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A PORTFOLIO OF WORK by **Paul Mosley**
Fall '14 University of Illinois at Chicago SoA
Master of Science in Architecture

20 ×

/ 14

Paul Mosley
Master of Science in Architecture
University of Illinois at Chicago
School of Architecture
Graduate Portfolio

1 The Exploding Edenic Inevitable

2 Platforms Digital Design

3 Insideoutsidein

Cover design after MAGD Show 2014
by Dario Gracceva & Sarah Krebietke

F 2014
Sam Jacob
UIC SoA

Utopia.

“Place has two meanings: topic--rhetorical and poetic thoughts and formulae--and topographic--a fragment of space possessing its own unity and (often) its own name. The name is a “no place,” i.e., the very place of the text: Utopia is not a topography but a topic. It is often said that it is an imaginary place. Rather, it is an indetermined place. Better yet, it is the very indetermination of place.”

S, M, L, XL,
Office for Metropolitan
Architecture, pp. 1269, 1272

*(right) detail, the garden of earthly delights by
hieronymus bosch, c. 1500. source: tumblr*



[the exploding
edenic inevitable]

American utopian traditions show that architecture is fundamentally driven by ideology.

1 william arthur's our home city

2 shaker spiritual map, the holy city, 1843

3 marcus agripp, the sacred city of augusto, BC

4 j. madison allen, hexagonal block and grid, 1873

5 joseph smith, plan for a city of zion

6 james s. buckingham's plan for a model city

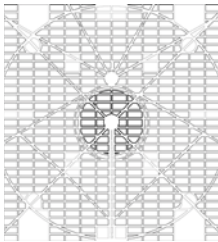
7 leonard a. cooke, plan for the city of llano, 1915

8 ouseley's plan for a heptopolis, or system of cities

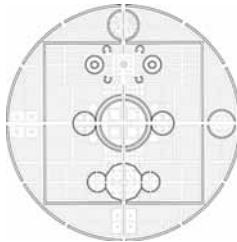
9 ebenezer howard, garden city plan

Architecture was the means by which Shakers and Hip-pies alike directly expressed their ethos and ritualized their lifestyle.

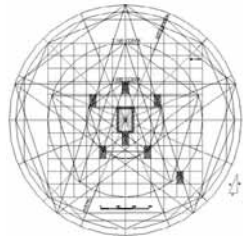
Many of these theocratic, socialist, and techno-rustic communities did not last beyond 2 or 3 generations, (only three active Shakers remain in the world) and their planning visions were often rhetorical.



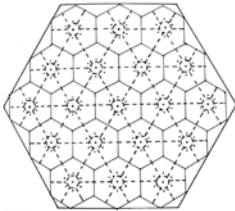
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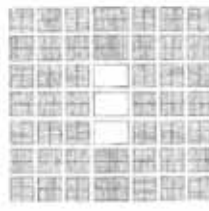
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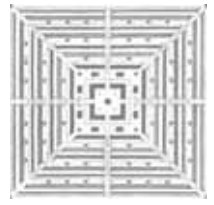
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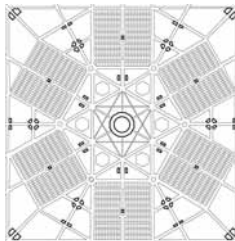
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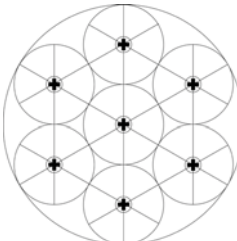
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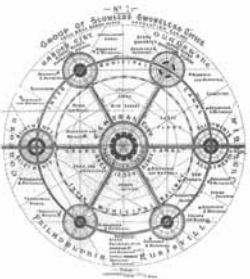
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7



8



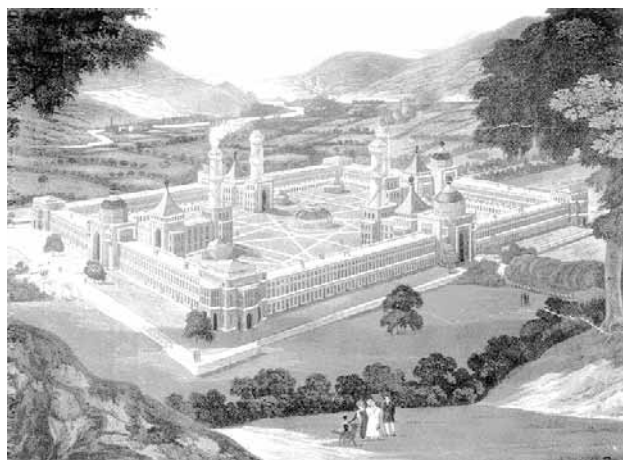
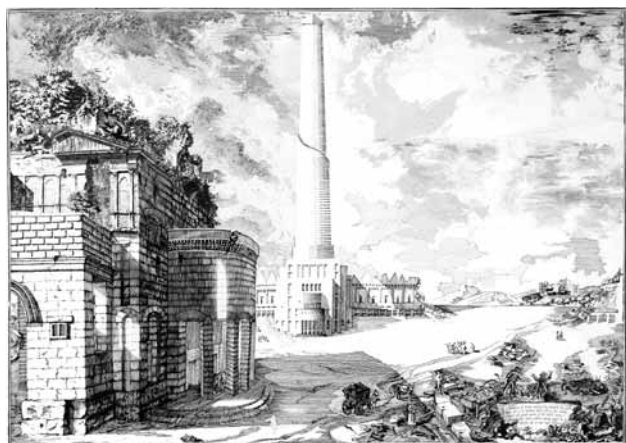
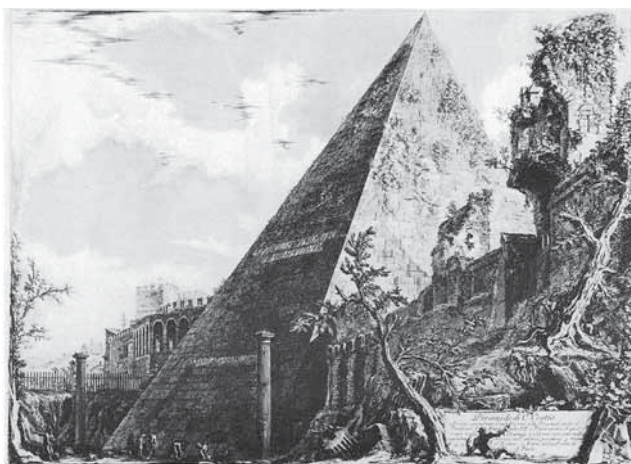
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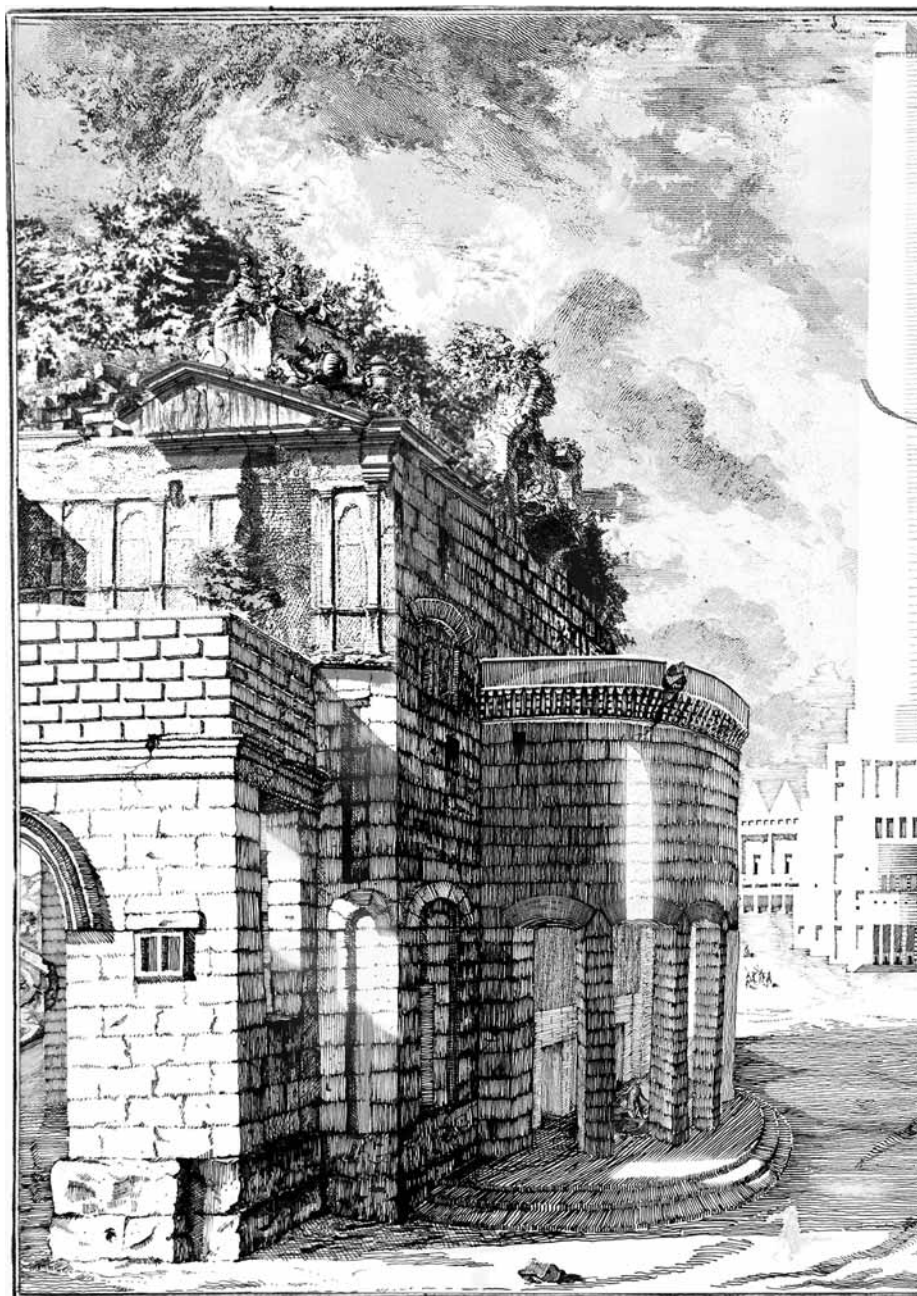
The core design approach is to remake, appropriate, and hybridize references from worlds that are alien to one another.

