





Old Recipe Books, Moleskin Notebooks
Ink & Coffee Stained, 2012-2016 & 2016-2020

Foreword:

I spent years working in kitchens that thought they were machines - efficient, controlled, and working to create something consistently perfect from something consistently imperfect. It wasn't until I started working with wood-fired ceramics that I understood that the natural world is always working toward chaos, and when you embrace that instead of trying to control it, when you surrender some control to make room for it, a dialogue starts, and a relationship is formed. What is created from that collaboration is never consistently perfect, but it is alive, and because of that infinitely more meaningful.

The work presented in this portfolio is a symbol of my commitment to exploring the messy space, somewhere between complete control and total chaos, embracing the intentionality inherent in control and the diversity of possibilities in-

herent in chaos. This space prioritizes dreaming, embracing the inevitable, and committing to living a more intentional life.

As I consider the field of architecture and my place in it, I want to continue exploring this messy space, practicing architecture that is intentional about creating spaces that encourage people to reflect on their relationships with people and place. Specifically, I want to provide spaces that guide people to investigate their own positionality, considering how their actions impact their community, and reimagining their relationships to be more just and sustainable.

To do this in an authentic way, I want to learn more about the ways in which intentional architecture can responsibly respond to community needs. Specifically, I am eager to learn how to collaborate with communities, posi-



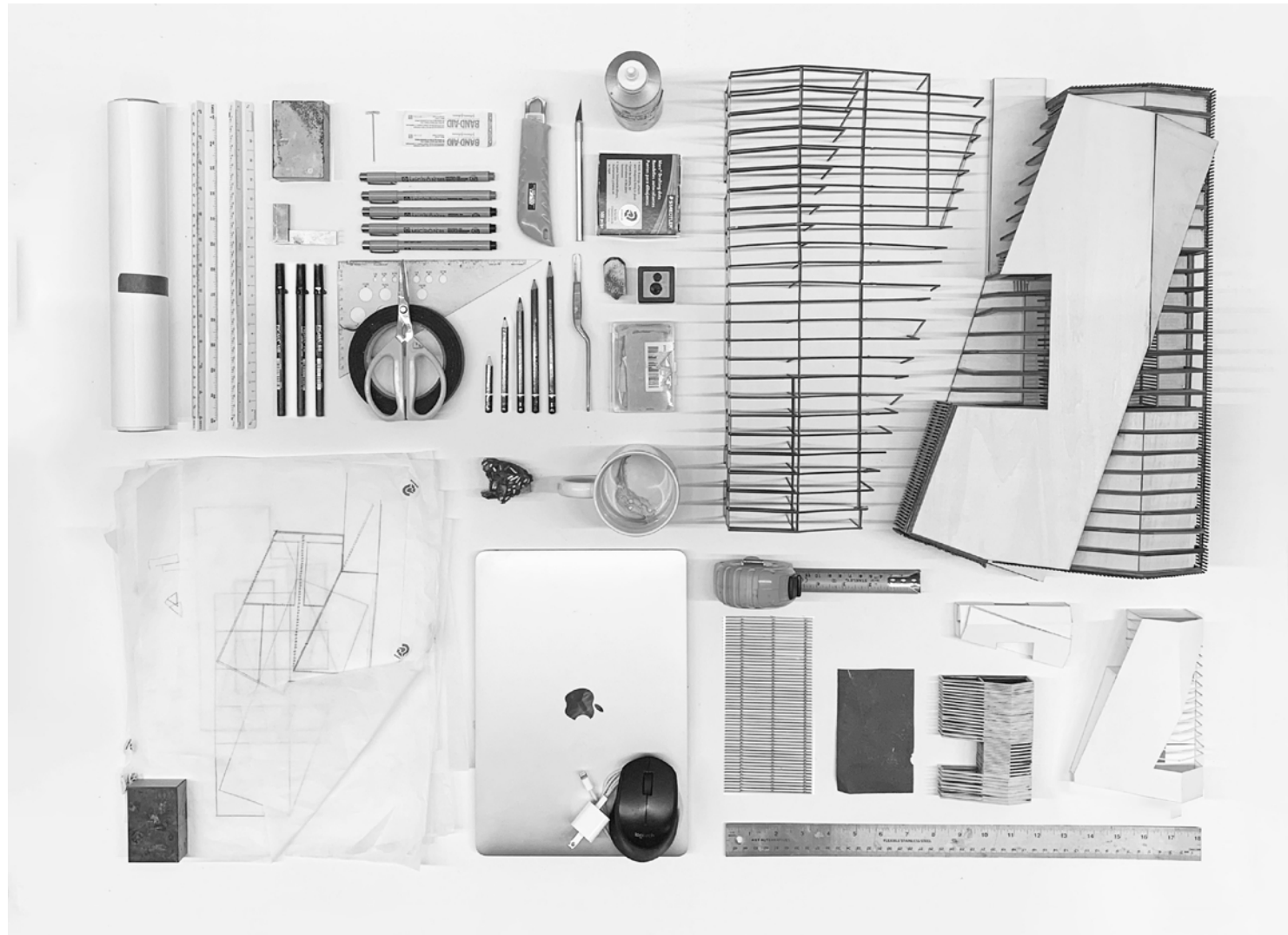
Noboranagama Kiln, Albion Anagama Albion, MI
Firing Fall 2023, Duration: Seven days

tioning historically silenced members of communities as valued members of the design process. With that, I am interested in exploring how to create architecture that is proportional to its community, designing in response to a variety of budgets and needs. I want to study the ways in which architecture can infuse beauty into the everyday life of ordinary people, not just the privileged few. I am motivated to learn how this can be done with climate-responsive building practices, reimagining existing infrastructure, and challenging modern consumption patterns. I want to explore all of these ideas at the University of Michigan Taubman College of Architecture and Urban Planning.

I am drawn to Taubman College because it is firmly planted in the messy space, understanding architecture as a collective art form that relies on a diversity of viewpoints,

vulnerability, and a commitment to the common good. This outlook disrupts historical hierarchical patterns in the field of architecture and is necessary to engage in meaningful conversations about designing for a better future. I am excited to collaborate with peers, community members, and related fields in an intentional way that is unique to Taubman College.

In the M.Arch program, I will explore my own creativity, guided by instructors that understand creative freedom empowers students to become agents of change in their communities. Accompanying all of these ideas, I am drawn to Taubman College's commitment to reflecting on its pedagogy, relationship with the field of architecture, and society. Taubman College's embrace of the inevitability of change, understanding reflection as a key component to adapting for a better future, proves to me that there is no place I'd rather be.



"IF YOU START WITH A PERFECT LINE IN A COMPUTER PROGRAM, IT CAN ONLY EXIST AS THAT. LAYERING TRACINGS, SMUDGING, AND FRAGMENTING REVEAL INFINITE POSSIBILITIES FOR THAT LINE."

-Melissa Harris-

Means of Production, 2023



SELECTED WORKS

PROGRESSIVE AUGMENTATION

MULTIGENERATIONAL HOUSE

HOUSE IN THE WOODS

FIGURES PT. 1

FOOD TO TOPOGRAPHY

MISREGISTRATION

SOFT EDGES

FIGURES PT. 2

Arch, Wood-Fired Porcelain, Shino Glazed
Independent, 3.5"x3.5"x7", 2023

Progressive Augmentation

Umich | F 2022 | UG1 | 3 Weeks
 Instructor: Jono Sturt

Progressive Augmentation explores the process of creating a formal system of intersecting spaces that progressively expand and contract. As the viewer examines the project from different angles, the object provides multiple readings, challenging the viewer's perception of the space. The intersection of negative spaces creates double negatives, providing viewers with an opportunity to acknowledge each space individually and as part of a new layered space. During certain moments of intersection, three dimensional spaces appear to be flattened into two dimensional shapes. By encasing the collection of spaces in a cuboid, viewers are unable to observe the volumes from an external position and are left to question the formal mechanics of the project.

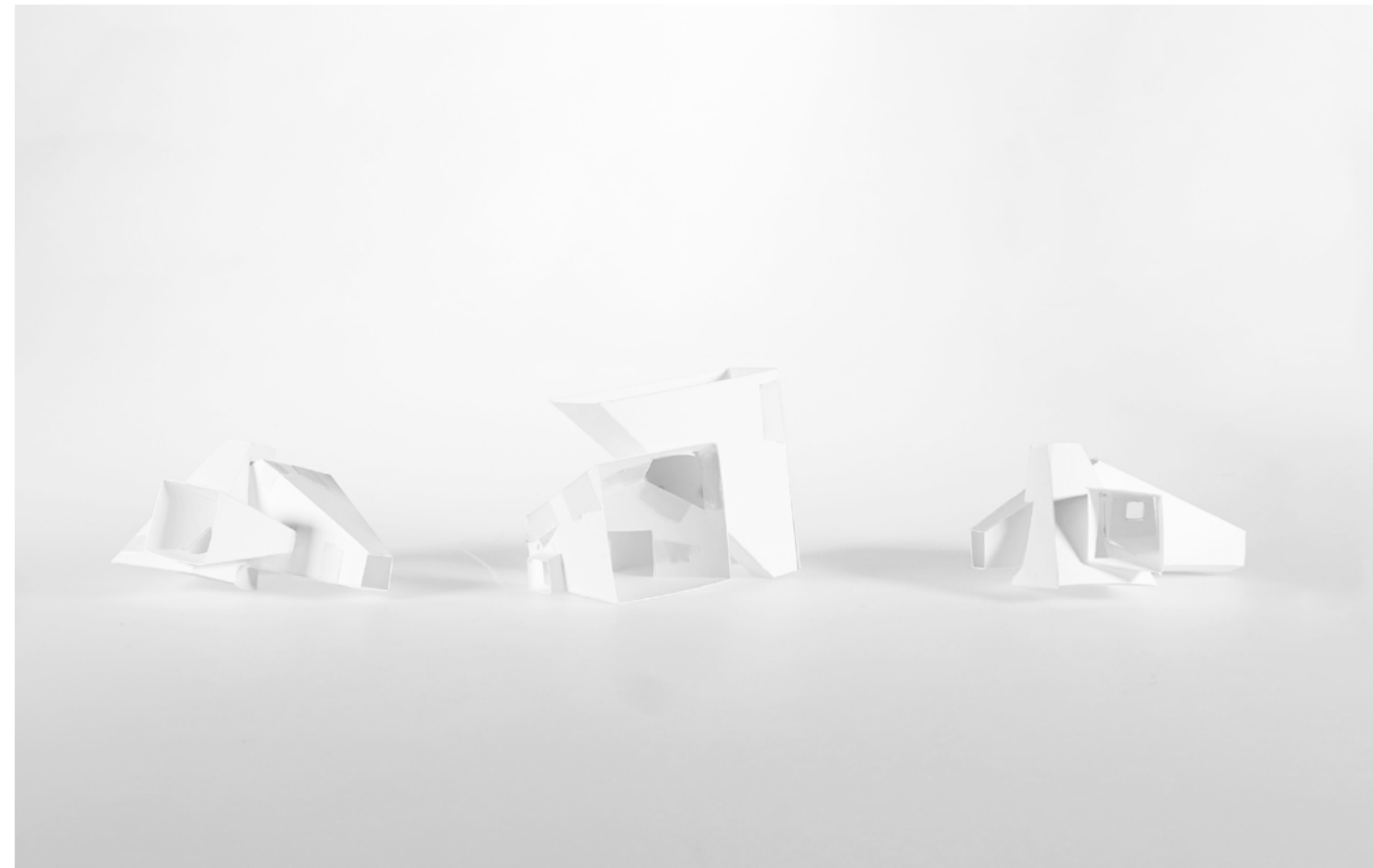
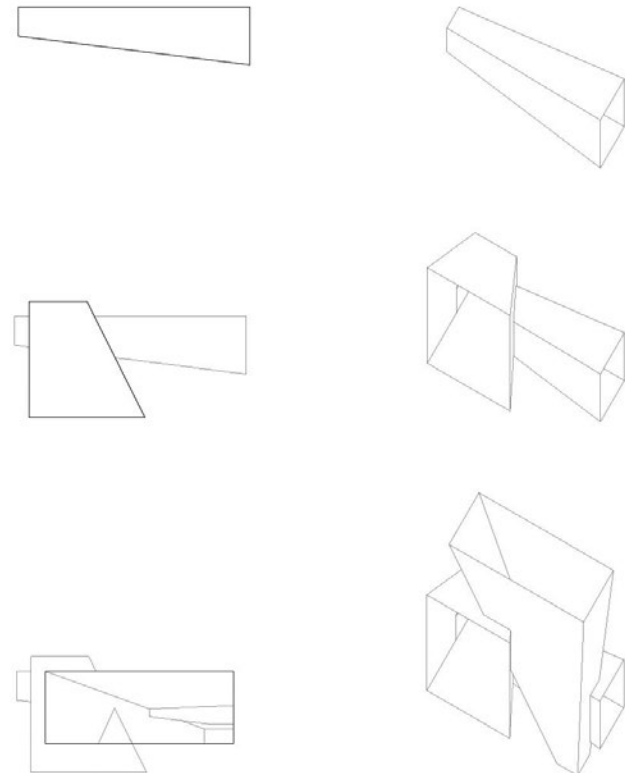
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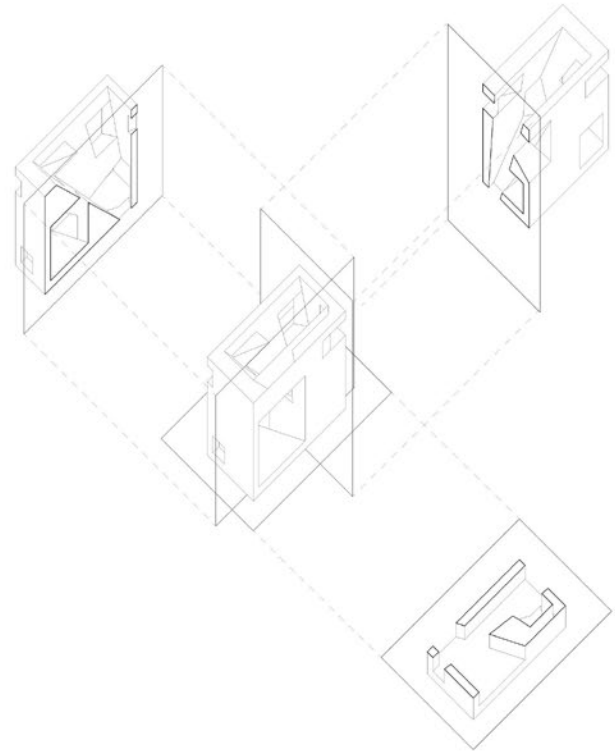
Top Right:
 Massing Diagram

Bottom:
 Study Model 3-6
 Material: Bristol
 Scale: 2"x3"x4"

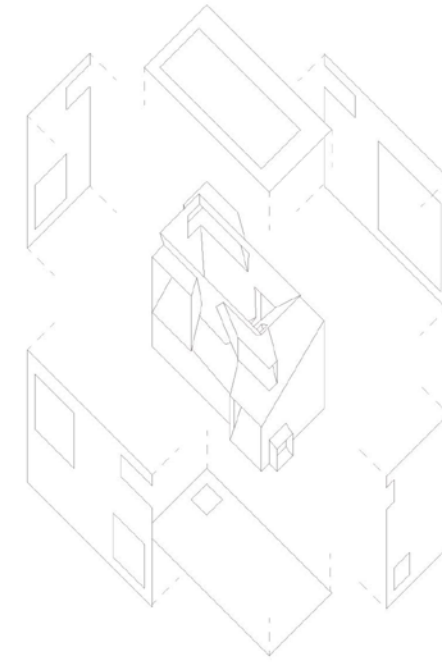
Opposite Page:

Study Models 1-12:
 Materials: Bristol, Chipboard,
 Museum Board
 Scale: 2"x3"x4", 4"x6"x8"

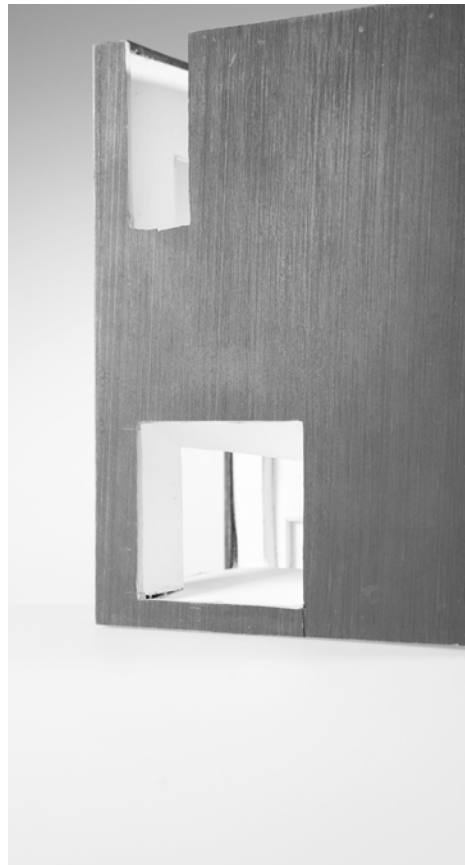




Axonometric Sections



Exploded Axon.





