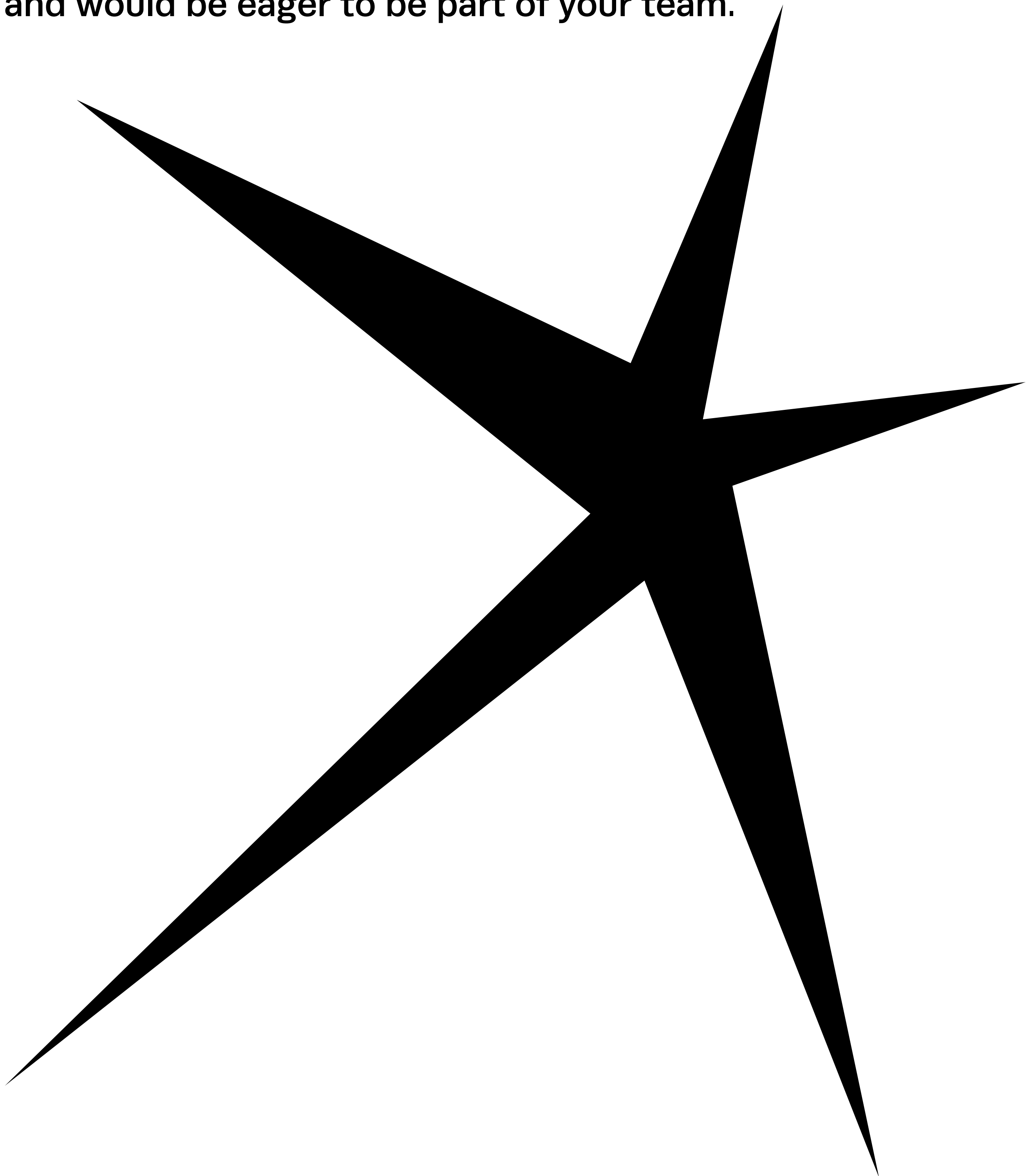


# Sebastian Karreth de Miguel

You have received this portfolio because I admire your work and would be eager to be part of your team.



Personal + Professional Work 2025

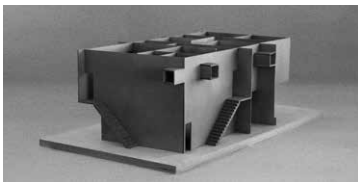


# Index

Servus! I’m currently working at ONO in San Francisco, contributing to residential projects across the United States. The studio places strong emphasis on the design process, with physical making at its core. My role involves designing and creating these physical objects in close collaboration with the team. This experience has deepened my appreciation for a design process rooted in material exploration.

As I return to Europe in September, I’m seeking a studio that values material experimentation and bold ideas – where I can both contribute meaningfully and continue to grow.

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Structures for Sleep

# About



Munich, DE & San Francisco, USA  
German & Spanish Citizen  
sebastian.karreth.com

## Education

BA in Architecture, Minor in City Planning  
UC Berkeley  
September 2020 – May 2024

## Awards

Judith Lee Stronach Traveling Scholarship  
May 2023 – August 2023

Awarded \$5,000 to research the architecture of refugee camps. Traveled to West Bank and upon return, showcased my findings through photographs at the College of Environmental Design. Explore digital gallery at: [force-of-control.com](http://force-of-control.com)

## Skills

### Design & Visualization:

Illustrator – Lightroom – Photoshop – InDesign

### CAD & CAM:

Rhinoceros 3D – AutoCAD – Fusion 360 – QGIS

### Web:

Cargo – HTML – CSS – WordPress

### Fabrication:

Shopbot CNC Mill – Standard wood shop tools –  
Laser cutter – 3D printer – Ceramics – Sewing

## Languages

**Native:** German, English and Spanish

**Conversational:** French

References available upon request



## Experience

### Designer

ONO (Obata Noblin Office) – San Francisco  
September 2024 – Present

Design and build physical models that support concept and design development. Manage the model shop, using Rhino, Fusion 360, CNC, and laser cutters to prototype spatial ideas and explore unconventional materials.

