LOGAN MIKSCHE
Environmental Design · Auburn University

SELECTED WORKS · 2026

Portfolio.

Co-Founder and CMO at Gearbox Technologies. Environmental Design and Real Estate Development at Auburn University. I help brands find their identity and I design theoretical experiences, the main thing I've learned is the power of narrative.

STUDYING

B.S. Environmental Design
Real Estate Development minor
Spanish minor

GRADUATING

December 2026

CONTACT

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Eleven projects.

Logan Miksche · Selected Works 2026 · loganmiksche@gmail.com

POSITION

Positioning and methodology.

I am a senior at Auburn studying Environmental Design with a Real Estate Development minor, and co-founder and CMO of Gearbox Technologies, an AI-powered vehicle management app. I lead brand identity, marketing, and go-to-market for the platform, including the Gearbox Care Initiative, a program that helps Auburn-Opelika families afford essential vehicle maintenance.

Logan Miksche, Auburn, Alabama

My background is in video production and graphic design, which I use to build GRBX's content and brand presence from the ground up. I am bilingual and proficient across the Adobe and Microsoft suites.

The studio work runs on the same instinct. It is all ENVD, and those studios gave me a foundation in ecological systems and design language that the Real Estate Development minor pushes in a second direction. My work tends to exhibit systems-based thinking, operative abstraction, and rule-based variation, which is how I explore the intersection of environmental impact, social impact, and historical context rather than arriving at a single fixed form.

I grew up an avid outdoorsman, camping with my father, and I have driven across the continental United States along the interstate highway several times. I have seen every type of terrain as well as the urban development patterns laid over them. That is where the interest in preserving landscapes comes from, and why landscape architecture, a field that blends geography, history, and sociology, is where I want to practice.

METHOD

Systems Based Thinking

Sets of rules and relationships that generate outcomes rather than a single fixed result. Parameters such as grids, proportions, and interactions produce flexible systems capable of adaptation and variation.

Rule Based Variation

A consistent set of rules generating multiple unique outcomes. Geometry, spacing, and transformation logic are fixed as parameters, allowing elements to shift while maintaining coherence.

Operative Abstraction

Reduction used as a working tool rather than a style. Form, surface, and notation are stripped to the operations that produce them, so the drawing and the object develop under one vocabulary.

CAPABILITIES

Brand identity · Go-to-market strategy · Video production · Graphic design · Bilingual communications · Cross-functional team leadership · Budget management · Rhinoceros 3D · AutoCAD · D5 Render · Adobe InDesign · Photoshop · Illustrator · After Effects · CNC fabrication · Physical modeling

RÉSUMÉ

Experience.

Gearbox Technologies LLC Oct 2025 to Present

Co-Founder and Chief Marketing Officer

- Co-founded an AI-powered vehicle management platform, leading brand identity, content, and go-to-market strategy from pre-launch through user acquisition
- Shipped GRBX to the App Store and built the full campaign system behind it: pitch deck, carousels, product film, and logo motion
- Built out the Gearbox Care Initiative, a community program funding vehicle maintenance access for Auburn-Opelika families
- Established paid creator partnerships to drive platform awareness

Gearbox Care Initiative Oct 2025 to Present

Creative Specialist, volunteer

- Shaped the initiative's visual identity, messaging, and overall brand direction
- A portion of Gearbox Technologies revenue funds brake, tire, and battery repairs for Auburn-Opelika families facing financial barriers

Phi Kappa Tau Fraternity Sep 2024 to Feb 2026

Website Administrator, Social Chair, Social Media Chair

- Designed the chapter website for parents and alumni, which generated over $12,000 in donations
- Managed a budget of $93,000, led a team of 12 volunteers, managed risk, and coordinated with artist management and stage production
- Ran chapter social media, creating graphics, video, and branding that grew the following by 90%
- Designed and distributed chapter merchandise, selling over 600 shirts

Smoothie King Jul 2024 to Apr 2025

Shift Team Lead

- Interfaced with customers, counted register, and led shift operations

Freelance Video Editor May 2019 to Aug 2022

E-sports orgs, YouTube creators, non-profits

- Worked with clients to create promotional content for their respective ventures
- Million-plus views across YouTube, Instagram, and TikTok

EDUCATION AND INVOLVEMENT

Auburn University Aug 2023 to Dec 2026

B.S. Environmental Design and Architecture

- Real Estate Development minor
- Spanish minor
- Senior standing, College of Architecture, Design and Construction

Dean's List Spring 2025, Fall 2025

Auburn University

ENVD Student Organization Fall 2025 to Present

Research and advocacy

CONTACT

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BASED	Opelika, Alabama
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01

Brand

Identity, campaign, and go-to-market work. A shipped product, a hardware startup, and a chapter brand rebuilt from the inside.

GRBX BayNerve Phi Kappa Tau

OCT 2025 TO PRESENT · BRAND AND GO-TO-MARKET

GRBX

An AI vehicle management app, taken from nothing to a shipped product. I own the brand, the campaigns, and the go-to-market, and every asset below is work I made.

Identity | Campaign | Motion | Go-to-market

GRBX primary mark

ROLE
Co-Founder and Chief Marketing Officer

COMPANY
Gearbox Technologies LLC, Auburn, Alabama

ACTIVE
October 2025 to present

STATUS
Shipped. Live on the App Store.

SCOPE
Brand identity, logo motion, campaign carousels, product film, pitch materials, creator partnerships

PRODUCT
Vehicle profiles, maintenance reminders, expense ledger, recall monitoring, AI insights

GRBX is an AI-powered vehicle management app. I co-founded Gearbox Technologies with two partners and lead brand identity, content, and go-to-market strategy, from pre-launch through user acquisition. The app is live on the App Store.

The brand runs on strict black and white with punchy copy and data-backed hooks. That constraint is deliberate. The category is crowded with apps that look like dashboards, so the way to stand out was to look like a magazine instead, and to make every claim carry a source behind it.

The audience is anyone who owns a car and is quietly losing money on it, with college students as a wedge. So the campaigns do not open on the product. They open on the cost, then earn the product.

MARK

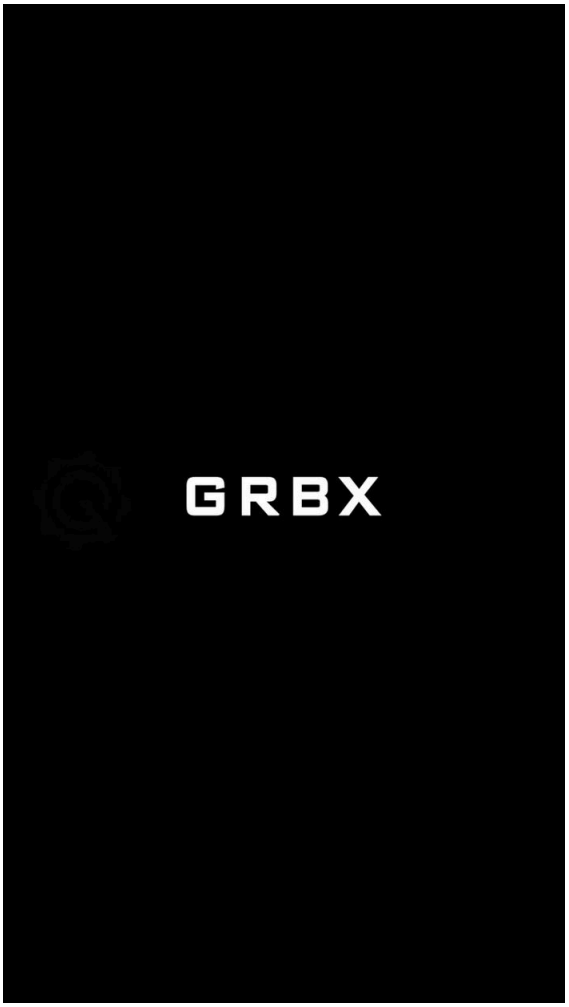
A chrome gear resolving into the wordmark. The mark works at app-icon scale, in flat white on dark, and as a full lockup, which is what a brand that lives mostly on a phone screen actually needs.

B1 Primary mark

B1 App icon

B1 Full lockup

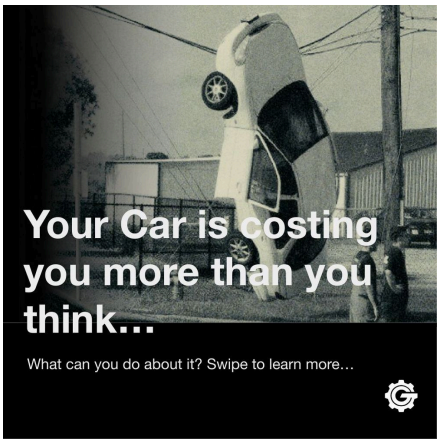
B1 Logo resolve, 9 seconds (film, see the site)



B1 In-app startup animation (film, see the site)

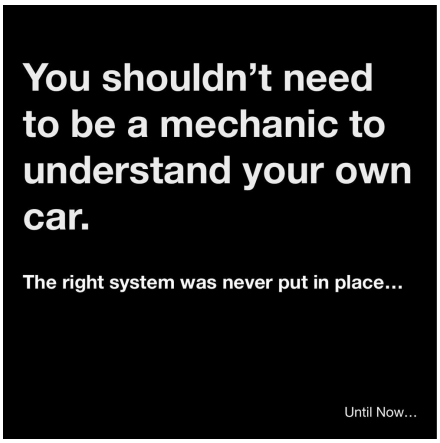
THE FLAGSHIP CAROUSEL

Eight panels that open on a chart rather than a product shot. Average annual car ownership cost against what people think they spend, then the gap, then the app as the thing that closes it. It ends on a competitive table and a price, because the point of a carousel is to move someone to a decision, not to be admired.



B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 1 of 8.

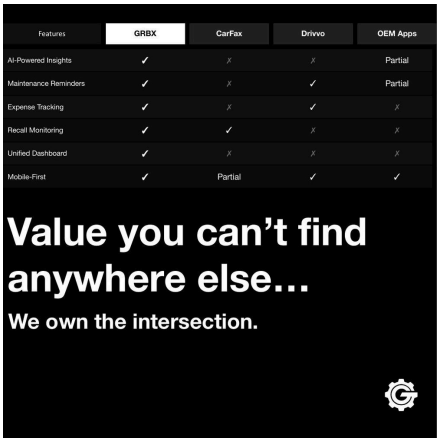
B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 2 of 8.



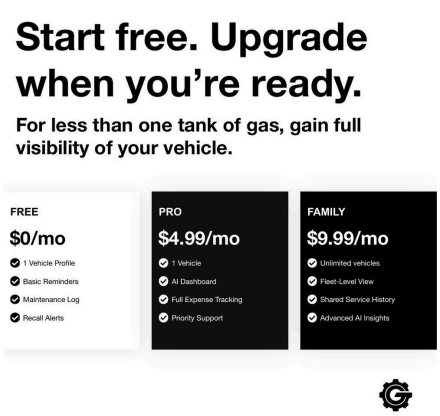
B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 3 of 8.

B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 4 of 8.

B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 5 of 8.



B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 6 of 8.

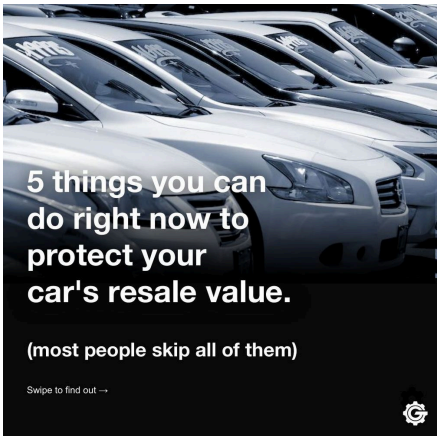


B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 7 of 8.

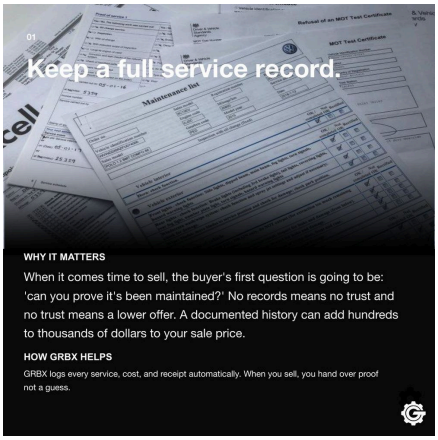
B1 GRBX flagship carousel, eight panels. Cost data sourced to NerdWallet. Panel 8 of 8.

