



**Benjamin Nelson
Pennell**

Project / Title
Mt. Shasta Fishing Hut,

Location
Mt Shasta, CA

Medium
Steel, lumber, and painted
plywood

Year
2020



On Pedagogy and Practice:

Henry Ford produced a quality car that was accessible to the everyday American. Steven Spielberg, Stanley Kubrick, George Lucas; these directors produced quality works of art which were exciting and unpretentious. 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 stylistically centered on pop culture -a precise demographic with nevertheless a very wide umbrella of aesthetic expression.

My students work near the Black Mountain Hills of South Dakota. Out here, it's an unfettered blank canvas. We, together, as a team, have been able to explore these principles of drama and horror and excitement, positively unmo-
lest.

Some begin with a series of abstract, painterly collages; and then slowly work their way toward a built sculptural piece. We examine the "mid-level scale" of architectural sculpture and physically explore its building.

A pedagogical model that encourages purely compositional thinking via sculptural relief and the facade is an underrepresented facet of contemporary discourse; my research as a pedagogue and practitioner and dare I say, yes, damn you, an artist, aims to curb this deficit.

And if all the world is but a white, unblemished canvas; the question I pose: what would you paint?

See part 10 for our findings...

Project / Title
Sacred Alter

Location
Brookings, SD

Author
Arch Studio 551:
Natalie Parks, Michael
Buhl, Hermela Aboye

Year
2019





KILL SHOT

"A thesis timidly poses a set of questions and indirectly strives to answer them. A manifesto boldly declares a set of actions and trudges toward their realization. This is not a thesis. This is a manifesto. A manifesto for a compositional architecture, an aesthetic architecture, a drawn-on architecture.

It is to be read out loud "at high volume, preferably in a residential area!"

The tiny notes beneath the text serve as references to specific architectural works or concepts which deserve elaboration outside the unbroken manifesto:

Nine texts with twelve-ish projects.

I sought for a continuity and coherence in both architectural style as well as the visual and verbal presentation of the book itself. They unapologetically proclaim the necessity of flowery form; for ours is a world of abundance.

We are an enchanted bunch, those of us who will take architecture by force. Those of us who will listen to no one. Those of us who will reject every epochal achievement, insisting on the utter triviality of all that is not ours.

We've plugged up our ears, soon we will gouge out our eyes. An Ivy League design studio is a sanitarium for the sick, and now we are well."

FOR NOW, this is:

DRAWING ON APARTMENT STORE

Project / Title
Duplex McNamara,
Main View

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018

Project / Title
I'll Be Your Summer

Author
Isabelle Menin

Year
2014



"Alongside two dozen peers in choir, one can mumble to himself inaudibly and in safety. But the soloist is without such luxury. We experience her beauty and her ugliness at the same time. It is raw and unprotected. Like the muted chorus, most would prefer their works to speak as softly as possible.

So see to it that clever architects resign themselves to accept constraints, principles, budgets, programs as the upper limit of their creative work. But see to it also that the aged punk rock dinosaurs build yet higher and higher!

All cried for the moon, but soon many will surrender the fight. What is pre-

Clever Architecture
It is in need of complex arguments for its defense. Typically you are told that it is good, and you fearfully assume as much.

Good Architecture
It is in no need of defense. You know that it is good because you are in awe of its goodness. You also know that it is good because clever architects shrug their shoulders in its presence. They adamantly insist that it is not good. It provokes an allergic reaction in them. They say to themselves, "how could someone have made this? Damn them!"

Chome Icons
Everyone loves Gehry, even clever architects. It is because they are told to love Gehry, and clever people always do as they are told. Additionally they love Gehry because they secretly assume he is a fool. "He struck the lotto," they say, "surely he does not possess any real talent. Why if I had thought of such and such I'll bet I could have done the same! or better!"

In short, he is nothing but a harmless idiot.

But to some, a God.

defined and non-negotiable is of great interest. What is most open, most free is of unmentionable insignificance. Many will accept a self-consciously boring architecture, a revivalist neo-anything architecture; a limp, institutionalized, Hockney-esq world of grey pastel.

So let them! Let them all!

Because still, beautiful chrome icons will continue to rise. They will cast an ever widening shadow, and it will fall on the spiteful ghettos of those very clever architects. They will remain huddled about their screens, gathered in underground, closed-door symposia, repetitiously producing noth-

Impressive and Original
Musicians insist on seeing live shows often. Why? Because behind the sound lies a demystified magic that must be revealed.

How could a four piece band replicate the volume and drama of an entire orchestra? The band makes you ashamed of your meager abilities. You are inspired to expand your abilities. The band makes you question convention. You are inspired to transcend convention.

ing but computer renderings. And despite the limitless possibility of a once prophetic "paper architecture," those sad computer renderings will be unimpressive and unoriginal. They will offend the general intellect, and they will be dismissed and forgotten in the shallow annals of history.

I ask: Is it naive to suggest that architecture should be firstly impressive and original? And what about other things like beauty? Style? Power? Strength? If nothing else, architecture is too expensive to not evoke these things. So chainsaw the hand that feeds you, and then demand seconds. Shoot for the stars and so on."

This Yellow Thing
God knows how many millions of square feet are needlessly piled on top of Columbia's existing Campus cloister.

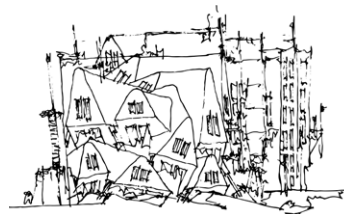
Jake Mckim, Chad Mead, and Lord White roll over in their respective graves as unadulterated Manhattanism steam-rollers in apple-sauced crissy crossies.

