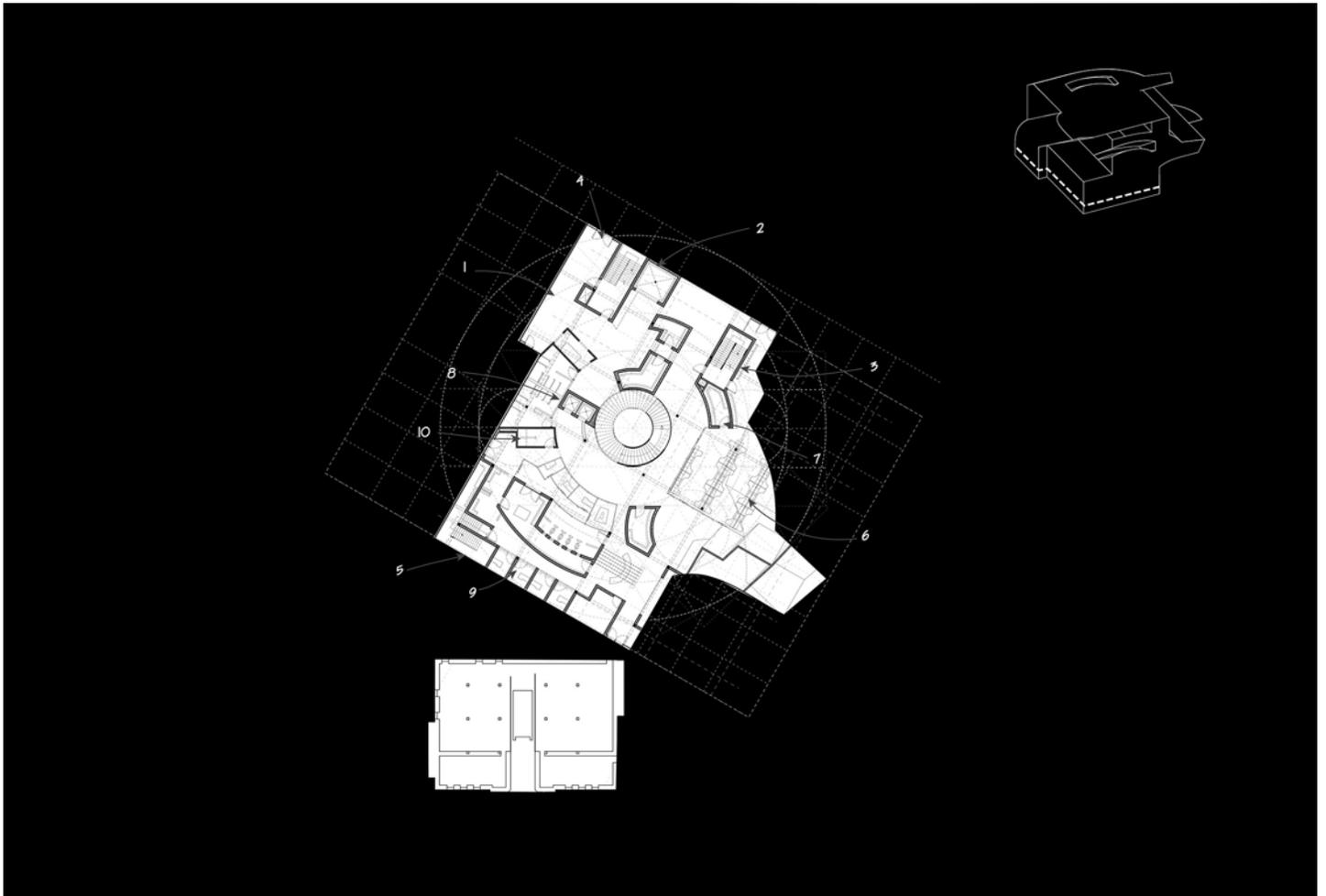
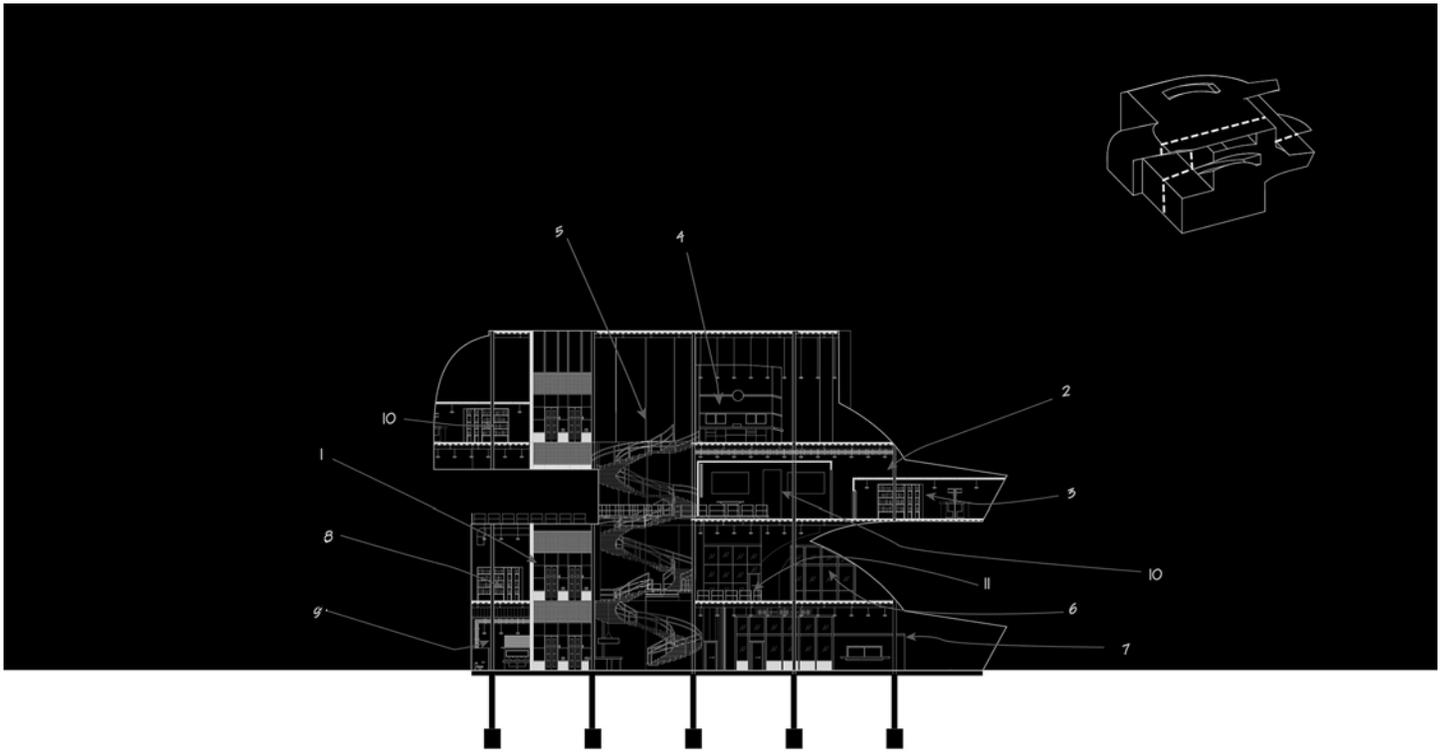