### Studio Assistant

Art Studio & Creative Lab – Berkeley  
February 2022 – May 2024

Managed ceramics studio operations and supported darkroom and screen printing classes. Created event photography and promotional materials for student groups.

### Intern

Cells Property Investors – Berlin  
June–July 2022 & Mar–Aug 2021

Supported construction and project management for the 47,000 m<sup>2</sup> Fürst development in central Berlin. Assisted with LEED documentation, construction supervision, and site logistics.

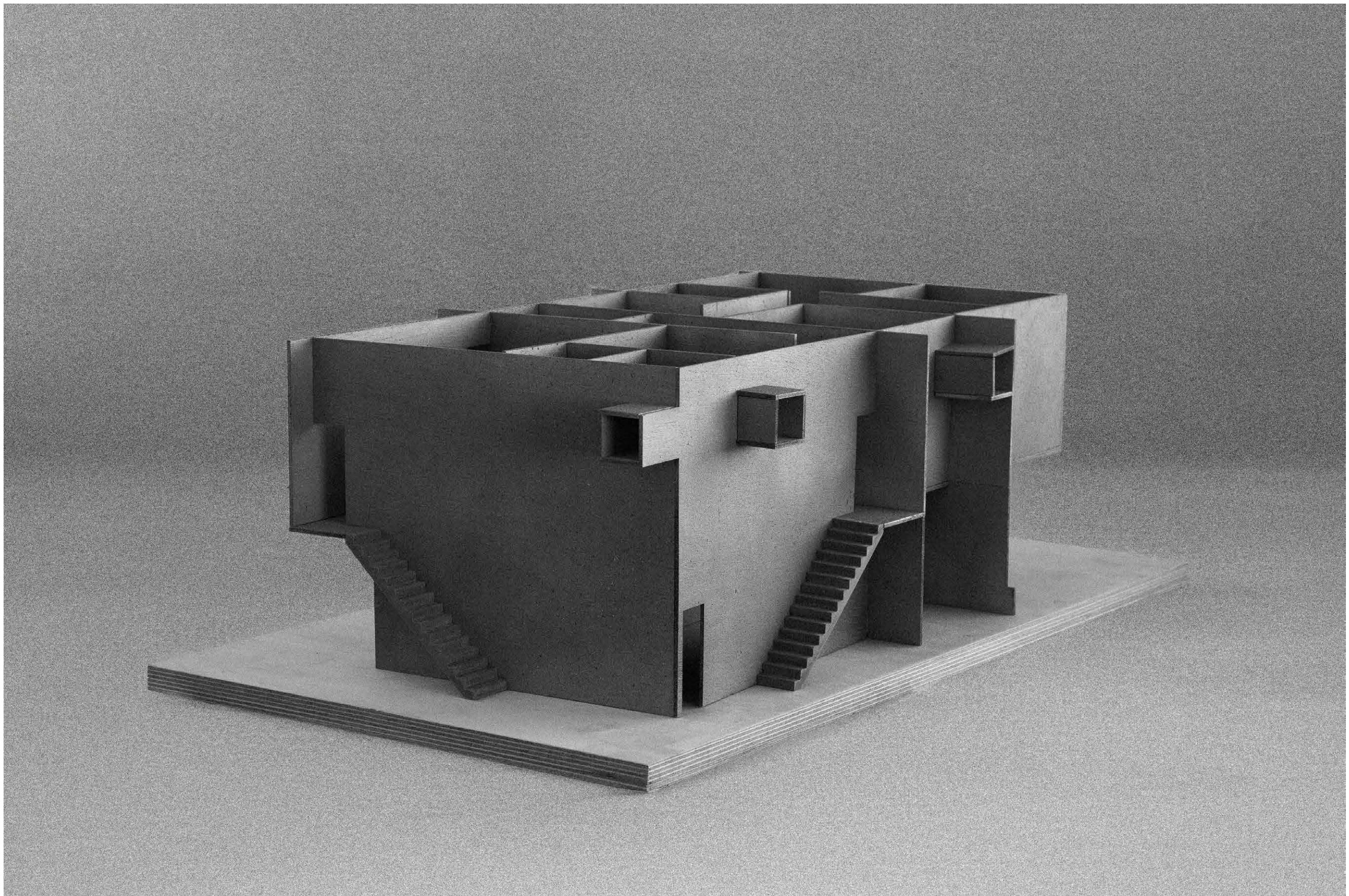
### Trainee

UUU – Berlin  
June – July 2022

Worked in the kitchen of UUU, a fine dining chinese restaurant. Contributed to menu preparation



# House in Tokyo



1 : 50 Interior Model - Plywood, Acrylic, PLA

Office  
Student work

Studio  
ARCH 100D, David Orkand

Year  
2024

Location  
Tokyo, Japan

Type  
5 Unit House

Project Description

This studio, called “Small Language Model,” challenged us to rethink architectural design and representation by working as if we were an algorithm trained on only two precedents. Every design decision had to be informed solely by these precedents, as if they were our entire architectural knowledge. The goal was to design a five-unit residential building in Tokyo, drawing inspiration from

