



**MATTHEW FUCHS**

ARCHITECTURE & DESIGN PORTFOLIO 2025

# MATTHEW FUCHS

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## EDUCATION

<b>Harvard University</b> Master of Architecture	Cambridge, MA	Expected 2026
<b>University of Pennsylvania</b> Bachelor of Arts, <i>summa cum laude</i> <ul style="list-style-type: none"><li>• Majors: Architecture &amp; French</li><li>• Honors in each subject</li><li>• Minor: History of Art</li><li>• GPA: 3.97/4.00</li><li>• Phi Beta Kappa</li></ul>	Philadelphia, PA	Graduated 2020
<b>Maret School</b>	Washington, DC	Graduated 2016

## EXPERIENCE

<b>Beyer Blinder Belle</b> Summer Architecture Intern <ul style="list-style-type: none"><li>• Prepared demolition and schematic drawings for historic structures to be stabilized and adaptively renovated</li><li>• Assisted in construction administration of ongoing, major dormitory renovations</li><li>• Conducted exploratory site analysis with internal and external specialists</li></ul>	Boston, MA	2024
<b>La Dallman Architects</b> Summer Architecture Intern <ul style="list-style-type: none"><li>• Produced drawings and prepared imagery for an upcoming monograph of the firm</li><li>• Oversaw the design and realization of an interior office renovation (now built)</li><li>• Generated presentation renderings for project proposals</li></ul>	Somerville, MA	2023
<b>Hickok Cole Architects</b> Staff Architect (Full-Time) <ul style="list-style-type: none"><li>• Produced drawings and digital models as a team member for multiple projects across schematic design, design development, and construction documentation phases</li><li>• Managed internal Revit models and led BIM coordination with consultants</li></ul>	Washington, DC	2020 – 2022
<b>Bohlin Cywinski Jackson</b> Summer Architecture Intern <ul style="list-style-type: none"><li>• Developed digital and physical models for various projects</li><li>• Prepared construction documents</li><li>• Produced renderings and presentation materials</li></ul>	New York, NY	2019
<b>Morgan Library &amp; Museum</b> Intern to the Director Research and Administrative Assistant <ul style="list-style-type: none"><li>• Conducted research on nineteenth-century art in preparation for a museum exhibition and monograph, <i>Renoir: The Body, the Senses</i>. This exhibition was organized by the Clark Art Institute and the accompanying monograph was published in 2019</li></ul>	New York, NY	2018

## AWARDS & HONORS

<b>University of Pennsylvania</b> Phi Beta Kappa	2021
Distinction in the Architecture Major <ul style="list-style-type: none"><li>• Thesis: <i>Paris Under Glass: Émile Zola's Architecture of Modernity</i></li><li>• Advised by Drs. Andrea Goulet, Edward Eigen, and Sophie Hochhäusl</li></ul>	2020
Distinction in the French Major <ul style="list-style-type: none"><li>• Thesis: <i>Émile Zola et l'Architecture de la Modernité : Reconstruire Paris à travers Les Rougon-Macquart</i></li><li>• Advised by Dr. Andrea Goulet</li></ul>	2020
French and Francophone Studies Honors Thesis Award	2020
Clifton C. Cherpach Prize in French Studies	2020
Dean's List	2017 – 2019
Pi Delta Phi, National French Honor Society	2017

## ACTIVITIES

<b>Harvard University</b> Research Assistant <ul style="list-style-type: none"><li>• Research assistant to Professor Grace La, Chair of Harvard University's Department of Architecture</li></ul>	2023 – Present
Teaching Assistant <ul style="list-style-type: none"><li>• Teaching assistant for the courses Structural Design I &amp; II</li></ul>	2024 – Present
<b>University of Pennsylvania</b> Kite and Key Society <ul style="list-style-type: none"><li>• Led campus tours of Penn and helped with outreach programs</li></ul>	2017 – 2020
Theatre Arts Council <ul style="list-style-type: none"><li>• Set designer for several student-run theatre groups at Penn</li></ul>	2016 – 2019

## PUBLICATIONS

Crossword, *The Wall Street Journal*, August 8, 2024  
Crossword, *The New York Times*, June 28, 2023  
Crossword, *The Atlantic*, October 23, 2022  
Crossword, *The New York Times*, October 14, 2021  
Crossword, *The Wall Street Journal*, January 17, 2019  
Crossword, *The New York Times*, July 21, 2014

## TECHNICAL SKILLS

Computer: Rhinoceros 3D, Revit, AutoCAD, Grasshopper, Illustrator, Photoshop, InDesign, V-Ray, Enscape, Microsoft Office

Fabrication: Laser Cutting, 3D Printing, Woodworking

Language: English and French (speaking, reading, and writing)

## PERSONAL INTERESTS

Independent art projects (fused glass, printmaking, drawing, painting, bookbinding); French language and culture; writing and solving crossword puzzles; theatre and set design; cinema; amateur mixology; running and hiking

References available upon request

# 1 NEW TRAIN STATION FOR BROKEN HILL

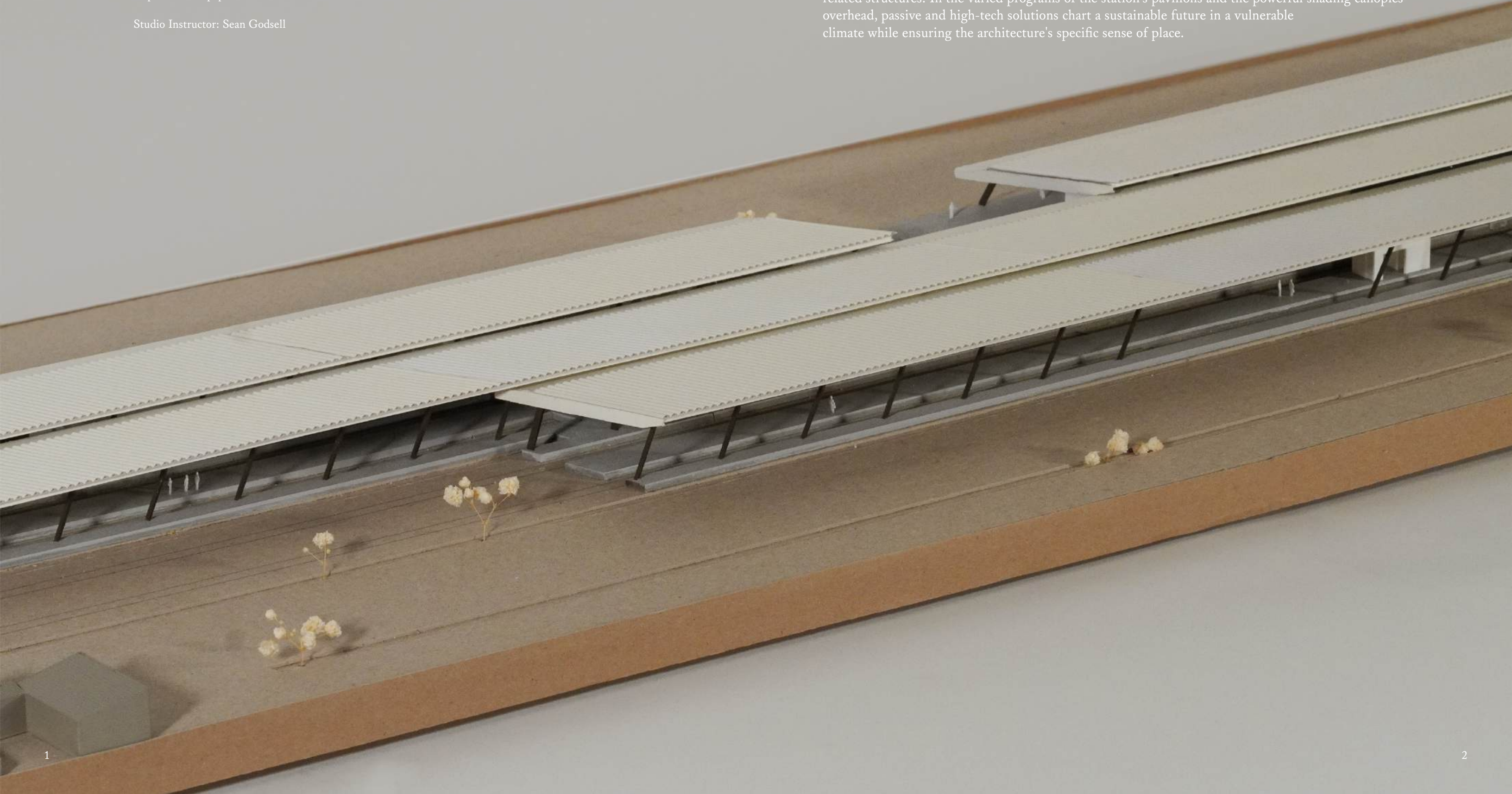
SEPTEMBER - DECEMBER 2024 | HARVARD UNIVERSITY

Programs used: Rhinoceros, Illustrator, Photoshop, InDesign

Models fabricated through woodworking, laser-cutting, and 3D printing, and built of MDF, chipboard, and paper

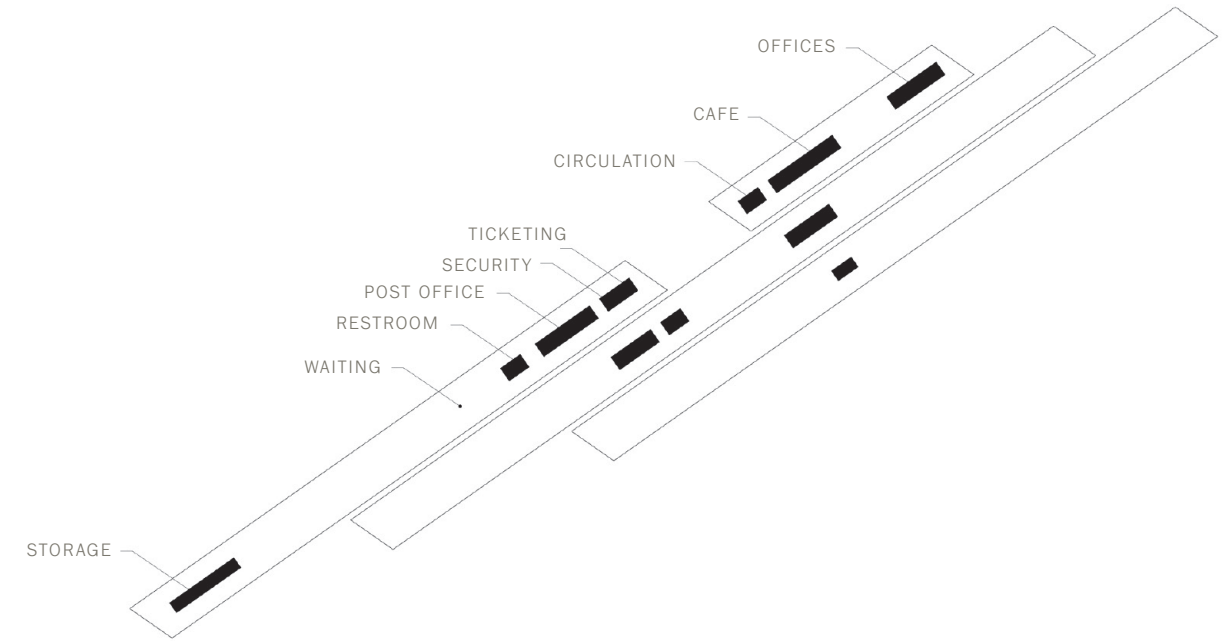
Studio Instructor: Sean Godsell

This station, amid the vast Australian landscape, attempts to capture the kineticism and poetry of train travel across a boundless horizon—the excitement of forward motion and fleeting beauty of comings and goings. As Broken Hill, an Outback mining epicenter hundreds of kilometers inland, seeks to expand, a new station becomes vital for conveying people and goods across the continent. A civic grid inscribes the landscape between the city's urban fabric and its adjacent mines, furnishing a frame for a constellation of related structures. In the varied programs of the station's pavilions and the powerful shading canopies overhead, passive and high-tech solutions chart a sustainable future in a vulnerable climate while ensuring the architecture's specific sense of place.

