

CARL PAUL KARLEN AIA, NCIDQ, NCARB, CDT, LEED AP

Lecturer - Sam Fox School of Design & Visual Arts, Washington University in St. Louis

Design Principal – FACET Architectural Design / CD Companies

Owner / Architect – sitemotiv design l.l.c.

TEACHING PORTFOLIO – SELECTIONS OF STUDENT WORK

2008- Sam Fox School of Design & Visual Arts, College of Architecture
Washington University in St. Louis, MO

Lecturer / Course Coordinator / Co-Director ADP summer program

Introduction

I have been a Lecturer at the Sam Fox School of Design & Visual Arts since 2008, where my teaching efforts have focused primarily on initial design studios providing introduction to design processes, for both undergraduates and prospective university students. Other course topics I have taught include technical building systems and a general architectural process survey course for students drawn from other colleges and majors.

My work in this capacity has been and continues to be guided by a few key pedagogical & practice philosophies-

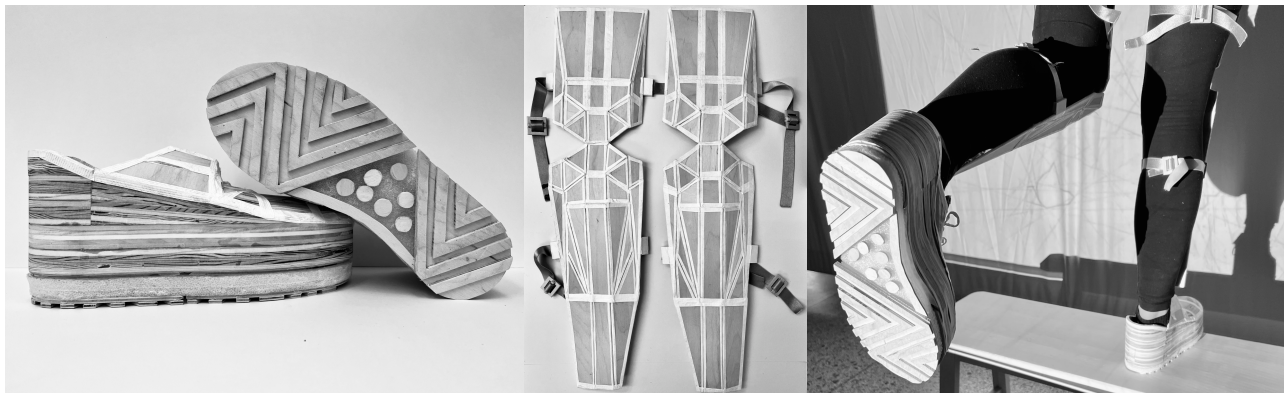
- I believe in the benefits of a comprehensive, holistic, and concept-driven education for students of architecture. I work to provide a set of relevant experiences that engage students at the levels of both productive thought & effective action and prepare students to successfully interact with and influence the professional & personal spaces they will occupy upon graduation. This focus can involve discussions on topics appropriate to the work at hand, that go beyond basic architectural facility with the built environment, such as sustainability, identity, social justice, and the role of architecture in the betterment of the human condition. I encourage students to develop expertise with both hand-made & computer-aided methods of representation.
- My intention when helping students with their design assignments is to be an advocate for them and a fellow discoverer of the potential of their ideas, and to not shy away from the possibly challenging, temporarily unformed, or even absurd implications of their initial concept gestures. Through repeated and respectful conversation, I continually try to ensure that students are as excited about their work as I am, I endeavor to help them take the implications of their work as seriously as I do, and to help them practically realize the best representation of that work and their ideas, in the context of the design studio and beyond.
- I remain dedicated to the belief that maintaining an active and engaged presence in both academic and professional practice settings is critical to my ability to contribute to the advancement of the overall discourse and the built reality of 'architecture'. I am certain that my experiences helping students realize their design intentions and potential has made me a better practicing architect and kept me excited about the work I have contributed to, and that done by others, during the occasional moments when the realities of practice can be discouraging. Most importantly I believe my deep and consistent involvement with both aspects of the discipline makes me a better educator, and a better resource for my students, providing the ability to join them in pursuit of conceptual aspects of their work, as well as the more technical and procedural ones. I intend to maintain this sometimes difficult balance going forward, and I encourage that approach generally.



CARL PAUL KARLEN AIA, NCIDQ, NCARB, CDT, LEED AP

ARCH 111: Introduction to Design Processes I
Lecturer / Adjunct Faculty / Course Coordinator

“The first year of the core studio sequence examines interactions between architecture and environments through the design of a small-scale project. Key concerns include global climate change, ecological systems, and sustainability. This year emphasizes experimentation in which students search for a conceptual position relative to architecture history, theory, and culture via the iterative development of form, geometry, space, and aesthetics. More specifically, this studio focuses on engagement with abstraction, context, and temporality in a series of design projects. Exercises explore problems of translation between 2 and 3-dimension, site and climate study and design, and narrative design. Introduction to Design Processes I is the first in the series of the five required core studios in the undergraduate architecture program.”



Kiera Sullivan, Arch 111 F22



Dripta Chakraborty, Arch 111 F22

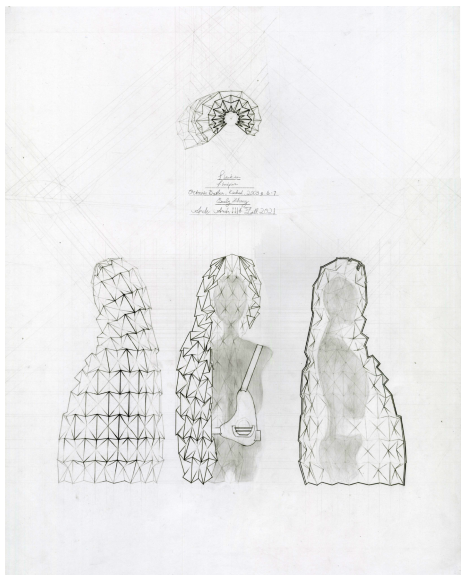
ARCH 111: Introduction to Design Processes I



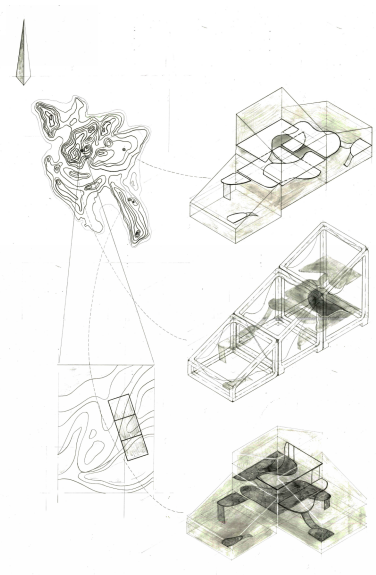
Laumeier Sculpture Park drawing visit, Arch 111 F19



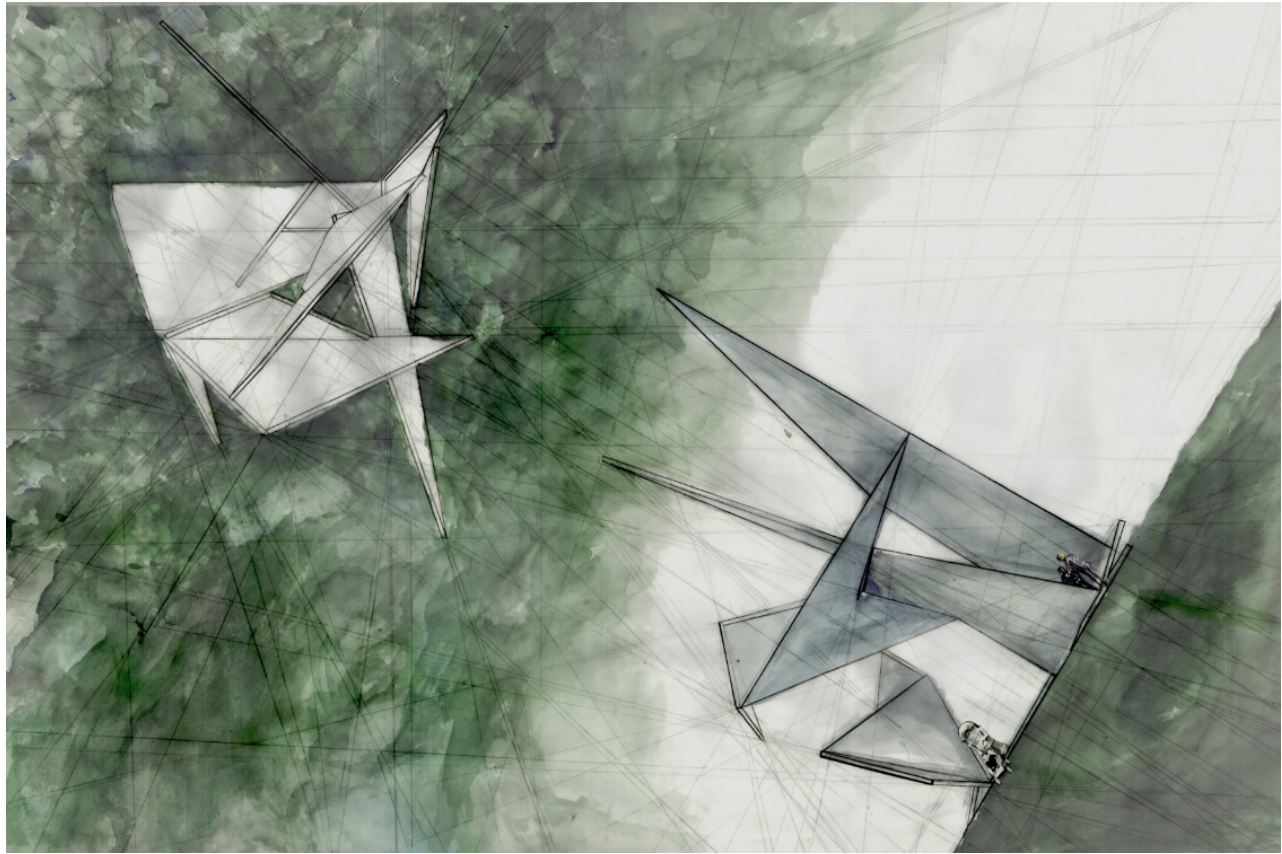
Review & Discussion, Arch 111 F19



Emily Zhang, Arch 111 F21



ARCH 111: Introduction to Design Processes I



Manaphy Wang, Arch 111 F19

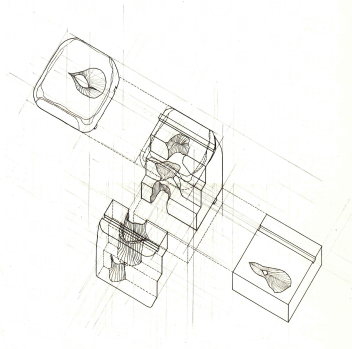


Ethan Loderstedt, Arch 111 F21

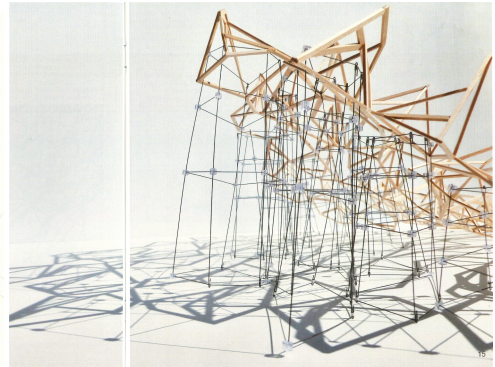
ARCH 111: Introduction to Design Processes I



