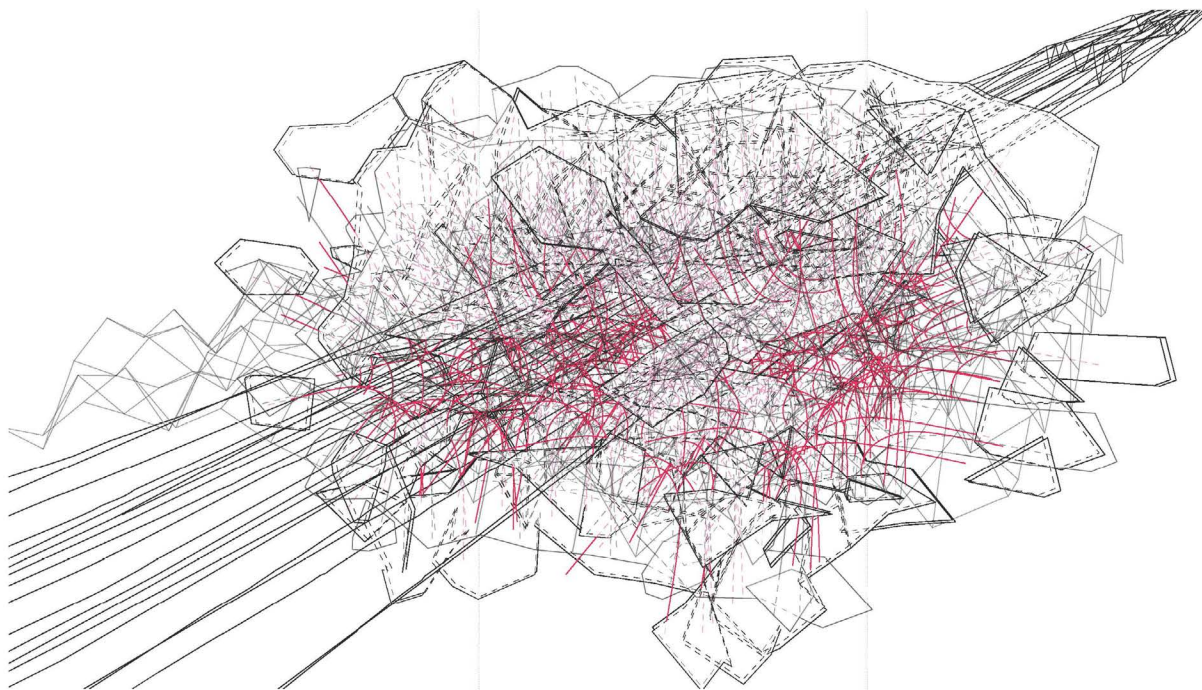


RYAN CLIFF

Design portfolio



RYAN CLIFF

Ryanciff02@gmail.com

issuu.com/ryan_cliff/docs/portfolio

linkedin.com/in/ryan-cliff/

931-278-4714

My name is Ryan Cliff. I graduated from the University of Tennessee, Knoxville in Spring 2025 with an accredited bachelor's degree in architecture. Along with my drive to do good work, my wide range of experiences in architecture/design practices prepare me to develop as an aware and competent architectural designer.

EDUCATION

University of Tennessee | College of Architecture and Design

Knoxville, TN | August 2020 - May 2025

Bachelor of Architecture

Urban Design Studio | Politechnika Krakowska Exchange Program

Krakow, Poland | Spring 2024

RELEVANT WORK EXPERIENCE

Architectural Designer | The Context Workshop

Boston, MA | July 2025 - current

My current job with the Context Workshop involves designing and constructing various scales of residential architecture in the greater Boston area. There is a large emphasis on code study and collaborating with contractors and clients.

Architectural Intern | Lyle Cook Martin Architects

Clarksville, TN | Summer 2021 - Winter 2025

Internship role at Lyle Cook & Martin Architecture firm, a smaller, local firm with huge community involvement. I would return to LCM over various semester breaks from school and performed tasks such as CAD drawing in AutoCad and Revit, Construction Drawing, Schematic Design planning, project formatting, site studies, office management, and attending meetings with clients and partners.

Architectural Intern | The Johnson Studio at Cooper Carry

Atlanta, GA | Summer 2023

This summer student internship for the Johnson studio at Cooper Carry enhanced my design skills from the perspective of a large firm. I completed tasks involving BIM modeling in Revit, Construction drawings, schematic design, and organizing interior design material selections.

Skilled Labor | Charles Blalock and Sons Inc.

Knoxville, TN | Summer 2022

Developed team leadership skills and ability to follow direction with a crew of 7 people building and demolishing large-scale concrete vehicular bridges for the summer, mostly on a new build site.

ADDITIONAL WORK EXPERIENCE

Landscape Care and Design | UT botanical gardens

Knoxville, TN | Spring 2025

Maintained the University's garden and co-led volunteer groups while designing community amenities.

Teaching Assistant | University of Tennessee College of Architecture

Knoxville, TN | Fall 2024

Prof. Marleen Davis | Arch 101: Architecture and the built environment

Freelance Graphic Design

Knoxville, TN/Louisville, KY/Boston, MA | 2022- 2026

I design on the side for local band show posters, album covers, and merchandise. @mt.mag2 on instagram

SKILLS

Revit | BIM modeling

AutoCad

Rhino | Grasshopper, V-ray

Adobe | Photoshop, Illustrator, Indesign, Acrobat, After Effects

Bluebeam

Windows + Mac OS

Construction Document Experience

Construction Site Experience

Physical Modeling

REFERENCES

Bradley A. Martin III, AIA | Principal at Lyle Cook Martin

Clarksville, TN

bmartin@lylecookmartin.com

931-216-4555

Randy Miller, AIA | Architect at The Johnson Studio at Cooper Carry

Atlanta, GA

Randy@johnsonstudio.com

Randy Bales | Foreman at Charles blalock & sons Inc.

Knoxville, TN

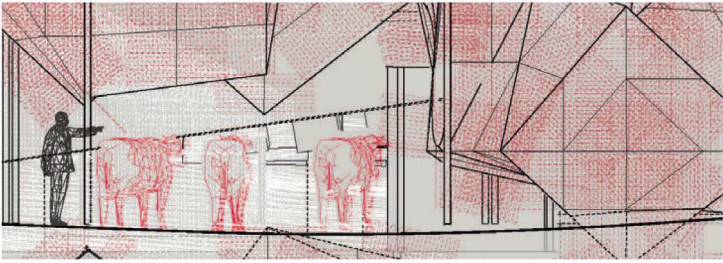
865-680-9189



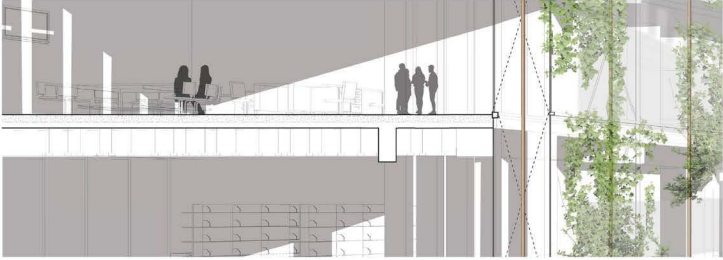
Ryancliff02@gmail.com

931.278.4714

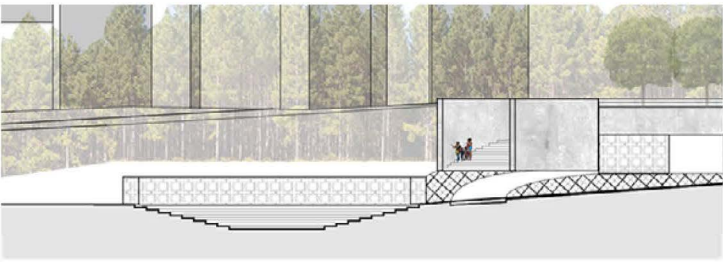
CONTENTS OF SELECTED WORKS



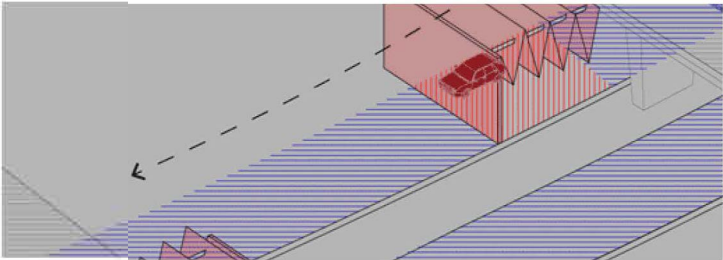
1. AUTOMATED SLAUGHTER



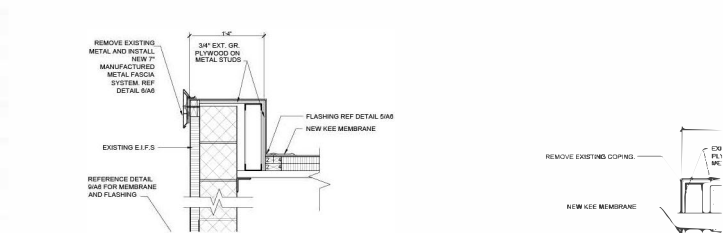
2. ADAPTIVE LEGACY



3. ARTS DISTRICT COMMUNITY RUINS



4. RADIO ROOMS



5. MUSIC POSTER DESIGN

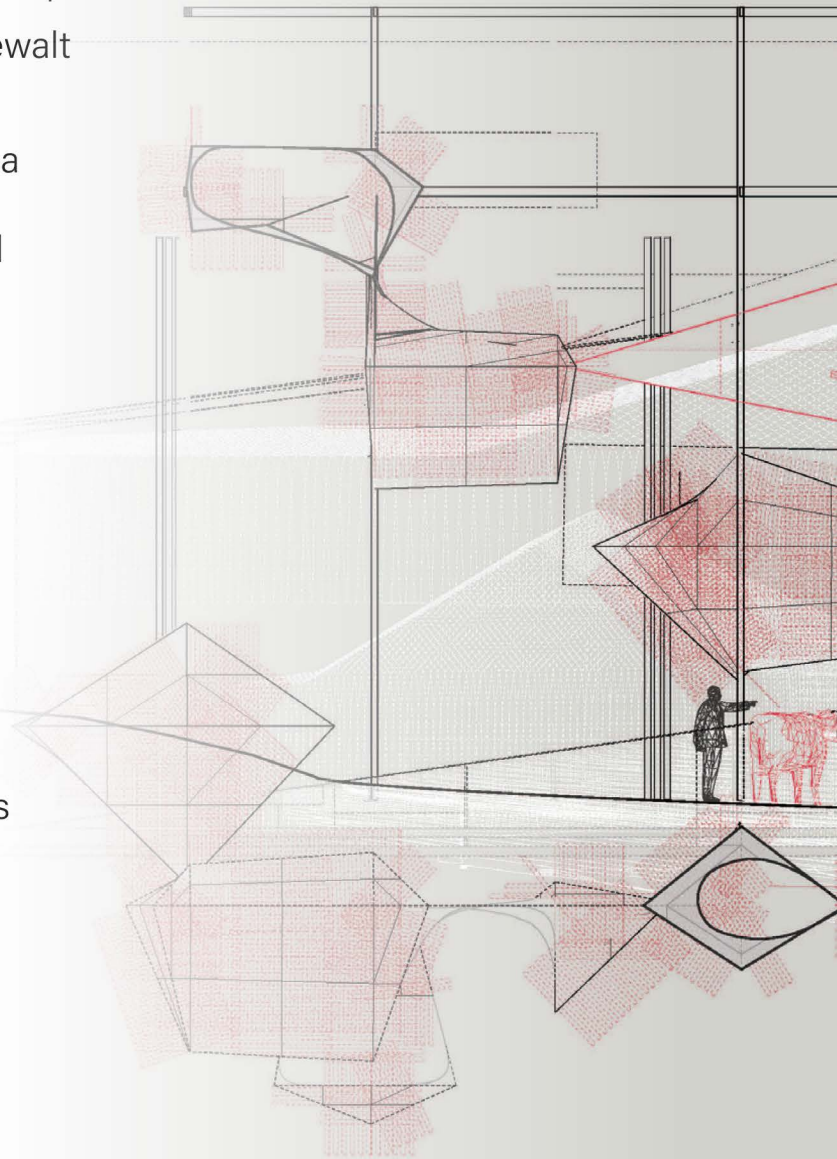
AUTOMATED SLAUGHTER

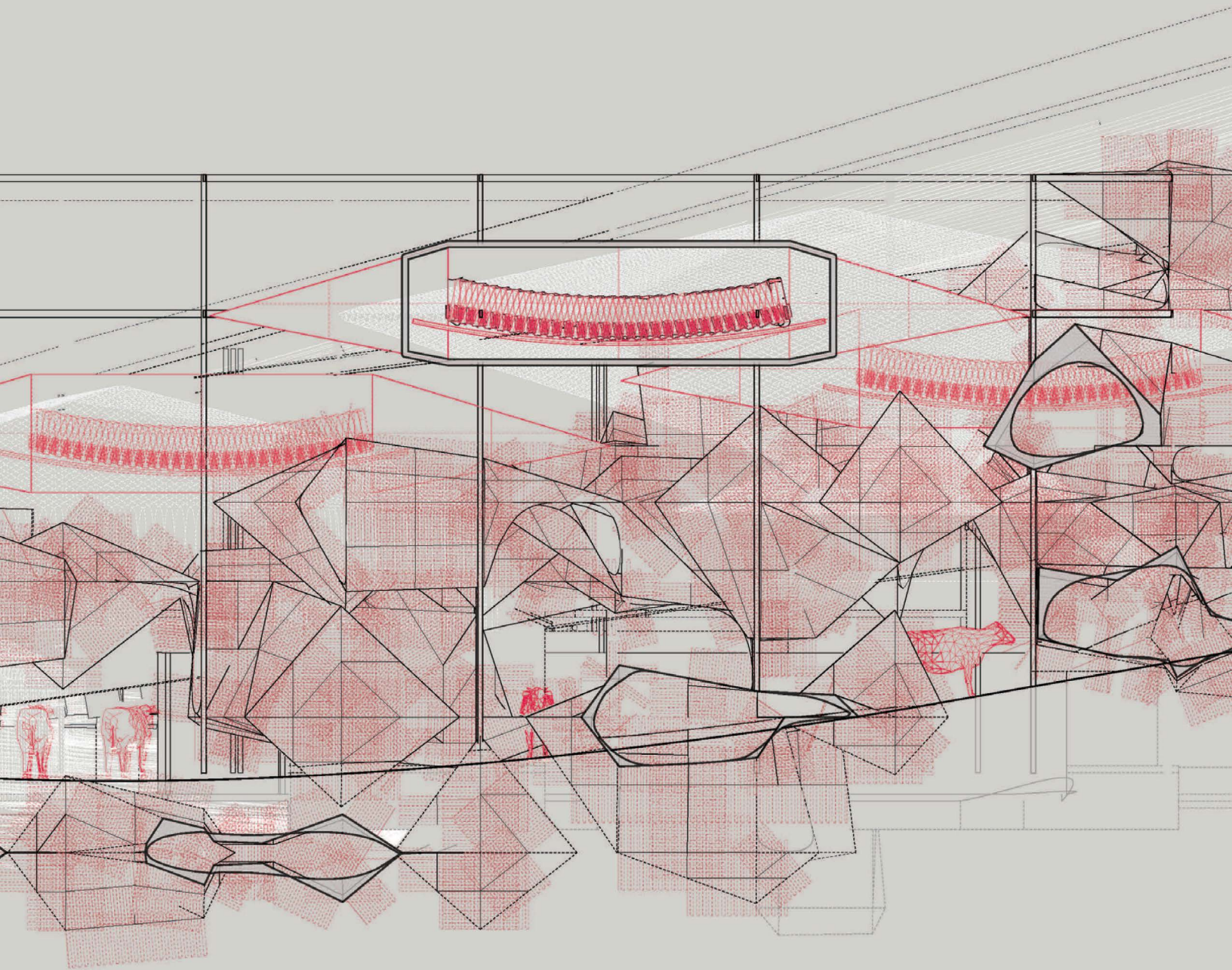
Fall 2024	Prof. Catty Dan Zhang
Project Type	Slaughter House Renovation
Location	Harriman, TN
Softwares	Rhino, Illustrator, Photoshop
Partners	Blake Dreier, Cooper Dewalt

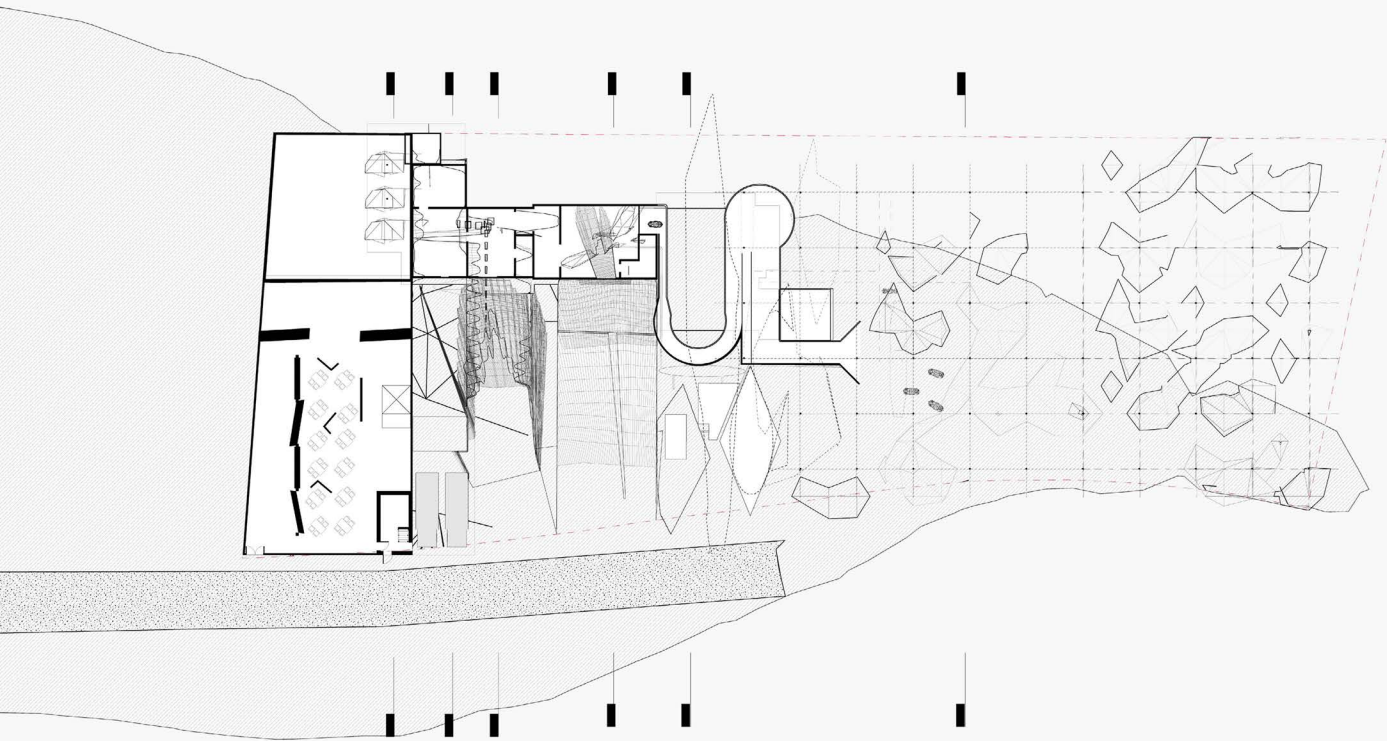
Our slaughterhouse is based around the idea of a fully automated slaughter system not only being made up on a series of individual robots and zones, but the collective robots being given rights and a moral code. How would a robot deal with the systematic killing of animals? The new slaughterhouse is imbued with a sense of ritual and unique robot/human separation. The robot raises, kills, packages, and cooks the animal and humans serve to maintain the robot and be its customer.

With each robot being its own part/being of the greater whole/society of the slaughterhouse, the entire building becomes one functional robot made up of a kit of parts. The kit of parts concept is something we have worked on since the beginning of the project, and the field of lines tracking movement and process remain a constant theme throughout our drawings.