CAMPAIGN CAROUSELS

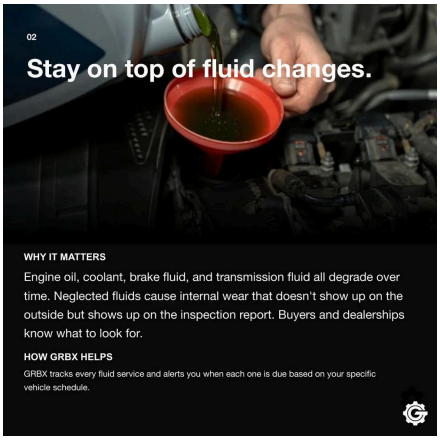
Two recurring formats built on the same skeleton: a numbered list, and inside each item a WHY IT MATTERS block followed by a HOW GRBX HELPS block. The structure is the product demo. By the fifth panel the reader has seen the app solve five problems without a single feature tour.



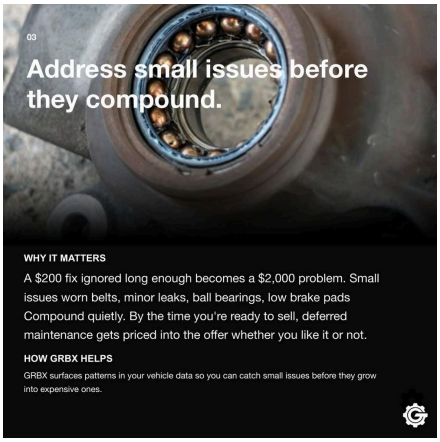
B1 Protecting resale value, seven panels. Panel 1 of 7.



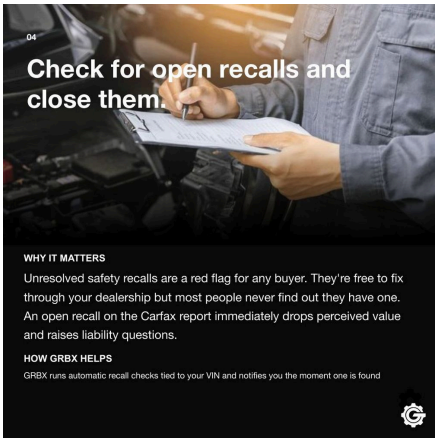
B1 Protecting resale value, seven panels. Panel 2 of 7.



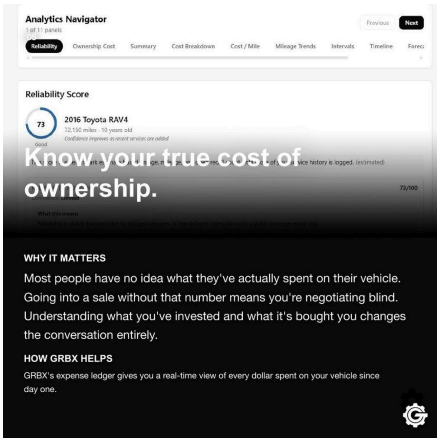
B1 Protecting resale value, seven panels. Panel 3 of 7.



B1 Protecting resale value, seven panels. Panel 4 of 7.



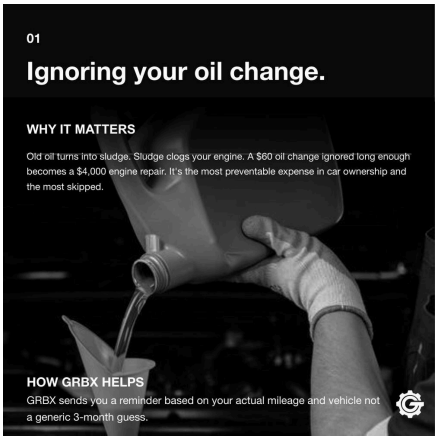
B1 Protecting resale value, seven panels. Panel 5 of 7.



B1 Protecting resale value, seven panels. Panel 6 of 7.

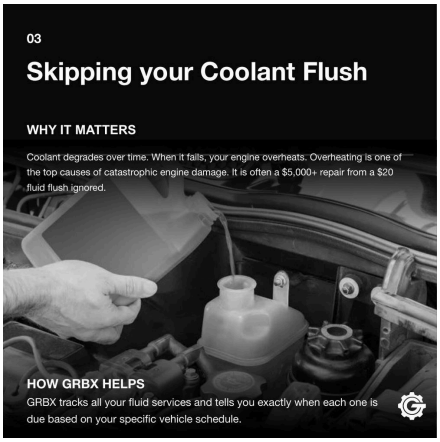
B1 Protecting resale value, seven panels. Panel 7 of 7.

B1 Maintenance mistakes, seven panels. Panel 1 of 7.

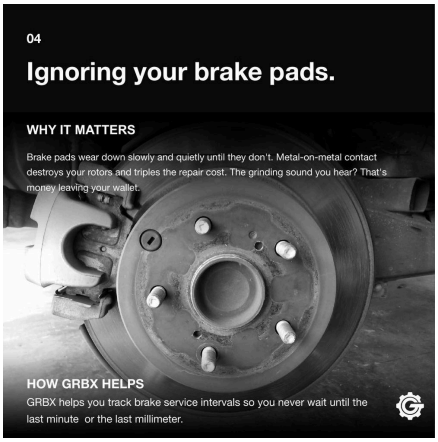


B1 Maintenance mistakes, seven panels. Panel 2 of 7.

B1 Maintenance mistakes, seven panels. Panel 3 of 7.



B1 Maintenance mistakes, seven panels. Panel 4 of 7.



B1 Maintenance mistakes, seven panels. Panel 5 of 7.

B1 Maintenance mistakes, seven panels. Panel 6 of 7.

B1 Maintenance mistakes, seven panels. Panel 7 of 7.

FILM

Two pieces cut for vertical. The launch ad runs the app UI against real driving footage. The teaser goes the other way and builds on crash and maintenance statistics, so the product arrives as a relief rather than a pitch.

B1 Launch ad, 23 seconds (film, see the site)

B1 Pre-launch teaser, 30 seconds (film, see the site)

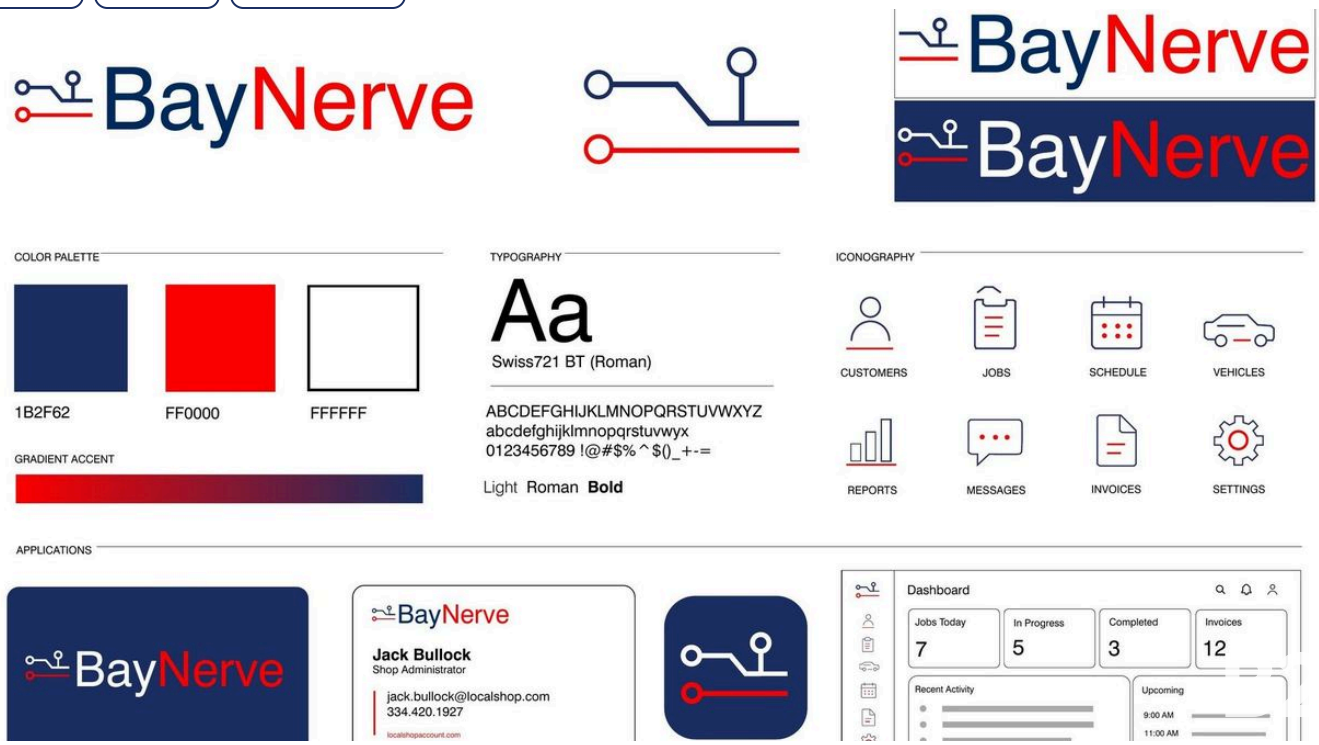
GEARBOX CARE INITIATIVE

A program funded by a portion of GRBX revenue that helps Auburn and Opelika families afford essential vehicle maintenance: brakes, tires, batteries. For many people a vehicle is not optional, and a delayed repair costs far more than the repair. I volunteer as Creative Specialist and shaped its visual identity, messaging, and brand direction. It is the part of the company I am most glad exists.

BayNerve

A full identity system for the second Gearbox product, plus a campaign that takes a live right-to-repair fight in Congress and turns it into a business argument a shop owner can act on.

Identity | Campaign | Policy research



BayNerve brand system: logo suite, palette, type, icons, applications

ROLE
Brand and campaign

COMPANY
Gearbox Technologies LLC

PRODUCT
Shop management software for independent auto repair shops

AUDIENCE
Independent shop owners

PALETTE
Navy 1B2F62, red FF0000, white, with a red to navy gradient accent

TYPE
Swiss721 BT in Light, Roman, and Bold

SYSTEM
Logo suite, mark, icon set of eight, signage, card, app icon, dashboard UI

BayNerve is shop management software for independent auto repair shops, the second product under Gearbox Technologies. Where GRBX speaks to drivers, BayNerve speaks to the people who fix what drivers bring in.

The identity is navy, red, and white, set in Swiss721 BT, with the wordmark splitting Bay in navy from Nerve in red above a circuit-trace mark. It reads closer to a tool brand than a software brand, which is the point.

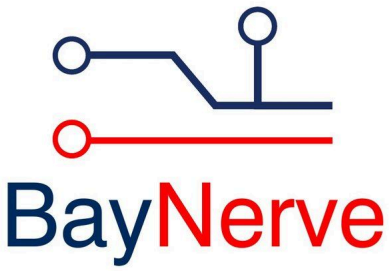
The lead campaign does something most software marketing avoids. It takes right-to-repair legislation, which is genuinely complicated and genuinely unresolved, and explains what it means for a shop's revenue. Every claim is sourced, the bills are named and their status stated accurately, and the conclusion is not a product pitch but a reason to pay attention.

IDENTITY

The mark is a circuit trace: a switch on the navy line, a closed return on the red. It splits Bay from Nerve without a divider, so the name reads as two words doing two jobs. Horizontal for screen, stacked for anywhere the lockup has to sit square.

