CONCEPT

ARCHITECTURE

FOR A POST-CONCEPTUAL AGE.
FORE­WARD

Over the past several years, the exhibition and publication program of the School of Art Gallery has continually evolved and expanded. The current exhibit, “Concept Architecture for a Post-Conceptual Age,” reflects the Gallery’s commitment to showing the work of twentieth century artists, especially those with a special connection to northeastern Ohio. It also demonstrates the Gallery’s attempt to reach beyond the School of Art by actively involving other university units as well as the non-academic community in our projects. This exhibit features the work of four Ohio architects. The installations, designed as full-scale participatory pieces, are intended to involve the viewer in a dialogue with contemporary architectural issues.

Exhibitions and the catalogues that accompany them result from the cooperation and assistance of many people and institutions. Geraldine Wojno Kiefer, for example, did an outstanding job as guest curator. It was her dedication and keen awareness of issues that made the planning and organization of this important project an enjoyable and exciting experience. Ms. Kiefer’s vision, hard work and creativity deserve special recognition. Paul Sahre and John Cooperrider deserve special thanks for designing the exhibition announcement and catalogue. I am indebted to Bruce Kiefer, who volunteered his time and talent to produce the necessary photographs. Also, I would like to thank the Gallery staff for cheerfully doing what had to be done. Without the enthusiastic support of the contributing architects, there would not have been an exhibit. Therefore, I am grateful to

Vince Leskosky, Ronald Reed, Thomas Stauffer and Paul Westlake for their cooperation.

Finally, I acknowledge the support of The Ohio Arts Council, the School of Architecture and Environmental Design, the School of Art, the Friends of the Gallery, and Sherwin-Williams Company.

Fred Smith Gallery Director
"Concept Architecture for a Post-Conceptual Age" is the result of three years of scheming, dreaming, and planning. Initially designed as a maverick show which could give the public the opportunity both to view the work of new talent and to reevaluate the accepted regional notion of what constitutes an "architectural exhibition," it has evolved into a forum for concepts that may well galvanize the regional arts community.

These exemplors of "new talent" are not really new arrivals. Each of the four architects has been practicing in northern Ohio for a number of years and each has attained a respected level of professional recognition, including design awards in both the architectural and fine arts milieu, professional and teaching appointments, lectures and publications. What makes them "new" is simply that, not yet having garnered "reigning dean" status, they have not been afforded the opportunity to exhibit their designs in a gallery context.

But a series of mini-retrospectives or staged design problems is not what this exhibition attempts to accomplish, although features common to both genres do appear. A rehash of these frameworks, although they are well established (particularly in this area), would evidence a singular limitation of vision. For what is really interesting in architecture today is what Thom Stauffer calls "layering," and Paul Westlake terms "stratification." Inherent in both of these terms is a conception of design that abjures simple frameworks of any kind.

If one-sided and one-dimensional approaches to architecture are now retro and superseded by the richness of interpenetrating ideas and juxtaposed fabrics, why should not an architectural exhibition follow suit? Why, as Vince Leskosky claims, should the "combination or overlaying of ideas and images" not be fused into a "new reality"?

Thus, Concept Architecture posits two interleaved givens: four design architects who work in the realms of both architecture and fine art, and the residence, an issue central to each of their concerns. Initially the architects proposed to design fragments of an ideal or evolving structure, such as a staircase, interior elevation or fireplace. But quickly such a program proved both elusive and reclusive, and the concept of fragment itself proved to be fascinating as it intersected the realm of other formal and contextual ideas.

What has remained from the initial planning stage, however, is a singular ideal: that architecture should be understood not as "building," which implies the separation of exterior from interior space, but as an experience capturing both in a dynamic continuum of personal and interpersonal histories. At first glance this might itself appear retrograde, a throwback to the utopian and idealist dreams of early twentieth century
architecture should be understood not as "building," which implies the separation of exterior from interior space, but as an experience capturing both in a dynamic continuum of personal and interpersonal histories.

modernism. But in effect it is not. To give just two examples, Picasso's Cubist paintings and Mies van der Rohe's sleek office towers succeed by encompassing a breadth and depth of human experience within a flexible, yet simple and eminently reliable grid. Picasso and Mies are cited as sources for two of the architects here. But grids for them and for their two co-exhibitors do not idealize, capture or reassure. They are psychological actuators of tension, and tension encodes their notions of architectural experience.

