

“WAX-WINGED

ANGELS

IN

BAS RELIEF”



“BNPD +”

Project / Title
John Lemley Ln,
Dome view

Location
Christiansburg, VA

Year
2024

BNPD stands for Benjamin Nelson Pennell Design, a practice which began in 2016 with the commission of a small residence in Northern California (titled 210 Semple st). We provide ordinary architectural services for additions, remodels, ground-up construction, and feasibility studies. When the occasion calls for it, we involve ourselves in the construction as well; physically making custom-built furniture, ornamental applique, fiberglass sculpture, and structural steelwork.

This work sample includes project photographs, construction documents, concept drawings, and written descriptions. Each description starts with the basic facts; and ends with a personal reflection, poem, or anecdote. The main purpose of these “extras” is to entertain and excite...

To enlighten is, I believe, secondary...

Mortality
Though most architects are in a state of hiding, fearful of exercising their uncompromised expertise, one day we will emerge from our garrets and hovels.

“Big Builders,” with their bulldozers on the ground, and their politicians in their back pocket, they fear this eventuality! But we will take back these war-torn cities of ours, and we will adorn them once again with an ornamentation commensurate with the greatness of our noble species.

Michelangelo
Michaelangelo’s slaves portray both the subject and the sculptor in a state of bondage. The subject is held captive by the uncarved form; and the sculptor is rendered powerless by the awesome impenetrability of the material block.

There is a melancholic sense of defeat in all of Michaelangelo’s unfinished works, but in the slaves there is a feeling of hope; perhaps they too will burst free.

His is the story of the true maker!

There is all the space in the world, but only the time which our mortality permits.

Here is the first of such extras:

“As a matter of course and without exception, the following (built) projects were realized strictly against the background of catastrophic mechanical failure, reckless financial speculation, unmitigated existential danger, and unending, unnerving rain and wind and cold. Nevertheless! Rather than wilt away at my desk idly, buried behind a century of cold-blooded, computerized correspondence, I have, of necessity, chosen to remain in the field - on site, at all times! Like many before me, it is in this hellish crucible of toil from which I simultaneously derive inspiration as a working artist, and maintain my authority as an independent architect.

In the last six years, I have aged nineteen. I was nearly killed twice; I developed an inoperable glitch in my lower-back;



Project / Title
Dying Slave

Author
Michelangelo

Medium
Marble

Year
1515

and worst of all, my boyish-young face now bears the premature lines and blemishes that only a schizophrenic passion could explain!

All the same, there is a redemptive beauty in my face; as well as the architectural works. There is toughness, severity, imperfection, an aesthetic most industrial; and yet there is a sweetness too. An effervescent strength: a soul trapped in flesh, a soul trapped in steel; both made into a man, then gifted the grace to burst free, of their own volition.

The words you will read, and the images you will see come from a person who has paid all but the highest price in order to see his architectural fantasies made a reality; and I would hardly mention all of this had I not believed that the works were greatly enriched by this fact. From origins most prosaic, emerge sparkling, wax-winged angels in bas relief!

And every so often, a life is born.”

...Please enjoy

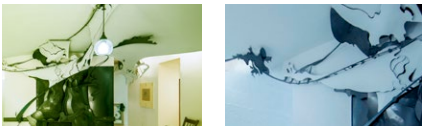
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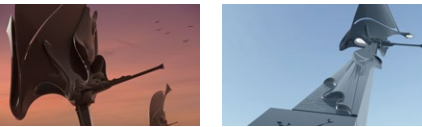
002 1011 2nd St



003 Samson’s Lair



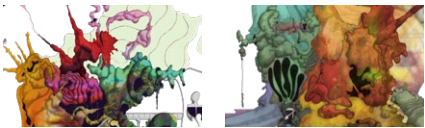
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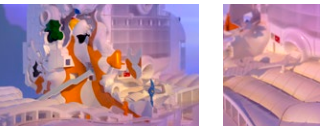
005 Shasta Shinto Shed



006 Hell High School



007 London Palace Housing



008 Strip Tease



009 Ex-Embryo



010 5278 College Ave



011 210 Semple St



012 New Works / In Progress



300 John Lemley Ln is self-built unsold spec house (and so it is presently my house) constructed in a town near Blacksburg, VA. It is approximately 2,700 sf in area, 44' in gross vertical height, and equipped with enough artistic and mechanical gadgetry to make one say, "My God, Who on earth built this house? It looks so austere, so imposing, so industrial! And yet it has the grace of palatial European splendor! The abstract curiosity of the early impressionists! The sum-tuoness of an Aalto or Loos!"

(The following excerpt was written several years ago... Optimistically, insanely, many many eons before the actual date of completion... Alas)

"With the might of my arm alone

Tange
The Tange house is both De Stijl modernism and a Japanese Kura. The main floor hovers gracefully

Vernon
What wonderfully displaced lineaments! What a delightful lantern. Where are our present day lanterns? Spires?

The Lemley House is the bastard love child of Japanese-Americana, East and West, Organic and Rigid.

and by the grace and mercy of God, I have willed my architecture into existence. Like when a mother is occasionally granted super-human strength and frees her trapped child from beneath a wrecked car, everyday I build with a tenacious fury that stems from both desperation and instinct. Scarcely can one find a single element, be it wood, metal, fiberglass, PVC, insulation, PEX piping that has not passed through my hands and received either my blessings or my toil.

Nobody could ride a horse like Napoleon, or wield a chisel like The Great Michaelangelo, or strum the harpsichord like Johann Sebastian Bach! To be more than a critic, a theorist, or even a visionary; I charge into the fray. I scrape paint on my blood-

ied hands and knees; I climb high into the air, swinging from guy-wires and climbing harnesses and sometimes nothing at all. Sanding, fastening, hoisting, planing; on the jobsite all is holy; all is miraculous; no task is beneath my reach.

I will finish this house in June, and (likely) it will eclipse The Mother's House in manneristic jest, the Savoye House in allegorical richness, and The Kaufmann House(s) as the iconic American dwelling."

And was it so??? History will decide.

“COPPER HEAD LIFE BOAT ANTI AQUARIAN”

“JOHN LEMLEY LN”

300 JOHN LEMLEY 2024

Project / Title	Villa Seijo	Project / Title	Mount Vernon
Author	Kenzo Tange	Author	Unknown
Location	Tokyo, JA	Location	Alexandria, VA
Year	1951	Year	1951



Parking Lot
Form follows parking lots



Boke House
This is a house by Bernard Maybeck. It, along with most of his work lays 75% of the groundwork for my house on John Lemley Ln.



John Lemley
A Total Art Work. Palladio put a church front on his earliest villa's, I put inside this house the Dome of St Ivo and the helmet of R2-D2.

Project / Title	John Lemley Ln, Main Street View, Entry
Author	Bernard Maybeck
Location	Berkeley, CA
Year	1901



Herzog
HDM's plywood house, and the history of arts and crafts serve as the models for all exterior detailing.



Roof
The roof on the John Lemley House telescopically expands like the wings of a gliding b-17 bomber.

To live inside of a house, which was not once but repeatedly during the course of its creation, very nearly the cause of one's early demise, is to live like a conquering despot, in a land of barbarism. Revolt, in the form of materialistic degradation, is both possible and ever present. Nevertheless, for as long as your house remains, your reign, however grand, however tenuous, provides victorious.

For what is it to buy a house? Or merely draw one on the computer?

Trifles!

Are nations bought and sold with pieces of paper?

I could buy the whole world some day, though it wouldn't be mine. I would rather build a house instead; for some things can only be conquered.

(Continues...)

“GRAVITY PARAPHERNALIA BOOST EJECTION LUNAR VESTIBULAR”

Project / Title
Plywood House

Author
Herzog and DeMeuron

Location
Basel, SW

Year
1985

Project / Title
Maison Planeix

Author
Le Corbusier

Location
Paris, FR

Year
1928

Project / Title
Villa Aldobrandini

Author
Giacomo Della Porta

Location
Froscati, IT

Year
1598

Project / Title
Trevi Fountain

Author
Giuseppe Pannini

Location
Rome, IT

Year
1762

Project / Title
John Lemley Ln,

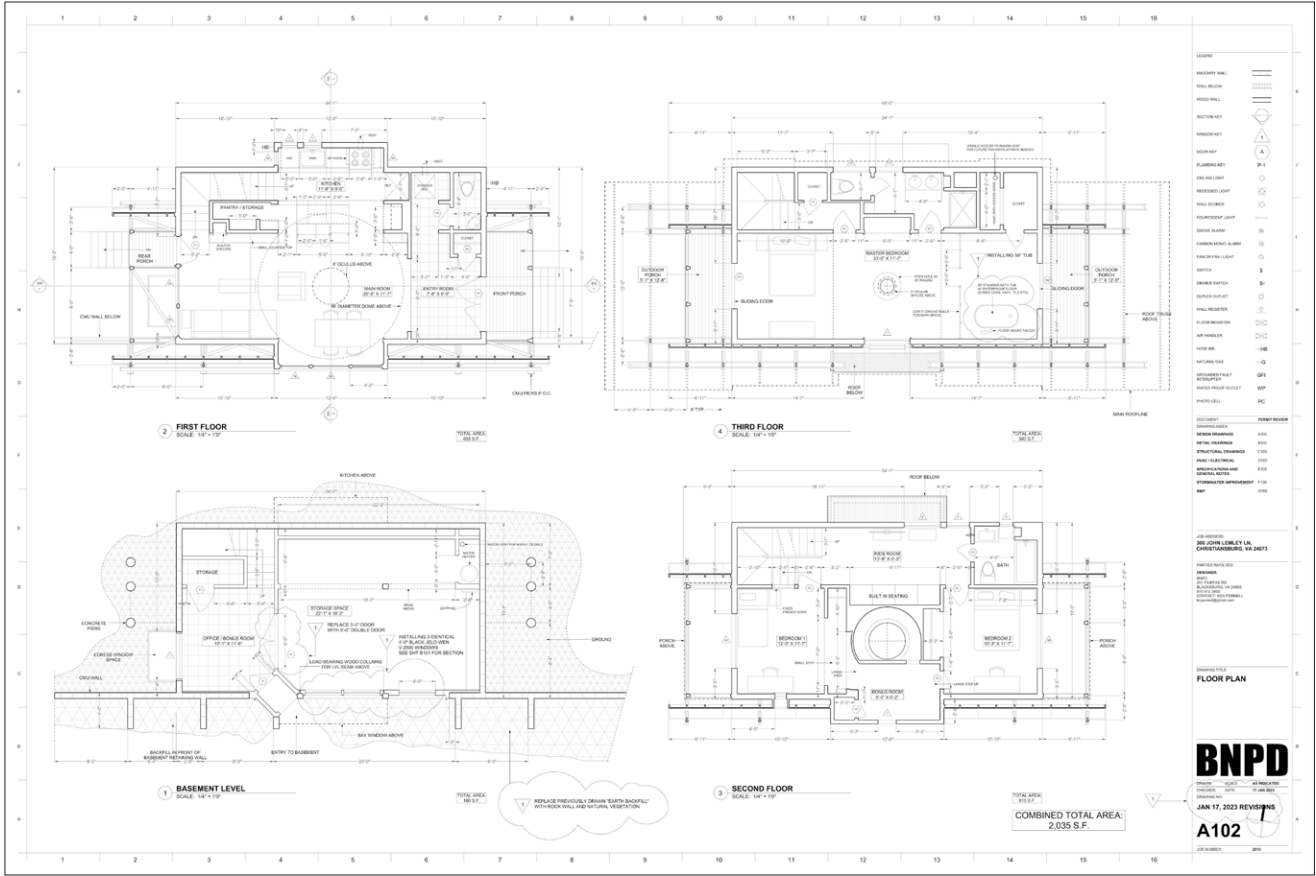
Location
Christiansburg, VA

Year
2025



IMITATION TERRA COTTA TOP





Anglo-Christian Plan
The house will function as any house normally would, though its plan type is based on a Christian Cruciform organization.

The dome gathers the movement and drama of the space, and penetrates the second and third floors above until it achieves release.



Project / Title
John Lemley Ln,
Plan Drawing

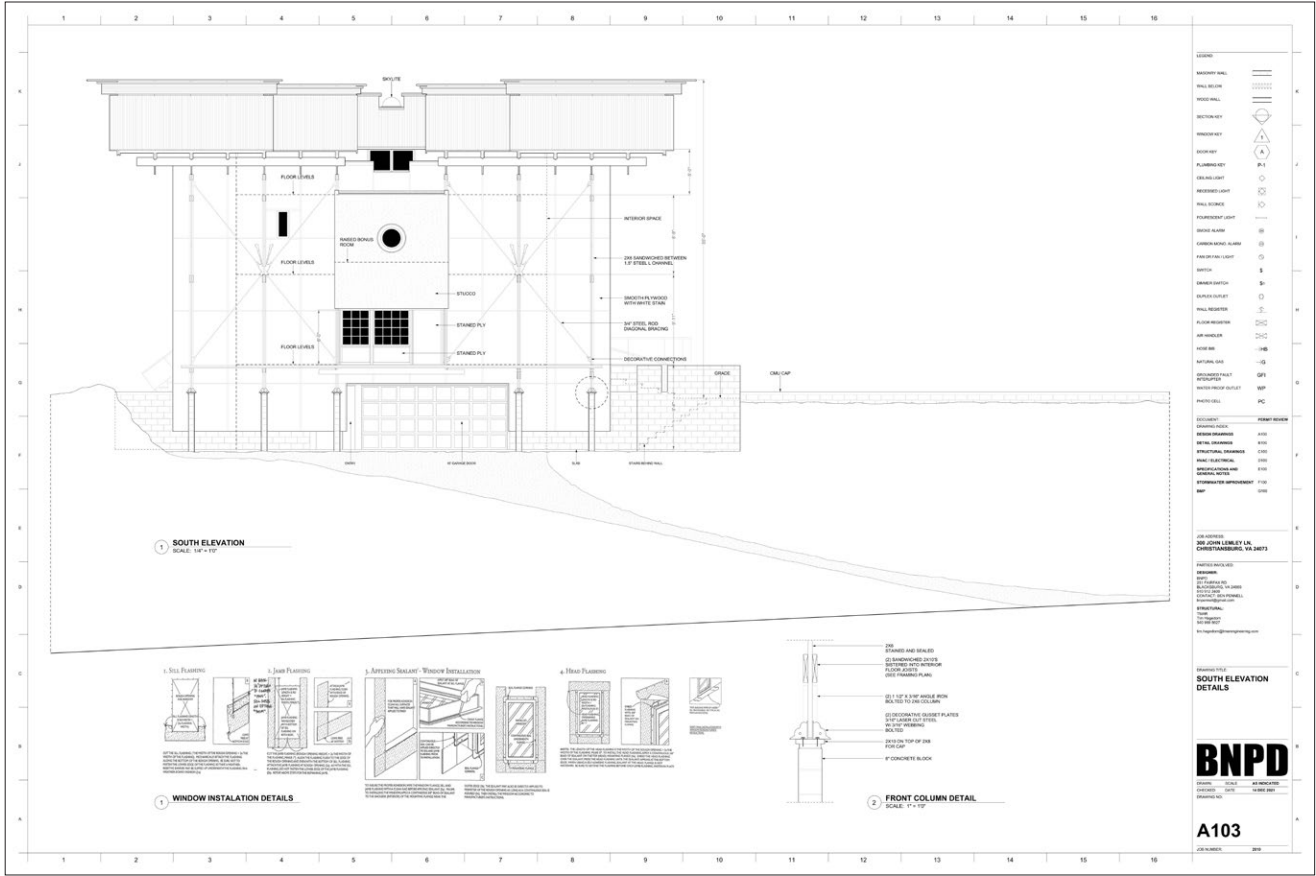
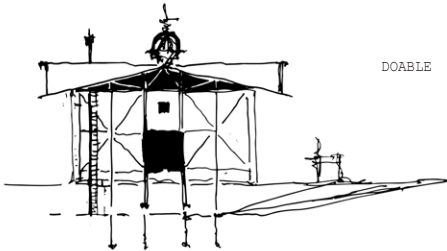
Location
Christiansburg, VA

Year
2024

Project / Title
John Lemley Ln,
Elevation Rendering

Location
Christiansburg, VA

Year
2024



Mannerist Facade
The relatively humble 3 bedroom house has a large outboard, canted facade that's been stretched to 60 feet in length. Large roof gables cover decks and entries on the East and West Sides.

Steel Skeleton
In a subtle language reminiscent of Pompiduo High Tech.

Framing Plans
The roof trusses were custom designed, and built on site. The interior structure is exposed pine wood. The exterior will feature complex steel webbing (shown below).

Project / Title
John Lemley Ln,
Elevation Drawing

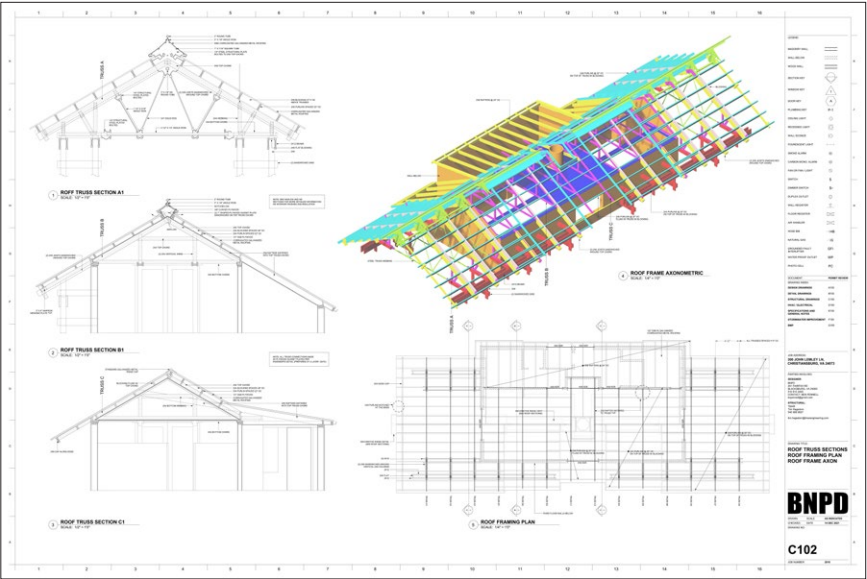
Location
Christiansburg, VA

Year
2024

Project / Title
John Lemley Ln,
Structural Drawing

Location
Christiansburg, VA

Year
2024



Mind you, no mere "house" at that! I demand a splendid house, a "house's house;" a house built by the sweat of your brow, and the seat of your pants, and the strength of your will alone; against all. That is, against all the odds, against all the rain, against all the debt! Against an army of marching machines, hundreds of thousands of tiny foot-soldier-like nails, staples, pan-heads and copper-heads (snakes, yes); conspiring your total humiliation and unconditional surrender.

"Run away!" so says the box of nails. "Give up!" so says the pile of trash. "Go home!" I once heard from a roll of tape.

So then curse the tape! Fling it through a glass window, or put it in a box if you must, so that insubordinates, like the insolent tape, receive their just punishment.

(CONTINUES...)



Project / Title
John Lemley Ln,
Main Floor

Location
Christiansburg, VA

Year
2024

Project / Title
John Lemley Ln,
Second Floor

Location
Christiansburg, VA

Year
2024



Project / Title
Spiller Residence

Author
Frank Gehry

Location
Venice Beach, CA

Year
1980

Project / Title
Villa Mairea

Author
Alvar Aalto

Location
Noormarkku, FN

Year
1939

Stem Cell Research
Aalto and Gehry are stem cell clones. The top secret research began in the early twentieth century and concluded with the birth of yours truly sometime in the early ninties.

We are all the same.

Project / Title
John Lemley Ln,
Bedrooms

Location
Christiansburg, VA

Year
2024



Kids Room
The kids room on the second floor (first image pictured above) is equipped with a "secret room," accessible by two small openings proportioned for the height of a child.

Parents Room
The parents room (second image pictured above) has an exposed truss ceiling. The figure of the gable is there, but it is mostly masked by a web of pseudo-Japanese structural woodwork, and a series of white planes, floating freely in all three dimensions.

The theshold splits apart the house, revealing many layers: the main room, an intermediary, the volume of the dome, and then the rear of the house.



A house, or any structure, is not a single unit, but a living ecosystem; temporarily coaxed into fulfilling the will of man, innately structured to obey the laws of nature. Laws which are at the best of times inconvenient, and at the worst of times murderous. Hurricanes! Floods! Fire storms! The madman who invented such horrors conceived too their domestic counterpart:

Architecture.

Yes, Architecture! The tragic protagonist! The first and last bastion of defense; the pretense of civilization, corrupted if not firstly by folly, then eventually by the weight of centuries; and so in time made scarcely indecipherable from the furnace of bedlam from whence it came.

(CONTINUES...)



Wren
English Baroque architecture was a materially warm, yet formally sober contrast to its Italian counterpart.

Best English Churches:
St Stephen's Walbrook, Chapel Emmanuel. Both designed by the hand of none other than Sir Christopher.



Dome Horizon
Clean flowing curvature peers down at the cutting, geometric realm of disorder and confusion.



Fabrication
The primary dome shell was constructed out of fiberglass leaves. The upper portion, which splinters into fragments, was made out of welded laser cut steel. The image above shows the unpainted, unbonded joint between both systems.

The fiberglass allowed for the double curvature of the "Bell Shape," and the steel allowed for a non repetitive complexity and ornamental profile.

Together, unified, the two systems exemplify a future style which is both rational yet exuberant, economic yet decorative. etc etc.

Project / Title
Villa Sagoy,
Main Floor

Location
Christiansburg, VA

Year
2025

“LIFESTYLE METABOLIC MEDICAL CHRISTIAN SCIENCE”

Project / Title
Emmanuel Chapel

Author
Christopher Wren

Location
London, EN

Year
1620

Project / Title
Villa Sagoy,
Under Construction

Location
Christiansburg, VA

Year
2023





Ivo
St. Ivo, pictured below, is crowned with a dome of many shapes but one single center--one heirarchic gravitational pull which overrides the contradictory plan at the base.

The idea is about unity (and grace perhaps) in the midst of conflict.

Altar
The main floor is one single cruciform space. The short axis is the primary axis, pointing north, with the kitchen island acting as the altar.

Triple Dome
The dome penetrates the third floor (pictured below), and then culminates in a skylight above.

Dome
The messy earth below--dark, geometric, gravity laden--rises upwards, transcending matter and material, becoming spirit. Confused, energetically charged, the forces continue to rise--in conjunction, in opposition-- toward their physical, corporeal release.

Buildings are, ultimately and inalienably, savage. They are composed of "natural" materials, or at the very least organic matter, obliging our shaping them; or our splitting them, or splicing them, drying them, bending them, fastening, stacking, welding, corbeling, whatever;

but in the due course of millenia, submit to only one master in perpetuity.

(Continues...)

"POLYCOLONIC GARBAGE DISPOSAL RAPTURE MAGNITRON"



Project / Title
St. Ivo Alla Sapienza, Chapel

Author
Francesco Borromini

Location
Rome, IT

Year
1660



Project / Title
John Lemley Ln, Main Floor (above), Primary bath (left)

Location
Christiansburg, VA

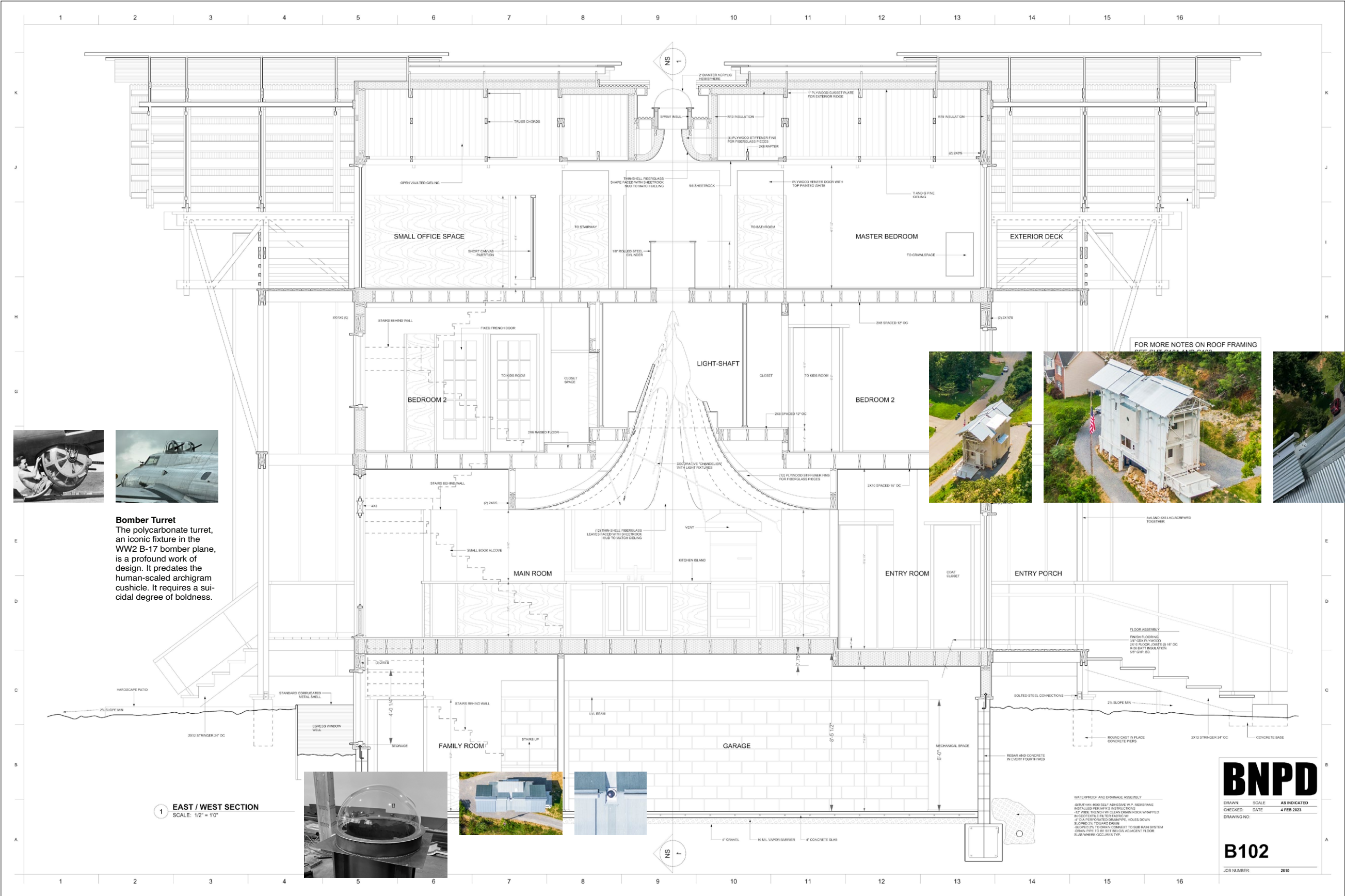
Year
2024

Project / Title
Wurzburg Residence

Author
Balthasar Neumann

Location
Wurzburg, Germany

Year
1780



Bomber Turret
The polycarbonate turret, an iconic fixture in the WW2 B-17 bomber plane, is a profound work of design. It predates the human-scaled archigram cushionicle. It requires a suicidal degree of boldness.



FOR MORE NOTES ON ROOF FRAMING

Sky Light
Anyone can order a skylite from a catalogue. Why not build one yourself? The Trusses? The paneling? The ornamentation?

But if you did all of that you would be making architecture, and heaven forbid you did that!

Project / Title
John Lemley Ln,
Skylight

Location
Christiansburg, VA

Year
2024-2025

BNPD

DRAWN

SCALE

AS INDICATED

CHECKED

DATE

4 FEB 2023

DRAWING NO.

B102

JOB NUMBER

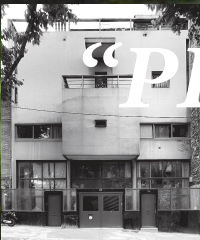
2010



Penthouse Suite
The top floor is the only one clear from side to side. It is open, spacious, and pure. It has two little eyes that peer at you!

Rich Color
The sides and rear of the house are clad in BC grade plywood, stained white. It has a rich color and grain texture, giving the facade multiple scales of legibility -From far away as an abstract composition, and close up as a material palette.

Bulldozer
The front facade screen, which is like the blade of a bulldozer, is made of cement board panels (pictured above).



Planeix
Along with the Villa Stein, one of the most elemental and therefore potent facade compositions in library of Corbusien residences.

Project / Title
John Lemley Ln,
Main Street View

Location
Christiansburg, VA

Year
2025

Project / Title
John Lemley Ln,
Rear Elevation

Location
Christiansburg, VA

Year
2022

We may build our kingdoms on earth in the image of Heaven;

but only as long as nature permits.

“PROPORTIONALLY STRADDLED RIDGELINED BENCH”



Wide Front
A wide front requires a shallow plan. The effect of this squishing and elongating is one of grandiosity; overpowering, fearless, peerless posturing -why not, life is so so short.



Project / Title
John Lemley Ln,
Construction

Location
Christiansburg, VA

Year
2022

Project / Title
Villa Aldobrandini

Author
Giacomo Della Porta

Location
Froscati, IT

Year
1598

Project / Title
Trevi Fountain

Author
Giuseppe Pannini

Location
Rome, IT

Year
1762



1011 2nd st. was a large, multi-phase residential renovation in Brookings, South Dakota. The main floors remained largely in keeping with the character of the original home (pictured below); but the attic story, both on the interior and exterior possessed a more personal aesthetic. The interior is minimalistic, white, unadorned. In the middle of the space is a severe, maybe even gaunt, truss form that stretches down to the floor -making it look person-like. The exterior is also person-like, but it is loud and bombastic -almost Gehryesq if it weren't for its classical sense of symmetry and hierarchy.

A piece of sales-copy: "We live near the lush, rolling waves of

wheat and alfalfa, the pale sea of American farmland, surely no more than a stones' throw from the Black Mountain Hills of South Dakota. And we are building our house (a beautiful 3 story 1910 Colonial) into a semi-traditional Japanese Onsen.

We will call it the Kimono House, and it's outsides will flow like a whirling mass of white linen, tufting about like the gentle clouds of steam which will bellow upwards from the soothing waters.

We will need rocks and moss and tiny trees and very pink flowers and fountains which trickle just so, chug chug chug. And we will enclose those things in a private, sky lit courtyard so that only our privileged guests may

The Actual Situation
I was envious of my sister who had recently bought a house, so I asked my mom for twenty-five thousand dollars cash, and put fifteen percent down on a fixer-upper in South Dakota, my then place of residence. I figured for another twenty or thirty thousand, of my own money, I could renovate the ground floor kitchen and living space, add a basement apartment, and convert the attic into a master suite.

The Plan
In order to accomplish all of this for such a preposterously low sum, I boldly endeavored to build everything myself with the help of two fellows: an out of work handyman-type, shortly thereafter arrested and remanded on drug charges; and a twenty-one-year-old architecture student, intelligent and very capable. I figured that if I completed my renovation without any glaring defects, I would more than likely get all of my money back and hopefully a little extra when I went to sell it.

To my great satisfaction that is precisely what happened.



enjoy these spoils. We will need wood and concrete and steel and sheets of rice paper with just enough transparency for their lightness. And we will assemble those things with architectural precision, so that even a metropolitan sculptor, an artisan, contrived to spend a cozy evening among us humble country folk, may pause to admire its beautifully voluptuous play of light and shadow.

Consider decorative motifs which must flow along otherwise blank stucco walls like silk-patterned embroidery; consider the redwood planking which must open effortlessly into the boiling hot pools, mounted flush; consider the wood burning stove which must crackle bits of cedar and sage, evaporating fragrant oils like cypress and eucalyptus. We will open our doors to the wayward travelers, to the erotic couplers, to the bed and breakers, to the 5-bedroomed Victorian roads of Kansas.

Inside The Kimono House, we will dine together, all of us, with tremendous mirth and serenity, cross-legged and bare-footed on tatami mats like fields of grain."



HOW ON HOW DID THIS GET HERE, I WONDER.



Good Neighbor
The Kimono House is a good neighbor. It sends love like a bullet from a gun, brother; straight from its heart.

“EXPLOSIVELY PROFITABLE NEWSWORTHY TAIL WHIP HOUSE

FLIP“

“1011 2ND ST”

Project / Title
1011 2nd St,
Interior Renovations

Location
Brookings, SD

Year
2021



Project / Title
1011 2nd St,
Rear Elevation Views

Location
Brookings, SD

Year
2021





“WEIGHTLESS MASTHEAD

Secret Dormer Room
The dormer, rather than a recessive hunched over mass, barely protruding from the roofline, instead explodes up and out creating a central head-like volume -much like the cock pit of a warship!

Pinocchio
The truss reaches down to the floor, and becomes a body. It is the ghost in the machine.

It has arms with hands.

The righteous path toward the holy grail, the realization of a true urban work of permanent importance, the life and death dictatorial touch of infinite capital and public spectacle, the crowning ornamentation of those most important historical episodes. Such is the path we crave!

It’s back breaking. It’s crooked. It’s leaking. It’s ugly. It is forever a contingency. It is anything but a drawing.

I do not relish working with my hands; it seems at times that everything is held with packaging tape, and rotting away. The corporeal plane is merciless and unforgiving. And yet, we must persevere, through the swamp. We are here to perform those physical duties in this dimension, and our ultimate feelings or judgments of the thing are of no consequence.

Why? Because architecture stands for something far greater than the glory or comfort of its maker. It is here for the edification of a people or a places or a movement in time:

Enlightenment!
Electricity!
Political Revolution!

And what about the raising of a child? Or the creation of a family unit? Or kindred bonds of friendship and fellowship?

What better building than a home to erect in service of these things?

Project / Title
Villa Dakota,
Attic Playroom

Location
Brookings, SD

Medium
Wood, Corrugated Metal,
Steel

Year
2021



Project / Title
The Stranger

Artist
Orsen Welles

Medium
Film

Year
1946



Project / Title
Villa Dakota,
Secret Dormer Room

Location
Brookings, SD

Medium
Wood, Corrugated Metal,
Steel

Year
2021

POINTS

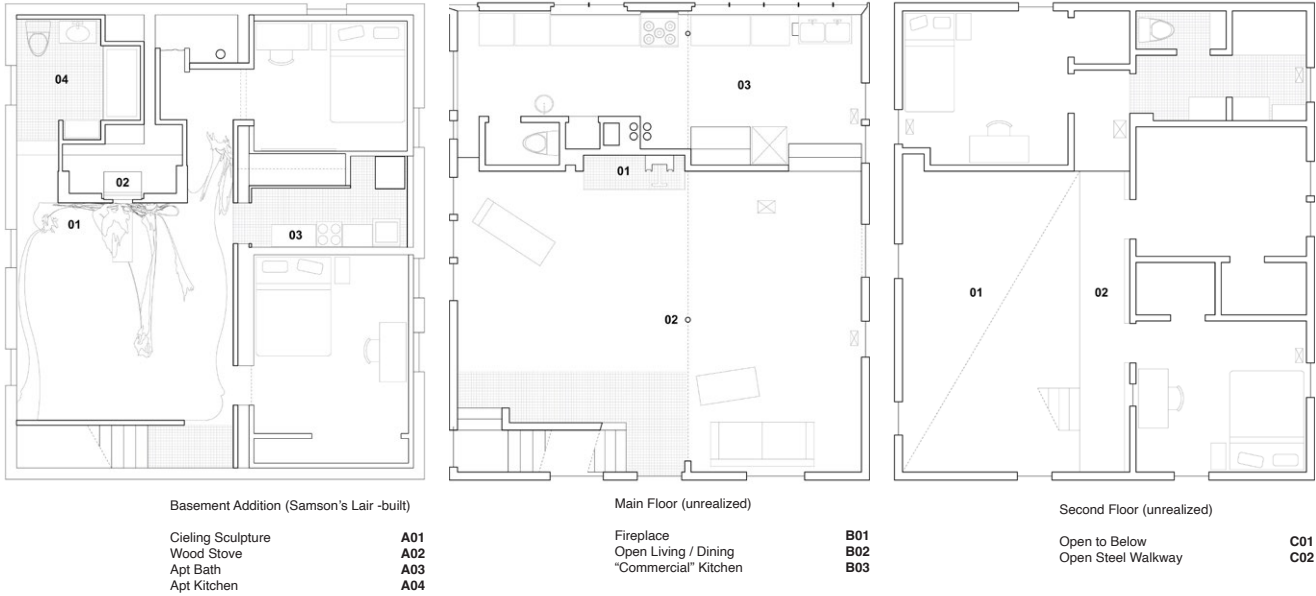


The Stranger
The final act in the film culminates with a horrifying ascent up whisker-thin ladders through a tiny little hole.

Something sublime, religious about the spatial gesture.

PINOCCHIO’D TRUSS

OUTER SPACE“



The project timeline was at first non-existent, so we began with many over-the-top design iterations - most of which became only speculations. We roughly imagined three years worth of work, but remained for only one. Ideas, therefore, were radically shrunk-en or deleted altogether.

Melting Ceiling
The ceiling in the living room (below) would give way under the weight of -something- revealing a frothing, cavernous volume of light above.

Though we did not build this exact space, we attempted a simpler version in the basement apartment (plan above, pictures in the following spreads).

We began firstly with the main floor and kitchen, thinking we could delete one of the upper bedrooms and create a sculptural skylight-ceiling (plans above, rendering below). We next looked at many organic-pseudo-parametricized versions of the main elevation (drawing below).

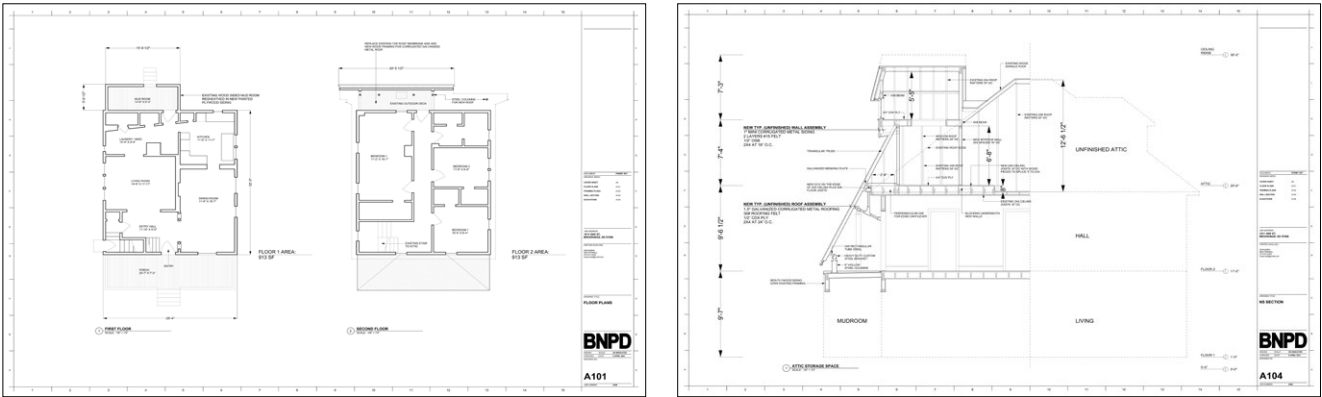
Four Square Plan
The tight four square plan (plan above) is rearranged into a more modern, spacious, Japanese-style plan -with a grand living space in the front, and compact utilities in the rear.

New Spaciousness
We imagined a long narrow kitchen in the rear (pictured in the small rendering to the right), a compact row of bedrooms on the second floor and an open space with a large hearth (pictured to the left).

...unbuilt.

When it came time to build, however, we decided the most economically sensible thing was to add usable square footage.

We lightly renovated the existing kitchen, living, and laundry rooms, but then converted an unfinished basement into an autonomous apartment unit. Lastly we converted an unfinished attic story into a master bed + bath suite (shown in the previous spread).



The simple pyramidal roofline (shown above) remains, but in this early elevation drawing (shown below left) the shapes instead cascade down into a wind-swept field of movable lines and contours.

Sculptural figures nestled within the work seem to be provoking the scene.



Zaha
On top of Zaha's usual slivers and undulations, I imagined angels and devils and men and women and all sorts of other things dancing along the surface of the building, tearing it to pieces, and rebuilding it anew.

Pragmatics
The drawings above show pages from the stripped-down construction set for permits. The main floor plan shows the modified kitchen-utility area, designed to house all of the necessities in one diagonal wall of poche.

The section above also shows the new canted roofline added to the existing simple hip-roof.

The existing dormer on the right is also imitated, enlarged and elevated in the new dormer on the right. It is more head-like now.



Project / Title
1011 2nd St,
Early Plans

Location
Brookings, SD

Year
2020

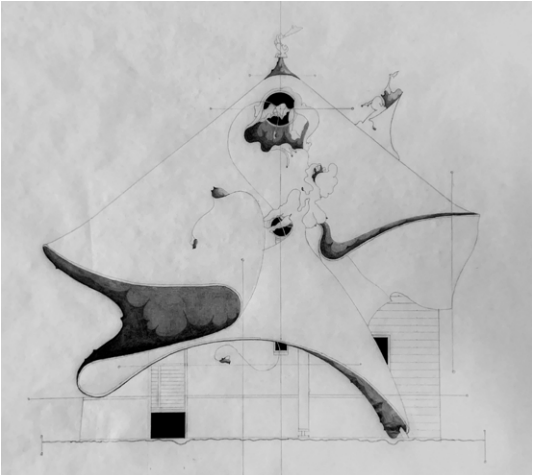


Project / Title
Villa Dakota,
Interior Renderings

Location
Brookings, SD

Medium
Trace and Graphite

Year
2020



Project / Title
Villa Dakota,
Roof Structure

Location
Brookings, SD

Year
2020

Project / Title
Villa Dakota,
Construction Set

Location
Brookings, SD

Year
2020

Samson's lair is a small basement renovation, as part of 1011 2nd st, with a decorative fireplace serving as the main focus of the space. Who is Samson:

"In a bloody showdown, sublime in scale, Samson brought down the walls which held him in bondage; annihilating both himself, the captive, and his captors. It is

a matter of style; courage and strength, in the face of total dread; spirit transcending matter, and by relation, all logic as well. Some see the whole world as a merciless game of chance; and man, an orphaned soul. They see him postpone his inevitable end by fixing himself into a building. This is his shelter, but it is also his cage... A cage

Block Printing

The most iconic facet of Beardsley's style, the ultra-simple play of black and white space (pictured in the drawing to the right), seems to have emerged as if by accident.

Translation to Steel

The constraints of block printing and publication necessitated a stripped down, modernist, pop-art like sensibility; which, for our purposes translates perfectly to the medium of laser cut steel against a plaster backdrop.

made from scratch, and sometimes the other way; below ground, and sometimes above. He garrisons himself, and occasionally a small party of related individuals, a family, taking comfort in his fortifications which he sees are strong and good. And yet..."

(Continues...)



Japan

Japan is the sacred cow for minimalists. But look at it's rich hisotry of ornament. The works themselves are stripped down formally, but the subject matter is busy, dynamic, complex.

Art Nouveau

We see the origins of Art Nouveau, a wonderful time straddled between positively oppositional forces: economy, mass production, housing, a rising middle class.

Beardsley

The work is a Japanese block print set against a European backdrop of drapery and cornice moulding. It is punchy, volatile, sexy.

