

Teaching Portfolio

Thomas Provost
Detroit, Buffalo, Louisiana, Memphis

tprovost@gmail.com
716-951-2114
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On Teaching

This abbreviated portfolio shows design work completed by students throughout NAAB-accredited design studios as well as visual communication, history, and theory courses that incorporate drawing, making, and analysis as learning methods. Over the last 4 years, I have taught at every level, including foundations courses in visual communications, introductory digital design studios incorporating tutorials and techniques, comprehensive design development studio (for dual interior+architecture majors), fourth year research-focused urban design studios, as well as three graduate-level studios, including a year-long integrated design capstone studio sequence.

Throughout, I incorporate prompts, themes, methods, and assignments that shift the focus from architecture as object-oriented to social-agent. A most compelling instance is *ARCH 415: Atlas/Operative*, a fourth-year urban design studio that made space for student-centered and student-led design-research projects on social, economic, or ecological justice topics through the framework of a Green New Deal. One of my student's project was curated by the Landscape Architecture Foundation for their online Superstudio exhibit — a small-scale sustainable textile industry project for the Kettering neighborhood in Detroit.

Student success is the most significant marker of my own success as an instructor. Student success relies on the recognition of divergent experiences, abilities, interests, and futures. As studio is a place for freedom and individual expression, I believe learning outcomes can be achieved under a variety of circumstances while responding to differing abilities. With close personal knowledge of the complex phenomena of learning disabilities, ASD, special needs, and their requisite individualized attention, fundamentally I teach with compassion and empathy — placing individual identity ahead of architectural ideology in learning spaces.

As a first-generation university graduate, I am very aware of precarious economic and social circumstances. I am equally proud of my roots in the diverse, working-class city that Windsor, Ontario is. I grew up celebrating and participating in multiculturalism. Exercising curiosity and respect toward issues of race, gender, class, sexuality, et al, has enlightened my global understanding and ultimately encouraged a greater self-understanding. I carry forward this fundamental form of respect in my teaching and make space for diverse, open, and welcoming classrooms and studios.

I have twice had the pleasure to be a guest critic for the University of Michigan's ArcPrep program, an outreach model for which our discipline is in dire need of in order to support a more representative demographic. As a thesis advisor with the Royal Architectural Institute of Canada, I am similarly mentoring underrepresented individuals, offering an alternative path to licensure primarily for new Canadians. As a mentor with the Architecture is Free Foundation, I am part of a network working to make our field more transparent and accessible. I am committed to working with all students to ensure no circumstance deters educational opportunity, in addition to working with administration to overcome any challenges to student retention.

I also believe design-instruction to be portfolio driven. Given my skill-set and experience with graphic design, editing, layout, typography, etcetera, I encourage and develop these skills in my students at every opportunity. I view the studio sequence as continuous inquiry and the portfolio as a record of this critical development and growth. The ability to communicate and critique is empowering.



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ARCH 301, Structural Integration, Modelling, Scaling, Process, Design-Build, Hands-on, Floating Buildings, Experiential Phenomena, Erie Canal, Regatta

02 Atlas/Operative

ARCH 415, Urban Design, Green New Deal, Superstudio, Justice, Cultural Landscapes, Energy, Design Research, Mapping, Matter, Humanism

03 OBJ

ARCH 225, Introduction to Digital Techniques, Rhino, Illustrator, InDesign, Vector Graphics, Color Theory, Form-finding, 3D-printing, Abstraction, Phasing

04 On Dwelling

ARCH 211, Global Architectural History, Dwellings, Living Spaces, Non-Western Domesticity, Plans, Perspectives, Poche, Material Culture, Humanity

05 Drawing Analog

ARCH 112, Foundations, Drawing, Graphite, Line, Tone, Texture, Orthography, Perspective, Axonometric, Isometric, Pandemic Sketching

06 Food Hub Detroit

ARCH 225, Introduction to Digital Techniques, Rhino, Eastern Market, Detroit, Urban Conditions, Programming, Schematic Design, Community

07 Archive of Sound

ARCH 235, Digital Techniques, Rhino, Instruments, New Mexico, Archive Typology, Design Development, Abstraction, Acoustics, Bombastic, Collective

08 School of Music

ARCH 510-520-530, Graduate Integrated Studio, Typical Project Evolution (SD-DD-CD), Wall Sections, Acoustics, Campus, Programming, Institution

09 American Spolia

CritPrax, Graduate Design-Build Studio, Theoria, Praxis, Spolia, Manufacturing Zones, Post-Industrial, Detroit, Core Samples, Crisis, Visioning, Ecology

10 Journal of Theory & Criticism

ARCH 434, Theoretical Projects, Justice, Criticism, Disciplinary Questioning, Graphic Design, Poetry, Diversity, Debate, Provocation, Identity, Politics

Tectonics of Buoyancy

SUNY B/a+p

Tectonics of Buoyancy, a third-year integrated studio, focused on structural clarity through experimental boat making, studies in buoyant form, and the ultimate design of a floating building on the Erie Canal. Design-build and hands-on processes introduce structural design development using buoyancy and water as a unique atmosphere and “site.” The studio began with a month-long boat build and regatta on Lake Erie that introduced basic principals of buoyancy, structural logic, and material applications. Throughout, wood models of increasing scale were used instrumentally to teach complex design issues.

In the next phase, students paired up to ultimately design a floating multi-purpose building on the Erie Canal that evolved out of earlier floating tectonic experimentation. The unorthodox emphasis on

buoyancy and water requires a novel and experimental structural design solution that combines joy with challenge while introducing integrated design topics. The building project approached space planning, systems, and design excellence on a student-centered, group-by-group basis.

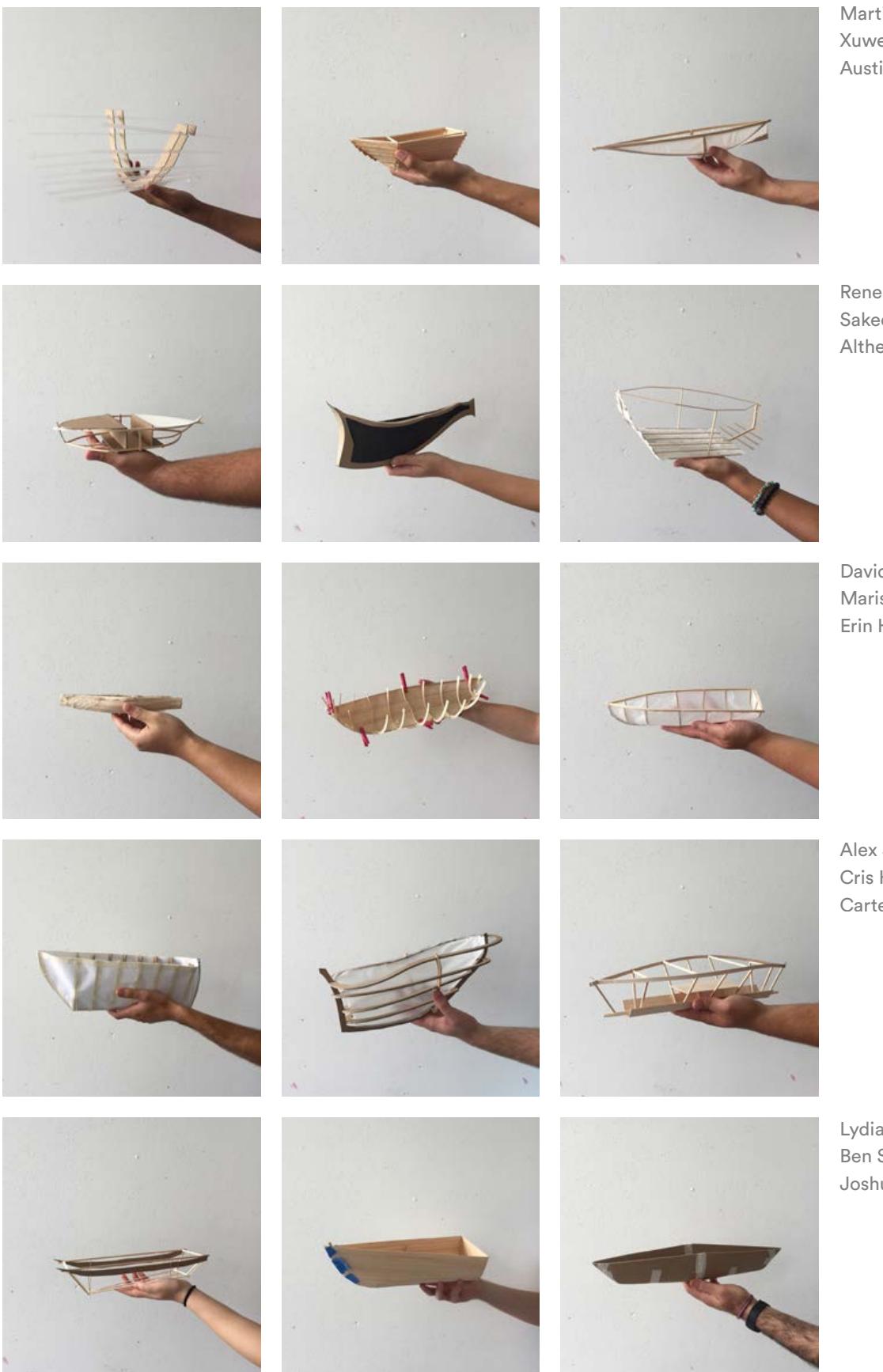
Architectural strategies remain — there must be enclosure, consideration of program, and logic to the form — but unlike a traditional integrated structures studio, the “foundation” is floating and thus more integral to the overall performance. With an emphasis on model making and section perspectives, students produced complex and diverse floating buildings.

Instructors: Chris Romano (coordinator), Elaine Chow, Nick Bruscia, Thomas Provost, Jin-Young Song.



OWTB 1/2-scale model, Martin Vargas.

Stitch 1/4 scale model, Austin Wiles.



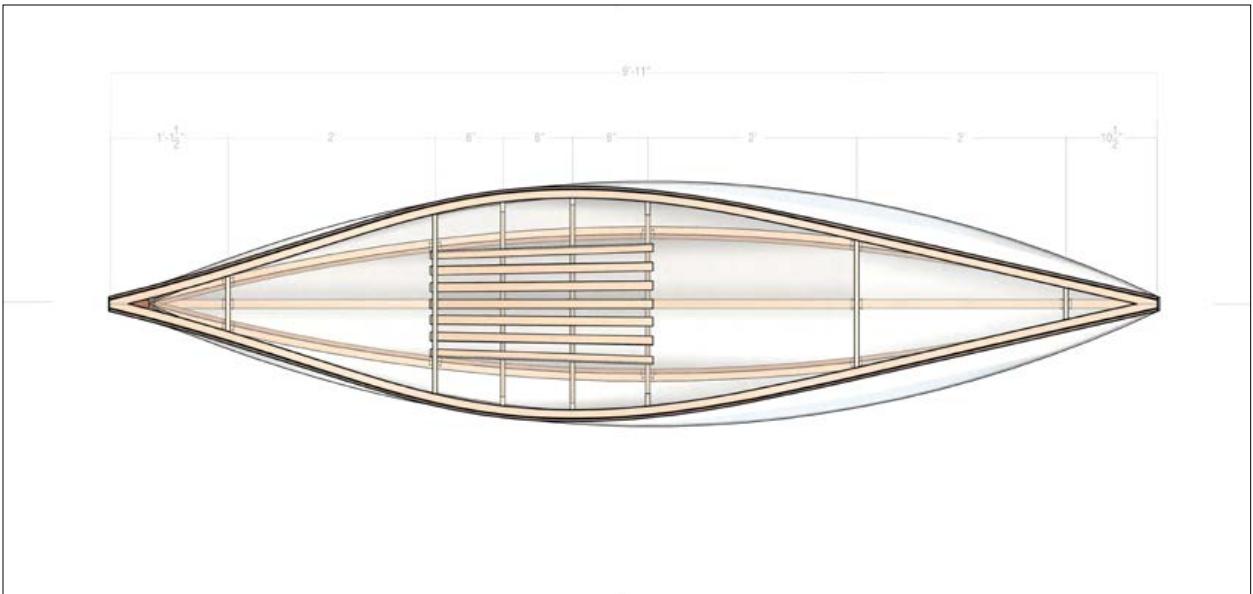
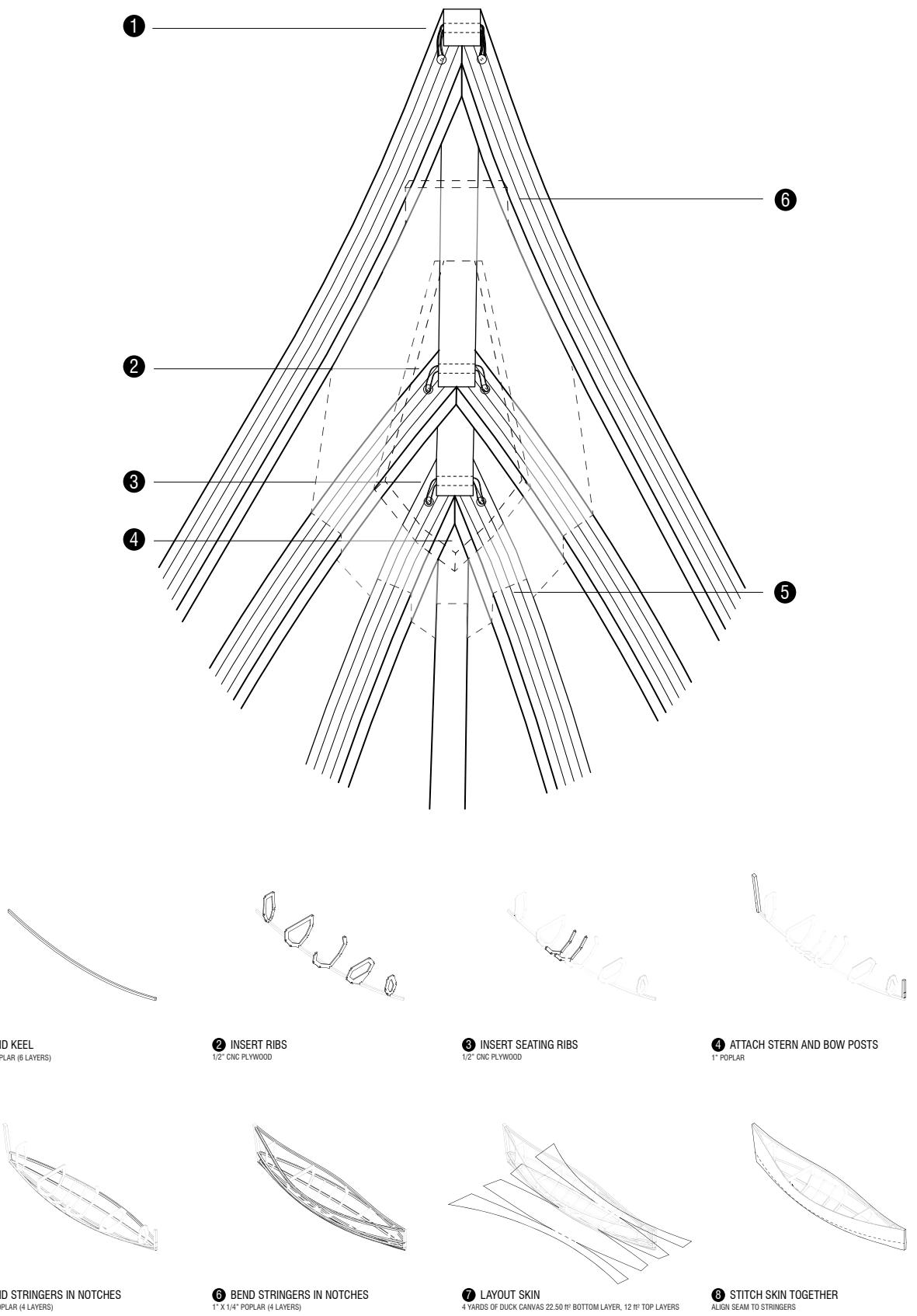
Martin Vargas
Xuwen Zhang
Austin Wiles

Rene Franqui
Sakeena Nazir
Althea Seno

David Zhu
Marissa Hayden
Erin Hens

Alex Sansolo
Cris Hopkins
Carter Laramee

Lydia Ho
Ben Starr
Joshua Barzideh



Tectonics of Buoyancy Log

September 14, 2018
H85/L70 Humid
Notes: We finished working on the shop, to sand, drill, and router the jig in studio. Marissa and Sakeena Lake in Deleware Park, the boat had this can be fixed with a caulk for

September 15, 2018
H86/L67 Partly Overcast
Notes: we began the boat building process. This took more time, effort and planning all came together in the end quite nicely.



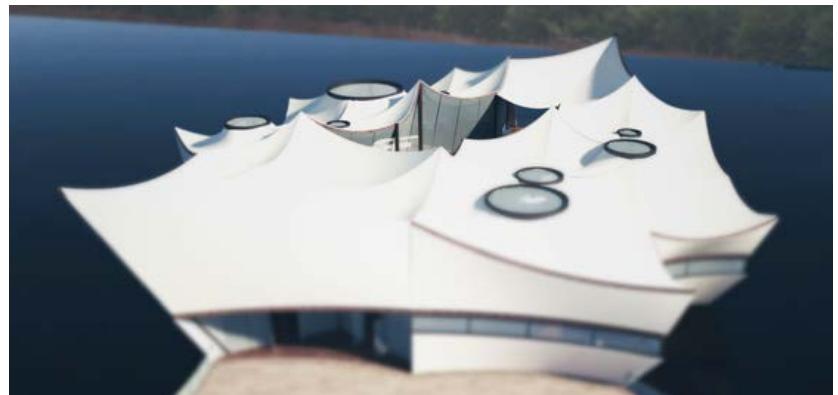
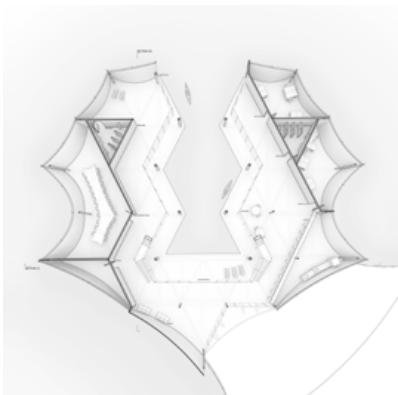
Log by Austin Wiles and Josh Barzideh.

1/8-scale model by Team Stitch.

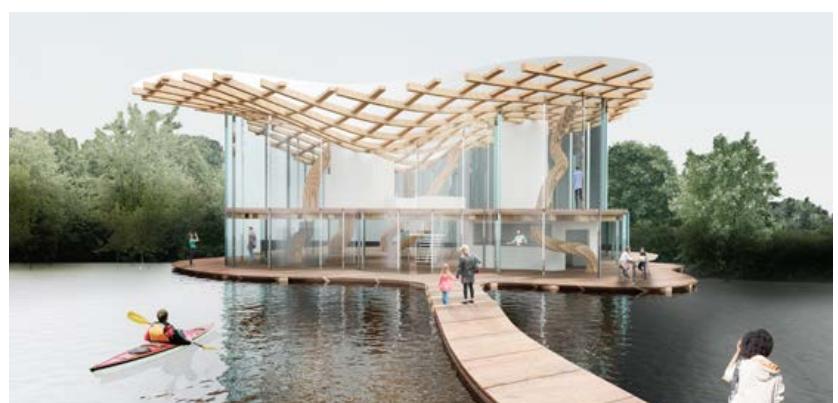


Led by Sakeena Nazir, students documented their build and race and created a 7-minute feature film — Stitch.

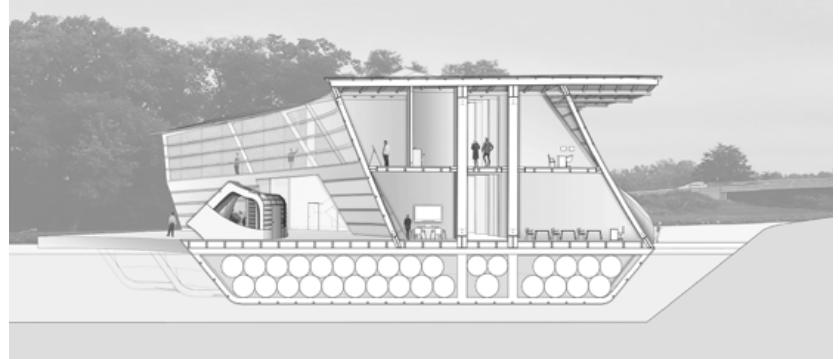
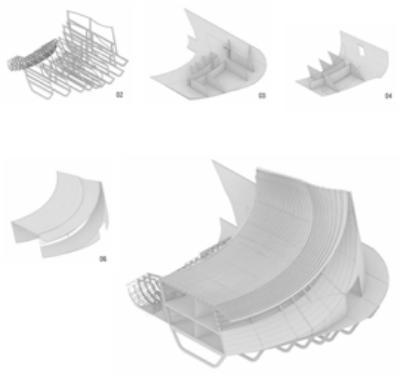
Sakeena Nazir & Althea Seno.



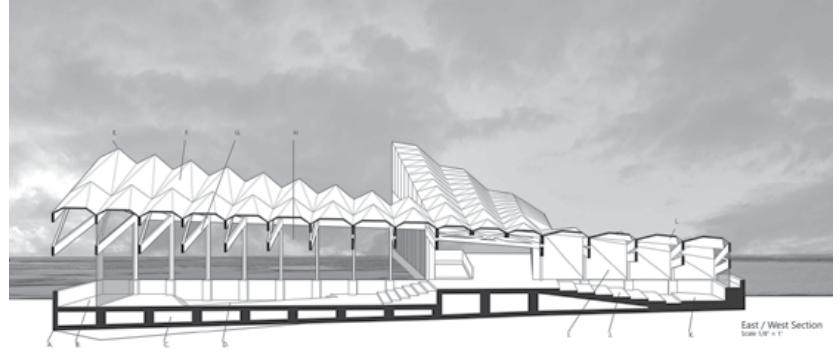
Lydia Ho & Alex Sansolo.



Marissa Hayden & Ben Starr.



Martin Vargas & Austin Wiles.



Atlas / Operative

Louisiana Tech University

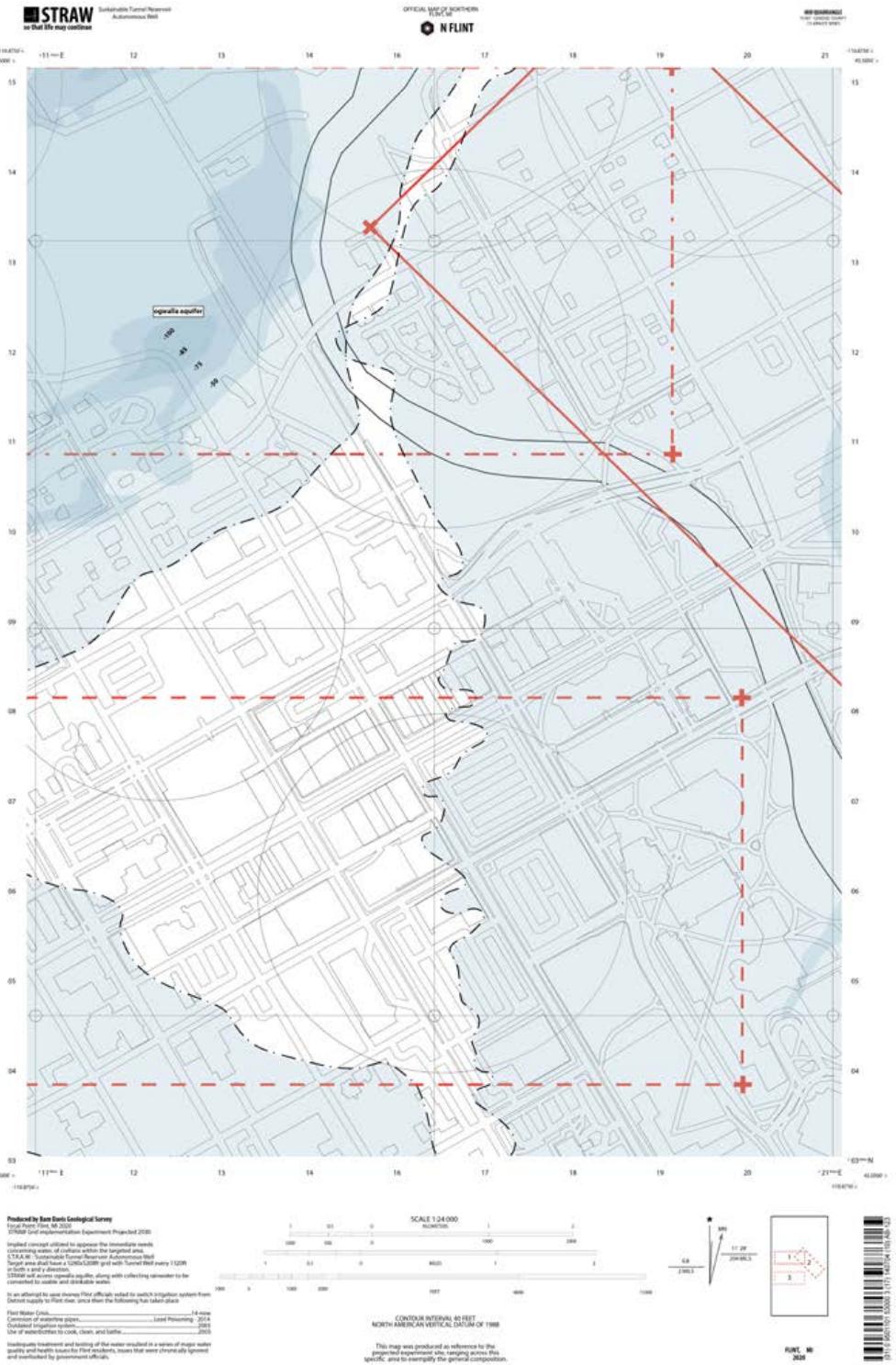
It is undisputable that human activity is the dominant cause of observed climate change. We are attached to an abundance of stuff, with a non-stop pursuit of 'more' in every imaginable way.... we pursue excess as a foot-in-mouth badge-of-honor! Dangerous levels of excess cause many documented upsets to our planet's health.