Hausmann, remarkably alive and well, meanwhile guffaws, remarking something to the effect of: "BAS RELIEF HEJDUK STUFF -A Ghastly affair!"

COLLEGE AVE

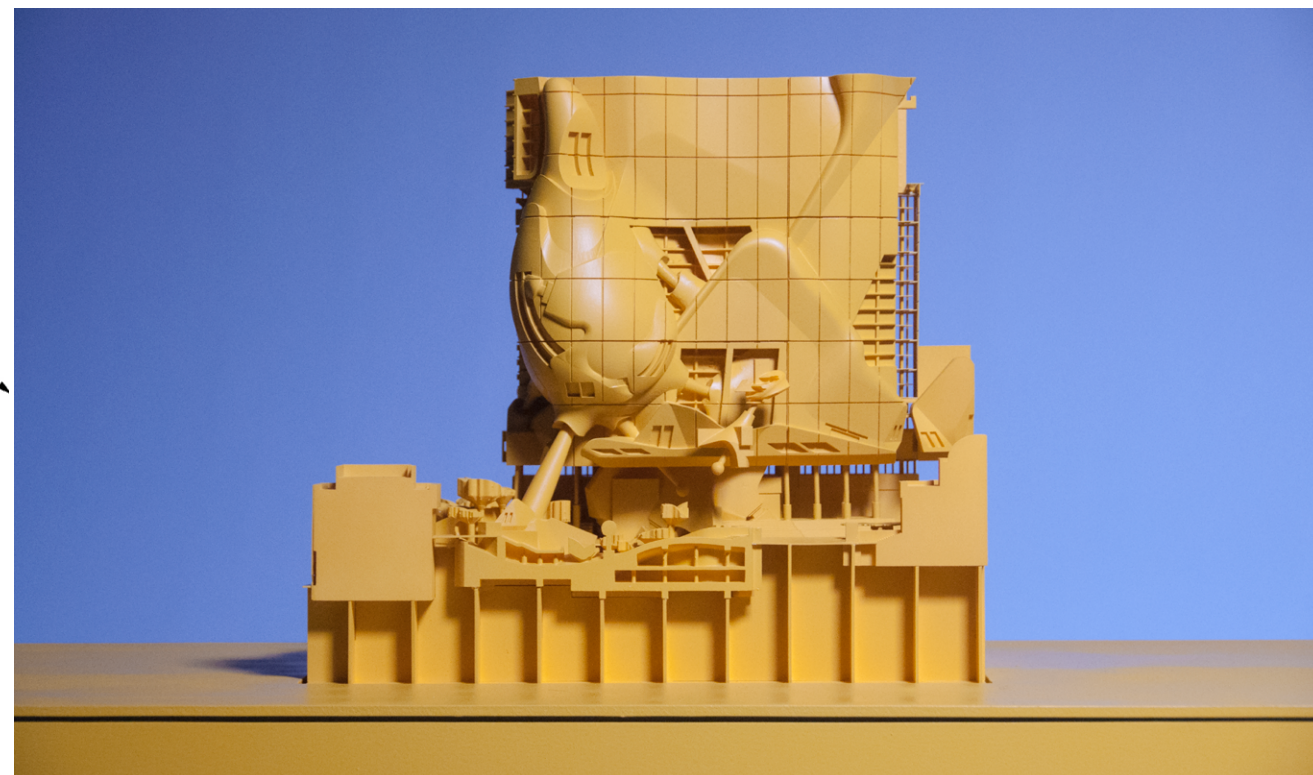
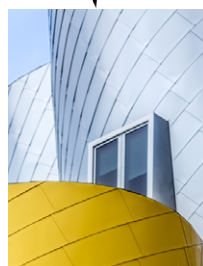