The concepts of this exhibition having been introduced, the rationale for the "post-conceptual" part of its title remains as yet unspecified. Have the arts that little to say about late twentieth century life? Certainly not, but rampant commercialism, insensitivity and a lackluster response to genuinely innovative design (on both sides of the arts/arts consumer equation) have sapped the creative juices of many a worthy design professional, northern Ohio not excepted. Initiating new dialogues within technology, design and personality in two and three dimensions, these four architects have created provocative concepts which may serve to reinvigorate post-conceptual sensibilities. However, as Ronald Reed comments, "the installation makes the true argument."

Geraldine Wojno Kiefer
Guest Curator
The last two decades have seen architectural design engaged in a struggle, or what might better be described as an ensemble of disparate struggles, to work through the grip of modernism. The reign of the glass prism whose monotony has so destituted the character of our cities. As one surveys these various efforts, however, an interesting theme connects otherwise differing investigations. From the conservative to the radical these efforts proceed not by abandoning, but by reinterpreting canonic modernism, advancing some of its principles, rejecting others. In general, what opens the door to these investigations is an irresolvable conflict underlying modernist design theory itself. On the one hand, modernism generalized the pattern-book formalism of the Beaux Arts into a pure formalism, i.e., an understanding of the design process as nothing other than motivated manipulation of material form. In shifting the source for the design process from pattern-book to material form in general, modernism produced a revolutionary break with the lifeless repetition of stale architectural devices into which the Beaux Arts had lapsed. On the other hand, in seeking to establish conceptual criteria by which to evaluate the results of its new generalized formalism, modernism forwarded various propositions which paradoxically constrained and narrowed the very range of possibilities which it had opened. "Form follows function," "the machine aesthetic," "flat roofs," "stucco and ribbon windows," and so forth all operated to reduce design possibilities. Because of these constraints, modernism lapsed into the same lifeless repetition of forms which it had overturned over a half-century earlier. The ornamentalist and neo-historicist practices collectively known as "Post-modernism" were the first major deviations from modernism to gain attention. Today, such buildings are almost as familiar and perhaps becoming almost as monotonous -- as their steel-and-glass predecessors. Though they have again made available to architectural design important aspects of cultural meaning whose abandonment by modernism was precipitous and unwarranted, they have done so at some cost. In the name of restoring a lost sense of continuity with our past, these practices have placed a ban on design speculation as precipitate, restrictive and arbitrary as is its counterpart in modernism. Thus have these architectures foregone a sense of the complexity of the present and a spirit of adventure which are as fundamental to our culture as is a recognition of our past. Rather than restore a dynamic sense of cultural place, therefore, these architectures produce a caricature of place. However, the other strain of design...
investigation which has been developing "underground" during this same period has recently begun to enter the public realm. It is within this more daring architecture, one which has preferred to probe the possibilities of a generalized material formalism rather than to serve popular tastes, that the work of Paul Westlake, Ronald Reed, Thomas Stauffer, and Vince Leskosky must be located. Let us call this latter field "post-determinist formalism," taking the sobriquet to indicate that the conceptual and determinant priorities which both modernism and "post-modernism" have taken for granted -- function, clarity, historical continuity, etc. -- are suspended. Post-determinist formalism does not abandon these considerations, but defers them in order to discover new possibilities -- for function, for order, for a meaningful sense of place. At first encounter Paul Westlake's architecture seems at ease with late-modernist considerations. Its spare vocabulary, clarity of element and materiality and palpable concern for organizing geometry appear to be at odds with the theme of experimentation which we have outlined. However, a closer scrutiny of his quiet and controlled project reveals the contrary, a work of subtle tensions and taut dynamics. Operating here are interconnected ideas antagonistic to canonic modernism. Rather than work with the single dominant geometry of the plan, Westlake uses several geometries simultaneously in both plan and section. Keeping the translational and rotational relations among these geometries small, he prevents one from dominating the other. What appears at first as monovalence, i.e., each object or relationship performing a single, clarifying role, is in fact multivalence, i.e., each performing several even contradictory roles at once. Thus, for example, the "ramp" framed as an object within the space introduces a rotational geometry in