Brian Diaz - Disaster Relief Organization, Mirrored Realities

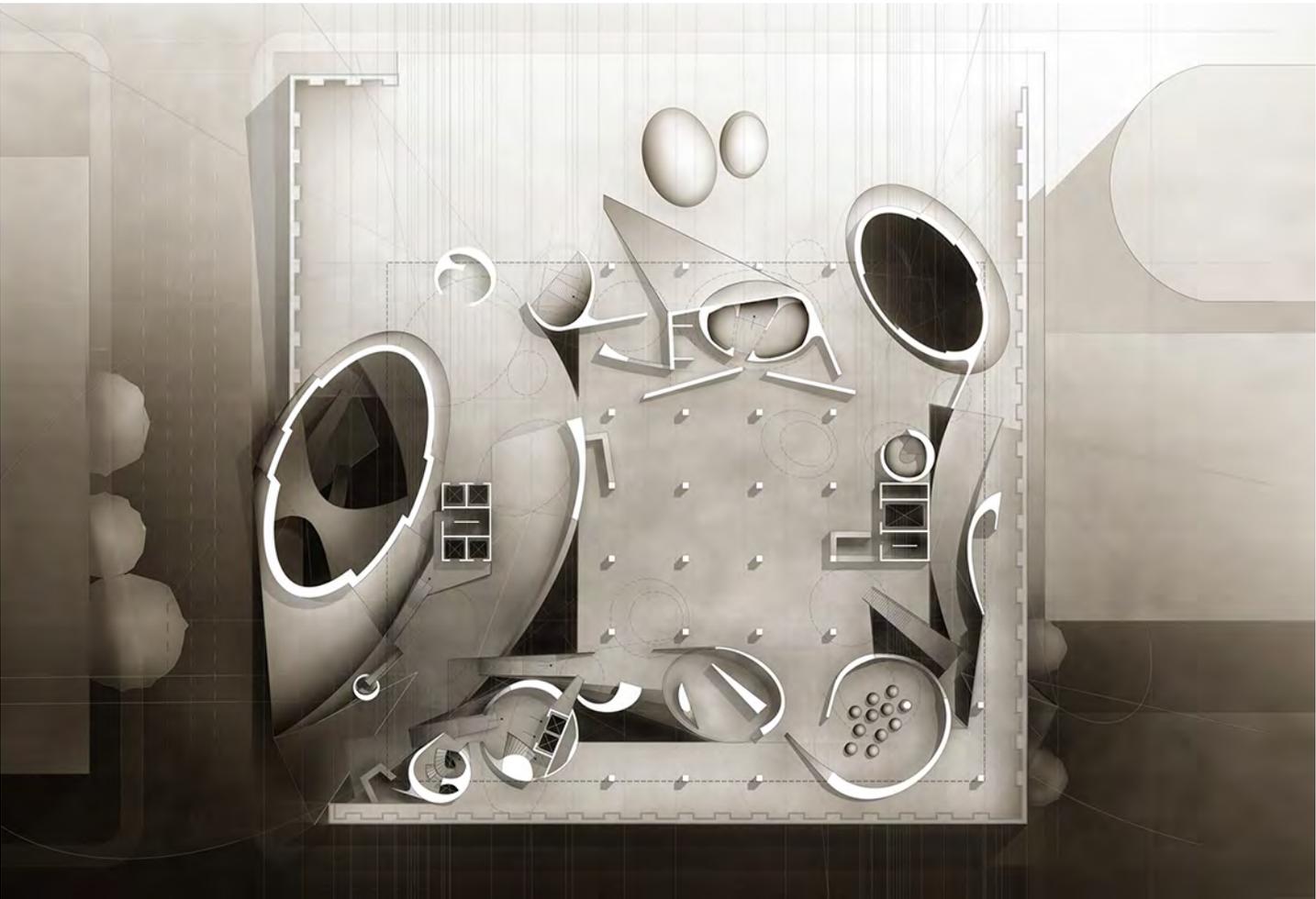
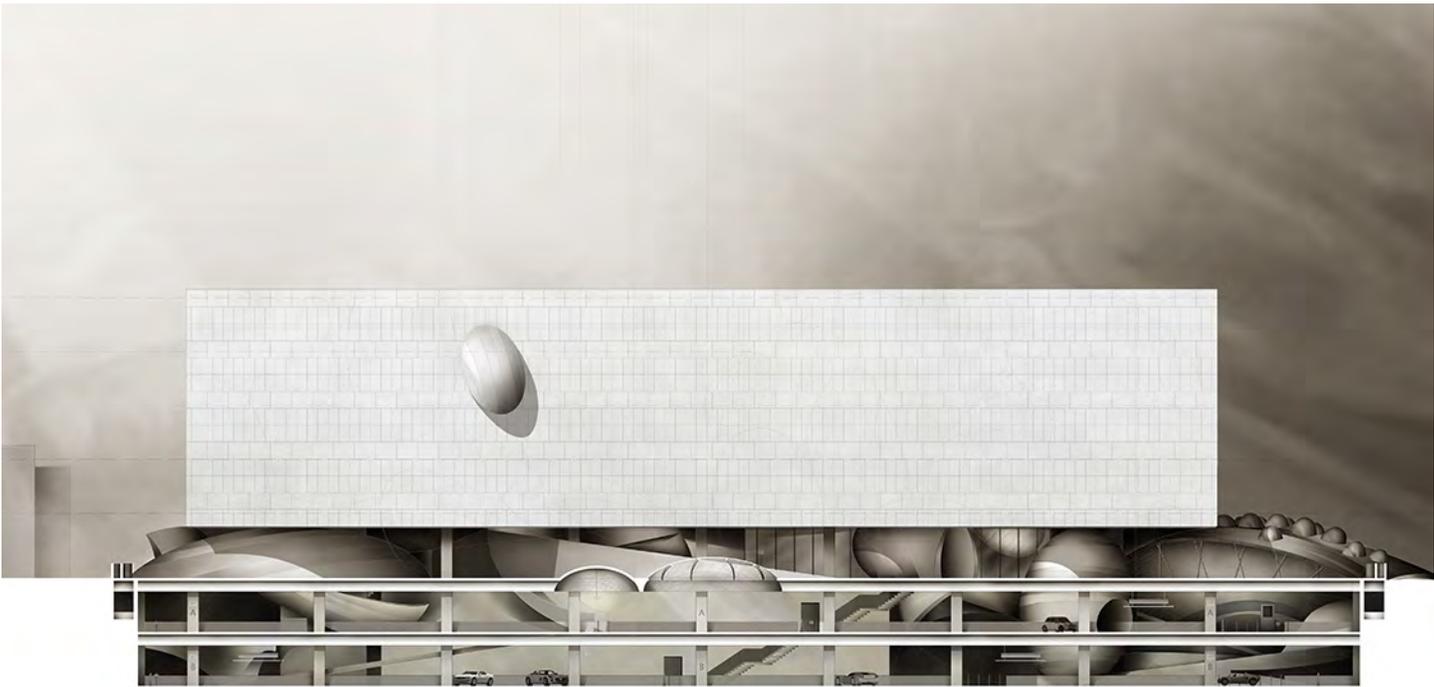


Narek Tashdjian - SpaceX Space for Spectacle





Saul Archila - 23andMe Bodyshop



Miriam Jacobsen - Netflix Movie Studios

BUILDING DRAWINGS

Woodbury University

Comprehensive Building, Fall 2013 and Spring 2014

ARCH 464 - Undergraduate 5th Year, Graduate 2nd Year



I taught one component of the Systems Integration course at Woodbury. Linked to but separate from the Comprehensive Building studio, the case study course asks students to choose one building from a list prepared by their studio instructor (buildings were chosen based on some aspect of the studio problem) and to study it thoroughly both technically and conceptually.

Each student prepares a comprehensive Rhino or Revit digital model which is used to generate a set of orthographic and parallel projection views. In addition to these fixed views, students also prepare animations that describe the building assembly at a variety of level of information, from a critical detail to the overall.

Allowing students to study these buildings at a level of specificity beyond their diagrams and image, emphasis is primarily placed on describing the distribution and arrangement of program, hierarchy of spaces, circulation/movement, structural systems, envelope, active and passive light and air, site strategy, and construction sequence.

In addition to more conventional explanatory drawings, each student was asked to produce one drawing that articulates an idea about the project that is simultaneously a representational investigation and a means of describing some technical aspect of the building. Students were shown examples of drawings that start with a particular convention but then do something to that swerves that convention in some productive way (Think developed surface drawings).

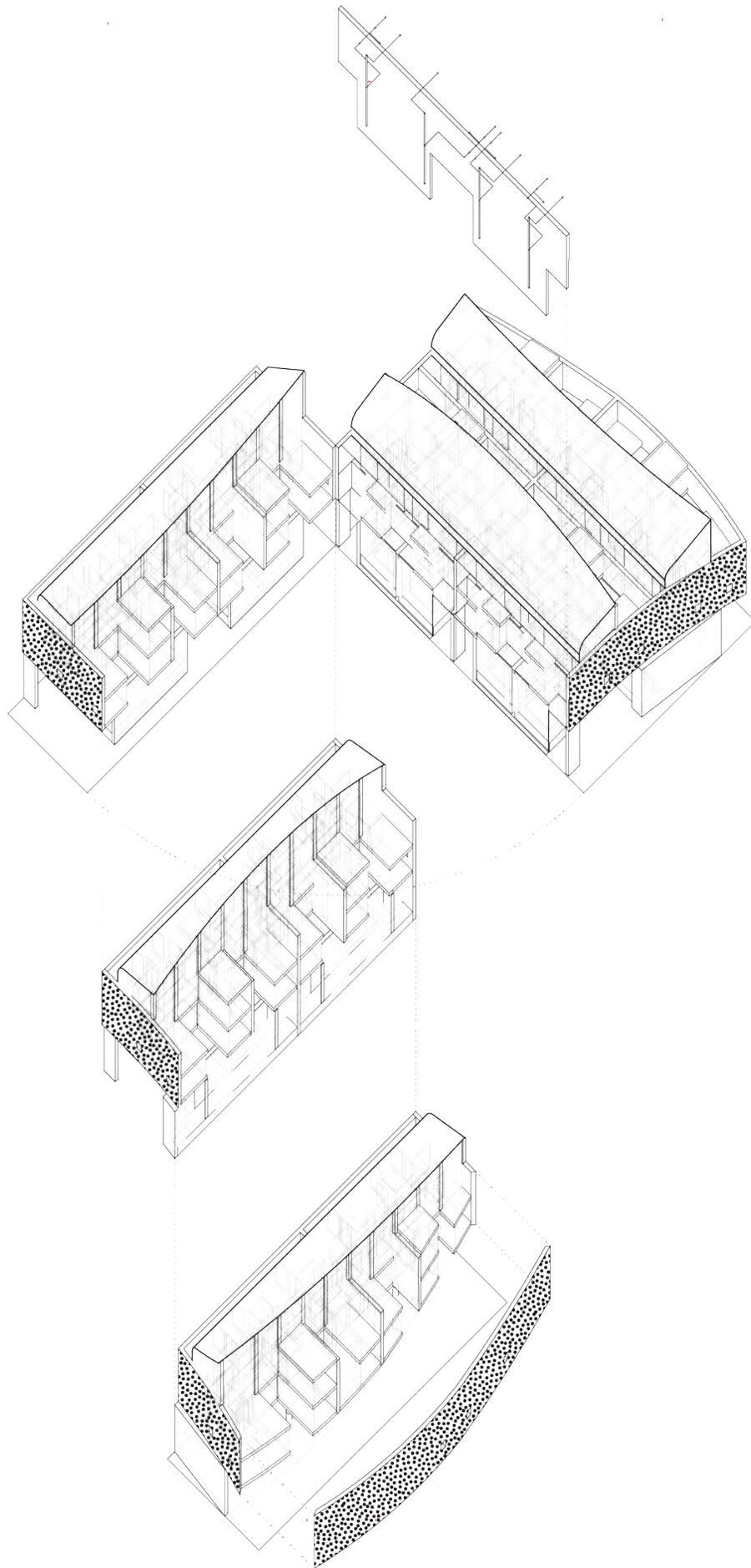
TOP to BOTTOM:

Glen Murcutt, *Magney House*, 1984

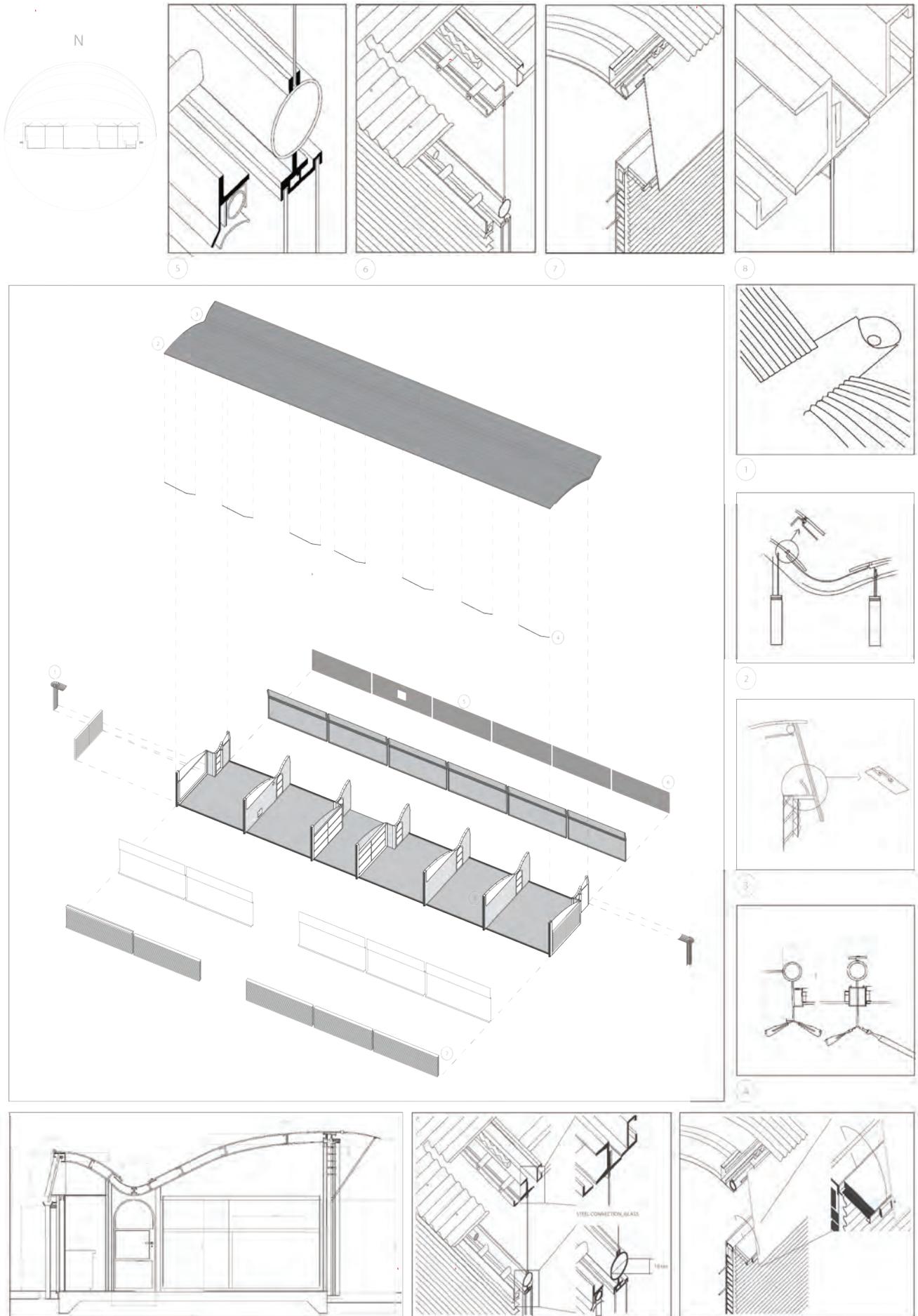
OMA, *Fukuoka Nexus World Housing* 1991

Bernard Tschumi, *Le Fresnoy*, 1997

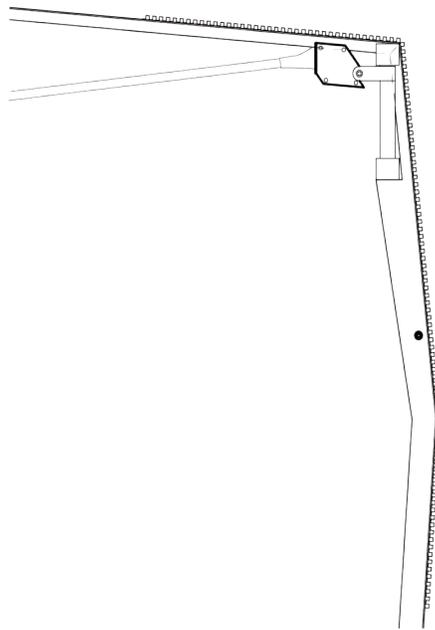
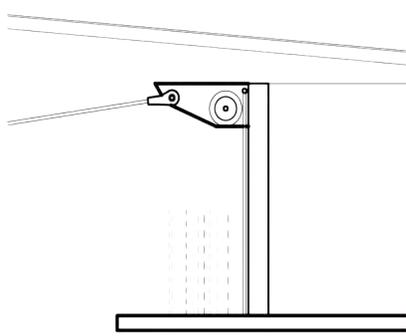
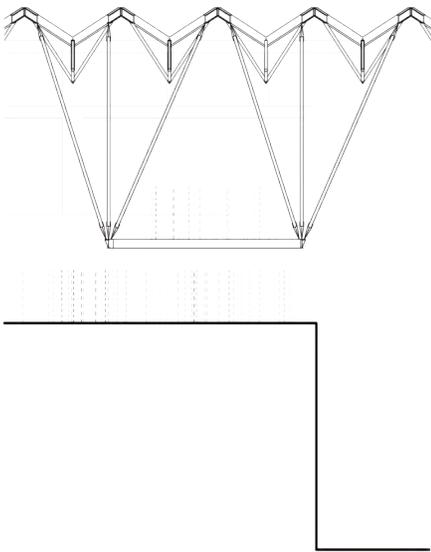
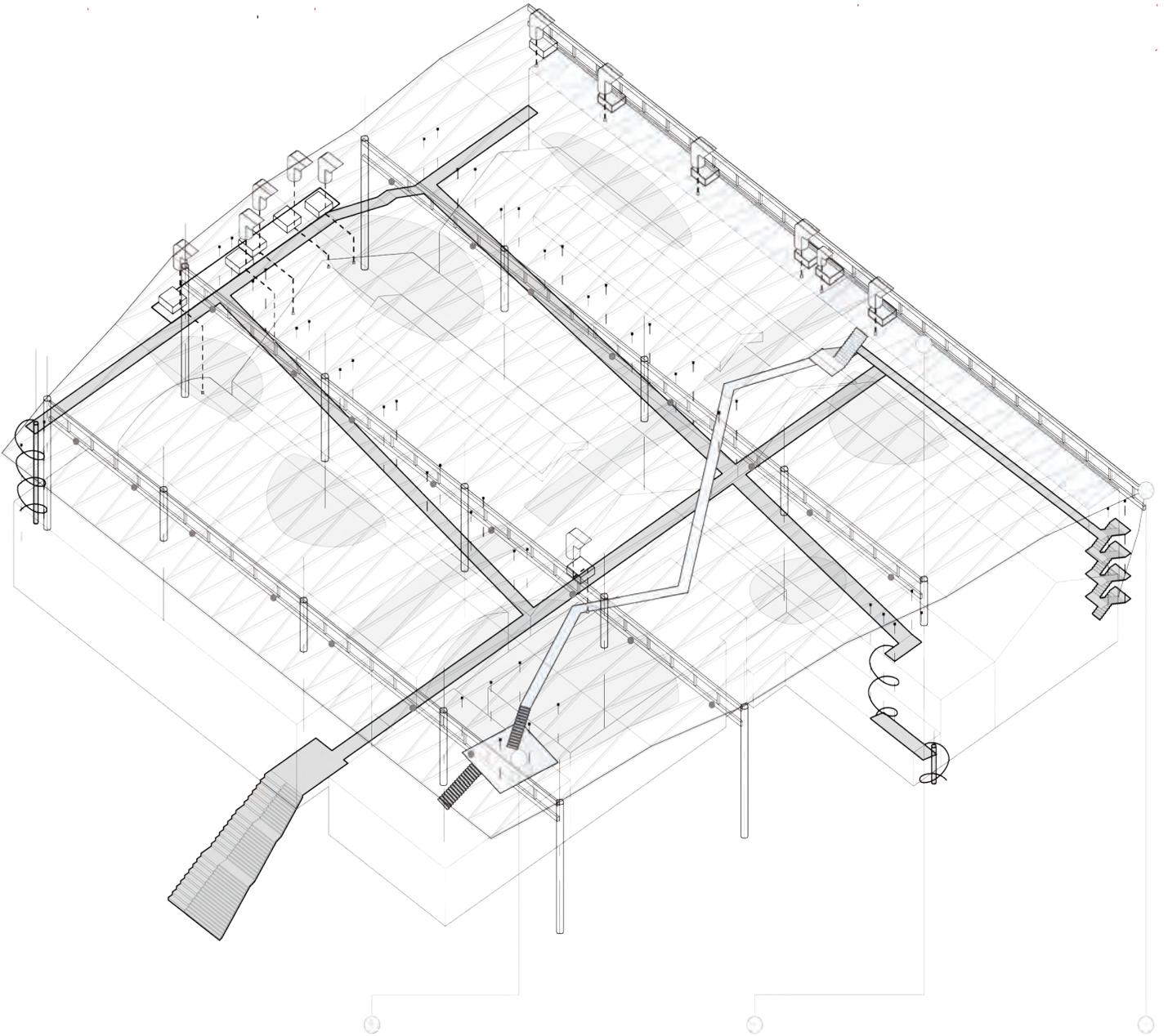
Michael Maltzan Architecture, *Star Apartments*, 2013



