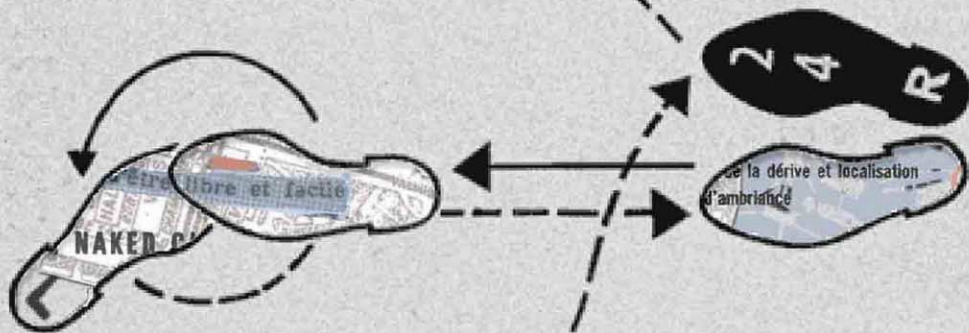


Going Through The Moves...



ARCHITECTURAL

MEG'S CATALOG OF

Complex Concepts

PARADING AS

Simple Steps

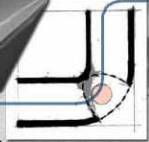
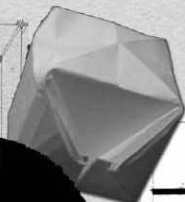
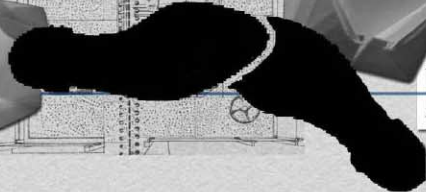
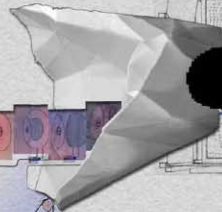
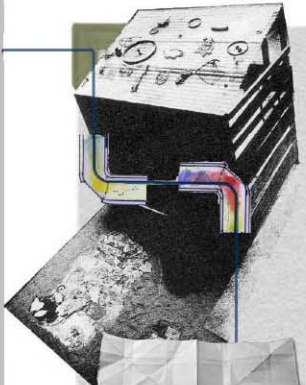
SUGGESTION. ACTIVE ENGAGEMENT OVER VOYEURISTIC CONSUMPTION

Browse, Wander

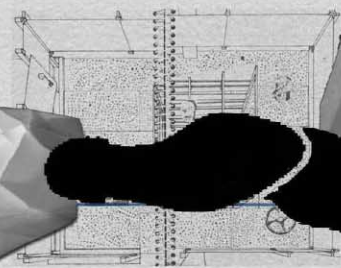
L BRIDGE SPR. 02
R PAVILIONS 212 **2**

LIVEWORK 311 **3**

MUSEUM 412 **4** L POOL 311



PATIO A PAVILION RECALCITRATES THE FUNDAM. CENTRAL NEEDS SITES OF THE HUMAN HABITAT IN A SERIES OF SYMBOLS THE FIRST NECESSITY IS FOR A PLACE OF THE WORLD THE PATIO THE SECOND NECESSITY IS FOR AN ENCLOSED SPACE THE PAVILION THESE TWO SPACES ARE FURNISHED WITH SYMBOLS FOR ALL HUMAN NEEDS



ORIGAMI AFTER PATIO & PAVILION

A two step project, assigned A & P Smithson's *Patio and Pavilion* and, then pipes, we had to make a conceptual box and labyrinth. For the first, a single sheet of rice paper sufficed, folding into infinite combinations of containment while retaining the traces of these inhabitations with the simple, barren efficacy analogous to the Smithson's backyard/bomb-shelter shed. For the pipe labyrinth, colored skylights and dual hinged doors enabled a simple four node/corner structure, where the light, altered by every choice of path/closing of doors, leaves a phenomenal trace as real but ephemeral as origami lines or post-apocalyptic plastic kitsch.