UG1 | Progressive Augmentation | F2022



Sturt Studio

Multigenerational House

Umich | F 2022 | UG1 | 6 Weeks
 Instructor: Jono Sturt

Multigenerational House further explores the progressive expansion and contraction of space. It is comprised of two bands with spaces that progressively expand from smaller private spaces to large communal ones. A simple programmatic system is applied, allowing the spaces to weave together until they unify as one large multimodal space. Through this, the project prioritizes communal spaces within the home. By fixing these spaces around a central courtyard, inhabitants are encouraged to connect visually and physically in the void. While prioritizing communal spaces, this house provides opportunities for multigenerational families to transition through life with dignity, together. Specific spaces in the house are designed for certain stages of life, encouraging generations to occupy spaces for a period of time, moving into another space within the house when loved ones pass on and the next generation is born.

This Page:

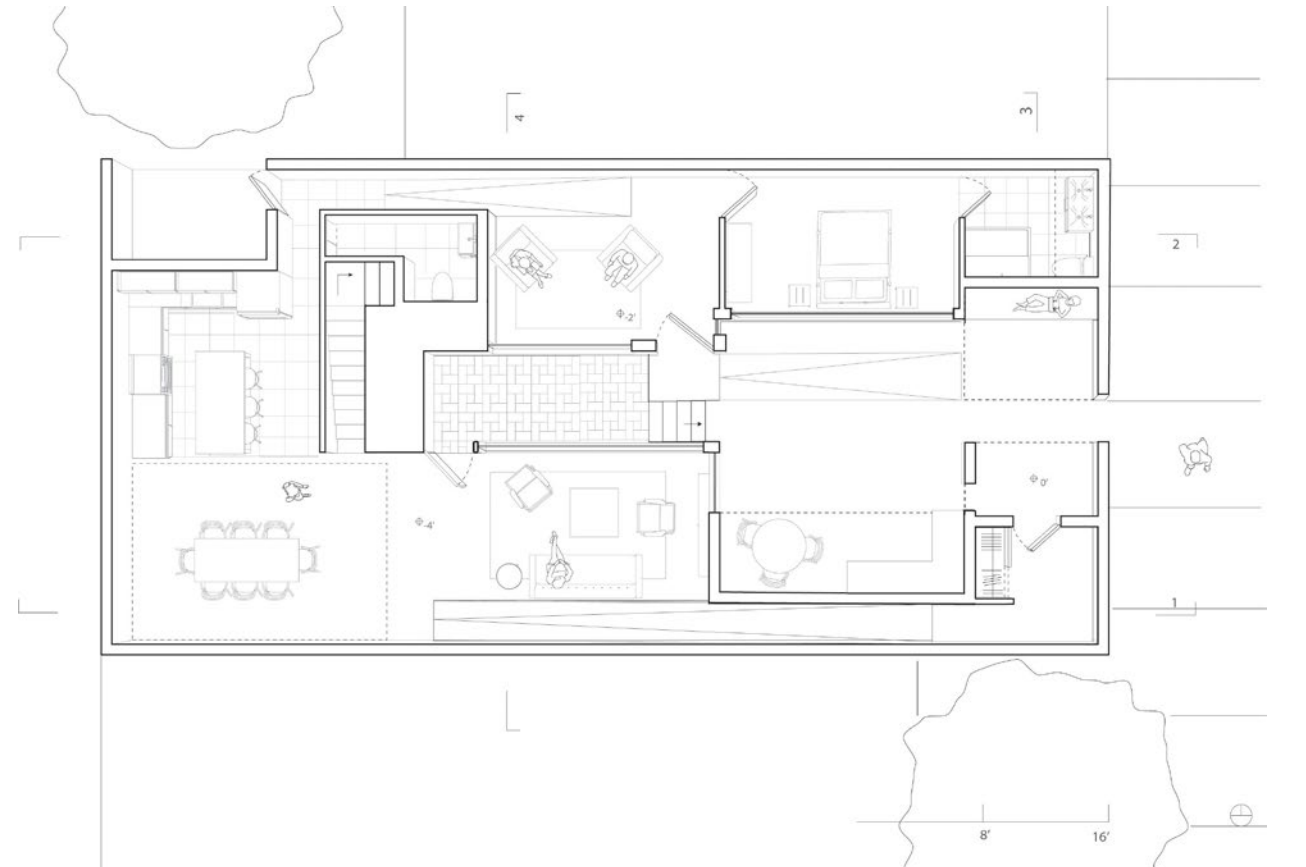
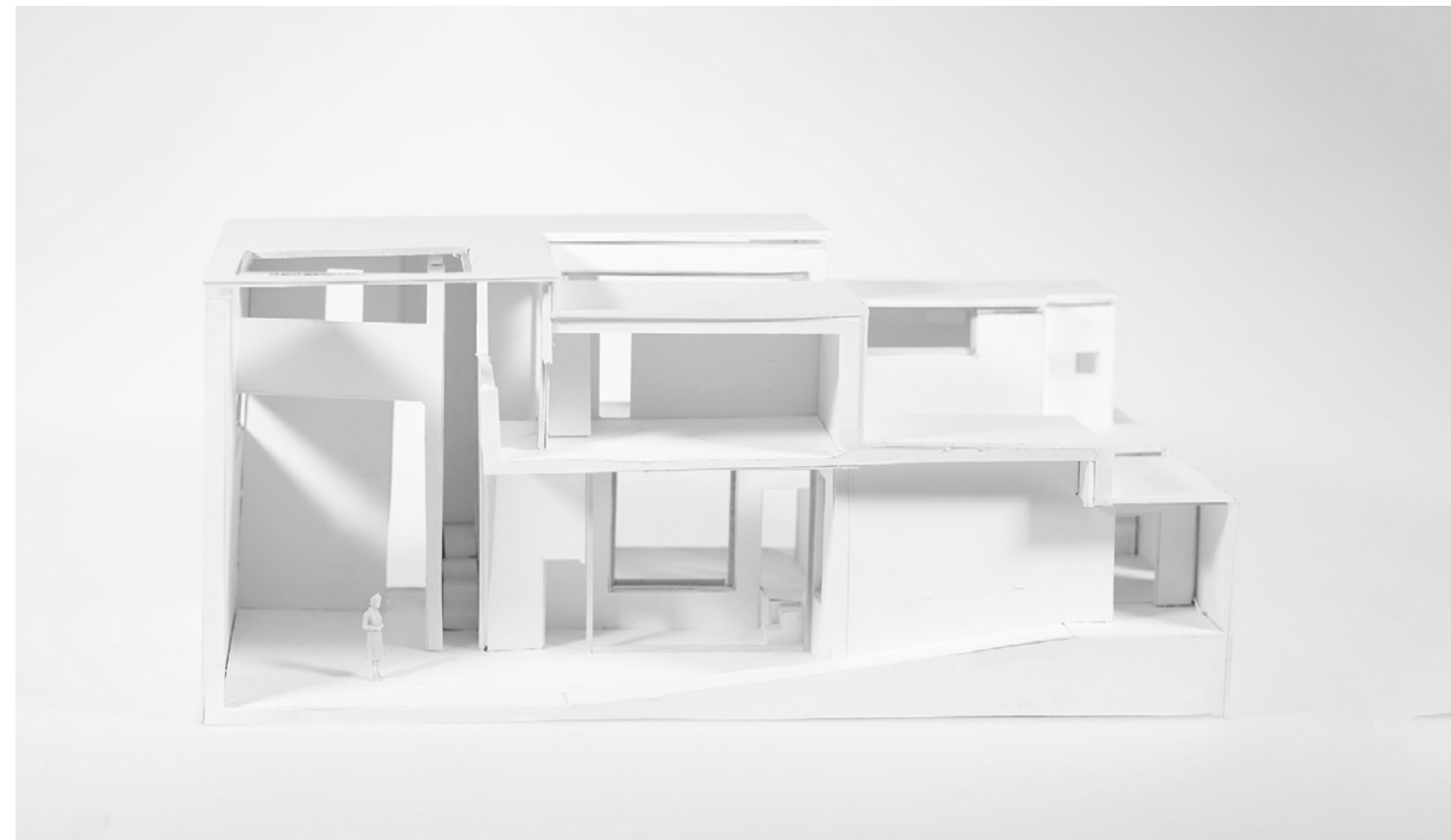
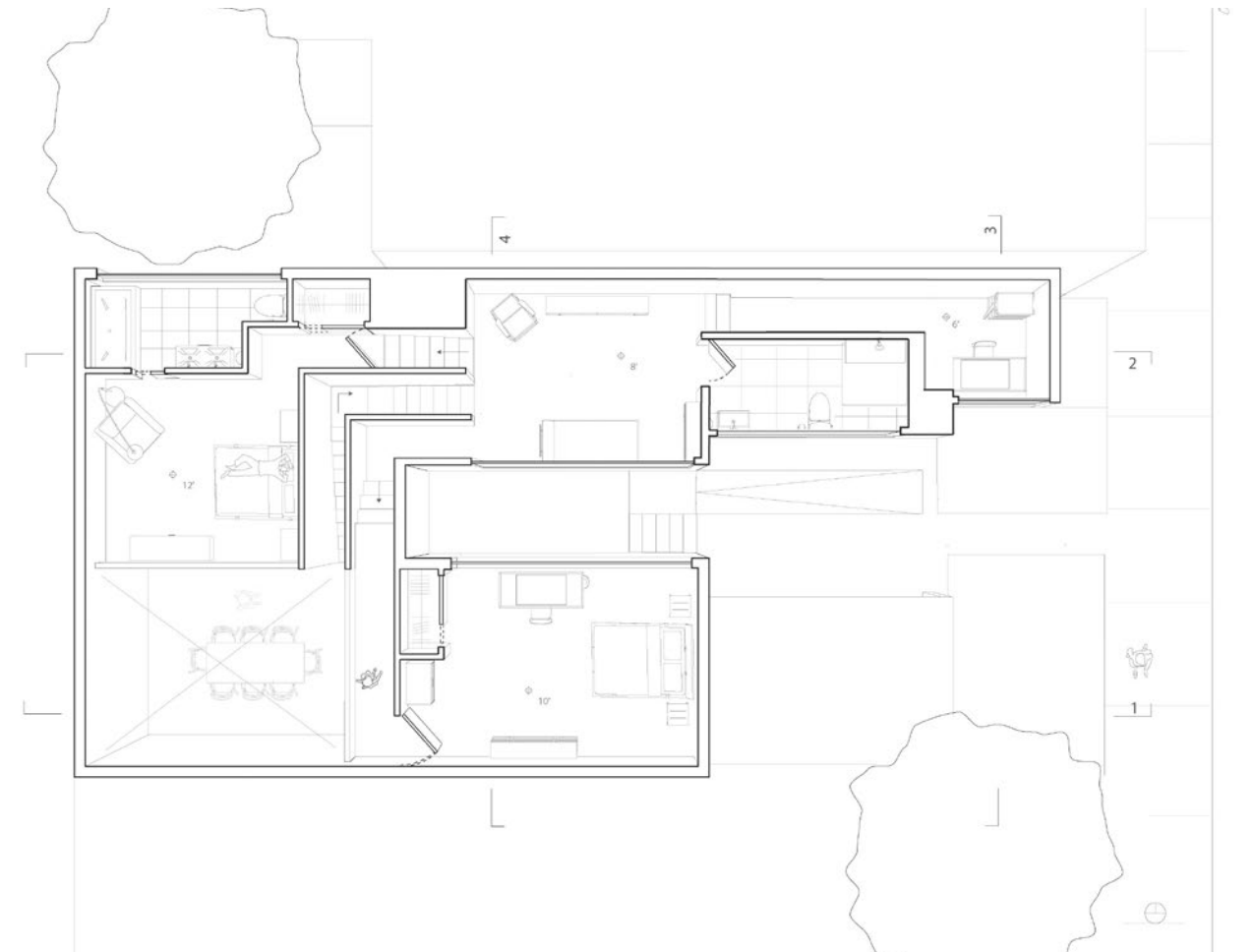
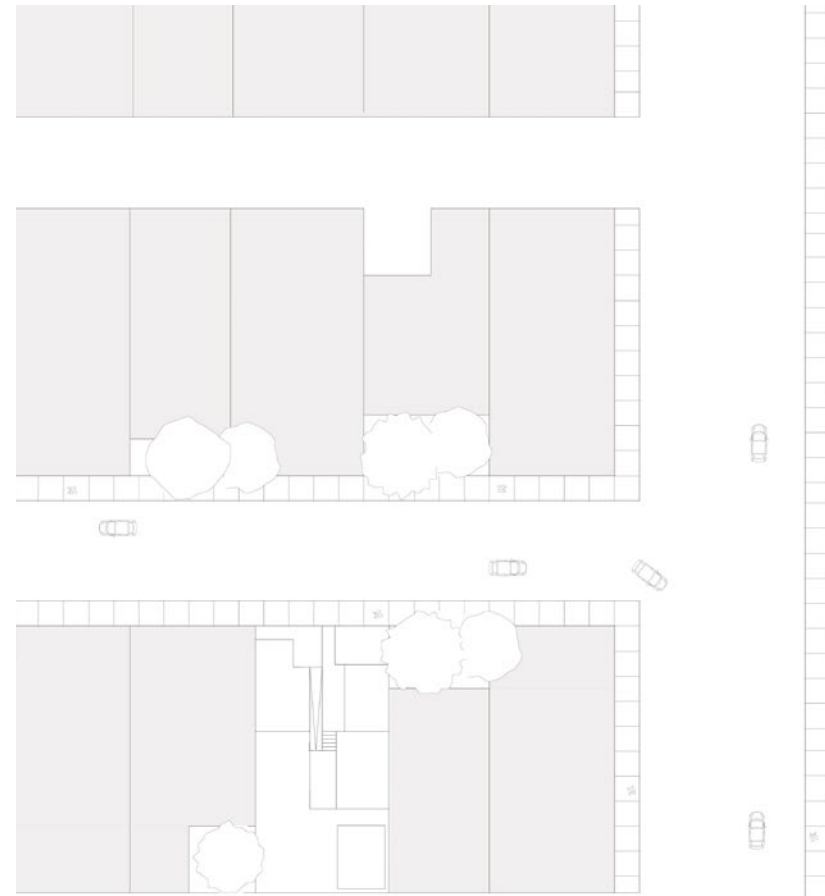
Top:
 Site Plan
 Scale: 1/32":1'

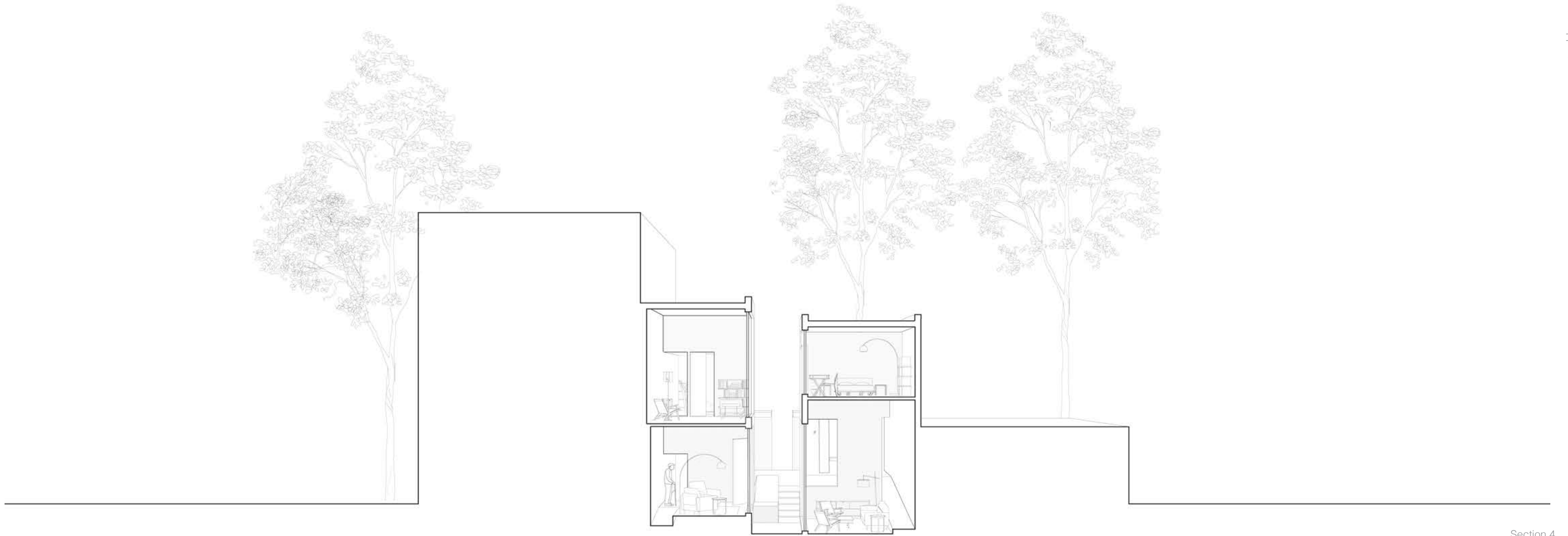
Bottom:
 Final Model
 Materials: Museum board
 Scale: 1/4":1'

Opposite Page:

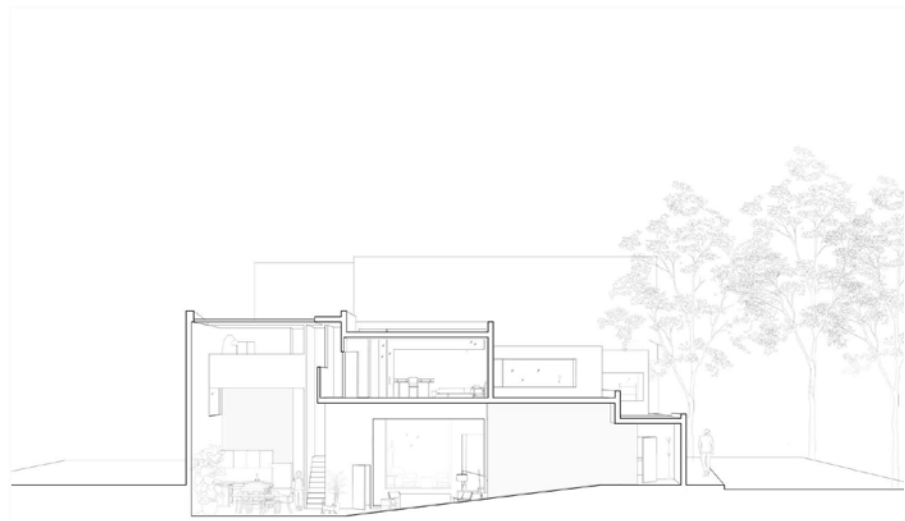
Top:
 Plan 2
 Scale: 1/4":1'

Bottom:
 Plan 1
 Scale: 1/4":1'





Section 4.