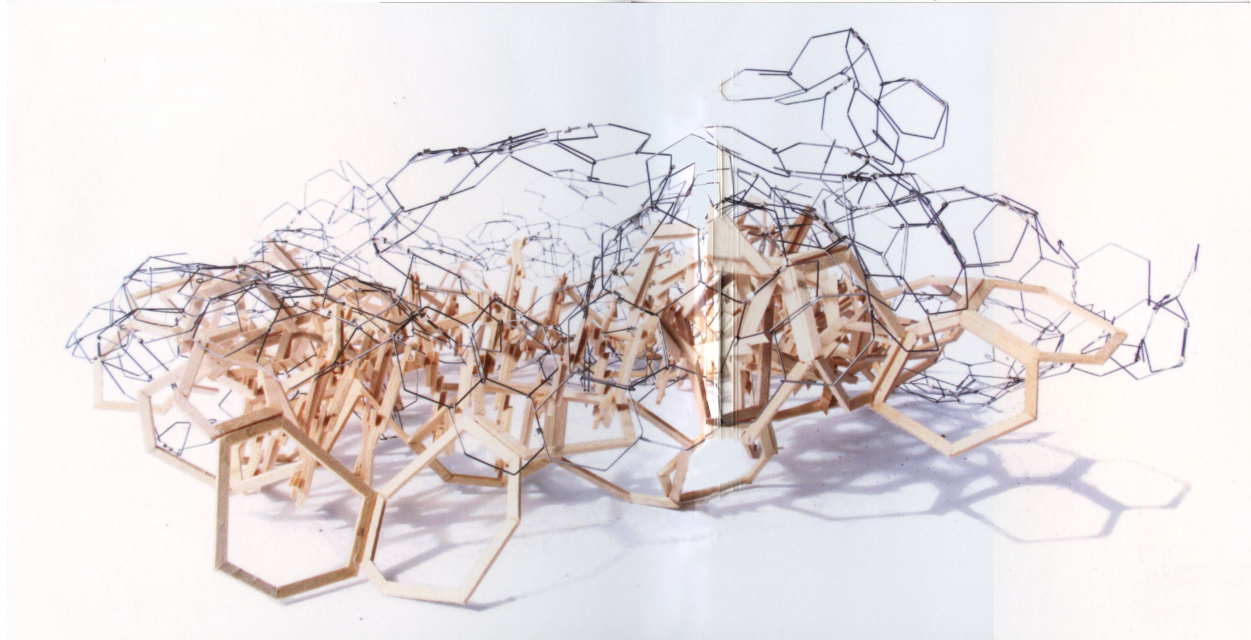
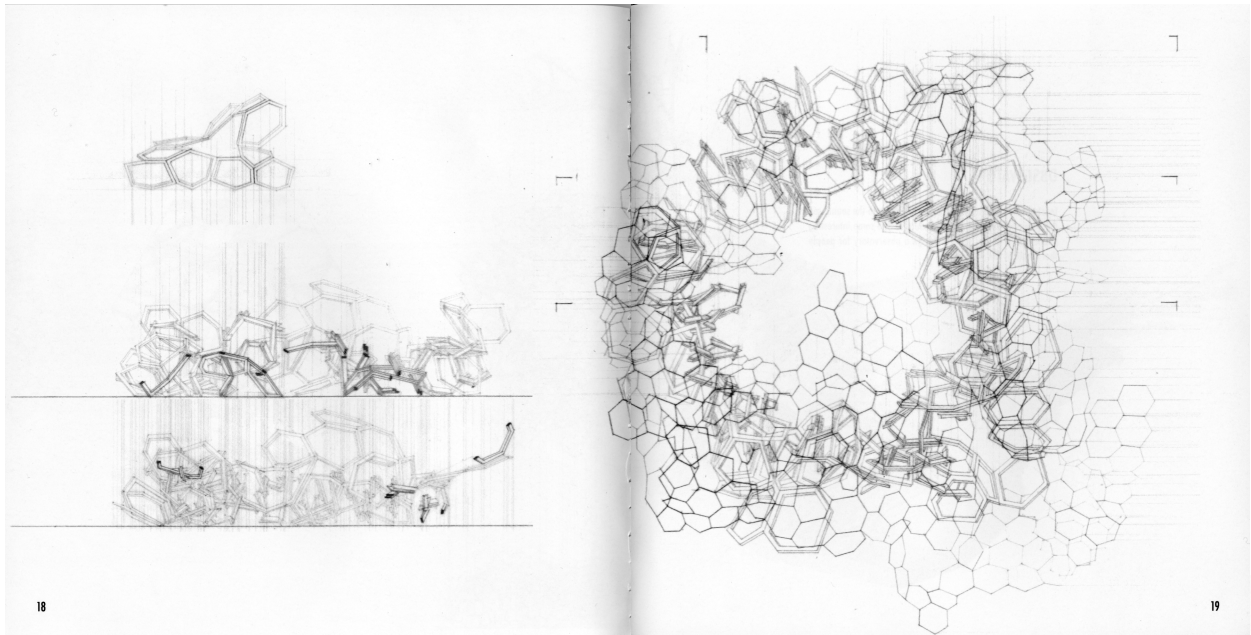
Jenna Schnitzler, Arch 111 F15



Kevin Hall, Arch 111 F10



Alicia Morris, Arch 111 F13

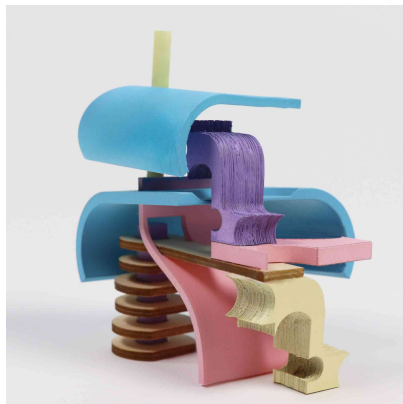


Xinan Chi, Arch 111 F16

CARL PAUL KARLEN AIA, NCIDQ, NCARB, CDT, LEED AP

ARCH 112: Introduction to Design Processes II
Lecturer / Adjunct Faculty

“The first year of the core studio sequence examines interactions between architecture and environments through the design of a small-scale project. Key concerns include global climate change, ecological systems, and sustainability. This year emphasizes experimentation in which students search for a conceptual position relative to architecture history, theory, and culture via the iterative development of form, geometry, space, and aesthetics. More specifically, this studio focuses on engagement with surfaces, flows, and assemblies in a series of design projects. Exercises explore problems of size and scale, object to field, and figure-ground. Introduction to Design Processes II is the second in the series of the five required core studios in the undergraduate architecture program.”



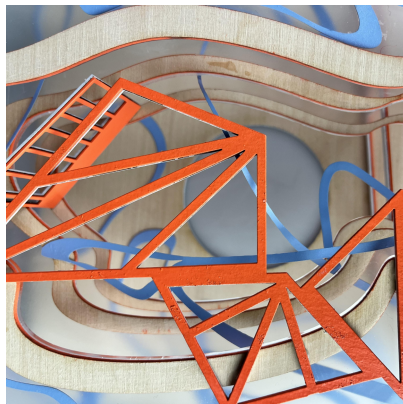
Dongyue Li, Arch 112 S24



Carolina Kertesz Kok, Arch 112 S24



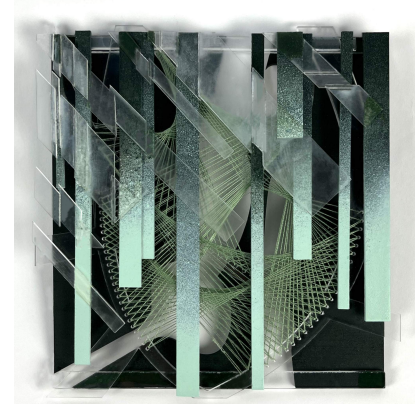
Chin Tial, Arch 112 S24



Chin Tial, Arch 112 S24



Lucy Li, Arch 112 S24



Lucy Li, Arch 112 S24



Carolina Kertesz Kok, Arch 112 S24

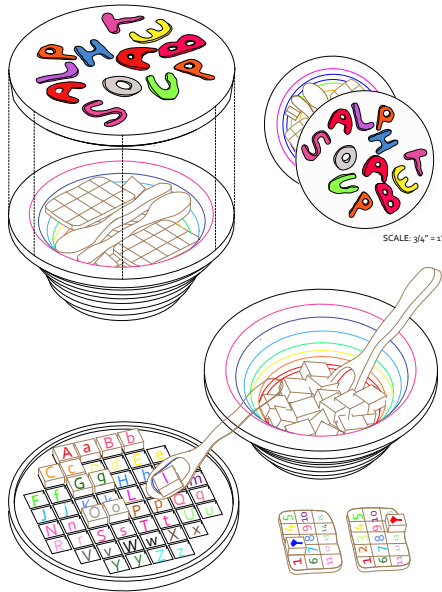


Jasper Kunz, Arch 112 S24



Dongyue Li, Arch 112 S24

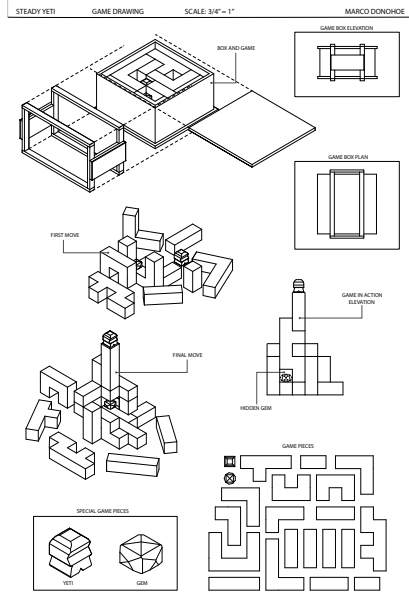
ARCH 112: Introduction to Design Processes II