THE MUTED CHORUS AND THE SOLOIST



IT'S LEAKS TIM

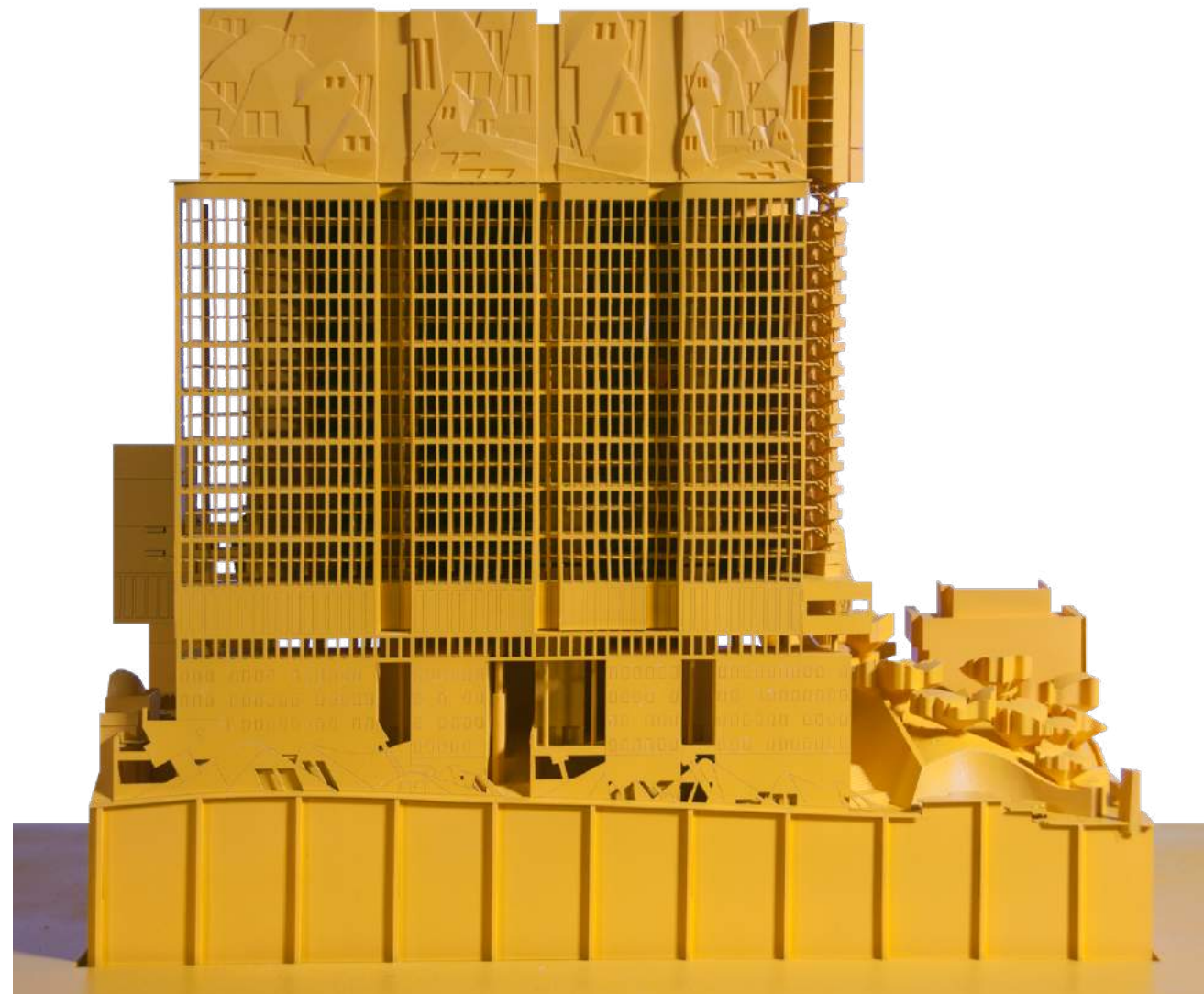
Project / Title
Stata Center
Location
Cambridge, MA
Author
Gehry Partners, LLP
Year
2004



THE SOLOIST

Project / Title
Office Building
Location
New York, NY
Medium
Acrylic, Vinyl and Resin
Model, 6" x 18" x 12"
Year
2017





GAUDI STAIR FOUNTAIN

Project / Title
Campus Master Plan

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 6" x 11" x 3"

Year
2017

Project / Title
King Kong

Authors
Merian C. Cooper,
Ernest B. Schoedsack

Year
1933



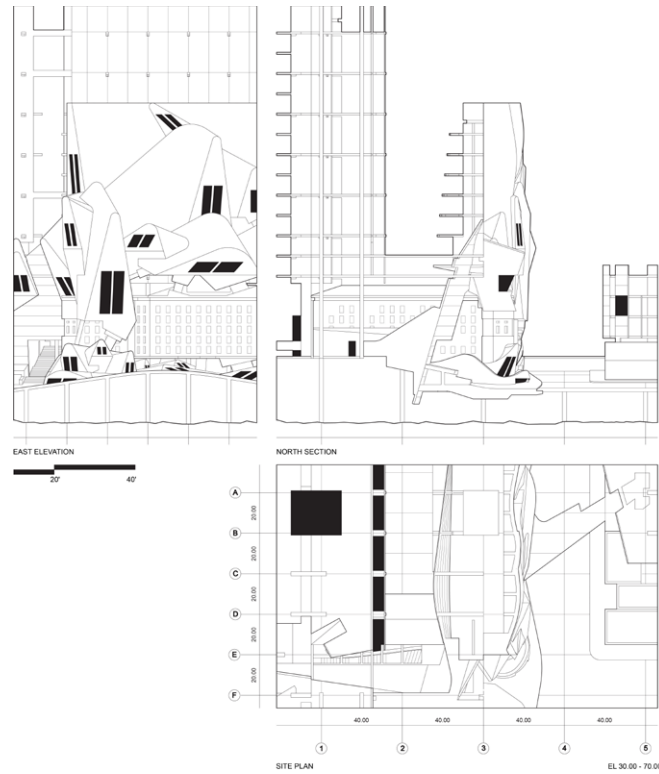
HUMPING

Project / Title
Office Building

Location
New York, NY

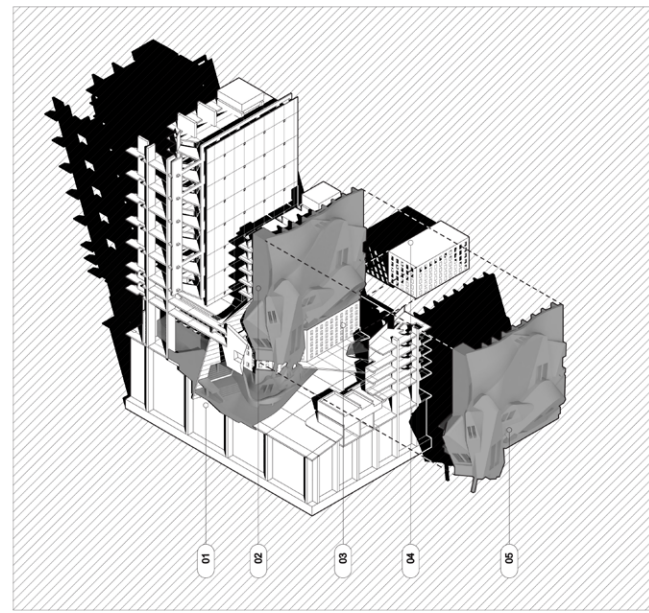
Medium
Acrylic, Vinyl and Resin
Model, 6" x 18" x 12"

Year
2017



Corner Fountain
The facade turns the corner slightly, indicating the entrance to the grand sculptural staircase, along with a small fountain.