Section 1.



Section 2.



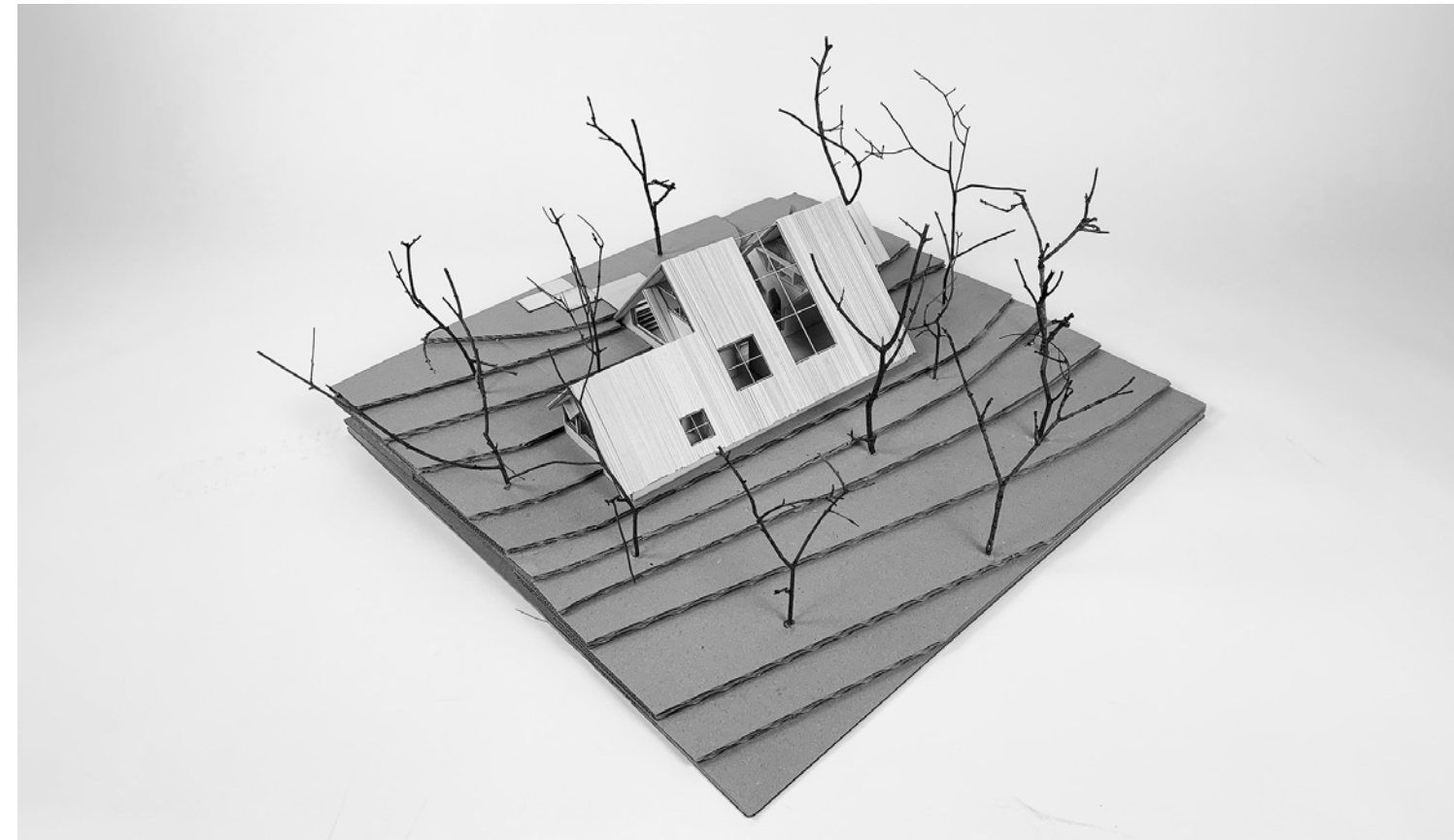
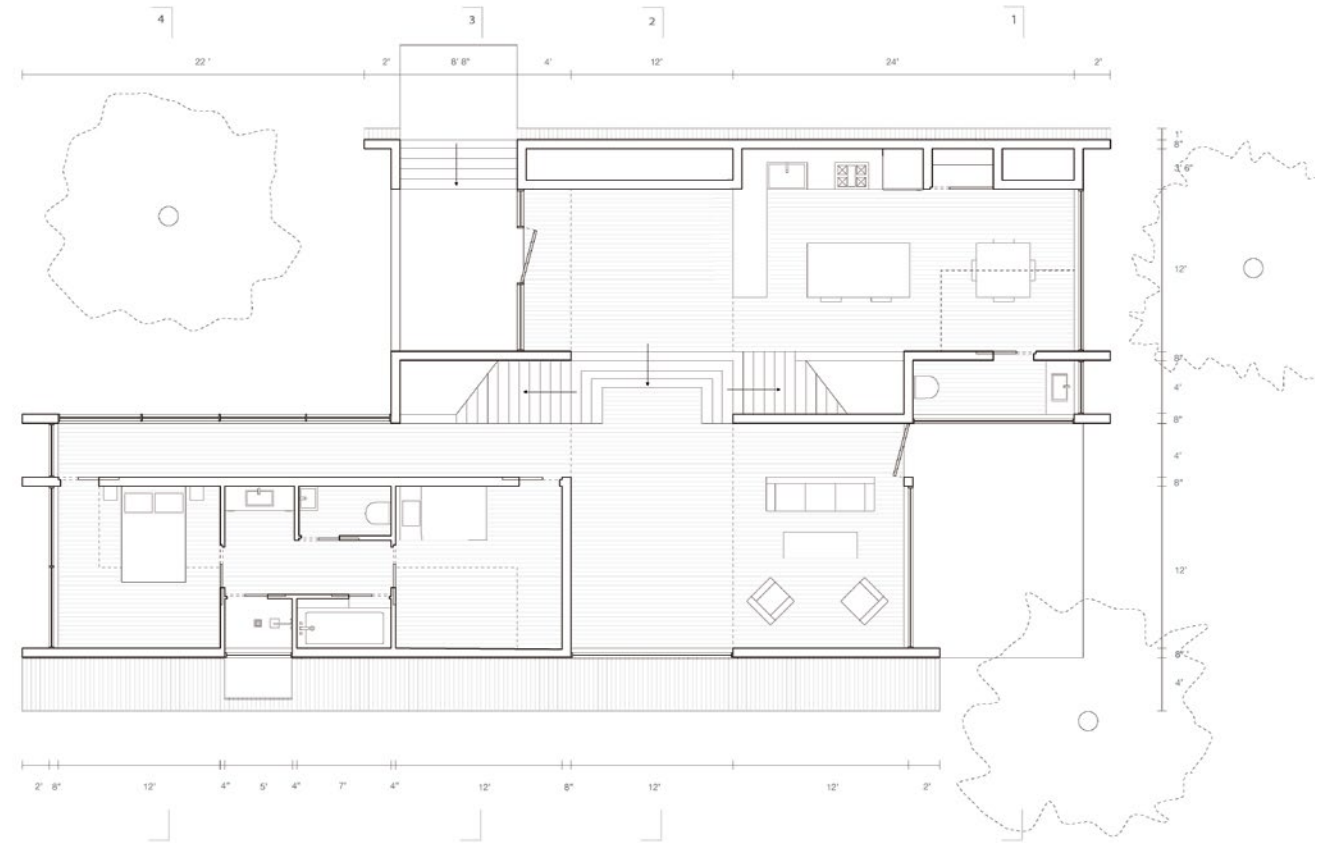
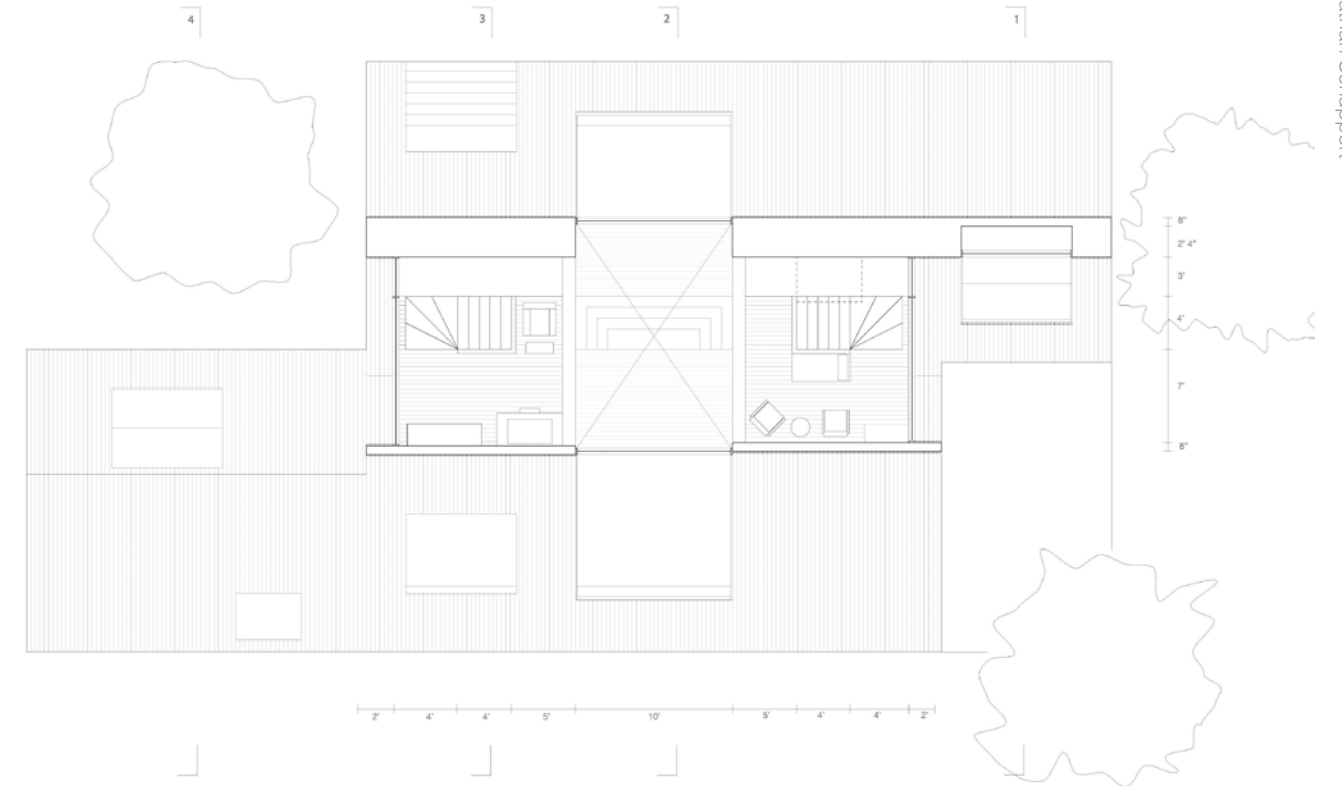
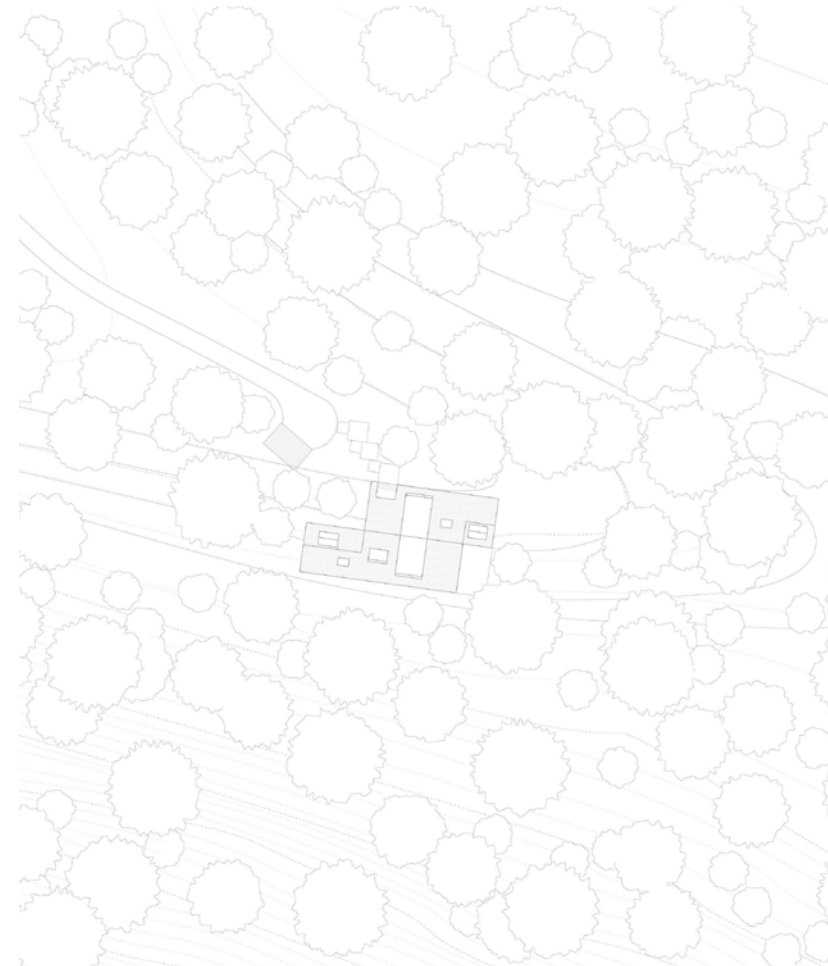
Section 3.