“PROJECTION MAPPING STEEL-CUT



Project / Title
Marshall's Basment, Existing

Location
Brookings, SD

Medium
Steel, Plaster

Year
2020

Project / Title
Marshell's Basment, Kitchen and Bath

Location
Brookings, SD

Medium
Steel, Plaster

Year
2020



CHILD”

BLUE OCEAN

Project / Title
Fujin and Raijin-zu

Author
Ogata Korin

Medium
Ink and gold foiled paper

Year
18 Century Edo Period

Project / Title
Peacock Skirt, Salome

Author
Aubrey Beardsley

Medium
Ink

Year
1892



Specialists

Architects leave too much to the cladding fabricators, the curtain wall sub-contractors. They become samaliers of good taste, knowing which panel product and lighting package is most desirable.

Instead they should be inventors on the frontier of new problems that need solving.

Seed

Perhaps some advancement occurs, but all too often the critical decision making is left in the hands of specialists, a prophylactic stop gap between the seed of invention and the vision of the god



Construction

Pictures below show the process of bending, folding, and welding the laser-cut steel into the final ornamental pieces.



SCREAM

Project / Title
Marshell's Basment, Close Ups

Location
Brookings, SD

Medium
Steel, Plaster

Year
2020

"And Yet man, who is like the mortal Samson, tires of this ultimately self imposed defensive struggle. He longs for escape, whatever the cost; to loosen his grip on earthly matters, and as the winds which wind and curl from Heaven knows where, so too

does his spirit wish to be carried off to some other galaxy which is not as heavy and burdensome as this one surely is.

And so he is free at last."



“PLASTIC FORM
ORNAMENTED SURFACE”



Project / Title
Marshell's Basment, Construction

Location
Brookings, SD

Medium
Steel, Plaster

Year
2020

Project / Title
Marshell's Basment, Sketch

Location
Brookings, SD

Medium
Pencil, Trace

Year
2020

Project / Title
Marshell's Basment

Location
Brookings, SD

Medium
Steel, Plaster

Year
2020

Ex-Embryon is an “Egg Chair” based on the original design by Arne Jacobsen of the same name. The original shape appears melted, morphed as though it were sprouting tiny legs and wings and arms. The Jacobsen chair, though very comfortable, presents itself as a sculptural object, skewed by a separate pedestal-like base; the Ex-Embryon chair on the other hand is imagined as a living entity, complete and total. The project is as much a functional chair, as it is a meditation on tectonics in a more broadly applicable sense.

Stiffness
In order to resolve the tectonic mishap between frame and skin, the offset shell of EX-EMBRYON (or C-1000, or just Egg Chair 2) is visually detached from its steel skeleton.

Folding and bending generate stiffness through corrugation: the shell supports its shape, the frame supports the object in space.

False Joints
Structurally, the punctured holes in the fiberglass are strengthened by extruding perpendicular nodes along the steel appendages (creating stiffness through folding).

Aesthetically, the extruded nodes create a second “false joint” where both systems recognize the existence of the other, but disguise the real connection (bolted hardware, rubber gasket) within the form itself.

On joints in general: A classicist sees the finished surface in a work of architecture as a tectonic interplay between decorative and structural objects: when a classical column comes in contact with an adjoining beam, the flowing lines of its decorous capital visually perform like knee cartilage, softening the otherwise blunted intersection of two or more oppositional components.

See that Zaha Hadid adds moulding (or decoration) to her tensile structure to “soften” an otherwise awkward, blunt tectonic moment between the fabric (which is an exterior applique) and the actual waterproofed building underneath (clumsily represented by the Denver Airport).

Zaha’s pavilion uses completely ordinary principles of tensile architecture; but what distinguishes her project in a radically new way is the insertion of the fiberglass moulding, which acts like a visual gasket between the fabric, the steel, and in this case also quite cleverly, the extruded glass curtain wall.

It’s quite obvious she was not shy about revealing the material discontinuity between both hard and soft systems (as one is completely matte while the other is high gloss), but nevertheless the overall reading is unequivocally one of wholeness.

“SURFBOARD BALI WAVES
OCEAN STEAM

Project / Title
C-1000

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2015

BREEZE ARMATURE ”

Project / Title
Denver International Airport

Location
Denver, CO

Author
Fentress Bradburn Architects

Year
1995

Project / Title
Serpentine Sackler Gallery

Location
London, EN

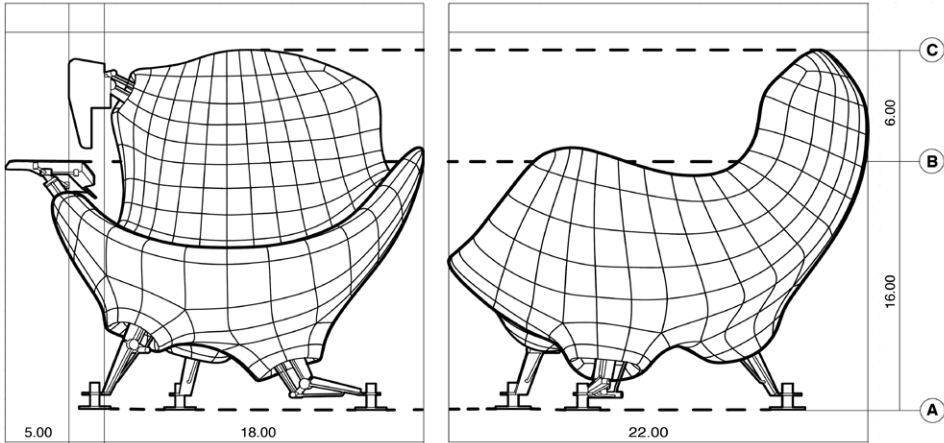
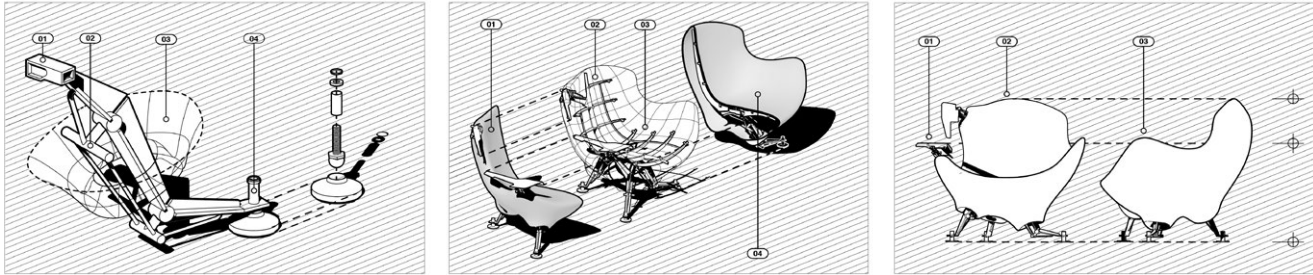
Author
Zaha Hadid Architects

Year
2013

The Structure
The Denver airport is a structural success and an architectural failure. It is as if the roof sprung a leak, and several handy-men were paid to install temporary tarping. The work resists wholeness and a sense of totality. oration.

The Architecture
Zaha’s pavilion is the exact opposite. It is perfection. Total synthesis of structure and decoration.





FRONT ELEVATION
5' 10'

SIDE ELEVATION

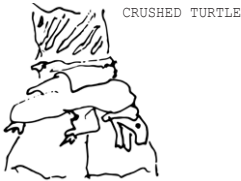
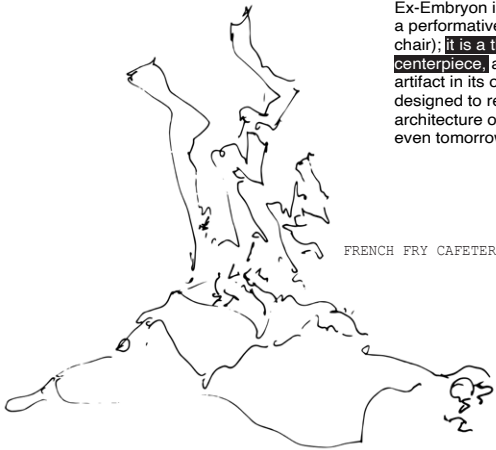
Armatures
The voluptuous arm-rest is replaced by a folded steel shard that is cold to the touch. As such, Ex-Embryon is more than a performative object (a chair); it is a theatrical centerpiece, a sculptural artifact in its own right, designed to reflect the architecture of today and even tomorrow.

Gaudi's Joints
Look at the way Gaudi's handrails contact the structural column, how the railing is attached to the vertical posts - it is the famous organic effect, as though individual components were all living entities with their own consciousness.

Look at how the roof meets the skyline!

Ball Joint Connection
Steel Tensile Support
Fiberglass Disguise Joint
Self Leveling Pivot Foot
Fiberglass Shell LT
Main Steel Spine
Main Steel Ribs
Fiberglass Shell RT
LT Mechanical Handrest
Main Shell
RT Organic Handrest

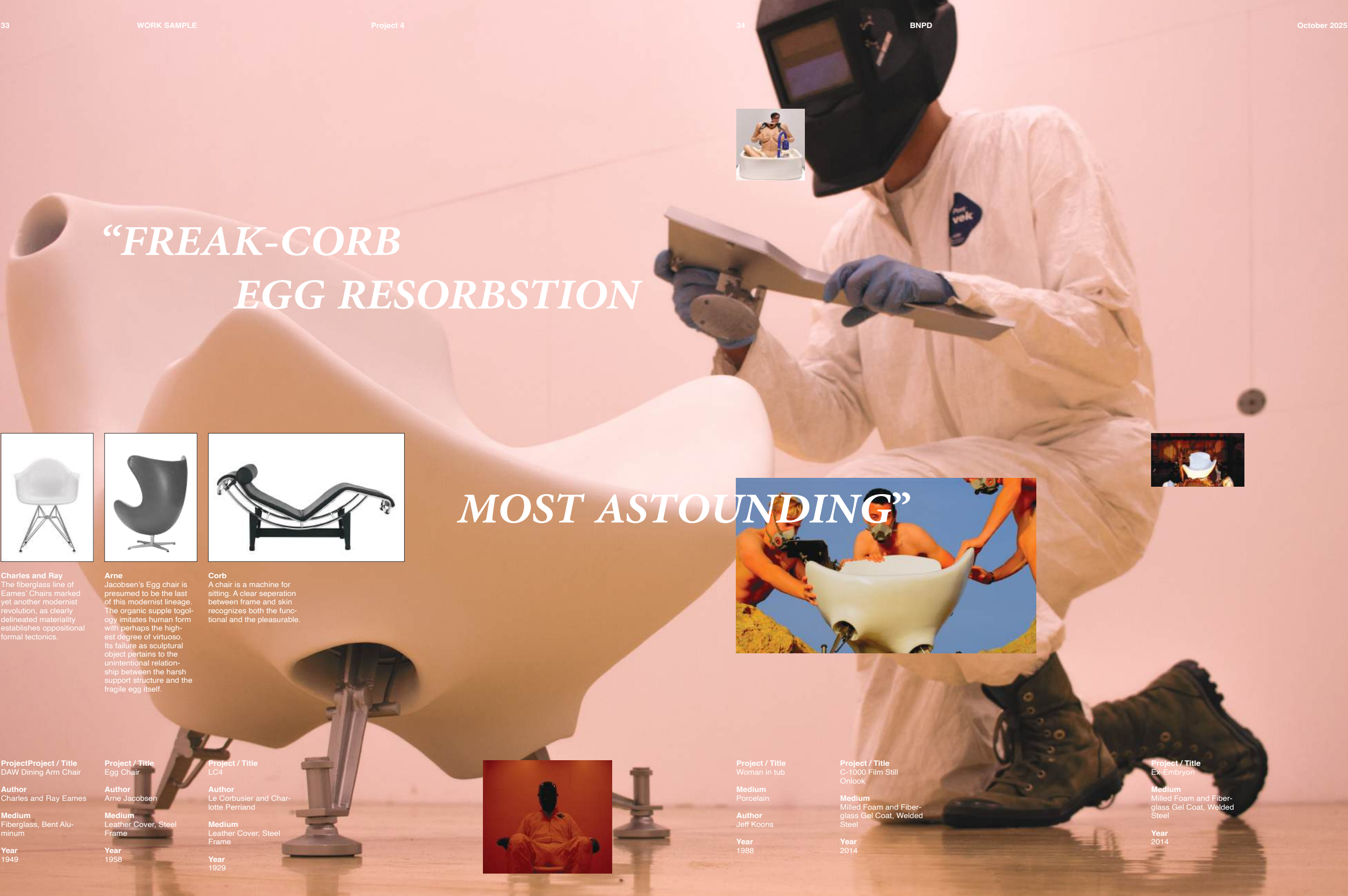
A01
A02
A03
A04
B01
B02
B03
B04
C01
C02
C03



Project / Title
Casa Batlo
Location
Barcelona, SP
Author
Antoni Gaudi
Year
1877



Project / Title
C-1000
Medium
Milled Foam and Fiber-glass Gel Coat, Welded Steel
Year
2015



“FREAK-CORB EGG RESORBSTION



Charles and Ray
The fiberglass line of Eames' Chairs marked yet another modernist revolution, as clearly delineated materiality establishes oppositional formal tectonics.



Arne
Jacobsen's Egg chair is presumed to be the last of this modernist lineage. The organic suppleness to its form imitates human form with perhaps the highest degree of virtuoso. Its failure as sculptural object pertains to the unintentional relationship between the harsh support structure and the fragile egg itself.



Corb
A chair is a machine for sitting. A clear separation between frame and skin recognizes both the functional and the pleasurable.

MOST ASTOUNDING”



Project / Title
DAW Dining Arm Chair

Author
Charles and Ray Eames

Medium
Fiberglass, Bent Aluminum

Year
1949

Project / Title
Egg Chair

Author
Arne Jacobsen

Medium
Leather Cover, Steel Frame

Year
1958

Project / Title
LC4

Author
Le Corbusier and Charlotte Perriand

Medium
Leather Cover, Steel Frame

Year
1929



Project / Title
Woman in tub

Medium
Porcelain

Author
Jeff Koons

Year
1988

Project / Title
C-1000 Film Still Onlook

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014

Project / Title
Ex-Embryon

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014

The Streetlight was an un-built project for a competition to redesign the streetlights (what else?) for all of downtown Los Angeles. We, my collaborator (Juan Robledo) and I, took it as a chance to make something that was both symbolic and functional. Here is a snippet from our introductory write up:

“AWAKE!

LA, a city of angels:

We hear them cry out, “Hope!” “Hope for our mothers and fathers; our children and grandchildren. Hope for this greenish-blue planet. Hope for that lead role in May. Hope for those who’ve been kept down just too damn long.”

THE ANGELS



ARE

Dolphin Lamp Standard
The street lamps in London, a seafaring city, are decorated at the base with two writhing dolphins. They are beautiful. They are memorable.

Without imitating a 19th century style, we aim to resurrect this decorative attitude.

Project / Title
LA Streetlight,
Main Rendering,
Collab

Location
Los Angeles, CA

Medium
Rendering

Year
2020

Project / Title
Dolphin Lamp Standard

Author
John Vulliamy

Location
London, EN

Year
1860

For indeed a city of angels is also a city of dreamers; dreamers who thrive on hope, however naive and slim and blurry and dashing, as if it were sometimes the only true sustenance.

“So let us make something,” they say, “that the people of Los Angeles will believe in as much as their cinema, as much as their strips, as much as their glamorous images of bright sunsets and shiny, sparkly sequins-decor.”

Even the sterilizing force of European Modernism reached the California coastline and exploded into an eccentric burst of creativity, freedom, and self expression: The Ding-batters, the Wrighters, the Lautner’s. But go back even further, to that eclectic mixture of polychromatic Art Deco and Art Nouveau: touching everything from late-night donut diners to New Deal Postal Depots. We saw in those things a diverse reflection of what we are, and a specter of who we might become.

CALLING US!”

Culture, that is: its people, its lingo, its art and architecture; are forever changing. Qualities, however, such as strength, courage, boldness, glory and joy are timeless virtues. We must reconstruct the civic image of our city, but let us firstly do so in spirit: a collective spirit of ascension, a collective spirit of hope!

The streetlight will be a darkened silhouette of flowing

Assembly
The base of the pole consists of a typical concrete footing which provides the foundation with cast-in-place bolts onto which the steel pole mounts.

curves, of abstract vitality: all of it suggestively jostling about like a Gehry building, or a Pollock painting. But the streetlight will also be a hazy or perhaps even very vivid portrait of an angel, or a cluster of angels: hurtling upward toward the sky with the figural depth and detail of a Francis Bacon painting or a Gerhard Richter photograph.

(Continues...)

Assembly (cont.)
This is to be a standard connection which is utilized in conventional street poles. A “beauty cap” manufactured by stamping metal wraps around the base, visually grounding it and producing a sculptural element.



Koons
A Jeff Koons piece is a gorgeous object, but it is also punchy and unpretentious. It is as pristine as a Brancuzi, without the heavy weight of its symbolic ambiguity.

It has a wide appeal and acceptance among popular culture, and so its place in public art is justified and appropriate.

Neo Pop Art
The Lamp of Los Angeles demonstrates a neo pop art sensibility.

Like a monochromatic, chrome polished Koons, we propose something which is familiar and appealing to a general audience, while at the same time innovative in terms of material specificity and abstract form.

It is both a winged cluster of angels rising toward the stratosphere, dangling behind them loose fitting classical drapery; AND it is a whirling, effervescent, black mass exploding inwards and outwards!

-COLLABORATION
W/ JUAN ROBLED0



Project / Title
Ballon Flower, Purple

Artist
Jeff Koons

Medium
Chrome Steel

Year
1993



Project / Title
Ballon Flower, Red

Artist
Jeff Koons

Medium
Chrome Steel

Year
1993

Project / Title
LA Streetlight,
Street Scenes,
Collab

Location
Los Angeles, CA

Medium
Rendering

Year
2020



Ponte Sant'Angelo
The Ancient Roman Bridge adorned with Baroque statues of Angels and Saints. The statues are a series. It is not about the celebration of the one, but "the many."

In mass, numbers, solidarity, they guide and protect the city and its people.



Public Art
There will be many ceremonious moments in which the lamp, understood as both light and sculpture, will elevate and ennoble those already beautiful monuments of public infrastructure.

BAM!
Core tenets of movement, fragility etc. are directly represented through Bernini's human figures. But look closely! for classical virtuoso requires very careful attention.

In contrast, we appreciate Gehry's work for its immediacy. BAM! The image permanently burned into memory without you even trying. Arguably this is abstract art's greatest asset.

Needless to say, the Lamp of Los Angeles should operate at both scales: an ornate piece of figurative sculpture, and an immediate gesture of industrial elegance.

Project / Title
Ponte St. Angelo

Author
Gian Lorenzo, Bernini

Location
Rome, IT

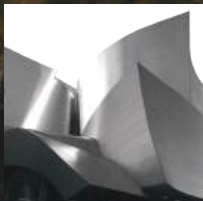
Year
1535

Project / Title
The Rape of Persephina

Author
Gian Lorenzo, Bernini

Location
Rome, IT

Year
1521



Project / Title
Disney Concert Hall

Author
Frank Gehry

Location
Los Angeles, CA

Year
2003

Project / Title
LA Streetlight, Collab

Location
Los Angeles, CA

Medium
Rendering

Year
2020

No smog



“EL DESPERTAR INFINITO DE

Monumentality
Early Art Deco works have a robust, Egyptian quality: large, unadorned planes; low-relief carvings, and a monochromatic stone veneer to harmonize the whole.

The lamp reasonates with these ideals: complexity is paired with simplicity, heaviness paired with lightness, and all constitutive parts are rendered from the same glossy black metal or plastic.

They fly away, toward the unmapped, unknown charters of discovery, dangling behind them their robes and drapery, so that we might pull them tightly to us and fly away with them. "Be not afraid! Gaze at your vast city," they'll say. "And see that you are not alone, for we are with you!"

We will meet the demands of economy; we will illuminate our streets and sidewalks; we will use recycled plastics in complex sculptural forms; we will use lightweight stamped metal along the base and shaft; we will

integrate EV charging stations and programmable LED light displays. But we will also deliver a bold provocative gesture for a new streetscape: imagine London without red phone booths, Paris without its subway stations... LA without its floating Angels... A shout from a mountain top, a cheer from the resistance! Perhaps we can create such a force; to empower and inspire, right here, where we call home:

A land of mambas, a land of movie stars, a land of migrants; all of them so very beautiful in their radiance.

Yes.

Perhaps we can shine at least a very small light unto this very dark night."



SUPREME
Pop art, pop culture has re-embraced classical figurines and sculpture. The red logo "Supreme" renders the piece unquestionably contemporary, self-aware, and un-kitsch.

Our lamp is a somewhat classical representation of angelic creatures ascending toward the sky, but the figures themselves become blurred and abstracted as they morph into sleek curvaceous shapes.

Project / Title
Meissen Hand Painted Cupid Figurine

Author
Supreme

Year
2019

The Shinto Shed was a very simple addition to a small weekend cabin located near Mt. Shasta in Northern California. The basic box is made of stained lumber, while the enormous roof truss is made of welded steel, and once again, ornamental laser cut componentry. It represents the first complete work of mine realized as an "Independent Architect," structure and all. To find out what that is exactly, read on:

Today's young architects must play by different rules in order

A fish?
The figures in the roof gable are meant to evoke the critters and trees and the people and the fish found in Shasta County.

to find a proper outlet for their creative works. Mass produced housing has almost completely eliminated the middle class patron willing to take a chance on experimental homes or vacation residences; and meaningful civic projects, hitherto publicized via open competitions, have been replaced by private commissions between market-driven developers and already well established, "blue chip" firms. In contrast to many of my peers who have willfully retreated into a world of Digital-Paper-Architecture (it

would seem, as a form of resistance to the present circumstances); I advocate for the exact opposite, which is a return to the architect-as-builder model.

Just like independent filmmakers and musicians, who must learn to execute those more banal aspects of their industry for the sake of economy (not only recording and producing, but also things like distributing, financing, marketing etc); the "Independent Architect" as I call it, must learn to build houses, to buy houses, to flip houses, to buy land, to scrape together what money they can, roll up their sleeves as it were, and basically do it themselves.

Nobody "gave" David Lynch or Stanely Kubrick their first films. They saved their money slowly over time, rented equipment, hired friends and rag-tag crews, learned on the fly, and simply made a film.

We can do the same! And yet we are presently in a state of repression. Those of us with eye for the future may choose to go into hiding - lest our worthy efforts be plucked out of their sockets with rusty spoons, bought and then sold, or ultimately killed in the crib!

Until the cities have consumed themselves fully, and until there is no one left to thwart our inevitable intervention, we will wait; fiddling away with these more humble projects in our basements, in our driveways, in our backwoods and trailer parks.

For there is presently little to no alternative!

(The Shinto Shed was a self-funded, Independent Work of Architecture. It was built for the staggering low sum of only thirty-five hundred dollars. Some might prefer to travel to Paris with that kind of money, I prefer to erect a city of my own!)

“IT IS
HUT-SAN
SHINTO SHED!”

“SHINTO SHED”

-COLLABORATION
W/ JUAN ROBLEDO



Project / Title
Mt. Shasta Fishing Hut,
Wood Frame

Location
Mt Shasta, CA

Medium
Trace and Graphite

Year
2020

Project / Title
Mt. Shasta Fishing Hut,
Steel Frame

Location
Mt Shasta, CA

Year
2020

Project / Title
Mt. Shasta Fishing Hut,
Early Study

Location
Mt Shasta, CA

Medium
Trace and Graphite

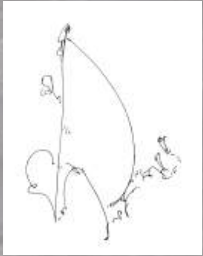
Year
2020



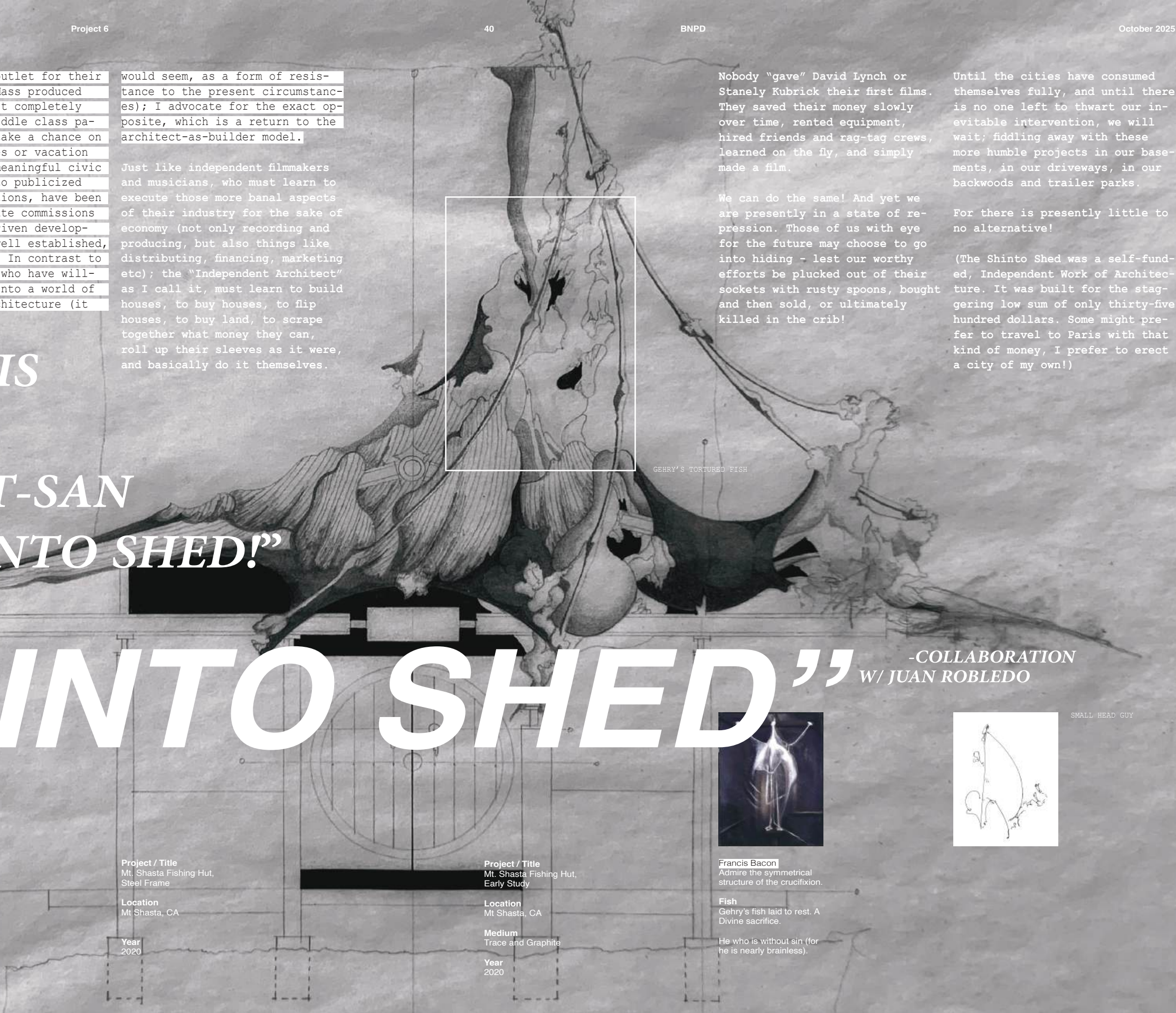
Francis Bacon
Admire the symmetrical structure of the crucifixion.

Fish
Gehry's fish laid to rest. A Divine sacrifice.

He who is without sin (for he is nearly brainless).



SMALL HEAD GUY





Decorative
The Shinto Shed roof was made of plasma cut welded steel. The doors were made of milled cedar plank laminated together.



"Lemme just say,
it looked like...

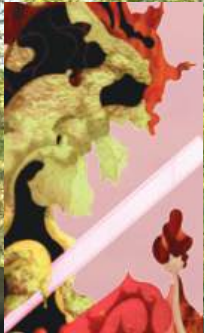
their staplers,
their shoes,
their computer mouses,
their cameras,
their microwaves,
their air conditioners,
their printers,
their pencil sharpeners,
their vacuum cleaners,
their asthma inhalers,
their TV's,
their SUV's, DVD's and HTTP's,

their grad degrees,
their student fees,
their mouth disease,
But what about...
an ocean breeze?
Loud decrees?
a robin,
a swallow,
a cockroach,
a nose,
an ear,
a tree,

a flower,
a pulse,
a life,
a soul, do they have one?

Surely yes,
they do."

“WITCH-BAT



Past Precedent
The Jade Valley project (pictured above and below) was a small public space of worship. There was to be a candle altar, along with several prayer mats and religious statuary.

The decoration is deeply inspired by the temple forms of mainland China. They integrate sculpture and symbolism within conventional elements such as walls and roofs.

This sadly unbuilt, semi-religious structure served as the basic blueprint for the Shinto Shed shown.



Functional Sculpture
(Looking at the pinkish temple images above and below) we see a vaguely pagoda-like curved roof, overtaken by the sculptural figures on top which almost appear as if they could leap into the sky.

The space is a simple shelter, but it is also a symbolic piece of art for the citizens of Jade Valley.

LOVE-DOCTOR HERMITAGE”



Project / Title
Jade Valley Temple, Unbuilt

Location
Jade Valley, CN

Medium
Steel, GFRC Panels

Year
2020

Project / Title
Shinto Shed, Collab

Location
Mt Shasta, CA

Medium
Steel, lumber, and painted plywood

Year
2020

Religious iconography is often the greatest vessel for complex, figurative form. "Hell High" therefore reimagines public school (a universal, ritualized, pseudo religious experience) as a modern day cathedral of sorts -a place of wonder, a place of horror, a place of romance. The building's iconography is made of rats, lizards, sub-human demon-creatures, athletes, bodily organs etc.

The following is a brief aside on the topic of architectural decoration in general:

If you asked a bunch of architects to paint a mural on their front facades, they'd either hire an "artist" to do it, or they'd paint something awful and boring. Maybe they'd paint a uniform series of grid lines, maybe they'd paint something like a fire escape and then smartly cast the black shadow lines on the facade, maybe they'd cry and say I give up. The point is, if you ask an architect to create a visually dynamic image beyond some basic referential trope, likely, as it stands, you wouldn't get shit.

But today's young architects wish

to, once again, design symbolically charged forms which resonate meaningfully with a general audience. This is because people are rarely moved by abstraction: things like nuclear apocalypse and global warming are uninteresting because its symptoms and solutions are ambiguous and far fetched. Doug Jackson, as a counter proposal, calls for a green architecture that actually looks like green architecture.

Here, I do not wish to promote a single topic to platform, such as a style (tech, pomo, biomorphism) or an ideology (sustainability, public-minded civic spaces); I simply wish that architects would consider far more literal, interpretable approaches to what they wish to portray. So in place of ambiguity or universalism, choose a topic, choose a stance; and then design a reasonably coherent mural-like image which bears resemblance to the

Basquiat
Simultaneously generic and highly personalized; the uncharacteristic figure of "a black man," set against Jean-Michel's obviously highly idiosyncratic diary-like manner of text and doodling.

spoken word. This is the degree of literalism to strive for, how to think when drawing, and whether the "mural" becomes the final product, or simply one piece of design alongside the process of creation (to be translated into the three dimensionalized building or facade relief), the point is that it is done.

Obviously Corbu was not short of things to paint, neither was Michelangelo, Rafael, the list goes on and on.

So think like a painter.

Lizard Hamster
The mosaic in the back comprises the main image of the project, what would normally decorate your typical narthex in a Gothic Cathedral. There is even a central "rose window" of sorts...

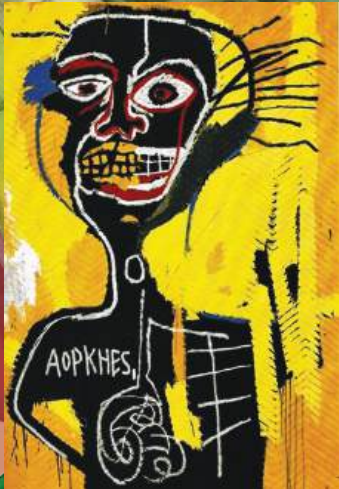
Tumult
The total image, as seen in each of the five separate mosaics, is sometimes a collage and sometimes an incoherent hybrid creature. The thing is both one mega body, and also several bodies crawling over top of one another.



"HELL HIGH"

"SATIRE SOCIAL CRITIQUE OF

LIZARD HAMSTER RODENT INVASION"



Project / Title
The untitled Basquiat

Medium
Oil paint, Canvas

Author
Jean Michel Basquiat

Year
1982

Project / Title
Cabeza

Medium
Oil paint, Canvas

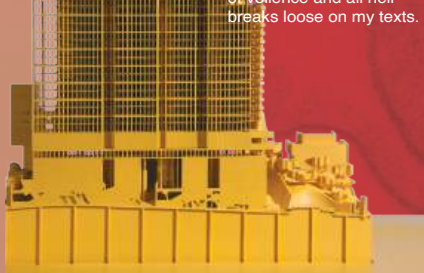
Author
Jean Michel Basquiat

Year
1982

Yellow Models
The models to the right represent an early stage of my figurative form-finding. This was a large dormitory / housing complex for Columbia University. Strewn across the dynamic, Gehryesq forms is the repeated image of "a house," much like the lizards and demons they fly around and bump into each other.

The very first project to explore this topic and style of "bas relief" is at the very end of this document -a small house in Modesto California.

Two Sides
The exterior, street facing side is rigidly orthogonal; the interior side implodes and explodes with baroque volumetric play.



Hellfire
A purpleline disinfectant douses the morbid creature into temporary submission. Bloodshed and vuvuzellas rain specs of violence and all hell breaks loose on my texts.

Lizard Hamster
Lizard-hamster (of monarch royalty) injects powerful cock serum

School Model
Images below show the model for "Hell High"



Project / Title
Office Building

Location
New York, NY

Medium
Acrylic, Vinyl and Resin Model, 6" x 18" x 12"

Year
2017

Project / Title
Only in Dreams

Medium
Graphite, Trace

Year
2019

Project / Title
All the Things I knew Inside

Medium
Graphite, Trace

Year
2019

A WORD ABOUT WHAT YOU ARE LOOK-
ING AT:

Slovenian Scientists in a mania-
cal rage invented a new pedagogi-
cal kind of institution in which
the phrase "kind of" became an
adequate substitute for logically
coherent statements. Addition-
ally, a highly controlled sub-
species of its population, name-
ly, architecture students, would
have their brain-stems invasively
rewired, at night, while they
dreamt of saying the phrase "kind

Organicism
The first project to fully
embrace this language of
organicism is the un-
pronounceable, Hamb-
delbinghamshire: a
housing complex outside
of London.

It is Gaudi, HH Richard-
son, and a little something
extra - plastered (perhaps
a bit too haphazardly)
over top a Le Corbisien
block.

of" in a semi-fancy setting. Un-
beknownst to these poor sots, who
wilfully traded in the mind God
gave them for a pre-packed and
(xyz) version, they became, al-
most inevitably as it were, per-
manently transfixed to a highly
secretive and indiscussible main-
frame computer, delivering a slow
serum antidote of pleasant and

Puke
The project below is
dreamlike and serene, the
"Hell High" project is a
nightmarish puke-stained
hangover.

innoffensive architectural con-
cepts; which, at some unspecified
time, would become publishable
on various design websites that
people could look at...

(Coninues...)

“PRISON SITE PLAN VOMIT PROJECTILE FOOTBALL HOMECOMING MINCEMEAT TAILGATER”

Project / Title
Cum Hell or High School,
Garden Stair

Location
Albany, CA

Year
2019

Project / Title
Hambdelbinghamshire,
Grand View

Location
London, EN

Medium
Acrylic, Vinyl and Resin
Model, 10" x 17" x 12"

Year
2018



Project / Title
Cum Hell or High School,
Early Renders

Location
Albany, CA

Medium
Acrylic, Vinyl and Resin
Model, 18" x 23" x 12"

Year
2019





X-Ray Brainscan: Major Trama Eror Eror



Project / Title
X-Ray Brainscan #4, #5
Medium
Graphite, trace, ink
Year
2019

Project / Title
X-Ray Brainscan #6
Medium
Graphite, trace, ink
Year
2019

Hybrid X-Ray
The black and white images of hazy, ghost-like figures straddle the line (possibly because they're merely provocations) between x-ray projections of a building's "guts" and an attempt at multiple figures co-existing within a completed whole. The drawings themselves possess a schizophrenic series of multiples, but the point is to combine two or three (otherwise unreconcilable) facade shapes into one cohesive building - à la Plechik.

Wireframe X-Ray
This low-res Bramante facade reveals the giant order supporting the main dome in the nave crossing. The gesture is more than a post-rationalism of the "leftover" basilican profile: it is a wireframe x-ray of what is happening on the interior.

Layering
Like the Bramante ordering, a large (possibly) structural system consumes a fine grain detail, now faintly blurred into the background.

ALAS! The experiment went horribly wrong. Their initially benevolent, or at least completely innocuous plan devolved into madness! Students began exhibiting unpredictable surges of loneliness and (something unprintable). But the side effects were three fold. Next to the intensified quantity of sexual intercourse, abating the first two; an unnamed student appeared to possess a will

composed of such unapologetic arrogance and idiocy, that instead of accepting the token serum anesthetic, his or her totally yoked and rock hard body, effectively over-rode the computer mainframe hard drive data-base -naturally reinjecting the otherwise base sterility with a potent incarnate of his or her architectural frenzies."

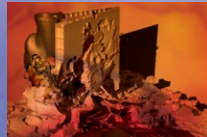


Project / Title
X-Ray Brainscan #6
Medium
Graphite, trace, ink
Year
2019

Project / Title
Cum Hell or High School, Illustration
Location
Albany, CA
Medium
Ink, Paper
Year
2019



“WAVY EDGED CORNERLESS



Buffy
The show is based on the absurd premise that beneath Buffy's high school lies the mouth or gates of hell -from which spawn all types of demons and rapists and the like.

This surrealistic plot is perhaps not too ridiculous when seen as an artistic device to adequately convey the true horror that is virtually every person's memory and experience of high school. No?

Project / Title
Cum Hell or High School, Football Field

Location
Albany, CA

Medium
Acrylic, Vinyl and Resin Model, 18" x 23" x 12"

Year
2019

Project / Title
Buffy the Vampire Slayer

Author
Joss Whedon

Year
1997

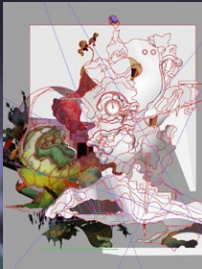
The results were utterly horrific. The machine was forced to do his bidding, and the animation of his unmitigatedly disturbing thoughts brought to light a style of architecture which covered all adjacent site specific demographics in a thickened goup-like aborta-

tive liquid. [redacted] were positively flabbergasted by the slimy still-berth, which on occasion was spotted flexing it fetus-like paws in slow shuttering movements.

For some reason, the keys which operated the ghastly gantry, responsible for the continuous extrusion of these fleshy building pods could not be found. And so it continued making. The foreman said he had last seen them on the green coffee table, but that likely his step son, Jolo, had hidden them so as to revenge his resentments, which needn't be elaborated right now.

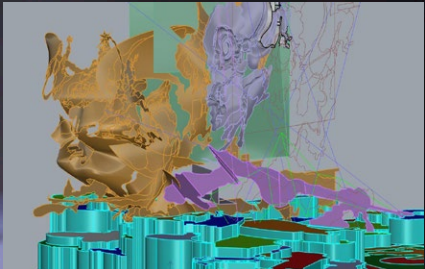
On July 19, by unanimous consent, it was decided that these sick mutant bastards would be taken out to pasture...come hell or high scool."

PROTRUSIONS TORN THROUGH



Andrew Zago
In his "Cartoon Facade Studios" Zago seamlessly blends a combination of hyper-detailed 2D graphics and relatively low-resolution 3D volumes. The final effect is one of harmony, movement, contrast, but with relatively low-economy means.

The Hell High project borrows from this heterogeneous approach to graphics and form.



Corners
The main volume of the building is a triangle composed of three separately drawn figurative mosaics. Since the edges of each drawing are non-square, the corners posed a unique problem that required stitching two edges along an uneven wavy line. Occasionally one or more of the drawings rip into the ontological space of the adjoining mosaic.

Project / Title
Cartoon Facade Studios

Location
Los Angeles

Author
Andrew Zago Architects

Year
2015



When solving for x and y algebraically, the math student must first isolate each variable. **An architect, which is not cognisant of the abstract, vignette-like quality of two-dimensional drawing, is like a math student who simultaneously must solve for x and y. Commonly the wall, the floor, the ceiling, the roof and virtually all else, have been denied their visual quality as distinct, elemental components drawn orthographically.** They are collectively conceived as monolithic blocks of foam or polyjet plastic, and then arbitrarily manipulated from the ominous, "god's eye perspective." In doing so the visual impression of a building (from street level or wherever else) is all too often replaced by an illegible shape that exists almost entirely in conceptual diagrams.

We reject this process.

When architecture (be it small or large) is designed in terms of elevation, each discrete view is experienced with legibility and completeness; it effectively has no back, no side, no opportunity for the suspicious critic to examine its unsightly undercarriage. A common design tendency attempts to replicate, in

Dad Shoes
It is clear that what is desired today is not simply performance, comfort etc, but ornament as well. The mass produced doc is out, the goofy, squishy Balenciaga is in.

Inflatables
1970 Osaka Expo was an experiment in form, color, and high-efficiency building. The vagina shaped slug creature was the tallest inflatable ever erected.

3D space, an idealized and very picturesque image of a shapely, formally ambiguous digital project. Invariably, we are perplexed when the final result is a horrifying disaster; how could it look

so good in profile, but so hideous when observed head-on? We forget, or at least ignore the fact that those dazzling images often strategically conceal the many ugly views and orientations which remain unpublished and unmentioned. Our solution is to leave them as images, to paste them onto the side of our buildings as only a faint sculptural texture. As more and more strictly voca-

Palace and Housing
The two words "palace" and "housing," are quite obviously at odds. One implies a singular and iconic form, outfit with clad marble and gilded gold statues. The second implies a homogenous, an-iconic form, where cheapness directly imposes repetition in the form.

Hybrid Strata
It is assumed, perhaps magically, perhaps on account of the author's tireless optimism, that in the very near future, an architect will not have to choose whether or not to apply decoration to her facades. The humble middle and lower classes, likely living inside this very economically packed tower power program, will be able to enjoy not only a quality of life pertaining to their basest level of comfort, but also a dignity in knowing that their home is indeed as proud and as beautiful and as they.

The following proposal is for a ten story housing project disguised to look like a palace.

“OOZING GLANDS

ADRENOCHROME STARBOARD”

“LOVE PALACE”

tional schools emerge which teach students digital programming and cad drafting it's entirely possible to imagine a new labor force of (once again) relatively unskilled workers digitally composing the sculpted designs of the master architect. Look closely at the elevational sketches of early ornate works. The architecture is drawn in hardline and the bas relief sculptural figures

are left abstract, loose and sketchy. Of course the intention is there, what remains is for the finish sculptor to mold the pieces with a final pass of clarity and vividness.