B2 Primary lockup

B2 Stacked lockup, reversed

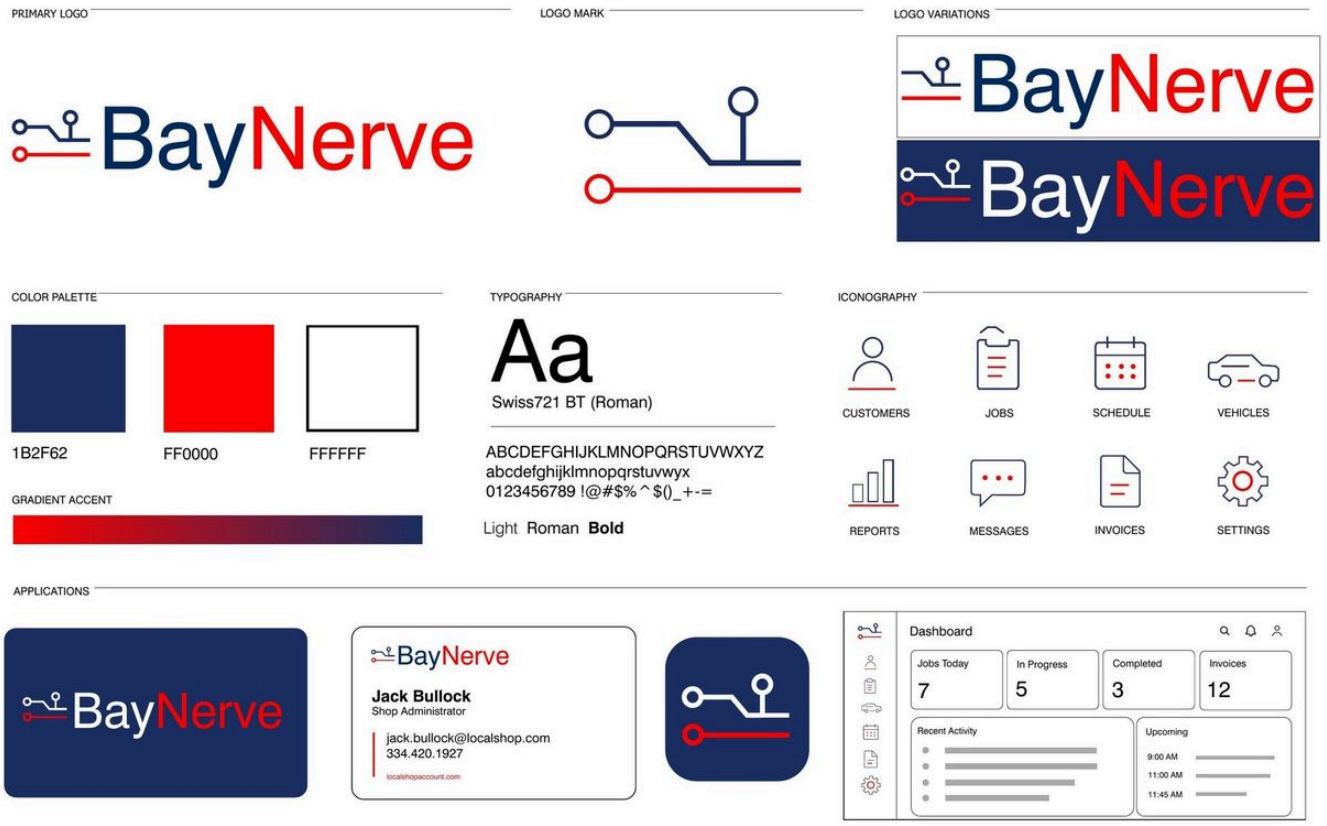


B2 Stacked lockup

B2 Primary lockup, reversed

THE SYSTEM

One sheet holding the whole brand: primary logo, mark, reversed variations, the three-color palette with the red-to-navy gradient accent, Swiss721 BT in Light, Roman, and Bold, an eight-icon set drawn to the same stroke weight as the mark, and the applications those parts have to survive: signage, a business card, an app icon, and the product dashboard itself.



B2 BayNerve brand system

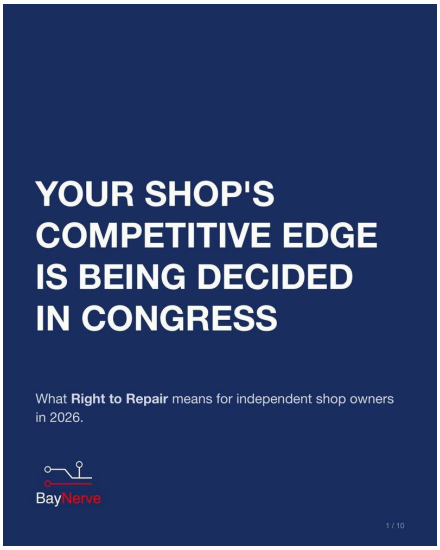
KEY ART

The launch graphic. Navy and red carve the frame diagonally, the feature list runs down the left in the icon set, and the product sits in the corner doing the arguing. Three lines at the bottom say what it is, who it is for, and why it matters.

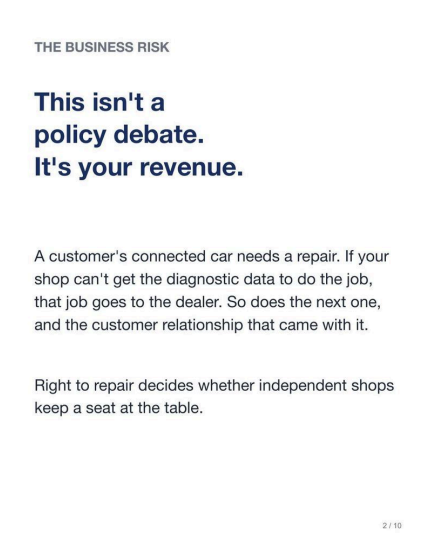
B2 Launch key art

RIGHT TO REPAIR

Ten panels on where the fight actually stands: the REPAIR Act, the narrower alternative bill, and the state laws in Massachusetts and Maine that already passed. It cites PIRG by way of The Guardian and S&P Global Mobility rather than asserting figures, and it closes on what a shop owner can do now instead of on a download button.

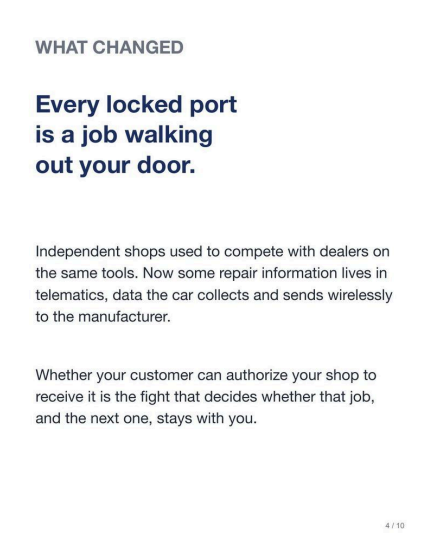


B2 Right to repair, ten panels. Sources cited on panel. Panel 1 of 10.



B2 Right to repair, ten panels. Sources cited on panel. Panel 2 of 10.

B2 Right to repair, ten panels. Sources cited on panel. Panel 3 of 10.



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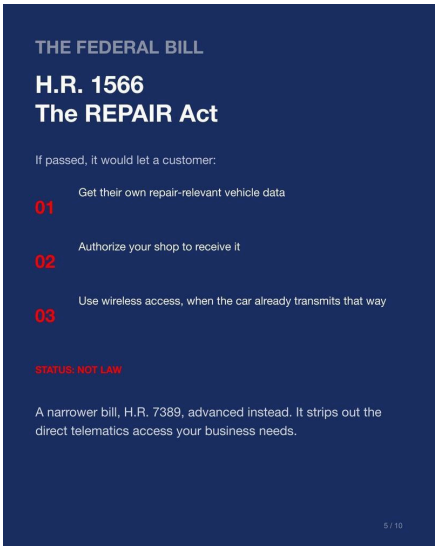

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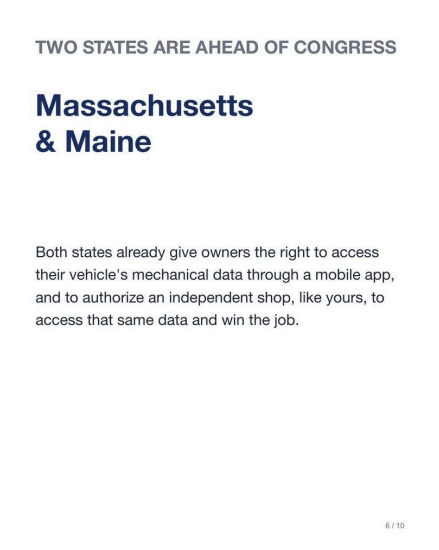
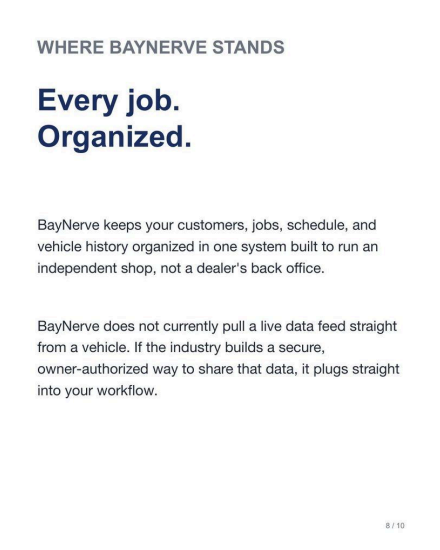
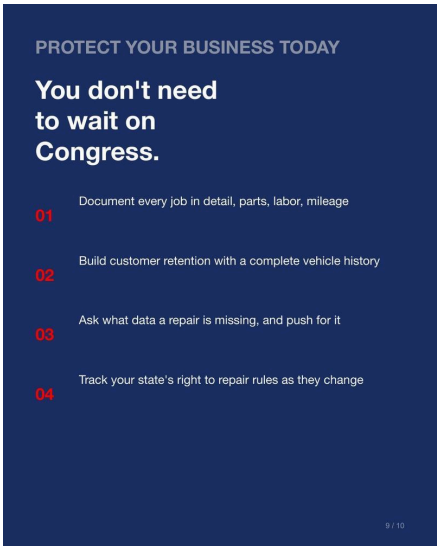


B2 Right to repair, ten panels. Sources cited on panel. Panel 6 of 10.

B2 Right to repair, ten panels. Sources cited on panel. Panel 7 of 10.



B2 Right to repair, ten panels. Sources cited on panel. Panel 8 of 10.



B2 Right to repair, ten panels. Sources cited on panel. Panel 9 of 10.

B2 Right to repair, ten panels. Sources cited on panel. Panel 10 of 10.

SEP 2024 TO FEB 2026 · CHAPTER BRAND AND WEB

Phi Kappa Tau

Four years of running a chapter's brand, website, social, and merchandise. The least glamorous work here and the one where the numbers are hardest to argue with.

Web | Social | Event graphics | Merchandise

Alpha Lambda chapter house, Auburn University

ROLES
Website Administrator, Social Chair, Social Media Chair, Merchandise Chair

CHAPTER
Alpha Lambda, Auburn University

ACTIVE
September 2024 to February 2026

RAISED
Over $12,000 through the chapter donation site

BUDGET
$93,000 per semester, team of 12 volunteers

MERCHANDISE
Over 600 shirts sold, brands from Comfort Colors to Peter Millar

I held four roles in the Alpha Lambda chapter of Phi Kappa Tau at Auburn, and all four were design jobs wearing other names.

As Website Administrator I built the chapter site for parents and alumni, which generated over $12,000 in donations. As Social Media Chair I ran the accounts, making the graphics, video, and branding that grew the following by 90%. As Merchandise Chair I designed and distributed chapter merchandise and sold over 600 shirts, working with manufacturers from Comfort Colors to Peter Millar.

As Social Chair I managed a $93,000 semester budget, led a team of 12 volunteers, wrote the risk management and crowd flow plans, and coordinated with artist management and stage production. That last one is the closest thing to real client work I have done. The budget was real, the deadlines were real, and the people were not obligated to like the result.

BOOKING AND PRODUCTION

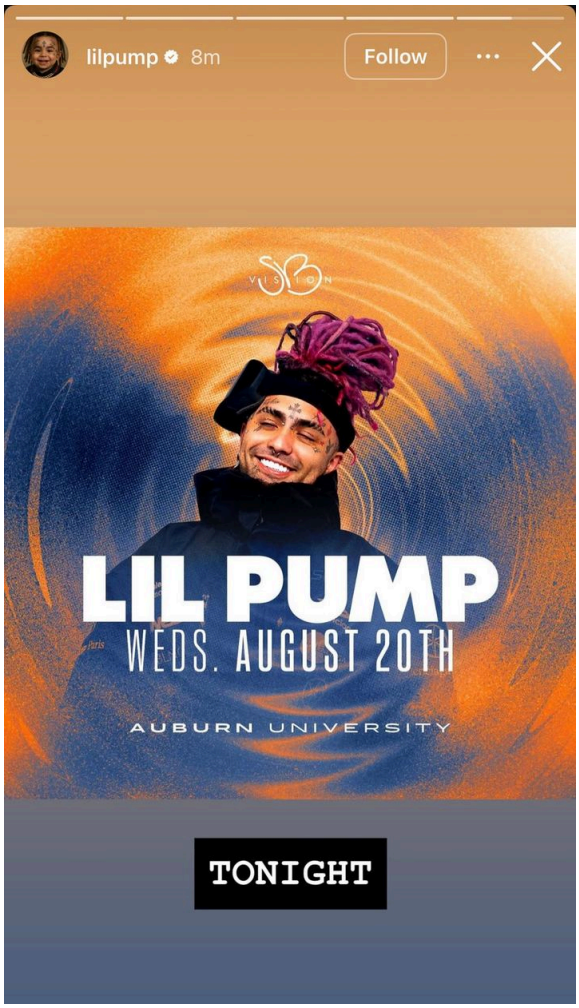
Four to five events a semester on a budget of over $93,000, directing a committee of twelve volunteers and coordinating with artist management, stage production, and local authorities. Nothing happened until the risk management plan, the crowd flow, and the exit strategy were written and approved. The design work and the logistics were the same job.

