This portfolio is a collection of works engaging developments in contemporary culture, aesthetics, and media to seek new agencies for critical practice. These investigations are documented through research, professional practice, and teaching.

My curiosity in media led to producing two films with SCI-Arc Channel. The films attempt to make clear what exactly about high profile events should interest an artist, student, or architect. I worked closely with Jeffrey Kipnis to revive the oral tradition in a contemporary format as a bonafide mode for disseminating and evolving theory. Further, through the social media accounts of @sciarc, I worked on the way the institution was using new media by developing graphic images - or memes - as a way to communicate architecture rhetoric. Writings about these explorations are expected in *UCLA POOL, SCI-Arc Offramp,* and *Log.*

The proliferation of contemporary aesthetic genres is the driving force of my architectural design work. Currently, I am investigating the power and efficacy of the Rust Belt as an aesthetic constituency via the renovation of a small warehouse in Cleveland.

My current studio is a first year graduate course at the School of Architecture at Taliesin called Mashup FLW, in which we are working through issues of appropriation and authorship to test our ability to privilege manipulations themselves over content, using the buildings of Frank Lloyd Wright directly as design material. This is supplemented with a course in Rhino and 3D scanning. In addition, I teach a pre-thesis graduate course in architecture theory where we are covering contemporary history as well as current threads of research in the discipline.
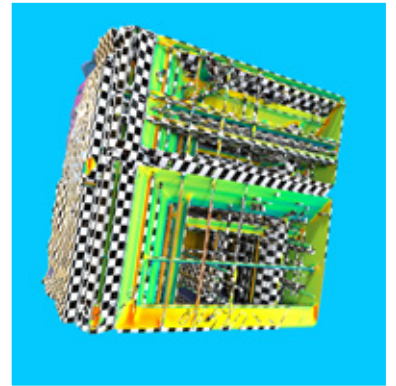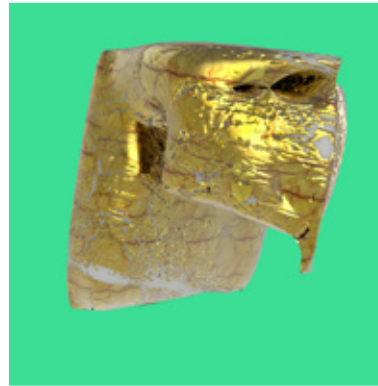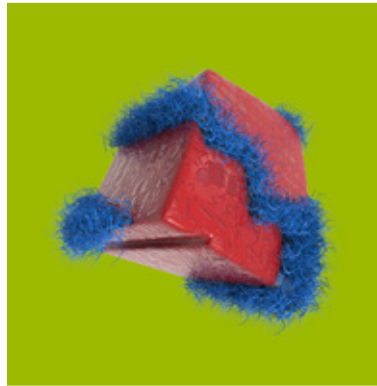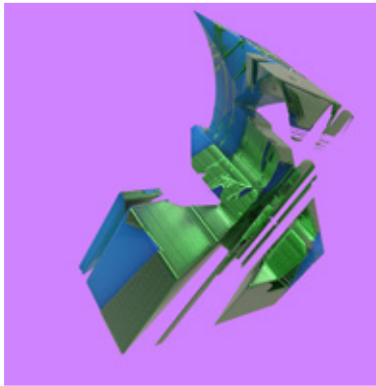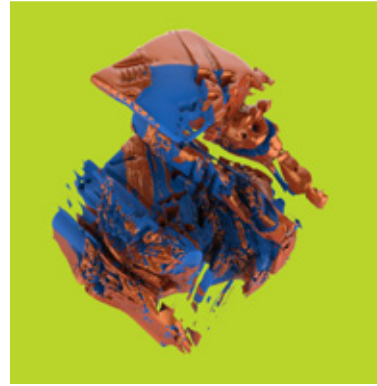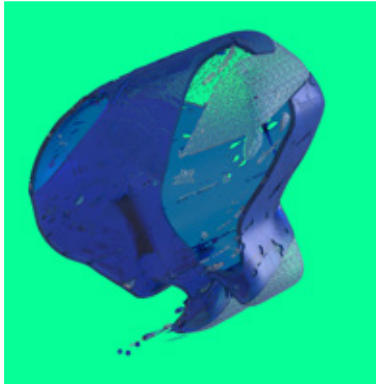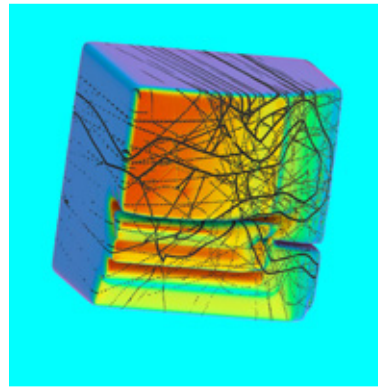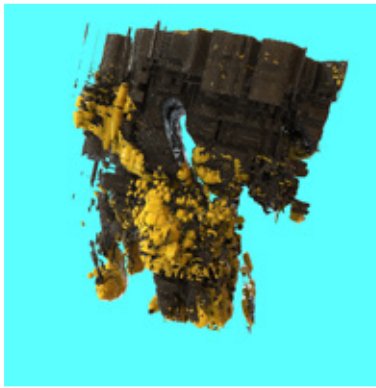
My research and teaching have specific implications on the decentralization of culture itself. This is an exciting framework to explore the changing foundation of architecture while promoting diversity, inclusion, and activism by modeling futures we have yet to imagine.