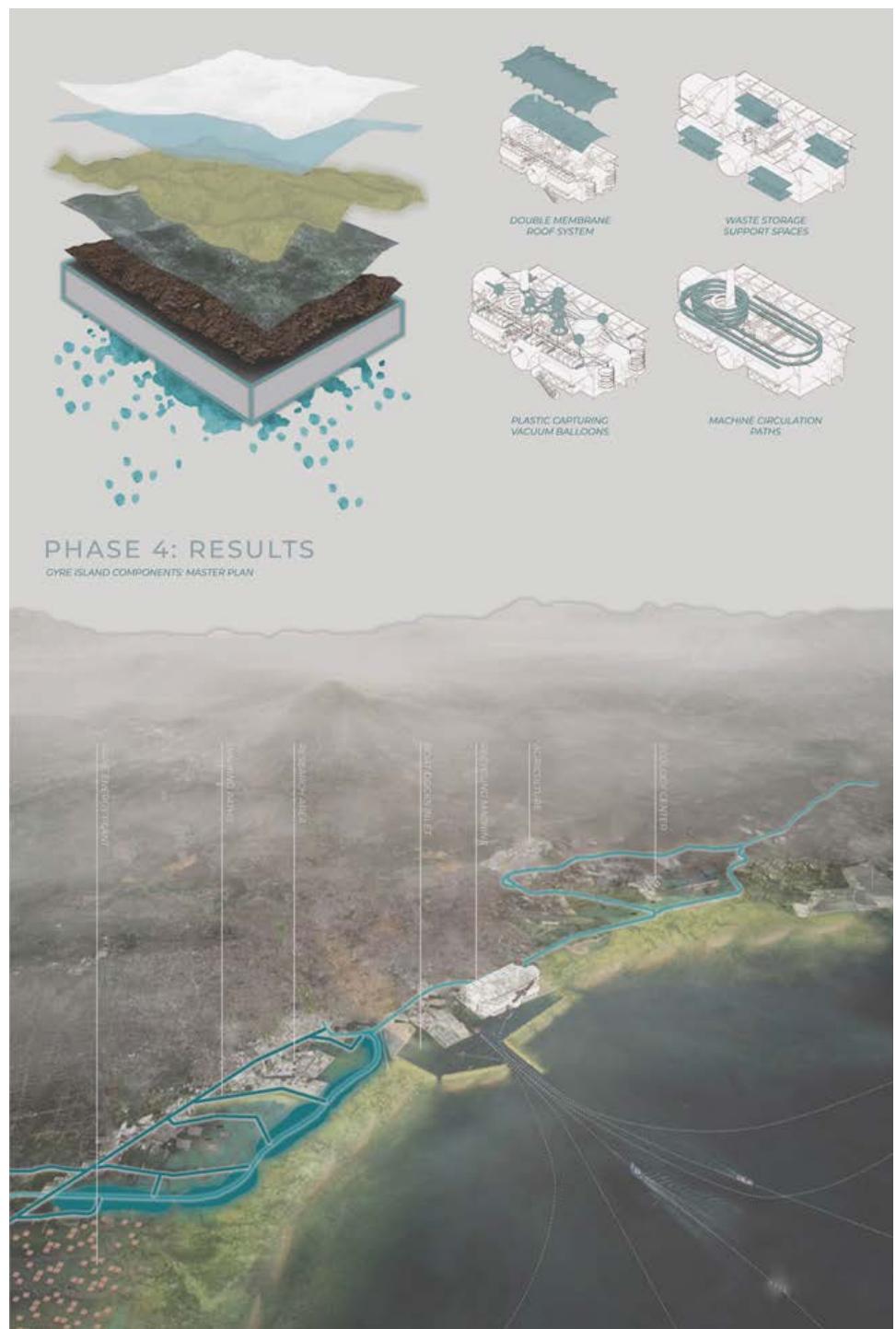
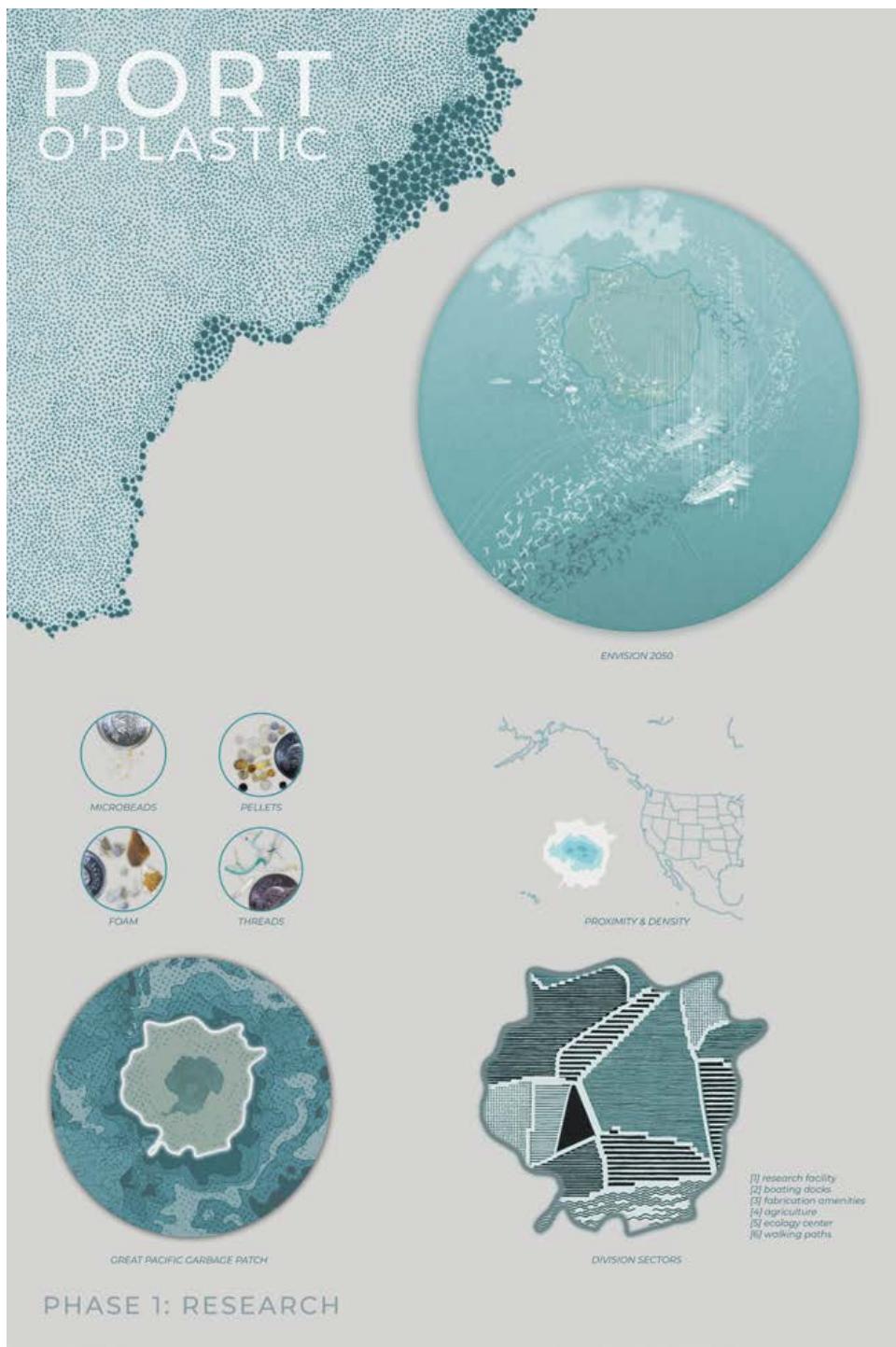
If our behavior is left unmitigated, what will this do to our frontline communities? How can we reconcile our technological capabilities with the need to 'zero' greenhouse gasses? Can we envision a future without compromise to systemic injustice? What does it take to support the health of our collective environments?

In Fall 2020, ARCH 415 participated in the Landscape Architecture Foundation's Superstudio initiative in which allied design studios simultaneously work to translate the goals of the Green New Deal – decarbonization, justice, and jobs – into actionable design projects across the fields of urban design, landscape urbanism, urban ecology, social practice, architecture, public policy, etc. We will draw out the entangled relationship between things, places, and systems. We will consider the deep-time implications of matter, energy, industrial & manufactured goods, etc. We will learn from places like Centralia, the Great Lakes mega-region, or the forests of Oregon. We will interrogate existing systems and systemic injustices, be it social, racial, agricultural, economic, immaterial, or omnipresent. In every case, we will foreground the concept of justice in our spatial propositions.

tags: climate change, urbanism, landscape, ecology, human activity, anthropocene, architecture, regions, pockets of density, nature, behavior, mobility, transport, scale, atlas, narrative, storytelling, home, homeless, jobs, labor, profit, entropy, indemnity, reciprocity, spatial justice, equity, community, mapping, volatility, collectives, communication, public life.







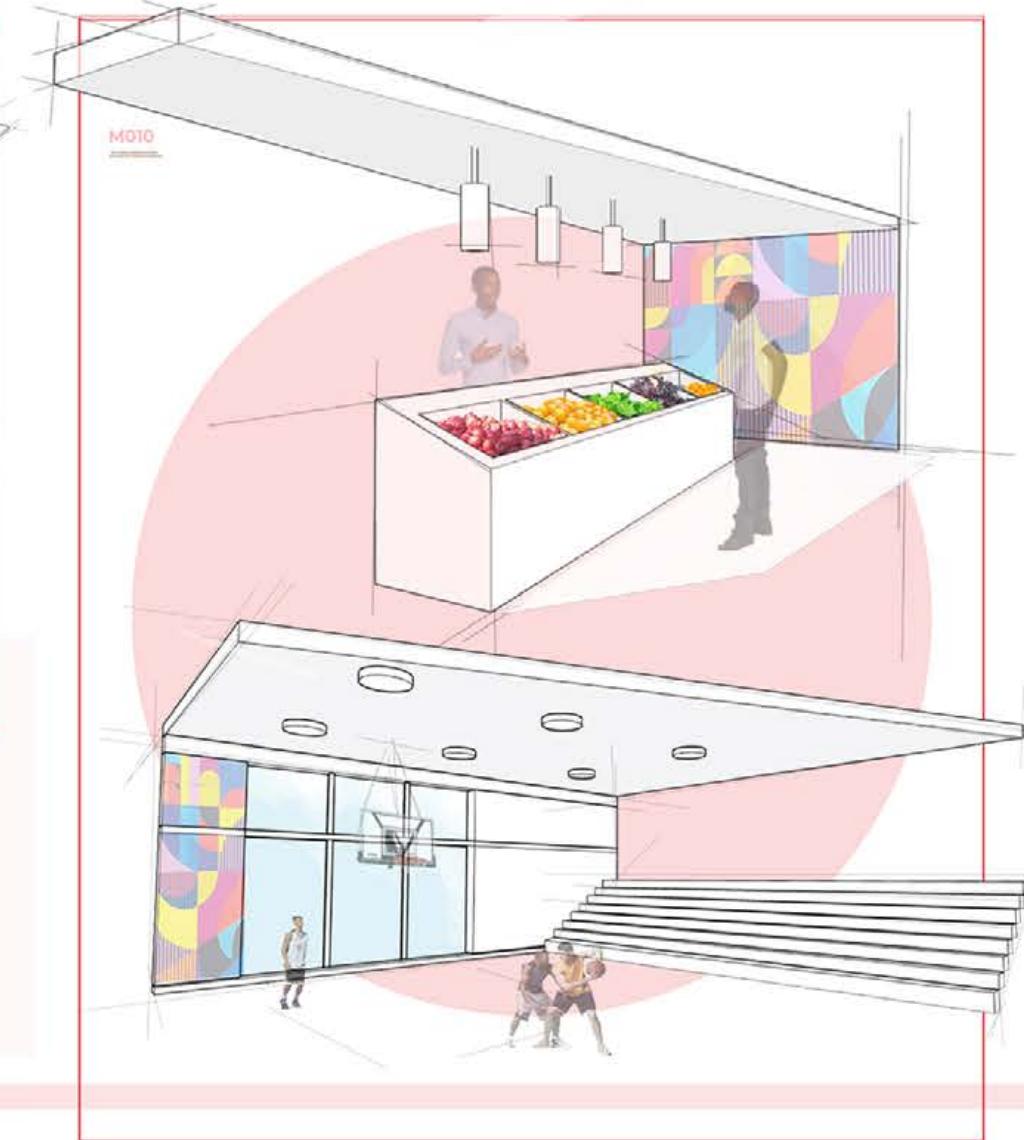
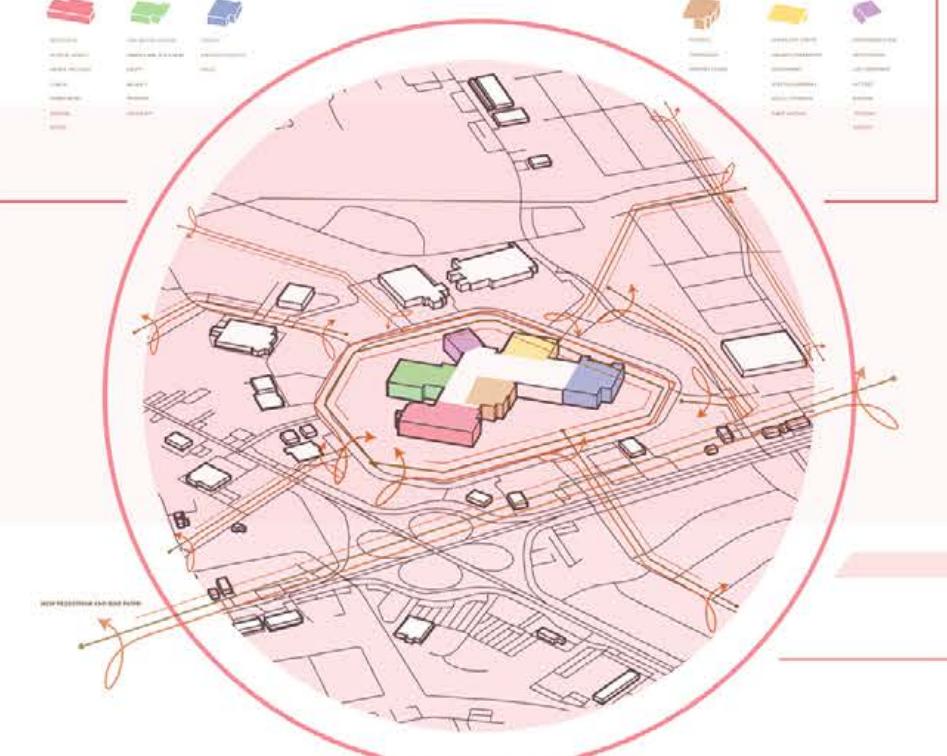
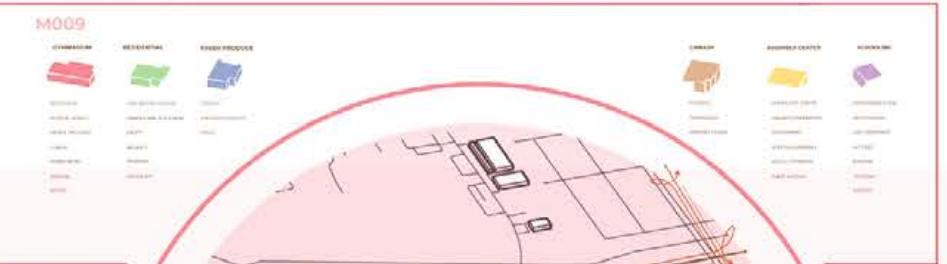
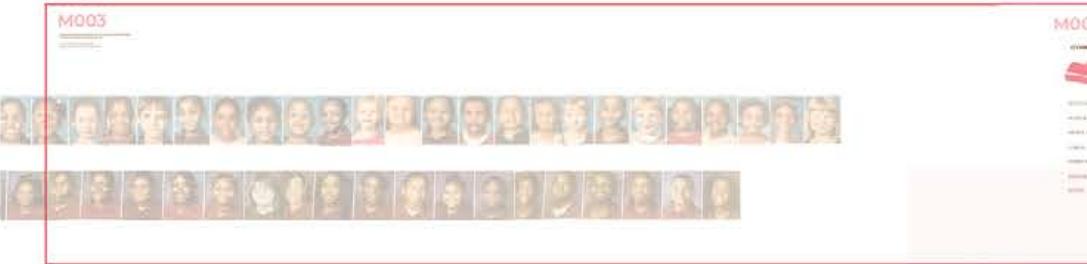
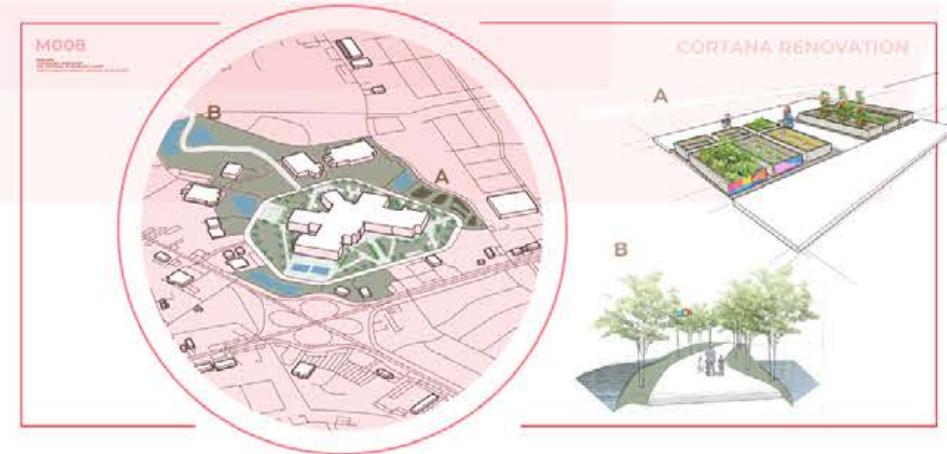
For Our Oceans

Port O'Plastic on The Great Pacific Gyre

Katelyn Reynolds

MONEY MOVES

BATON ROUGE, LOUISIANA



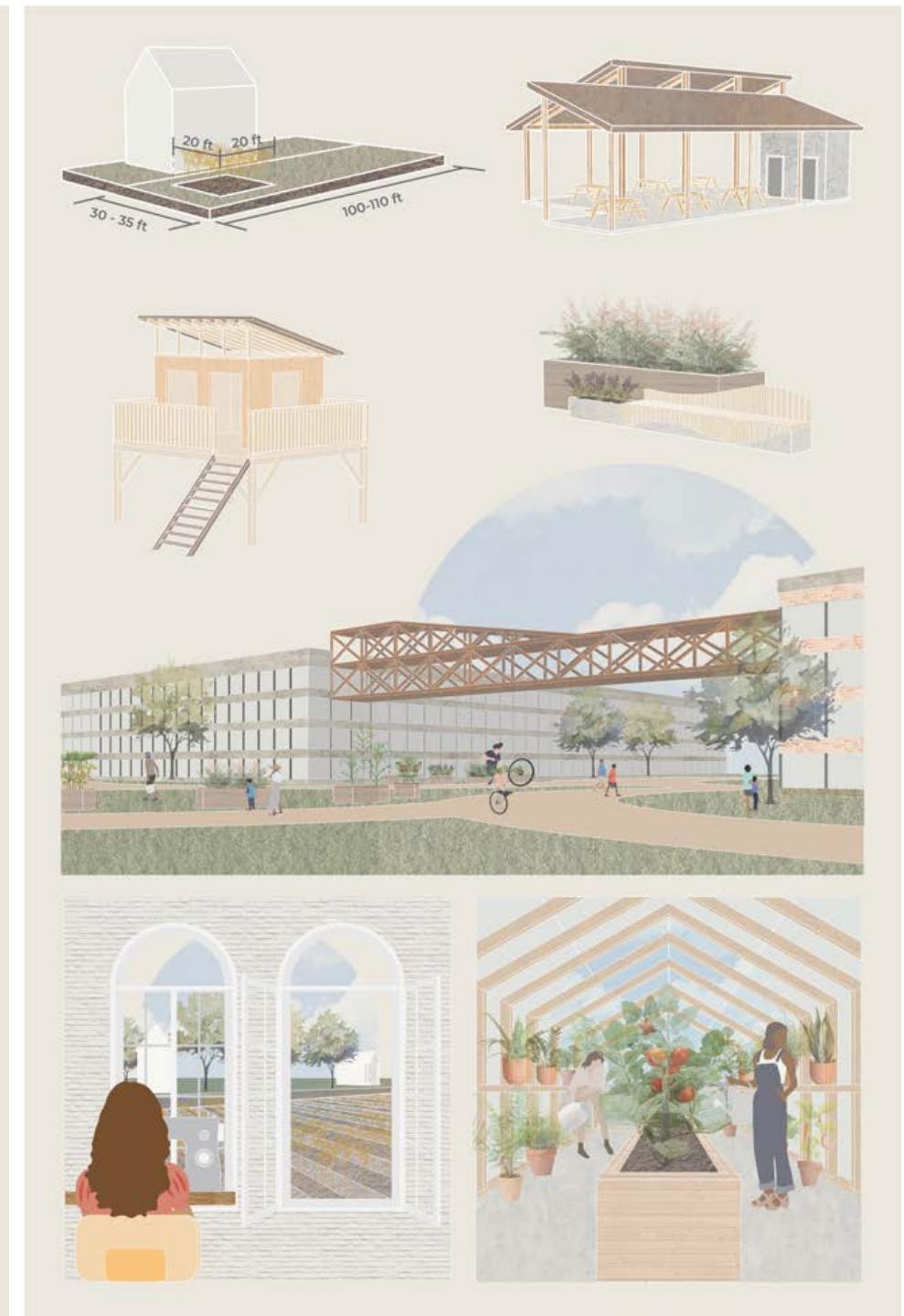
1

2

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Justice for North Baton Rouge, LA

Money Moves — Cortana Mall Rehabilitation
Danai Metoyer



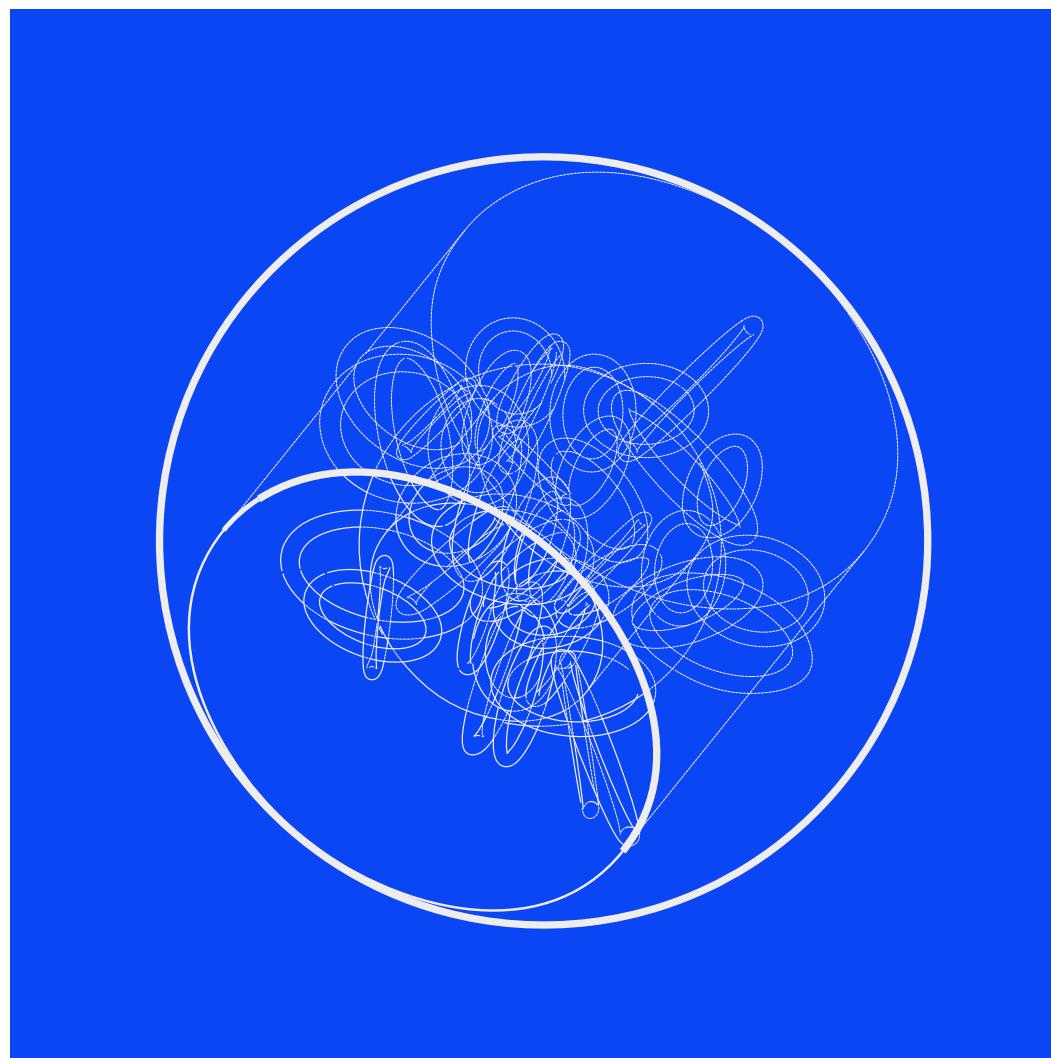
Decarbonization, Justice & Jobs

Field to Garment
Erin Eubanks

OBJ — Graphics Tutorials

Louisiana Tech University

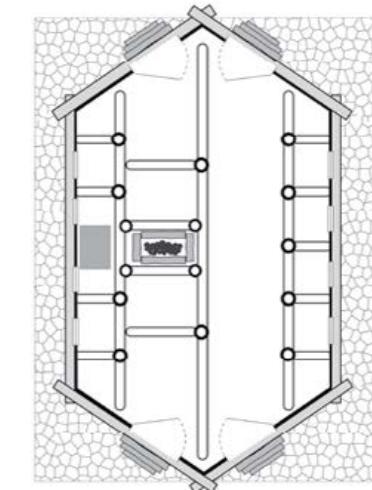
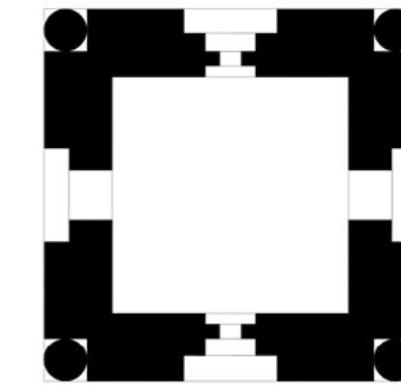
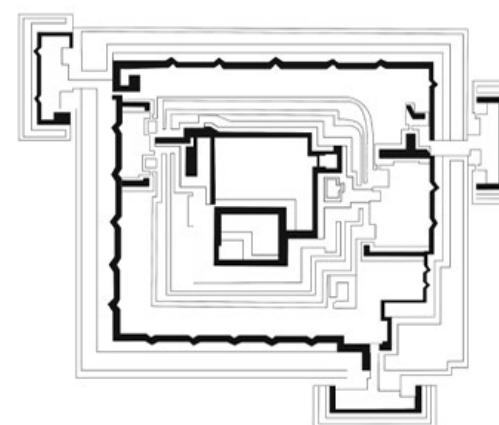
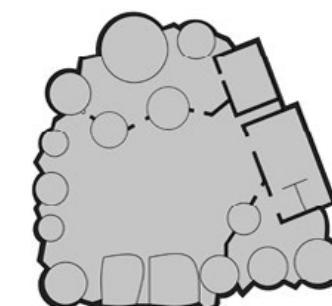
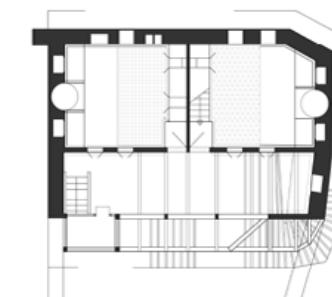
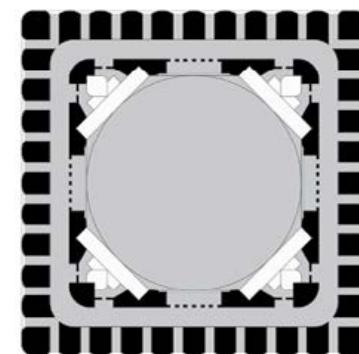
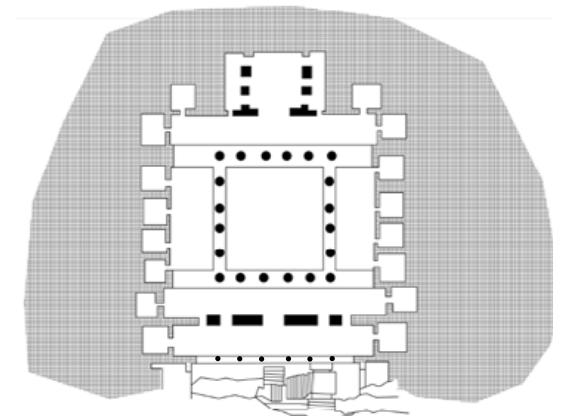
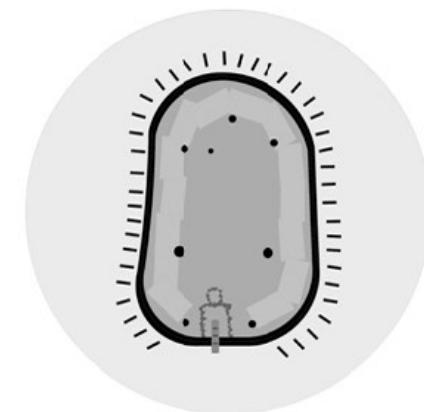
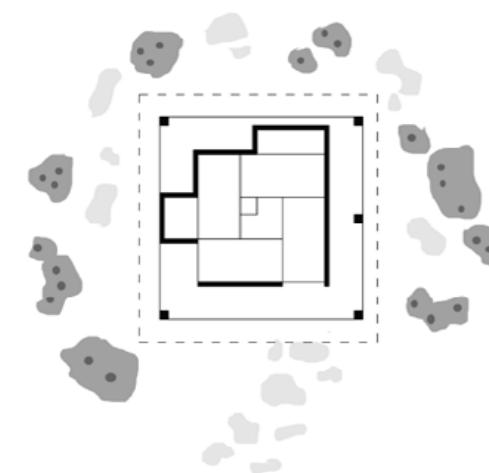
For the 2020-2021 year, I led a new tutorial-based module system for the foundational digital techniques sequence that teaches abstraction, form-making, and rapid prototyping. Using Rhino 3D to model and translate into 2D vector drawings, students used Adobe Illustrator to then convey sensibilities toward lineweight, color, and layout. This layout shows the work of Sarah Morgan.