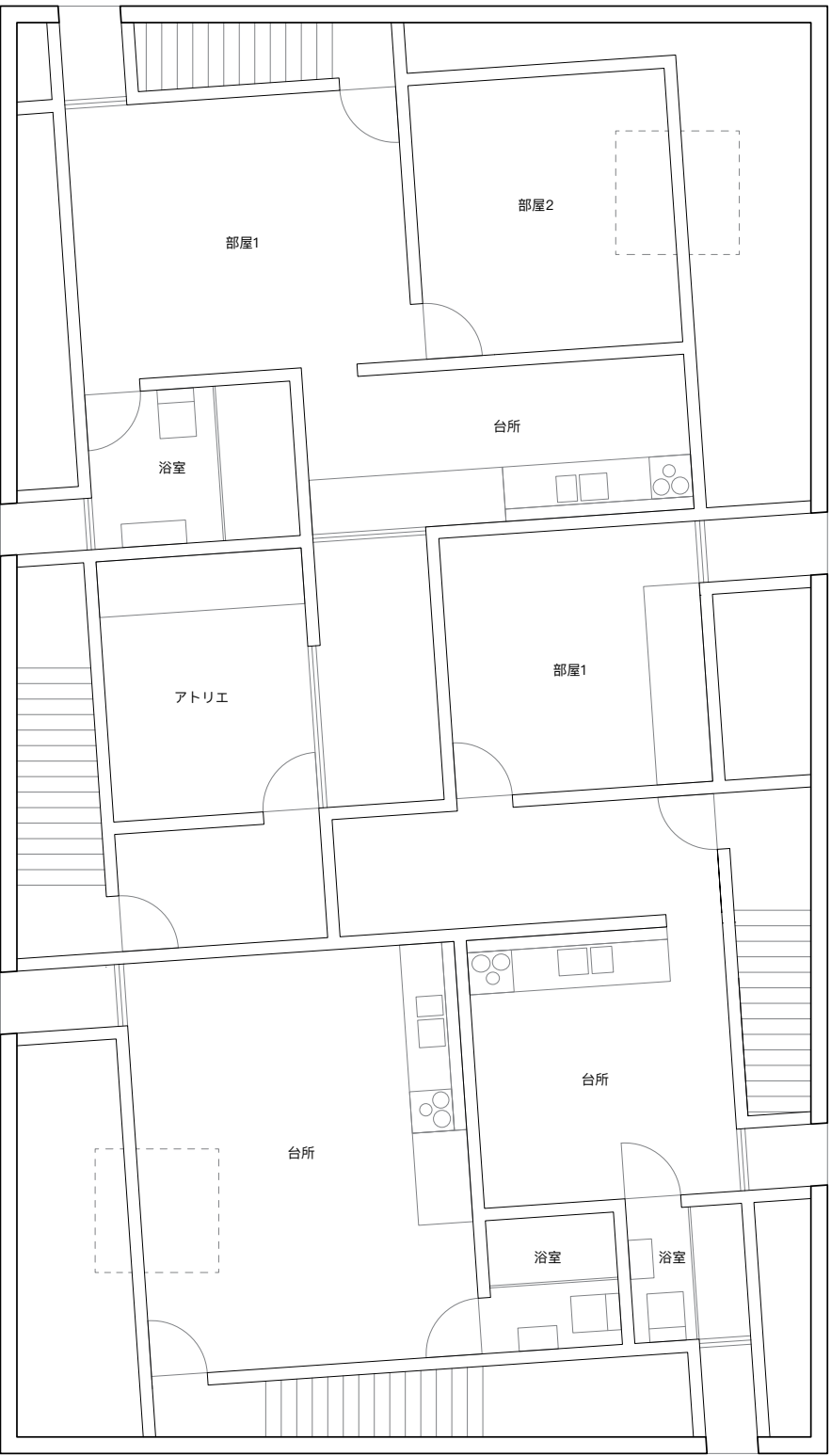
House in Midorigaoka (Itsuko Hasegawa, 1975) and S-House (SANAA, 1997). The final scheme contrasts an open ground floor with a compact, grid-aligned upper floor. A slight rotation in the grid generates secondary spaces that support circulation and services. This rotated grid influences both plan and section: light enters through a translucent polycarbonate facade on the second floor and a

central skylight penetrates to the ground floor. Two separate entrances provide private access to each unit, while staircases run between the interior grid and exterior envelope. Upper-floor windows extend beyond the grid to draw in daylight. Material choices—precast concrete and polycarbonate—reference the precedents and underscore the project’s balance between solidity and lightness.