L

the 'paper or plastic?' pantheons of post-Marshall Europe

4115 PAINT PRINT ETC 6 COMMUNITY 4117 AQUARIUM 3128 RESEARCH ETC 9

JORN & DEBORD'S MAPPING MOVES



THE NAKED CITY



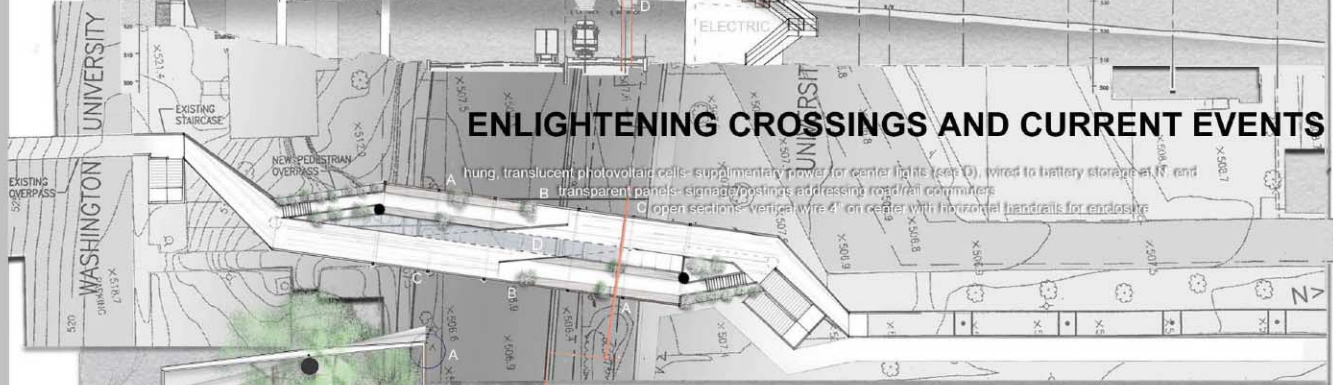
pentes psychogéographiques de la dérive et localisation
d'unités d'ambiance



GUIDE
PSYCHOGÉOGRAPHIQUE
DE PARIS

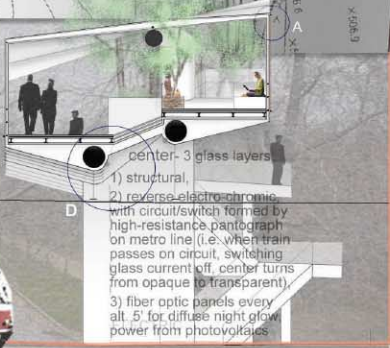
A study of the Situationists' potlatch pieces, in the context of expressive mappings, focused on their fond slices of memorable Paris and ironic juxtaposition of state emblems (Haussmann/urban renewal by allusion), but also on the role of arrows and voids. As more 'universal' signifiers, seemingly without the geographic fragments' signified specificity, the arrows' very 'lack' and indexical malleability holds open the inarticulate intensity of the 'dérive' itself. Inversely, the voided ground of modernized, alienated Paris, as 'empty' as the arrows, is re-marked in its repressed absence not as desirously inarticulate, but outside memory and off the mystic mapping pad.

Encounter, Abide



ENLIGHTENING CROSSINGS AND CURRENT EVENTS

A hung, translucent photovoltaic cells - supplementary power for center lights (see D), wired to battery storage at N end
 B transparent panels - signage/positioning addressing road/rail commuters
 C open sections - vertical wire 'A' on center with horizontal handrails for enclosure