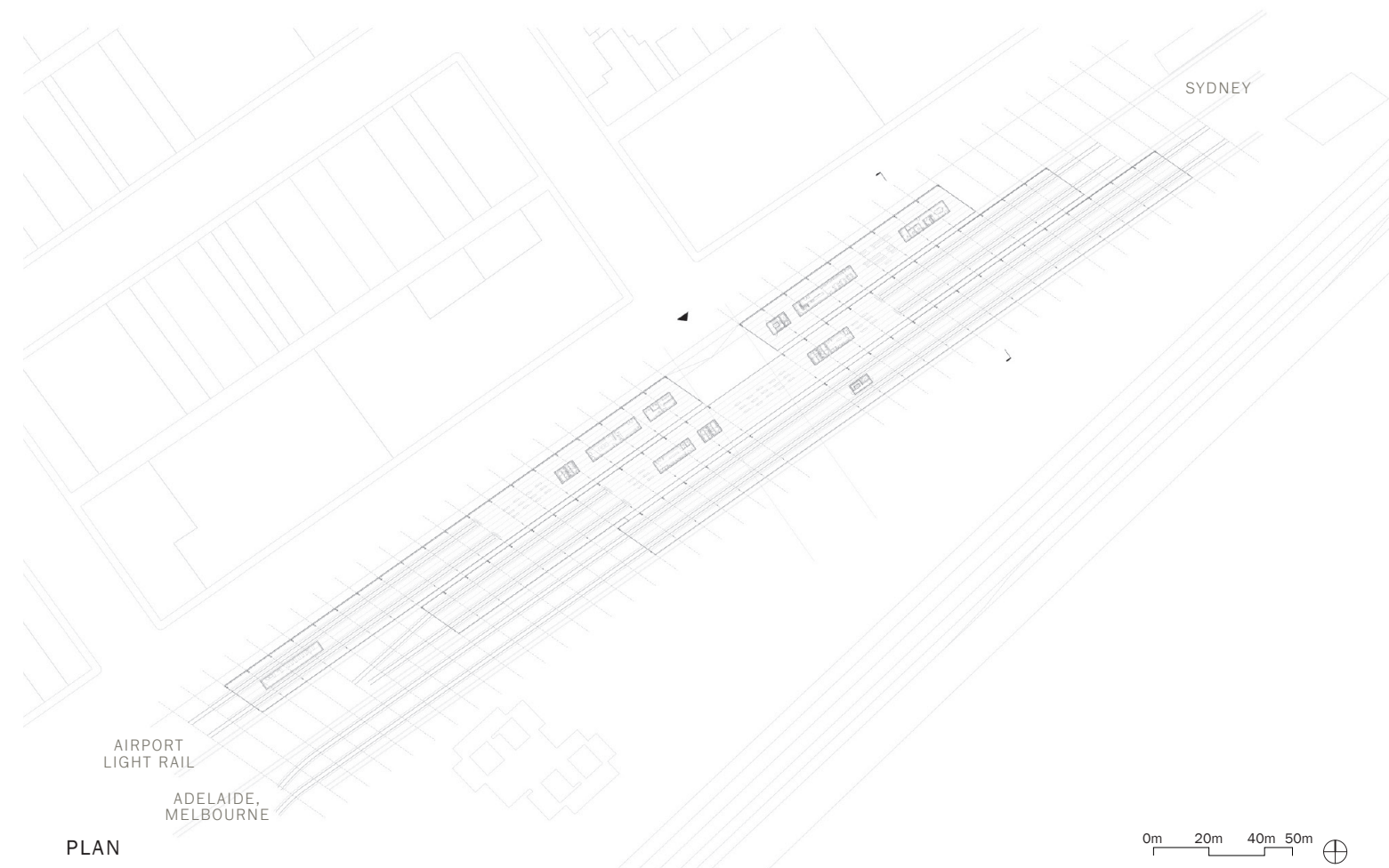




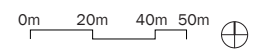
SITE PLAN

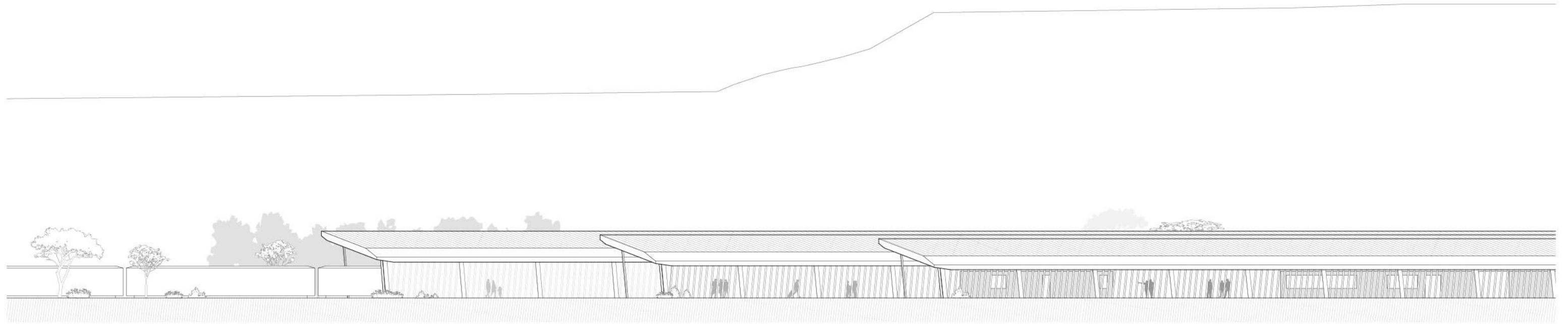


PROGRAM DIAGRAM

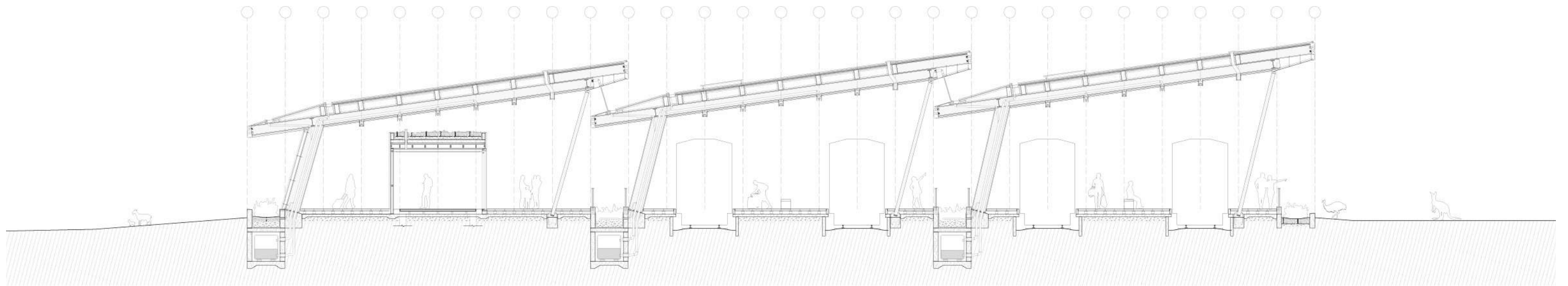


PLAN

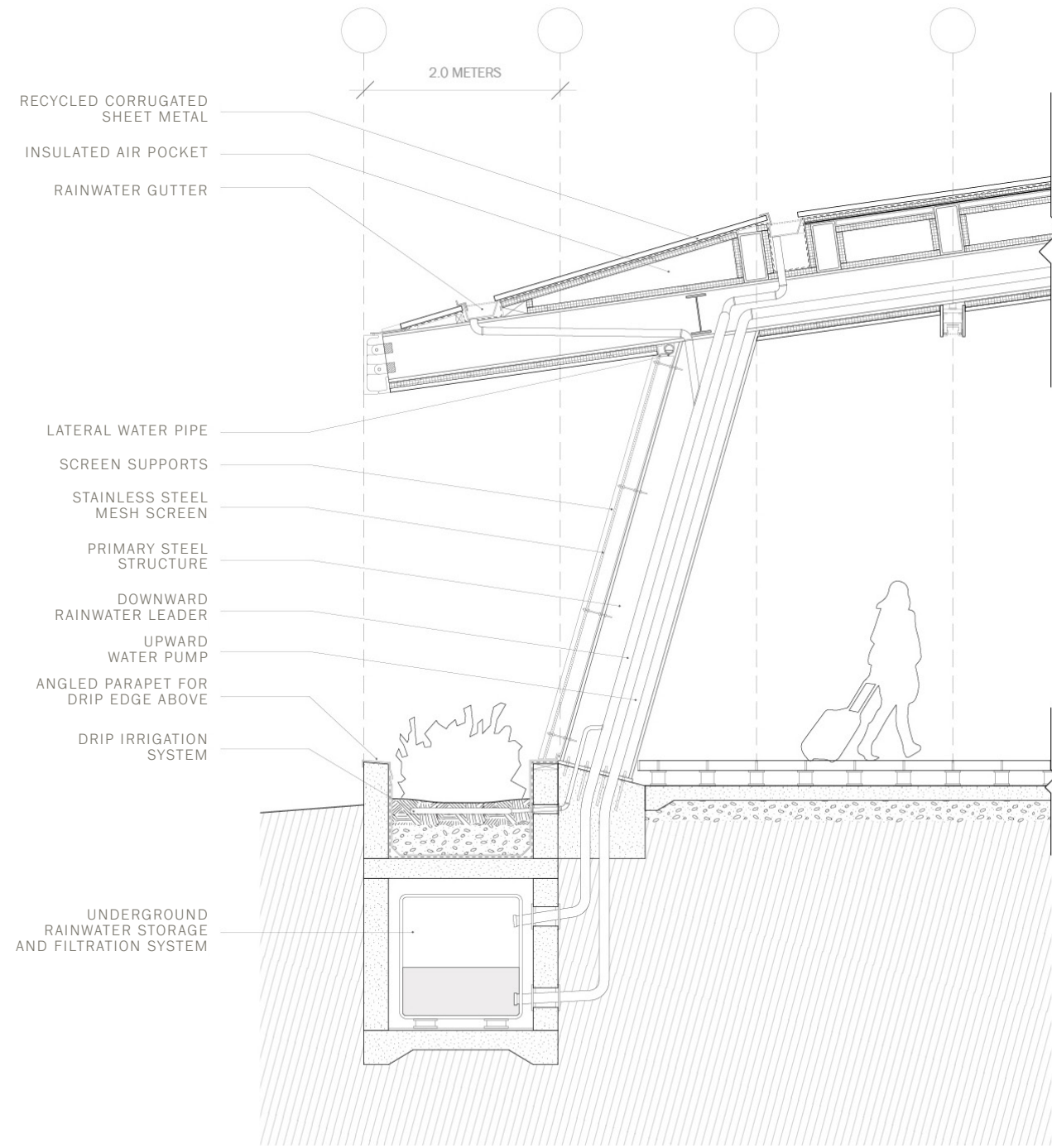




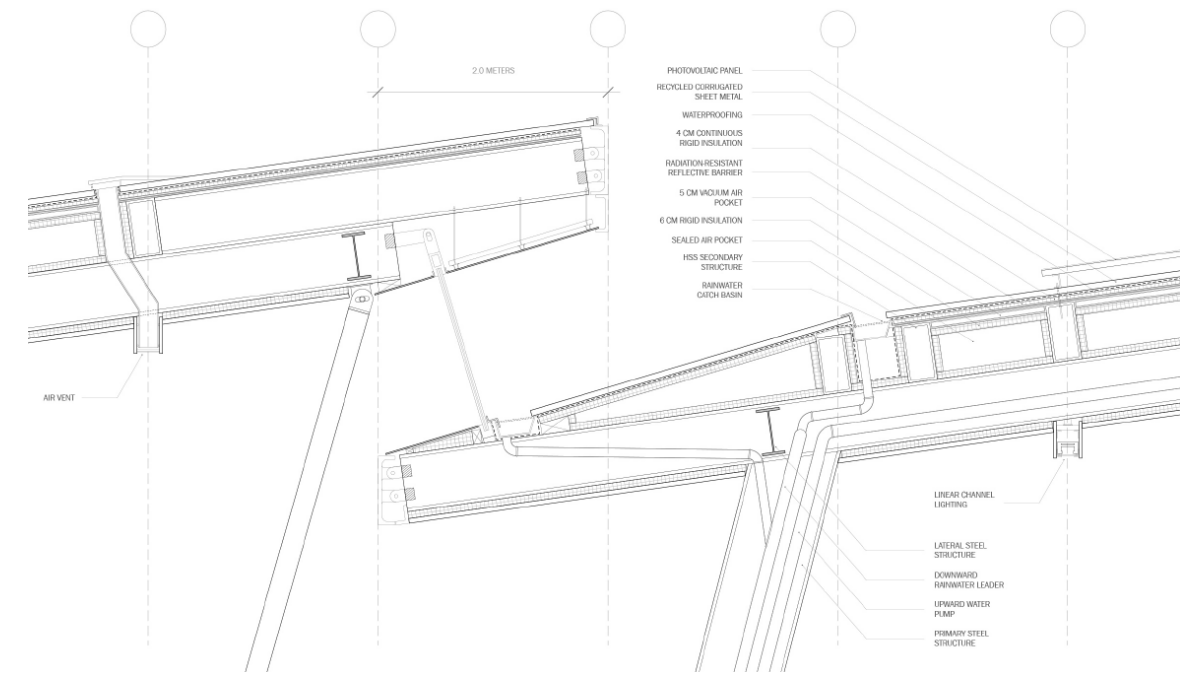
ELEVATION DETAIL



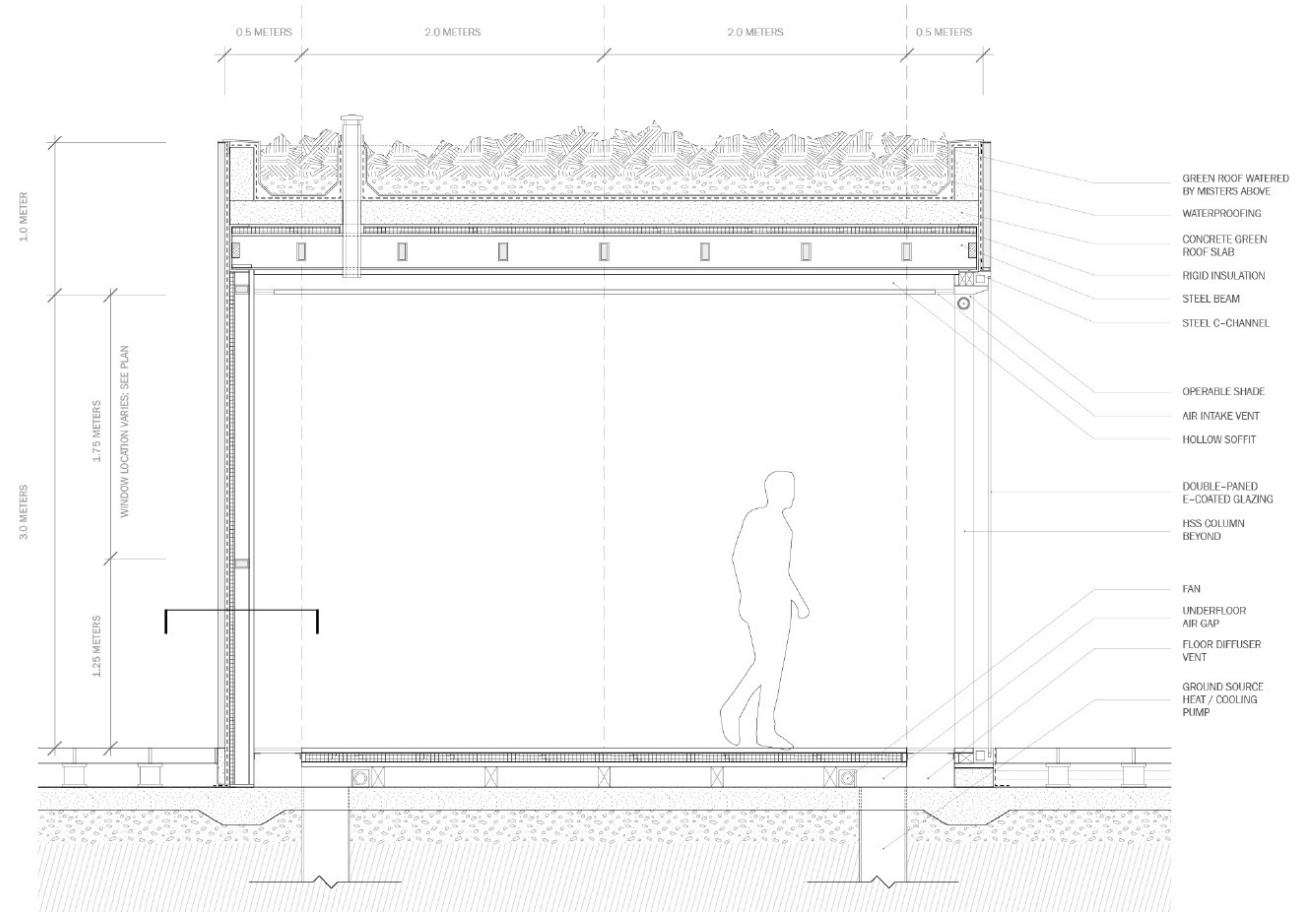
TYPICAL SECTION



WATER RETENTION SYSTEM



ROOF DETAILS



PAVILION DETAILS

## 2 PICTURE HOUSE

MARCH - MAY 2023 | HARVARD UNIVERSITY

Programs used: Rhinoceros, V-Ray, Illustrator, Photoshop, InDesign

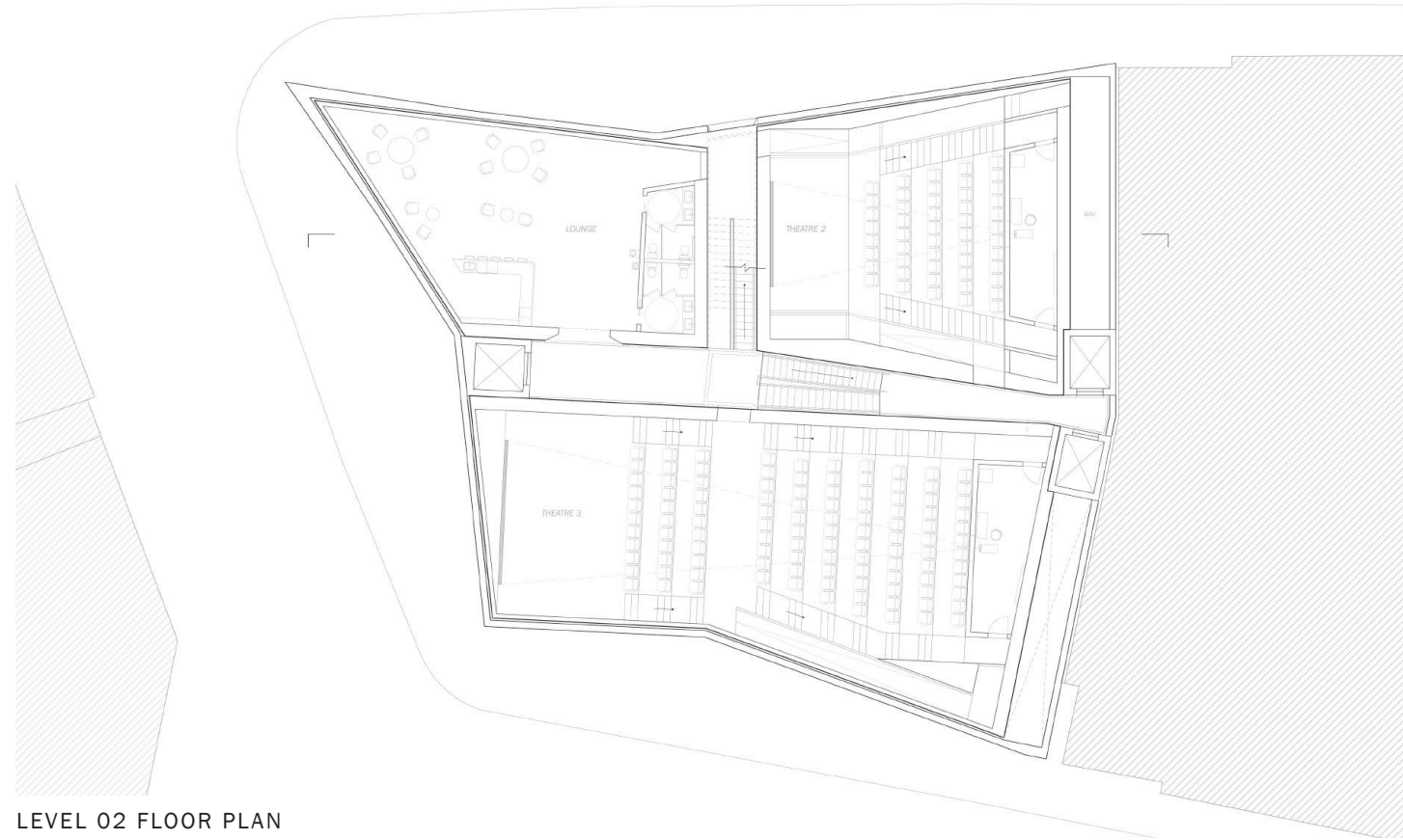
Models fabricated through woodworking, CNC milling, laser-cutting, and 3D printing, and built of MDF, walnut, chipboard, and paper

Studio Instructor: Jeffrey Burchard

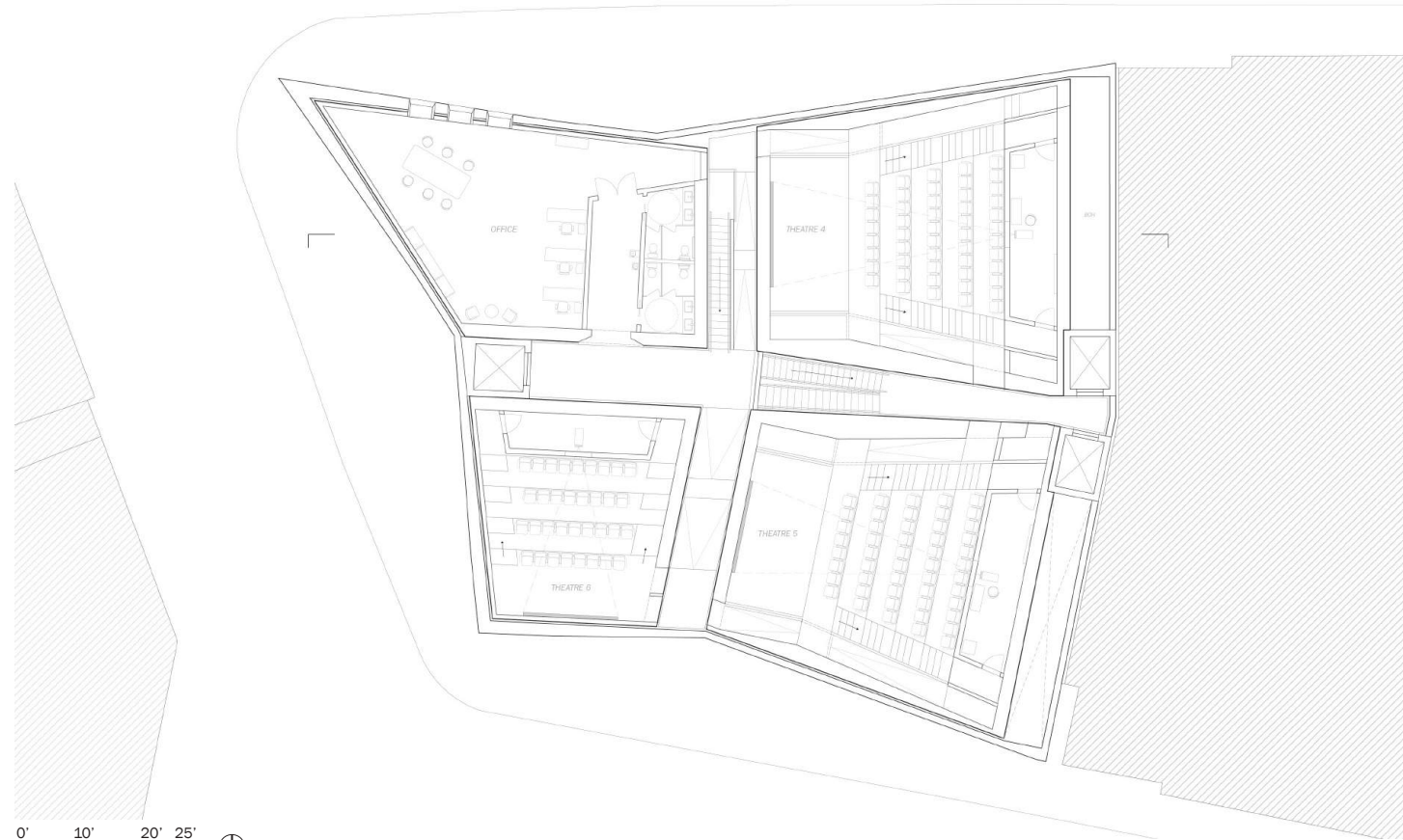
Through architecture of solidity, shadow, and quietude, this Picture House challenges the perfunctory culture of contemporary media consumption, guiding cinephiles on an immersive sequence of experiences as transporting as the movies themselves. Situated on the boisterous fringes of Boston's Back Bay neighborhood, this Picture House conjures for cinephiles a hushed and ceremonious movie-viewing experience. Pursuing darkness and acoustic enclosure, this building emerges from the aggregation of distinct trapezoidal masses (individual theatres) into a larger mass. A cruciform void cleaves these heavy volumes, and within those spaces movie-goers circulate along a one-directional path. As guests ascend the building, the theatres present themselves in fragmentary, beguiling ways. After the climactic arrival to the theatre, the descent—a multi-height void—serves as a denouement, allowing visitors to read the theatre volumes in their totality.