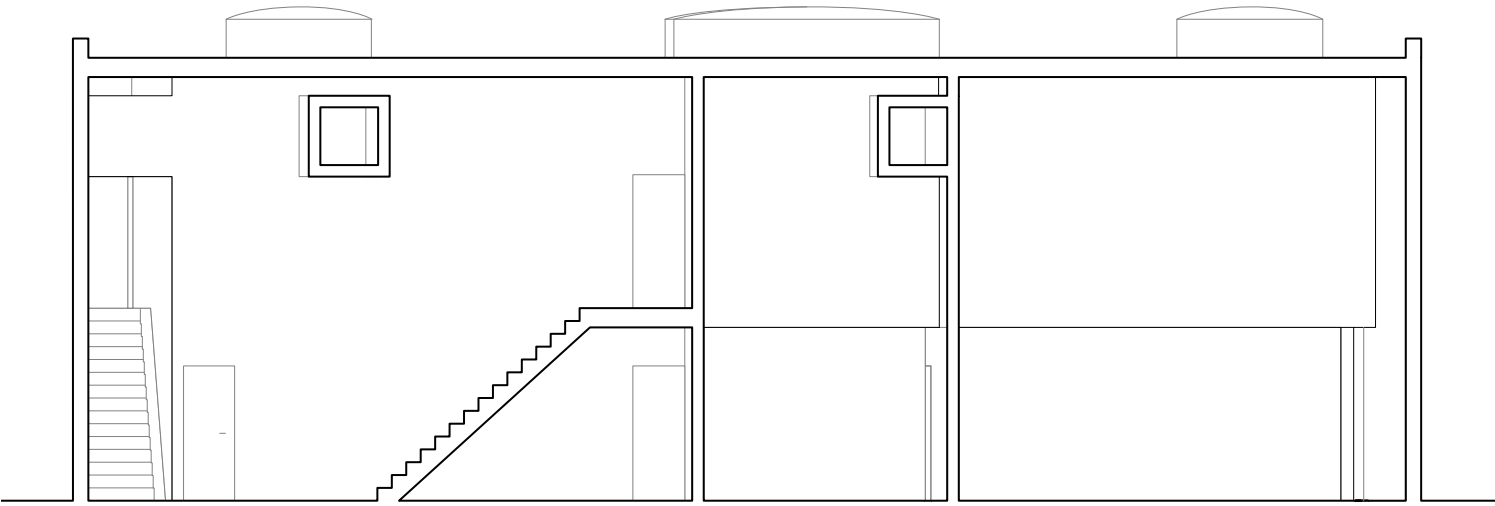
1. Floor Plan



2. Floor Plan



1 : 50 Interior Model - Plywood, Acrylic, PLA



Section



# Music House - Professional Work



1:20 Study Model - wood, metal, paper, flowers

<u>Office</u> ONO	<u>Size</u> 75m²	<u>Year</u> 2025-present
<u>Location</u> Hillsborough, CA	<u>Type</u> Residential	

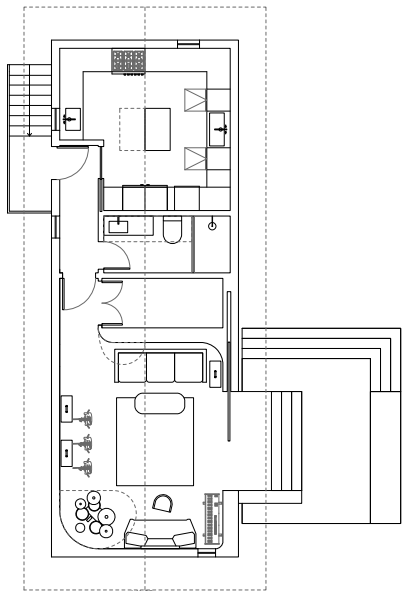
Project Description

Situated next to the family's primary residence, this accessory dwelling unit was conceived as both a dedicated practice space for a young musician and a retreat from daily life. The design began with the idea of creating a world within a world, informing a massing strategy that responds to both this concept and the scale and materiality of the existing house. Early development leaned on physical study models and collage work to explore spatial re-

lationships and atmosphere. Raising the structure one meter off the ground subtly detaches it from its surroundings, reinforcing its distinct identity. A large sliding door punctuates the otherwise closed street-facing façade, opening the music room to a raised outdoor stage. This in-between space blurs the boundary between interior and landscape, allowing instruments and activity to spill into the garden. While the exterior main-

tains a simple, familiar form, the interior contrasts it with soft, rounded geometries—a cave-like space that shifts perception upon entry. The project is in early design development, with construction expected to begin in late 2026. Collaborators: Max Obata, Tyler Noblin, Christian Lavista, Ethan Lee, Nicole Tooley  
Physical models made by me unless specified.

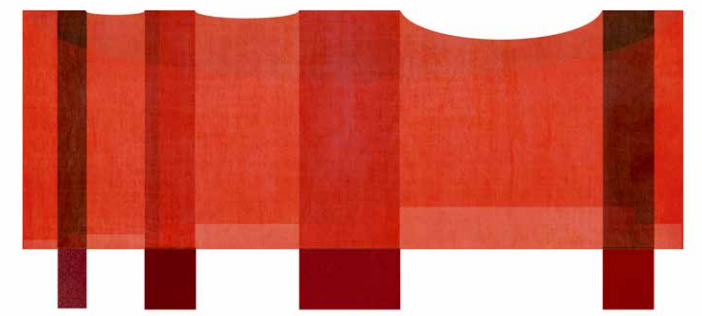




Plan by ONO



Conceptual collage by ONO



Concept Drawing by ONO



1:100 Study Model - CNC foam, walnut, flowers



Interior Render by BSarq



Render by BSarq



1:100 Massing Models - foam, wood, pa-



# Long House - Professional Work



Concept model - wood, plaster, stone

<u>Office</u> ONO	<u>Size</u> 280 m²	<u>Year</u> 2024-present
<u>Location</u> Massachusetts, USA	<u>Type</u> Single family residential	

Project Description

This house for a young family sits in the forests of Massachusetts. The program called for three bedrooms, a music library, and a screened porch. Early in the design process, we saw an opportunity to stretch the program linearly, referencing both the Iroquois longhouse typology and the elongated farm structures found in the region. The concept is divided into three parts, each with distinct spatial character and material

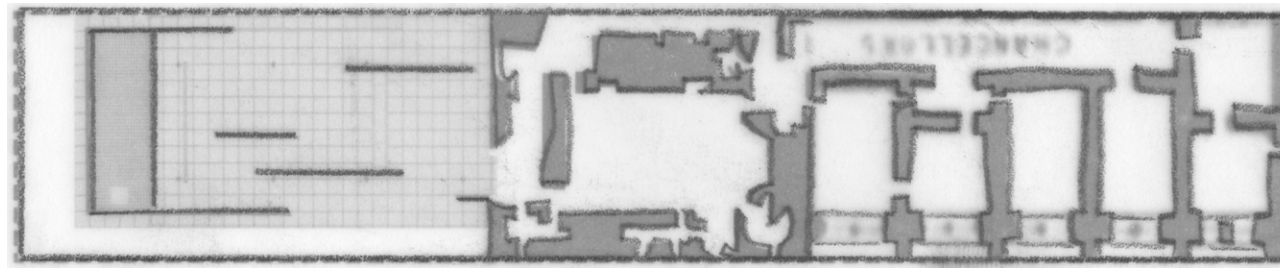
expression, unified by a continuous corrugated metal roof and a shingled facade that runs the building's full length. I was involved from the earliest stages, developing massing studies that integrated program, site conditions, and contextual references. These studies informed both the plan and our understanding of interior space. I also built a series of physical models to test scale and spatial relationships, which guided key decisions during schematic design.