RYAN
SCAVNICKY

RYAN
SCAVNICKY

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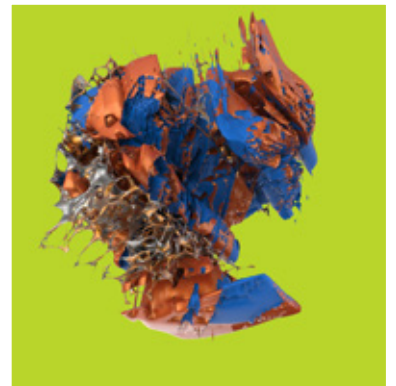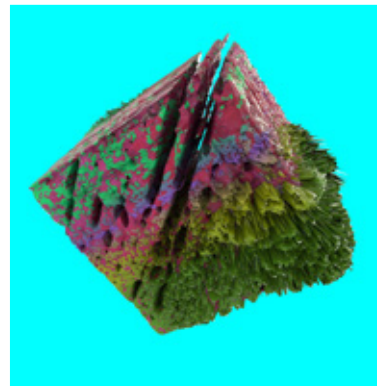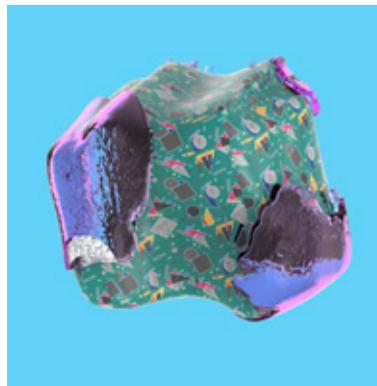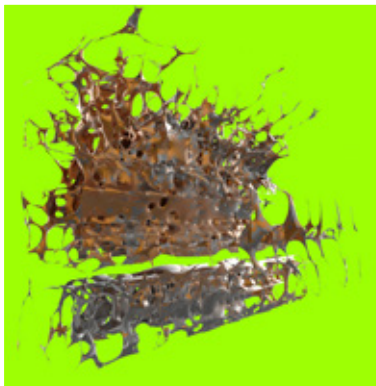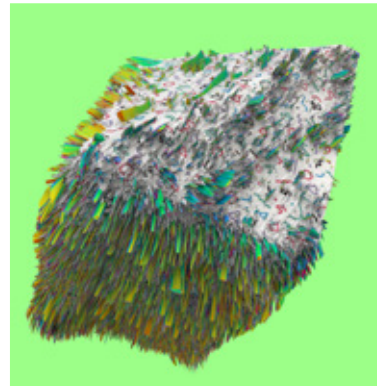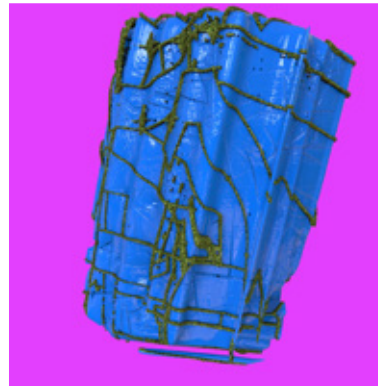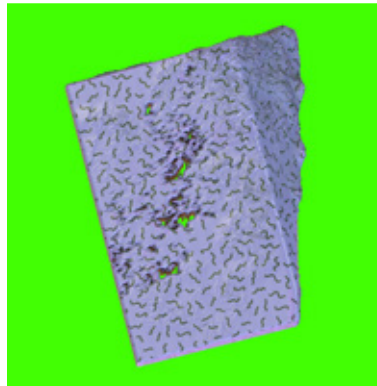
BEYOND BEAUTIFUL AND UGLY

Can we do anything more than recycle existing aesthetic genres? This studio reverses the typical design process by starting with image and affect before program, site, realization or construction. It uses Instagram directly as a design material. Marking my final semester at SCI-Arc, this work is the testing of my own vertical studio brief as part of the Design Theory and Pedagogy postgraduate program.
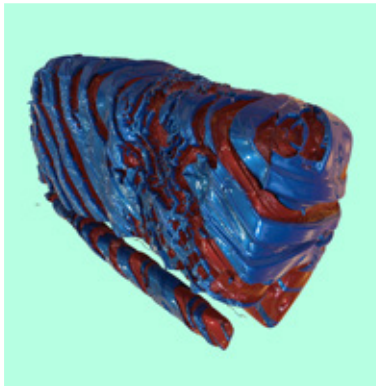
ArchDaily, 2017

Research

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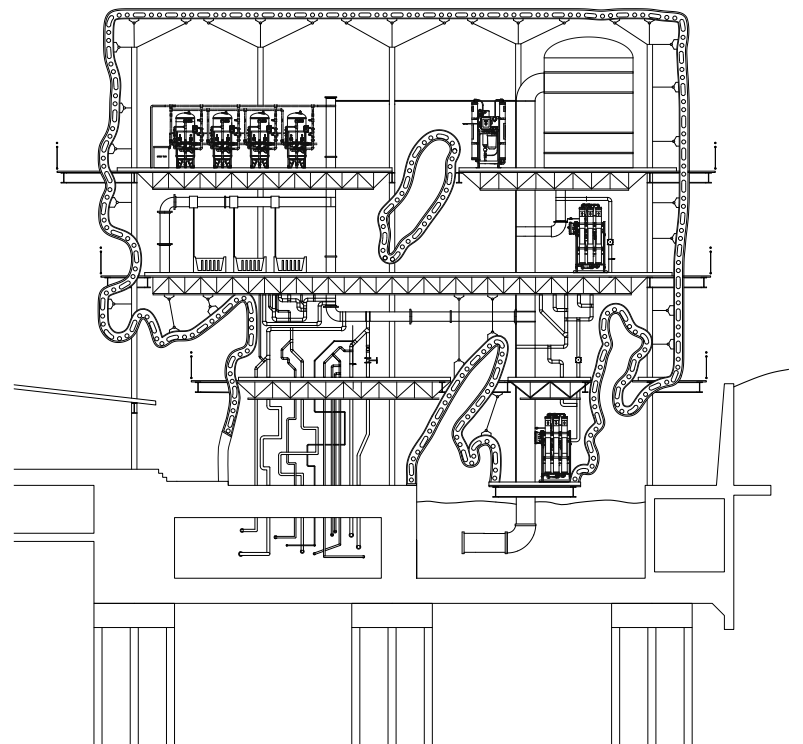
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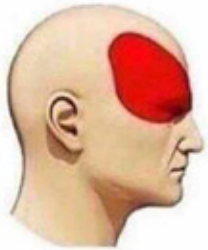
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ArchDaily, 2017

Research

SCI-ARC CHANNEL CLIP JOINT

This project involved the prompt: create a *SportsCenter* style TV show of important lectures taking place at SCI-Arc. Insiders like Tom Wiscombe and Jeffrey Kipnis were invited to examine both the Zizek/Harman debate and a lecture by Gregory Crewdson. What about this event should interest an artist, student, or architect? The films revive the oral tradition in a contemporary format for disseminating and evolving theory.

Architects Newspaper, 2017
*Log 43, 2018 (expected)*

Research

SSSSCAVVVV MEMES

Memes are the clay from which we construct our digital self. Typically forged with stolen or low resolution content, my research asks the possibility of architectural or cultural criticism. The goal being to change the perception of what architecture is as such.

