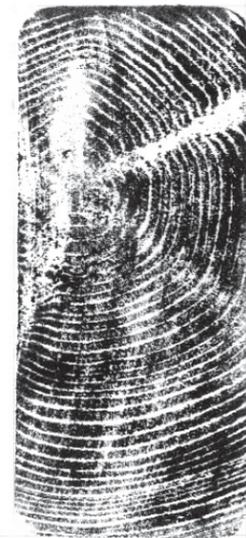




section 36.500



section 36.625



section 36.750



section 36.875

2 x 4 x 96 and Matched Pair

This investigation into the poche of the very familiar, takes an eight foot 2 x 4 as its subject. Through a process of sectioning the found object, one is allowed to travel through the thick space below the surface revealing organic desires within the orthogonal framework of our world. The film Matched Pair examines a pair of 2 x 4s that were taken from the same tree. The original 2 x 4s were cut sequentially, the width of a standard saw blade, and digital scans of each cut were captured. Each series was then composed into a film sequence to allow one to read the growth and desire of the tree within the artificial overlay of the orthogonal. This page displays stills from each film which can also be seen here: <https://vimeo.com/36228278> and <https://vimeo.com/36231944>



section 41.125



The Extraction of a Suburban House (work with Jeff Rawlins and Michael Zebrowski)



The town of Birmingham, Michigan, formerly a middle class working neighborhood, was rapidly transforming at the turn of this century. Single and two family homes on 40' x 90' lots were being purchased as \$250,000 "tear downs" in order to make way for 2400 square foot (the maximum allowed by zoning) single family houses. These still inhabited homes are fenced off and erased from the site in a matter of days. Within three months there is a brand new "McMansion" to replace it. Just eleven miles south on Woodward Avenue, the city of Detroit was desperately trying to fill the vacancy left by years of poor planning, corruption and catastrophic events.



We were given the opportunity to propose a different solution for the disconnect between the destruction of functioning houses and the vacancy of Detroit. We were able to determine a new fate for one of these homes slated for demolition.

790 Humphrey Avenue was a two family 700 square foot house symmetrically divided down the middle. In the Fall of 2002, the last tenants of the house were asked to leave so that a 2400 square foot single family house could be built for one person, the property owner's mother.



Over the course of ten days, a three man crew (using no heavy machinery) cut and extracted pieces of this former dwelling so that they could be reprogrammed for a next life. The pieces of the house were removed from the site and moved to the Cranbrook Architecture studios where they were restructured and reprogrammed.

The pieces traveled down Woodward Avenue and were installed in the Tangent Gallery, a new art gallery seeking ways of using the large empty shell of a former printing company in Detroit. The pieces of the house became office space, reception desk, entry canopy and smaller gallery exhibition spaces. 790 Humphrey has been transformed and absorbed into the fabric of the urban environment where its embodied energy can continue to be used.

<https://vimeo.com/36622803>



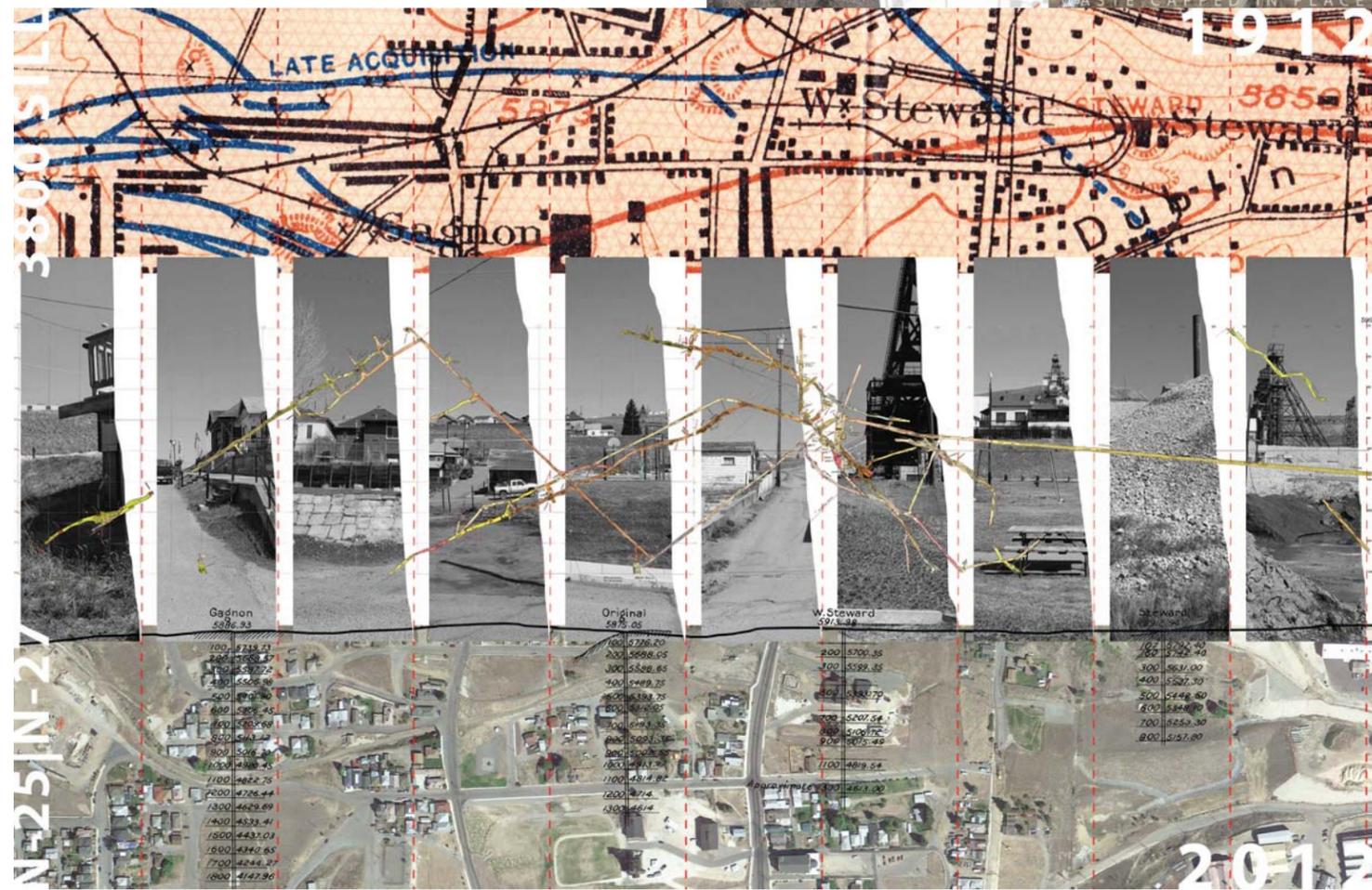
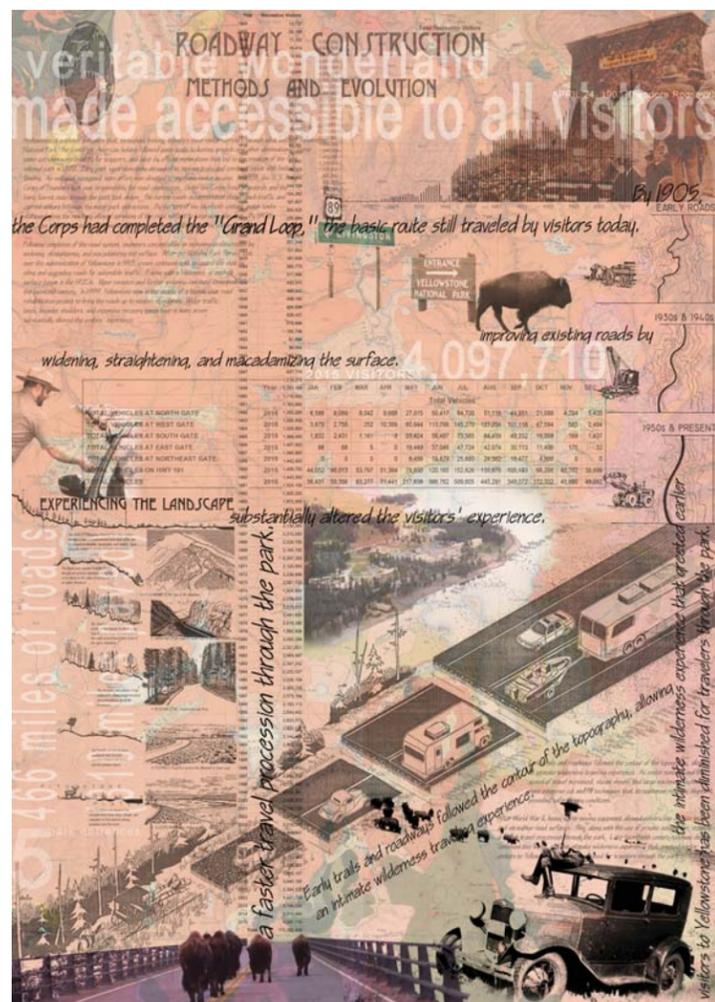
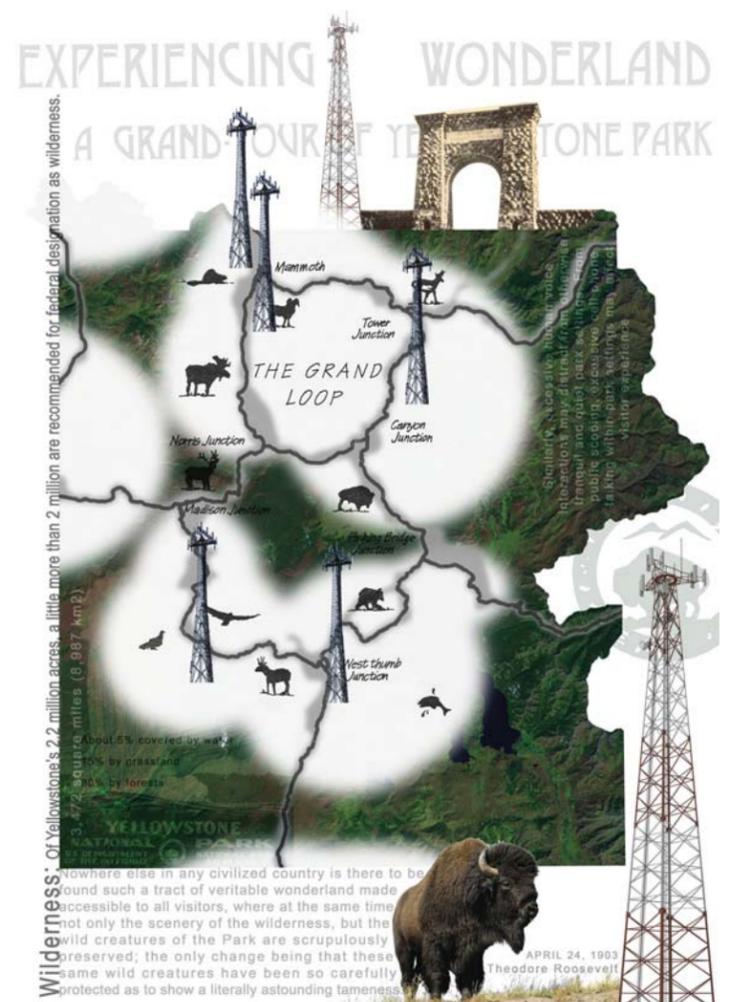
Had the entire house been moved in one piece on a truck, it would simply have been a matter of a home displaced. Had the operation included entirely dismantling the home and totally rebuilding it somewhere else, the resulting structure would be something new altogether. By disassembling and reconfiguring the house, the project becomes one of metamorphosis – the transformation of a suburban house into an urban art gallery.
Nick Sousanis, thedetroit.com

Mapping Displacement

In 1969 Michael Heizer conceived and constructed displaced / replaced mass. This piece called for the excavation of three large holes in a dry lake bed in Nevada; in which three boulders were placed, each weighing the same as the excavated material. This piece created a dialogue of not only the mass of different materials, but also of the movement and transformation of that material—a sorting perhaps. It also raised the question of where the excavated material went, for there is no displacement without replacement. We move mass every day, for many reasons, but an example as geologic (and obvious) as Heizer's does promote some reflection upon the anthropological movement of raw material and the sorting regimes that are enacted through this movement. This piece foreshadowed the anthropogeomorphological condition we currently find ourselves in; a byproduct landscape created by industrialized sorting regimes.

This collection of maps examine the role residual landscapes play in shaping a place. They expand the role of mapping that has occurred on the Butte Hill, both surficial and sub-surficial, as a means of developing new quantitative maps of place -- maps that give a physical and qualitative identity to displacement. They utilize the vast historical body of maps generated for extraction purposes (mining, land use or taxes). They seek to open the opportunities for new futures of Butte as a place, not just a resource.