The project is currently in design development, with construction scheduled to begin in summer 2026.

Collaborators: Max Obata, Tyler Noblin, Christian Lavista, Williston Kepler, Nicole Tooley, David Shaw

Physical models made by me unless specified.





Concept collage - vellum, graphite



1:200 Massing Models - Paper



1:20 Facade Model - Concrete, Wood, Paper



Long Farm Structure in Valley Ford, USA



1:100 Process Model - wood



Render by BSarq





1:20 Facade Model



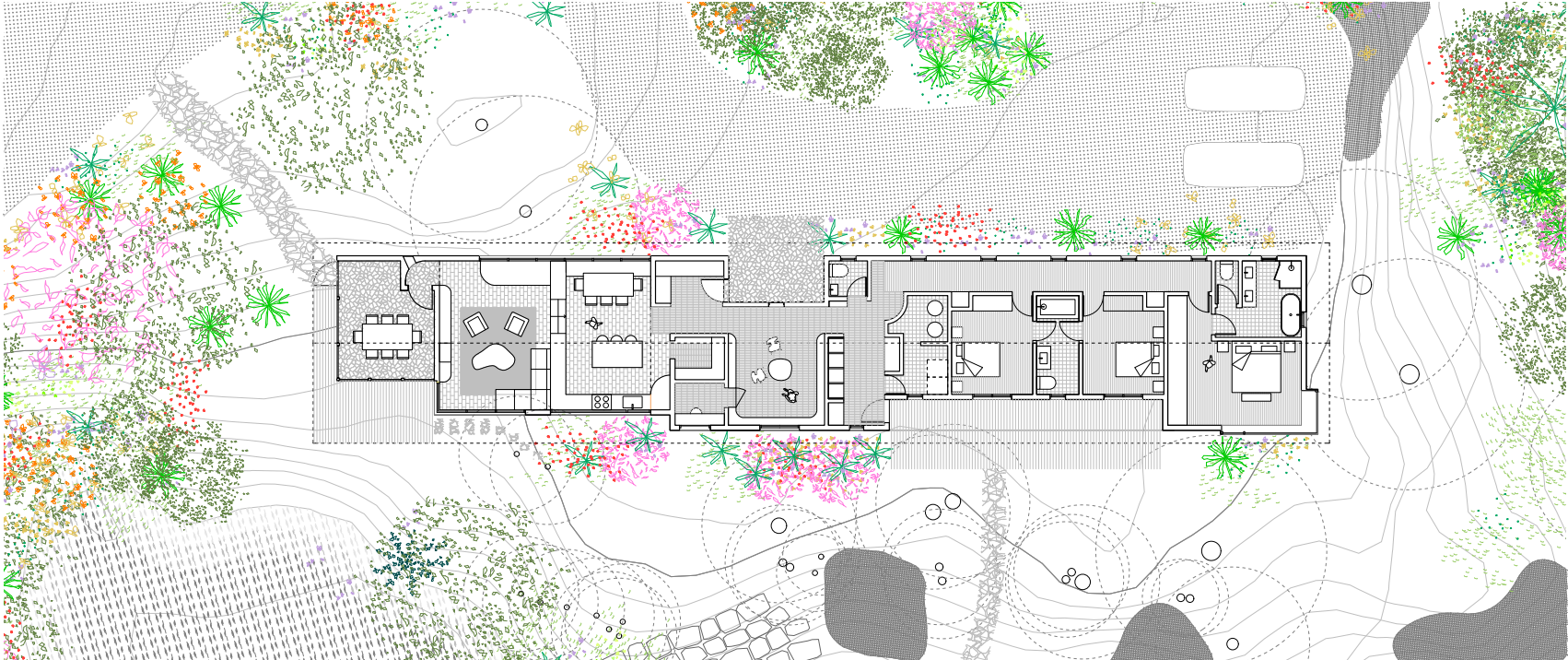
CNC cherry site



1:200 Presentation Model - Walnut, Cherry, Moss



1:200 Presentation Model - Walnut, Cherry, Moss



Plan by ONO



Render by BSARQ



# Force of Control Exhibition



Top: Water tanks in Hebron, Al Fawwar Camp, IDF watchtower      Bottom: West Bank border wall in Bethlehem, exhibition at UC Berkeley

Office  
Independent work

Location  
Hebron, West Bank

Studio  
Judith Lee Stronach Travel Scholarship

Type  
Research Project

Year  
2023

Project Description

In the summer of 2023, I received the Judith Lee Stronach Travel Scholarship, awarded to a small group of students to support independent research and service work. I used the opportunity to explore the architecture of refugee camps, a subject largely absent from architectural education despite its global relevance. My research focused on how architecture functions as both a tool for survival and a means of control, as spatial arrangements often limit movement, enforce dependency, and regulate daily life.

The project began at the Venice Architecture Biennale, where Foster + Partners exhibited deployable shelters made from fiber-reinforced cement fabric. I then traveled to Israel and the occupied West Bank, where I was welcomed by a community organization in Hebron in exchange for teaching English. These connections led me to Al Fawwar Camp, established in 1949 and now home to over 12,400 people, with a population density more than four times that of New York City. Over time, its temporary shelters evolved

into dense, permanent communities shaped by necessity and restriction. Upon returning, I exhibited my work at the UC Berkeley College of Environmental Design Gallery, combining photographs with research from humanitarian and academic sources to frame architecture as both a response to crisis and a mechanism of control. This became one of the most formative experiences of my education. It is available online at [force-of-control.com](http://force-of-control.com).



# Additional Professional Work



1:20 Seal Section Model - concrete, wood, paper, flowers

<u>Office</u> ONO	<u>Size</u> varies	<u>Year</u> 2024-2025
<u>Location</u> USA	<u>Type</u> Residential	

## Project Description

In addition to early concept work, I contributed to several projects during later design stages, including spatial coordination and technical development. This section highlights three such projects through the lens of physical model making.