section. At the same time, it frames the elements of the interior which belong to the ground space. Are these elements of the ramp or the ground? Are they restricting objects prohibiting access or zoning objects defining complex volumetric precincts within the space? Westlake also eschews modernism's obsession with the timeless object. One of the most subtly loaded devices in this work is the diagonal terminus where wall surface ends and framing is exposed. Here we read the temporality of the installation, its suspension "in process." Yet, at the same time we read in that diagonal the extrusion of the edge of the window-like element of the ramp ensemble, a suture tying the conflicting elements and geometries into an uneasy whole. In Ron Reed's work we begin to see more explicitly the tell-tale characteristics of post-determinist formalism. A field of oblique
angles, labyrinthine relationships and multiple centers hosts tentatively attached elements of mixed logics: some familiar as architecture, some familiar as drawing, others vague, anonymous. Reed's formal and material vocabulary remains reduced; nevertheless, his attitude towards the spatial disposition of his elements is entirely non-determinist, his logic more tactical than strategic, his geometries more local than global. One consideration pivotal to post-determinist design theory is an interrogation of the privilege of global over local geometries. Global geometries are organizations whose characteristic is so transparent that one knows the entire system from any of its parts. The most familiar global geometry in architecture is, of course, the grid. Local geometries, such as those operating in Reed's work, are organizations that grow episodically, more sensitive to than suppressive of immediate circumstance. While modernity valorized the rationality, clarity and univocality of global geometry, Reed's work begins from the point of view that local geometries ameliorate the oppressive monotony of global systems. Using an episodal logic, he invents spaces which embody a vague poetics of ritual where enriched moments of movement and encounter are made possible without being predetermined. Thom Stauffer's installation is post-determinist formalism in full flower. While Westlake and Reed focus their explorations on the question of syntax, that is, on the perceptual and interpretive consequences of relations between material elements, Stauffer gives eye to the issue of semantics, that is, the production of new meanings by the redeployment of fragments already charged with meanings. Stauffer collages fragments of his previous works, which in turn have collaged images mined from archaeologies of their surrounds, such as the battered wall fortifications on the Maumee River. It would be misleading to suggest that one needed to know the origins of these fragments to gain access to this work. Quite the contrary, the principle of post-determinist formalism holds that the genealogy of an architectural design -- how it came to be what it is -- is merely that and does not in any essential way determine the meanings the object will engender. Thus in Stauffer's installation, the fortress wall, the orificial loggia, the stairs to and from nowhere, the landscape hinted on the glass wall as well as the tentative zones, spaces, and edges acquire new meanings only in their contingent assembly. Of the many possibilities opened by post-determinist formalism, among the most fascinating is one explored in the work of Vince Leskosky. Rather than reconsidering and displacing architectural elements, materials
and relationships, Leskosky reconsiders and displaces the design process itself. Drawing on his interest in the distinction between painting and architecture, Leskosky rethinks the very nature of design. He attends to the fact that certain practices such as the formal conventions of isometric drawing are common both to perspectival painting and to architectural rendering, and employs those to blur the difference between architecture and painting. His process begins with a “straightforward” architectural model, an ironic pastiche of the more fashionable elements of design à la “Miami Vice.” Then, through a series of interpretive drawings he transforms that object, respecting but all the while manipulating the commonalities which connect these drawings to both painting and architecture. Ultimately, he retransforms the drawings into another object which is between painting and architecture, a criticism of the originary object and a new originary object itself. Consider, for example, that the layering and intolerant scale relations of the final object are more in keeping with the representation rather than the manifestation of the architectural space, while the stark, colorless materiality suggests the object as an architectural proposition. As the range and variety of these works are explored, perhaps one notion above all is worth bearing in mind. Absent is both the nostalgic retreat into a cartoon past as well as the arrogant, humorless assertion of a monotopic future. Rather, these works are concerned primarily with articulating the unpredictability that distinguishes day to day life from sterile theory, the conceptualization of life. And that is the theme that Nietzsche had in mind when he anticipated post-determinist formalism with his famous dictum, “for the artist, form is content.”