Anti Cruciform
In many instances of Mckim's master planning a cruciform plan establishes an axis. However, rather than suggestively continuing on to infinity, it is truncated by a building on both axis. In order to overcome the relentless framework of the preexisting plan, a second pair of intersecting axis overlays a tapering movement toward infinity, establishing a wooshing interiorized urban promenade -of course not only suggestively reaching out beyond the confines of the campus, but beyond the limits of urban infrastructure as such.



Godzilla Tiny House
A bunch of, cough, yes, cough cough, Rossi-like cabins explode in size.

They eat monuments, and civic buildings.



THOM MAYNE RIP OFF

Main Entry / Scala Regia
Corner Fountain
E. Mckim, Mead, and White
E. Classrooms
Decorative Facade for Units

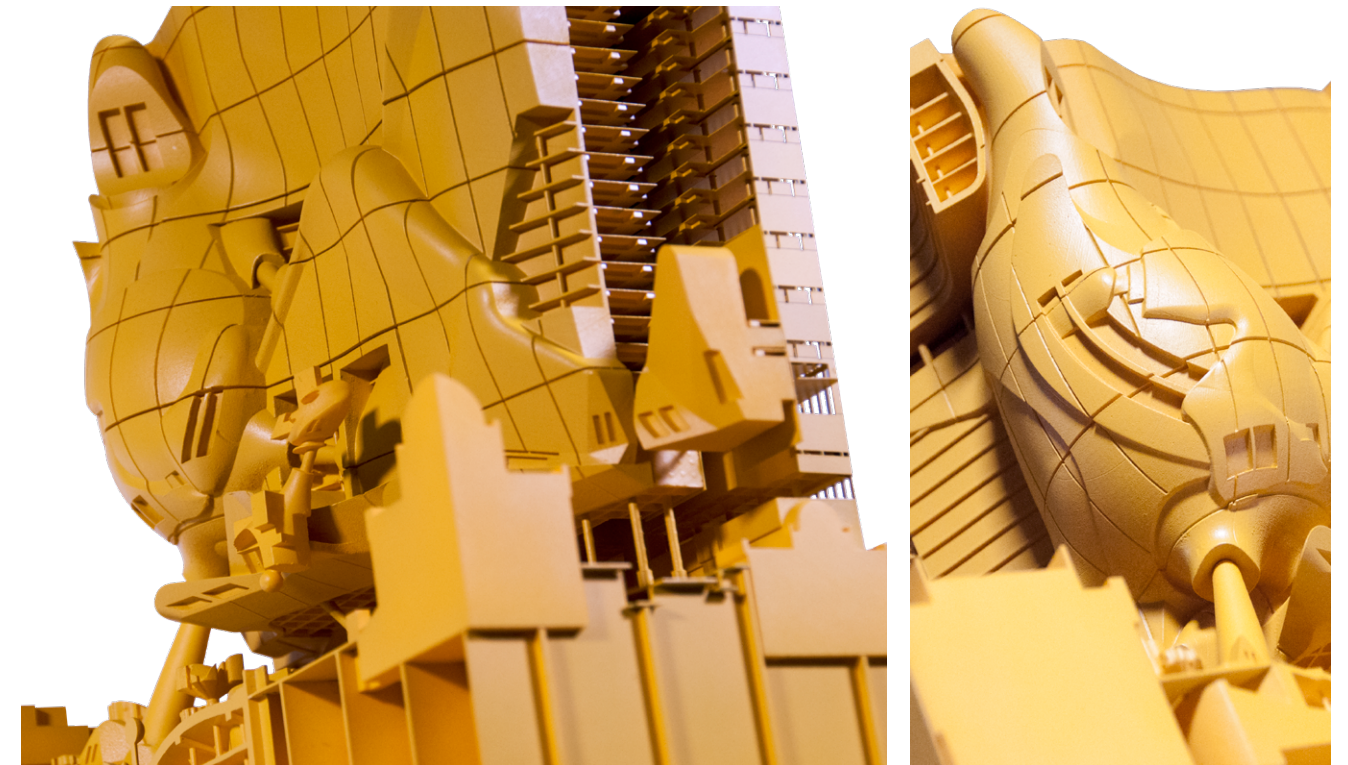
A01
A02
A03
A04
A05



Project / Title
Godzilla Tiny House

Medium
Sketch, Graphite and Trace Paper

Year
2017



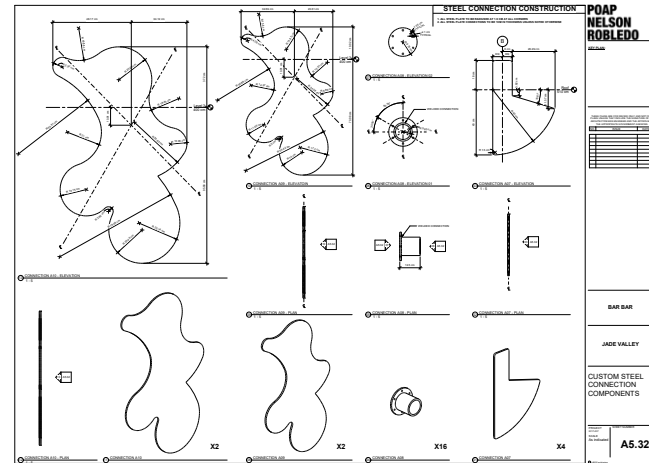
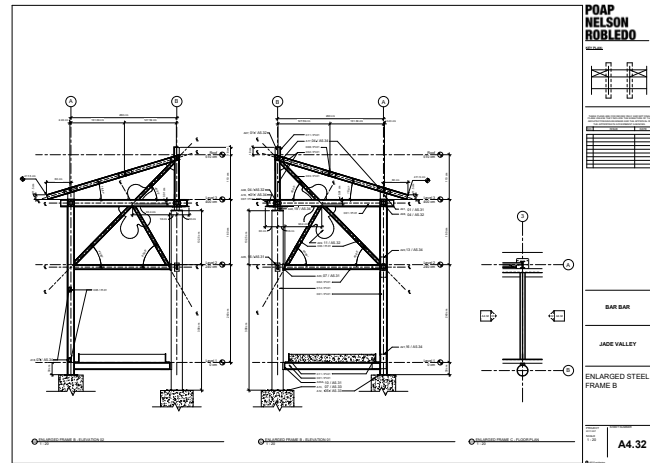
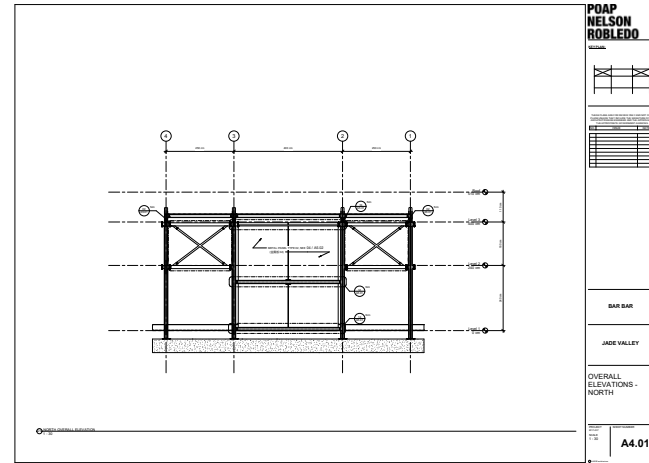
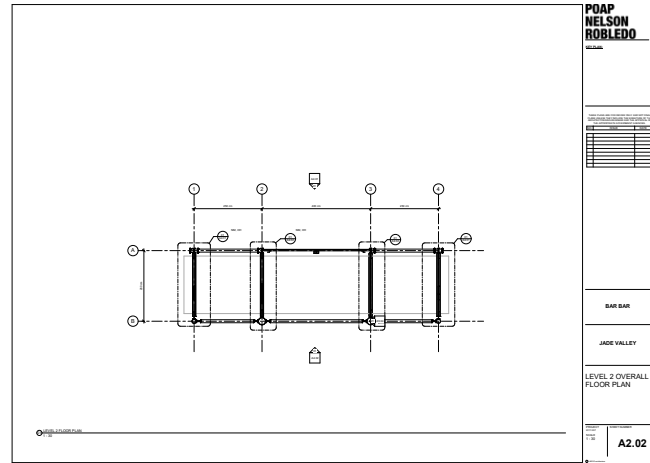
Project / Title
Office Building

Location
New York, NY

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

Year
2017





Western

The main structure of the program was based on the clean modern aesthetic of a Mid Century glass house. Large Cylindrical piers support the simple triangulated roof structure.

Plan A2.02
Elevation A4.01
Structural Section A4.32
Curved Connections A5.32



Project / Title
Jade Valley Temple
Location
Jade Valley, CN
Medium
Revit Sheet Exports
Year
2020

Project / Title
Jade Valley Temple, Cornice Study
Location
Jade Valley, CN
Medium
Watercolor
Year
2020



Functional Sculpture

Here 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.

Eastern

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.

The project is a small public space of worship. There will be a candle altar, along with several prayer mats and religious statuary.



Project / Title
Jade Valley Temple, Collage Studies
Location
Jade Valley, CN
Year
2020

Project / Title
Jade Valley Temple, Main Facade
Location
Jade Valley, CN
Medium
Steel, GFRC Panels
Year
2020



"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 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

