



Michael Neville
Student Work

Cardboard Chair Project | Wayne State University

This project challenges students to design and build a full-sized chair from corrugated cardboard. Students learn about the qualities of cardboard as a construction material, the statics and dynamics of structures and historical and contemporary furniture design. Most importantly, this project is designed to introduce students to the design process as a creative methodology.

Students research and develop multiple chair concepts, create a minimum of 10 preliminary sketches, orthographic drawings, a scale model and a full-size prototype. The chair must be functional and hold more than 200 lbs in weight.



Danielle Kullman



Shilpa Mistri



Samantha Tolomei



Natalie Butler



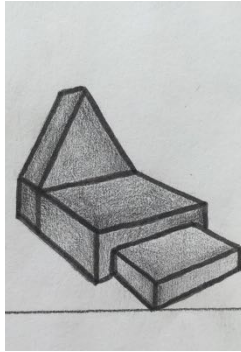
Darian Pisano



Jacob Rimatski



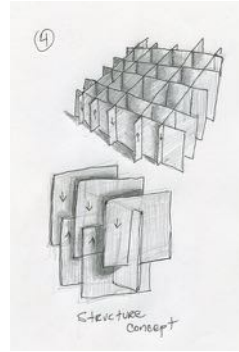
a.



b.



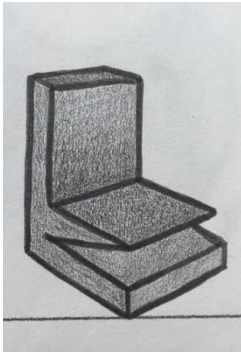
c.



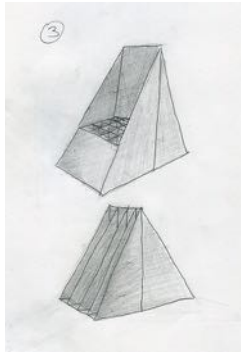
d.



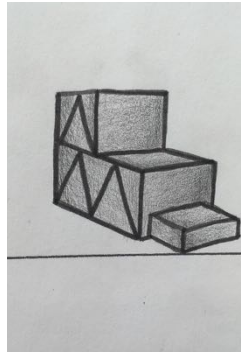
e.



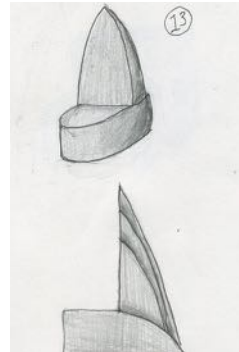
f.



g.



h.



i.



j.

Benjamin Davis (a, c, e, j) | Evan Sparrow (b, f, h) | Ryan Montelibano (d, g, i)

Site-Specific String Installation | Wayne State University

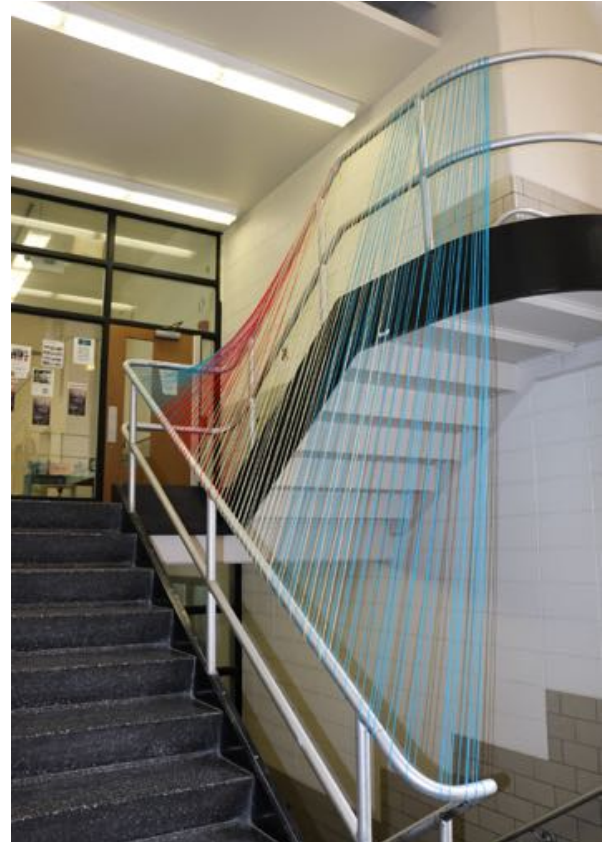
The purpose of this assignment is to introduce students to Minimalist sculptural strategies of using limited materials to create space and/or place in response to specific conditions of a site. Student responses can result in complex polygons, organic shapes, spectrums, or wrapped volumes as the basis for a site-specific sculpture. This project asks that students intervene with a space on campus using only string/fiber.