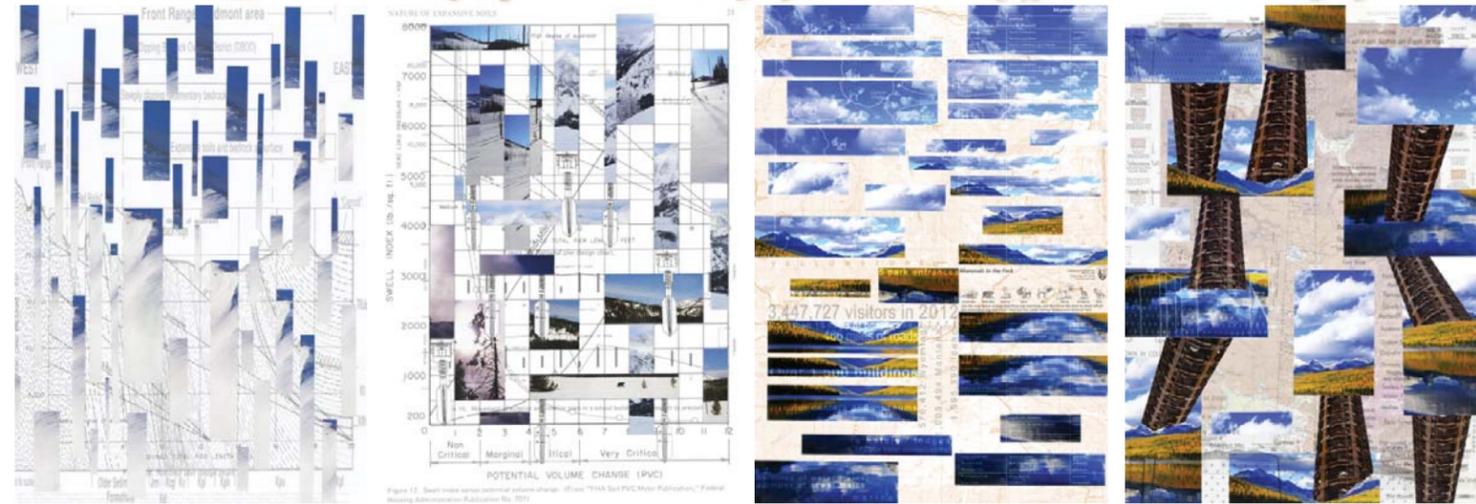
<https://vimeo.com/90713561>



Infrastructure of Place

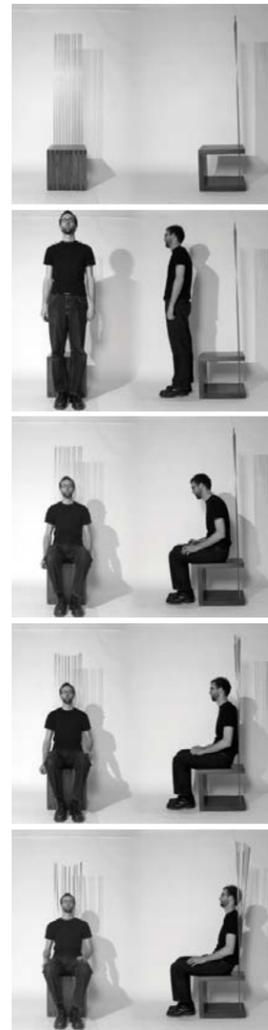
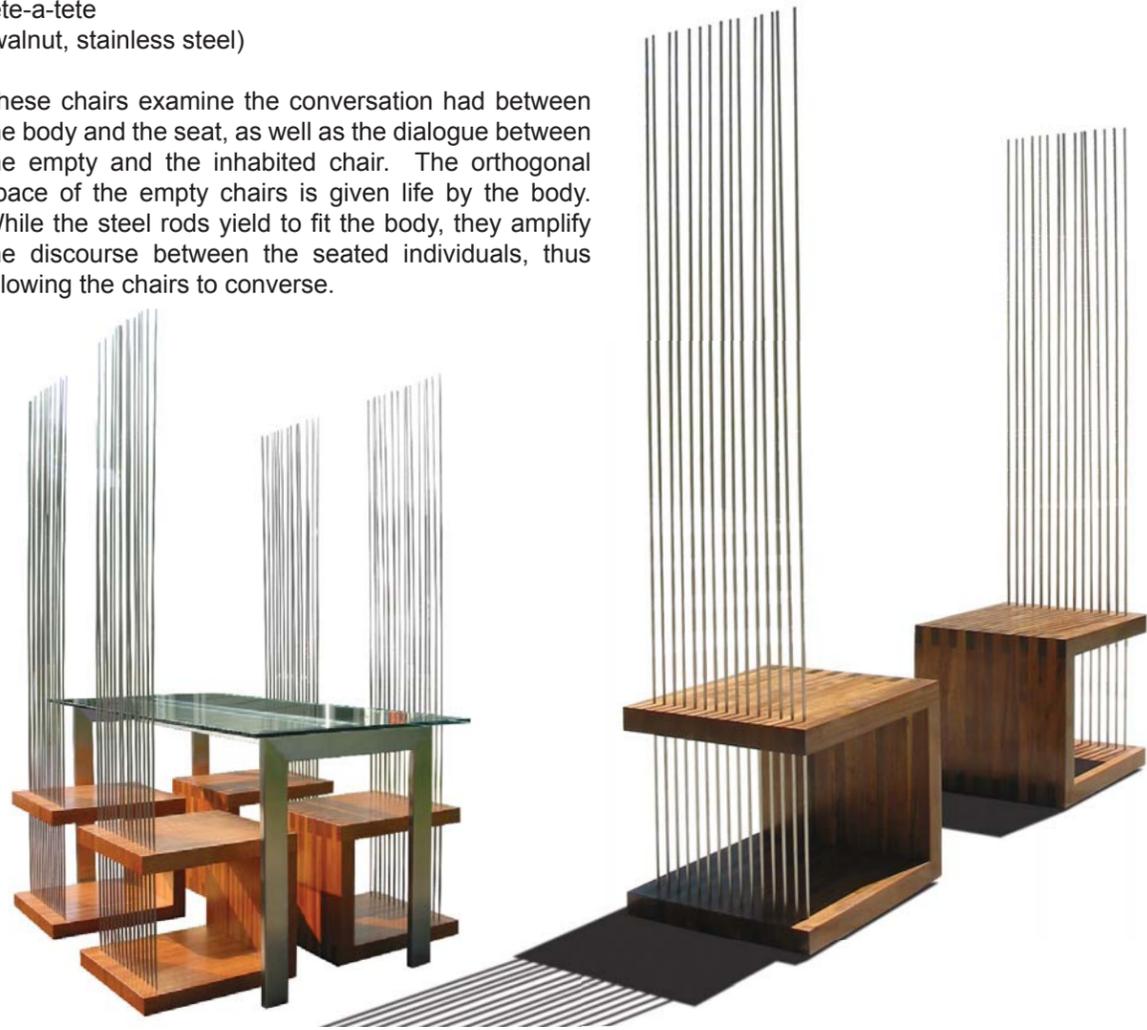
There is a desire to live in the Mountain West region based on the incredible vastness and beauty associated with the landscape. One gets this "Big Sky" independent spirit in their blood and becomes obsessed with inhabiting the wilderness of the Last Best Place. This decision is complicated because we no longer tread lightly on the land, requiring only a minimal touch on the ground for shelter and a location adjacent to a stream. We want the romantic notion of living in the west but demand all of the conveniences of dense urban development. This set of desires is supported by a dense system of infrastructure, hidden by the ground or mentally blocked out of our perception, needed to make this place habitable by "modern standards". This desire has created a new extraction economy, that of the "authentic" experience in the west.

This series of collages examine the relationship between the desired picturesque view and the orchestrated infrastructure required to make it habitable. The collection of collages use images from travel and home sales magazines from the region as the basis for the investigation.



tete-a-tete
(walnut, stainless steel)

These chairs examine the conversation had between the body and the seat, as well as the dialogue between the empty and the inhabited chair. The orthogonal space of the empty chairs is given life by the body. While the steel rods yield to fit the body, they amplify the discourse between the seated individuals, thus allowing the chairs to converse.



The city of Cleveland, Ohio was founded on the site where the Cuyahoga River meets Lake Erie for purposes of shipping goods and ease of travel. The city built its industrial base along these waterways which allowed Cleveland to be connected to the rest of the world. As the industry has slowly diminished, and the new production of goods has moved elsewhere, Cleveland's waterfront has been forgotten. what was once the life blood of the city has become a parking lot for the commuting population. This series of mappings is a way of viewing the existing vacancy through a different filter. This way of looking is one of parenthetically viewing the existing conditions by slowing down the physical space to reveal the latent potentials.

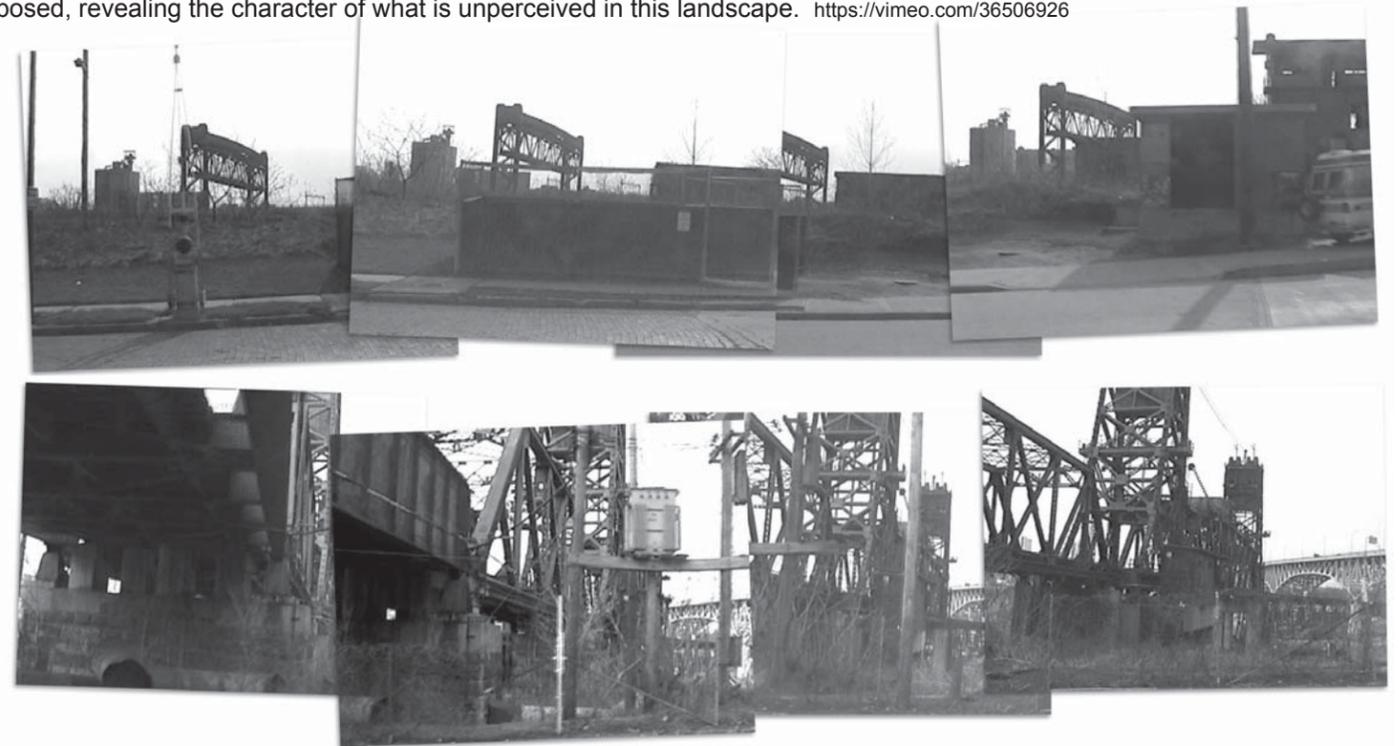


This set of pinhole photographs is a cartography of the perceived / physical edge of the city; a mapping of the forgotten zone between the city and the water's edge. Each photograph is associated with an audio recording of the period of time the paper was exposed, revealing the character of what is unperceived in this landscape. <https://vimeo.com/36506926>

Brush Park (Detroit, Michigan)

Brush Park, once a wealthy urban neighborhood, has become a vacant landmark to the history of Detroit. Trash blows through the empty fields and is only stopped by the remnants of burned houses. Discarded artifacts of a useful time fill these abandoned shells. This investigation seeks a counter solution to the suburbanization (gated condos and town homes with no access to the community) that is taking place at the mercy of developers.

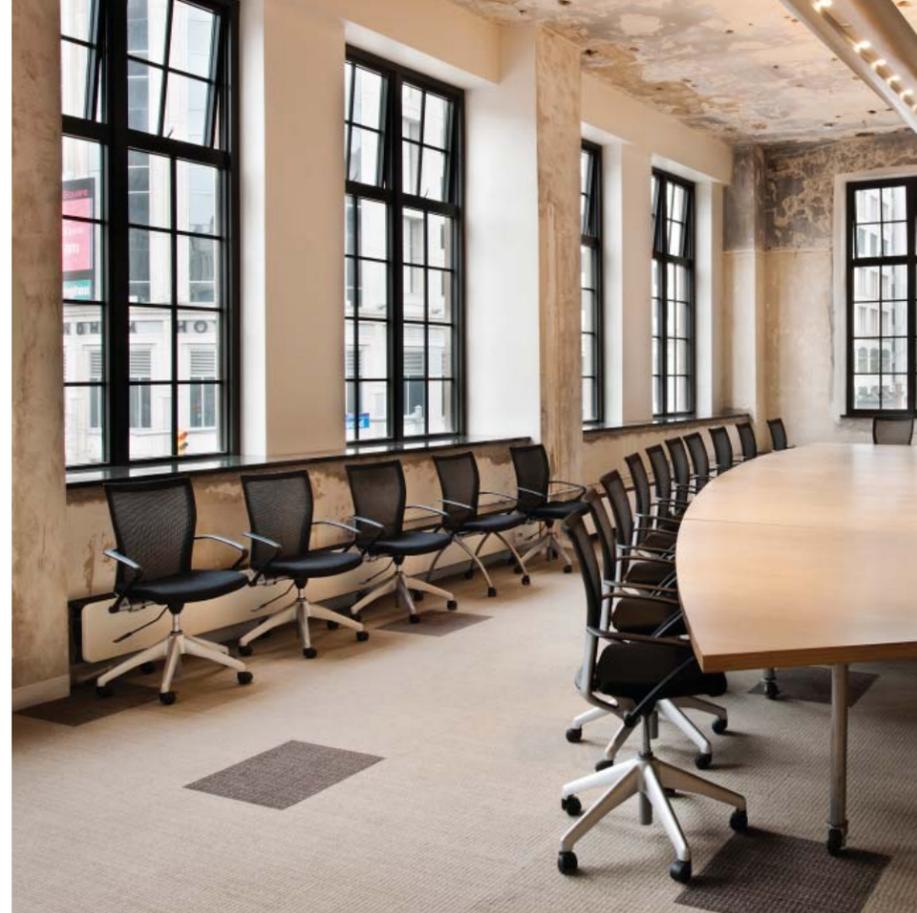
A series of abandoned chairs, that no longer could serve their function, were gathered and rehabilitated to give them a second breath. The process is based on a minimal means that relies on the character of the chair; the new and the old can only work together, with neither having a hierarchy.



This examination of the Scranton Peninsula is a parenthetical view of the existing fabric of the decaying industrial infrastructure of Cleveland's river valley. The space was filmed perpendicular to the procession of travel to and from the city. It was then slowed down and examined in a panoramic fashion. This process reveals the spatial relationship of view and the perceived poche of the city. <https://vimeo.com/36489672>

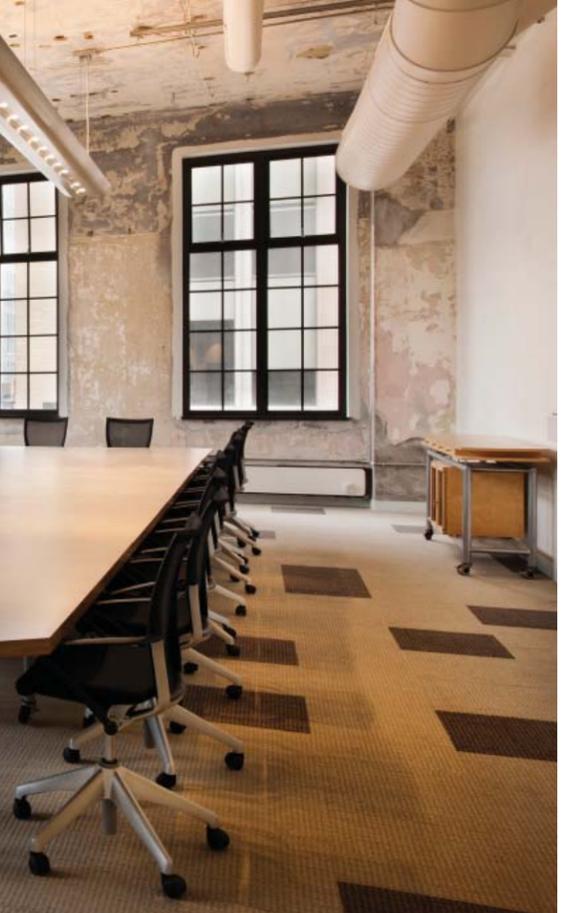
Lone Tree Arts Center (Lone Tree, Colorado)
Westlake Reed Leskosky
project designer | director
AIA Cleveland design award

Located south of Denver, this 500 seat arts center will be the cultural gathering place for this young community. It is situated opposite a new park and will create an anchor for the future pedestrian oriented development. The folded roof organizes a collection of interior and exterior performance and gallery spaces. The native landscape, local material selection and energy efficient design seek to minimize the impact of this building on both the land and operating budget for the facility.