On Dwelling

Louisiana Tech University

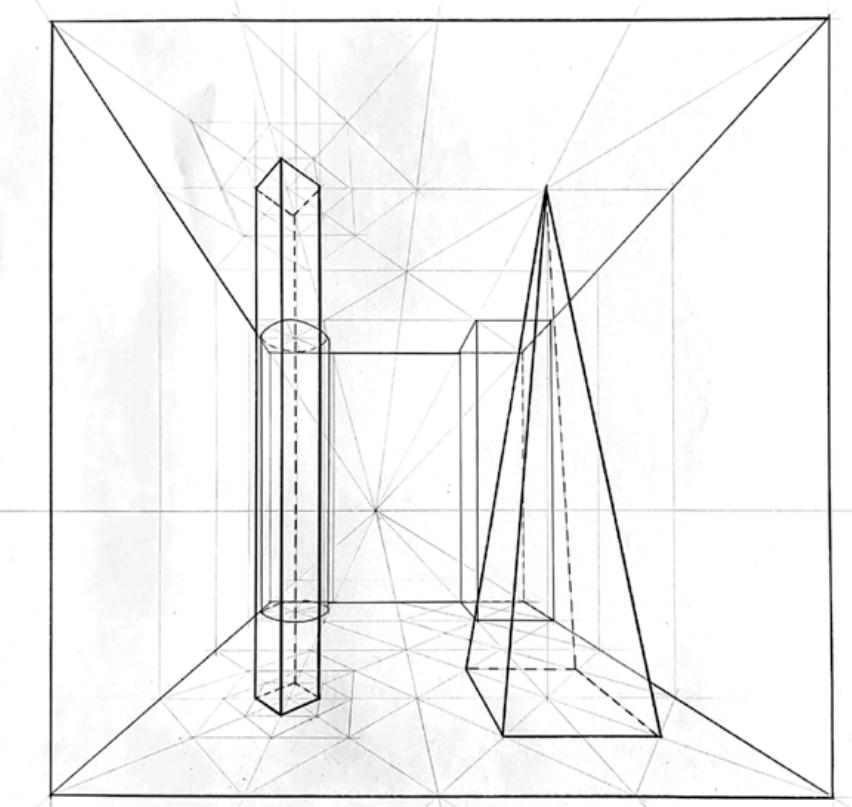
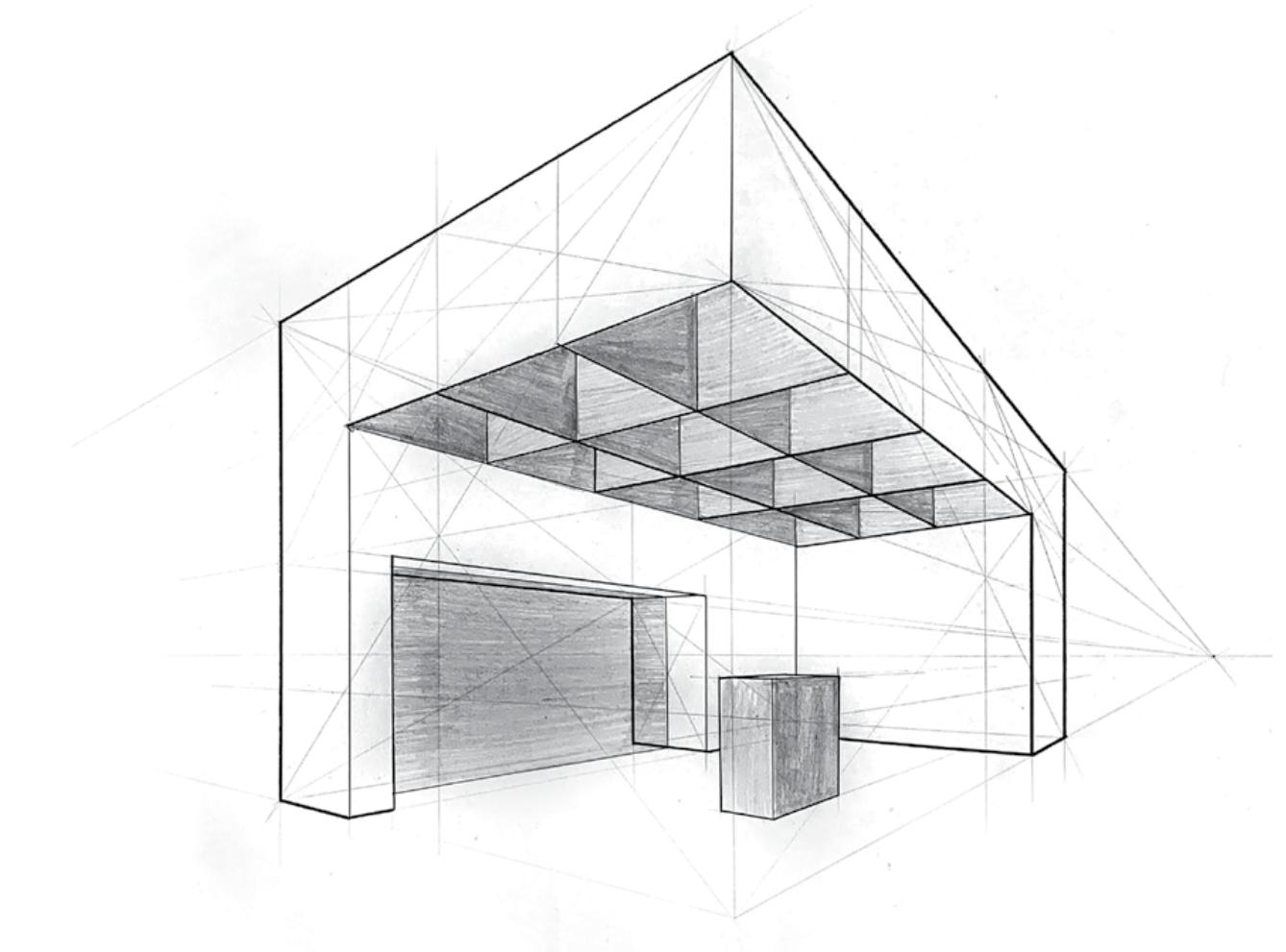
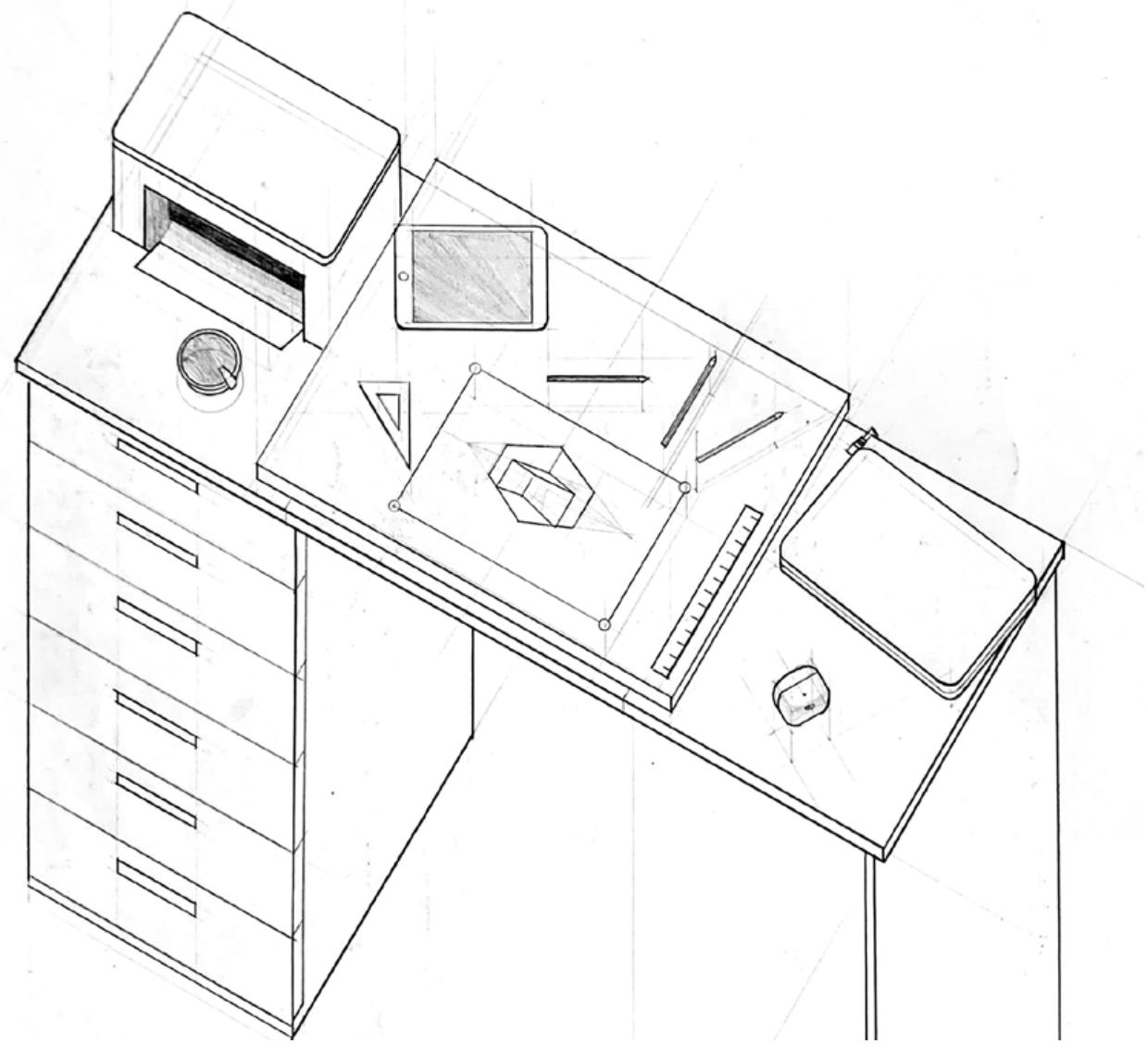
ARCH 211 – Architectural History 1 — focuses on architecture as a global phenomenon; a history of different cultures and traditions, not simply a chronology of influence. Throughout, I find opportunity for students to pursue different learning modalities to engage with history, such as: crafting models, drawing from historic reference, collaborative timelines, advocating for preservation in letters to elected officials, creating narratives, and recording podcasts. This page shows a collaborative research effort on global dwellings over the last 1600 years.

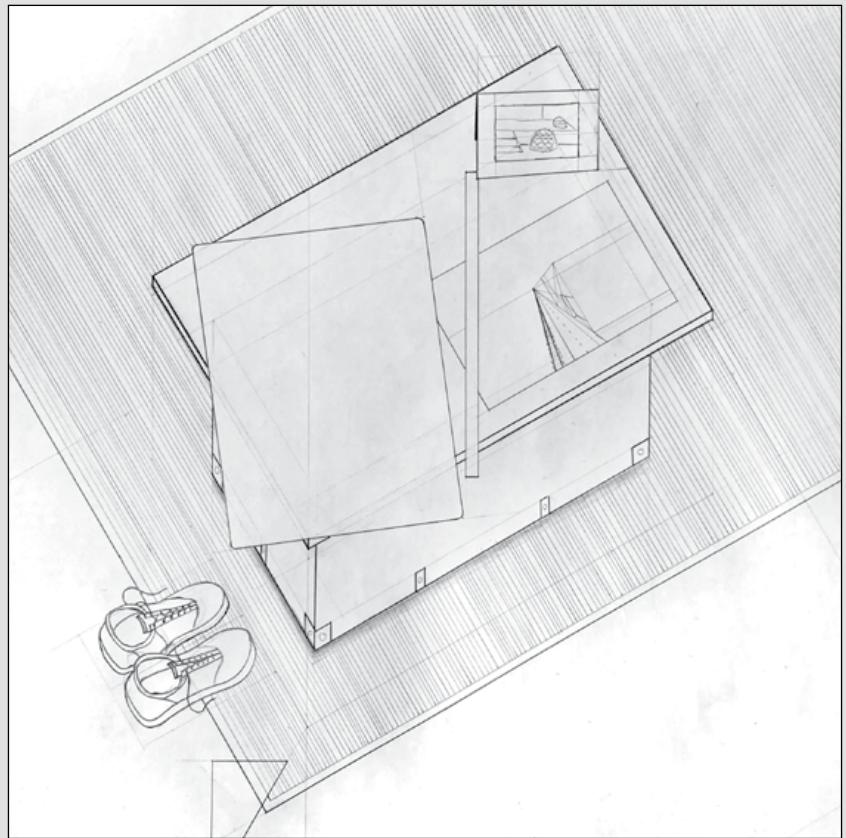


Drawing Analog

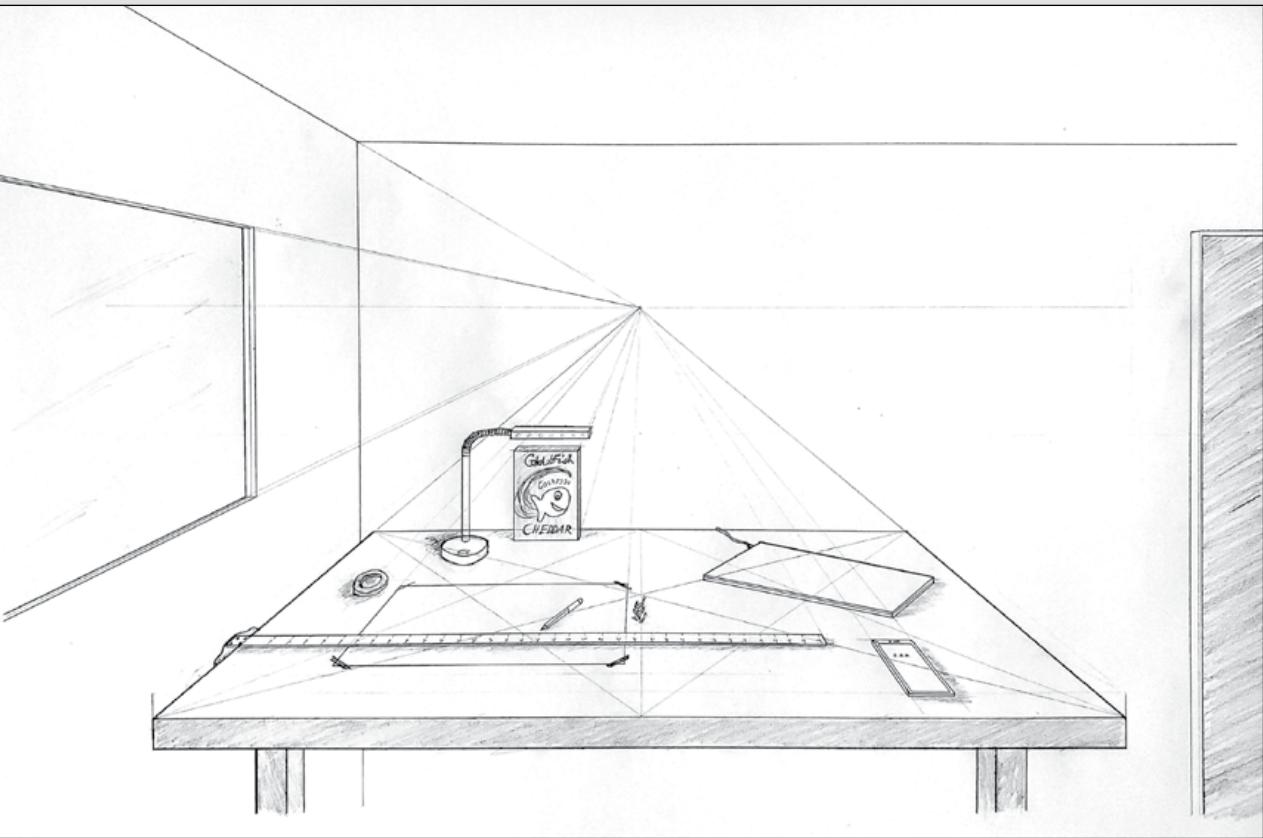
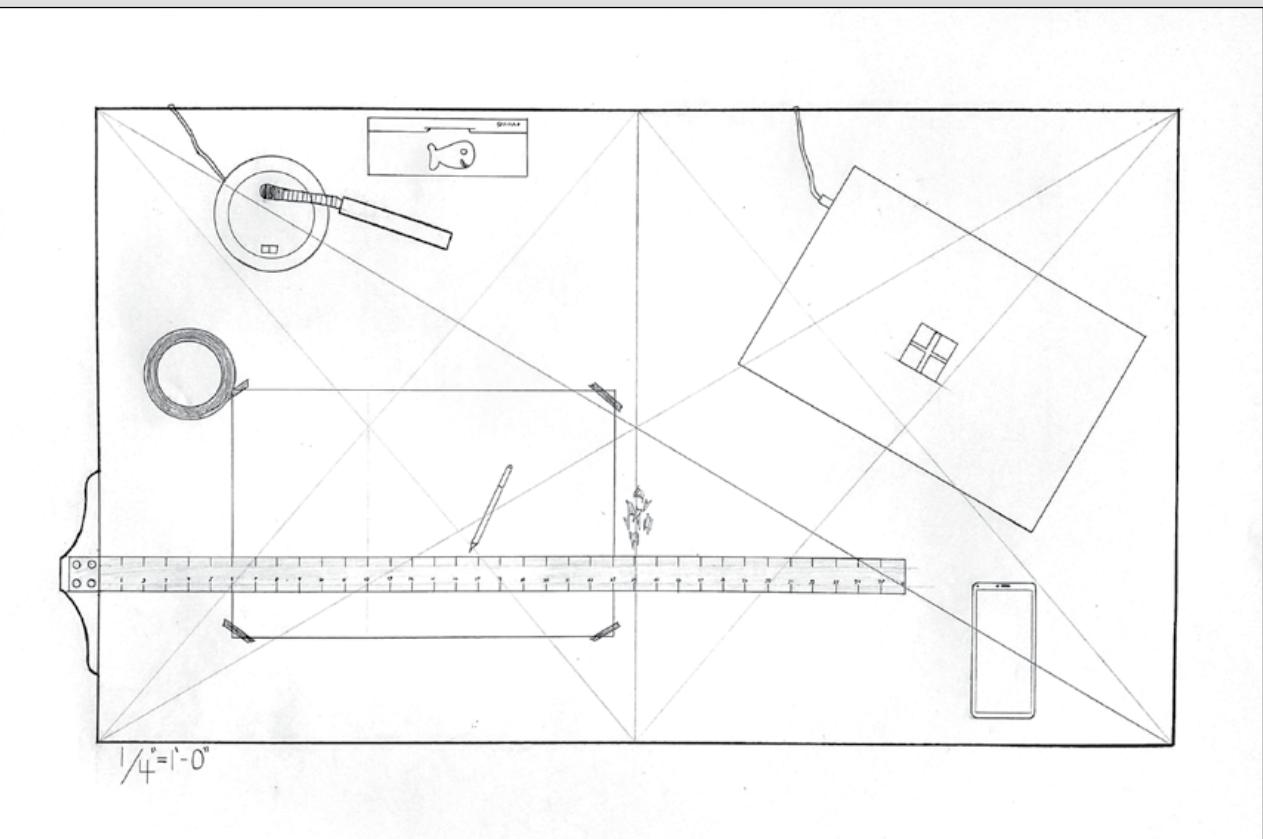
Louisiana Tech University

Analog drawing is integral to the foundations curriculum at LaTech. For two years, I taught Visual Communications 2 which introduces architectural drawing techniques such as perspective, axonometric, lineweighting, and orthographics. During the pandemic, while teaching with an iPad, I completely restructured the course around a set of tutorials and integrated architectural design lessons on materials, history, language, process, and detailing throughout.





Ben Burguires



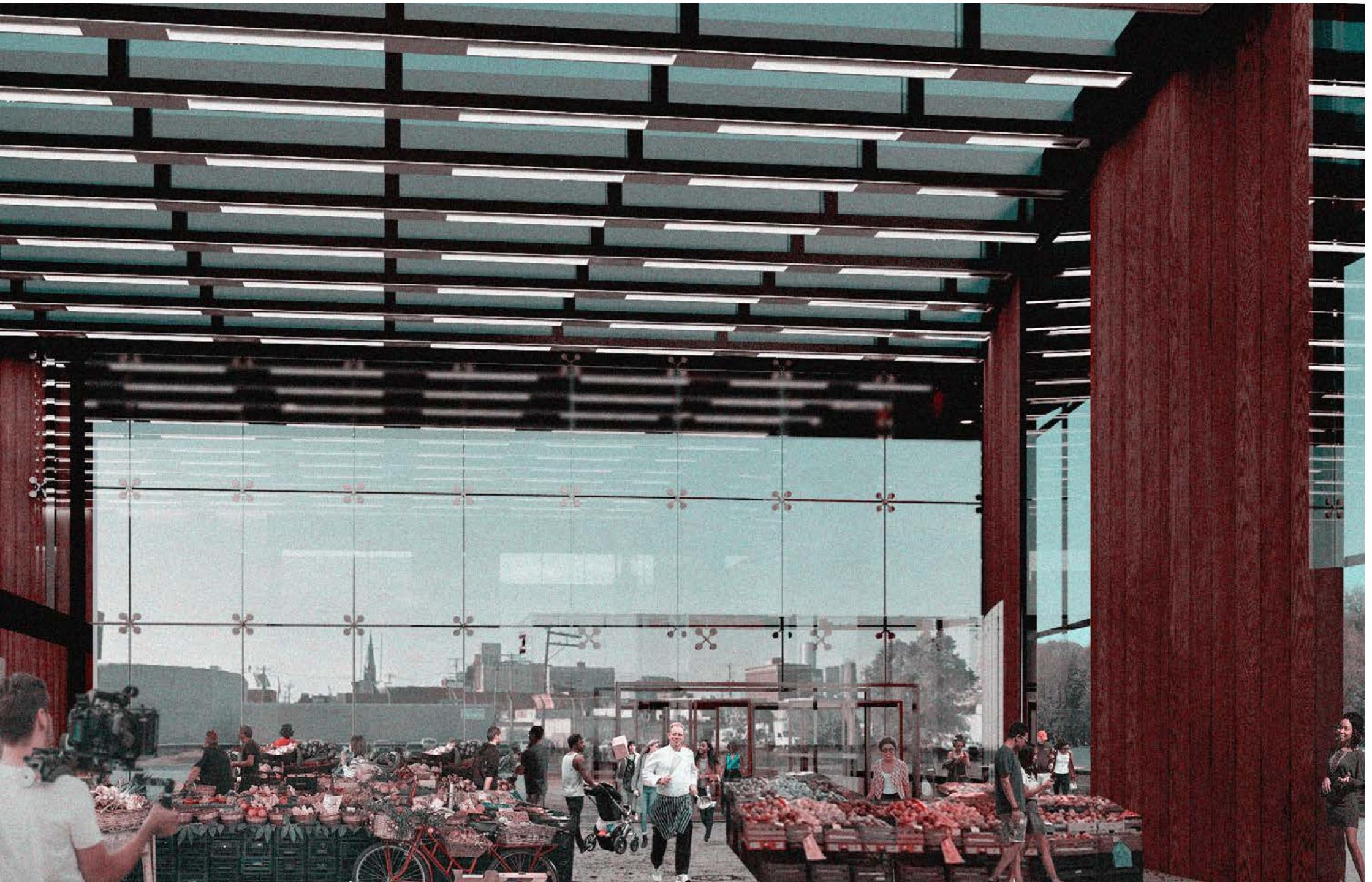
Nathan Bucy

Food Hub Detroit

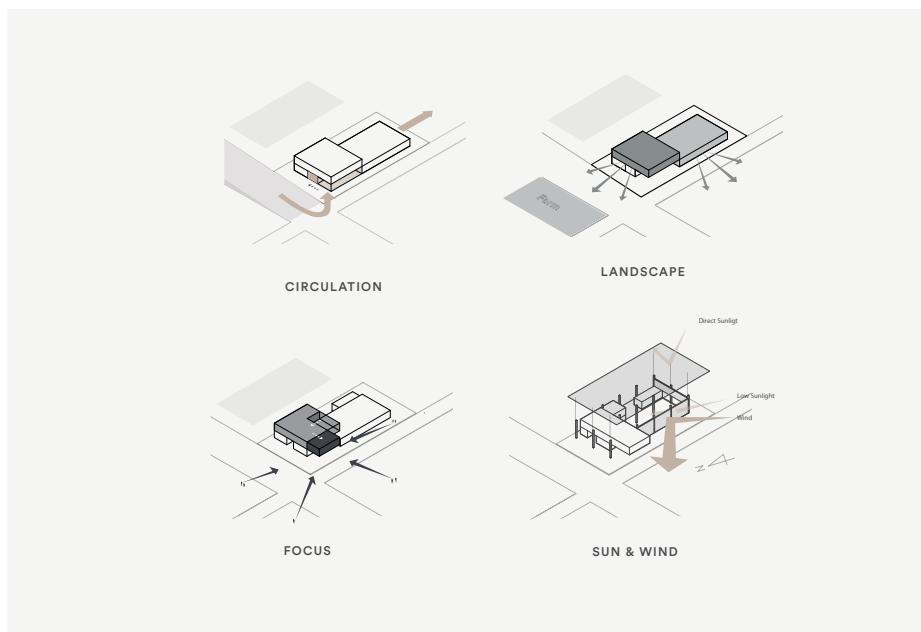
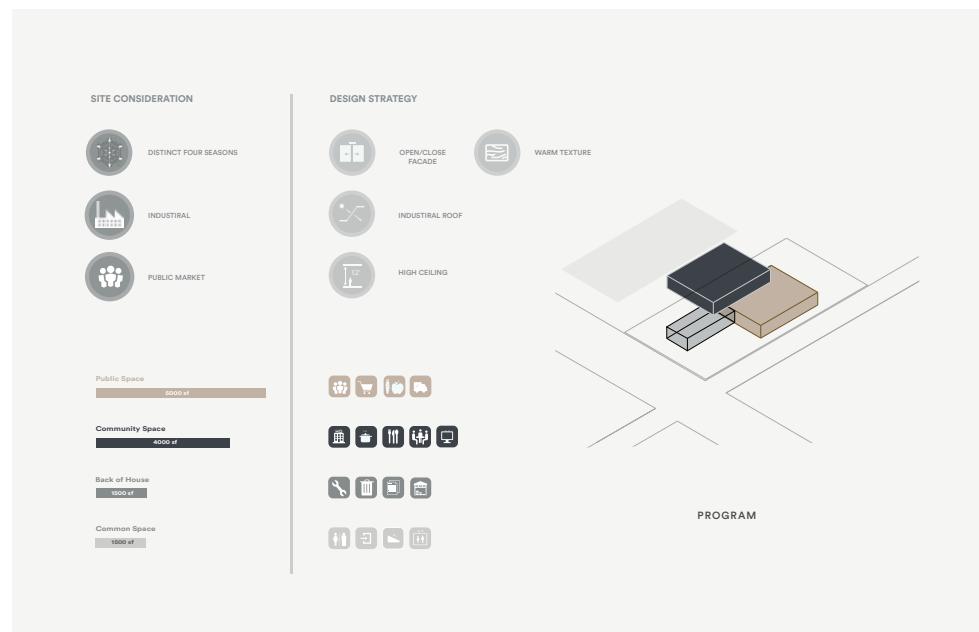
Louisiana Tech University

Delivered virtually during the Covid-19 pandemic, ARCH 225 explored Detroit from a distance; through street-view, drone footage, music videos, and stories. Eastern Market, located just outside downtown Detroit, is the oldest continually operating market in the USA. *Food Hub* is a split personality building:

One-half open food market and one-half food-based community programming. Students proposed community-focused spaces such as food banks, communal kitchens, and rooftop food growing clubs, while Yun-In Jeung designed a television studio kitchen that exposes Eastern Market food culture to the nation.



Food Hub: Film Studio by Yun-In Jeung



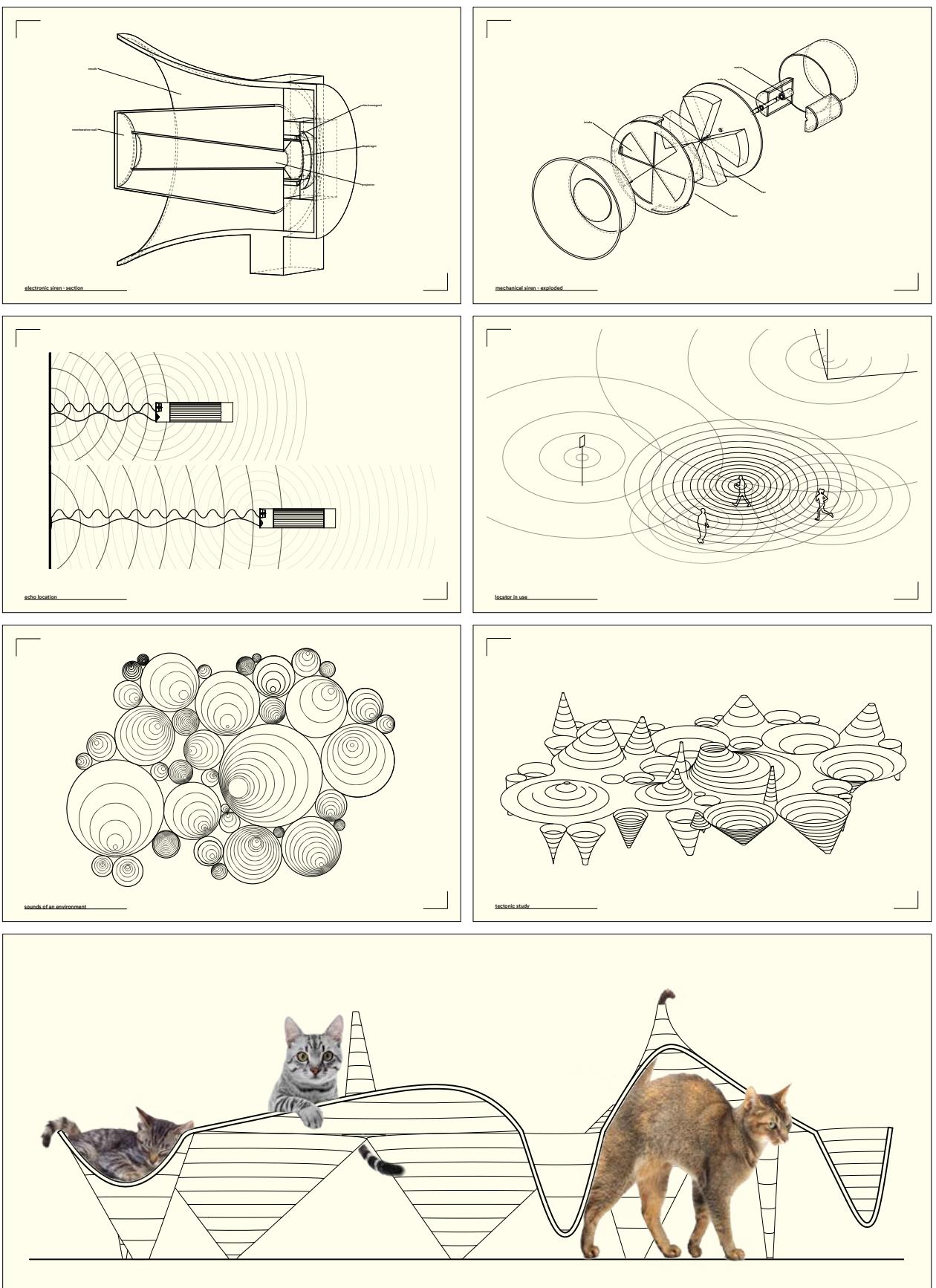
Tectonics of Sound

Louisiana Tech University

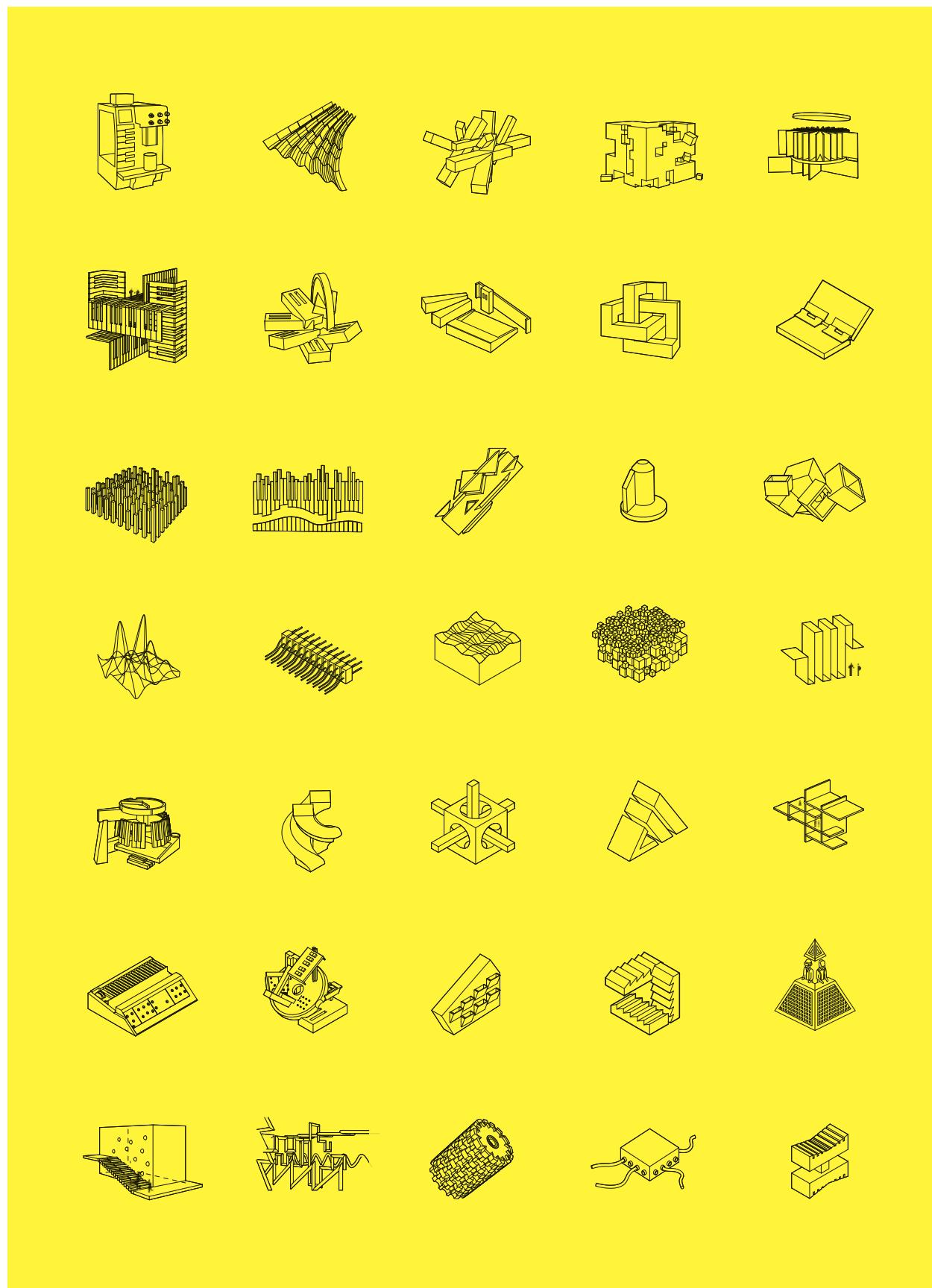
During the pandemic, while teaching over Zoom, I led the implementation of a new digital techniques design sequence for second-year students. Building upon their digital apriori from OBJ, students in ARCH 235 experimented using the tectonics of sound and sound-making objects, such as the synthesizer, grammaphone, piano, jukebox, and siren.