Such will be the future of the architect and her craftsmen, tasked with the realization of her image."

Drawing Convention
Below the architect clearly draws all dimensional information pertaining to the conventional construction process. The sculptural relief, things without a geometrically measurable basis, remain gestural.



Project / Title
Balenciaga Dad Shoes

Author
Demna Gvasalia

Year
2017



Project / Title
Fuji Group Pavilion, Osaka World Expo

Location
Osaka, JP

Author
Yutaka Murata

Year
1970

Project / Title
Hambelbinghamshire, Grand View

Location
London, EN

Medium
Acrylic, Vinyl and Resin Model, 10" x 17" x 12"

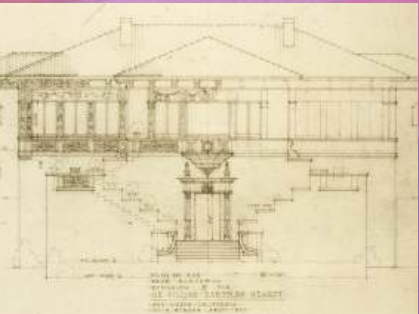
Year
2018

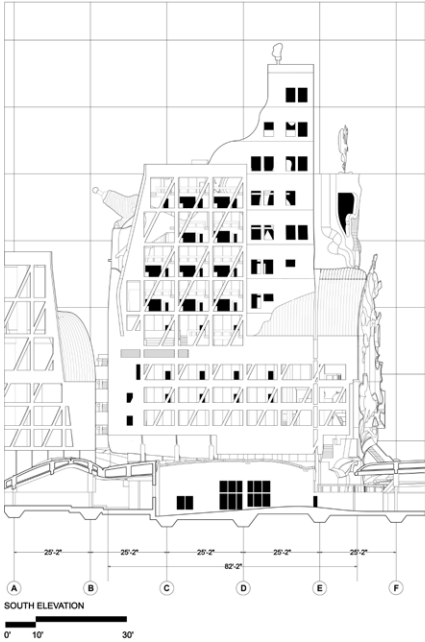
Project / Title
Hearst Castle, Detail Sketchs

Location
San Simeon, CA

Author
Julia Morgan

Year
1919





Decorated Shed

A mask or a decorated shed is easy, phony, and passe. A decorated dog head costume is complex, funny, and original. It reveals part a, part b, and the unpredictable love-child offspring.

Decorated Dog Head

The decorated dog head is a better model than the decorated shed. It suggests more reciprocity between the building and the facade. The head of the real dog pokes through. The hind legs dangle behind. The added costume merely enhances what is already great, as opposed to covering it up.

The Cast

Below we see three miserable little creatures. They are: pirate dog, cop dog, and super dog.

They make you sick. Curse them all! **Go hell with pirate dog!**

- Escapist Man Dog
- Cloud Piece
- Penthouse Terrace
- Main Penthouse Ghost Thing
- Warehouse Roof Scape

- A01
- A02
- A03
- A04
- A05



Pirate Dog



Cop Dog



Super Dog



Project / Title
Dogs Dressed in Cotumes that make them look like Standing People.

Author
N / A

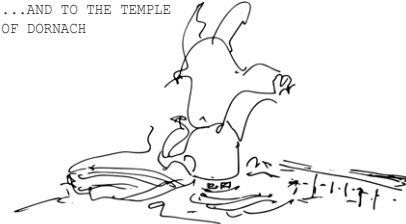


Project / Title
Hambdelbinghamdinshire

Location
London, EN

Medium
Acrylic, Vinyl and Resin
Model, 10" x 17" x 12"

Year
2018



A Ruskinian believes that architecture is everything which is excessively added to a building. Suggesting that the space is pre-given (either from tradition, typology, or non-negotiable site constraints), and that surface decoration is the true (if not the only) task of the architect. Le Corbusier read Ruskin; making him neither a modernist, a classicist, or a gothicist. He was a high-powered cocktail of all three. In his summary of Le Corbusier's formative years, H Allen Brooks shows how the unite's presumed "ocean liner" imagery is, in fact, an almost exact replica of Le Corbusier's very own design for a french slaughterhouse, an abattoir, drawn almost three decades prior to the construction of the first housing complex in Marseille.

On the inside we find pleasant, light-filled apartments in place of scary, butcher-like machinery. It demonstrates a divide between the neutral Domino diagram (an empty, interchangeable framing system), and the finished piece

Dad Shoes
It is clear that what is desired today is not simply performance, comfort etc, but ornament as well. The mass produced doc is out, the goofy, squishy Balenciaga is in.

Inflatables
1970 Osaka Expo was an expirement in form, color, and high-efficiency building. The vagina shaped slug creature was the tallest inflatable ever erected.

of architecture, aestheticized by the political implications of the exterior facade, or Ruskin's surface layer of ornament. Le Corbusier writes, "Machinery includes economy as an essential factor. There is moral sentiment in the feeling for mechanics. Man is intelligent, cold and calm." But of course, an actual man finds the sterile factory setting antithetical to his notions of pleasure and comfort. Accordingly the overt representation of industrial icons (curved, smoothed, asymmetric, and abstracted) almost invariably concedes to a classically coherent, well proportioned, human-sized floor plan, albeit stacked ad infinitum. Le Corbusier translates fully plastic forms (grain silos, boat hulls and even military-like ioo-

"BULGDGED VEINS

HIDE THEE HENCE"

Project / Title
Hamdbelbinghamdinshire,
Grand View

Location
London, EN

Medium
Acrylic, Vinyl and Resin
Model, 10" x 17" x 12"

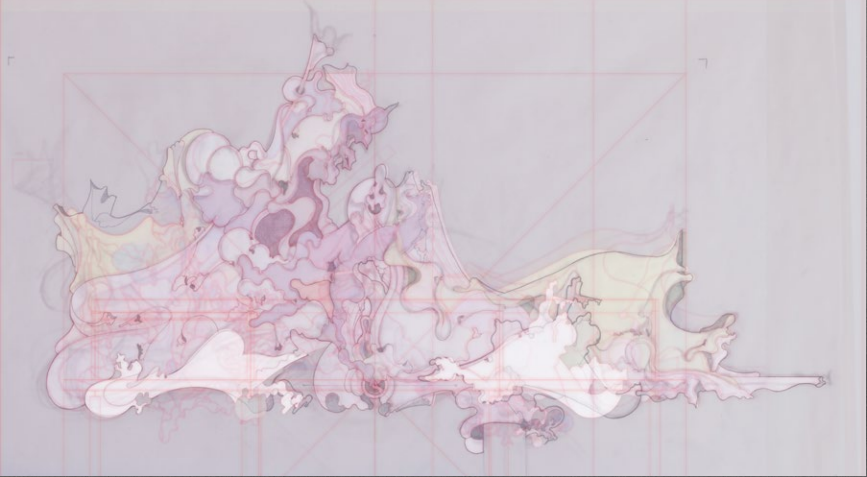
Year
2018

nography) into workable, programatically agnostic, compositions which read as flattened vignettes. They stylize the facade and insist on a confident, singular vision of what architecture is, or again, what it could be.

Witness the same pictorial strategy in Morphosis architects: Thom Mayne translates the unfathomable early sketches of Lebbeus Woods, Peter Cook and Ron Heron into buildable works. He does so by condensing their preposterous

Industry
Party in the front, business in the rear.

Palladio
The inter-changeability of facades, programs and types, in a deliberately non-canonical fashion, is often attributed to Palladio for his sacred temple pediments installed in place of an otherwise domestic-looking villa. Corbu's liberal understanding of a building's semiotic function is very much the same.



fantasies into very thin, charactertured impressions, most often transparently veiled in perforated metal mesh across a unitized glass curtain wall. The curtain wall, and the floors behind function in a very conventional manner, but one would hardly assume as much judging from its strange appearance. Like a big, silver movie poster, his facades reveal the imaginative inner workings of a building that could never achieve full plasticity if it were to function as a working

program. Moving away from exuberant experiments in physical space, we are convinced that what must change most significantly is not necessarily what is built, but rather how it is drawn. We criticize the immediate push to sculpt quickly in boundless, digital space. We concentrate our efforts on the facade-like quality of interior and exterior elevations, slowly drawn and compositionally determined."

Lebbeus
Lebbeus had no concern for buildability. His drawings are pure speculation, in search of a new style or aesthetic, in this case based on the idea that a fragmented, bombed out town should remain, at least visually, as such.

Thom
Thom realized, in a literal sense, the Lebbeus style. His buildings appear unfinished, naked, exposed, ram-shackled. How could he afford to do such a thing? We must take note.

Animal-Figuration
The drawing above is an elevation study for a roof of a small temple-like pavilion in China. It is made of sinuous "S" curves in space that blend seamlessly into dragons, dogs, mouths, jaw-bones etc. Such drawings, colors, ways of thinking borrow heavily from the ideas explored in this London Palace Housing project.

Project / Title
Dragon Temple

Location
Xian, CN

Medium
Graphite, Trace

Year
2019

Project / Title
War and Architecture

Location
Sarajevo, BA

Author
Lebbeus Woods

Year
1993



Project / Title
Federal Building

Location
San Francisco, CA

Author
Morphosis Architects

Year
2007



Some have said it keeled over the fatal wound...

Architecture: discipline, or desperate charade?

I was informed that architecture was last seen gurgling its own fluids, coughing blood, and barking filthy slurs at a passing group of teenagers. The panting body released a smattering of sounds and noises, most of which

Digital Surface

The desire was to emulate the animation sequence of "tickertape," similar to what would be found in the New York Stock exchange.

Interactivity

Visitors were able to interact with strips of moving images projected on screens through the use of Leap Motion 3D controllers, which employ hand- and finger-sensing technology in order to allow users to control content on a screen similar to using a mouse, but without actual contact.

are unprintable, let out a gasp of terror and remorse, and then most nearly died immediately.

Coroner's report: "consumption."

In vain, Alejandro Zaera-Polo writes, "the building envelope has become the last precinct of architectural power." So let us leave the body to rot. We'll scavenge the remains of our dearly departed architecture, a life-

less corpse.

Renaissance men and women are no more. We are all but "exterior and interior decorators."

And so we must fend off the rest of disbelievers and strike a deal. To the school consultants, the library specialists, the community leaders, all of the cutthroat savages who deny that architecture ever existed at

"MULTI-MEDIA
OPTICAL,

ORACLE, OCULAR,
ARCHITECTURAL-
SPECTACULAR"

-COLLABORATION W/
JULIENT STOCKWELL, JOHN DALLIT

"STRIP TEASE"

Project / Title
"Stripe Tease"
Invitation Cards

Author
Doug Jackson

Year
2015



Project / Title
"Strip Tease" Undergraduate
Thesis Exhibition,
Main Aisle

Location
San Luis Obispo, CA

Author
Ben Pennell, Julien Stockwell,
John Dallit

Year
2015



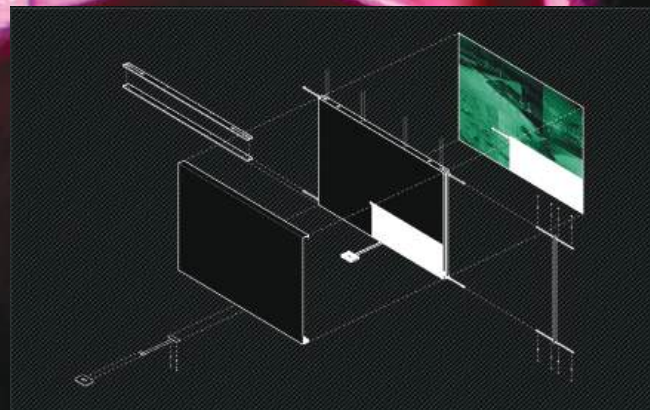
“PARTING OF

THE RED SEA”

all, we will mark our territory and protect what remains of our squandered inheritance -Alejandro's last precinct, a wrinkled and perforated facade of metal mesh, a shiny lattice-like veneer of impossible intricacy, a depthless image of a building that once was or once could be, now squashed into low relief or images of digital fantasy and then pasted about the outer edges of our unclad bones and tissue.

What could be underneath this finish surface? It will be worth hardly a passing glance. But as we cling to this flimsy reed, our role greatly diminished, ideas nevertheless will begin to take shape. Perhaps in self-defining the limits of our discipline we will re-focus our efforts, heading toward that which is once again as impressive and original and as beautiful as it ever was.

The greatest story retold is one that has never been heard before, spare even a single soul -for the past is dead, and common decency favors not reanimation, but reinvention.”



Interactivity
This interactive interface, which was entirely designed and programmed by the students in the studio, allowed visitors to manipulate content with three basic gestures: pushing forward to select content, pinching to grab and move content, and pinching and moving both hands together or apart in order to resize content.

Credits
The overall physical space was designed by Ben Pennell, and the digital framework for interactive software was designed by Julien Stockwell and John Dallit.

Minority Report
The way in which the users interacted with the hologram images attempted to rip off the Steven Spielberg movie.



Project / Title
“Strip Tease” Undergraduate Thesis Exhibition

Location
San Luis Obispo, CA

Author
Ben Pennell, Julien Stockwell, John Dallit

Year
2015

Project / Title
Minority Report, Film Still

Director
Steven Spielberg

Year
2002



“AND YOU KNOW...
YOU

COULDN'T MOVE.

IT WAS ALL THERE,

EVERYTHING.”



Problems

The scrolling animation was projected on translucent fabric, but it posed two immediate concerns: how to support the material with speed and precision; and how to physically wrap the non-rigid material along a radius edge.

Structures

The structural solution was solved by crafting a series of wood and steel composite modules that could be assembled before the final day of installation.

Fillets

The fillet solution was to inset the edge of the radius modules to allow space for a rigid 1/8in sheet of clear polycarbonate - providing a rigid backing to prevent puckering on the corner conditions.

Project / Title

“Strip Tease” Undergraduate Thesis Exhibition

Location

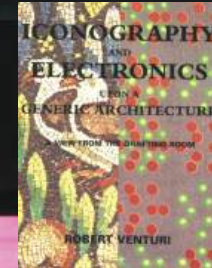
San Luis Obispo, CA

Author

Ben Pennell, Julien Stockwell, John Dallit

Year

2015



Venturi

“Iconography and Electronics upon a Generic Architecture.” One of the earliest complete texts speculating the hybrid potential of programmable digital media and sculptural architectural form.

The cover shows a close up image of a Christian tile Mosaic of Christ and a close up image of an LED score board showing moving images.

Future Prospects

The culmination of my present concerns with surface ornamentation would ideally involve the joining of both static sculptural work, as previously demonstrated, and programmable digital media in concert with the fixed pieces.

The building on 5278 College Avenue (in Oakland, CA) was designed to retrofit an existing small office, and then infill the parking lot beside it. The program consisted of a cafe plus parking on the ground floor; two office suites on the second; and then five apartment units on the third, fourth, and fifth. The three-dimensional, programmatic distribution was highly compact and frankly clever. I attribute its greatness largely to my former collaborators, and therefore do not wish to capitalize on its merit. However, because it was clearly an urban party-wall building, we thought ultimately the facade should be the primary thematic focus in any case.

Scaled Up Economy
Here the same strategy of sculptural relief is applied, but with a different economy of statement.

Slivers
What had been plastered over the entire facade of 210 Semple St (the next and last project presented), here reveals itself in much more detailed slivers, strewn about.

The majority of the surface would be simple stucco-clad volumes, with only the edges transformed into ornate, steel-cut and fiberglass figureens.

Like other designs provided in this work sample, it was planned to exemplify my very personal pseudo Art-Nouveau, organic mannerisms: lips, teeth, hands, angel wings, the angel of death, crawling children, a phoenix, a brain -all inscribed in rolled and punched relief across the main elevation.

The various facades of protruding bays peel away in plan like Boromini's San Carlino, but all of them in tandem with a single meta-gesture that moves diagonally and asymmetrically toward the heavens -where else?

Needless to say the "client" thought the facade appallingly useless and ugly. "And just like that," we decided to abruptly, yet amicably, part ways.

A loss for the citizens of Oakland, for the discipline of architecture, for mankind in general...

The experience, however, left a useful impression on me, and to this day is one of the many motivating reasons why I have since shied away from traditional architect-client based work.

How else can one maintain their creative independence?

Alas! Alas!

'Tis better to build small, but with total passion; than to build big, and surrender one's entire purpose.



Infill
The existing building is wrapped in a new L shape with a 60' wide facade facing College Avenue. The building juts in and out, struggling to be both heavy and weightless.

Using Cranes
Our client proposal boldly suggested lifting and moving the existing building, the small rectangular mass pictured above in the "elbow" of our addition, to the rear corner of the lot.

The idea would have allowed for optimal use of the space because we could build under the old building (as opposed to above, which was a structural impossibility); as well as the opportunity to imagine a facade which spanned the entire length of the lot.

“BATTENED DOWN HURRICANE- HATCHES “ “5278 COLLEGE”

-COLLABORATION
W/ JUAN ROBLED0,
POAP PANUSITTIKORN

Project / Title
5278 College Avenue,
Collage Elevation

Location
Oakland, CA

Medium
Pencil on Trace

Year
2019

Project / Title
5278 College Avenue,
Collage Studies

Location
Oakland, CA

Medium
Pencil on Trace

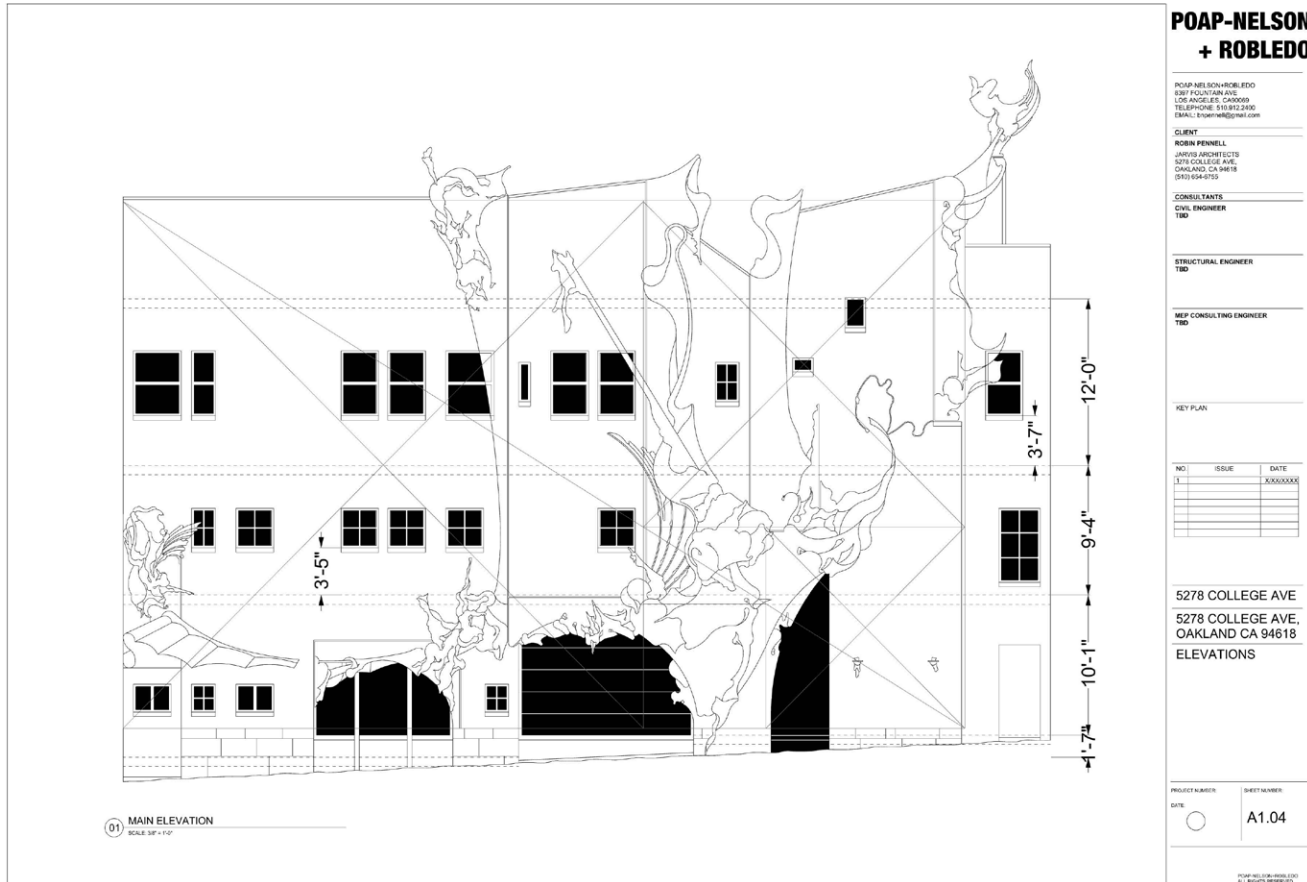
Year
2019

Project / Title
5278 College Avenue,
Aerial Views

Location
Oakland, CA

Medium
Digital Rendering

Year
2019



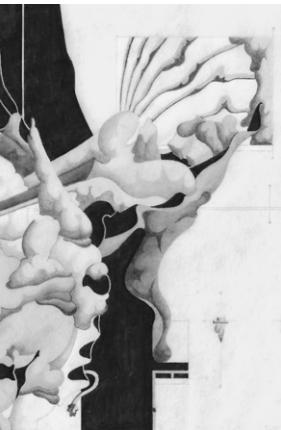
The Cutting Room Floor
The images below show an earlier iteration of the main facade. While high ornate and densely loaded with symbolism, the overall coherence of the form was almost completely absent.

Arches
The elevation above shows the final facade with three arches expanding in scale across the facade. The gesture is Venturi-esq, or mannerist, because as the arches grow they become incomplete fragments.

Its suggests that the project is being swept away, or preferably dissolving into thin air.

Golden Ratio
Despite the seemingly random composition of the work, the basic geometric shapes abide by the diminutive proportions of the golden ratio.

Former Collaborators
Poap-Nelson-Robledo was a brief partnership that lasted several months in 2020 -the duration of 5278 College Avenue, along with two other unbuilt urban infill projects.



Project / Title
5278 College Avenue, Early facade studies

Location
Oakland, CA

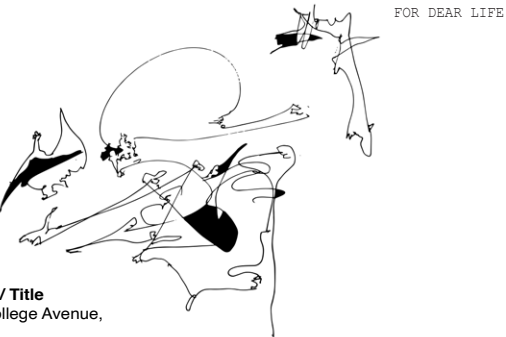
Medium
Pencil on Trace

Year
2020



Adaptive Re-use
The Plans above show an extremely awkward collage of shapes. The top left trapezoid is the existing building, and the L shape around it is the added infill.

Courtyard
In spite of the apparent incoherence of the plan, we tried to unify the entire ensemble around a perfect square courtyard, bringing light and air to the interior spaces.

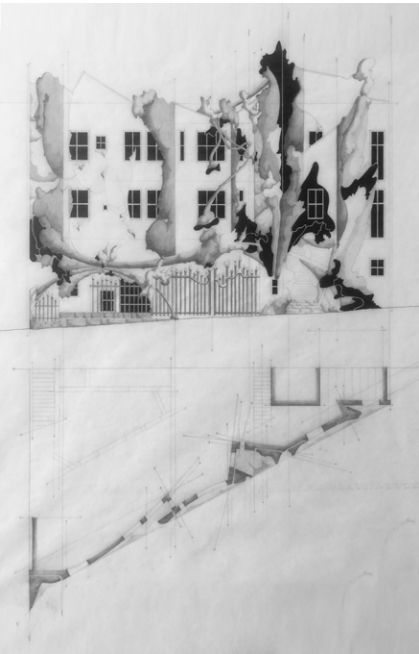


Project / Title
5278 College Avenue, Collab

Location
Oakland, CA

Medium
CAD Sheet Exports

Year
2020



Project / Title
5278 College Avenue, Early facade studies

Location
Oakland, CA

Medium
Pencil on Trace

Year
2020

A Poem:

Towered glories reached down
from heavens high. And the
soft ground it started to
rise.

He felt squished.
He felt anxious.

I believe I love you, he
said.

Boy I sure hope it is true.
Everything good was so
easy.

Yield, he thought.
It got a little brighter then.

He looked down and saw the
earth.

And then he looked above and
saw the sky. There was space
enough between them.

He inhaled deep.

And drowned in a river's cur-
rent.

“ANTARCTIC
WAVES
OFFICE ROMANCE

Project / Title
5278 College Avenue,
Collab

Location
Oakland, CA

Medium
Digital Rendering

Year
2019

PASSION STAVING“

Project / Title
The Cooper Union,
Albert Nerken School of
Engineering

Location
Oakland, CA

Medium
Pencil on Trace

Year
2019

Project / Title
The Cooper Union,
Albert Nerken School of
Engineering

Location
New York, NY

Author
Mophosis Architects

Year
2001



Objects in Stone
Michelangelo did not
believe in the wholeness
of buildings. Or rather,
if he did, it was found in
a purely orthographic
sense. In others like Pal-
ladio, Hawksmoore, even
Thom Mayne, complete
statements are delivered
urbanistically through
elevation, nothing more.

Pure sculpture implies
objects in the round, ar-
chitecture implies objects
embedded in flattened
stone.



Project / Title
Porta Pia

Location
Rome, IT

Author
Michelangelo di Lodovico
Buonarroti Simoni

Year
1565



Haus Gables
Jennifer Bonner's "Haus Gables" is both a study in form making, as well as new possibilities in construction.

In a Venturi-esq fashion, it takes the traditional gable form, but digitalizes it, booleans it, and makes it into something wholly different.

“PEELING WEATHERED
HANDMADE
WEEKEND



Project / Title
Haus Gables

Location
Atlanta, GA

Author
Jennifer Bonner

Year
2018

Project / Title
Villa Stein-de Monzie

Location
Garches, FR

Author
Le Corbusier

Year
1927

Project / Title
Frank Lloyd Wright Home and Studio

Location
Oak Park, IL

Author
Frank Lloyd Wright

Year
1909

WARRIOR“

210 Semple St. was my first architectural commission: A duplex in rural Modesto, CA. The budget had a hard limit of one hundred and fifty thousand dollars, and the client, rather eccentrically, required a footprint of eight hundred and eighty eight square feet. Beyond that, miraculously, I could do whatever the hell!

Initial designs looked synchronistically similar to Jennifer Bonner's very three-dimensionalized "Haus Gables," then unbuilt and even unpublished. Structur-

Walls First
Ideas concerning the wall and its significance as an autonomous agent of design have been written about extensively, see:

Holder, Andrew. "On Sufficient Density." Log, 2016.

Classical Severity
The general ethos of Corbu's modernism: mathematically governed plan and elevation, minimal ornament and decor, maximum daylight penetration, and economical space planning. IE a box is easier / faster / more industrious, therefore ideal.

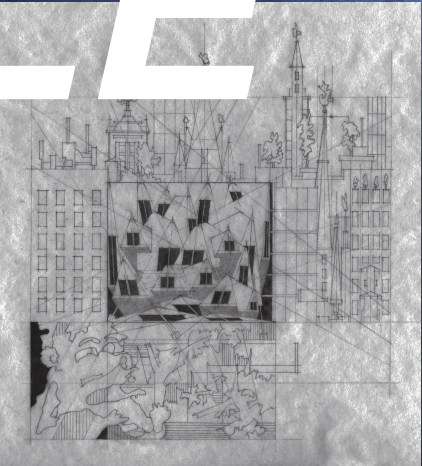
ally, as she proved however, a shape of that complexity would have required an incredibly unique solution, which I rightly assumed was well beyond my modest budget. I therefore elected to squish the initial massing model into an almost paper-thin facade of bas-relief (at it thickest point approximately 29" in depth). The finished work portrays three "house-forms" intertwined; wrestling, humping, posing.

The basic box was constructed by a local GC, at a savagely low

American Craftsman
Frank Lloyd Wright was the master of proportion and volume. Each of his homes is adorned with a lavish degree of ornament; however, few of his contemporaries could rival his clarity in terms of massing. A heavy triangular gable rests above a battered wall of rustic brick. The final work is an icon.

price; but the ornamental facade I built in moduled chunks, myself, using my Mother's driveway (located roughly two hours north in the East Bay Area). I used CNC-cut plywood pieces in order to make the irregular sculptural protrusions and undercuts, and then finished the entire work in a veneer of fiberglass cloth and gel-coat, rolled on white.

At the time, I was but an un-wed, childless bachelor with little to hold me down other than the asphyxiating burdens of this intolerably capitalistic existence; and as such, when it came time for the climactic installation of the pre-made facade modules, I picturesquely slept in the incomplete, un-insulated, structural shell. I sponge-bathed in the local Starbucks, and dined at the closest AM/PM. It took three weeks. It was the dead of winter.



A Hybrid House
Set aside every other conceptual ambition, 210 Semple St. had one goal in mind: To combine the two greatest houses ever built into one: of course the Villa Stein and the Oak Park Studio.

Because both building types radically oppose one another in terms of organization and general shape, the only solution was to flatten them -resulting in a thin sculptural relief which (at least) vaguely resembles the new hybridized pair.

House Rhetoric
210 Semple st. recognizes the turn of Post-Digital architecture. It mercilessly steals from its parametric counterparts only to re-deploy these efforts in an explicitly recognizable, canonic manner. It responds to the potentialized field of physical forces, and so it stumbles and falls and re-stabilizes itself. It responds to the Post-Modern call for rhetoric, and so its presents these maneuvers as a visible contrivance -sculpturally powerful and aesthetically seductive all the same.

Project / Title
210 Semple St., Construction Process

Location
Modesto, CA

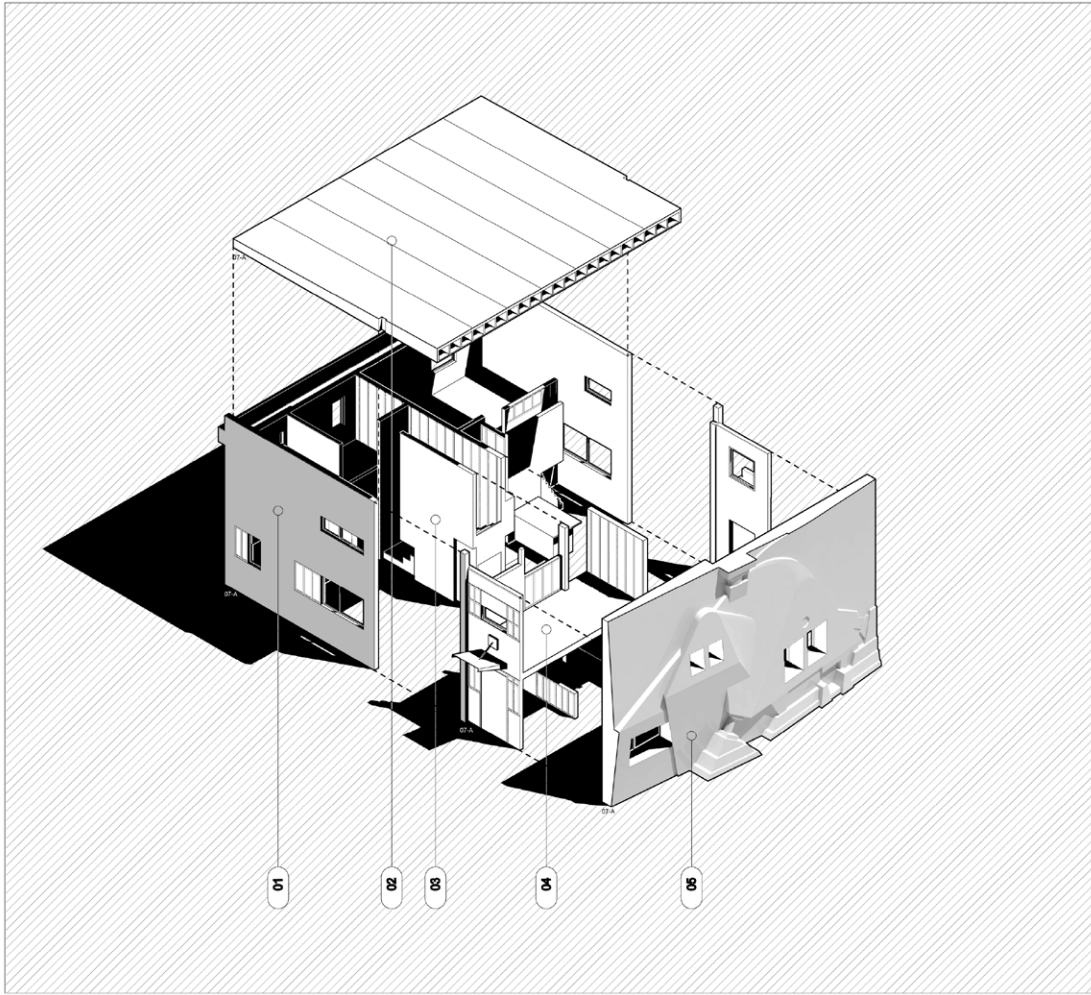
Medium
Plywood and Fiberglass, Typ, Stucco Construction

Year
2018

Project / Title
Squished Housing

Medium
Sketch, Graphite and Trace Paper

Year
2016



The Rockefeller
The building achieves a perfect synthesis between the ambitions of its vertically rising mass, and its ornamental program -privileging movement, speed, dynamism, of course the triumph of (hu) man.

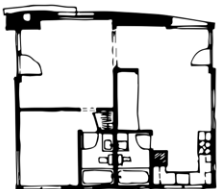
Precedent
The plan is based loosely on Kahn's Esherick House, a perfectly symmetrical layout -but in this case mutated and distorted just like the collaged figures on the front facade.

Laugh Track
Here, architecture is the extraordinary subject. It is extraordinary, so that people can be ordinary. Like a laugh track from day time television, it fulfills a social obligation for us; but precisely because it does not ontologically intervene with our world. Powerful architecture is conscious of this fact. It laughs for us, it cries for us, it is James Bond for us.

Architecture represents everything which we, as a species, are not, or could not be.

Unit Wall 1
Flat Roof
Stair Case
Mezzanine Level
Facade

A01
A02
A03
A04
A05



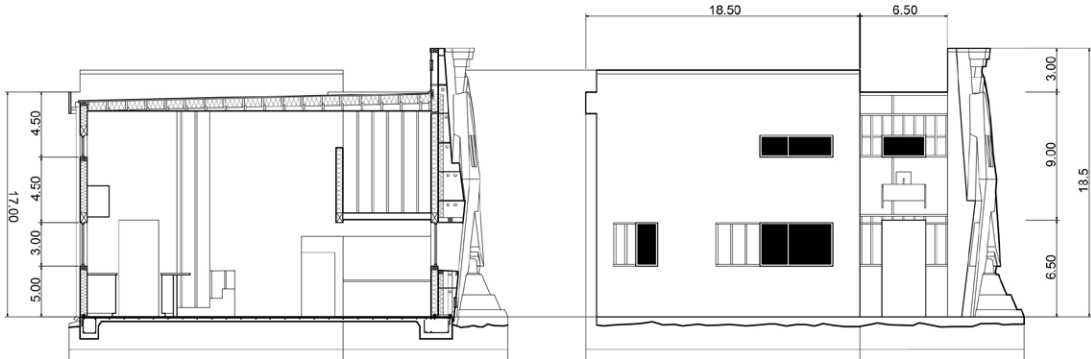
MY DAD'S SKETCH

Project / Title
News

Location
50 Rockefeller Plaza
New York, NY

Author
Isamu Noguchi

Year
1940



EW SECTION

NORTH ELEVATION



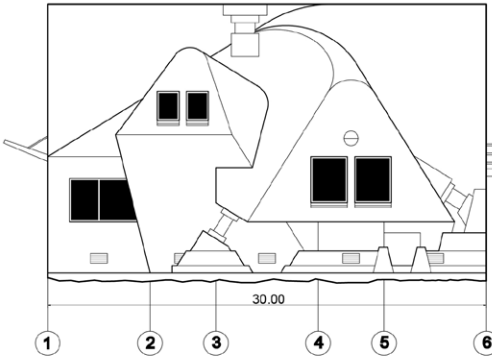
NS SECTION

WEST ELEVATION



GROUND FLOOR PLAN

EL 0.00



EAST ELEVATION

Project / Title
Duplex McNamara,
Detail 1

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018

A final Word!

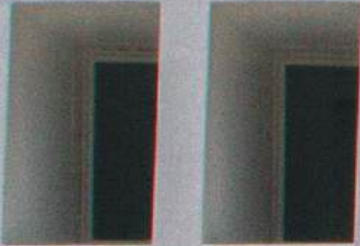
How is it possible that a painted canvas, roughly one sixteenth of an inch in thickness is often more capable of conveying things like weight and gravity and strength than an actual building, comparatively a thousand times the cost, a thousand times the labor, and a billion times the size and mass?

If a master of the Renaissance could see our contemporary works, he would not say that it is bad or ugly, but rather, that it is unfinished. That its shape is mag-

Solo
Solo is a hard-boiled smuggler, frozen into radio carbonite. His hands are the only things which have been liberated from the sculpture. They reach out, desperately.

John the Baptist
John the Baptist is an ealry study in rilievo Stiaciato. His body has been carved beneath the stone, almost entirely, so that it stands contrasted against a shadowed backdrop.

nificent, that its structure is awe-inspiring, but that it might elevate beyond the utilitarian massing study, or the building-like sense of pragmatism remains, as of yet, unseen. As in Ruskin's call for Gothic ornament, architecture is precisely what we add, superfluously, to a completed work - which all the same brings forth its true essence. An ornamental facade or a decorous surface transcend their representations as mere building or object, and in their wake leave only a pure, aesthetic experience.



Buildings are often like caveman, they rarely grunt anything beyond their basic identity: "bank," "me bank," "house;" in short primitive utterances. I claim, however, that if the consequence of architectural intervention should appear in a work (as sadly so often it does not), one should read the words: "this is a bank" or "this is a house;"

or simply,
and unequivocally,
"THIS IS ARCHITECTURE."

Many of the projects contained within this document I built alone, with my two hands. Some of them I built with the assistance of trusted friends, paid laborers, inexperienced students, and lets not forget the proverbial hard-headed sub contractor, always with an ax to grind and something to prove.

Of course, many projects never went further than the drawing board or the computer screen.

In every case, however, I have endeavored to make Architecture.



D-FAB
One fabrication drawing, and one CAM file produced all constitutive components for the creation of the facade.

Totaling over 80 sheets of plywood, and over 400 individual pieces, an otherwise simple elevational expression unfolds into something much more geometrically complex. All planes invariably taper and extrude, forming nothing but acute and oblique angles.

Geometry
Recognizable things, such as platonic geometry, typology etc, are phenomenologically distinct from their abstract counterparts. They represent more than action, more than swarms and flows. They participate in an endlessly reenacted melodrama, situated within a potentialized field of forces, which, I argue, is necessarily detached from our real, lived experience.

Both the moderns and the digitals fetishize the choreographed moving visitor. He or she is the extraordinary subject, while the architecture is ordinary. Villa McNamara (210 Semple st.) rejects this notion.

“TWO SOULS FROZEN TIME CENTURIES PAST”



Stability
The quarterback, and the whoever that is, brace themselves for the hike. Their positions say that action is immanent.



Project / Title
The Empire Strikes Back,
Han Solo

Author
LucasFilm LTD.

Year
1980

Project / Title
John the Baptist

Author
Desiderio da Settignano

Year
1450

Project / Title
News

Location
50 Rockefeller Plaza
New York, NY

Author
Isamu Noguchi

Year
1940

Project / Title
Duplex McNamara,
Main View 2

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Studio Construction

Year
2018

”POST COMPLETITION

ANALYSIS”

“NEW WORKS + ”

Project / Title
AgroPod,
Main Sketch

Location
Roanoke, VA

Year
2025 (ongoing)



Most of the built work contained in this portfolio was designed, or at least conceptualized in the main, many years ago. In my own critique, there is an over-attachment to a “craftsman style detailing” (as opposed to craftsmanship generally) which, with the exception of the sculptural pieces, gives them an overall antique appearance. I like the fact that the works appear to at least partially blend in with their surrounding architectural idioms, nevertheless I (like most architects) would prefer to exhibit a more contemporary sensibility.

I must say, it is difficult to transition from paper architecture to built work. For instance,

it’s hard to imagine corners and joints, made out of wood, without resorting to old fashioned tried and true techniques. However, there are a handful of projects I am currently working on (that I share with you in what follows) which are exciting to me, and I believe represent a slightly new(er) territory.

Four of the projects are commercially based, which carry their own set of constraints - obviously prohibiting the fussy, perhaps over involvement of my past work. Despite that, it is my intention to carve out certain ornamental segments (in the trio of Oakland Housing projects) and the sculptural pavilions (in the case of

UNESCO, DAY AI and the VA Science Museum) which I intend to oversee (if not fabricate myself) with great care.

The first project is a very large duplex plus ADU that I am building and developing in conjunction with my co-investor, Mitch Minford. Like the dome of 300 John Lemley Ln, there will be one very large fiberglass and steel centerpiece - this time framing a clerestory window sitting above the main living space. This will be a highly involved sculptural endeavor, and when it is completed it will resemble a more plastic, three-dimensionalized version of a Gothic rose window.



Ben and Mitch



Project / Title
Villa Sagoy,
Construction Photo

Location:
Blacksburg, VA

Year
2025 (ongoing)

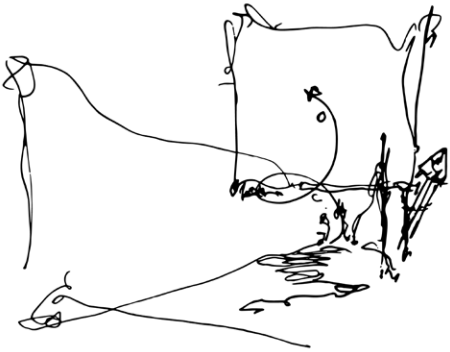
The past residential works were all infill houses in relatively dense suburban neighborhoods; as such, the plans followed a typical front-facing disposition emphasizing, in large part, the elevational composition. Villa Sagoy, a Japanese pun on "Villa Savoye," is the first built work to be imagined as a sculptural

volume in the round -with many facets, many entries, and many oblique views from which to perceive the building. The lot is simultaneously on the crest of a hill, with an expansive view overlooking the Blue Ridge Mountains, and it is also at the base of another hill which

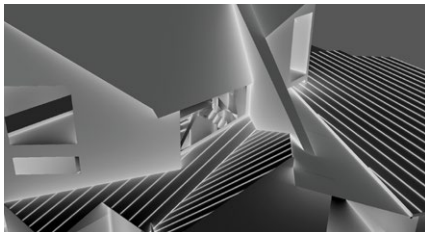
Supple Geometry
The exterior is completely angular and severe, but several moments on the inside, like the rose window, will be adorned with a supple organicism.

Ricochet Formalisms
The original parti sketch (to the left) imagined two planes of opposite orientation with a whizzing, whirling projectile flying through the space, either slicing it into pieces or stitching it back together, so that it is made whole.