Human Figure

Core tenets of movement, fragility etc. are directly represented through Bernini's marble-human figures.

For architecture to possess this same degree of physical coherence, we must reinsert those figural images, icons and symbols of our existing typological language. It will infill the otherwise vacant field of digital movement and logo-graphic making.

Activated Force

As architects, we look toward Gehry's work to find the physicalized manifestation of forces. This is not merely a found lump of trash or folded paper. The formal implication is that this was once an architectural project, visually and typologically coherent which was then activated, disturbed, punched-in and so on.

last precinct of architectural power." So let us leave the body to rot. We'll scavenge the remains of our dearly departed architecture, a lifeless corpse.

Renaissance men and women are no more. We are all but "exterior 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 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 im-

Citation

Zaera-Polo, Alejandro. "The Politics of The Envelope." Log, 2008.

Deliberate Authorship

A deliberately authored project is bluntly accepted or rejected. An anonymous project insidiously slithers its way into existence. Like the onset of cancer or AIDS it is at first unnoticeable and inoffensive.

age of a building that once was or once could be, now squashed into low relief and 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."

A Single Facade

The idea of designing a facade sounds so simple, so pitiful. Would Bernini have felt the same way? And what about Le Corbusier? It is the fear of an unobstructed, single gesture which provokes such a violent response. Many would prefer to get lost in mundane busy-work, to delay or refuse altogether those moments which require nothing but the unadulterated mark of their own hand.

Irrational Signs

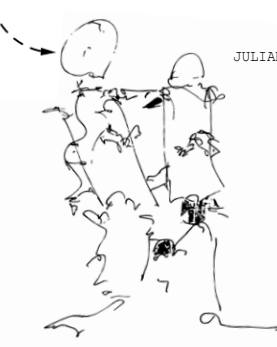
The Columbia Campus, quite obviously, re-implicates the ubiquitous pitched-roof-with-two-cute-windows in order to stage the drama of each particular elevation. It rejects the possibility that there could exist a rational connection between form and function, sign and signified. This connection could only be an irrational one, unapologetically linked to the will of the author.