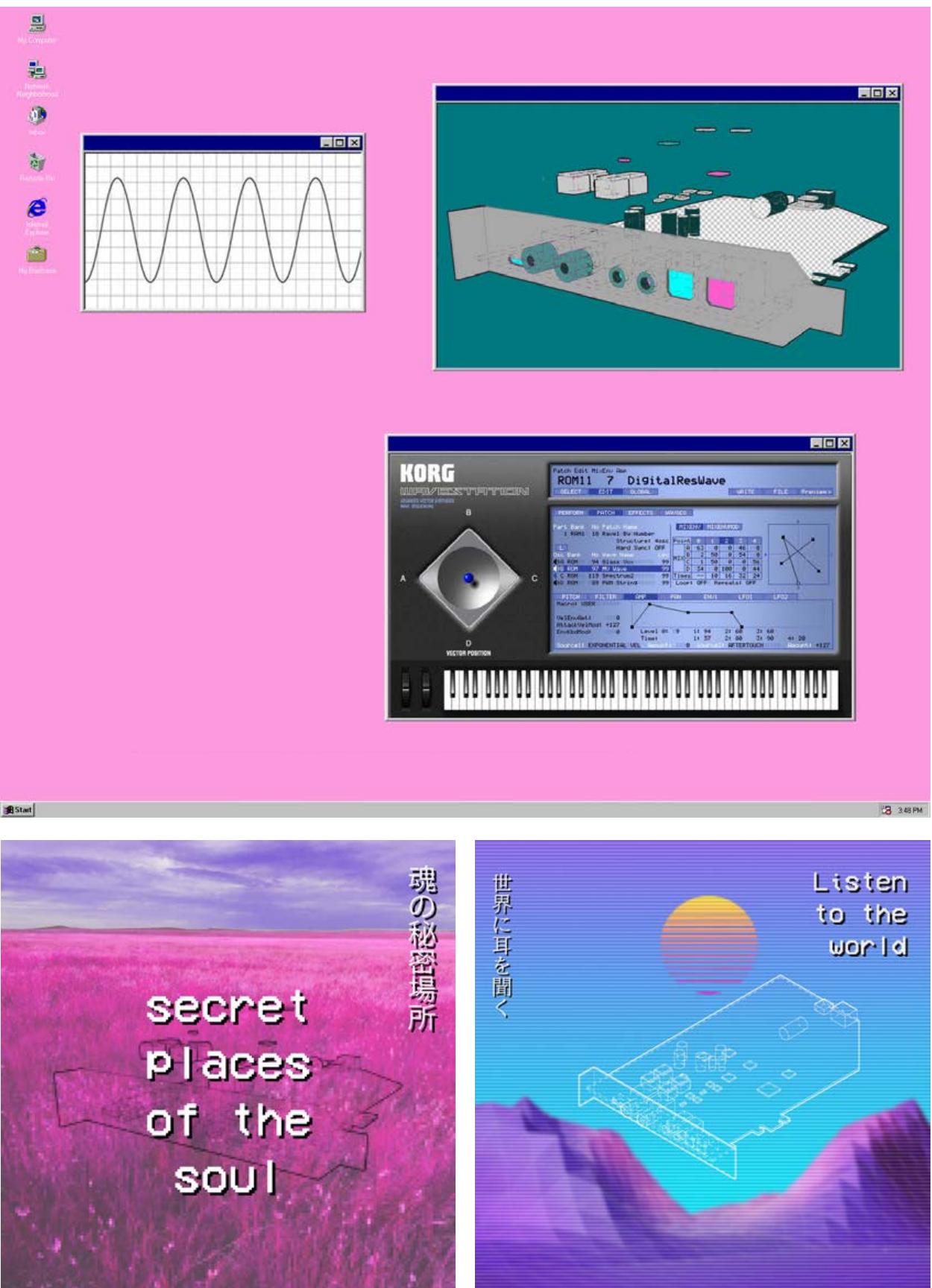
Grammaphone Knoll by Sarah Morgan



Doppler Effect by Nolan Courville



MiniMoog and Synth-Wave-Forms by Yun-In Jeung



Soundcards & Vaporwave Tectonics by Cole Chivers

Archive of Sound

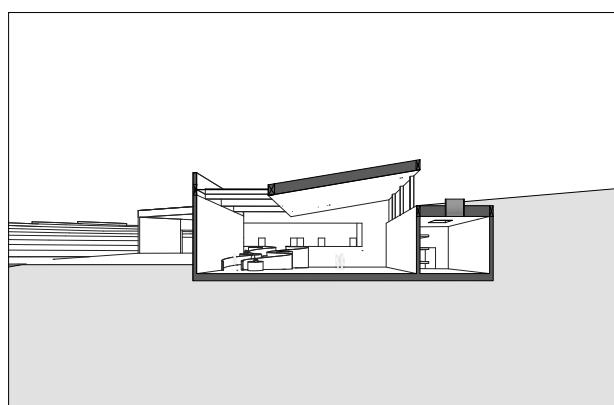
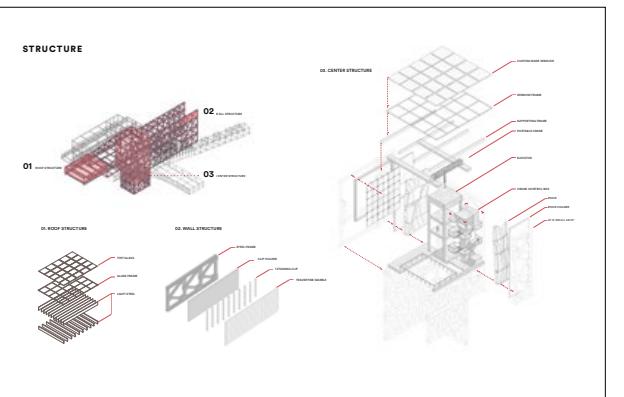
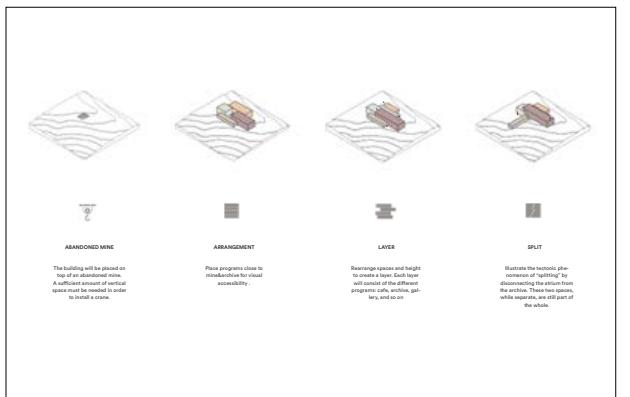
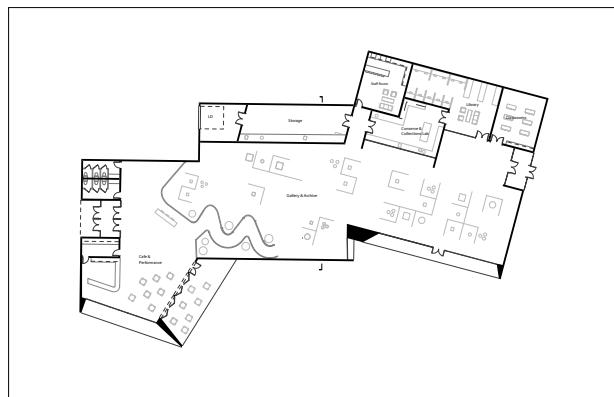
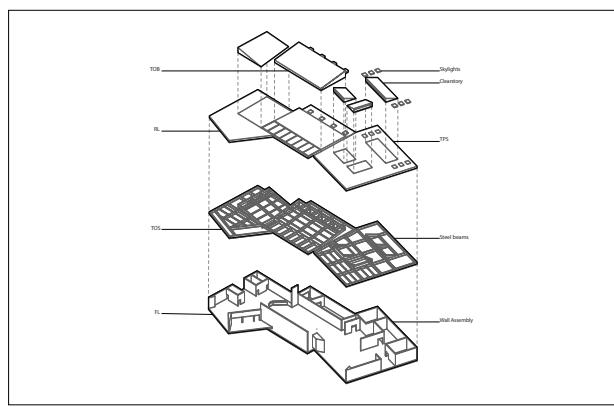
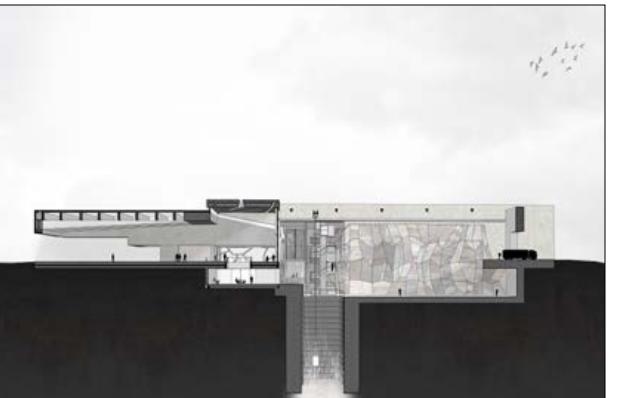
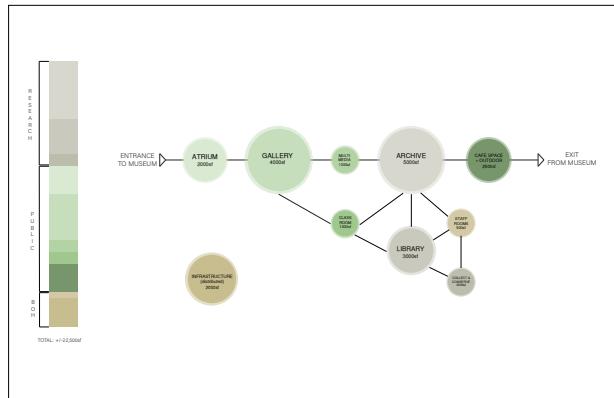
Louisiana Tech University

Evolving out of the *Tectonics of Sound* module, second-year students in ARCH 225 worked through their first public building design using the archive typology to learn programming, public/private dichotomies, structural integration, and visualization techniques. Using sound as a theme and New Mexico as a location,

students considered context and community to pursue archives of the speed of sound, of colonial reconciliation, of the cosmic, of the geologic, and of sounds lost in the void of progress and consumerism. Integrating topography was a requirement along with introducing students to accessible design.



Sound of Strata Research Center by Yun-In Jeung



Archive of Lost Sounds by Emily Brinkerhoff

Sound of Strata Research Center by Yun-In Jeung

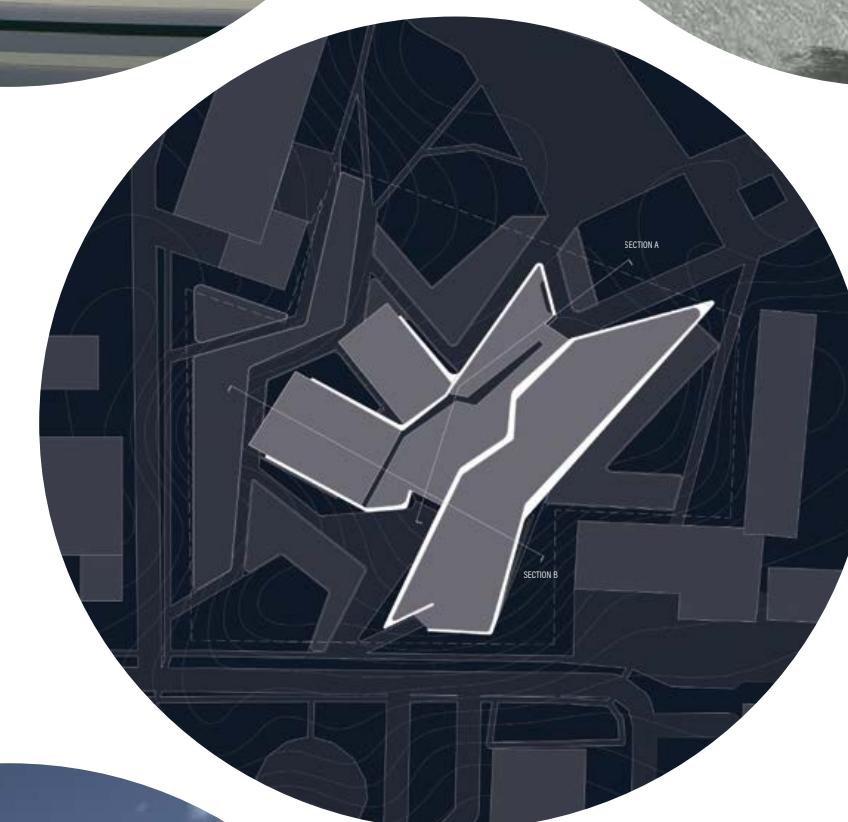
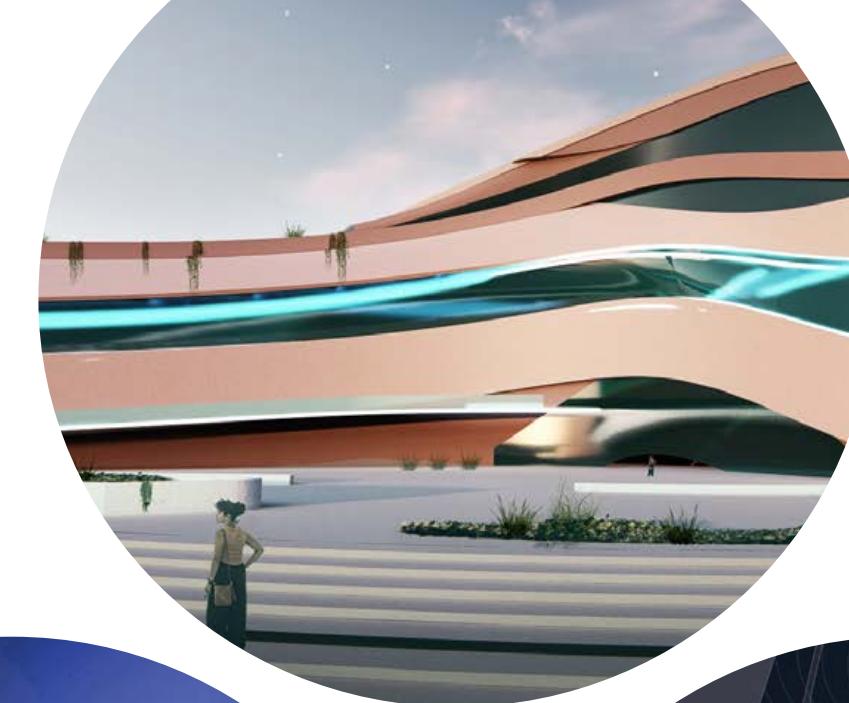
School of Music

Louisiana Tech University

The graduate program at Louisiana Tech centers around a three-studio capstone sequence focusing on the design and documentation of a complex institutional building. For the 2019-2020 academic year, students worked through the design of a *School of Music* for the Louisiana Tech campus, managing approximately 80,000 square feet on a limiting, dense site.

Students worked through all phases of design and development to produce ARCH D printed and bound architectural drawing sets. With the generous support of a faculty grant, students collaborated with Stantec for critiques and feedback on the design and detailing of chosen structural systems.

Design Development by Noonan, Ramsey, Le, Cashio, Nieto, Carlisle & Roberts at right.

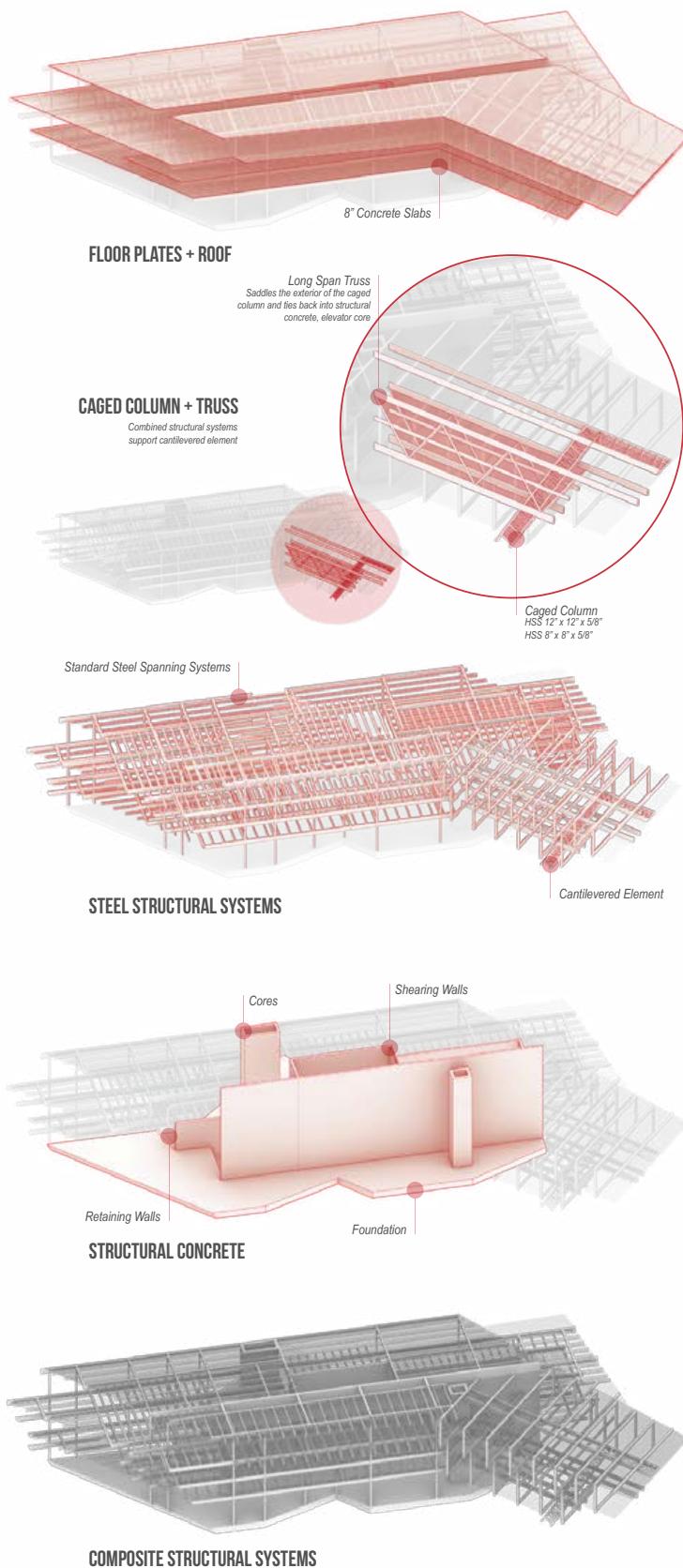




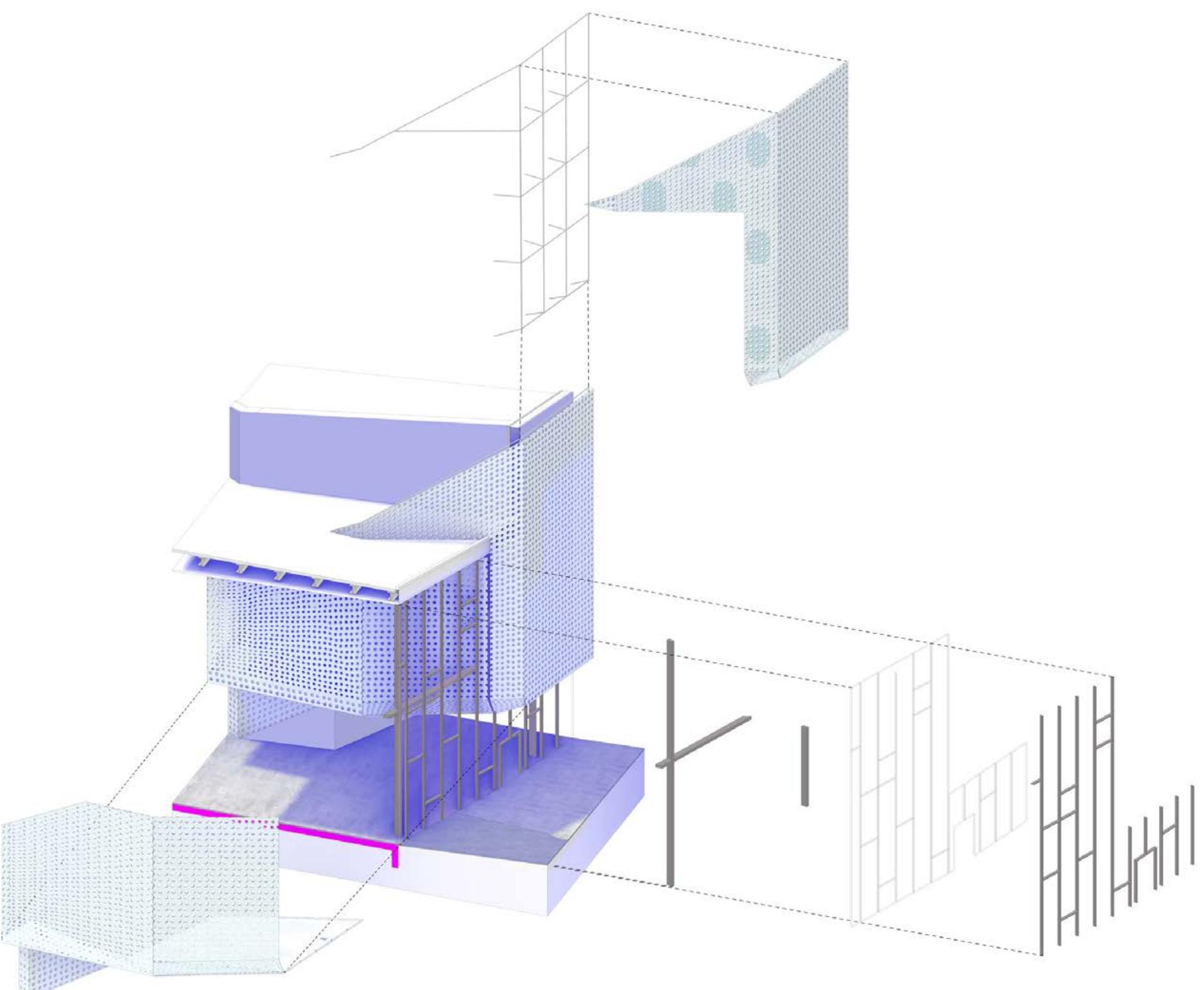
Wunderkammer by Christian McVay



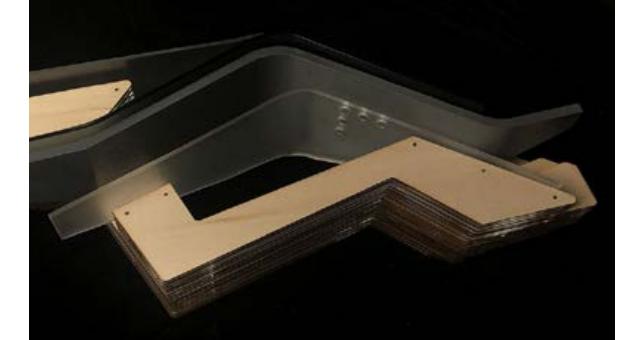
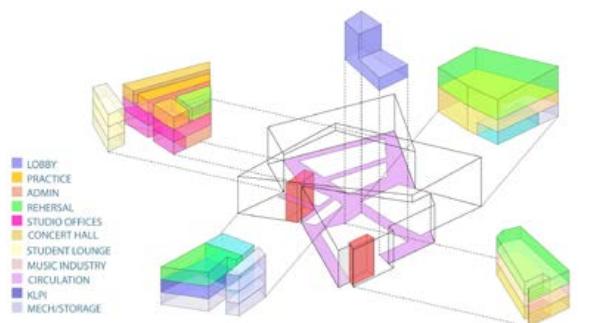
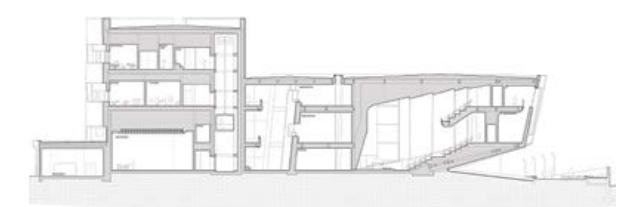
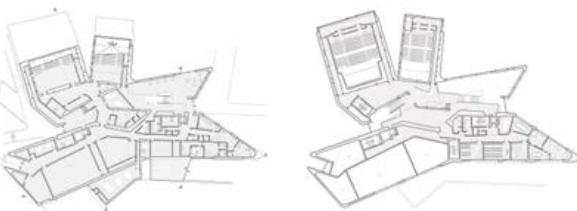
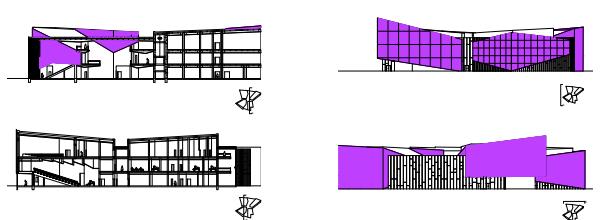
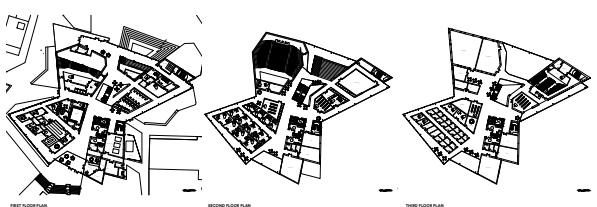
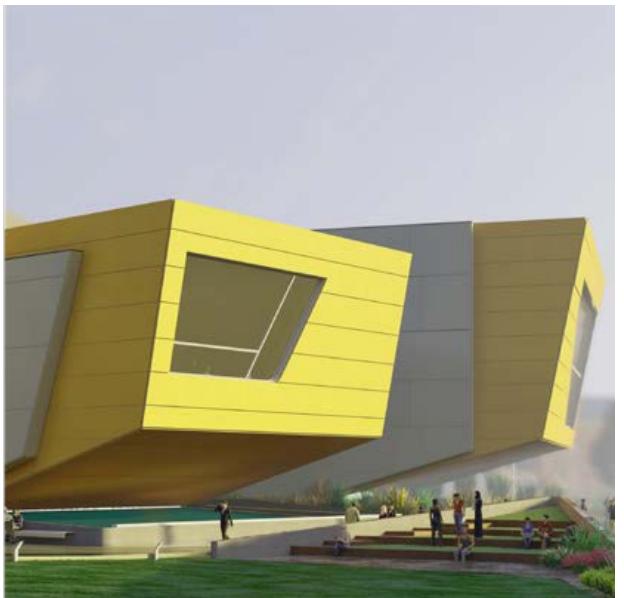
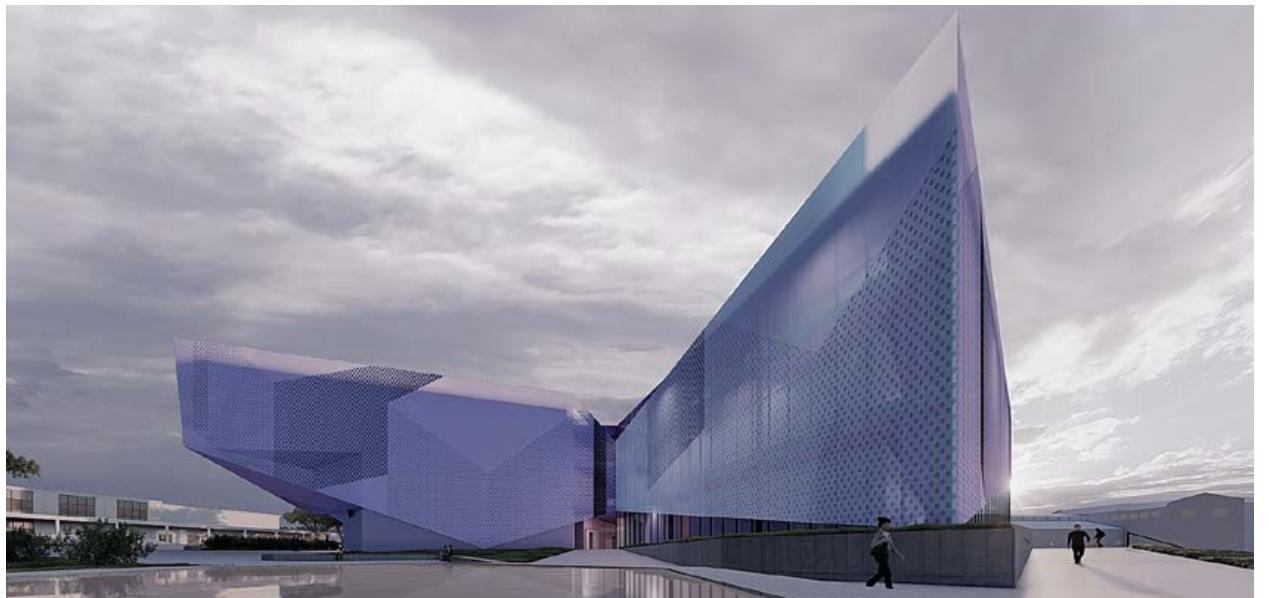
Wunderkammer by Marissa Noonan