Crinkle
Like Corduroy clothing the standing seem surfaces will register the many planes and surfaces which compose the unstable topology.

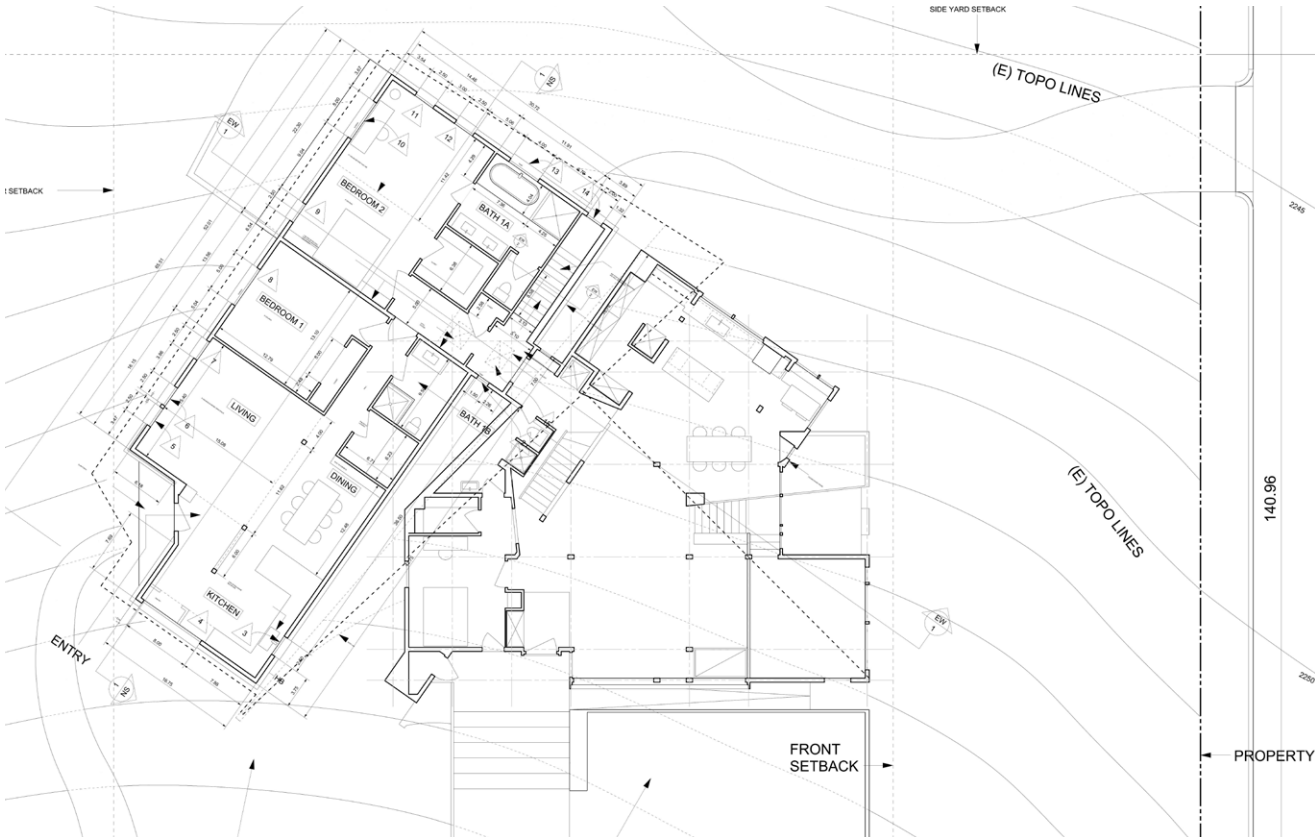
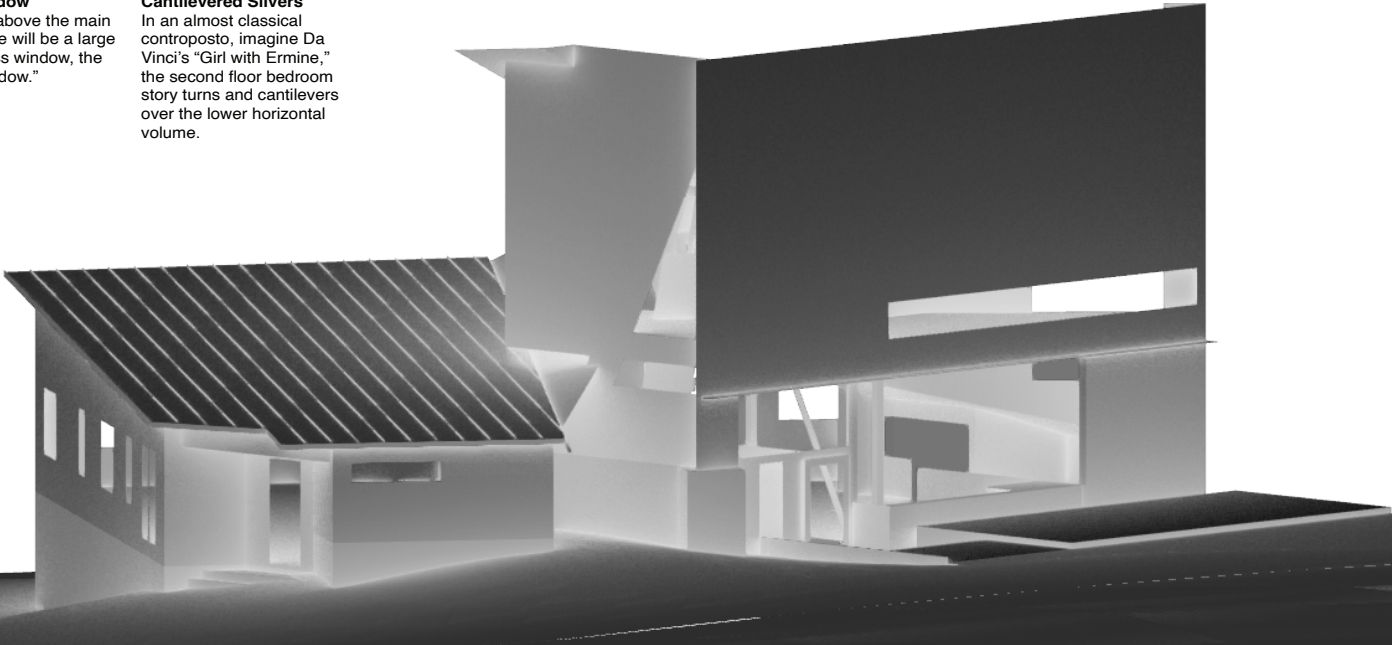


PLANAR RICOCHET
BALLASTICS



Rose Window
Crowning above the main living space will be a large 15x10 glass window, the "Rose Window."

Cantilevered Slivers
In an almost classical controposto, imagine Da Vinci's "Girl with Ermine," the second floor bedroom story turns and cantilevers over the lower horizontal volume.



Plan Layout
The plan above shows the large-scale ceremonial stair which one descends in order to enter the main living space. On the left is a guest bedroom, on the right is an office / family room.

The axial collisions create strange interstitial spaces for stairs, storage etc, along with hyper-complex ceiling geometries.

Villa Savoye
The Villa Savoye is in a sense the starting point: Multiple paths of circulation, ramps, stairs etc; large glass walls, an obvious geometric purity.

In our case however, the square plan splits in half, and then bends upwards to become the main facade; and the secondary apartment absorbs and disturbs the entire roof. Our roof will be semi-inhabitable and accessible via spiral stair through the rose window.



Phase 1 Framing
The smaller unit is currently under construction. As soon as it is completed, and the certificate of occupancy awarded, we will commence phase 2, the main unit.



Torus House
Scott Cohen's Torus House (below) is another meditation on Villa Savoye, among other things, deploying curvaceous compound curves in place of Le Corbusiers static extrusions.

Project / Title
Villa Sagoy,
WIP Renderings / Drawings

Location
Blacksburg, VA

Year
2025 (ongoing)



Project / Title
Villa Savoye

Location
Poissy, FR

Author
Le Corbusier

Year
1929

Project / Title
Torus House

Location
Old Chatham, NY

Author
Preston Scott Cohen

Year
1998



“MESSIANIC TIVOLI ‘D

PASTRY CART GARAGE CAR”



Tivoli
The strangely old and new
magical mystery of Tivoli!
Where does it start, where
does it stop?

And those beautiful lights,
good heavens, yes!



Project / Title
Tivoli

Location
Copenhagen, DN

Author
HC Stirling

Year
1843

Project / Title
Tatte Cafe

Location
Cambridge, MA

Year
2012



Day AI is an up-and-coming tech company based in Boston, with an extremely adventurous leadership team. In June 2025, BNPD was selected to design an architectural fit-out for their recently acquired 4,000-square-foot loft space in Chinatown’s Leather District. There was an intense, if not synchronistic, alignment between the aspirations of its

owners and the aesthetic sensibilities of our Neo-Art-Nouveau curvaceousness.

The client wanted the space to feel like many things: a second home, a bakery, a café, a music jam space, and some sort of acid-trip flashback fever dream of his childhood memories of Tivoli—the world-famous destination in Den-

mark. The main task was to create a monumental entry portal that both shields the kitchen area and lends an exciting aura of both gravitas and creativity. The secondary task was to imagine the main work room—the parti of which resembles a classically baroque dialectic between a convexity on the south end and a concavity (for a stage) on the north end.

Ornamental Add-ons
Construction has begun with the refurbishment of basic surfaces and the addition of several thickening walls and partitions. All of the typical contracted work is being built using ordinary specs: stud framing, sheetrock etc.

Tatte Cafe
When you come in, first thing we want to see? What else? Fresh baked good, incandescent bulbs, and subway tile. Right?

These are the terms of the post-covid return to work!

In December, we will install the ornamental add-ons—made of laser cut steel wrapped in pearl white vinyl wrap.

“DAY AI”



Project / Title
DAY AI,
Construction Photos

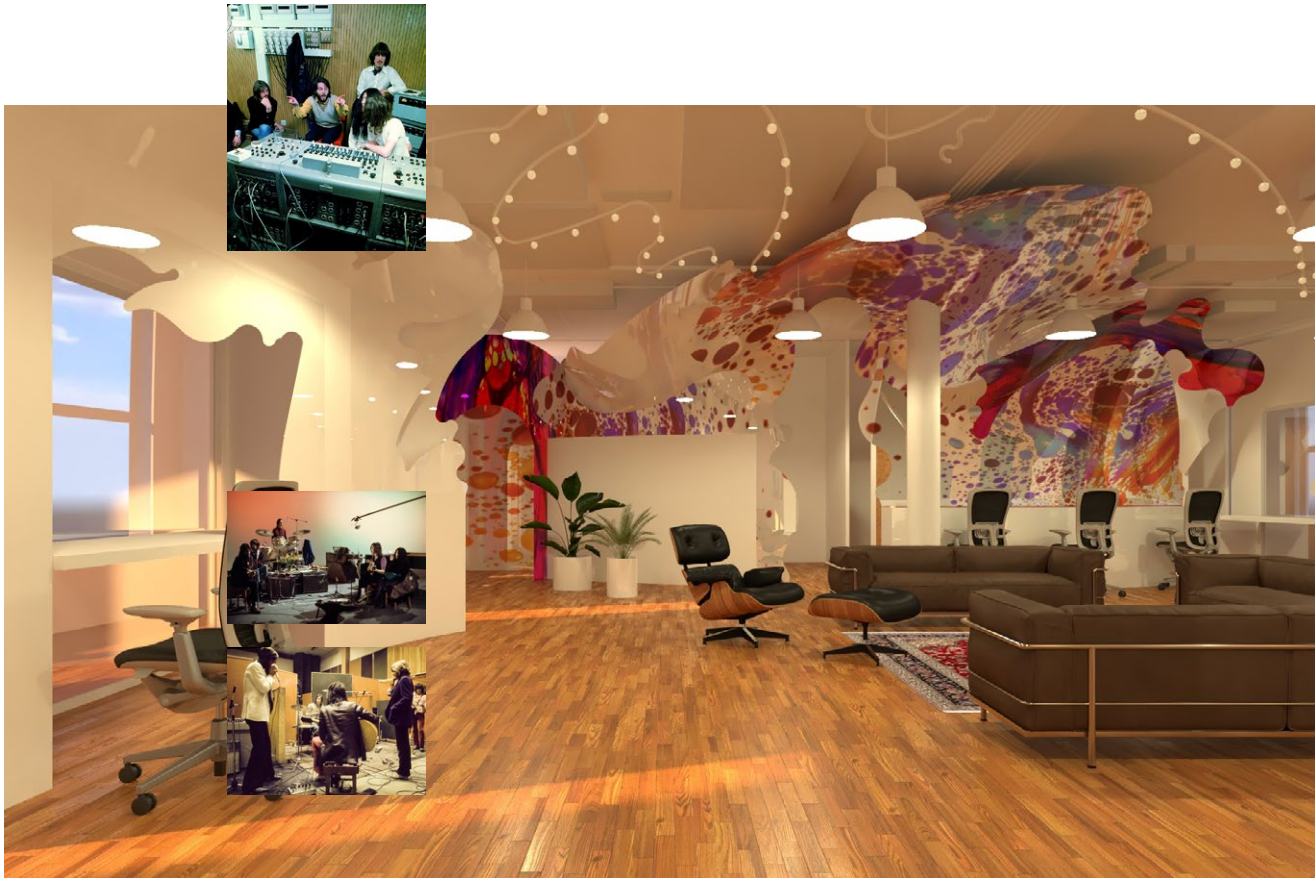
Location
Boston, MA

Year
2025 (ongoing)

Project / Title
DAY AI,
Main Rendering

Location
Boston, MA

Year
2025 (ongoing)

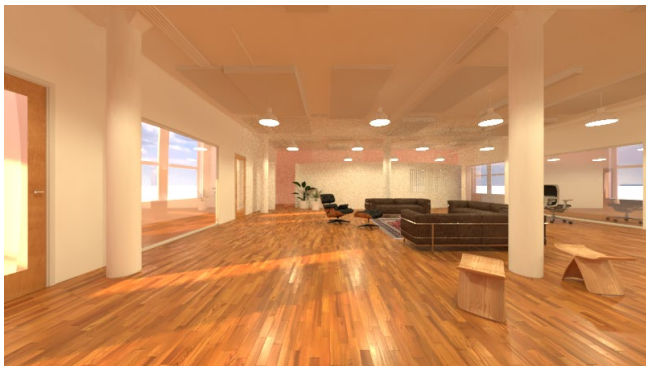


Work / Jam Space
The main work room was meant to both inspire the mind and present itself as an unpolished place of work and production. The Beatles famously recorded their White Album in a space that was partially dedicated to sound equipment and partially dedicated to the visually stunning atmosphere that was meant to be captured on video for promotional purposes.

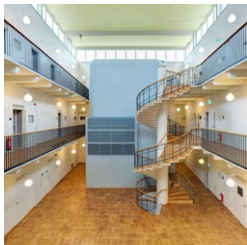
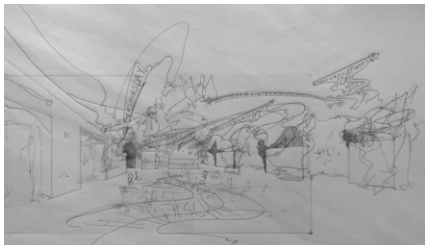
Gunner Asplund
The bacteria labs are a wonderful piece of clean modernist architecture, but to call them simply “functionalist” would not be entirely accurate. There is a large refrigeration space, sculptural enlarged to serve as a symbolic centerpiece in the main atrium -signifying function as opposed to merely providing it.

DAY AI's main workspace similarly attempts to symbolically represent the crunching flows of data + intelligence.

Today, many companies choose to document their workspaces in podcasts and other forms of social media, so the memorable, visual “punch” of the space was extremely important to the clients.



Decorative Works
The image below shows the basic construction package, while the image above shows the eventual space outfitted with the multitudinous steel appliques.



Project / Title
DAY AI,
Main Work Space Sketch

Location
Boston, MA

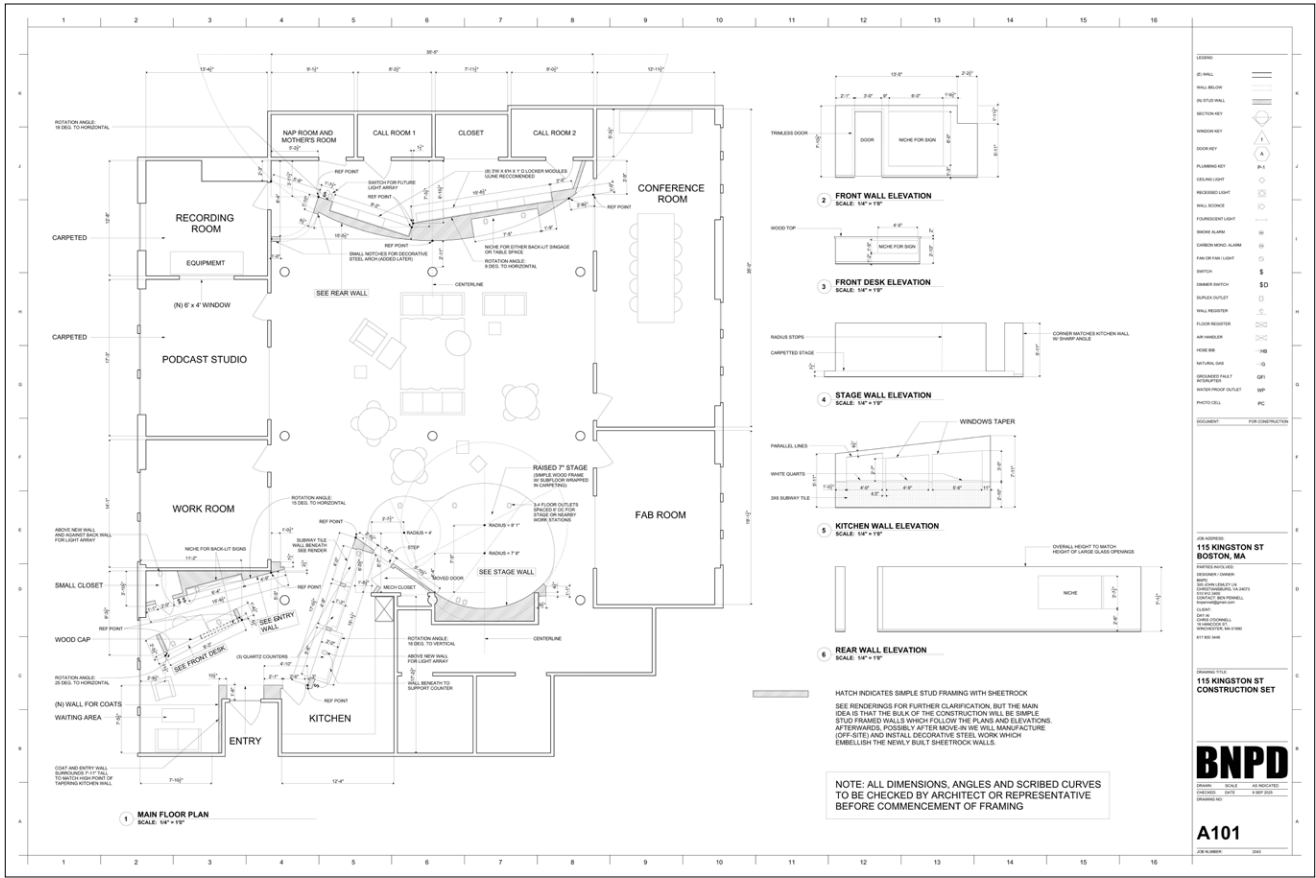
Year
2025 (ongoing)

Project / Title
National Bacteria Labs in Stockholm

Author
Eric Gunner Asplund

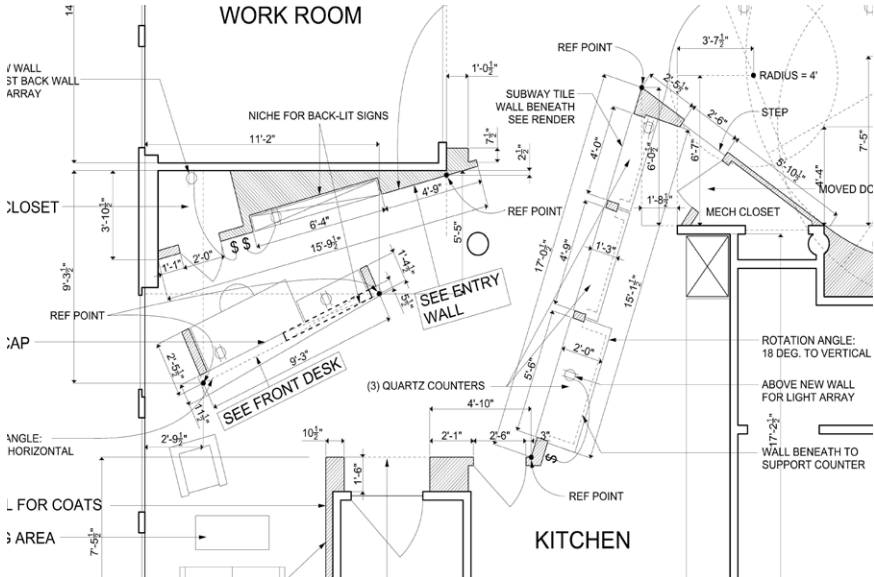
Location
Stockholm, SW

Year
1933



Concave / Convex
In typical Baroque fashion the main area is sandwiched between the convex dividing wall in the rear (housing the employee lockers), and the concaved stage in the front meant to house live musical performances for public events.

Plan Acrobatics
The image to the right shows the plan acrobatics employed in order to give the entry way a purposeful sense of gravitas.



Above Left

Project / Title
DAY AI,
Main Work Space Renderings

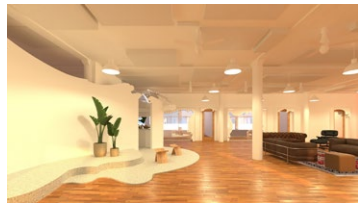
Location
Boston, MA

Year
2025 (ongoing)

Project / Title
DAY AI,
Main Work Space Renderings

Location
Boston, MA

Year
2025 (ongoing)



Project / Title
DAY AI,
Main Construction Drawing

Location
Boston, MA

Year
2025 (ongoing)



Dorm Style

A new high density trend is to build for each tenant a very small "micro studio," sometimes referred to as a "dorm style" room, with only very basic kitchen amenities. You can have a maximum of six, and then you can link them altogether with one central common area that contains a large kitchen and living space.

Co-living

The idea that a young, middle class individual could live in a vibrant metropolitan area with housing that is even vaguely reminiscent of the standards enjoyed by the boomers or the gen xer's is of course completely unthinkable.

We, however, reject the idea that we are factory farmed chickens in pens or cows in a feed lot -rather, we are a thrifty bunch, seeking any and all possible alternatives.

Main Mural

Hudson O'Neil was attracted to our work because of our linkage of pragmatic space design with artistic applique. Although the interiors along with the basic structural layout will be as economic as the laws of physics will allow; a modest, yet notable sum, will be set aside for the painterly and possibly sculptural application of ornament to the main facade and light-shaft.

Precedent

Our commercial infill building on College Avenue, also in Oakland, will serve as a precedent for future design development.



3010 E7TH ST W-I-P

-COLLABORATION W/
HUDSON O'NEIL CONSULTING



CORNER ROOM



COMMUNAL ROOM

Project / Title
3010 e7th St Apartments,
Interior Renderings

Location
Oakland, CA

Year
2025 (ongoing)

Project / Title
3010 e7th St Apartments,
Exterior Renderings

Location
Oakland, CA

Year
2025 (ongoing)

The apartment building on e7th Street in downtown Oakland is one of several ongoing high density residential projects in collaboration with Hudson O'Neil Consulting -a Bay Area developer. The obvious premise is to maximize floor space and parking, while maintaining minimum standards of light / air quality.

Structural Issue

The parking requires a minimum clear space between the structural columns on the ground floor, which is unfortunately much wider than the void space on the upper floors. Rather than have each "wing" cantilever over the central opening, a costly gesture, our current plan is to bridge the gap with intervals of horizontal beams.

instead of creating an ugly structural conceit, we believe this will give the main void a "jungle" like quality of complex, intertwining lines.

Venturi

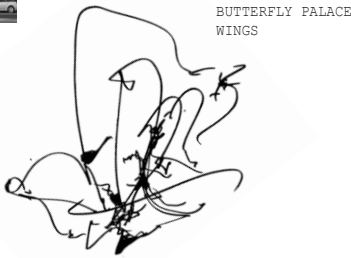
The Guild House, with its stately, symmetrical, hierarchical composition is another direct precedent - though inversed. While his building projects outwards, ours retreats inwards.



For this proposal we took as a starting point the telescoping light shafts typically found in a pre-war Manhattan apartment block. Typically the odd shaped, pseudo-stalactite formations occurred only on the inside of the plan, largely as a means of better air circulation; on e7th, however, we take the otherwise

Compact Plan

Our typical plan below illustrates the compact nature of the layout, with (2) five unit dorm-style apartments per floor along with (2) one-bedroom apartments overlooking the street.

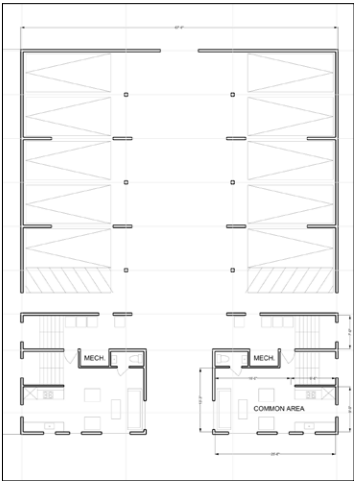


concealed "air shaft" and expose it on the southern street-facing side of the building. The project is at once fragment of a building sliced in twain, revealing the inner core; and at the same time a whole building, vaguely reminiscent of a classical palace-like composition of wings adjoining a central pavilion.



Air Shafts

The photo above shows the typical light and air shaft found in a Pre-war Manhattan Apartment block.



PLAN: GROUND FLOOR



PLAN: FLOORS 2-4

Project / Title
3010 e7th St Apartments,
Working Plan Drawings

Location
Oakland, CA

Year
2025 (ongoing)

Above Left:

Project / Title
Guild House

Location
Philadelphia, PA

Author
Robert Venturi

Year
1963



The townhouse units at 547 31st are simultaneously an exercise in volumetric space arrangement and surface decoration. Several prior schemes inefficiently utilized an “apartment-style” lay-

out, but based on the thinness of the allowable build volume (a remarkably unusual 17 feet in width), it was decided that a series of three townhouse schemes both made for the most efficient

plan arrangement while providing a pleasing visual rhythm for the project. The building also sits right next to a large freeway (Highway 24), and so decorative attention to detail is paid to the top story, which will be visible from the road – a fast-moving, but occasionally (during the infamously awful traffic) captive audience!

Billboard

The project is located in a rather private, tucked away location with a very small front facade. Therefore the main composition is the westward facing side overlooking the freeway!

Easter Island

Each townhouse is conceived as its own head, in some kind of lateral totemic series.

Type

The units follow a uniform type, but are ever so slightly distorted and misaligned from one to the next.

547 31ST ST W-I-P

-COLLABORATION W/
HUDSON O’NEIL CONSULTING



Project / Title
Easter Island Heads

Author
Unknown

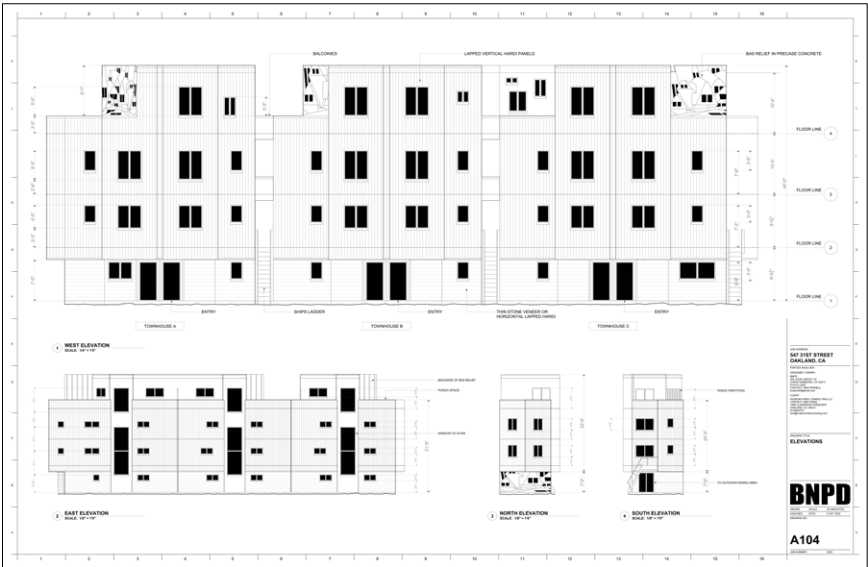
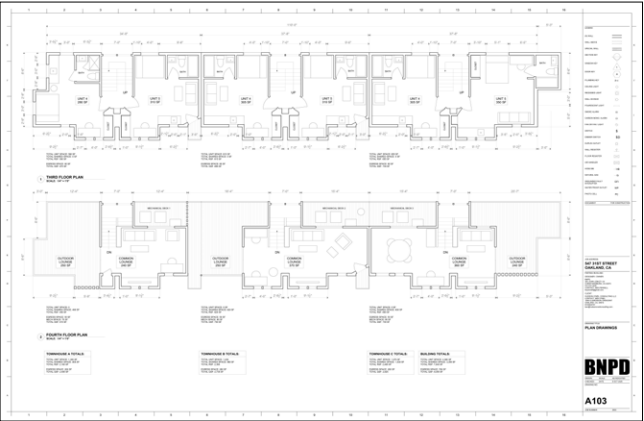
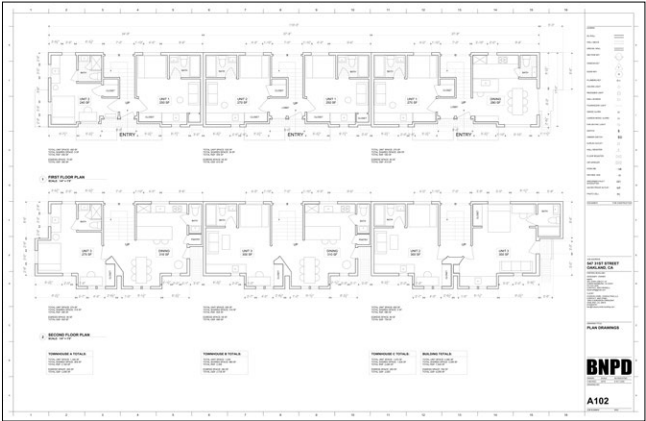
Location
Easter Island, Chile

Year
?

Project / Title
547 31st Street,
Main Rendering

Location
Oakland, CA

Year
2025 (ongoing)



Dorm Style Plan

Like the project on E 7th Street, the plan follows a new dorm-style unit type which has (5) micro studios which share (2) shared spaces of dining and living.

Bas Relief

The elevations above show the four bas relief panels which will adorn that top and bottom of the west and north elevations respectively. Both the ornamental composition and the method of construction is uncertain.

Possible material options include lightweight concrete or GFRC.



The Situation

The yellow bar shows the lot problematically squashed between a dense neighborhood and highway 24.

Approach from Street



View From Freeway



Project / Title
547 31st Street,
Ongoing Drawing Set

Location
Oakland, CA

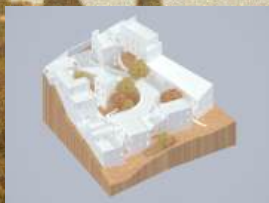
Year
2025 (ongoing)



Road + Parking



Singular Mass



Total View

Site Diagram
The diagram above describes the basic arrangement of building volumes in conjunction with the necessary inlet road (for both fire trucks and residential access)

“SANTORINI’D YIMBY

SB-9 REVOLUTION”

“4750 PARK”

-COLLABORATION W/ HUDSON O’NEIL CONSULTING
+ THE LIVING LABS, LLC



Project / Title
Santorini, Greece
Location
Santorini, Greece
Year
1600s

Project / Title
4750 Park Blvd,
Site Diagram
Location
Oakland, CA
Year
2025 (ongoing)

Project / Title
4750 Park Blvd,
Main Rendering
Location
Oakland, CA
Year
2025 (ongoing)

4750 Park Boulevard is an urban-istically ambitious project that leverages California’s SB-9 legislation to reimagine a single-family lot in the Oakland hills as an environmentally conscious residential compound inspired by Sea Ranch’s communal ethos.

Our developer (Hudson O’Neil Consulting) purchased the property

several years ago knowing that 95% of the vacant land on the property was usable for further densification. Our basic strategy involves slicing the existing property into four separate lots, each containing one primary residence plus two ADUs. The overall composition results both from the dictates of the new property lines and the contingencies of

the topography. There is simultaneously a gridded presence of order and sameness, as well as a picturesque quality of randomness as the buildings appear to flow down the mountainside like canoes on a river. The Living Labs is also currently using this project as a case study opportunity to explore new housing policies in the state of California.

PV Arrays
All of the outboard structural applique is intended to hold PV arrays, powering the entire complex.

Bay Area Style
Both in its utopian spirit and its formal ambition, this project is meant to signal a new wave Bay Area Style.



Project / Title
4750 Park Blvd,
One view from Street

Location
Oakland, CA

Year
2025 (ongoing)



Single Family Lot
The yellow rectangle shows the existing single family residence, to be replaced by the large compound.

Project / Title
4750 Park Blvd,
Looking up Rendering

Location
Oakland, CA

Year
2025 (ongoing)

Project / Title
4750 Park Blvd,
Google view

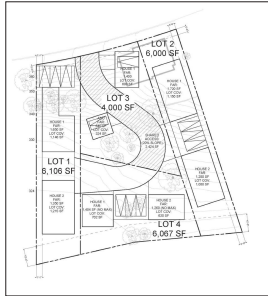
Location
Oakland, CA

Year
2025 (ongoing)



Lot Subdivisions
The zoning diagram shows how the design meets the minimum size requirements for each lot while providing road access, views, light, open space etc.

Zoning



Plan Collage
The drawing above describes the steep slope site conditions along with the overt strategy to maximize difference and heterogeneity while not losing sight of the fact that this is one collective compound.

Sea Ranch
Sea Ranch is the gold standard of uniformity with liberal allowances for difference and creative expression.

Single Family Lot
The yellow rectangle shows the existing single family residence, to be replaced by the large compound.

Project / Title
Sea Ranch

Location
Sea Ranch, CA

Author
MLTW

Year
1963



Project / Title
4750 Park Blvd,
Plan Collage

Location
Oakland, CA

Year
2025 (ongoing)



Image
The typical mid-century modern house blends, humbly, into the landscape. The image of our proposal not only showcases the perception of “stacked” modular blocks, but does so in a quintessentially post-modern gesture -which highlights the symmetry, hierarchy, and silhouette of the total work.

Lifestyle
We wanted the layout and the finishes to resemble the laid back, informal lifestyle imagined by the MCM architects of the 40’s 50’s and 60’s.

There is a combination of machinic precision with material warmth.



PALISADES MODULAR RFP

-COLLABORATION
W/ BECC MODULAR



Project / Title
Case Study #21

Location
Los Angeles, CA

Author
Pierre Konig

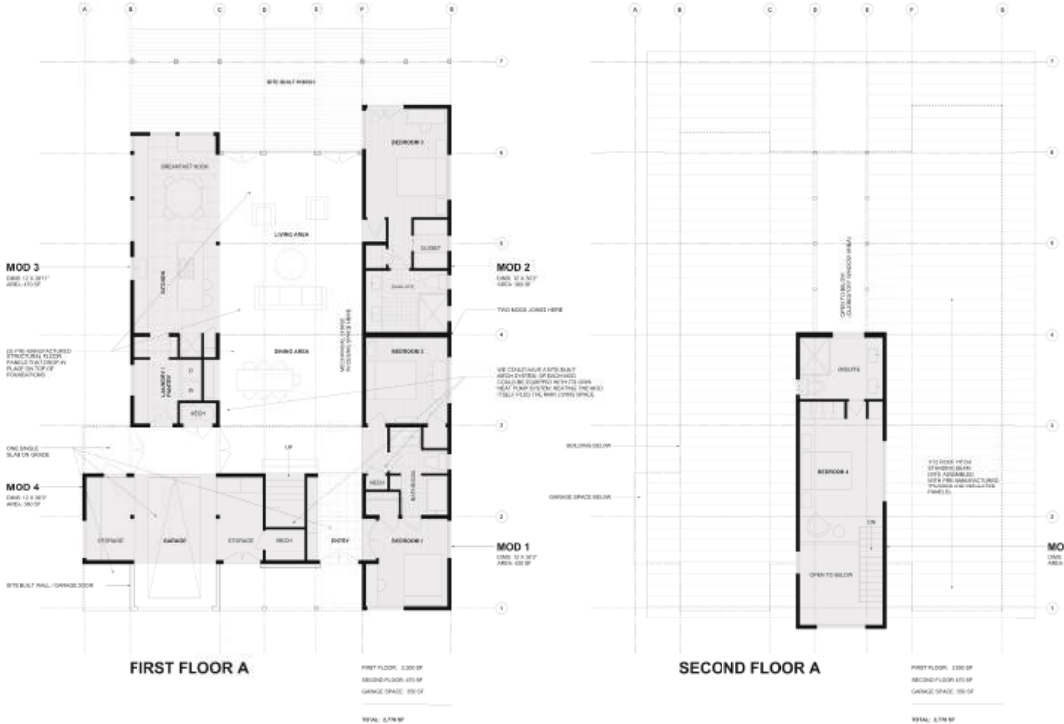
Year
1960

Project / Title
Kauffman Desert House

Location
Palm Springs, CA

Author
Richard Neutra

Year
1946



Several months after the devastating Palisades Fire, BNPD was shortlisted to participate in an RFP with BECC modular - a modular company based out of Canada and the US. They requested a single story two-bedroom option, and a two story three-bedroom option.

Our proposal is based the idea that a “modular house” could be most efficiently constructed if

Colors
Colors are vibrant, woods are dark and fully saturated.

Spare me your sterile, pale-colored pallor.

Truss Plenum
The interior rendering shows the main truss sections (which bridge the entire structure) appearing in the space and also allowing for a diffuse trickling of clerestory light.

the modules were imagined as an insulative wall of rooms surrounding a central open space. The U-shaped surrounds would contain all necessary plumbing, electrical and HVAC equipment along with a thermal and environmental break with the exterior. This would allow for the central space to be very inexpensive constructed on site with only a basic floor and ceiling assembly.

U-Shape
The Plans above the four modules on the ground floor organized in a U-shape around the open space in the middle.

BECC modular is a unique company because they insist on using steel fabricated structural and non-structural components at every level. To create a bridge between some of the past work of BNPD (using semi-ornamental steel work) and the desires of BECC, the central gesture of the building is based around a light-plenum seen on both the exterior and interior.



Project / Title
BECC Modular House, Side View

Location
Palisades, CA

Year
2025 (ongoing)

Project / Title
BECC Modular House, Plan Drawings

Location
Palisades, CA

Year
2025 (ongoing)



“McSWIRLIES PURPLE TOILET BOWL

Descending Chaos
This digital collage merges Werner Herzog's Into the Inferno with Robert Rauschenberg's politically-charged assemblages, establishing the conceptual foundation for our installation. Rather than literal fire, we envision misinformation as a vortex—a swirling, spheroid descent into informational chaos.

This Dantean plunge informs the exhibition's visual language: text flows across surfaces like lava, spiraling and churning in patterns that disorient and mesmerize, mirroring the overwhelming torrents of content flooding contemporary consciousness.

Formal Genesis
Preliminary sketches reveal the installation's dual nature: a vertical multimedia screen and proposed horizontal tent structure for public gathering. Both elements share formal DNA derived from the lotus flower—an ancient Eastern symbol of enlightenment emerging from murky water.

The crinkled, undulating surfaces of screen and canopy echo lotus petals unfurling, suggesting truth's gradual revelation through obscurity.

The Living Labs has been commissioned by UNESCO to design a traveling multimedia pavilion addressing one of our era's most pressing challenges: the proliferation of misinformation. This installation supports a recently drafted UN declaration combating information manipulation, joining a broader research initiative that includes critical academic papers and documentary work. As part of the lead-up to COP30 in Brazil, this project translates complex political and philosophical inquiry into physical, experiential form.

In an age where artificial intelligence enables unprecedented dissemination of sophisticated

falsehoods, distinguishing truth from fabrication has become increasingly difficult. Rather than approach this as merely a technical problem, our installation explores truth itself as both sacred concept—with religious and moral dimensions—and secular ideal rooted in Enlightenment philosophy, science, and culture.

The exhibition centers on an undulating projection screen, its crinkled surface evocative of newspaper, displaying a continuously scrolling feed of news and scientific content focused primarily on climate science. Users encounter a deliberately chaotic presentation: truthful statements intermingle with misinformation,

creating cognitive dissonance that mirrors our contemporary information landscape. Through sustained engagement with the installation's AI-driven interface—incorporating text, speech, and nonverbal interaction—visitors who remain attentive gradually discern patterns, revealing underlying truths about climate change and information manipulation.

A planned second phase will incorporate an outdoor tent structure alongside the screen installation, creating space for public gatherings, speeches, and community dialogue.

This partnership represents The Living Labs' commitment to making urgent global challenges tangible and comprehensible, transforming abstract threats into encounters that demand both intellectual and emotional reckoning.

Enlightenment
Étienne-Louis Boullée's eighteenth-century library designs pair sublime, incomprehensible scale with rigorously rational Platonic geometries. There is a convergence of the irrational and rational, darkness made luminous through geometric order.

East Meets West
The installation synthesizes Eastern and Western philosophies of enlightenment: the organic, emergent wisdom symbolized by the lotus flower alongside the geometric rationalism of Greek philosophy. This cultural convergence reflects our global information crisis, which transcends geographic and philosophical boundaries.

Living Surface
The screen functions simultaneously as activated digital medium and sculptural object. Live-updated content flows in Art Nouveau currents—swirling like lava, water, or wind-blown hair—across a physically crinkled surface.

Unlike monumental stone obelisks claiming permanent truth, this malleable, approachable form acknowledges information's fluid, contested nature.



OF ST PAUL”

“UNESCO PAVILION”

-COLLABORATION W/
THE LIVING LABS, LLC

Project / Title
Collage, The Burden of Truth

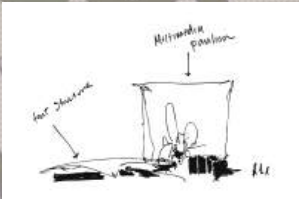
Medium
Digital Collage

Year
2025 (ongoing)

Project / Title
UNESCO Traveling Pavilion, The Burden of Truth, Design Sketches

Medium
Ink Drawing

Year
2025 (ongoing)



Project / Title
Drawing of a Metropolitan Church

Author
Étienne-Louis Boullée

Year
1780

Project / Title
UNESCO Traveling Pavilion, The Burden of Truth, Main Exhibit Rendering

Medium
Digital Rendering

Year
2025 (ongoing)





Material Refinement
The pavilion employs CNC-bent and welded steel with polycarbonate and ETFE membranes to create a streamlined interpretation of vernacular greenhouse architecture.