This assignment is a group project (2-3 students) and has been introduced to students early in the semester when they are still getting to know one another. The students have only 3 classes to design and execute this project.

Students are introduced to the work of Fred Sandback, Ann Lindberg, Gabriel Dawe and many other artists and designers working with fiber as references for this project.



Patrick Becht, Darian Pisano



Benjamin Davis, Brittany Little, Ryan Montelibano, Kelsey Slusarski

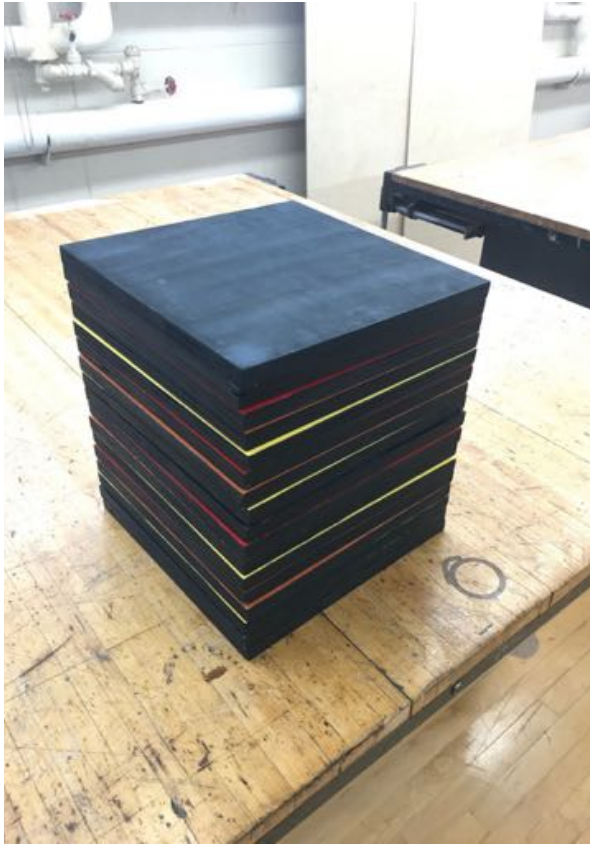
The Box | Wayne State University

This project asks students to consider “the box” as a form relating to both art and design. Students reference historical and contemporary examples of the box as it relates to art and design. Students explore the utility and construction of this form. Students can also explore surface ornamentation as it relates to the box.

Students also explore concepts relating to the box including but not limited to: containment, internment, display, conservation, confinement, organization, security, commerce, habitation and transportation.

Students are challenged to create this piece using only a single piece of 4' x 4' plywood. Students are further challenged to use every inch of their 4' x 4' piece of plywood. Students must incorporate 95%-100% of their board into the overall design of their piece.

This assignment is aligned with a woodshop orientation and incorporate skills, techniques and materials introduced in the woodshop.



Shilpa Mistri (left & right)



Micah Whitfield



Samantha Tolomei



Jessica Gayden



Ryan Montelibano



Benjamin Davis



Ashley Phillips



Evan Sparrow

The goals of this assignment are multifold. Students are introduced to Adobe Photoshop for digital output relating to 3D design and sculpture. Students will use newly acquired skills of digital manipulation to process personal cache of photographic content.

Students create original photographic material. Students process and manipulate these images through Adobe Photoshop. Students use their edited images to create a physical sculptural tableau using assemblage techniques. The sculptural tableau is photographed, edited and ultimately, evaluated as both sculpture and photography.

Students will focus on the concept of a “simulacrum” for this project. A simulacrum is a representation or imitation of a person or a thing. Students are asked to simulate an object and an environment in their final assemblage. Students take inspiration from current events and focus the content of their piece on an prevalent social issue.

Students are introduced to multimedia artists working in the interstitial space between sculpture, painting and photography. Artists like Marisol, Edward Kienholz and Shieda Soleimani serve as references for student projects.