Seal House  
For Seal House, a California coast project, a late-stage change in beam depth required a clear

spatial study. I built a 1:20 sectional model using cast concrete for the base, with wood and paper to articulate the structure and interior volumes.

Carriage House  
Designed for an architect in Idaho, Carriage House was deep into spatial coordination when I joined. I built a sectional model to communicate construction and material logic, combining poured concrete, wood, and layered paper to

reflect structural relationships.

Willet  
Perched at the edge of the Pacific, Willet is a coastal residence shaped by flood resilience and its sensitive site. To help the team navigate the terrain and evolving design, I tested modeling approaches ranging from paper and cardboard to a beeswax cast of the site using a CNC-milled foam mold.

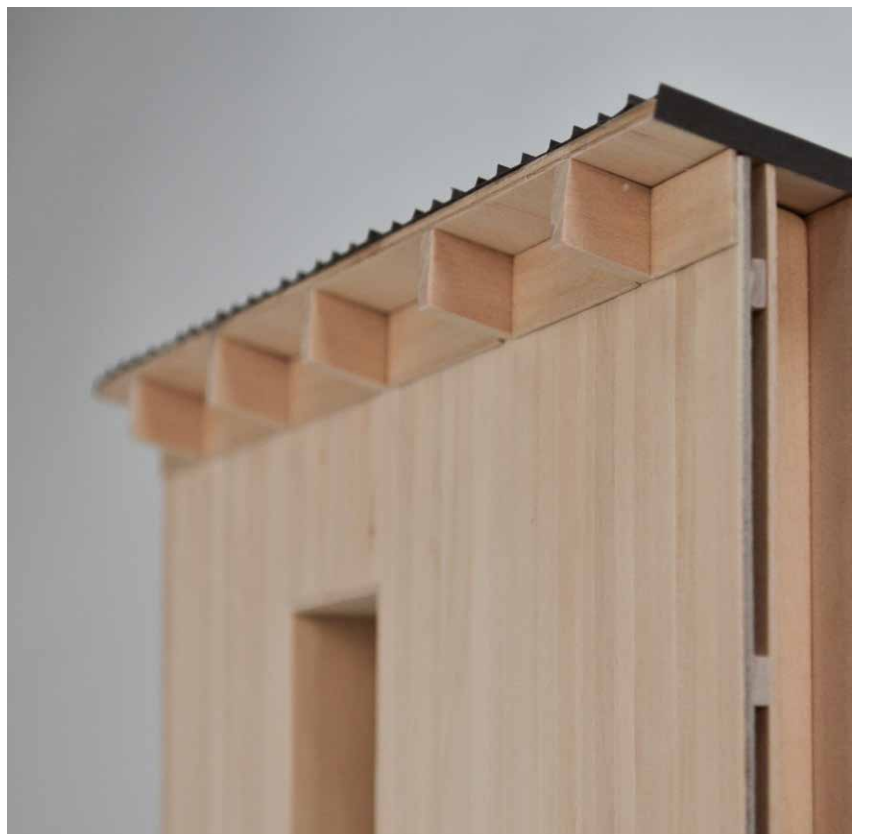




1:100 Seal House Presentation Model - wood, acrylic



1:20 Carriage House Section Model - concrete, wood, paper

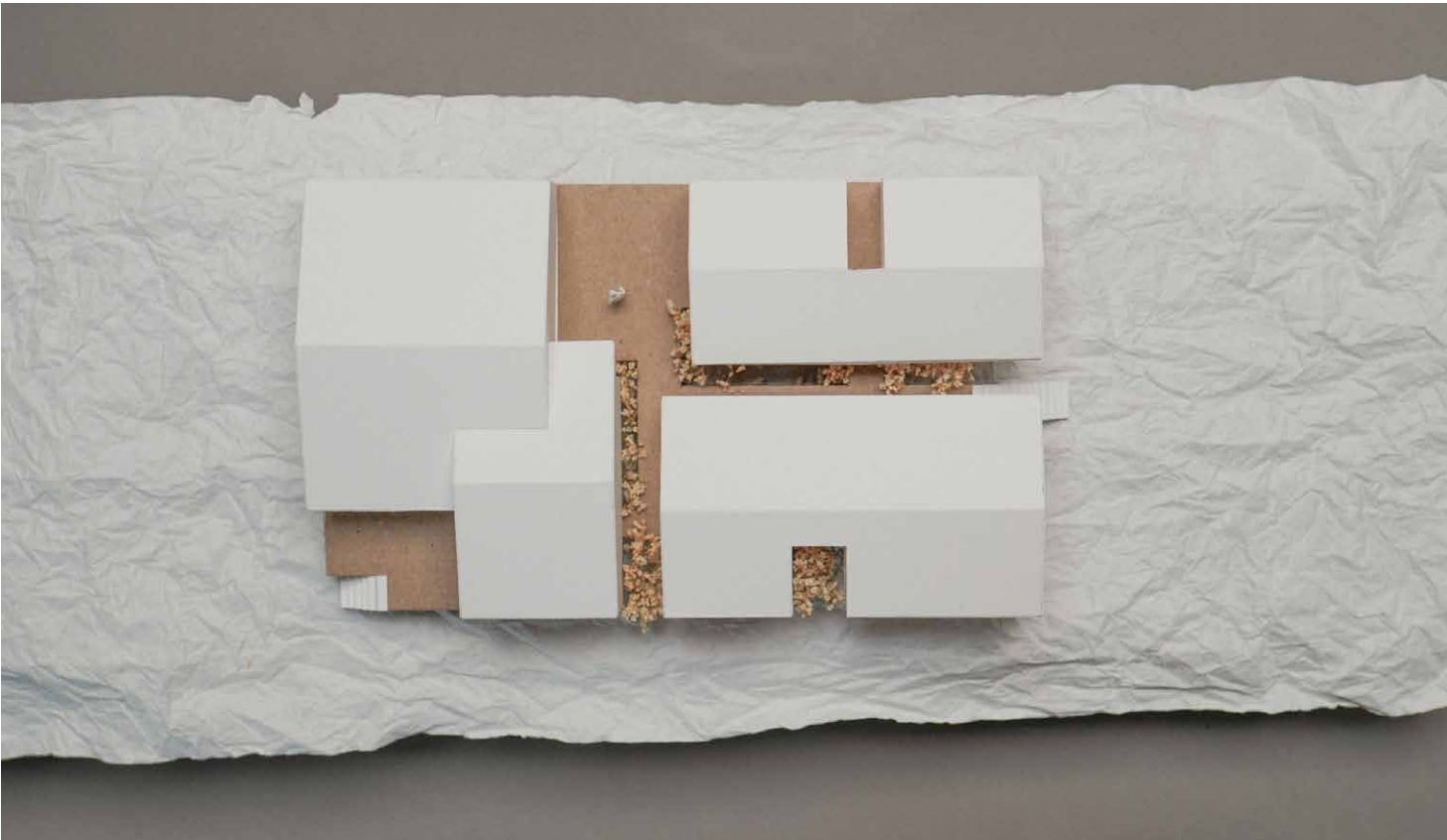


1:20 Carriage Section Model - concrete, wood, paper





1:100 Willet Beeswax Site Model - CNC foam mold, Beeswax



1:100 Willet Massing Model - cardboard, paper, flowers



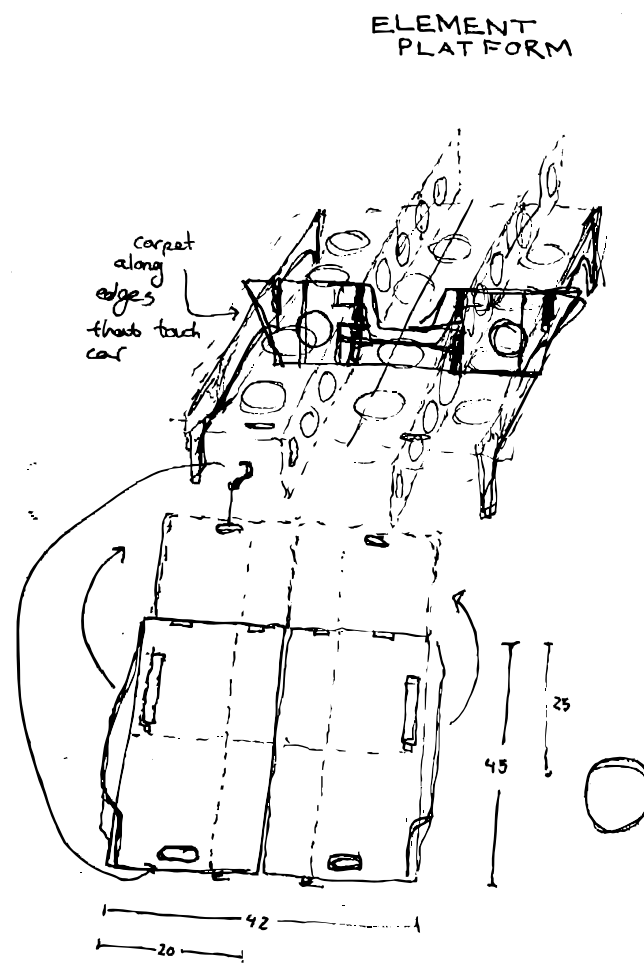
1:100 Willet Site model - cardboard, paper, flowers