House in the Woods

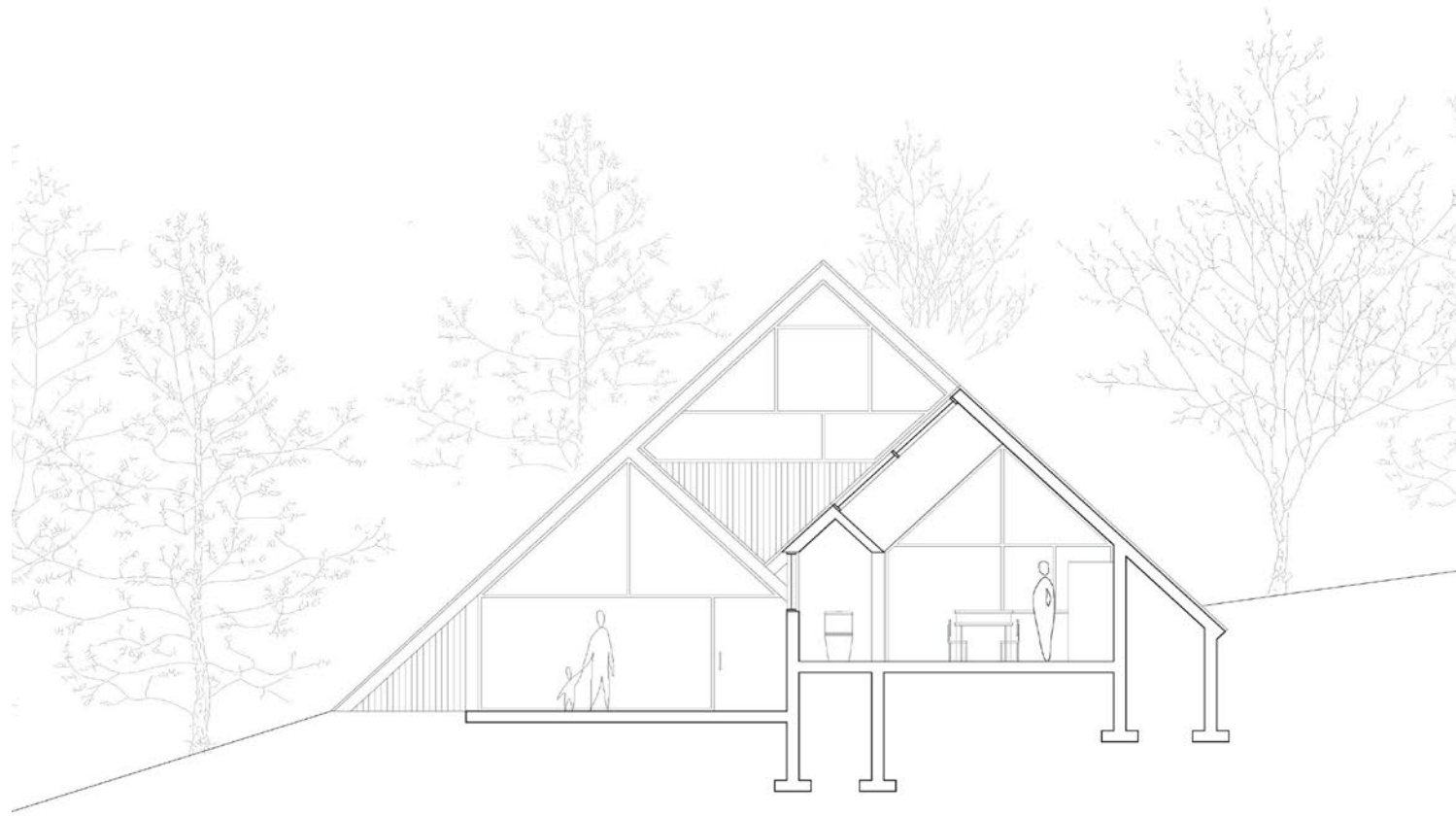
Independent Project | Su 2023 | 9 Weeks
 Site: 5922 Geddess Rd. Ypsilanti, MI 48918
 Unbuilt

House in the Woods is an exploration of the A-frame. This project started from a simple sectional diagramming of two offset identical equilateral triangles. By extending one side of each triangle, the two unite to create a larger space. Multiple A-frames are nested within the exterior shell, allowing one to experience the building at multiple scales, exist in different volumes at once, and question which A-frame structure they occupy. By extruding the triangles, a linear sequence of spaces is created, culminating in a dramatic framing of the forested site. This project addresses the main shortcoming of the classic A-frame structure: lighting. By creating a void that cuts the house in half, natural light floods into every part of the building. At the same time, this void serves as a mediator between the communal and private spaces..

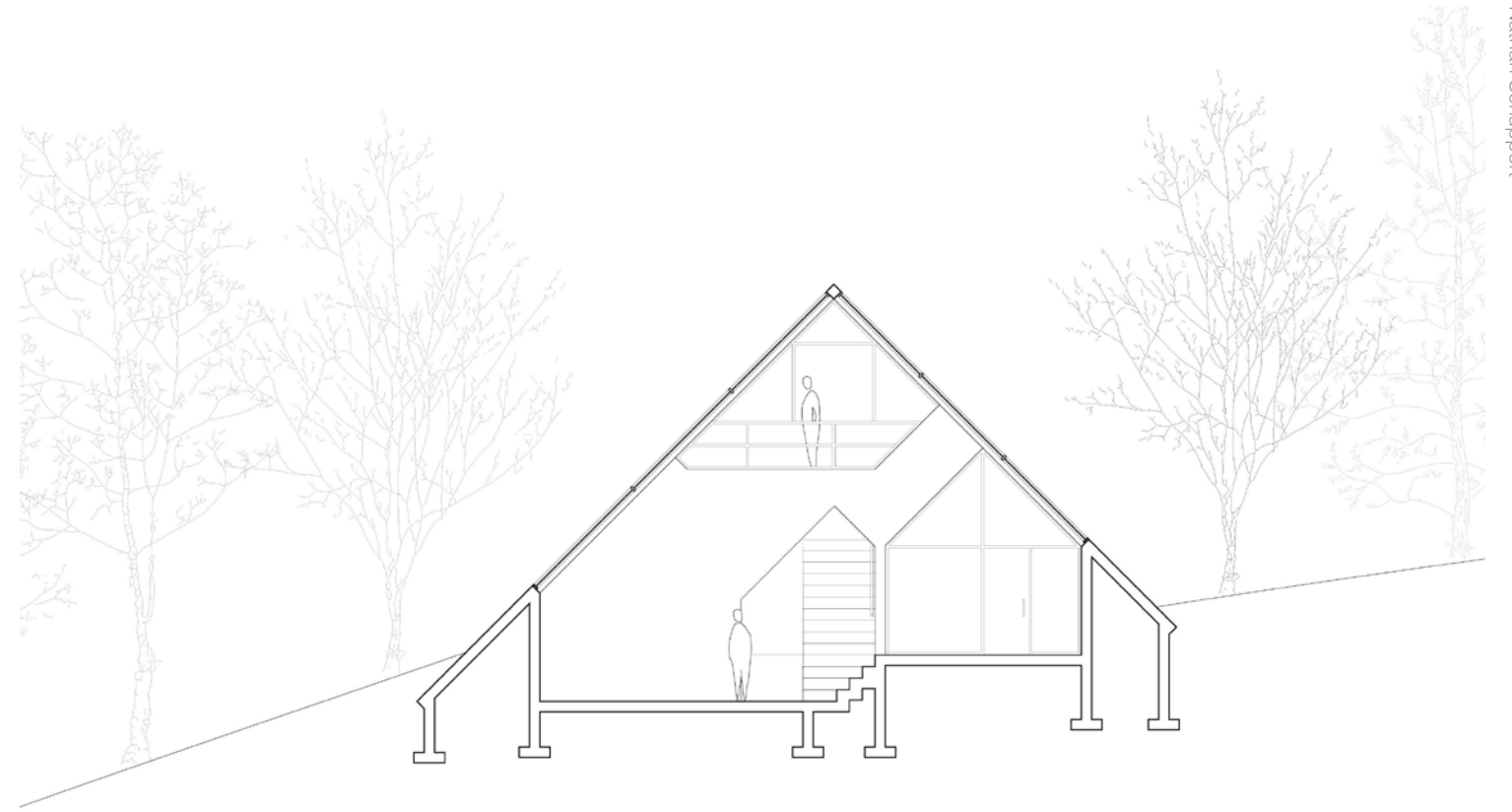
| | |
|------------------------------------------------------------------|------------------------------------|
| This Page: | Opposite Page: |
| Top Right: Site Plan Scale: 1/32":1' | Top: Plan 2. Scale 1/8":1' |
| Bottom: Final Model Basswood & Cardboard Scale: 1/8":1' | Bottom: Plan 1 Scale 1/8":1' |



Nathan Schuppert



Section 1.



Section 2.

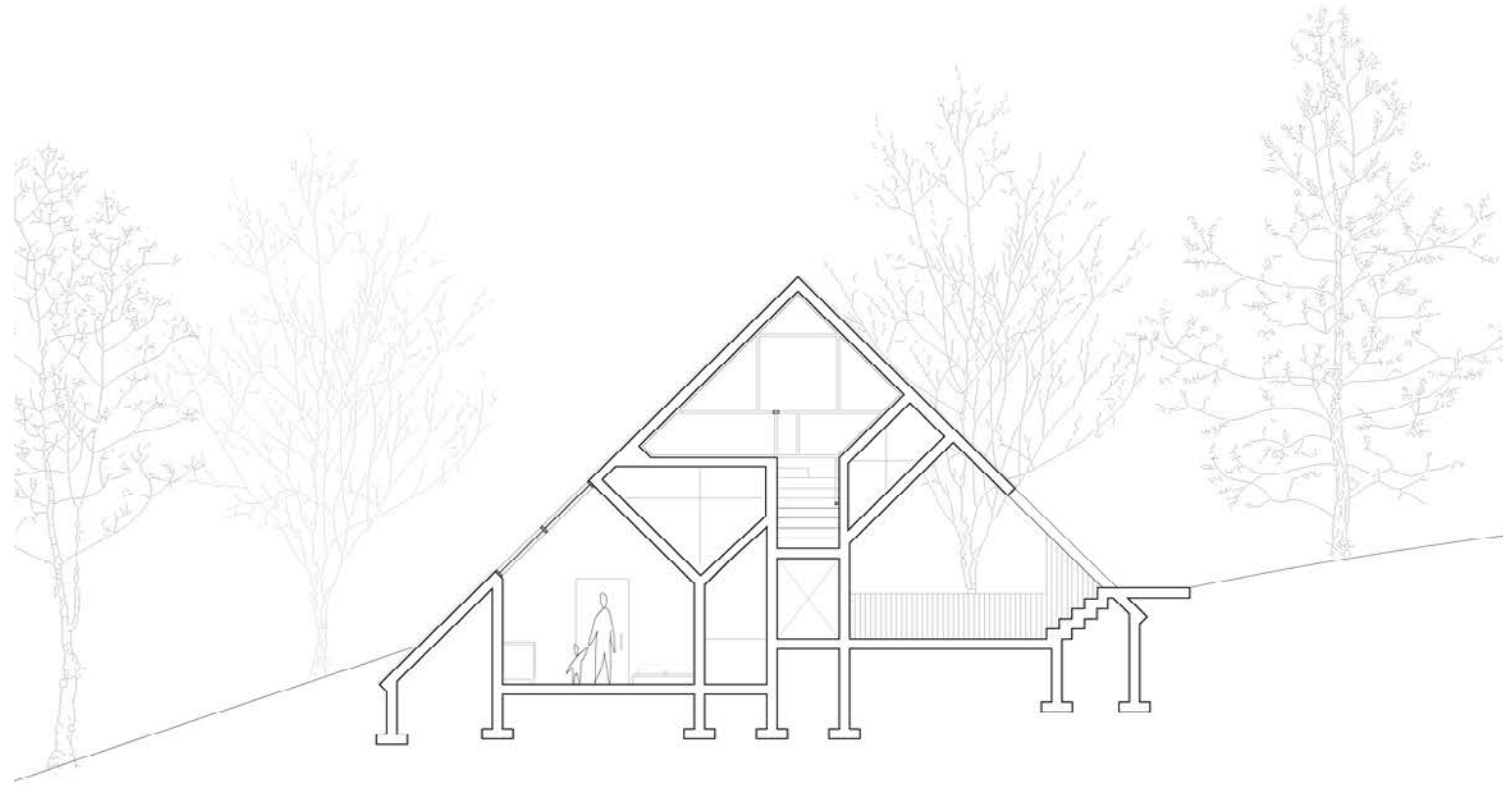
Nathan Schuppert



House in the Woods | S2023



Independent Project

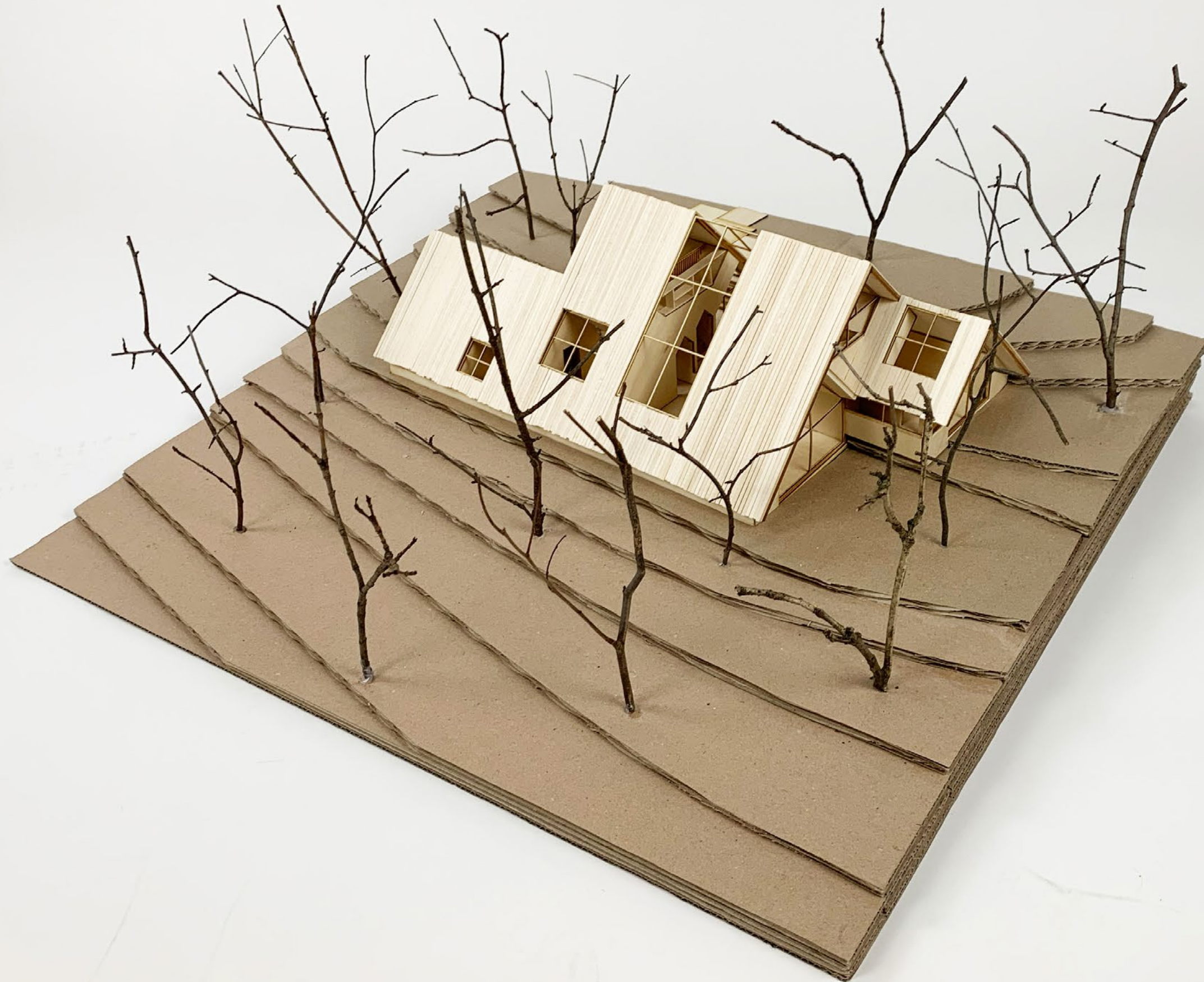


Section 3.



Section 4





Figures pt. 1

Independent Ceramic Work
2021

Figures Pt.1 is a collection of wood-fired ceramics thrown during the first year of the Covid-19 pandemic in Louisville, KY and fired over a seven-day period in the Winter of 2021 in Albion, MI. This collection of functional ware consists of storage jars, cups, and vases that have been created using traditional production methods on the ceramic wheel. The techniques of throwing off the hump, building in section, and throwing with altering off the wheel were explored, each contributing to the production of a unique piece.

This collection was fired in an anagama kiln, a tunnel-shaped kiln built on a slope of a hill. This type of kiln is special in the way that it relies on relationships, creating work that reflects those relationships that are specific to people, place, and time. Unlike electric kilns, this kiln is fueled by firewood and requires constant tending for the week-long firing. The finished work reflects the collaborative efforts and decisions made by the people firing the kiln, impacted by the type of wood used in the fire, atmospheric conditions inside the kiln, and the position of the pieces, both in relation to other pieces and to the fire. Considered the most labor-intensive form of ceramic work, wood-fired ceramics requires countless hours felling, stripping, chopping, and stacking around eight cords of wood, preparing the shelves of the kiln, making glazes, glazing pieces, loading those pieces into the kiln, maintaining the fire inside of the kiln, and monitoring the atmospheric conditions for the week-long firing. With great care and time, this process of ceramic work honors the earth and its many interconnected relationships that make life beautiful. The final work is impossible to recreate, full of unique pieces that challenge modern mass production methods.



Top Left:
Cylindrical Vase
Wood-Fired Stoneware
Natural Ash (Unglazed)
13"x5"x5"
Independent
2021

Left:
Moon Jar
Wood-Fired Stoneware
Natural Ash (Unglazed)
10"x10"x10"
Independent
2021

Above:
Tamba Jar
Wood-Fired Stoneware
Shino Glaze
12.5"x11"x11"
Independent
2021



Top:
Bud Vases
Wood-Fired Stoneware
Celedon and Shino Glaze
7"x6"x6", 9"x9"x9", 6"x6"x6"
Independent
2021

Right:
Thrown and Altered Vase
Wood-Fired Stoneware
Oil Spot Glaze
8" x 4" x 2"
Independent
2021

Far Right:
Series of Cups
Wood-Fired Stoneware
Oribe & Shino Glaze
3.5" x 2.5" x 2.5"
Independent
2021





Tsubo Jars (Sisters)
Wood-Fired Stoneware
Natural Ash (Unglazed)
12.5"x10"x10"
Independent
2021

Food to Topography

Umich | W 2023 | 1 Weeks
Instructor: Zain AbuSeir

Food to Topography is an exercise of translation, rendering common food items into a hypothetical landscape in topographical form. Through this process, I explored the fundamental concepts of topography such as reading, drawing, and manipulating contour lines, while exploring how topographical mapping can be used to highlight previously unseen or undervalued relationships embedded in the landscape.