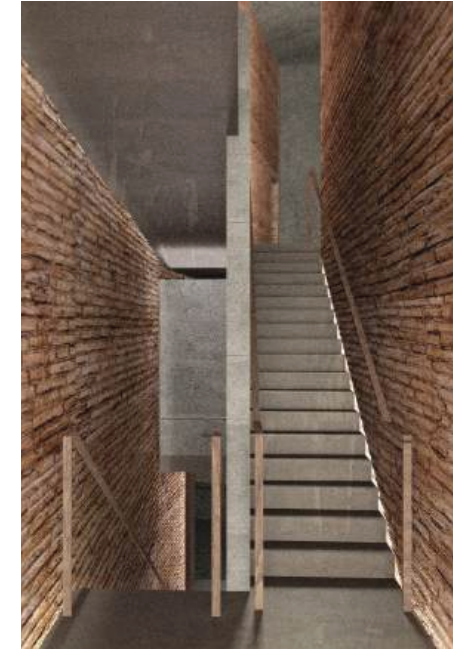




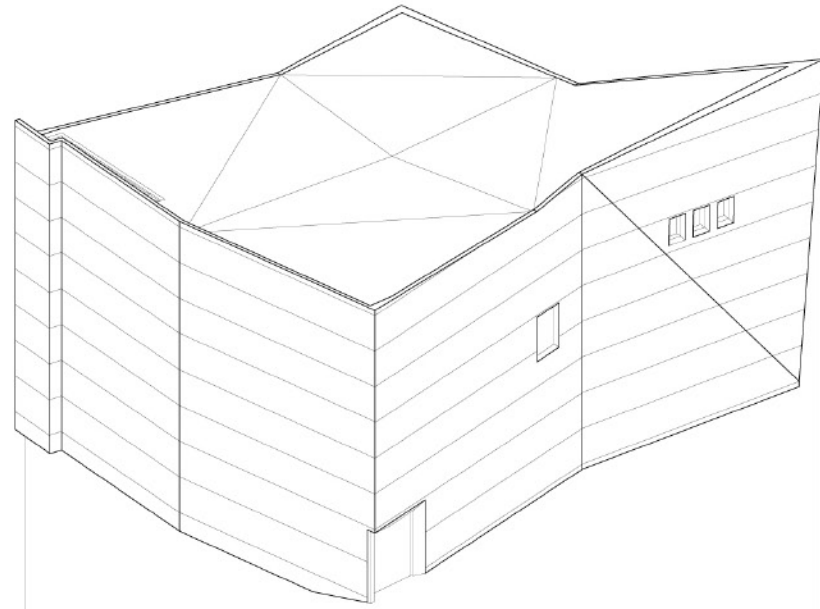
LEVEL 02 FLOOR PLAN



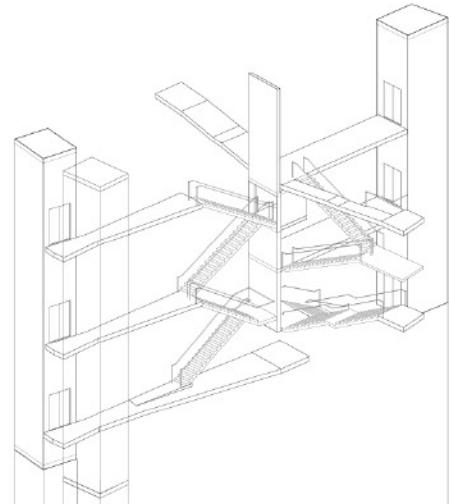
LEVEL 03 FLOOR PLAN



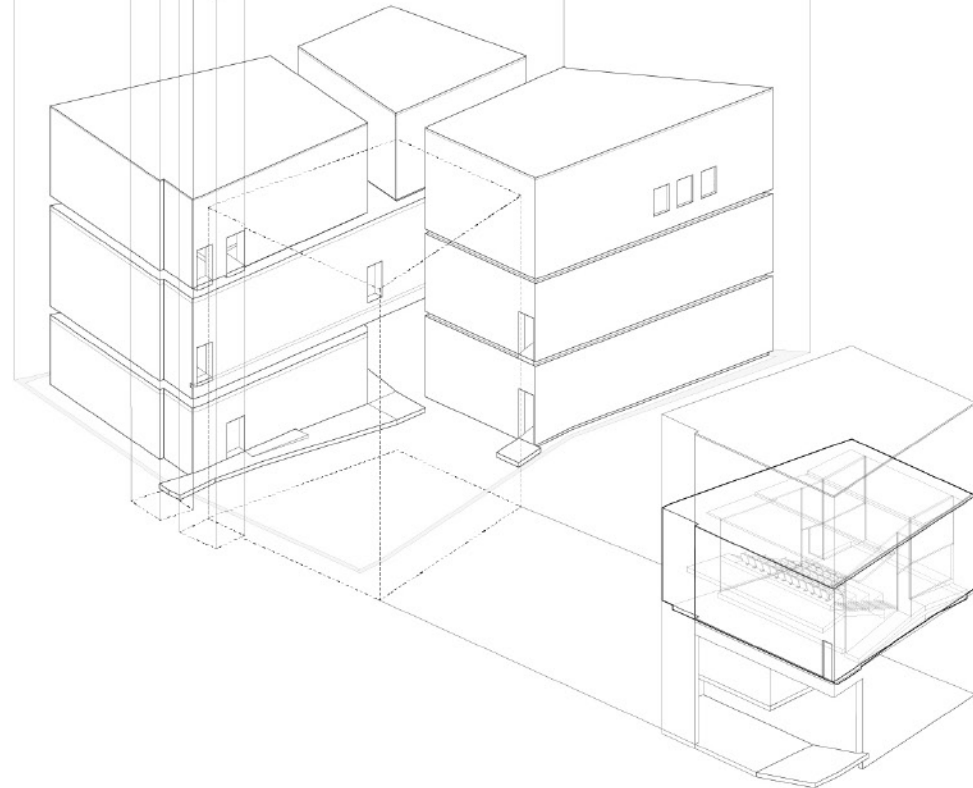
EXTERIOR  
ENVELOPE



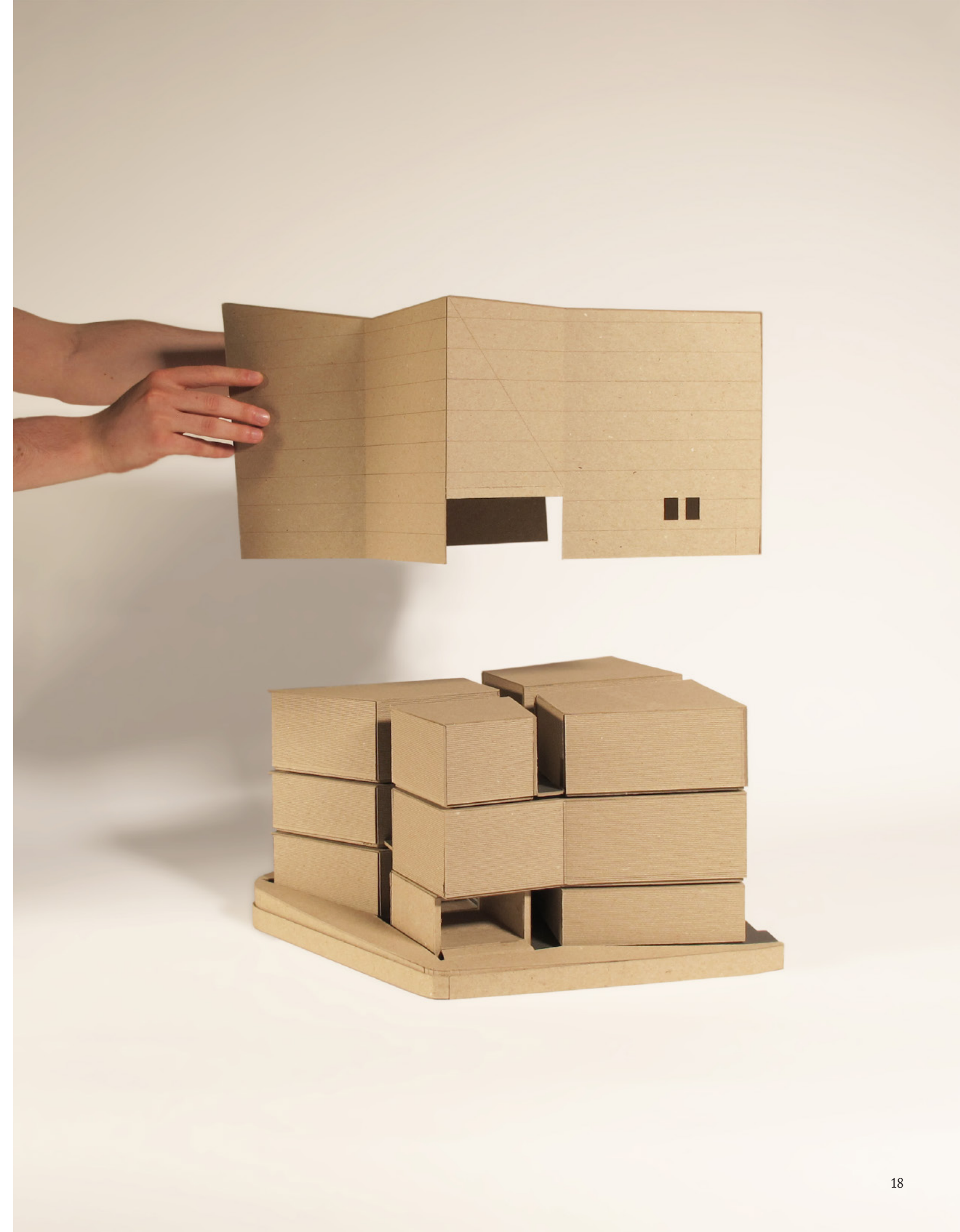
CIRCULATION  
PATHS



THEATRE  
MASSES



TYPICAL  
THEATRE



# 3 ROXBURY COMMUNITY CENTER

SEPTEMBER - DECEMBER 2023 | HARVARD UNIVERSITY

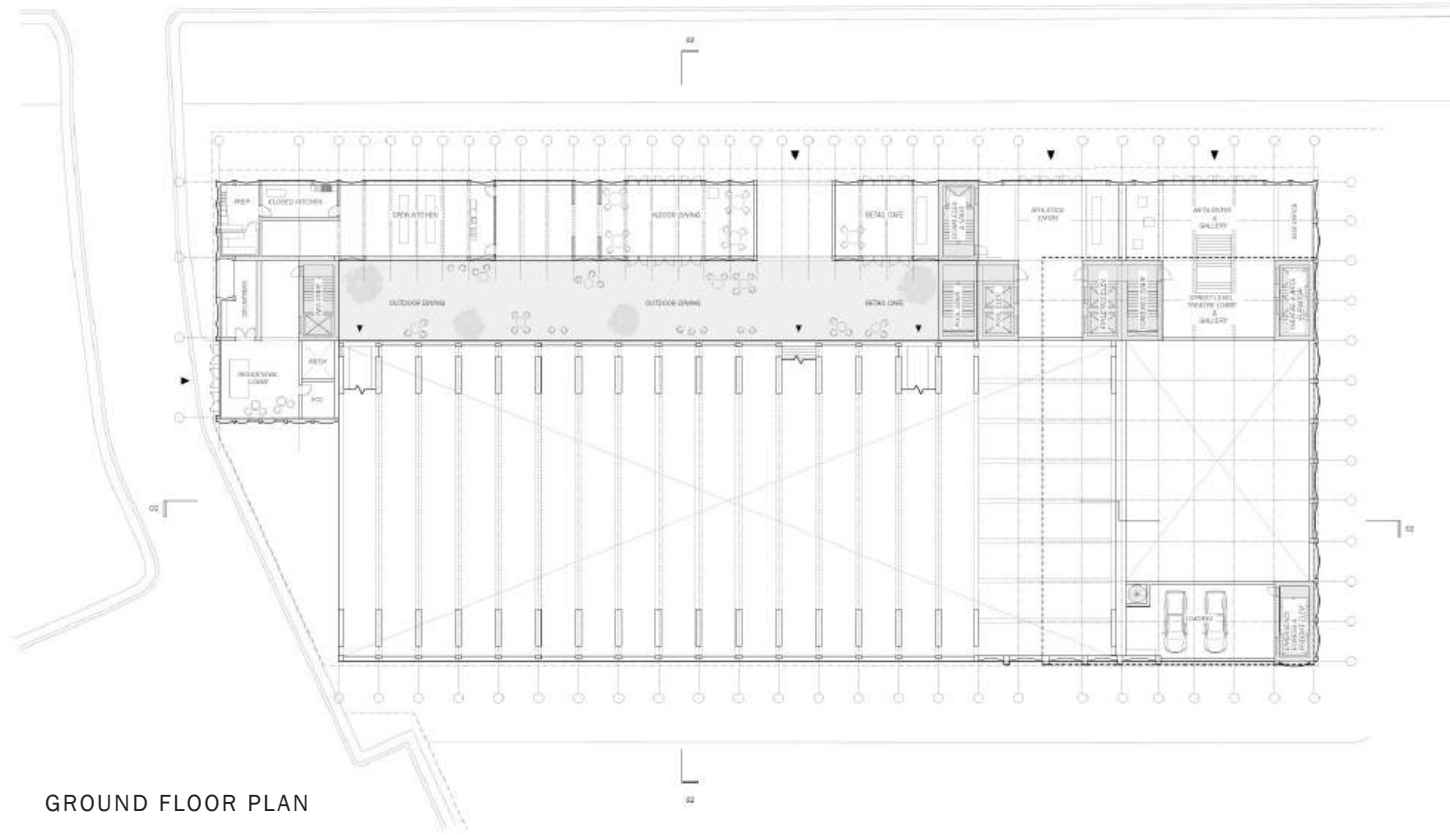
Programs used: Rhinoceros, V-Ray, Illustrator, Photoshop, InDesign

Model fabricated through laser-cutting, CNC milling, and woodworking and built of basswood, MDF and paper

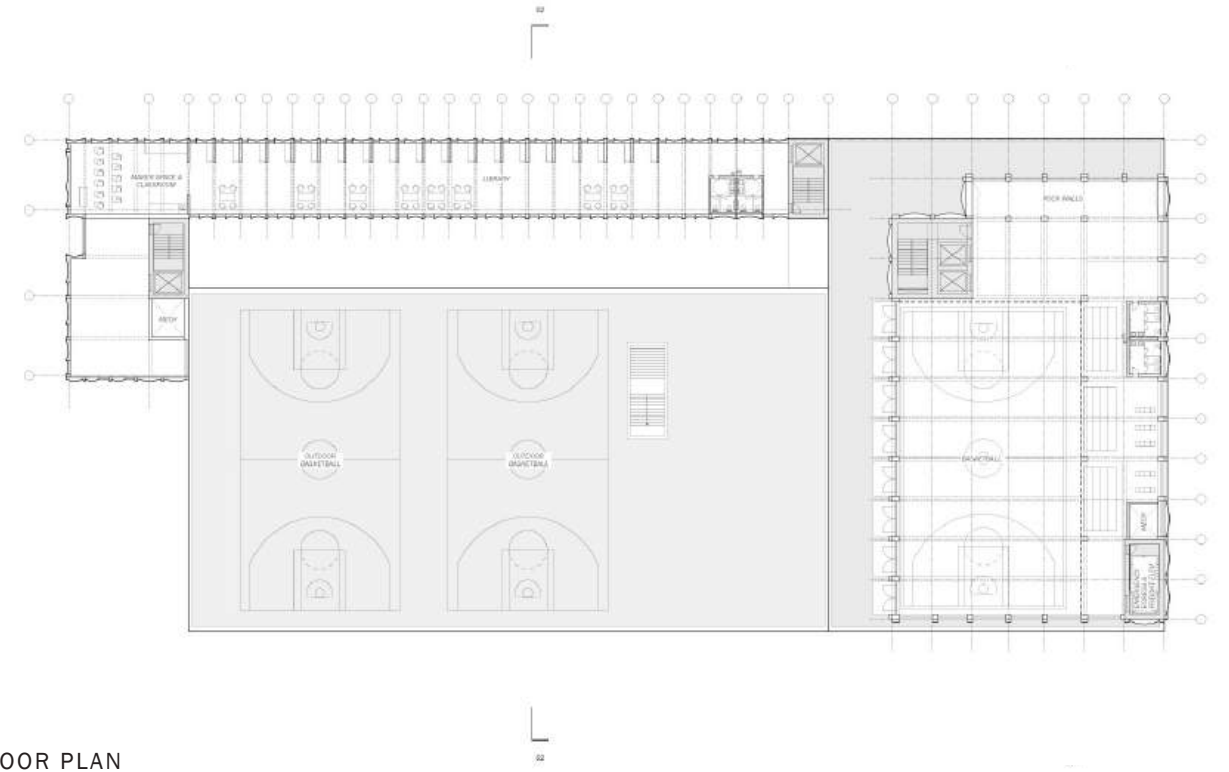
Studio Instructor: Elle Gerdeman

Diverse activities and scales of programs abound in this community center in Boston's historically disadvantaged Roxbury neighborhood. This studio introduced principles of building integration, focusing in depth on programs, code analysis, structural and mechanical systems, and envelope design. A fascination with long-span arches as a system to structure the Olympic swimming pool spawned an overall design approach in which the articulation of structural elements orders the project's complex programmatic challenges, generating senses of grain and rhythm through seriality. As those grains shift in scale, weave, and fold, their interstices become spaces of activity, drawing occupants along the grains as if by capillary action, promoting optical exchanges along and against the various structures, and inviting the play of light and shadow.