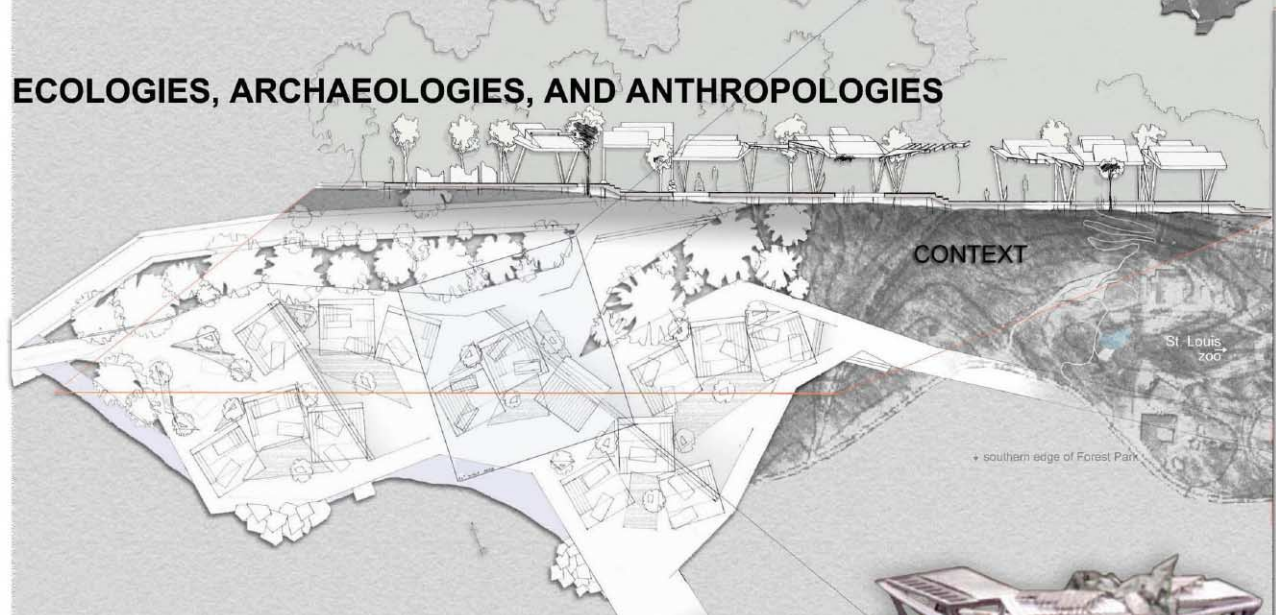


Avoiding banal *American Splendor* crossings, the liminal 'between' of this bridge celebrates the very specificity of its non-place status. Mediation of university/ community/ commuters is paralleled in the structural glass center linking the main N/S decks. This third term makes possible a 'faster' route and 'slower,' elevated, sitting places at either end for walkers to pause, linger, and observe other crossings, during the day or with the center aglow at night. Beneath the structural layer, chromo-electric coatings form a circuit with the Metrolink lines that turn the surface from opaque to translucent as trains pass, creating an event of crossing where visual 'ground' gives way, meshing the various layers of movements.

best pathologic situations: non-place and the familial

2

ECOLOGIES, ARCHAEOLOGIES, AND ANTHROPOLOGIES



Literalizing a 'light-impact' strategy of environmental architecture, this picnic area apes the forest floor, undergrowth, trunks, and canopy through a series of layered, cascading decks and roofs, perforated by climbing vegetation and native grasses. Also mimicking the surrounding phototropic trees, the pavilions 'daylight'-extending photovoltaic cells enable sustained social energy and activities. The tri-cluster pavilion pattern allows sizable groups of people to maintain preferential intimacy amid their aggregate of kin.



3

CONTEXT



Dogtown, St. Louis

Entwine, Ascend

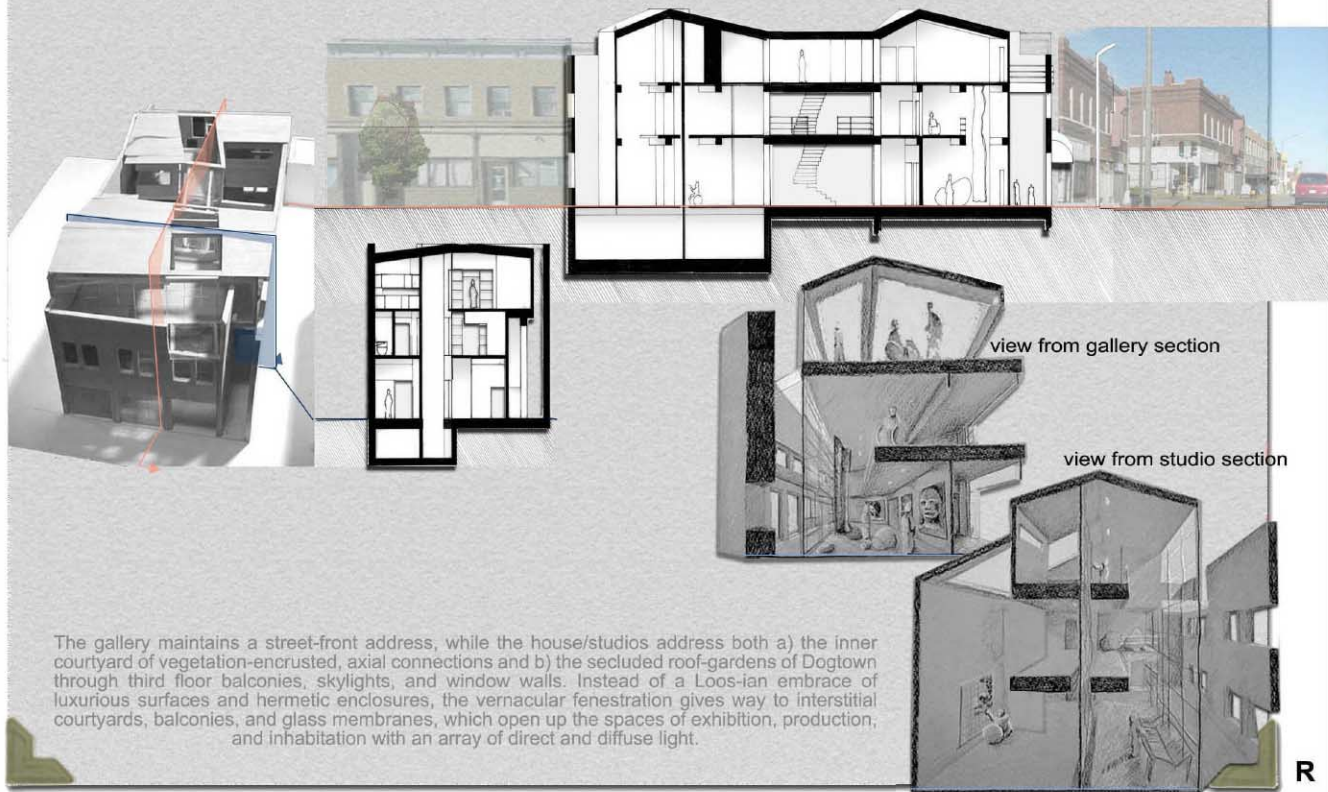
DIVERGENT ENVELOPES AND DIFFERENTIAL ADDRESS



Radicalizing Loos' urban/domestic confrontation, dual envelopes play with literal and phenomenal transparency, retaining a subtle façade while facilitating a spectrum of public to private spaces along a divergent, ascending, diagonal axis.