Cleveland Urban Design Collaborative
Kent State University (Cleveland, Ohio)
Christopher Diehl in association with
Westlake Reed Leskosky
project director | designer
AIA Ohio and AIA Cleveland design awards

On a tight budget of \$55/sf, the new 8,660 sf space for the CUDC was conceived as an elegant intervention within the scarred shell of the 89 year old, two-story Cowell & Hubbard Building set within Playhouse Square as the first new tenant of the nascent district of design. An environment that is open, creative and collaborative guided the design process. Existing ceiling and wall surfaces were cleaned and then stained with a translucent paint preserving the history of the space. Systems are exposed whenever possible and there is a minimal use of doors. A large moving wall between the exhibition and studio areas permits an open flow of space most of the time, yet allows for privacy during pin-ups, exhibitions, and special programming.



Digestive Wellness Center (Norton, Ohio)
Westlake Reed Leskosky
project designer | construction documents | administration
AIA Ohio and AIA Cleveland design awards

This 12,000 square foot endoscopy center and medical office building is located along the main state road through the small town of Norton, Ohio. The landscape of this thruway is a visual cacophony of style, scale, quality and state of disrepair. The only zoning codes are for a thirty foot setback and that signage be less than 300 square feet in surface area. This project was derived out of a desire to simplify the visual clutter, not only within the context of the town, but within the typically anxious environs of visiting a healthcare facility. All of the medical program is housed in a simple box based on efficiencies of practice and surround by clerestory light. The lobby and canopy have been utilized as the opportunity to welcome patients and their families, and become a serene sign within the haphazard context.



Pennsylvania State University
College of Arts and Architecture Master Plan
Westlake Reed Reskosky
project director | designer
AIA Ohio and AIA Cleveland design awards

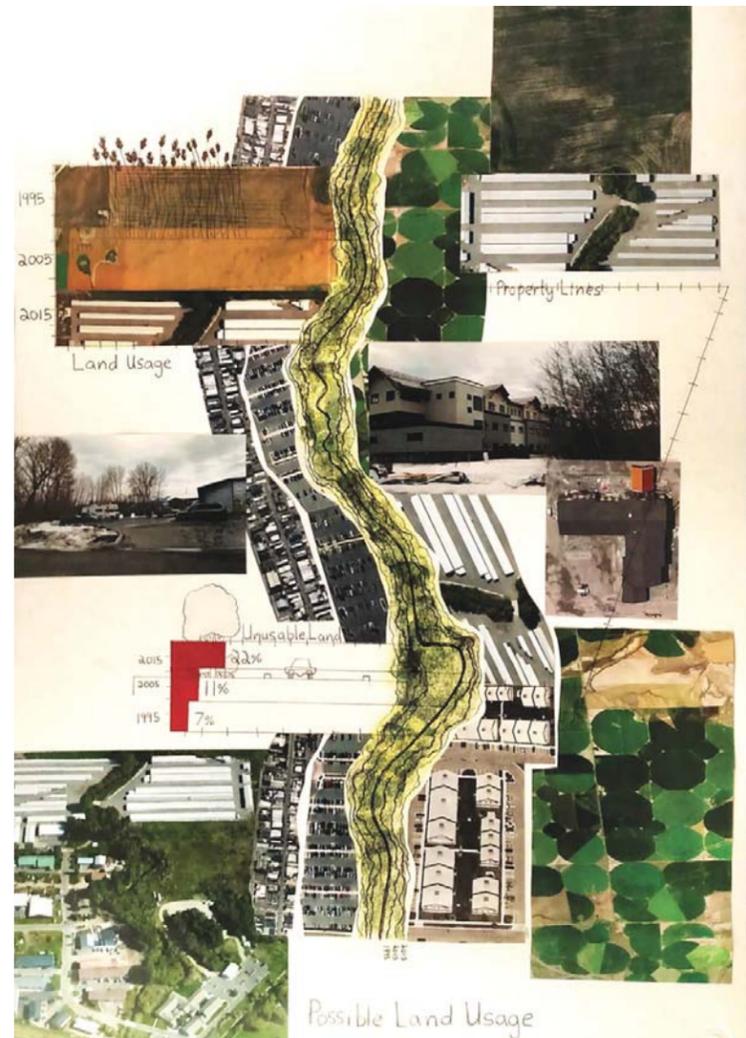
The college, located in the north campus, is comprised of 1,900 students in fine and performing arts, art history, architecture, landscape architecture and the university art museum in over 1 million sqft of existing space. The college significantly expanded in the 1960s and 1970s resulting in an environment that is inward focusing and inefficient in both quality of space and energy use. This 20 year master plan strategically expands the offerings of the college departments through renovation and addition guided by the principle of "exposing the arts" to the university population. Each department was examined to determine the critical program pieces that are either missing or inadequate. This information was then overlaid with the larger strategies for campus improvements so that overlapping agendas could be coupled. This has resulted in a series of spaces that are multidisciplinary and allow for current curriculum to evolve and creates interactive spaces that allow for emerging programs of study. Each phase of the sequence is significantly connected to improvements of the exterior environment and landscape of the campus. It also responds to the facility plant mandate that the college cannot consume any additional energy when new buildings are added by improving the existing construction / systems and building new facilities that have minimal environmental impact.

FIRST YEAR STUDIO

The physical environment we inhabit is a result of all of the interconnected systems, both physical and virtual, that are constantly evolving in a rhizomic manner. Deleuze and Guattari articulate in their essay Rhizome, there is “no beginning or end; it is always in the middle, between things, interbeing, intermezzo”. This is the condition of our systemic environment that influences and defines our social, economic, political, natural, built, digital, etc. world. This course, the second design studio in the curriculum, focuses on investigating, interpreting and manifesting critical relationships embedded in different aspects of our local and global world that are defined by virtual systems. By critically mapping these systems students seek to identify opportunities for intervention that can extend beyond the physical environment.



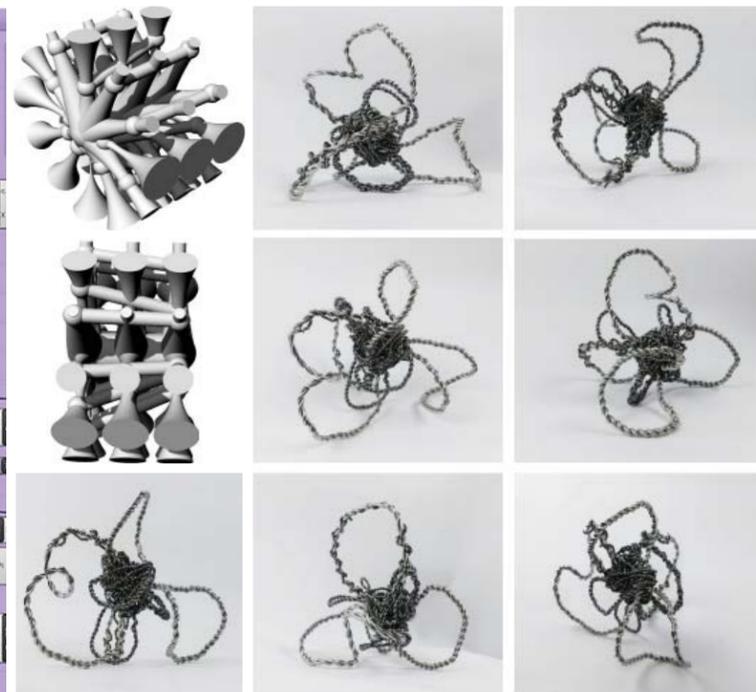
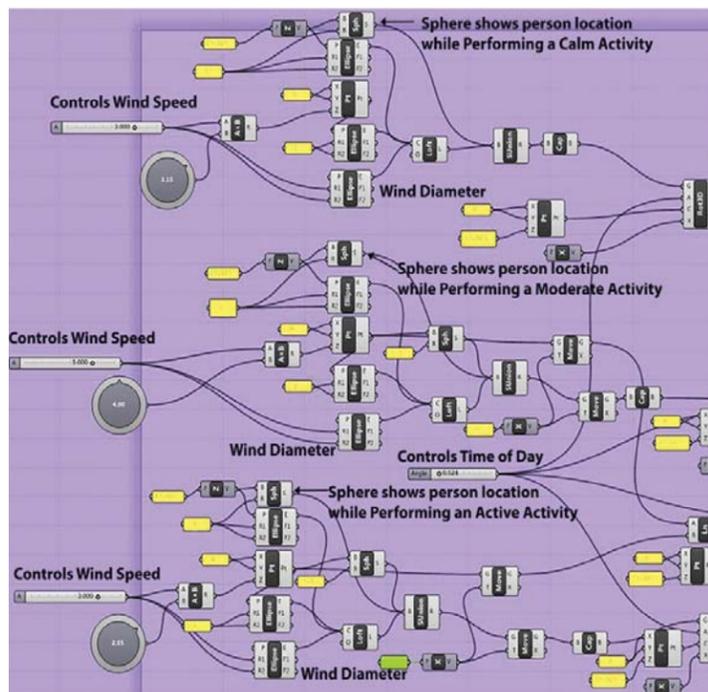
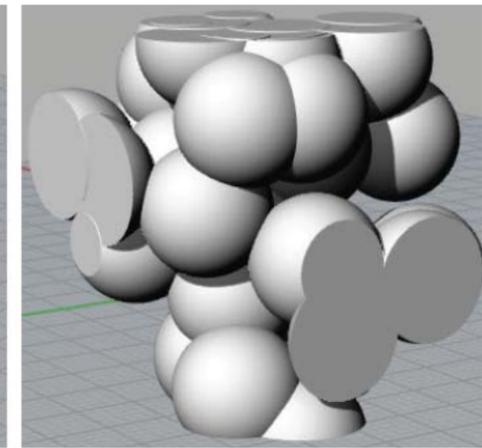
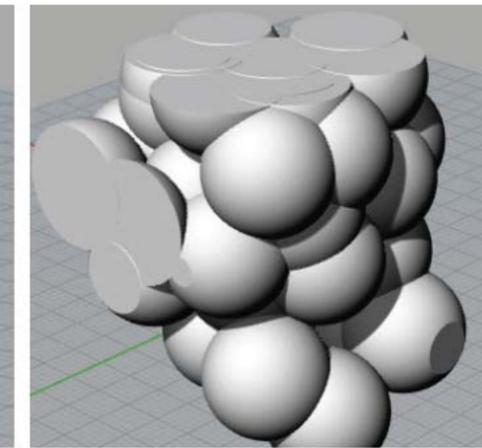
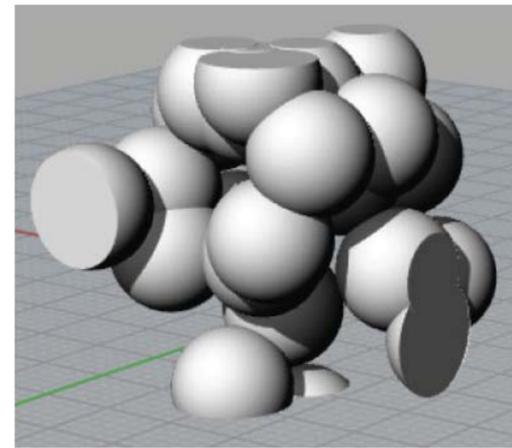
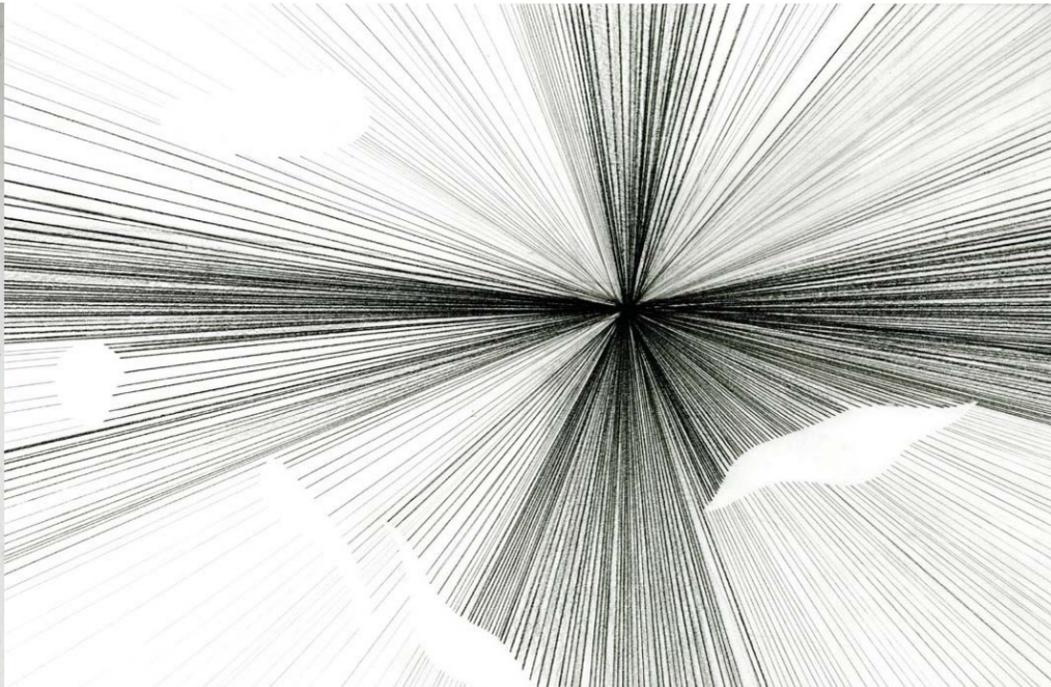
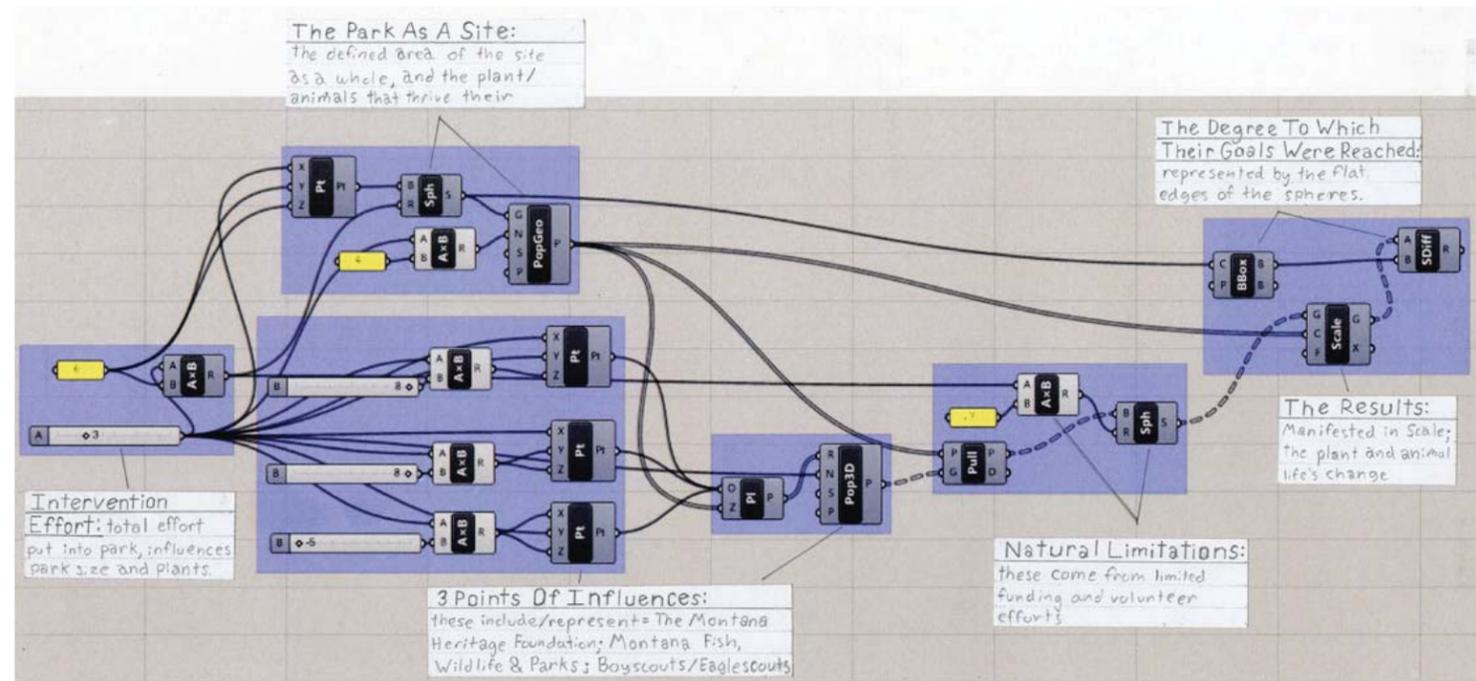
Sander Story