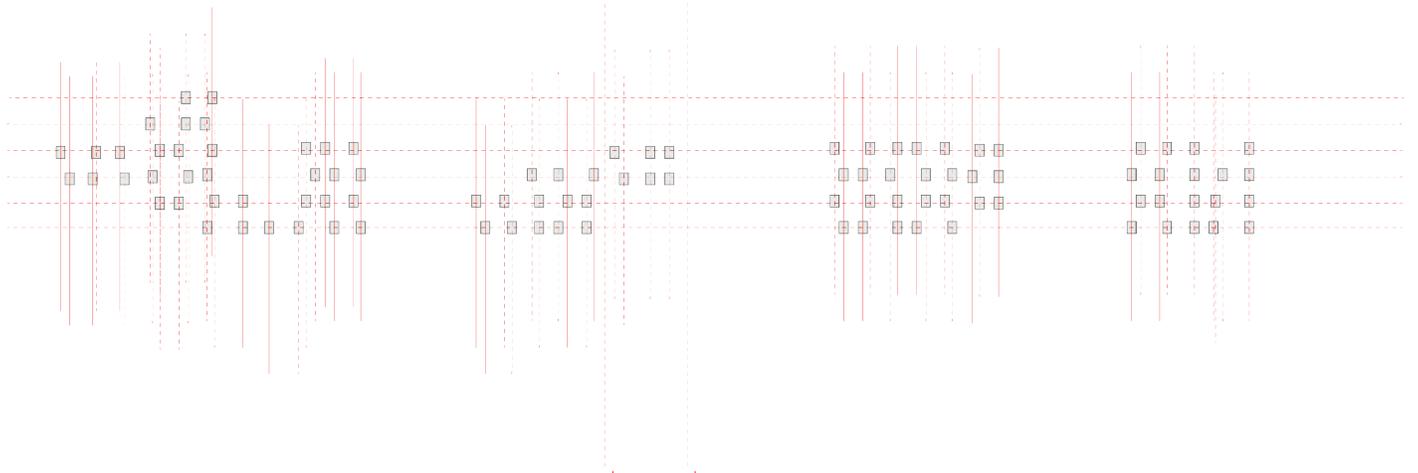
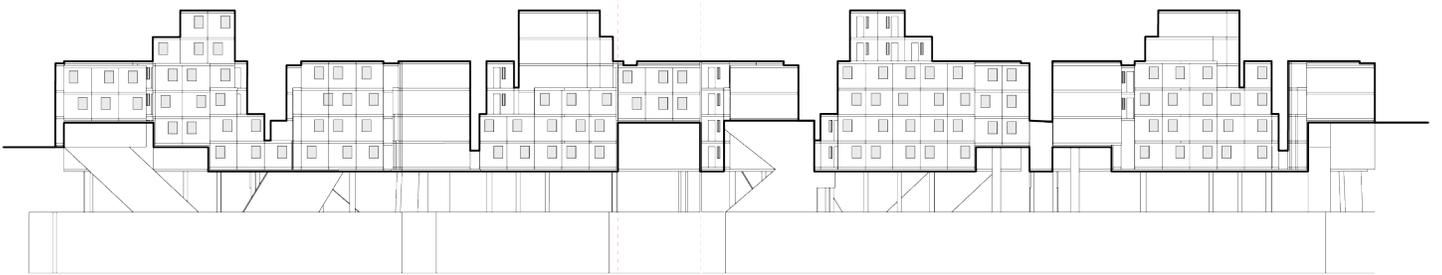
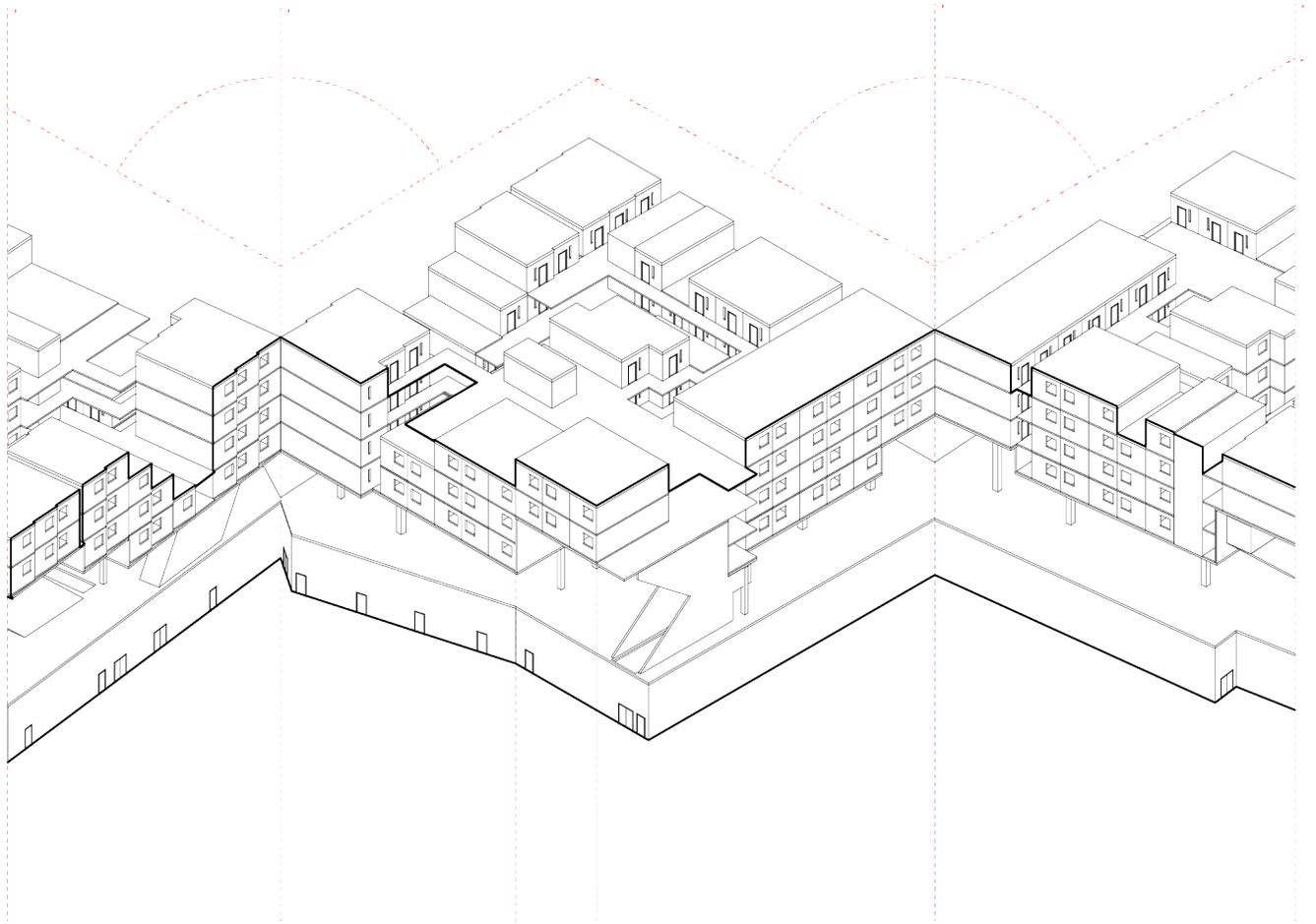
XanDr Stack - Analysis of OMA's Fukuoka Nexus World Housing