B3 Lil Pump at Auburn, August 2025. Chapter event produced under my direction. (film, see the site)

EVENT GRAPHICS

The show poster. Chapter mark at the top, artist in duotone against a live crowd, chrome type on the name, and the practical detail a poster actually has to carry: address and door time, legible at thumbnail size on a phone.

B3 Show poster, my design. Phi Kappa Tau presents, with Auburn Productions LLC and SB Vision.



B3 The artist's own channel running the show, using SB Vision's artwork. Not my design.

02

Design

Studio work from the College of Architecture, Design and Construction. Systems, rule sets, and abstraction applied to landscape, structure, and fabrication.

Hotspot Blues Festival · Ghost Canopy · Zephyr Conflux · Cube Map · Silent Oculus

Event Horizon · Apex Edge · Digital Nodes

SPRING 2026 · STUDIO

Hotspot Blues Festival

A blues festival built on the ground where the music actually played. One peacock motif carries the whole thing, from the wordmark to the stage roof to the site plan.

Rule Based Variation | Operative Abstraction | Large scale

The stage at the Laicos Club, Peacock Tract, Montgomery

TERM
Spring 2026 · 3 credit hours

TYPE
Studio

SITE
Peacock Tract, Montgomery, Alabama

SCALE
Large

METHOD
Rule Based Variation, Operative Abstraction

The Laicos Club sits on Holt Street in Montgomery's Peacock Tract. It was a chitlin' circuit venue, one of the rooms where Delta blues was played for Black audiences across the segregated South, and it is the reason the festival lands here rather than on a generic downtown lawn.

The project proposes a one-day festival that brings blues artists back to that ground. The work runs from identity through site: a wordmark, a gig poster, a merchandise suite, a festival site plan with entries, vendor lanes, and crew access, and a stage designed as the thing the whole identity resolves into.

A single motif carries all of it. The peacock of the Peacock Tract supplies the three-feather wordmark, the mandala that fills the collages, and the chevron the stage roof is cut from. Nothing in the set is decoration applied afterward; each piece is the same geometry resolved at a different scale.

IDENTITY

The three-feather mark is built from photographic fill rather than flat color, so the wordmark carries the same texture as the collages it sits beside. The letterforms are cut to match: open counters, clipped terminals, the S turned on its side.

08 Primary lockup

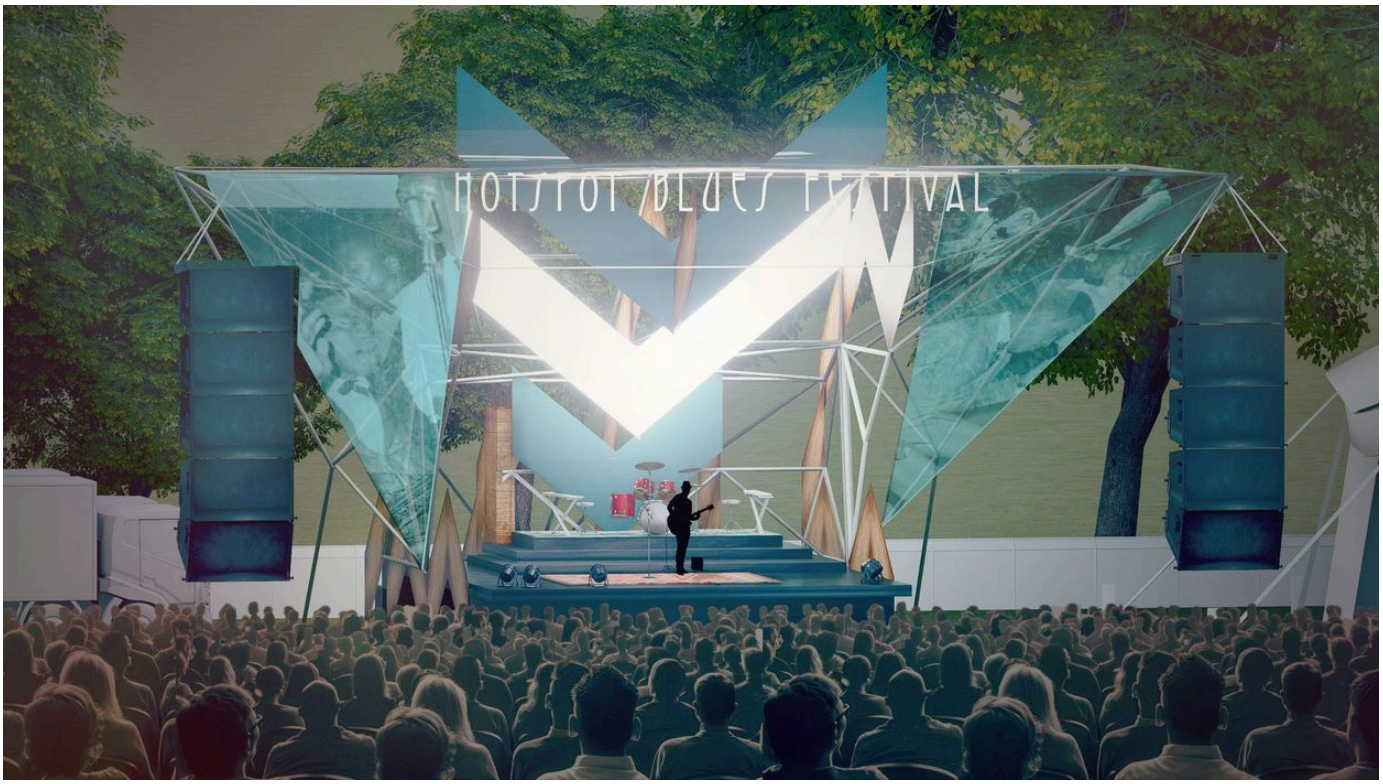
08 Lockup reversed, with the full peacock

08 Peacock mandala: the motif at its densest

08 Gig poster

THE STAGE

The roof is a chevron cut from the same feather geometry as the wordmark, carried on raking timber legs with a tensioned cable back. A lit band runs the leading edge so the mark reads after dark. Scrims either side hang archival imagery of the room this festival is named for.



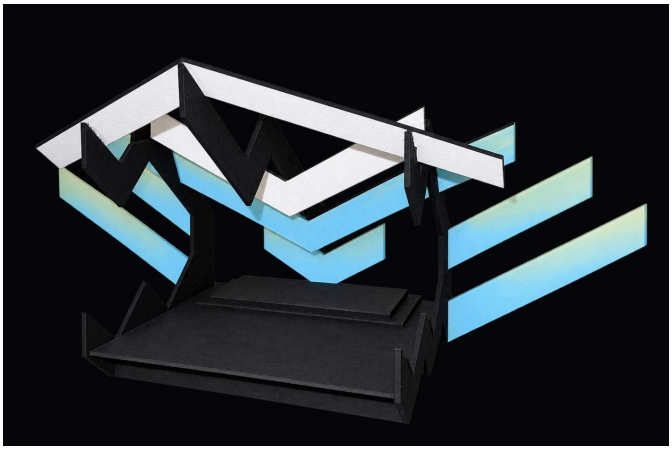
08 Stage in daylight, scrims carrying archival imagery

08 After dark: the leading edge lit

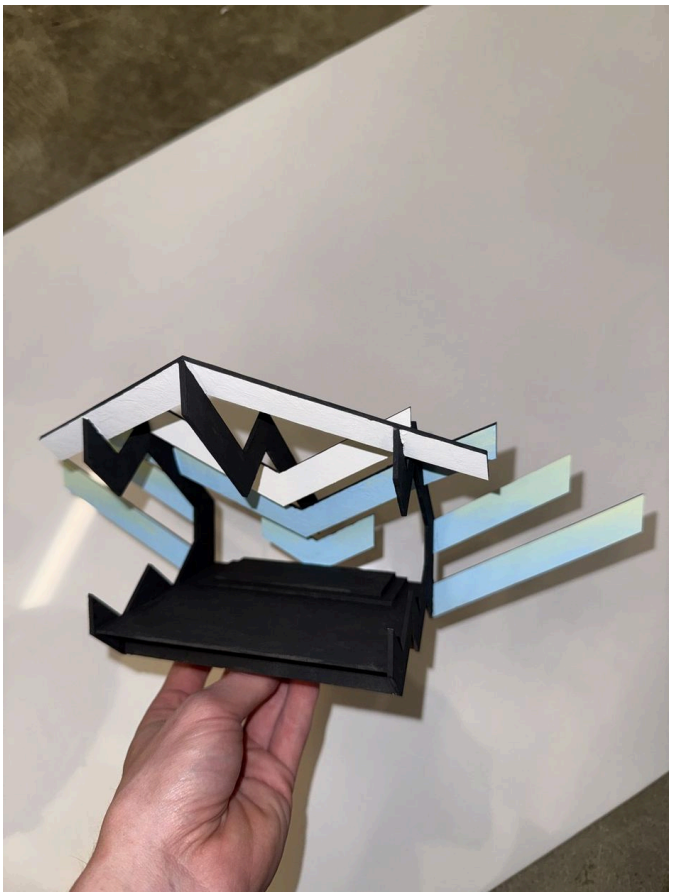
08 Clay render: roof geometry and line array placement

MODEL

A hand-sized sectional model built in black and white board with painted acrylic blades, shot lit and unlit to test how the roof edge reads against a dark field.



08 Model lit, edge glow tested against black

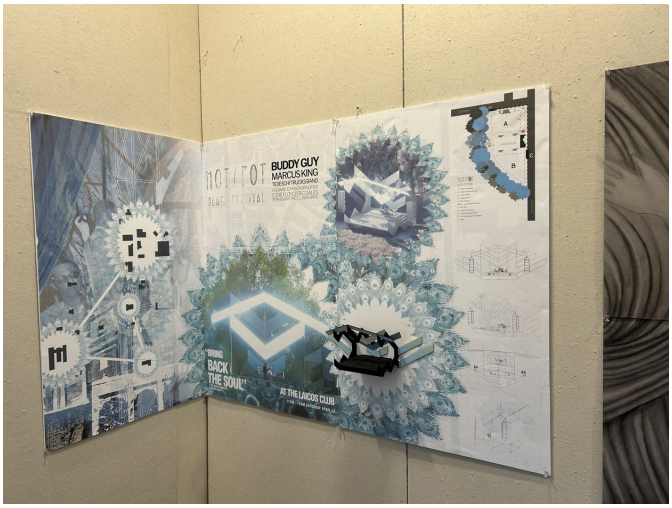


08 Model in hand, showing the raking legs

INSTALLED

The board and model as exhibited.

08 Model mounted against the board



08 Exhibition view

CREDITS AND NOTES

Historical photographs of the Laicos Club are drawn from the Jim Peppler Southern Courier Photograph Collection, Alabama Department of Archives and History. Certain liberties were taken for the purposes of this studio project: the festival, its lineup, its date, and the press quote are proposed rather than actual.

SUMMER 2026 · CAPSTONE

Ghost Canopy

A structure woven through the Appalachian forest that makes an extinction visible. Its form is borrowed from the fungi that outlived the American chestnut, and it builds new habitat while it does the remembering.

Systems Based Thinking | Operative Abstraction | Large scale

Membrane canopy in the understory, Talladega National Forest

TERM
Summer 2026 · 6 credit hours

RECOGNITION
Submission in progress, Memorial to the Sixth Extinction open international ideas competition

TYPE
Capstone

SITE
Talladega National Forest, Alabama

SCALE
Large

METHOD
Systems Based Thinking, Operative Abstraction

The Appalachians represent one of the most biodiverse regions on the planet. Among the species it used to host was Castanea dentata, the American chestnut, which served as a vital resource for the habitat, where a single tree would support thousands of insects, provide nutrients to birds, small mammals, and reptiles, and act as a canvas for endemic moss and lichen, which helped cool the air.

In the early 1900s, a blight brought from Asia ravaged 94% of their population, permanently affecting Appalachian biodiversity. Talladega National Forest, at the southern tip of the Appalachians, is one of the places affected by this blight. Even though it is lush and green, the sylvan scars remain, and so do the lessons they teach us.