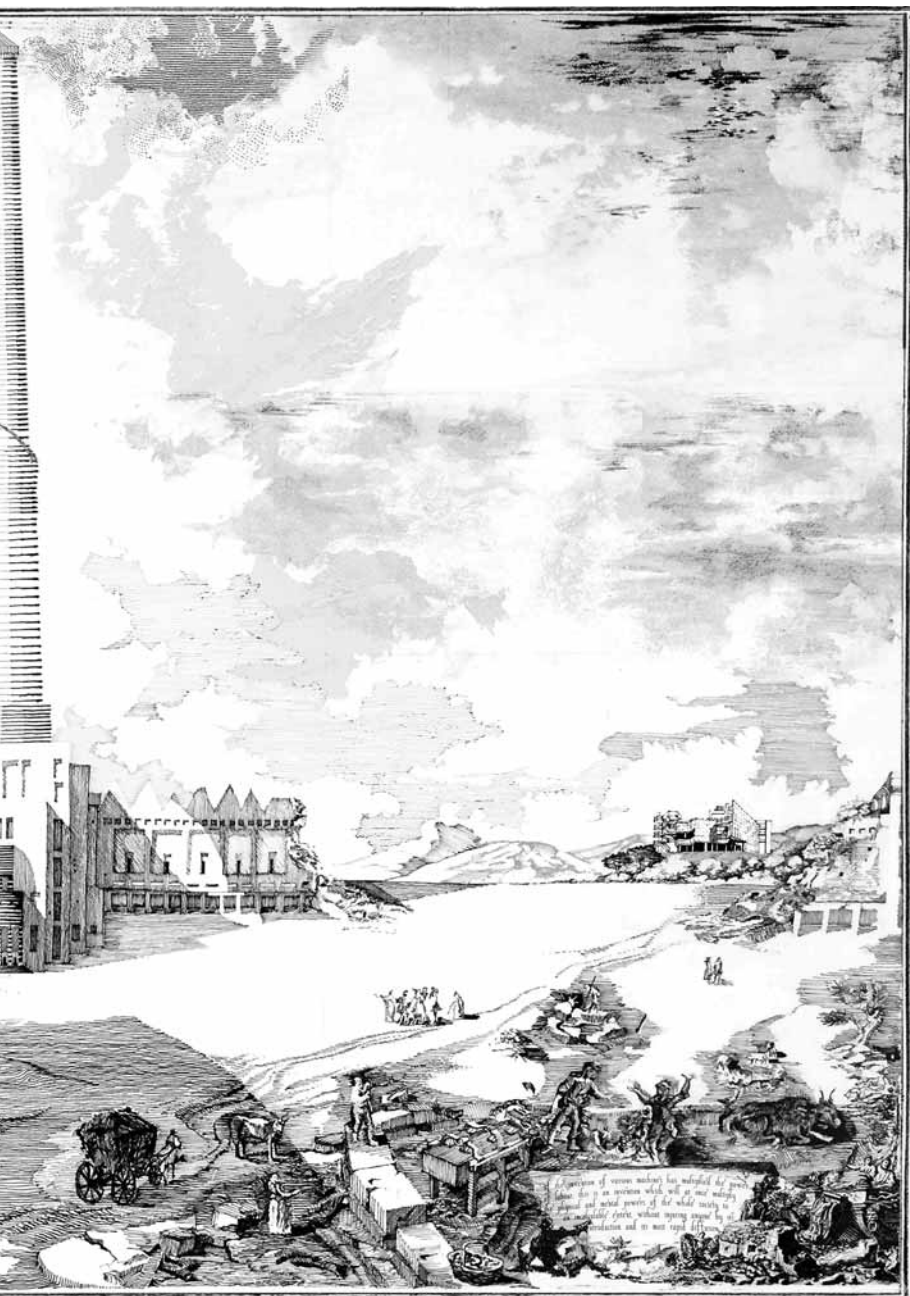
*(top) giovanna battista piranesi
the pyramid of cestius*

*(middle) ink on arches paper / digital collage
an early drawing depicting new harmony
in a state of ruin after piranesi*