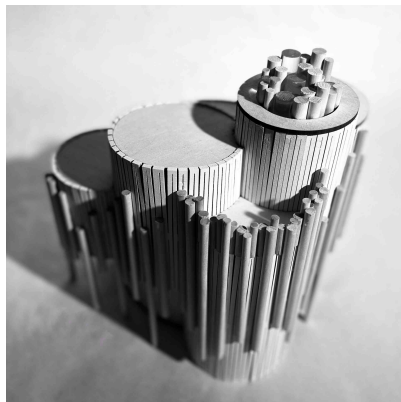
Mercy Fey, Arch 112 S 23



Frances Bobbitt & Mary-Kate Sullenberger, Arch 112 S 23



Marco Donohoe, Arch 112 S 23



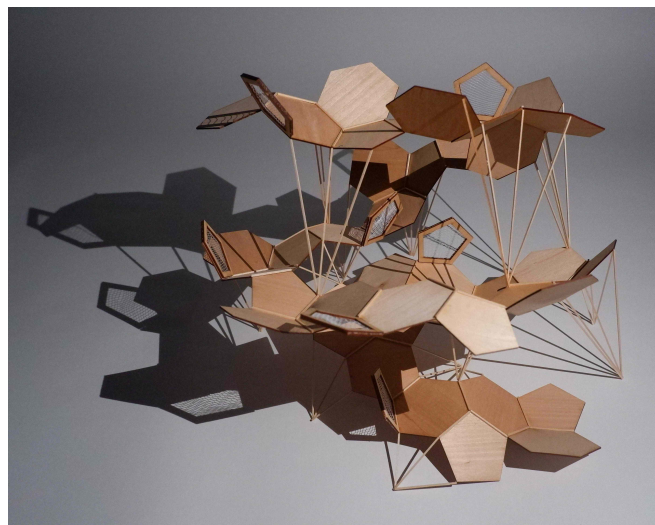
Oscar Kreft, Arch 112 S23



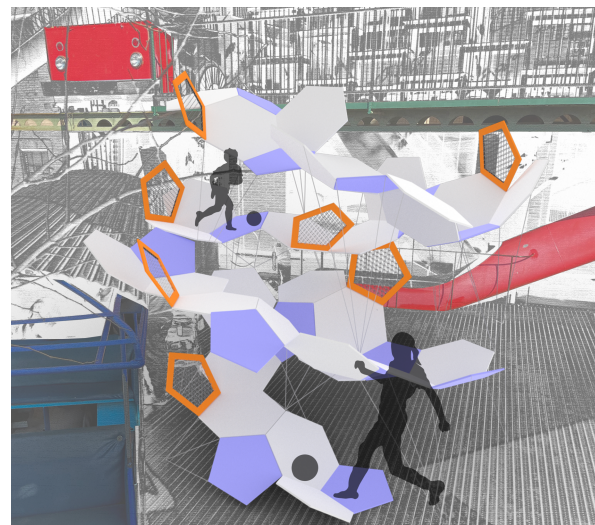
Mary-Kate Sullenberger, Arch 112 S23



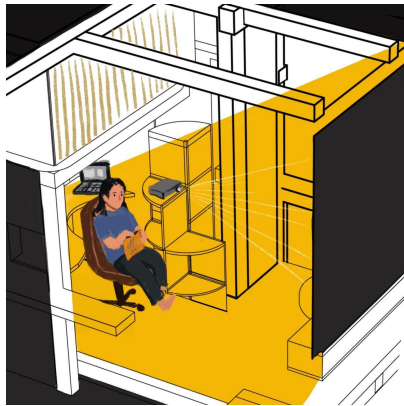
Marco Donohoe, Arch 112 S23



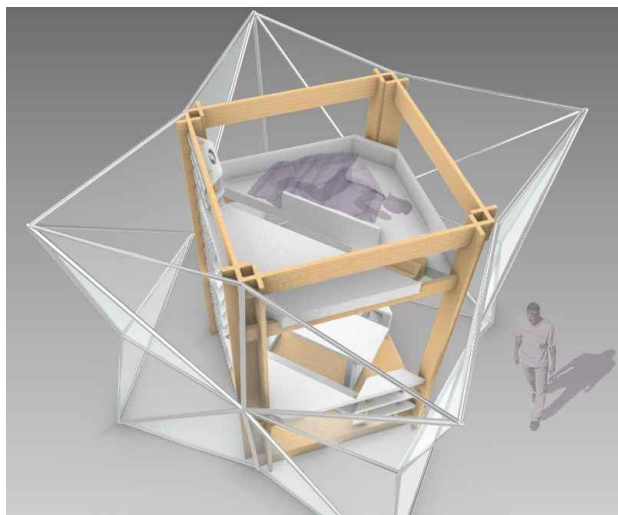
Julia Bernat, Arch 112 S22



ARCH 112: Introduction to Design Processes II



Airan Xu, Arch 112 S20



Maya Yildirim, Arch 112 S20



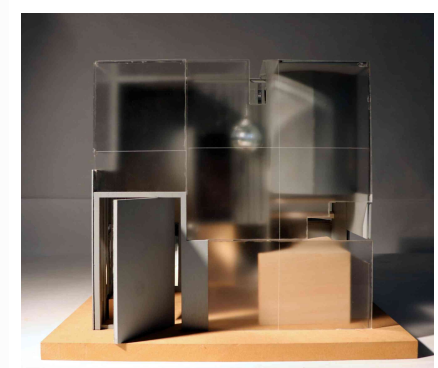
Yuwei Wang, Arch 112 S19



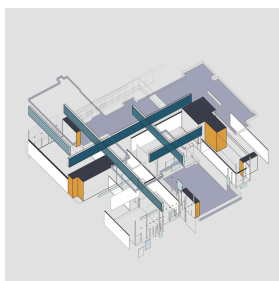
Ulrica Gu, Arch 112 S20



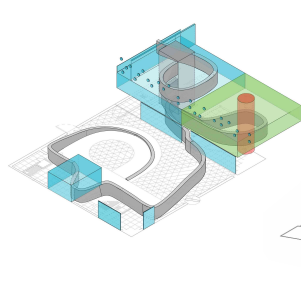
Guorun Yang, Arch 112 S19



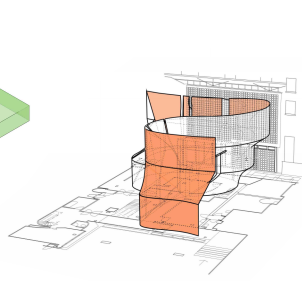
Lisa Chen, Arch 112 S19



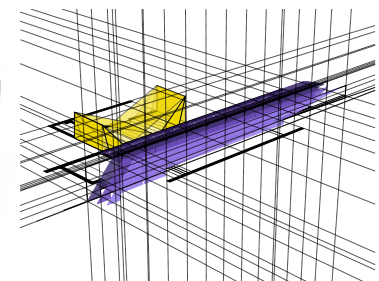
Airan Xu, Arch 112 S20



Carlos Soria, Arch 112 S20



Maya Yildirim, Arch 112 S20



Sophie Roberts, Arch 112 S20

ARCH 112: Introduction to Design Processes II



Anne Whitsel, Arch 112 S18



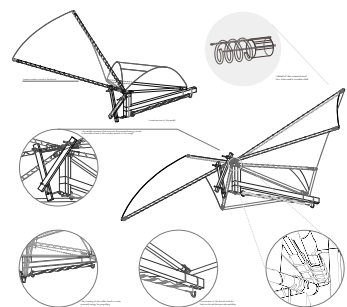
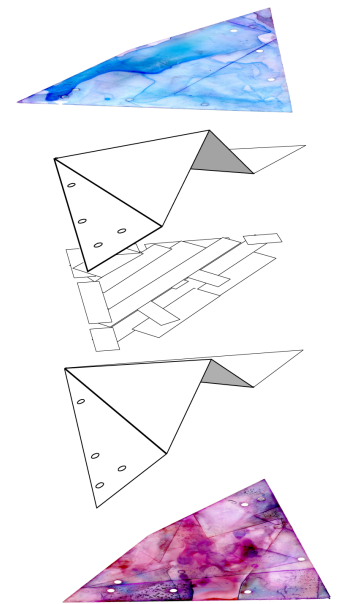
Jo Simon, Arch 112 S18



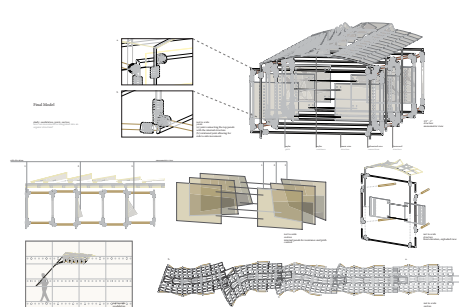
Alex Gray, Arch 112 S18



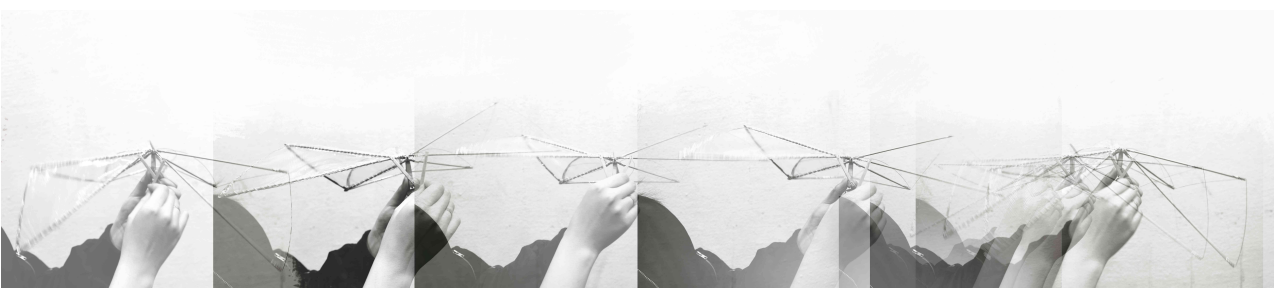
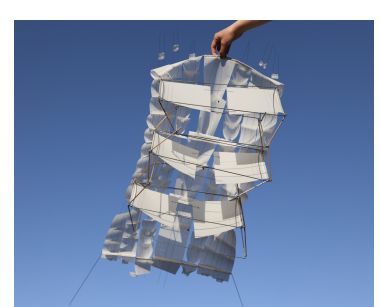
Brooke Bulmash, Arch 112 S18



Lijjie Lu, Arch 112 S18



Andrew Tsuei, Arch 112 S18



Lijjie Lu, Arch 112 S18

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ARCH 144: Architecture for Non-Architects