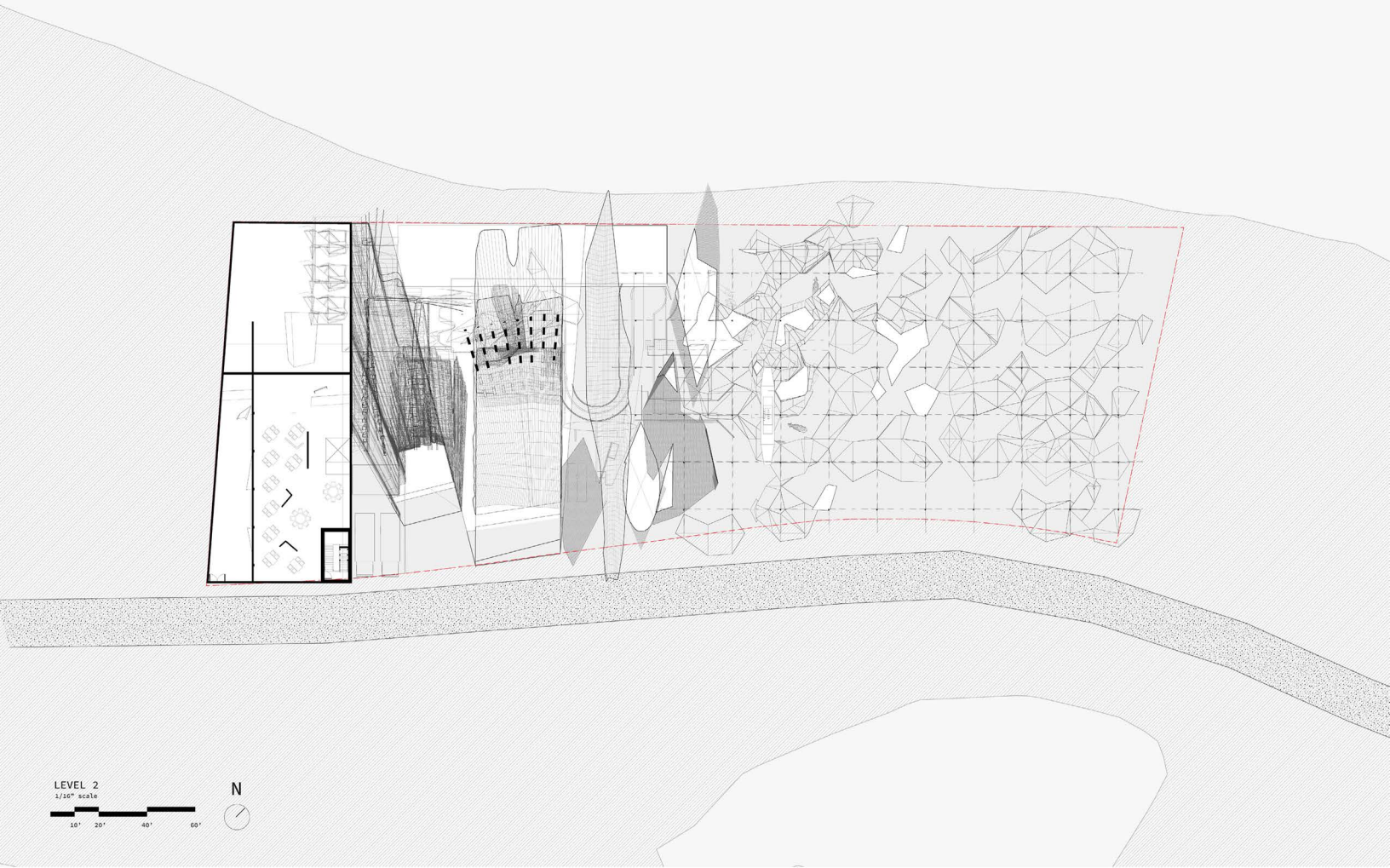
There is heavy emphasis on movement and zones within the digital representation.