Josephine Gillard - Analysis of Glen Murcutt's Magney House



Miriam Jacobson - Analysis of Bernard Tschumi's Le Fresnoy



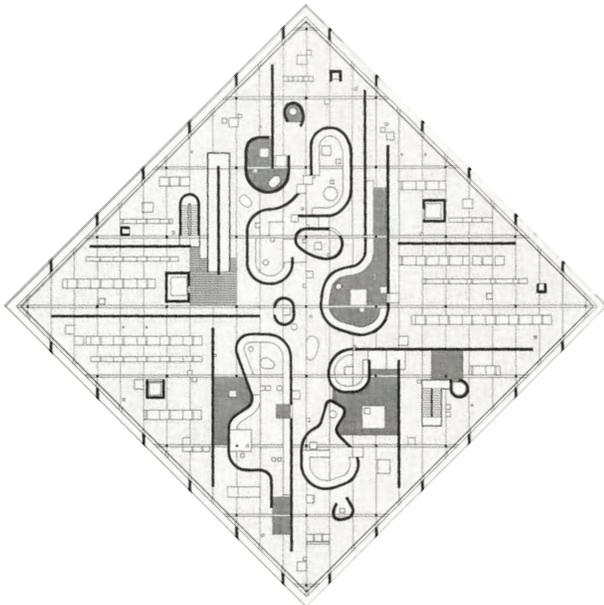
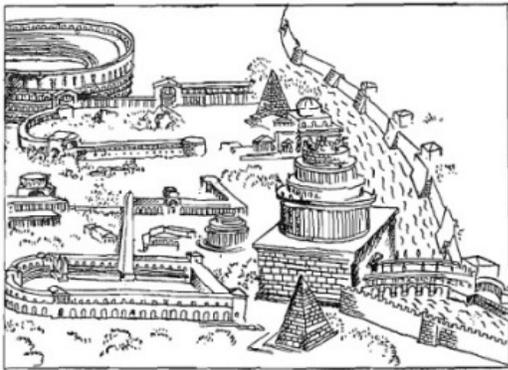
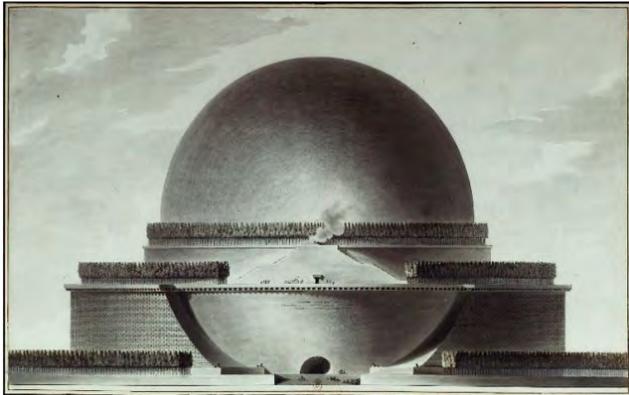
MINOR HISTORIES PRIMARY DELIGHTS

Woodbury University

Core Studio, Fall 2013

ARCH 2A - Undergraduate 2nd Year

Affiliated Instructors: Casey Hughes, Mark Stanley, and Linda Taalman



TOP: Étienne-Louis Boullée, *Cenotaph for Newton*, 1784

MIDDLE: Le Corbusier, *Lessons of Rome*, 1923

BOTTOM: John Hejduk, *Diamond House C*, 1967

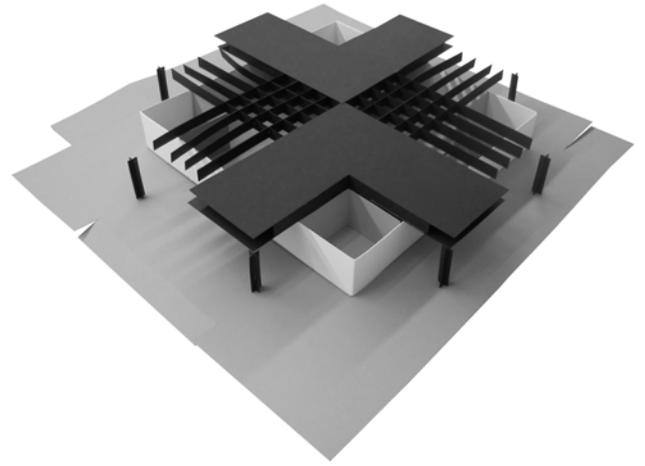
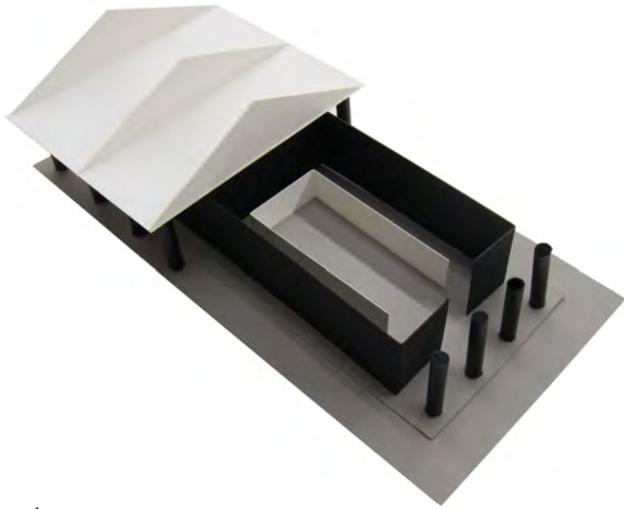
This content of this studio was coordinated by Linda Taalman who invited me to assist her with the specifics of incorporating the historical precedent component of the problem.

The 2013-2014 academic year placed a particular focus on history as a resource and knowledge base that is crucial to the education of an architect. With that in mind the 2A studio mined the potential of historical precedents and asked students to work with a geometric vocabulary of platonic and/or namable shapes to develop projects that are both reflective and projective.

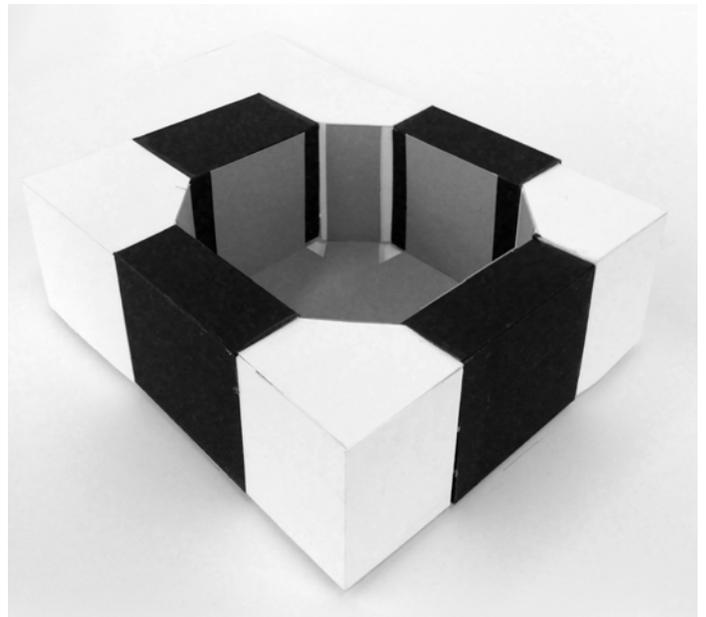
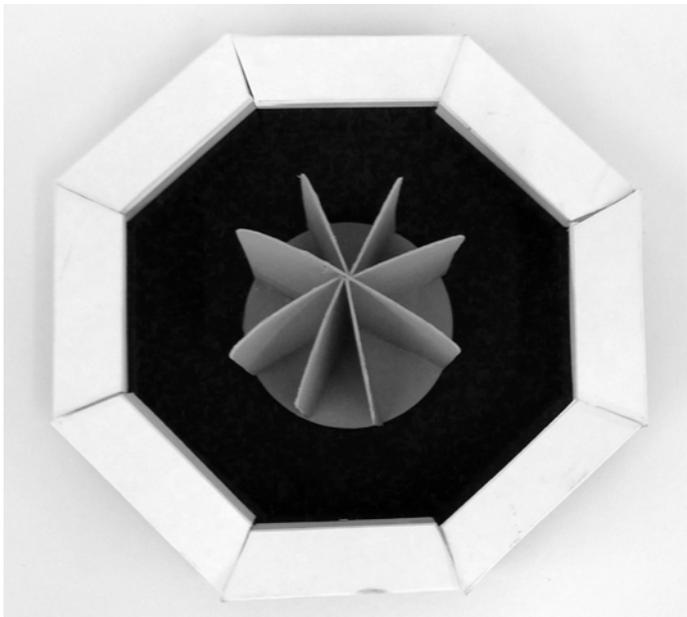
The first half of the semester focused on ways of looking at and representing historical works of architecture. This included looking at precedents both "subjectively" and "objectively." This roughly translated into ways a building is shaped by things internal and outside of the discipline of architecture itself. At what point does translation become transformation? A number of presentations were given to the students showing various ways architects have used other works of architecture as source material. Presentations were also given to help explain concerns of similarity and difference as well as introducing the idea that history doesn't have to be narrated/read/constructed chronologically.

One of the key components during the first half of the semester was the idea that students were asked to study and compare two historical works simultaneously, one from the twentieth century, and the other pre-twentieth century.