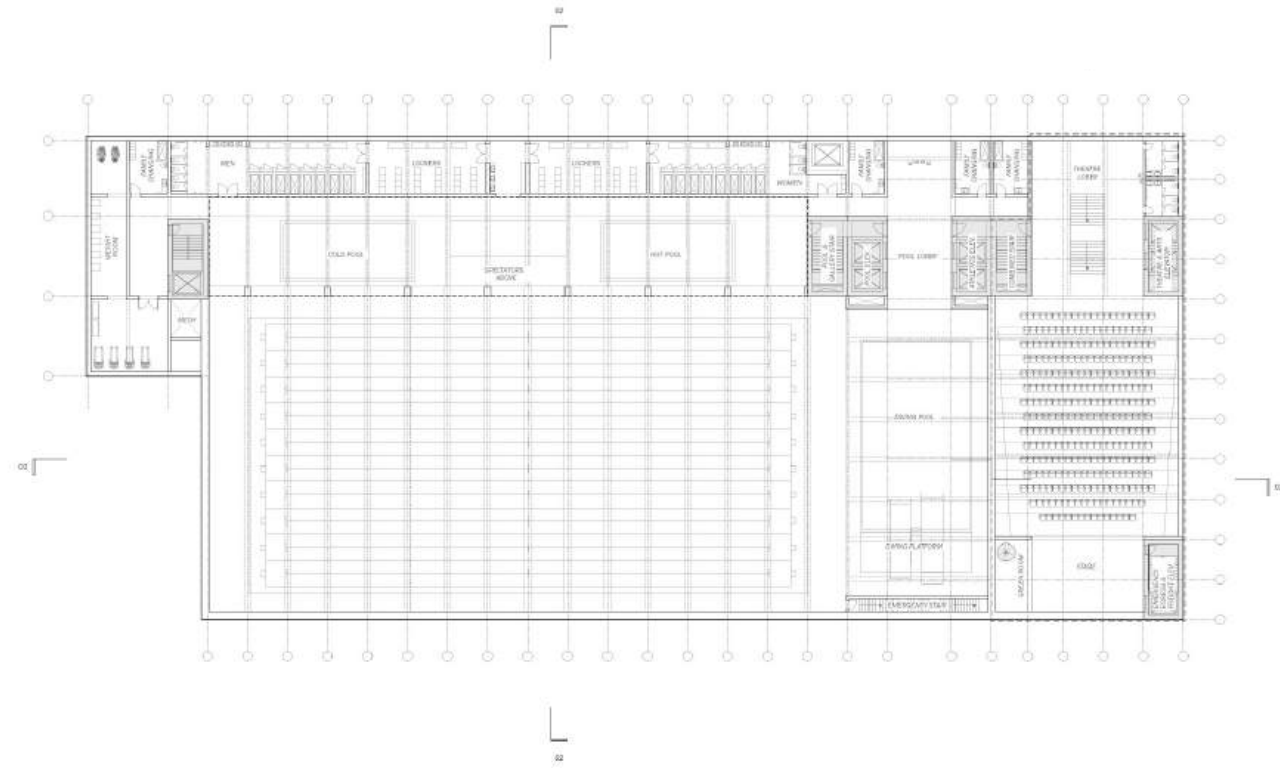




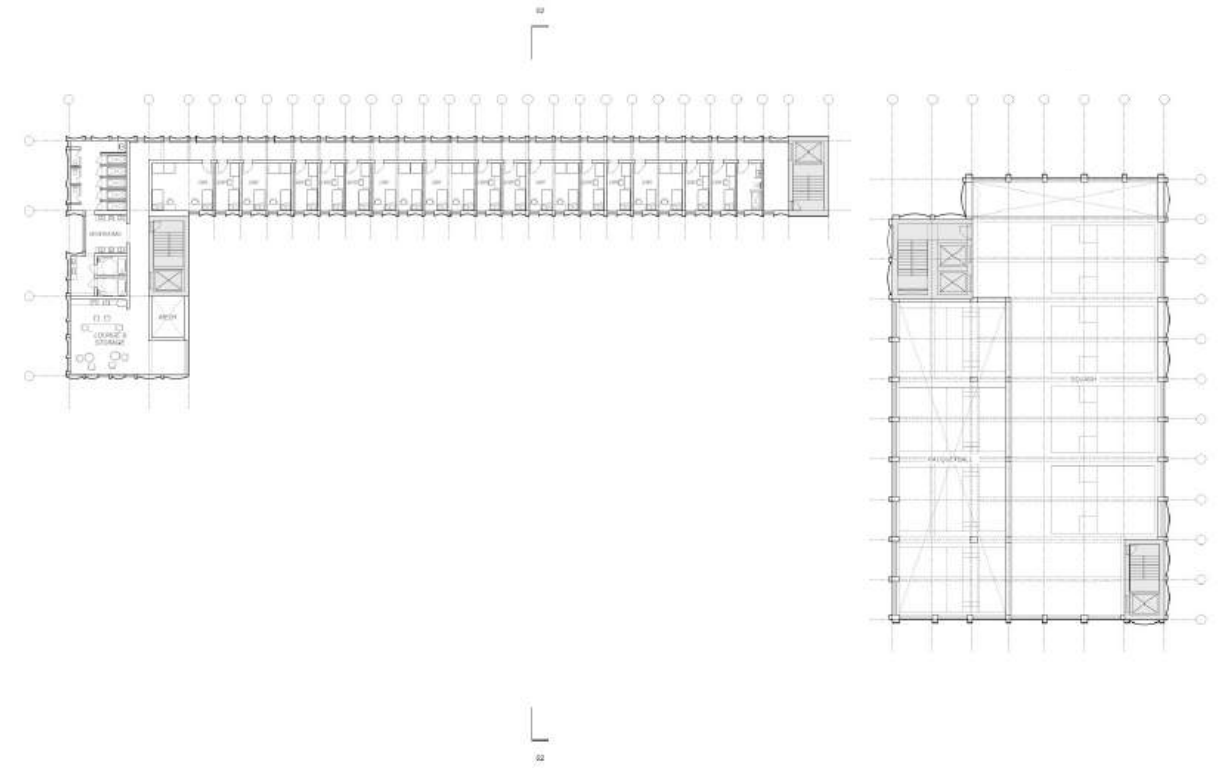
GROUND FLOOR PLAN



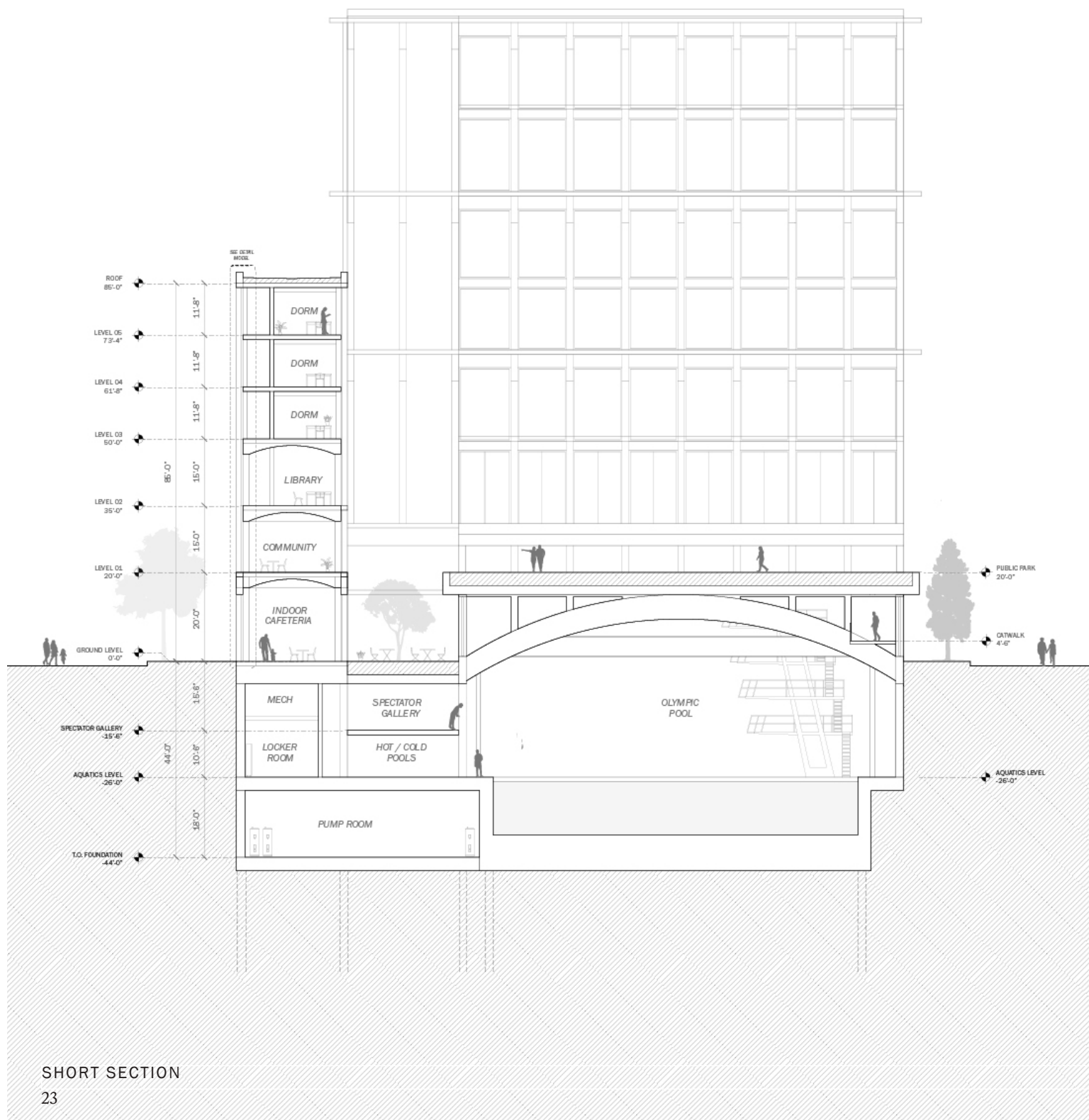
LEVEL 02 FLOOR PLAN



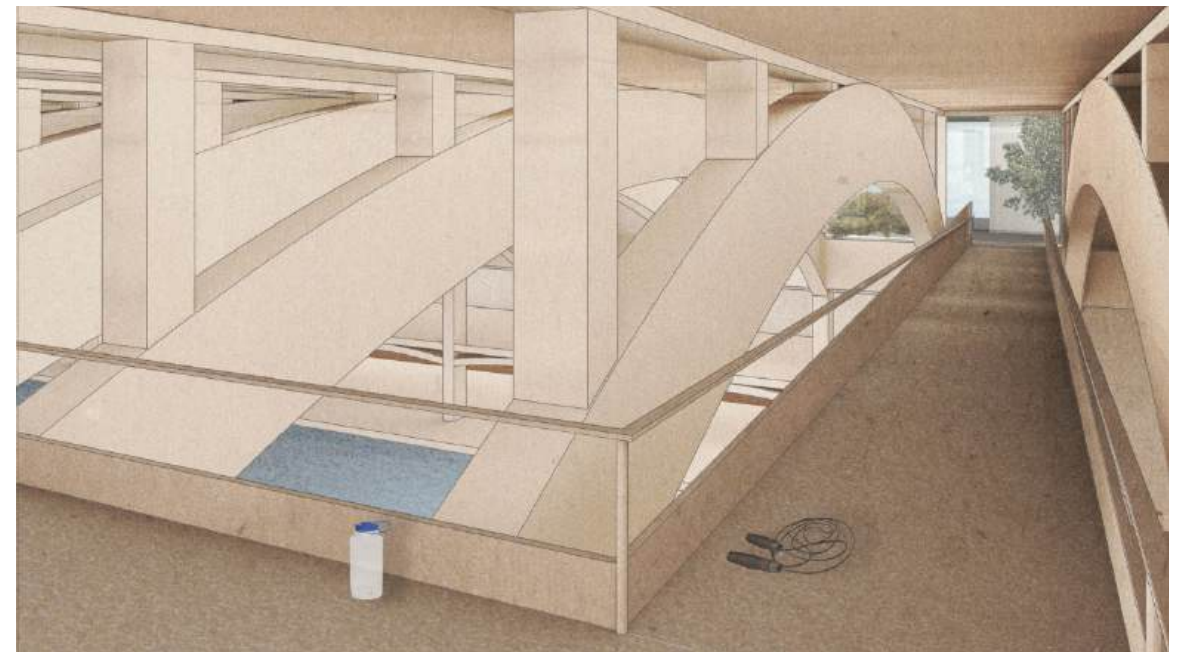
LOWER LEVEL FLOOR PLAN

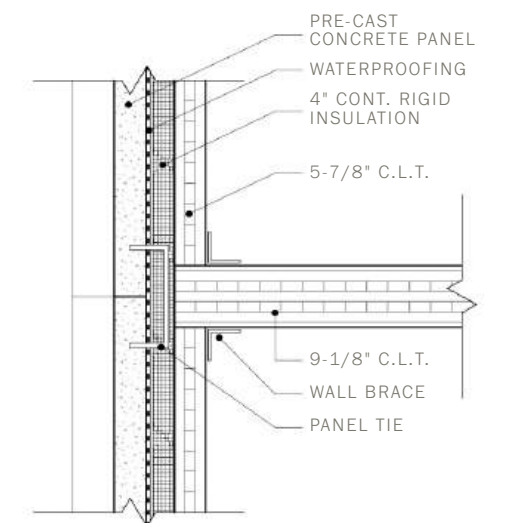
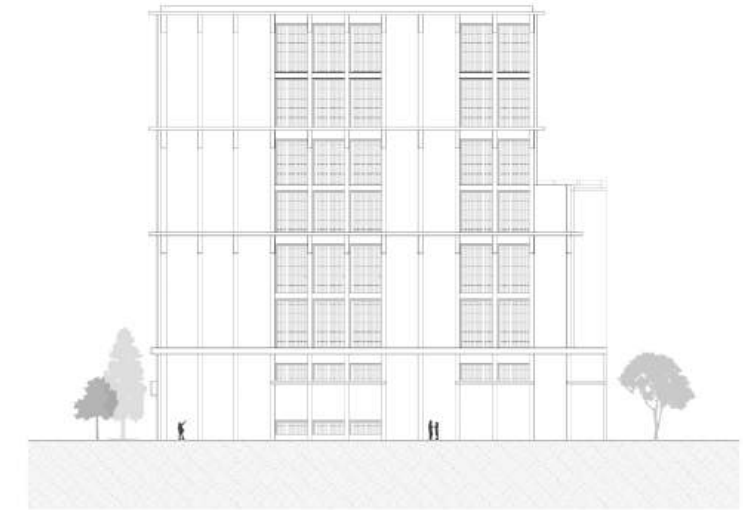


LEVEL 04 FLOOR PLAN



SHORT SECTION  
23





# 4 CHELSEA COLLECTIVE HOUSING

JANUARY - APRIL 2024 | HARVARD UNIVERSITY

Programs used: Rhinoceros, Illustrator, Photoshop, InDesign

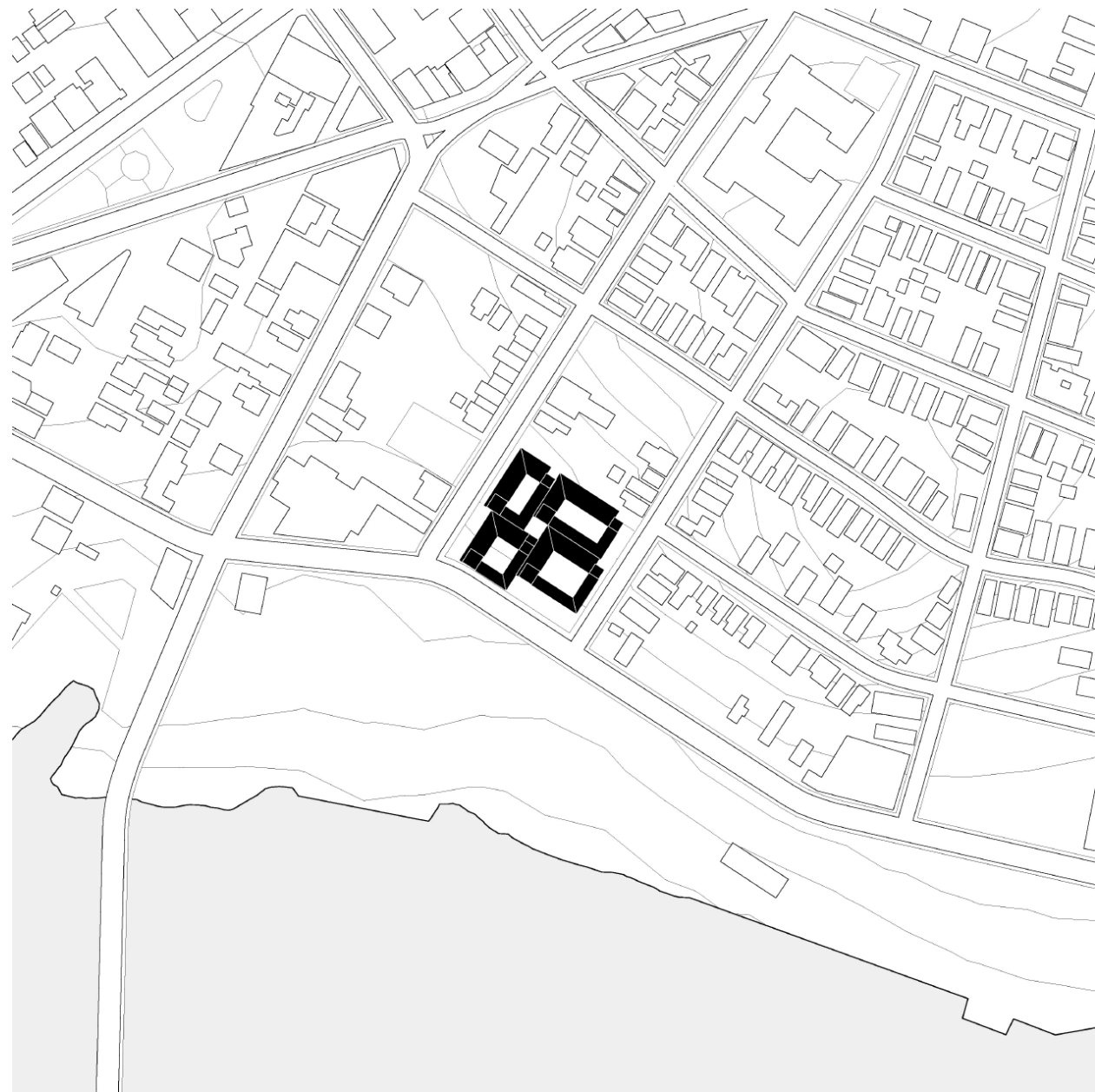
Model fabricated through laser-cutting and built of chipboard, basswood, and bristol paper