*(bottom) the owenite community of
new harmony, unbuilt, c. 1826*





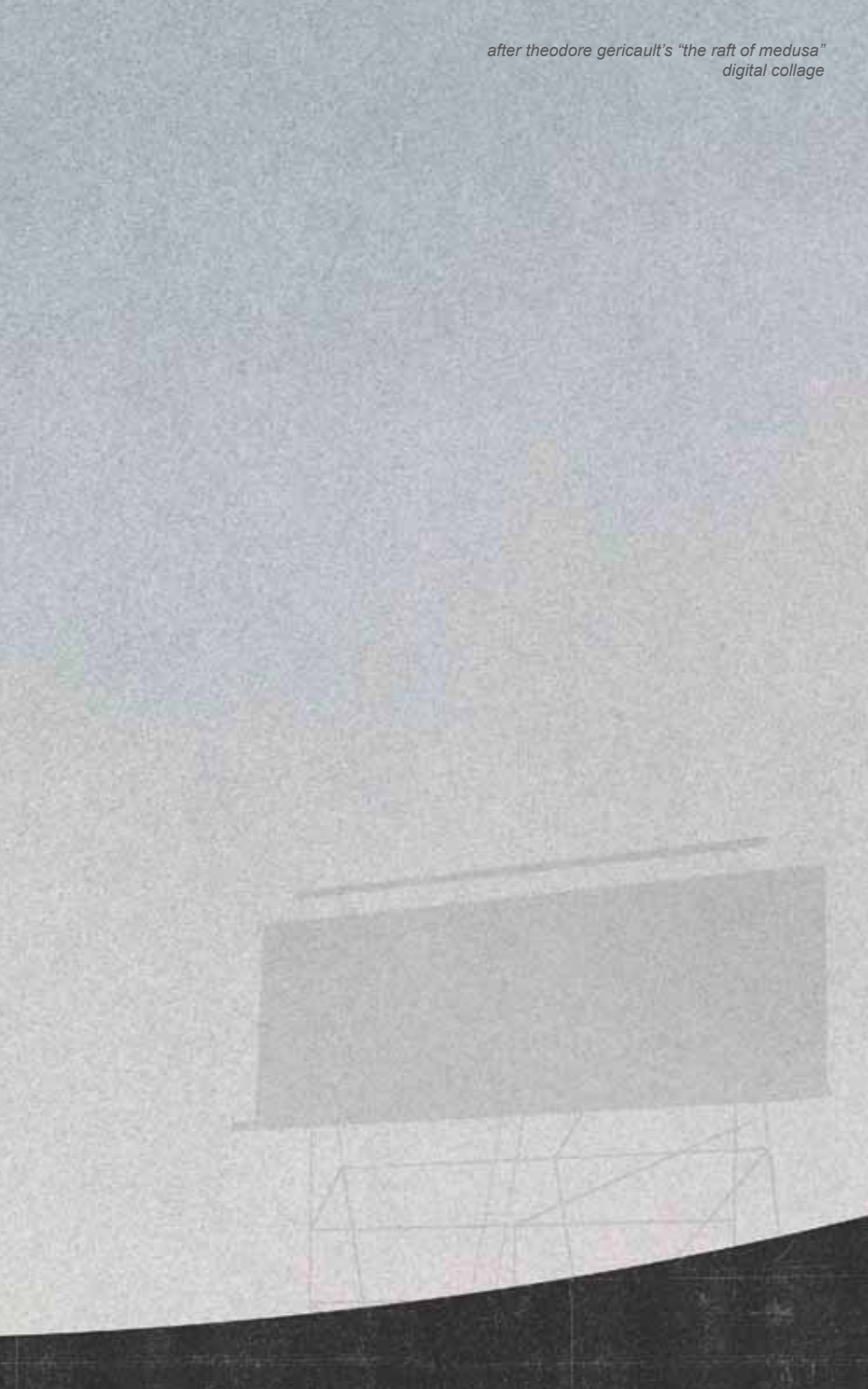


The following work synthesizes these idea(l)s of utopianism, appropriation, and representation into a proposal for a building in Chicago with public space, a commercial plinth, and a tower of housing.

The idea is to exploit the commonalities between the architecture of Mies van der Rohe, and the Shakers.



after theodore gericault's "the raft of medusa"
digital collage



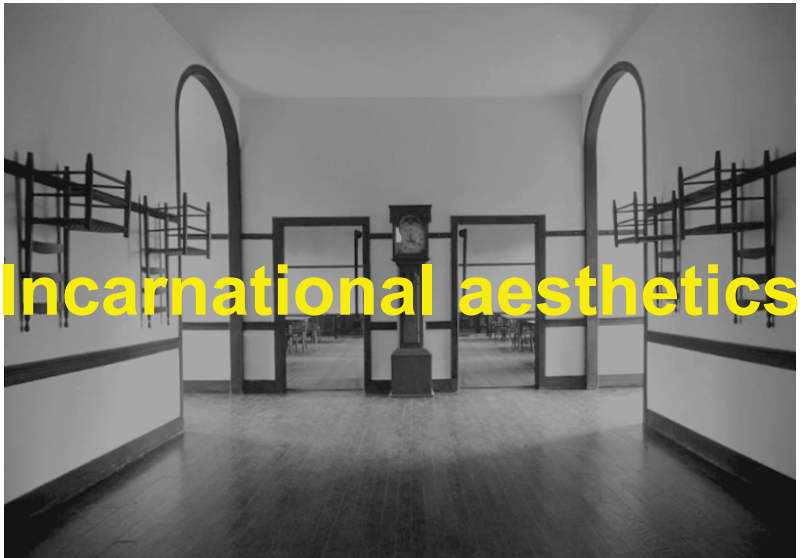
**The aesthetic ethos
of Mies van der Rohe
and the Shakers are
actually quite similar.**

*(top) Mies van der Rohe
Farnsworth House, interior, 1951*

*(bottom) Shaker Room, Kentucky,
1989. "The Shaker's Brief Eternity,"
Sep 1989, National Geographic
Magazine*



“God is in the Details”