Chosen Food: Old Potatoes

This Page:

Top Right:
Final Model
Materials: Chipboard
Scale: 1":1"

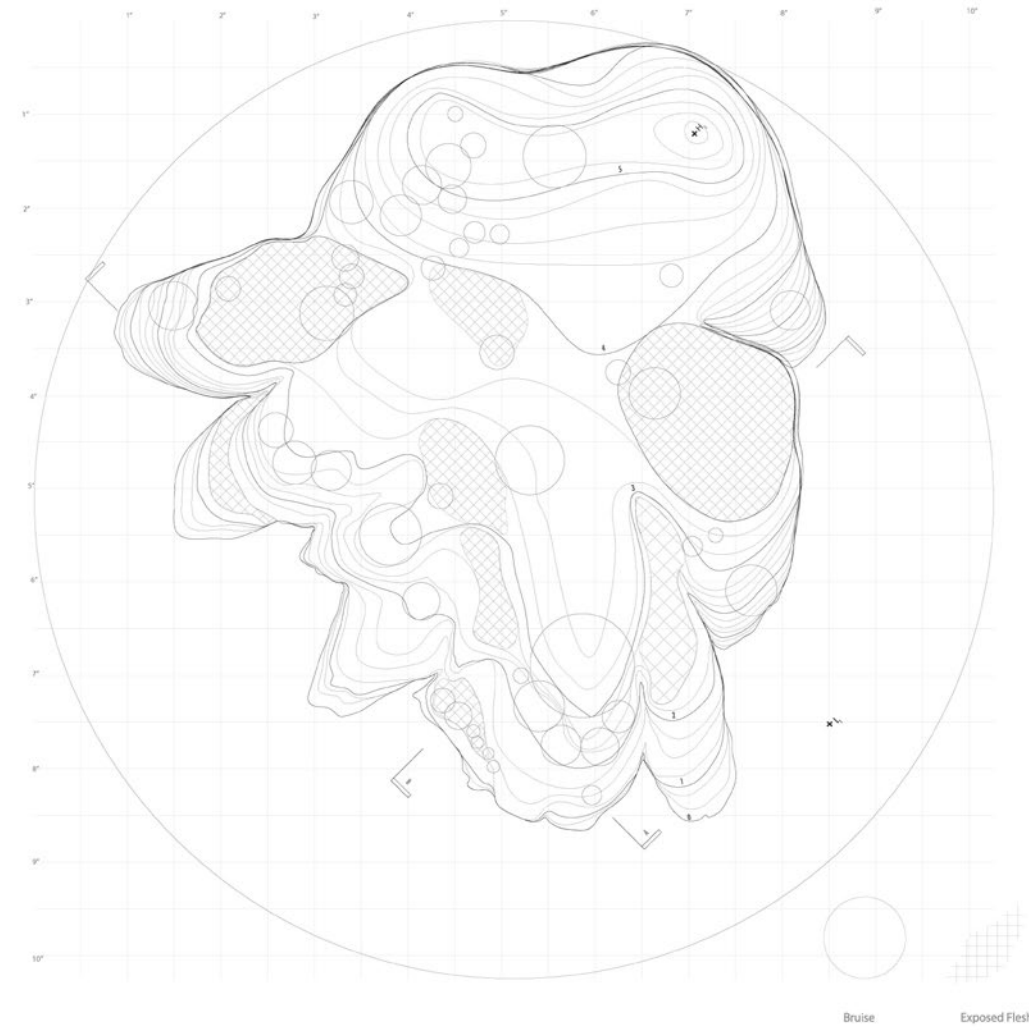
Middle:
Axonometric Sections

Bottom:
Potato Landscape Photos

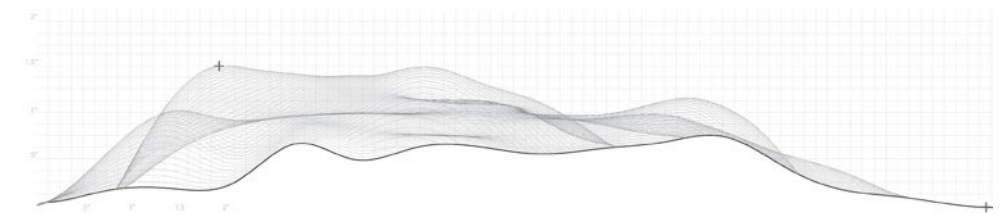
Opposite Page:

Top:
Site Plan:
Scale: 1":1"

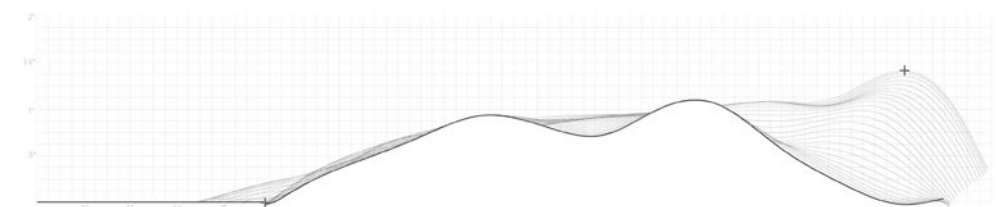
Bottom:
Site Sections
Scale: 1":1"



Site Plan.



Section A.



Section B.

Misregistration

Umich | W 2023 | 9 Weeks
Instructor: Zain AbuSeir

Misregistration is an exploration of perceived spatial position. Embedded in the southeast facing slope of a forest in Ann Arbor, Michigan, this nature center forces occupants to consider their position to and relationship with the ground. Accessed through an existing trail system, the structure guides visitors through a gradual descent into the earth. As people travel through the space, a series of substructures reveal themselves, exposing moments that position people above, at, and under ground level, simultaneously. At the same time, this project employs formal moves of peeling and shifting of architecture and earth, allowing for the natural elements of light, water, and vegetation to flow into interior spaces. Over time, these formal moves will allow for the structure to become more absorbed into the hillside, providing visitors with an increasingly dynamic space to contemplate the relationship between humans and the earth.



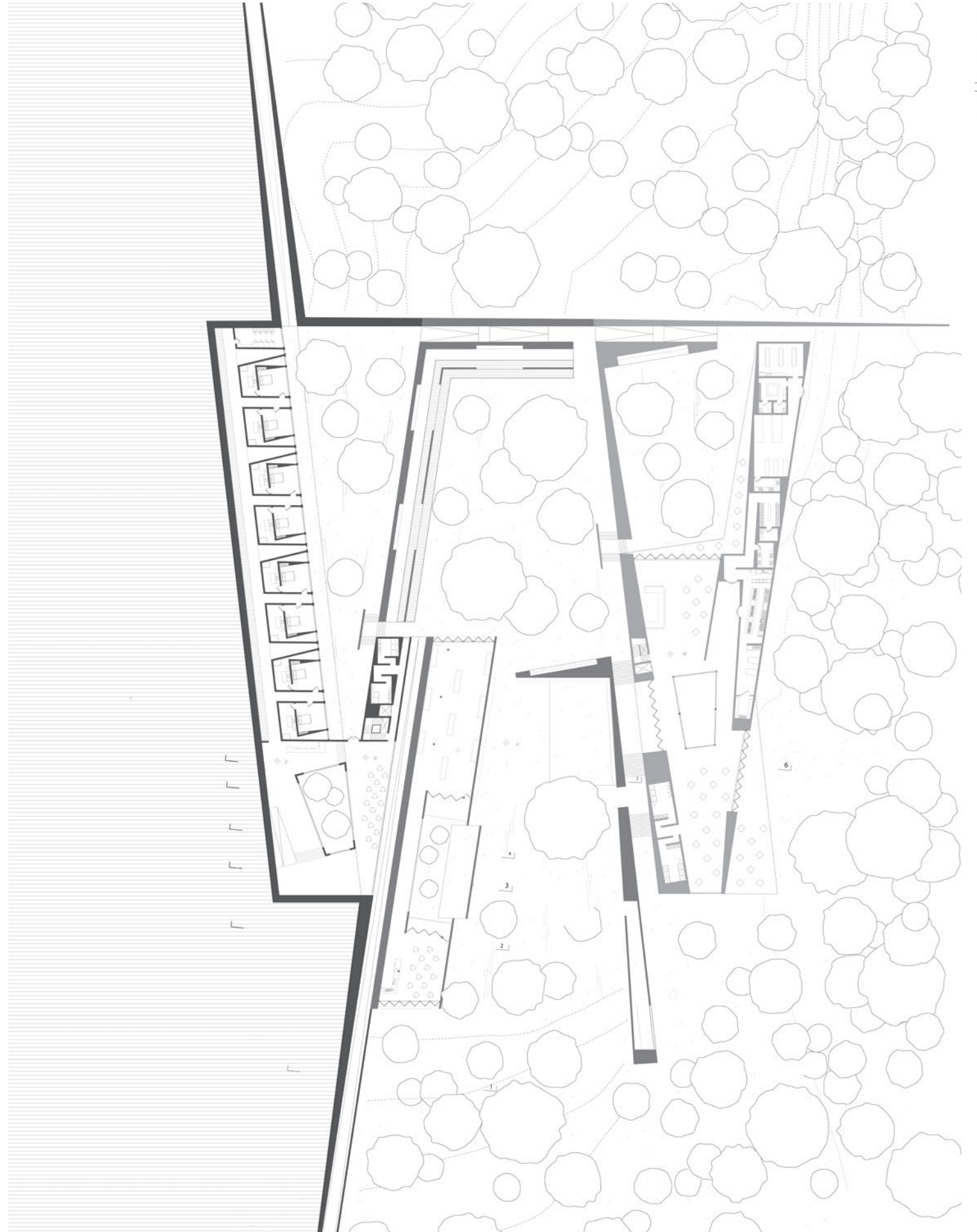
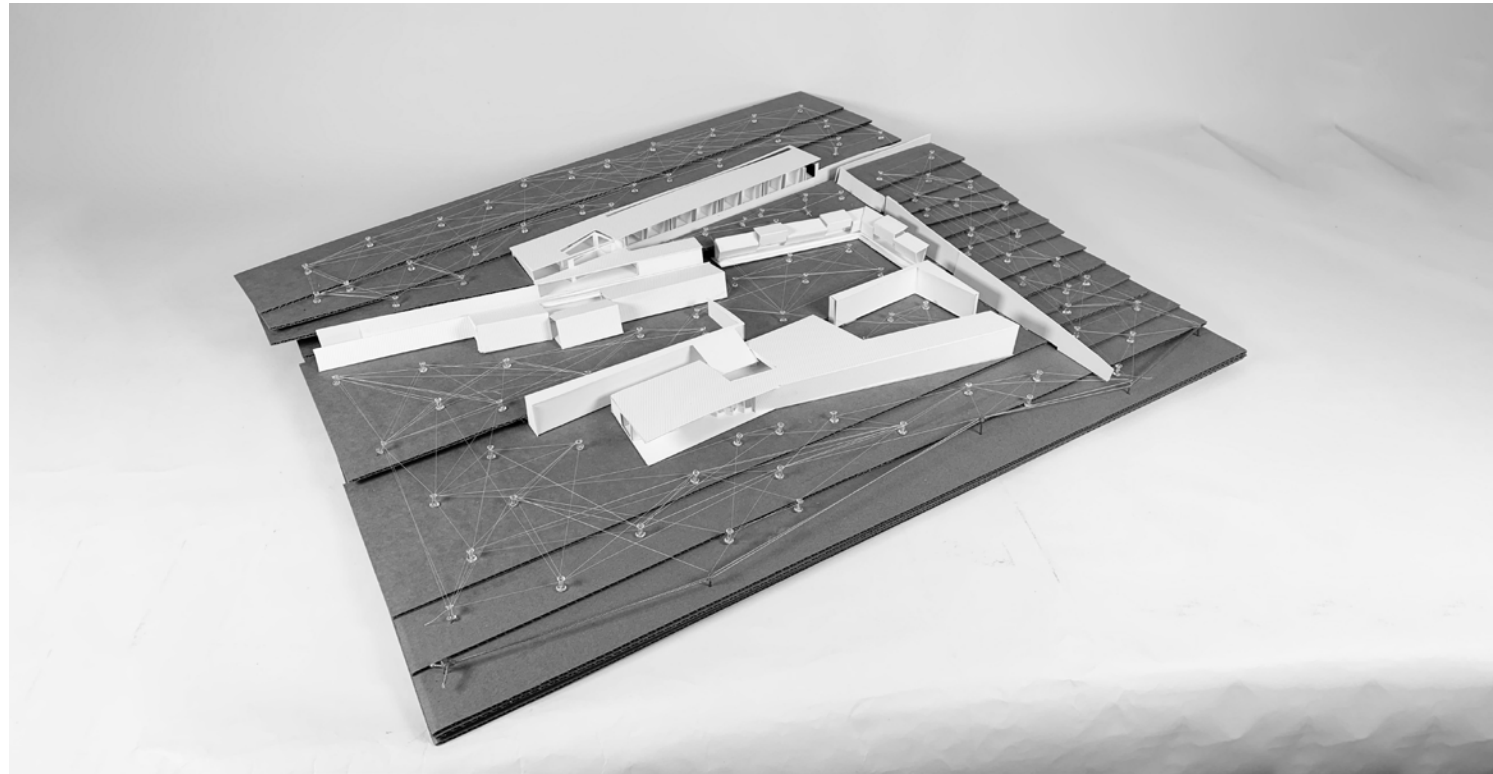
This Page:

Site Plan
Scale: 1/32":1'