Structural Analysis by An Le



Structural Analysis by Jane Emory

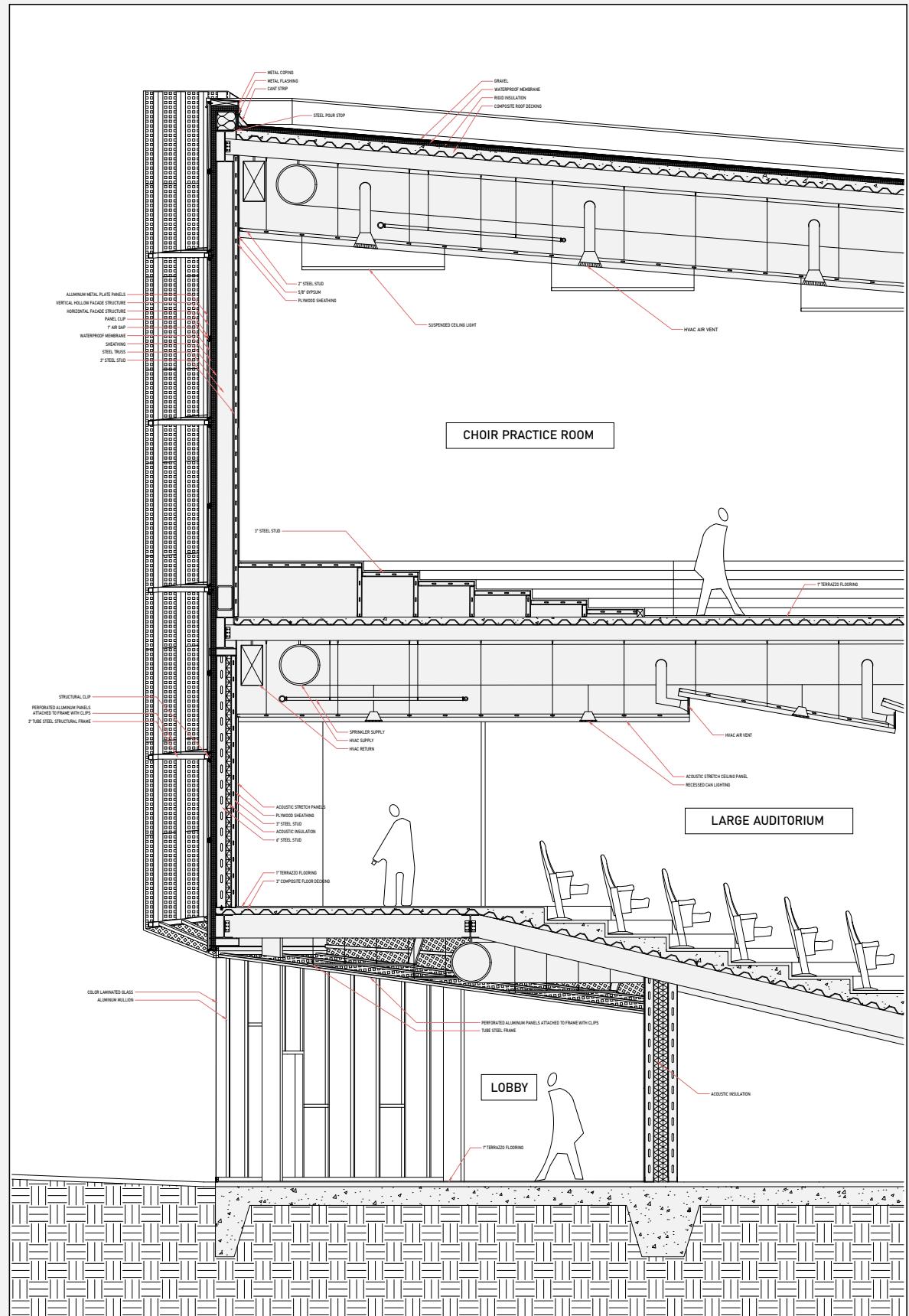


Project Portfolio by Jane Emory

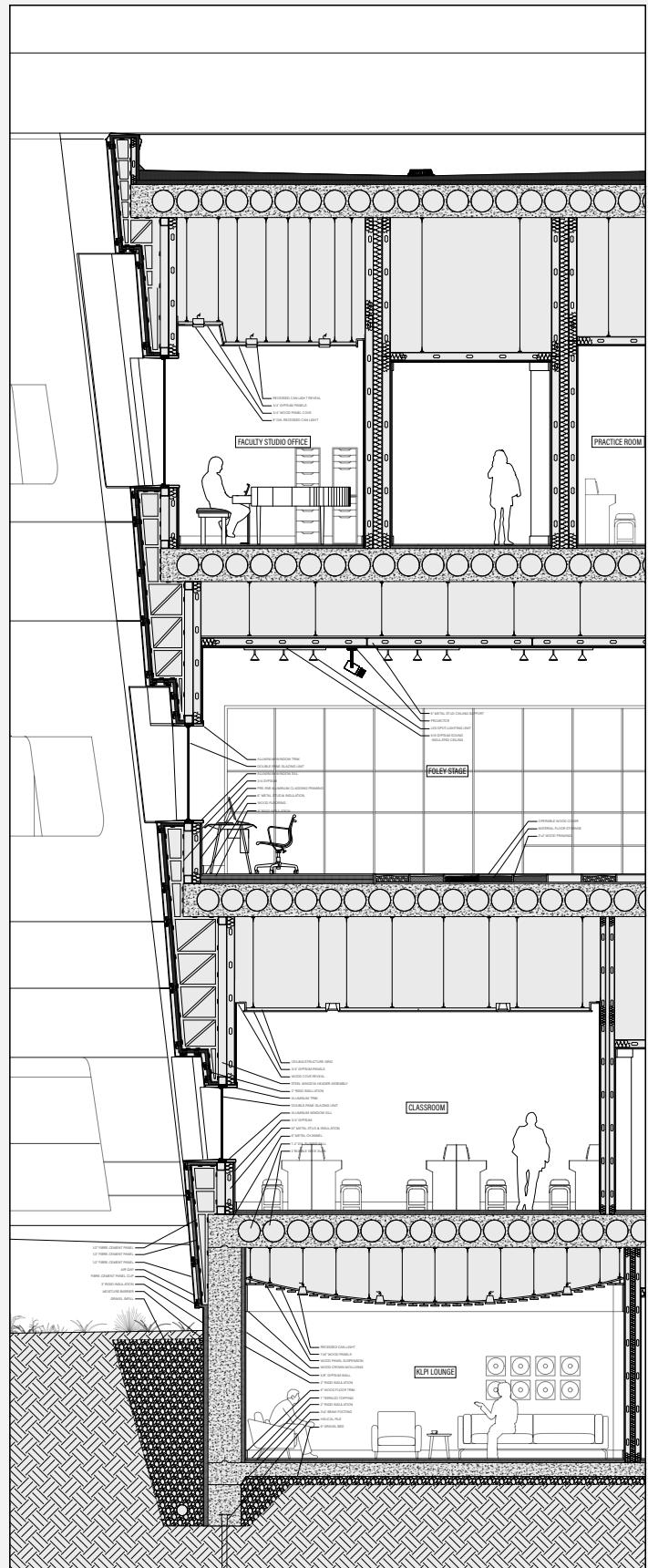
Project Portfolio by Ethan Carlisle



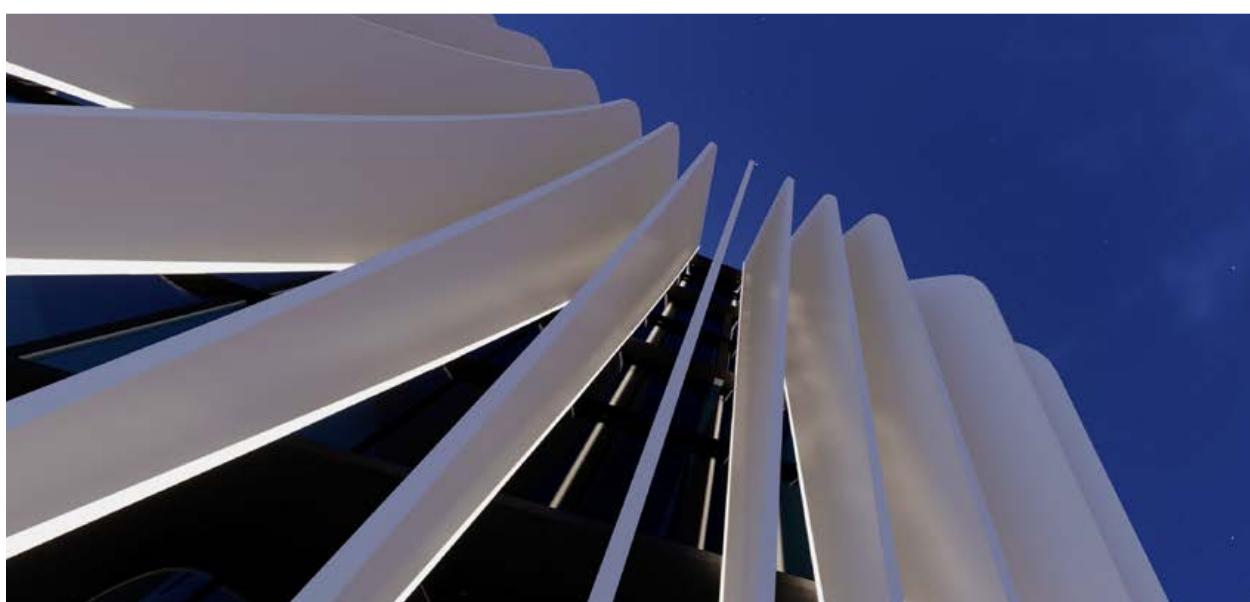
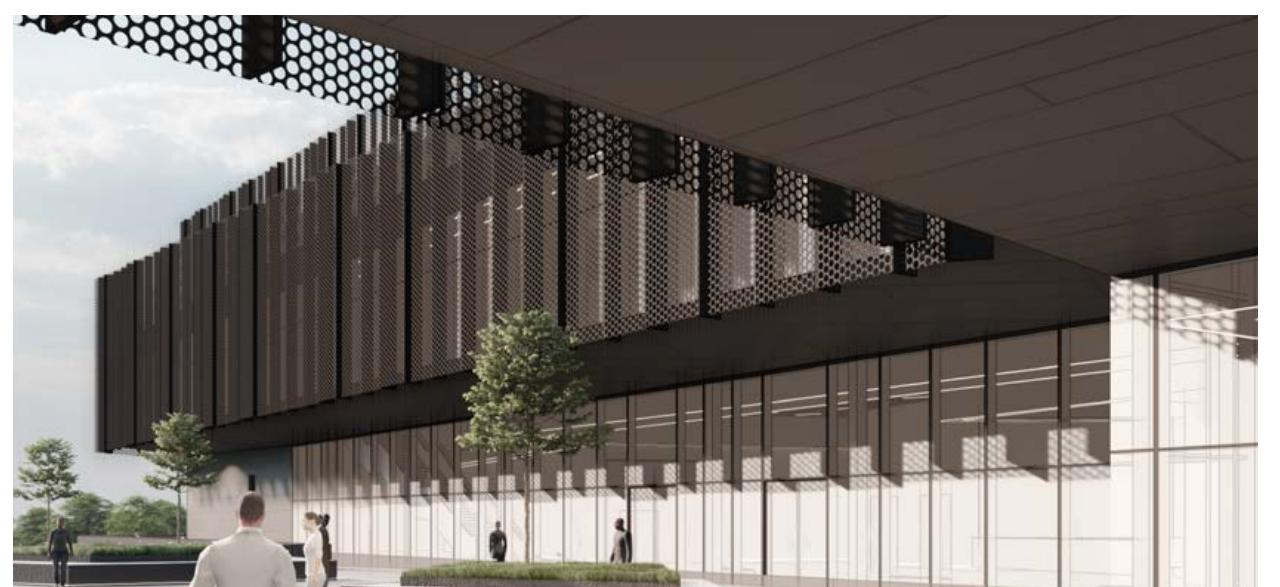
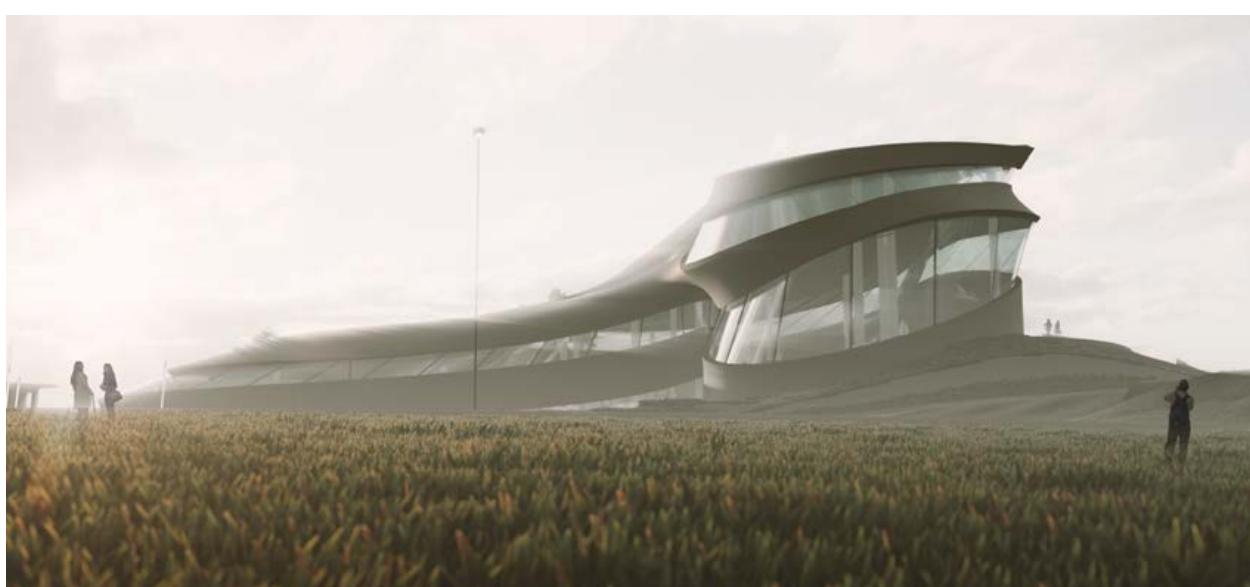
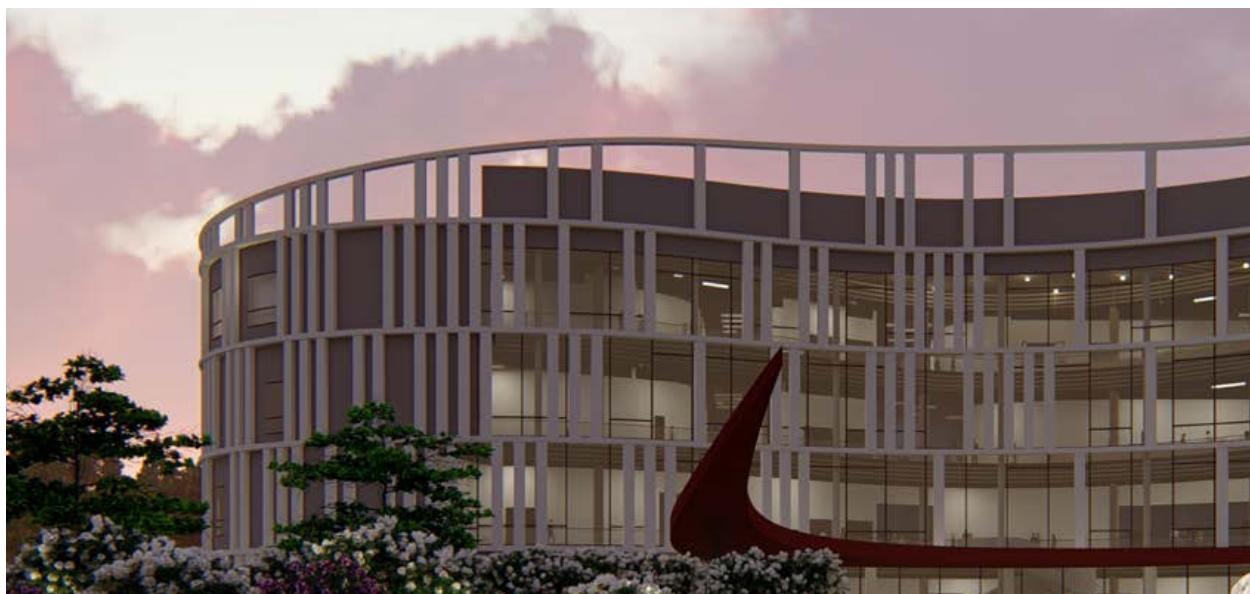
Wall Section by Marissa Noonan



Wall Section by Jane Emory



Wall Section by Ethan Carlisle



Final Visualizations by Coggins, Noonan, Cashio

Final Visualizations by White, Roberts, Ramsey

American Spolia

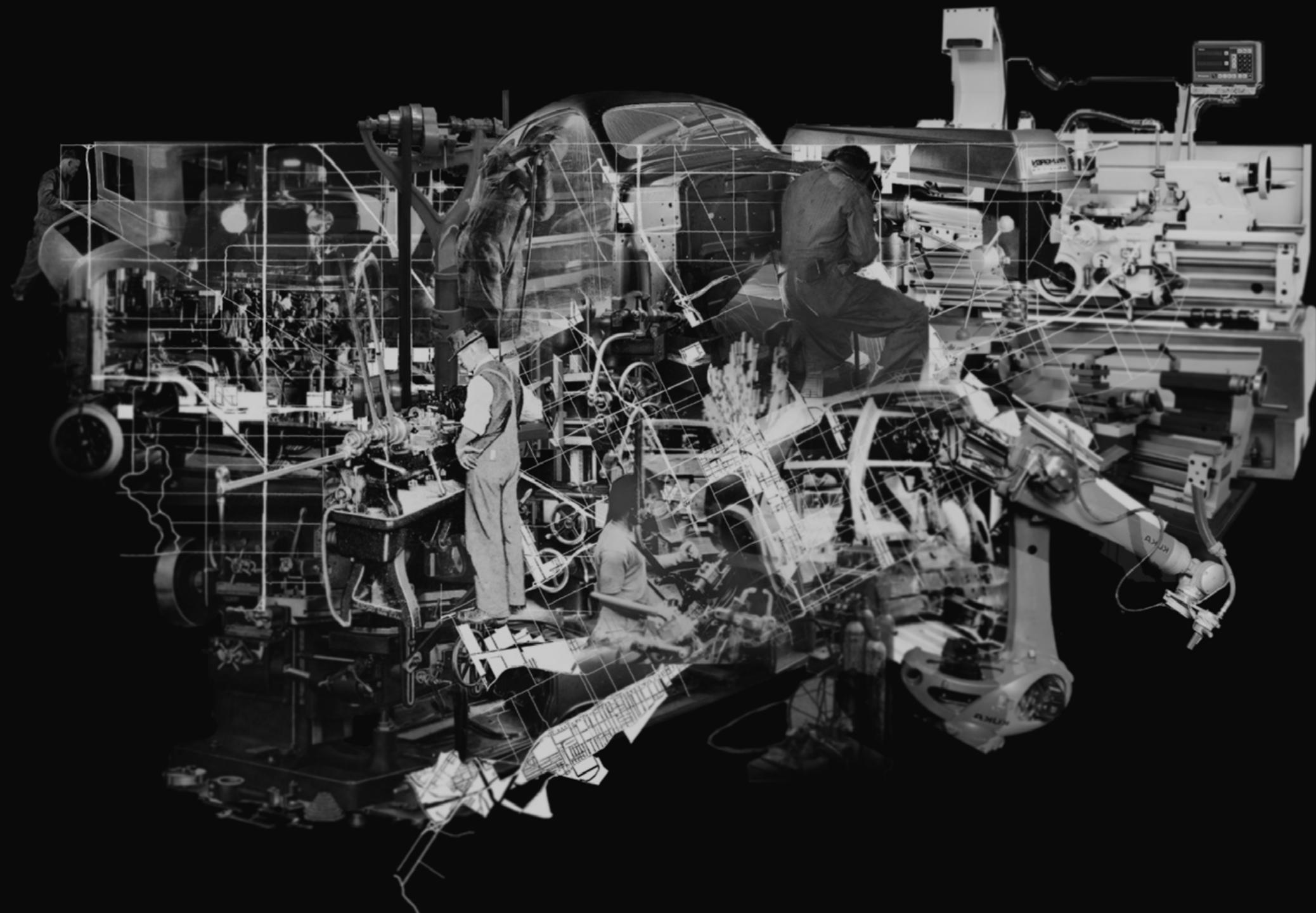
Lawrence Technological University

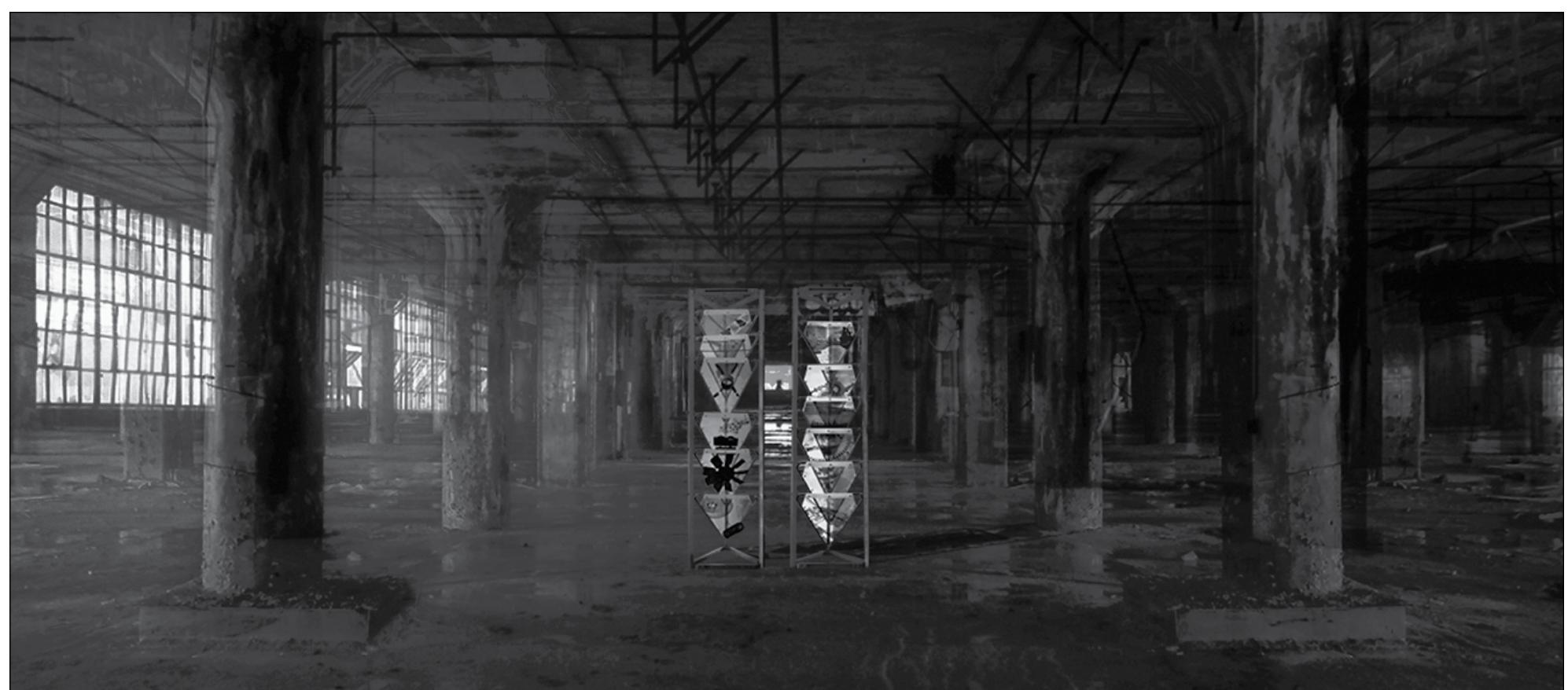
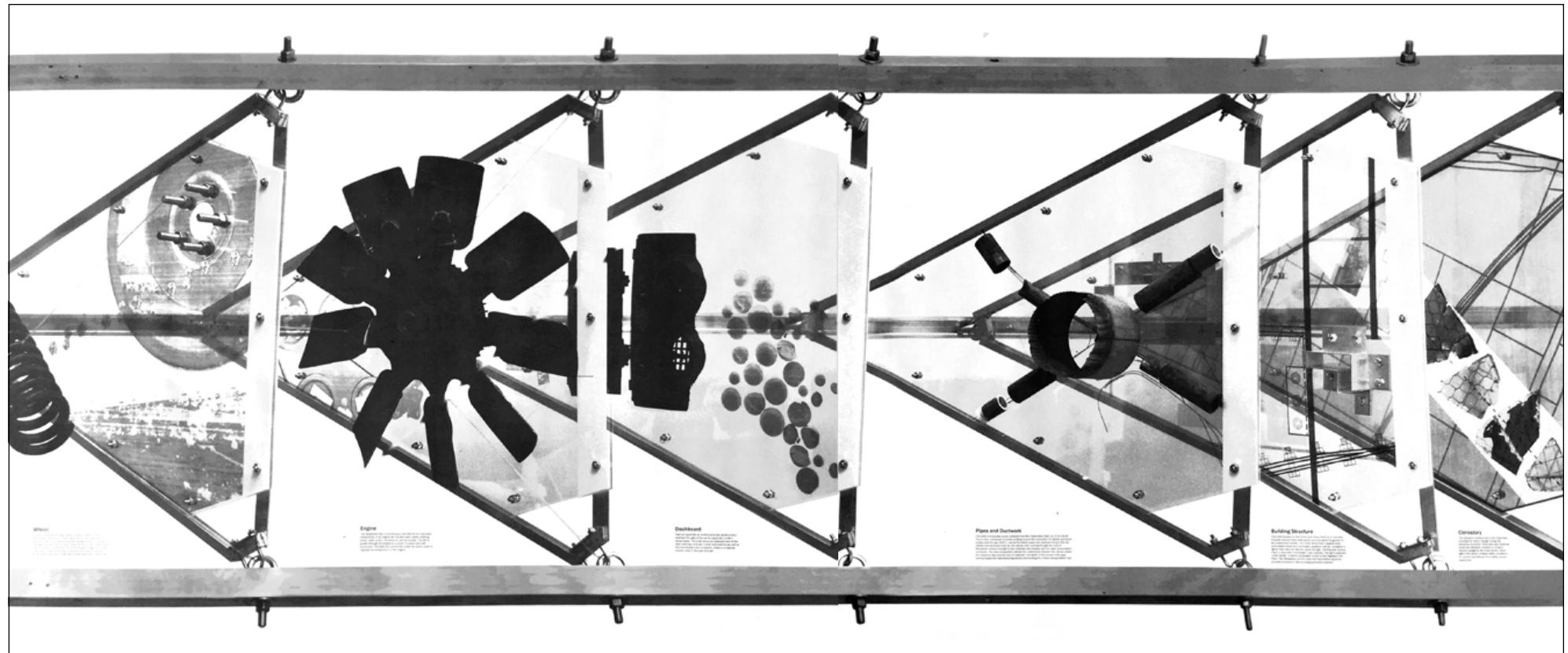
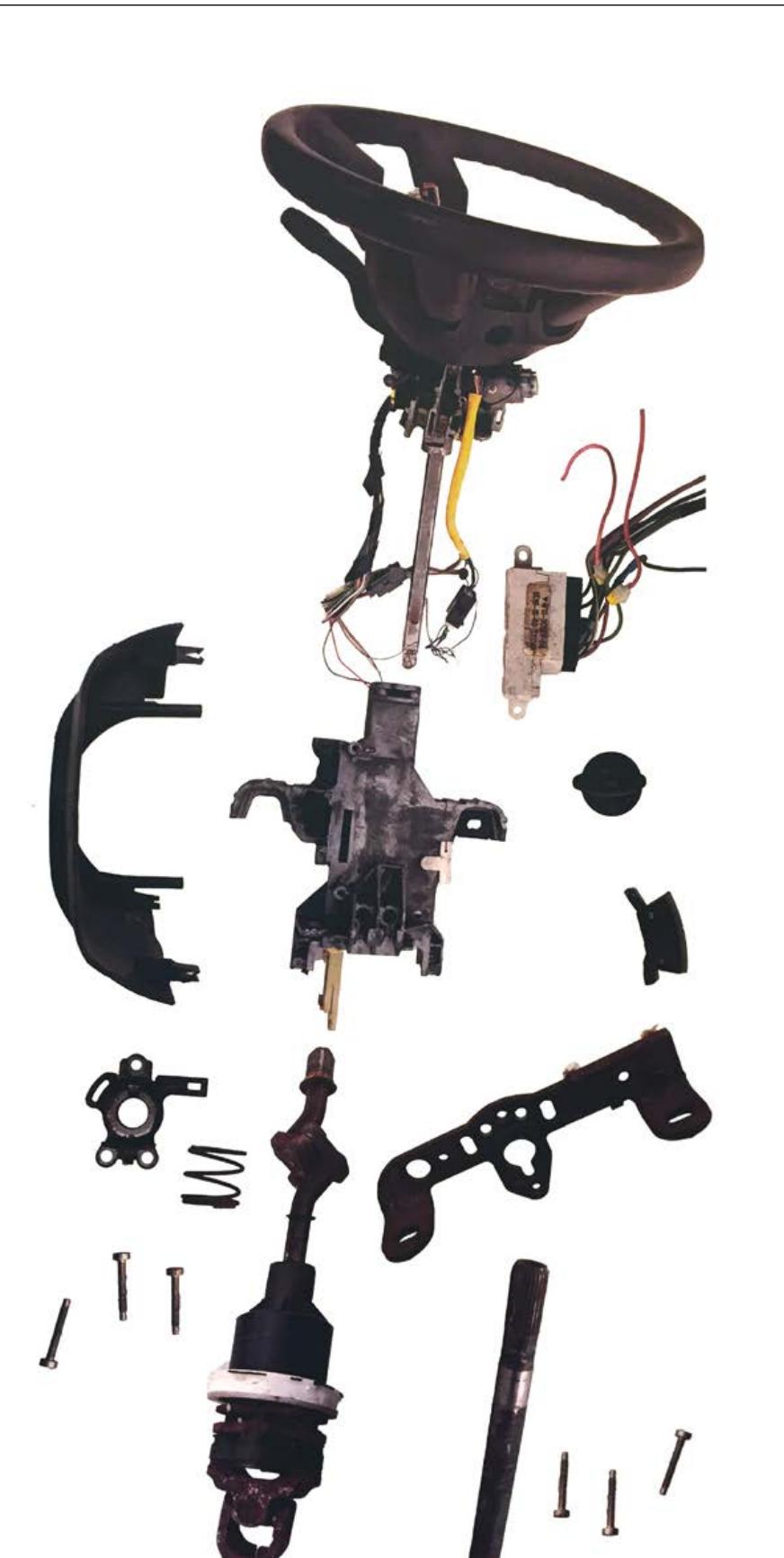
As a Critical Practice Teaching Fellow at Lawrence Technological University, I taught two parallel studio sections under the coordination of Aleksandr Mergold and Jason Austin (Austin+Mergold) who established the studio prompt. Nikole Bouchard and Matt Burgermaster were also fellows and taught two parallel sections. Together, the six groups researched residential, commercial, and industrial parcels within Detroit.