Lecturer / Adjunct Faculty / Course Coordinator

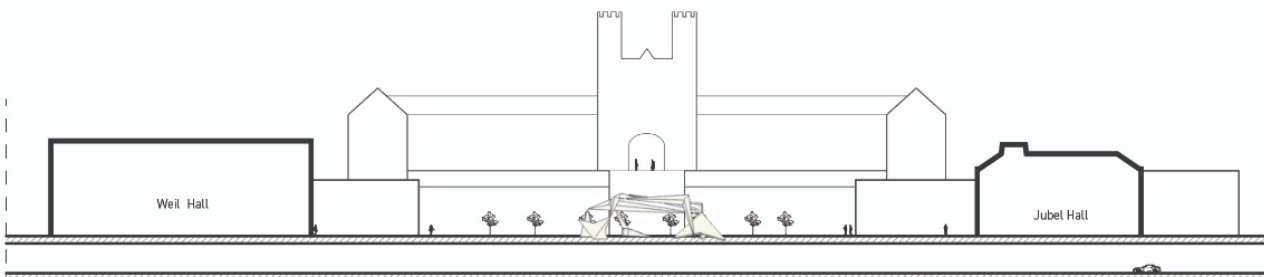
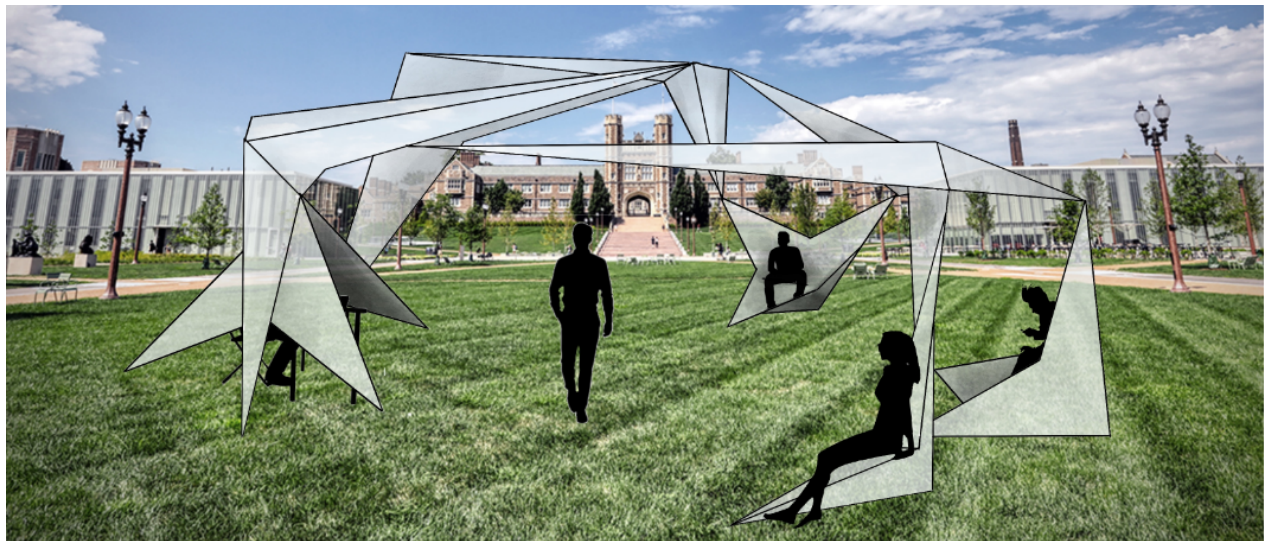
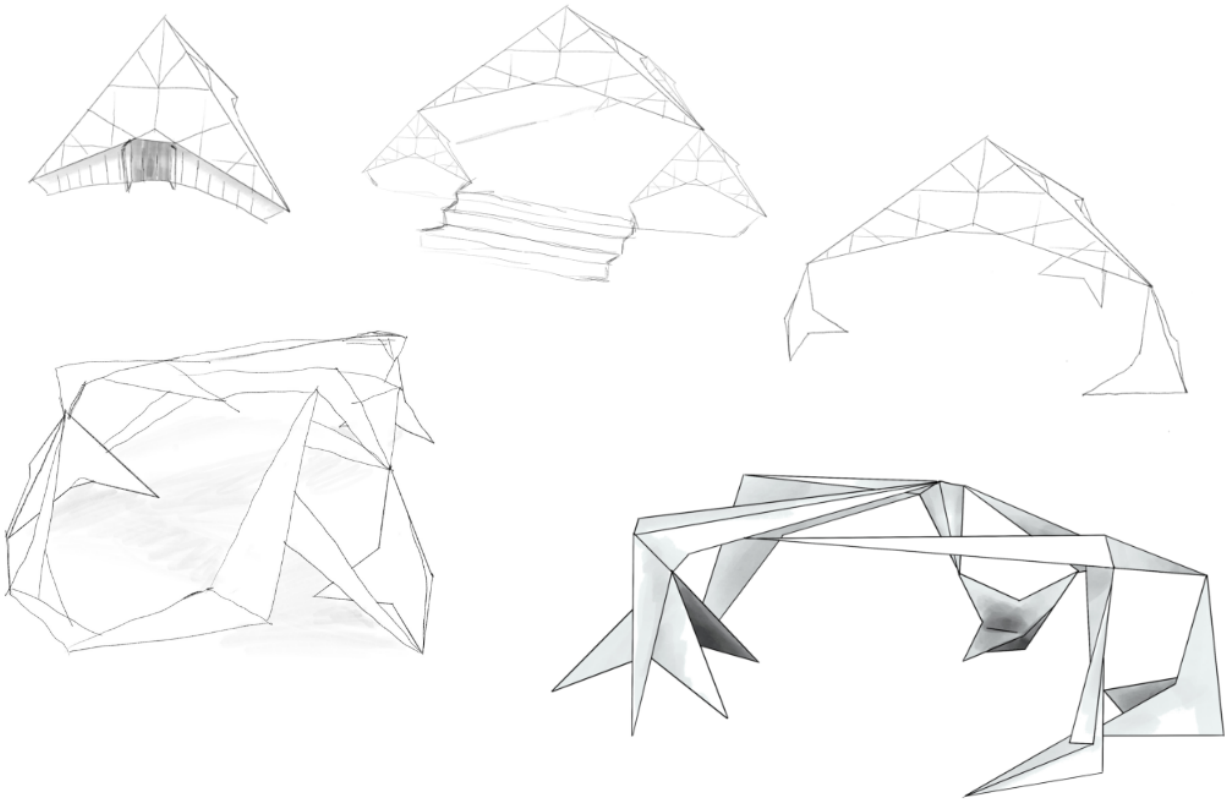
“Architecture for Non-Architects introduces non-architecture students to the process in which architects think about, view and produce the built environment. This new course is meant to serve as an alternative to the traditional studio instruction in the major, thus allowing students who are curious about architecture to experience it without the demands and commitment of major courses. If a student decided to transfer into the Architecture Major later on, they will meet with the Architecture Minor lead advisor to jointly propose a planned course of study addressing any missing credits and foundational skills required for successful completion of the Architecture major. This foundational course proposes a combination of readings, class discussions and research will be utilized to inform the design process, while field trips will initiate students into the act of seeing by challenging them to observe, interpret and critically engage with the built environment (“the site”) and those that are affected by it (“the stakeholders”), in specific scalar and temporal contexts.”



Alice Foppiani, Arch 144 S 21

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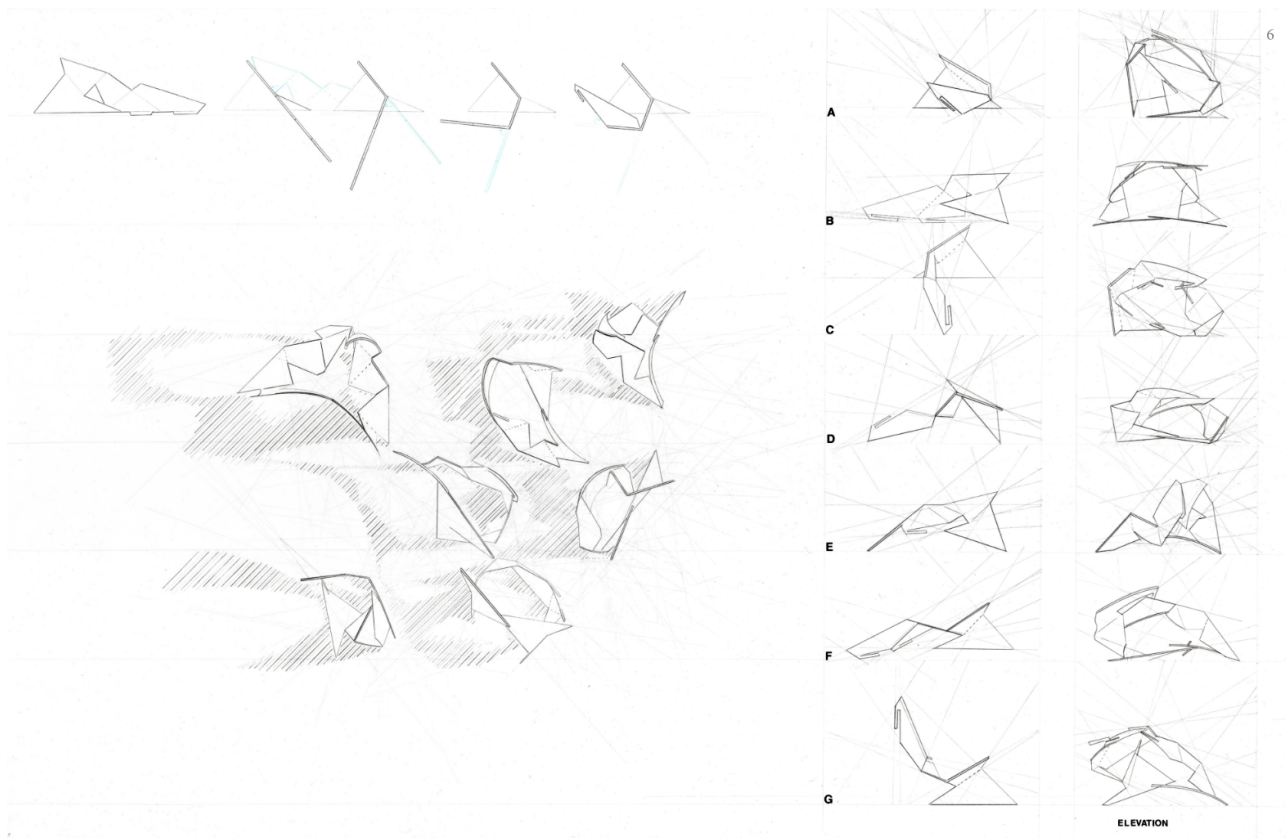
ARCH 144: Architecture for Non-Architects