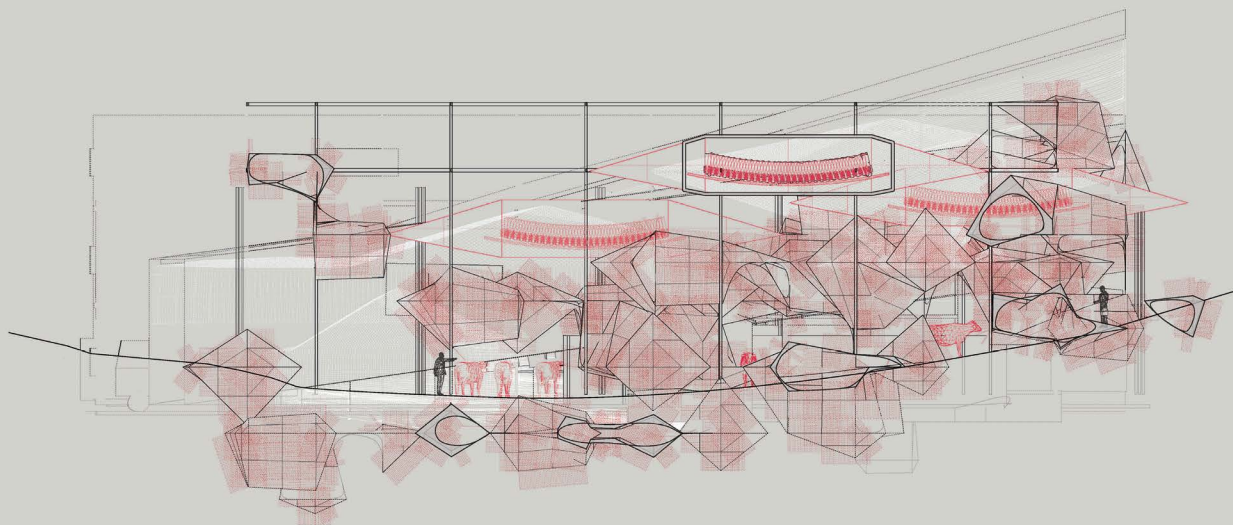




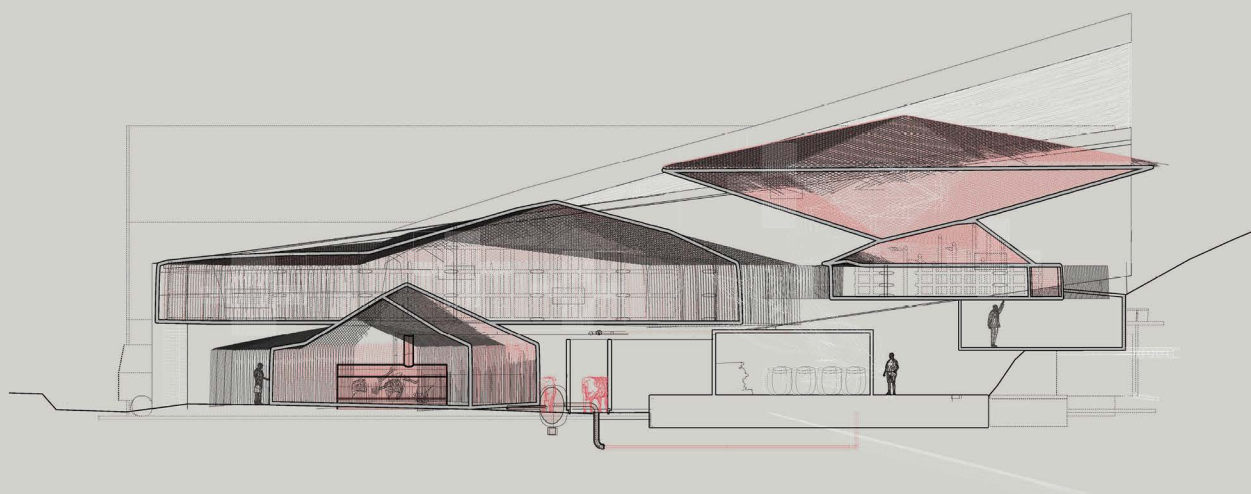
LEVEL 1
1/16" scale



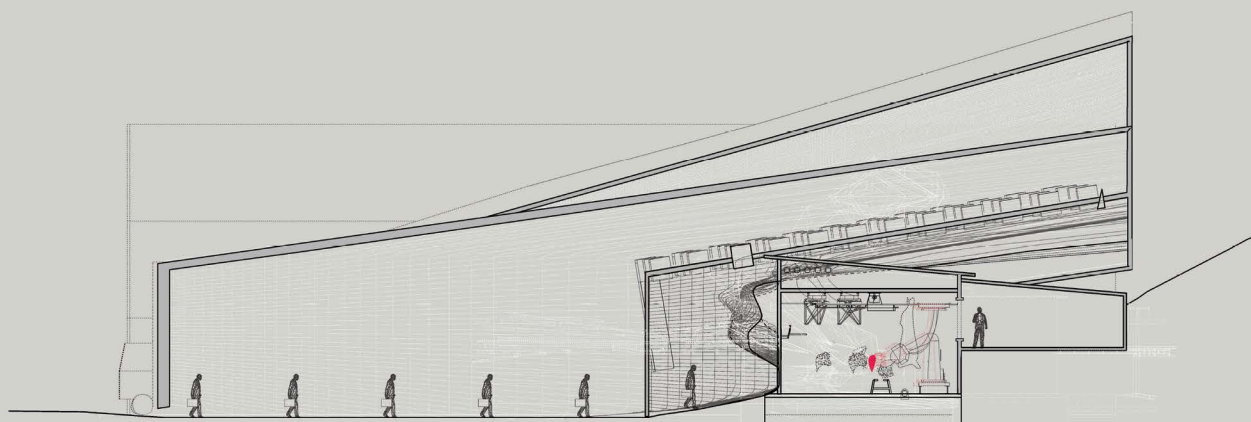
LEVEL 2
1/16" scale



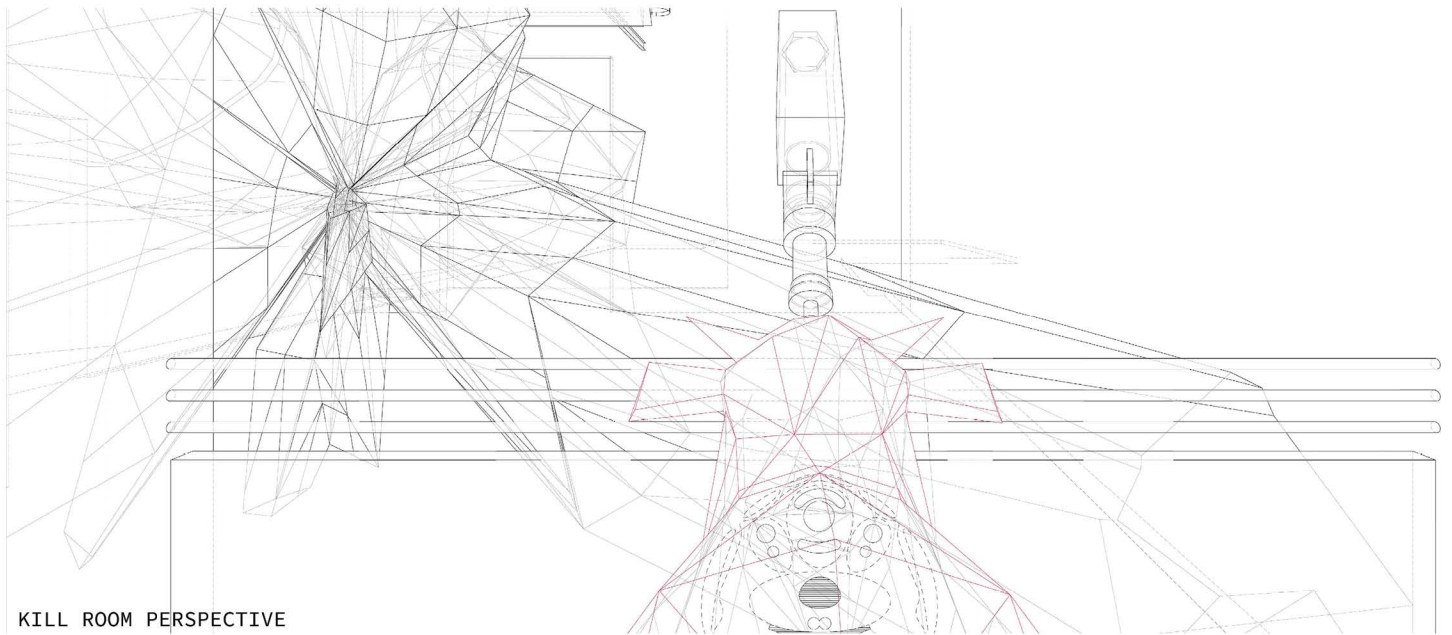
PASTURE



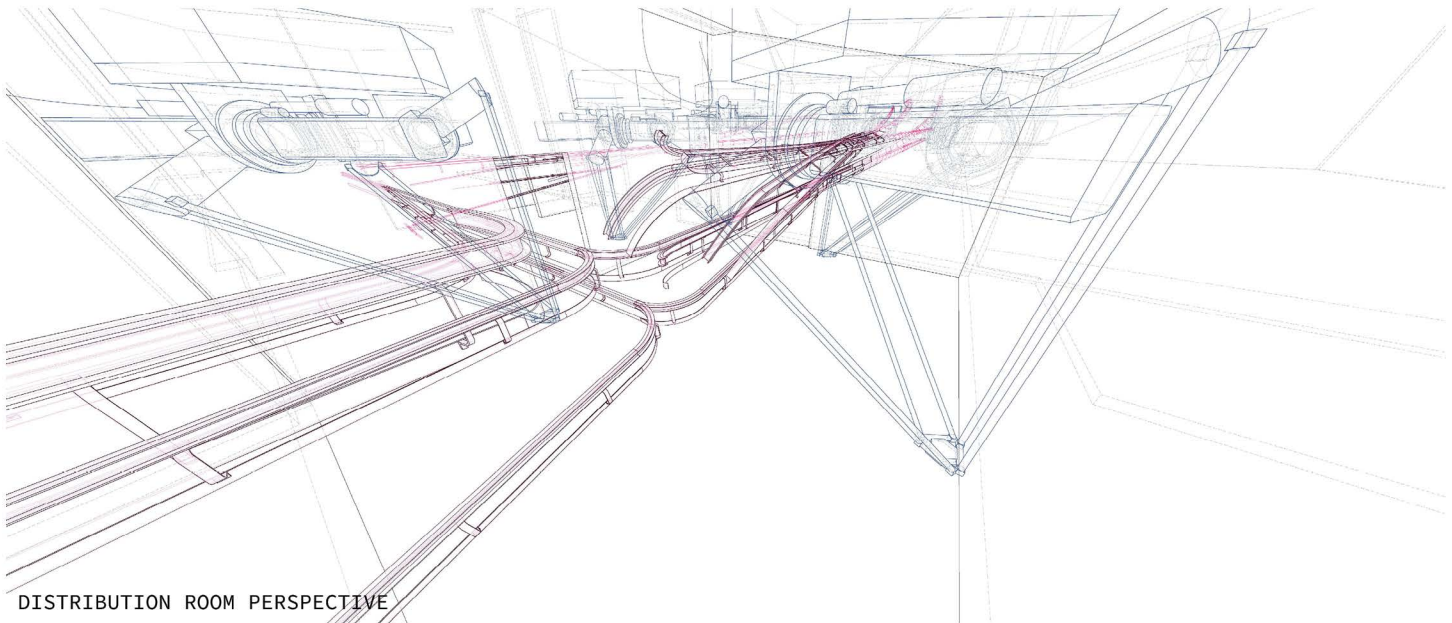
CORRAL/ OFFAL REINTEGRATION



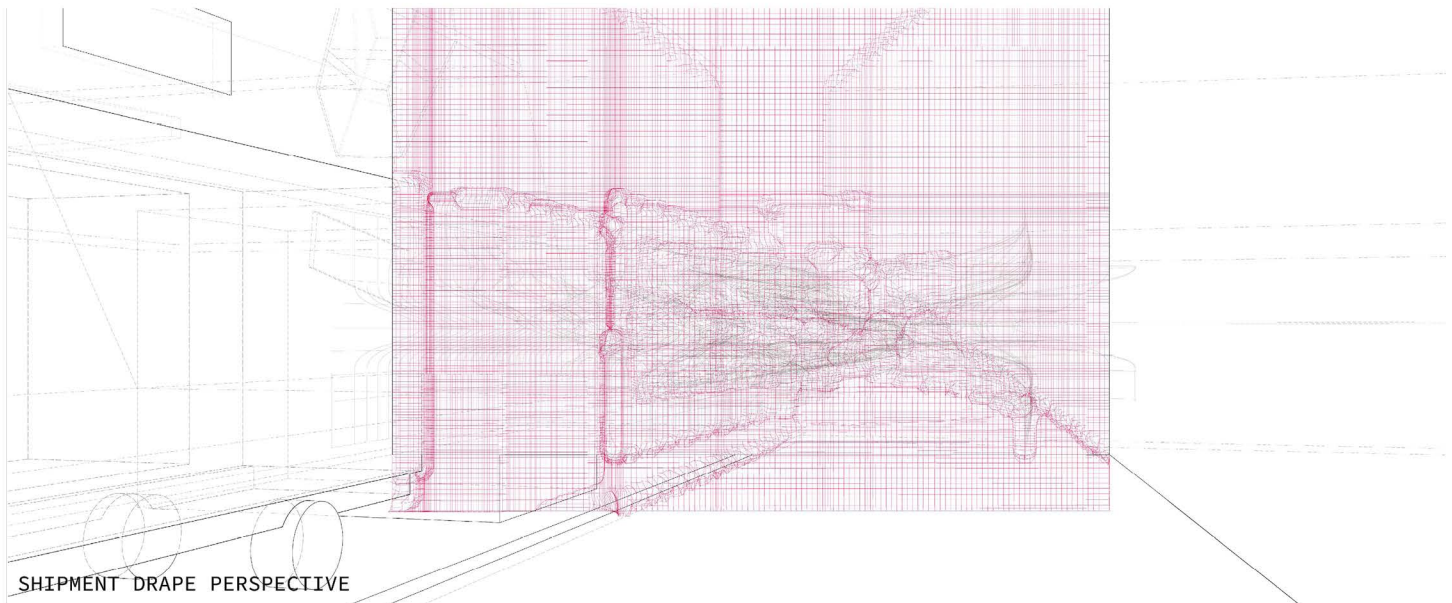
KILL



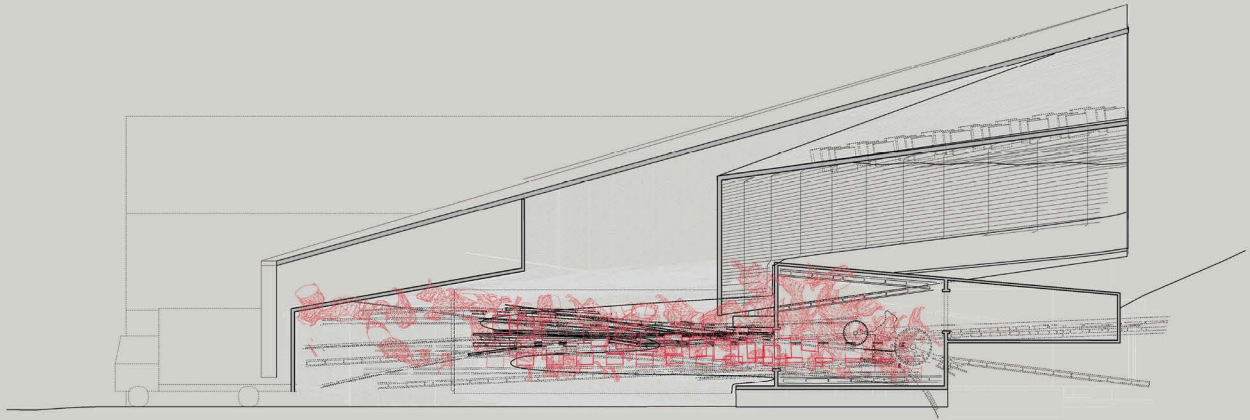
KILL ROOM PERSPECTIVE



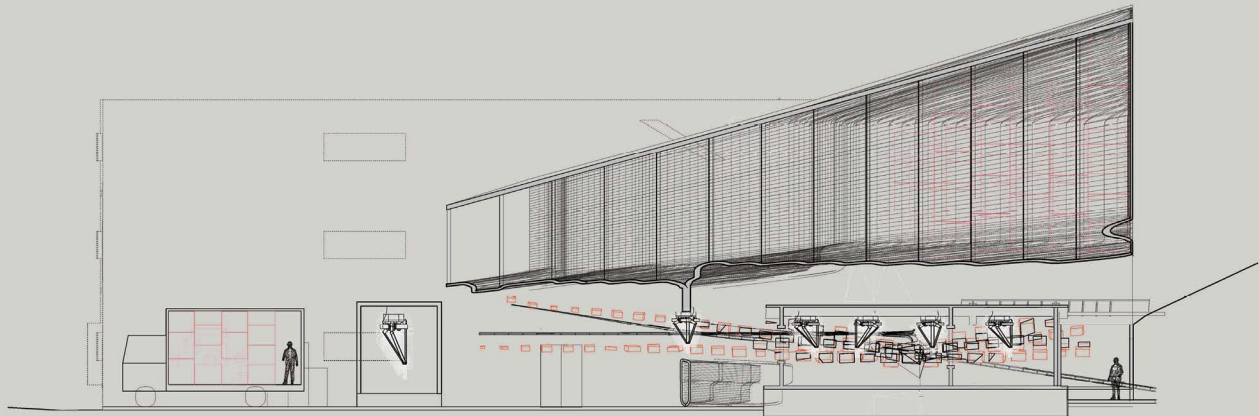
DISTRIBUTION ROOM PERSPECTIVE



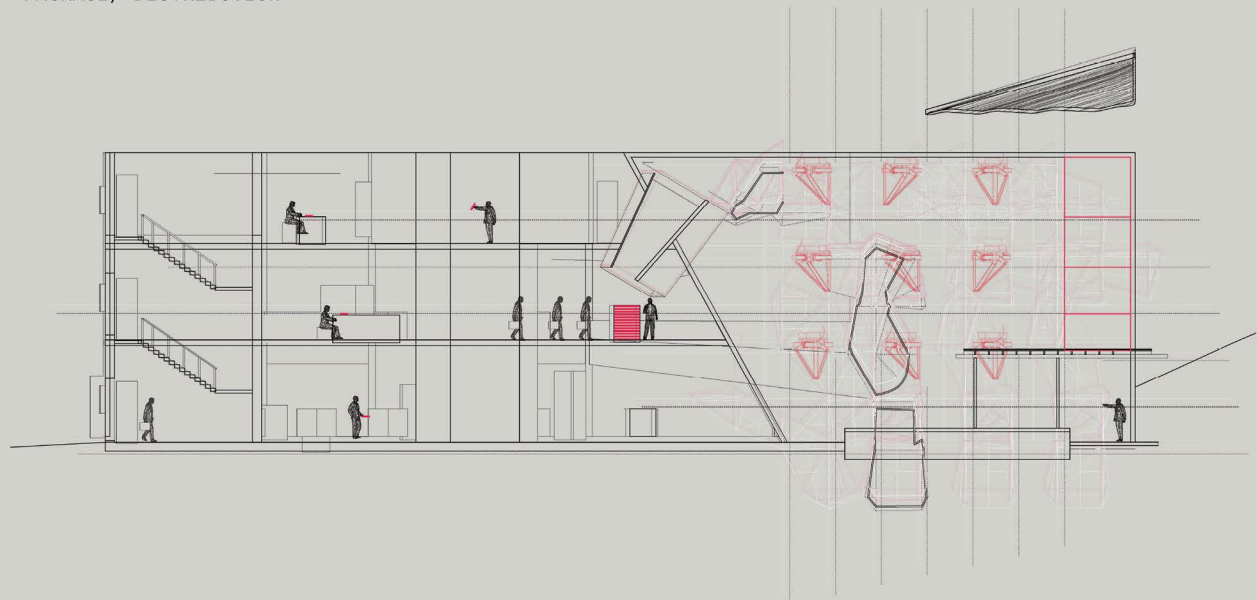
SHIPMENT DRAPE PERSPECTIVE



BUTCHER/ DISTRIBUTION



PACKAGE/ DISTRIBUTION



RESTAURANT

A.1_Shovel for live and dead matter
A.2_Hose used to clean floor
A.3_Fan to control smell in S.3
A.4_Prepared carcass that is stored in S.4
A.5_Wheelbarrow outside of building
A.6_Barrels used to store dead matter in S.1
A.7_door for loading in/out at S.5
A.8_The Eliminator where unused dead matter is incinerated
A.9_Rail system used to move carcasses throughout site
A.10_Stickers used when packaging in S.7
A.11_Aprons used in S.3
A.12_Sign denoting human comedy in S.5

Index 09

INDEX A

Scale Human, Room
Week 09/01/24
Method Photography, Illustrator

B.1_Site from HWY 61
B.2_Site from HWY 61
B.3_HWY 61 from site
B.4_Looking down HWY 61 W
B.5_Owner's Garden next to their house to West
B.6_Looking to NW of site
B.7_Looking SE from Western awning
B.8_Looking at front of S.2
B.9_Looking behind A.8 and side of S.1

Index 10

INDEX B

Scale Landscape
Week 09/01/24
Method Photography

A.1

A.2

A.3

A.4

A.5

A.6

A.7

A.8

A.9

A.10

A.11

A.12

B.1

B.2

B.3

B.4

B.5

B.6

B.7

B.8

B.9

SITE ANALYSIS SPREAD

PICK UP
HERE

"Single Line" 12

Human & Machine

Scale Human
Week 09/09/24
Method Rhino, Illustrator
Operational room S.3
Indices A.2, A.4, A.9, A.11

HUMAN/MACHINE

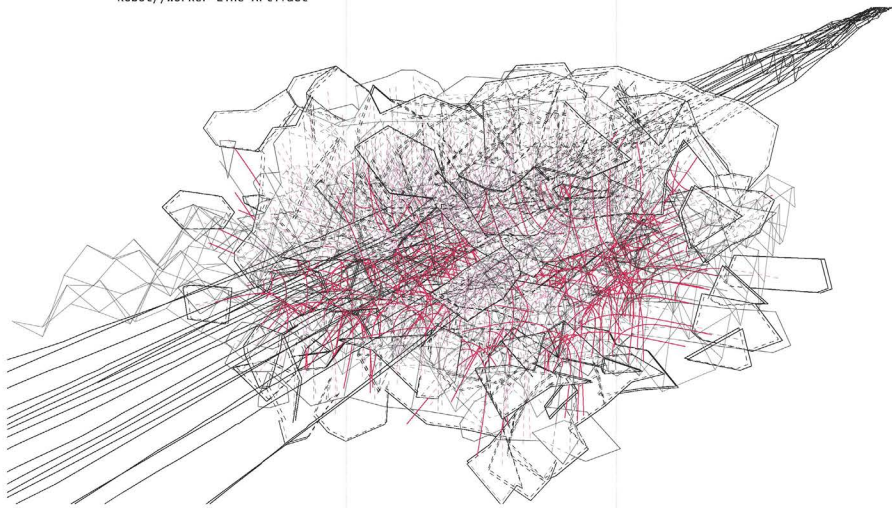
CABLE RUNNER
PANE OF LINE
CARRIAGE RESTRAINT
WORK BENCH
HUMAN
CARRIAGE RESTRAINT
WORK BENCH
WIRACLE

THE DIALOGUE BETWEEN ROBOT AND HUMAN BECOMES PHYSICAL BY SUBMISSION AND CONTROL. CO-MOVEMENTS OCCUR WITH SHARED TANGLES OF FORM AND OCCUPATION. THE HAND AND FEET SURROUND THE NESS OF CABLE AND HOOK, GIVING EACH OTHER THEIR MEANING AS TOOL AND USER, UNTIL THE HOOK PIERCES THE HAND AND THE LINE CASCADDES INTO PLANES. HOW CAN TWO PARTS SERVE THE SAME FUNCTION IF NOT BE INTEGRATION AND COHESIVE STRETCHING THE CHAIN BRINGS LIFE TO A ONCE STATIC HOLDING FRAME, WHILE HANDLING THE DEAD, THE NEW BEING/FORM TAKES A STEP TOWARDS A SINGULAR INHABITATION OF THE PROGRAM.

PRELIMINARY IDEATION SPREAD

Human Scale 21

Robot//Worker Line Artifact



Composito frame 164+298

FIELD OF WORK

An Abstraction of the "single line" drawing that went into the relationship between the human workers' bodies and the tools they are using within the context of breaking down another living being that is also interacting with those same tools. The moving metaballs in this animation sequence represent the animal's parts to be packaged and shipped as well as its general life force being broken apart from physicality and spread out between all parts of the slaughterhouse process. The first step is Killing the animal and divulging into its parts before releasing its products and combined energy out into whatever comes next. The animation's grid line growing and expanding quickly is a representation of the path the products of the animal will follow as well as its part of the combined operational whole. The containment of the metaballs around the growing grid is due to the notion of a workspace and restricted movements of hands and tools before it is sent off. The lines of travel represented in shades of red in the above Drawing is the distinct humanness that orders this operation.



Human Scale 22

Scale	Human, Worker
Week	9/22/24
Method	Houdini, Rhino, Illustrator
Details	S.3, S.5, S.6
Indices	A.2, A.4, A.9, A.11, B.4, B.5, B. 9

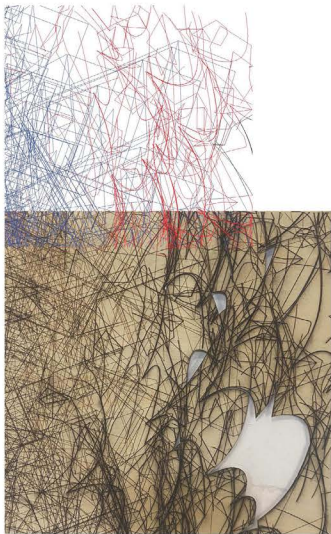
The Tools used in the process that is represented by the drawing are not shown, as they all act is one entity that witholds the processes along their given lines.



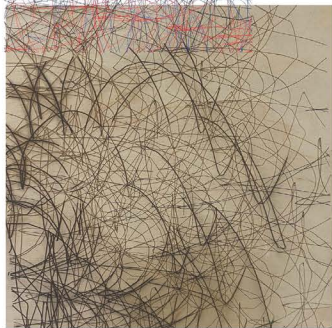
LINE ARTIFACT SPREAD

Model 23

Physical Model Experimentation



Scale	Human, Hand held
Week	09/16/24
Method	Rhino, Illustrator, Laser, Basswood, Fire
	Operational Room S.3, Site
Indices	



Strength of Lines

At this stage in the process, the notion and desire to bring these line conditions to a physical fruition became a goal. To give these digital, representational explorations a step into the living world, Lines were taken from the "single line" drawings representing the human and landscape scales in Rhino and were baked into Illustrator with the intention of laser cutting the field of Lines with different weights into chunks of basswood planks. It was intentioned that the variety of lines and heavy intersections would produce void spaces that could then be read as forms to be explored. After Laser cutting to differing results as seen above, it was decided to produce greater forms from these voids using heat and maluable material in order to simulate another, lesser controlled physical force interacting with a once digitally crafted object.



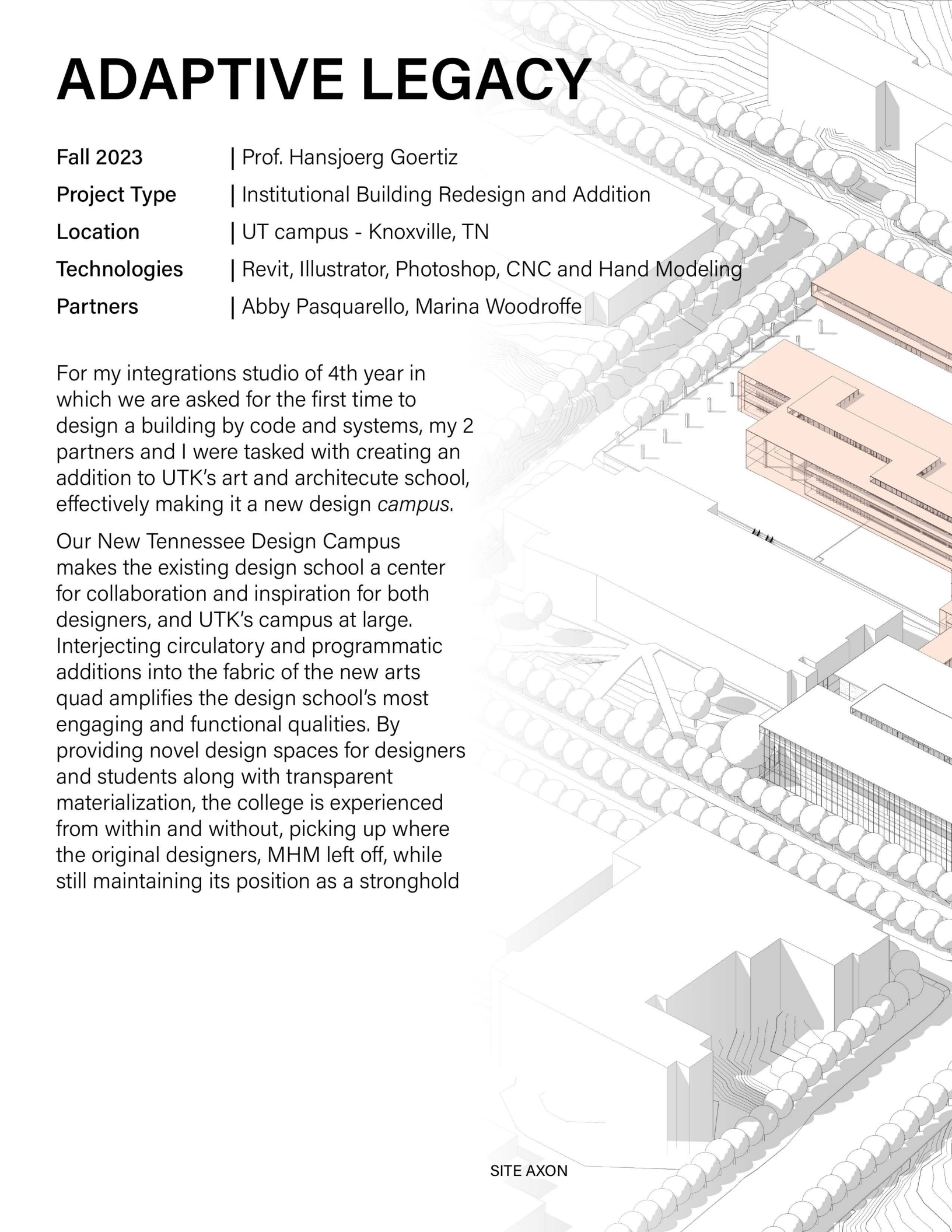
Grill

In order to induce a further form condition from the voids cut out with Lines, we built a make shift pile or grill to induce heat with fire through out basswood sheet into a highly maluable plexiglass sheet. The hope was the the heat would make the plexiglass rise through teh newly formed voids to create new landscapes/ forms. What was considered, but not fully expcted, was that the lightness of the frame would not be able to withstand the Fire and would produce a melted/melted plastic-wood-laser cut form once partly burned and put out with water. These new forms could be considered in the future as digital tests with physics of honey or resin in the future, but the bare physicality and the appropriateness of using fire to produce a final outcome, as with the final outcome of meat from a slaughterhouse, is something that we will continue to consider in terms of uncontrolled/ unknown entities.



MODEL EXPERIMENTATION SPREAD

ADAPTIVE LEGACY

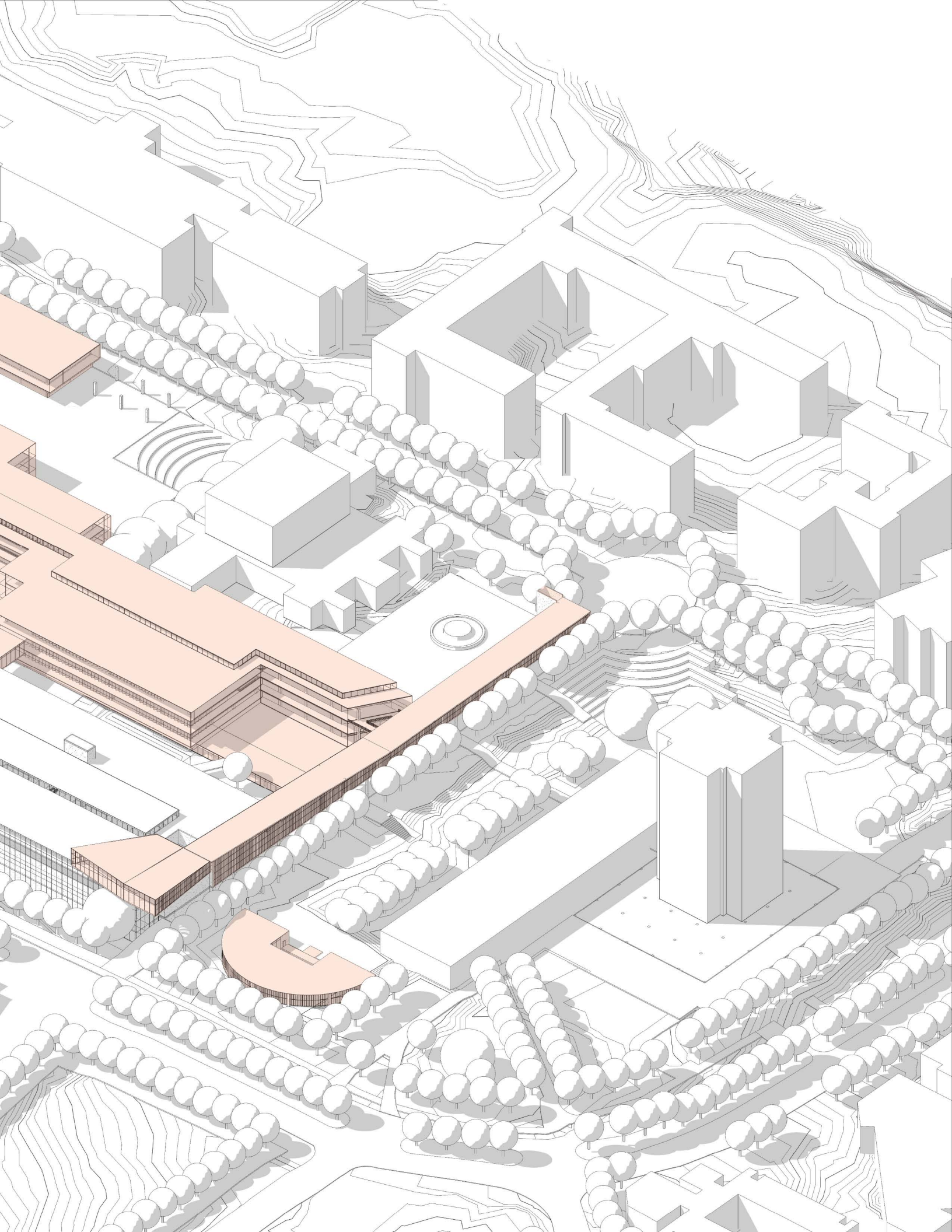


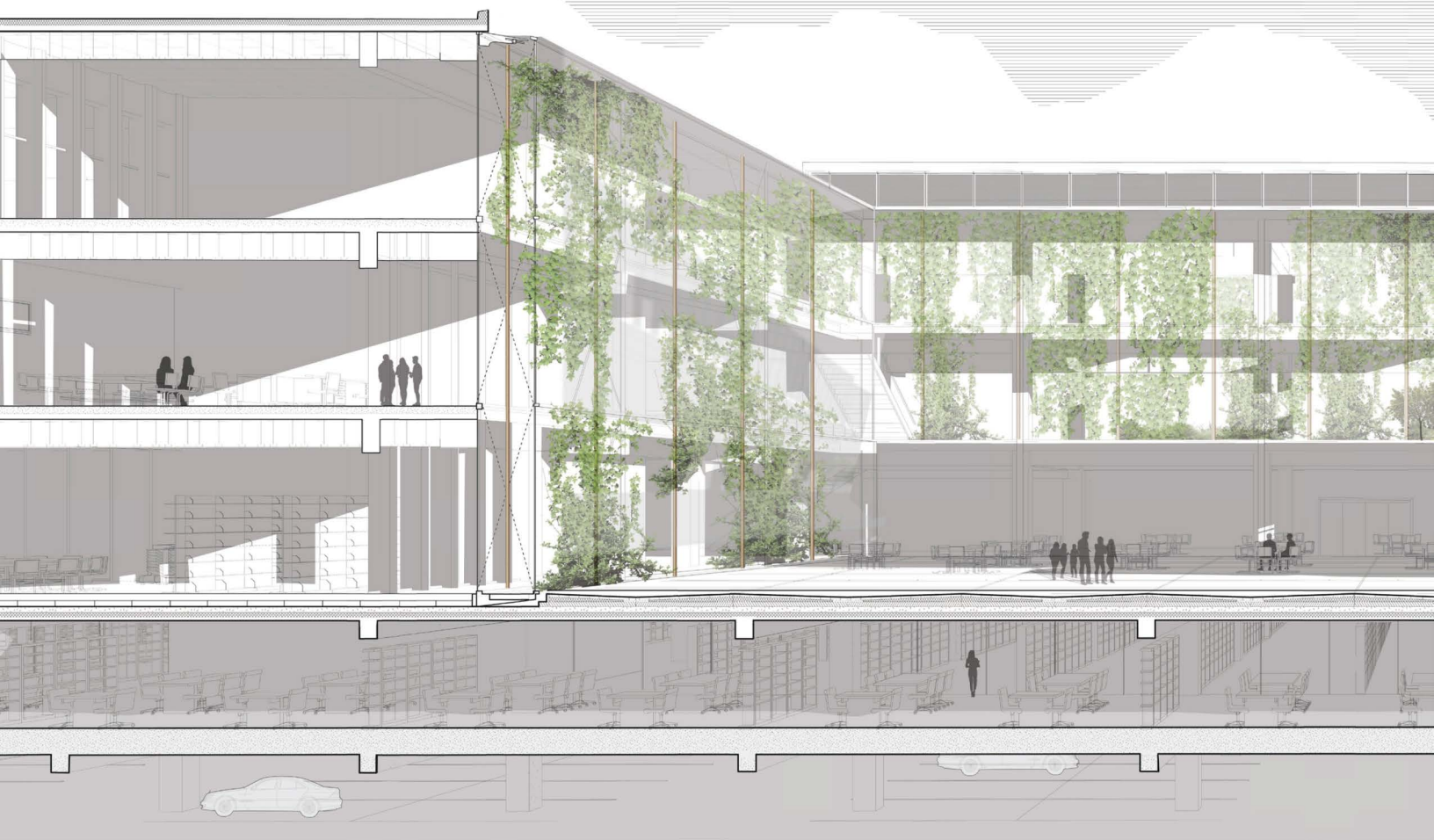
Fall 2023	Prof. Hansjoerg Goertiz
Project Type	Institutional Building Redesign and Addition
Location	UT campus - Knoxville, TN
Technologies	Revit, Illustrator, Photoshop, CNC and Hand Modeling
Partners	Abby Pasquarello, Marina Woodroffe