THE CLIPPING CONSIDERS...

AND

THE EXTERIOR DECORATOR



Project / Title
Disney Concert Hall

Location
Los Angeles, CA

Author
Gehry Partners, LLP

Year
2003

Project / Title
The Rape of Proserpina

Location
Galleria Borghese, Rome, IT

Author
Gian Lorenzo Bernini

Year
1621



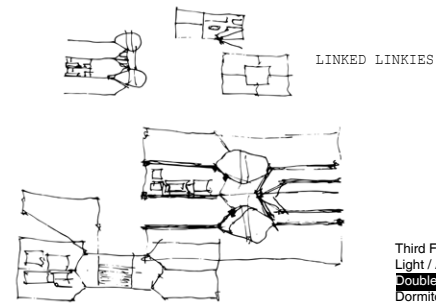
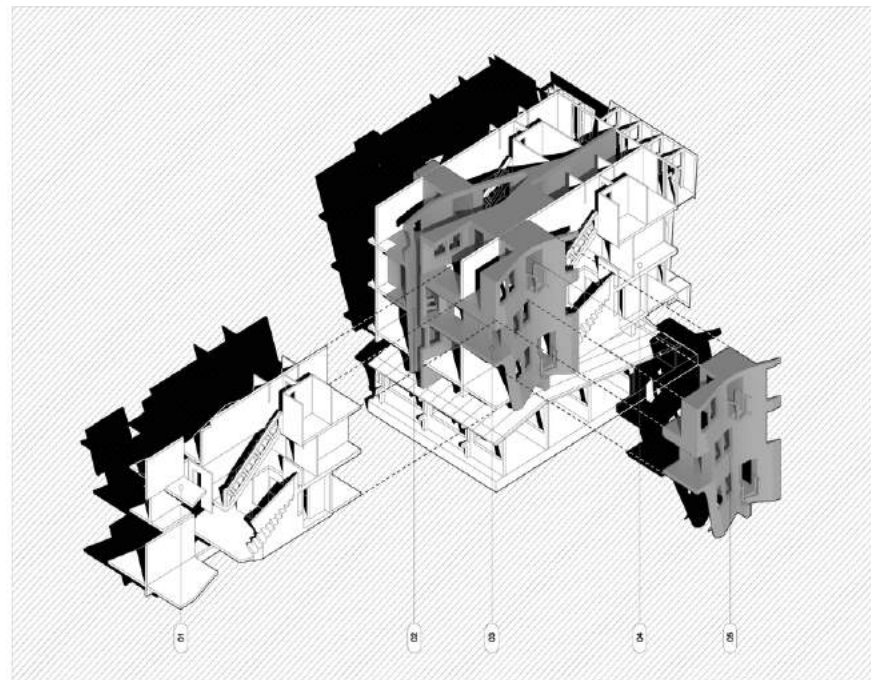
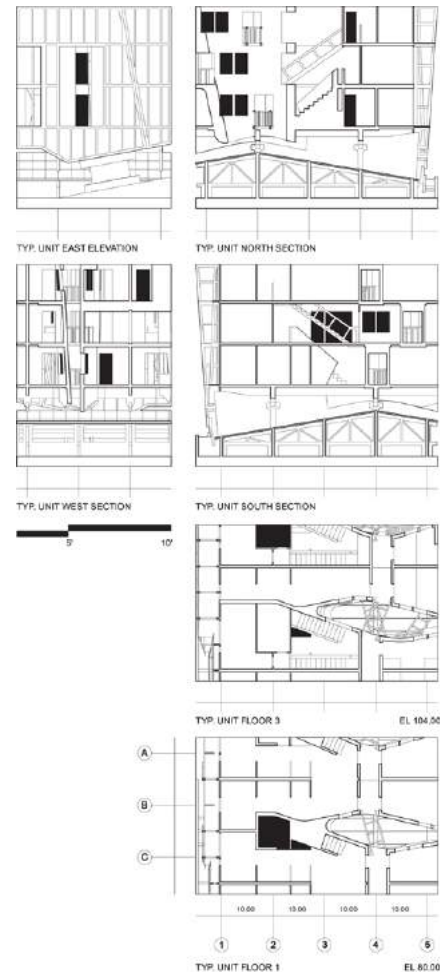
BANANA DOC

Project / Title
Campus Plan Facade Studies, Collection: 01-05

Location
New York, NY

Medium
Acrylic, Vinyl and Resin Model, 6" x 4" x 5"

Year
2017



Third Floor Apt. Living Space A01
Light / Air Shaft A02
Double Loaded Corridor A03
Dormitory Unit A04
Fenestration A05

Void

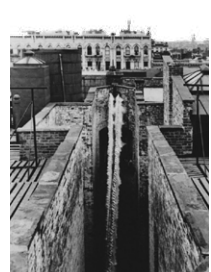
The Void space is fun and beautiful. It also, however compromises the density of an otherwise fully-loaded program.

AirShaft

The typical NYC airshaft maximizes density of living quarters. It provides light and air.

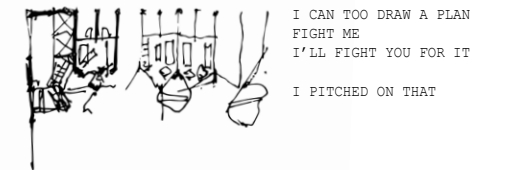
Void+AirShaft+Corridor

A double loaded corridor penetrates a series of sculptural light wells. The hybridization benefits from the density of the double loaded corridor, meanwhile minimizing the redundancy of private stairwells otherwise found in a typical New York Dumbell plan.