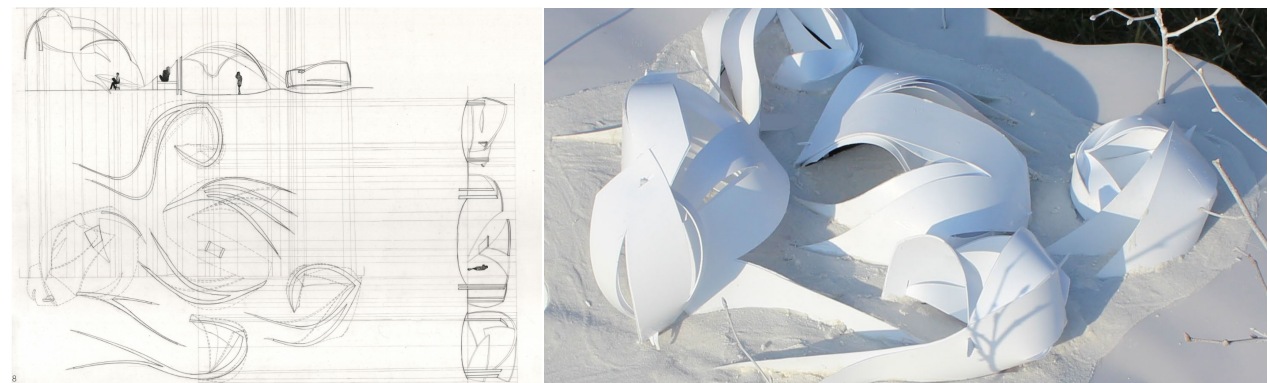
Grace Chen, Arch 144 S21

ARCH 211: Architectural Design II
Lecturer / Adjunct Faculty

“The second year of the core studio sequence examines interactions between architecture and technology through the design of a medium-scale project. Key concerns include transformative emerging technology, cultural and material production, and labor practices in relation to digital tools and systems. This year emphasizes choice as students are supported in clarifying their conceptual position relative to architecture history, theory, and culture via the iterative development of form, geometry, space, and aesthetics. More specifically, this studio focuses on engagement with materials, cladding, and interiors in a series of design projects. Exercises explore problems of part-to-whole relationships, cladding and ornament, and public and private space. Architectural Design I is the third in the series of the five required core studios in the undergraduate architecture program.”



Lorraine Kung, Arch 211 F14

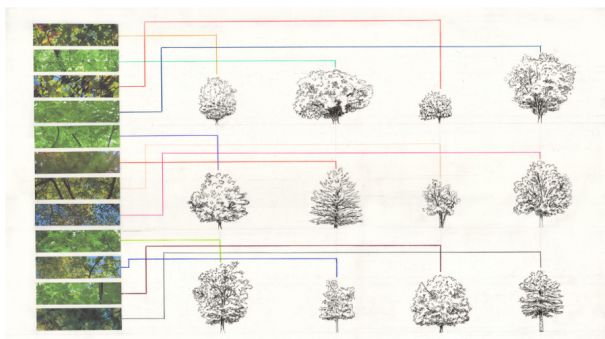
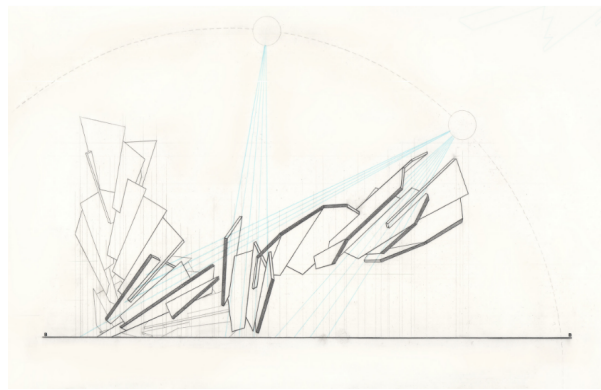
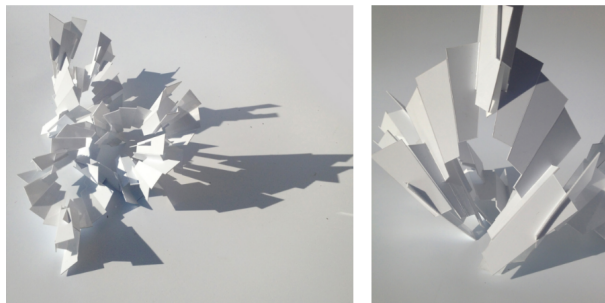
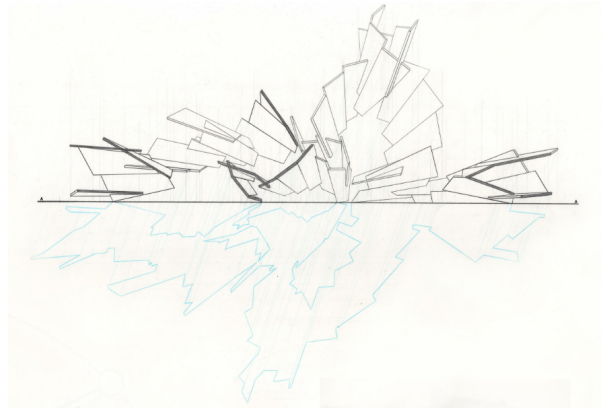


Joshua Stevens, Arch 211 F14

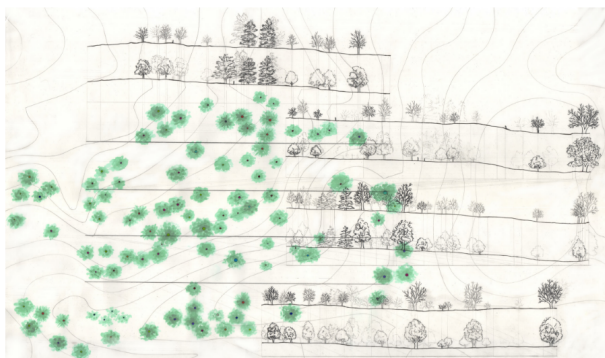
ARCH 211: Architectural Design II



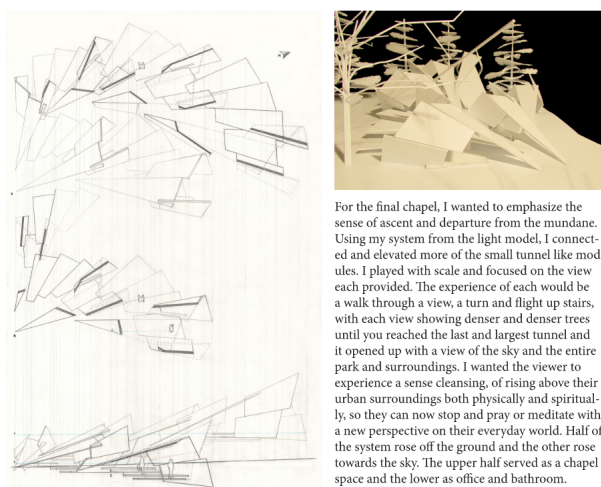
By connecting many of these geometric modules together I created a system that would in every direction and could capture and direct light from many different angles. Theoretically this system could be manipulated so that at different times of day the sun light went directly through different parts of the system. The cast shadows would change depending upon the size of the day and it could potentially act as a sort of sundial. The sun going directly through different 'oculus' modules could be a determinant of the time of day.



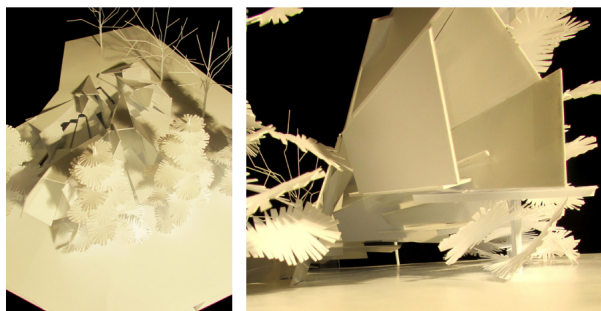
For the site study, I looked at the density of the tree canopies, specifically as it applied to the varying species of trees on the site. I identified all of the trees on the site by species and mapped them, making note of whether they were deciduous or coniferous. Each species is color coded to correspond between drawings. The deciduous trees would lose their leaves seasonally, causing a drastic change in the tree canopy. On one of the higher parts of the site there was a grove of pine trees, coniferous trees whose canopy state would not vary seasonally. For consistency of light direction and experience I decided to site my chapel here.



Rebecca Ridderhoff, Arch 211 F14



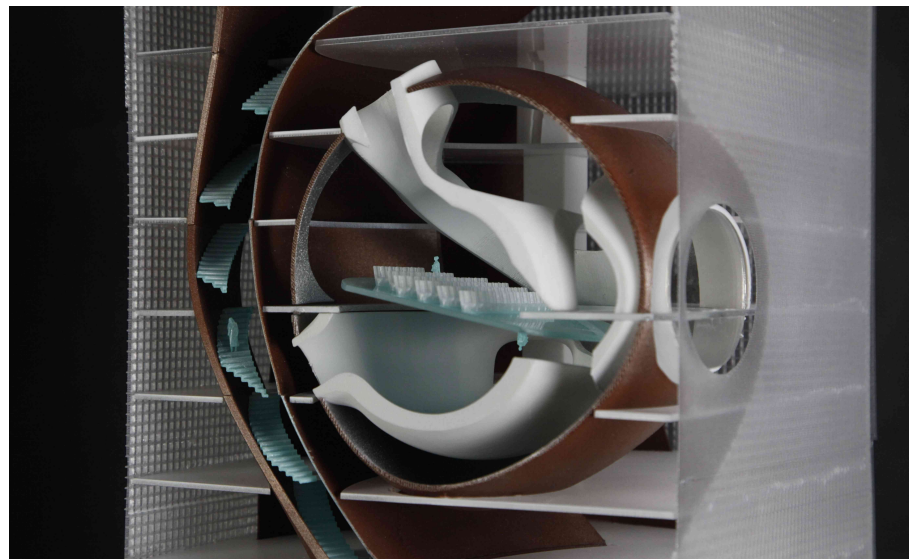
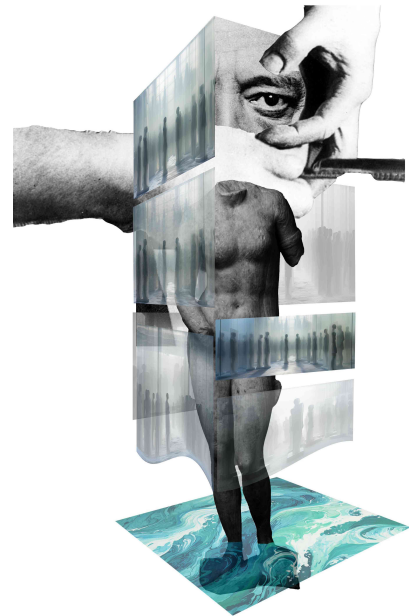
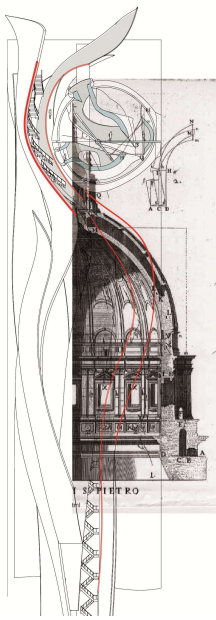
For the final chapel, I wanted to emphasize the sense of ascent and departure from the mundane. Using my system from the light model, I connected and elevated more of the small tunnel like modules. I played with scale and focused on the view each provided. The experience of each would be a walk through a view, a turn and flight up stairs, with each view showing denser and denser trees until you reached the last and largest tunnel and it opened up with a view of the sky and the entire park and surroundings. I wanted the viewer to experience a sense cleansing, of rising above their urban surroundings both physically and spiritually, so they can now stop and pray or meditate with a new perspective on their everyday world. Half of the system rose off the ground and the other rose towards the sky. The upper half served as a chapel space and the lower as office and bathroom.