Studio Instructor: Cara Liberatore

Project Partner: Nicky Rhodes

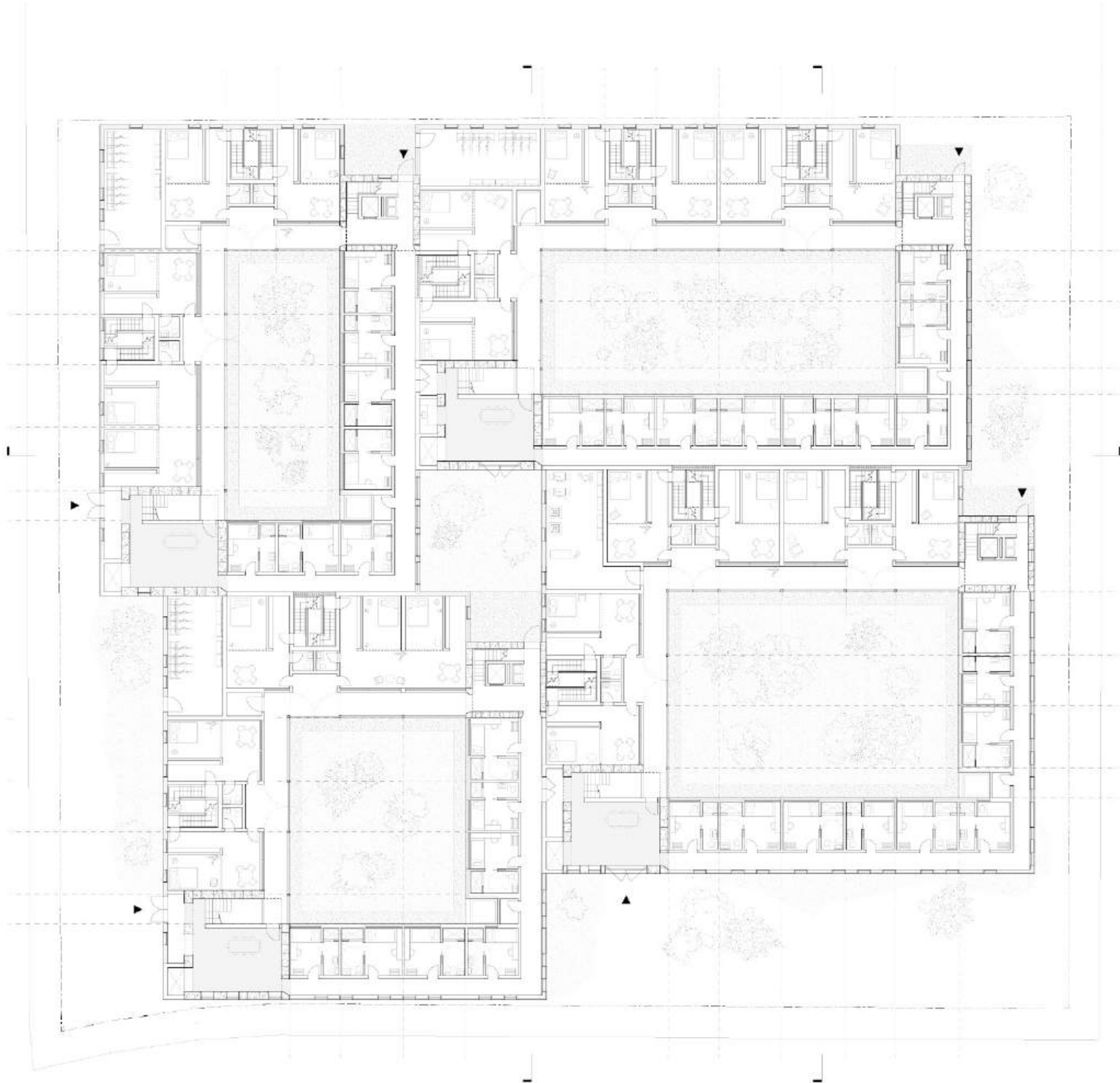
How does the hearth operate, both socially and thermally, in a post-carbon future? Throughout the long history of Chelsea, Massachusetts, residential communities and heavy industrial activity have been closely entwined, with dense housing radically adjacent to manufacturing, fuel repositories, shipbuilding, and looming road salt deposits. Whether in the nesting of civic spaces in domestic architecture or the enduring social centers of bakeries and steam baths, the notion of the hearth persists as central to Chelsea's identity. This proposal conjoins four courtyards, each offering two modes of collective living and anchored by an inhabitable solar chimney. Multi-height units bundled around thermally active bands embrace one side of each courtyard, while dormitory-style single dwelling units line the other. The pairing of the two living styles supports a series of dualities: between dwelling that is collective and individual, long- and short-term, or intergenerational and independent. Together, hearths and courtyards at varying scales elaborate upon Chelsea's industrial and social histories, while enabling the architecture to adapt to changing environmental, material, and communal conditions





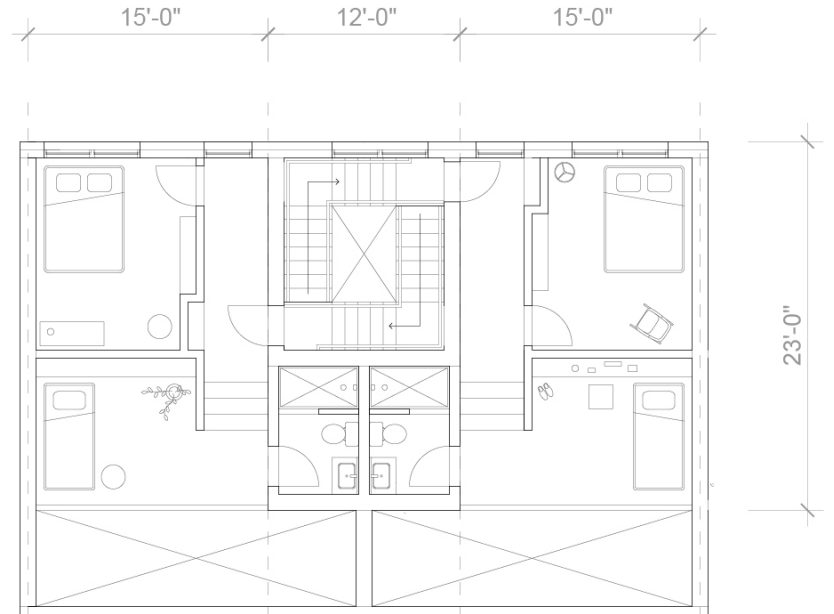
SITE PLAN



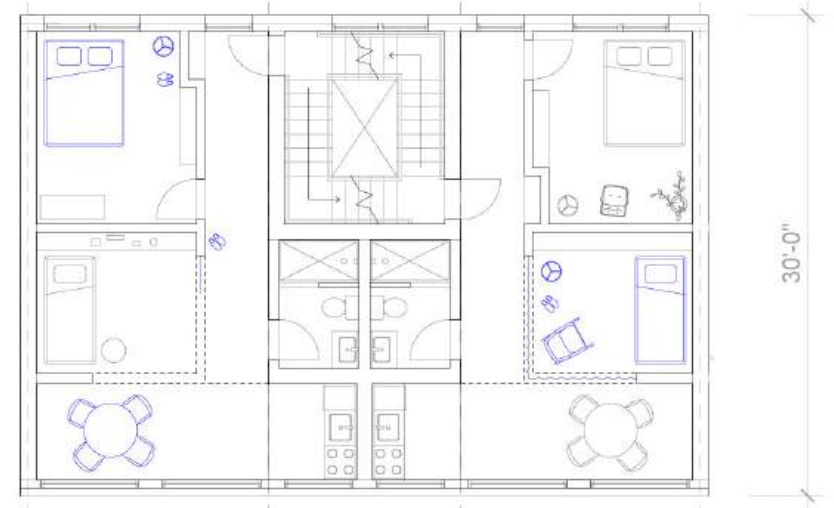


0' 10' 20' 25'   
 GROUND FLOOR PLAN  
 31

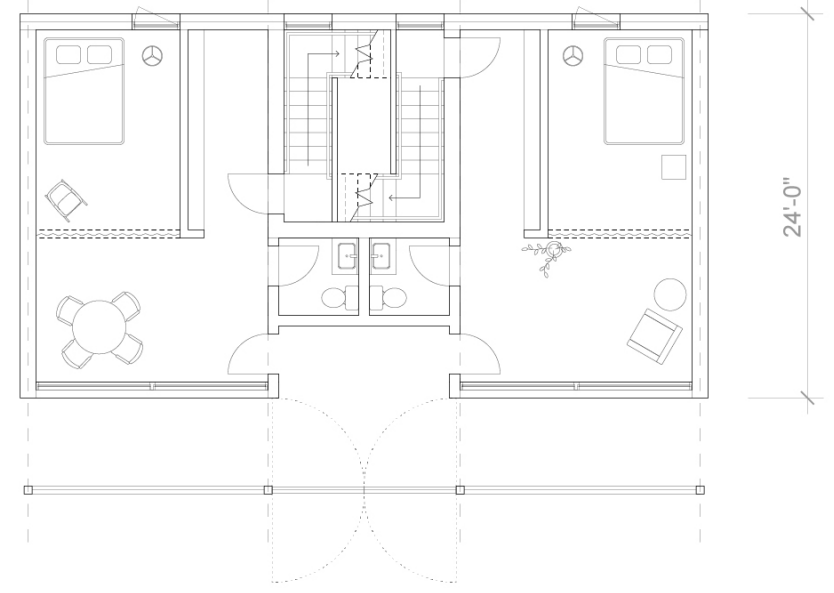
TYPICAL UNIT PAIR  
 LOFT LEVEL



TYPICAL UNIT PAIR  
 UPPER LEVEL



TYPICAL UNIT PAIR  
 GROUND LEVEL

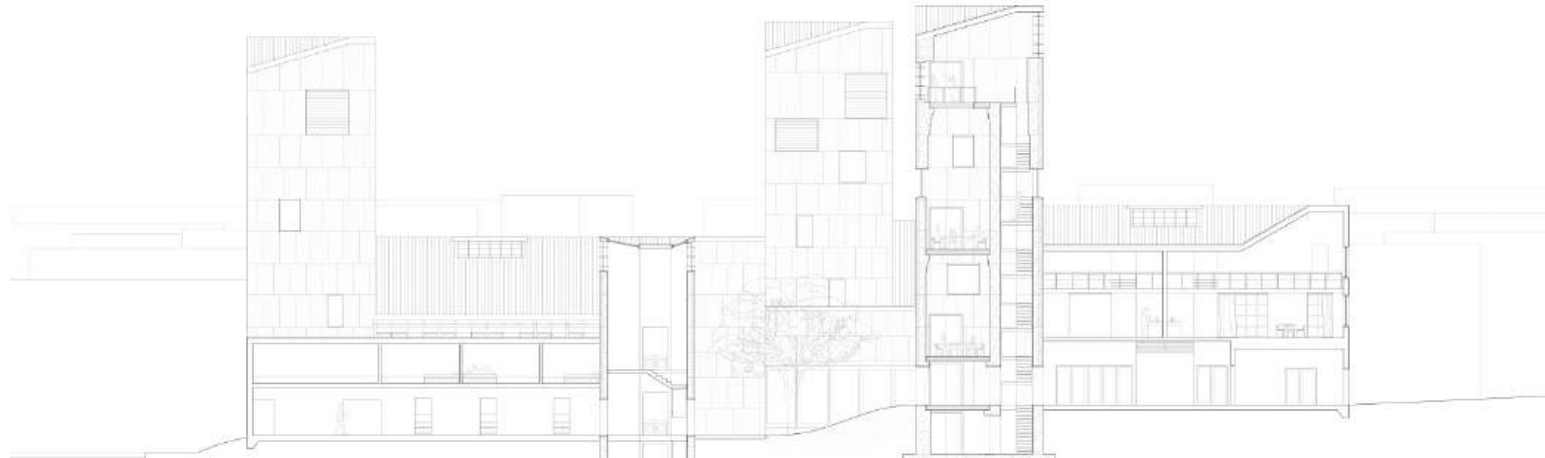
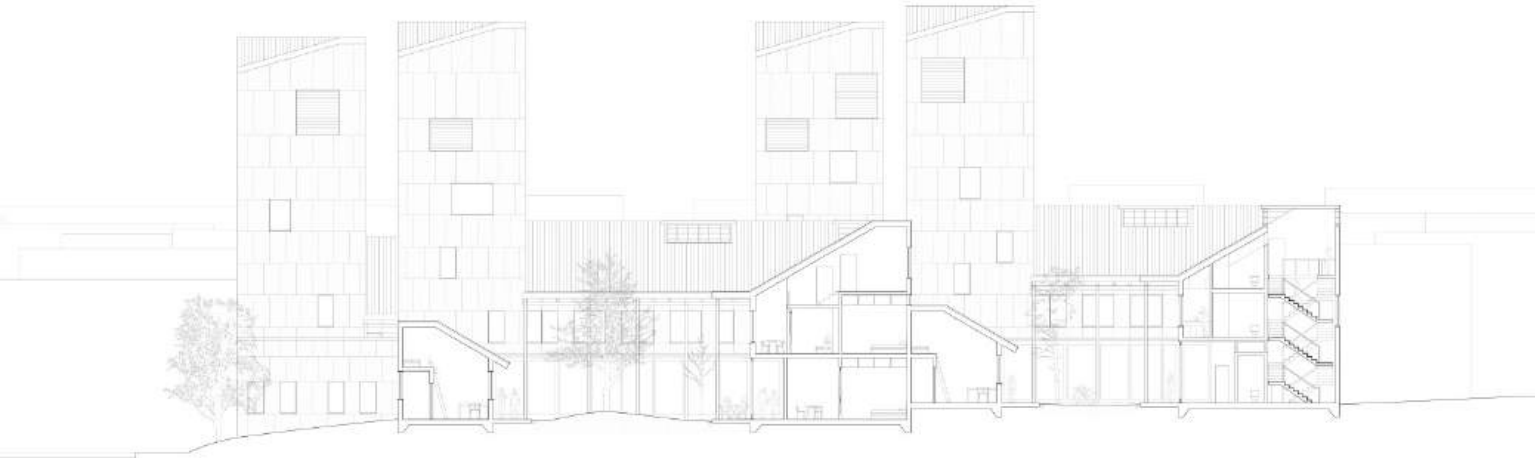




COMMUNAL COURTYARD AND UNITS



INTERIOR HEARTH DETAILS



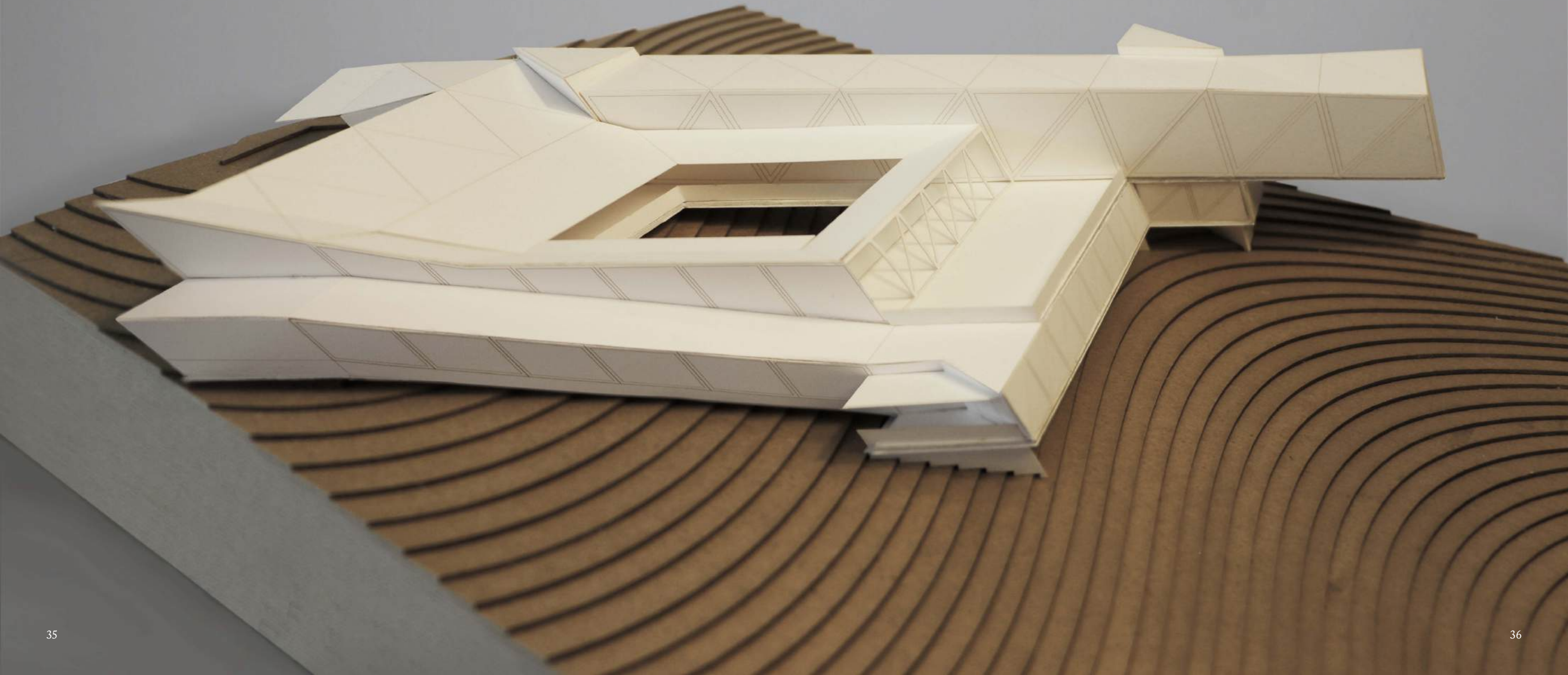
# 5 SANCTUARY TO GEOMETRY: ARCHIVE TO ANNE TYNG