A Working Farm
This material palette—industrial yet luminous—transforms the utilitarian logic of inexpensive agricultural structures into something simultaneously functional and sculptural, bridging working farm infrastructure and museum-quality installation.

Flooded Context
Situating within the Museum of Science’s new 10,000-square-foot wing overlooking the Charles River, the installation benefits from natural light flooding in from three sides. This abundant daylight allows us to craft an artificial greenhouse experience.

Digital Content
Inside, visitors encounter digital displays tracing coffee beans’ dual journey—physical and digital—from field to barista. Accompanying these screens are physical props: real and artificial plants, harvesting stations, and a small café setup. This layering of virtual content with tangible agricultural artifacts creates an immersive environment where data flows become as visible as the product itself.

Kubrick
The space cultivates a surrealistic quality reminiscent of Kubrick’s 2001: A Space Odyssey—an artificial habitat merging minimalist precision with vernacular domesticity. Like the astronaut’s carefully designed environment, visitors become conscious participants in systems typically hidden from view.



SHADOW COMMODITIES

-COLLABORATION W/
THE LIVING LABS, LLC

Project / Title
Shadow Commodities:
The Digital Life of a Coffee Bean, Rendering 1

Location
Boston, MA

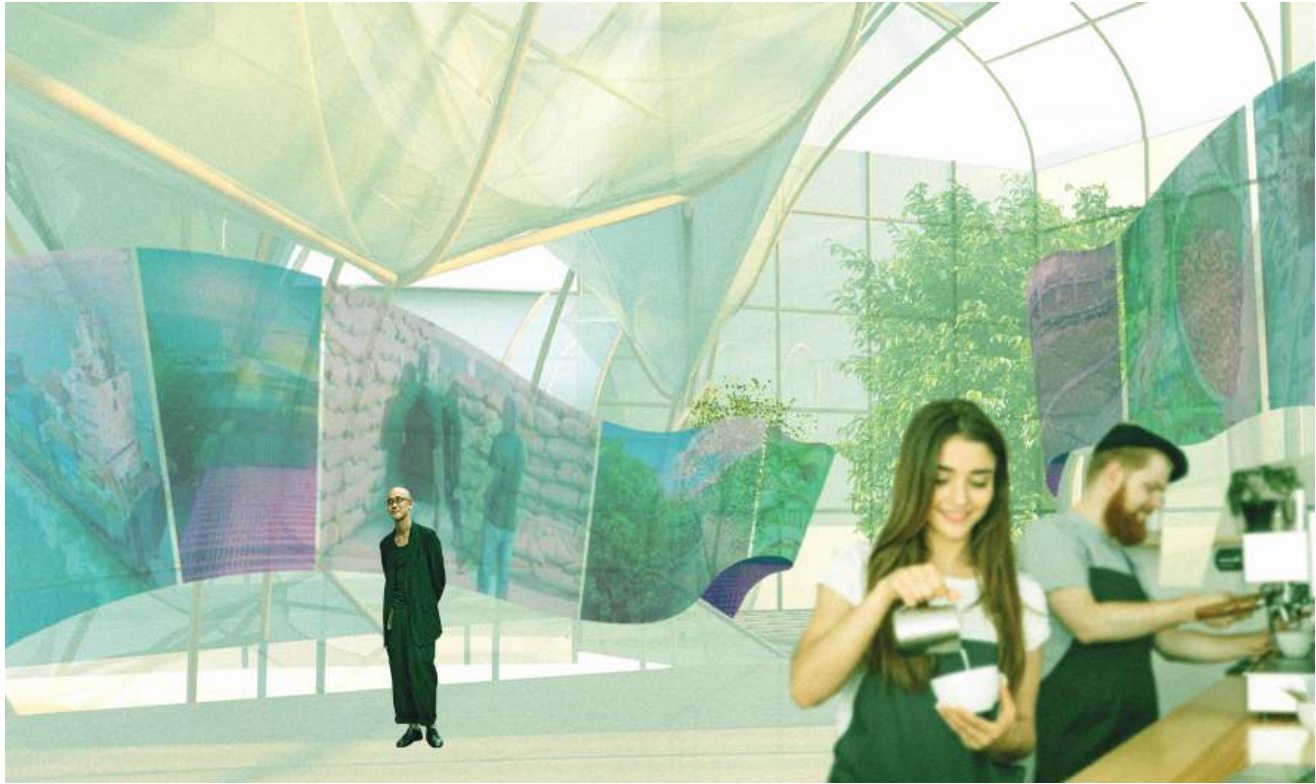
Year
2025 (ongoing)



Project / Title
Space Odyssey, Photo from the Set

Author
Stanely Kubrick

Year
1968



The Living Labs has secured a tentative commitment from the Museum of Science, Boston to host this exhibition and collaborated with the museum to develop a USDA grant proposal supporting the project. The grant funds research on Digital Traceability Systems culminating in this publicly-facing museum installation. The exhibition explores how data travels through global food supply chains using coffee as its lens—an ideal case study given its universal relatability and reliance on data-driven technology

including soil sensors, satellite monitoring, and blockchain verification.

Visitors trace two parallel journeys: the physical path of a coffee bean from farm to café, and its accompanying digital shadow. They observe how data is collected, recorded, and certified through various systems. The exhibition’s critical insight reveals that unlike the physical product, data doesn’t simply move forward—it travels to remote servers and tech companies where

it’s reused for sustainability improvements, corporate strategy, and predictive analytics. Following The Living Labs’ methodology, the installation synthesizes experimental architectonic investigation with didactic content. The physical form elaborates on vernacular greenhouse architecture, twisted into a surreal, spectacular display that engages visitors with complex questions about data ownership, governance, and power imbalances within digital agriculture systems.

Project / Title
Shadow Commodities:
The Digital Life of a Coffee Bean, Rendering 2

Location
Boston, MA

Year
2025 (ongoing)



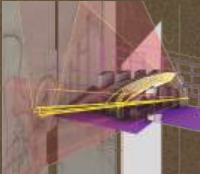
In collaboration with Maaz Gardezi (co-founder of The Living Labs), we have been tasked with building a permanent multi-media installation for the Science Museum of Western Virginia. The project is scheduled to be completed by June 2026, and with generous funding from the USDA, has been designed to provide spectators with interactive / programmable video animations showcasing possible "Agricultural Futures." Ecologists, Sociologists, and Animators from across the university have worked with us to imagine and critique the qualities of our in-progress in-


stallation (nicknamed the "AgroPod"), obliging us to consider not only the architectural surrounds - as static, physical volumes - but also the likely potential of the piece to function as both a didactic instrument of communication, as well as an open, aesthetic experience.

Using sensors that track movements of the body and small gestures with the hand, for our proposed exhibit for the Western Museum of Science we will create a programmable, animated, audio-visual sequence that will be displayed on a number of immersive

video surfaces. Once inside, sensors will collect and input data, which will simulate environmental relationships between atmosphere, water, soil, and ultimately the final human intervention -farming. The installation will consist of architectural structures that combine aetherial digital projections (drawn from satellite imagery, soil collections, terrain etc.) with tactile, material forms.

Vierzehnheiligen
The domes and columns and pendentives, that is, the legible grammar of architectural ornamentations surrenders, at least partially, to a visual language of oceanic froth, turbulent thunderstorms, as well as overgrown vegetal outcroppings. For our installation we wish to repurpose a similar method of geometric and spatial ambiguity, thus blending the artificial with the organic.






Perspective Projection
The digital images above describes the process of translating the analogue drawing into a 3D space by means of perspective projection.


Interactivity
There will be several "joy-stick" like levers that will allow users to fly through the animated space, as well as adjust many environmental variables at a micro / macro level. The exhibit is meant to perform at a basic level of spectacle, as well as an instrument -allow users, mostly children to learn about various aspects of soil health and sustainable agriculture.



Forced Perspective
The image below is the forced perspective of Borromini's Palazzo Spada. The space collapses inwards, creating the sense that the space is much deeper than in actual fact.

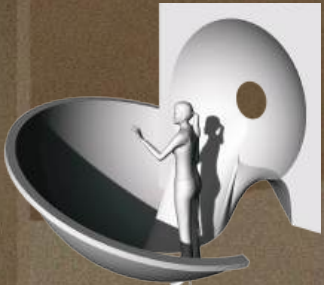


Fractured Space
The starting sketch, from which all else is derived, suggests a late baroque space in which the boundary between walls, floors, and ceilings is dissolved into instability.




Venn Diagram
A typical western church will have as its central focus the central crossing of the nave, with an accompanying fresco painting based on that singular perspective standing directly beneath.

The conceptual diagram for the pavilion, pictured below, shows a 3D sculpture of a Venn Diagram - in this case illustrating the perspectival overlaps of the horizontal and vertical plane.



Oculus Seed Sack
The pavilion is meant to feel subterranean, cave like, but there is also a mysterious, perhaps spiritual essence, a cleanliness.

The main focal point is both an oculus, a portal for looking out, as well as an object to be looked at if not worshipped; It appropriately resembles a seed on the verge of bloom.





Project / Title Vierzehnheiligen	Project / Title Iman Mosque
Location Bavaria, DE	Location Isfahan, IR
Author Balthasar Neumann	Author Ali Akbar Isfahani
Year 1772	Year 1611

-COLLABORATION W/
THE LIVING LABS, LLC

Project / Title Palazzo Spada, Hallway
Location Rome, IT
Author Francesco Borromini
Year 17th Century

Project / Title AgroPod, Main Sketch
Location Roanoke, VA
Year 2025 (ongoing)

Project / Title AgroPod, Early Diagram
Location Roanoke, VA
Year 2025 (ongoing)

Project / Title AgroPod, Main Rendering
Location Roanoke, VA
Year 2025 (ongoing)

“MUS. OF SCIENCE”

-W/ THE LIVING LABS, LLC

“RECCLAIMED COAL POWER



The Science Museum of Western Virginia is an ongoing project in collaboration with Maaz Gardezi (co-founder of The Living Labs) and Mary Roberts Baako (the current director of the museum). In 2030, the museum will move into a new facility, a recently acquired, de-commissioned power plant located on the edge of the New River, outside of Roanoke VA. The future museum will sit beside roughly 1,000,000 square feet of

reclaimed industrial space that will be converted into live / work units along with retail and commercial leases.

The Living Labs was asked to put together a preliminary set of drawings and renderings that rehabilitate not only the museum and its immediate surrounds, but also the public space along the riverfront. We are currently working on two ideas: firstly in

order to preserve the dilapidated factory, in all its picturesque charm, we propose building another building around the existing one to act as a new structural and environmental skin. Secondly, we propose a handful of additional public amenities (to be constructed during a future phase) which orient the visitor along main axes as well as frame key aspects of the building and its present monumental ensemble.

URBANISM”



Factory Obelisk
Similar to the Marcus Aurelius statue which gravitationally organizes the buildings in Michelangelo's Capitoline Hill, our urban parti situates itself around a grand, monumental smoke stack, envisioned as an industrial obelisk.



Interior
While the exterior is meant to look fresh and new, the interior is meant to evoke the mysterious and dramatic tone of the original factory building. The largest space will be left open, in a somewhat cathedral like gesture.

Central Plaza
Three existing building (refaced) along with four new ones cluster around the main smoke stack, re-creating a European Style public piazza.

Urban Re-Use
The existing 19th century brickwork starts the conversation, but additional structural shells and roof planes (holding PV arrays) intermingle with graceful aplomb.

The image below and to the left is from another ongoing project with Gardezi / Pennell rehabilitating the public space of another 19th century zone in downtown Blacksburg.

Project / Title
GES-2 House of Culture

Location
Moscow, RS

Author
RPBW

Year
2021



Project / Title
Roman Capriccio: The Pantheon and Other Monuments

Medium
Oil on Canvas

Author
Paolo Panini

Year
1735

Project / Title
VA Museum of Science, Main Atrium

Location
Roanoke, VA

Year
2025

Project / Title
VA Museum of Science, Atrial Views

Location
Roanoke, VA

Year
2025



Project / Title
Draper Street Pedestrian Plaza RFP

Location
Blacksburg, VA

Year
2025

Project / Title
VA Museum of Science, Public Plaza Spaces

Location
Roanoke, VA

Year
2025

Student work samples / syllabi dating back to my first position as an Instructor at South Dakota State University -beginning in the Fall of 2019; along with the work from my current role at Virginia Tech, which began in 2021, as Visiting Professor of Practice. The studio works are extremely diverse: formally, materially, politically, rhetorically.

In South Dakota I taught first year, second year, fourth year, as well as an MARCH1 graduate studio course; that, along with a handful of seminars and history lecture courses.

At Virginia Tech, I have taught second year, third year, fourth year as well as fifth year thesis studios. I also advised (5) year-long graduate thesis projects. In 2022-2023 I developed and taught a pro-practice course of my own design, focusing on unconventional means of independent workshop or “atelier” based examples.

Besides this I have taught several seminar courses based on the notion “modernism” - which I date back historically to the Italian Renaissance - covering everything from painting, literature, poetry, music, film and of course architecture.

Currently, I am collaborating with a colleague from the School of Public and International affairs, to design a co-listed, interdisciplinary course for architects and planners; it will be both lecture based and workshop based.

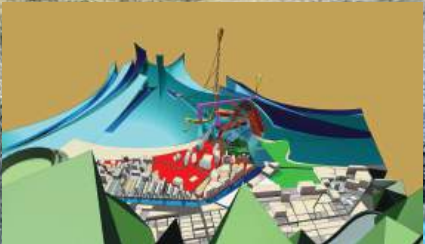


B. PENNELL TEACHING PORTFOLIO

Project / Title
Hawaiian Youth Hostel,
Early Painting

Student(s)
Stanzin Namgyal

Year
2024



Environment
This imagined environment amplifies the contrast between nature and the built environment, pushing the boundaries of how architecture can respond to and engage with its surroundings.



Architecture
Here, the architecture becomes not just a structure, but a dramatic participant in the landscape's ongoing dialogue, embodying the spirit of exploration and the desire to create something both extraordinary and otherworldly.

From the student: "THIS THESIS EXPLORES HOW INTEGRATING PRINCIPLES OF ART INTO ARCHITECTURAL PRACTICE CAN CHALLENGE AND EXPAND THE DISCIPLINE, FOSTERING A NEW REALM OF AESTHETIC POSSIBILITIES THAT LIBERATES ARCHITECTURE FROM CONTEMPORARY CONSTRAINTS AND RECLAIMS ITS POTENTIAL AS AN EXPRESSIVE ART FORM.

The chosen site for this archi-

texture is the iconic Waikiki Beach in Honolulu, a location selected for its dramatic interplay of natural beauty and urban vibrancy, offering a perfect canvas for architectural experimentation. Honolulu, with its unique blend of cultural richness and geographical splendor, provides an inspiring backdrop, where the theatrics of its landscape—towering volcanic peaks, expansive ocean vistas, and lush, tropical

foliage—create a setting that is both visually stunning and ripe for innovation. In this conceptual vision, the site and its contextual conditions have been deliberately fictionalized, exaggerating the already majestic landscape to heighten its sense of grandeur and surrealism."



A Pier
The proposed architectural development, a pier extension into the heart of Waikiki, represents a bold reimagining of the intersection between art and urbanism.

Scattering
Unlike traditional urban projects, this development decentralizes its functions across a series of autonomous yet interconnected structures.

“THESIS WORK”

“HAWAIIAN

ETERNAL OASIS

[B. ARCH]

THESIS: BARCH 2024 / NAMGYAL

YOUTH HOSTEL”



Project / Title
Hawaiian Youth Hostel,
Early Painting

Student(s)
Stanzin Namgyal

Year
2024

Project / Title
Hawaiian Youth Hostel,
Thesis and Project

Student(s)
Stanzin Namgyal

Year
2024

Project / Title
Hawaiian Youth Hostel,
Thesis and Project

Student(s)
Stanzin Namgyal

Year
2024



From the student: "A critique on large-scale urban developments and their capacity to suggest new architectural realities:

An office Building located at City Hall Park in Lower Manhattan. The building explores the overlap of program and form to generate unique social environments and craft an iconic vision of future large-scale developments in urban landscapes. The program is divided between Meta, Apple, Tesla, and Amazon office space. Sharing building space leads to increased collaboration, reduced infrastructure costs and efficient land use. Incubator space is incorporated.

The current site is underdeveloped, resulting in the endless

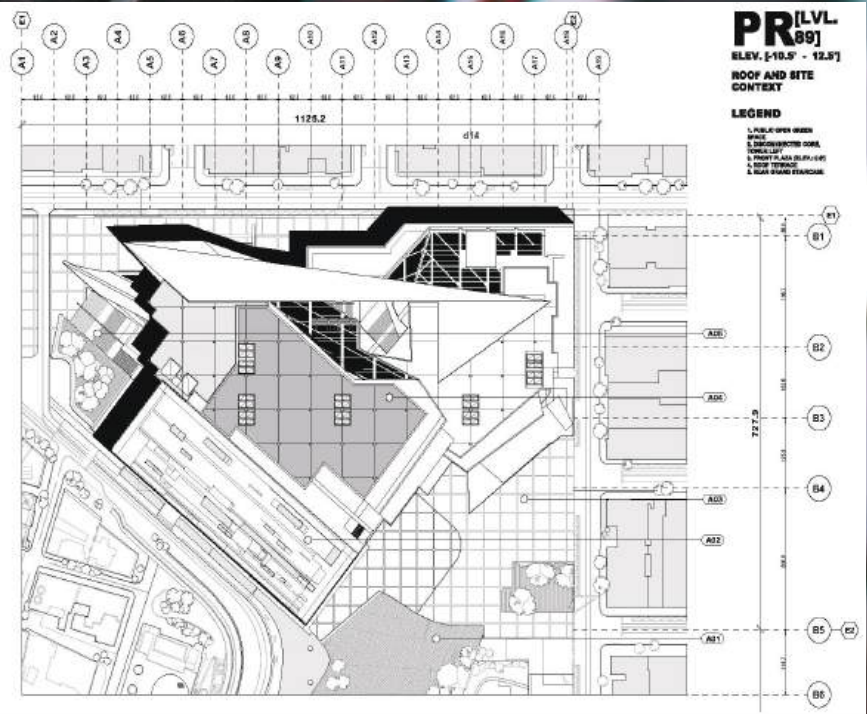
flow of people from the Brooklyn Bridge to come to an abrupt stop. The intent of locating this office building in this park is to create a striking monumental structure that celebrates the entrance to the city. It activates the slow-paced nature of the adjacent Civic Center with playful forms that encourage public interaction. A dialogue between untethered capitalism and bureaucratic governance is created. Large scale developments in Manhattan are stagnant calcified tumors that suggest rigidity and social/cultural disconnect. 52 Chambers

suggests flexibility, programmatic freedom, and visual instability, thus rejecting current formulated design approaches.

Massing
The massing scheme enables the building to have both an immediate graphic presence from the Brooklyn Bridge and a contextual connection to the city behind it.

Tilting
The tilting towers seen from the approach of the building formally responds to the flow of people, cars and public transportation that comes from Brooklyn.

Shared Space
Shared facilities and computing needs decrease operation costs, allowing for more efficient work environments. Incubator space creates a symbiotic relationship between fully formed companies and start-ups, which trade entrepreneurial guidance for fresh ideas and youthful energy. It's Silicon Valley in New York City.



THESIS: BARCH 2024 / O'CONNOR

“TOP THREE BIG TECH

MEGA MACHINE”



Project / Title
52 Chambers,
Main Rendering

Student(s)
Jack O'Conner

Year
2024

Project / Title
52 Chambers,
Plans

Student(s)
Jack O'Conner

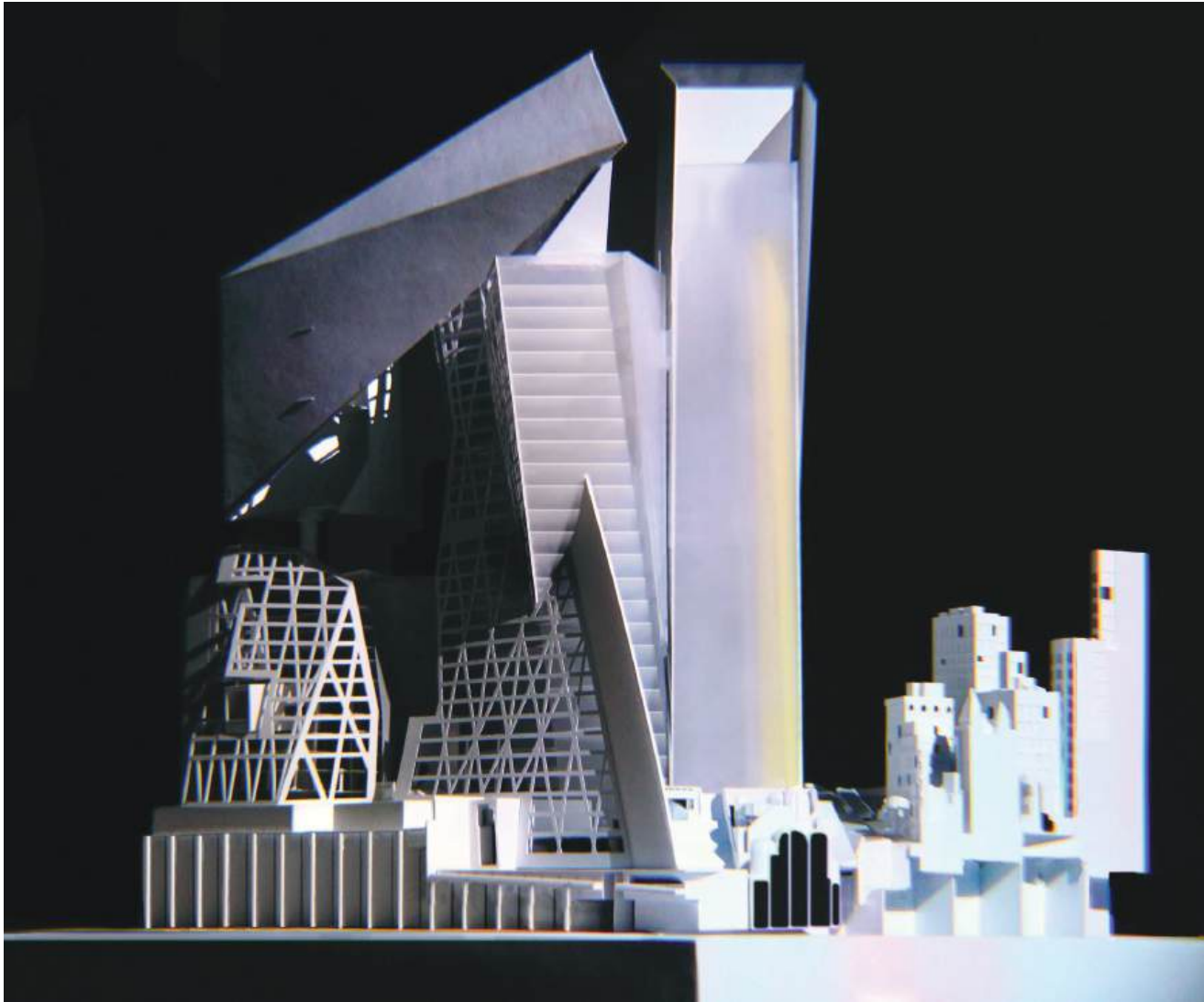
Year
2024

Project / Title
52 Chambers,
Interior Rendering

Student(s)
Jack O'Conner

Year
2024





Sober Side
The west façade reveals a more sober design that acts as a visual counterpoint to the east elevation, scaling the XL arrangement of towers to the more intimate scale of the city and the pedestrian.

Jagged Edge
The exterior of the building consists of jagged forms and harsh geometries, communicating the formal fluidity and “undefined” spatial configurations of new large Scale Urban Developments.

Soft Interiors
The interior of the building assumes a softer and more fluid environment, creating ethereal moments in shared spaces and circulatory corridors.

Project / Title
52 Chambers,
Model

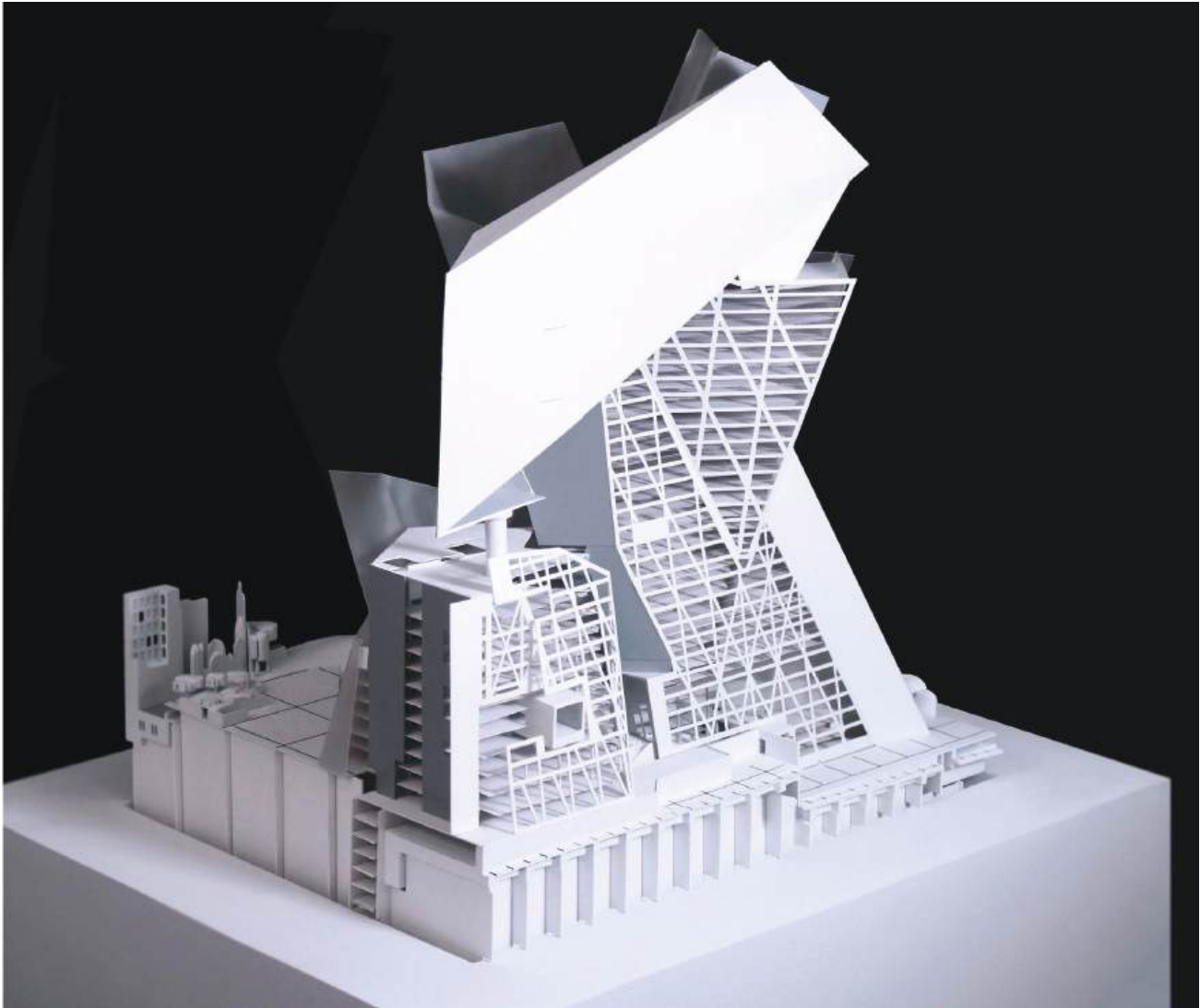
Student(s)
Jack O Conner

Year
2024

Project / Title
52 Chambers,
Early Sketch

Student(s)
Jack O Conner

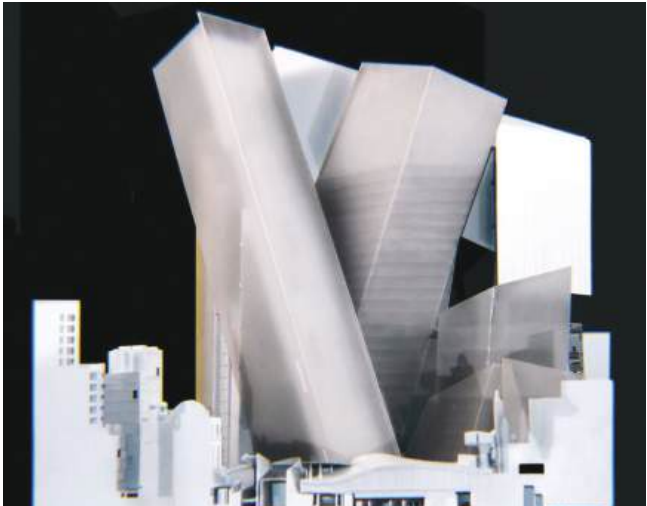
Year
2024



Project / Title
52 Chambers,
Model

Student(s)
Jack O Conner

Year
2024





Figuration
This student painted and drew with a feverish intensity, the question always arose, if not beckoned: how to translate these compositional techniques into architectural form?

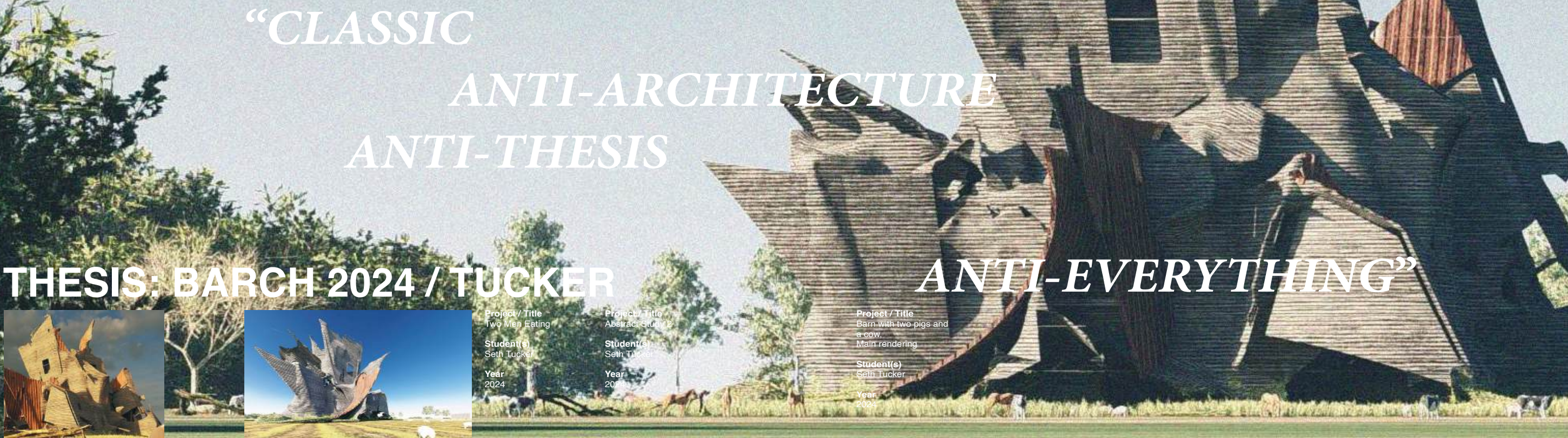
Abstract
A mixture of shapes and smudges.



Form
You can see how the slashed, expressionist flow of the paint directly led to the building below -a decrepit barn artificially in a state of decay, or evolution.

The following images spawned from the incoherent pseudo-architectural mind of Seth Tucker -an intensely talented individual with an innate knowledge - I can't say of what - of whatever it is that produces images of such startling originality and quality.

My role (Ben's) was largely that of a far away critic, dropping in from time to time, not wishing to fill his mind with unnecessary hogwash. Needless to say, such seemingly aimless pursuits (see next page as well) were encouraged with great enthusiasm.



“CLASSIC
ANTI-ARCHITECTURE
ANTI-THESIS

THESIS: BARCH 2024 / TUCKER

ANTI-EVERYTHING”



Project / Title
Two Men Eating

Student(s)
Seth Tucker

Year
2024

Project / Title
Abstract Study 2

Student(s)
Seth Tucker

Year
2024

Project / Title
Barn with two pigs and a cow.
Main rendering

Student(s)
Seth Tucker

Year
2024



Sketching
The sketches below are somewhat part and parcel of (though to a uniquely artfully finessed degree) our studio process. Analogue drawing and model making in the early generative phase, and then finally the digital turn.

A-tectonic
The facade above represents one of probably 8 or 9 separate building fragments, ideas, explored for about a week or two. Here we are looking at a non-stackable a-tectonic system for a facade composition.



Project / Title Figurative Sketches	Project / Title A-Tectonic Facade
Student(s) Seth Tucker	Student(s) Seth Tucker
Year 2024	Year 2024



Dog / Chicken Building
Ah yes, the infamous dog-chicken building. We know it well.

We tip our caps!



Project / Title Dog Building
Student(s) Seth Tucker
Year 2024

This thesis proposed a radical, if not preposterous remodel of The Presidential White House. Inspired by one of Cornell West’s campaign slogans, “I’m not moving into The White House, until everybody has a house,” Tucker Rossi imagined The White House in terms of a dialectical scale-shift: the original residence remains, but encapsulating it, overwhelming it, are approximately 3,000 low-come housing units.

Dome

The main composition features an enlarged dome figure dwarfing the centralized plan of the white house.

Statue

Atop the dome stands the statue of freedom, bursting through the dome’s shell.

From the student: “I will take the icon of a nation and make it the icon of a generation. The White House idolizes an individual and elevates them to a status beyond that of the common man.

It has remained stagnant as the world around has become more connected, dynamic and integrated in culture. It’s neoclassical composition has retained its beauty but the program and

scale has failed to remain relevant to the needs of humanity today. The House of Everything will meet these needs and show us what humanity is capable of.”

“WHITE HOUSE HOUSING PROJECT”

THESIS: BARCH 2024 / ROSSI”

Project / Title

House of Everything, Main Model view

Student(s)

Tucker Rossi

Year

2024

Project / Title

House of Everything, Generative Plan 1

Student(s)

Tucker Rossi

Year

2024

Project / Title

House of Everything, Generative Plan 2

Student(s)

Tucker Rossi

Year

2024



Radial Plan
Early plan studies focus on the ideal of the french Radial Plan, contorted and distorted with expressionist feeling.



Abstract
A mixture of shapes and smudges.



Press Breifing
One of the first formal 3D studies concerned the design of a singular space: the press breifing room -a deeply uncertain, provisional space filled with tension and animacy.





Fragments
Both the main dome and the press breifing room erode into fragments, as the unignorable, metaphysical pressures of public space crash into the otherwise pure isolated space.



Project / Title
House of Everything,
Exterior Rendering

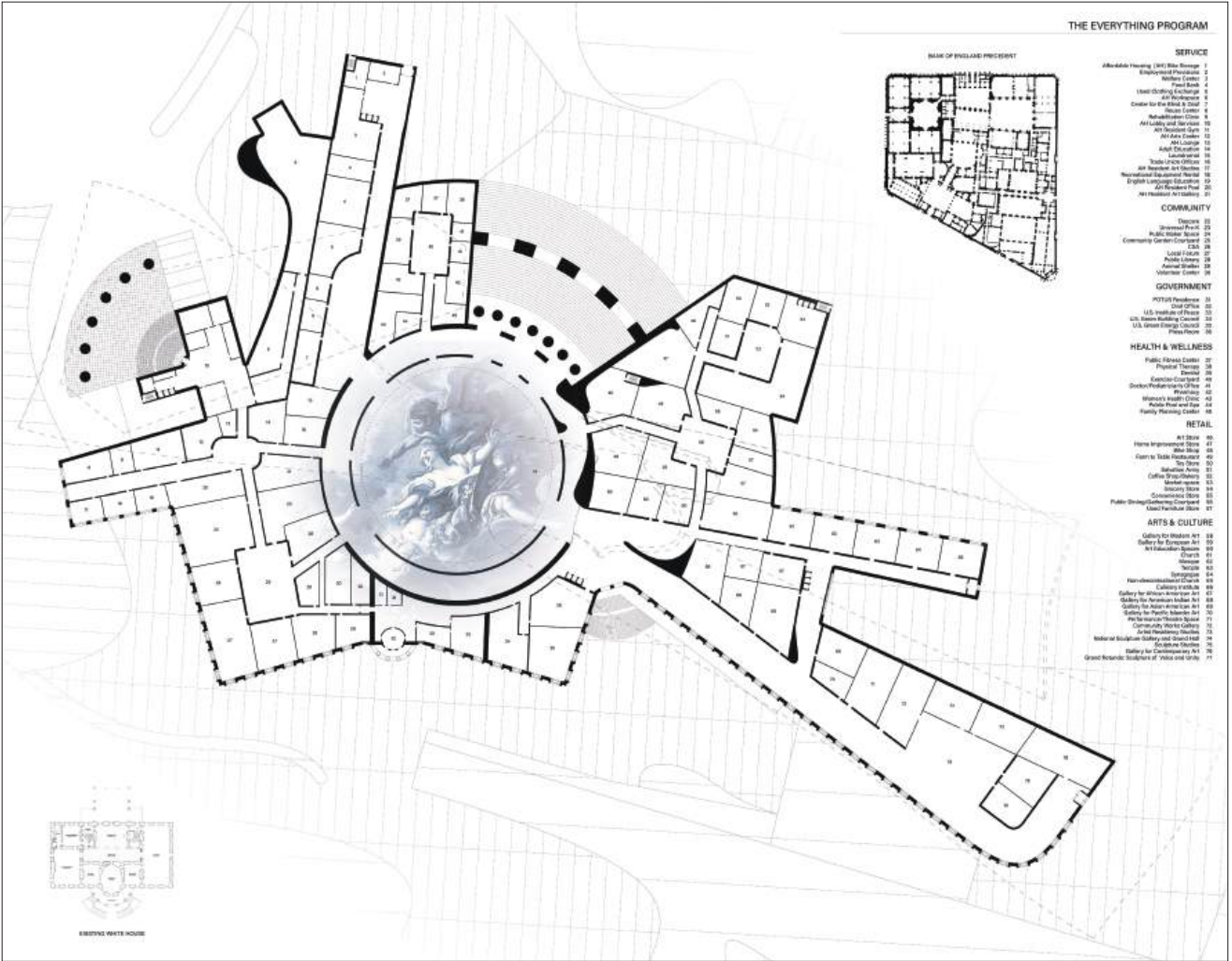
Student(s)
Tucker Rossi

Year
2024

Project / Title
House of Everything,
Interior Renderings

Student(s)
Tucker Rossi

Year
2024



Bank of London
Soane's Bank of London served as a guiding blueprint behind the aggregated composition of programs.

Monumental Standoff
In obvious disobedience, the rear block of housing stands just one story above the Washington Monument -proclaiming the symbolic significane of "the people" instead of just "a person."

Project / Title
House of Everything,
Main Plan

Student(s)
Tucker Rossi

Year
2024



Project / Title
House of Everything,
Model Views

Student(s)
Tucker Rossi

Year
2024



Old Tricks
The masterplan plan is brought to life by fervent sketching, collaging, and ardent refinement. It raids the playbook of every beloved city and redeploys its tricks with unapologetic force.

From the student: "Architecture once spoke a language everyone understood. It was coherent, resonant, and legible. It embedded cultural memory into stone and mortar, creating places that felt both familiar and profound. The greatest cities – Florence, Prague, Kyoto, Vienna – did not happen by accident. They are the product of traditional urbanism done well: spontaneity, quirkiness, and order intertwined. They are composed of unique architectural styles, pluralistic yet cohesive, all operating within a shared framework of traditional architecture. Gothic standing beside Baroque, beside Classi-

Anti-Sprawl
Winding streets coil like medieval alleys, then snap into axial vistas worthy of a baroque procession, funneling life toward the flaming heart of the scheme, an elevated agora that glows at the center like molten metal. Blocks pinch and swell to choreograph surprise, courtyards bloom where the geometry loosens its grip, and every edge tightens into a bastion against the surrounding sprawl.

cal – a diverse but harmonious dialogue. These styles are not in conflict; they coexist without breaking the fourth wall of the city's narrative.

Insert a minimalist glass box into this fabric, however, and the illusion shatters. The city breaks character, as if admitting that its role as a living, human-scaled place was just a set piece all along.

We need to build places that are coherent, legible, and unmistakably human. Places that feel alive, places that are radically experimental, intellec-

A New Style
Here then is a new style made solid, bronzed, a reliquary of my invented grammar: façades fold and buckle like Baroque stage curtains, crenellated spires rise with Gothic swagger, while Art Nouveau scrolls erupt from window lintels and crash against chunky industrial chimneys.

tual, and complex, yet resonate with the general public and inspire affection, belonging. It is time to reclaim architecture as a cultural act and to build with belief, to design with conviction, and to create with the intention of crafting enduring, beloved places.

We must cultivate new architectural languages that retain the soul of traditional architecture. That is, its richness, symbolism, craft, legibility, and spatial joy, without being bound by nostalgia or frozen stylistic codes. We need new contemporary architectural styles that dares to be beautiful, that welcome ornament that engage the street and people, that stirs the spirit, that are local to different regions and cultures, and that are neither afraid of being loved nor of being strange.

What is needed now is proliferation."

“LEON K. NEW URBANISTIC COPPER COLORED MANSARD”

THESIS: BARCH 2025 / DONAHER



Project / Title
Chicago Microcity,
Plan Studies

Student(s)
Joseph Donaher

Year
2025

Project / Title
Chicago Microcity,
Main Renders

Student(s)
Joseph Donaher

Year
2025

From the student: "Once a core component of Philadelphia's industrial infrastructure, the Delaware River site has long been marked by obsolescence and abandonment. Among the most iconic structures is the coal-powered plant, originally designed by John Windrim with monumental ambition-intended to be three times its built size. Though left incomplete and dormant for nearly four decades, the building's Neo-Classical foundation still conveys the symbolic weight of state power and civic identity. Rather than erase this industrial lega-

Background

Philadelphia, once known as the "Workshop of the World," was a powerhouse of industrial production, fueled by steel and coal. These resources drove the city's shipyards, railroads, and machinery plants, shaping its manufacturing dominance. The power plant at the heart of this thesis stands as a relic of that era, an architectural testament to the energy infrastructure that sustained urban expansion. By reclaiming this post-industrial site, the project reinterprets Philadelphia's industrial legacy, transforming it from a symbol of the past into an icon of resilience and renewal.