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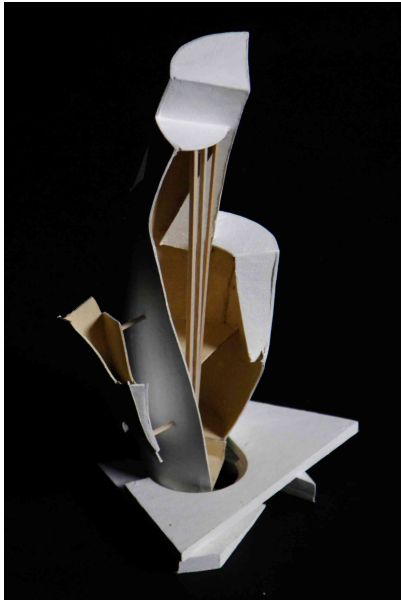
ARCH 311: Architectural Design III
Lecturer / Adjunct Faculty

“The third year of the core studio sequence examines interactions between architecture and society through the design of a large-scale project. Key concerns include architectural agency, community activism, and socioeconomic justice. This year emphasizes voice as students adopt their own conceptual position relative to architecture history, theory, and culture via the iterative development of form, geometry, space, and aesthetics. More specifically, this studio focuses on engagement with tectonic assemblies, public space, and programming in a series of design projects that include a precedent analysis, a detailed study of the project's urban context, and a mixed-use vertical structure. Exercises explore problems of grids and frames, urban and architectural space, and programmatic interrelationships. Architectural Design III is the fifth in the five required core studios in the undergraduate architecture program.”

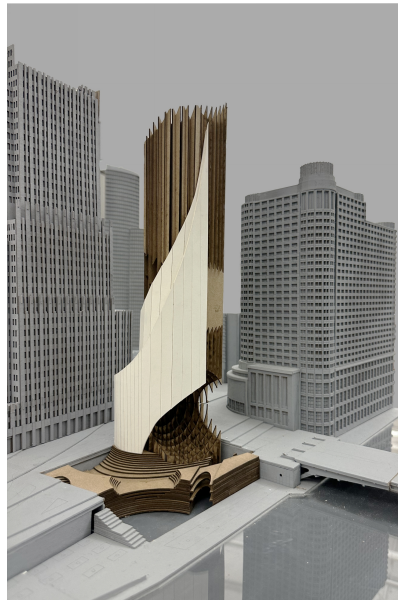


Max Liu, Arch 311 F23

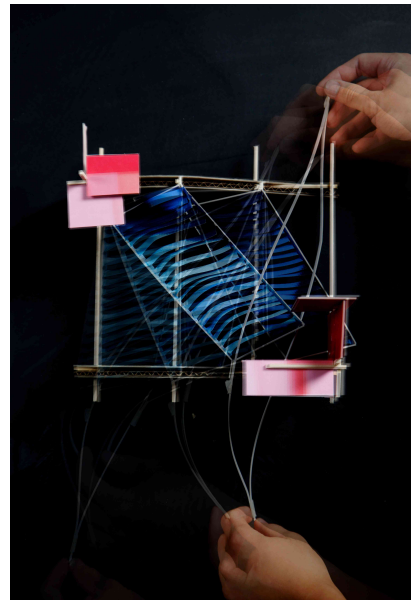
ARCH 311: Architectural Design III



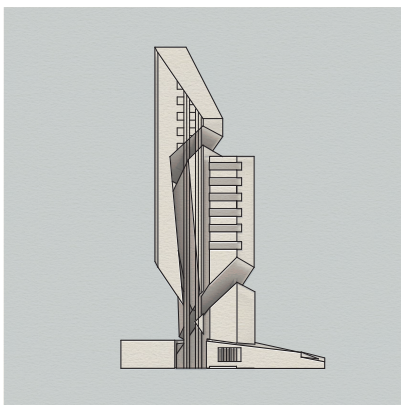
Tina Zang, Arch 311 F23



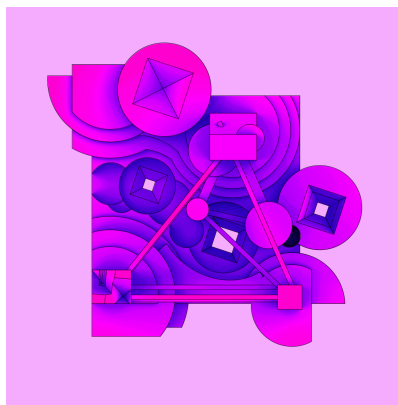
Eric Ha, Arch 311 F23



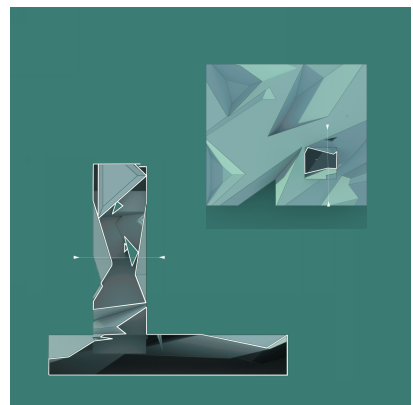
Max Liu, Arch 311 F 23



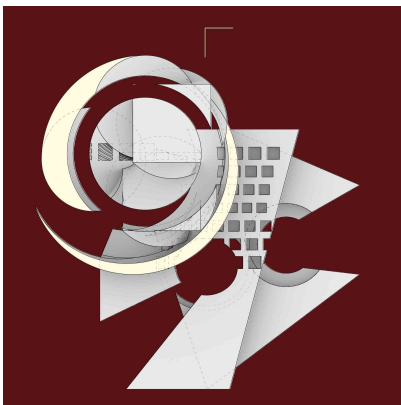
Chloe Erramouspe, Arch 311 F23



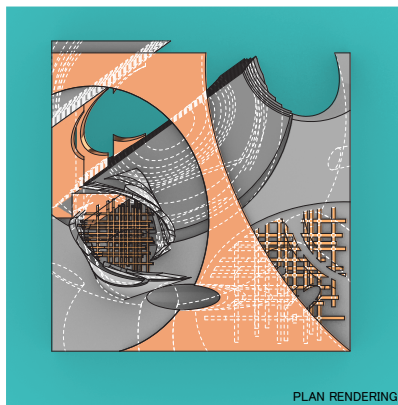
Kendall Owens, Arch 311 F23



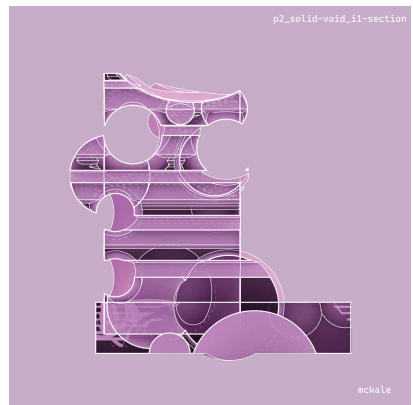
Mariana Leal, Arch 311 F23



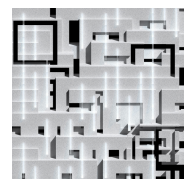
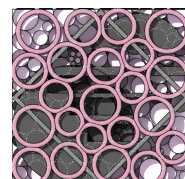
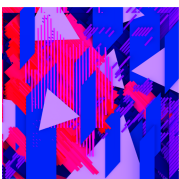
Tina Zang, Arch 311 F23



Eric Ha, Arch 311 F23



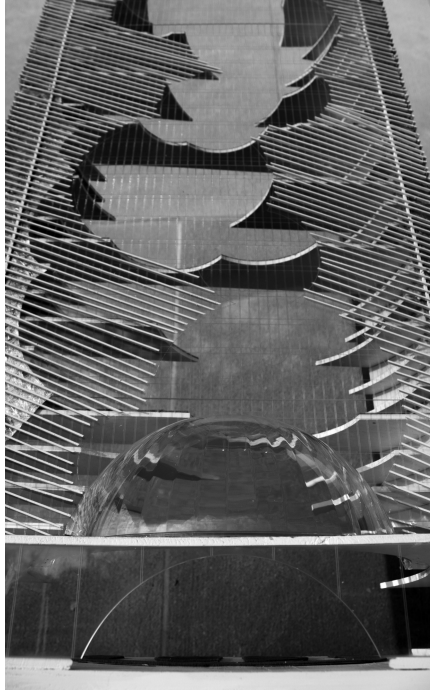
McKale Thompson, Arch 311 F23



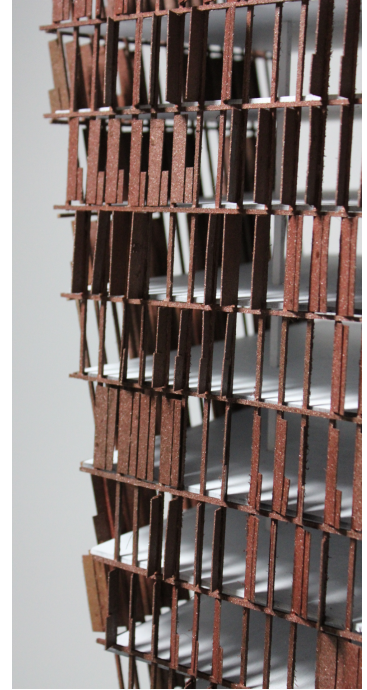
ARCH 311: Architectural Design III



Kendall Owens, Arch 311 F23



McKale Thompson, Arch 311 F23



Chloe Erramouspe, Arch 311 F23



Emory Marcuson, Arch 311 F23



Luke Robertiello, Arch 311 F23

ARCH 311: Architectural Design III



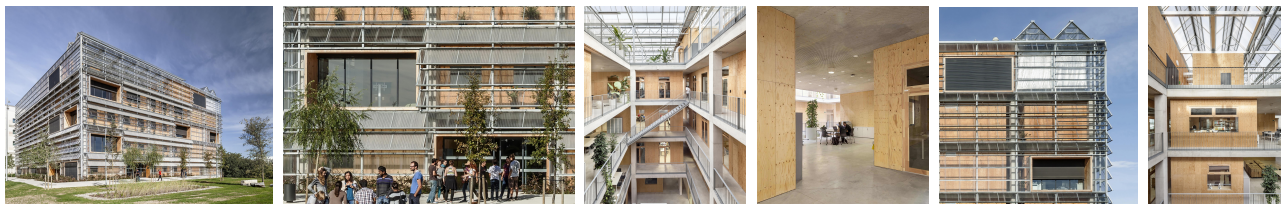
Tower Research studio trip to Chicago, IL, Arch 311 F 23