My two sections investigated the past 100-years of manufacturing in the city of Detroit by taking core samples through historical industrial space and time. Core samples were large mixed-media sculpture-like installation objects, held within 2' x 2' x 10' metal rigs that displayed readings of this history of spolia (spoils) of the city. At our final exhibition, there were six large core sample rigs on display and over one hundred large-format drawings that explored material culture, urban transformation, and ecological design strategies.

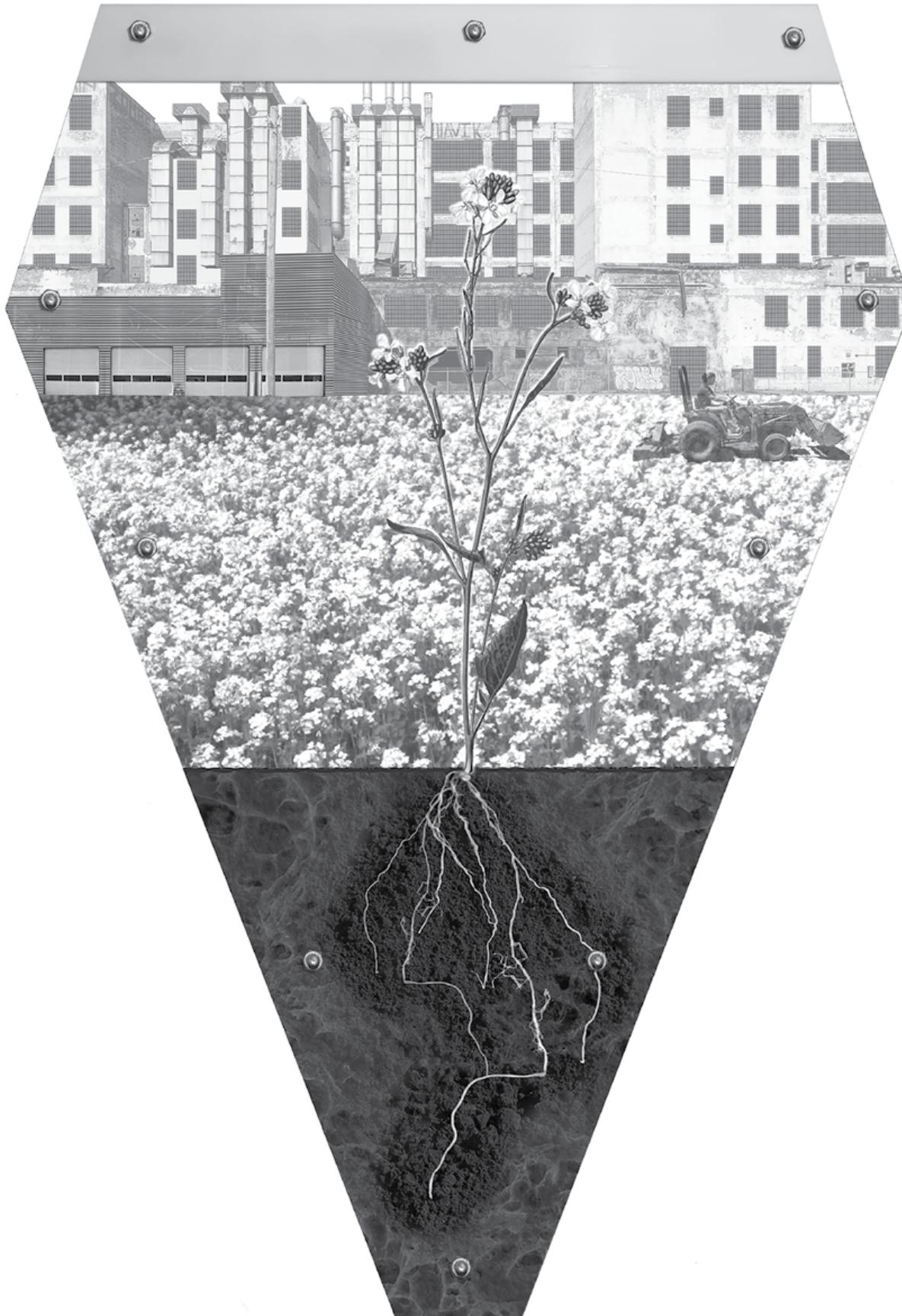
Group 6 designed rigs that core sample through automotive industrial history. Rig 1 highlighted manufacturing and factory components in Detroit factories, while Rig 2 drew out the effects and environment conditions caused by manufacturing (political, social, and ecological) — pointing to the agency of matter to story-tell urban history. The final project called for the design of image-plates proposing ecological strategies for the rehabilitation of the site.

Group 6 Students:
Fajr Najib, Alissa Pillon, Catie Schmitz, Nicholas Geers,
Bryan Burnham, Nancy Rodriguez, Aaron Barracough.





Group 6: Deconstruction, Rig #2, Kahn-mashup

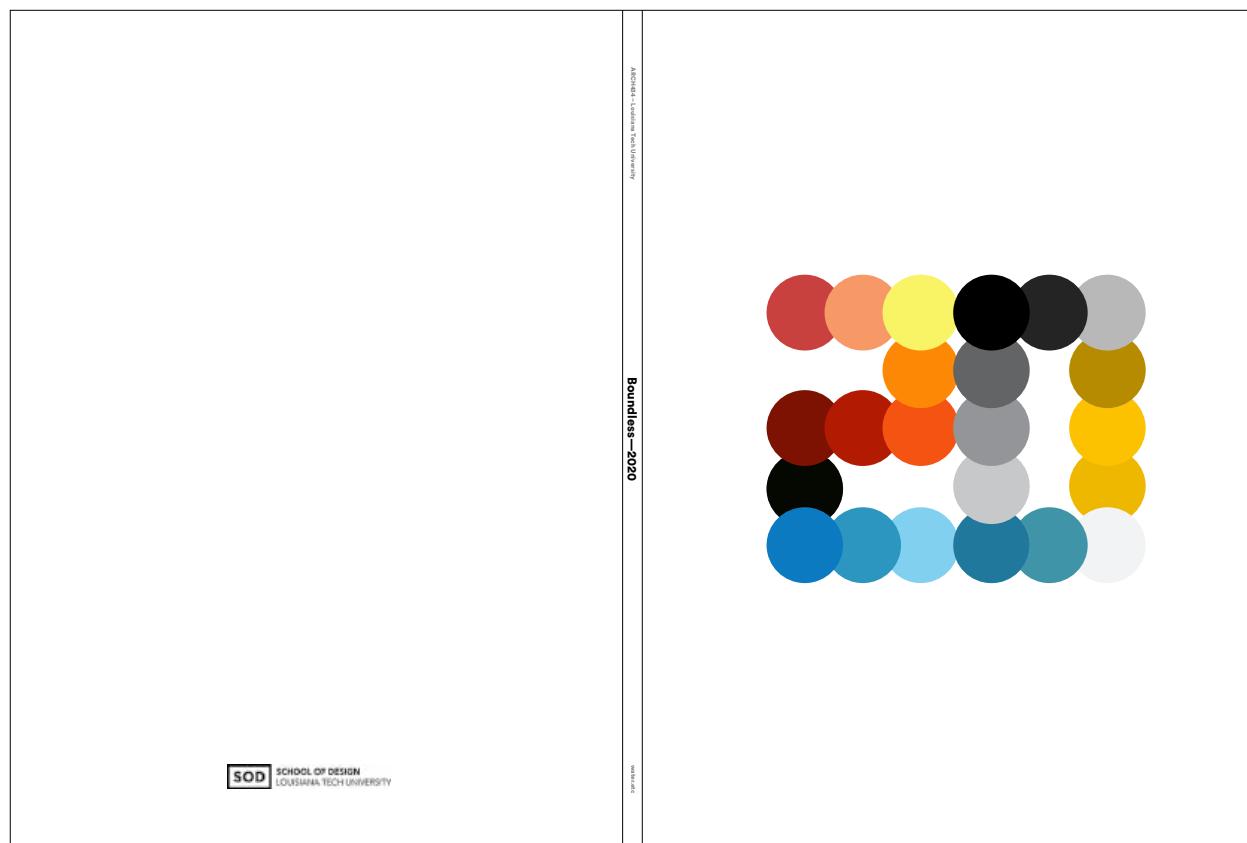


Acid Rain by Nancy Rodriguez
Mustard Seed by Nicholas Geers

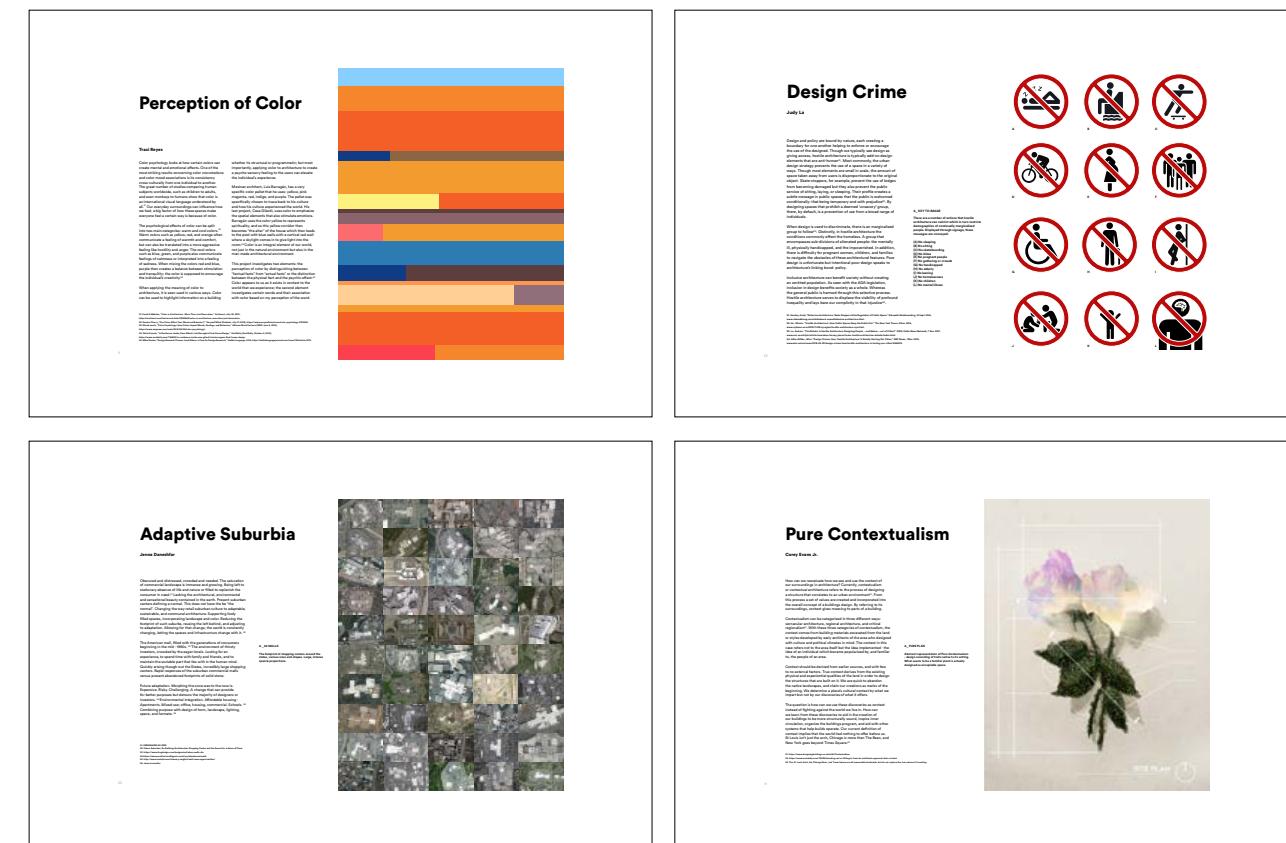
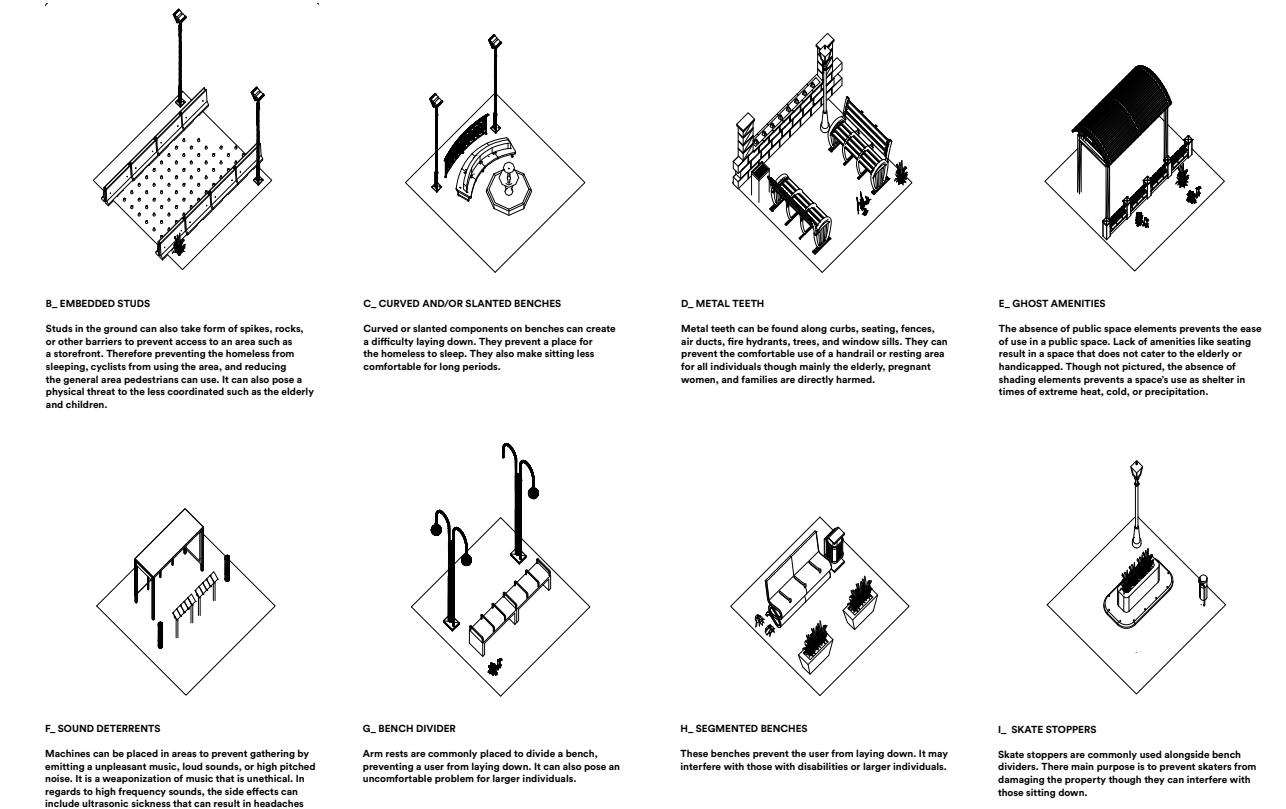
Journal of Theory & Criticism

Louisiana Tech University

Between 2019 and 2021, as part of a reworked curriculum for *ARCH 434 Contemporary Theory and Criticism*, I introduced students to the idea of publishing book-making, and the history of architectural student journals. Students created a speculative final project proposing how a work of theory, criticism, or design can stake a position towards contemporary architectural issues. Together, the work assembled to form a journal known as A434. The first volume was titled *Boundless* by student editor Judy La. Projects were diverse in both type and method, with a range of articles, interviews, manifestos, design research projects, visualizations, and diagrams interrogating contemporary issues. www.arch434.org



Design and layout by Thomas Provost, faculty advisor.



Design Crime: Hostile Architecture by Judy La (top)

Teaching Portfolio

Thomas Provost

Detroit, Buffalo, Louisiana, Memphis

tprovost@gmail.com
716-951-2114
2022

Portfolio — Water, etc.

Thomas Provost
Architect

tprovost@gmail.com
716-951-2114
2022

Port Hope

VFA / 2017-18

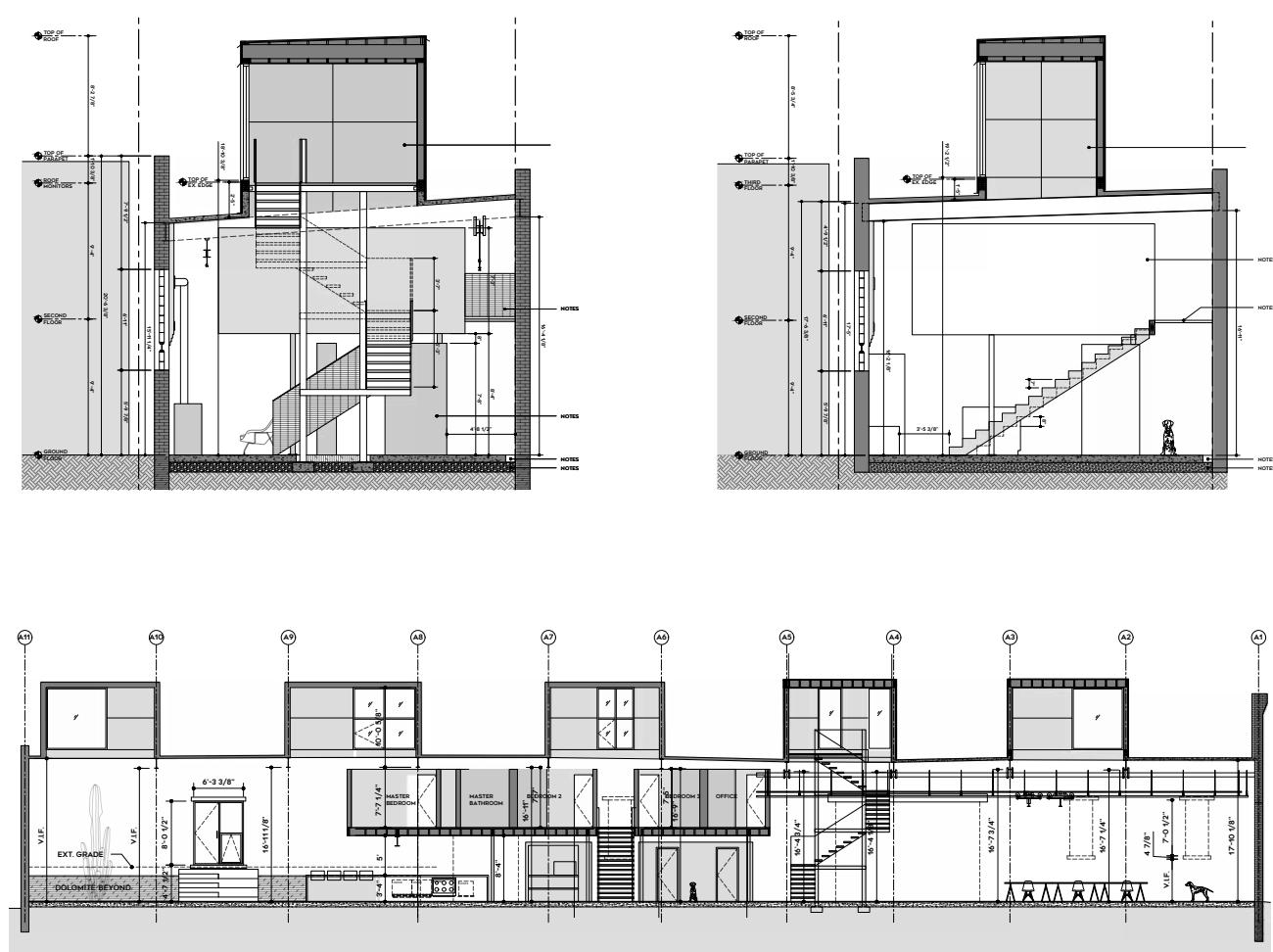
Sited on a slope facing a large private stream and pond, the Port Hope house is both a renovation to an existing cottage-style home as well as a significant addition overlooking the water. The design proposal morphed from a hard contrast between old and new toward a subdued regionalism using a fiber-cement exterior rainscreen and simple, expanded interior volumes. Designed for an older couple, all primary rooms are tightly wrapped around a central lift. Located on the second floor are two guest rooms.



18 Essex

Studio North Architecture / 2019

18 Essex is one slice of a former municipal cold-storage facility in the Five Points neighborhood of West Buffalo. I worked with Chris Romano, architect and owner, to conceptualize, design, and document a bespoke residential design to be inserted into the warehouse skeleton —a house within a house. Configured around five grand light-wells that bring light down into the flexible open spaces, the home is heated using a radiant slab connected to a wood-burning ceramic oven.



Proto Cabin

VFA / 2017

Proto delivers high-end residential architecture using pre-fabricated systems and a proprietary steel structural system with no site waste. Designed for both new builds and renovations, urban infill and Ontario's growing cottage market, Proto—X targets the growing market within a 3-hour radius of Toronto.



Proto Infill

VFA / 2017

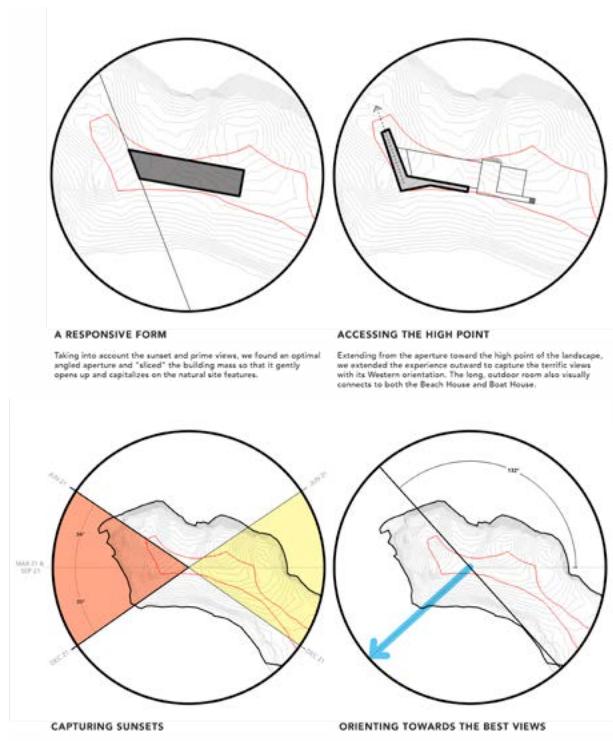
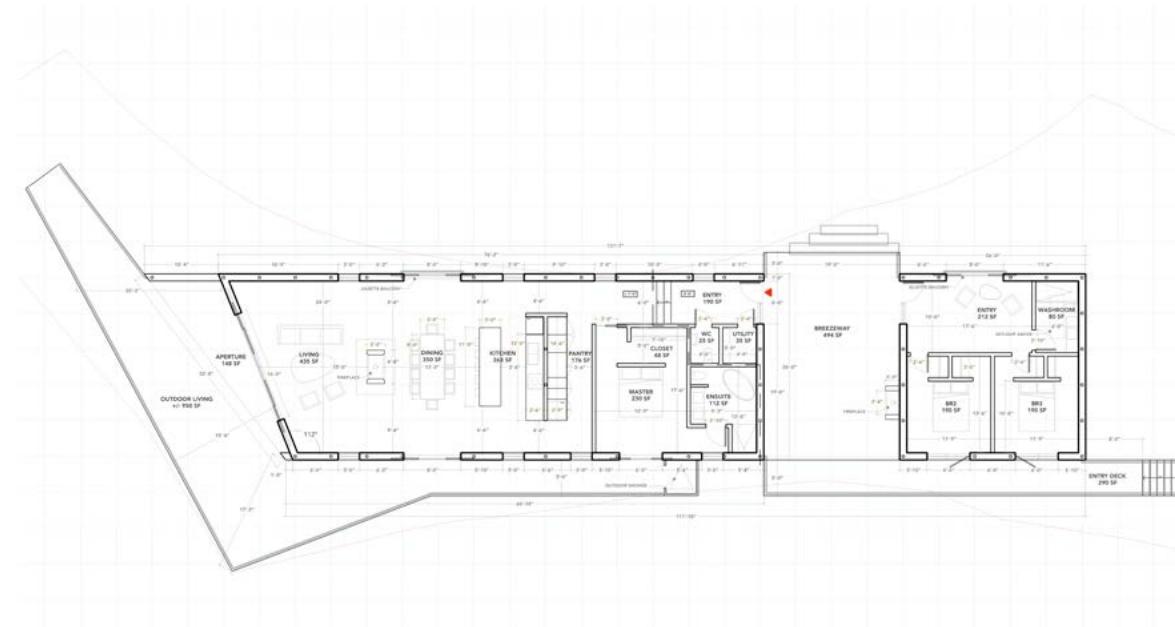
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Aperture House

VFA / 2017-18

Sited on a picturesque peninsula in Lake Muskoka, Aperture House makes the most of its location to capture sunsets and long views down the lake through large cedar apertures. Singular and monolithic in volume, the house bridges two high-points on uneven terrain. Clad in cedar and shou sugi ban, the volume glows warm in the evening as a beacon on the water.



A RESPONSIVE FORM

Taking into account the sunset and prime views, we found an optimal angled aperture and "sliced" the building mass so that it gently opens up and capitalizes on the natural site features.

ACCESSING THE HIGH POINT

Taking into account the sunset and prime views, we found an optimal angular aperture and "sliced" the building mass so that it gently opens up and capitalizes on the natural site features.

Extending from the aperture toward the high point of the landscape, we intended the experience to move to capture the terrific views with its West-facing windows. The long, low profile also visually seems to birth the Beach House at Post House.