Ashley Phillips



Benjamin Davis



Kelsey Slusarski



Ryan Montelibano

Critical Practice Studio Fellowship|| Lawrence Technological University

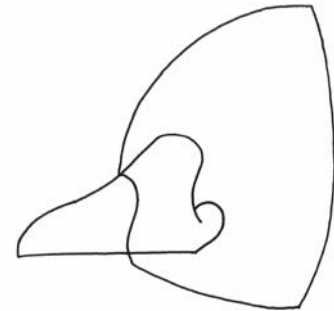
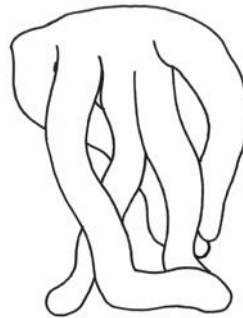
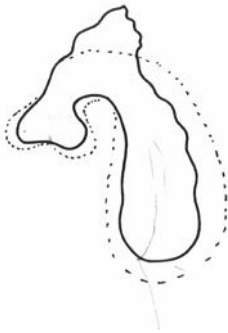
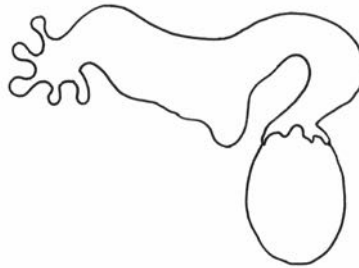
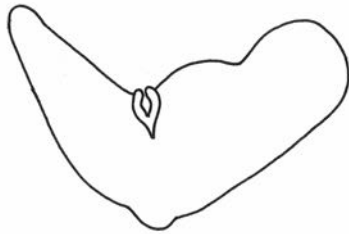
During the summer of 2016, my creative partner Mark Dineen and I were invited to participate in the Critical Practice Studio at Lawrence Technological University as Fellows.

Critical Practice Studio or CRITPraX is a summer design experience for upper division Master of Architecture students at Lawrence Technological University. Each summer, a master practitioner is invited to lead the 10 week, 4 workshop charrette style studio by introducing their ideology and methodology through a critical atmosphere and intense discourse. The studio stresses team interaction, communication and learning-by-doing. It uses the structure of the professional charrette while blending on-ground workshops with virtual engagement between sessions. Each team is led by a second, embedded master practitioner who works directly with a small group of students to engage the challenge presented by the guest visionary.

The Summer 2016 studio was led by master practitioner Bittertang Farm, a experimental architecture collaborative. The overarching theme for the workshop was bodies within organic environments. We were directed to use our research to create an environment for inflatable architecture.

Mark and I worked with a team of 8 graduate students. Output was generated in a variety of media over the course of our 10 weeks working together including but not limited to; drawings, diagrams, models, full-scale inflatable prototypes, and sculptural environments.

Our team members were: Drew Mittig, Jack Potterack, Ying Cai, Jon DePew II, Tim Miller, Ken Humberstone, Brandi Hinson, Teah Fink



Hybrid Blind Contour Drawings (used as patterns for inflatables)

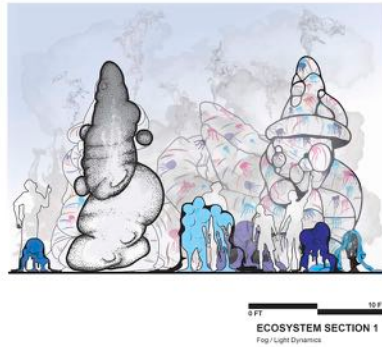


Inflatable Models

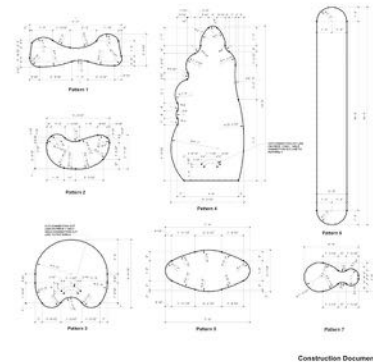
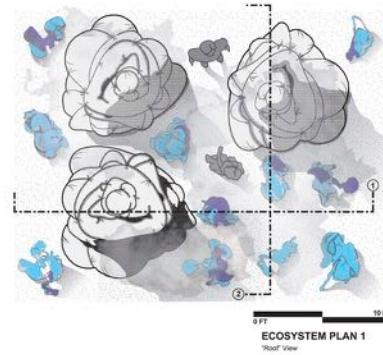


Inflatable Prototype

ZCC



ZCC



Sections and Diagrams for Inflatables / Sculptural Environment



Digital Collage (depicts narrative environment)

Artist in Residence | University of Northern Colorado

In March of 2017, my creative partner Mark Dineen and I were invited to the University of Northern Colorado's School of Art and Design to give a public lecture on our collaborative work as "Zero-Craft Corp."