The Ghost Canopy is a changing structure woven through the forest that makes visible what has disappeared while creating niche habitats for wildlife. People move off the forest trails, walking under a unique canopy of varying transparencies and forms.

THE RANGE

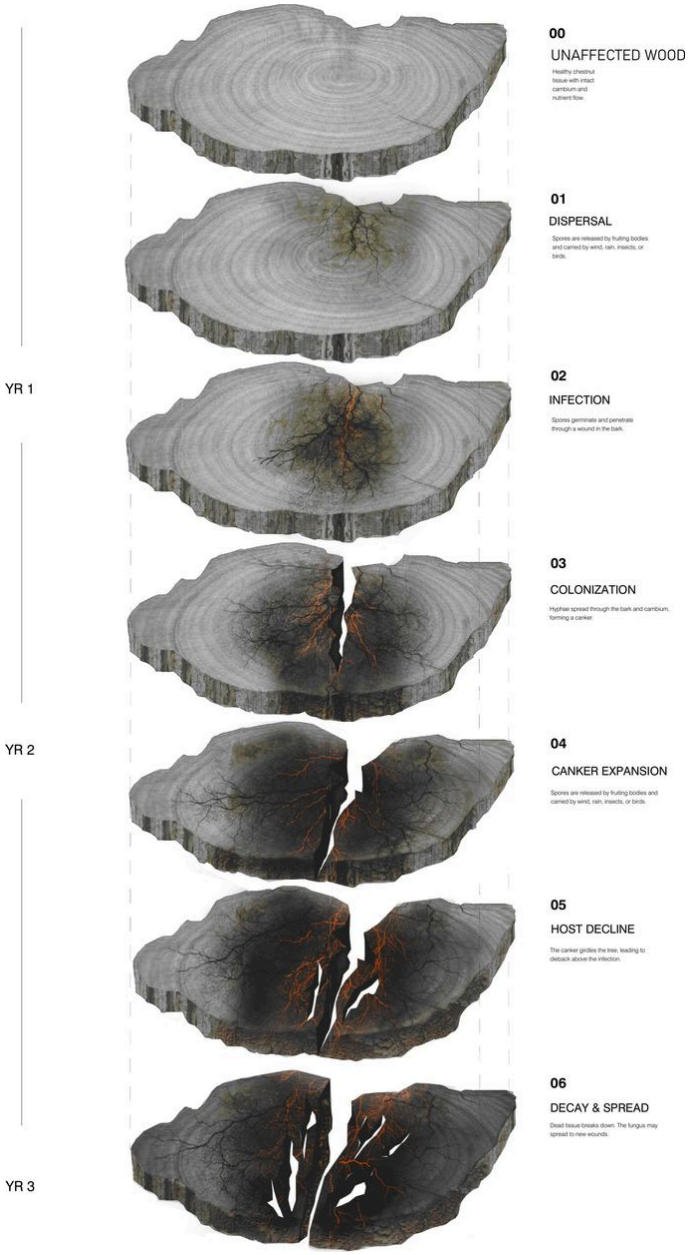
The chestnut range once ran the length of the Appalachians. Talladega National Forest sits at its southern tip, which is where the project lands. The collage reads the range as a data field rather than a map, layering terrain, bark, and lichen at the same scale so the loss registers as territory rather than as a statistic.

07 The Appalachians: chestnut range, Appalachian extent, and Talladega National Forest

07 Sylvan scar: canker and healed tissue read as surface

CRYPHONECTRIA PARASITICA

Chestnut blight kills from a wound inward. The section series follows one tree across three years, from intact cambium through infection, canker expansion, and girdling, to the point where dead tissue breaks down and the fungus moves to the next wound. Drawing the sequence rather than the endpoint is what makes the loss legible as a process.



07 Three-year progression: unaffected wood, dispersal, infection, colonization, canker expansion, host decline, decay and spread

DESIGN LANGUAGE FROM THE SURVIVORS

The canopy repurposes design language from endemic fungi species: Trametes versicolor, Cantharellus appalachiensis, Auricularia auricula-judae, Hypholoma fasciculare, Flavoparmelia baltimorensis, and the lichen Japewiella dollypartoniana. They all exist on the fringes of the forest, sprouting from dead trees, scattered among the forest floor, draping themselves across the biome in silent composure. On closer inspection they show sweeping forms, organic repetition, and a controlled chaos only found in nature. The project observes these forms and deconstructs how they integrate ecologically.

07 Field catalogue: six endemic species, habit and substrate

07 Relief model: fungal geometry cut against the forest contour

SYLVAN THRESHOLDS

The section holds three canopy heights at once: the upper canopy at 60 feet, the lower canopy at 16 feet, and the ghost canopy at 9 feet. Contact with the ground is minimized to a set of nodes, so the structure bridges between ecosystem layers instead of occupying the forest floor. The membrane is translucent, which keeps light reaching what grows below it.

07 Seasonal section: summer, fall, and winter read across one span

WALKING UNDER

Visitors leave the forest trail for a semi-elevated mesh path. The membrane is bio-fabricated from mycelium and recycled material, tensioned on stainless cable, and perforated with thousands of small openings that react to temperature, humidity, and carbon emissions. It collects pollen, catches moisture, traps organic matter, breaks down slowly, and returns to the forest.

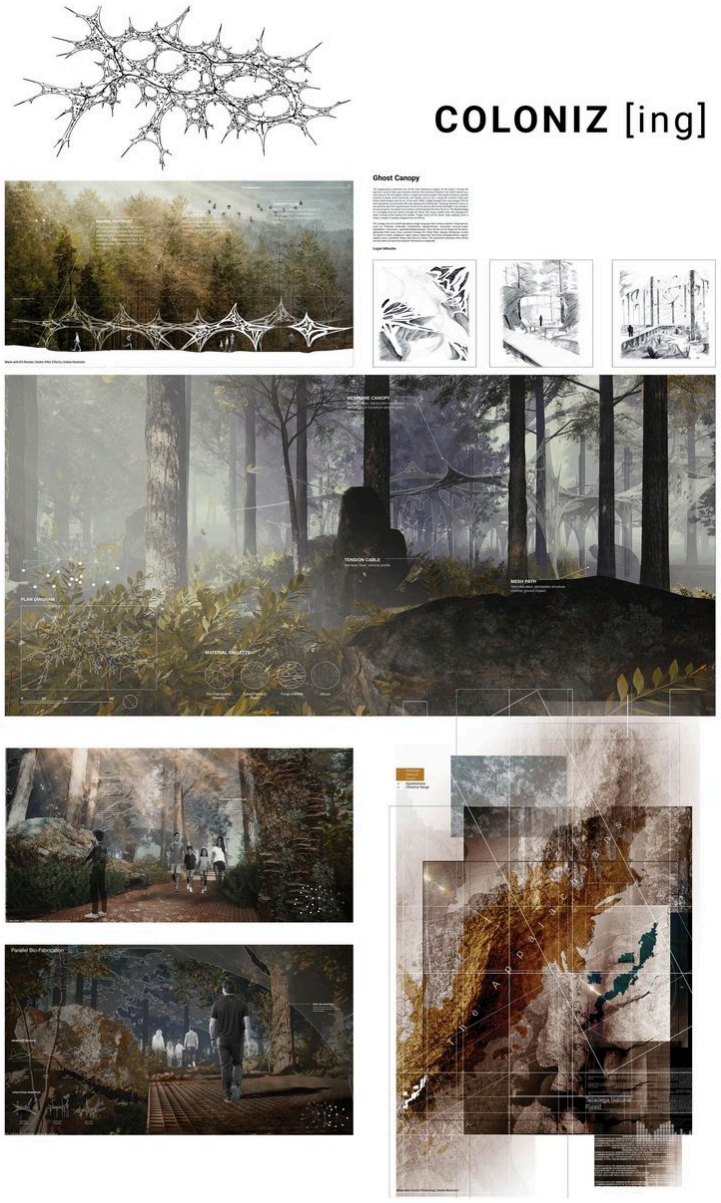
07 Membrane canopy, tension cable, and mesh path set into the understory

07 The canopy read from the path, with lichen and Trametes versicolor annotated in situ

07 Parallel bio-fabrication: the path as scaffold, tensioned rather than imposed

THE BOARD

The full capstone board, titled COLONIZ[ing]. Built in D5 Render, Adobe Photoshop, Illustrator, and After Effects.



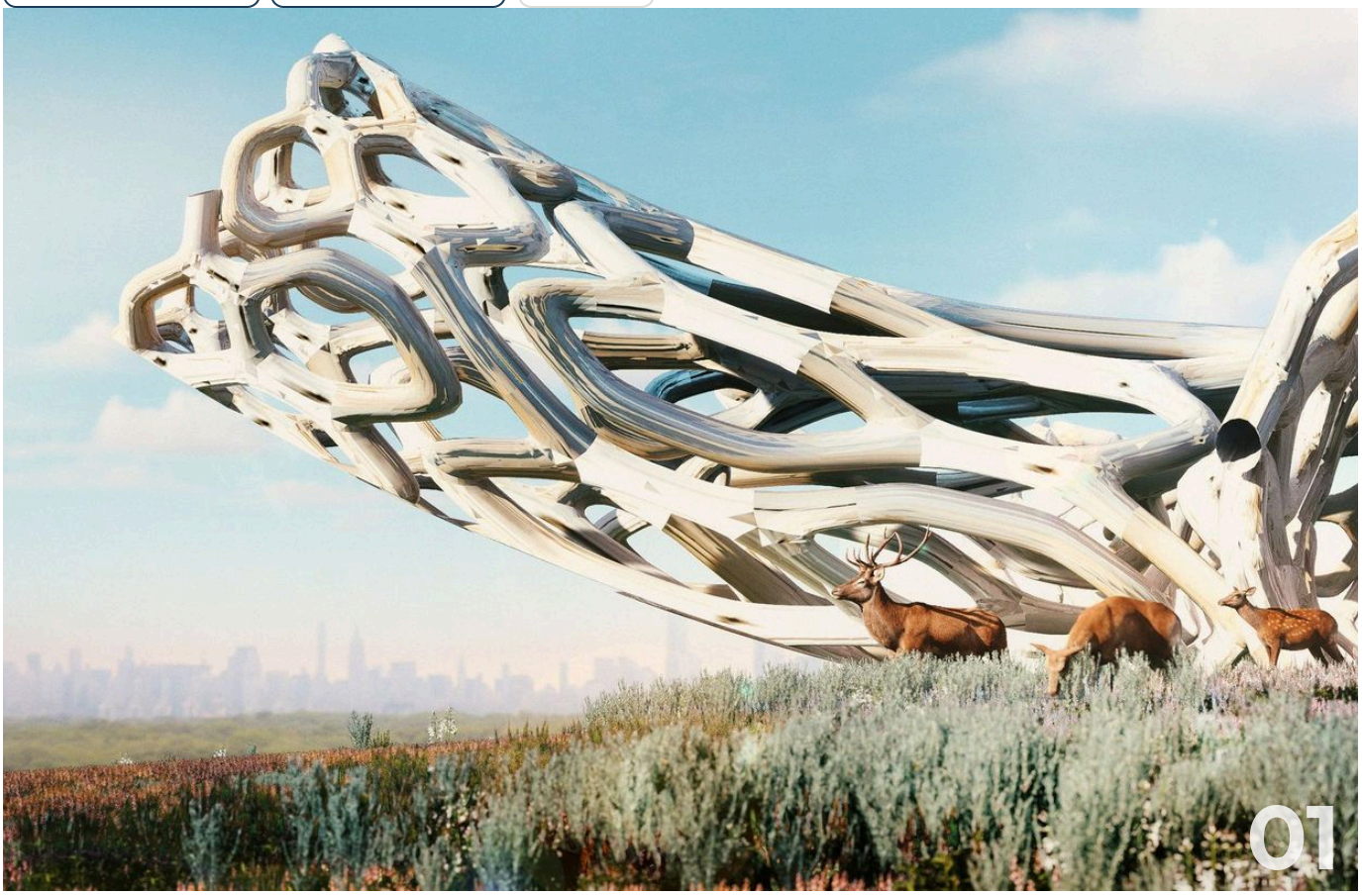
07 COLONIZ[ing]: full presentation board

FALL 2025 · STUDIO

Zephyr Conflux

A wind-rose reading of Freshkills Park turned into a radial field device that captures shifting wind vectors while sheltering migratory habitat.