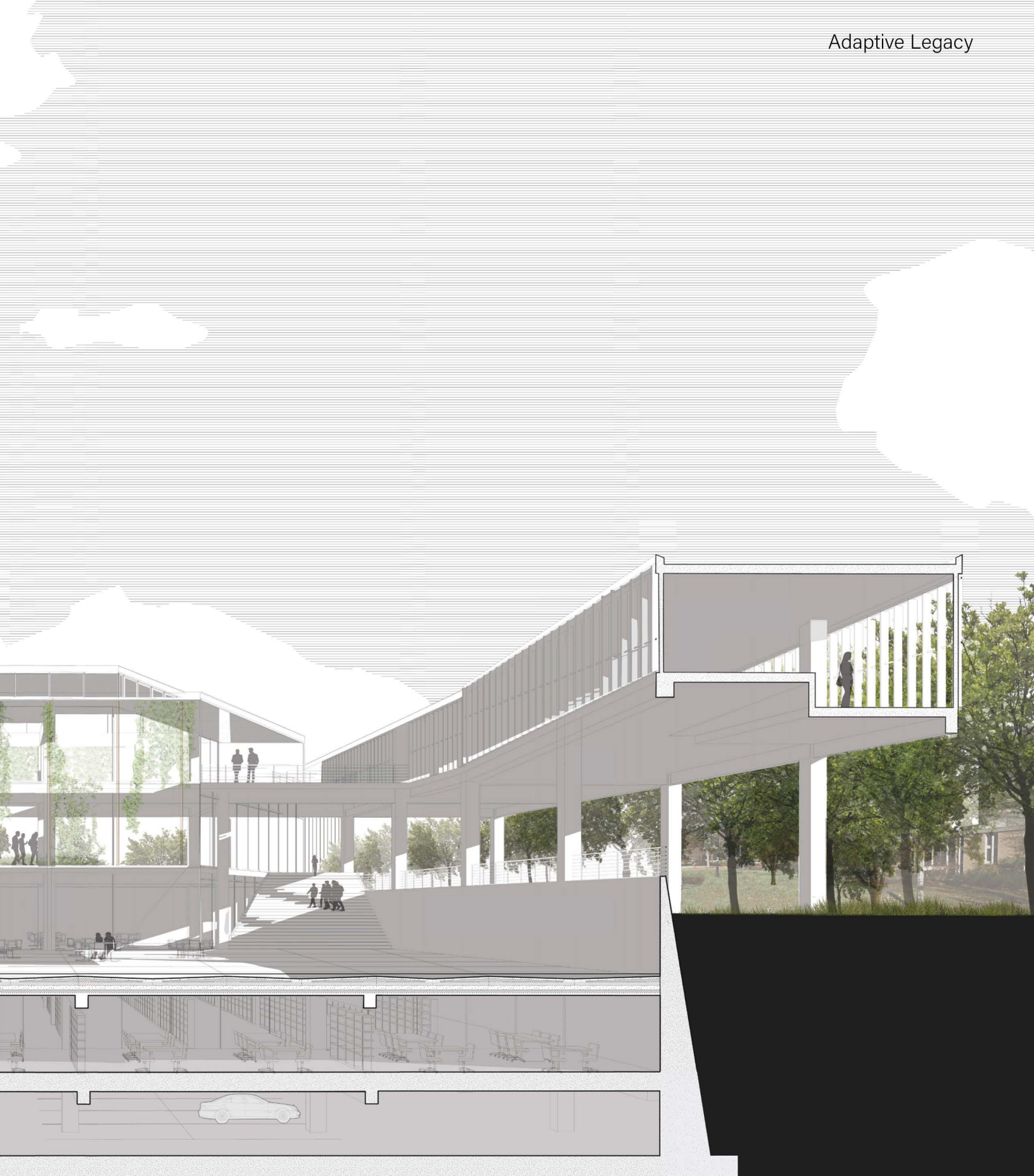
For my integrations studio of 4th year in which we are asked for the first time to design a building by code and systems, my 2 partners and I were tasked with creating an addition to UTK's art and architecte school, effectively making it a new design *campus*.

Our New Tennessee Design Campus makes the existing design school a center for collaboration and inspiration for both designers, and UTK's campus at large. Interjecting circulatory and programmatic additions into the fabric of the new arts quad amplifies the design school's most engaging and functional qualities. By providing novel design spaces for designers and students along with transparent materialization, the college is experienced from within and without, picking up where the original designers, MHM left off, while still maintaining its position as a stronghold