Recent History

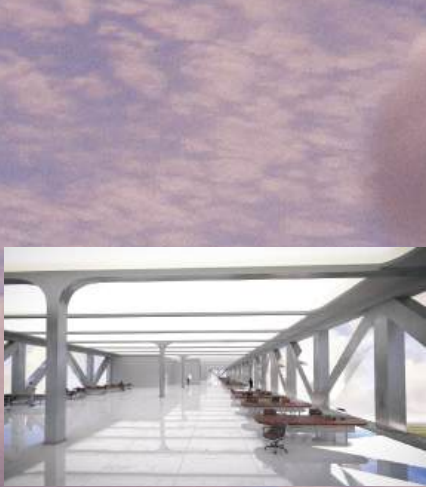
Over decades of abandonment, the richmond powerplant succumbed to the forces of time and neglect. Exposure to the elements corroded its steel framework, while unchecked moisture weakened its concrete and masonry. Despite its decay, the richmond powerplant remains a powerful architectural statement: its monumental form a testament to the scale, ambition, and ultimate fragility of industrial infrastructure.

cy, the thesis proposes a transformation that builds upon it, reasserting the site's presence through monumental architecture and programmatic complexity. "The Theory of Bigness" proposes that large-scale architecture has the potential to redefine urbanism by introducing self-contained, city-like environments within individual structures. These megastructures can serve as catalysts for urban transformation, blending architecture and urban design in ways that smaller projects cannot. In my thesis, this

concept is applied to the power plant and it's surrounding infrastructures. where the monumental scale and complexity of the designs will create a new urban hub, redefining the relationship between architecture and the surrounding city. For the project site, the idea of a new urbanism will be realized through the creation of multifunctional, self-sustaining structures that integrate diverse programs within a single, monumental entities."



Grand Hall
The grand hall reclaims the power plant's central space as a civic interior, drawing from classical architectural language to establish a sense of permanence, order, and ceremony. Light enters through a large vaulted skylight, illuminating the core of the space and emphasizing its vertical grandeur.



Sky Bridge
The Sky Bridge connects the sanctuary and the shopping center, suspended high above the Richmond Powercenter. More than just a circulation route, it serves as a functional workspace that physically and symbolically links two distinct programs within the complex.

“HIGH VOLTAGE PHILLY-PLANT RESTORATION”

THESIS: BARCH 2025 / LEE

Project / Title
Reclaiming Urban Monumentality,
Main Perspective

Student(s)
Ben Lee

Year
2025

Project / Title
Reclaiming Urban Monumentality,
Main Hall

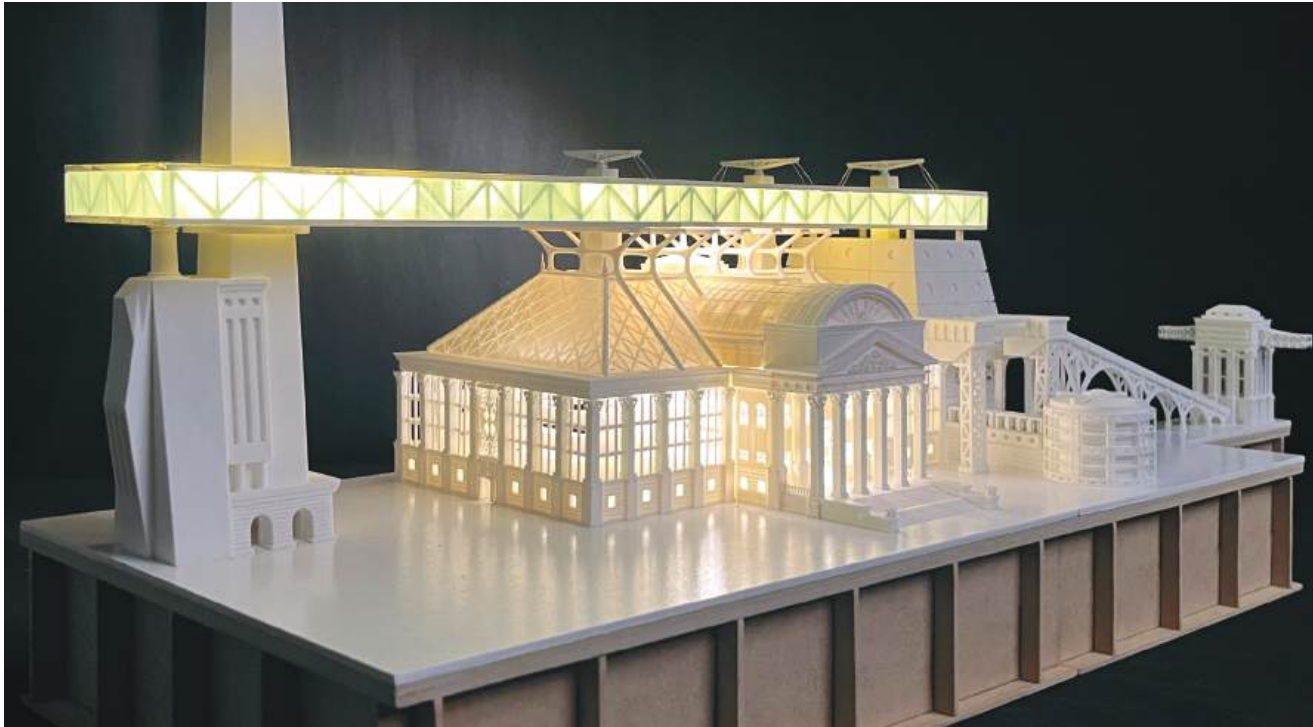
Student(s)
Ben Lee

Year
2025

Project / Title
Reclaiming Urban Monumentality,
Office Space

Student(s)
Ben Lee

Year
2025



Site Plan
This site plan illustrates the overall massing and spatial hierarchy of the main architectural intervention. The composition emphasizes symmetry along a central axis, projecting civic order through alignment, rhythm, and proportion. The primary structure anchors the design with monumental clarity, while secondary volumes branch out to support distinct programmatic functions.



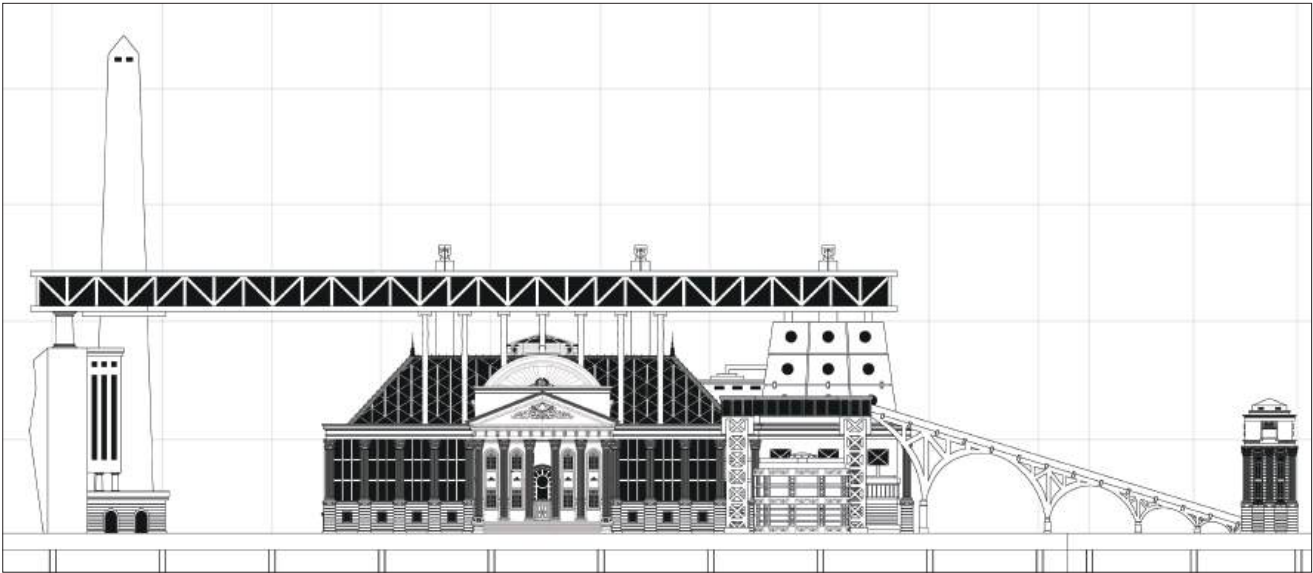
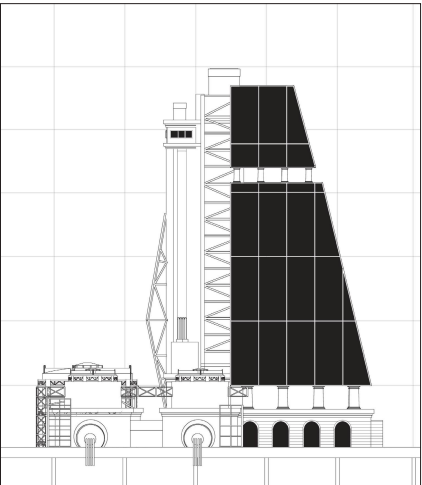
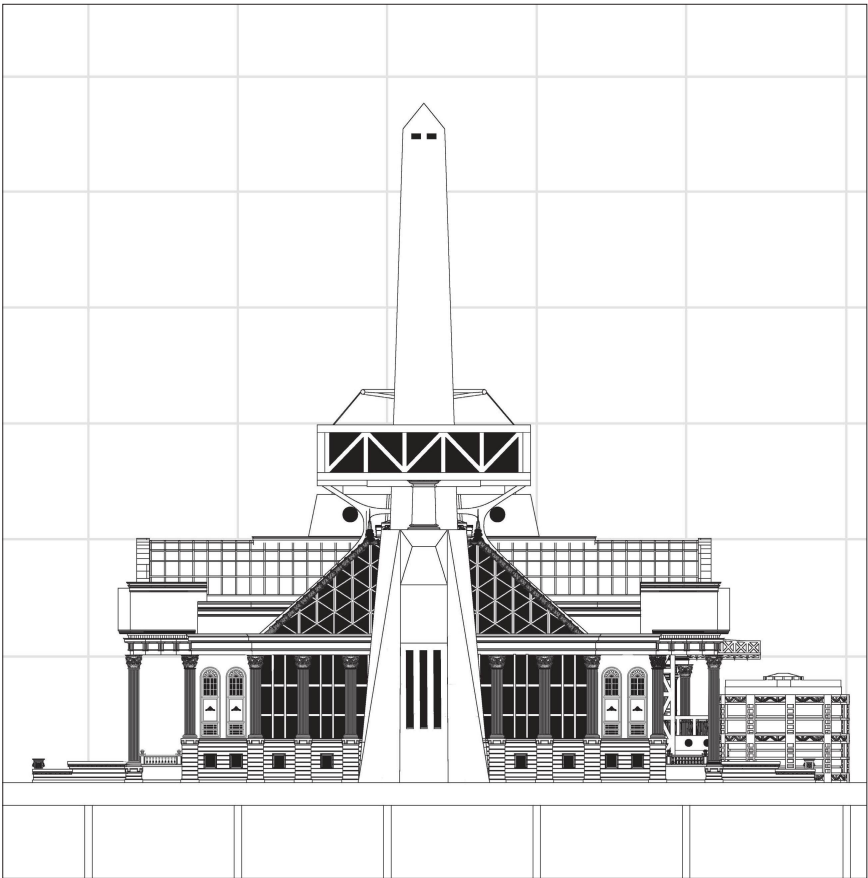
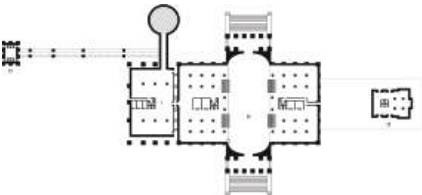
Diagram
The diagram illustrates a three-phase evolution of the power plant: from a purely utilitarian industrial shell, to a classically overlaid structure evoking order and civic pride,

Rhythm
Spire, and arches establish a strong horizontal rhythm while emphasizing vertical moments of significance.

Project / Title
Reclaiming Urban Monumentality, Physical Model

Student(s)
Ben Lee

Year
2025



Project / Title
Reclaiming Urban Monumentality, Main Power building Elevations

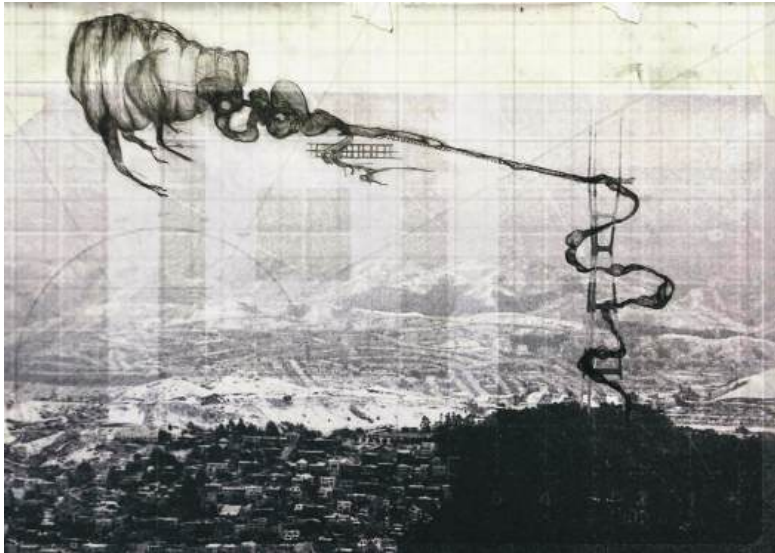
Student(s)
Ben Lee

Year
2025

Project / Title
Reclaiming Urban Monumentality, Secondary Battery

Student(s)
Ben Lee

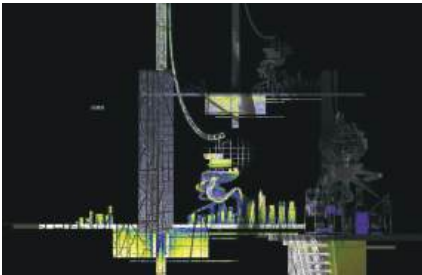
Year
2025



Intertwined
Intertwined paths; one for the body, one for the begrieved

Lifting Up
Lift up the graveyard. Instead of burying the dead, we shall raise them towards heaven.

Sutro Tower
This creature projects itself off the iconic Sutro tower of San Francisco.

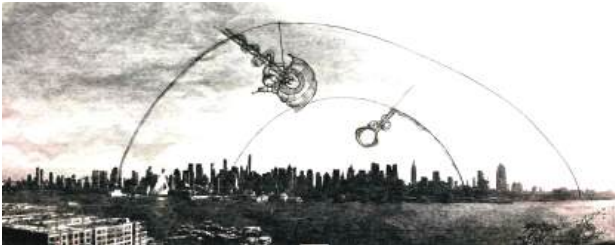


THESIS: BARCH 2025 / GETZLER

Project / Title
Place of Death,
Perspective Collages

Student(s)
Rebecca Getzler

Year
2025



Project / Title
Place of Death,
Bucky Fuller Collage

Student(s)
Rebecca Getzler

Year
2025

Project / Title
Place of Death,
Collage #4

Student(s)
Rebecca Getzler

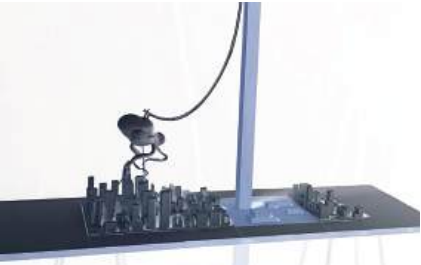
Year
2025

From the Student: "as little as a centenary ago, it was the family of the deceased that took care of the dead. Not morticians, or funeral directors. In this modern age, we no longer hold or face our dead but place the burden upon others. Death has become a commercialized industry with a primary goal of profit. Funerals and body deposition have become these costly untenable things. Places of death in the US, mortuaries, funeral homes, are commonly places that more closely resemble offices or clinics.

Purely functional for care of the body; yet it completely failed in assisting in providing adequate grieving spaces for the begrieved. It has separated us from our dead. With this separation how can we process our grief? By separating ourselves from death, by refusing to interact or address it, our fear of death has

only ballooned and become this tiresome burden. This monstrous force we can't hope to defeat. My thesis questions the role death plays in our lives, to question it this, alleviate this fear of death and the burden in bears on our lives by facing it head on.

The drawings I have created are in essence this fear manifested. Death itself has descended upon the city. In this cinematic display I wish to attract attention to this important topic. By illustrating this choking atmosphere, people become face to face with their fear. A primary element of these representations is that death is not something buried deep belowground; to be forgotten about. But instead, it is lifted far above our heads. Perhaps death is something to revere; something to sanctify; not demonize."



Tower
A nondescript pencil-thin death tower holds six millennia of human remains, and meanwhile serves as the anchoring stake into the earth's surface from which the hellish shrimp crustacean hangs.

All standard issue of course.



Collector
The looming threat positioned over Times Square of New York City. A space blinded by the lights of the world, it is here that one should pay the most attention.



From 2022 onwards, I have organized my studios around a central project which begins with the designing of a single room, and then culminates in the imagining of a grand, urban space -much aligned with Alberti's motto "a house is a small city, a city a small house." To begin, however, with only a room is to do away with the majority of the external supports which tend to muddy up the clarity of a single sculptural or architectural gesture, and focus, strictly on the creation of an interior space. Buildings like the Pantheon, literally single room buildings, serve as a reference point.

Importantly, students begin with-

Barge
One arrives from the ferry boat at night. You see only the rainbow colored lights illuminating the night-club hotel which shines like a beacon or a lighthouse from miles beyond.

The barge like entrance is a muddy reflection of the gritty realm of Manhattan from once you came. You enter a nondescript doorway however, and find yourself instantaneously bathed in a world of fantasy, but above all, luxury.

out a site. This requires them to push their individual imagination to the extreme, to boldly confront the proverbial blank slate. All they know is the program -a pool, a gym, a shopping center, a zoo etc.

Once the buildings have established a personality and figure all their own, only then do we introduce the urbanistic context, along with the interesting complication that they must relate their projects to one another in a coherent urban ensemble -an exercise in "master planning."

Most of the "year three" works, shown next, along with all of the "year two" works are examples of

these group-based studios. The project you are looking at below ultimately centered around the creation of a resort located on Fire Island, NY.

The project after that is for a small college, and after that a large shopping center / housing / hotel development right on Silver Lake in California.

"JOHNNY MATHIS

FIRE ISLAND

JUMBO SET SPECTACULAR"

"YEAR TWO"

[B. ARCH]

Project / Title
Ferry Terminal,
Approach Perspective

Student(s)
Isabella Loreto,
Ryan Tatman

Year
2025

Project / Title
Ferry Terminal,
Bar View

Student(s)
Isabella Loreto,
Ryan Tatman

Year
2025

Project / Title
Hotel and Club,
Profile Collage

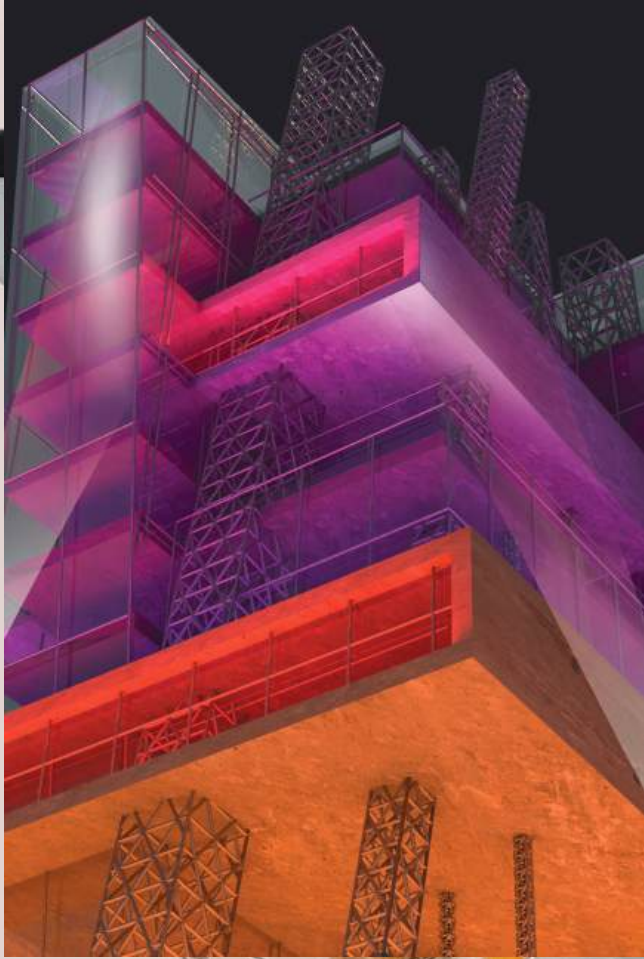
Student(s)
Alex Rogers,
Lauren D'Agrella

Year
2025



Silhouette
This resin collage formed the backbone image of the main tower-like volume.





“NIGHT CLUB HOTEL MINI CITY

Program Volumes
The different program areas express themselves volumetrically.

Nightclub
The high-tech framework for the building naturally extends into the nightclub space, the atmosphere is purple, iridescent, and irresistible.



Arrival
One arrives close to sunset in the grips of anticipation and excitement.

“PORTAL INTO INFINITY”

Project / Title
Hotel and Club, Volumes

Student(s)
Alex Rogers, Lauren D'Agrella

Year
2025

Project / Title
Hotel and Club, Physical Model

Student(s)
Alex Rogers, Lauren D'Agrella

Year
2025



Project / Title
Hotel and Club, Penthouse

Student(s)
Alex Rogers, Lauren D'Agrella

Year
2025

Project / Title
Hotel and Club, Arrival Perspective

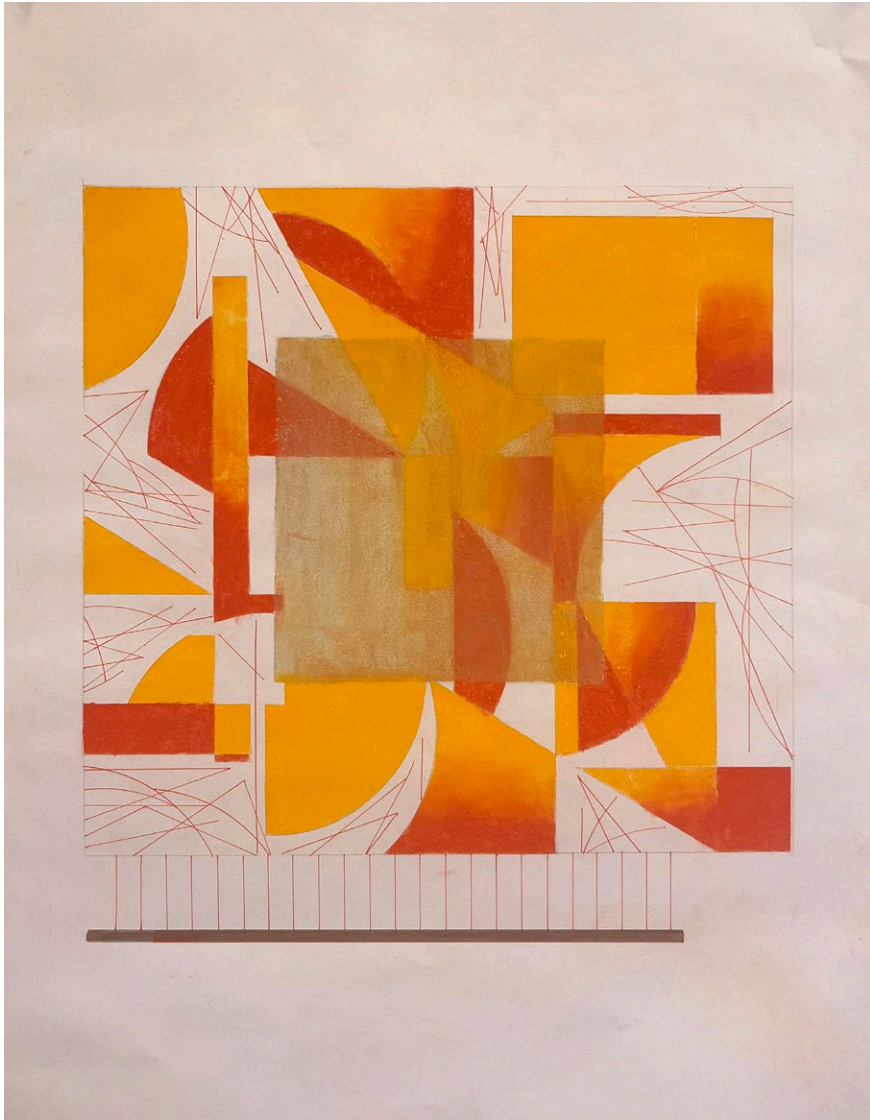
Student(s)
Alex Rogers, Lauren D'Agrella

Year
2025

Project / Title
Hotel and Club, Physical Model

Student(s)
Alex Rogers, Lauren D'Agrella

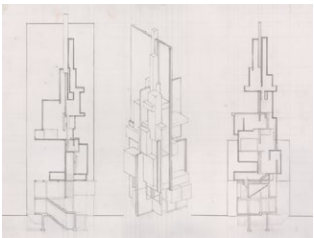
Year
2025



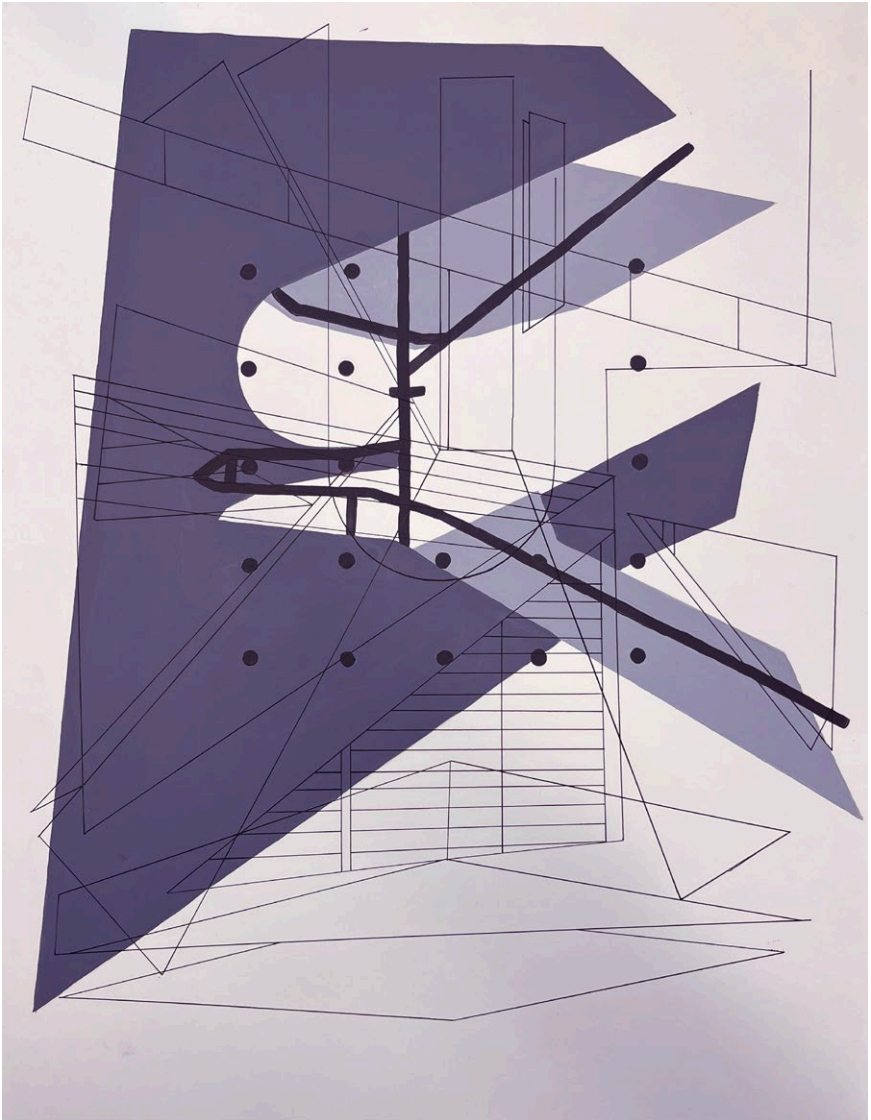
Parti Drawing
Here (above) we are looking at a parti drawing of an architecture building. The student is using color, line and surface, layering to describe a “difficult-whole” composition inspired by Le Corbusier. This was the originating drawing for her design of an architecture, pictured on the next page.

Analysis: Glass House
Below the student is performing a critical analysis of the Maison de Verre’s structural system.

Second Year studios begin with individual analysis of nine canonical houses, which students then critique, modify, and alter – sometimes to an ultimately unrecognizable extent – through the addition of a new room. The primary pedagogical purpose is to introduce a diverse palette of representational media while establishing core architectural concepts exemplified in these historical works. With these architectural precedents in mind, students receive a building program and are asked to generate a foundational “parti drawing” from which the rest of the building will be conceptually derived. The main images on this page show a figure-ground study of Le Corbusier’s Villa Savoye, which translates into a sectional parti for an architecture school-also shown in the following slides with greater detail and development.



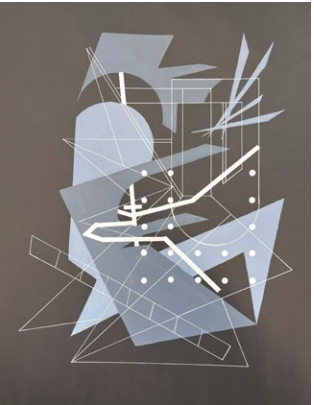
Analysis: House 6
The first several weeks of studio combine original invention with precedent analysis. Here, in the language of Eisenman, the student is combining an earlier room design of her own with the famous house 6.



Analogue Beginnings
Early exercises use analogue means of making in order to highlight the notion of “craft.” The patient execution of a thing.

Diverse Media
Because the tools for making are so numerous, the student works from the outset demonstrate an extremely diverse range ideas and techniques.

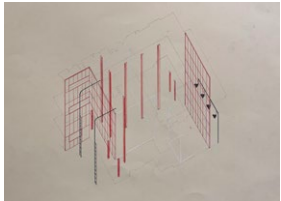
Analysis: Glass House
Below the student is performing a critical analysis of the Maison de Verre’s spatial and material system.



Analysis: Villa Savoy
The images above describe the preliminary analysis of Le Corbusier’s Villa Savoy along with the subsequent addition invented by the student.

YEAR 2: 2025 / ACADEMIC BUILDINGS

Project / Title
Architecture Building Part
Student(s)
Regina De La Maza
Year
2025



Project / Title
Maison de Verre Analytical Drawings
Student(s)
Samantha Cowen
Year
2025

Project / Title
House 6 Analytical Drawings
Student(s)
Isabella Loreto
Year
2024

Project / Title
Villa Savoy Analytical Drawings, left + right
Student(s)
Regina De La Maza
Year
2025

Project / Title
Maison de Verre Analytical Drawings
Student(s)
Savannah Reifsteck
Year
2025



Project / Title
Maison de Verre Analytical Drawings
Student(s)
Savannah Reifsteck
Year
2025





The following images represent three-dimensional work from this same project series, in which students designed individual buildings that would eventually constitute an entire college campus. Early generative parti drawings are translated into three-dimensional form, beginning with

Precision Materiality
This 1/32-inch scale physical model is laser-cut from paper with printed graphics. Students are encouraged to consider color and a vivid sense of materiality from the outset, immediately diving into the process of precision fabrication. Here, we are looking at an architecture building that translates previous parti drawings—specifically, the figure-ground parti—into three-dimensional form.

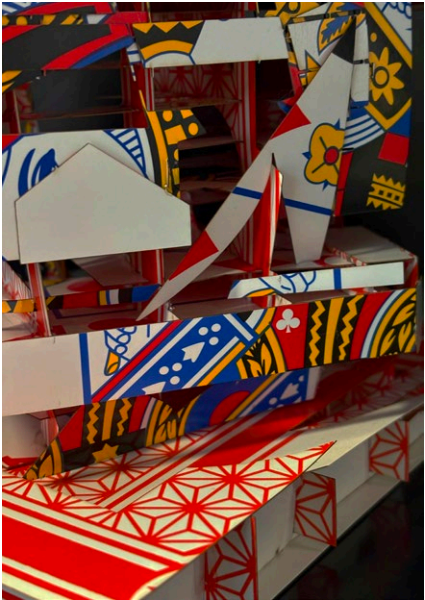


a series of abstract conceptual models using found objects and unique materials that inform tectonic strategies.

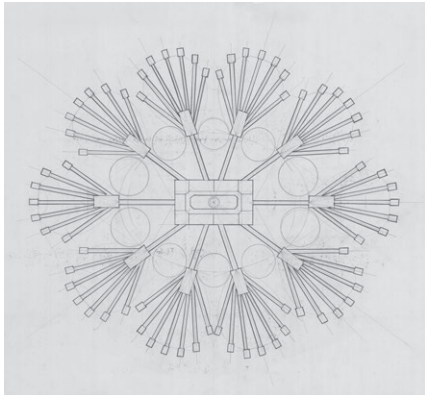
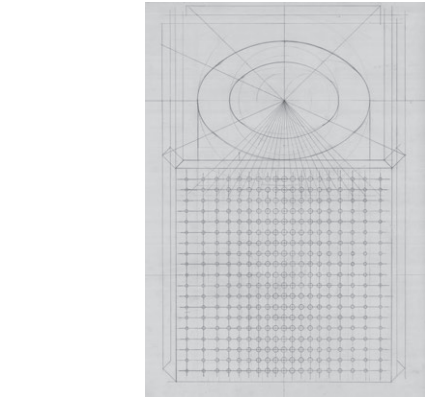
This process culminates in a 1/32-inch scale model constructed from laser-cut paper. I introduce students to three-dimensional

Fractured Space
This architecture building translates the previous figure-ground parti drawing into a fractured, open-ended, interpretable space. The design simultaneously creates crisp edges and hard boundaries while cultivating an ambiguous sense of spatial distortion.

Mega Strucutre
The drawings below represent an extremely large student dormitory housing 1,500 students within a singular mega-structure. Students socialize in the central core, then radiate outward into progressively smaller room scales, culminating in individual sleeping pods no bigger than a bed. The elevation drawing on the left shows the cubic building with each pod radially disposed across the facade.



modeling software only toward the end of the semester, employing it strictly as a means to an end—specifically, to produce precise physical laser-cut models. This sequence prioritizes material thinking and tactile exploration before introducing digital tools as fabrication aids.



Project / Title Student Dormitory, Plan and Section	Project / Title Architecture School, Model
Student(s) Rose Kepka	Student(s) Regina De La Maza
Year 2025	Year 2025

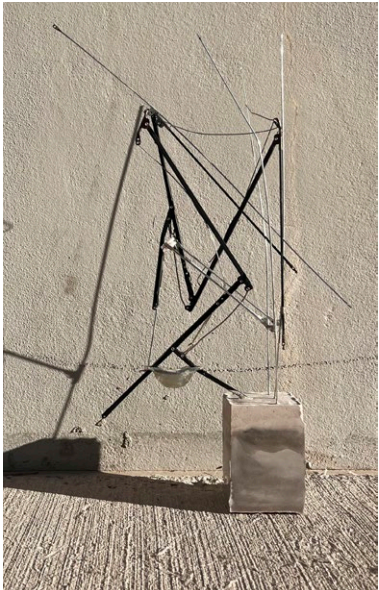


Lunar Lander
Above is a conceptual model for an Engineering building inspired in part by the lunar lander module and Buckminster Fuller.

Trash Vacuum
As a critique against the sad, materialistic output of most engineering endeavors (which end up in landfills), the building appears, instead, to swallow up trash!

Sectional Instability
The drawing below shows the architecture school section composed of crisscrossed and overlapping figures, creating a sense of instability and spatial dynamism.

Project / Title Trash Vacuum	Project / Title Architecture School, Section Drawing
Student(s) Savannah Reifsteck	Student(s) Regina De La Maza
Year 2025	Year 2025



Conceptual Model
After the parti planning, students create a conceptual model, a free-form exercise with sculpture, usually, meant to liberate the mind from any fixed notions about this or that. Above the student has made a model of her building using an old umbrella.

Project / Title
Umbrella Concept Model

Student(s)
Samantha Cowen

Year
2025



Silver Lake
Here we get a glimpse of the new development, looming, sprawling over the otherwise suburban low-rise density of Silver Lake.

The buildings are unified by a serpentine road, pictured above by the bridge form, as well as by the shared language of exuberance.

Unite
The building has a podium-like story similar to Le Corbusier's Unite project in Marseilles. However, in this case, the large mass atop is only perforated skeletal framework of the originals gargantuan mass.

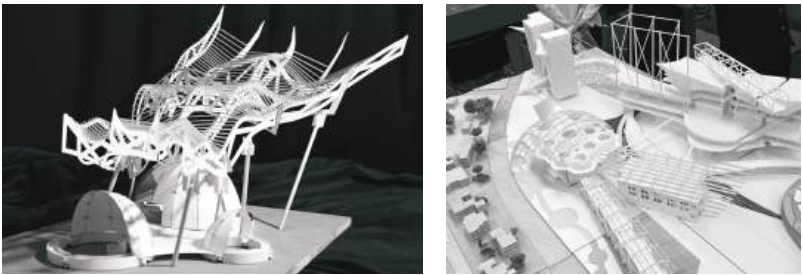
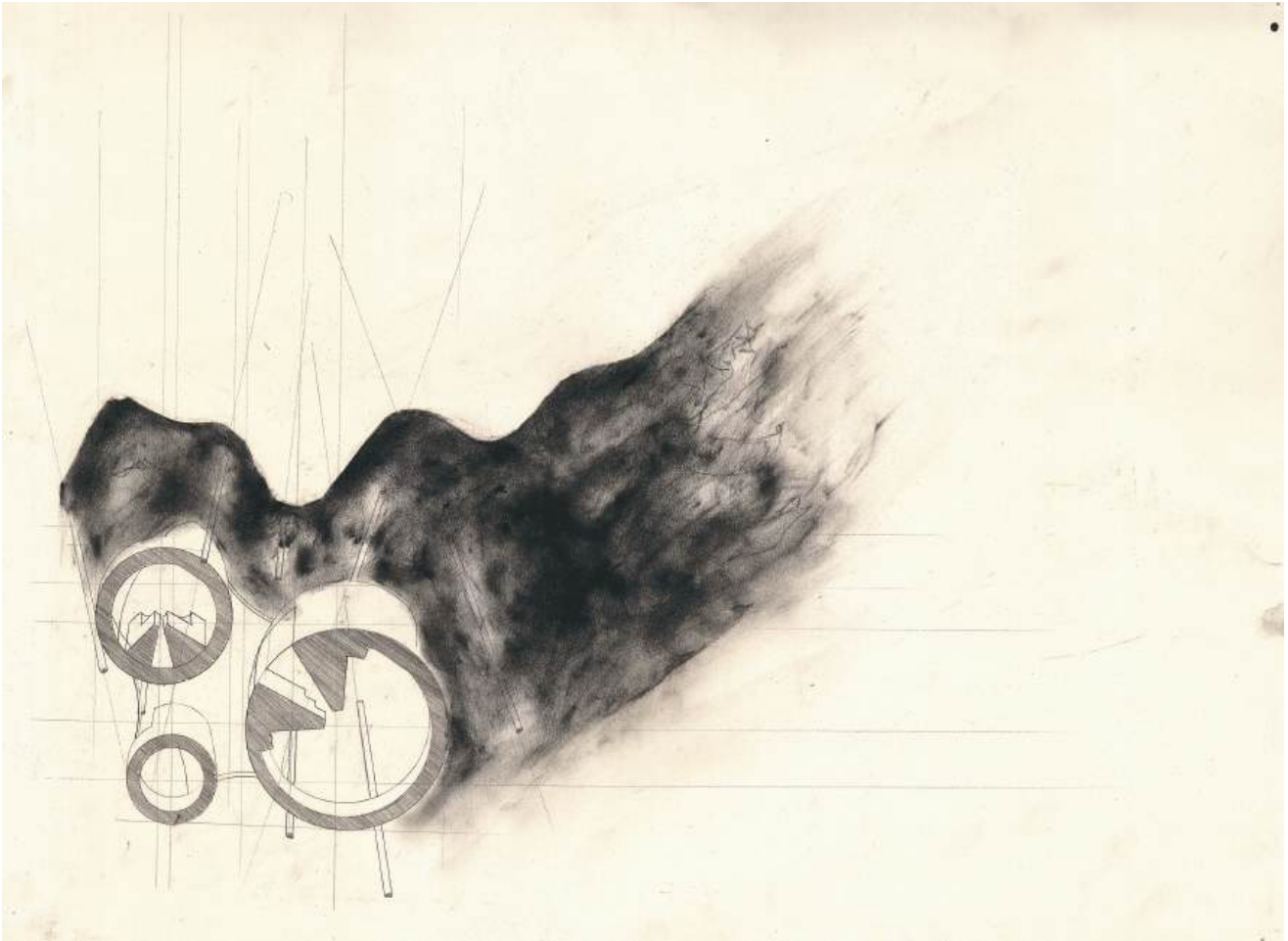
Top Golf
The main vertical posts support the netting for, what else, but the top golf.

YEAR 2: 2024 / MIXED USE

Project / Title
Silver Lake Development, Top Golf, Lake View

Student(s)
Mathew Watson, Excer Matos, Danny Robles

Year
2024



Pool Spa Parti
The image above describes the parti of pool-spa design. The building consists of three spherical chambers with an over arching shade structure that covers the space between. The basic gesture imitates a towel blowing in the wind!

The image below that shows the physical model, in which an extremely sophisticated 3D form is translated into developable surfaces and tectonic components.

Group Model
The image on the right shows the final class wide urban ensemble for the "mixed use" development beside Silverlake in Los Angeles.