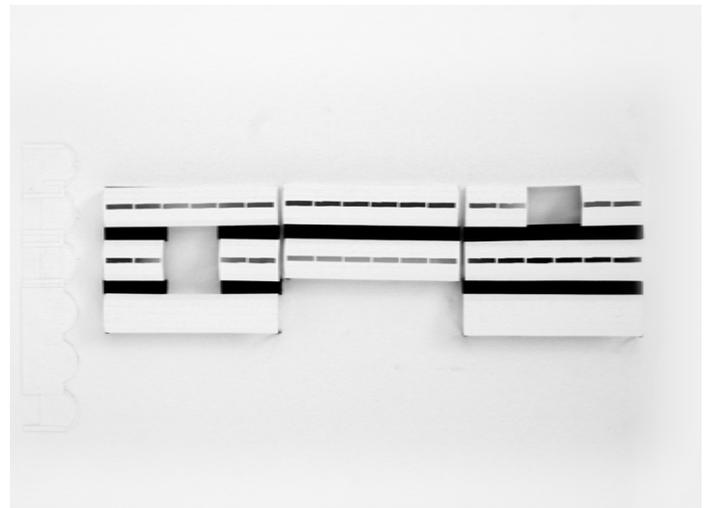
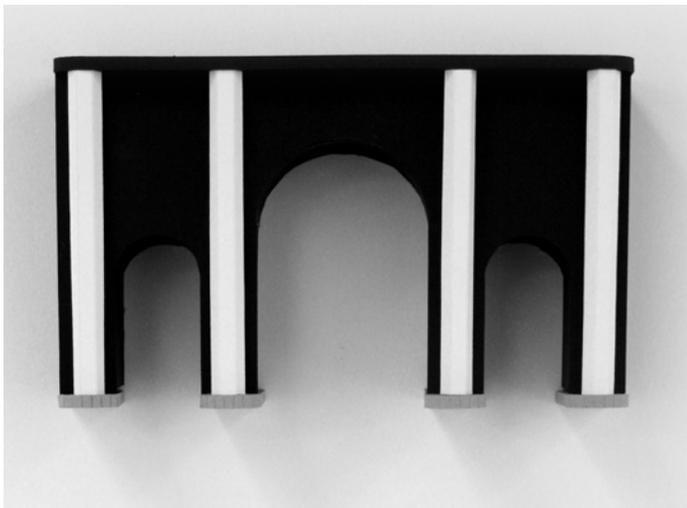
The second half the semester was dedicated to a design project, the first problem within the curriculum sequence that asks students to negotiate and resolve both conceptual and technical concerns schematically. So things like the dimensions of stairs, the size of rooms, and other building elements are considered for the first time and in relation to one another. Each student was assigned either a cube, pyramid, or sphere, all 125,000 cubic feet in volume. Each student used organizational and compositional lessons learned from the first half of the semester to inform their decision making. A specific drawing and model deliverable was consistent across the entire group.



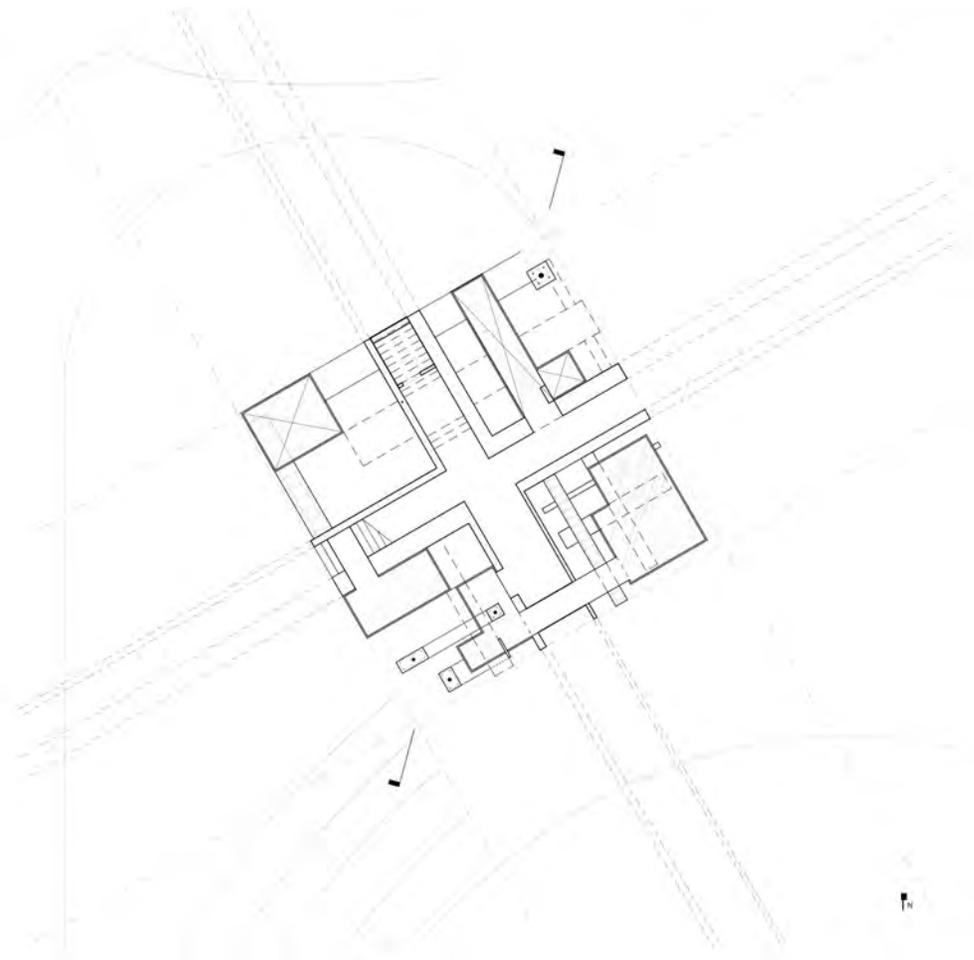
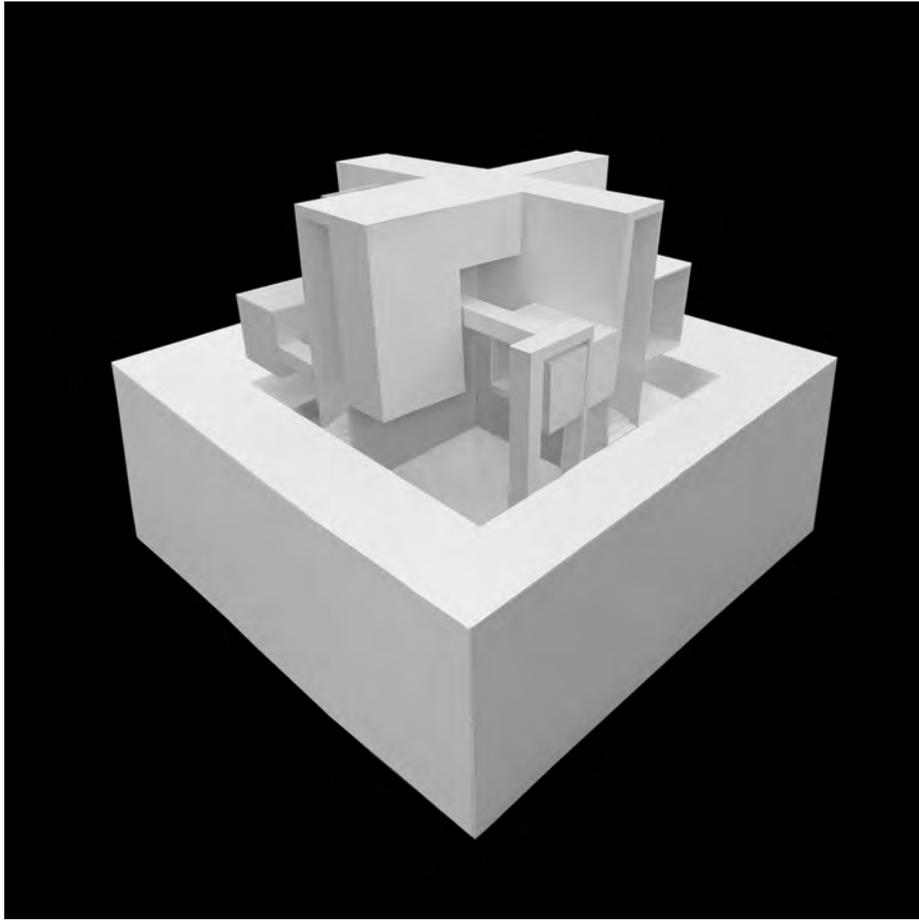
Sean Joyner
Parthenon + Neue Nationalgalerie Berlin