Some of these images are ignored, and others have been copied and pushed into far-reaching discursive communities beyond architecture.

Architects Newspaper, 2018
UCLA POOL: Party, 2018
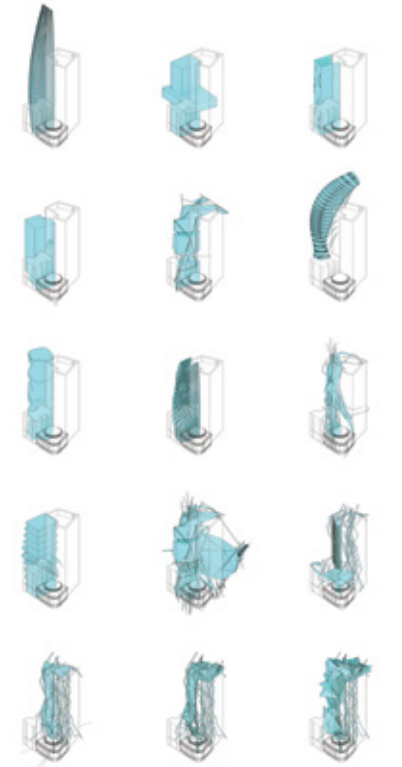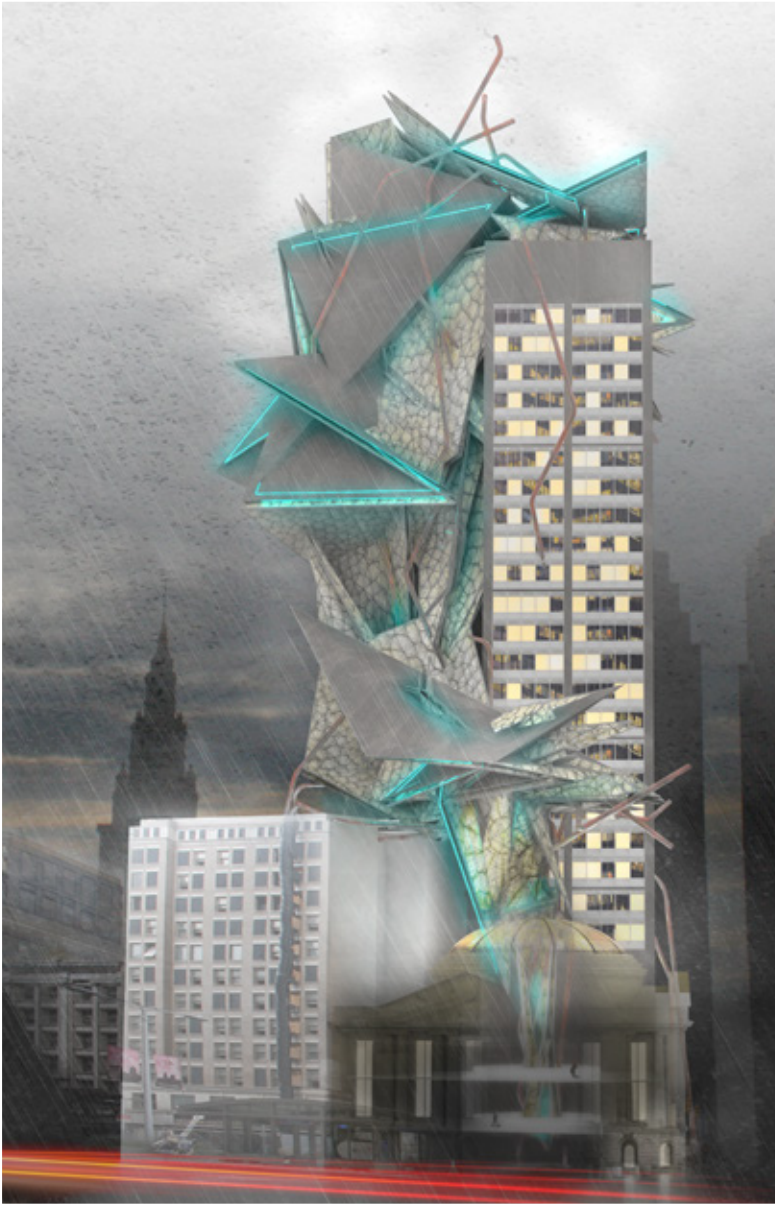*SCI-Arc Offramp, 2018*