Jeffrey Kipnis
September, 1989

Jeffrey Kipnis, writer and lecturer, is assistant professor of theory and design in the School of Architecture at The Ohio State University. His forthcoming book treats the recent collaboration between Jacques Derrida and Peter Eisenman.
CONCEPT ARCHITECTURE FOR A POST-CONCEPTUAL AGE.
Painting is a two-dimensional representation of a three-dimensional reality. It may take the form of an actual measured documentation of reality or a purely abstract composition. Architecture exists as a three-dimensional reality. The built form may consist not only of purely functional elements (steps, walls, windows) but also of symbolic and abstract elements (point, line, plane, mass). Being three-dimensional it must be spatially consistent; that is, the location in which an object is perceived is in actuality where that object exists.

It is the intent of this construction to further my exploration of a dialogue which I believe exists between architecture and painting. Although Transformation to a Current Reality is derived from properties specifically inherent to each discipline, it cannot be clearly classified as either. Instead its focus is the combination or overlaying of ideas and images into a new reality firmly based on both.

The extremes of reality and abstraction are manifested here by the use of the axonometric or
A CURRENT REALITY

Vince Leskosky

Projected drawing technique. When this technique is used to abstract a representation of reality, a decomposition of elements occurs. For example, one might wish to represent a simple horizontal plane in depth. In axonometric projection, the plane is placed at a 30-degree angle to the viewer. When additional planes and elements are introduced into an axonometric scheme, a complex interpenetration and manipulation of objects occurs. This manipulation of objects may alter not only apparent physical properties such as mass and structure but also perceived locations in space. In some cases negative space becomes object or foreground while in other cases positive space may go undefined. Seemingly familiar objects take on new properties—such as transparency and weightlessness—in this new altered state.

Transformation is actually a three-dimensional representation of a two-dimensional object. Specifically it is the transformation from an axonometric drawing, a two-dimensional object containing abstract elements, to architecture, now reconceived as a three-dimensional axonometric object. Because the construction is an actual object existing in space the elements must be represented consistently; that is, their location in reference to the viewer must be accurately defined. However, an attempt is made to manipulate or distort this perception. To further reinforce the abstract nature of the construction, it is rendered totally devoid of color, texture and identifiable materials. Thus there are fewer references to the initial three-dimensional idea it may have derived from and greater references to the abstracted two-dimensional drawing.

By utilizing an abstract format as a catalyst, Transformation challenges the viewer to experience painting as an experience similar to architecture.

Vince Leskosky
Project Design Architect
Temporary Assistant Professor of Architecture, Painter
The work presented here exists as a status report on a series of ideas investigated over the past few years. Although each project has branches or research particular to it, the present installation centers on a theory of spatial construction and organization I refer to as articulate space. In practice, it exists somewhere between the universal spaces developed by Mies van der Rohe and the contained spaces associated with more traditional architecture. There is an emphasis on spatial continuity and a concern for identity of place.

I have established several areas of concern within the broad spectrum of "creation of articulate space." One area involves an ongoing exploration of the sculptural potential of architectonic space. This branch of my research is largely intuitive and fundamentally formal in nature. A second focus involves the psychology of space — how human activities, emotions, and rituals are manifested and reflected in architectural form. For example, how do structure, material, color and texture respond to a psychological reading? Does an activity or ritual call for expansive or claustrophobic space? The act of passage from one experience to another is a third area of concern. This revolves around notions of threshold — what a threshold constitutes, and to what degree shift or transition should be emphasized in threshold design. The fourth and final area of my exploration is the discovery and exploitation of particular characteristics inherent in a site. There is conscientious effort to make a tie, not organically or romantically, but formally and rationally, between context and intervention.