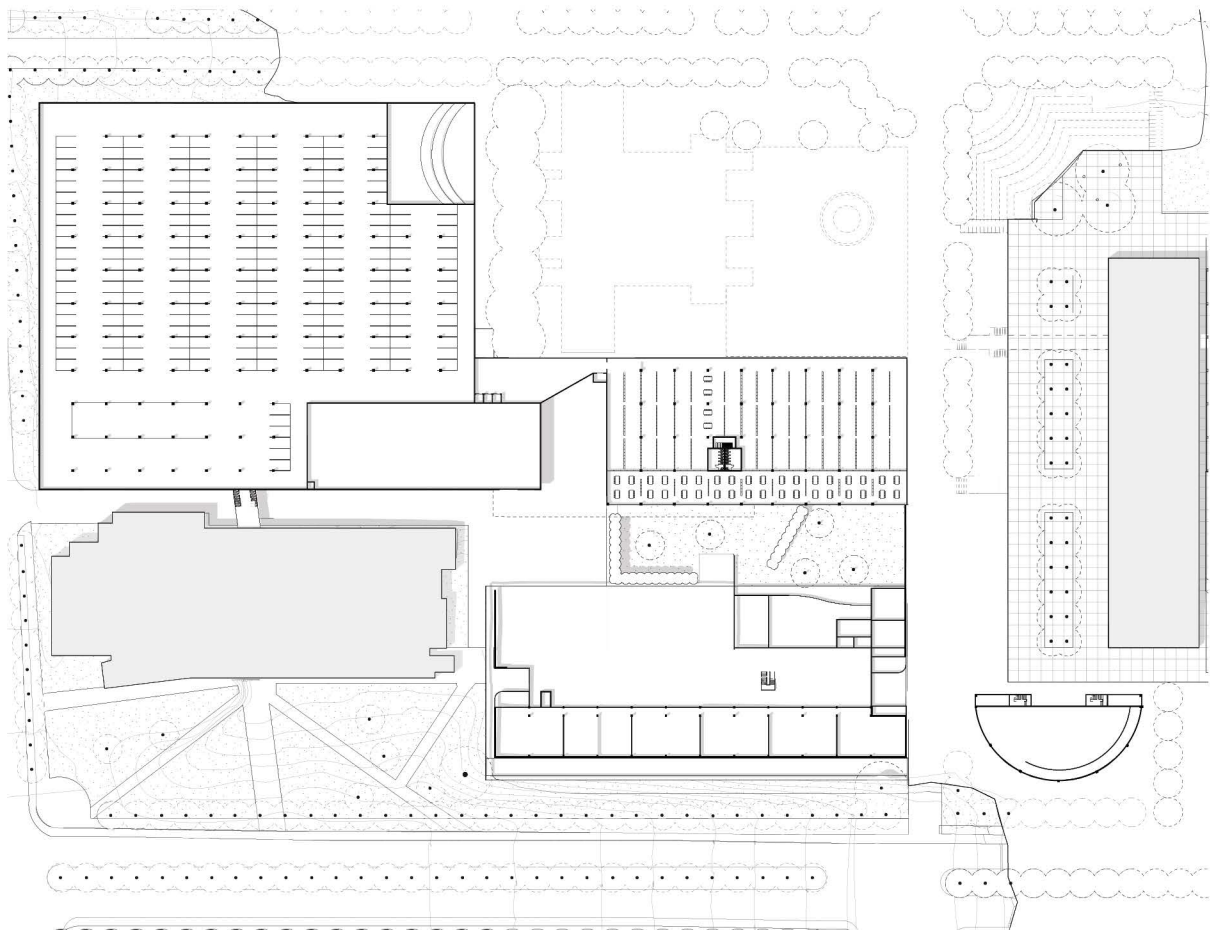
SITE AXON



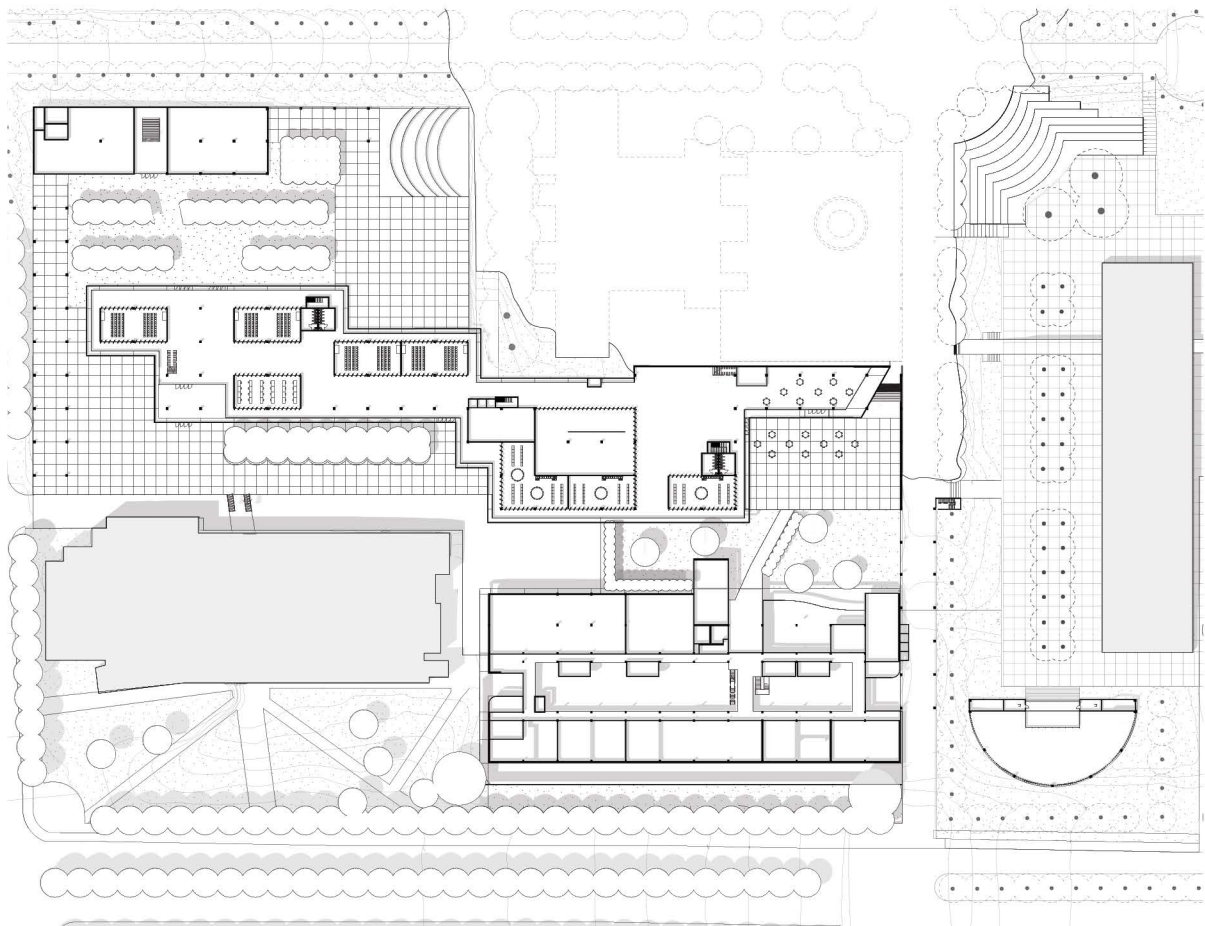




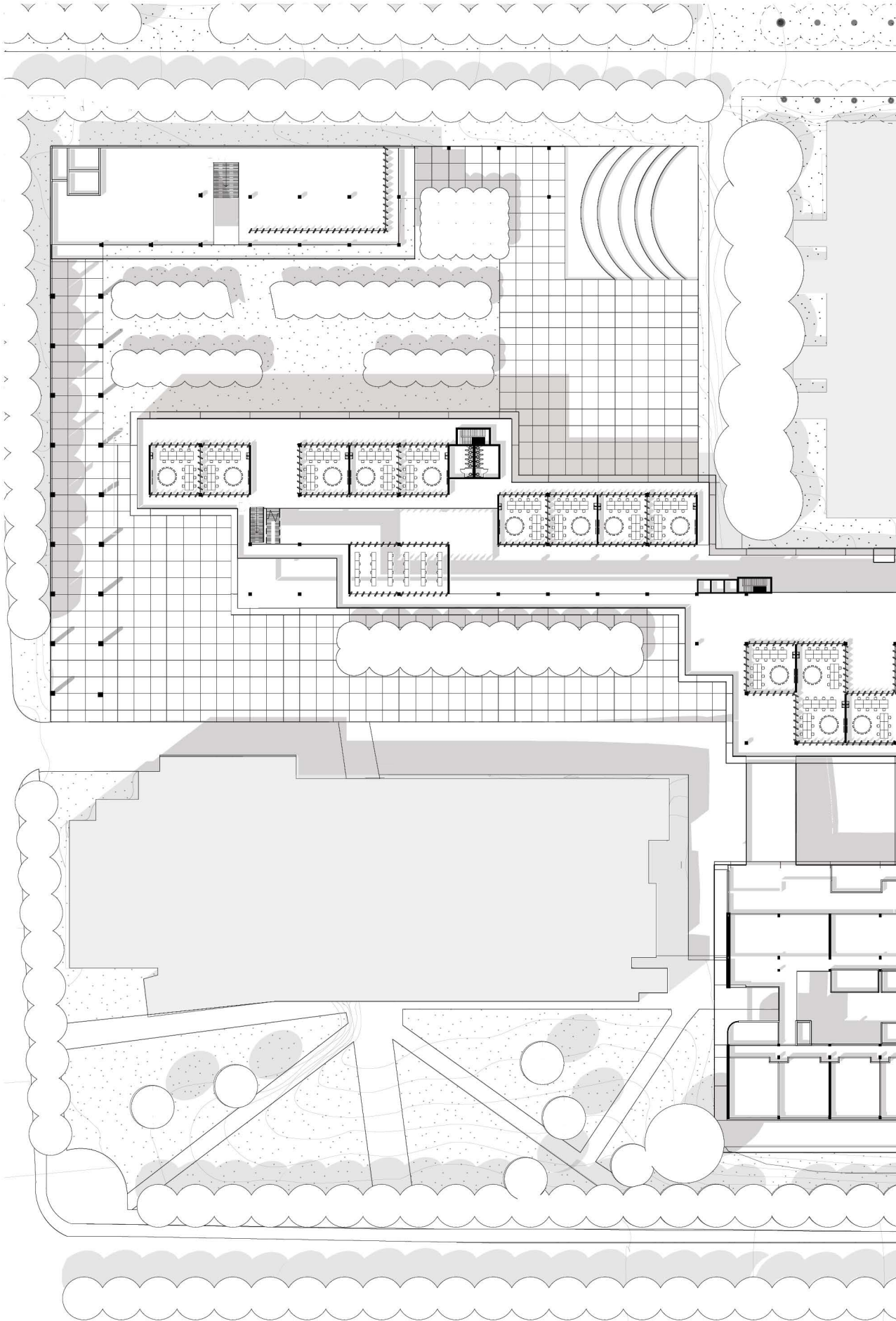




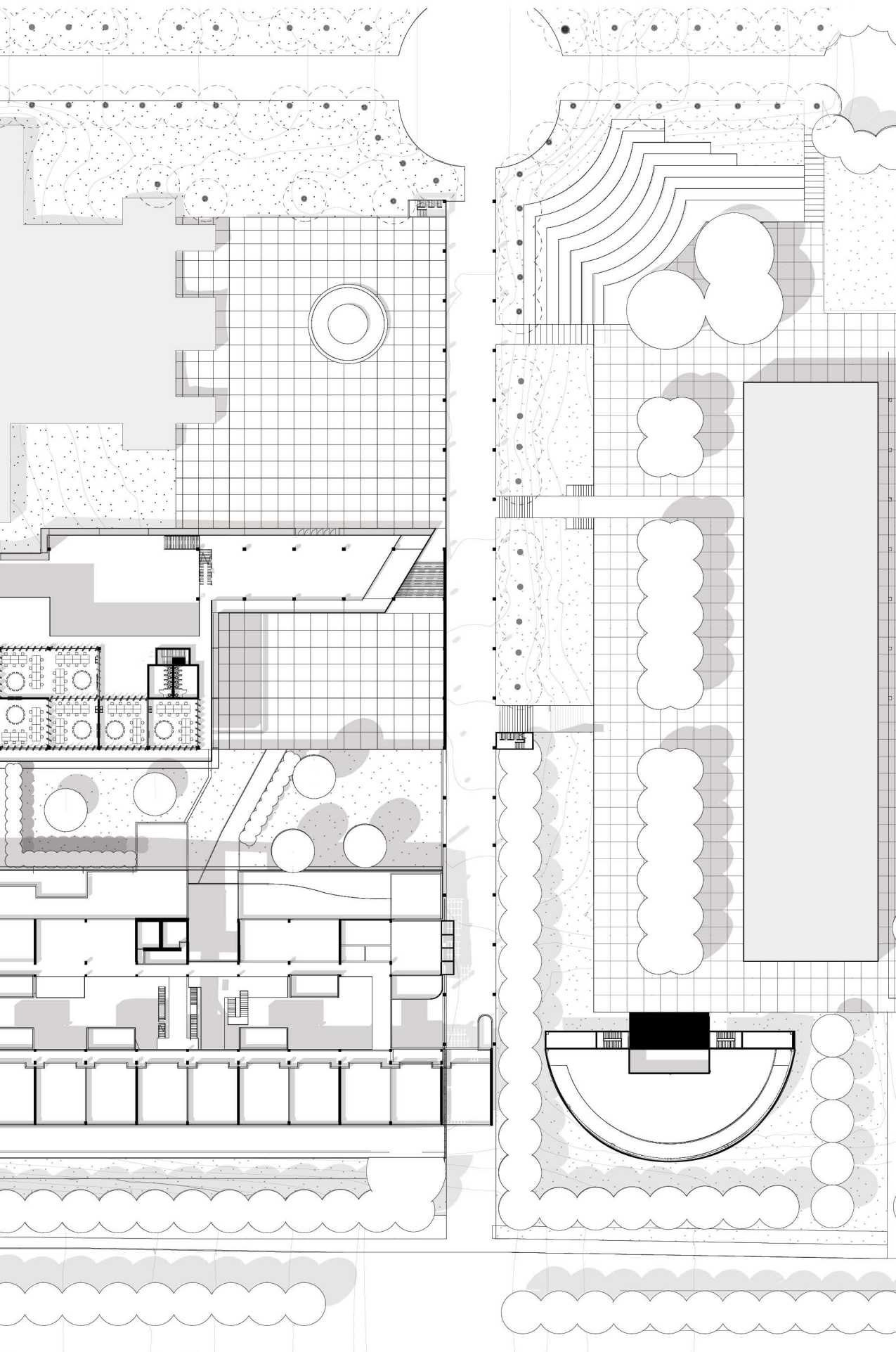
LEVEL 1 PLAN

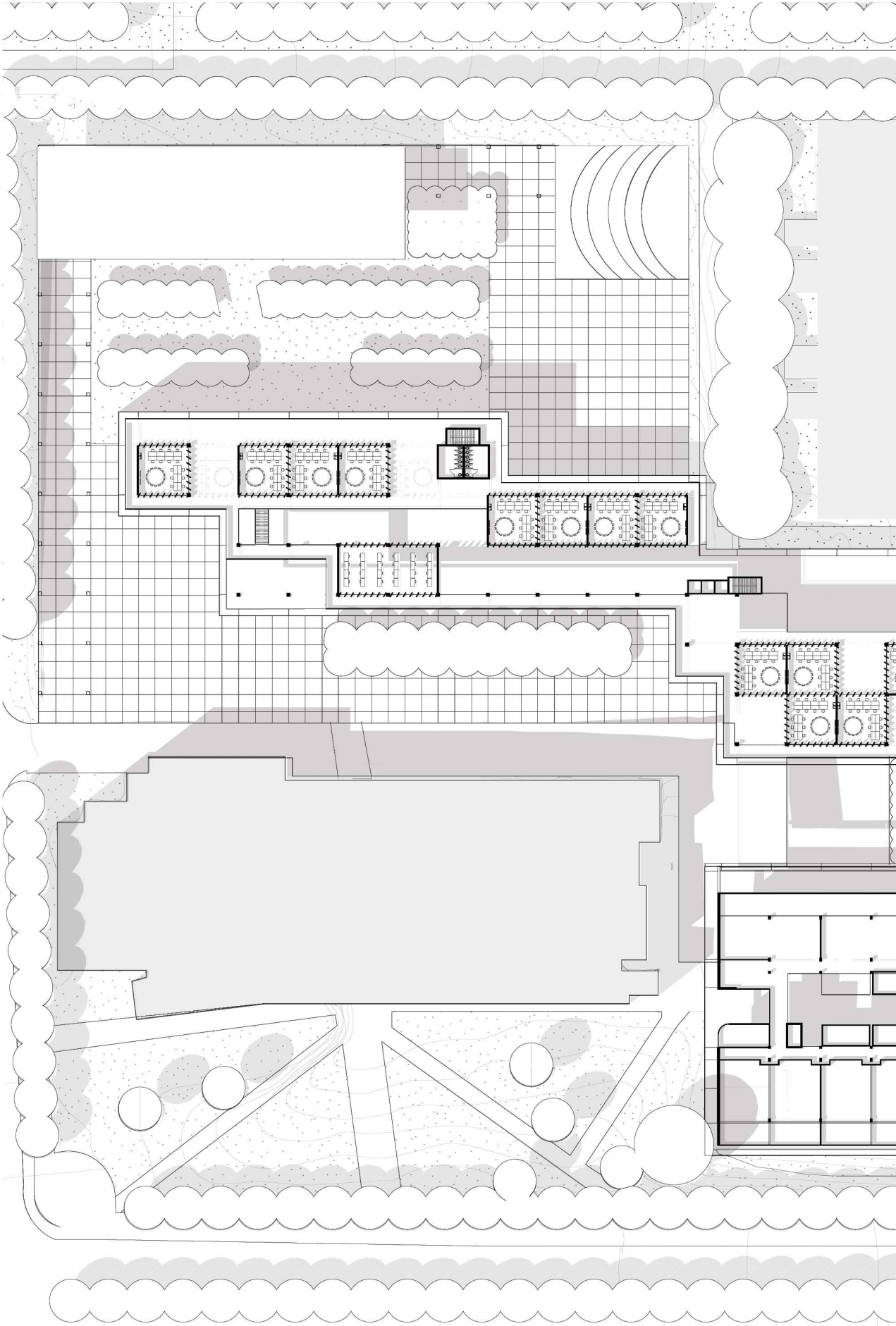


LEVEL 2 PLAN

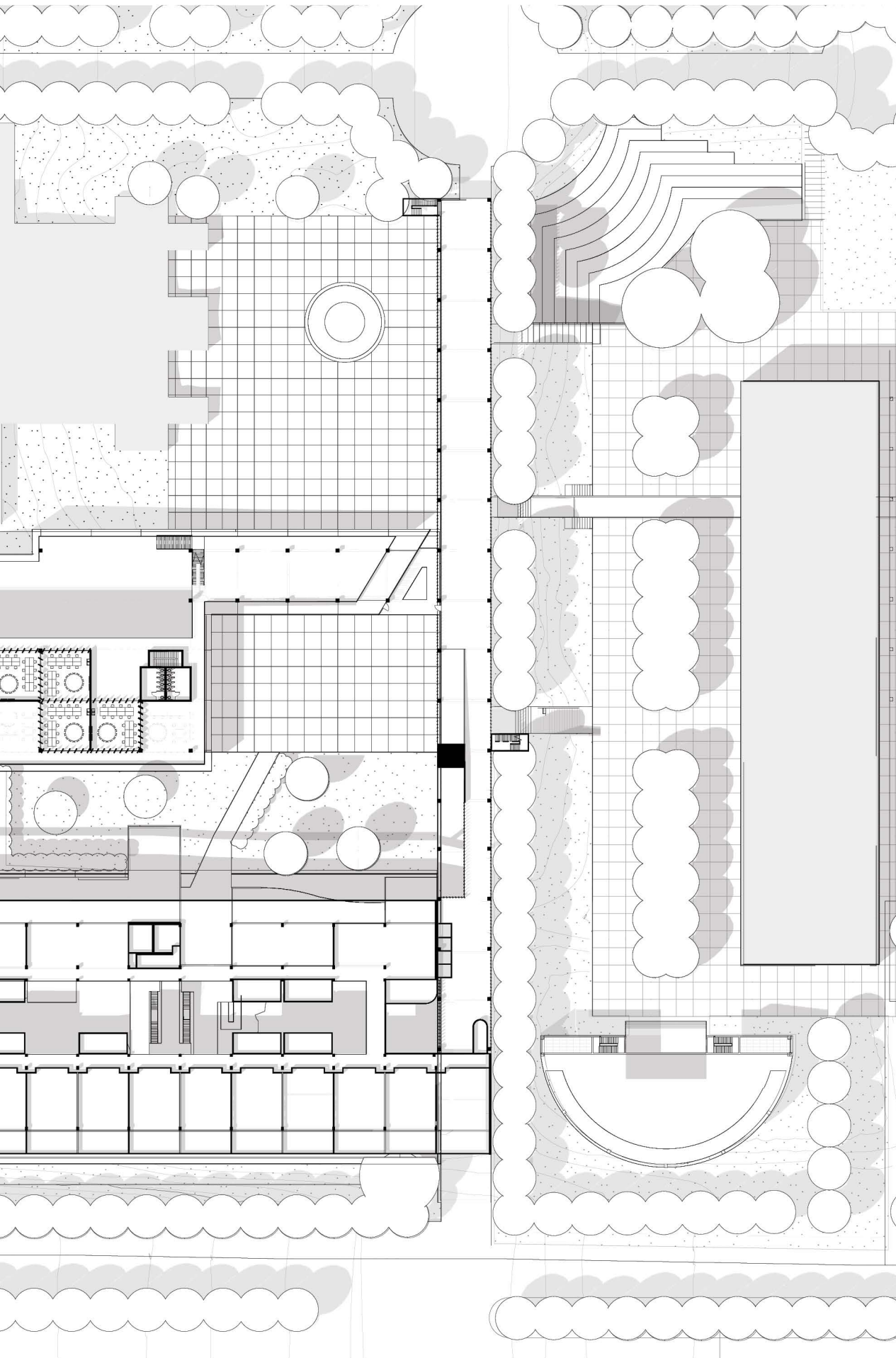


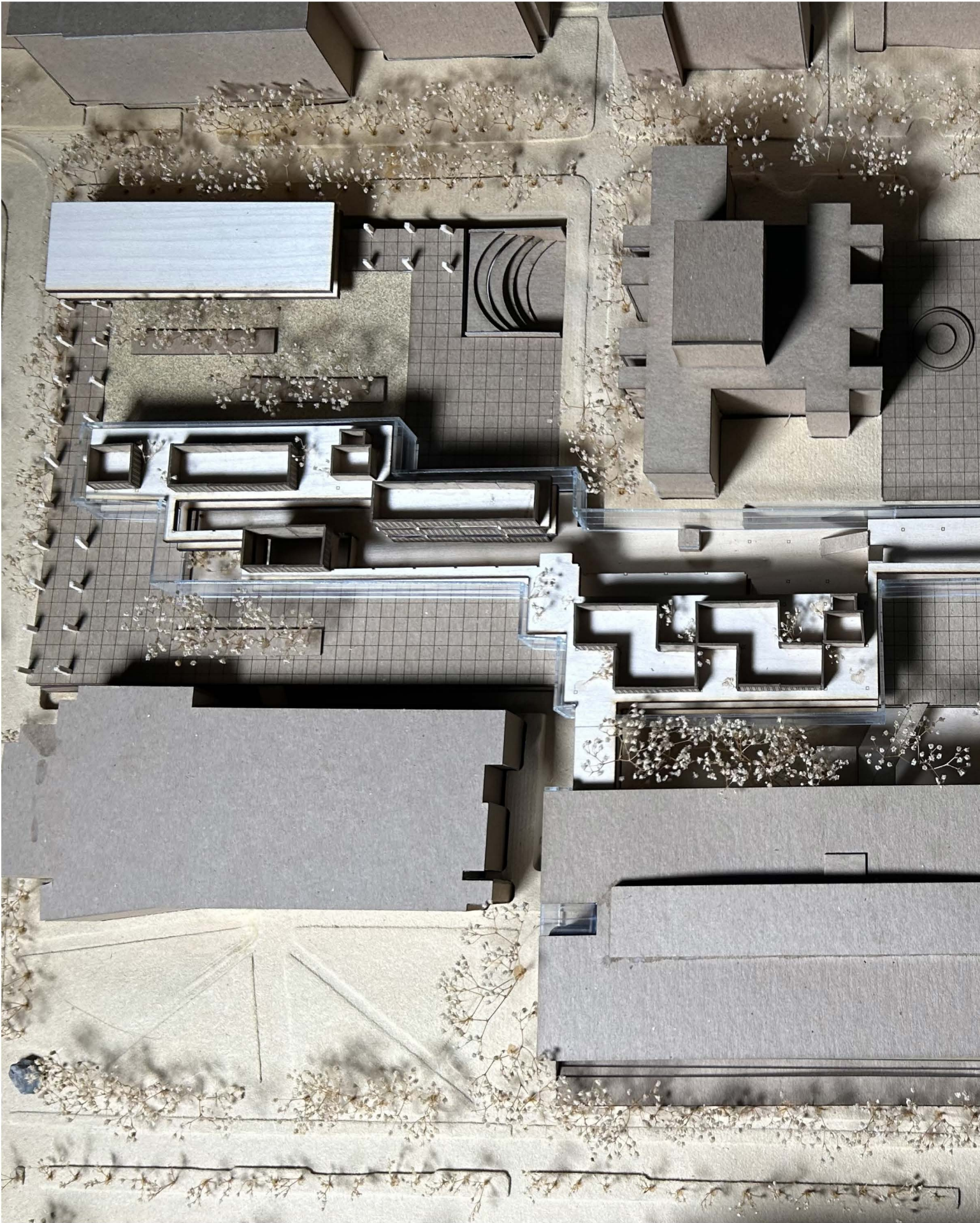
LEVEL 3 PLAN



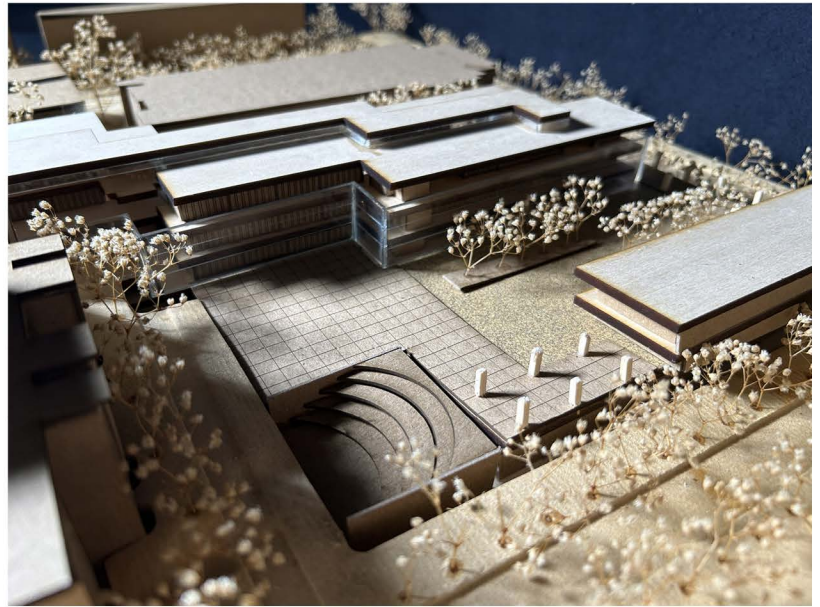
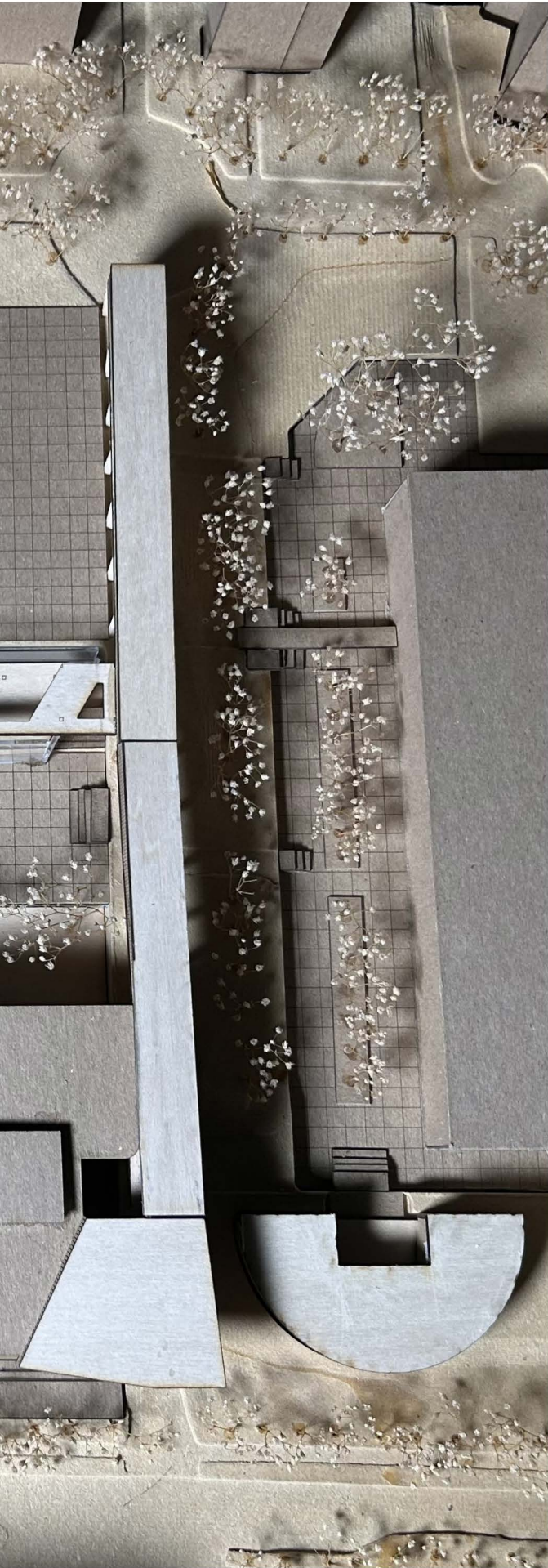