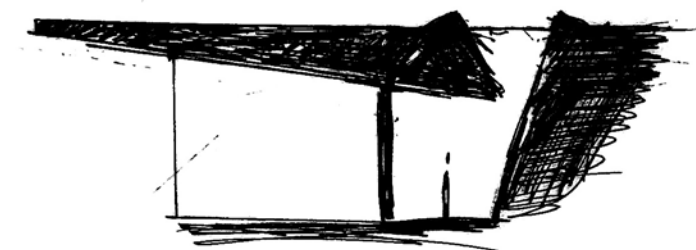
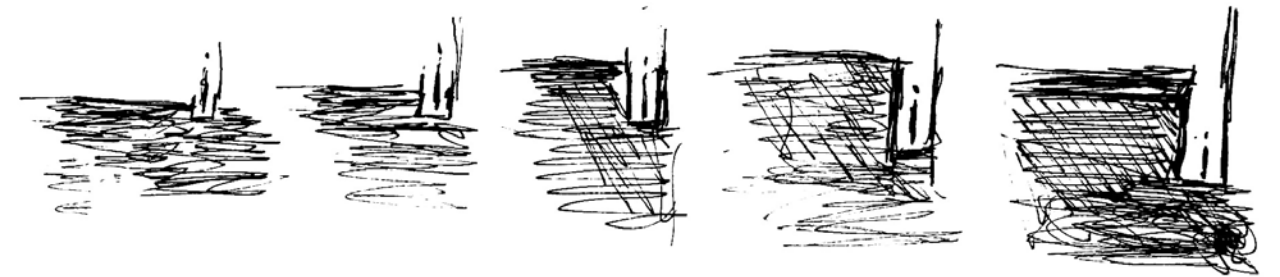
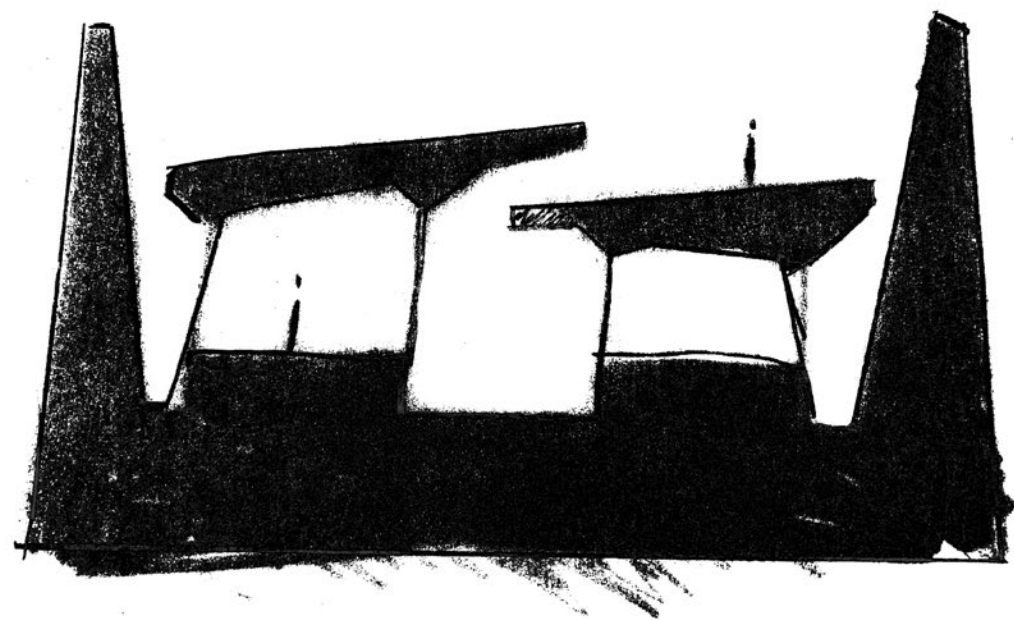
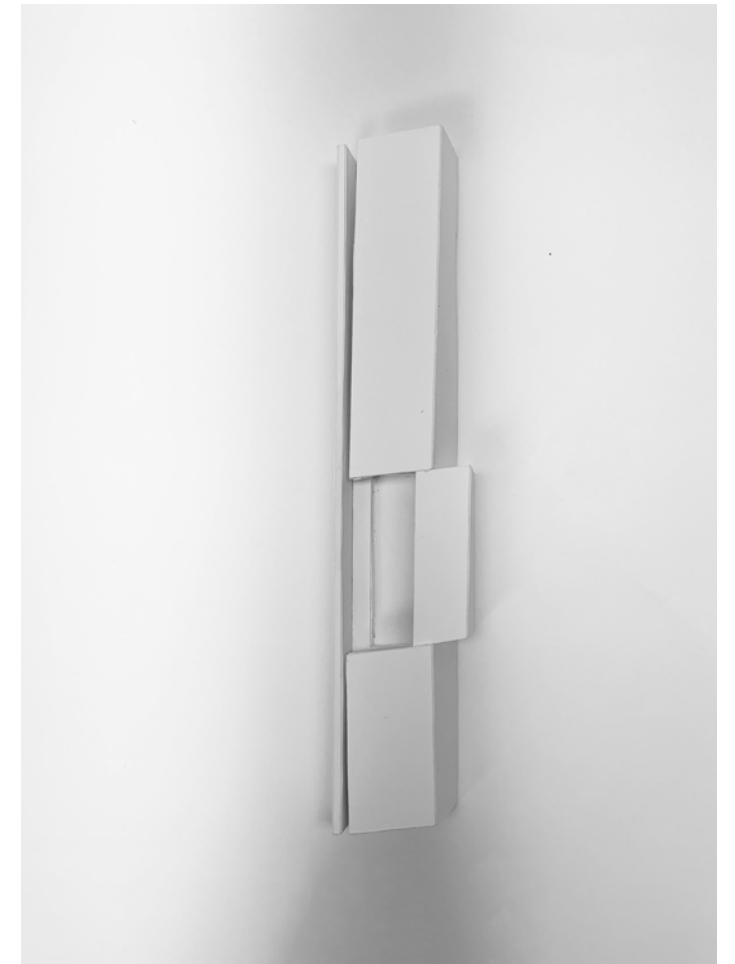
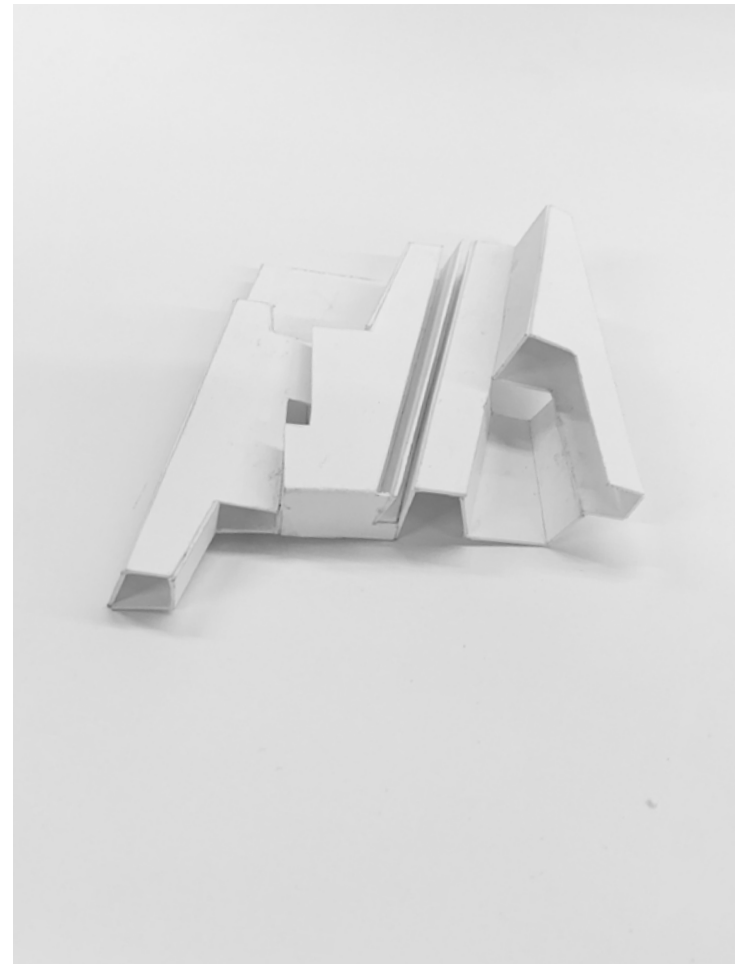
Bottom:
Final Model
Museum & Cardboard
Scale: 1/8":1'

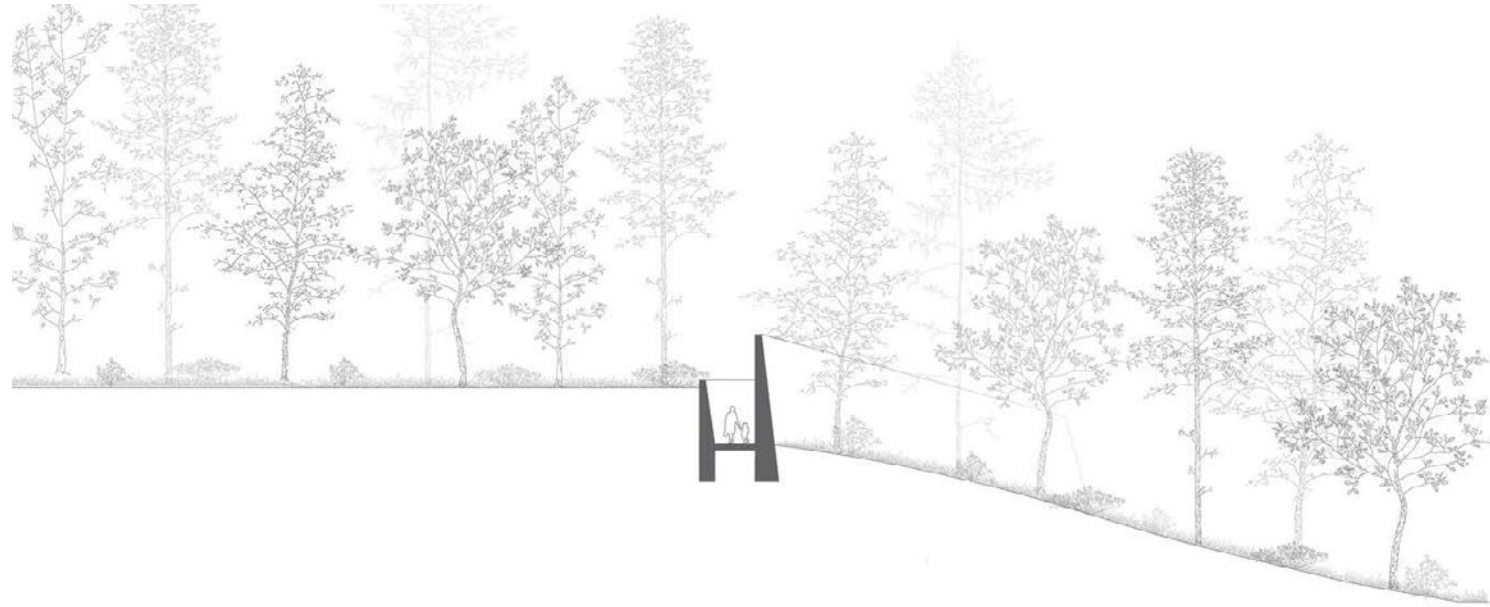
Opposite Page:

Collapsed Plan:
Scale: 1/16":1'



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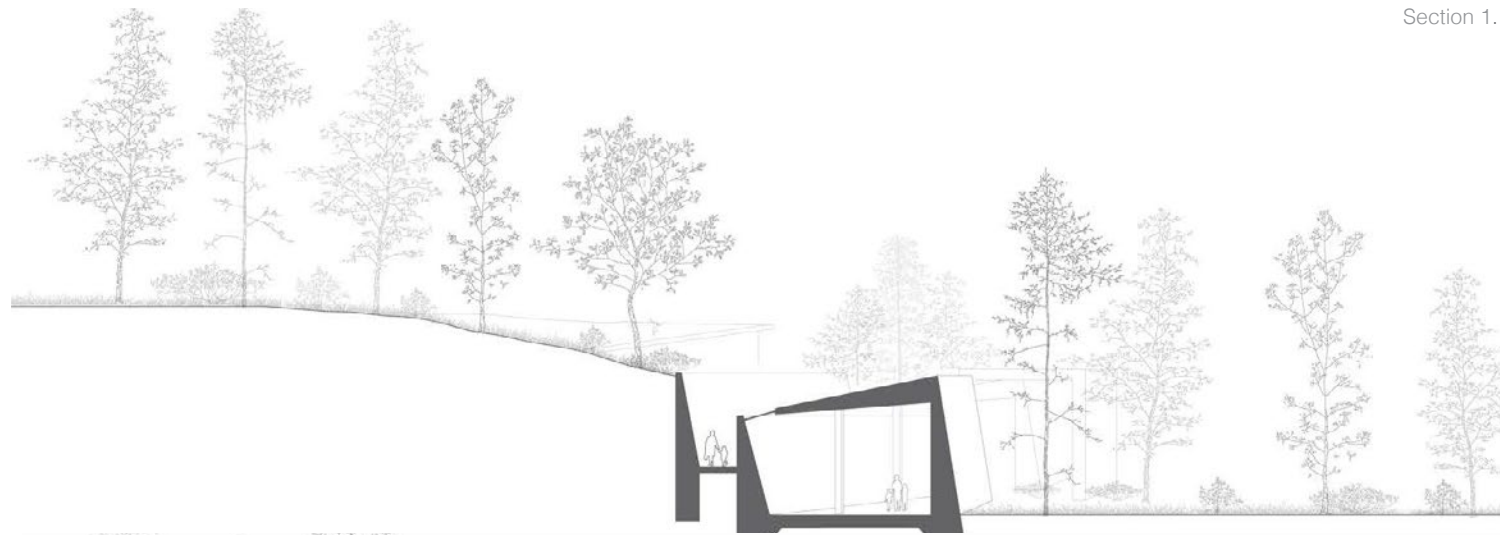




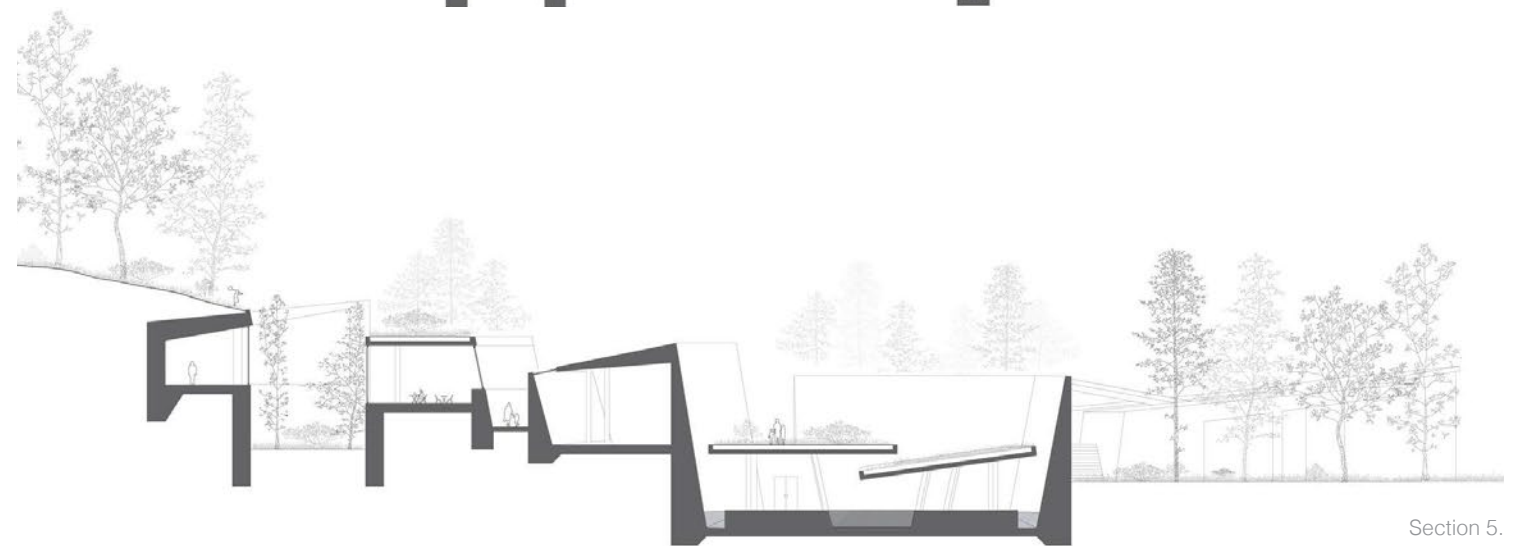
Section 1.



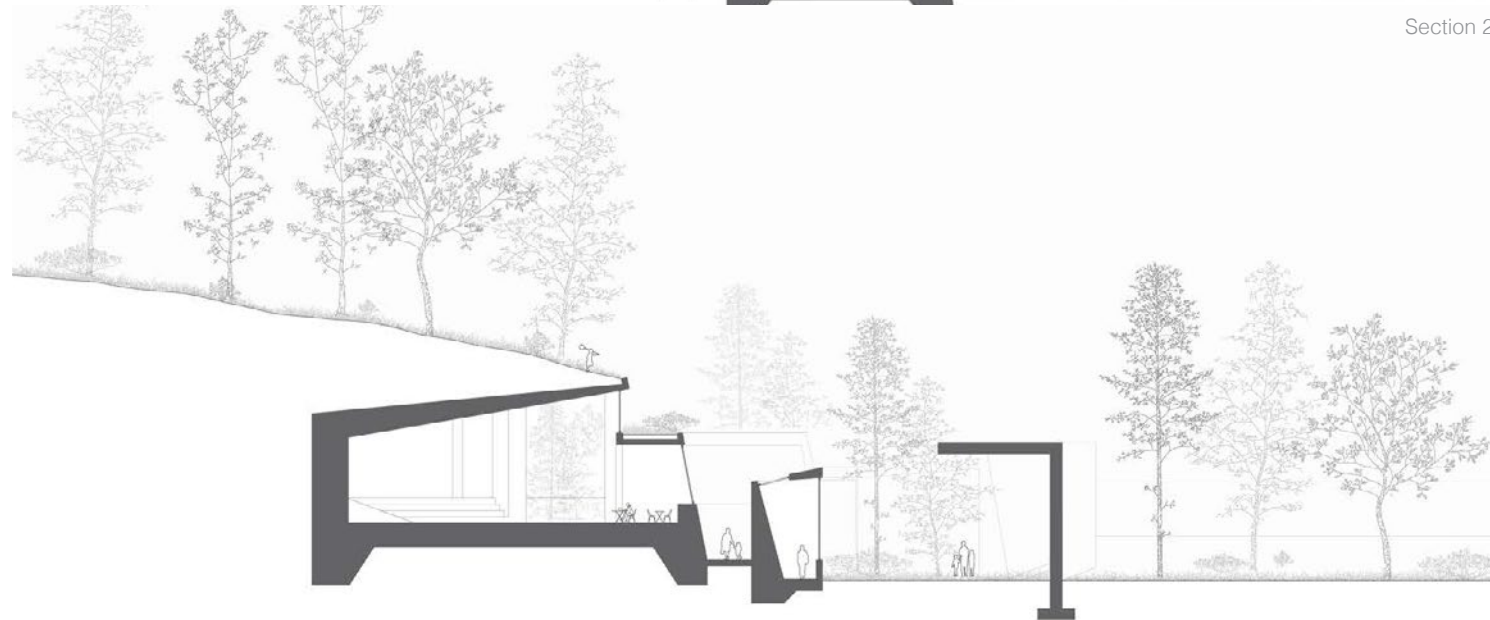
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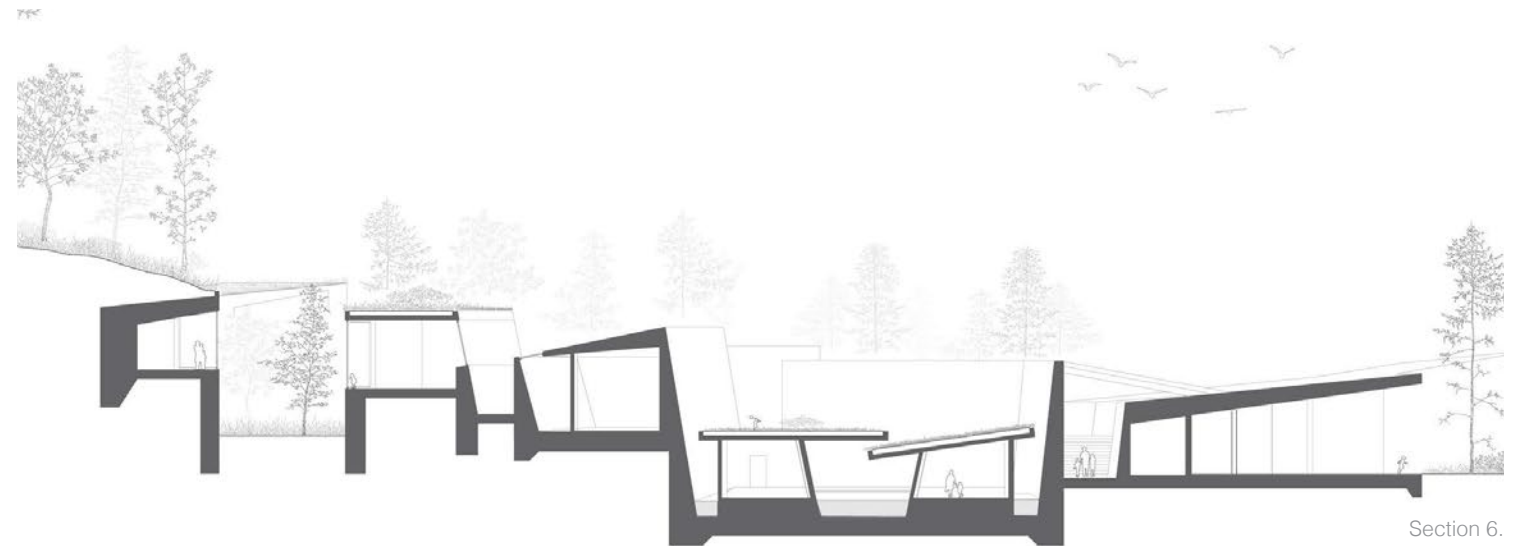
Section 2.