The aim of this exhibit is to show the depth, potential, and flexibility of these ideas relative to the constraints of three differing site types. The Shaker Heights Residence (1988) is a demonstration of spatial redefinition and modulation within an existing, inflexible vessel. The garden setting and program of new construction in the Rissland Residence (1989) allow the above-stated concerns to develop their full potential. The installation piece is an interpretation of the second project, translated into an object within a loft setting.

In the end, architecture can be truly understood solely through experience. Photographs, drawings and models are only representations and can never convey characteristics experienced through movement within and around a piece of built work. To this end, the two residences may easily be considered the largest and most ambitious of the three exhibited works, but the gallery construction is the most significant in its capacity to provide a "hands on" experience. The representative works may state the case, but the installation makes the true argument.

Ronald A. Reed  Project Design Architect, Painter, Sculptor
Architecture is a composite of references to origins, histories, and inventions, involving the manipulation of the forms, materials and technologies of civilizations. Connections to the past, expressions of the now and projections of the new occur simultaneously.

*Time present and time past, Are both perhaps present in time future, And time future contained in time past* — T.S. Eliot, *Four Quarters, Burnt Norton*

As man’s foothold on the landscape has evolved into permanence, architectural materials and elements have been reconsidered and reused. The overlaying of sketches, drawings and cartoon tracings has been utilized since the earliest constructions of master craftsmen. The reconsideration of architectural elements, and the accumulation of perceptual and technical expertise implied in overlaying are what I call “layering.”

Layers express our awareness and the extension of our influence. Expansion and extension are the spatial, intellectual, and physical domains of our lives. The continuity and ultimately the meaning of our existence are based upon the depth of our knowledge, the extent of our experiences, and the organization of our knowledge and experience into a conceptual order. Distant segments or strata which are disconnected from our initial intentions may appear to be aberrations, but memorable events and experiences may occur which intersect them with our beliefs, values, knowledge, actions and environment.

*In-Between* is a composite layering of fragments from three recent house projects. As the house has always been a place of refuge, offering a secluded but interconnected setting in which to display objects, collect memories, enact private rituals and plan lives, this project intends to involve the participant within a slot or tunnel of space, a cave-like recess or corner refuge. As the house might also be conceived as a backdrop for public life and as a dynamic focus of change and spontaneity, the project involves the idea of facade and dynamic form, as well.

Multiple references and weighted configurations of form connect *In-Between* simultaneously to the battered walled forts of the region (especially Fort Meigs in northwestern Ohio) and to the monumentality of our iron and steel legacy. One wall of the dense “fortress” is a steel machine wall, connoting massiveness and stasis. It is counterbalanced by its opposite, a skimming surface connoting weightlessness and speed. Here architectural convention — a floor — is inverted as the floor floats above the ground plane and supports a fragment of a flying staircase.

Layers are never distinct or separate. There is no abrupt beginning or end to life experiences, just as there is no abrupt beginning or end to physical settings. Boundaries of places and events merge into other experiences and environments. The continuity of these experiences — however fragmented — determines how productive and ineffective, how enriched and deprived, how clear and confused an architectural conception becomes.
If one sees two or more figures overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. The figures are endowed with a transparency: that is, they are able to interpenetrate without an optical destruction of each other. Transparency, however, implies more than an optical characteristic; it implies a broader spatial order. Transparency means simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity. The position of the transparent figures has equivocal meaning as one sees each figure as the closer, now as the further one.