LEVEL 4 PLAN

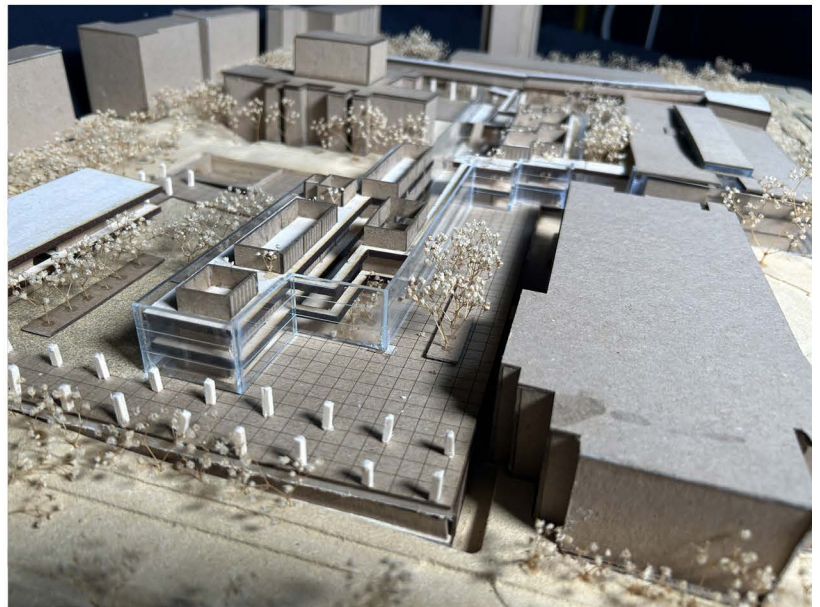




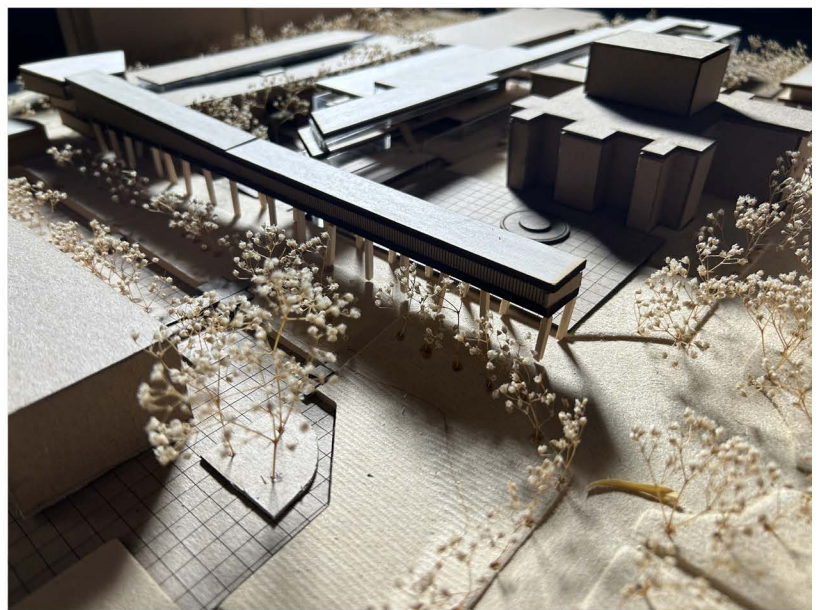
BUILDING AND SITE MODEL



SOUTH FACING AERIAL VIEW



EAST FACING AERIAL VIEW/ REMOVED ROOF



WEST FACING AERIAL VIEW/ GALLERIA AND COURTYARD

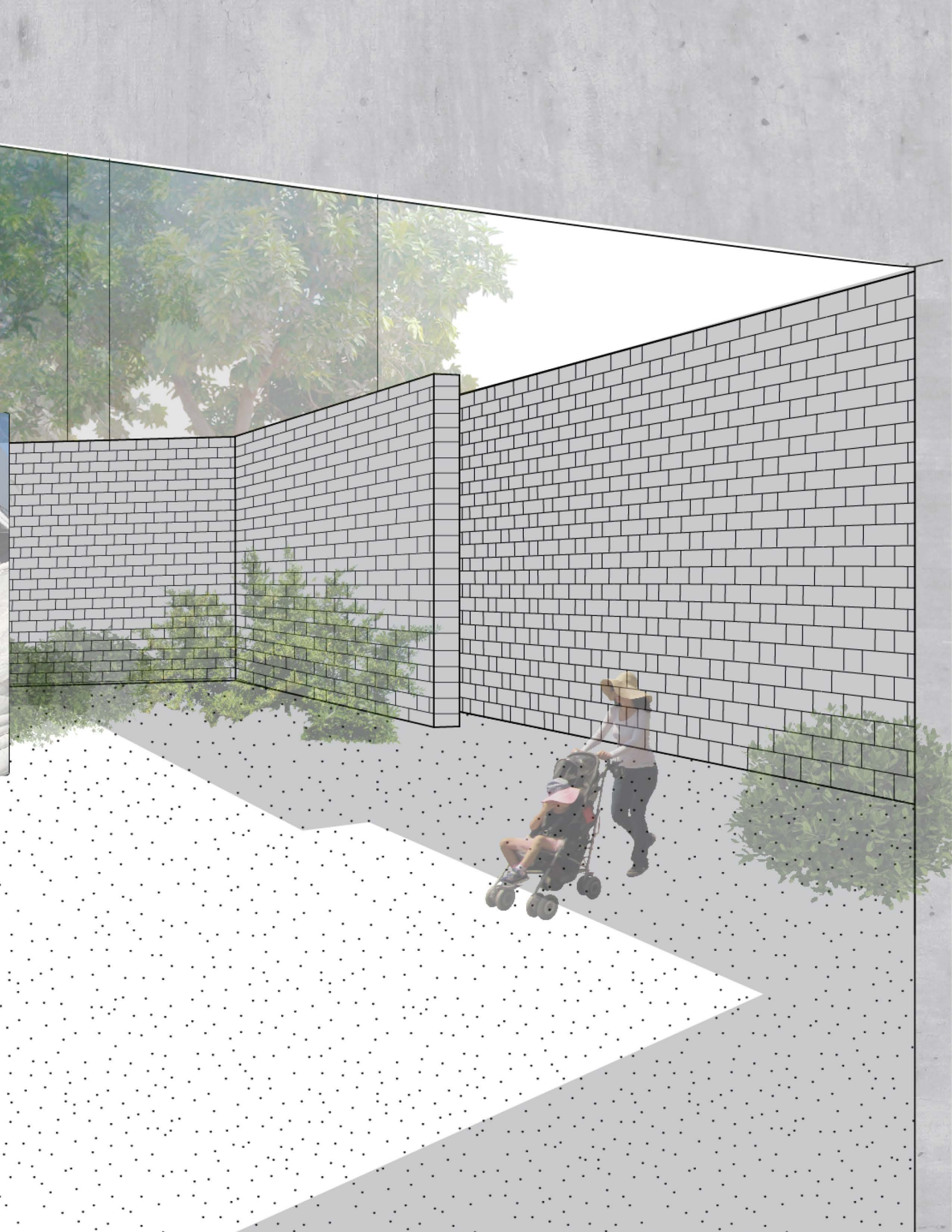
ARTS DISTRICT COMMUNITY RUINS

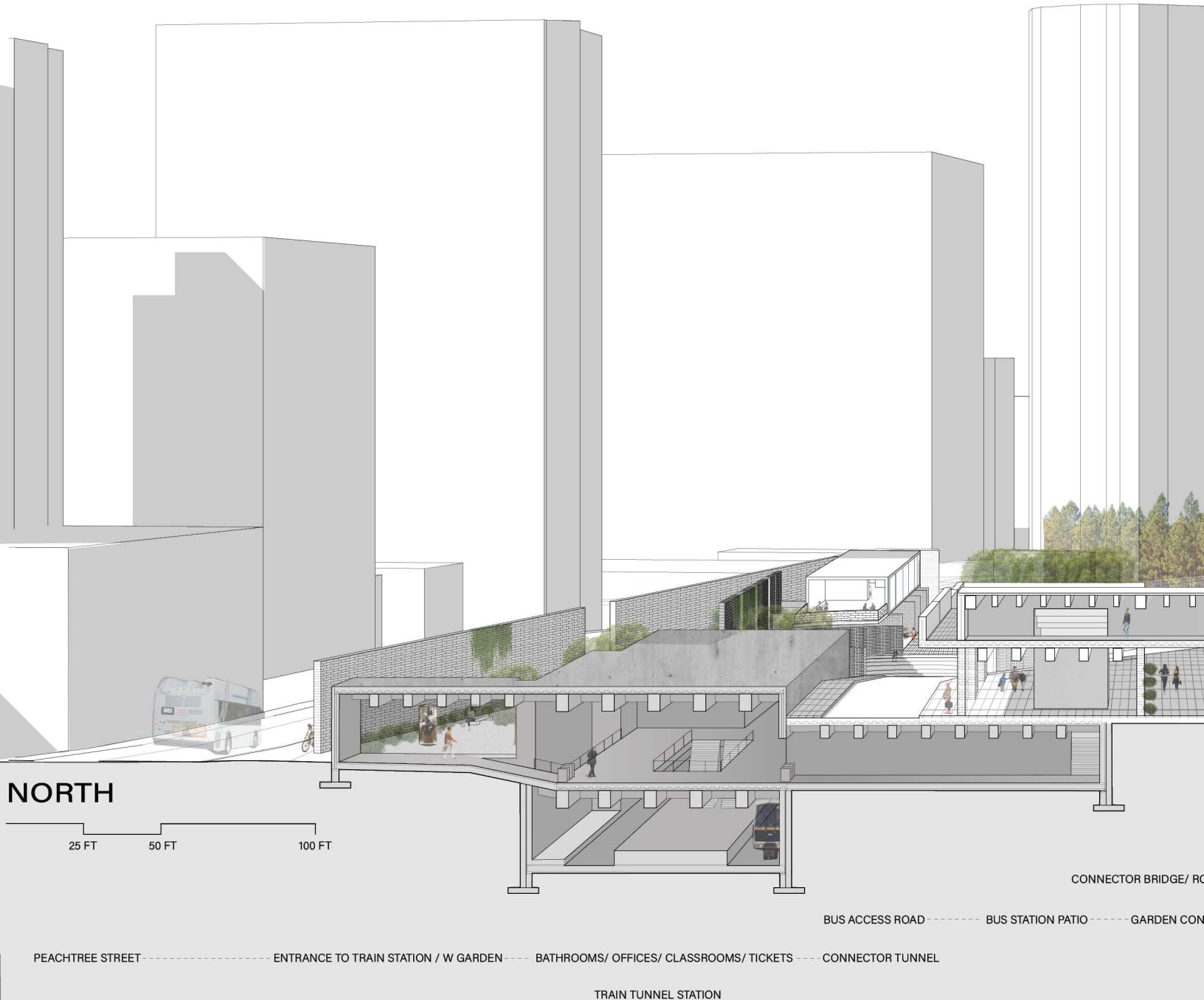
Spring 2023 | Prof. Hansjoerg Goeritz
Project Type | Community Center Complex
Location | Midtown, Atlanta, GA
Technologies | Rhino, Illustrator, Photoshop

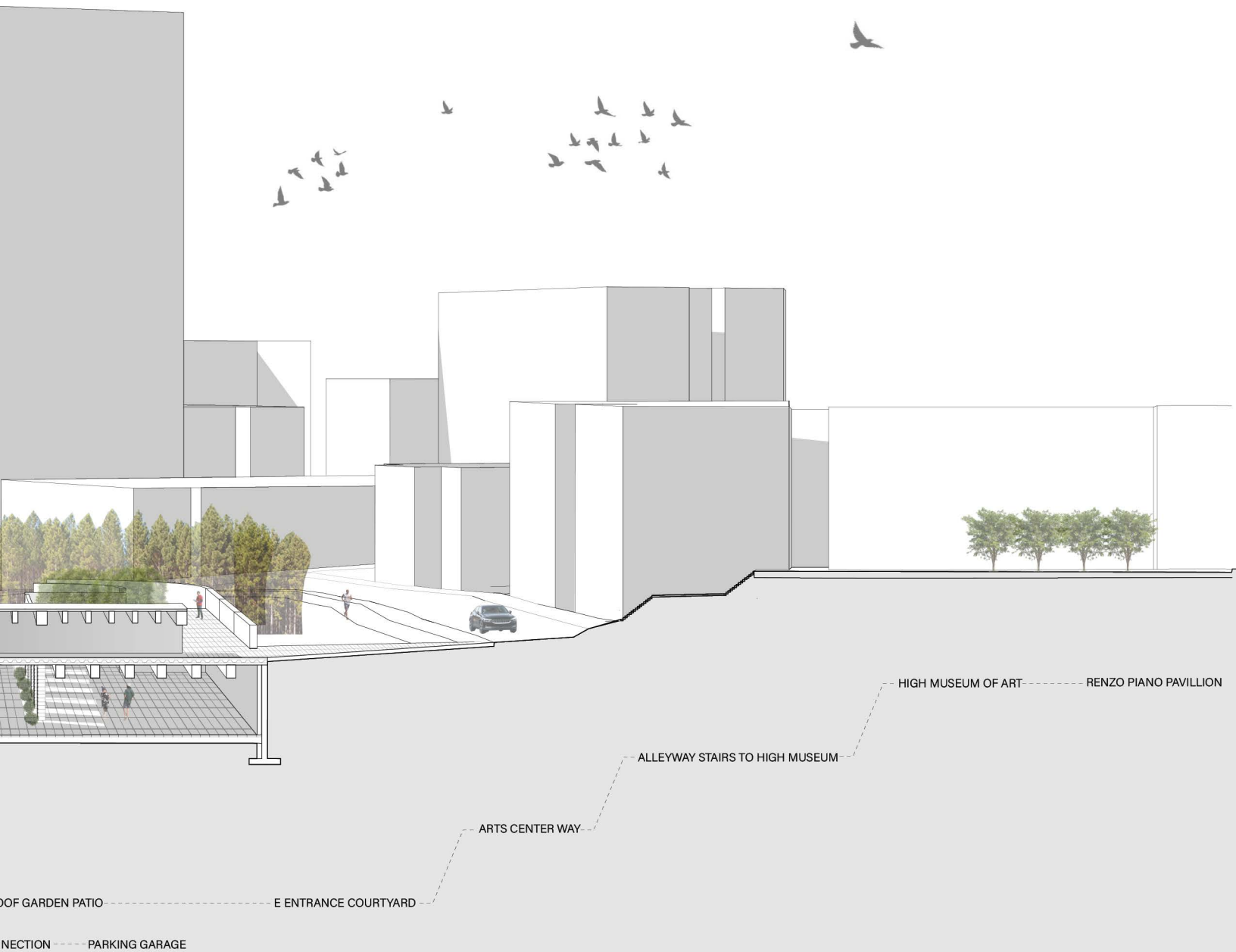
In Spring of my 3rd year, I chose to participate in the option studio led by Hansjoerg Goeritz. This studio was based around an NCMA competition focused on a large scale community center using CMU blocks as a main construction tool. For site, I chose to focus on a lot in the arts district of midtown Atlanta, GA currently being utilized as a major MARTA transit stop.

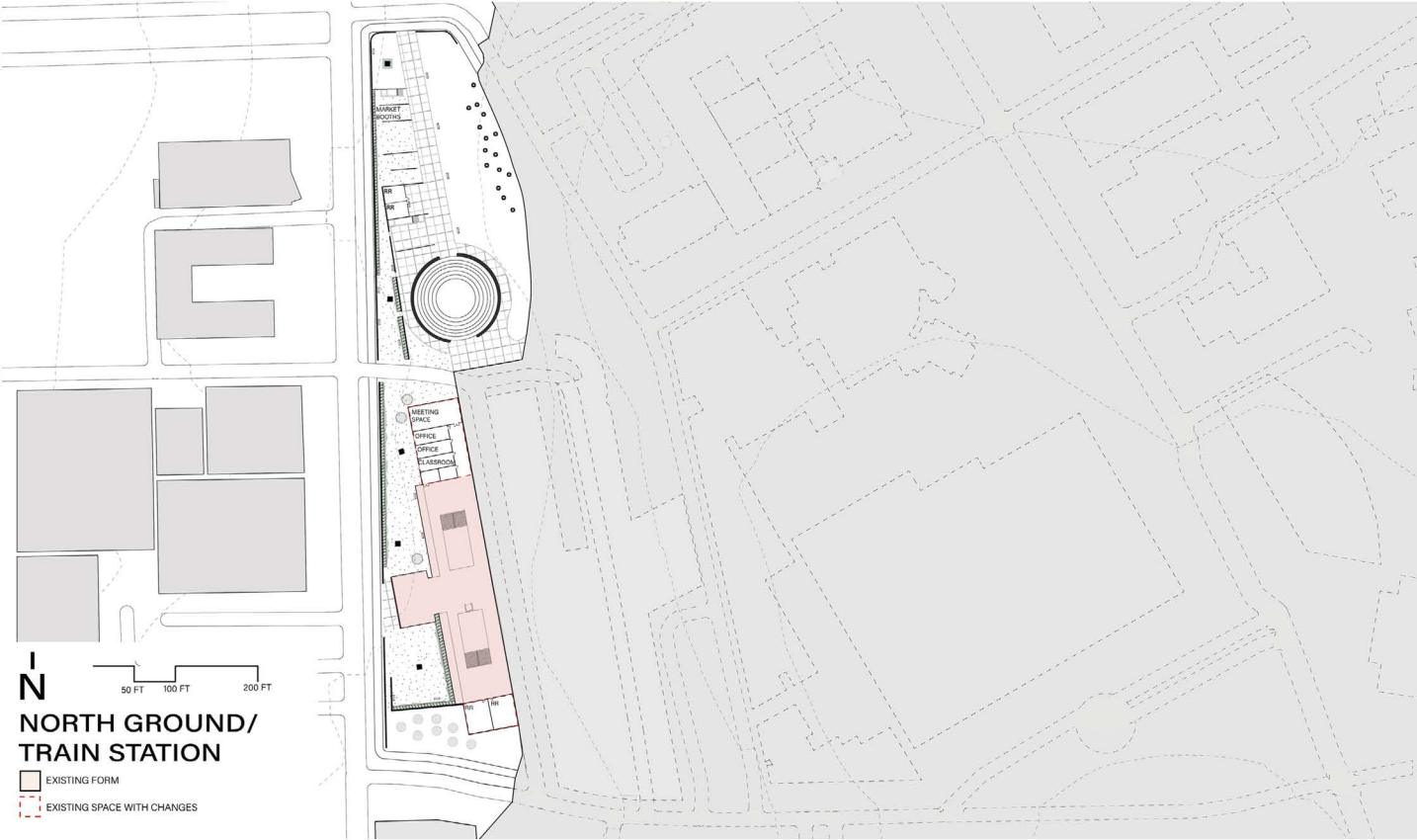
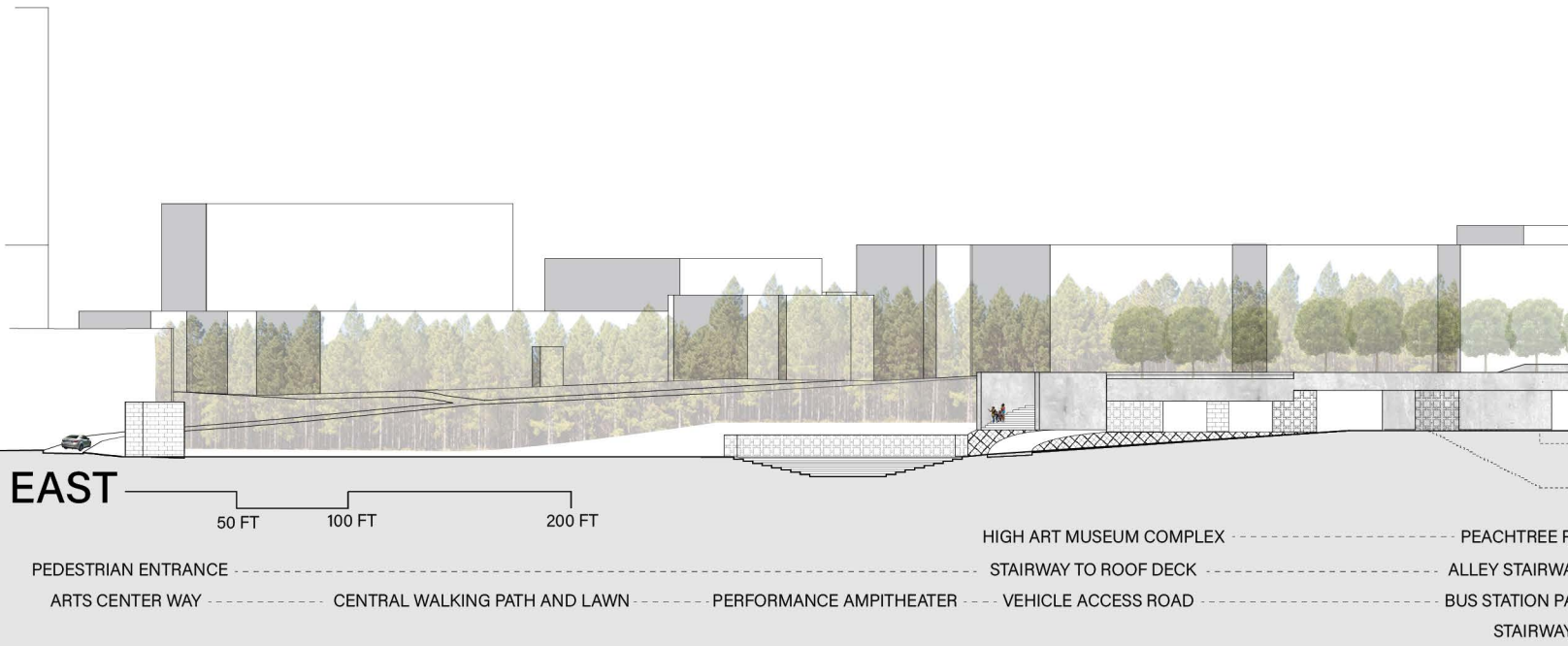
My project focused heavily on the definition of what a community center is and what it should include for the people it is serving, with the notion of gathering, art, meditation, and public transit spaces being integral to each other within such an important space.

