

Allied Works Architecture (AWA), founded by Brad Cloepfil in 1994, is known for its quiet, crafted buildings that encompass an astute selection of materials, innovative structural solutions, and rudimentary but compelling geometric compositions. Based in New York City and Portland, Oregon, AWA is recognized in Denver for its design of the Clyfford Still Museum, adjacent to the Denver Art Museum.

This exhibition highlights a unique and little-known aspect of AWA's practice, but one that is foundational to the firm's process: the role of modeling and drawing. A counterpoint to customary presentation models and computer-aided renderings, these inspirational works are

both manifestations of the investigative process and complete works of art in and of themselves. This exhibition also features a display armature designed by AWA that visitors can enter to

discover the small objects on shelves and within boxes and drawers.

Like architecture itself, these objects and drawings bear significant evidence of “process”—the human energy that goes into art-making. The objects, in particular, reveal a fascinating list of rudimentary activities, including burning, cutting, folding, casting, braiding, and so on. These processes divulge a concept that is paramount to AWA’s approach to

architecture: that straight forward activity can become the basis for knowledge and understanding.

Organized by the Clyfford Still Museum and the Portland Art Museum in association with Allied Works Architecture, *Case Work: Studies in Form, Space & Construction* by Allied Works Architecture is curated by Dean Sobel, Director

of the Clyfford Still Museum, and host curated by Brian J. Ferriso, The Marilyn H. and Dr. Robert B. Pamplin, Jr. Director of the Portland Art Museum. The exhibition is supported by The Graham Foundation for Advanced Studies in the Fine Arts.

The Installation

The installation for *Case Work* presents an open field of frames and thresholds, spanning the gallery and containing a series of ten different wooden toolboxes. The steel frames provide a bridge between the boxes and the observer and a structure for suspending the cases, which hold the products of our varied investigations—the iterative studies and tools we use to develop our ideas for buildings. The boxes present unique operations such as unfolding, weaving, illuminating, embedding, and framing, inspired by the objects they hold and intended to engage the body and eye.

The Objects

The objects are a material exploration, a search for evocation and provocation. The choice of material and process—fired, carved, laminated, welded, or cast—is determined by the pursuit for a project’s particular potential. As objects, they are potent and evocative, with content that can be expanded into other disciplines and in multiple media. They occupy an unclaimed world of ideas, open to interpretation and development, and this is their fundamental importance for our work.

The Drawings

My drawings for architecture are dreams; speculative marks on a page. They are intended to evoke an experience—of shadow and light, of unity and contrast, of excluding and binding—and to illuminate a new relationship between the architecture and the landscape and institution that it serves. These drawings are made with charcoal, pastel, and pencil. The choice is deliberate, and sets the material and spatial direction of the building design. The process is extremely iterative. Most drawings are done quickly; some are more crafted in an attempt to summarize a longer period of exploration. In any project, hundreds of diagrams and sketches are produced in the course of finding the form.