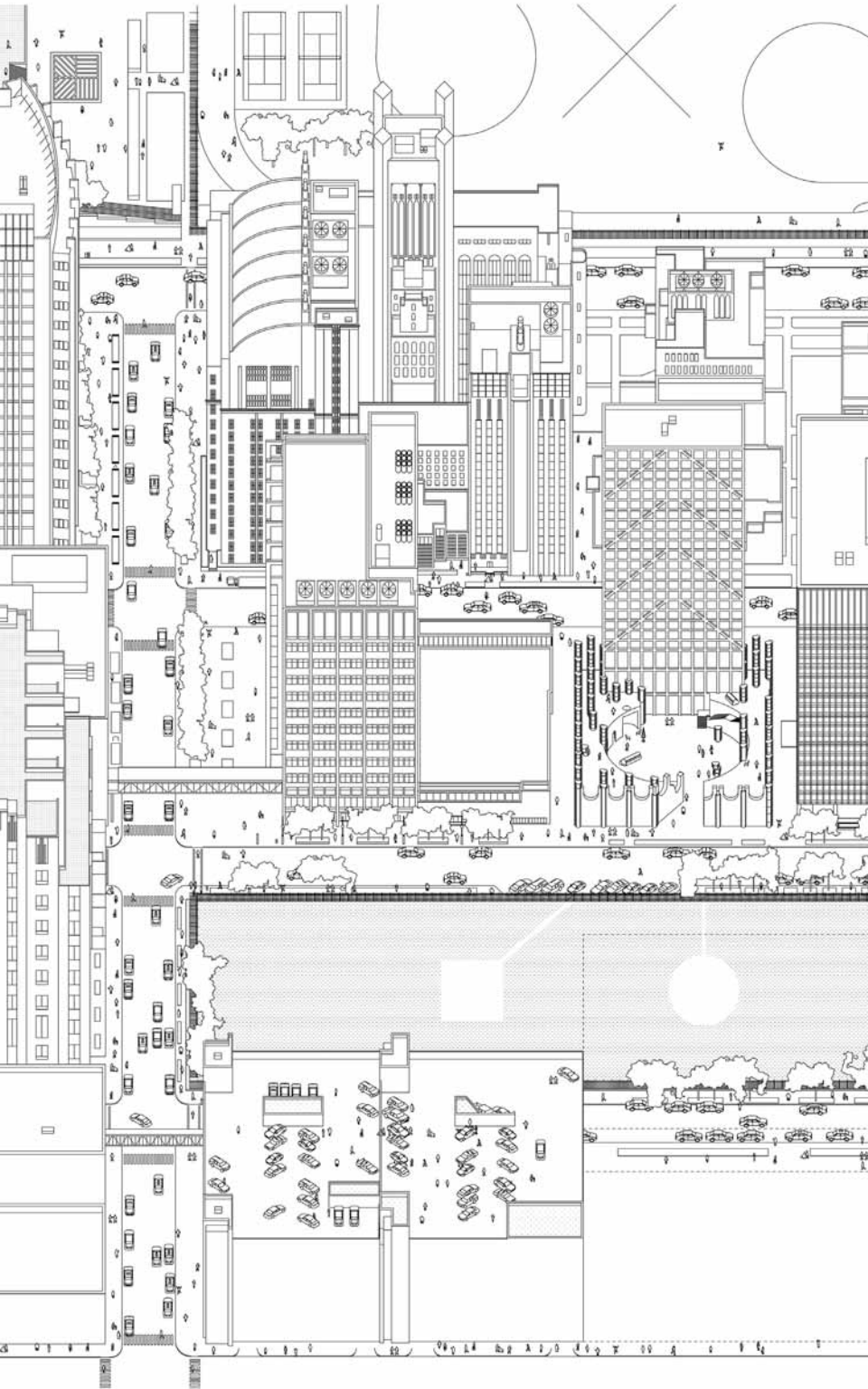


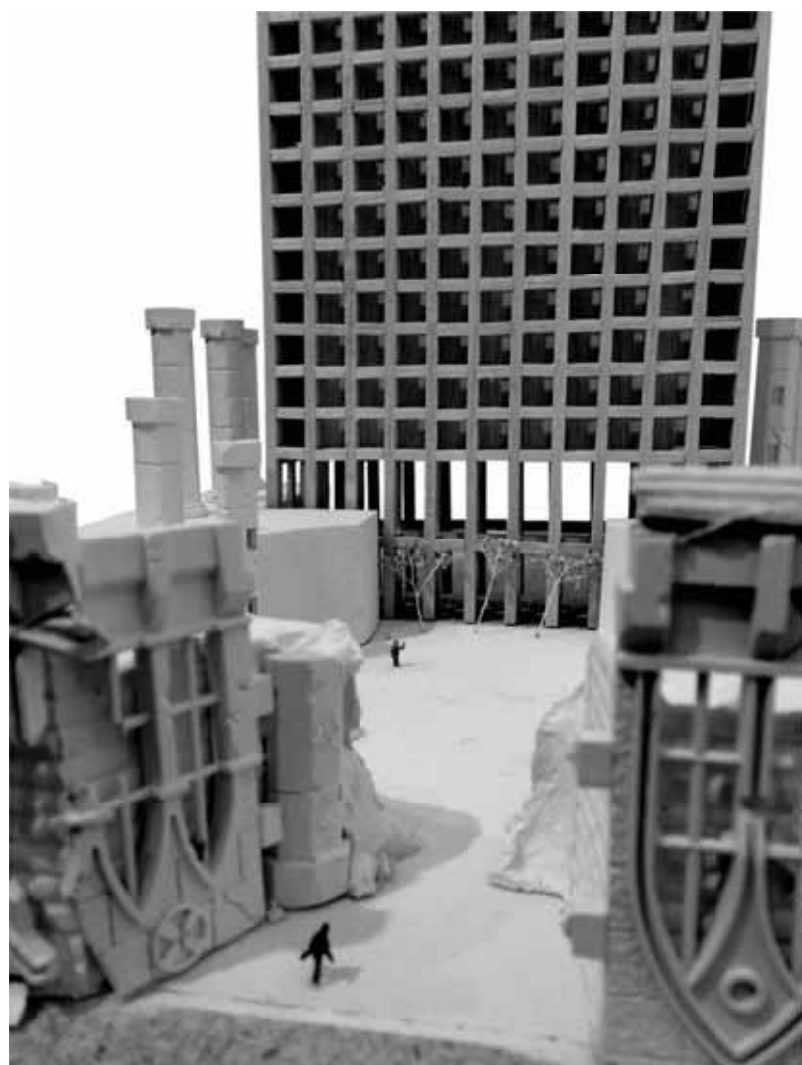
Incarnational aesthetics

“In the desert of idealism that now characterizes American (and most other) cities, can we reinvent forms of architectural dream within the fabric of the city?”

Sam Jacob

(right) isometric drawing showing the building as a tower and plinth with a circular public space.

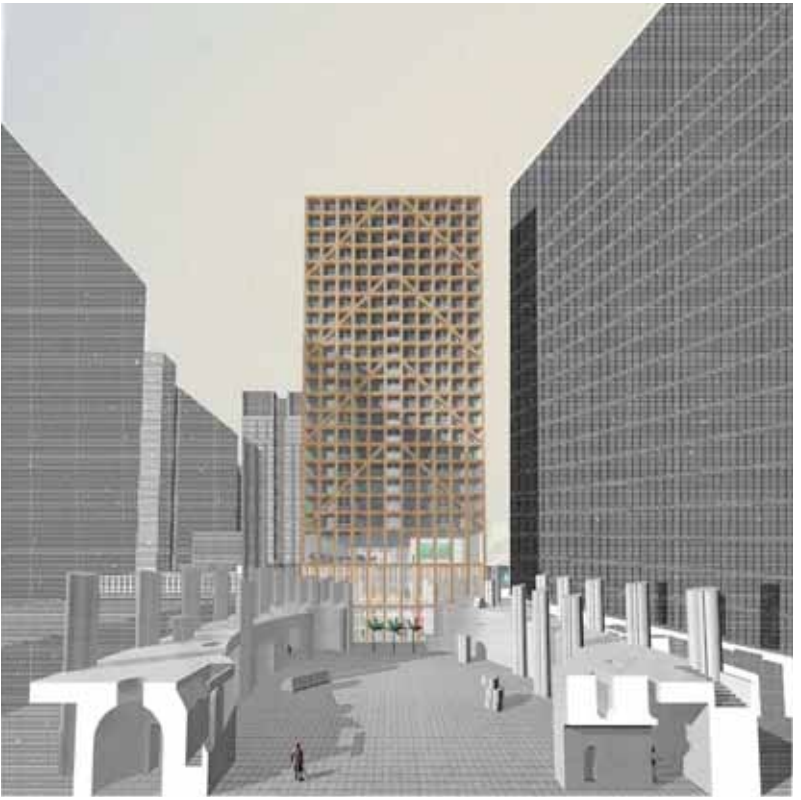






final model made from foam, paint, particle board, bass wood, and plastic battlefield ruins.





(left) perspective view looking north

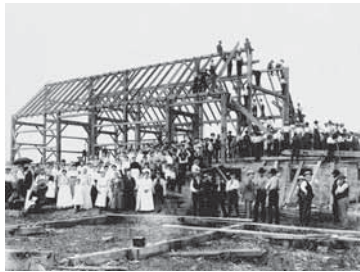
(right) perspective section showing circular public space



ludwig mies van der rohe, resor house, collage

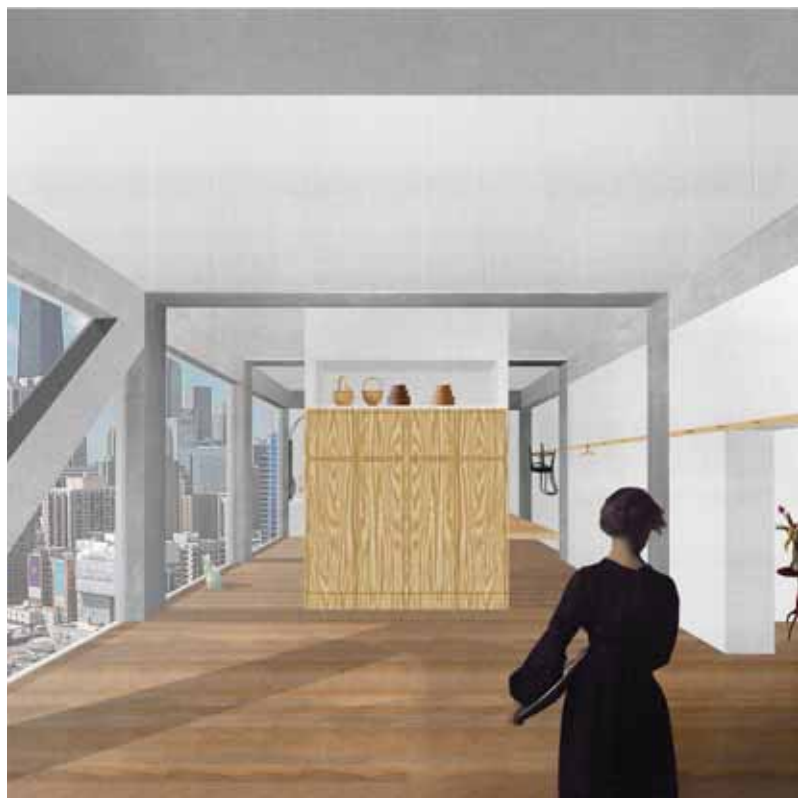


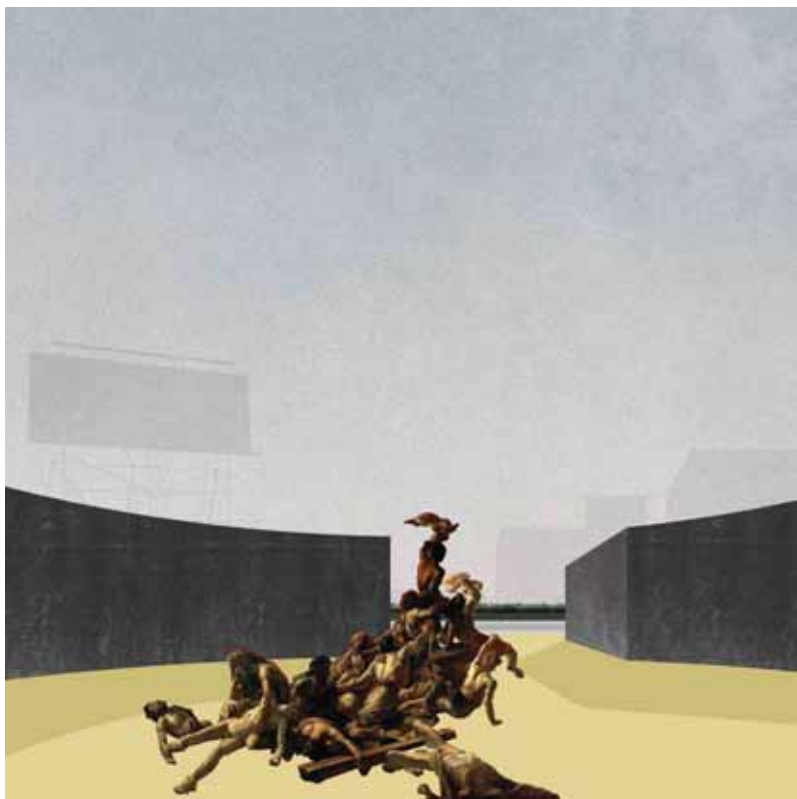
vilhelm hammershoi, interior, 1903-4



shaker barn raising

domestic interior





after theodore gericault's "the raft of medusa"
digital collage

Representation
Image
Collage
Decollage
Bricolage
Appropriation
Hybrid
Indetermination
Facsimile
Copy
Synthesis
Influence
Contamination
Surrogate
Stealing
Debt
Misreading
Clinamen
Recognition
Tesserae
Precursor
Kenosis
Apophrades
Revisionism
Ruin

F 2014
Sarah Blankenbaker
UIC SoA

[Platforms Digital Design Workshop]

Curve, Transformation, Volume, Representation

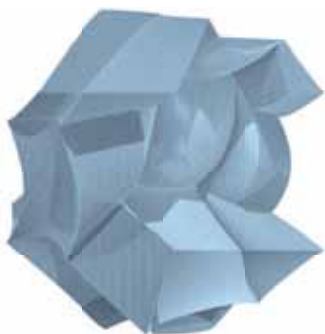
The following work was produced in a two week long workshop designed to provide architecture and design students with a thorough introduction to contemporary methods and techniques in architectural production, representation, and communication.