Project / Title
Pool-Spa Parti Drawing

Student(s)
Amy Pan

Year
2024

Project / Title
Pool-Spa Parti Concept Model

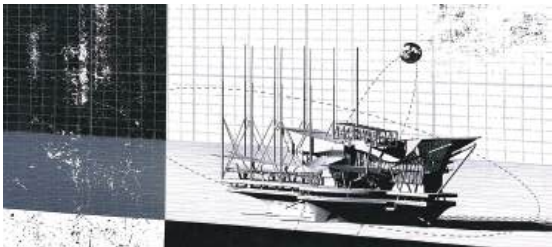
Student(s)
Amy Pan

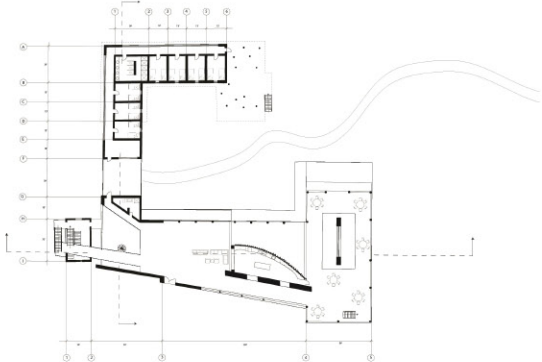
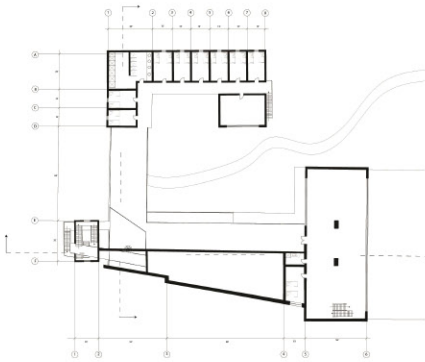
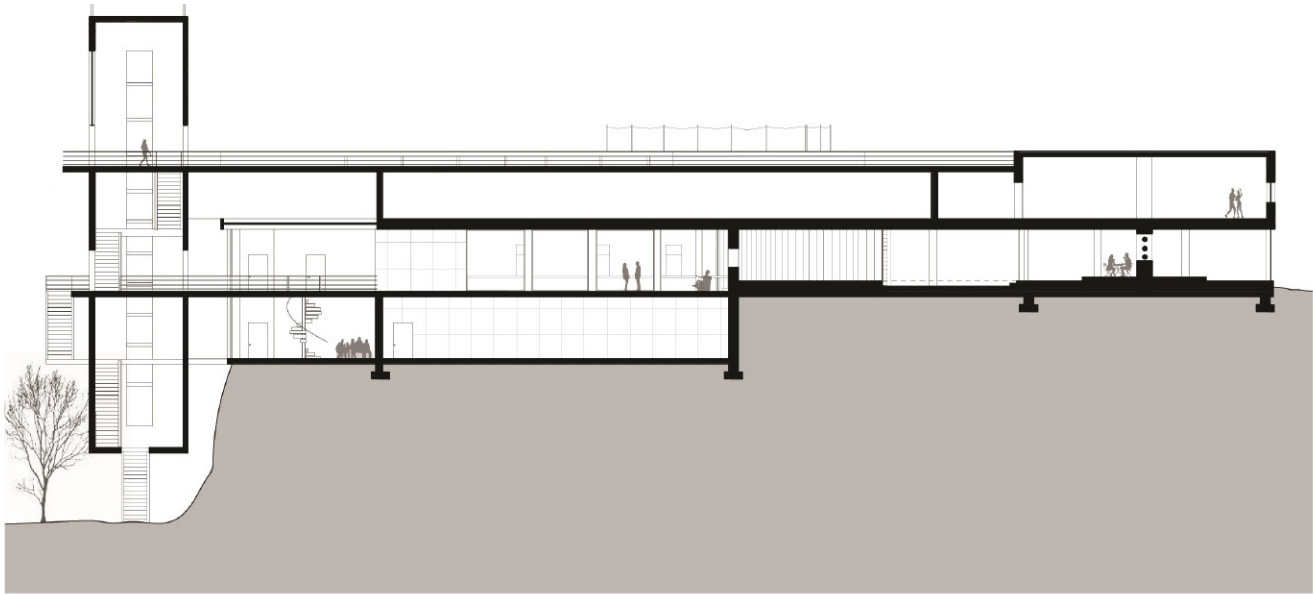
Year
2024

Project / Title
Silver Lake Development, Top Golf, Sun Path

Student(s)
Mathew Watson,

Year
2024

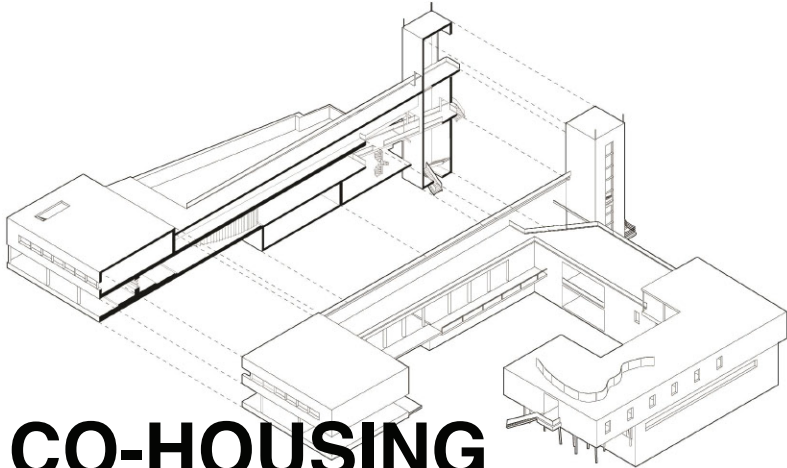




Program
Students were asked to pick from one of ten "Canonic" houses of the 20th century and then redraw them as if they were intended to be used as communal housing for 40 residents.

The question of how to scale up existing homes, how to add to them, delete from them, were all sensitive questions.

Villa d' Ava
This student had for his canonic house OMA's Villa d' Ava. For his solution he scaled up the building two-fold, and then added an additional wing, plus tower, reorganizing the previous building into a courtyard type. The tower had a very surreal, floating quality, in the proper spirit of OMA.



YEAR 2: 2021 / CO-HOUSING

Project / Title Villa d' Ava Dormitory, Section	Project / Title Villa d' Ava Dormitory, Ground floor, Roof
Author Arch Studio 252: Jethro Teegan	Author Arch Studio 252: Jethro Teegan
Year Spring 2021	Year Spring 2021

Project / Title Villa d' Ava Dormitory, Axonometric
Author Arch Studio 252: Jethro Teegan
Year Spring 2021



Project / Title Villa d' Ava Dormitory, Atrium	Project / Title Villa d' Ava Dormitory, Bird's Eye
Author Arch Studio 252: Jethro Teegan	Author Arch Studio 252: Jethro Teegan
Year Spring 2021	Year Spring 2021

Project / Title Villa d' Ava Dormitory, Cafeteria
Author Arch Studio 252: Jethro Teegan
Year Spring 2021

“CAPRI

VACATIONERS’

(GANGSTER CASINO ”



Crucible
A farmers market structure exists in the inflection it creates, a physical form that transforms space into place, anchoring a ritual of gathering, exchange, and shared presence.

From the student: “Exchange is a vessel for human interaction and the exchange of ideas, designed to celebrate the boundless potential of steel. Early 20th-century constructivist architecture embraced steel trusses as both a structural necessity and an aesthetic statement, showcasing an industrial rawness through exposed frameworks and bold geometries. This audacious use of material celebrated the possibilities of modern engineering while visually expressing notions of progress, collectivism, and the machine age, aligning architecture with the political ideals of the Soviet avant-garde. The aesthetic was one of honesty and monumentality, seeking to embody a new social order through an architecture of trans arenc and over Exchange reinterprets these principles, with the formal clarity of steel construction trans-

lated into a civic gesture that balances functionality with a monumental aesthetic presence.

Set against the jagged drama of Capri’s Faraglioni rocks, the project explores the emotive and structural possibilities of steel through diverse construction techniques. Its roof reinterprets Corbu’s work at Notre Dame du Haut, with inspiration from the ealriest inclination of a frozen movement formal expression Meanwhile, the atrium draws inspiration from Firminy, where a square base transitions seamlessly into a rounded peak, embodying a geometric clarity that defined late 20th-century - early 21st century experimentation.”

Spectacle
Exchange is similarly not just shelter, but as a spectacle of form and space designed to fracture the mundane. Its structure is less a building than a moment of clarity.

Organic
Drawing on these concepts, Exchange transforms the lofted surface into a dynamic vessel to realize an organic form unique to its historical counterpart.

Synthesis
This synthesis unites distinct languages of steel construction into a cohesive whole, creating a space where architecture becomes both a stage and a symbol for the exchange of ideas.

“YEAR THREE”
[B. ARCH]

YEAR 3: 2023 / BOND VILLAINS



Project / Title
Exchange,
Physical Model

Student(s)
Joseph Donaher

Year
2023

Project / Title
Exchange,
Overall Renders

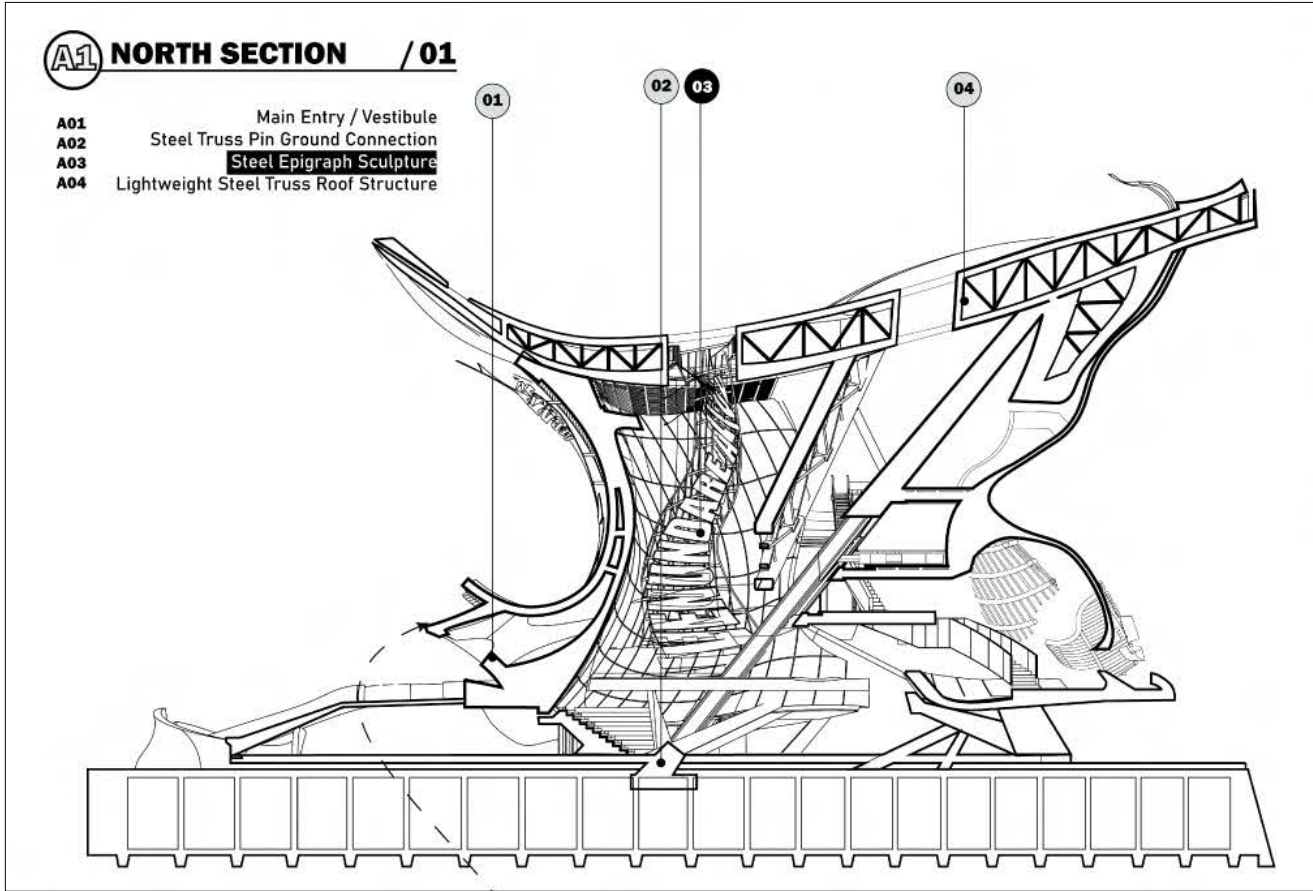
Student(s)
Joseph Donaher

Year
2023

Project / Title
Exchange,
Entry Perspective

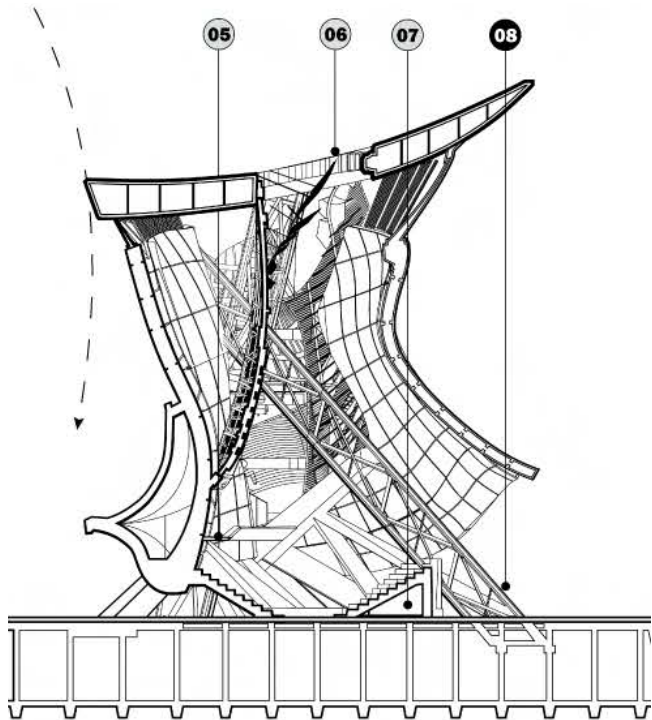
Student(s)
Joseph Donaher

Year
2023

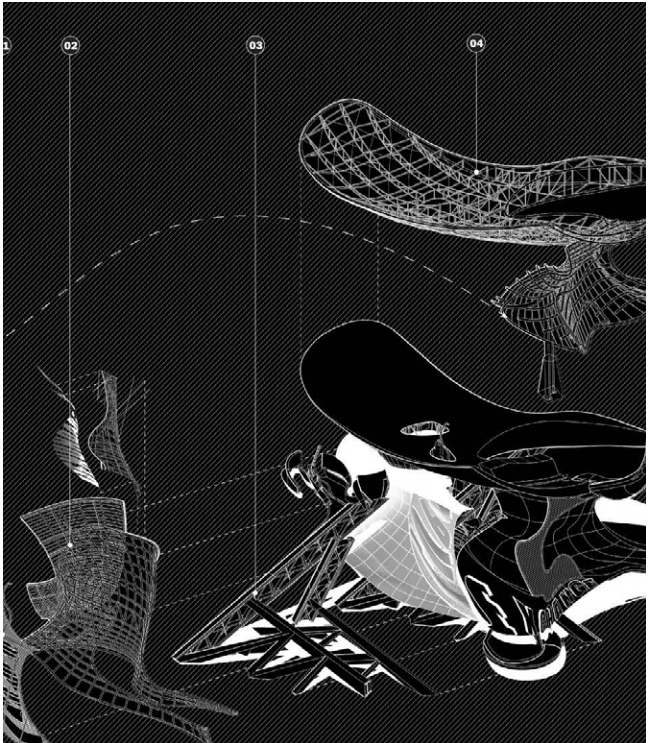


Leaning
The building appears to lean and bellow. It blows in the wind with a carefree grace.

Multi Scale
The building operates, artfully, skillfully, at a multitude of scales. Firstly there is the overall parti. Secondly there are the minor inflections inside and out which inform the room-sized denominations of space. Lastly there is the ornamental treatment of surface - which in this case - utilizes both text and small fugitive arabesques and so on.



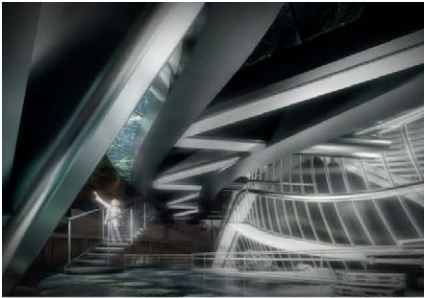
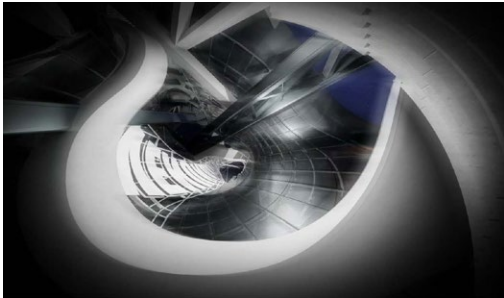
Central Atrium
The central space is a swirling confluence of four or five separate flows of movement. They converge upon the main vortexical cone and release toward the sky.



Project / Title
Exchange,
Section Drawings

Student(s)
Joseph Donaher

Year
2023



Project / Title
Exchange,
Interior Renders

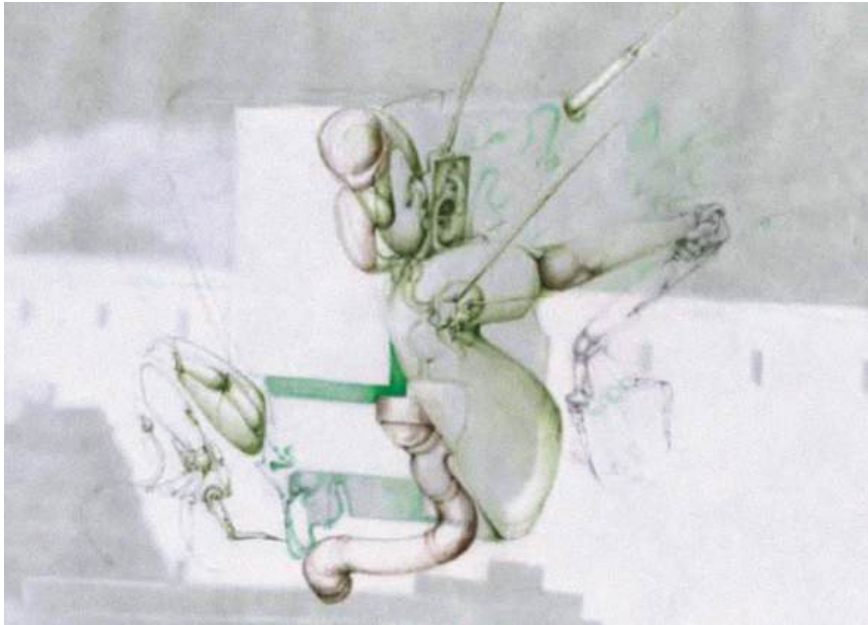
Student(s)
Joseph Donaher

Year
2023

Project / Title
Exchange,
Axonometric

Student(s)
Joseph Donaher

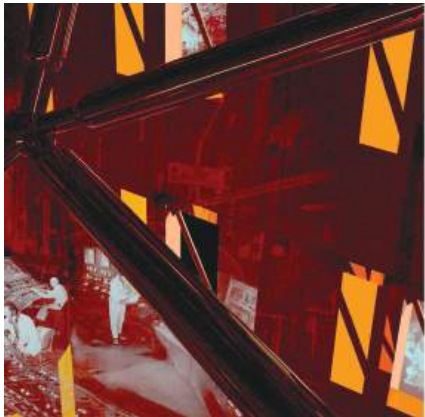
Year
2023



Rocket Launcher
This house looks like a large rocket launcher because frankly, that's what it is.

Each of the students in this studio was given a particular Villain from James Bond, and had to design an evil lair for their patrons.

Multi Scale
The building is a large machine with functional obligations toward its sinister program as well as the (very modest) comfort of its inhabitant.



YEAR 3: 2023 / BOND VILLAINS

Project / Title
Bond Villain House,
Collage Renderings/
Technical Drawings

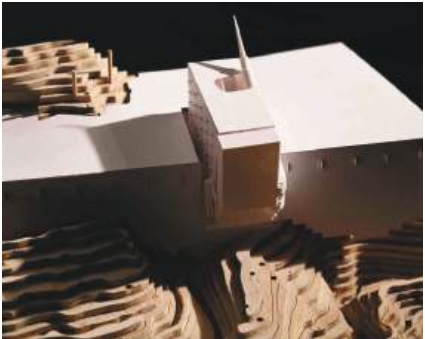
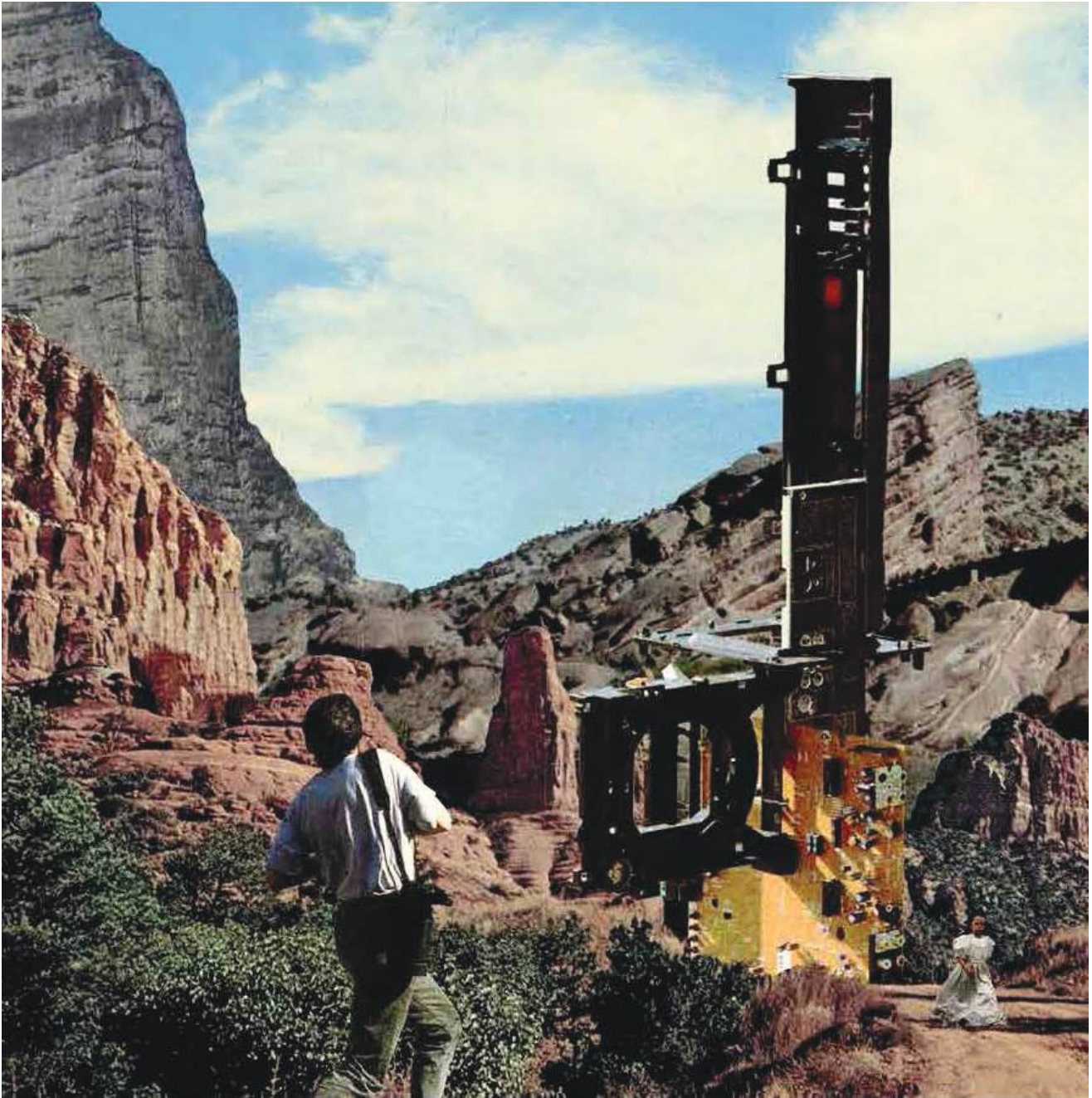
Student(s)
Virginia Martin

Year
2023

Project / Title
Bond Villain House,
Early Tectonic Study

Student(s)
Virginia Martin

Year
2023



Project / Title
Bond Villain House,
Final Model

Student(s)
Virginia Martin

Year
2023

Project / Title
Bond Villain House,
Conceptual Model /
Collage

Student(s)
Virginia Martin

Year
2023



From the student: “Imagine if the villain of a story was a building. The house itself would attack its victims and have some grandiose agenda. The form would have to speak to the functionality of the space. The function of the home would be a garden that would protect all the endangered plants of the world and help them grow by sucking the excess CO2 from the local enviromenby usage of Direct Air Capture. An airlock would allow people time to put on a suiff before entering the space. However the rest of the building would be toxic and kill any random human who would attempt to steal an endangered plant.

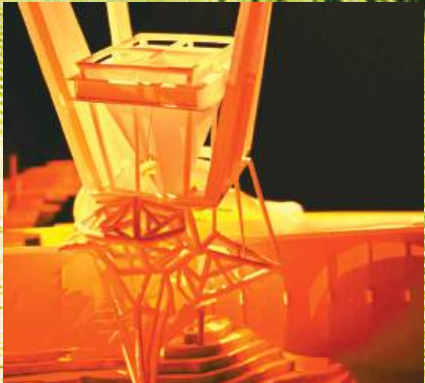
YEAR 3: 2023 / BOND VILLAINS

Project / Title Garden of Deden, Overall Class Model	Project / Title Garden of Deden, Main Interior Render
Student(s) Failenn Aselta	Student(s) Failenn Aselta
Year 2023	Year 2023

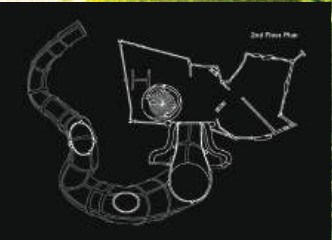


Project / Title Garden of Deden, Physical Model
Student(s) Failenn Aselta
Year 2023

“INTOXICATING SPACE STATION GARDEN OF EDEN”



Project / Title Garden of Deden, Plan and Section
Student(s) Failenn Aselta
Year 2023



Group Site Model
The usage of plain white models allowed one to find a sense of unity among the differing forms of each building. One very interesting phenomenon also occurred during the creation of the site model.

Pin Connection
The pipe connection acts as a secondary connection for the I-beam. A connection that helps mitigate lateral movement of the I beam and frame.

Unintentionally working with the same two people on one part of the site. The partners buildings became eerily similar without intent.

From the student: "57 BLEEKER is a data storage center in Noho Manhattan that was inspired by the ancient Japanese "Kura" typology. Kuras were warehouses used for the storage of valuable commodities such as gunpowder, rice, religious items, and currency. The construction of these buildings varied based on regional materials, but shared the common goals of durability, stability, and protection from theft or damage. They were often raised, fire protected, and incorporated a single dwelling for a guard to oversee the goods. Re-imagining these goals for the modern age and designing a facility to integrate them into the urban fabric of New York City required

both a thorough understanding of the city context and thoughtful programmatic arrangement. The architectural premise of a data center in an urban location would be a building that limits public interaction and transparency to preserve maximum storage density and allow for programmatic flexibility. This would suggest a building form that is economically and logistically focused with limited ability to provide for public and human-centered design. We can see this condition demonstrated by John Carl Warnecke's AT&T Long lines building in lower Manhattan which embodies similar programmatic conditions."

Site

57 Bleecker is located on the corner of Bleecker and Lafayette Street and is situated above the primary subway station. The atmosphere is fast-paced and frenetic.

Response

The building responds to this condition by lifting the program above the street level on structural posts, allowing for both a visual connection to the subway and a spatial interaction in the building core.

This allows the activity, energy, and flow of the city to permeate around and through the building, creating both horizontal and vertical connections between the people and the building.

“BLEEKER ST
SULLIVINIAN
DATA CENTER”

YEAR 3: 2022 / STORE HOUSE

Project / Title
57 Bleecker St,
Approach Perspective

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

Project / Title
57 Bleecker St,
Main Elevation

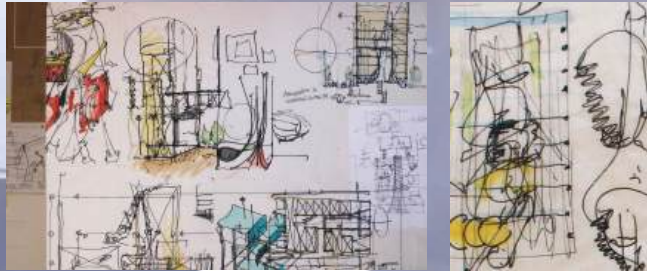
Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

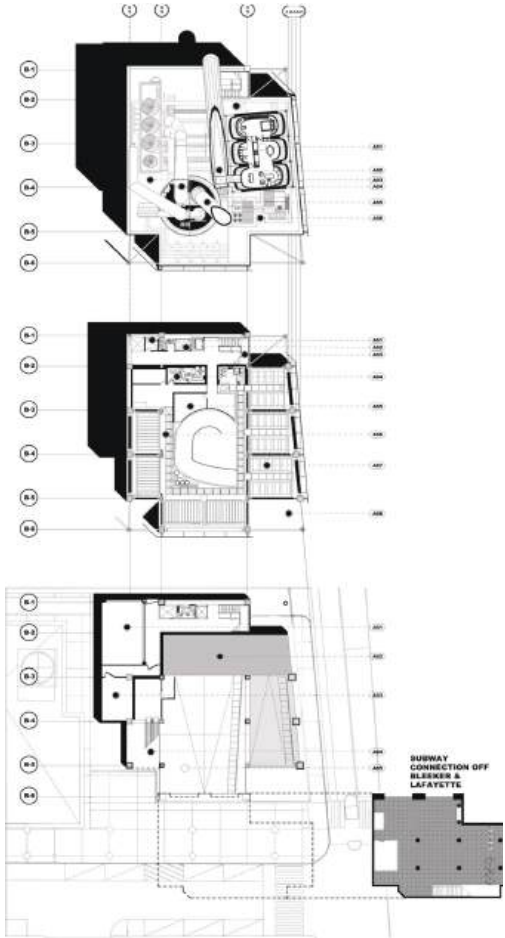
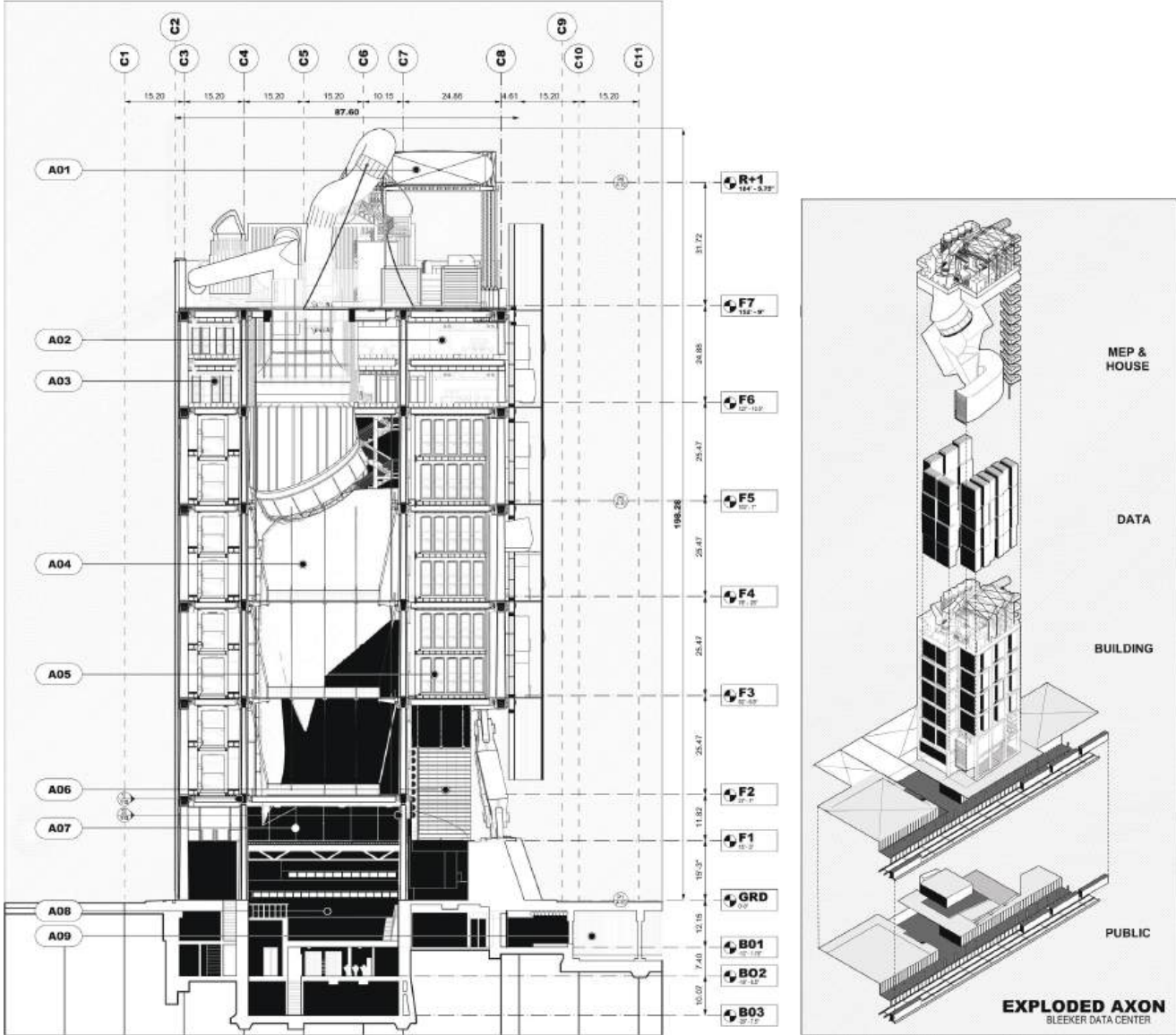
Project / Title
57 Bleecker St,
Early Sketches

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022



Data
The Internet defines our lives and has become the backbone of our society. Data is needlessly collected and stashed away creating massive environmental implications that do not yet rise to the level of collective concern that we are willing to address them. The goal here is to tap into the visual awareness people do have and show data collection at its most raw state...



The Dwelling
The "floating house" serves as a visual counterpoint to the intense steel construction and the dramatic heaviness of the interior. It's light, flexible, and formless. Intended for the purveyor and overseer of the goods, the most rational location for the dwelling would be located at the top of the building.

Gazing
People walk through the space questioning their understanding of the space, their routine, and their actions. They stop, look, and pause to gaze at the amazement before them. Who knew a warehouse could be so sexy?

Moody Interior
Moisture, cool air, and fluorescent/LED lights flood the interior environment, turning the pragmatic banality of a data center into a dim, moody interior.

Project / Title
57 Bleeker St,
Main Section

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022



Project / Title
57 Bleeker St,
Connection Detail

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

Project / Title
57 Bleeker St,
Plans

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

Project / Title
57 Bleeker St,
Entry Perspective

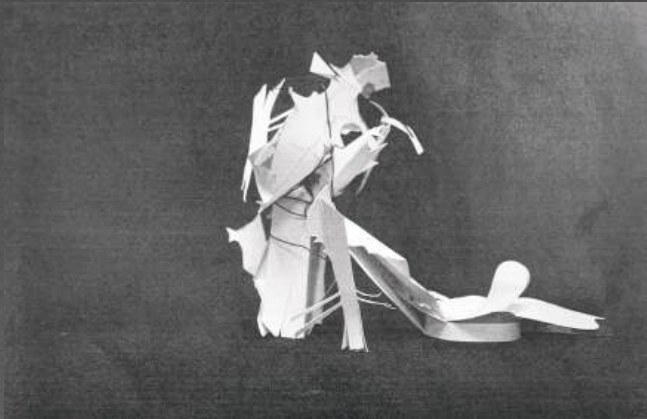
Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

Project / Title
57 Bleeker St,
Oculus View

Student(s)
Jack O Conner,
Stanzin Namgyal

Year
2022

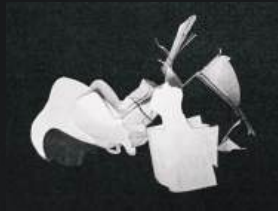


DFAB
The works on this page demonstrate an alternative aesthetic for digitally fabricated works. There is a combination of computerized precision with hand made, hand-welded roughness.

The references have more to do with Calder or Picasso than anything else.



Controposto
The model is an exercise in controposto, the overall gesture plus the small accompanying details.



Study Model
The form resembled that of a bride with a large flowing bridal train.

AD COPY ABOUT SOUTH DAKOTA MARCH DESIGN-BUILD STUDIO: "Henry Ford produced a quality car that was accessible (in every sense of the word) to the everyday American. Steven Spielberg, Stanley Kubrick, George Lucas; these directors produced quality works of cinema that could entertain (and sometimes enlighten) a general audience. I'm convinced that if an architect wants to change the world (as surely most do), she must think more like a car maker and less like a craft hobbyist; she must also think

more like a blockbuster movie-maker and less like an art-house bore. She must make things which are economically sensible, and also stylistically centered on pop culture -a precise demographic with nevertheless a very wide umbrella of aesthetic expression.

For almost a decade, Le Corbusier searched for the new language of the twentieth century. I make no secret of it: my students and I actively search for the language of the twenty-first!

We work near the Black Mountain Hills of South Dakota, and most recently, the backwood trails of Appalachia. Out here is an unfettered, blank canvas. We, together, as a team, have been able to explore the boundaries of drama and horror and excitement. Some results are predictable, others have been other-worldly.

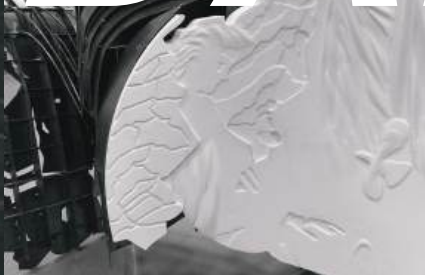
The following represents a small fragment of our findings."

"GREAT EXPECTATIONS

FIERY

ERUPTIONS"

"SODAK MARCH"



Project / Title
Final Sculpture

Location
Brookings, SD

Author
Arch Studio 551:
Mitch Woldt, Shyanne Kopfman, Cody Sadler

Year
2019

Project / Title
Paper Studies,
Untitled #2

Location
Brookings, SD

Author
Arch Studio 551:
Natalie Parks

Year
2019

Project / Title
Bridal Train in Flames

Location
Brookings, SD

Author
Arch Studio 551:
Natalie Parks

Year
2019



Multiple Symbols
This folly was imagined as a multitude of things: a windmill, a lifeguard tower, perhaps a basket-ball hoop!

Obelisk
This entire piece was constructed entirely by one student, Virginia Martin. The only time in which my direct assistance was an absolute necessity was when we had to final lift the piece upright, as it had been welded on its side.

It was a somewhat religious experience, with the thing nearly tipping over and crashing into my house, fortunately a proper system of rope and rigging was put in place for second and final lift!



DESIGN-BUILD WORKSHOP: 2024

Project / Title
Folly #1: The Windmill, Detail views

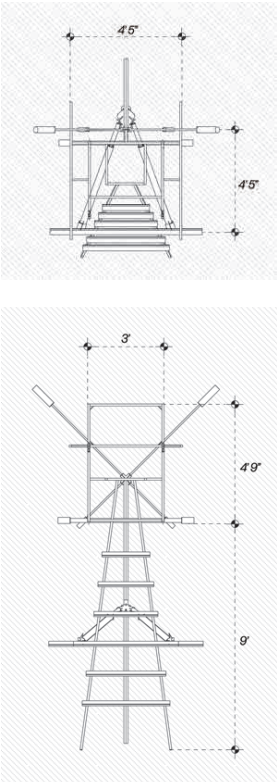
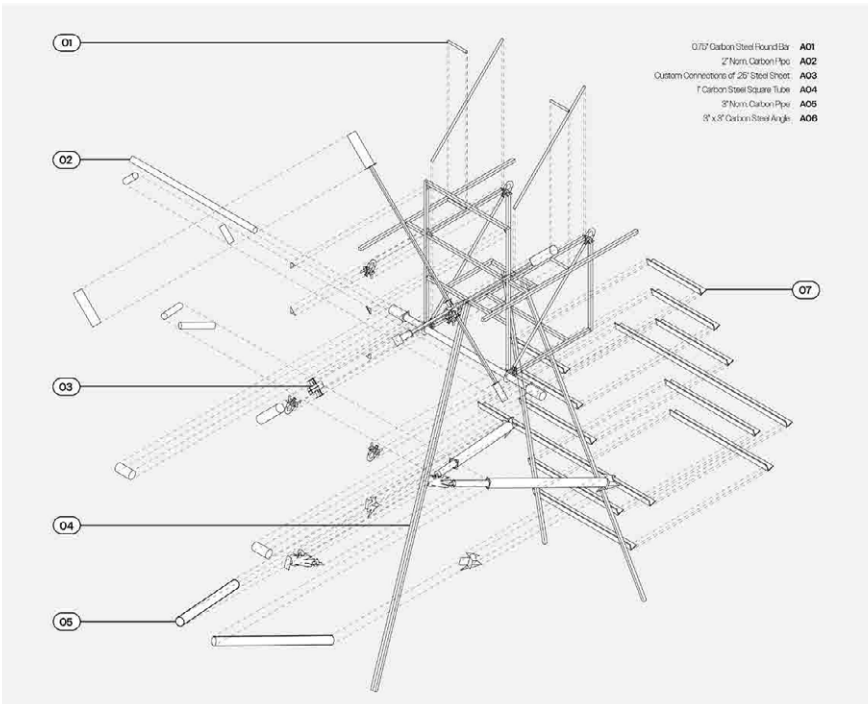
Student(s)
Virginia Martin

Year
2024

Project / Title
Folly #1: The Windmill, Long shot

Student(s)
Virginia Martin

Year
2024



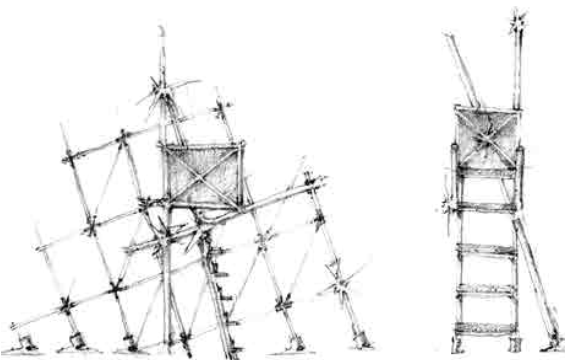
The Design Build Workshop emerged from a convergence of student demand and material opportunity. Several students with strong design backgrounds but limited fabrication experience sought hands-on construction practice, while a timely donation from a local steel fabricator provided the

means to realize full-scale work. Over three and a half weeks, participants developed concepts through sketches and Rhino models before fabricating sculptural follies in steel. The pieces were sited alongside my concurrent project at 300 John Lemley Lane. Despite their formal diversity,

all works share a tectonic language—exposed connections, cantilevers, and an honest expression of material and assembly that reflects both the pedagogical process and the students’ transition from digital representation to physical making.

Laser Components
The majority of the piece was built using donated stock tubes and angles. However, specially designed connections were laser cut to ensure proper stability and a uniform build aesthetic with the adjacent house.

Ladder
Seen in these views the piece more closely resembles a Japanese ladder, which for lightness and flexible placement are always three-legged.



Project / Title
Folly #1: The Windmill, Early Sketches

Student(s)
Virginia Martin

Year
2024

Above

Project / Title
Folly #1: The Windmill, Construction Assembly

Student(s)
Virginia Martin

Year
2024

PROFESSIONAL PRACTICE: WAYS OF WORKING TOGETHER

Ben Pennell

ARCH 4044

Time Tuesday 9:30-12:15 AM

Location: Cowgill 404

COURSE OVERVIEW

The main (rather simple) overarching thesis for the class is that there are many ways in which one can make money as an architect: Big / Small; City/ Countryside; Conceptual / Concrete; Local / International; Vernacular / Avant Garde; the list goes on.

The lecture series may seem somewhat like a history course, but I don't plan on getting lost in the "design" of the works, rather I will be discussing the accidental or deliberate ways in which architects have launched their practice. The intention is to relate useful information about these people which students can apply to their own upcoming careers. The lecture series will be very biographical, and as such, is intended to demystify the heroic genius effect, and instead present even the most famous architects as plain people who simply made smart decisions as their career unfolded.

LEARNING OUTCOMES

Participants will develop an understanding of the fundamentals of the architectural practice and a range of modalities by which professionals conduct the business of design and an understanding of ways in which alternative careers evolve along the way.