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sales, weaving studios, and 'skyline' salon (Abakanowicz as model practice)



3

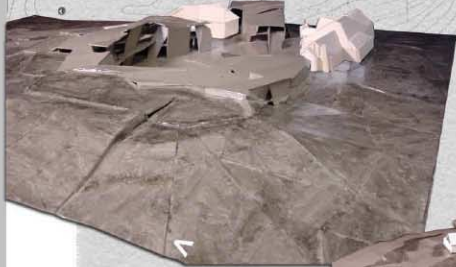
The gallery maintains a street-front address, while the house/studios address both a) the inner courtyard of vegetation-encrusted, axial connections and b) the secluded roof-gardens of Dogtown through third floor balconies, skylights, and window walls. Instead of a Loos-ian embrace of luxurious surfaces and hermetic enclosures, the vernacular fenestration gives way to interstitial courtyards, balconies, and glass membranes, which open up the spaces of exhibition, production, and inhabitation with an array of direct and diffuse light.

CONTEXT

Burrow, Emerge

EXISTING
STRUCTURES

PICTURESQUE PLAY DISRUPTED DATUMS

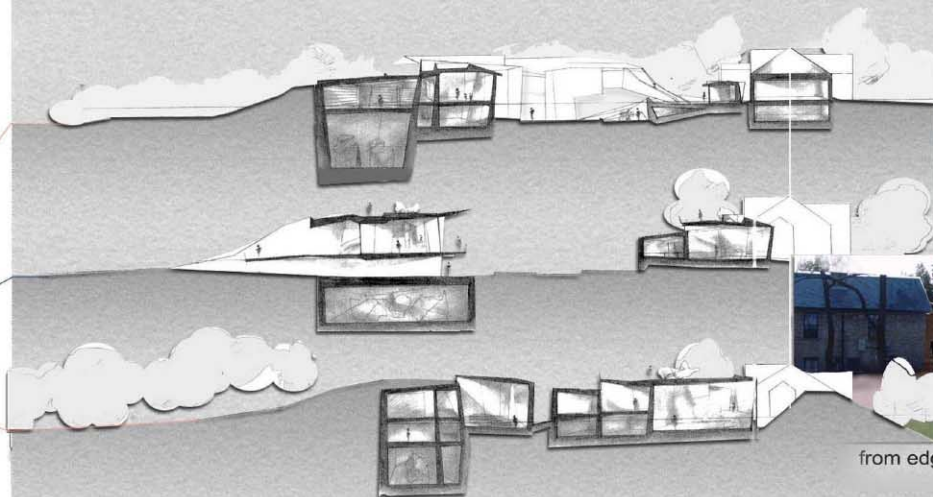


As opposed to the rolling Acadian fields, sparsely crowned with sculptures in continuity with St. Louis's dispersed sprawl, this museum sought to recreate the hyper-picturesque of the wood-sited works, from Dan Graham's *Triangular Bridge Over Water* to Mary Miss's *Orchard Valley*. There the shifting surroundings and ground, the mixed light, serve to critically reinforce and frame the phenomenal encounter and its temporal inflections through a near-constant spatial dis- and re-orientation. While the museum's interior features canted, overlapping grounds, separating-surrounds of varying opacity, and slices of light from overhead cuts to likewise exaggerate the temporality of encounter, this picturesque is further realized through the building's site placement. Burrowing to form a semi-circle courtyard with the existing house/museum, approach from the parking allows visitors to pass by and over the building at the crest of the hill, where, instead of firm footing, one is invited from the brink to look down into the invaginated, social space of the center court.

tubers, moles and de-re-territorialized viewing



from eastern edge, gallery



in courtyard looking south



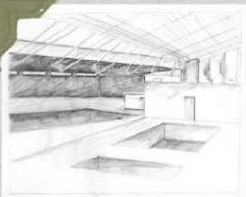
from edge of parking, courtyard entrance

Inverse to destabilization 'above,' one can slip 'below' into this large but varied enclosure, where, instead of containment, the play of concrete and slits of glass fenestration invite one to permeate even further. Analogously, perceptual reorientation as evasion is felt in contraction and release when moving through the overlapping interior spaces/ exterior bridges, which emerge/explode at an eastern-facing glass wall overlooking the forest. Neither as static enclosure of the Augustan ideal, the lack luster dispersion of exurbia, nor its ancestral Capability-esqe ground, this building works to affect the same sense of surprise, contrasting scales, and minute attention demanded of romantic, picturesque perception, weaving together a dense 'thicket' of overlapping, changing datums parallel to those in the wooded sites.