Systems Based Thinking | Operative Abstraction | Large scale



Approach view: tubular composite aluminum against the Manhattan skyline

TERM
Fall 2025 · 6 credit hours

RECOGNITION
Land Art Generator Design Contest, class finalist

TYPE
Studio

SITE
Freshkills Park, New York

SCALE
Large

METHOD
Systems Based Thinking, Operative Abstraction

This project at Freshkills Park, New York, emerges from a wind-rose analysis of localized and shifting wind and field conditions. Conventional windmills capture energy from a single dominant direction, limiting efficiency and often disrupting ecological systems.

The proposal speculates on an alternative: a field device capable of responding to multiple, changing wind vectors while enclosing sensitive habitats to protect migratory species. A parametric landscape folly formed through a system of intake and exhaust valves, modulating airflow.

Constructed from tubular composite aluminum, the structure operates as both infrastructure and ecological membrane, negotiating energy, wildlife, and landscape.

THE SITE

Fresh Kills took New York City's household waste by barge for half a century and closed in 2001 as the largest landfill in the world. What sits there now is 2,200 acres of capped mounds, tidal creeks, and returning grassland, roughly three times the size of Central Park, being opened in phases as Freshkills Park. The site is already a story about a landscape rebuilt from its own damage, which is the condition the folly is designed to read rather than correct.

01 Fresh Kills in 1973: barges unloading at the landfill

01 The same ground today: capped mounds and restored tidal creek

IN SITU

Conceived as an artifact of another time, the structure carries the quiet authority of a ruin. It is weathered, enigmatic, and discovered. Drawing from the lineage of architectural follies, it privileges experience as much as utility. Set lightly within the terrain, it frames views, catches light, and guides movement, operating as a subtle counterpoint to the landscape.

01 Aerial in situ: radial geometry read against the field

FORM-BASED ECOLOGICAL SYSTEMS

The wind rose maps the frequency and intensity of winds, translating invisible atmospheric forces into radial geometry. Rather than privileging a single direction, it reveals a shifting field of dominant and intermittent flows. The structure draws directly from this logic, where lengths, angles, and spacing vary in response to localized data.

01 Interior of the canopy: airflow captured by intake and exhaust valves

CREDITS AND NOTES

The 1973 view of the Fresh Kills landfill is from the U.S. Environmental Protection Agency's DOCUMERICA project, held by the National Archives. The contemporary aerial is a Freshkills Park site photograph. Both are used here as site documentation; the folly, its siting, and its performance claims are proposed rather than actual.

SPRING 2025 · MODELING STUDY

Cube Map

The study that set the graphic language for everything after it. A tectonic exercise in Rhino, testing how form changes what a material appears to be.

Operative Abstraction | Medium scale

Close study: tectonic massing and mapped surface

TERM
Spring 2025 · 3 credit hours

TYPE
Modeling study

SITE
Auburn University

SCALE
Medium

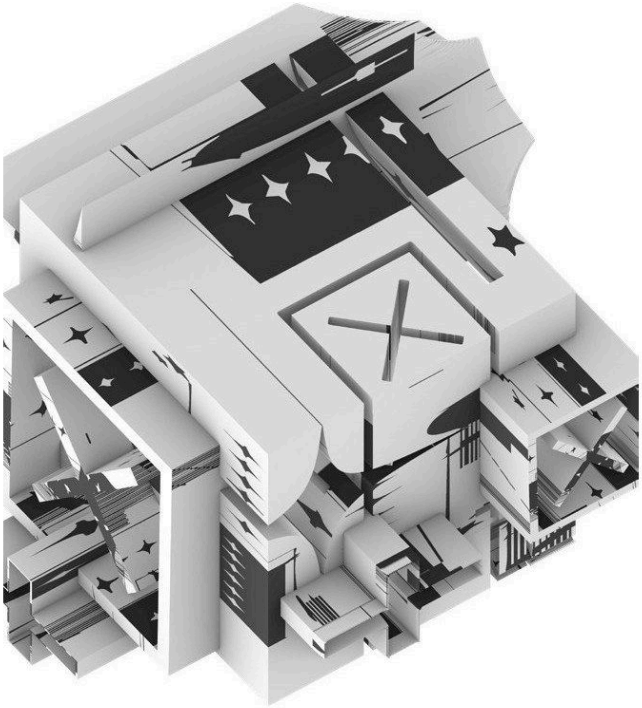
METHOD
Operative Abstraction

Cube Map serves as the first example in establishing the style and graphic language of the portfolio. It is a study which plays with Rhino, bringing out forms related to concepts such as tectonics and understanding massing.

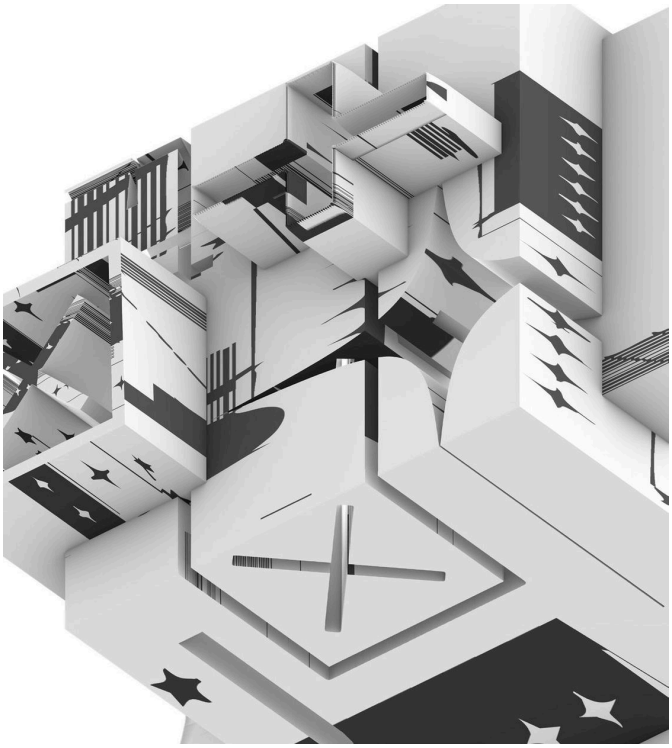
It is an exercise in understanding how materials might affect an object, as well as how playing with different forms influences the qualities of those materials.

ITERATIONS

Each cube holds the same four moves (extrusion, striation, aperture, inset) resolved at a different intensity. Read side by side, the set describes a range rather than a result.



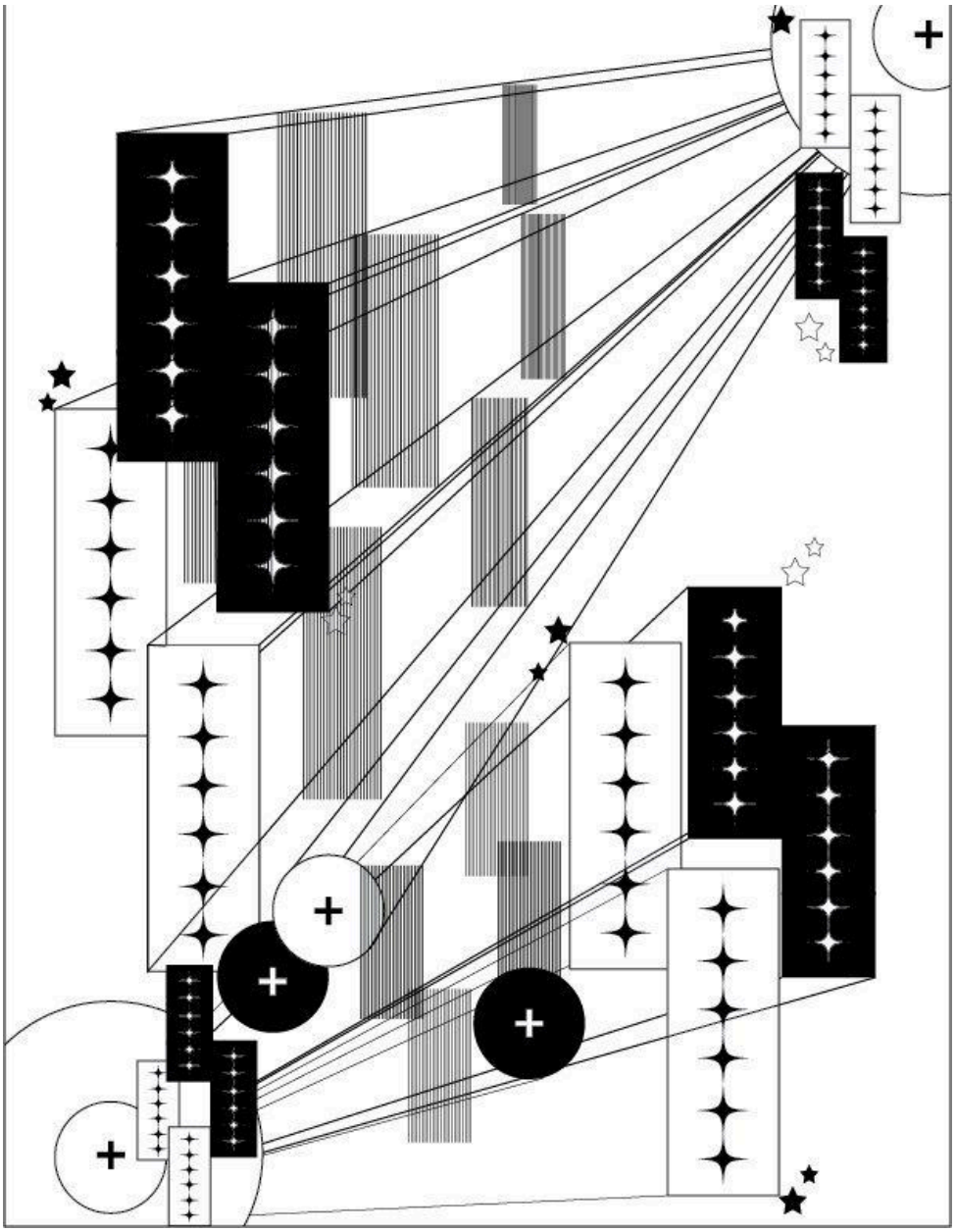
02 Iteration A



02 Iteration B

GRAPHIC ASSETS

The surface markings (stars, arrows, hatch fields, rule weights) were drawn as a separate system and mapped onto the geometry, so the drawing and the model develop under one vocabulary.



02 Surface mapping study

FALL 2025 · FABRICATION FOLLY

Silent Oculus

A built outdoor room for retreat. CNC-milled perforated plywood held in tensioned cord, dry and reversible, reassembled on site in an afternoon.

Systems Based Thinking | Rule Based Variation | Medium scale

Looking up through the oculus: filtered light and framed canopy

TERM
Fall 2025 · 3 credit hours

TYPE
Fabrication folly

SITE
Auburn University campus

SCALE
Medium

IN COLLABORATION WITH
Canaan Rager, Eva Feinman, Marissa Liriano

METHOD
Systems Based Thinking, Rule Based Variation

The Silent Oculus is conceived as an outdoor room for retreat. It is an interactive folly that privileges openness, airflow, and psychological ease. It operates as a constructed atmosphere, emerging from a systems-based logic where structure and sensation are inseparable.

Perforated timber surfaces filter light, air, and sight lines, producing a shifting interior that invites pause. Its form is rule-based. Digitally modeled and CNC-milled, each panel is fabricated and assembled through simple joinery of tensioned cords and mechanical fixings, enabling rapid deployment, adaptability, and replication as a lightweight, atmospheric intervention.