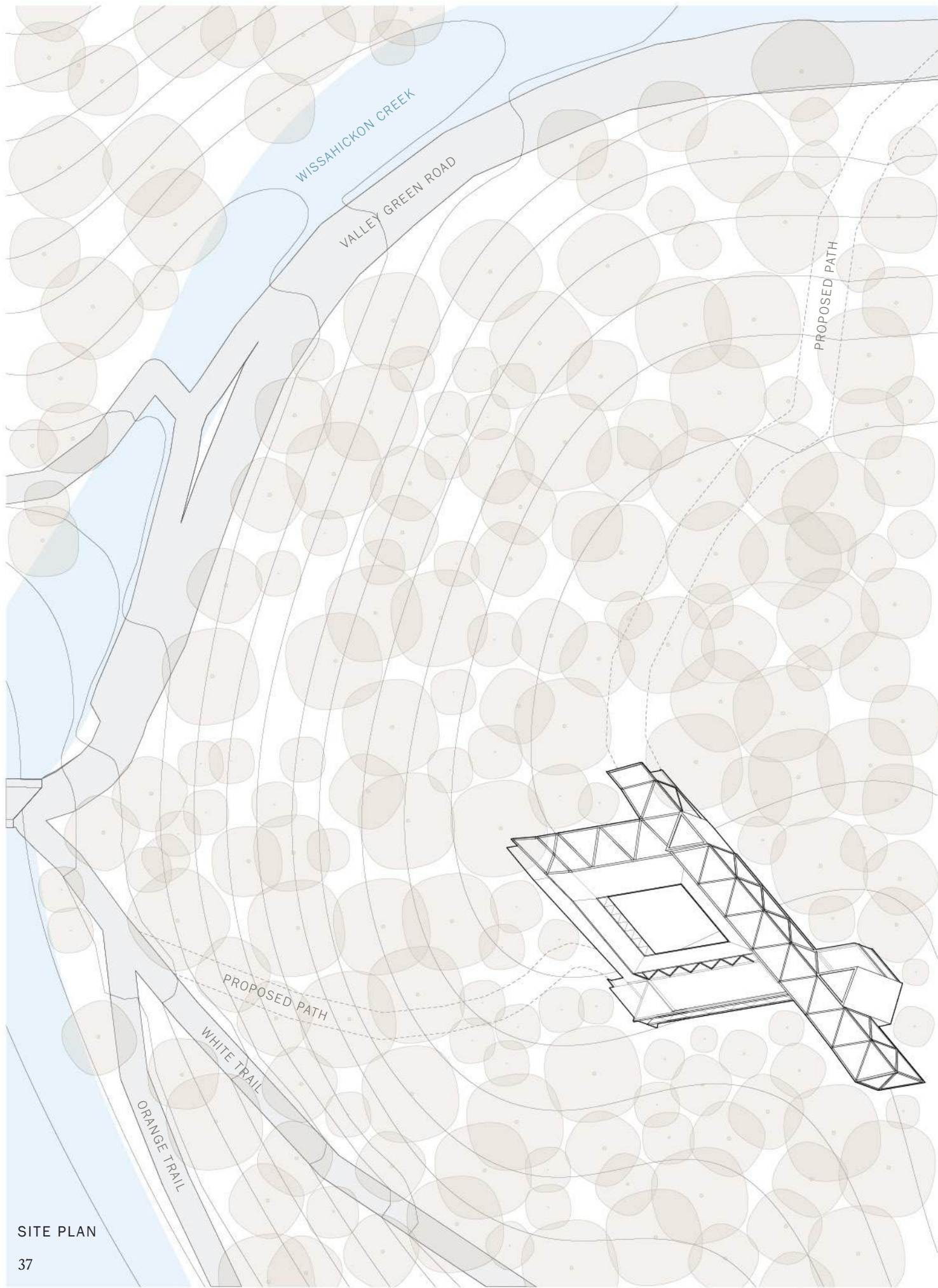
AUGUST - DECEMBER 2019 | UNIVERSITY OF PENNSYLVANIA

Programs used: Rhinoceros, Grasshopper, AutoCAD, V-Ray, Illustrator, Photoshop, InDesign  
Model fabricated through laser-cutting and built of chipboard and paper

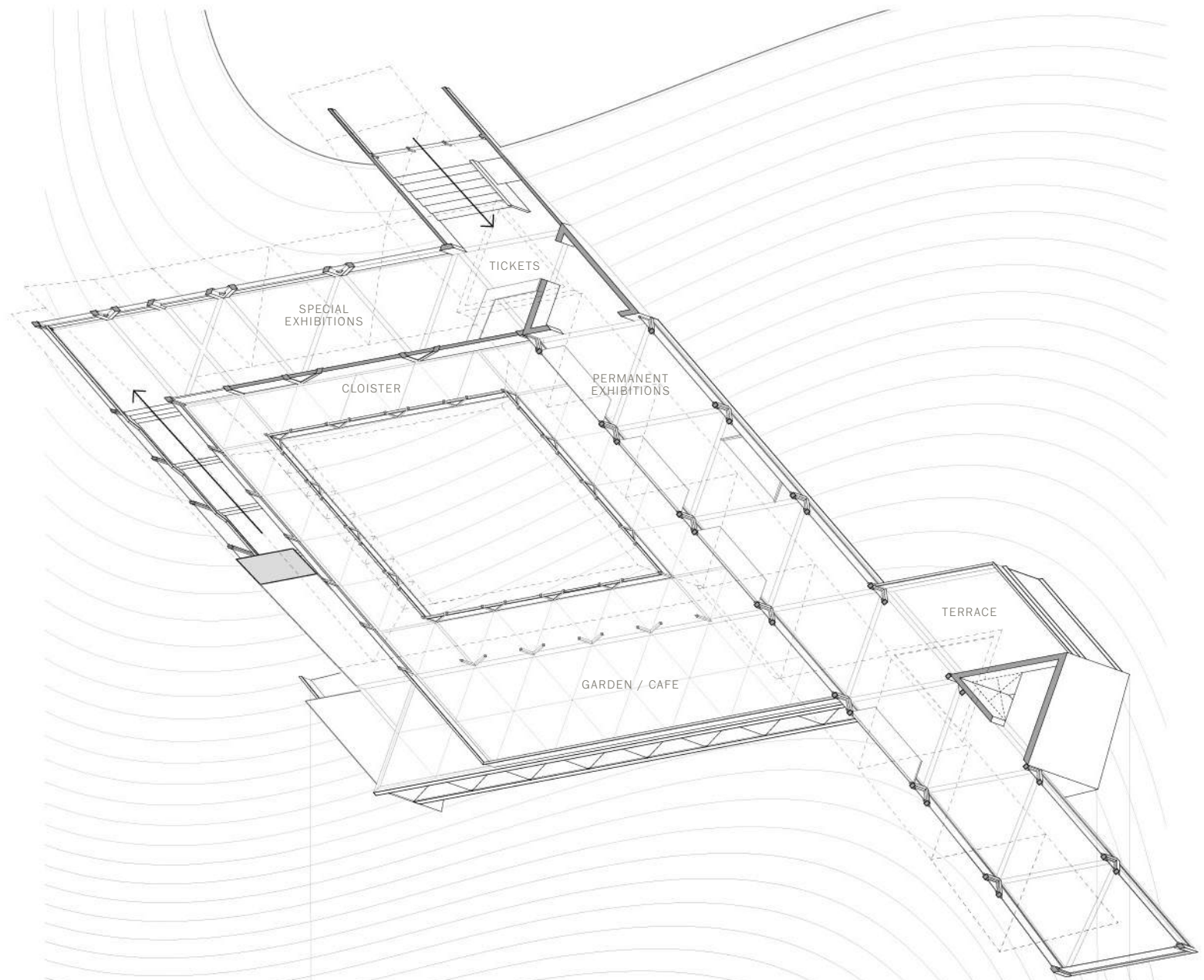
Studio Instructors: Richard Wesley and Scott Aker

Honoring the legacy of the pioneering architect and geometer Anne Tyng (1920 – 2011), this museum is intended to hold her archival work and provide the public with a serene destination for education, study, and reflection. This archive is delicately situated in the steep Wissahickon Valley outside Philadelphia, and its monastic conception responds to Tyng’s belief in the spiritual power of nature and her deep fascination with syncretism. The building’s bold geometry is likewise inspired by the triangulated structures of Anne Tyng and of her mentor Buckminster Fuller, with his 1959 “Octet Truss Space Frame” serving as this project’s point of departure. Ultimately, this project seeks to realize the unfulfilled dreams of Tyng and her colleagues to inhabit tetrahedral space while celebrating one of modern architecture’s unsung heroines.

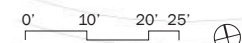




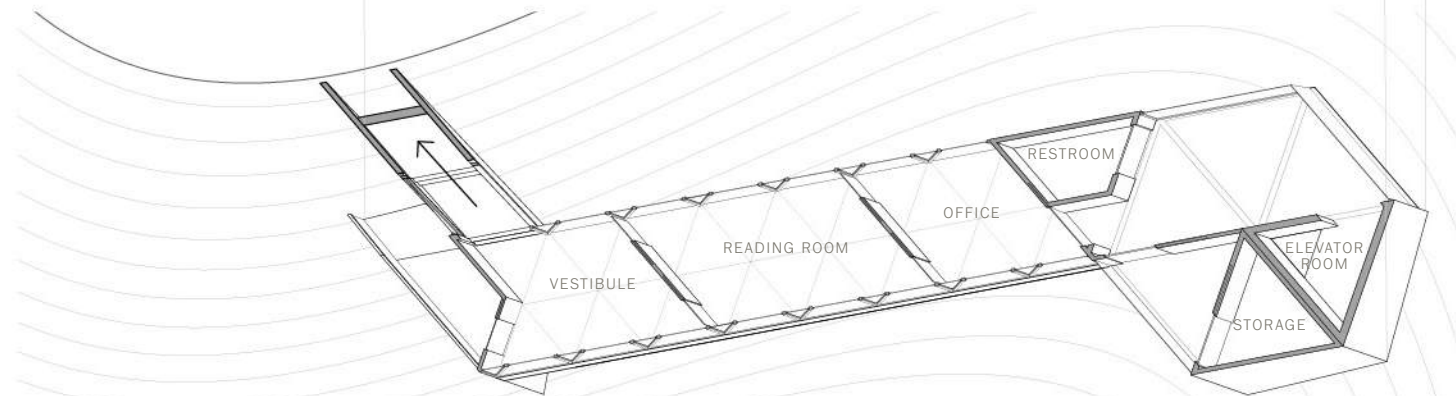
SITE PLAN

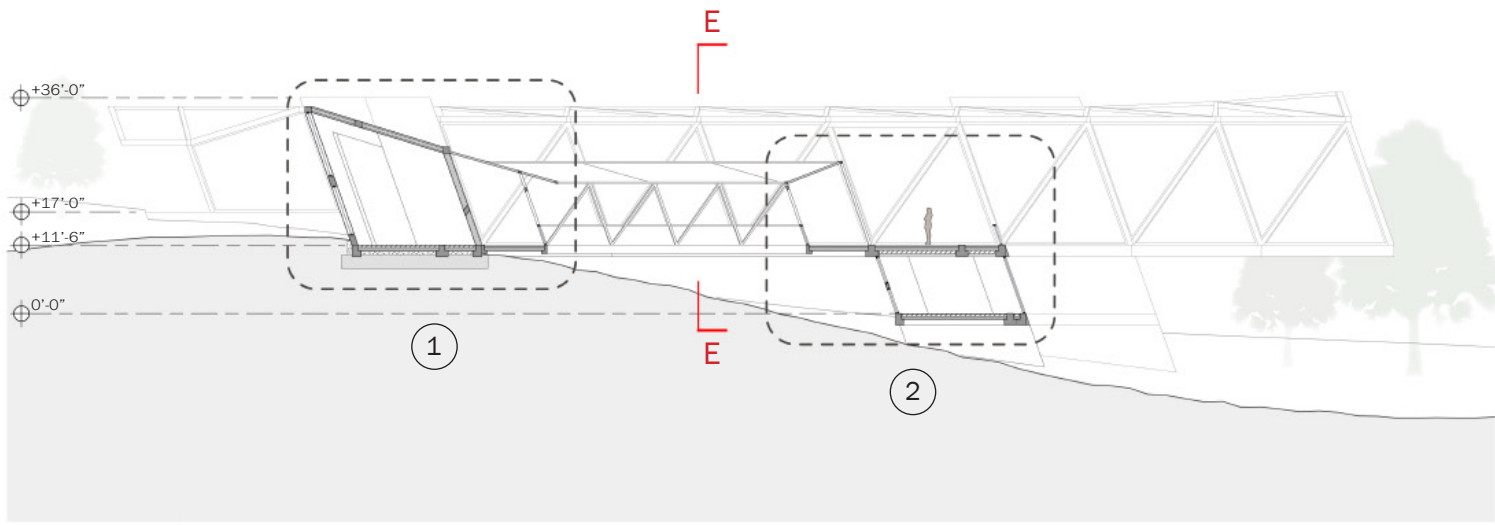


UPPER LEVEL FLOOR PLAN

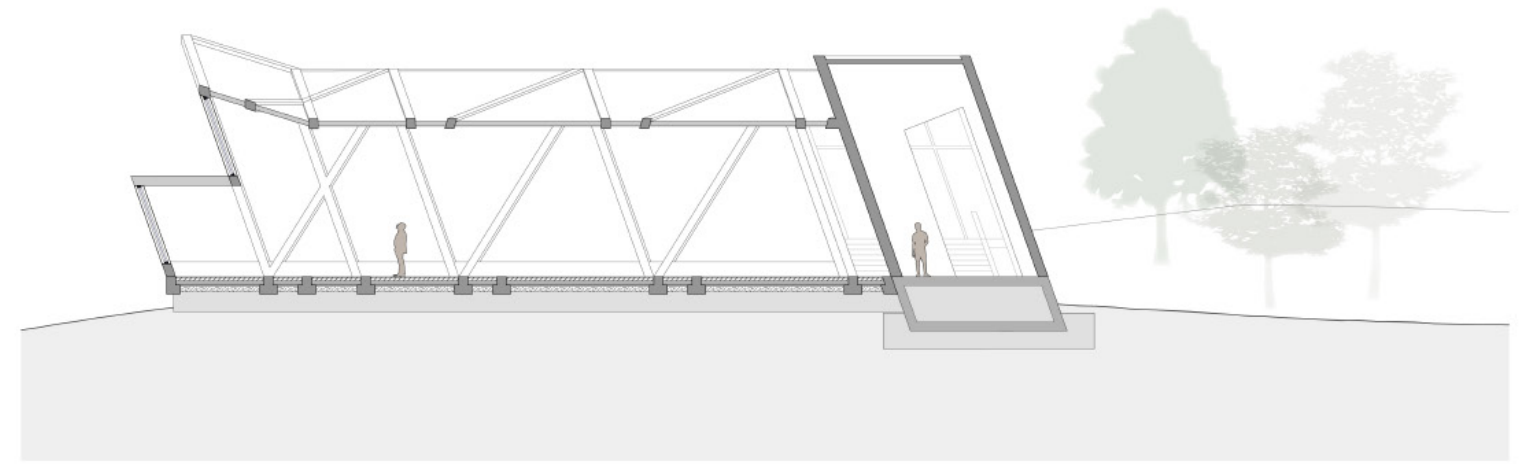


LOWER LEVEL FLOOR PLAN

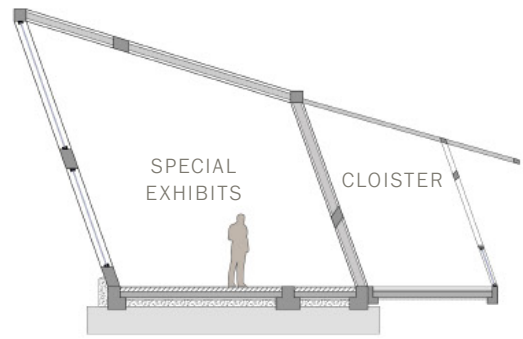




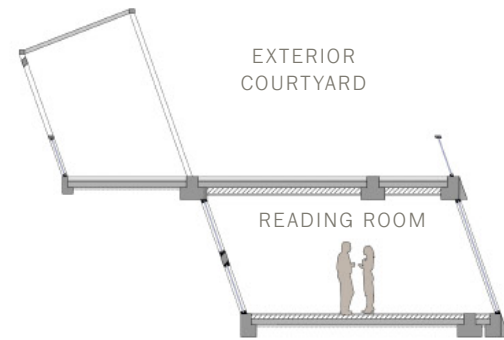
SECTION A-A



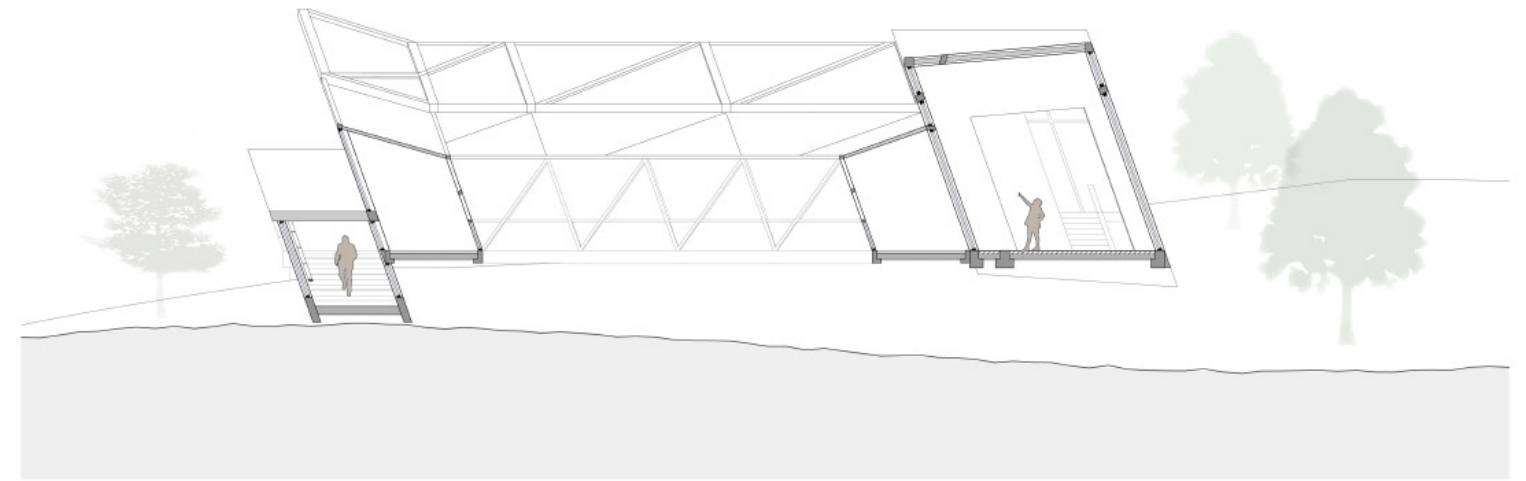
SECTION B-B



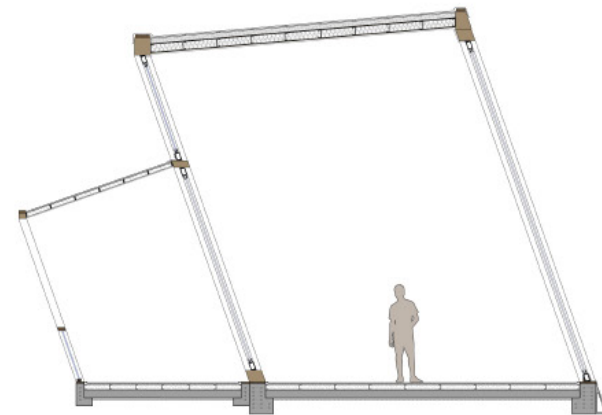
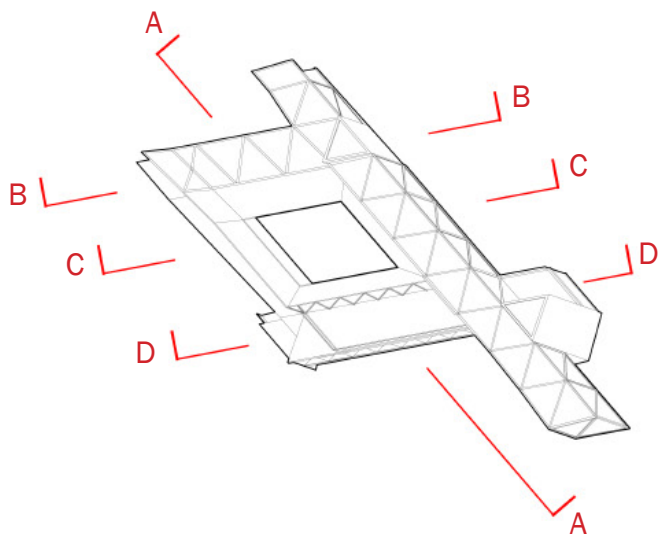
ENLARGED SECTION DETAIL 1