COURSE WORK AND EVALUATION

Successful completion of the course requires participation – both in scheduled events and class days, and through your own curiosity and drive. Those with a keen sense of self-guided exploration will gain the most from the course. The schedule below outlines the basic components of the course, which will be divided into four categories.

- 1 -BIOGRAPHICAL LECTURES: Weekly lectures approximately one hour-long discussing the background and origins of successful practitioners -ultimately discussing how one builds.
- 2 -WRITTEN MANIFESTOS: Weekly manifesto readings which will be assigned before each class as an accompaniment to the biographical lectures -ultimately discussing how one thinks.
- 3 -ETHICAL PRECEDENTS: 6 short essay reflections on contemporary / historical happenings which suggest obvious or perhaps more subtle ethical concerns -to be followed by class-wide discussion.
- 4 -INDIVIDUAL AND GROUP EXERCISES: Several small projects along the way, as well one large group-based presentation at the end of class.

COURSE SCHEDULE (Subject to change)

The following schedule may change as the semester develops. Uncertainty surrounding COVID-19 and dynamic restrictions may for some modification of sequence and format of lectures, topics, etc. Additional schedule adjustments may be necessary as the semester evolves.

Week 1: Introduction	8/23
Week 2: Lecture: Alberti / Brunelleschi	8/30
Manifesto: Sullivan's "Tall Office Building Artistically Considered"	
Ethics: Robert Moses vs Jane Jacobs	

Week 3: Lecture: Michelangelo / Bramante	9/6
Manifesto: Venturi's "Complexity and Contradiction"	
Ethics: Thom Mayne's Line	
Week 4: Lecture: Borromini / Bernini	9/13
Manifesto: Greg Lynn's "Animate Form"	
Ethics: Zaha Hadid's Worker Scandal	
Week 5: Lecture: Palladio / Scamozzi	9/20
Manifesto: Shinohara's "A House is a work of Art"	
Project: Cost Estimate Ben's House	
Week 6: Lecture: Wren / Inigo Jones	9/27
Manifesto: Mies Van Der Rohe's "With Infinite Slowness Arises the Great Form"	
Ethics: The Construction of the Panama Canal	
Week 7: Lecture: HH Richardson / Thomas Jefferson	10/4
Manifesto: Adolf Loos' "Ornament and Crime"	
Ethics: Wolf Prix in Russia	
Week 8: Lecture: Gaudi	10/11
Manifesto: Hans Hollein's "Everything is Architecture"	
Project: Contract Fee Proposal for Current Studio Project	
Week 9: Lecture: Le Corbusier / Mies	10/18
Manifesto: Le Corbusier's "Toward an Architecture"	
Ethics: Pruitt Igoe Housing Projects	
Week 10: Lecture: Peter Eisenman / John Hejduk	10/25
Manifesto: Rossi's "Architecture of the City"	
Project: 500 word Manifesto Piece	
Week 11: Lecture: Venturi / Zumthor	11/1
Manifesto: Rudolphsky's "Architecture without Architects"	
Group Work: Business Plan / Manifesto Proposal	
Week 12: Lecture: Frank Gehry / Charles Moore	11/8
Manifesto: Lebbeus Woods' "War and Architecture"	
Group Work: Business Plan / Manifesto Work Day	
Week 13: Lecture: Rem Koolhaas / Richard Rogers	11/15
Manifesto: Koolhaas' "Delirious New York"	
Group Work: Business Plan / Manifesto Rough Draft	
Week 14: Lecture: Thom Mayne / Ben Pennell	11/22
Manifesto: Ben Pennell's "Independent Architecture"	
Group Work: Business Plan / Manifesto Work Day	

Week 14: Group Work: Final Group Presentations

11/29

GRADING

Final grades are derived from weekly class homework, in-class participation, and course assignment submissions. Grades will be determined based on the culmination of the following categories and relative percentages:

1. Participation 20%

It is assumed that all students have a vested interest in gaining the most from your course of study. Participation should be assumed and is required in all course meetings, work outside of the course toward the requisite deliverables, and in active discussions. The course will communicate via Canvas to encourage asynchronous communication, discussion, and collective trouble shooting.

2. Ethics Reflections 10% - See Schedule for Due Date (due date of class)

Write a 250 word response to the weekly topic. Links to articles or videos or PDF downloads will be made available on canvas. Students will upload the responses in the “assignments” tab on canvas.

3. Cost Estimate Ben's House 10% -Due 9/27

Students will receive the construction drawings for my current house in Christiansburg, including framing plan, plumbing, electrical etc. They will be asked individually to perform a cost estimate of the entire build, and submit an exported excel document to Canvas.

4. Contract Fee Proposal for Current Studio Project 10% -Due 10/18

Students will individually produce a contract fee proposal for their current studio project. This will familiarize students, to a degree, with the basic concepts involved in writing a fee proposal. Also this will provoke them to think about what their time is worth as designers. Students will upload the responses in the “assignments” tab on canvas.

5. 500 Word Manifesto Piece 10% -Due 11/1

In the style and rhetoric of (----whoever----) students will produce individually, well crafted manifesto statements regarding the current state of contemporary architecture. Where are we? Where can we go from here? Should we rebuild from the ashes, or preserve what remains? Students will upload the responses in the “assignments” tab on canvas.

5. Final Group Project 40% -Presentation 11/29 -Final Media Upload 12/6

Students will work in groups of 3 or 4 in order to produce a comprehensive audio / visual presentation. Groups can either produce a business plan for an entrepreneurial enterprise, possibly meant to sell a product (pre-fab, interiors, lighting etc); or they can produce a more long-form written manifesto accompanied by drawings and visuals to substantiate their claim or movement. The business-plan people will make a 10-15 minute pitch, in a “shark-tank” fashion; the manifesto people are free to do what they please (make a short film, a dance, a show -whatever). Students will upload the final media package into a class wide google drive link

SPRING 2023 SYLLABUS
POLICIES

Rules of the Road: In all things, we will maintain an environment that is professionally rigorous and personally courteous. Put differently – do good work, don't be an a__hole. You will be held to high standards in your instruments of work, be they written, verbal, or graphic. We will be clear and respectful in all communications, recognizing this as the bedrock of strong professional relationships. We will apply

a level of craft and sensitivity, taking the production of good work very seriously. We will have fun while doing this and perhaps not take ourselves so seriously. When engaged in group efforts, we will focus on what is best for the project and the team as a whole. When collaborating, we will freely share our opinions, recognize when other ideas are better than our own, and work to build consensus around a shared vision. We will all be present and engaged.

Communication: Canvas and email will be used for all communication. It is your professional responsibility to stay up-to-date, to check for upcoming assignments, and to speak up and ask when it seems like something is askew.

Attendance: This is a class about what it means to be a professional. As such, you are expected to be on time and prepared for class. More than (2) absences will result in a lowered grade. Habitual tardiness will be treated as absence and graded accordingly. An excused absence is a documented illness or family emergency.

Technology: You may bring your laptop to class, but internet usage is limited to materials directly related to class. Please turn off or silence mobile phones. No texting or other social media. Be present and be engaged.

Late Work: Projects + assignments will be accepted for up to (3) days beyond their due date unless arranged earlier due to documented absence. Each day will result in a reduced starting letter grade. E.g., one day late, highest possible grade is “B,” two days late, highest possible grade is “C,” etc..

Accommodation: If you are a student with special needs or circumstances, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me at your earliest convenience to discuss.

Honor Code: The Undergraduate Honor Code pledge that each member of the university community agrees to abide by states: “As a Hokie, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.”

Students enrolled in this course are responsible for abiding by the Honor Code. A student who has doubts about how the Honor Code applies to any assignment is responsible for obtaining specific guidance from the course instructor before submitting the assignment for evaluation. Ignorance of the rules does not exclude any member of the University community from the requirements and expectations of the Honor Code. For additional information about the Honor Code, please visit: www.honorsystem.vt.edu.

All assignments submitted shall be considered “graded work” and all aspects of your coursework are covered by the Honor Code. All projects and homework assignments are to be completed individually unless otherwise specified.

Your Success + Well-Being: These things matter. If there are aspects of this course that prevent you from learning or create feelings of exclusion, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. Virginia Tech and the surrounding community provide a number of support services, and in the event that I suspect you need additional support, I will express my concerns and remind you of resources that might be helpful to you. Architecture can be a stressful and solitary journey, do your best to prioritize your mental, physical, and emotional health.

ARCH 2015: LUXURY RESORT BONANZA
School of Architecture
Virginia Tech
Mon Wed Fri 1:25 - 5:20pm.

Ben Pennell, Visiting Professor of Practice
School of Architecture
Virginia Tech
Email: bnp@vt.edu
Office: Cowgill 406
Monday 10:00am - 12:00pm, Friday 10:00am - 12:00pm,
or by appointment.

The clouds parted,
and birds suddenly appeared,
and you and I were levitated above the streetscape;
and as we floated higher and higher,
a lighthouse becean appeared in the distance.

All of the music in the world,
with an aim toward serenity and peace and love,
and life eternal,
collapsed into one softly-sung lullaby -
like the colors of a rainbow,
collapsed into white light -
but we heard not the sound, rather we saw it,
the emmissive, volumetric beam of space.

We drifted slowly toward earth,
surrounded by the faint echo of Johnny Mathis;
and then violent turbulence overtook us.

I got misty, just holding your hand;
and then I forgot where I was,
and then I forgot how to fly,
and then you did too;
and we plummeted, together at first,
but as we slipped through the clouds and the sounds,
which had vanished into invisible vapors,
and as we crashed through the lighthouse ceiling,
and its lantern was blasted into fragments;
you remained in the burned-out hollow,
while I continued to sputter,
eventually, until I reached the mysterious land below.

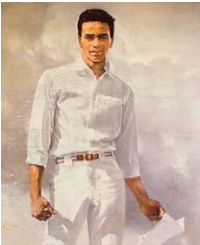
I heard music still,
but it was no longer blurred into physical form.
I followed it nevertheless.
I don't know what you did after that.

FALL 2024 SYLLABUS

Project / Title
Misty, Album Cover

Artist
Johnny Mathisa

Year
1959



Course Information:

Contact Information:

All emails must include Arch 2015 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including week-ends.

Course Description:

Arch 2015 will investigate mediums of architectural design and communication. It is a studio-based course with weekly deliverables and pin ups, as well as one final, group based project.

Week Breakdown:

Each Monday we will have a formalized class-wide pin-up, often with guest critics composed of either faculty or thesis students.

Wednesdays will be generally open for desk crits.

Fridays we will have a short lecture on an architectural or urbanistic concept; or we will have a pragmatic tutorial on an essential skill, (such as 3D modeling, rendering, drawing etc.)

Objectives:

Students will work individually to develop a spatial + ornamental language along with a programmatic layout. They will learn basic means of architectural representation and structural / tectonic theory.

Students will then work in teams of 3-4 and then as a whole class to organize an entire urban ensemble.

Project / Title
Disputa

Artist
Raphael

Year
1510

Alberti was a humanist - meaning he sought to establish a connection between the finite scale of man and the sublime scale of Heaven. Like his renaissance contemporaries, he disliked the idea that the divine was unknowable, impenetrable, or immune to reason. In his treatise on architecture, he also famously wrote that "a house is a small town; and a town is a big house." In a way, this notion analogies in the concrete the humanist theological position which assumes there exists a mathematically scalable order quantifiably evident within all things: the natural environment, the human body, musical notation, and of course the architecturalized city and its many buildings. To understand, and ultimately learn about the discipline of architecture, we must conceptualize all buildings within this micro-cosmic and macro-cosmic continuum. As such, we will investigate a multitude of scenarios based around a physically and politically semi-autonomous community; allowing us to make broad-brush speculative conjectures about public and private spaces, and, importantly, their impact on social order.

This second year studio will be focused around the design of a singular resort community: a diverse, joy-ladin program located in Fire Island, New York. Here there will be no poverty; here there will be no boredom, here there will be no pain. Students will work individually, then in pairs, then in groups of 4, and then finally as one class-wide body. One group of students will have to design a beachside overlook / bridged promenade. We'll need a couple five star hotel accommodations. Next we'll need a three star Michelin restaurant. And how about a pool with a lazy river plus sauna and steam room? You get the idea. There will be one democratically elected master plan, drawn and then voted in, but it will contain many buildings, big and small - allowing each student to exercise their personal freedom. We will begin with a room, and by the time we have finished we will have constructed a small metropolis.

Imagination is not something one is born with; it is a muscle, requiring regular exercise. This studio will exercise your imagination.

Goals:

Students will enhance their craft using analogue mediums, primarily pencil drawing and model making. They will also enhance their craft using digital mediums, such as rendering, drawing, 3D printing, laser-cutting, and possibly CAD/CAM work.

In all things, they will employ fundamental principles of art-making; that is, composition, narrative, symbolism, iconography... possibly the intuitive understanding of their inner-most selves, unabashedly expressed through plastic form.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

Project / Title
Fire Island, Arial

Owner
National Park Service

Year
2010

Project / Title
Lazy River

Resort
Hyatt Resort, Kauai

Year
1995



ARCH 3015: BOND VILLAIN LAIR
School of Architecture
Virginia Tech
Mon Wed Fri 1:25 - 5:20pm.

Ben Pennell, Visiting Professor of Practice
School of Architecture
Virginia Tech
Email: bnp@vt.edu
Office: Cowgill 406
Monday 10:00am - 12:00pm, Friday 10:00am - 12:00pm,
or by appointment.

Patrick Schumacher likes James Bond movies.
The cocktails glasses, the beautiful clothes;
the perfectly cinematic kill -
made into a work of art,
besides scenery of such electric stage craft,
such imaginative, Wagnerian divinity.
I like James Bond movies, too.

After the models were thrashed to bits,
and the authors made to feel like dust,
and the room was quiet,
and the storm had gone away;
though the aroma of expensive perfume remained,
it was Patrick who would collect the bits,
and, so they say,
glue it back together like a model airplane.
I like model airplanes.

The Minister's Cultural Attache of Public Finance,
and the Vice-Chancellor of Greg Provost's Praetor,
and an unmentionable host of wealthy dignitaries,
surrounded the miniature city made of printed plastic,
on a table made of wood mahogany.
The scale: inhuman;
the economic implications: hmmm, not great;
the environmental conditions: yikes, rather not say;
the revenue stream: God only knows.

He told us in class that's why he became an architect,
because he liked to watch James Bond movies,
because he liked Goldfinger's house.
I like Goldfinger's house.

Course Information:

Contact Information:
All emails must include Arch 3015 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including week-ends.

Course Description:
Arch 3015 will investigate mediums of architectural design and communication. It is a studio-based course with weekly deliverables and pin ups, as well as one final, group based project.

Week Breakdown:
Each Monday we will have a formalized class-wide pin-up, often with guest critics composed of either faculty or thesis students.

Wednesdays will be generally open for desk crits.

Fridays we will have a short lecture on an architectural or urbanistic concept; or we will have a pragmatic tutorial on an essential skill, (such as 3D modeling, rendering, drawing etc.)

Objectives:
Students will work individually to develop a spatial + ornamental language along with a programmatic layout. They will learn basic means of architectural representation and structural / tectonic theory.

Students will then work in teams of 3-4 and then as a whole class to organize an entire urban ensemble.

Hugo Drax, Elektra King, Auric Goldfinger... These famous James Bond Movie Villains (and a few others) will be our clients during this Fall's studio semester. And who could ask for greater clients? We humbly accept their tainted patronage.

Each student will work individually to produce a marvelously expensive, expansive, and explosive work of architecture; which is, at the same time, fully functional (and within some reasonable degree of plausibility). Is the bed very close to the ensuite? Is the garage located right next to the pantry? And what about curb appeal? Contextualism? Carbon impact? I doubt that our savagely un-domesticated clientele will ask about these sorts of things. I suppose they could, but it's unlikely. Likely they will demand from you large ballrooms, tiny smoking lounges, subterranean vaults containing stolen Rembrandts, life-threatening lasers, offshore submarine laboratories, etc etc etc.

What else? Some clients will wish to melt the polar ice caps, requiring a large reflective mirror to gather the energy of the sun. Others will wish to initiate a nuclear apocalypse, requiring a large missile-launch station. There will be a Garden of Eden, as well, in which visitors are intoxicated by potent plant aromas. There will be a zoo with smuggled animals poached from God knows where. Oh and a museum of floating corpses; a casino of course; a black market stock exchange, an offshore oil drill. Check. Check. Check.

In short, this studio will operate under the assumption that architecture need not be beneficial to mankind, and that perhaps, even, it is best when it is a manifestation of pure evil - one person's ludicrous desire to have the world for themselves or destroy it entirely.

The program will be multiple; the scale, both vast and daunting; the studio, painstakingly arduous. Set aside your marvel movie magic, and take a trip back in time, forward in time, outside of time itself; toward the lair of your own becoming.

Goals:
Students will enhance their craft using analogue mediums, primarily pencil drawing and model making. They will also enhance their craft using digital mediums, such as rendering, drawing, 3D printing, laser-cutting, and possibly CAD/CAM work.

In all things, they will employ fundamental principles of art-making; that is, composition, narrative, symbolism, iconography... possibly the intuitive understanding of their inner-most selves, unabashedly expressed through plastic form.

Grading Criteria:
A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

FALL 2022 SYLLABUS

Project / Title The Spy Who Loved Me	Project / Title The World is Not Enough
Director Lewis Gilbert	Director Michael Apted
Year 1977	Year 1999



Project / Title You Only Live Twice
Set Designer Ken Adams
Year 1967



Arch 252: We Live Together
Department of Architecture (DoArch).
South Dakota State University.
Tuesday Thursday 2:00 - 4:50pm.

Ben Pennell, Lecturer
Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdsstate.edu
Office: Zoom <https://sdsstate.zoom.us/j/93810819331>
Meeting ID: 938 1081 9331
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

And what if I shoot for the moon?
I'd bring along my wife and my son,
my daughters and cousins.
I'd bring along my kennels and cages,
my trunks and suitcases.

I'd have all my books with their scribblings,
and my suit to go swimming.
I'd have all my pets with their kibbles,
and my seeds to plant flowers.
I'd need plenty of space for a yard and a garden,
maybe some means for a table and bed.
I'd need plenty of space for a room to paint paintings,
perhaps a large chest for some tools, colored red.

Oh and there'd be cheeses and tree-nuts,
and crackling bacon abounding!
My goodness, there'd be teas and lotions,
and duck liver pate!
There'd be classical bands,
and even pits for their chambers.
There'd be fresh yogurt and oatmeal,
and only the best fruit parfait!

There'd be rose colored drapes for a hall thats a banquet,
a chocolate chip brownie the size of a train!
There'd be lavender curtains for the newborn's white nurs-
ery,and an ocean of petrol, bottled up all the same.
Surgeons and doctors and lawyers and bankers;
makers and thinkers and wealthy with loot.
Grudges and snearers and fuckers and jokesters,
rappers, and singers, celebrities to boot!

I think I'll need it all when I leave,
and I should probably take me too.
I'll make a home out in space,
on the brightest side of the moon.

Course Information:

Contact Information:
All emails must include Arch 252 as the sub-
ject of the email. Students MUST identify
themselves in emails. Instructor will respond
to emails within 48hrs, not including week-
ends.

Course Description:
Arch 252 will investigate mediums of archi-
tectural design and communication. It is a
studio-based course with weekly delivera-
bles and pin ups, as well as one final, group
based project.

Objectives:
Students will practice methods of architec-
tural drawing and collage. They will work
primarily on an individual basis to examine
closely their own personal interests, be they
architecture or otherwise.

They will design one chair, and one building.
The two will inform one another, and aim to
address a specific client or group of peoples
most suited for its aesthetic / function.

I visited the home of an architect recently and her home looked
like her office, and her office looked like her designs for other
offices, and her designs for other offices looked like her designs
for restaurants, and her designs for restaurants looked like
her designs for a reading room, and her reading room looked
dull.

It was nondescript, generic, uninspired, gray, suicidal, sexu-
ally frustrated: white walls, concrete floors, generic mid-cen-
tury furniture, a pompous wall of books, the whole bit. I would
like for us to resist this cancerous behavior. To do so, we
will focus on personalities: our own, our architecture, and the
people inside it.

Architects reinvent style when they consider the way we live
and imagine an alternative. Many architects have developed
their most inspiring early works firstly in designing and build-
ing their own homes. By addressing their own wants and desires
they express themselves visually and spatially with great clar-
ity. Think: (Corbu, Wright, Schindler, Neutra, Venturi, Geh-
ry... don't worry if you don't know them...yet)

For this studio we will complicate this convention. Across the
nation housing demands are at an all-time high, and the idea
that we can each live in an undisturbed little fishbowl is no
good!

You have been asked to study an existing group of people (or
to imagine a fictional one) which lives together on a community
basis. I have also asked you to examine your own interests and
particular style. The object of this studio will be to design
one homogeneous co-living housing project for maybe 30 to 40
people belonging to your chosen community. But after having
done so, I would like you to insert yourself in this community:

How would do it? Would you reign over the land like a lord?
Would you humbly reside in the basement flats? Would you express
your home with eccentric flare? Under / over / side by side?

As far as I can tell, the most successful projects will main-
tain a consistent architectural fabric for their chosen commu-
nity, while simultaneously allow space for their own idiosyn-
crasies to thrive and germinate.

You will also be asked to design a piece of furniture. Think
of this as a diagram for your big idea. Will this be a single
chair which realizes your own visual fantasies? Will it be a
big couch or bench or love seat sitting in a public space for
all to enjoy? How would it look depending on these factors?

Goals:
Students will enhance their craft using
analogue mediums, primarily drawing and
sculpture. They will concentrate on funda-
mental principles of art-making; that is, com-
position, narrative, symbolism, iconography,
possibly the intuitive understanding of their
inner-most selves, unabashedly expressed
through plastic form.

Grading Criteria:
A = 92 - 100
Exceptional performance; strongly exceed-
ing the requirements of the course, showing
strong academic initiative and
independent resourcefulness.

B = 85 - 91, (Minimum grade required for
professional degree credit)
Performance above the norm; accurate,
complete, and beyond the minimum require-
ments of the course; work demonstrates
marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately
meets minimum requirements and demon-
strates satisfactory comprehension,
communication skills, and effort; demon-
strates little initiative to investigate the prob-
lem without substantial prodding of the
instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily
meets minimum requirements and demon-
strates minimum comprehension,
communication skills, and effort, at an
inferior level; initiative lacking; improvement
not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails
to adequately demonstrate comprehension
or communication skills. No pluses
or minuses will be given in this course.

SPRING 2021 SYLLABUS

Project / Title
Shaker Community

Location
Waterville NY

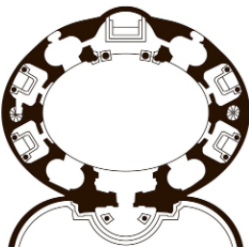
Year
1780



Project / Title
San Andrea Quirinale

Author
Bernini

Year
1567



Arch 492 + 692: Material Topics
Department of Architecture (DoArch).
South Dakota State University. 2 Credits
Wednesday, Friday: 11-12:15

Ben Pennell, Lecturer

Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdstate.edu
Office: AME 370
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

Material progress is often much slower than the imaginative workings of the mind. Da Vinci had his flying machines, Frederich Keisler had his fiber-molded endless house; and most presently, figures such as Mark Foster Gage and Greg Lynn have questioned the possibility of full-facade ornamentation with the aid of digital tools.

For this topics class, the object will be to compare moments in history as they relate to projective concerns with space, tectonics, and form. Each week we will select one particular topic as it represents not only a literal method of construction, but also an abstract means of relating style and form across the millennium. We will always look at two or more architectural periods.

1. Each week, study two periods of construction.
2. Each week, read the required PDF text(s).
3. In pairs, research closely the assigned topic for the week and deliver a 30 minute verbal presentation to the class.
4. Produce one final research project about a material or method of your choice. Students can choose to revive a dead or dying trade, or they can look toward what is most cutting edge and contemporary.

Course Information:

Contact Information:

All emails must include Arch 492 / 692 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including weekends.

Course Description:

Arch 492 / 692 will investigate mediums of architectural building design and their theorhetical consequences. It is a dicussion-based course with small weekly deliverables and readings, as well as one final research project at the very end.

Objectives:

Students will research different technologies as a pre-modern and post-modern phenomena. They will develope theorhetical insights into the basic questions asked by its maker: how can it produced cheaply? quickly? effectively!

This course consists of scheduled class-wide pin-ups of the research, weekly discussion-group leading and participation, and a final project submission.

One to two discussion leaders will lead the class in reviewing the assigned reading. They will:

- Show the progress of their material research.
- Provide a written summary of the text.
- Provide a brief slideshow including:
 - Relevant images of the architect’s work
 - Relevant images related to the topic
 - Projects or drawings similar in style
- Provide three discussion questions.

Three general criteria will be followed:

1. On-time Completion. It is essential to meet the research deadlines. We will group periodically as a class to overview the classwide research progress to make sure everyone is on track toward their final submission, a group critique will aid in the development.
2. Rigor. The weekly sketch assignments, as well as the final piece allow students to practice different modes of drawing and sketching. While some sketches endear their audience with a “fast and loose” quickness, others may require a more slow and methodical approach. Students that demonstrate a diverse and curious collection of drawings and images will be graded favorably.
3. Participation. Each student is expected to participate in the general discussion regarding both the reading and the sketch pin-ups.

50 pts.	Punctuality, attendance, and participation
25 pts.	Final drawing archive
25 pts.	Final Drawing
100 pts.	Total

In order to receive a final grade students must upload a final PDF booklet, including their drawing archive, as well as all scanned drawings. An indesign template will be provided, as well as a minimum resolution requirement of 300dpi. NO extra credit, make-ups, or late submissions will be accepted in this course.

Goals:

Arch 492 + 692 is a course organized into lectures and pin-up sessions based on the selected architect and topic for that week.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

SPRING 2021 SYLLABUS

Project / Title Gambler House, strap detail	Project / Title Gambler House, chimney detail
Author Greene and Greene	Author Greene and Greene
Year 1925	Year 1925



Arch 442 Building History: Postmodernism International
Department of Architecture (DoArch).
South Dakota State University. 3 Credits
Tues / Thursday 6-7:50 pm

Ben Pennell, Lecturer

Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdstate.edu
Office: AME 370
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

FOR THIS COURSE WE WILL DISCUSS THE HISTORY OF MODERNISM AND POST MODERNISM. WE WILL STUDY NOT SIMPLY THE MANIFESTATION OF CLEAN WHITE BOXES AND GLASS FACADES, BUT THE ORIGINS OF ENLIGHTENMENT -PHILOSOPHICAL PRINCIPLES WHICH INSPIRED THE RADICAL DEPARTURE FROM HISTORY ONTO NEW HORIZONS. EACH WEEK WE WILL STUDY TWO OR MORE ARCHITECTS, AND COMPARE ONE AGAINST THE OTHER.

The primary goal of the course is learning how to *Read* architecture. Two technical forms of practice are required to read architecture: reading texts and reading buildings. Both forms require a set of practical operations that enable students to understand and describe the visible and invisible language of buildings and parse out the nuances of architectural texts. When are you thinking intensely and deeply without solving problems? How do you know that you are thinking deeply?

Below is an outline of practical operations designed to learn how to read. Unpacking the context of the subject (Text or Building) before and during the act of reading is essential.

Text: Author(s):Who wrote it? Are there multiple authors? What else have they written? What was their motivation to write?

Date: When was it written? How is this period of time relevant to why it was written?

Mode: What type of text is it? It could be a book, an essay, an article in a journal, conference, exhibition text, etc. Is it in print, online or both?

Publisher and Place: Who published the text? What is the location associated with the publisher?

Possible Influence:How could the text influence a new visual style or functional program? A new Construction method? A way of living? A way of learning? A way of working? In short, a way of designing architecture. (go to next page)

1. Each week, study two architects.
2. Each week, read the required PDF text(s).
3. Every Friday, provide a 350 word write-up of the works from the last week AND include an analysis of the text and how it relates to an overarching architectural theme.
4. Upload a 300 word text to Dropbox folder.

Project / Title	Project / Title
House on 7th st.	Goldfinger, James Bond
Location	Author
Brookings	Ian Flemming
Year	Year
Unknown	1964



Course Information:

Contact Information:

All emails must include Arch 442 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including week-ends.

Course Description:

Arch 442 will investigate mediums of architectural design and communication. It is a dicussion-based course with small weekly deliverables and readings, as well as one final deliverable at the very end.

Objectives:

Students will study and practice methods of architectural writing.

This course consists of scheduled, weekly discussion-group leading and participation, weekly essay submissions, and a final essay submission.

- One to two discussion leaders will lead the class in reviewing the assigned reading. They will:
- Provide a written summary of the text.
 - Provide a brief slideshow including:
 - Relevant images of the architect’s work
 - Relevant images related to the topic
 - Projects or drawings similar in style
 - Provide three discussion questions.

The final essay will be due at the end of finals week. It will be a 1500 word essay based on a topic of your choice; though obviously it must have a relationship to the content of the course. You will be tasked with comparing two or more architects. You will explain how each of them attempt to grapple with a theme or idea concerning architecture of urbanism. You must quote or cite at least one of the weekly required readings, and relate it to your overall thesis concept.

We will meet individually at the midpoint in the semester for a quick discussion about the abstract, or thesis topic of your paper. The idea is that you will begin to formulate ideas for your paper as the semester unfolds, that way you have a substantial amount of thought and research pertaining to your subject.

Three general criteria will be followed:

1. On-time Completion. It is essential to meet the pin-up deadlines. Each week, every student will pin-up their gestural sketch for that week’s particular building. Students who do not produce a sketch, or visibly fail to have read the reading(s) will receive no points for that days attendance.
2. Rigor. The weekly sketch assignments, as well as the final piece allow students to practice different modes of drawing and sketching. While some sketches endear their audience with a “fast and loose” quickness, others may require a more slow and methodical approach. Students that demonstrate a diverse and curious collection of drawings and images will be graded favorably.
3. Participation. Each student is expected to participate in the general discussion regarding both the reading and the sketch pin-ups.

50 pts.	Punctuality, attendance, and participation
25 pts.	Dropbox Essay archive
25 pts.	Final Essay
100 pts.	Total

In order to receive a final grade students must upload a final PDF booklet, including their drawing archive, as well as all scanned drawings. An indesign template will be provided, as well as a minimum resolution requirement of 300dpi. NO extra credit, make-ups, or late submissions will be accepted in this course.

Goals:

Arch 442 is a course organized into lectures and pin-up sessions based on the selected architect and topic for that week.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

Arch 452: SAINT KANYE FOR THE GLORY OF GOD
Department of Architecture (DoArch).
South Dakota State University.
Mon Wed Fri 2:00 - 5:00pm.

Ben Pennell, Lecturer

Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdstate.edu
Office: AME 370
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

It’s not cannibalistic [redacted] Paul said.
God is in all things.
The blood of Socrates and sacrifice.
Surely not these shoes, I said;
this tea, this seat-belt, this pink crumpled box.

I stomped on the box then.
It made an ugly sound;
it looked dead.

Pull up your sheets, Paul said.
And fold your laundry, and tidy your things.
It is all but matter, I said.
Your religions and credos and kitsch-cancer-stickers,
Wish them away with stretched leather drums.

I did a twirling bob then.
I lunged at the stars, and the big full yellow moon,
and tried to pull it all very close to me.

I think it’s as close as can be, Paul said.
If only the world were the most beautiful face;
I could cup the whole thing in my hands, I said.
I would marvel at its beauty,
And I would take it with me wherever I’d go.

I knifed the gelato then, quickly.
The frozen block wilted into curling rivulets,
and I panicked that it all might melt away.

Course Information:

Contact Information:

All emails must include Arch 452 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including weekends.

Course Description:

Arch 551 will investigate mediums of architectural design and communication. It is a studio-based course with weekly deliverables and pin ups, as well as one final, group based project.

Objectives:

Students will practice methods of architectural drawing and collage. They will work primarily on an individual basis to examine closely their own personal interests, be they architecture or otherwise. They will work collaboratively as teams of 2 or 3 on a final built piece of sculpture which aims to synthesize irreconcilable aesthetics, personalities, forms etc.

To abnegate the flesh, to deny pleasure, to transcend the world of shallow feelings, thoughts, emotions, memories; one comprehends the divine. But to worship the flesh, to accept pleasure, to create towering, monolithic, works of stone, and steel, and colored glass; one enables the supernatural.

Architecture is about volume and space; matter and spirit; the divine and the supernatural.

This studio will consider what it means to build a Christian Parish Cathedral, specifically for the patron-saint: Kanye West. It will be “The Saint Kanye for the Glory of God Cathedral.”

Architecture is all too often purposeless, meaningless, and sacrilegious. By selecting a very specific program we address pragmatic issues with quick, decisive action. By selecting a very infamous celebrity-Christian as our patron-saint we allow countless possibilities in the arena of symbolic form and ornamentation.

Kanye west is a publicly ignoble, near-do-well, apocalyptic anti-Christ. But now he must reinvent himself anew, again. He offers his Sunday Service in recompense: pious gatherings with sermons / hymns / remixed accapella samples espousing the virtues of Chasity, grace, and courage to all those who would care to listen and participate.

The conflict between Kanye’s past work, and his present interests is obvious. Using mosaic painting, low-relief sculpture, and architectural plans and sections (all virtually two-dimensional mediums), the studio will confront this contradiction in the form of a manifesto-like project: proclaiming a decorative style for the fourth-coming generation of church design.

Our cathedral will include a crypt, a main sanctuary, and a large west-work. The mid-review will be entirely analogue, individual work. The final review will include a series of group-based sculptures, meant to explore possible architectural details (that is: moldings, alters, organs, columns, archways etc) at half scale.

Goals:

Students will enhance their craft using analogue mediums, primarily drawing and sculpture. They will concentrate on fundamental principles of art-making; that is, composition, narrative, symbolism, iconography, possibly the intuitive understanding of their inner-most selves, unabashedly expressed through plastic form.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

SPRING 2020 SYLLABUS

Project / Title
Deposition

Location
Florence, IT
Church of Santa Felicity

Author
Jacopo Pontormo

Year
1528



Project / Title
Jesus Is King

Author
Kanye West

Year
2019



Arch 551: X MARKS THE SPOT
Department of Architecture (DoArch).
South Dakota State University.
Mon Wed Fri 1:00 - 5:00pm.

Ben Pennell, Lecturer

Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdstate.edu
Office: AME 370
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

The hard-edged, creased, and definitive forms
melted, or slipped away.
Into a shower drain,

Reach down in there, I said;
scramble through the webs of hair, fungus,
God knows what; its black sludge now.
Rip out the plumbing fixtures if you must. R.I.P
There are tiny microphones in all of the drain pipes,
so it would be wise to do so.

How'd they do that?
They became washed and smoothed out.
They became softened like a pebble.
Played through a microwave,
transponded from here to Syria,
and squeezed through a rolling pin.
No more Rolling Stones.
Ambiguity reigns,
and the plain sugar cookies are all that's left.

It should be like a sea urchin though,
what should? Never mind that.
It'll break off like shards of glass in your foot.
Thats the point.

Earl:
"Temper 'bout as thick as tips of pencils is."
Couldn't have said it better myself.
So grab an HB or a 4H,
Guoge it dead-center,
Either on white sheets or color plexus.

FALL 2019 SYLLABUS

Project / Title
FJ-40 Landcruiser

Author
Toyota

Year
1974



Course Information:

Contact Information:

All emails must include Arch 551 as the subject of the email. Students MUST identify themselves in emails. Instructor will respond to emails within 48hrs, not including weekends.

Course Description:

Arch 551 will investigate mediums of architectural design and communication. It is a studio-based course with weekly deliverables and pin ups, as well as one final, group based project.

Objectives:

Students will practice methods of architectural drawing and collage. They will work primarily on an individual basis to examine closely their own personal interests, be they architecture or otherwise. They will work collaboratively as teams of 2 or 3 on a final built piece of sculpture which aims to synthesize irreconcilable aesthetics, personalities, forms etc.

X Marks the Spot?
Yes indeed, buried treasure perhaps.
Or, forgotten memories.
Forgotten moments in need of
commemoration, mourning, exaltation.

Bramante's Tempieto,
for St. Peter's crucifixion.
An ordinary crosswalk,
for Trayvon Martin's killing.
That downtown city bench stop,
where I dumped her ass for good!

To focus our attention on those matters which pertain strictly to form, style, and aesthetics; we will remove entirely that cumbersome burden of inhabitable program. Like Trajan's column, the Arch of Constantine, or a wild, booze-borne bon fire, certain things waft about; establishing a thick and trenchant feeling of magnetism without any piece of physical enclosure.

This studio is meant to be both intensely personal and at the same time collaborative. Students will work individually to explore those themes (political, auto-biographical etc.) which mean most to them. They will also produce singular, elevational studies. Periodically, however, students will blend their works together to establish either diptych or triptych based relationships -causing unpredictable compositional disruptions, reorientations, and possibilities.

We will have a mid-review based entirely on the student's analogue work -that is, those sketches, drawings, collages, paintings, and photographs which represent "psuedo-architectural form."

For the second half of the semester, we will work predominantly in rhino and in the wood and metal shops to translate those otherwise proposterously ambiguous images into somewhat traditional "psuedo-architectural objects." Groups of two or three will combine their analogue work into one, coherent body, which will define their finished object. Those objects will have a specified place, and a specified purpose; however, those particulars will be assigned at a later date: TBD!

Project / Title
David Salle

Author
We'll Shake the Bag

Year
1980



Goals:

Students will enhance their craft using analogue mediums, primarily drawing and sculpture. They will concentrate on fundamental principles of art-making; that is, composition, narrative, symbolism, iconography, possibly the intuitive understanding of their inner-most selves, unabashedly expressed through plastic form.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B = 85 - 91, (Minimum grade required for professional degree credit)
Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

Arch 522 Media Tech:
Department of Architecture (DoArch).
South Dakota State University. 2 Credits
Wednesday 9:00 - 10:50am. DoArch Fishbowl

Ben Pennell, Lecturer

Department of Architecture (DoArch).
South Dakota State University
Email: ben.pennell@sdstate.edu
Office: AME 370
Monday 2:00pm - 4:00pm, Friday 10:00am - 12:00pm,
or by appointment.

Architects make drawings.
They are clear. They are concise. They are flat.
They reduce the inherent complexity of all buildings
into single-variables.

This course will study the role of orthographic
drawing. The common title for this course is "atmo-
spheres," a rather vague notion which would suggest
the emotion, the feel, or the sense of an architectur-
al space. To convey such things, prior to a building's
creation, one imagines complex digital environments,
immersive IMAX-projected animations, and incompre-
hensibly abstract images which attempt to translate
the human sensorial experience into one all-inclusive
medium. It is the supposition of this course, however,
that architecture, both as an act of creation and ar-
tistic interpretation, is based on the reading of flat,
elevational chunks -drawn with vividness and clarity.

1. Each week, study one architect.
2. Each week, read the required PDF text(s).
3. Develope complimentary archive of design drawings:
Each week, find online or at the library:
At least three developmental sketches.
At least three finished hardline drawings.
Each week, make personally:
One gestural sketch, in ink, scanned.
Copy the style of the chosen architect.
4. Produce one final hardline elevation of a personal
intervention to one of the ten selected buildings:
On 18 x 24 Vellum, landscape.
In pencil, scanned.

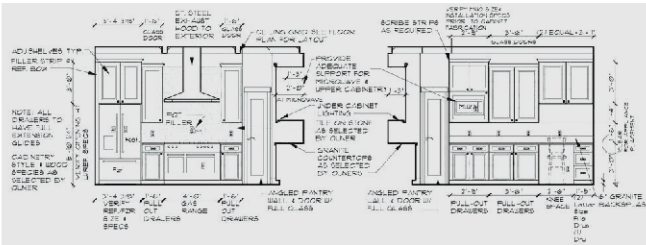
FALL 2019 SYLLABUS

Project / Title
No. 14

Author
Mark Rothko

Year
1965

Project / Title
Generic Interior Elevation



Course Information:

Contact Information:

All emails must include Arch 522 as the sub-
ject of the email. Students MUST identify
themselves in emails. Instructor will respond
to emails within 48hrs, not including week-
ends.

Course Description:

Arch 522 will investigate mediums of archi-
tectural design and communication. It is a
dicussion-based course with small weekly
deliverables and readings, as well as one
final deliverable at the very end.

Objectives:

Students will study and practice methods
of architectural drawing. Different architects
possess very particular styles and modes
of drawing. Students are encouraged, each
week, to adopt and imitate that style. There
will be a final capstone project, which will
demonstrate their ability to design through
drawings.

This course consists of scheduled class-wide pin-ups,
weekly discussion-group leading and participation, and
a final project submission.

- One to two discussion leaders will lead the class in
reviewing the assigned reading. They will:
- Show the progress of their drawing archive.
 - Provide a written summary of the text.
 - Provide a brief slideshow including:
 - Relevant images of the architect's work
 - Relevant images related to the topic
 - Projects or drawings similar in style
 - Provide three discussion questions.

Three general criteria will be followed:

1. On-time Completion. It is essential to meet the
pin-up deadlines. Each week, every student will pin-
up their gestural sketch for that week's particular
building. Students who do not produce a sketch, or
visibly fail to have read the reading(s) will receive
no points for that days attendance.
2. Rigor. The weekly sketch assignments, as well as
the final piece allow students to practice different
modes of drawing and sketching. While some sketches
endear their audience with a "fast and loose" quick-
ness, others may require a more slow and methodical
approach. Students that demonstrate a diverse and cu-
rious collection of drawings and images will be graded
favorably.
3. Participation. Each student is expected to partic-
ipate in the general discussion regarding both the
reading and the sketch pin-ups.

50 pts.	Punctuality, attendance, and participation
25 pts.	Final drawing archive
25 pts.	Final Drawing
100 pts.	Total

In order to receive a final grade students must upload
a final PDF booklet, including their drawing archive,
as well as all scanned drawings. An indesign template
will be provided, as well as a minimum resolution
requirement of 300dpi. NO extra credit, make-ups, or
late submissions will be accepted in this course.

Goals:

Arch 522 is a course organized into lectures
and pin-up sessions based on the selected
architect and topic for that week.

Grading Criteria:

A = 92 - 100
Exceptional performance; strongly exceed-
ing the requirements of the course, showing
strong academic initiative and
independent resourcefulness.

B = 85 - 91, (Minimum grade required for
professional degree credit)
Performance above the norm; accurate,
complete, and beyond the minimum require-
ments of the course; work demonstrates
marked progress and initiative.

C = 76 - 84
Satisfactory/adequate work; adequately
meets minimum requirements and demon-
strates satisfactory comprehension,
communication skills, and effort; demon-
strates little initiative to investigate the prob-
lem without substantial prodding of the
instructor; work shows little improvement.

D = 68 - 75
Unsatisfactory/ inferior work; unsatisfactorily
meets minimum requirements and demon-
strates minimum comprehension,
communication skills, and effort, at an
inferior level; initiative lacking; improvement
not noticeable.

F = 00 - 67
Does not meet minimum requirements; fails
to adequately demonstrate comprehension
or communication skills. No pluses
or minuses will be given in this course.

THANK YOU



Project / Title
2025 Class Photo of
thesis + second year
studio

Location
Christiansburg, VA

Year
2025