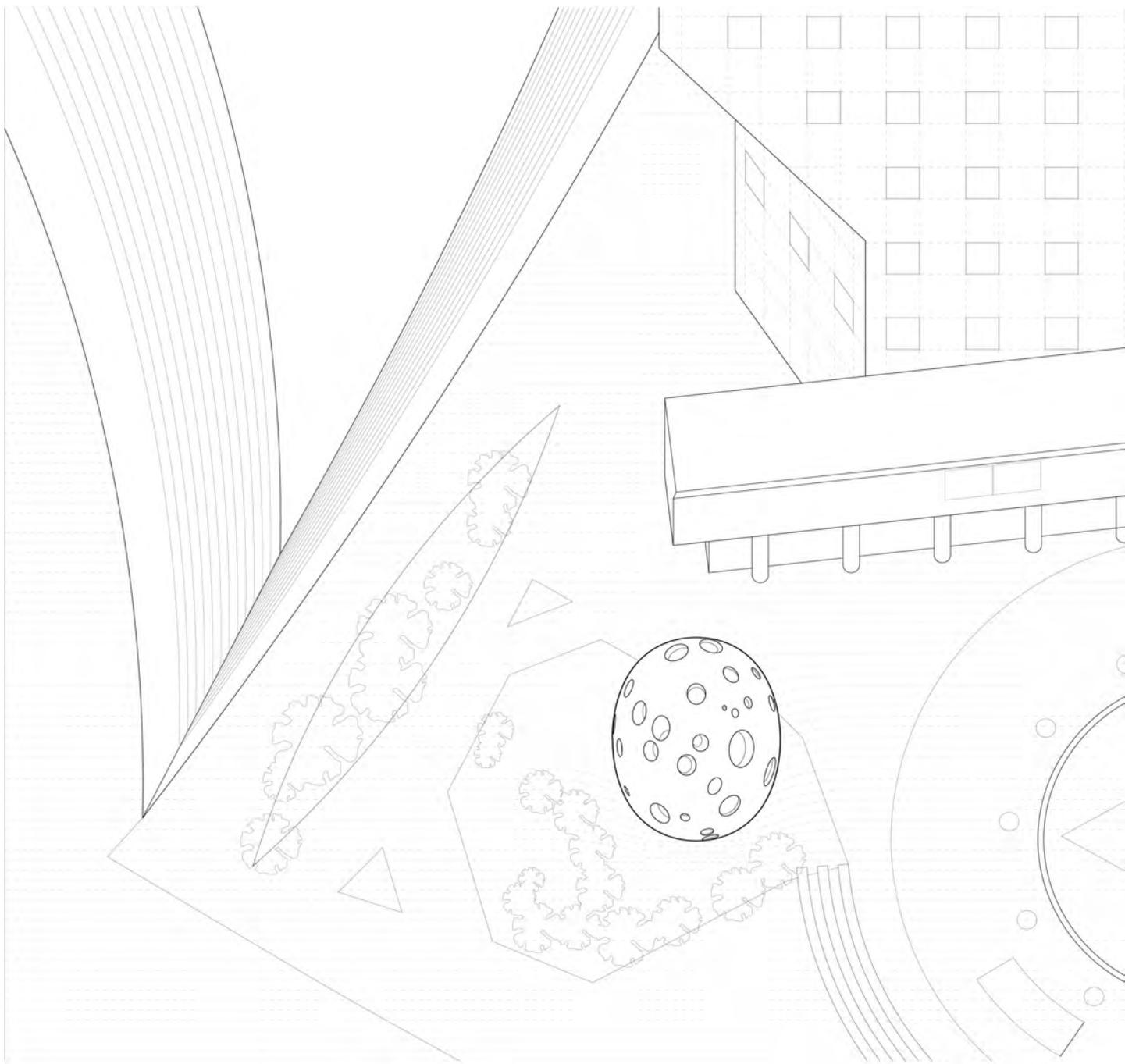
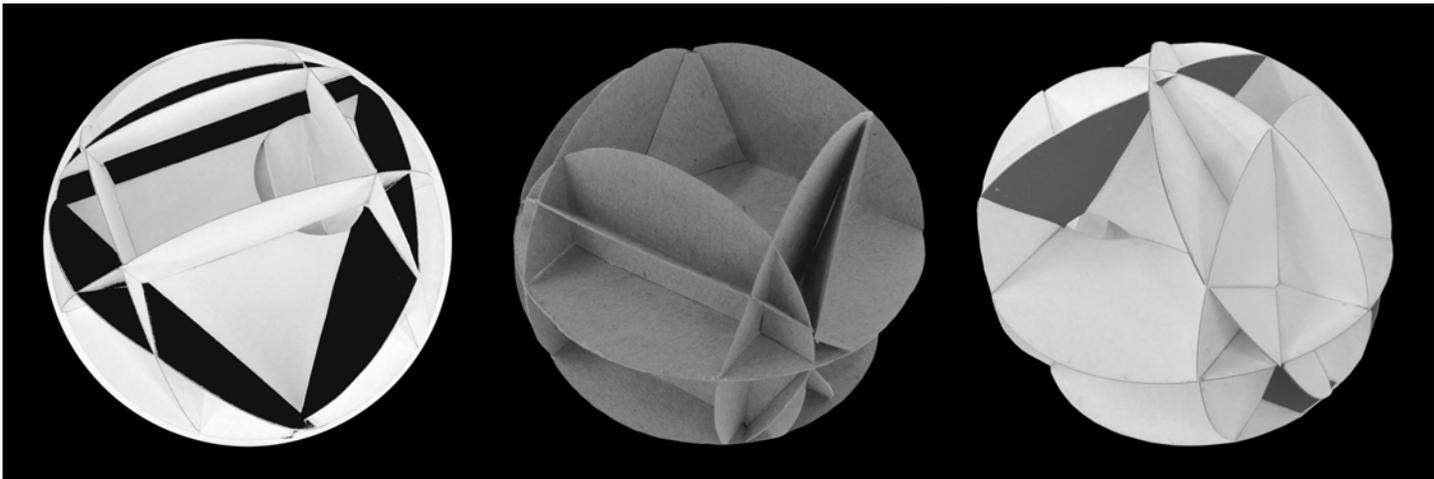


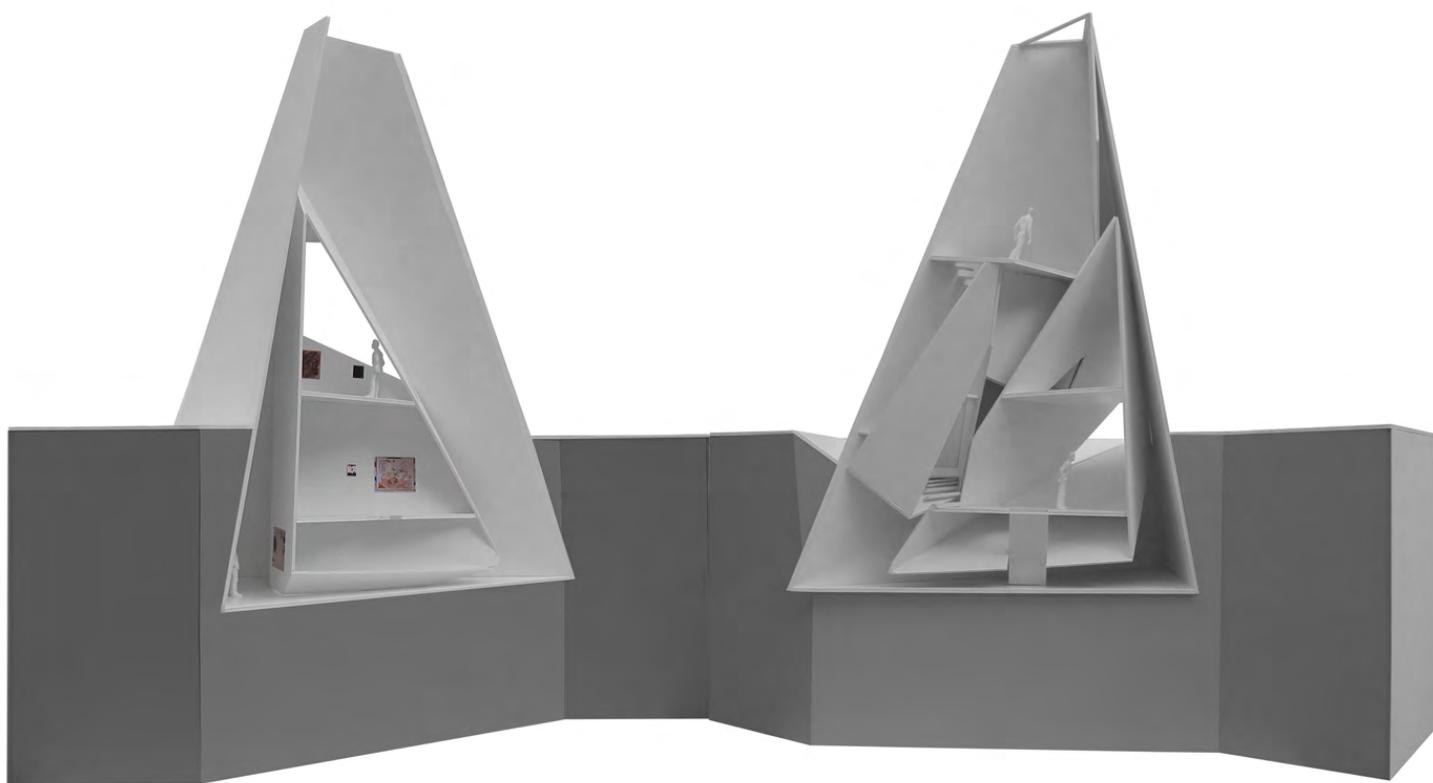
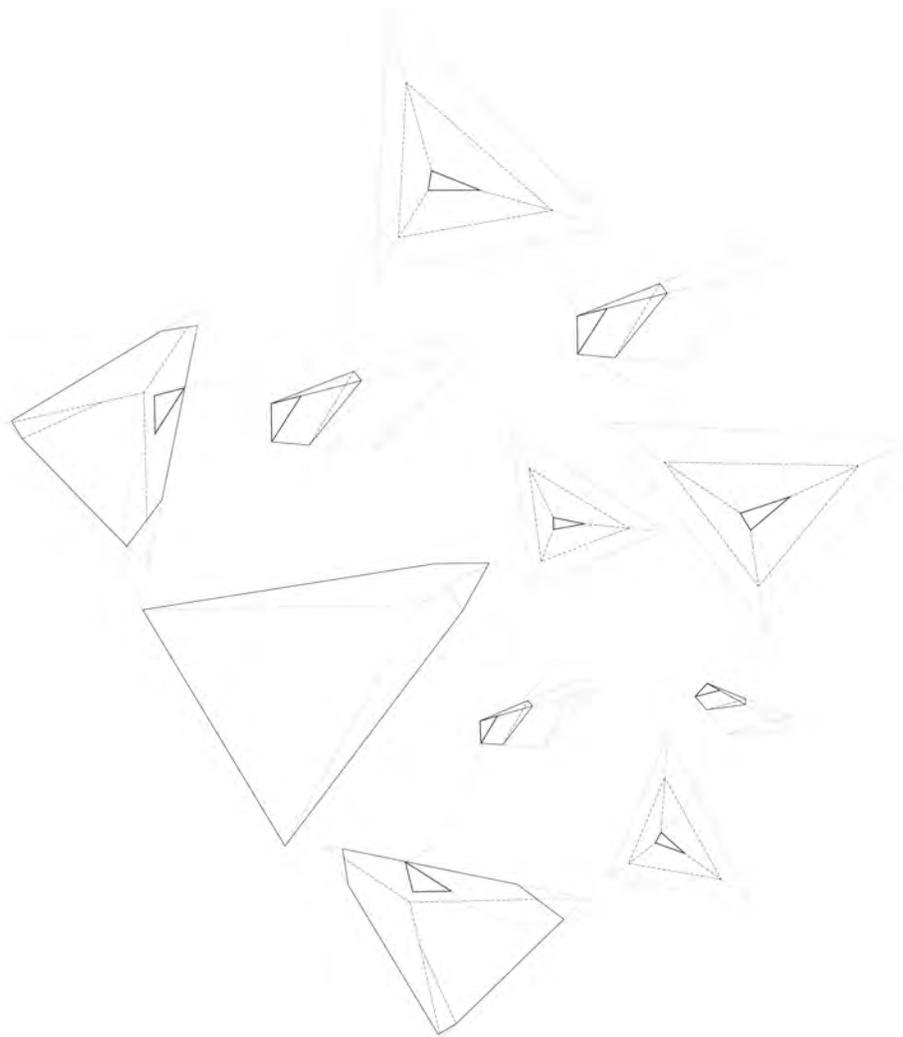
Jane Choi
Dome of the Rock + Rothko Chapel