Section 5.



Section 3.



Section 6.

50' 25' 10' 0'

100' 50' 25' 10' 0'

Soft Edges

Umich. | F 2023 | UG3 | 12 Weeks
Instructor: Olaia Chivite Amigo

Soft Edges reintroduces bathhouse culture to the Charles River in Boston, Massachusetts nearly 70 years after it was outlawed. In response to the increasingly individualistic mindset of Western culture, this project highlights the importance of collective intimacy by providing spaces with imprecise boundaries. Largely, this idea is explored through the manipulation and fragmentation of the structure's wooden walls. Broken down into various scales to create substructures, walls appear both opaque and transparent. Through this double reading, the space becomes layered. The manipulation of scale, depth, and rhythm of slats throughout the structure create moments of temporal intimacy. The project further explores the definition of space through the use of wood in different ways. Locker room walls made from veneer of varying transparencies reveal silhouettes and the space beyond, while the Yakisugi-style charred wood that clads the sauna walls create a darker, more introspective space. Soft edges are explored through water, too. This is most successful in the moment where two bathing pools of contrasting temperature and chemical makeup are unified as one while remaining largely separate.

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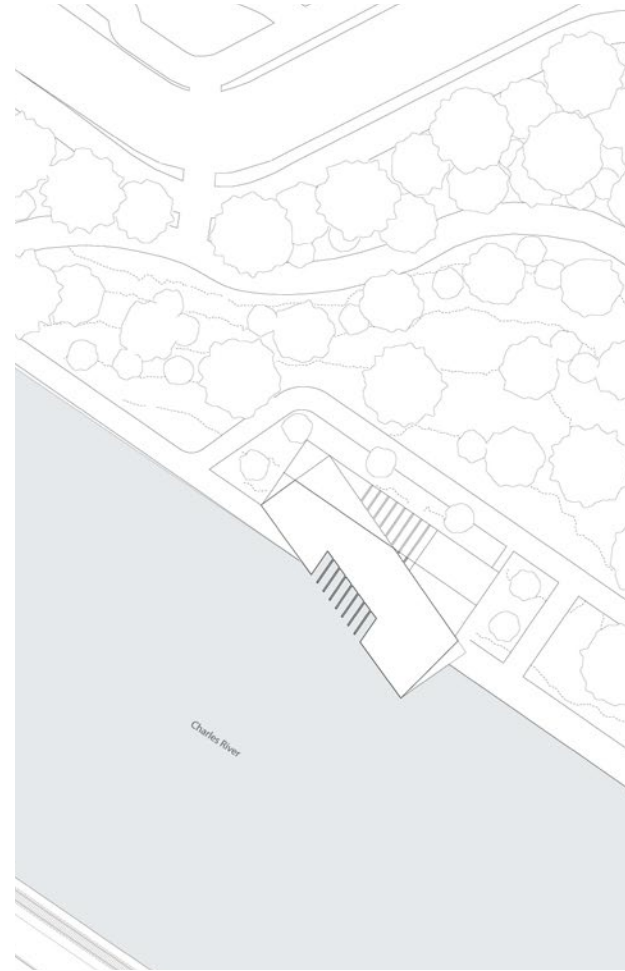
Top Right:
Site Plan
Scale: 1/32"=1'

Bottom:
Study Models
Materials: Basswood
& Bristol
Scaleless

Opposite Page:

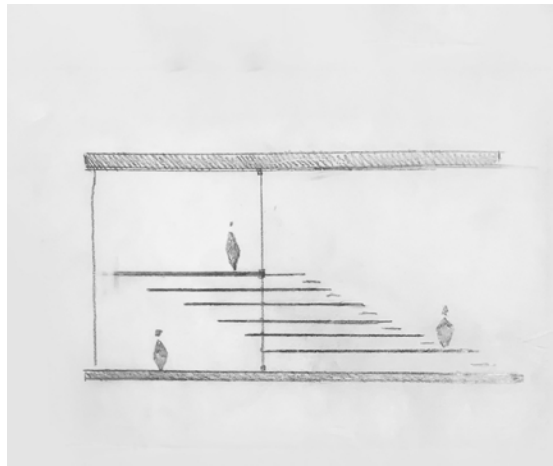
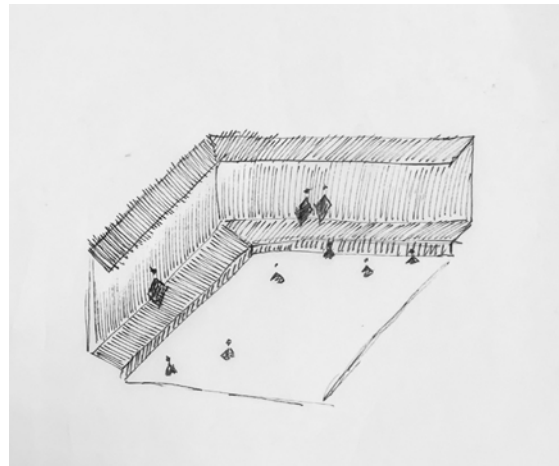
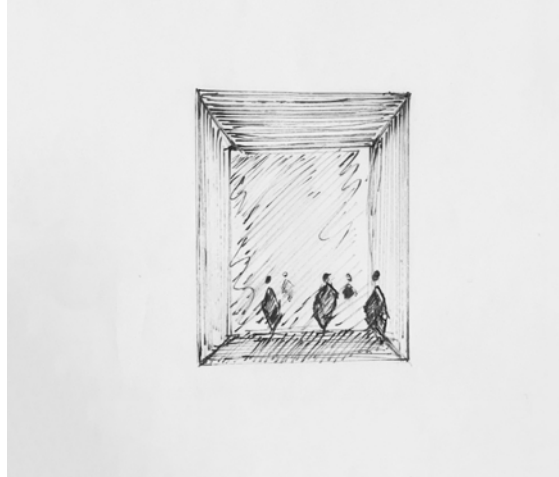
Top:
Intimacy Postcard

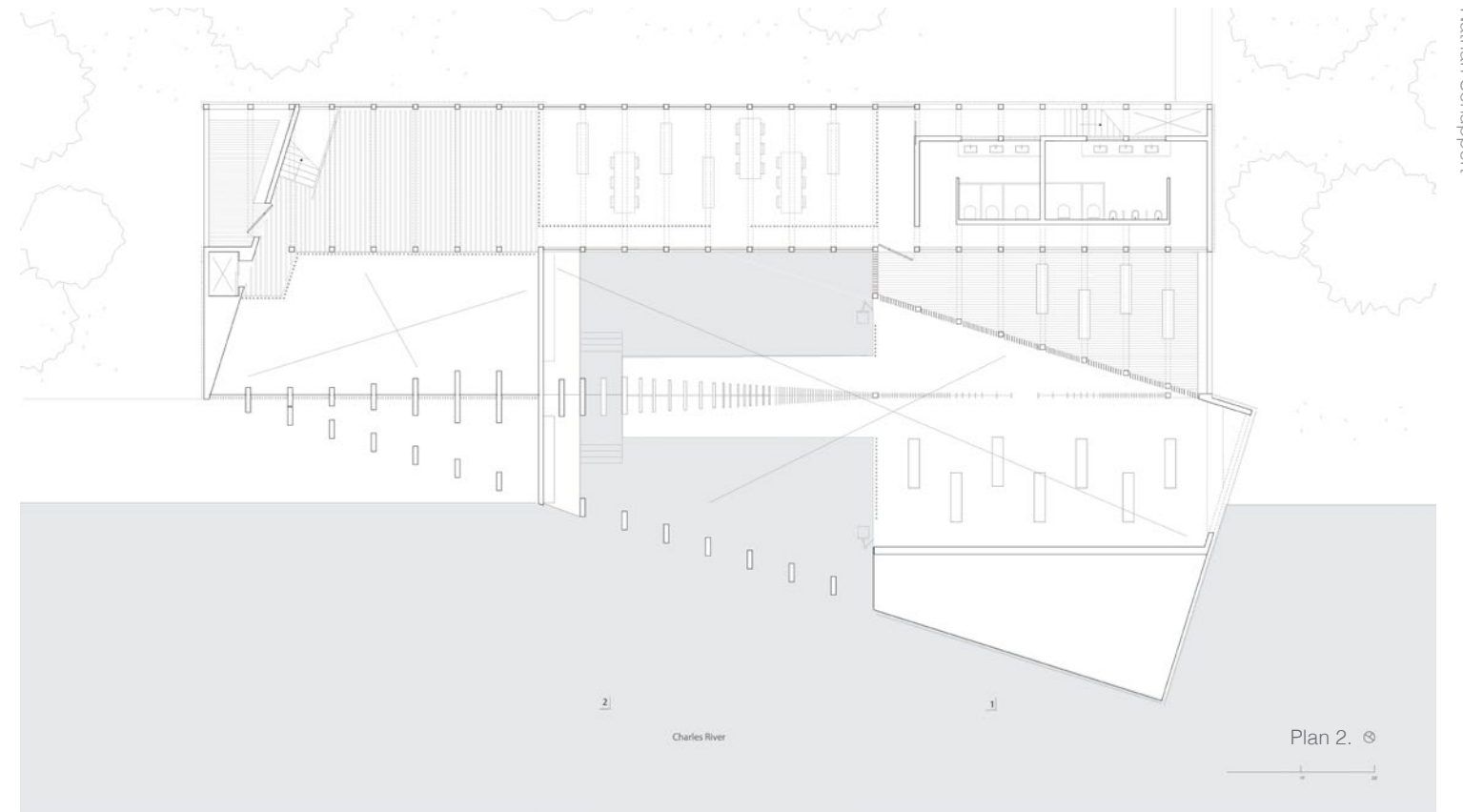
Bottom:
Structure Model
Material: Basswood
Scale 1/8"=1'

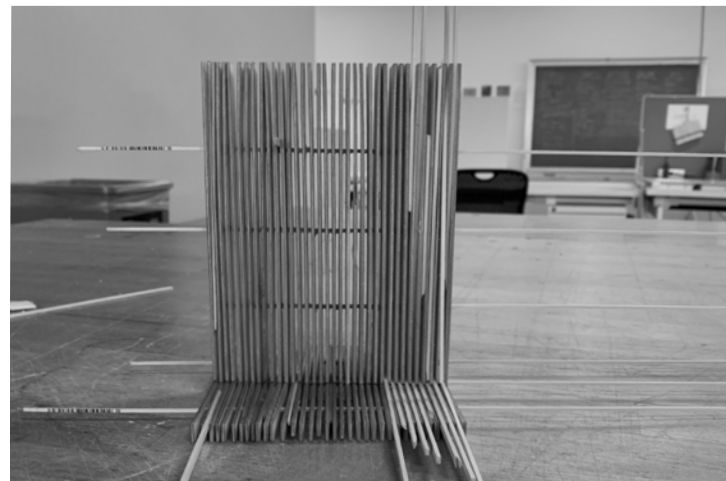
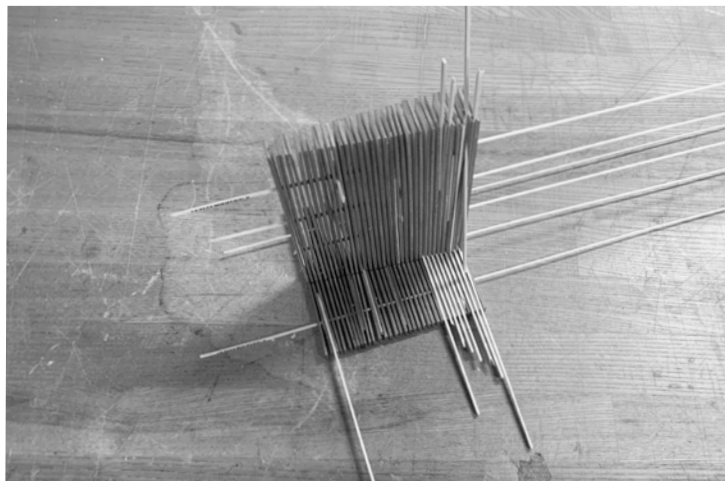


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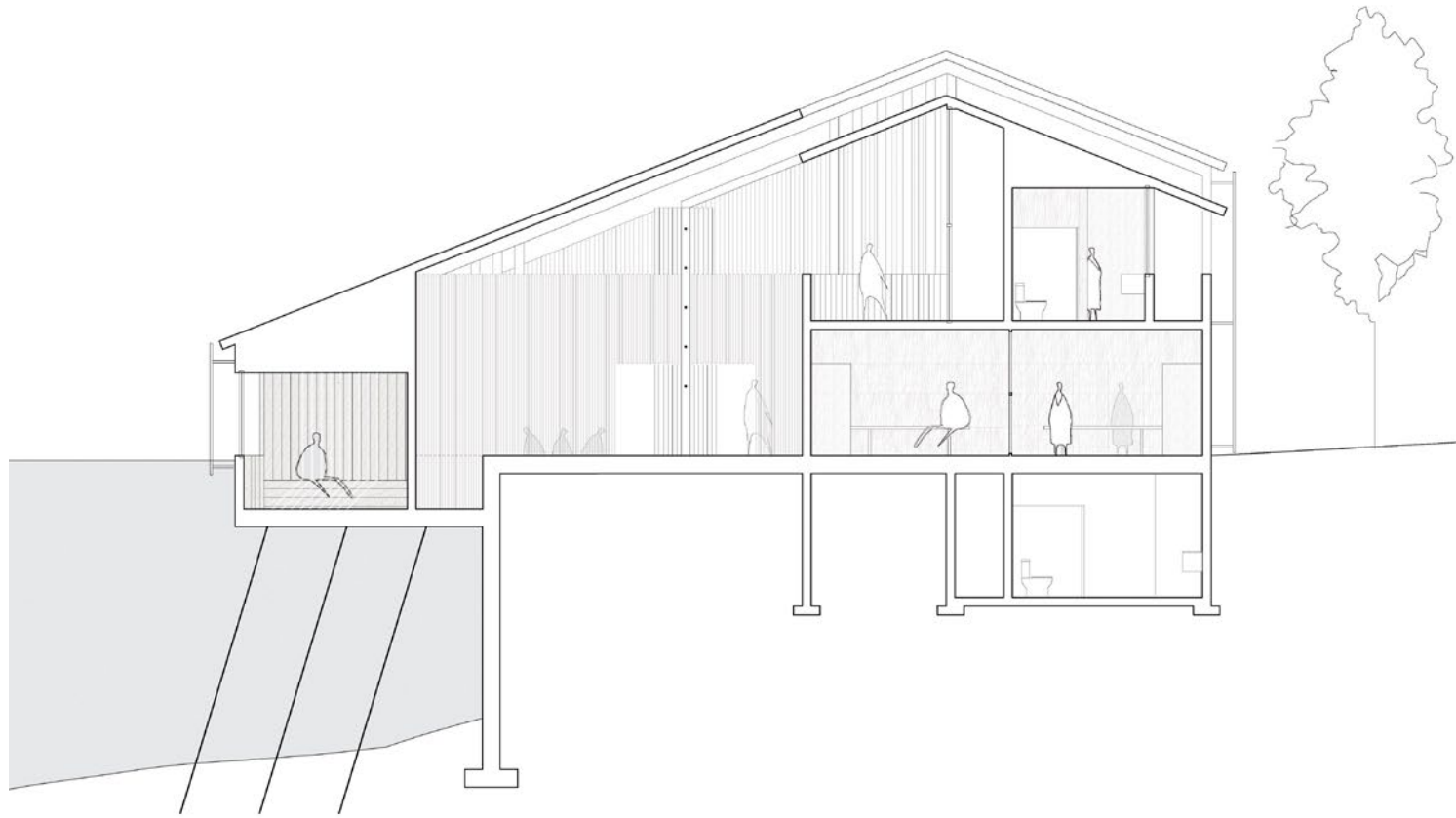