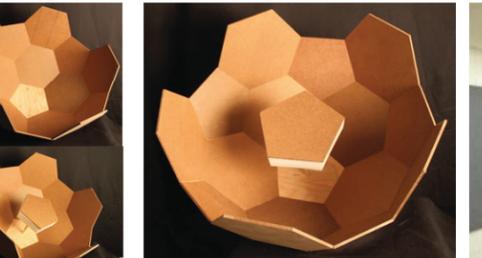
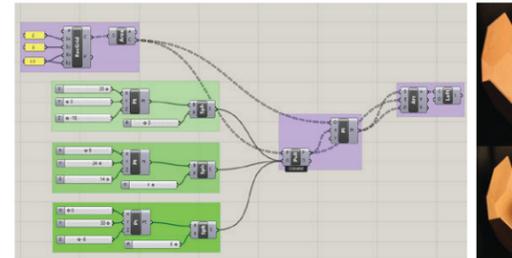
Sander Story, John Sanford and Jonathon Contreras



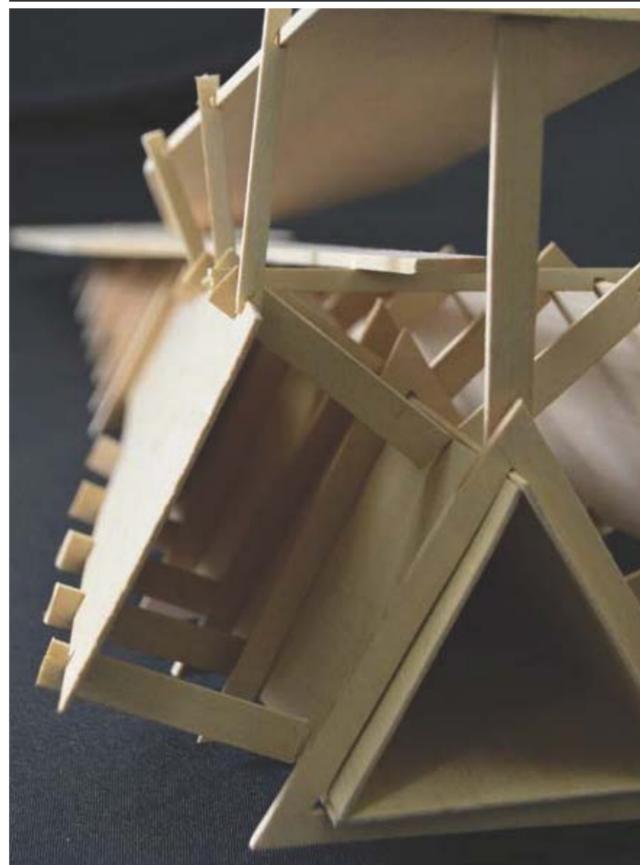
Eamonn Casey, Kasey Chambers and Corie Chrisp



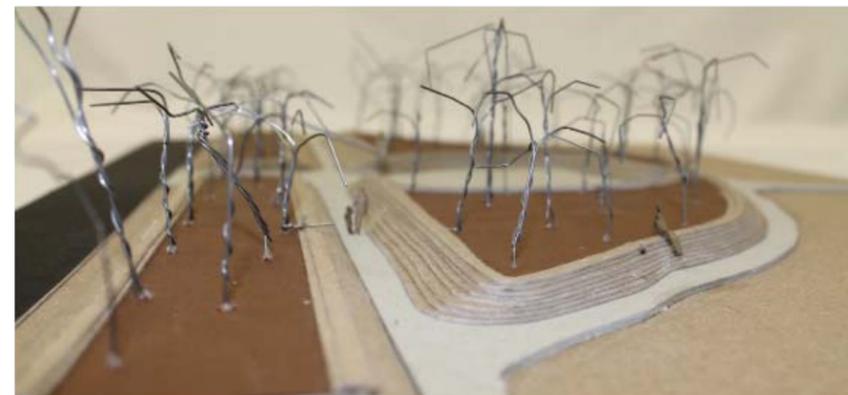
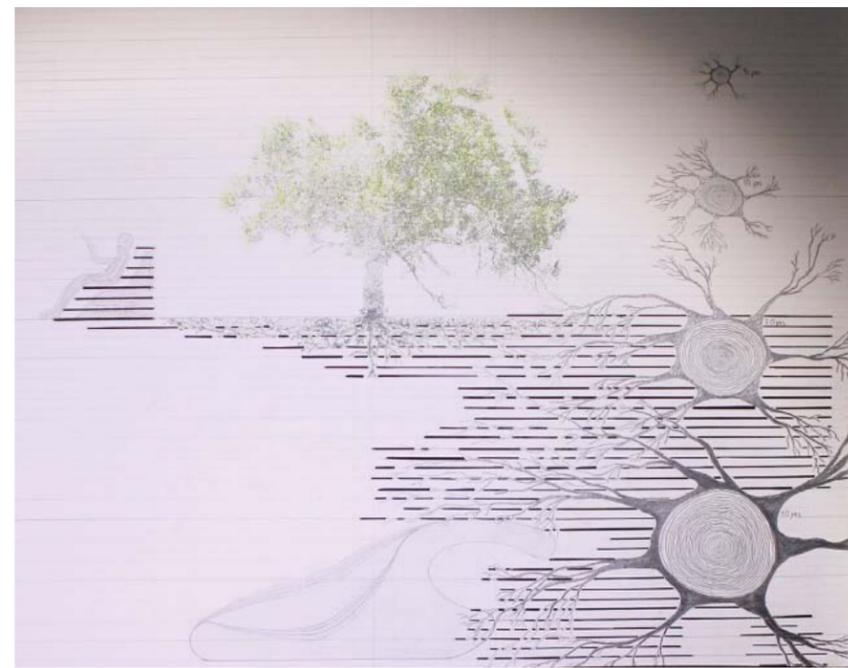
Brooke Kervi



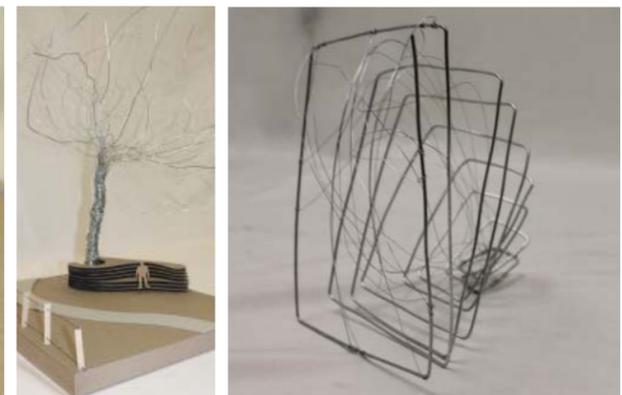
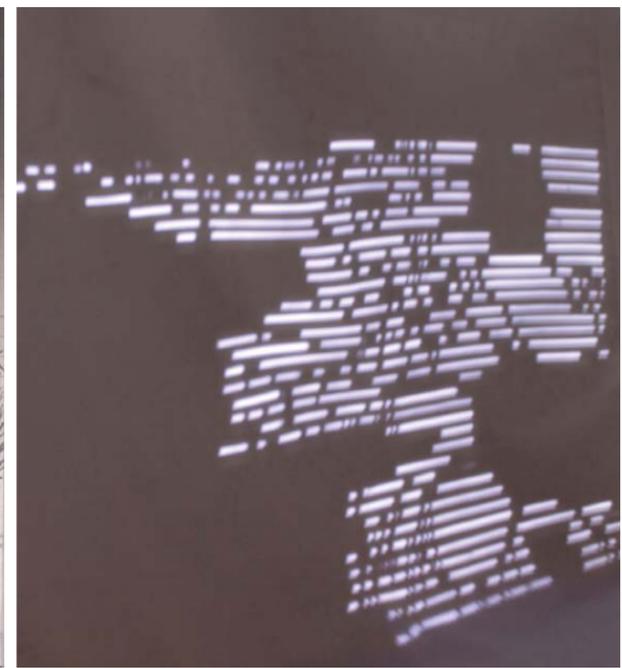
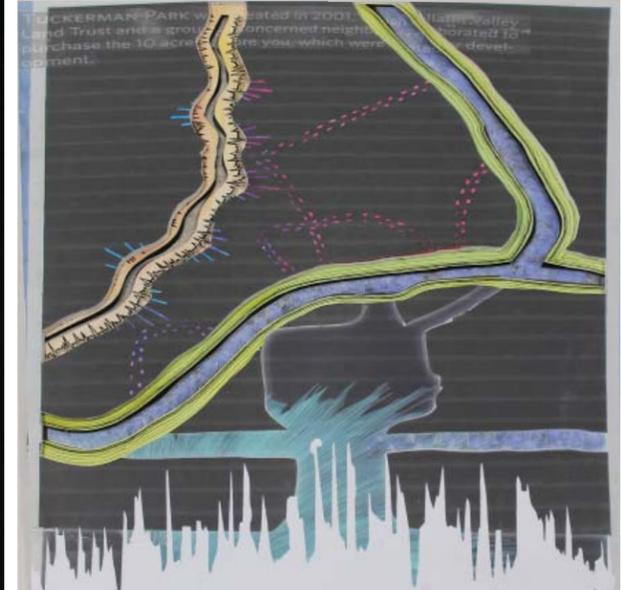
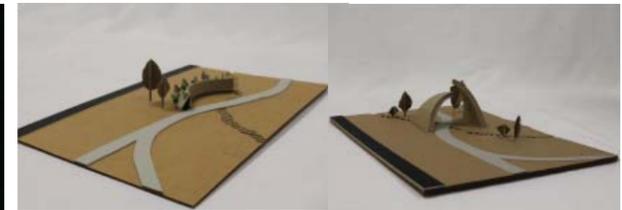
Jake Gavin