Nick Rados
Arch of Constantine + Kimbell Art Museum







Evan Say

TRIPLE STANDARD

Rice School of Architecture

Options Studio, Spring 2011

ARCH 602 - Undergraduate 5th + Graduate 2nd Year

Co-taught with Visiting Professor Michael Maltzan



Los Angeles grew exponentially during the twentieth century. It is a place where architecture and urbanism have historically been independent endeavors. However, as architecture and urbanism begin to brush against one another, an opportunity arises to help define a twenty-first century architectural vocabulary for the emerging city.

Recognizing that many contemporary postwar sprawling cities in the United States are evolving and beginning to build within their underdeveloped cores, this studio explored the possibility that architecture and urbanism can be an equivalent experience, both conceptually and physically.



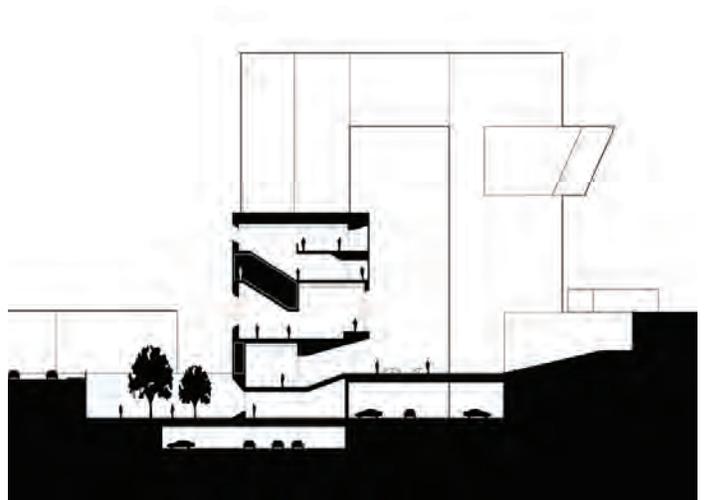
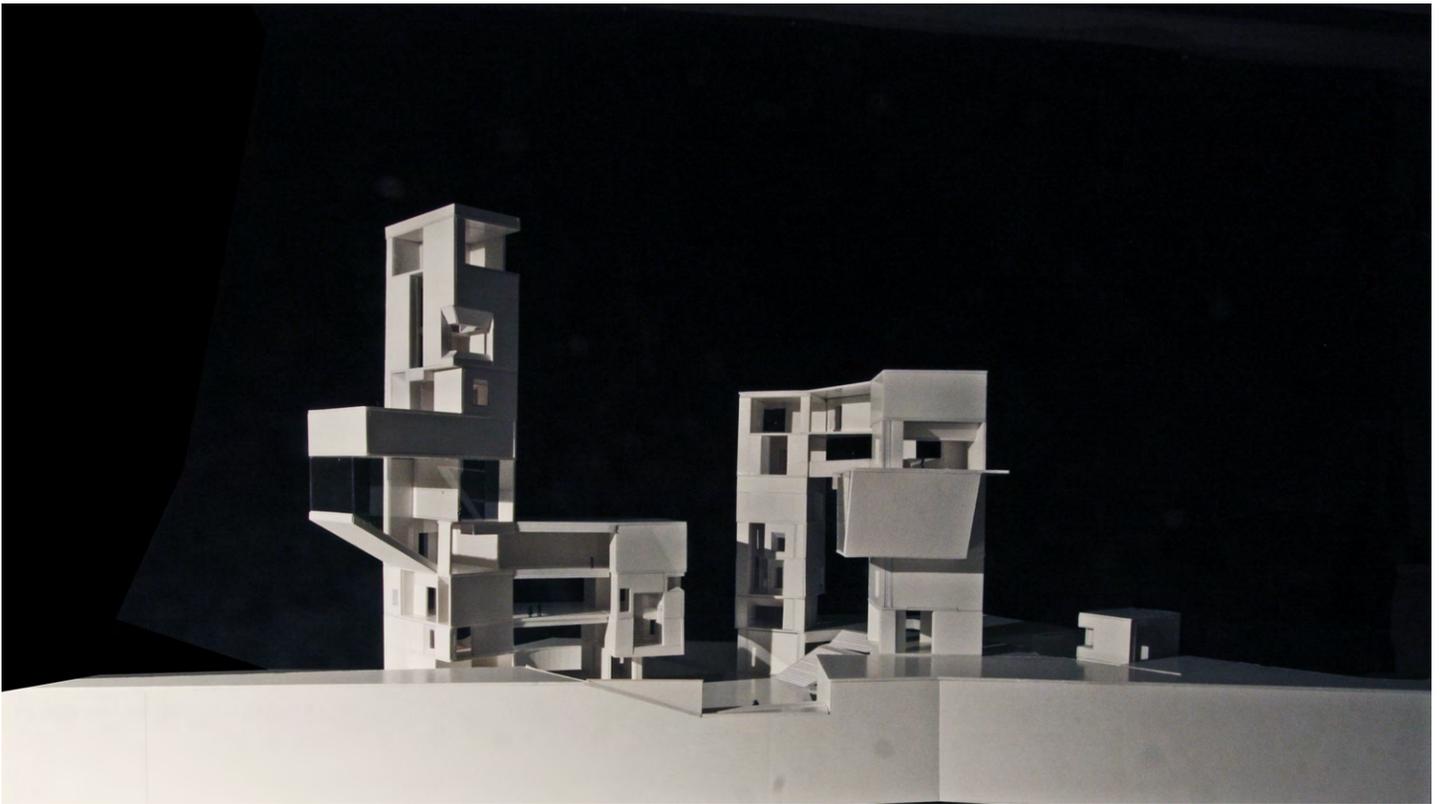
A significant portion of the studio was spent investigating Los Angeles and the contemporary urban condition. During a week-long visit, students traversed the city with a focus on what makes Los Angeles "Los Angeles".

Making, generating physical and digital models, played a significant role in the studio as a means of exploration. Additionally, the studio held a weekly discussion section focusing historical and contemporary creative practices based in Los Angeles.



The studio problem was framed largely around a conversation I had with Michael about his interest in characteristics over context. Students selected and investigated one of three "threshold" sites in the city, sites that deny clear urban typological categorization. All three exist somewhere in-between two destinations. The building program focused on public health resources that might be part of the Obama healthcare initiative. The formal and organizational interests of the studio sought buildings that could be called "Fabric Objects."

Iwan Baan, *No More Play*, 2010



Ed Tung
Blair Hills Impact Center
Proposal was 1 of 3 Fossi Design Award winners for Best Options Studio Project in the school.