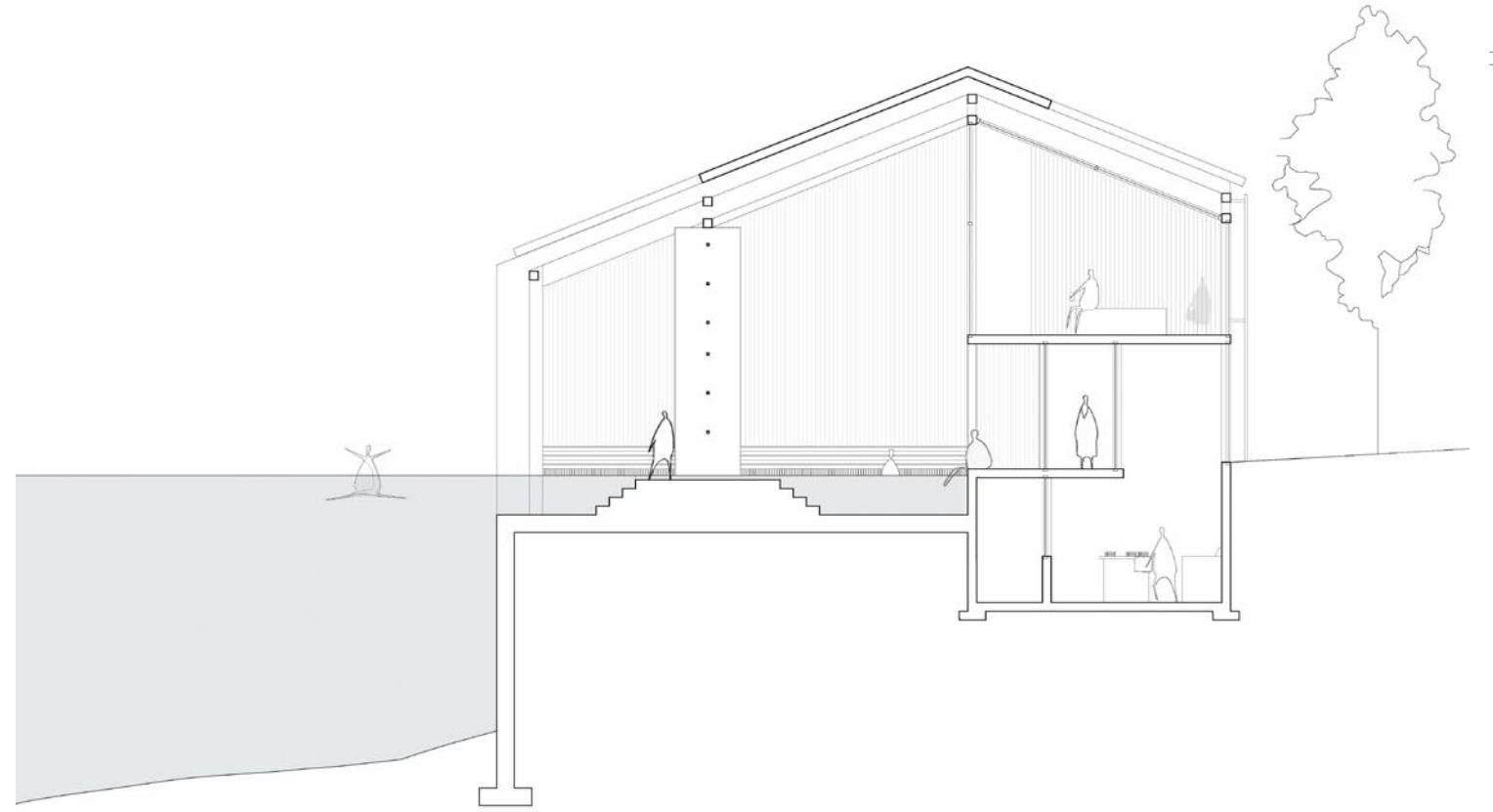


UG3 | Soft Edges | F2023

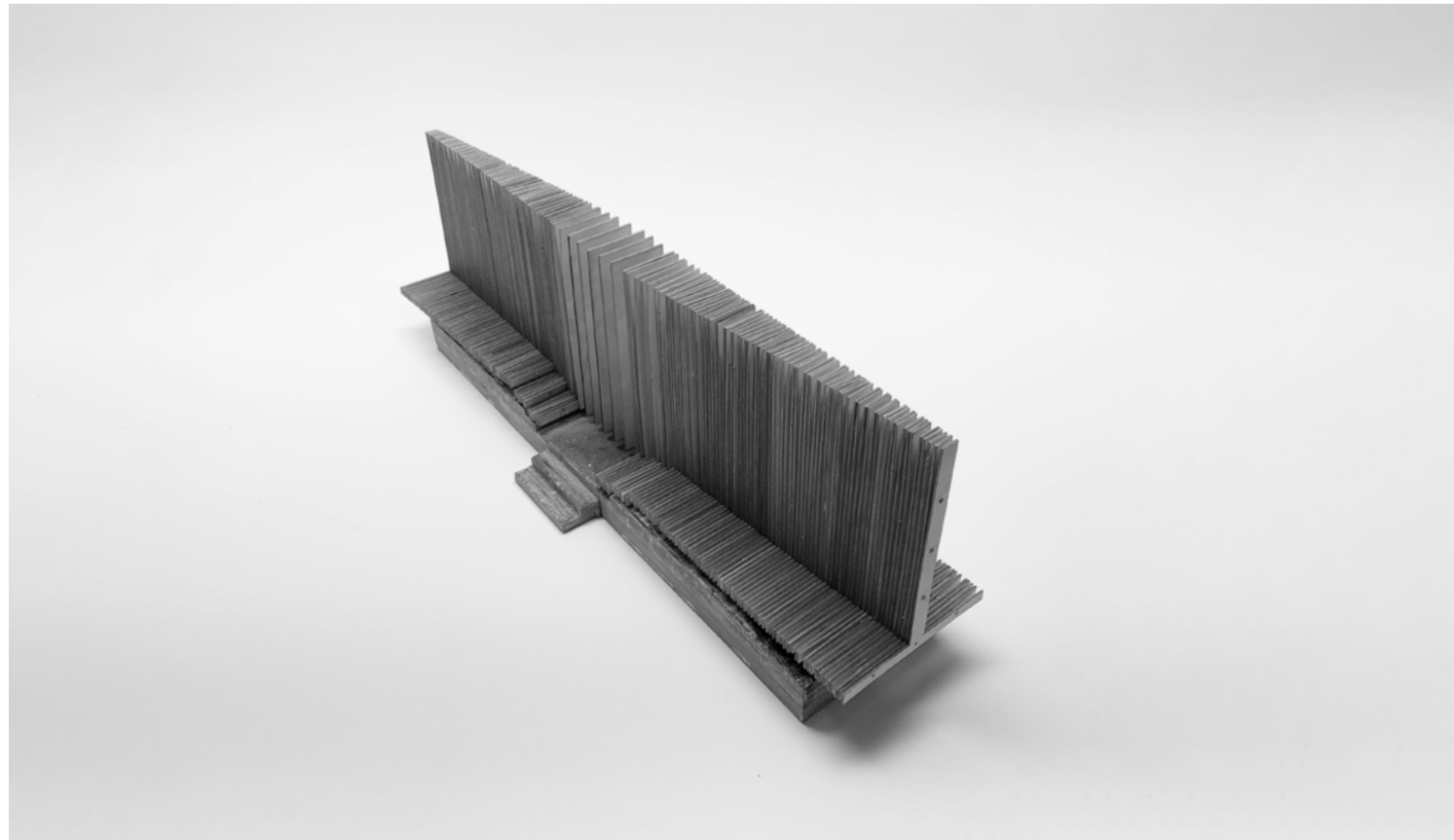
Chivate Amigo Studio



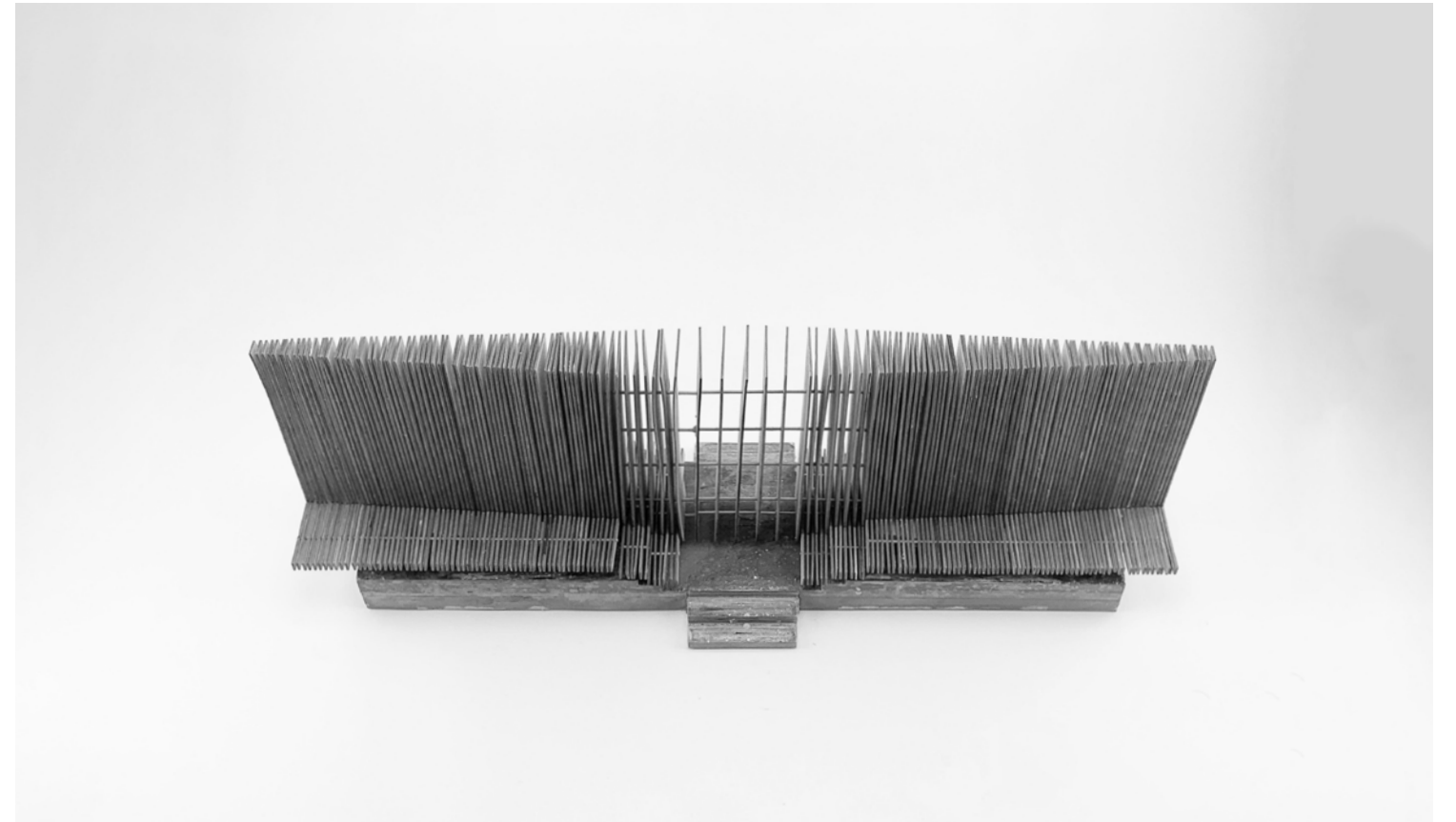
Section 1.



Section 2.



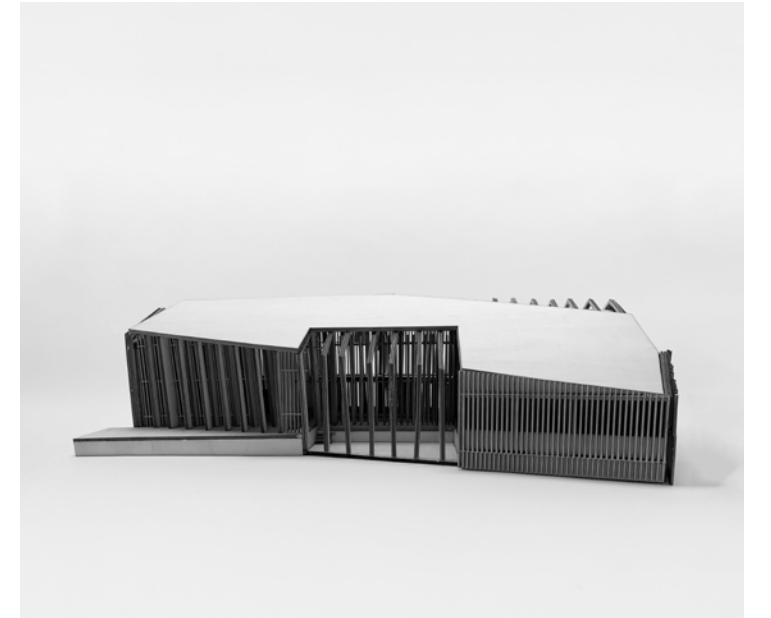
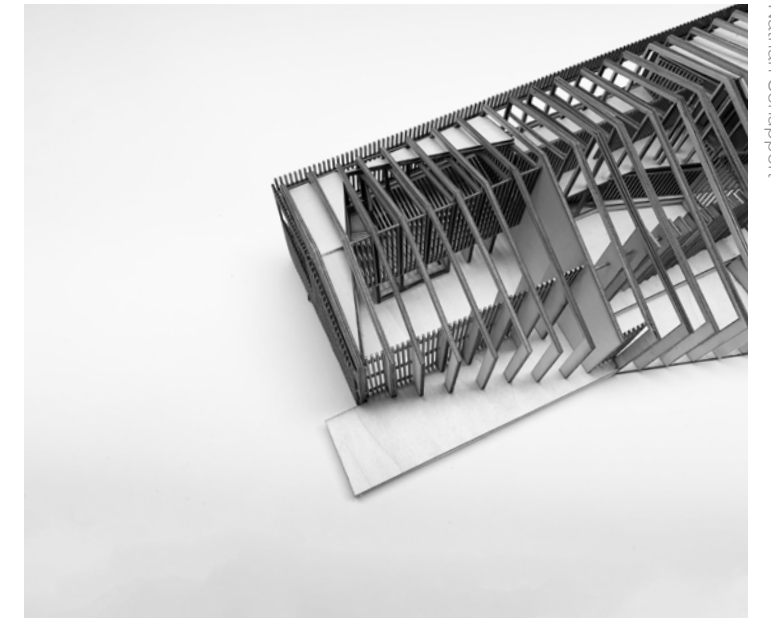
UG3 | Soft Edges | F2023



Chivate Amigo Studio



UG3 | Soft Edges | F2023



Chivate Amigo Studio

Figures pt. 2

Independent Ceramic Work
2023

Figures Pt. 2 is a collection of wood fired ceramics built between 2021 and 2022 in Ann Arbor, MI, and fired over a seven day period in the fall of 2023 in Albion, MI. This series was made in direct response to Figures Part 1, challenging traditional ceramic methods and standards of beauty. Unlike Figures Pt. 1, this project explores a concept of building that prioritizes subtractive manipulation. All of the work in this collection was formed from cutting, ripping, and hollowing out a solid mass of clay off the wheel. This method creates a variety of raw surfaces ideal for wood ash to collect, adding individual character specific to wood fired ceramics. This project celebrates contrasting textures, highlighting the smooth surfaces of glazed sections and the rough quality of the natural clay body.

Right:
Sculptural Vase #1
Wood-Fired Porcelain
Shino Glaze
9"x3"x3"
Independent
2023

Far Right:
Twisted Sculptural Vase
Wood-Fired Stoneware
Shino Glazed
10" x 5" x 5"
Independent
2023

Bottom:
Ruptured
Wood-Fired Porcelain
Shino Glaze
3.5x 3.5" x 7"
Independent
2023





Top:
Kurinuki Sculptural Bud Vases
Wood-Fired Stoneware
Shino Glazed
3" x 2" x 2"
Independent
2023



Right:
Kurinuki Sculptural Bud Vase
Wood-Fired Stoneware
Natural Ash (Unglazed)
3" x 2" x 2"
Independent
2023

Far Right:
Kurinuki Sculptural Bud Vase
Wood-Fired Stoneware
Natural Ash (Unglazed)
6" x 3.5" x 3.5"
Independent
2023



Independent Project



Sculptural Vase #2
Wood-Fired Porcelain
Shino Glaze
11"x5"x5"
Independent
2023



Independent Project



Top:
Sculptural Vase #3
Wood-Fired Porcelain
Shino Glaze
9"x3"x3"
Independent
2023



Right:
Series of Kurinuki Yunomi
Wood-Fired Stoneware & Porcelain
Natural Ash(Unglazed) & Shino Glaze
3" x 2" x 2"
Independent
2023

Far Right:
Sculptural Vase #4
Wood-Fired Stoneware
Shino Glaze
10"x 4 x 4"
Independent
2023





Arch
Wood-Fired Porcelain
Shino Glaze
3.5x 3.5" x 7"
Independent
2023