- Gyorgy Kepes, Language of Vision

This project explores the spatial stratification created by the meshing of two systems of coordinates. Horizontal and vertical forms imply frontality. In painting, this geometry would be defined by the picture plane; in architecture, it is defined by the gallery space. Confronting this system are curved and oblique forms rotated 5.5 degrees in both horizontal and vertical planes. Both geometries are oriented simultaneously in an extended space, while their overlapping, intersecting forms create a fluctuating dominance of one system over the other. This construction employs the devices of Analytical Cubist painting, as seen in Robert Delaunay’s *Simultaneous Windows*, 1911 or Picasso’s *L’Arlesienne*, 1911-1912: the tipping forward of objects, frontality, oblique vs. rectangular grids, disassembly and reassembly of objects, and transparency.

In *Stratification*, transparent and diaphanous planes occupy shallow space, interpenetrating without optical destruction of each other. The collision of the coordinates produces both negative space and (where objects are placed within it) positive space. Just as Cubism eschewed representational context, this project avoids reference to architectural program or function. Architecture is viewed in relation to its context, or “picture plane.” Large-scale relationships form the context for smaller elements. For example, natural features and topography influence street grids, affecting property lines which influence building shapes and, in turn, their interiors and details. Although the gallery provides the context for *Stratification*, the work may be seen as a fragment of a larger building derived from two grids, influenced by the geometry of a sloped site of nonparallel property lines. To follow this exercise to its proper conclusion, the coordinate systems would also provide the context for the design of hardware, lighting, and other details of construction.

This project evolved from five previous works. In the Grima Residence (Warren, Ohio, 1982), layered, eroded planes and screen walls create a transparent, illusory enclosure. A project for the Rock and Roll Hall of Fame Museum within the former main U.S. Post Office of Cleveland (1986), explored the integration of a disparate urban grid with the building’s grid. The Radcliffe/Godfrey Studio (Cleveland Heights, Ohio, 1987) investigated the relationships resulting from two nonparallel property lines.
and two buildings (house and garage) which employed these disparate coordinates on the same site. The Yerushalmi/Ruekberg Studio project (Cleveland, 1988) involved dynamic tension among objects inserted into a gabled attic shell. The American Recovery Headquarters project (Cleveland, 1988) entailed a nondescript structure whose rotated geometry developed a frontal relationship to the approach road. The industrial processes and materials utilized by the company were reinterpreted as concepts and elements of this design.

Paul Westlake, Jr.
Project Design Architect, Temporary Professor of Architecture, Lecturer

Ronn Yong
Project Assistant
VINCE LESKOSKY

Project Design Architect
Temporary Assistant Professor of Architecture
Painter

Education
Kent State University, Master of Architecture, 1982
Kent State University, Bachelor of Architecture, 1980
Kent State University, Bachelor of Science, 1979

Awards & Grants
Honor Award, 1989 Architects Society of Ohio
Juror, 1988 Restaurant Hospitality Magazine Design Awards Program
Design Awards, 1988, 1987, 1985 Cleveland Chapter A.I.A.
Finalist, "A Dollhouse for the Eighties," 1986 Cleveland Center for Contemporary Art and Cleveland Chapter A.I.A.

Publications
Cleveland Magazine, March 1988

Teaching, Committees & Conferences
Temporary Assistant Professor, Kent State University, School of Architecture and Environmental Design, 1981 to present
Visiting Lecturer, Kent State University, 1987, 1985
Co-Chairman, Design Awards Committee, Cleveland Chapter A.I.A., 1985
Professional Advisor, Urban Housing Charrette, Architects Society of Ohio Convention, 1983

Exhibitions
"Civic Revision," Spaces Gallery, Cleveland, 1988
"Architects as Artists," Loft Gallery, Cincinnati, 1985

Professional Firms
van Dijk, Johnson & Partners, 1982 to present, Associate Partner
Guda-Stauffer Architects, 1980-1982

RONALD A. REED

Project Design Architect
Painter
Sculptor

Education
Kent State University, Bachelor of Architecture, 1980
Kent State University, Bachelor of Science, 1979

Awards & Grants
Honor Award, 1989 Architects Society of Ohio
Juror, 1988 Restaurant Hospitality Magazine Design Awards Program
Design Awards, 1988, 1987, 1985 Cleveland Chapter A.I.A.