Research
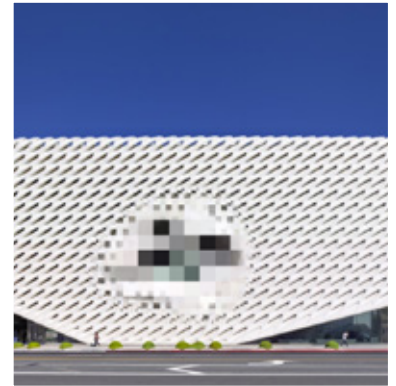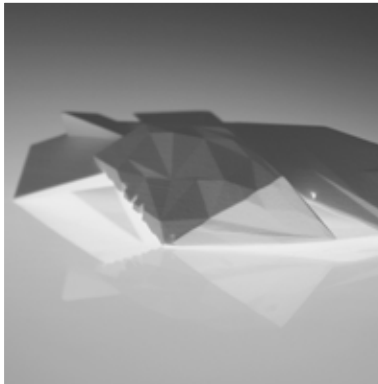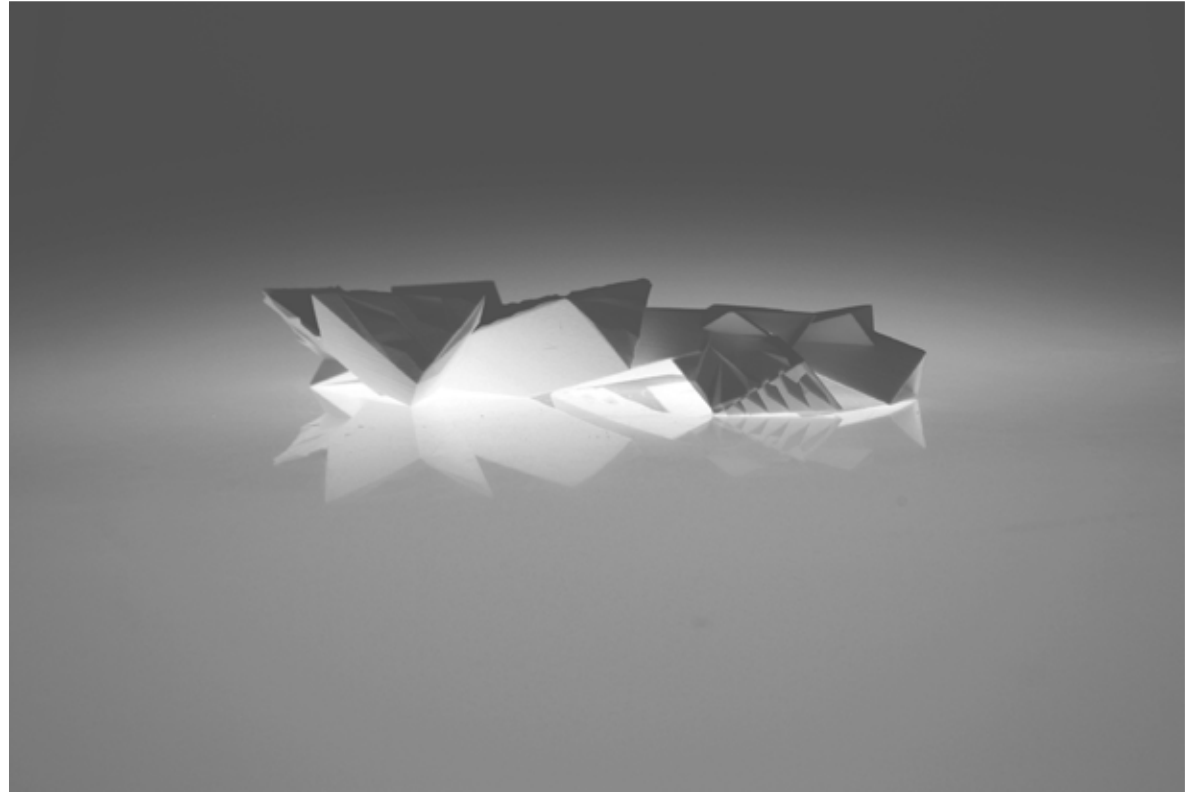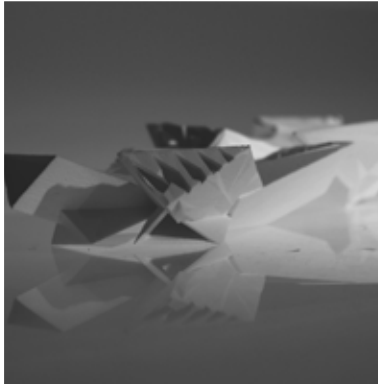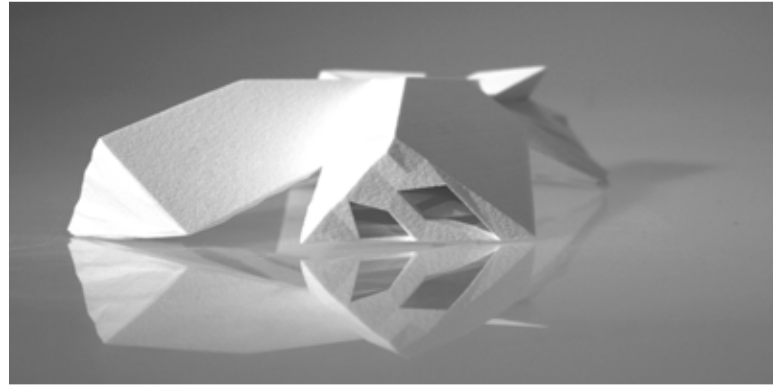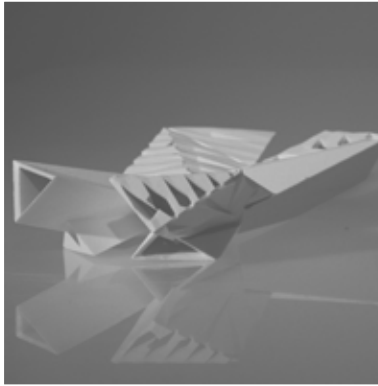
THE POSSIBILITY OF A DIGITAL PLACE

Is it possible to link the abstract world of digital form with the abstract world of a physical place? When we make things in digital space they are informed by our own predilections, and thus an impossible gap could arise. Is it at all desirable to create a feedback loop between what we know as the physical and its relationship to our digital world? Can you tell *where* this is? Does it matter?

Lantern Journal, 2012
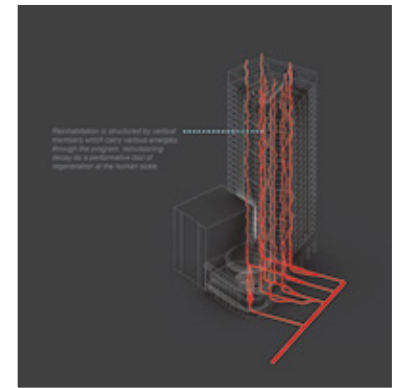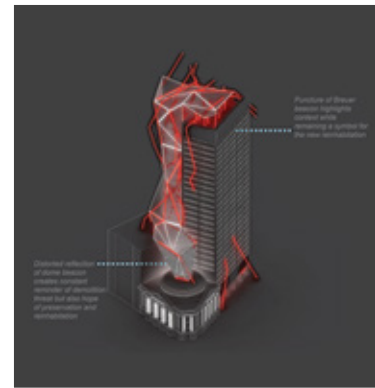*iMadeThat, 2016*

Research

THE BANGARANG CONTAGION

As evidenced by a turn in the pornography industry, the Rust Belt aesthetic represents a desirable blank slate, ready to fill with our desires. But how do we harness and champion this desire? Is it possible to capture the powerful forces available to a place that is willing to ferment and take ownership of an aesthetic constituency?