CARTIERS' SAWMILLS

Sunsets during the summer and winter solstice occur coincidentally at nearly-identical angles from due West. This means that an ideal angle

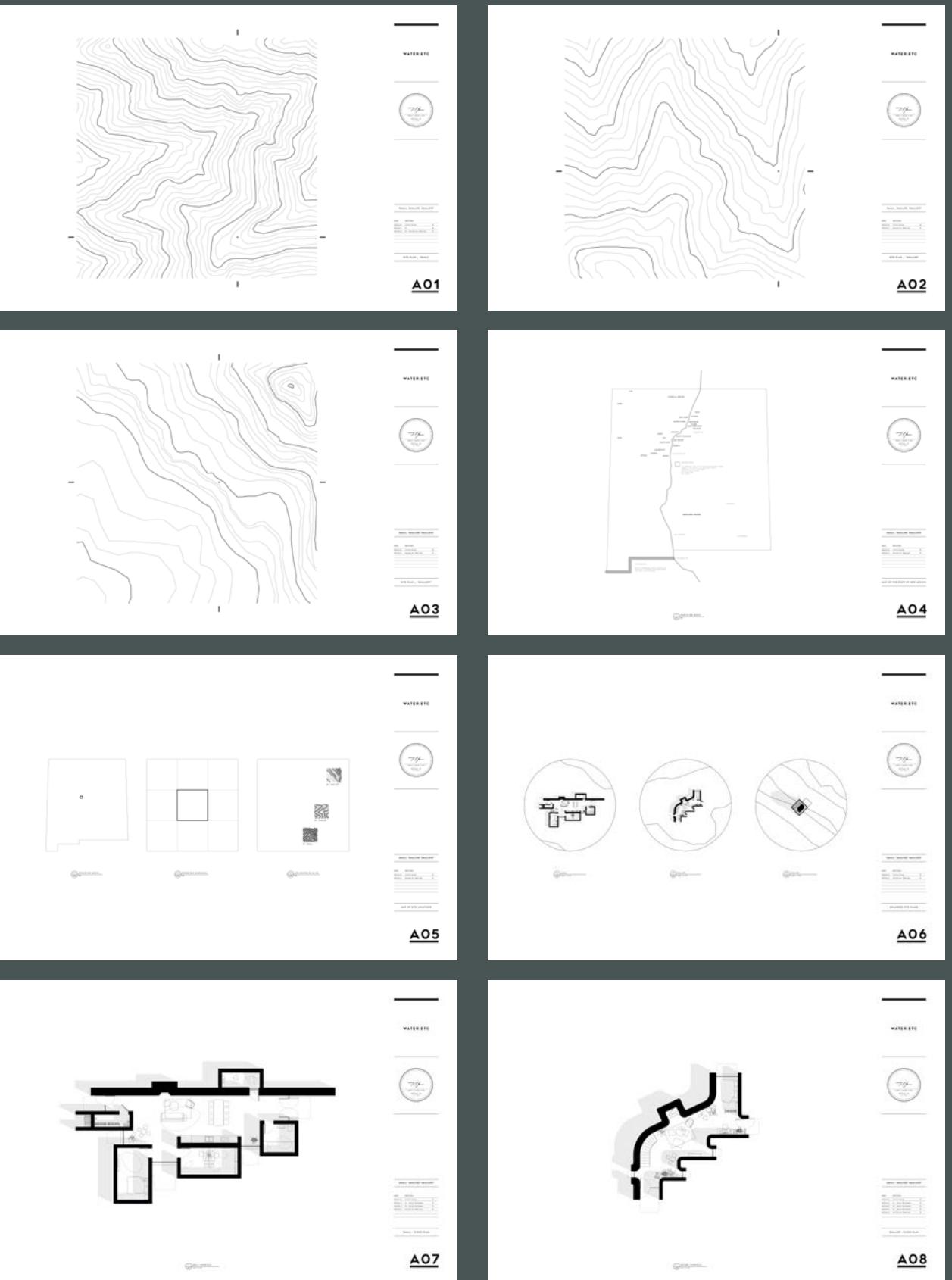
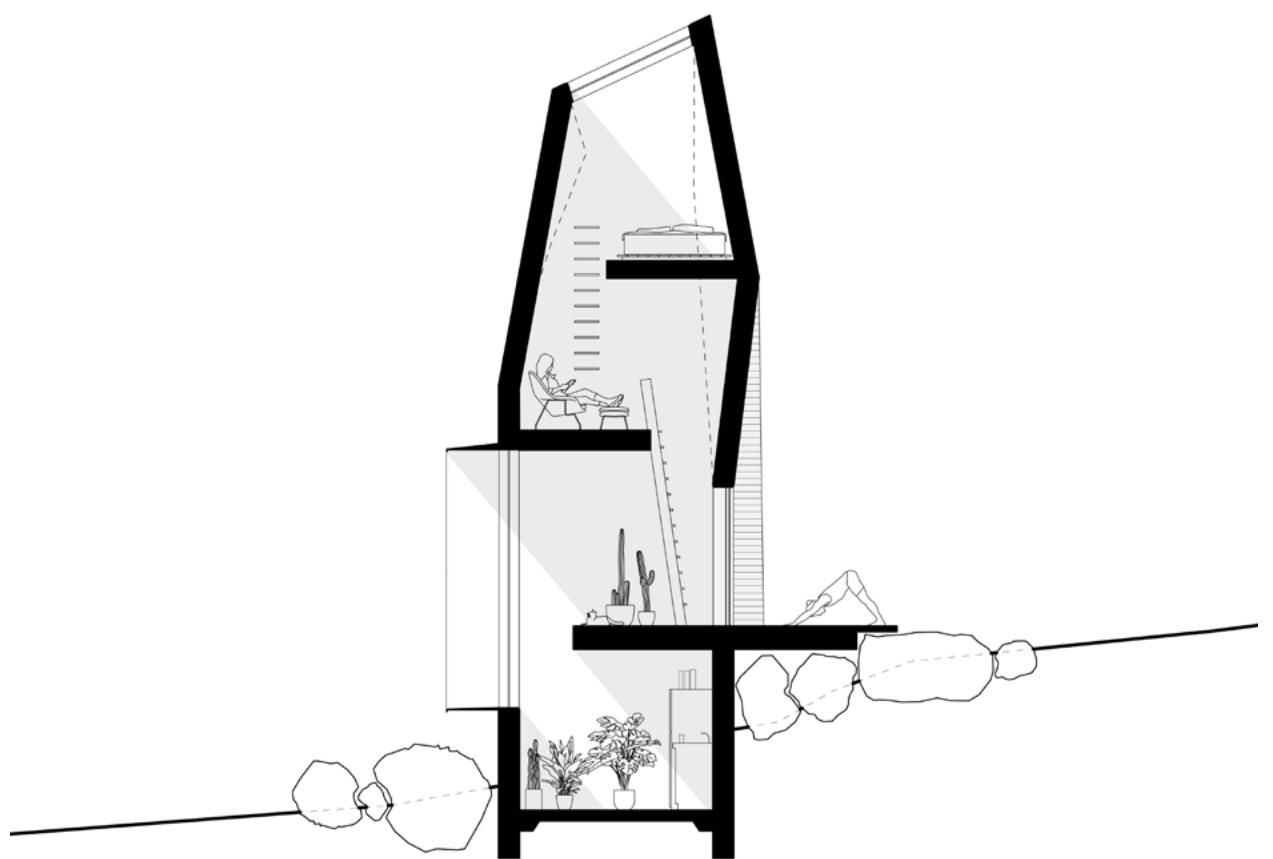
ORIENTING TOWARDS THE BEST MEMS

However, sunsets are not enough to determine the siting of a cottage on such a picturesque site. We found the best angle at which to see

Small, Smaller, Smallest

Water.etc / 2018+

Small, Smaller, Smallest is a collection of small dwellings designed for New Mexico. Through these projects, I incorporate low-tech methods of construction that operate with passive energy strategies, such as thermal massing, natural ventilation, etc. In March of 2019, the first three designs were exhibited as part of the Dwelling group show at Artcite Gallery in Windsor, Canada.

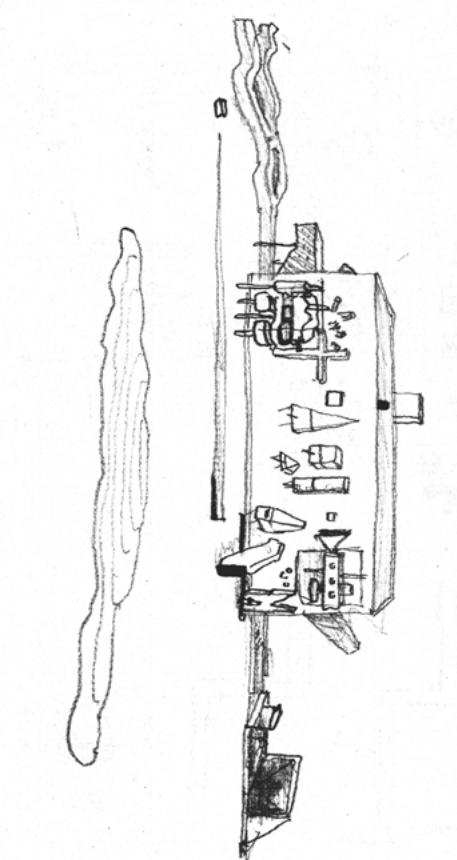
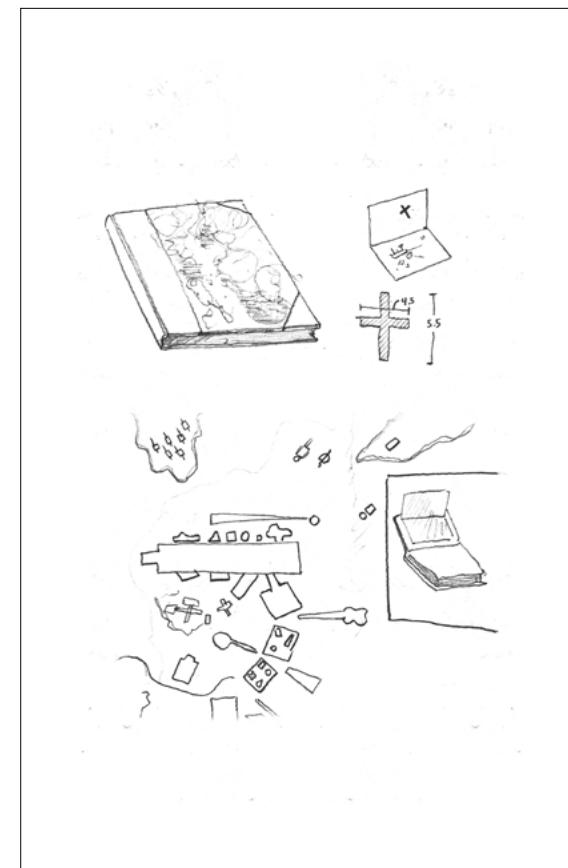
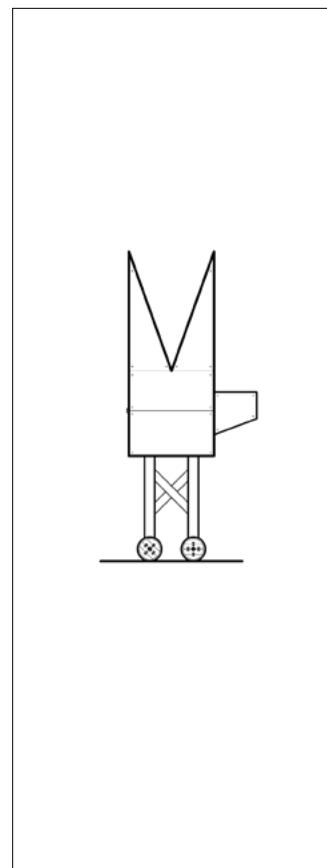
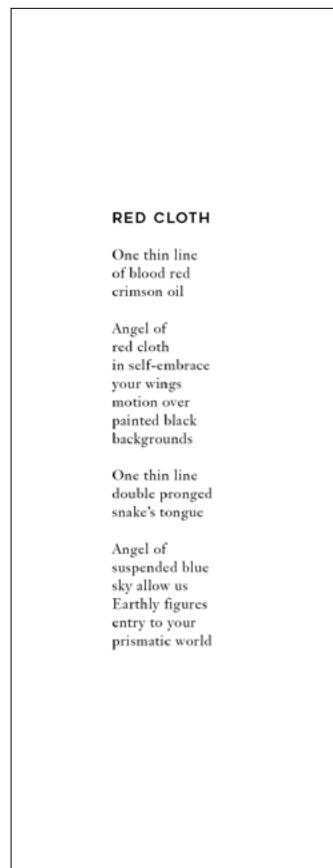


Cathedral

McGill University / 2017

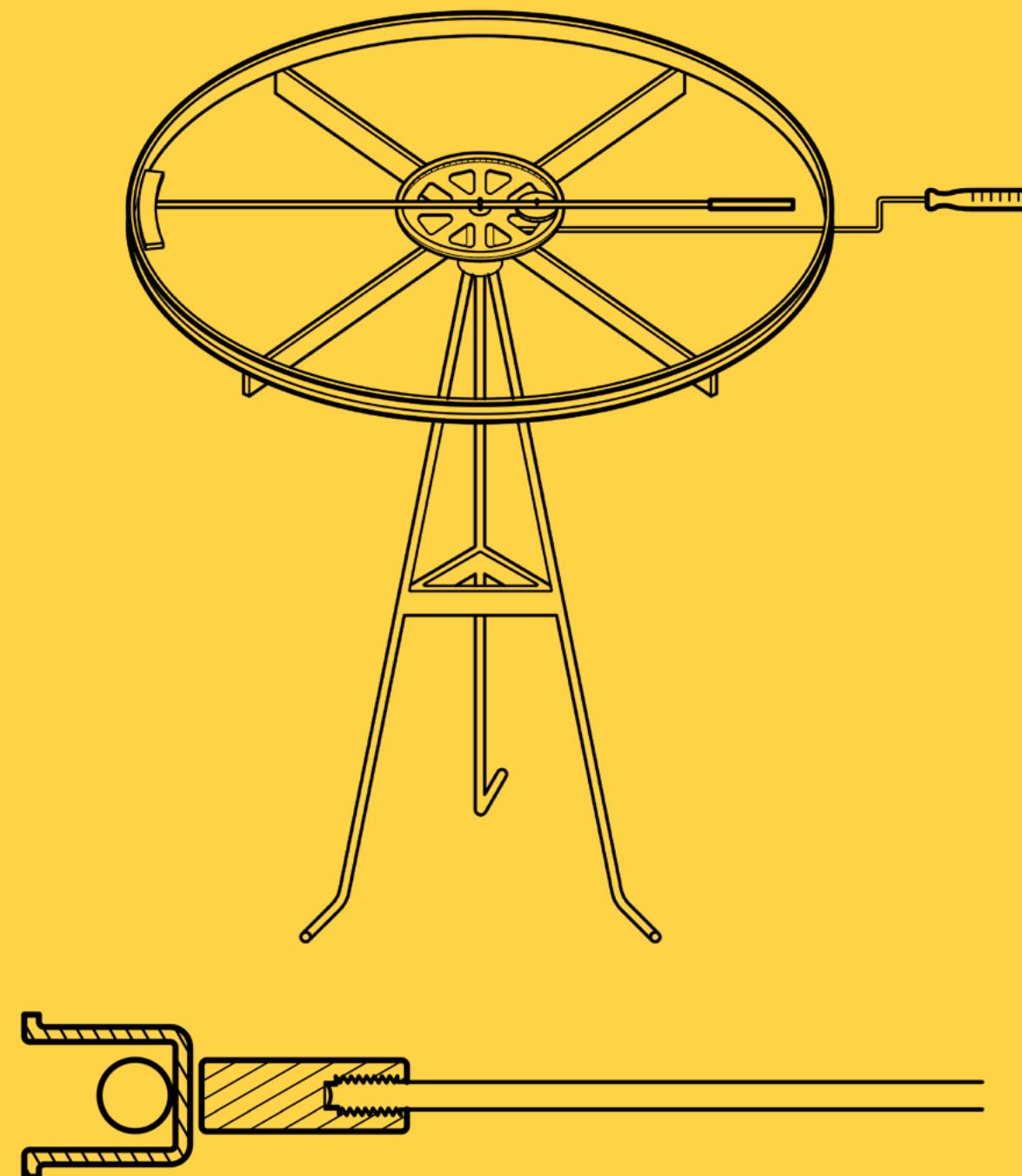
My research project focused on one of Hejduk's last works, Cathedral. I consulted the Hejduk archives at the Canadian Centre for Architecture weekly to absorb his drawings and notes from the project in pursuit of some understanding. I was granted two-hours of access to the wooden model at the CCA storage warehouse in Montreal where I performed an autopsy.

Throughout this effort, I wrote poems, documented particular aspects of Hejduk's drawings, sketches, models, and notes, and worked through my own visions of theoretical projects. I assembled these into a small green book, titled Cathedral, that collected chronology, anecdote, and observation.



Magnetic Device

Water.etc / 2017



BOLD

Water.etc / 2017

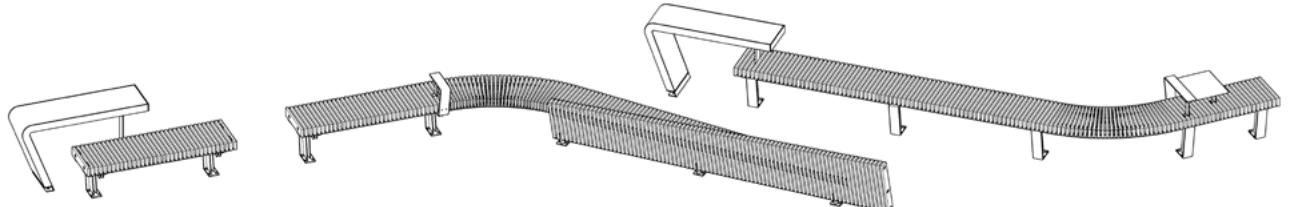
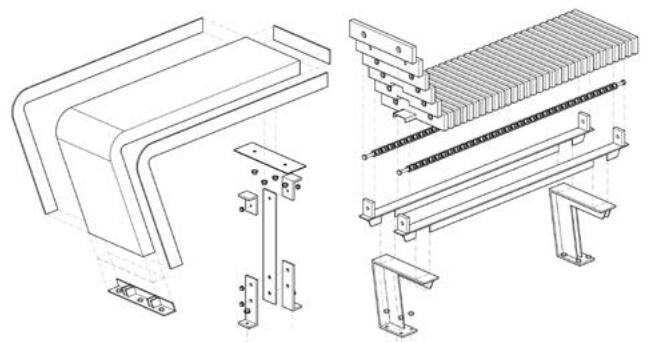
A 21st-century storefront. Vertical wood cladding facade at the heart of Leslieville in Toronto. The living wall provides contrast to the warm wood finish. Thousands of streetcar passengers pass directly in front. Confidential project.



Providence Bridge

inFORM Studio / 2013

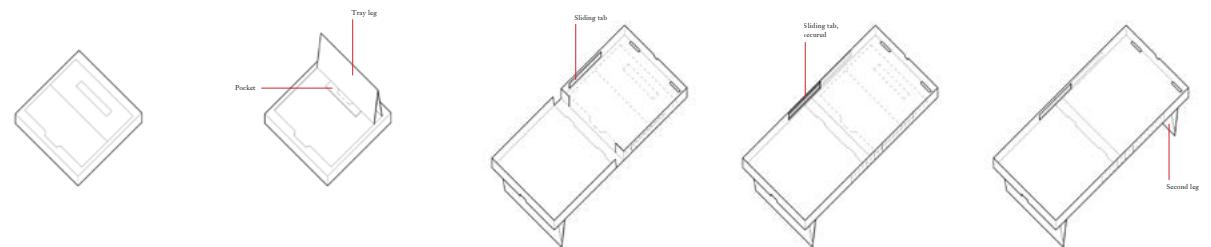
I meticulously modelled and detailed Ipe wood and steel benches for the Providence Pedestrian Bridge. Each steel leg was specifically measured across the arcing curve of the bridge surface to reduce potential for shimming. Ipe wood dimensions were tuned to the desired radius for the bench curve.



Pizza Tray

Water, etc. + KARLxDOM / 2017

One day in 2017, I lived every designers dream and fielded a call about subcontracting for KARLxDOM to sketch-prototype a pizza tray for in-bed use. Within some months, after not hearing anything from my busy collaborators, I saw the commercial video online. Below are my original axonometric instructions.



① Here is our pizza tray in ready position.

② Fold back the first tray leg on top of the pizza box. Secure tab under pocket.

③ Fold over the top half and open the box!

④ Secure both sides of the box with our proprietary sliding tab on both sides.

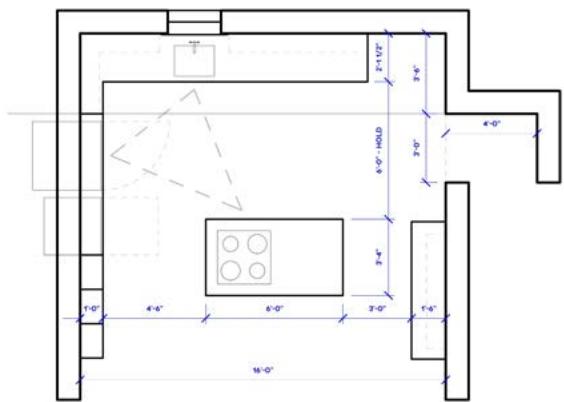
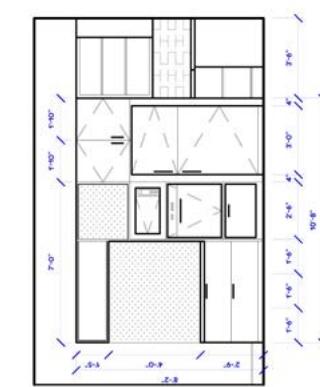
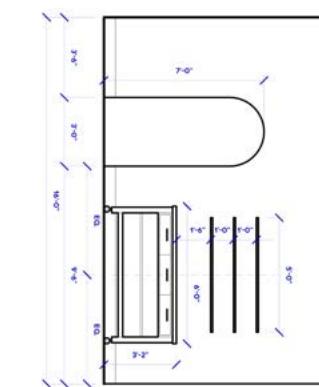
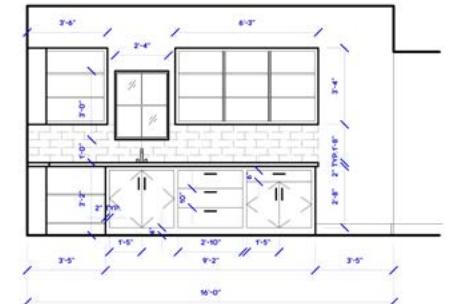
⑤ Fold back the second tray leg just like the first and enjoy your pizza tray!



It's Supertime!

Water, etc. + KARLxDOM / 2017

It's Supertime! is a Viceland production featuring celebrity chef Matty Matheson. I collaborated on the design of the kitchen with art directors extraordinaire, KARLxDOM, including millwork drawings for the set. Theme: "Rosanne" meets "Parkdale" (Toronto).



iHeartRadio & Nintendo

Water, etc. + Oleks Bilychuk / 2018

The Much Music Video Awards are a televised, annual red carpet music video award event held in Toronto. Oleks approached me to collaborate on this space with a quick weekend turnaround. The Lounge was a social space during the event and served as an intimate setting to conduct interviews and other content sponsored by both Nintendo and iHeart Radio.



Titletown

Rossetti / 2015-16

Titletown is a large event space adjacent to Lambeau Field in Green Bay, Wisconsin supporting year-round programming. We developed the public space in collaboration with Design Workshop (Chicago) working on a phased project scheme with phase 1 anchors including the Ariens sledding hill building, a skating rink, and services. I was responsible for the building design development, modelling, rendering, and visualization presentations from conception to DD.



Munhak Stadium Renovation

Rossetti / 2014-5

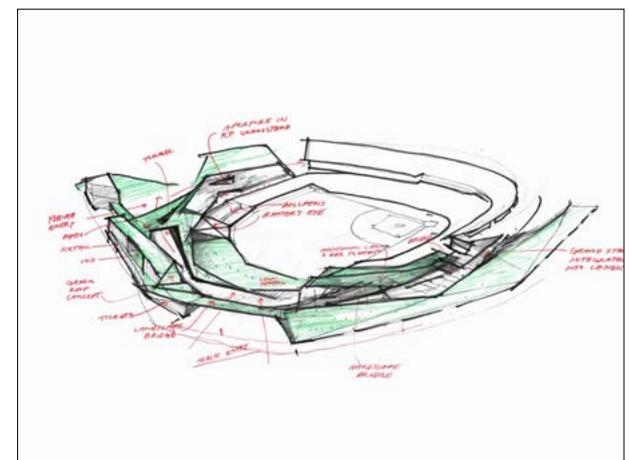
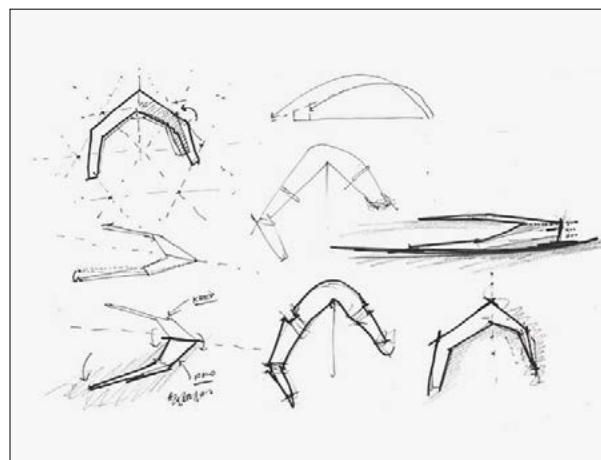
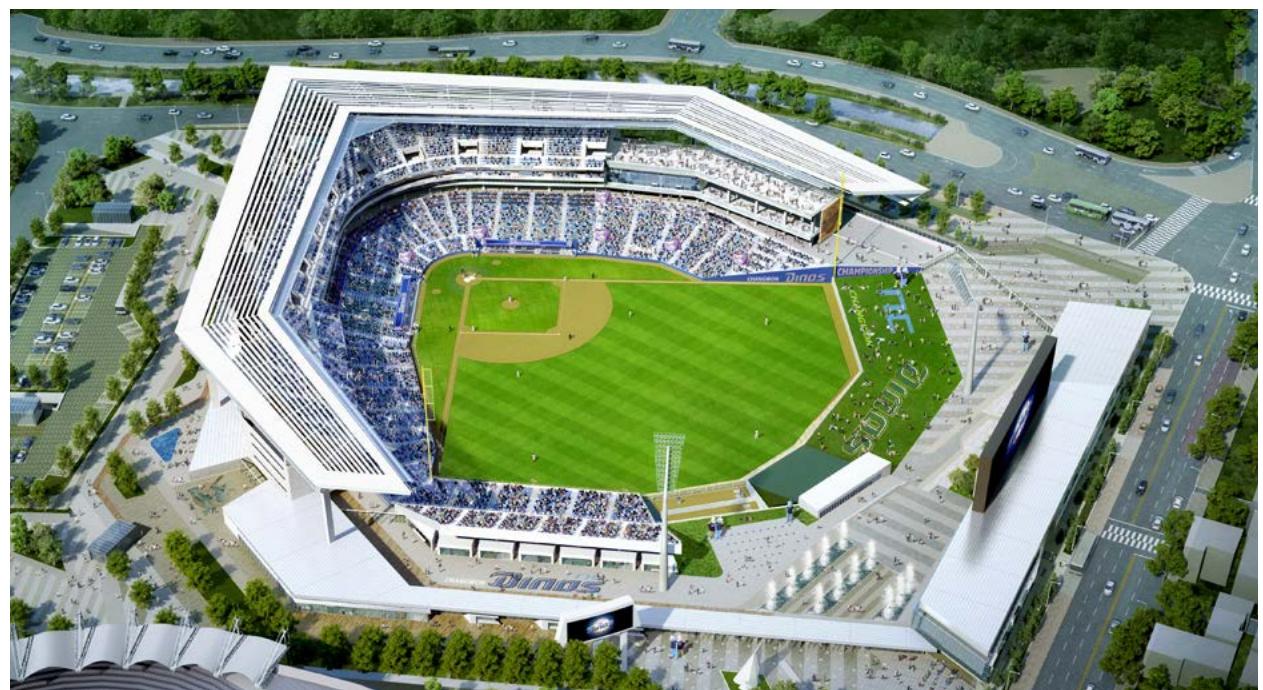
The Munhak Stadium renovation is a simple programmatic move to re-configure washrooms and concessions to allow large openings between the on-field action and the concourse. With Sunghoon Jung, we designed the Hall of Fame to provide a wayfinding and graphic backdrop for the main floor concourse. Below the lower deck, a lounge for reserve seats features two tiers of seating that have a view at ground level from behind home plate. This model has been replicated in the new Texas Rangers stadium.