Best of Category in Sculpture, "Architects as Artists" Exhibit, 1985 Architects Society of Ohio Annual Convention

Publications
Inland Architect, May/June 1988
Cleveland Magazine, March 1988
Northern Ohio Live, September 1987

Teaching, Committees & Conferences
Visiting Lecturer, Kent State University, 1987, 1985
Co-Chairman Design Awards Committee, Cleveland Chapter A.I.A., 1985
Professional Advisor, Urban Housing Charrette, Architects Society of Ohio Convention, 1983
Temporary Assistant Professor, Kent State University, School of Architecture and Environmental Design, 1981
David Wallace Charrette Team, Institute for Urban Design Conference, Cleveland, Ohio

Exhibitions
Spaces Gallery, 1988
Cleveland Center for Contemporary Art, 1986
"Architects as Artists," Loft Gallery, Cincinnati, 1985
"Suburbs," Cooper Hewitt Museum, 1982

Professional Firms
van Dijk, Johnson & Partners, 1984 to present, Associate Partner
van Dijk, Johnson & Partners, 1981-1983
Guda-Stauffer Architects, 1980
THOMAS A. STAUFFER
Project Design Architect
Professor
Sculptor

Education
University of Pennsylvania, Master of Architecture, 1976, Master of City Planning, 1976
Kent State University, Bachelor of Architecture, 1974

Awards & Grants
Design Awards, 1988, 1984, Akron Chapter A.I.A.
Architects Society of Ohio Foundation Professional Development Award, 1985
Design Award, 1989, Cleveland Chapter A.I.A.
Asian Pacific Development Corporation, Asian Village Master Plan Grant
Muskingum Watershed Conservancy District, Resort Development Study and Condominium Prototypes
Youngstown City Center Redevelopment Study

Publications
Institute of Urban Design Magazine, Spring 1984
School Magazine, February 1983

Teaching, Committees & Conferences
Professor, Kent State University, School of Architecture and Environmental Design, 1978 to present
Visiting Adjunct Professor, Cleveland State University, 1989, 1986, 1983-1984
Conference Organizer and Urban Scholar for Cities Congress, Roads to Recovery, Cleveland, Ohio, 1982
North Coast Development Corporation, Board of Directors, Design Review Committee

Exhibitions

Professional Firms
Thomas A. Stauffer, A.I.A., AICP, Architecture, Urban Design, City Planning, 1982 to present
Guda-Stauffer Architects, 1980-1982
Curtis and Rasmussen, 1976-1979
William Curd, A.I.A., 1978
Keith Haag Associates, 1976-1978
Davis, Poole & Sloan, 1975-1976
Francis, Caulfield, Wilkinson & Pepper, Architect & Planners, 1974-1975

PAUL WESTLAKE, JR.
Project Design Architect
Temporary Assistant Professor of Architecture
Lecturer

Education
Harvard University, Master of Architecture, 1978
University of Pennsylvania, Bachelor of Arts in Architecture, 1974
Wharton School, Bachelor of Science in Economics, 1974

Awards & Grants
A.I.A. Foundation Scholarship, 1977
Graham Foundation Scholars Program Grant, 1976-1977

Publications
Architecture, May 1987
Inland Architect, March/April 1985
Cleveland Magazine, August 1983
Harvard Architecture Review 1, co-founder, contributor and editor of first issue.
"Beyond the Modern Movement," 1977-1978

Teaching, Committees & Conferences
Temporary Assistant Professor, Kent State University, School of Architecture and Environmental Design, 1989, 1988, 1986
Visiting Lecturer, Kent State University, 1987, 1985

Exhibitions
Architects Society of Ohio
Harvard University Graduate School of Design
Kent State University

Professional Firms
van Dijk, Johnson & Partners, 1981 to present, Partner
Cambridge Seven Associates, 1977
William B. Morris, Architect, 1976
Sert, Jackson and Associates, 1975-1976