PERSPECTIVE VIGNETTE

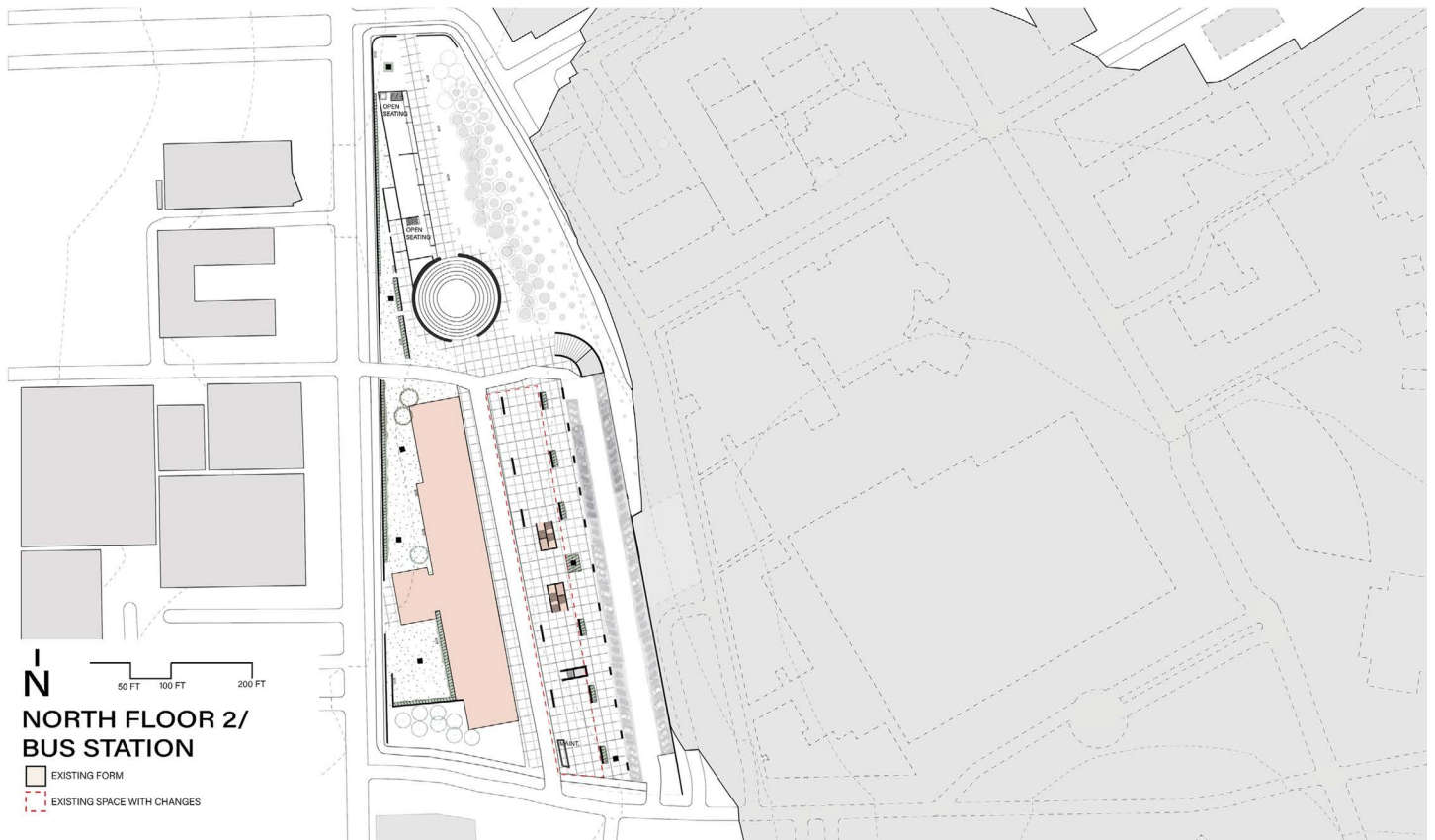
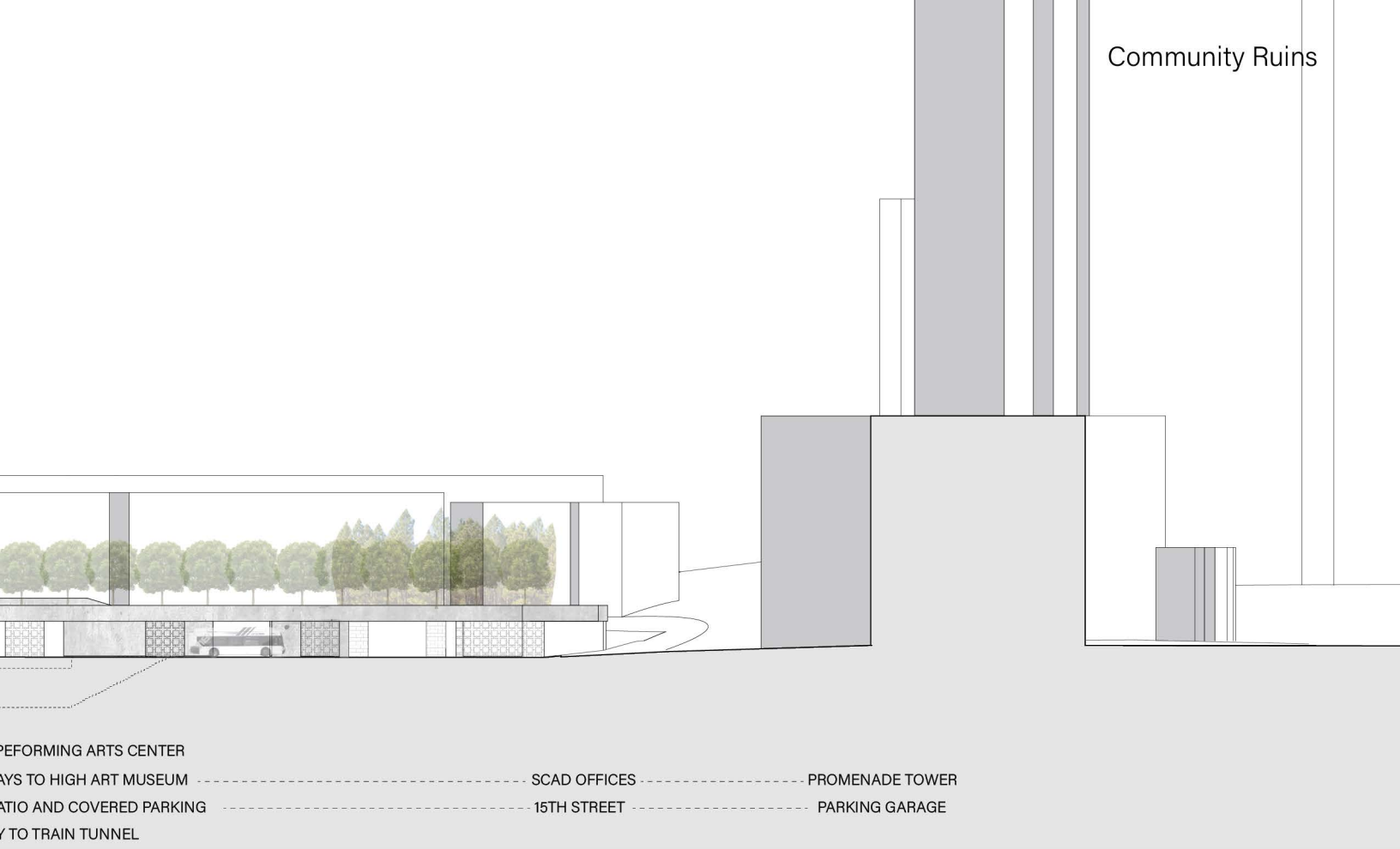


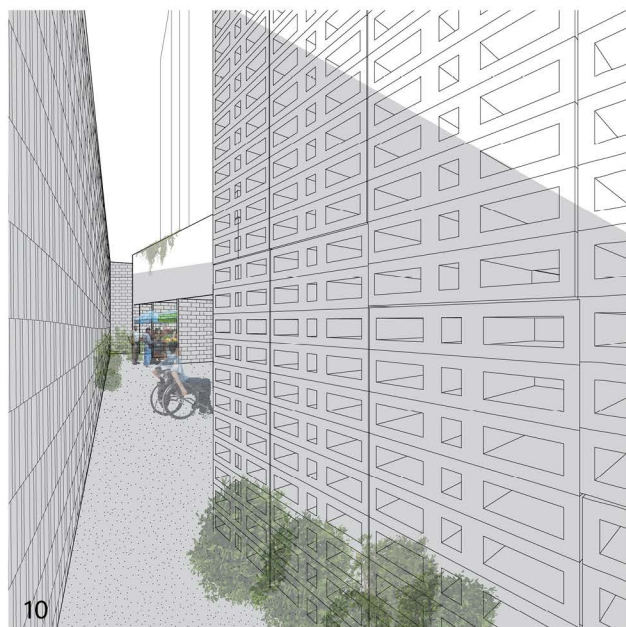
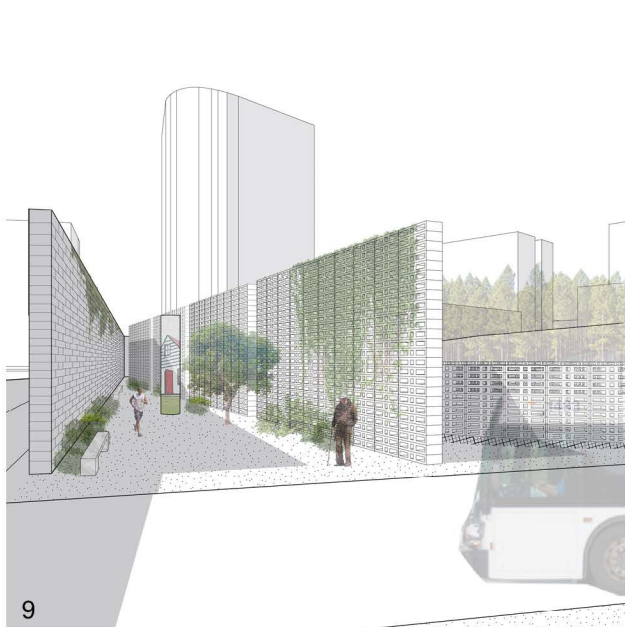
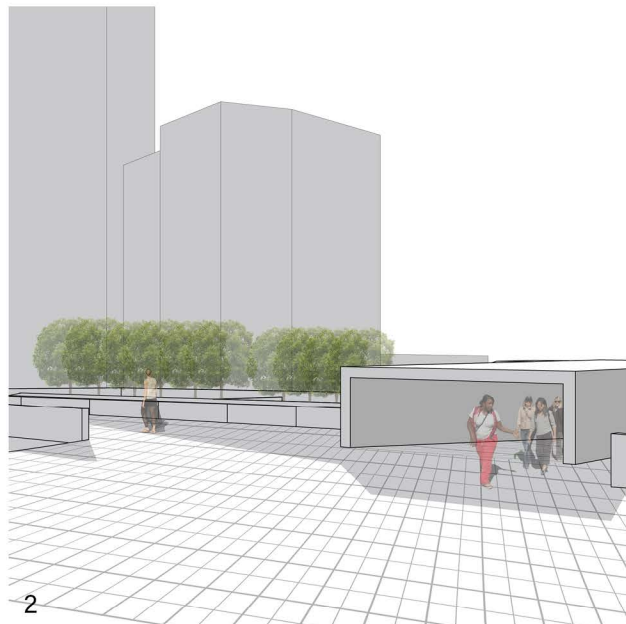


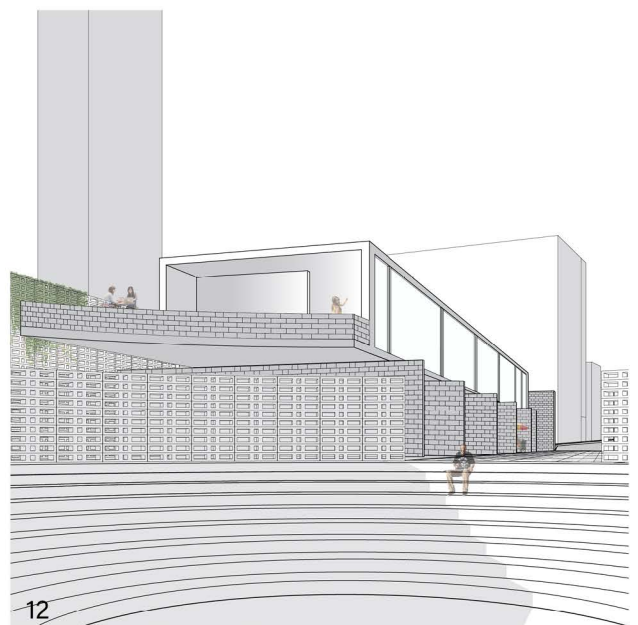
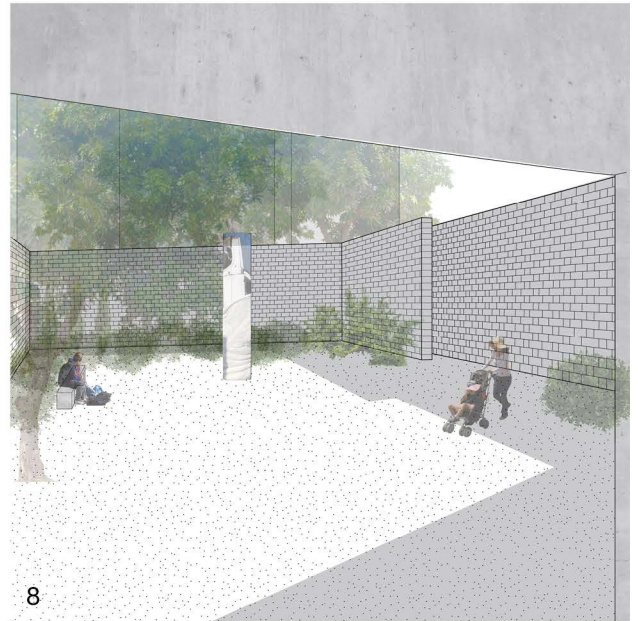
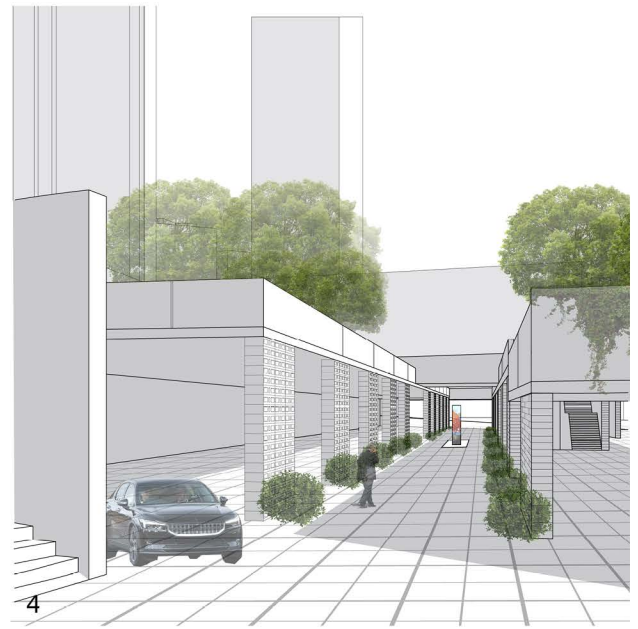




Community Ruins







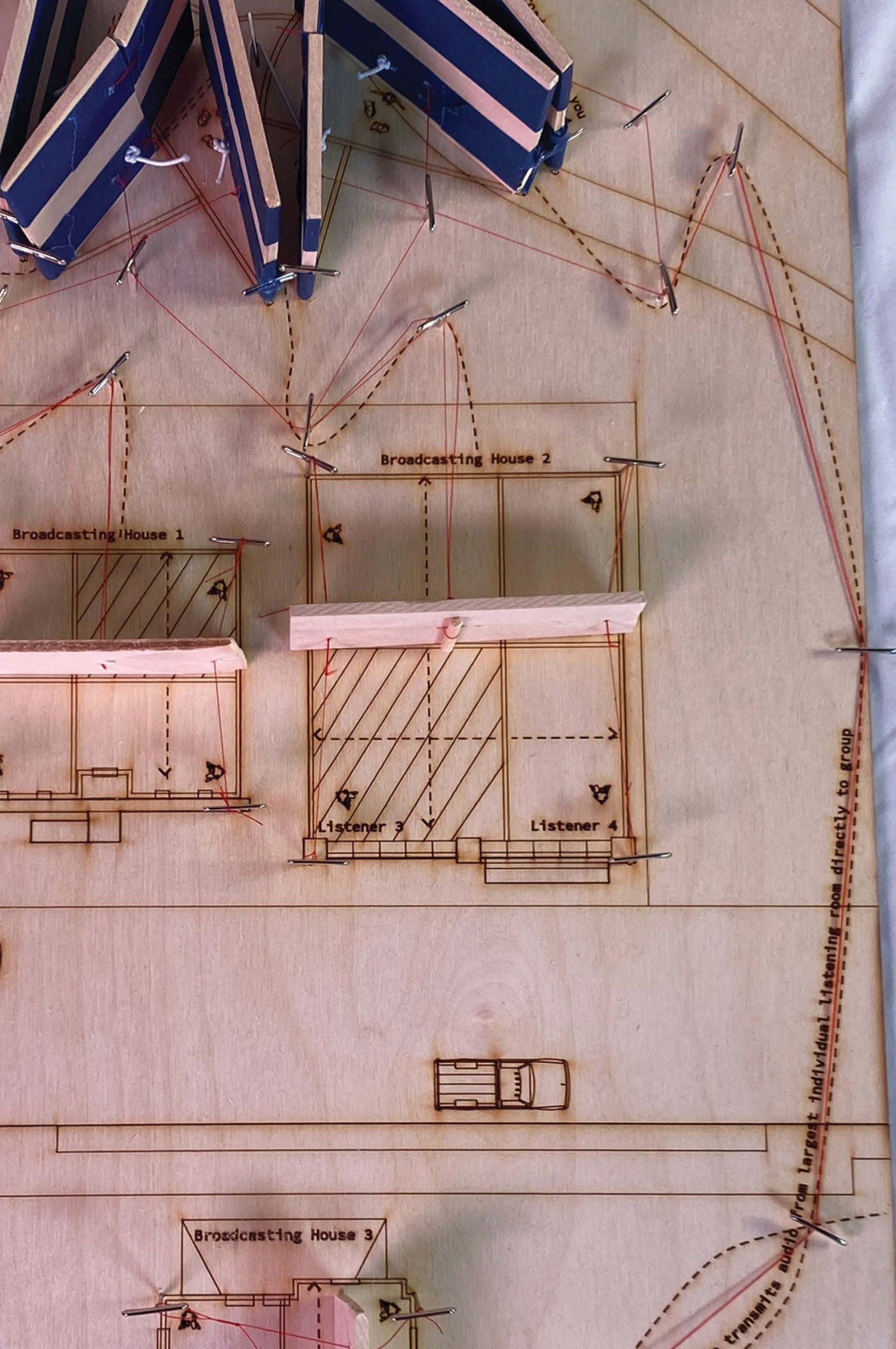
RADIO ROOMS

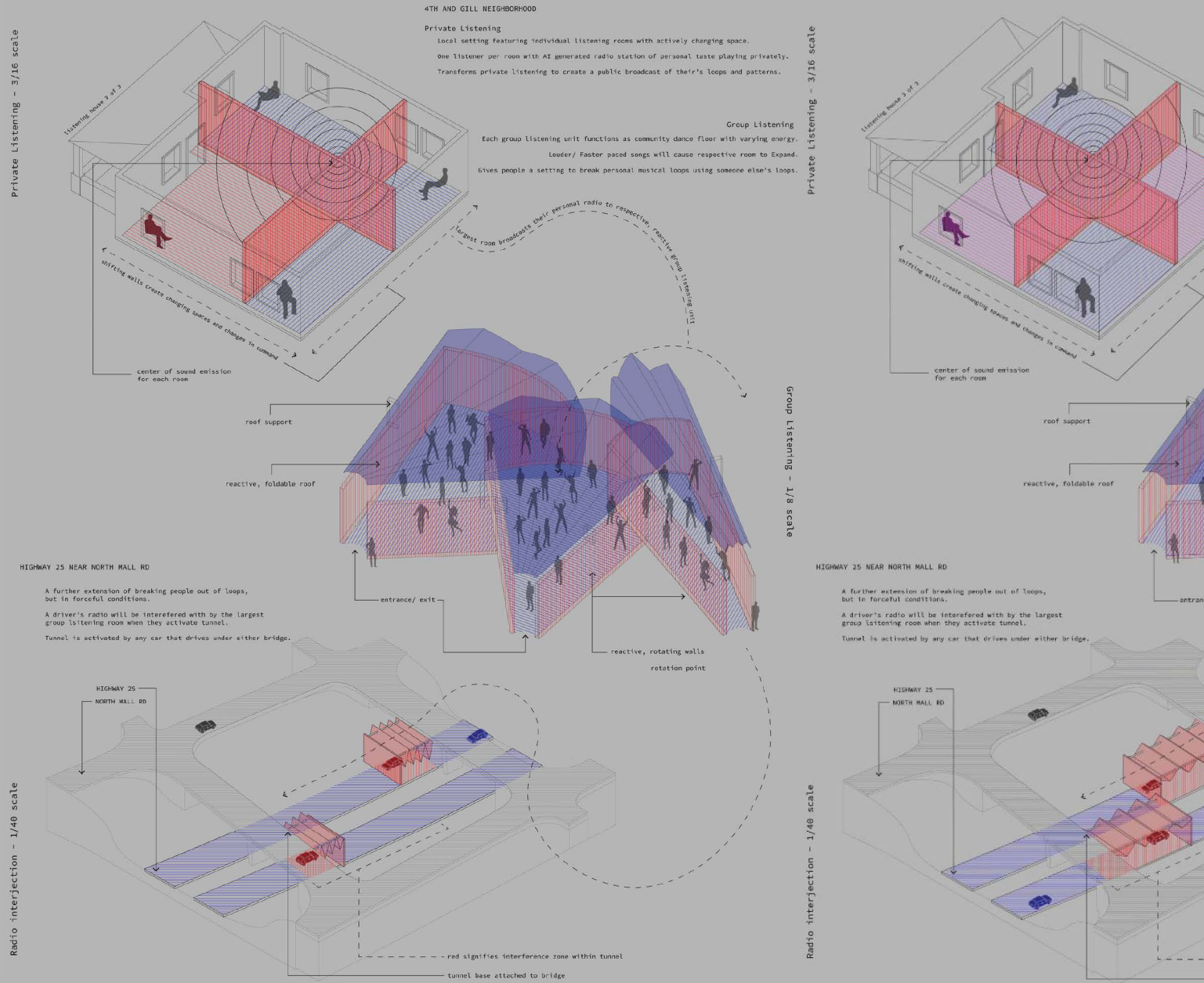
Spring 2022	Prof. Julie Kress
Project Type	Public Installation Concept
Location	4th and Gill Historic District - Knoxville, TN
Technologies	Rhino, Illustrator, Hand modeling

This studio project in the spring of 2022 explored how movable architecture could impact the intersection of music listening and community. Each stage of music listening has a causal relationship to the next form of music listening. For example, listening starts in houses of Knoxville's 4th and Gill neighborhood; these houses contained physically shifting listening rooms where listening could expand through fan-like party rooms and then out to a radio interference tunnel on nearby Highway 25. This project was an attempt to change people's music habits by having architectural forms "disrupt the loop."