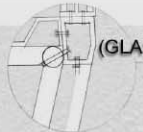
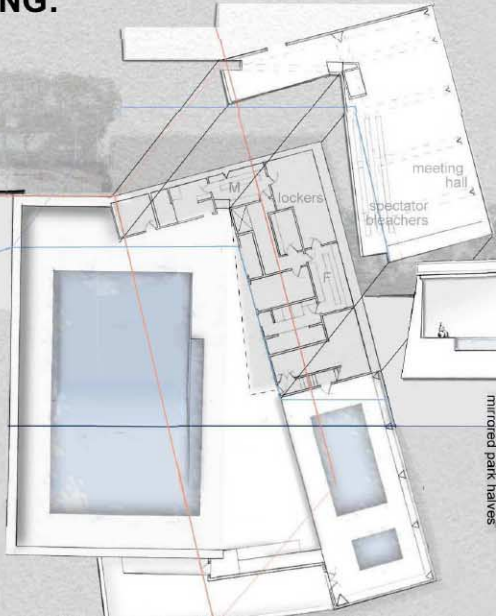
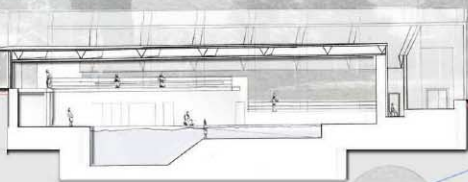
in gallery, west to existing

Slip, Slide

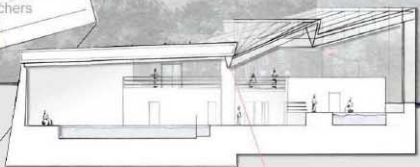


SPARKLING SPLUNKING: SPECTACULAR EMBRACE OF POOL PARADOX

5



(GLASS) ROOF STRUCTURE



CONTEXT

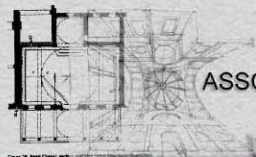
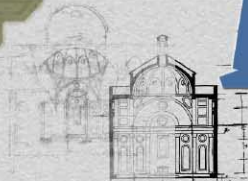
mirrored park hallway



Anticipating the mildew scents and hollow echoes lurking in most pools, this building attempts to valorize these cavernous traits by linking them to the fantastical beach associations of clear, brilliant skies and whiffs of tanning lotion. From inside, geometries and light fan from substantial opacity, nestled into the hill, to a wide-open skylight and, finally, shuttered transparency atop the park basin. The building also acts as a glowing jewel during the dawn and dusk hours, attracting and inviting the surrounding community to its' splunk-ish swims.

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Inscribe, Visualize



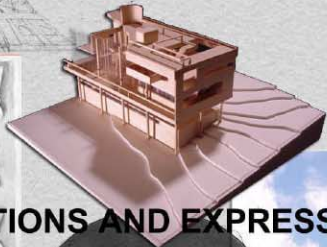
ASSORTED EXERCISES



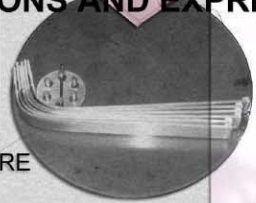
GRAPHIC DESIGN



ARCHITECTURAL PHOTOGRAPHY



MATERIAL MEDITATIONS AND EXPRESSIVE ACTUALIZATIONS



FURNITURE



My attention has recently shifted from general re-presentation to a more medium-based analytics. Still thoroughly engaged with exploring the expressive potential of a mark (in and out of architectural conventions or naturalism), the oil paintings to the right seek more specific, and messy, interrogations: the respective claims of visual subjection and engagement in Jenny Saville and Francis Bacon.

6

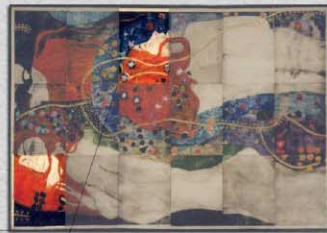
ARCHITECTURE

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learning to talk with traces



PRINTS



OILS & PASTELS



Seeing Saville



Valentines for Bacon

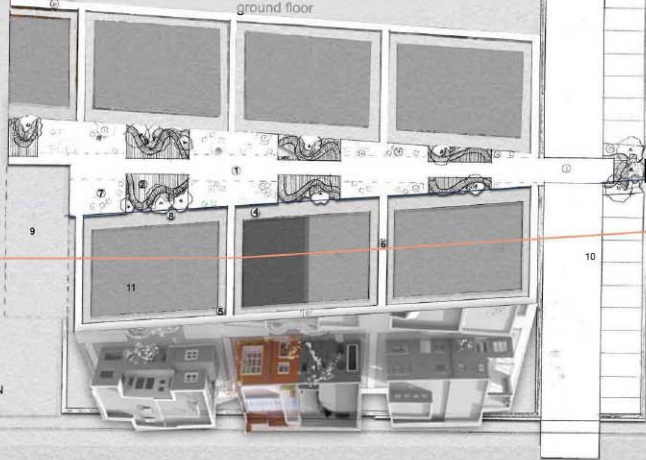
In part this intensification comes from my continued research in visually, as evidenced in my studies of Diller & Scofidio's drawings, Hockney's California façade paintings, Duchamp's exhibition spaces, and Stowe's shifting verbal descriptions (etc.). For more details see Research, page 9.