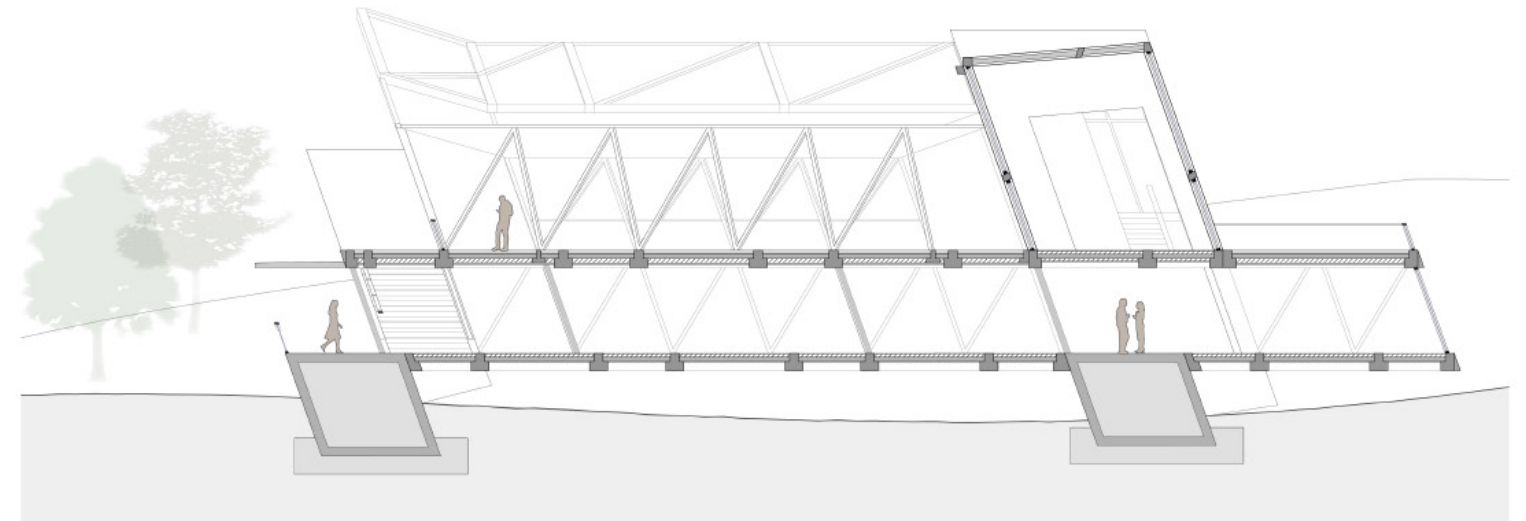
ENLARGED SECTION DETAIL 2



SECTION C-C



SECTION E: TYPICAL SECTION



SECTION D-D

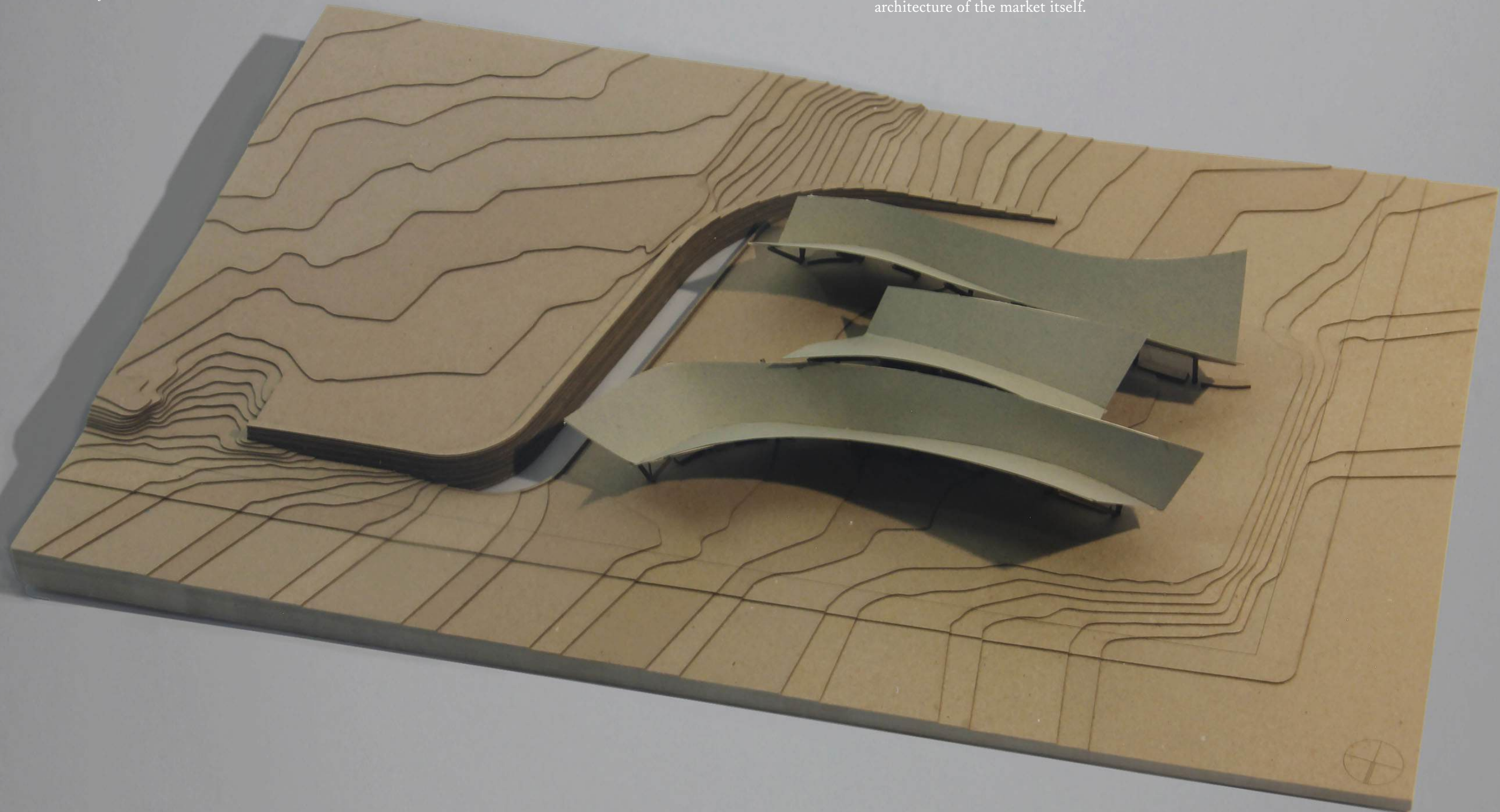
# 6 FARMERS' MARKET AT CLARK PARK

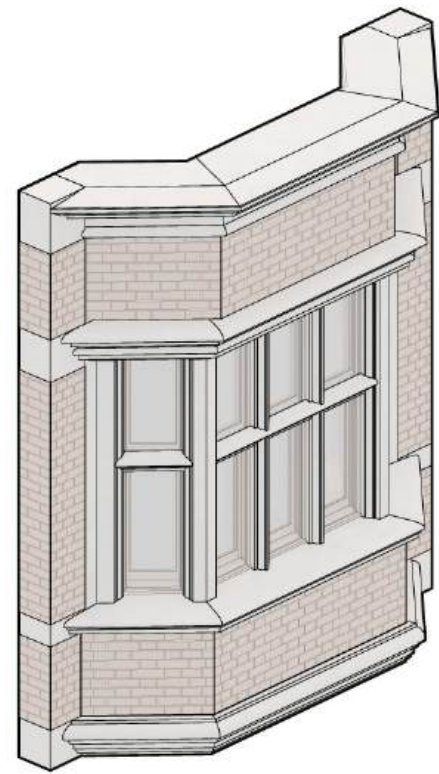
JANUARY - MAY 2019 | UNIVERSITY OF PENNSYLVANIA

Programs used: Rhinoceros, Grasshopper, AutoCAD, V-Ray, Illustrator, Photoshop, InDesign  
Model fabricated through laser-cutting and built of chipboard and paper

Studio Instructor: Eric Bellin, Ph.D.  
Project Partner: Dillon Horwitz

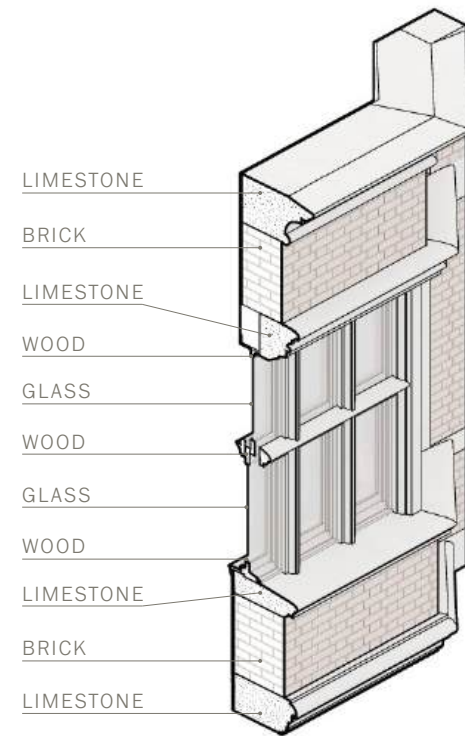
Occupying an abandoned lot opposite West Philadelphia's Clark Park, this covered market space offers lasting shelter for the community's weekly farmers' market. The structure's design finds inspiration in the construction details of nearby nineteenth-century architecture. Specifically, this project examines the mullions in an oriel window of Cope & Stewardson's 1895 Quadrangle Dormitories. The nested assembly of stone, steel, and wood layers that distinguishes the oriel peels apart in this architectural translation to form an analogously layered pavilion. Through this studio's focus on constructive geometry, the material and geometric richness often invisible or masked in nineteenth-century details becomes legible as the architecture of the market itself.





STAIRWELL ORIEL

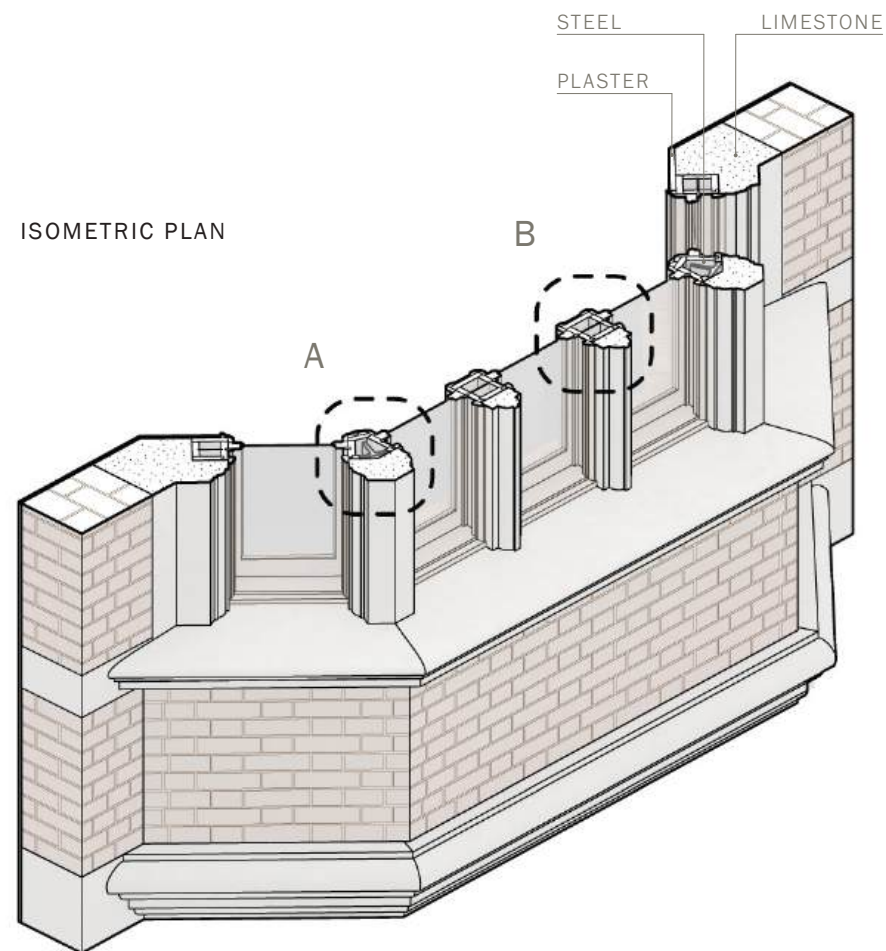
UNIVERSITY OF PENNSYLVANIA  
DORMITORIES, 1895  
COPE & STEWARDSON, ARCHITECTS



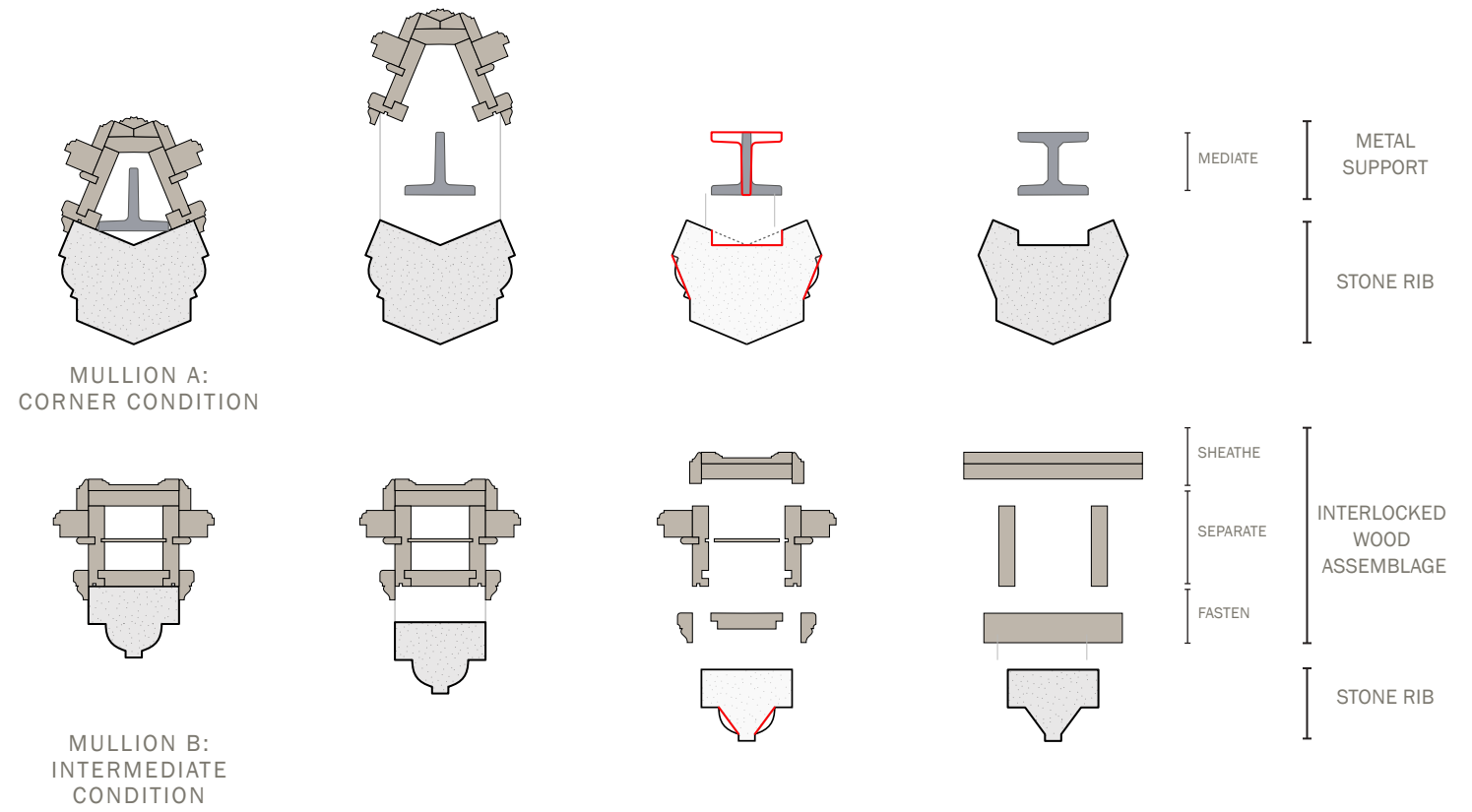
ISOMETRIC SECTION

LIMESTONE  
BRICK  
LIMESTONE  
WOOD  
GLASS  
WOOD  
GLASS  
WOOD  
LIMESTONE  
BRICK  
LIMESTONE

ISOMETRIC PLAN



STEEL  
LIMESTONE  
PLASTER

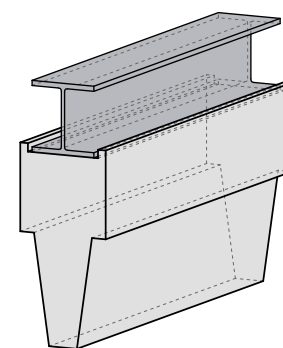
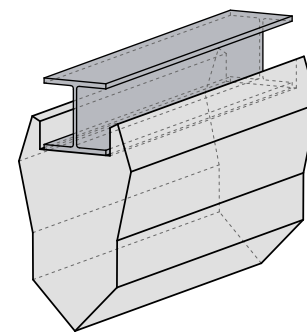