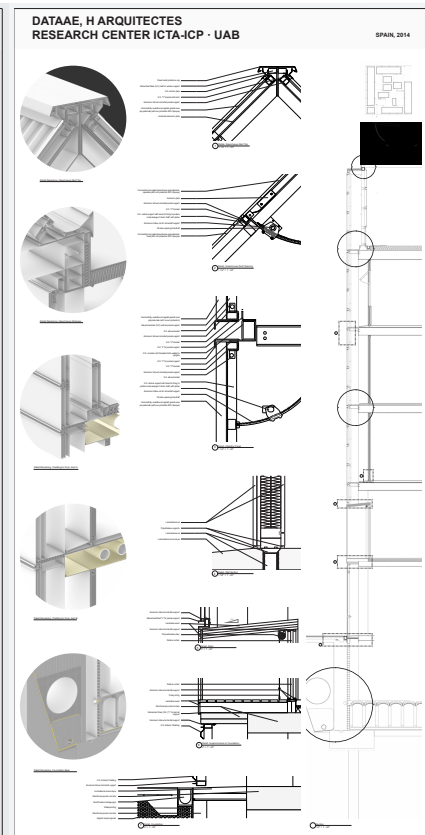
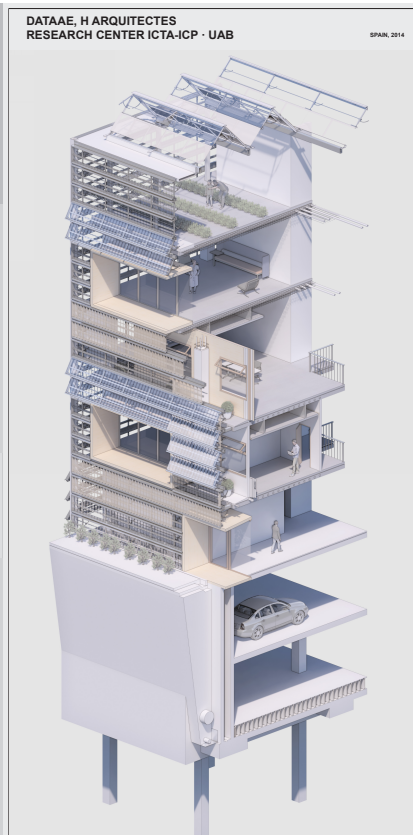
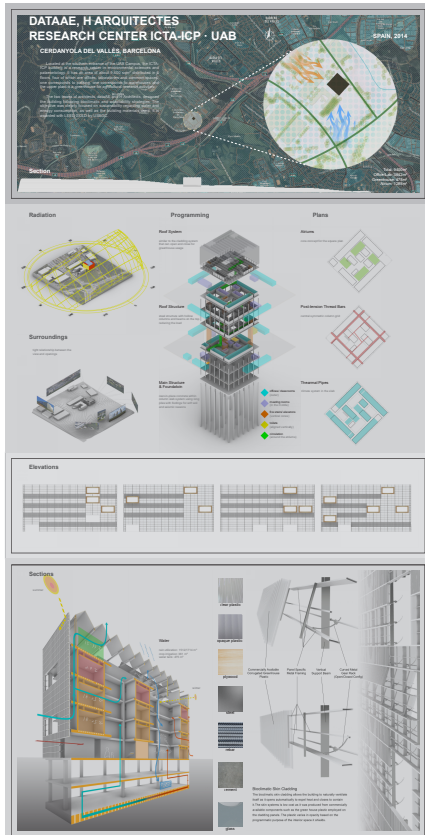
Impromptu City of Assembled Towers , Arch 311 F 23

ARCH 455: Building Systems
Lecturer / Adjunct Faculty

“Building Systems will examine the performance and properties of building materials, both traditional and new, through an analysis of assemblies and related systems. Investigations of wood, masonry, steel and concrete and the integration of relevant building systems will provide the fundamental structure for the course. All systems will be investigated relative to their architectural purpose, impact on the environment, relationship to culture/context, technical principles and will also consider manufacturing, construction, our profession and the society in which we practice. Moreover, the course will also examine the performance characteristics of contemporary enclosure technology and explore the impact these technologies are having on design thinking. Although we will focus primarily on the aforementioned topics, we will also identify and consider the impact of other parameters on design and performance such as: building codes, role of the profession, health and life safety, systems integration, sustainability and industry standards. The course strives to provide students with a sound familiarity and understanding of traditional building systems in wood, steel and concrete; as well as the skills necessary to represent these systems. The course also seeks to expose students to the material and poetic potential of these technologies related to the making of architectural environments.”

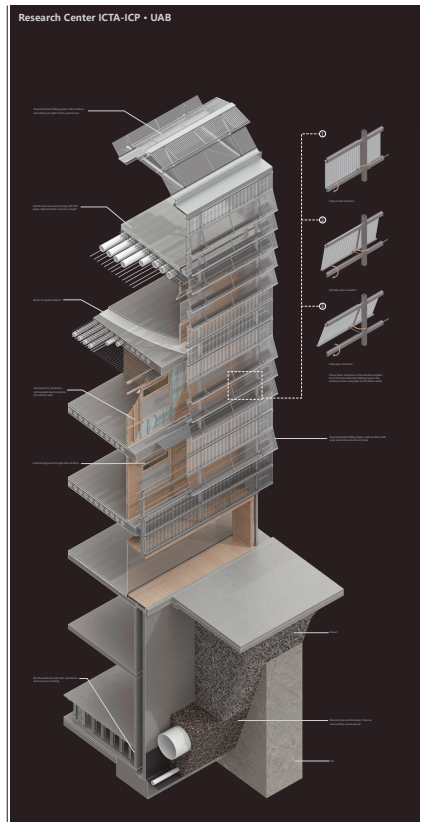
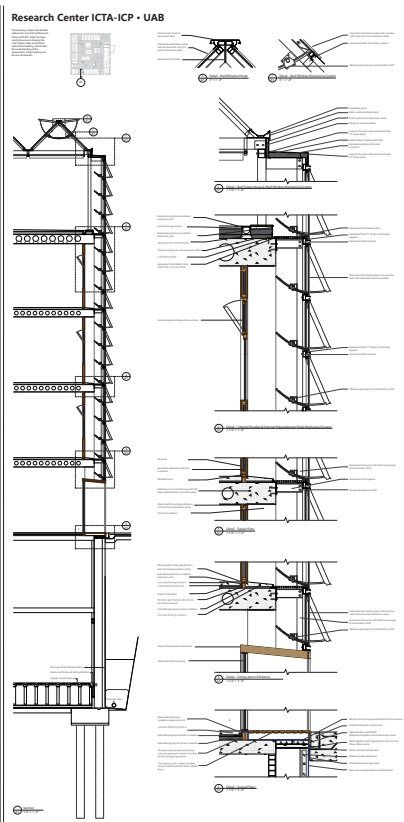
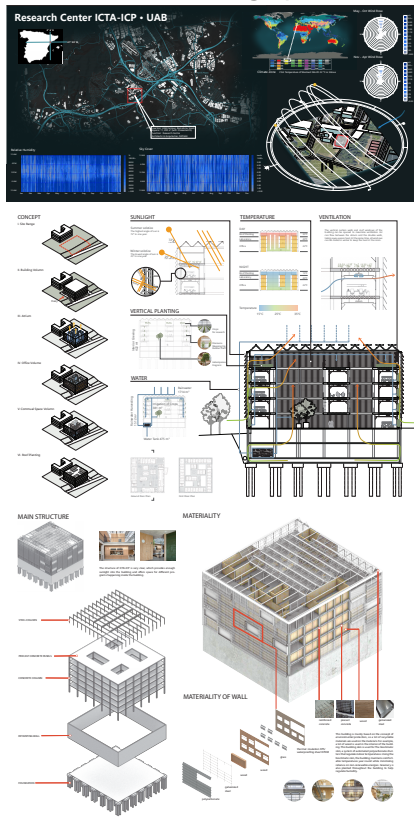


Precedent Project, Arch 455 F20

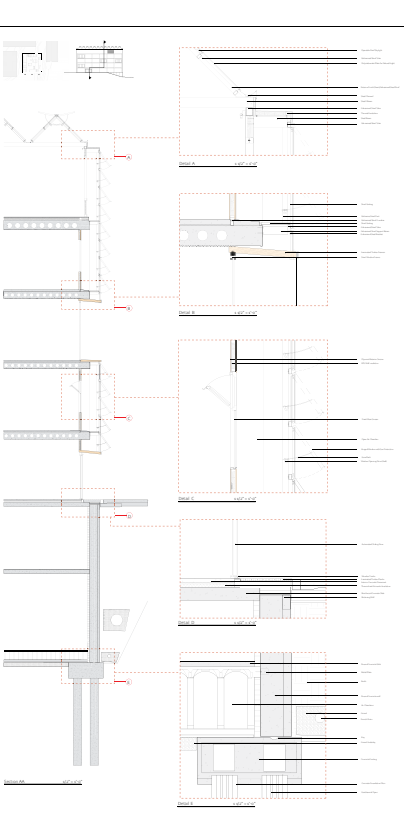
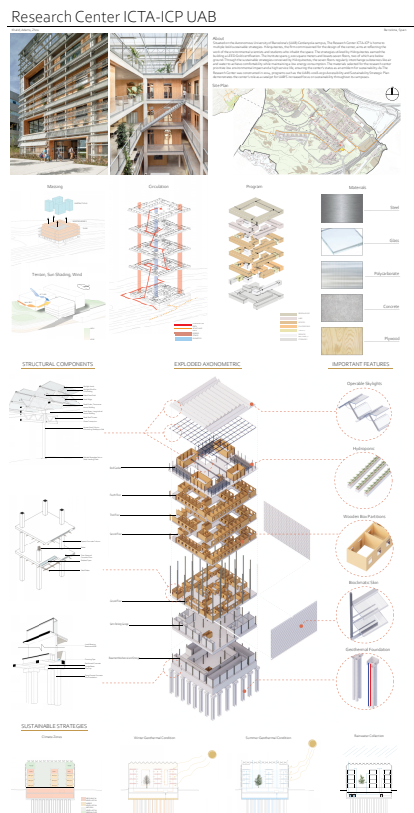