CONTEXT



Dialogue, Internalize

- 1. limestone paving
- 2. wood deck w/ permanent benches
- 3. grass
- 4. 6' front buffer
- 5. 3' buffer @ side, 3.5' @ back
- 6. 3' sidewalk @ sides, 5' @ back
- 7. social space, decor by unit
- 8. courtyard trees 18" max.
- 9. community center/mail-boxes
- 10. parking
- 11. duplex- 60% brick exterior, flat roof, 2 stories, 80% courtyard lot line met on ground floor



NEIGHBORHOOD NEGOTIATIONS

ck (8)
 ✓ (5)
 client of arcs (2)
 (13)

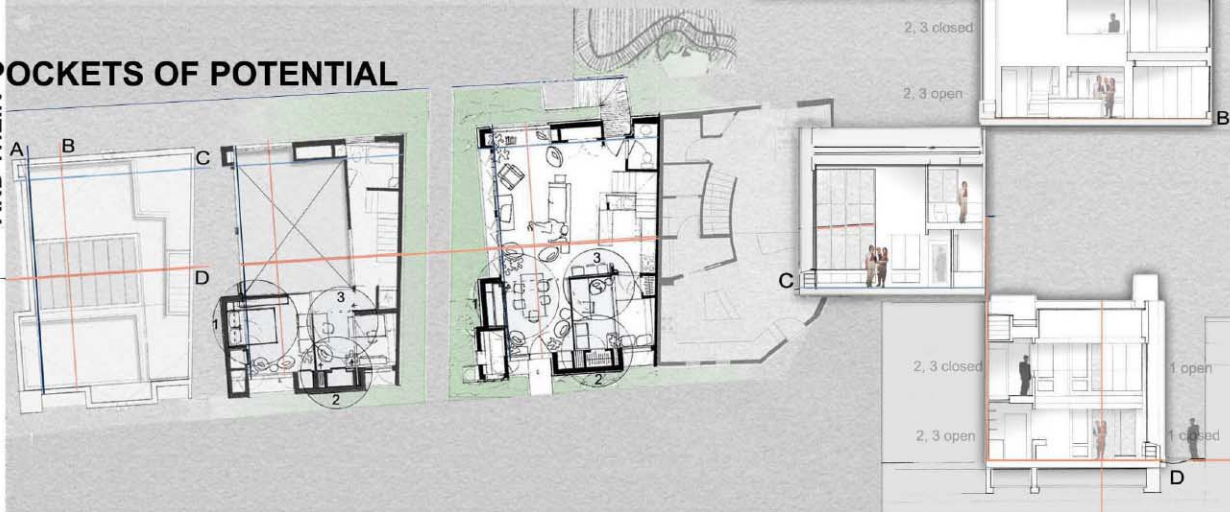


During an eternal month of blood, sweat, and tears our thirteen member studio agonized and, well, argued, finally laying out the overall orientation, design guidelines, and cosmetic details of this townhouse complex for visiting faculty at Washington University. Consolidated parking, a centralized corridor, and buffer of lawn foster an interior orientation, while the slight diagonals gesture openingly toward its community center (which another studio designed) and the residential neighborhoods to the north.

scholarly sites to win friends and influence people

POCKETS OF POTENTIAL

AND THEIR



Within the overall complex, my unit reflexively meditates on the cosmetic façade requirements and community layout. First, as a duplex, siting plumbing (kitchen, bathrooms) along the extra-insulated party-wall, frees the remainder of space for manipulation. Second, internalizing the 60% exterior brick surface requirement into 2' thick pockets of storage and movable room-division assemblies (1-3), helps elaborate the major, interior 'box' of space and its grid. The movable rear divisions and storage alter the unit according to the visiting professor's 'lifestyle': from a completely open studio and sleeping loft, to, at maximum, a sort of 'existenzminimum' unit with four complete bedrooms. (*The combo shown is with 3 bedrooms.*) Also, the flat roof prerequisite allows the deck and extruded skylights, vertically reinforcing the spaces/geometries.