This project examines the transformation of primitive curves to evolved volumes based on the geometry of a cube.

Design software used: Rhino 5/Grasshopper, Adobe Illustrator CS6, and Adobe Photoshop CS6



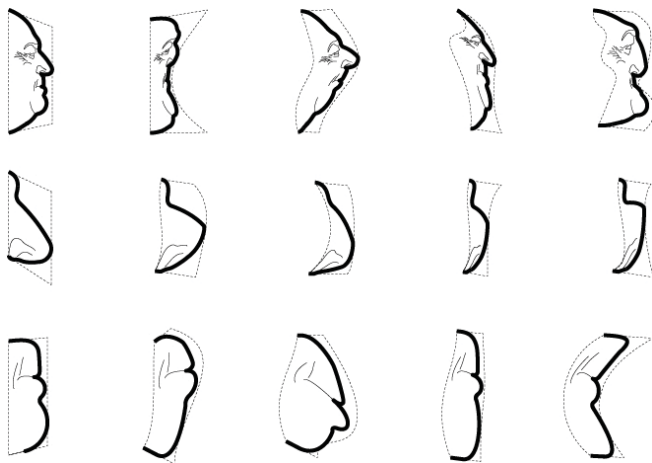
to



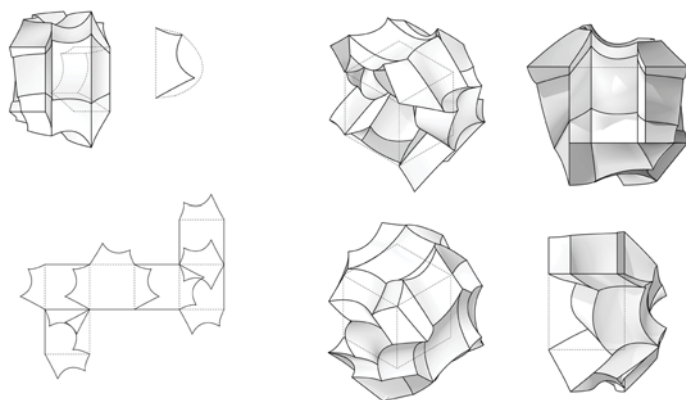
CURVE GEOMETRY

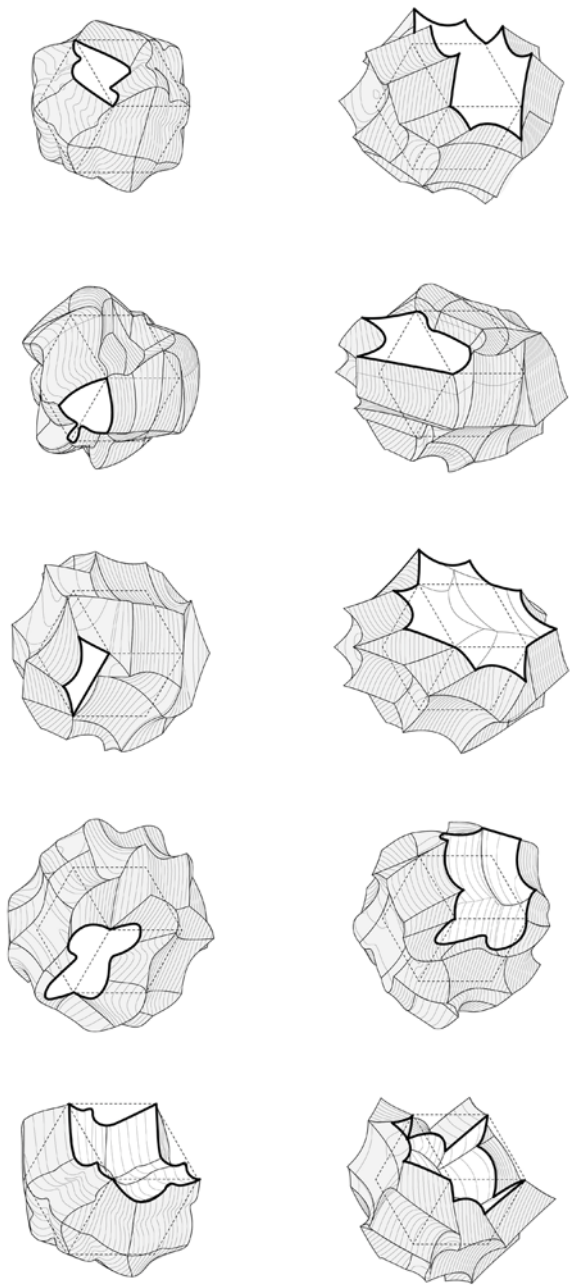


TRANSFORMATIONS

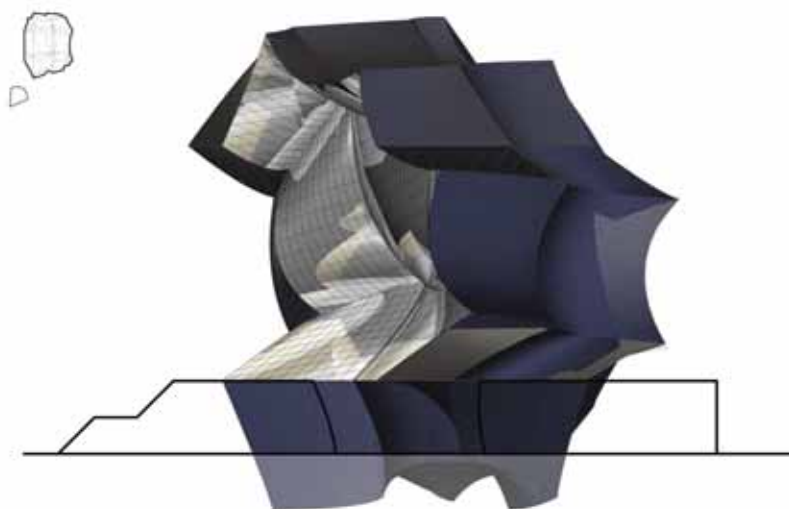


VOLUME

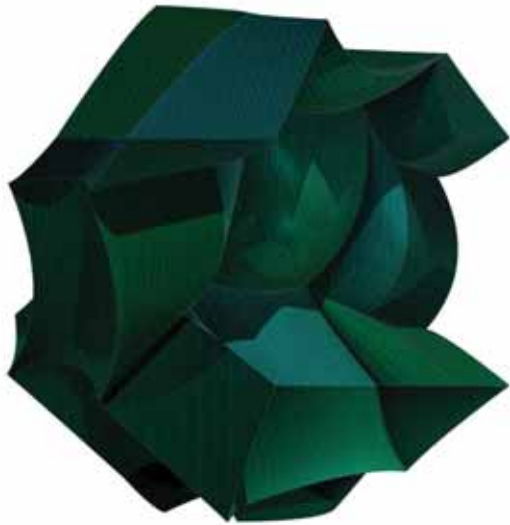




the aim is to conduct the base profiles as an imprint on the volumes, rather than defining the volumes as an silhouette



REPRESENTATION



*finalized renderings of select volumes. digital.
rhino/grasshopper, illustrator, and photoshop.*

F 2014
Andrew Zago
UIC SoA

This seminar project attempts to experiment with the formal inversion of interior and exterior. The following work deforms formal and spatial legibilities of the inside and the outside by working with both mind and matter, geometry and plaster. Initial experimentation with the material limitations and qualities of stuffed animals and toys help lead to a more architectural inquiry: the topological transformation of interior typologies.



inside outside.
research
seminar

final model, detail, 3d print

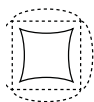
“Rather than the pursuit of continuity, we will examine and catalog differences between interior and exterior conditions (in architecture, decor, and elsewhere) and experiment with their transposition, inversion, and involution.”