I used GIFs as a representation while working on this project, as well as having the opportunity to build complex physical models showcasing causal relationships between the stages of music listening.

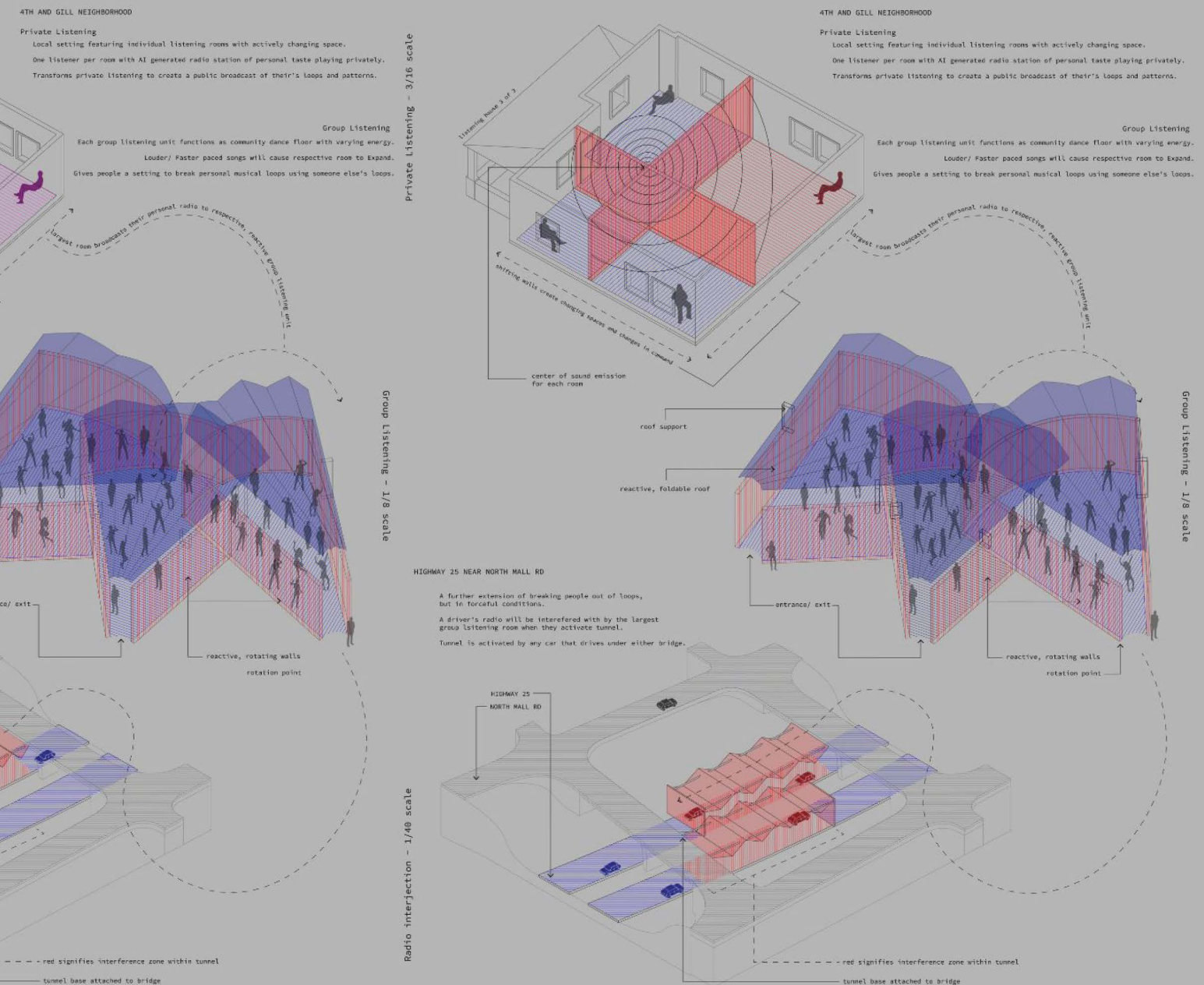






AXON GIF SEQUENCE 1

AXON GIF SEQUENCE 2



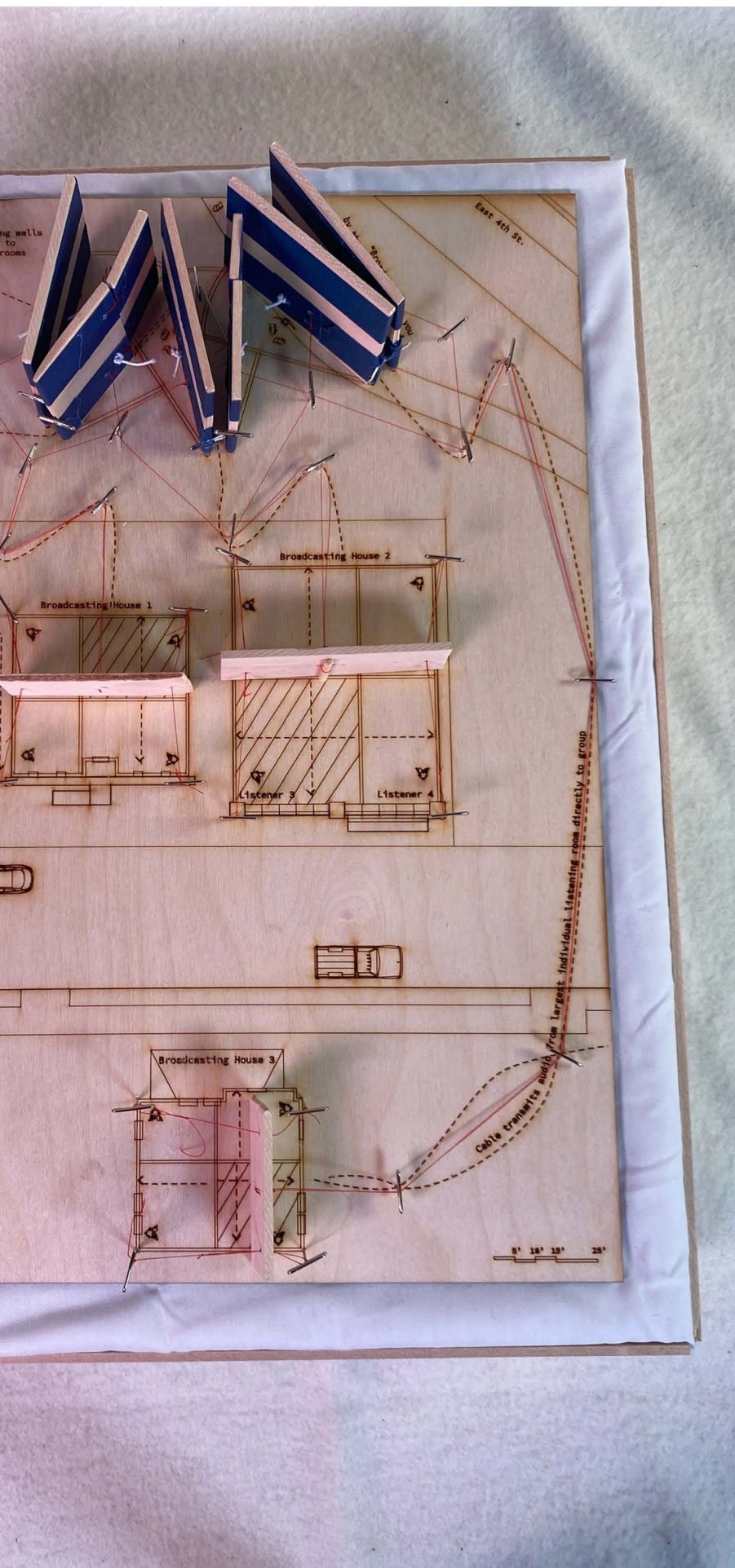
AXON GIF SEQUENCE 3



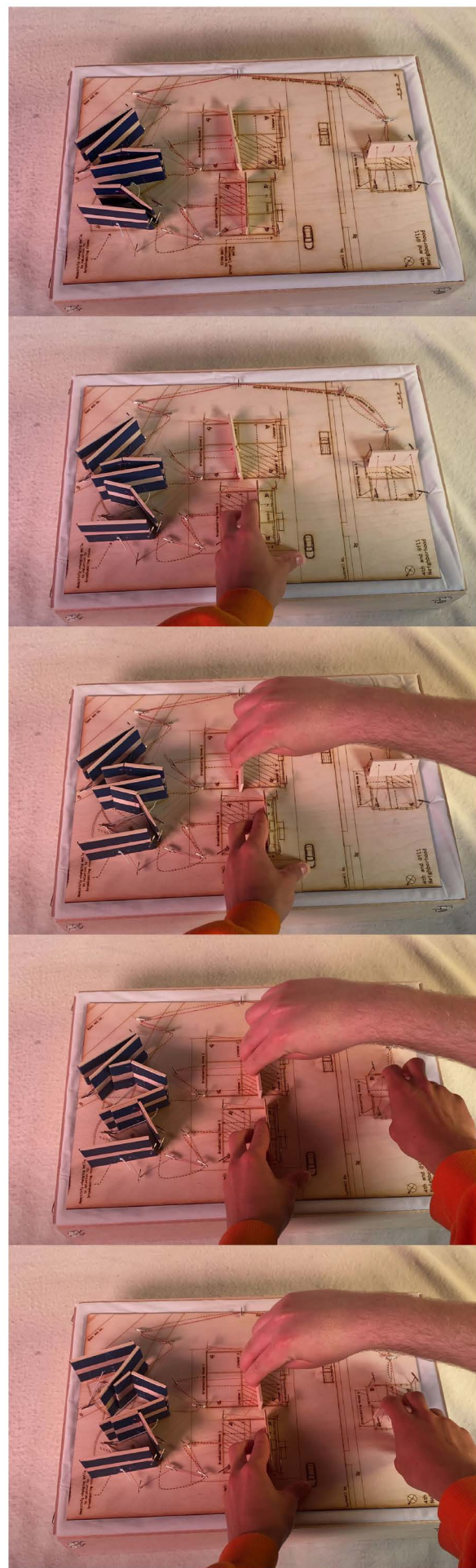
HIGHWAY 25 PULLEY MODEL



4TH AND GILL PULLEY

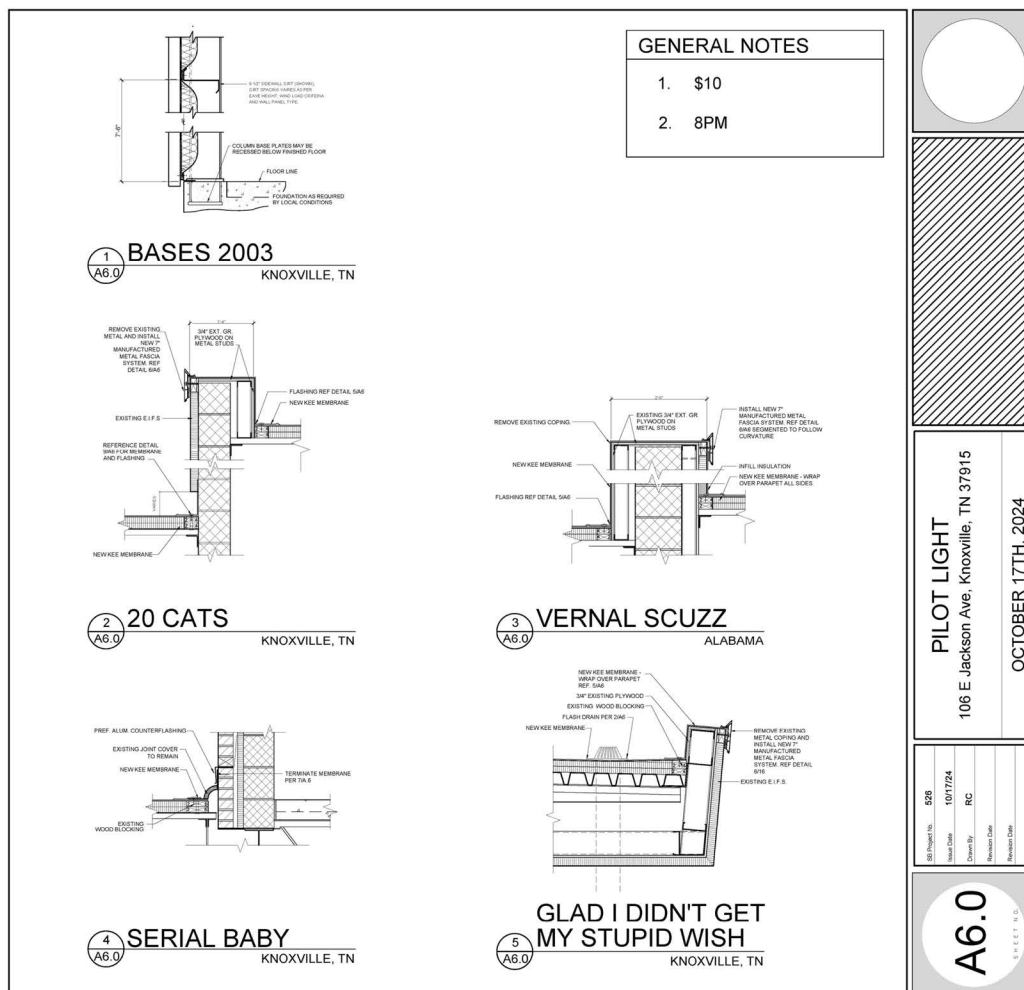


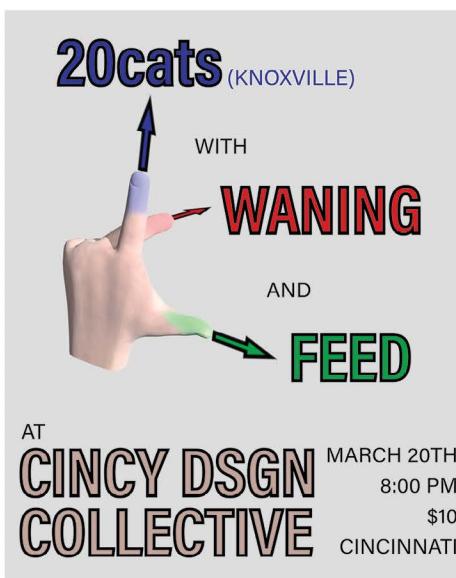
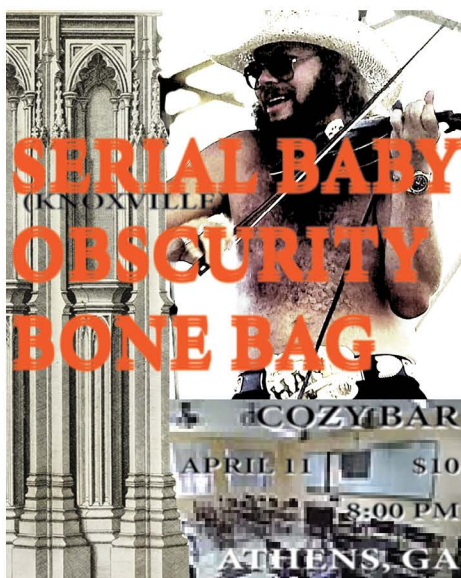
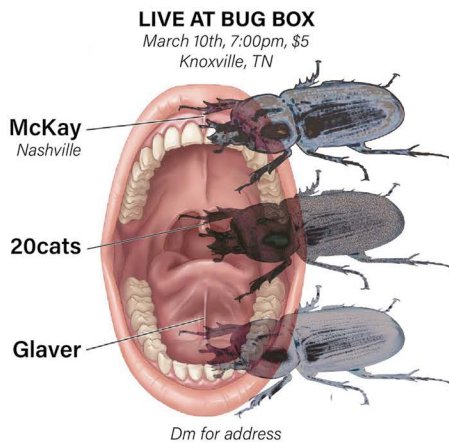
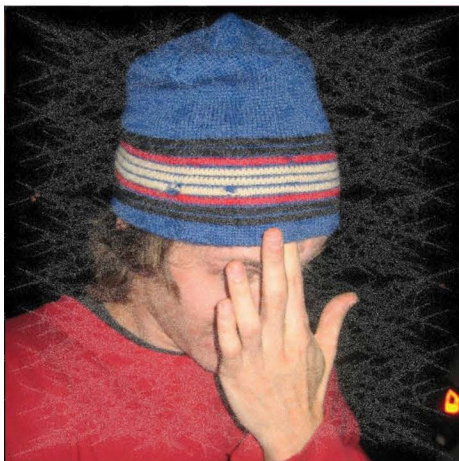
Y MODEL



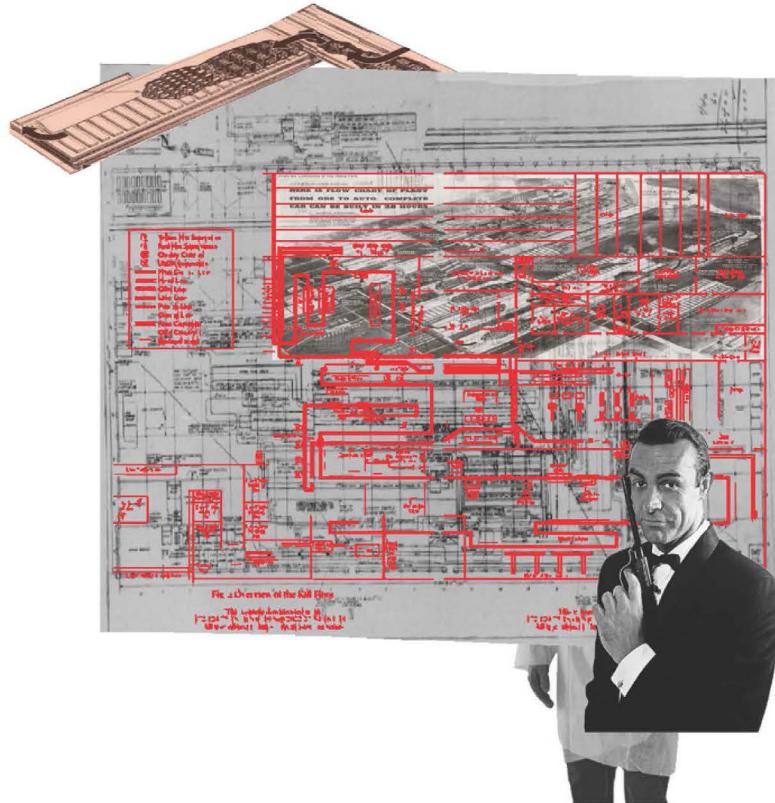
PULLEY MODEL SEQUENCE STILLS

As well as being personally involved in the Knoxville music scene, I also have created many posters and a few album covers for local bands as well as organizing shows for local and out of town touring bands.





"EVERY 12 SECONDS"



THANK YOU

Ryancliff02@gmail.com
linkedin.com/in/ryan-cliff/
931.278.4714