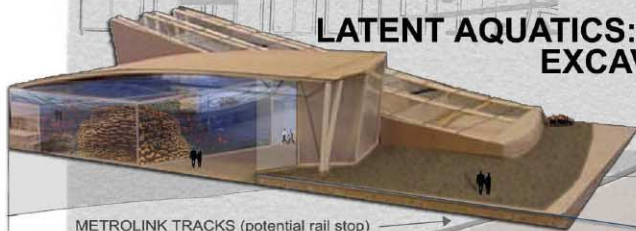
CONTEXT

BUSCH STADIUM

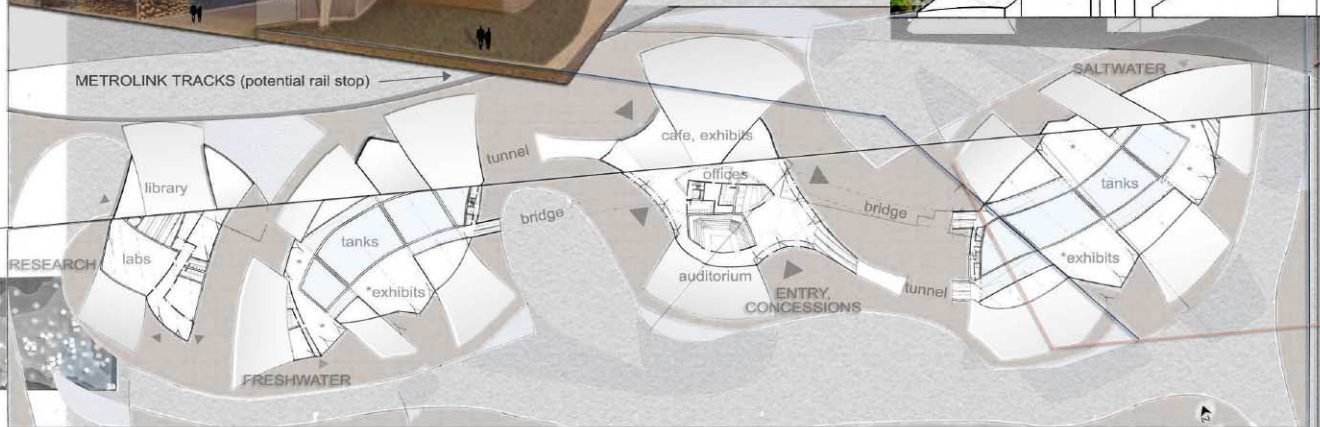
Recover, Disclose

I-55

LATENT AQUATICS: EXCAVATION, EXTRUSION, AND EXHIBITION



METROLINK TRACKS (potential rail stop)

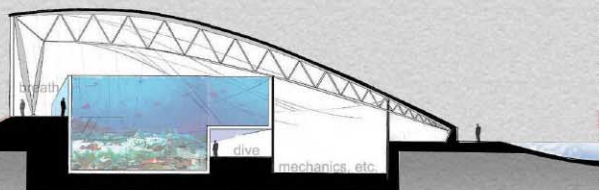
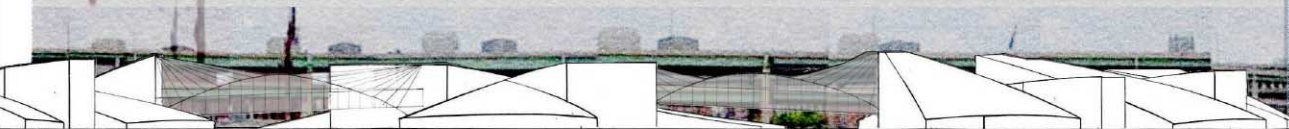
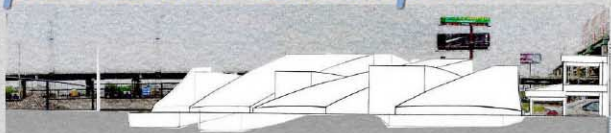


Transitioning from the sublime monumentality of Busch stadium and I-55 to the hard industrial turf of rails and factories of south St. Louis's Mill Creek Valley, this site was a liminal mess of tangled electric lines, broken gravel and asphalt, pocked by neglect and, ironically, poked in history. Taking advantage of these strange hanging densities, this aquarium design conspires to map out that mess of industrial wire, using it as a constraining frame to form, a contextual mediator (between regulated and terrain-vague city sections), and an affective internal residue.

8

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industrial scapes and scars for 'swimin' wit da fishes'



Nodding toward the site's past life as Chouteau's Pond, the aquarium suggests an archaeological stitching and scarring; the old potent, pools of aquatic life bubble-up beneath, barely contained by the contemporary train tracks and high voltage wire. Inside, on an elongated, inflected figure-8 path, visitors alternate between dives and coming up for air. Full tank enclosure enacts the first, as one stands entrapped beneath the tangle of structural wires, beam, and squirming aquatic life, while exhibition spaces add light and breath, breaking the overhead wire-crests with window walls. Not merely a trip for fish-lovers, it proposes a spatial and temporal excavation and entanglement of St. Louis's marginal, industrial present and murky, marine past in a vast, bewildering (and necessarily fantastic) landscape.