Michael Edgerton and John Sanford

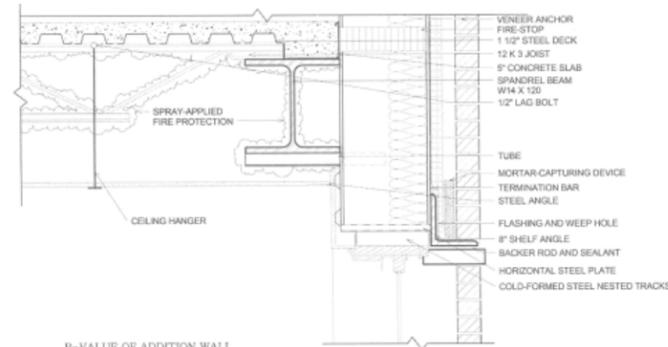


Aidan Cohen



BUILDING CONSTRUCTION I

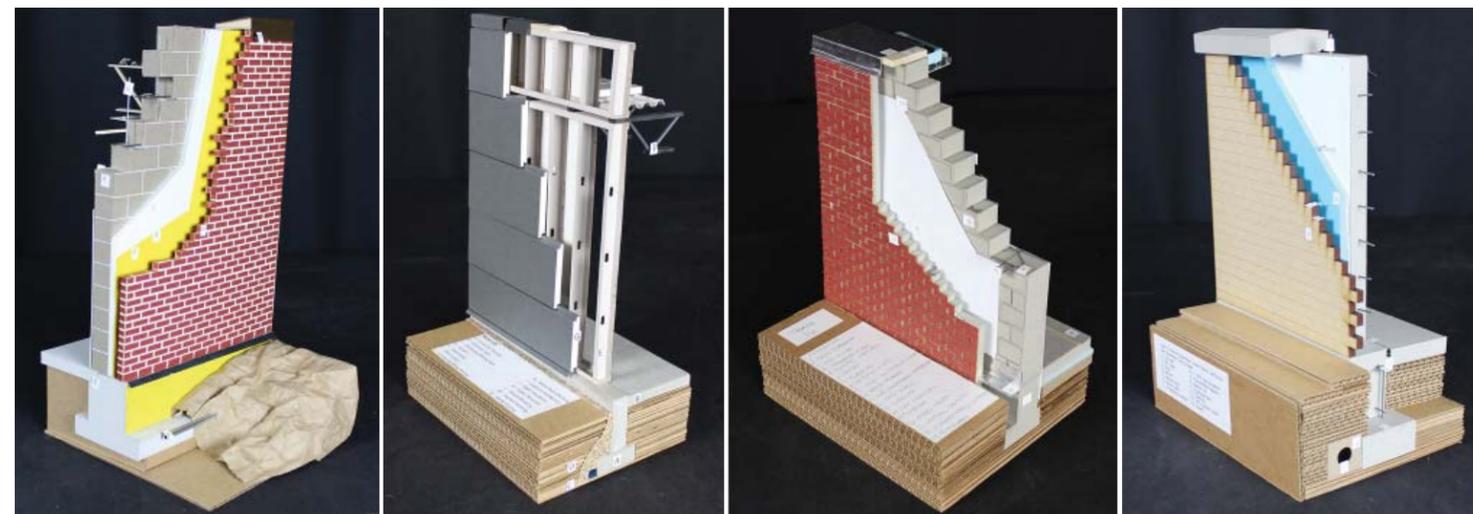
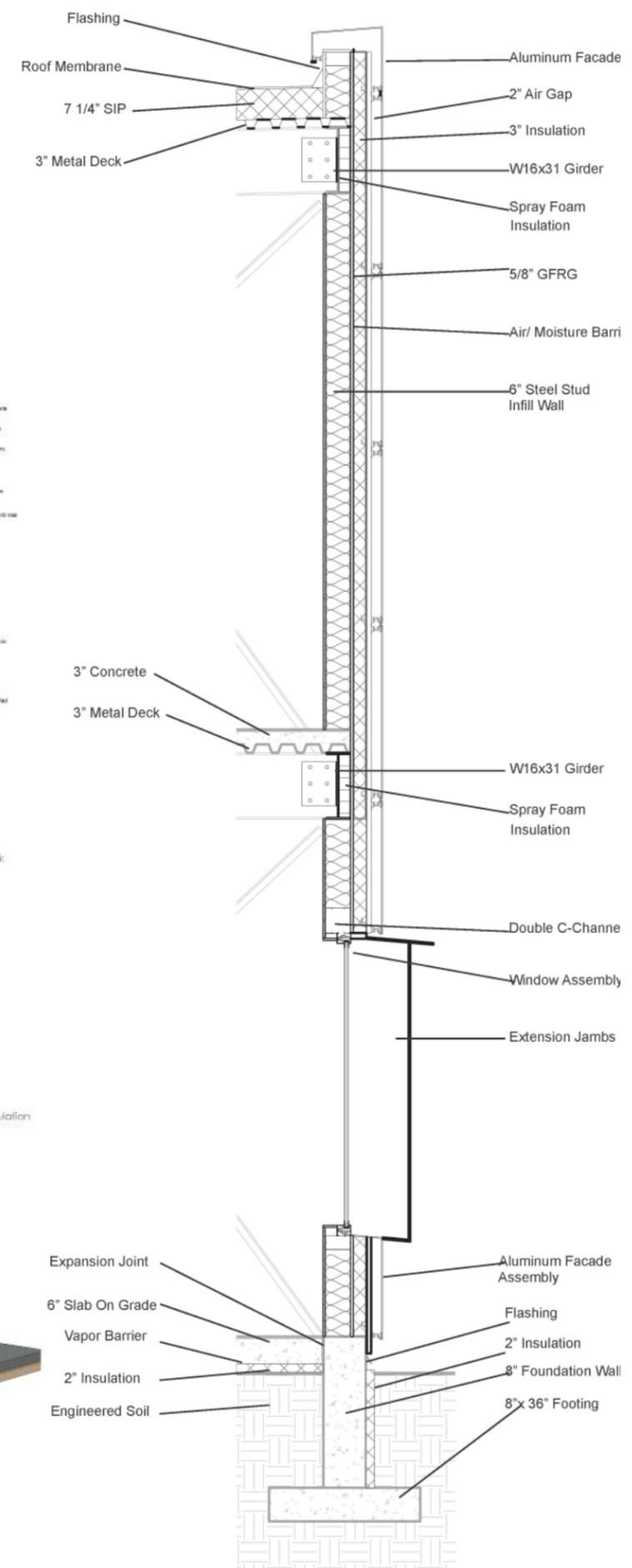
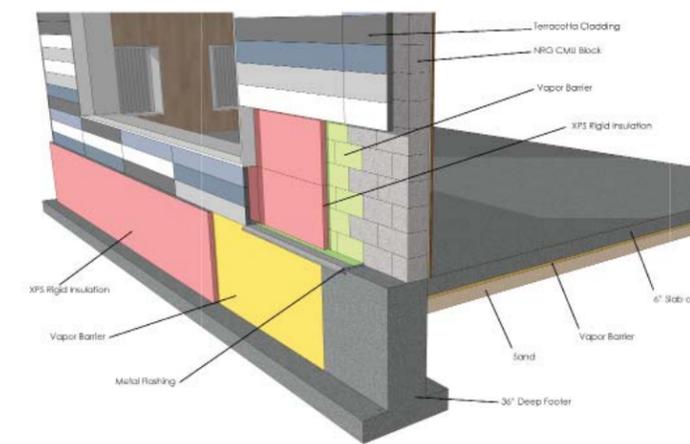
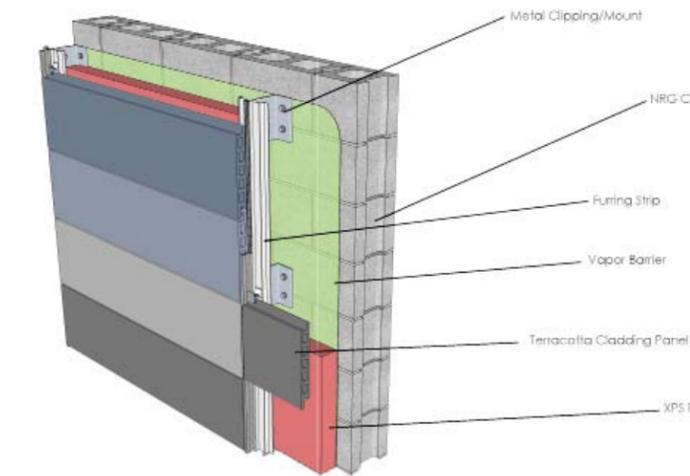
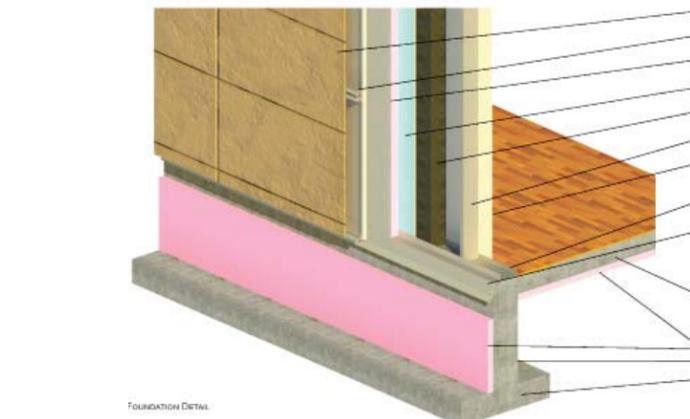
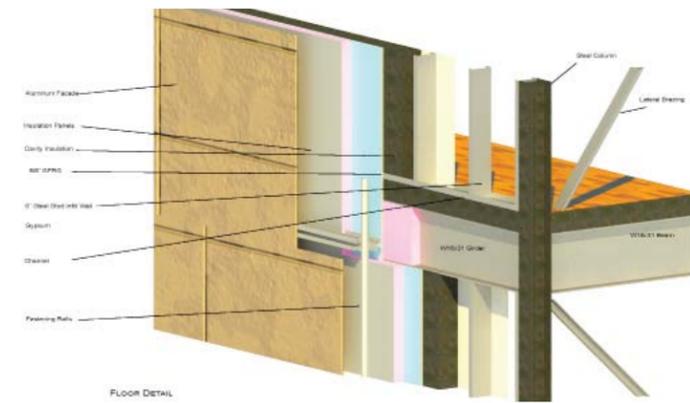
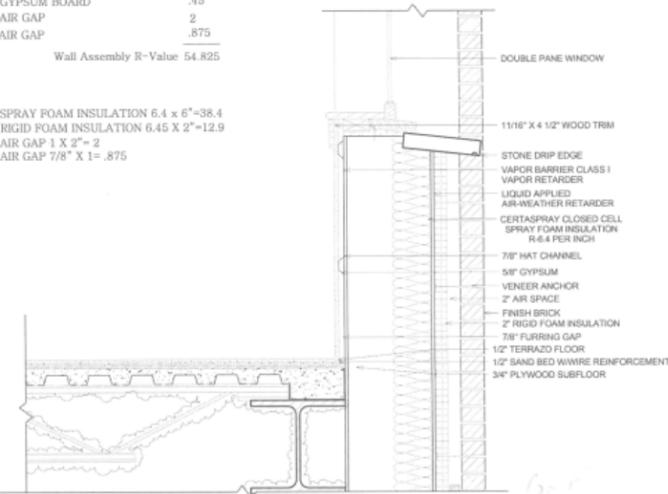
Building Construction I is the first in our sequence of technical courses where students work in teams of four (two architecture students and two construction students) on construction related projects throughout the semester. The students begin with existing conditions analysis through field observation, code analysis and spend time navigating their specific building with different impairments to understand accessibility issues. Through the course they document their existing building's construction and propose ways of bring the building up to all modern codes. Additionally, they propose an addition to their structure that builds on the knowledge learned from their existing conditions analysis.



R-VALUE OF ADDITION WALL

ASSEMBLY COMPONENTS	R-VALUE
CLAY FACE BRICK	.2
RIGID FOAM INSULATION	12.9
SPRAY FOAM INSULATION	38.4
GYPSON BOARD	.45
AIR GAP	2
AIR GAP	.875
Wall Assembly R-Value	54.825

SPRAY FOAM INSULATION 6.4 x 6" = 38.4
RIGID FOAM INSULATION 6.45 X 2" = 12.9
AIR GAP 1 X 2" = 2
AIR GAP 7/8" X 1" = .875



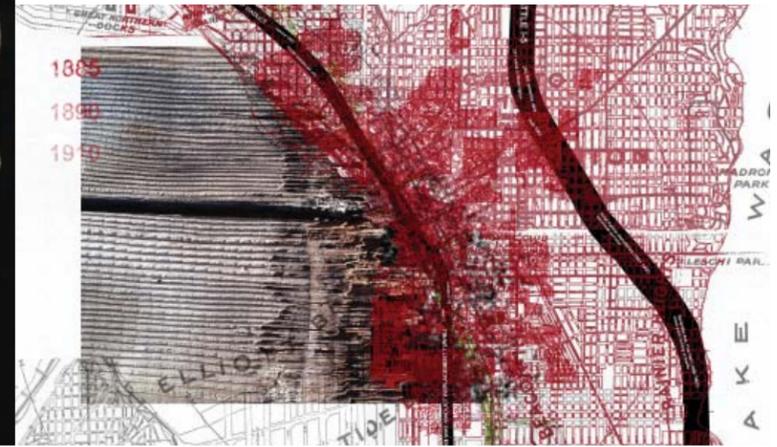
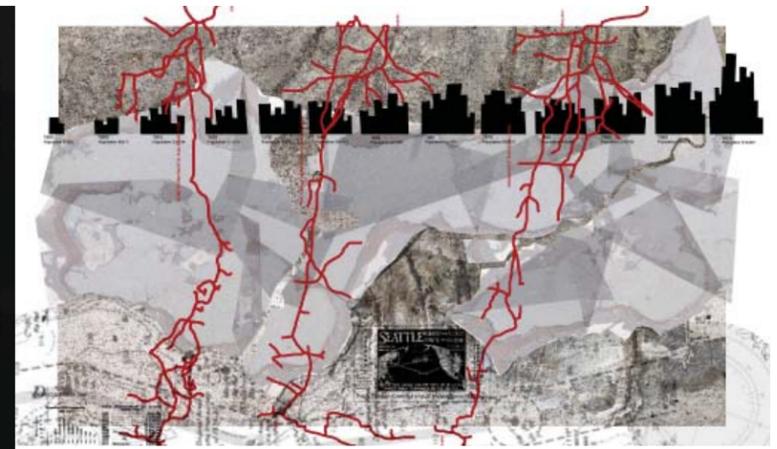
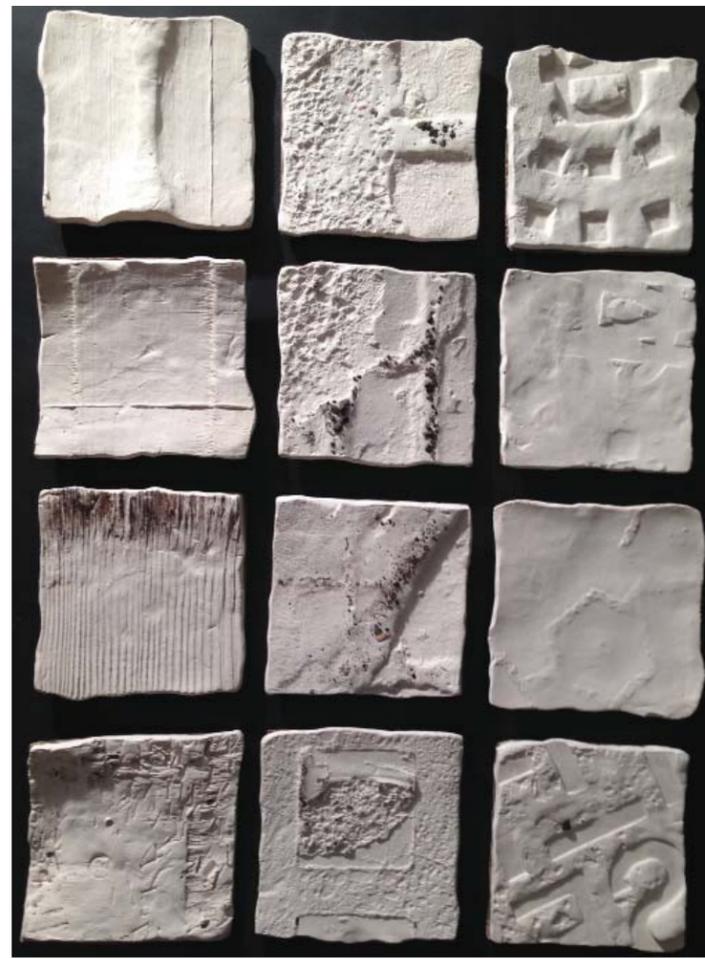
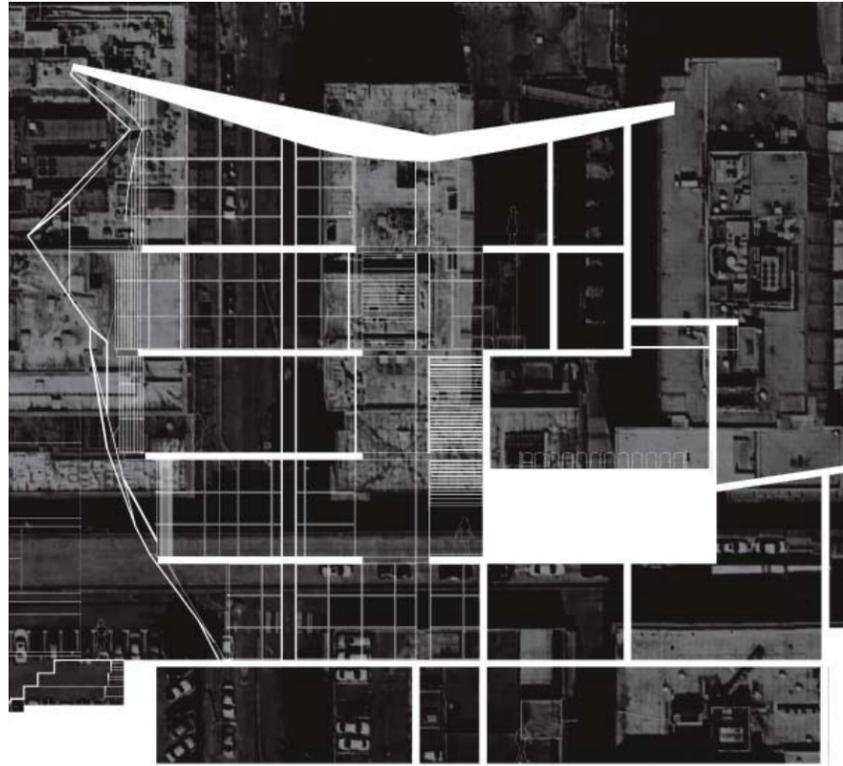
THIRD YEAR DESIGN STUDIO

