Creative Expression

Beyond my responsibilities as an educator and a researcher, I have devoted myself to a continual study, invention, and enjoyment of architecture. As a project manager in architecture firms, I was responsible for refining and documenting through working drawings the designs of other people. My design attitudes can better be judged from competition entries that I have prepared, projects developed during my Masters studies, and my fine art.

Continuing themes in my architectural expressions have included:

- A respect for context and vernacular forms,
- Technical virtuosity in areas such as construction and energy systems,
- A recognition of beauty that can be found in color, proportion and fortuitous accident.

Travel is extremely important to me as a way to regenerate enthusiasm, and add to my store of experiences. My travel on four continents is documented by thousands of sketches and photographs.
Martin Luther King, Jr. Memorial

In April 2000, I prepared a proposal for the international competition to design a memorial for Martin Luther King, Jr. I took advantage of the opportunity to experiment with a purely digital design process. All sketches and concepts were portrayed and studied using computer methods. I constructed models with AutoCAD, rendered them and composed them using Microsoft Publisher.

This page portrays conceptual sketches for the project, the location plan showing the Washington Capitol mall, and a plan of the site that is adjacent to the Tidal Basin.
The concept involved three themes and three symbols for the themes. The first theme, portrayed by concentric circles of flower beds, is the widening influence of King upon the world. The second theme emphasized the Movement of which he was a part. It is represented by spherical arcs that are concentric about several slightly offset centers. The arcs are built of glass supported by a tensegrity frame of stainless steel.
The third theme is a more personal one of King the man. It is represented by holograms that are embedded in the translucent panels. As the light changes during a day, the holograms will be projected as floating images, shifting and moving, like ghosts and spirits of the man. The images would be complemented by quiet voices from speakers around the site, talking about King and reciting his speeches. With every visit, the Memorial would change because of changing light conditions.

Each theme is based upon waves, of flowers, of spheres, of light. Collectively they symbolize the influence that will forever spread out from the example of a great man.

In my mind, the exercise was a great success, although it won no prizes. I produced a design that would truly make a haunting memorial that would leave no visitor unmoved.

I demonstrated to myself that computer methods can support conceptual design all the way through presentation. The project took about 40 hours.
Dissertation, 1995

My dissertation, written as part of my doctoral studies at Stanford University, involved writing software that would be used in testing theories of collaborative design methods. The program of research included a moderately sized software development effort, conducted with the Kappa knowledge engineering environment and C programming on UNIX computers.

During my defense, I demonstrated the software running in a distributed fashion across four Sun computers. It performed flawlessly, providing engineering critiques of an architectural design drawn in AutoCAD. The critiques ran on separate machines to demonstrate how software can be distributed across the Internet. The topics of the critiques were cost, energy performance, building code requirements, and spatial qualities to illustrate how the software could aid collaborative design.
Architectural designs
1986

While a student at UCLA, I studied under Buzz Yudell and Dolores Hayden. In a collaborative project with 3 urban planning students, I developed a scheme for a residential development in Ocean Park, California. Our theme was to accommodate a variety of lifestyles, foster community, and evolve the Los Angeles craftsman style of Greene and Greene.

The complex consists of three building types: 1) a community center with childcare suite, 2) a two bedroom duplex, and 3) a four bedroom communal living unit. Parking is accommodated in a garage that is cut into the hillside and under the residential units.
The Ocean Park residences elaborate on a theme of a front porch that would foster community. The complex itself has a front porch that incorporates a ramp for wheelchair access. Each of the three clusters of houses has a front porch and each individual unit has a front porch.

Emphasis was placed on accommodating alternative lifestyles and unconventional family units, such as extended families, unmarried couples, single parents, and singles sharing a residence.

The design team consisted of three urban planning students and myself, acting as architect. The urban planning students focused upon preparing analyses of demographics, background justification, and documentation. They assisted in design, drawing and model building.
Architectural designs 1985

While I worked for an architecture firm in Northern Virginia, I prepared an independent submission to a competition to create a new and distinct house type for Cincinnati Ohio. My design reflects my interest in the typology of vernacular American architecture. The house is also keenly rationalist, employing a systems approach to construction and building services.
For a competition in 1984, I developed a design for a school of architecture building in Columbus, Indiana. My design uses forms and materials from vernacular and rural architecture that are coupled to passive solar methods and an aesthetic based on proportions and regulating lines.
I visited Beijing in the fall of 2004 and spent some time sketching at the Imperial Palace.
In the summer of 2005, I vacationed in Venice, Salzburg, Innsbruck and Vienna. I collected numerous sketches and photographs.
Sketches

A winter vacation to Yosemite in 2004 produced these sketches and photos.

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Sketches and watercolors
Fall, 1999
Italy

I continue to draw and paint as a means of perceiving architecture and fixing in my mind the exemplary places that I visit. My art is generally analytical and intellectual; the drawings have clear and explicit meanings, at least to me.
Sketches and watercolors
Fall, 1999
Italy

Sketching is a crucial skill by which an architect learns to see and to envision.

The last few pages are a sampling sketches that illustrates the extent of my travels and architectural explorations.
Sketches and watercolors
Fall, 1999  Italy
Sketches and watercolors
Fall, 1999
Italy
Sketches and watercolors
Fall, 1999
Italy
Sketches
Virginia, Spain
Sketches
Los Angeles, Quebec

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Portfolio
2006
Photographs, 1982
Watercolors, 1986
Watercolors, 1982
Drawings
Excellence

Underpinning all pursuits must be a core value of excellence. As an administrator, teacher, researcher, and community servant, my record provides abundant evidence of commitment to quality, respect, and compassion. In all endeavors I will strive for excellence in myself and those around me.