This lecture also introduced UNC students to ART 308/508 : Seminar Art & Ideas: Land Art in Fall 2017. This class explores the history of the Land Art movement from its origins to contemporary artists working with the natural landscape as both subject matter and medium. Students study the history of the movement and how it has evolved over time as we consider the work of historic and contemporary artists. Critical examinations of writings on site-specificity will help form a more complex understanding of land art prior to a final collaborative studio project with visiting artists Mark Dineen and Michael Neville of Zero-Craft Corp.

To begin the course, we (Zero-Craft Corp.) led a 3-day workshop (9/9 - 9/11) at UNC. We instructed each student to create a site-specific, sculptural intervention in the landscape using a limited palette of found materials. Fall 2017 students included Kimberly Phair, Lyndsey Webster, Shelby Arthur, Julia Bannerot, Veronica Chirino and Emily Gruenthal.

This workshop is part of a larger, four year residency that began in 2017. Our work at the University of Northern Colorado will culminate with permanent earthwork in Weld County, CO.



Lyndsey Webster



Kimberly Phair



Shelby Arthur

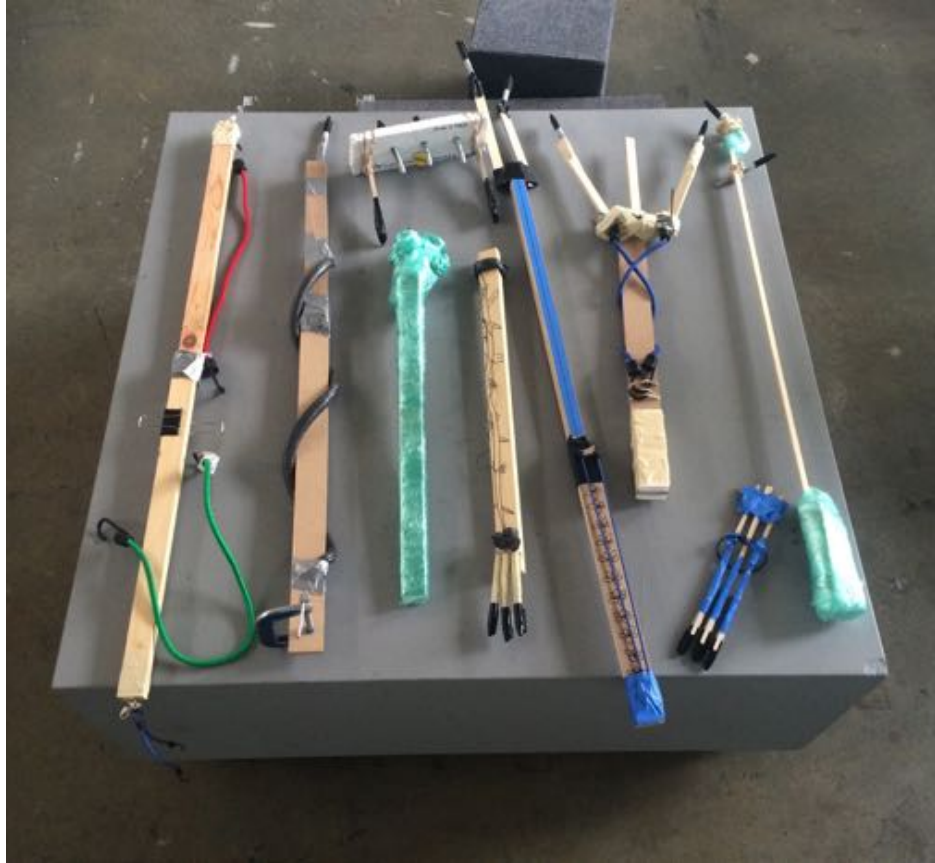
Stamps Pre-College Programs | University of Michigan

As the Pre-College Programs Coordinator at the University of Michigan's Stamps School of Art & Design, I am responsible for organizing and managing all of the preparatory programs we offer for high school students interested in exploring art and design at the college level and building a portfolio for admission. The Stamps Pre-College Programs include non-residential, afternoon Spring Studios courses for students local to southeastern Michigan. In addition to curriculum development for the scope of our spring and summer programming, this position has included teaching a Spring Pre-College class at Stamps named Drawing for Artists and Designers.