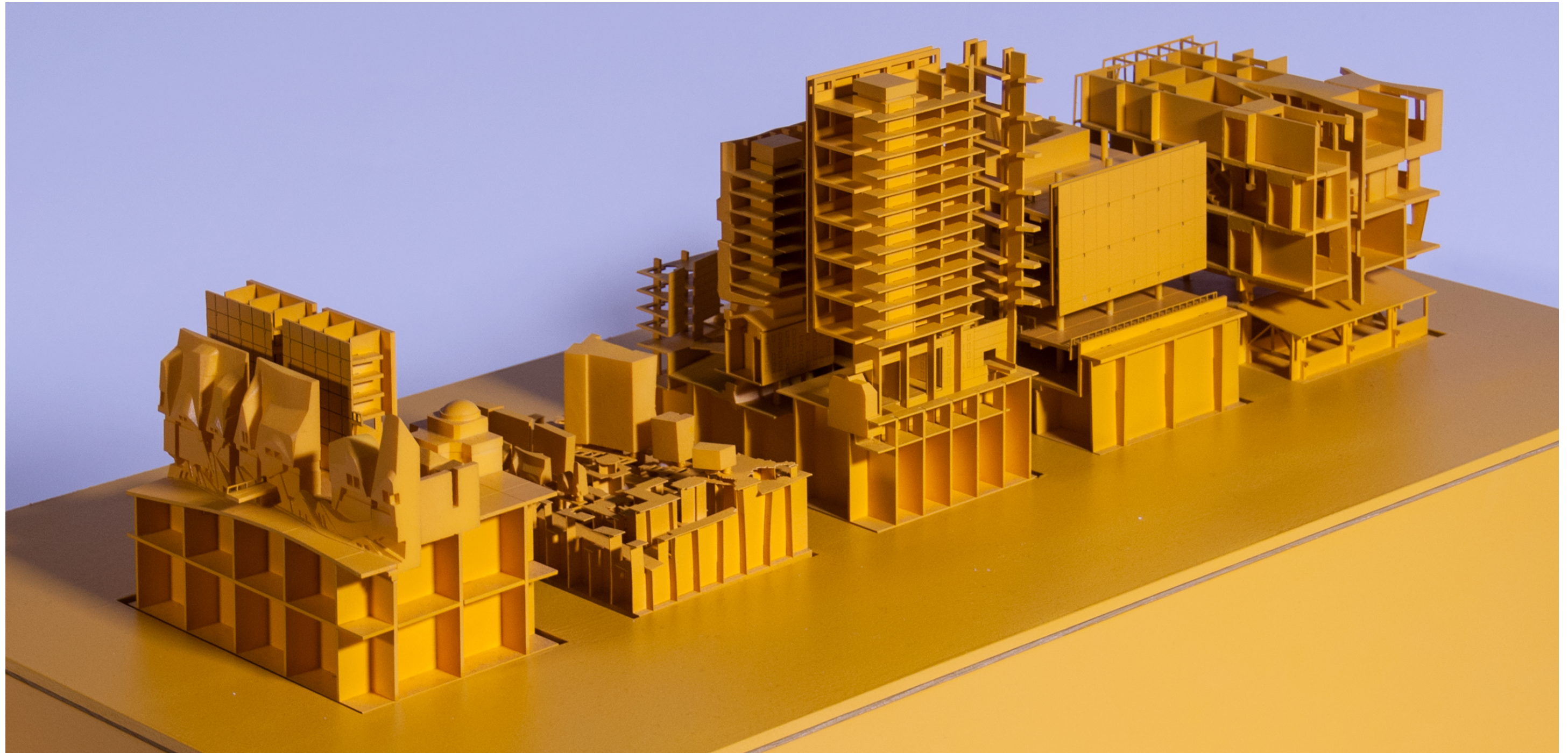


Project / Title
Simmons Hall Student Dormitory
Location
Cambridge, MA
Author
Steven Holl
Year
1999

Project / Title
Airshaft of Dumbell apartment
Location
New York, NY
Year
1900



Project / Title
Campus Plan Facade Studies, Collection: 02-03
Location
New York, NY
Medium
Acrylic, Vinyl and Resin Model, 6" x 4" x 5"
Year
2017



Project / Title
 Campus Plan Facade
 Studies, Collection: 01-05

Location
 New York, NY

Medium
 Acrylic, Vinyl and Resin
 Model, 6" x 4" x 5"

Year
 2017



GEHRY-ISMS BE DAMNED

"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 HTPP's,
their killing sprees,
their grad degrees,
their student fees,
their mouth disease,

But what about...
an ocean breeze?
Loud decrees?
afternoon XYZ's?
a robin,
a swallow,

a cockroach,
a nose,
a breast,
a pair of breasts,
an ear,
a tree,
a flower,
a pulse,
a life,
a soul, do they have one?

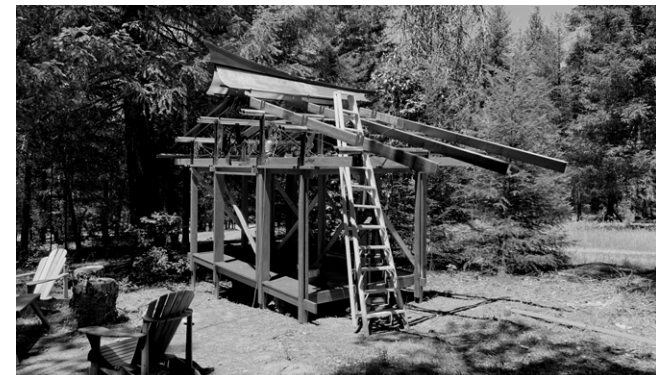
Surely yes,
they do."