Taller Al Cubo, 2014
Critical MASS, 2014
Lantern Journal, 2014
Pit Crit, 2015
iMadeThat, 2016

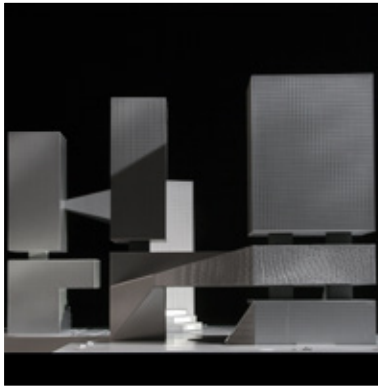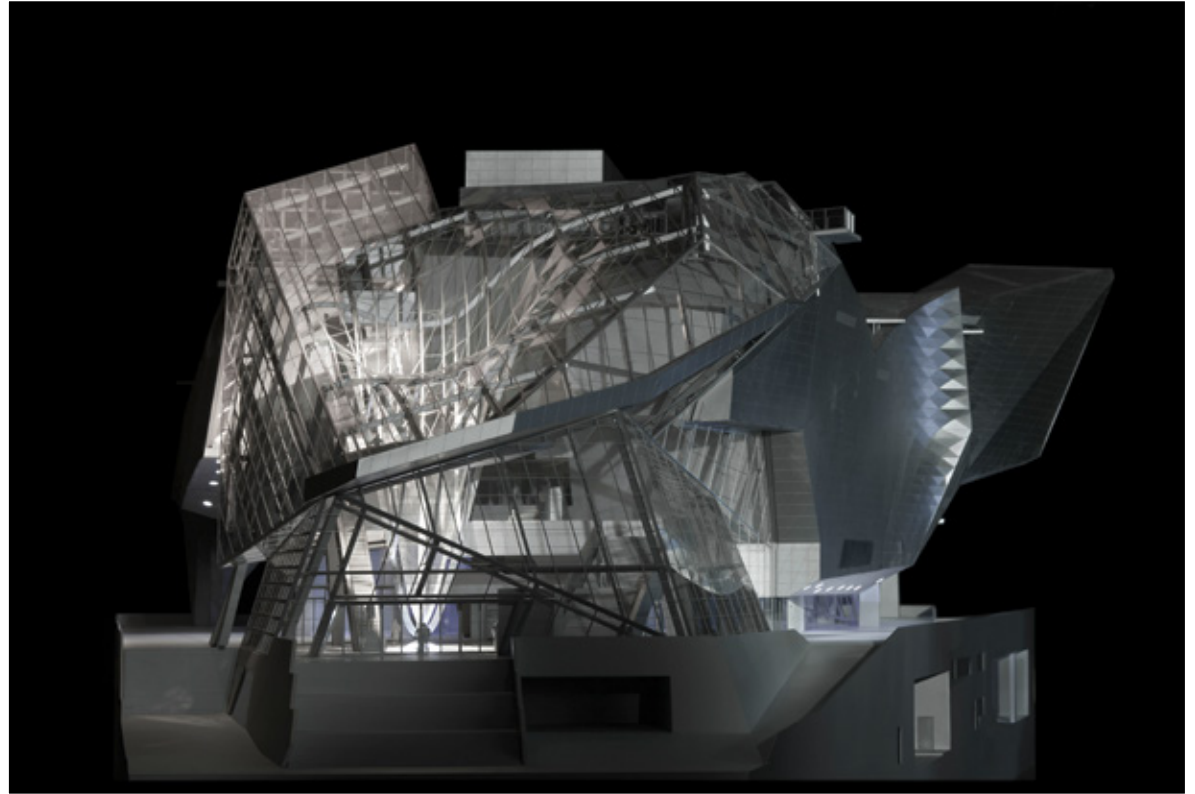*Research*

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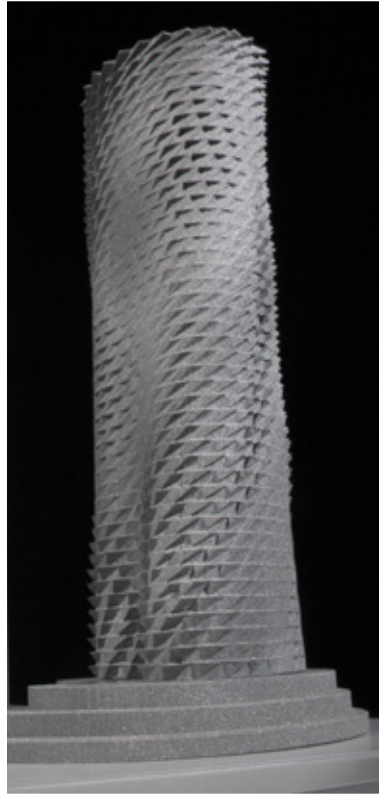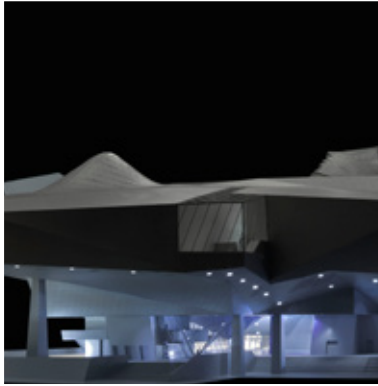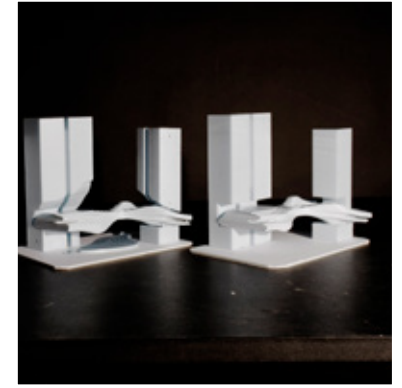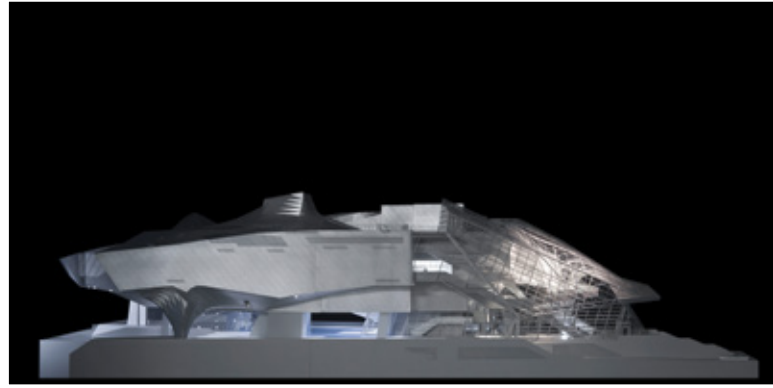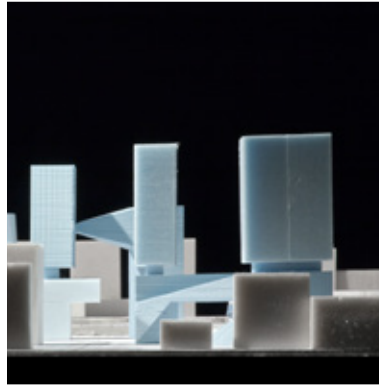*Research*