Excerpt from Studio Brief: Water, one of the four archetypal elements, has always been present in the poetic consciousness of nearly all the cultures of the world. For ages people have seen water as the primordial fluid. One of the reasons for water's awe-inspiring quality is its mystery. We can walk, examine, and appropriate the earth, but our access to the depths of the bodies of water, such as oceans, seas and rivers is very limited. Water's ability to change states from solid, through fluid to gaseous adds to the ephemeral quality of its nature. Water becomes the unknown, the other, and the sublime.

The mission of Seattle's Hydrology Institute is to reveal the simultaneous poetics and science of water to the city's inhabitants. It is to create a link between the water coming out of the faucets and washing down the streets of Seattle and the original, sublime, and archetypal waters. The hope is that by reestablishing that link in people's consciousness, water, and especially the urban water will regain its highest standing and highest respect by all.

Seattle's Hydrology institute conducts research that focuses on the large scale and holistic cycle of water. The Puget Sound watershed is the specific case study for that research. One of the goals of this research is to understand the role and place of the city of Seattle and its inhabitants within that cycle and at the same time the relationship between the city, its inhabitants and the water - a continuous and constantly changing body of matter.

The second part of the Institute's mission is to create a public awareness of the water related issues. Seattle's Hydrology Institute, in its new downtown location, will bring together in a collaborative relationship of four research and outreach groups.



Dewey Olson

Kimball Kaiser



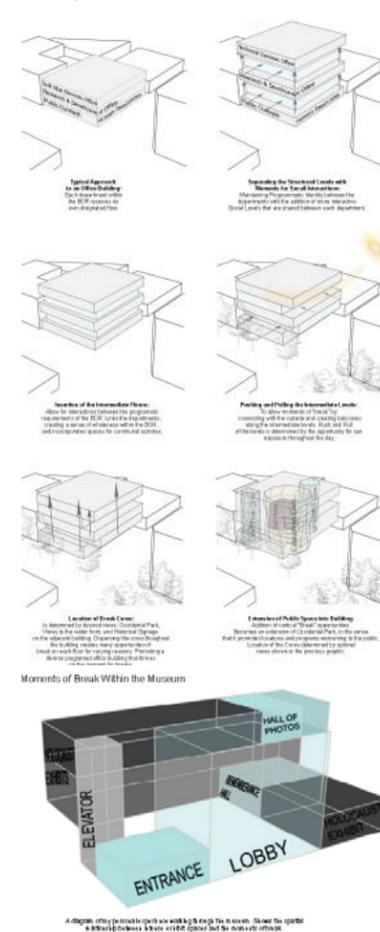
Robin Wilder



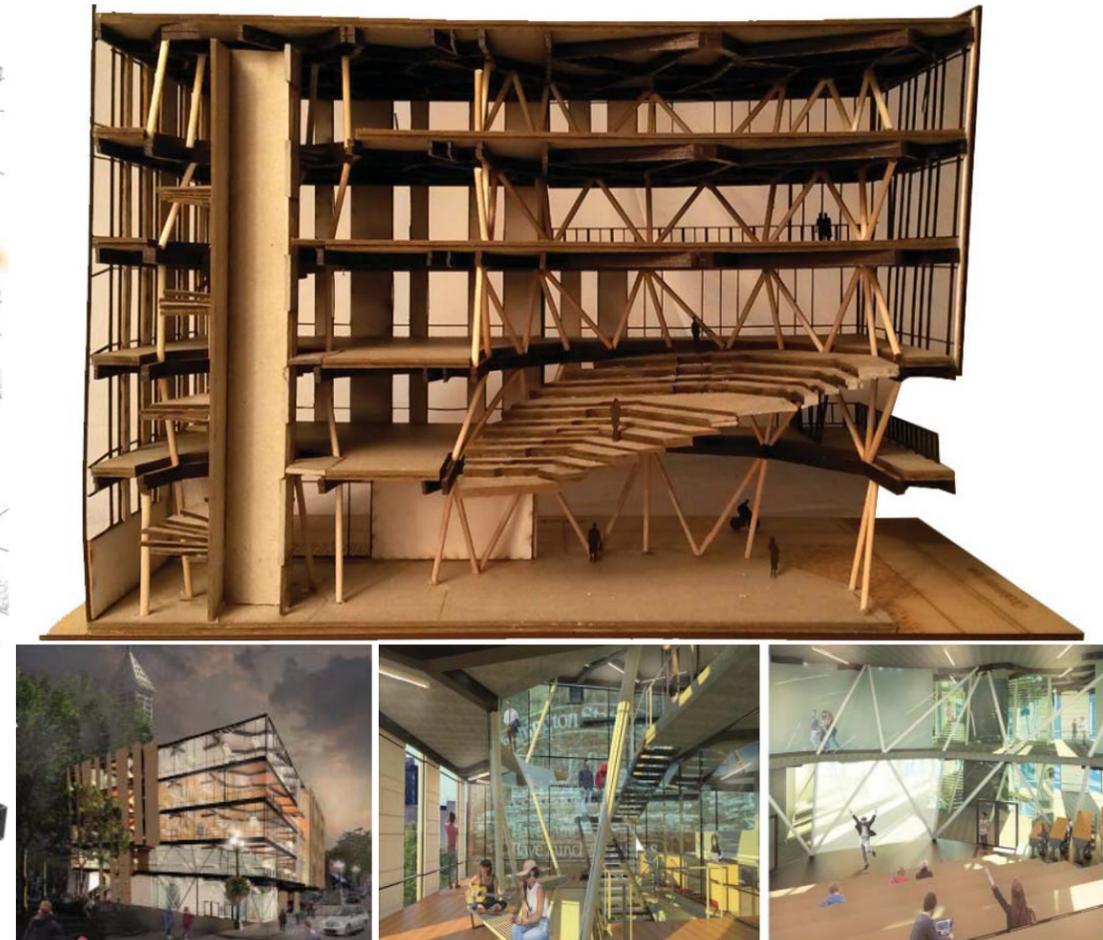
Schuyler McAuliffe



McKenzie Burns

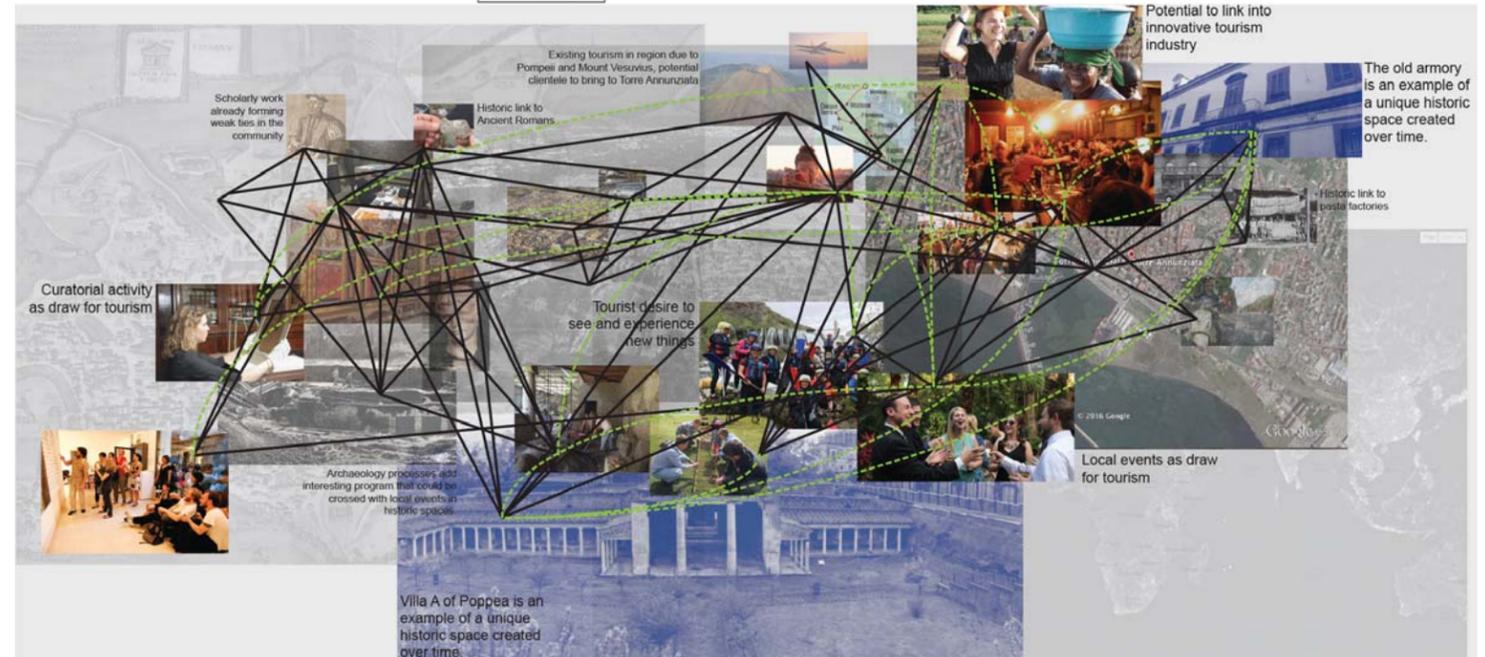
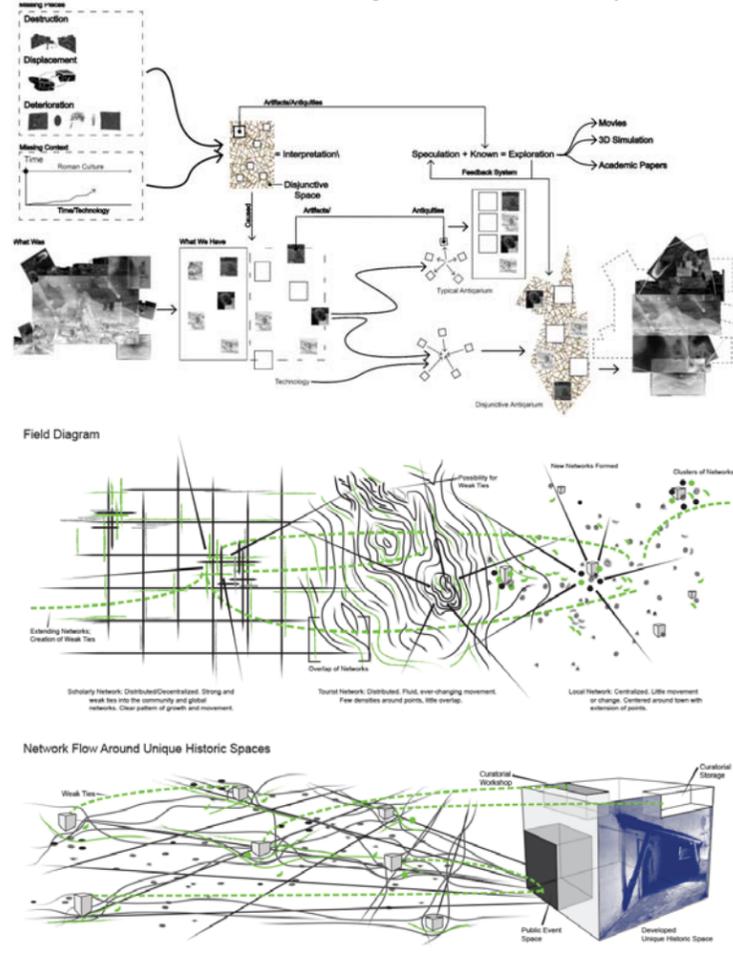
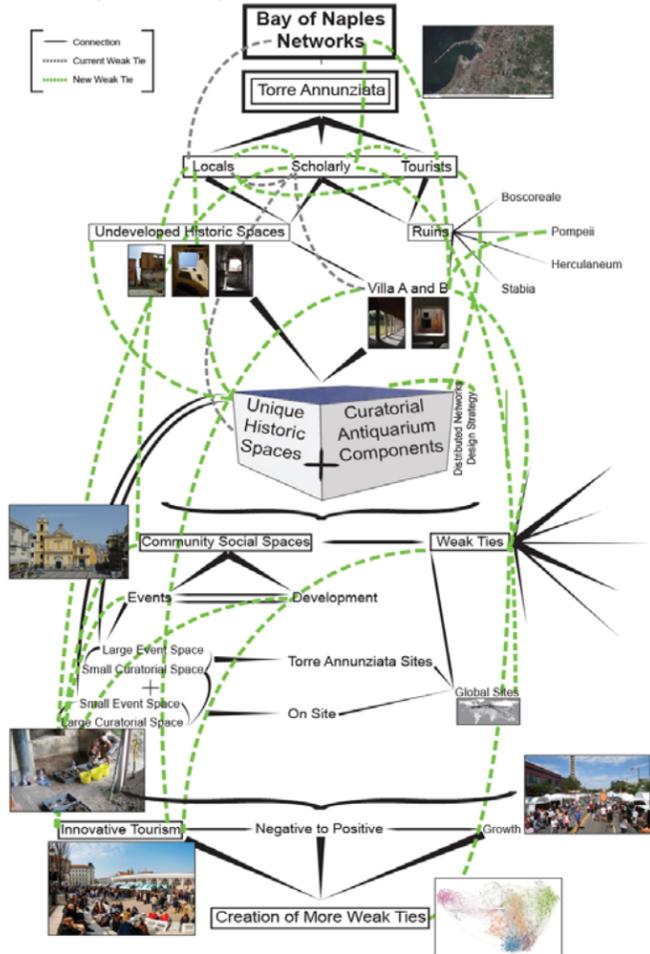