Toolbox No. 01

001 Studies in Technique Nos. 01–02, 2009

Plaster, wax

National Music Centre of Canada

002 Studies in Technique Nos. 03–04, 2009

Modeling concrete, copper

National Music Centre of Canada

003 Studies in Technique Nos. 05–06, 2009

Resin, copper

National Music Centre of Canada

004 Concept Model No. 01, 2009

Modeling concrete, salvaged brass instruments

National Music Centre of Canada

Toolbox No. 02

005 Concept Model, 2011

Mahogany, copper leaf

Musée Cantonal des Beaux-Arts, Lausanne

006 Concept Model, 2006

Laminated wood, blackened steel, brass

Dutchess County Estate, Guest House

007 Concept Model, 2010

Nickel silver

Musée National des Beaux-Arts du Québec

008 Concept Model No. 01, 2007

Charcoal, resin, acrylic

Clyfford Still Museum

Toolbox No. 03

009 Concept Model, 2014

**Black walnut, brass tubes and rods, acrylic
Metropolitan Museum of Art—Modern and
Contemporary Wing**

010 Material Studies Nos. 01–04, 2014

Brass, copper

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

011 Material Studies Nos. 05–08, 2014

**Wooden dowels, pinecone, brass tubes, resin
Metropolitan Museum of Art—Modern and
Contemporary Wing**

012 Material Studies Nos. 09–16, 2014

**Resin, copper wire, copper pigment, wire mesh,
copper leaf**

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

013 Material Studies Nos. 17–19, 2014

Glass, resin

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

014 Material Studies Nos. 20–22, 2014

Stone, 3D printed plastic

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

015 Material Studies Nos. 23–26, 2014

Concrete, wax

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

016 Material Studies Nos. 27–30, 2014

Concrete, wax

**Metropolitan Museum of Art—Modern and
Contemporary Wing**

Toolbox No. 04

017 Structure Concept Model, 2014

Acrylic, silk thread, high density foam

**Institute of the Arts and Sciences, University of
California, Santa Cruz**

018 Concept Model, 2012

Cedar shingles, fir beam

Sokol Blosser Winery Tasting Room

Toolbox No. 05

019 Concept Model No. 02, 2011

Hornbeam laminate, rare-earth magnets

National Music Centre of Canada

Toolbox No. 06

020 Site and Massing Concept Model, 2010

Acrylic, resin, brass, charred pine

Dutchess County Estate, Main House

Toolbox No. 07

021 Structure Studies Nos. 01–03, 2014

Porcelain

Ohio Veterans Memorial and Museum

022 Concept Model, 2001

Bent walnut

Contemporary Art Museum St. Louis

023 Concept Model, 2014

Wood, 3D printed polymer

Ohio Veterans Memorial and Museum

024 Concept Model, 2002

Fused glass

Museum of Arts and Design

Toolbox No. 08

025 Concept Model, 2010

Wood, prisma color pencils, plaster, porcelain

Wisconsin Art Preserve

**026 Light and Form Studies Nos. 01–10,
2010**

Porcelain

Wisconsin Art Preserve

027 Light and Form Studies Nos. 11–18, 2010

Porcelain

Wisconsin Art Preserve

028 Light and Form Studies Nos. 19–26, 2010

Porcelain, paper, copper, aluminum

Wisconsin Art Preserve

029 Material Studies Nos. 01–12, 2010

**Wood, wooden dowels, sandpaper, sticks,
pencils, plaster**

Wisconsin Art Preserve

Toolbox No. 09

030 Space and Structure Studies Nos. 01–24, 2008

Museum board

Clyfford Still Museum

Toolbox No. 10

031 Concept Model No. 02, 2010

Reclaimed Douglas fir beam

Clyfford Still Museum

Drawing Wall

01 From Left to Right

top:

Site Study, 2013

Charcoal on vellum

Sokol Blosser Winery Tasting Room

bottom:

Building and Site Concept, 2010

Pastel and charcoal on vellum

Wisconsin Art Preserve

Site Study: Light and Mass, 2007

Pastel and charcoal on vellum

Clyfford Still Museum

top:

Light Concept No. 01, 2002

Pastel and charcoal on vellum

Museum of Arts and Design

bottom:

Light Concept No. 02, 2002

Pastel and charcoal on vellum

Museum of Arts and Design

top:

Section Concept, 2014

Pastel and charcoal on vellum

Metropolitan Museum of Art—Modern and Contemporary Wing

bottom:

Plan Study No. 01, 2014

Charcoal on vellum

Metropolitan Museum of Art—Modern and Contemporary Wing

Drawing Wall

02 From Left to Right

top:

Site and Structure Study, 2010

Charcoal on vellum

Musée National de Beaux-Arts du Québec

bottom:

Building and Site Study, 2014

Charcoal on vellum

**Institute of the Arts and Sciences—University of
California, Santa Cruz**

top:

Plan and Section Concept, 2009

Pastel and charcoal on vellum

National Music Centre of Canada

bottom:

Plan Study: Structure and Composition, 2006

Charcoal on vellum

Portland Heights Residence

Structure and Site Study, 2004

Charcoal on vellum

Dutchess County Estate, Guest House

top:

Building and Site Concept, 2011

Pastel and charcoal on vellum

Spaulding Paolozzi Center, Clemson University

bottom:

Plan Study: Building and Site, 1999

Pastel and charcoal on vellum

Contemporary Art Museum St. Louis

top:

Section Study, 1997

Charcoal on vellum

Maryhill Overlook

bottom:

Site Studies, 2007

Charcoal on vellum

Clyfford Still Museum

Structure and Light Study, 2010

Charcoal on vellum

Musée National de Beaux-Arts du Québec

top:

Section Concept, 2008

Pastel and charcoal on vellum

Clyfford Still Museum

bottom:

Building Concept, 2010

Charcoal on vellum

National Music Centre of Canada

top:

Structure Study, 2013

Pastel and charcoal on vellum

Ohio Veterans Memorial and Museum

bottom:

Structure Study, 2001

Charcoal on vellum

Contemporary Art Museum St.Louis

Drawing Wall

03 From Left to Right

top:

Plan Study No. 02, 1998

Pen and charcoal on vellum

Wieden+Kennedy Agency Headquarters

bottom:

Plan Study No. 01, 1996

Pastel and charcoal on vellum

Wieden+Kennedy Agency Headquarters

Study, 2010

Charcoal on vellum

Musée Cantonal des Beaux-Arts, Lausanne

top:

Plan Study No. 01, 2008

Charcoal on vellum

Clyfford Still Museum

bottom:

Plan Study: Light and Volume, 2009

Pastel on vellum

Clyfford Still Museum

Building and Site Concept, 2011

Pastel and charcoal on vellum

Dutchess County Estate, Main House

top:

Plan Concept, 2009

Pastel and charcoal on vellum

National Music Centre of Canada

bottom:

Building and Site Concept, 2005

Pastel and charcoal on vellum

Booker T. Washington High School