MATERIALS AND ASSEMBLIES

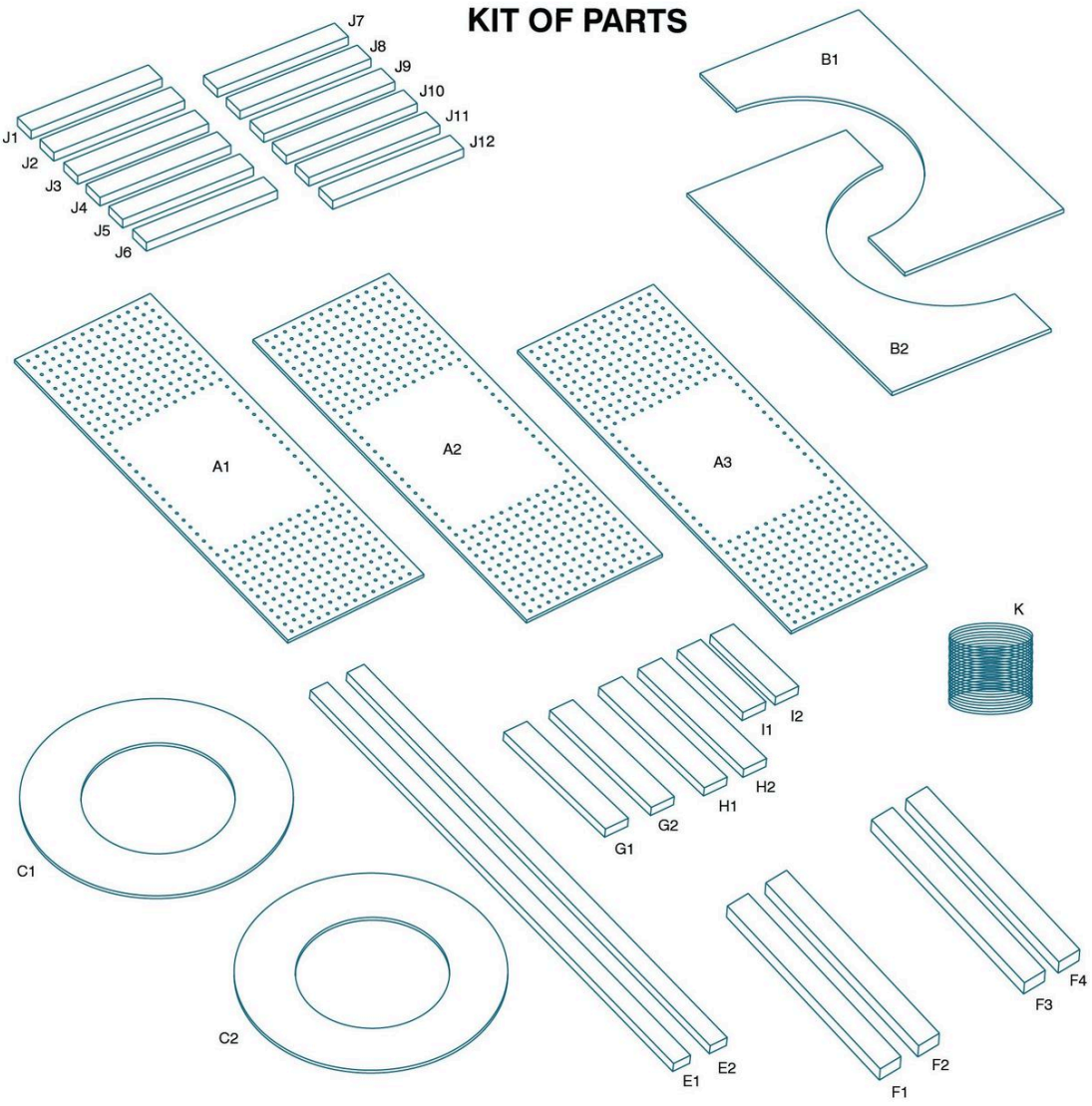
The folly is composed of lightweight perforated plywood panels held within a tensioned cord strapping system, enabling rapid assembly, disassembly, and reconfiguration. Each component is designed for minimal weight, allowing the structure to be transported, re-sited, and re-anchored within changing landscapes. Dry, reversible connections replace permanent fixings, renegotiating permanence.

03 Sited on the campus wall

03 Assembled: perforated panels and cord strapping

KIT OF PARTS

Thirty-two components, every one cut flat: three perforated plywood panels, two curved plates, two rings, four grades of batten, twelve slats, and the coil of cord that holds the whole thing in tension. Each part carries a number, so the folly can be struck, moved, and rebuilt by people who were not there the first time. The drawing is the assembly instruction as much as it is a description.



03 Kit of parts: every component drawn and numbered for flat-pack assembly

SUMMER 2025 · FABRICATION FOLLY

Event Horizon

Drawing becomes space-making. Iterative geometries after El Lissitzky's Prouns, collapsed into one framework of overlapping grids.

Rule Based Variation | Medium scale

Final render: overlapping grids read as a single spatial field

TERM
Summer 2025 · 6 credit hours

TYPE
Fabrication folly

SITE
Auburn University

SCALE
Medium

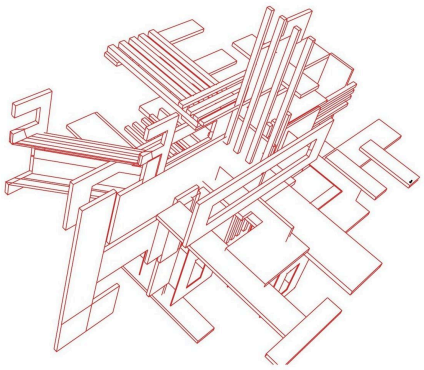
METHOD
Rule Based Variation

The project translates drawing into space-making through rule-based variation, where iterative geometries generate spatial conditions. It draws on El Lissitzky's Proun drawings, where the boundary between painting, axonometric projection, and architectural space dissolves into a field of spatial propositions.

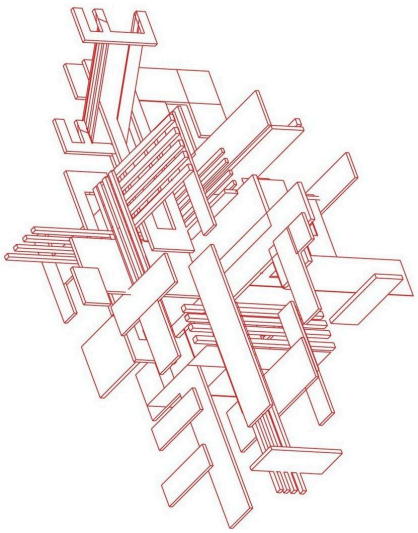
Like Lissitzky's spatial transitions, the project constructs a system in which relationships generate form. It also references the fifth dimension in Interstellar, where space is experienced as layered and non-linear. Multiple spatial logics are collapsed into a single framework of overlapping grids, producing an immersive environment defined by perception, continuity, and movement across interconnected spatial states.

DELIVERABLES

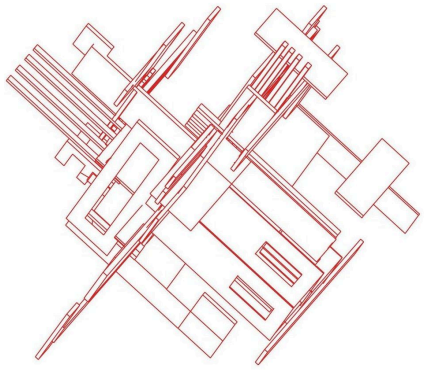
Each axonometric is one run of the same rule set. Nothing is placed by hand. Spacing, depth, and directional layering are all parameters, and the differences between them are what the system is actually describing.



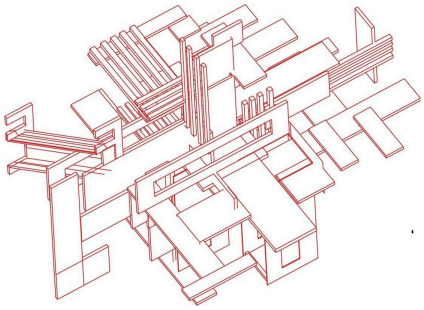
04 Deliverable 01



04 Deliverable 02



04 Deliverable 03



04 Deliverable 04

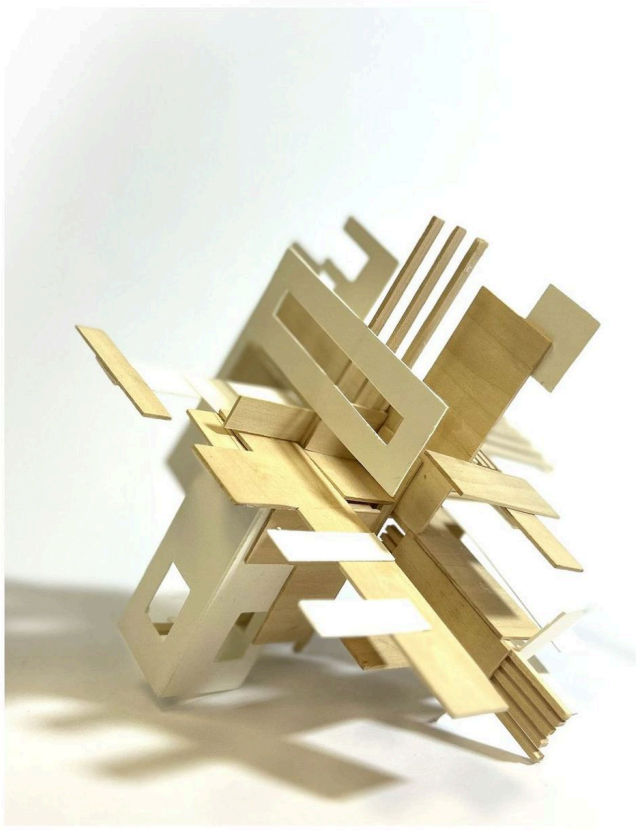
ITERATIVE DRAWING STUDIES

Ink drawing of an interlocking grid across multiple dimensions based on the input of data into a formula. This is the output of many generations stacked on top of each other, and it is what informs the graphic assets used throughout the project.

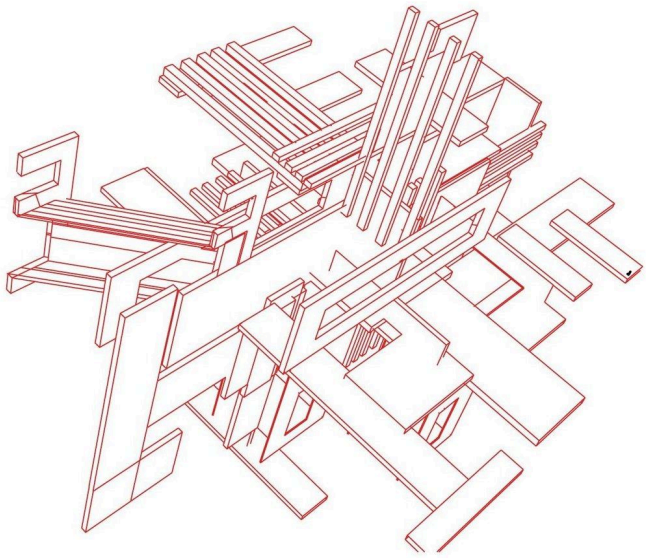
04 Ink on paper, stacked runs of the rule set

MODEL AND RENDER

The final geometry was cut in basswood and chipboard, then rendered back into the graphic language the drawings established.



04 Basswood and chipboard model



04 Final axonometric

THE RENDER

The whole system resolved into a single image. At full height the overlapping grids stop reading as separate layers and start reading as one continuous space, which is what the rule set was built to produce.

04 Final render, full height

SUMMER 2024 · WORKSHOP FINAL PROJECT

Apex Edge

The earliest work here. Grid spacing, panel density, and directional layering held constant while openness is allowed to drift between public and private.