# Two Structures for Sleep



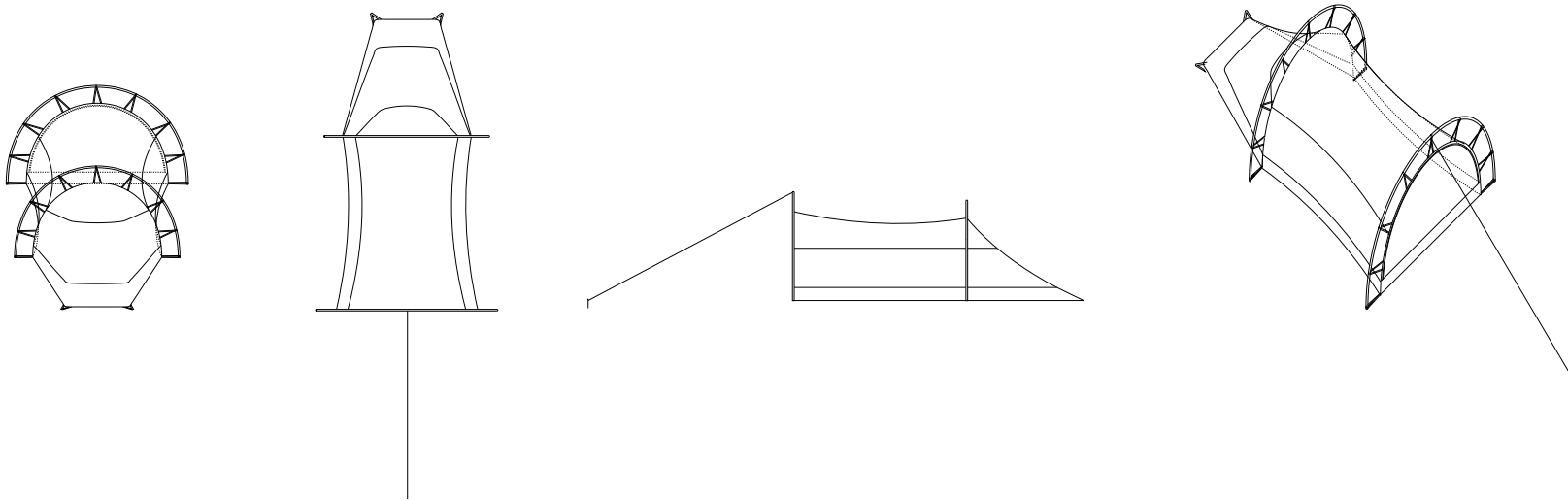
Sleeping Platform Base



Original Sketchbook Idea



Inner Tent in Lofoten, Norway



Tent Drawings: Plan, Elevation, Rear Isometric, and Axonometric Views



Tent + Tarp in Lone Pine, California

Office  
Independent work

Location  
Transient

Studio  
Personal Projects

Type  
Temporary Dwellings

Year  
2020-2023

## Project Description

In 2020, I began designing a sleeping structure after purchasing 10 meters of fabric scraps from a Swedish tent company, prompting a six-month process to build a tunnel tent. The design consists of two parallel arches with fabric tensioned between them. The inner tent includes a waterproof floor and ultralight nylon panels that act as wind and visual barriers, while a transparent insect mesh at the top allows for ventilation and

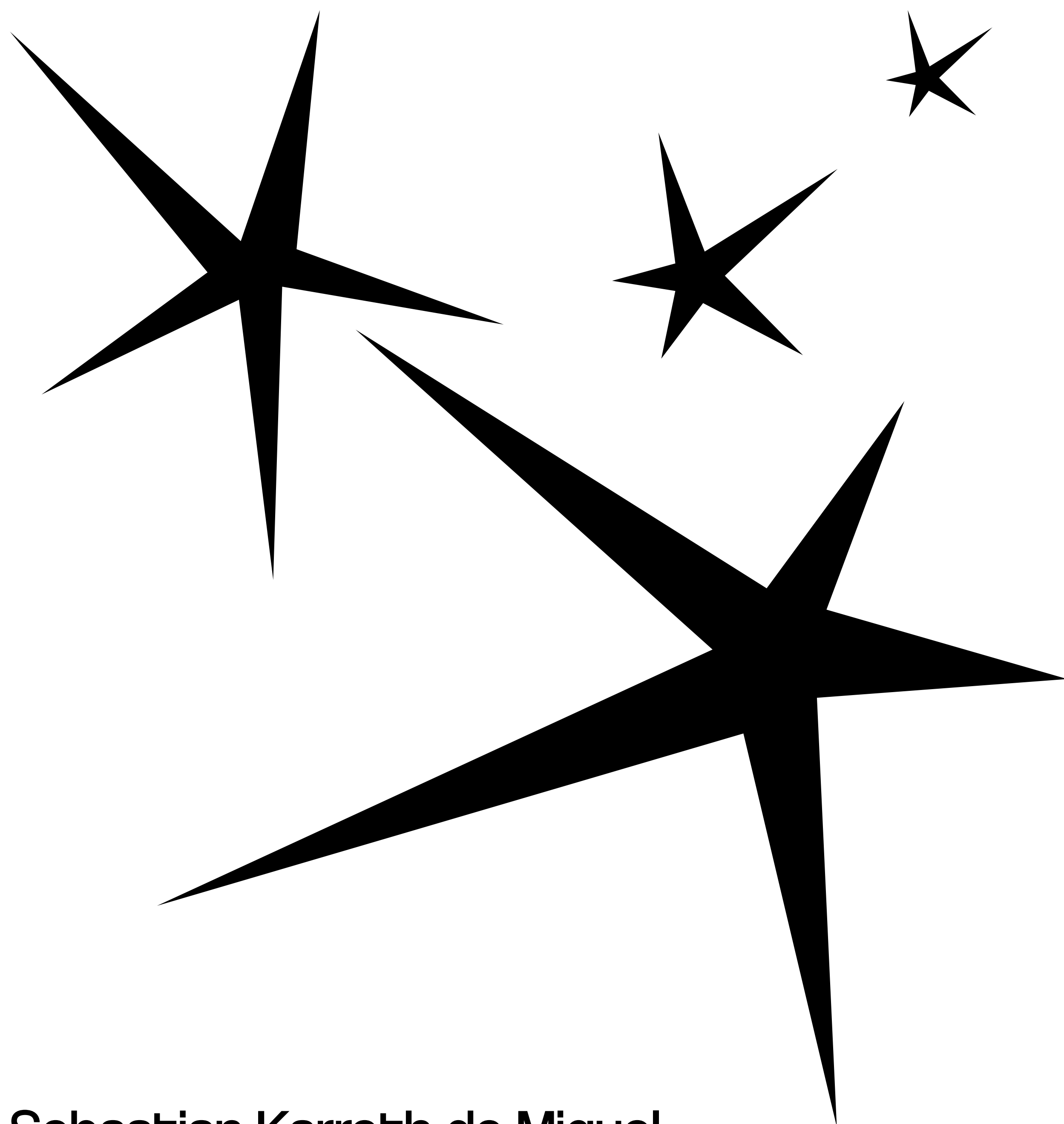
visibility. Elastic loops hold the poles away from the inner tent, and the outer tarp sits directly on the poles to provide weather protection. Following the tent, I developed a more adaptable sleeping system: a modular platform for the rear of a Honda Element. After full-scale cardboard prototypes, I finalized a CNC-cut plywood design modeled in Fusion 360, which I taught myself for both CAD and CAM workflows.

The platform comprises three interlocking base panels with cross-lap joints, forming a rigid but lightweight frame. A central slot allows skis to pass through, while circular voids reduce weight. Two hinged panels fold out to form a flat sleeping surface and collapse for compact storage. The result is a stowable, vehicle-integrated system used extensively for travel across the western U.S. and Mexico.



Thank you for your time and consideration.  
I am looking for an internship / traineeship  
starting in September / October for 6-12  
months.

write me - [sebastian@karreth.com](mailto:sebastian@karreth.com)



Sebastian Karreth de Miguel