Andrew Zago

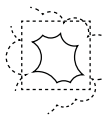
(right) diagrams of various precedents showing formal transpositions, inversions, and involutions of interior and exterior

incursion

Typical



Za Kooerji Public
Theatre, Toyo Ito,
2013



Elpharmonie
(Concert Hall),
HödelM, Under
Construction



Danfoss Universe,
Jurgen Meyer H.,
2007



WGS & of architects,
Utrecht, 1997



HydroSkin Metoro-
sensitive Pavilion,
Achim Menges
Architect, 2013



Funen Black K.
Verdara, of archi-
tects, Amsterdam,
1999



involution

Typical

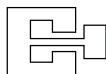


MoCA Pavilion, Tom
Wiscombe, 2013



hernia

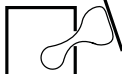
Typical



Art Gallery of Ontar-
io, Toronto, Frank
Gehry



Pathé Foundation,
Renzo Piano, Paris,
2014



Royal College of
Physicians, Denys
Laudun



Flory Building,
James Stirling



Rusakov Workers
Club, Konstantin
Melnikov, 1929



Leicester Building,
James Stirling



porosity

Typical



Johnston Marklee,
Vault House



Robin Hood Garden,
Alison and Peter
Smithson



Moshe Safdie, Habi-
tat 67



House NA, Sou Fujii
Moto



Weekend House,
Nishizawa



Steven Holl,
Simmons Hall



nested

Typical



House Within a
House, Hamou Fuji



Cuspidal Recursion,
Tom Wiscombe



DZ Bank, Frank
Gehry, 2000



Levathan, Anish
Kapoor, Grand Palais,
Paris, 2011



Lenium Samsung
Museum of Art, OMA,
Seoul



Peter Eisenman, Pin
of Out House, 1984



topological

Typical



Tel Aviv Museum,
Preston Scott Cohen,
2010



Taichung Metropol-
itan Opera House,
Toyo Ito, 2014



Phoenix International
Media Center, B&D
Ufo, 2014

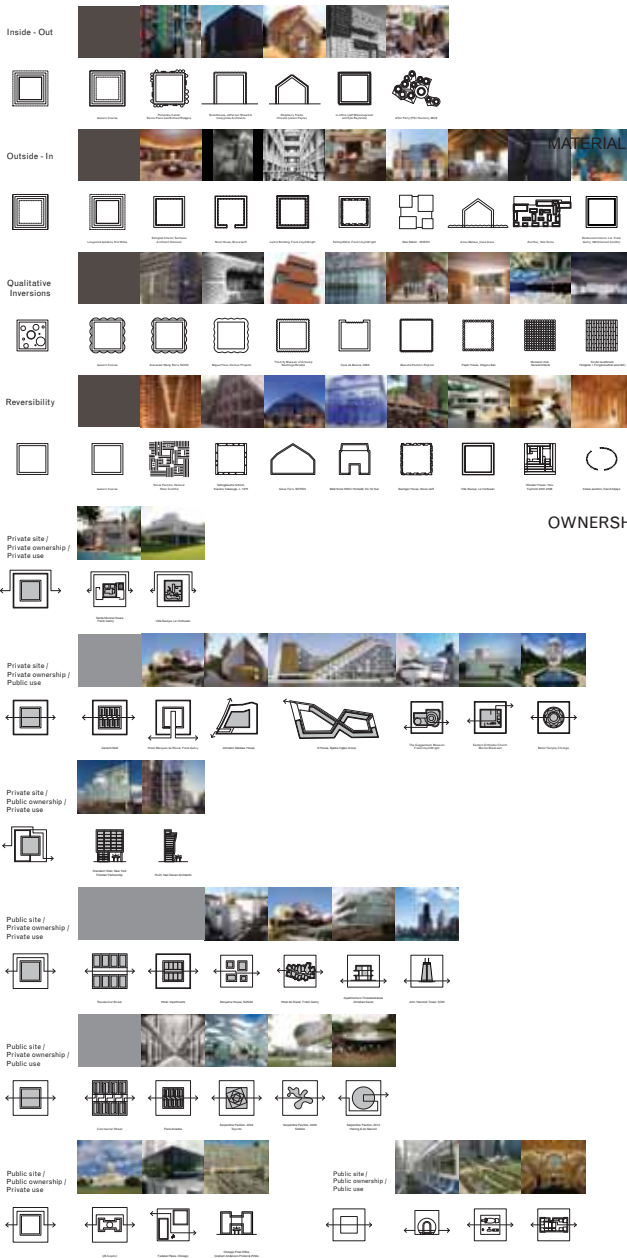


Mobius House, Het
Gooi, NederlandseBN
studio, 1993-1998

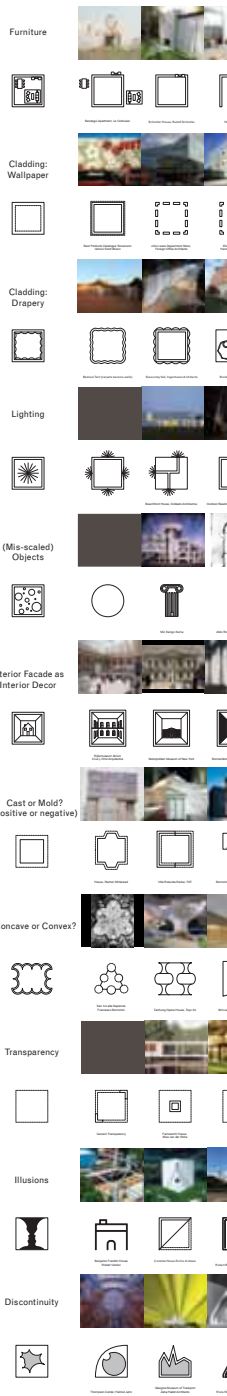


Casa Saldaña, Vito-
ro Giorgini, 1962

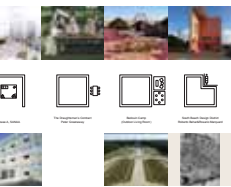




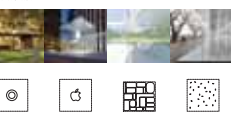
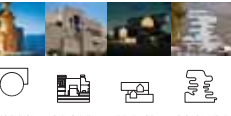
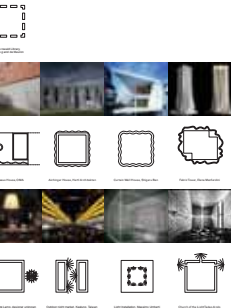
OWNERSHIP



Precedent studies of interior/exterior inversions based on form, legibility, climate, ownership, material, use, and decoration.
 in collaboration with Patricia Agrela, Jesus Corral, Delfina Castagnino, Siobhan Barret, Stephen Moroz, and Matthew Busscher



DECORATION

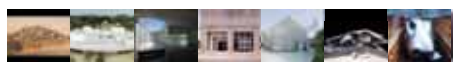


Porous / Permeable



FORM

Sectional Objects



Inclusion



Evolution



Herniations



Topological



LEGIBILITY

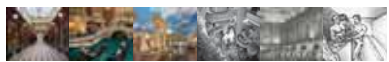
Inside - Out



USE



Outside - In



Continuous Circulation

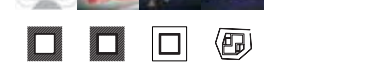


The Well-Tempered Environment



CLIMATE

The Ill-Tempered Environment





Early studies using stuffed animals show various states of inside in/outside out and inside out/ outside in conditions. Stuffed animals provide a malleable sack that can be manipulated topologically in terms of surface and material. Experiments in plaster offer a study in thickness and poche.

These studies in precedence and experiments in materials form a foundation preceding a specific area of study, as shown in the following pages.