Rule Based Variation | Small scale

Final model: chipboard, basswood frame, layered panels

TERM
Summer 2024 · 6 credit hours

TYPE
Workshop final project

SITE
Auburn University

SCALE
Small

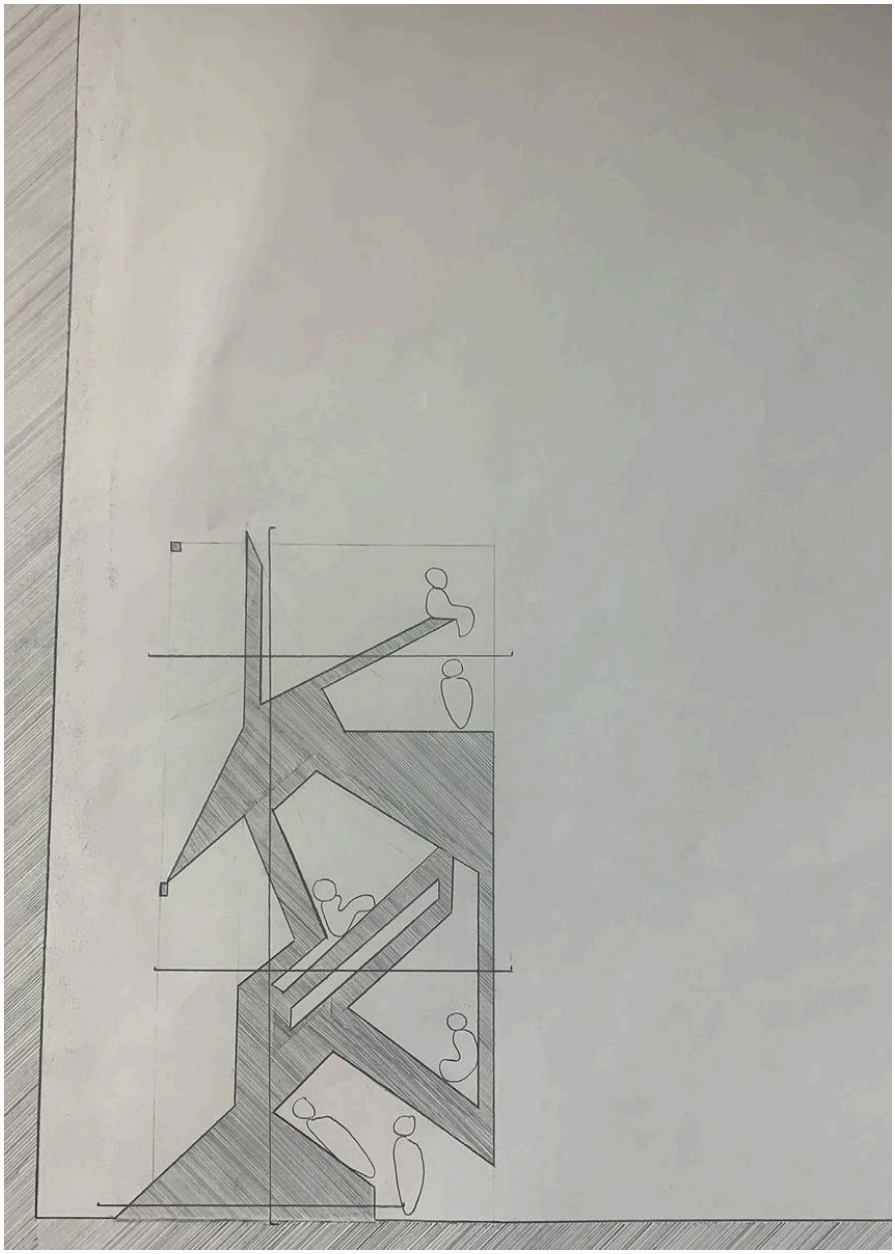
METHOD
Rule Based Variation

Rule-based variation establishes a consistent set of geometric and spatial rules (grid spacing, panel density, and directional layering) while allowing controlled differences to emerge within those constraints.

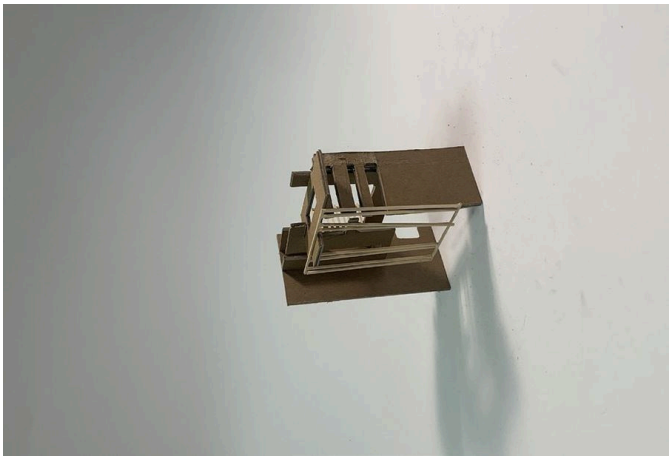
This approach creates a gradient between public and private space, where openness is not fixed but shifts based on how the rules are applied. Denser screens and tighter grids produce enclosure and privacy, while expanded spacing and alignment create permeability and public interaction. Rather than defining spaces explicitly, the system generates spatial conditions that adapt, allowing boundaries to remain fluid and responsive to use.

SKETCH AND STUDY MODELS

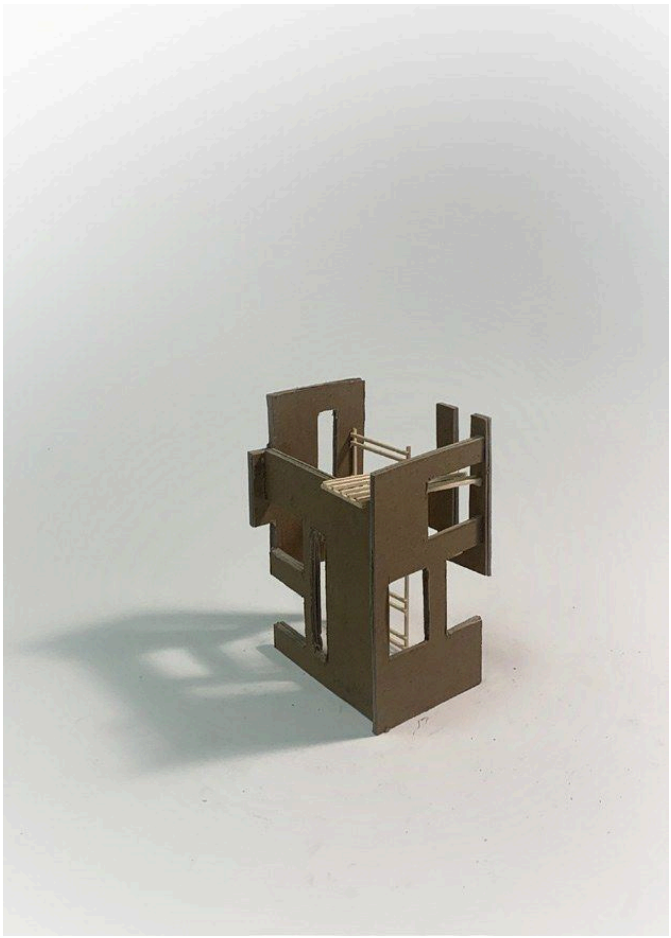
The section sketch sets the rule: figures occupy the gaps the screen leaves. The study models test how far the spacing can open before enclosure stops reading.



05 Section sketch: occupation between screens



05 Study model, open condition



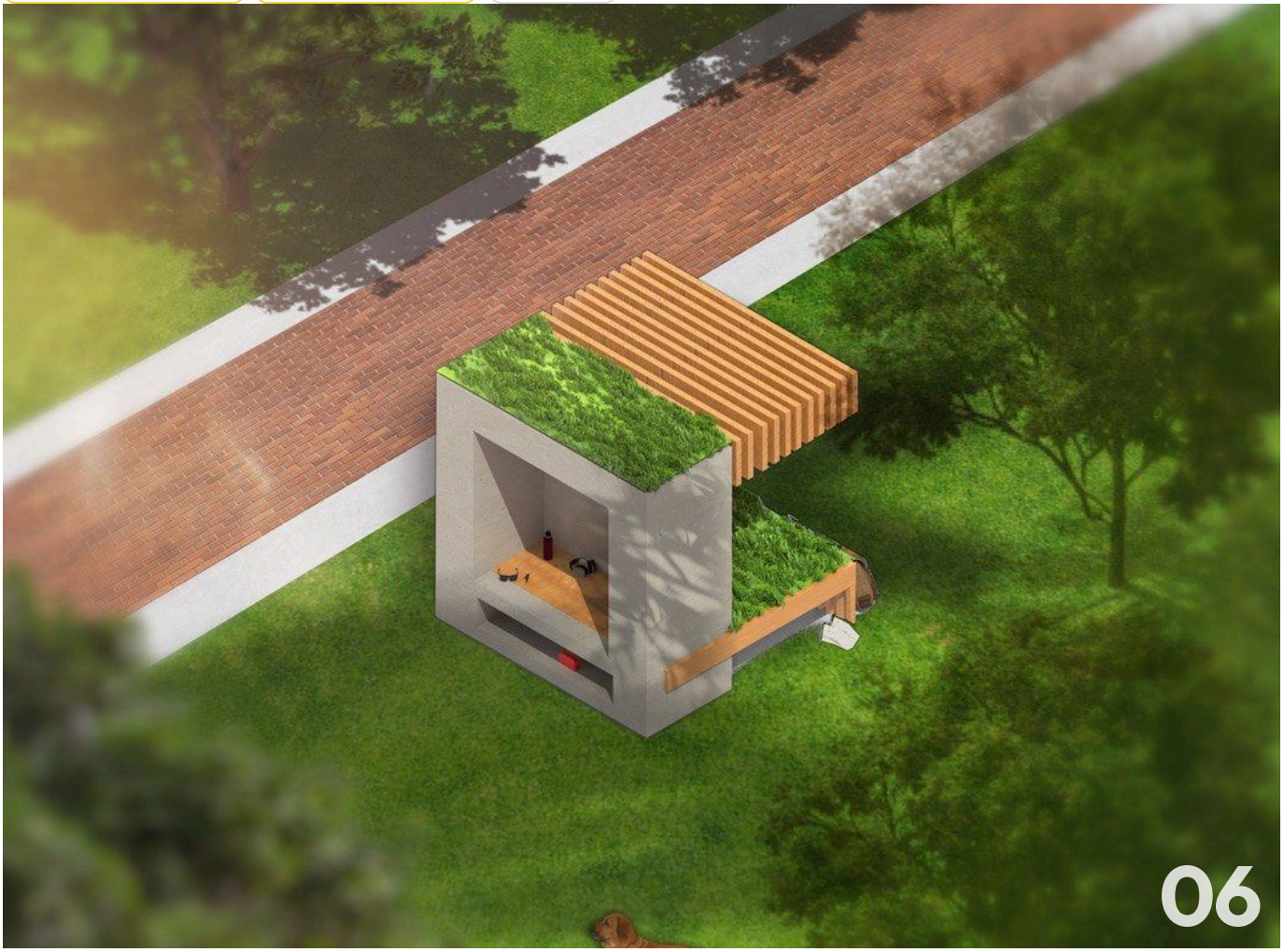
05 Study model, enclosed condition

FALL 2025 · STUDIO

Digital Nodes

Points in the city where data, geometry, and spatial logic converge, read as thresholds and then built as a piece of civic furniture.

Systems Based Thinking | Operative Abstraction | Large scale



Aerial: the node set into the park edge

TERM
Fall 2025 · 3 credit hours

TYPE
Studio

SITE
Downtown Auburn, Alabama

SCALE
Large

METHOD
Systems Based Thinking, Operative Abstraction

Digital nodes function as key points within the system where rules, data, and spatial relationships converge to influence form and organization. They act as generators of variation, determining how elements intersect, shift, or expand based on predefined parameters.

Rather than fixed coordinates, these nodes are dynamic, allowing the design to adapt through iteration and feedback. Spatially, they create moments of intensity such as thresholds or transitions, where public and private conditions shift.

CIVIC INTEGRATION

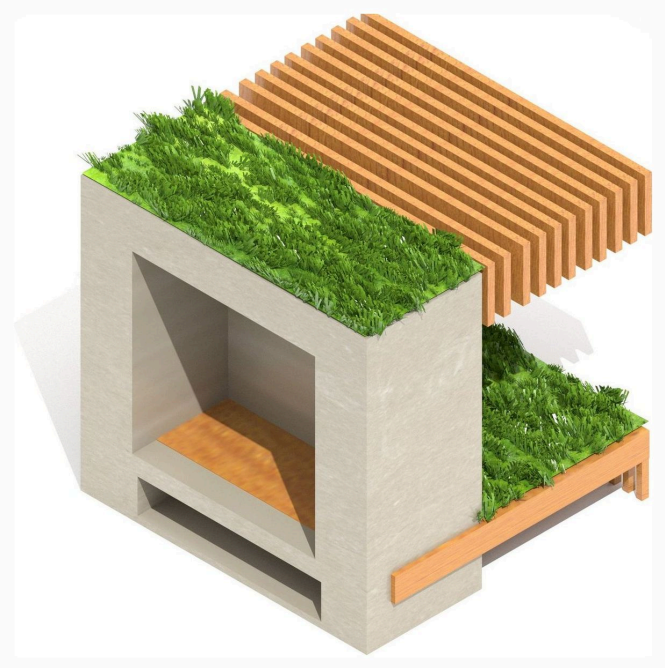
Digital nodes act as points of convergence within the system, where data, geometry, and spatial logic intersect to influence form. These nodes operate as decision-making anchors, translating rule-based inputs into physical outcomes such as intersections, extrusions, or shifts in density. In the spatial framework, they mark moments of intensity (thresholds, transitions, or focal points) where relationships between elements become most legible.

06 Civic integration: the node against the downtown fabric

NODE ASSEMBLY

A concrete mass, a planted shelf, and a timber rack. The three parts stay fixed; what varies is how far the rack cantilevers and how much ground the planting takes back.

06 Isometric, open condition



06 Isometric, sectional

MAPPING

The supernode diagram locates the transition points across downtown Auburn (City Hall, Samford Hall, Heyday Market) as a data field rather than a plan.

06 Downtown Auburn transition supernode

06 Study model: moss, chipboard, basswood

GET IN TOUCH

Let's build something.

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Logan Miksche. Selected Works 2026. Environmental Design, Auburn University. Films, motion work, and the full galleries live on the site.