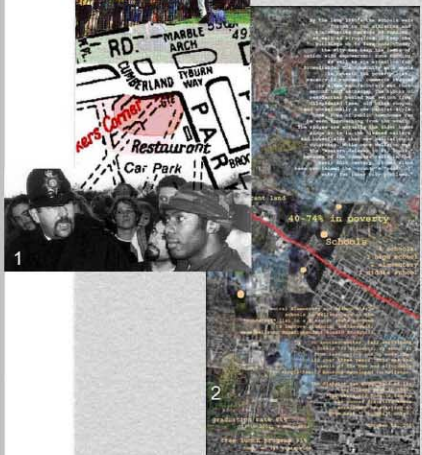


Ausfrage, 5' occupe



UNDERGRAD:
ALL THINGS URBAN

GRAD:
LOOKING THROUGH LANDSCAPES



THINKING LANDSCAPE/ ARCHITECTURE OTHERWISE



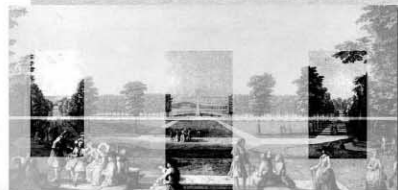
Springing from anthropological studies and inhabiting St. Louis, much of my undergraduate work focused on social urban scapes, such as: 1) Speaker's Corner 'public realm' seen through Lefebvre's everyday, as an excess of seeming political reification/institutionalization, 2) map sections cut through St. Louis and Austin, analyzing and recommending socio-eco-political planning structures, 3) a study of non-profit community revival programs along South Grand Ave. how, where, and for what design funding was negotiated across time, as well as 4) urban journalism, papers arguing: St. Louis's 'post-colonial city' status, architectural phenomenology's nostalgic resistances, anti-planning practices in the Docklands, and the diverse spatiality of self in late Foucault.

My graduate work is primarily concerned with visually, manipulation of re-presentations' conventions and the shifting scopic/discursive definitions of scape/nature/self in the Enlightenment and 20th century. My AA work (5-10, 17) started more landscape focused with: 5) unraveling Smithson's contained chaos in the narrative/photographic slippage of Yucatan mirror travels, 6) showing how Bas Princen's indexical images perform Dutch landscape, reenacting the operations of leisure on a terrain-vague surface, 7) exploring my childhood yard to expose how and what communities were created through its forms and upkeep, and 8) charting descriptive shifts in 'expressive' landscape reception, exposing their visual subject as an elaboration/ appropriation of the 'self' of Hume/ Condillac's Human Nature, not a break with 'emblematic' viewing but rather serving a similar ethical aesthetics.

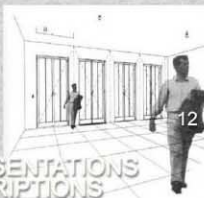


L

trans-media(um), polylingual, multi-period projects



SEEING & SAYING
INTERROGATING RE-PRESENTATIONS
& DESCRIPTIONS



Gertrude Stein's geographical ontology and repetitive actualization

16

INSTITUTIONAL OCCUPATIONS



YOUNG-HAE CHANG'S HEAVY INDUSTRIES
PRESENTS
DAKOTA

POUND, KITTLER, AND AMERICAN MYTHOPOETICS
BEYOND THE GUTENBERG GALLERY

I've also been interested in the very Foucauldian problem of 'seeing & saying,' which has led me to both Derridian structural deconstructions along with more historically embedded archaeologies, such as: 9) a look at Le Brun's non-foundational, formally unstable lectures on expression, and the slippage in Descartes' passions, 10) a slow house presentation dissection, detailing their attempt to enact the same passive, voyeuristic body proposed in the house, 11) a comparative match of Hockney and Schulman to show how the acrylic facades of CA pop critically catalogue architectural photography's seductive manipulations and 12) a perversely Freudian 'working-through' of the logical propositions in Wittgenstein's familial architectural encounter. Continuing, in a more literary vein, recent work includes 13) how Stein's repetitious geographies might serve as an alternate spatial strategies of 'difference and repetition' to contemporary computing seriality and 14) how, with Kittler, the media manipulations of Young-Hae Chang's *Dakota* critique; continue, and transport Pound's anglicizing *Cantos* into comments on globalization. Also, I've been exploring art's institutional space with 15) Fontana's Spatialist rhetoric and installations, as potentially repressive, compensatory disavowal amidst the atomic age, 16) again gazing up at Duchamp's '1200 coal sacks' (from la Villette), as allowing viewers, mirrored in slaughter-house 'carcasses,' to perform Bataille-esque self-sacrifice at the Int'l Surrealist show of 1938, and also, from the AA, 17) an exploration of formal abstraction, disorientation, and the woven topologies within the Eames' *House After Five Years of Living*, where 100% display space constructs a 'private' site behind filmic surfaces. I'm continuing to investigate sight, scape, self, and conventions of visually, with a thesis on Matta's war-time, technologic (AA) topologies.

A Geographical history is very important when connected with all this...
Geography does not look like it does in relation to the human mind.
Not more or less but to begin with what man is
man was
man will be.