Brooke Kervi

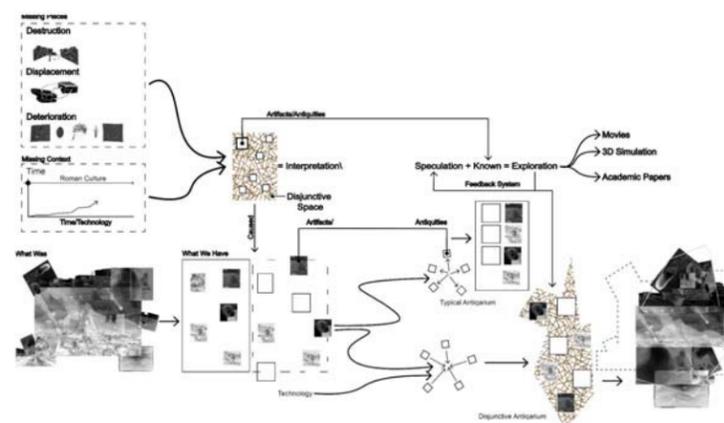


FOURTH YEAR ROME STUDIO

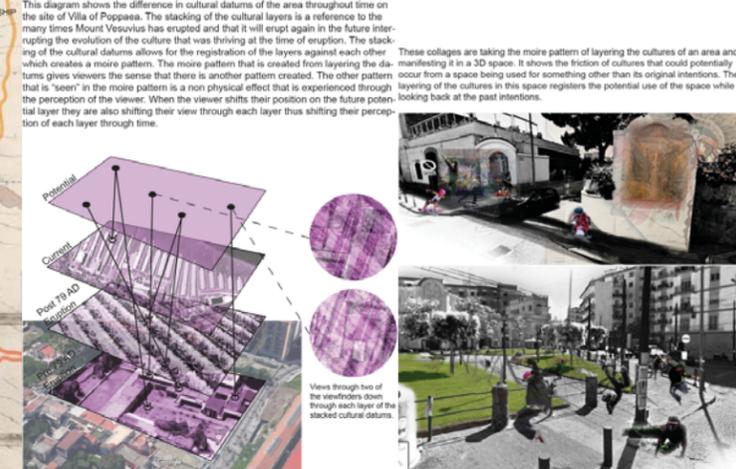
The town of Torre Annunziata, located in the Bay of Naples, was once the largest pasta producer in the country but has been in decline since the early part of last century. As tourists started flocking to Pompeii to see the ruins, Torre Annunziata decided that they would excavate the Villa Oplontis which was buried in the Vesuvian eruption of AD 79. There are marble sculptures, coins, fresco fragments, amphora, jewelry and furnishings among others that make up the collection beyond the villa itself. These artifacts are part of the community and they would like to be able to access them and display them to the public. Right now many of these items are on metal shelves in a storage building or left exposed to the elements, causing deterioration. The Libera Nike movement is a community effort to create a venue for these artifacts to be displayed. Right now it consists of a desire from the community but no financial support from the city or Italian government. This studio, co-taught with Mike Everts in the summer of 2016, developed design proposals for this exhibition space to help advance their efforts. This work will continue in 2017 and the work will be gifted to the community.



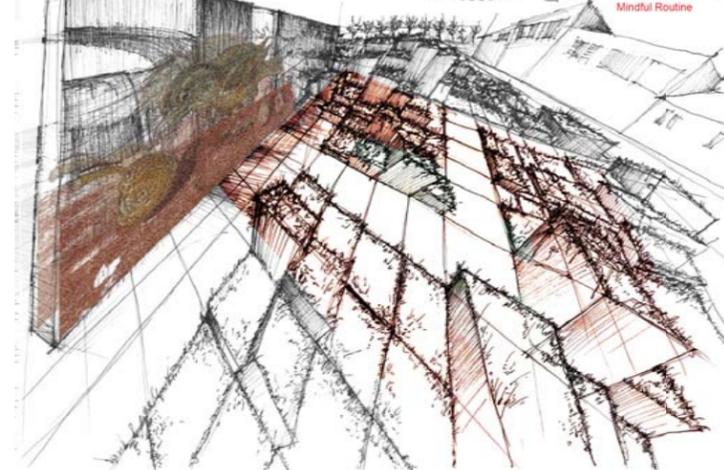
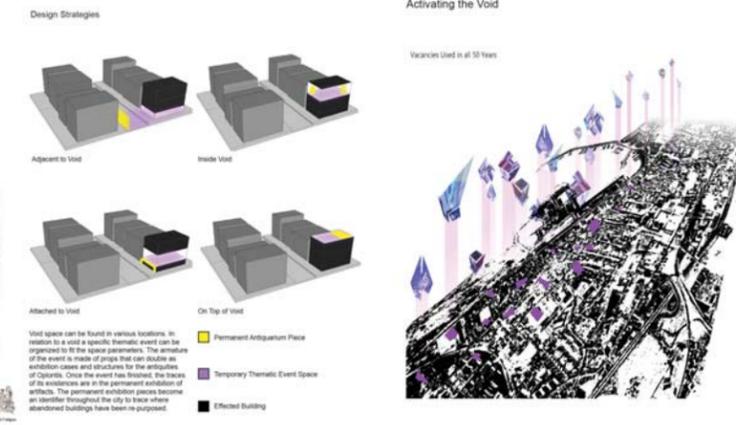
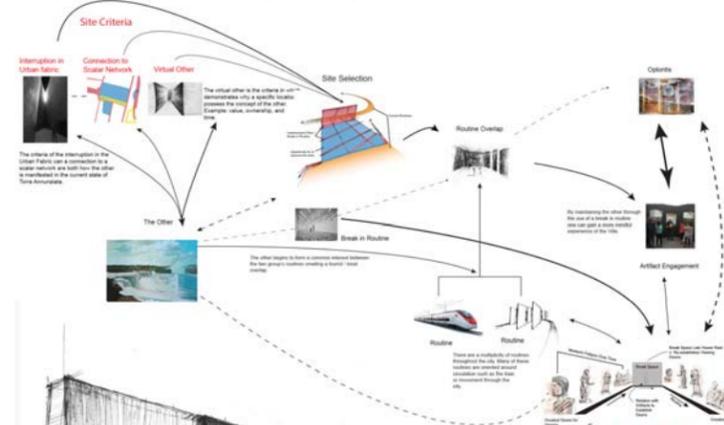
Elly Usick and Lauren Waldenberg



Shannon Sanderson and Michael Sisemore



Celina Brownotter and Alycia Gray



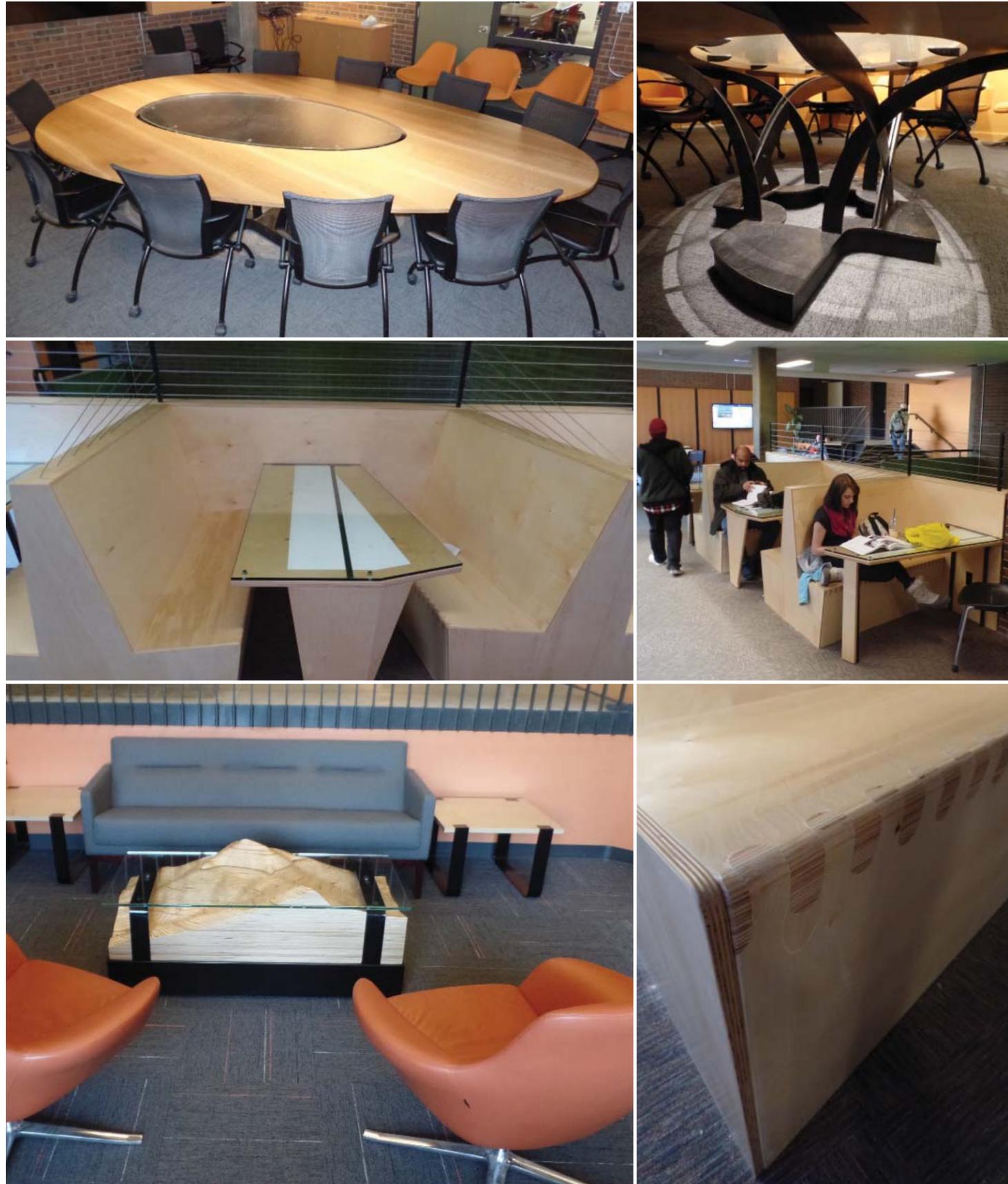
Emily Bissen and Ryley Enich



Katey Gibbs and Willem Matheson

DESIGN BUILD - VERTICAL COURSE

This course, co-taught with Instructor Bill Clinton, happened over two semesters with 18 students from all levels within the School of Architecture. The students conducted user group meetings with faculty, staff and their peers to develop design proposals and budgets. They created in situ mock ups of the work to solicit real time input and revised designs accordingly. The class fabricated a new conference table, study tables, work tables and worked with facilities to procure new furnishings for the student lounge.



DESIGN BUILD - MULTIDISCIPLINE COURSE

This course, co-taught with Bill Clinton (Architecture) Dave Bowen and Dave Mogk (Earth Sciences), engaged the Museum of the Rockies as a client to develop content for an exhibit on the Villa Oplontis containing artifacts buried in the AD 79 eruption of Mt Vesuvius. A team of six Architecture and Earth Sciences students gathered the content and fabricated a topographic model of the Bay of Naples to tell the story of the eruption. The topographic model receives a series of projections documenting the timeline of the eruption and the geology of the region while the video display shows images of the region, examples of the type of eruption and historic depictions of the events. The film documenting the exhibit will be on display at Smith College in the spring of 2017 as their museum hosts the only East Coast venue for the Luxury and Leisure in the Age of Nero exhibit. The physical model and video panel will be gifted to the Vesuvian Institute, located in Castellammare di Stabia Italy, this summer as part of their permanent collection and display. <https://vimeo.com/190294340>



Sarah Burk, Colton Ranson, Carson Booth, Jennisse Schule, Mellissa Manning, Devin Quick



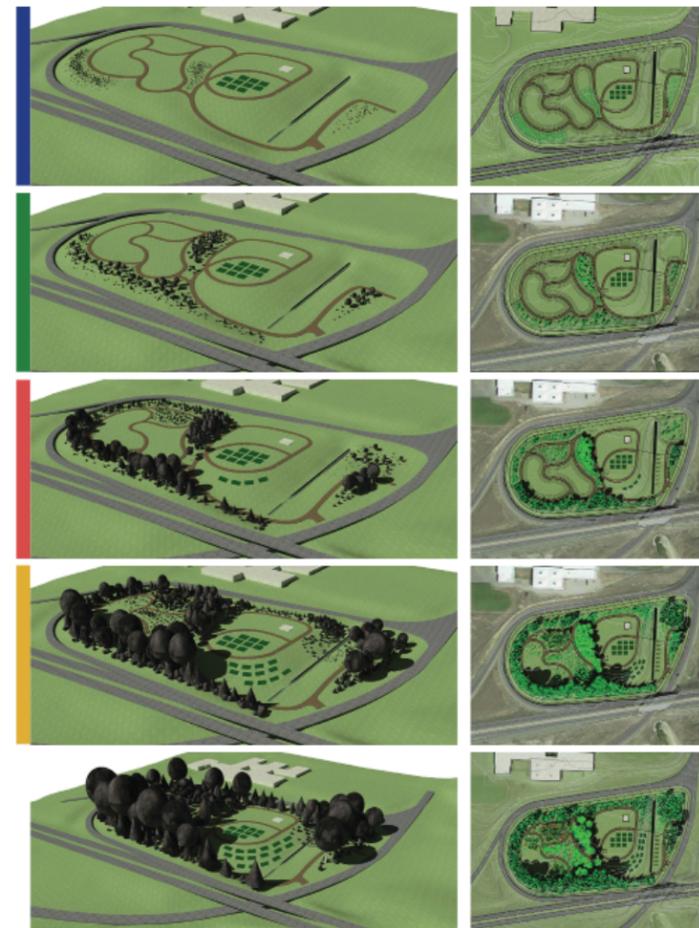
Thomas Battis, Janine Bellanger, Casey Bennett, Jayde Gonzalez, Michael Highland, Casey Kispert, Gabe Lawhead, Andrew Stucker, Jimmy Swanson and Dustin Talbert

These graduate studios worked with the community of Butte, MT to develop alternative reclamation strategies for multiple sites within largest superfund site in the country. Students engaged the community in programming discussions and worked within the EPA regulations and the economic limitations to develop design tactics. Design proposals leveraged the existing systemic conditions to create place for the residents, something that does not exist within the current reclamation efforts, and utilized the sites as a strategy for the reclamation of a culture. The student work engaged many different community members and agencies within Butte and ultimately led to an exhibition at Butte Silver Bow City Hall. The exhibition generated several meetings with the entities involved in the Reclamation efforts on the Butte Hill. Ultimately, the Director of Planning, Jon Sesso, requested permission to use the student's work in their submission for summer of 2014 Reclamation Work Plan. The work shifted the focus of work for summer of 2014 and generated a request from the Butte office of the Montana Department of Justice for MSU architecture students to continue to work with the community in the design of future reclamation efforts. This work led to a grant for the construction of a BMX park on the former Bonanza Mine Dump. A group of seven students have been working on the development of the design for this 8 acre parcel with construction anticipated for 2017-18.