FORM IS 'VIVA LA CHBL'

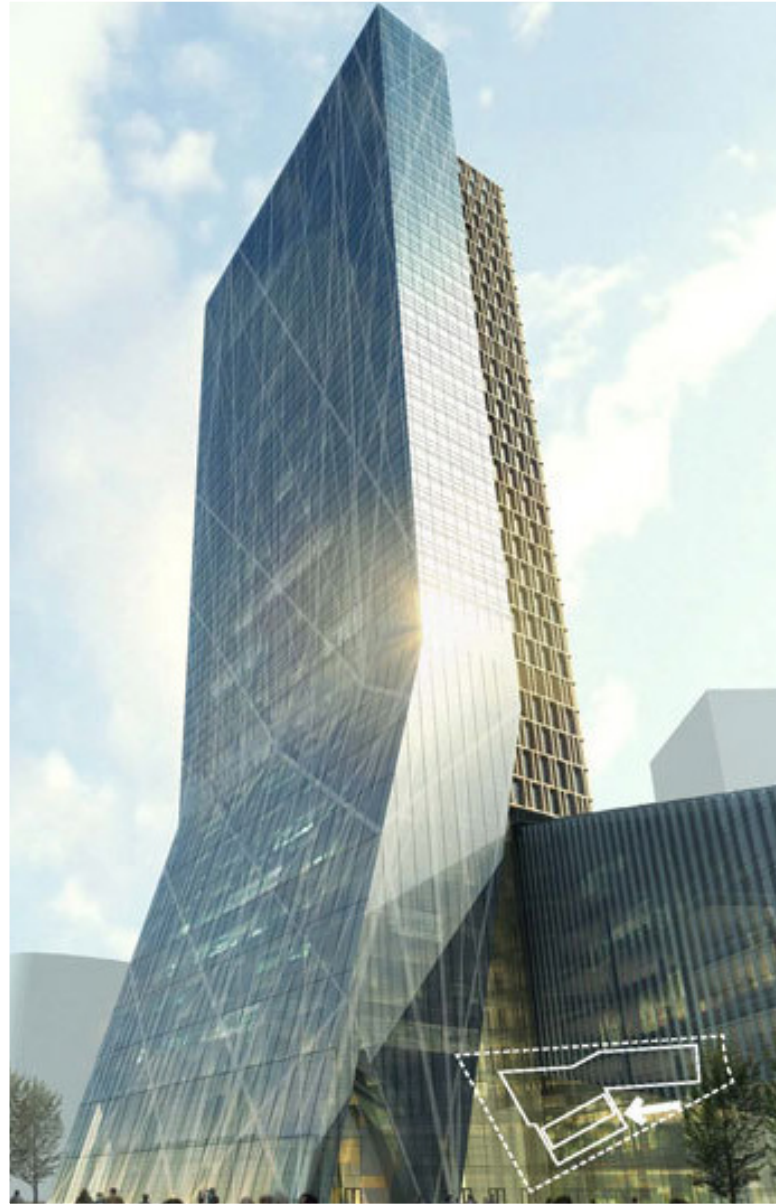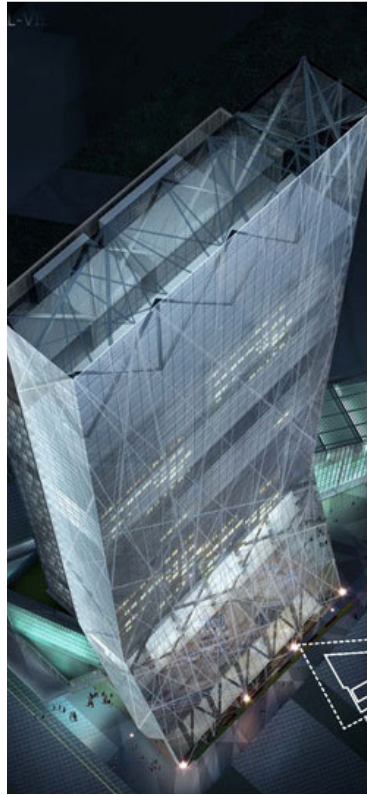This competition was centered around the completion of seven highrise towers for the Guangzhou central business district. The towers were to have a great amount of difference with an overarching sense of relations. In addition to this competition, I worked on a physical model of the Musee Des Confluences in Lyon, France.

*Competition Team*
Coop - Himmelb[L]au

QUINGDAO WATERFRONT HIGHRISE COMPETITION

As a Co-Op with GBBN in Cincinnati I was asked to design a highrise tower that included three disparate programs - office, hotel and apartments. The programs were taken as blocks, with the office space serving as the stepping stool for the hotel to slouch on, boosting the residential block above the two, while the space between became a lobby. The design won the competition and is currently under construction.

Lead Designer
GBBN Architects
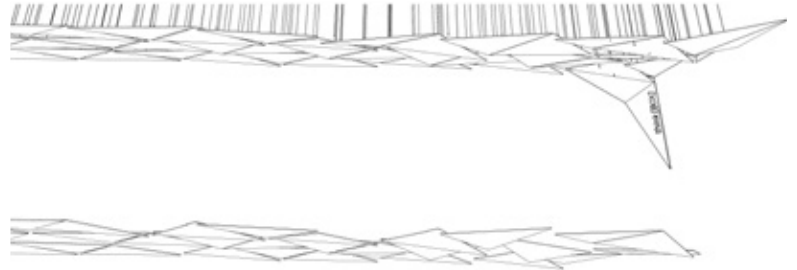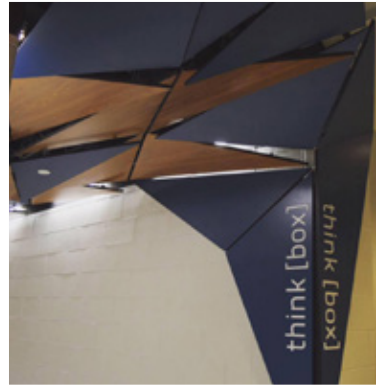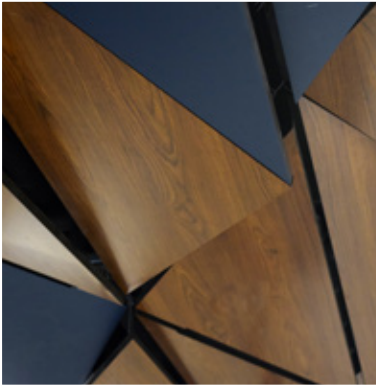
CASE WESTERN RESERVE THINK [BOX]

How do we create an atmosphere which engenders comfortability in the unknown? Think [box] is a makerspace which makes this attempt by utilizing fuzzy scripts and glitchy parametrics finished with a high attention to craft. Situated on the campus of Case Western Reserve University in Cleveland, Ohio, think [box] serves both students and the general public.