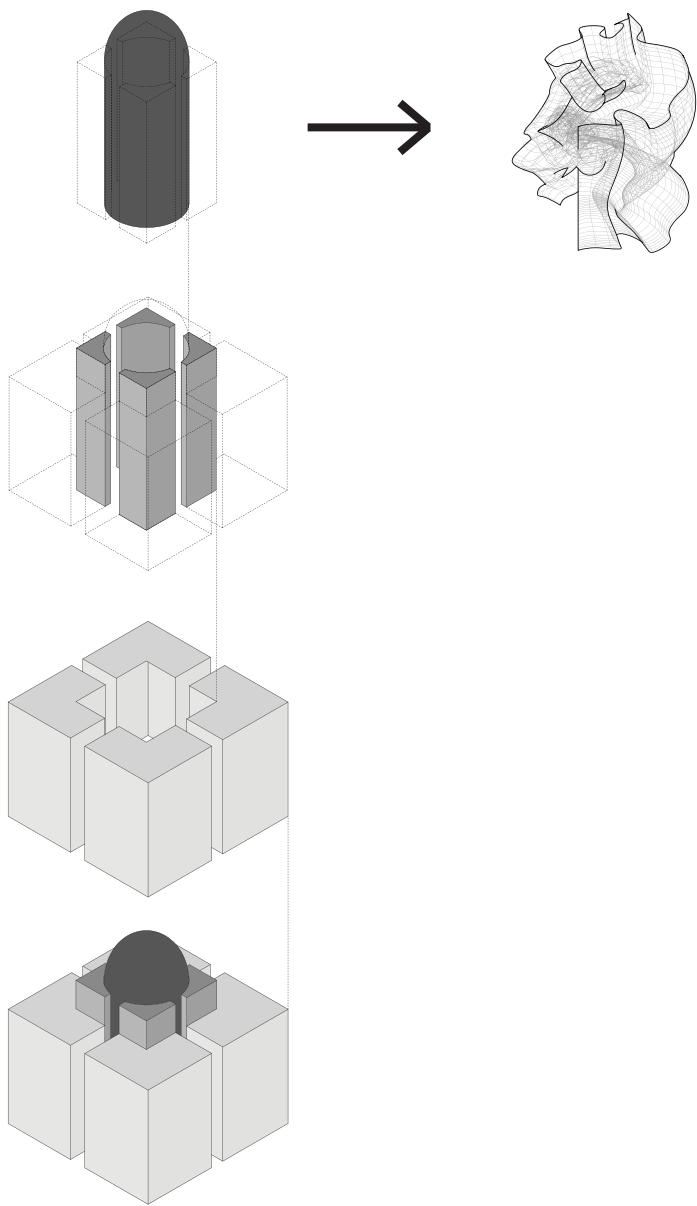
*(left) stuffed animal converted
into a double klein bottle*

*(right) plaster cast of a dolls head
inside of another dolls head*

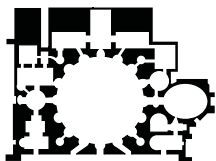
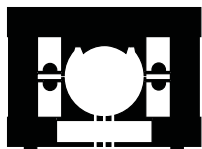
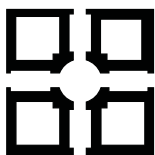
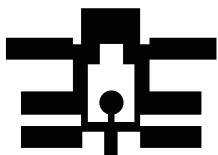
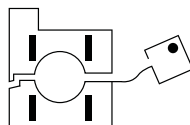
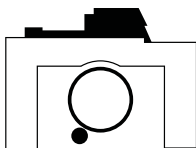
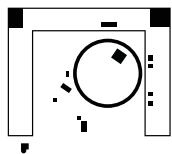
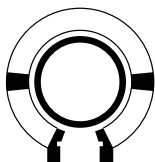
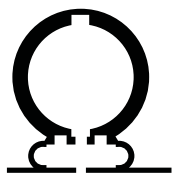
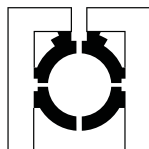
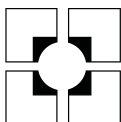
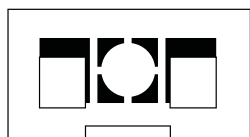
How would one invert and transpose the form of a building's innermost space?

Can the most identifiable interior space of a building, such as a central drum, also be the most identifiable exterior space of a building?

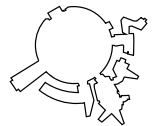
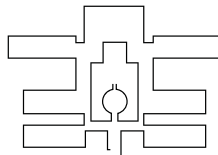
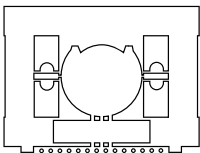
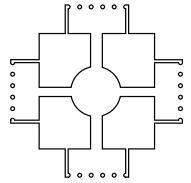
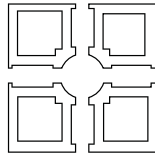
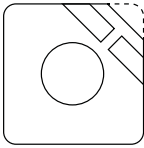
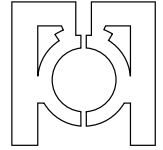
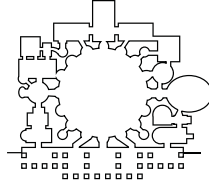
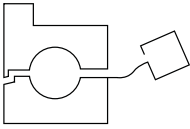
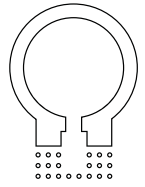
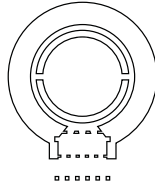
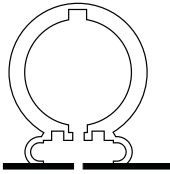
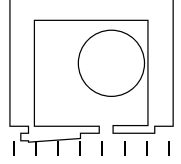
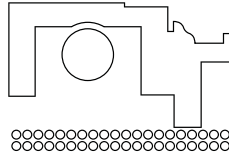
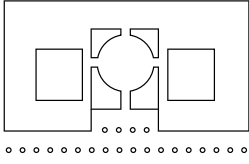
These questions examine the territory between spatial typologies often belonging to the center such as cloisters and courtyards as they relate to conditions of interior/exterior, threshold, poche, and topology.

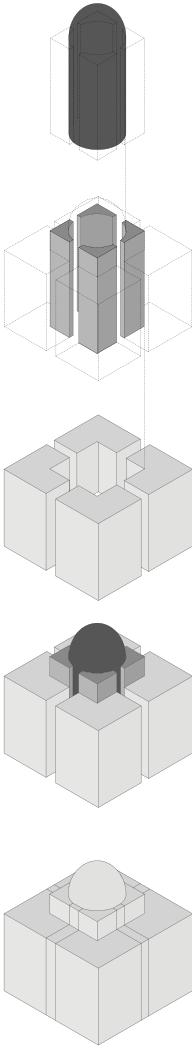


POCHE

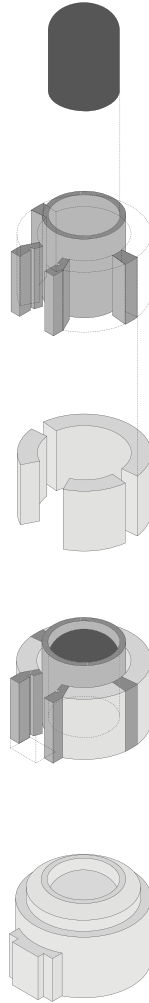


THRESHOLD



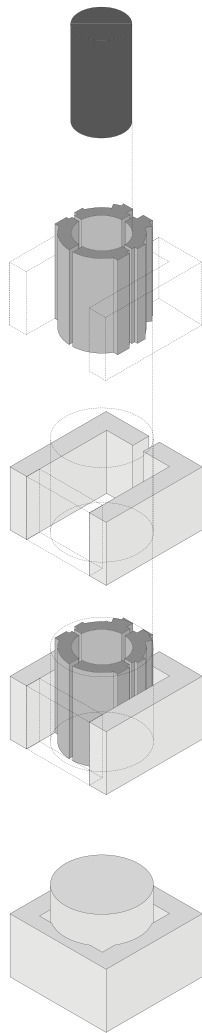


Villa Rotonda
Palladio
Vicenza, Italy
1566

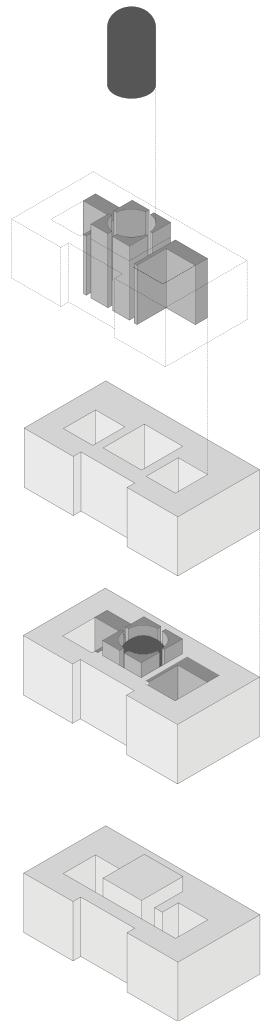


Manchester Central Library
E. Vincent Harris
Manchester, England
1930-1934

TYOLOGY



Stockholm Public Library
Eric Gunnar Asplund
Stockholm, Sweden
1928

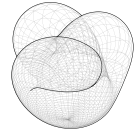
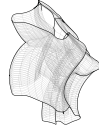
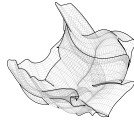
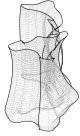


Altes Museum
Karl Friedrich Schinkel
Berlin, Germany
1824-1828

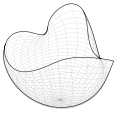
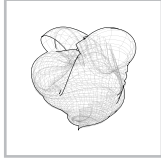
axonometric diagrams showing the relationships between overall building volume, poche, and a central drum.