Mic Ma, Mathieu Letendre, Yihan Huang, Arch 455 F20

ARCH 455: Building Systems



Sheng Li, Yifan Wang, Bixi Zeng, Arch 455 F20

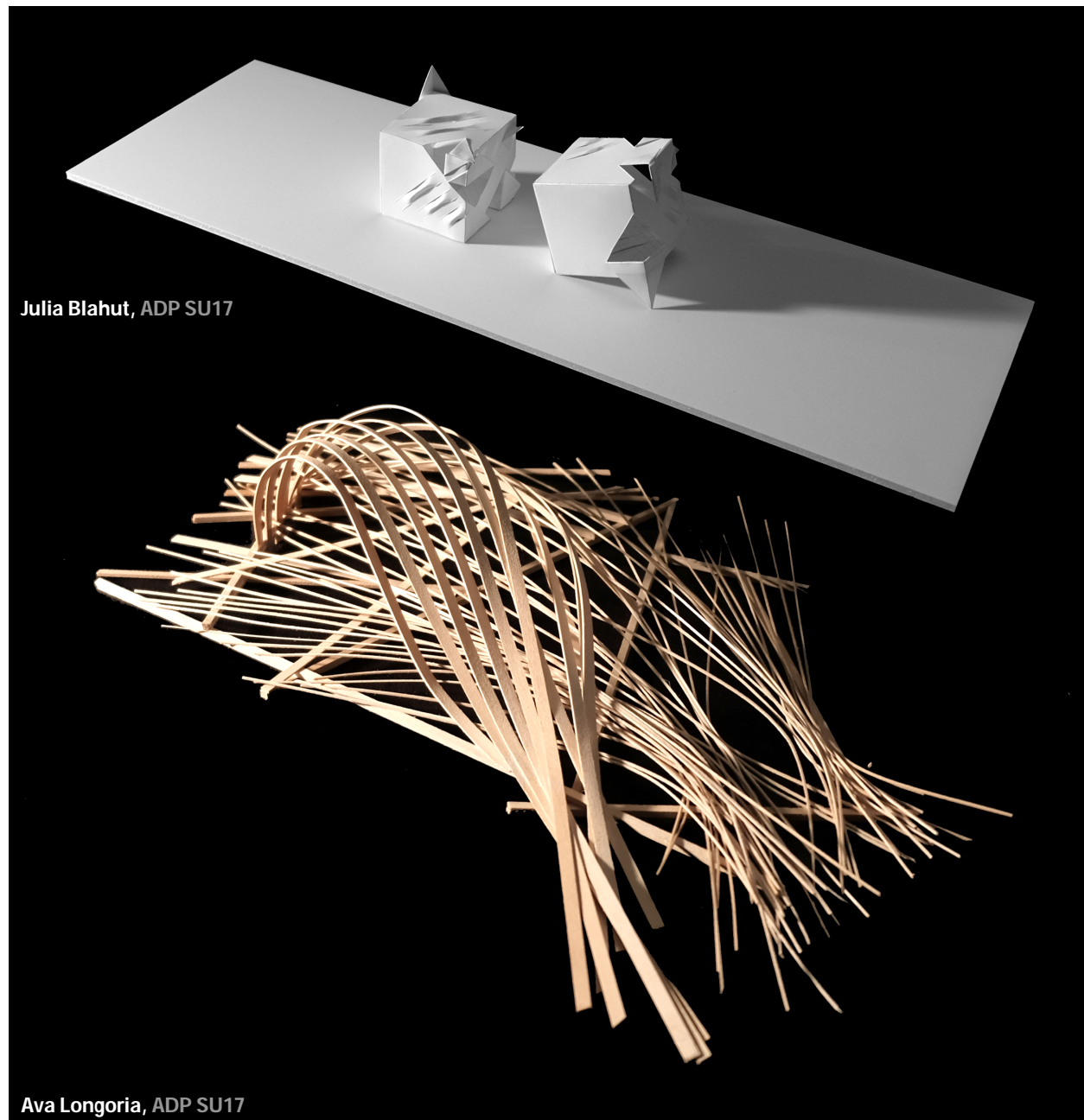


Ruqayya Khalid, Peter Zhou, Khailah Adams, Arch 455 F20

ADP: Architecture Discovery Program

Lecturer / Co-Director

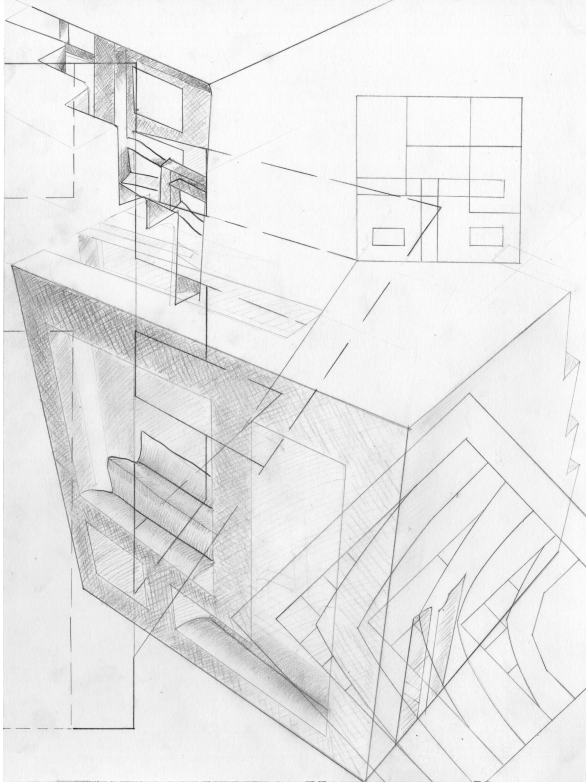
“The Architecture Discovery Program (ADP) is an exciting introduction to architecture and design for high school students. The rigorous two-week program offers intensive individual instruction by Sam Fox School faculty. Design Studio is the heart of the program, and drives creativity and discovery to foster passion and compassion in design. Over the course of the program, students undertake a series of short design exercises that will introduce them to the design thinking process, culminating in an architectural project for review by faculty and guest critics. Drawing studio engages students with the art of seeing, as they learn how to better observe the world around them and communicate what they see through drawing. Faculty engage students in multiple opportunities to practice drawing on site. Through observation and sketching, students will understand elements such as proportion, light/shadow, material and texture, spatial relationships, orthographic projections, and perspective.”



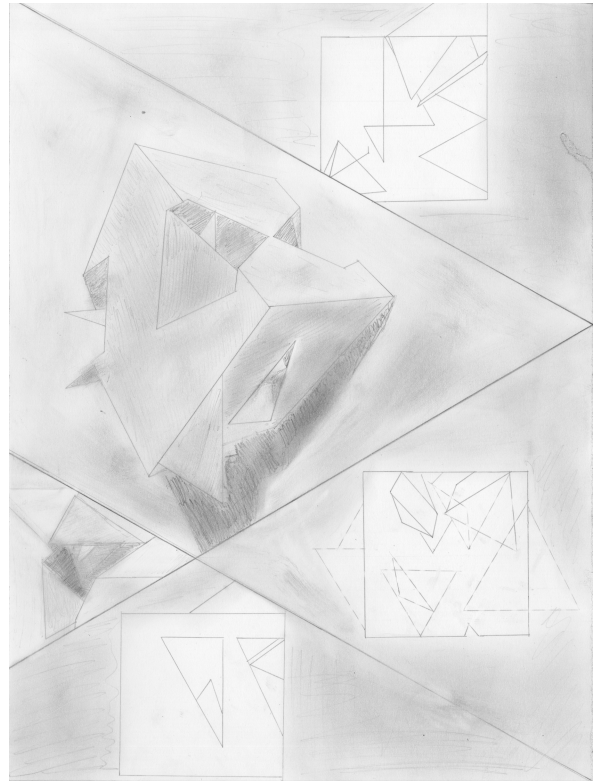
Julia Blahut, ADP SU17

Ava Longoria, ADP SU17

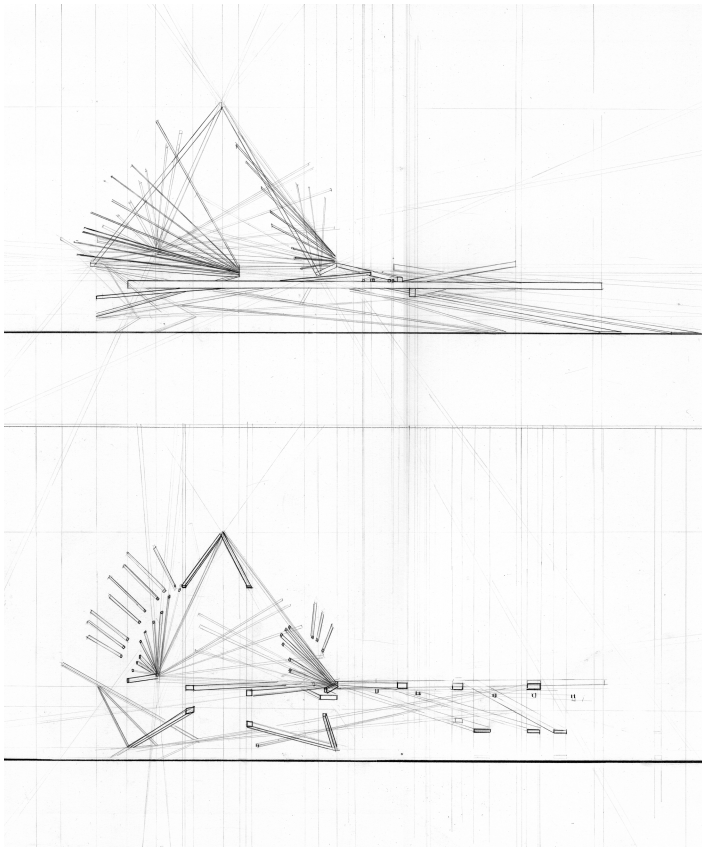
ADP: Architecture Discovery Program



Sherry Xu, ADP SU17



Andy Entis, ADP SU17



Ciera Okere, ADP SU17