Lead Designer
studio TECHNE | Architects

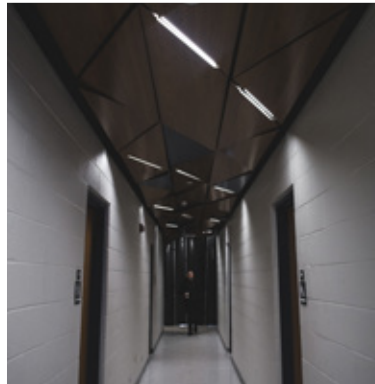SECTION THROUGH SYSTEM

LONGITUDINAL SECTION

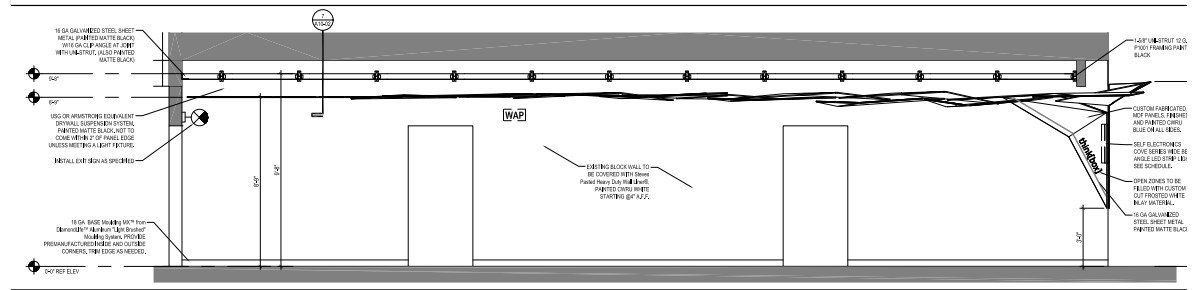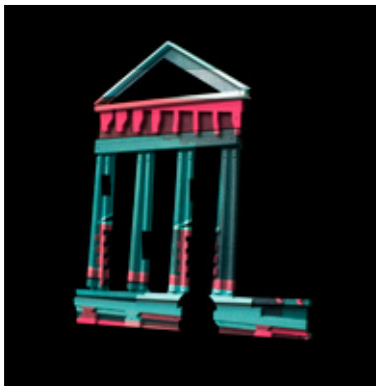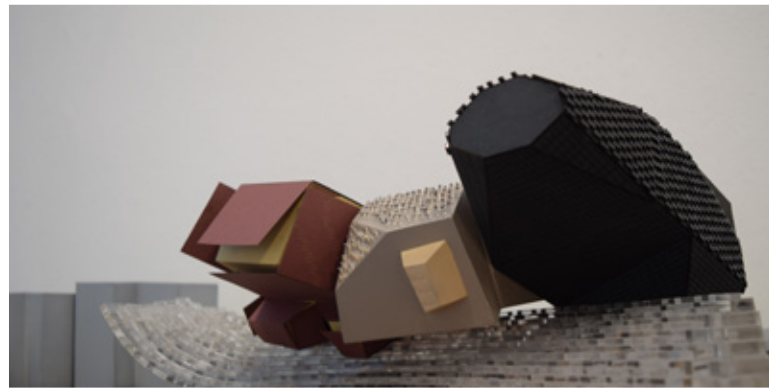# CASE WESTERN RESERVE THINK [BOX]

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THE USE AND ABUSE OF ART FOR ARCHITECTURE

This graduate theory seminar provoked students to research an artwork and use it to create an architecture project. The seminar was infused with readings, field trips, stand-up comedy specials, and provocations from experts in the field. Visual art and architecture each absorbs and then rebroadcasts contemporary life and material culture, catalyzing its continuous evolution.