NC Dinos Proposal

Rossetti + Heerim / 2015

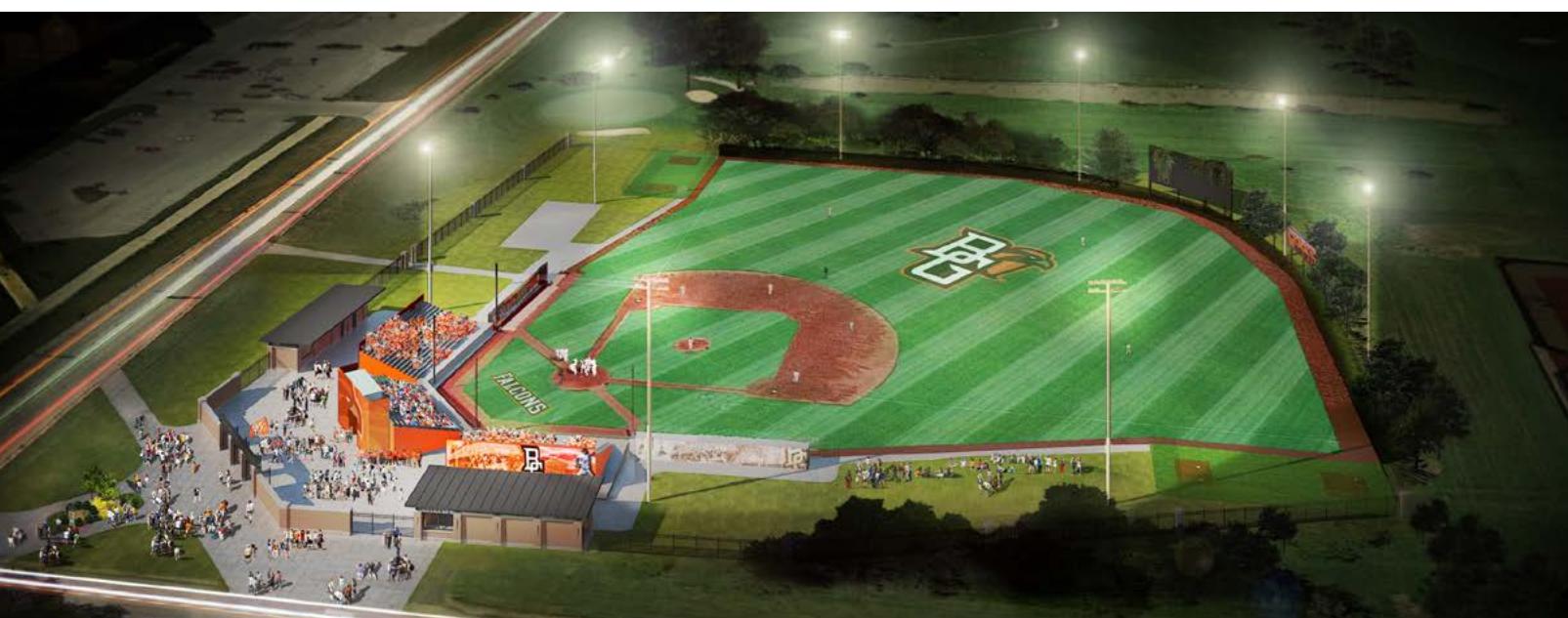
With Korean architecture firm Heerim, Rossetti led the concept and design phase for this round-the-clock competition project. We proposed an iconic urban park connected to the community. My role was R+D, overall form and site integration, as well as developing baseball-specific features and amenities. 2nd place.



Steller Field

Rossetti / 2015

Baseball, more than its peers, carries the extreme weight of nostalgia and tradition. When designing the identity for Steller Field at BGSU, I considered how history could be played out in the most contemporary way possible while limited in scope.



826 Detroit

LAAVU / 2015

826 is a non-profit dedicated to improving literacy in children and youth. It provides programming opportunities for schools with a small retail footprint. Building upon the success of 826 Robot Supply located in Ann Arbor, Detroit was chosen as the site of the 826 Robot Factory located in two-storey commercial structure in Eastern Market. This visualization was a collaboration with Noah Resnick, providing a vision for local fundraising and promotional campaigns.



Rivereast

Rossetti / 2014-15

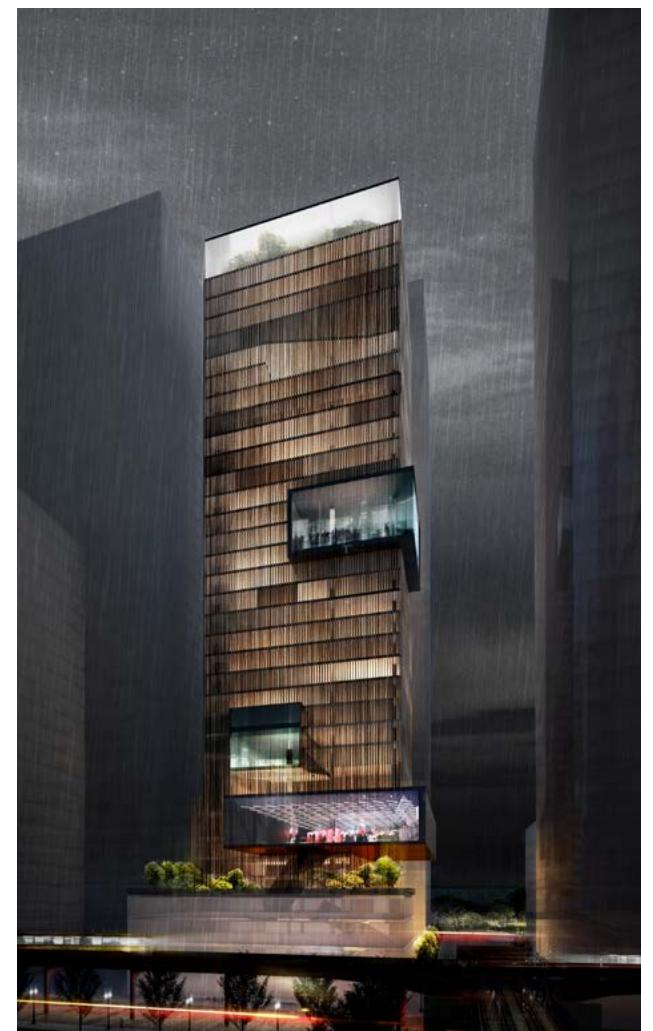
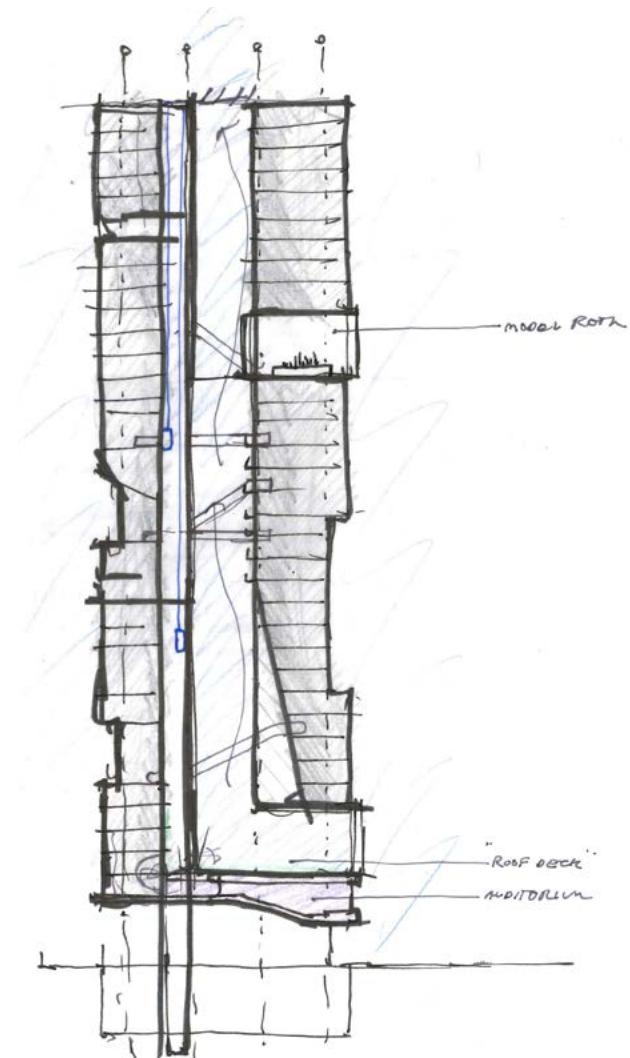
Confidential urban design project to create a new neighborhood on Detroit's post-industrial riverfront.
Renderings by Thomas Provost.



ARC.HQ

Rossetti / 2015

This project was a finalist in the Chicago Biennial Design Competition featuring a jury of David Adjaye, Monica Ponce de Leon, Stanley Tigerman, and Billie Tsien. Built upon the ghost of Mies, ARC.HQ is at once subtle and dramatic; tuned with restraint and clarity familiar to Chicago, while exercising the spectacular. Rendering by Tony Giacco and Thomas Provost.



Isla/Eclipse

Water, etc. / 2014

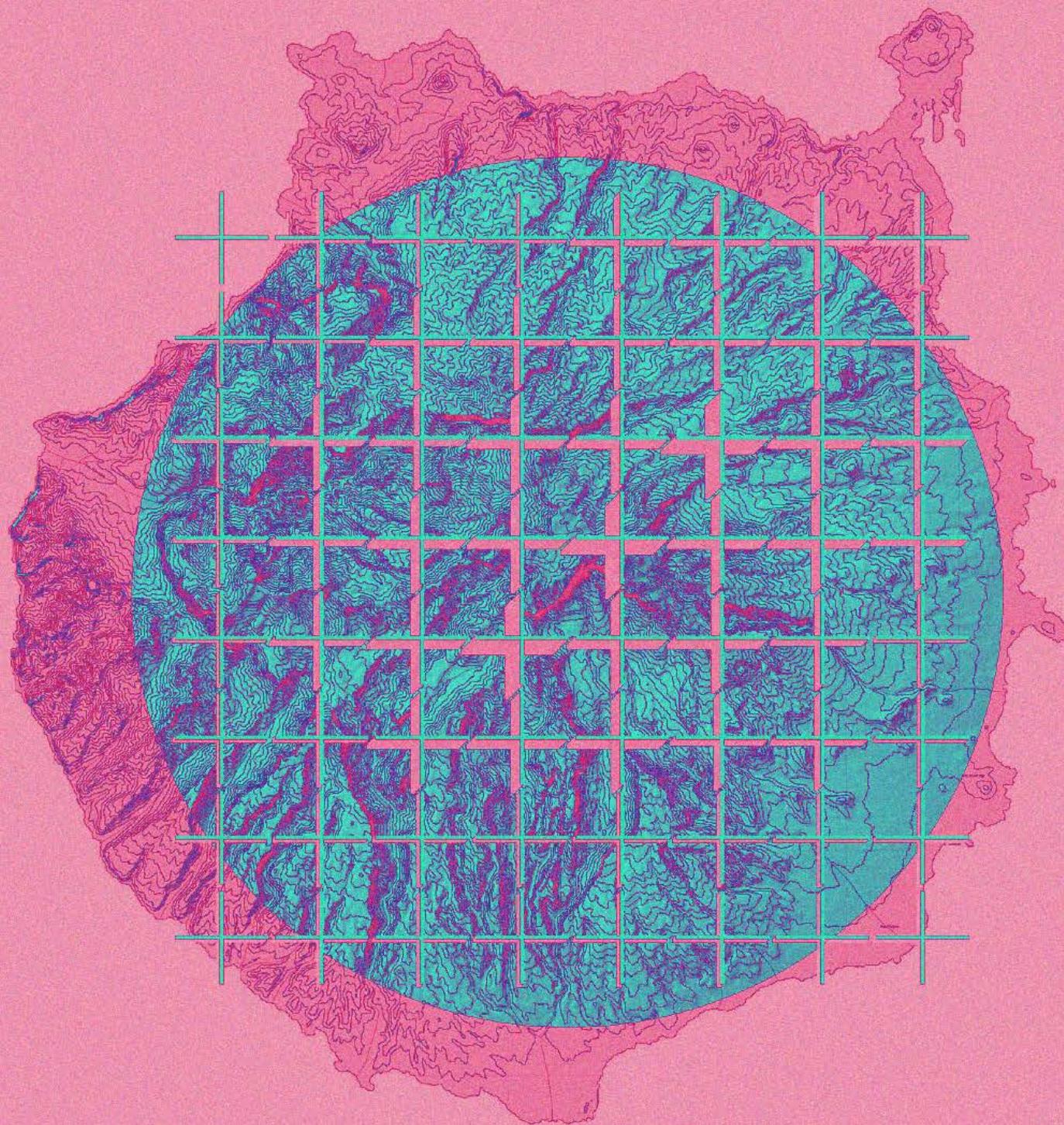
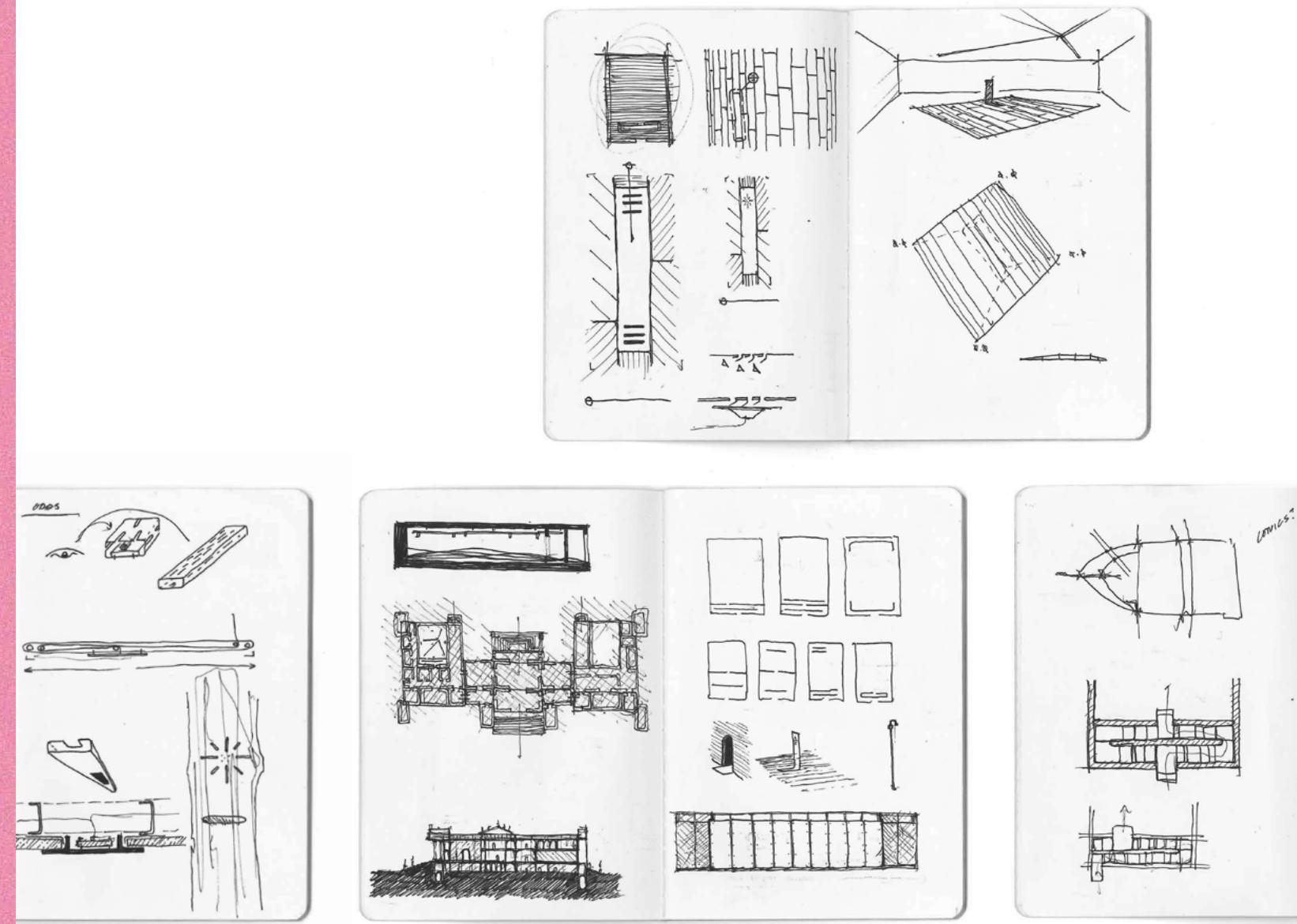


Exhibit A

Water, etc. / 2014

Sensorial installation for a large dark, baroque room.
Drawings show light fixtures, hidden sounds, labyrinth
entry sequence, and folded steel island platforms.



Atlas of Epic Proportions

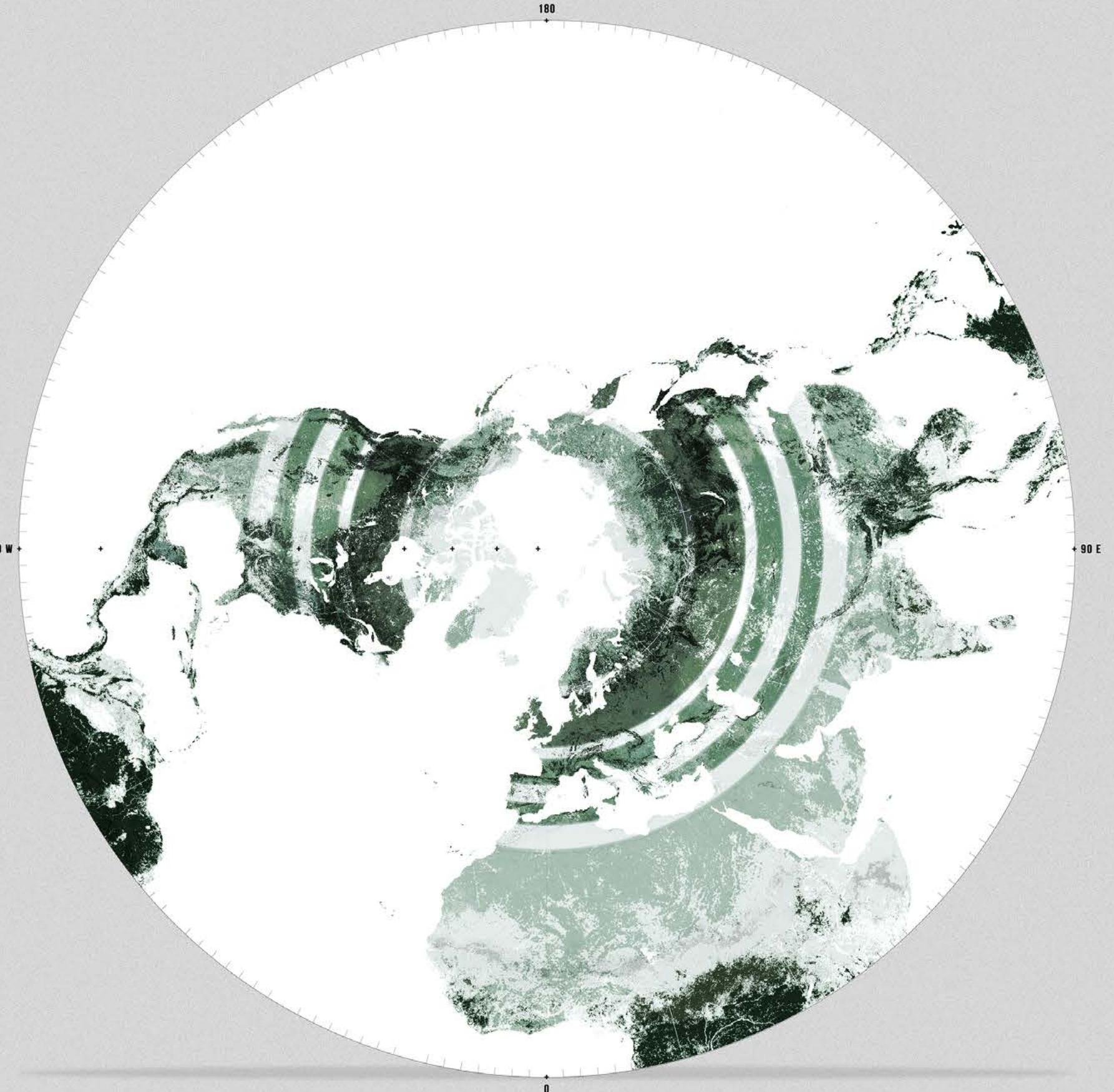
UDM SACD / 2013

This Atlas contains drawings for projects at the scale of the Earth; enigmatic traces of humanity in the spirit of the Anthropocene. This portfolio shows the following:

- 1) Northern Hemisphere Republic
- 2) Antipodes
- 3) Infinity Columbarium
- 4) Lake Erie Device
- 5) Rewilding Structures
- 6) Moon, 4000 CE

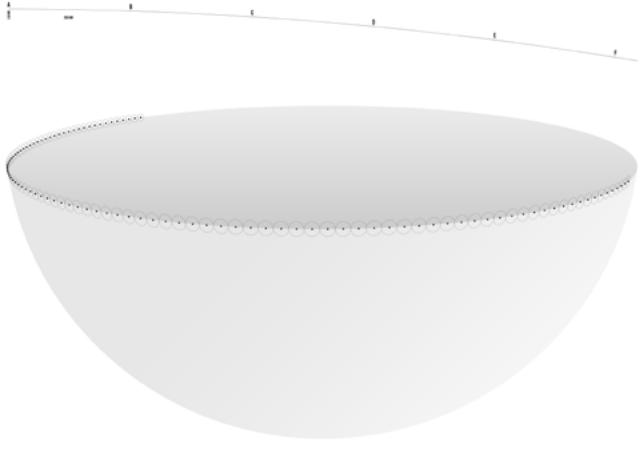
"Wow!"
- Reed Kroloff, 2013

"I bet you don't have a lot of friends"
- Theaster Gates, 2012



Northern Hemisphere Republic

Plan for a geopolitical state limiting continuous urbanism between specific latitudes, contrasted by re-wilding zones. The polar inhabitation of the Northern hemisphere projects an image of Earth as striking as the blue dot.

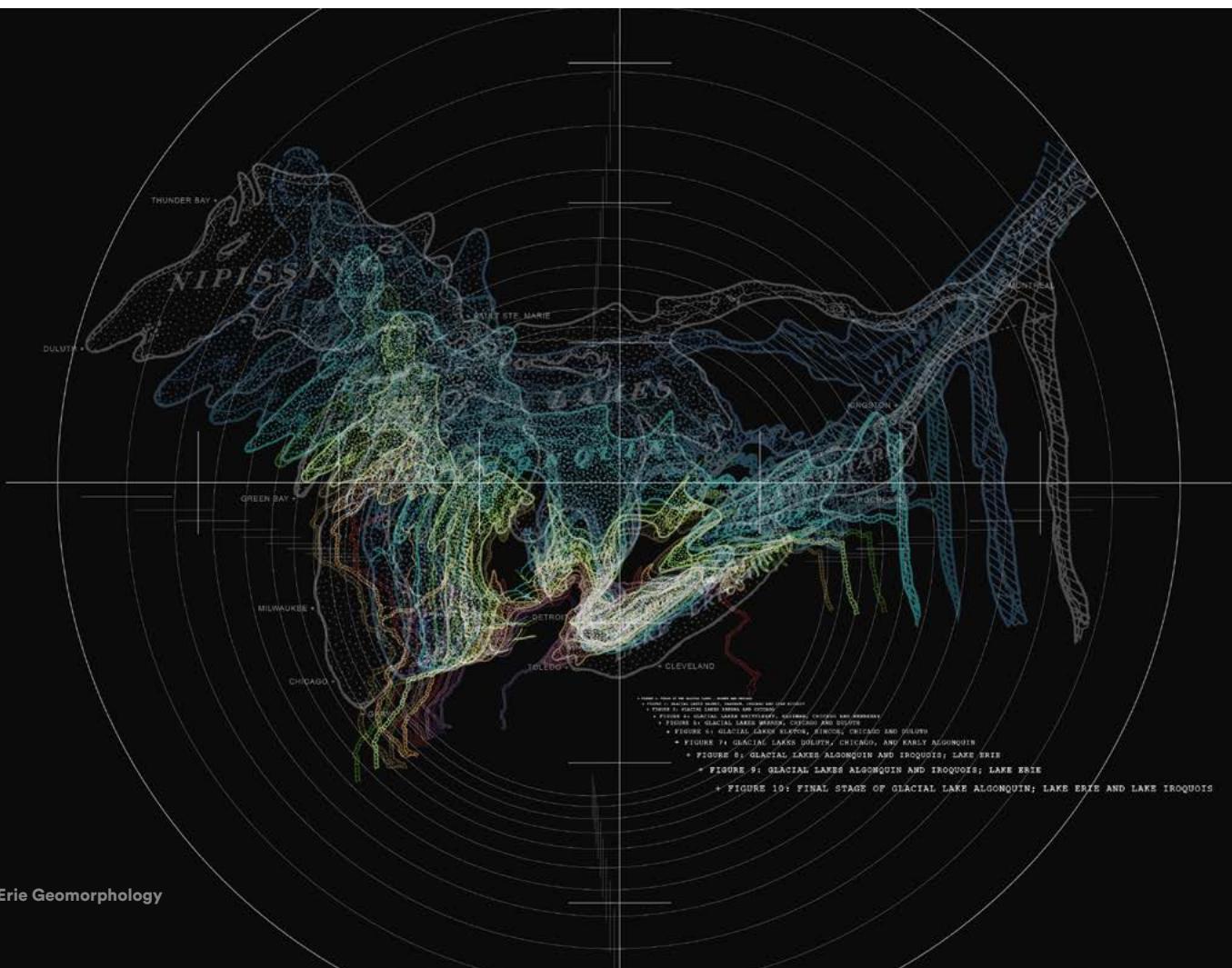


Antipodes

100 towers dot a straight line from Jakarta to Bogota, two of the world's largest cities on opposite sides of the Earth. The towers are 800m tall and can see the horizon 100km in the distance. By positioning the towers 200km apart, each tower is visibly connected to its adjacent tower across the horizon. It forms a geometric relationship around the Earth that demarcates a fixed moment in geological history at the scale of humankind. As pangaea reunites, the geometry will succumb to forces greater than our own. Jakarta (top) and Bogota (bottom) perspectives.



Infinity Columbarium



Rewilding Structure

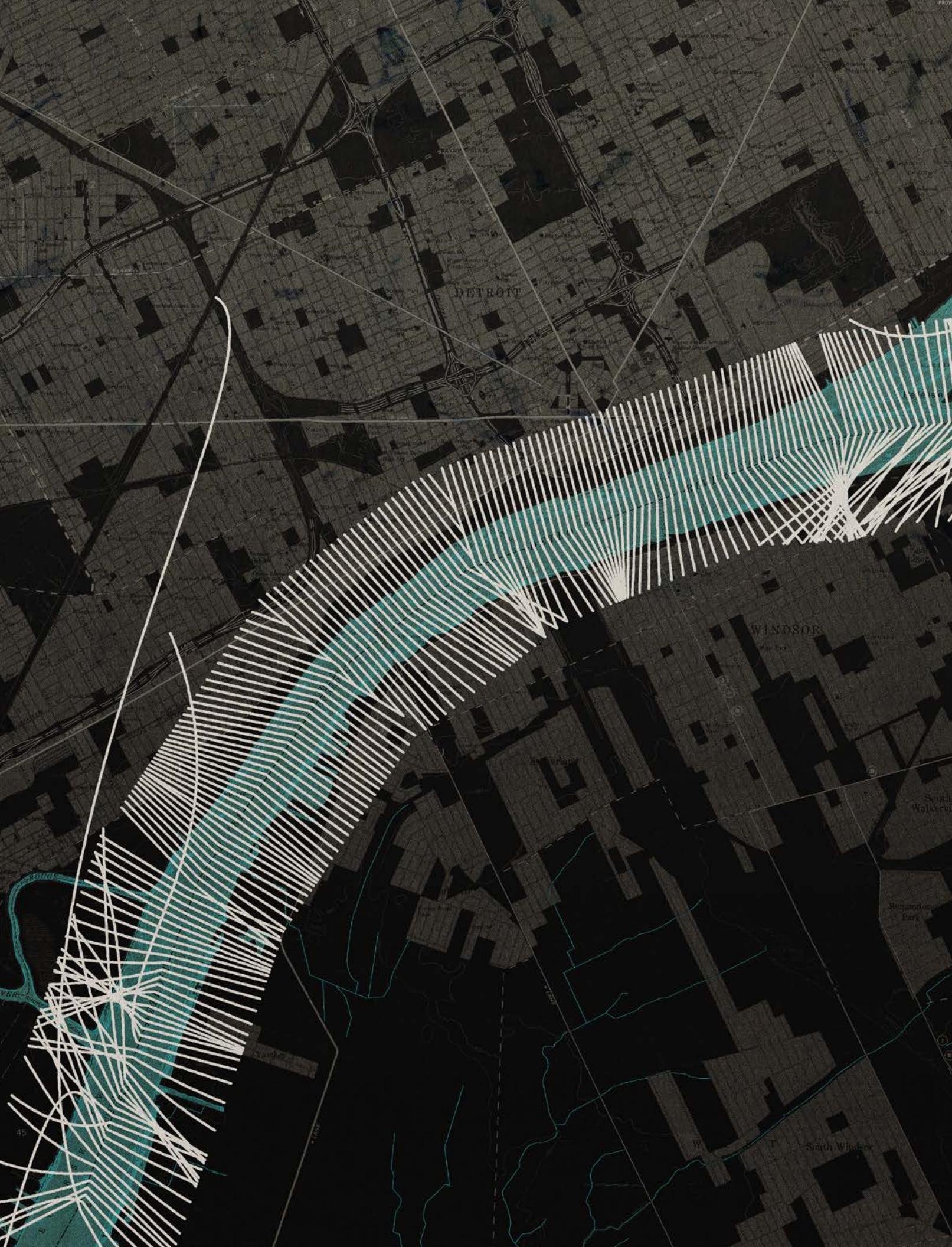
Temporary structures are allowed in rewilding zones. Structures must be deployable and attach to existing foundations. Scottish dry stone is depicted right.



707PX

Water/etc / 2011+

My plan for 707 pedestrian border crossings between Windsor and Detroit was initially a collaboration with artist collective Broken City Lab, who were working on "How to Forget the Border Completely" through a number of commissioned projects. My first iteration was a series of tunnels and tubes woven beneath the Detroit River. Over time, as published in BCL's book of the same name, and then as an article in the journal Dichotomy 18, 707PX deconstructs the shape of the river's edge and reorients it using the geopolitical border as a datum, provoking convention and history. This project would instigate my Lake Erie Device.



Portfolio — Water, etc.

Thomas Provost
Architect

tprovost@gmail.com
716-951-2114
2022