Exhibition of student work in Butte, MT

Site Development (100 Years)



Phase 1 : 5 Years

The site has been graded and the 18" EPA top soil mixture has capped the existing mine waste rock. A few of the compost zones are beginning to fill up, and small vegetation has begun growing.

Phase 2 : 10 Years

At the 10 year mark, the site has begun to establish itself with some of the trees fully composted and the vegetation is maturing. Education through West Ridge Elementary will involve students with a remediation project, and how it can create a unique place in their neighborhood.

Phase 3 : 25 Years

Most of the site has been composted, and the earlier planted vegetation is used on its way to maturity. Recycling has room to expand on site if the southwest neighborhoods expand.

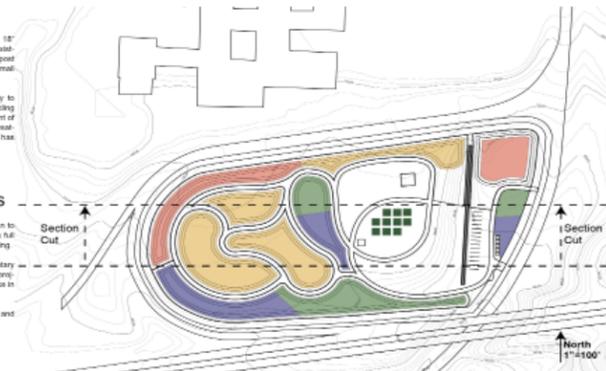
Phase 4 : 50 Years

The 50 year program is complete, and the site should be full of healthy, fertile dirt. The growing medium supports a complex ecosystem that is unique to the surrounding area. The late Columbia Gardens begin to be seen as an obvious precedent, as a botanical forest in town matures.

Phase 5 : 100 Years

The site is fully matured, and plant cycles are beginning to regulate themselves. Roads are slowly being overgrown by the vegetation, remaining into a more intimate walking or biking path.

Zoning



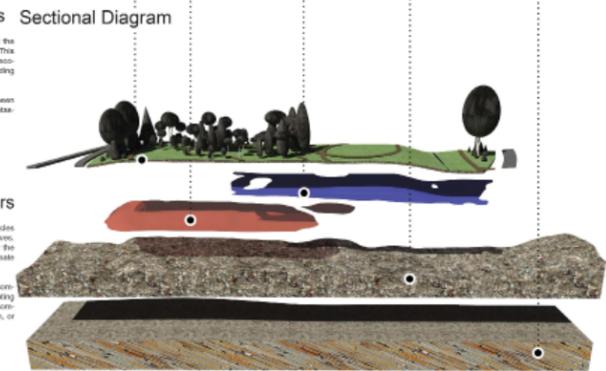
Compost, EPA soil
This topsoil mixture will slowly become more and more fertile, as the community contributes organic sources. The EPA topsoil mixture is a good place to start, but ecosystems need more growing medium.

Cut
Throughout the site manipulation, a large amount of soil was removed from the existing conditions, only to be relocated elsewhere on site.

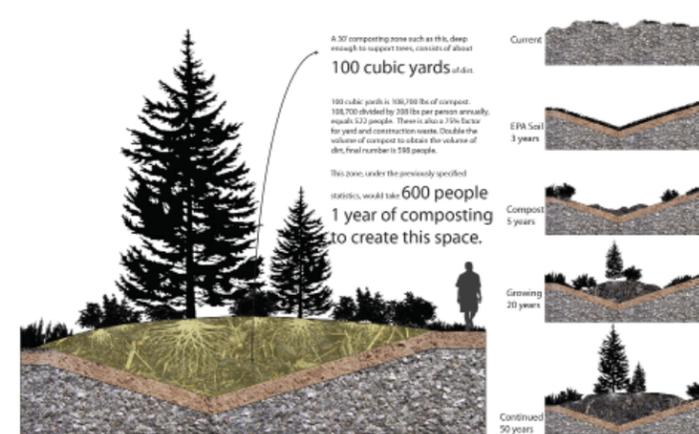
Fill
The material that was removed from the higher locations on site have been moved to the lower locations, closer to Excelstar street.

Mine Waste Rock
The original surface located on the Bonanza mine site is about 50' below the current surface. The existing soil on site would probably have been more fertile than the crushed mine rock currently on site.

Pre-mining Surface
This surface represents the pre-existing topography. Although Butte soil is not an ideal growing medium, the existing soil on site would probably have been more fertile than the crushed mine rock currently on site.

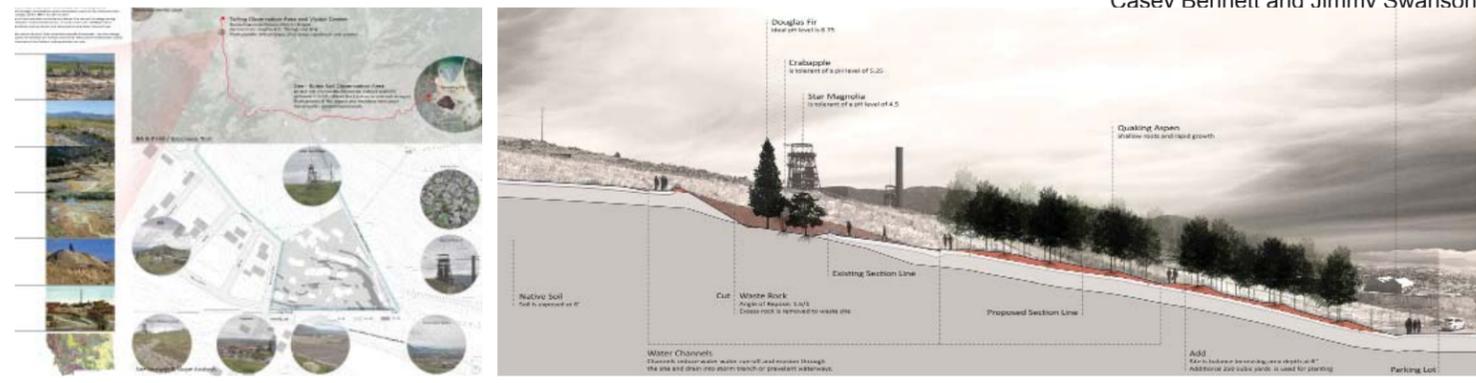


100 Year Composting and Growing Sequence



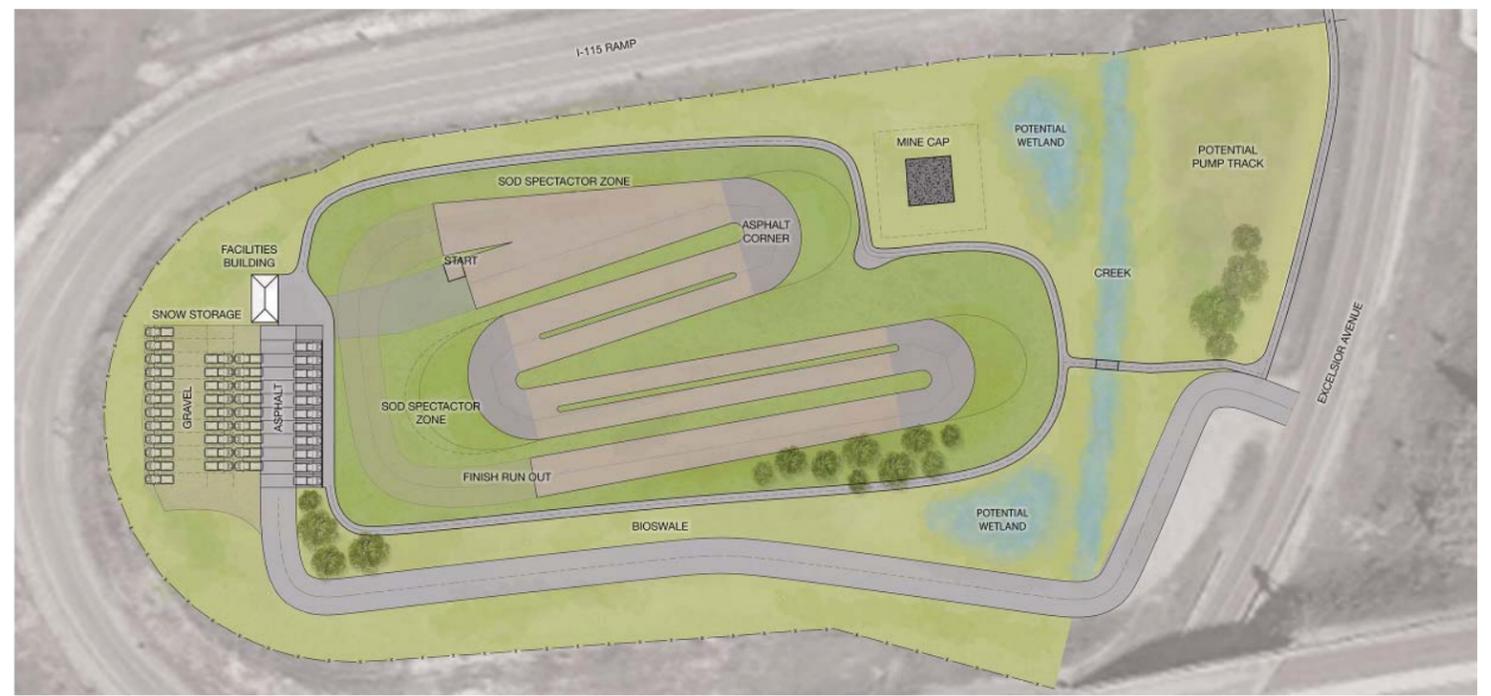
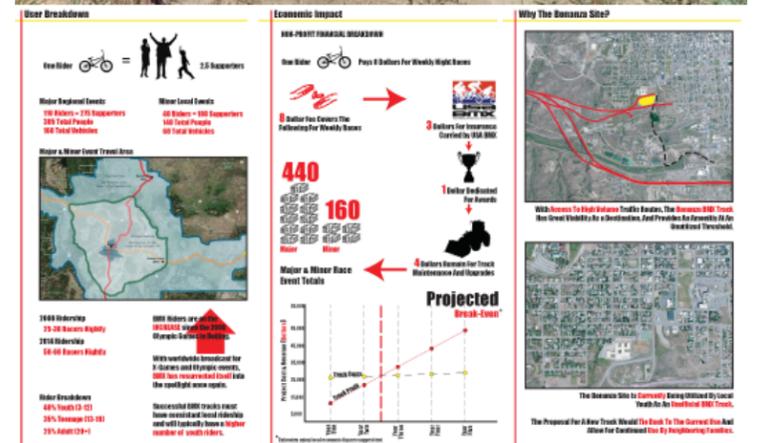
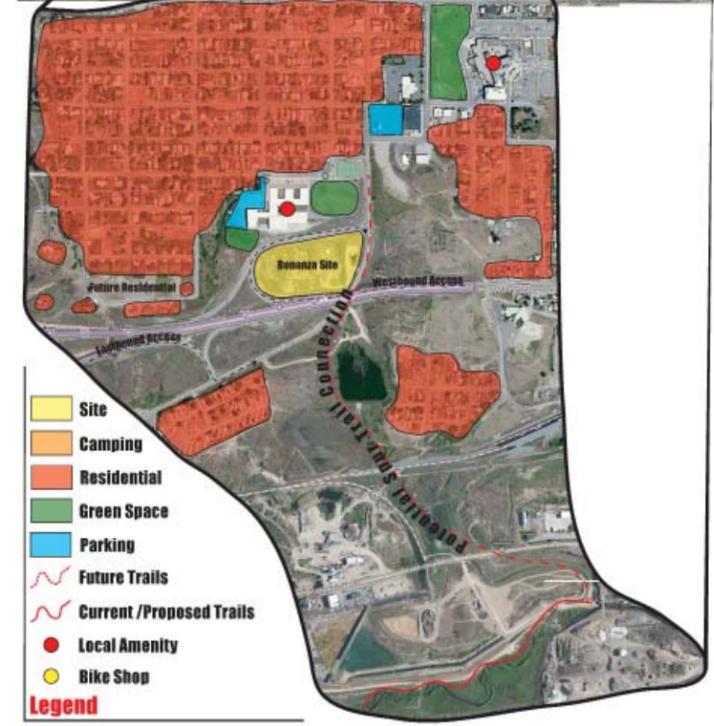
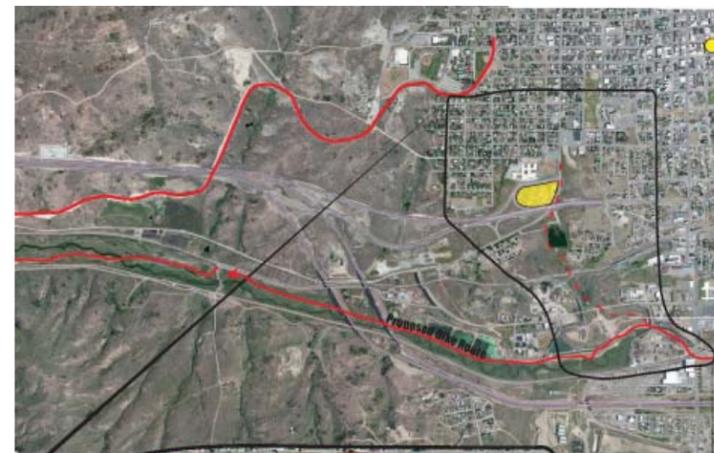
Gabe Lawhead and Dustin Talbert





Jordan Clark

The former Bonanza Mine Dump has been used as an illicit BMX track for decades, utilizing mine waste material to construct the tracks. This project will reclaim the site and provide ownership for the community and economic development through a sanctioned BMX track and park with restored wetlands to reduce environmental impact of hazardous material to the restored Silver Bow Creek.



Cara Bionde, Carson Booth, Maggie Crowley, Kimball Kaiser, Casey Kispert, Dewey Olson, Andrew Stucker and Robin Wilder