MULLION A:  
CORNER CONDITION

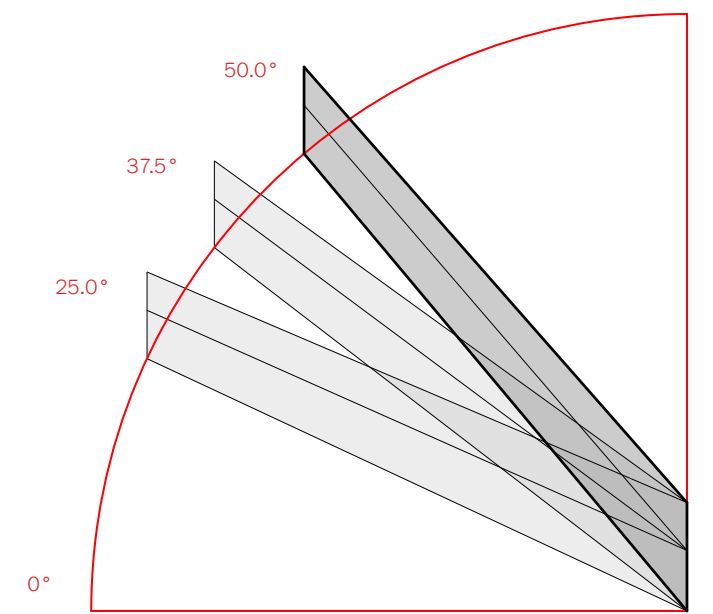
MULLION B:  
INTERMEDIATE  
CONDITION

TRANSFORMATION AND ANALYSIS OF MULLION DETAILS

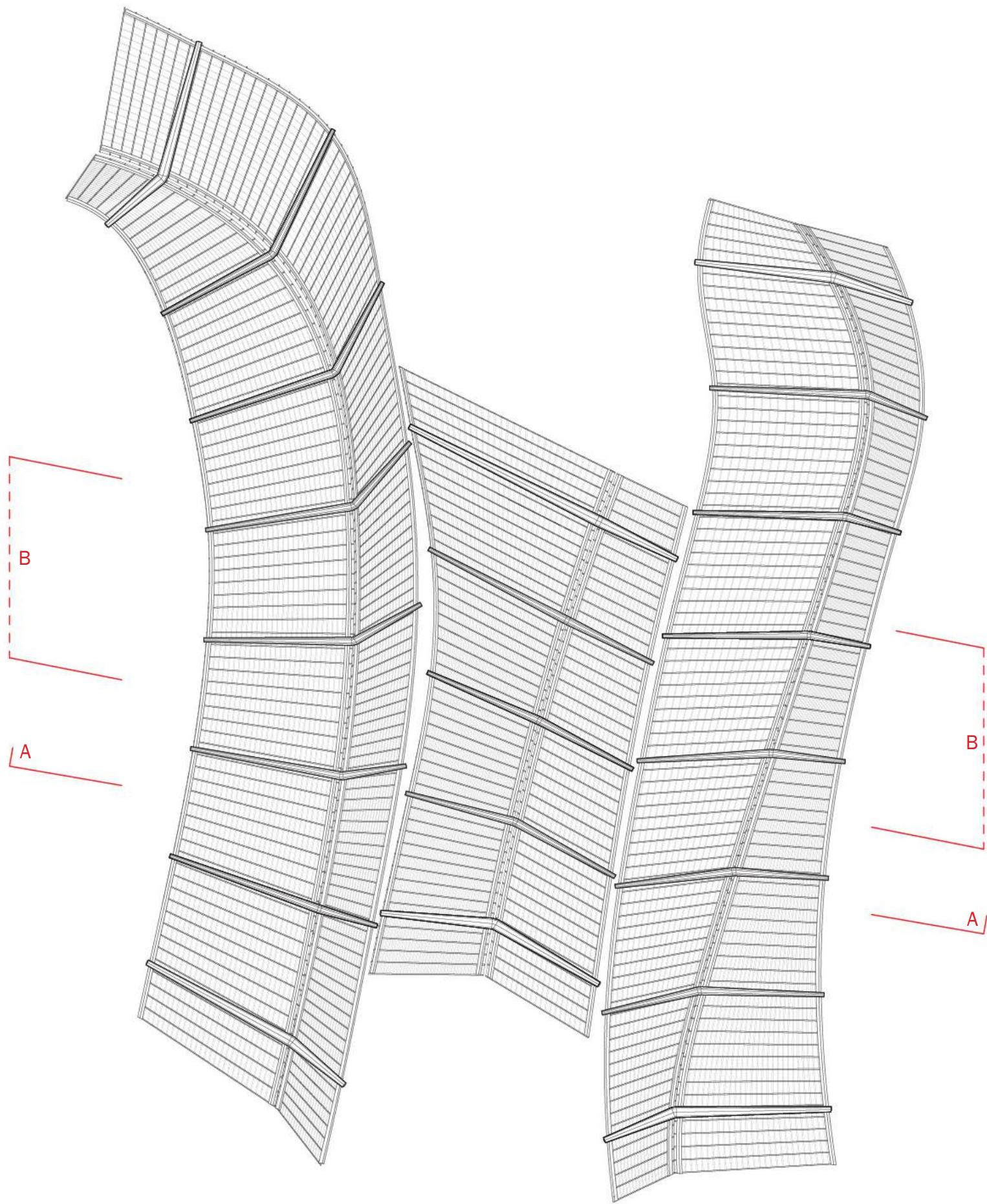
MEDIATE  
METAL SUPPORT  
STONE RIB  
SHEATHE  
INTERLOCKED WOOD ASSEMBLAGE  
SEPARATE  
FASTEN  
STONE RIB



MATERIAL ASSEMBLIES USING HYBRIDIZED PROFILES



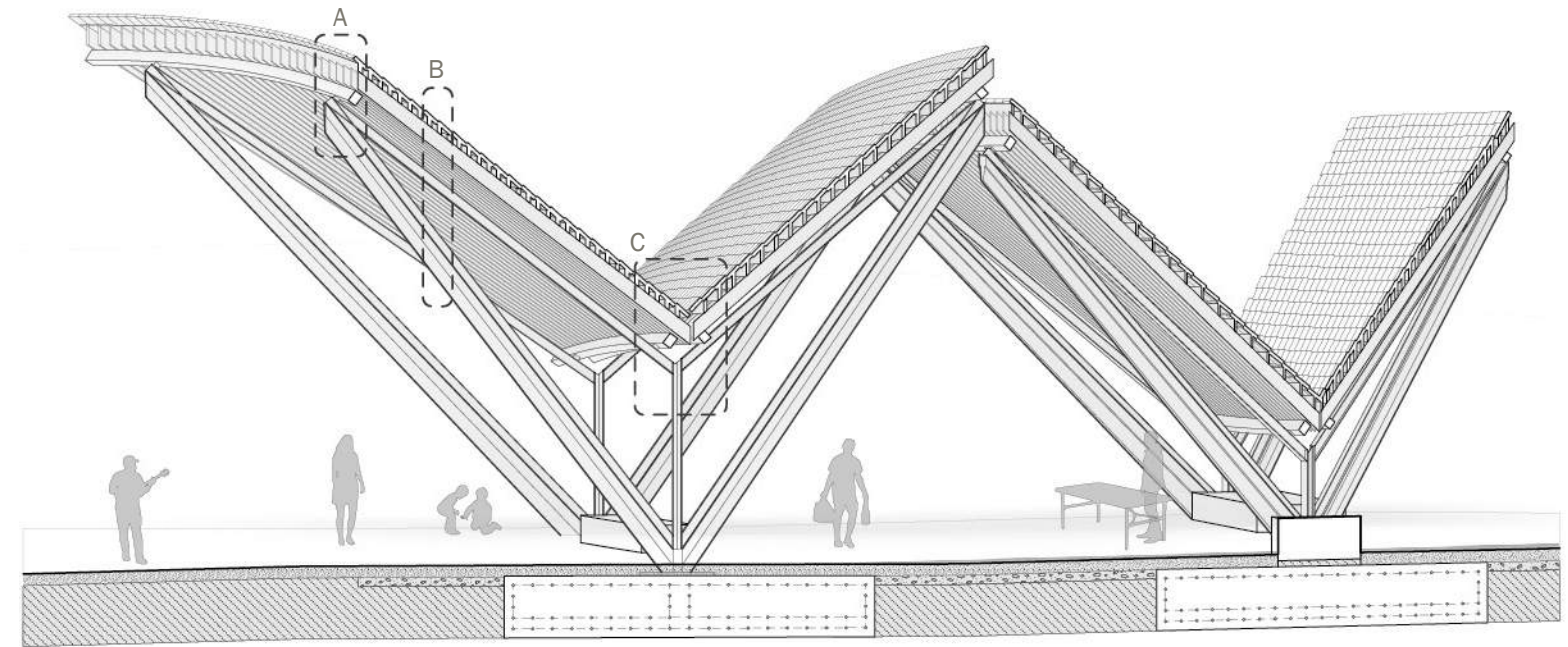
VARIABILITY OF EXTRUDED PROFILE



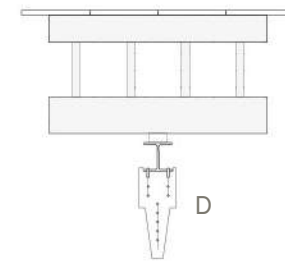
0' 10' 20' 25' ⊕

REFLECTED CEILING PLAN

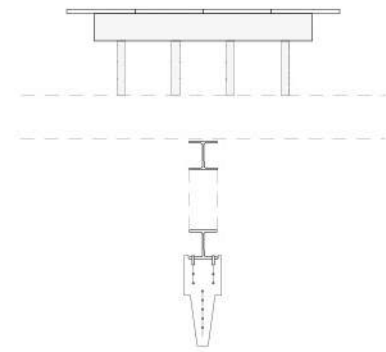
45



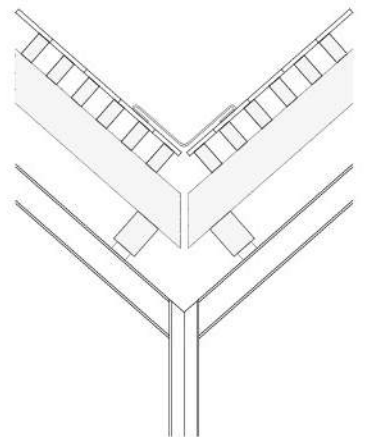
ISOMETRIC SECTION B-B



CONSTRUCTION DETAIL A

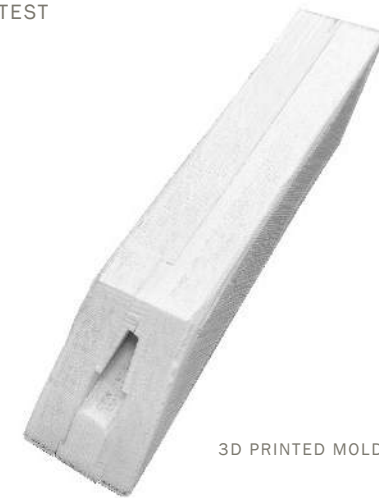


CONSTRUCTION DETAIL B

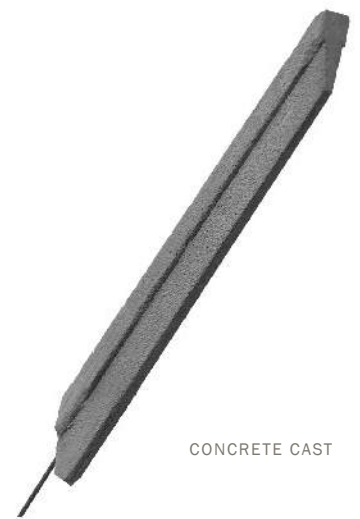


CONSTRUCTION DETAIL C

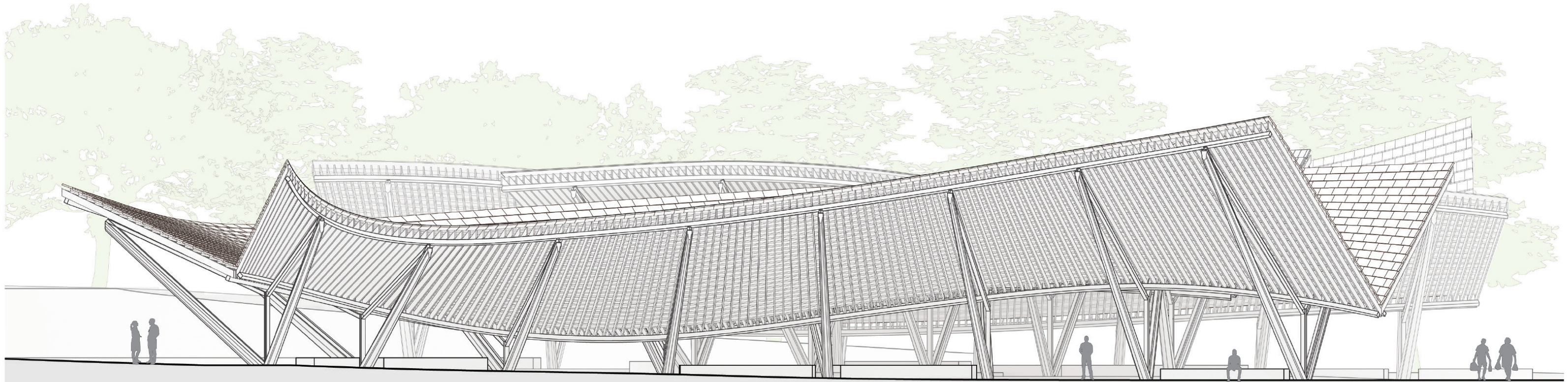
CONSTRUCTION DETAIL D:  
MATERIAL TEST



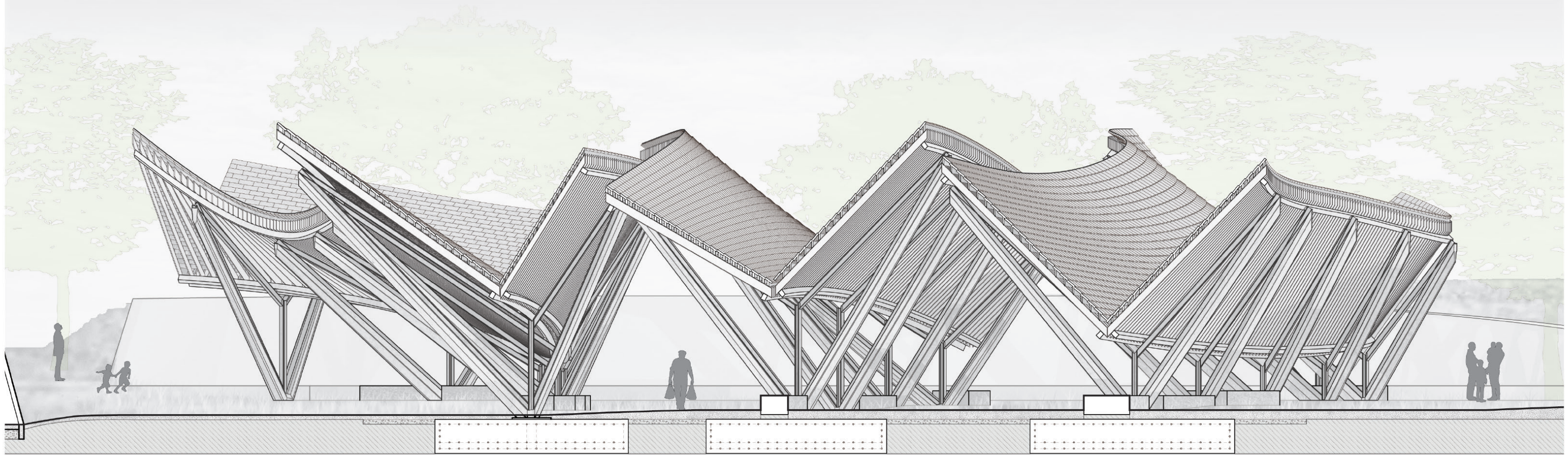
3D PRINTED MOLD



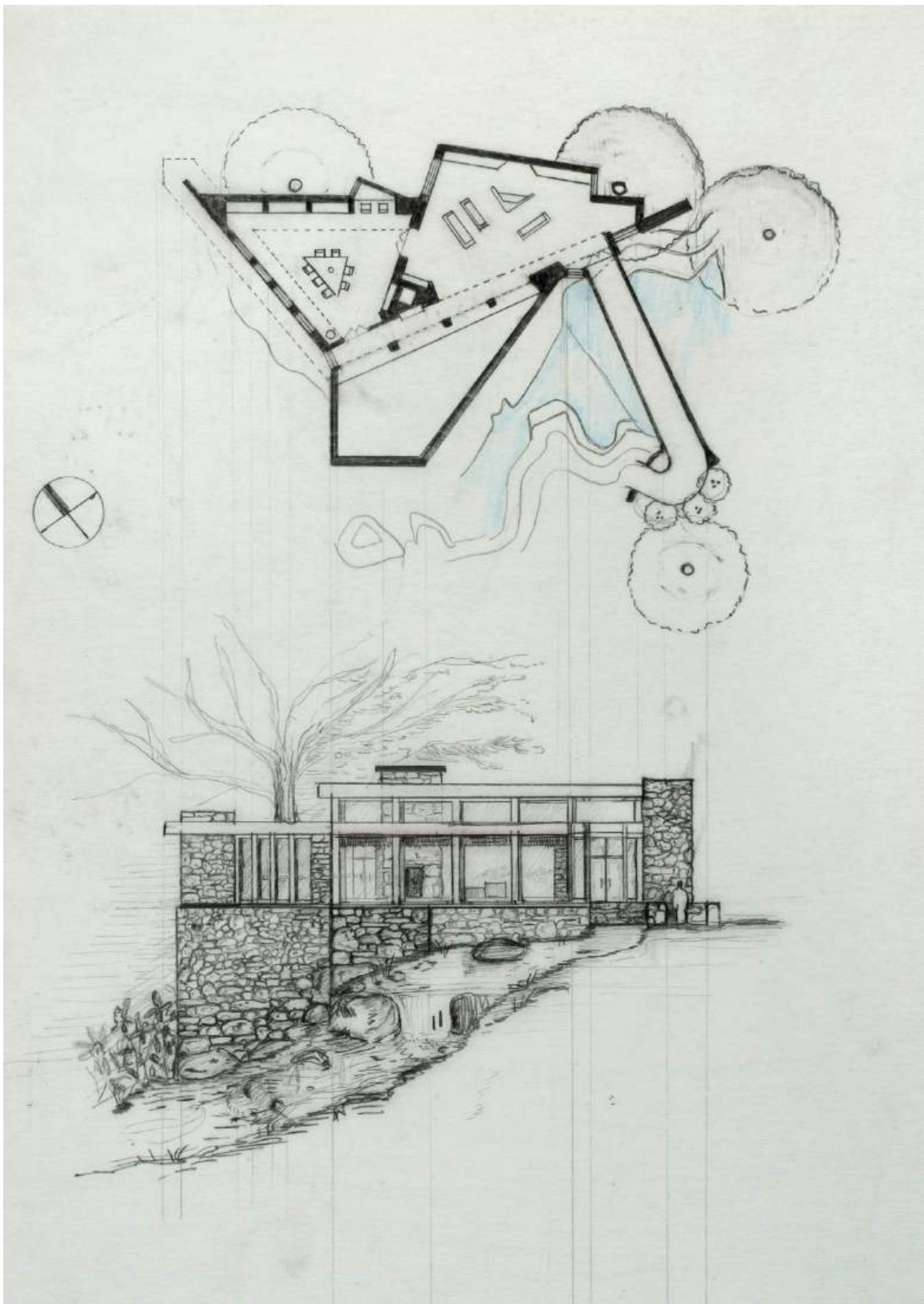
CONCRETE CAST



ELEVATION



SECTION A-A



## *RHODODENDRON CHAPEL*

JULY 2014 | FALLINGWATER HIGH SCHOOL RESIDENCY

This hand-drafted architectural design follows the building criteria for Frank Lloyd Wright's unbuilt Rhododendron Chapel commission.

Medium: Graphite on paper  
Dimensions: 18" x 16.5"