In Drawing for Artists and Designers, students learn drawing concepts fundamental to contemporary art and design practice. Our participants gain knowledge and experience through a variety of approaches, ranging from observational to experimental drawing. Each class session is structured as studio-drawing time, giving students ample opportunity to build their drawing skills and apply new concepts.

To introduce performative and experimental methods of drawing, I instructed students to design and construct a drawing tool that served as an extension of their body. Students were instructed to produce non-representational drawings that reflected only a repetitive action.

University of Michigan | Stamps School of Art & Design Pre-College Program
Drawing for Artists and Designers | SPRING 2015



Improvised Drawing Tools



Micheala Landman



Hannah Johnson



Lauren Mills

Basic Drawing | Oakland Community College

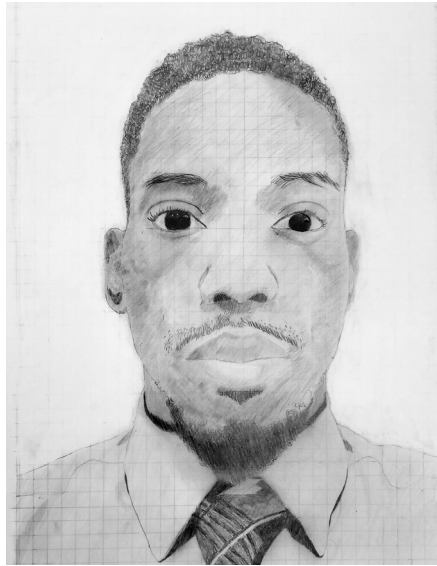
In this course, the student demonstrates the use of various drawing techniques including contour drawings, continuous lines, shadow-mass impressions, and expressive line quality. The student will identify and analyze the structure of form and render a drawing on the basis of these observations.

To culminate our semester, students complete two drawing assignments for a final grade. The first assignment instructs students to produce a Photo-Realist Self-Portrait. Using the work of Chuck Close as a reference, students are instructed to take a photograph of themselves and to overlay a drawn grid onto the photograph. Using the grid, students are instructed to meticulously scale and transpose the image as a graphite drawing.

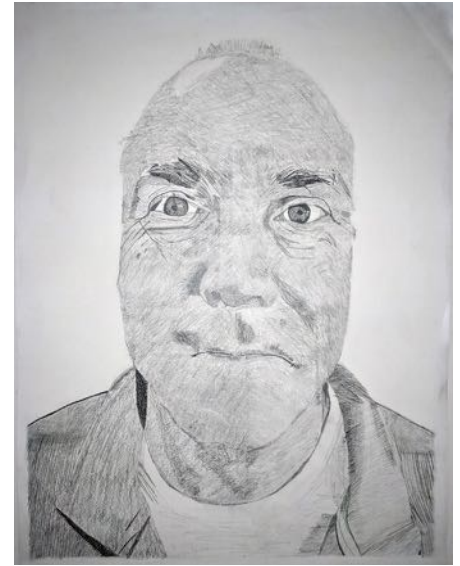
The second assignment entitled Hallway Perspective caps an instructional module focused on drawn perspective. Students are instructed to explore campus and locate a hallway space in which they can recognize one point or two point perspective. Students produce a single graphite drawing. First students focus on creating accurate perspective in their drawings with line only. Once a drawn framework has been created, students introduce value into the drawing.



Morgan Heinzmann



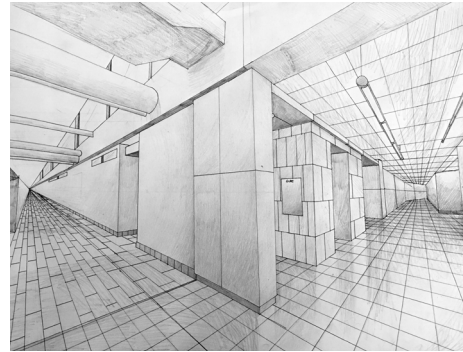
Tranell Slaughter



John Conrad



Holly Prause



Morgan Heinzmann



Rebecca Markley