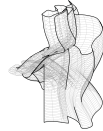
klein bottle



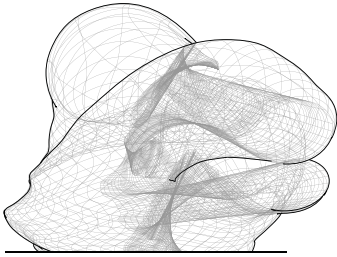
boy surface



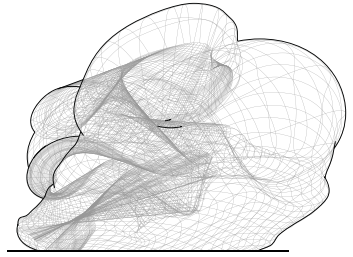
half-boy surface



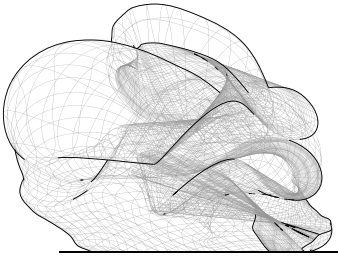
TOPOLOGY



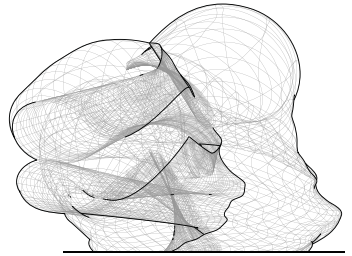
E



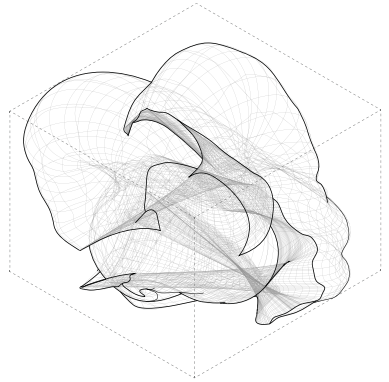
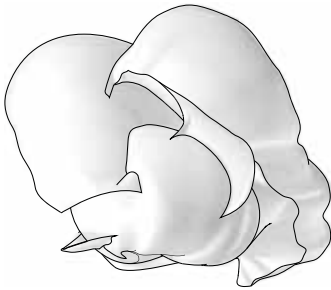
W



S

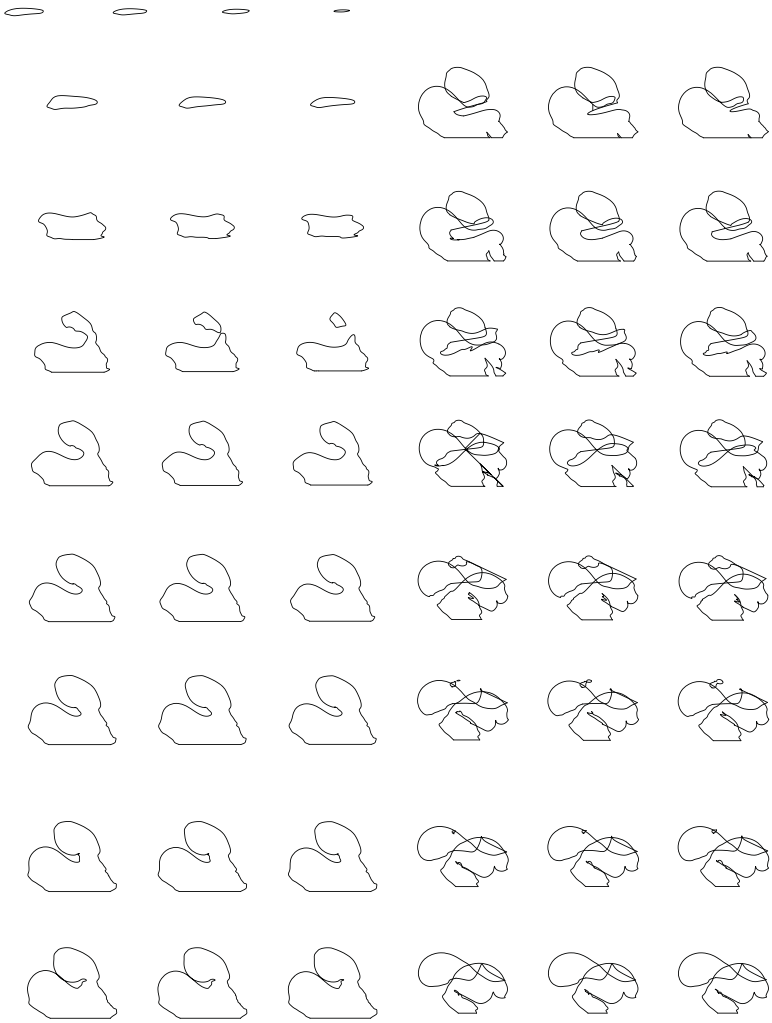


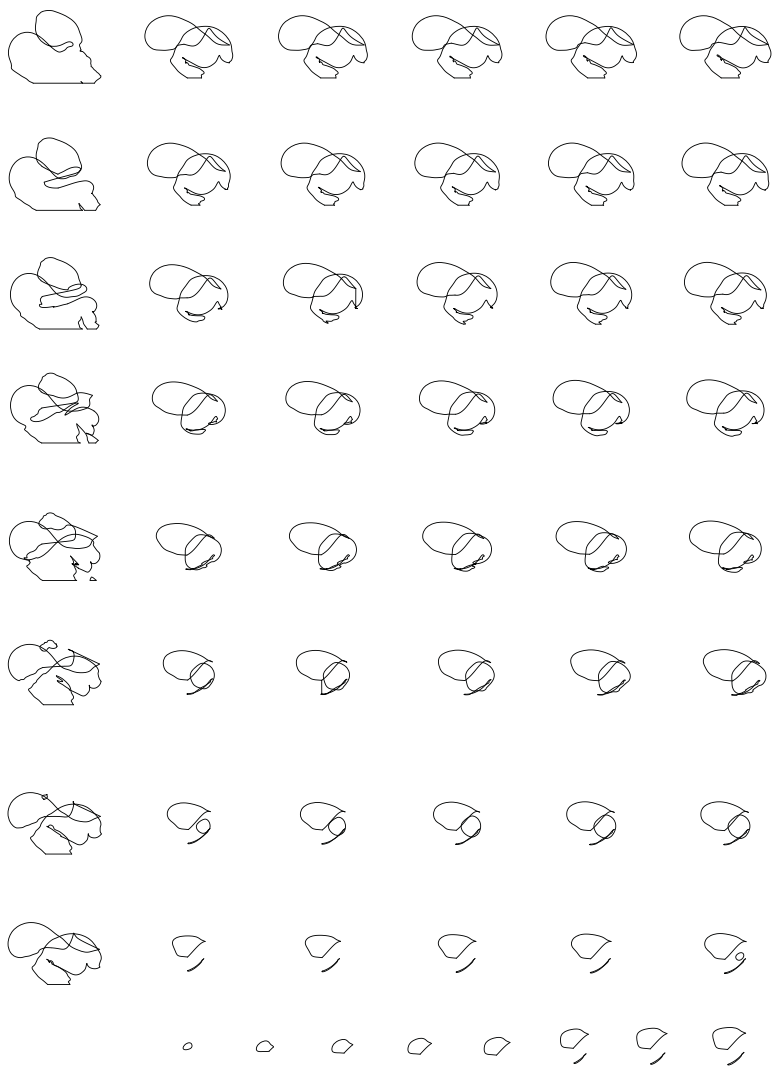
N



(above) axonometric diagrams showing how the base diagram of edinburgh castle transforms when infected with the topology of a klein bottle, boy surface, and half boy surface. digital. rhino/grasshopper, illustrator.

(right) resultant diagram based on boy surface. digital, rhino/grasshopper, illustrator.





section contours of resultant diagram showing intersections and transpositions of continuous interior and exterior spatial loops





theend

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