Assistant Faculty w/ Jeff Kipnis
SCI-Arc
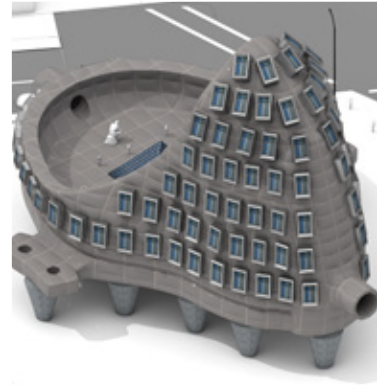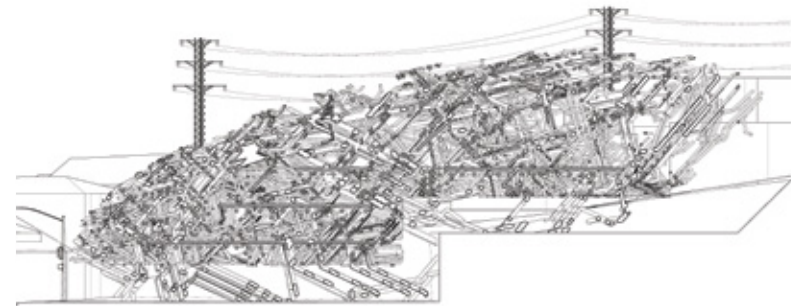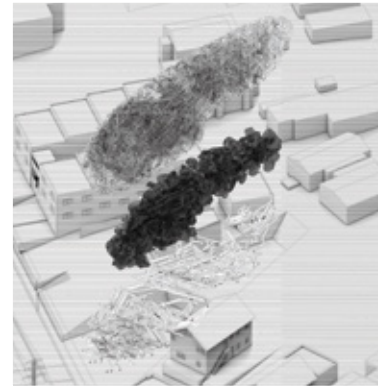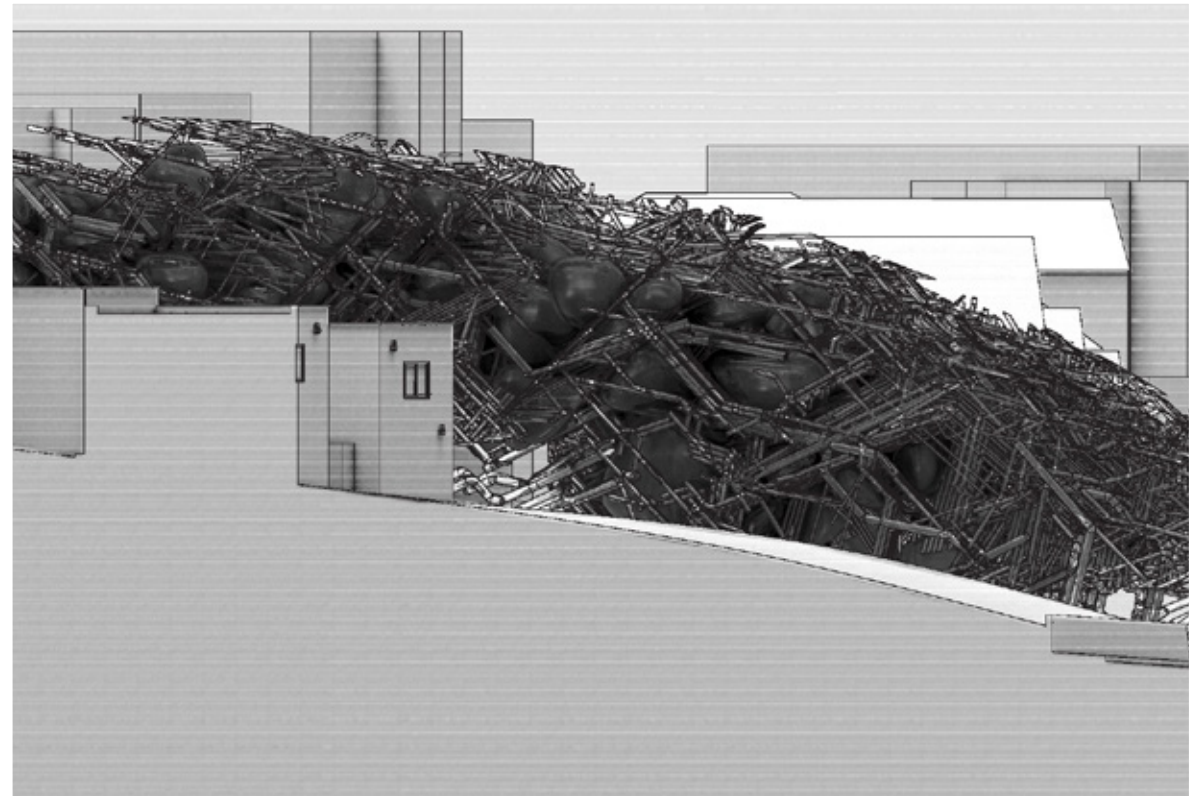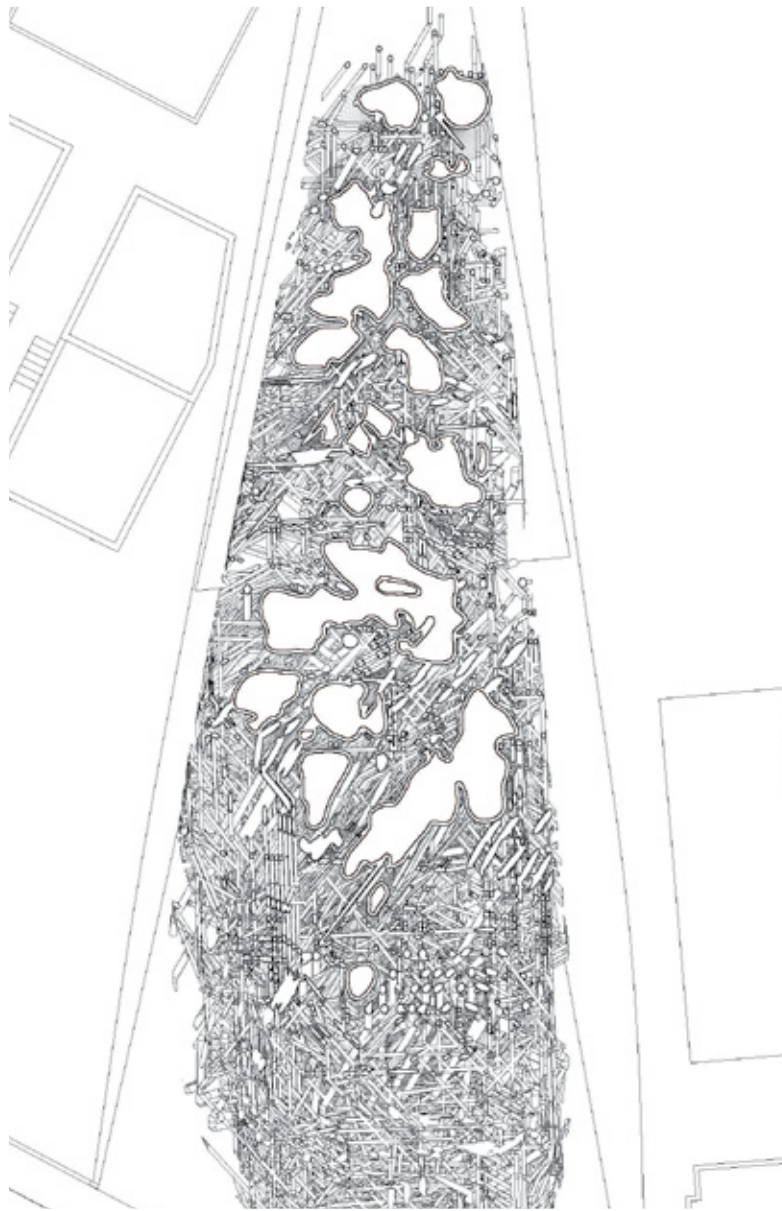*Hyperallergic, 2017*

Teaching

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Assistant Faculty w/ Jeff Kipnis
SCI-Arc
Hyperallergic, 2017

POSITIONS:
4A
PRE
THESIS

This studio introduces students to independent thinking and integrative design through an open yet defined framework. With one foot in core and one pointed towards thesis, the pedagogy is based on constructing a disciplinary position and formal agenda as it relates to advanced notions of Precedent, Tectonics, Aesthetics, & Composition.

Student: Ravyn Crabtree
Assistant Faculty w/ David Ruy
SCI-Arc