Hut

The project called for a
simple storage space and
place to sleep.

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.



Project / Title
Mt. Shasta Fishing Hut,
Wood Frame

Location
Mt Shasta, CA

Medium
Trace and Graphite

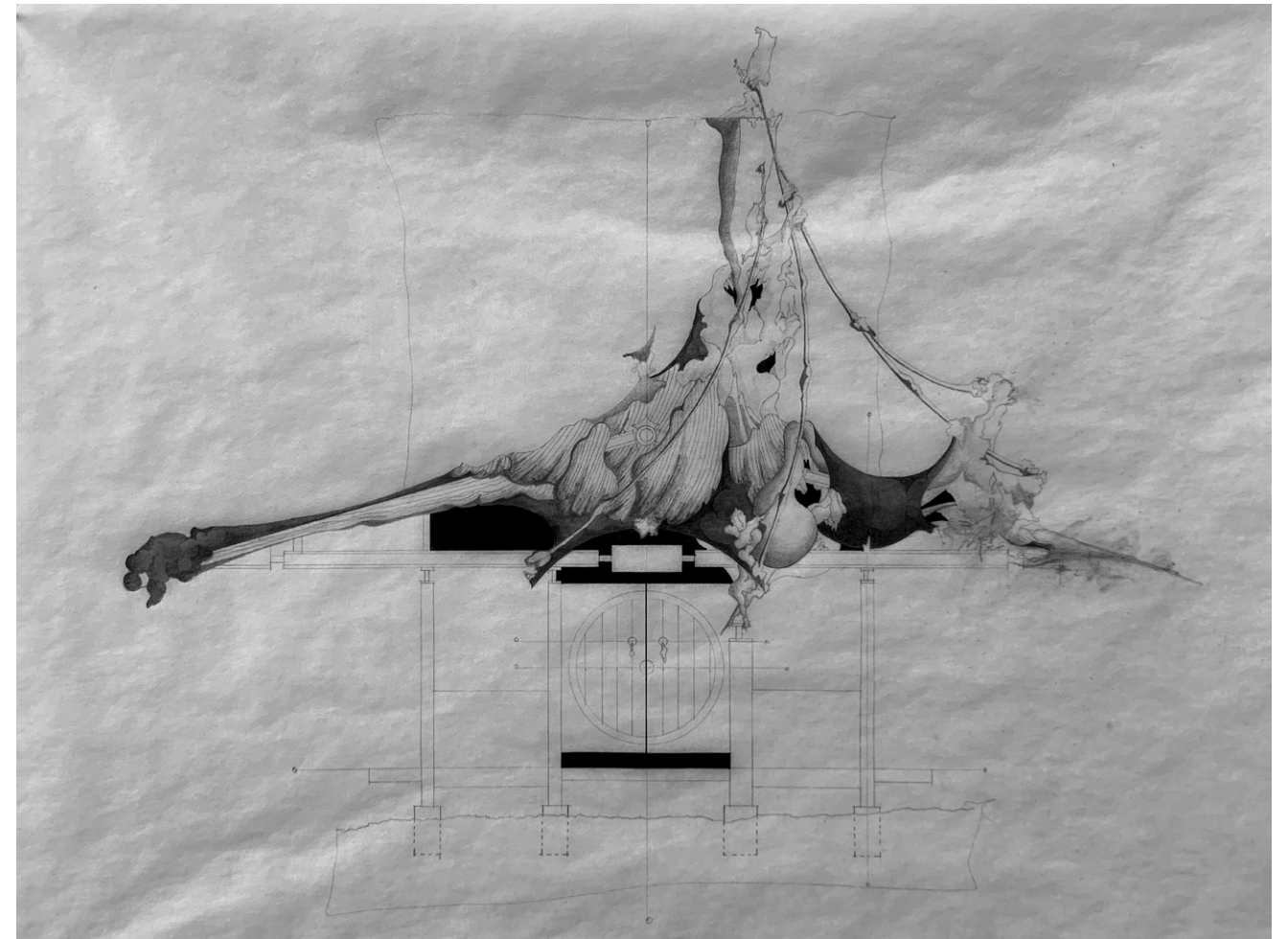
Year
2020

Project / Title
Mt. Shasta Fishing Hut,
Steel Frame

Location
Mt Shasta, CA

Medium
Trace and Graphite

Year
2020



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).

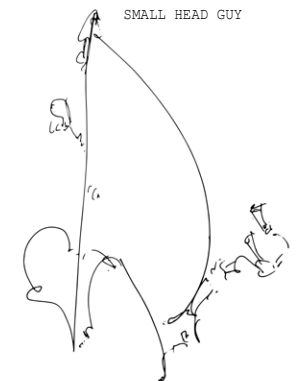


Project / Title
Mt. Shasta Fishing Hut,
Early Study

Location
Mt Shasta, CA

Medium
Trace and Graphite

Year
2020





NEW KAR, TWO KEYS

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

Project / Title
 Mt. Shasta Fishing Hut,

Location
 Mt Shasta, CA

Medium
 Steel, lumber, and painted plywood

Year
 2020



Project / Title
Mt. Shasta Fishing Hut,

Location
Mt Shasta, CA

Medium
Steel, lumber, and painted plywood

Year
2020

"Our future prospects are indeed good, or good enough. For the facade, expressed in elevation, is the singular and unapologetic home of artful composition. It is a nearly one to one projection of the human hand. It is both highly expressive and functionally indeterminate. Because it has no obligations or prescriptions, it is also the most frightening. It is the finish surface, the blank canvas, and often the only gesture which stands alone, naked, and unmediated by its use.

We insist, the plan, the section, and the axonometric diagram are functioning tools which organize a building on the basis of efficiency and clarity. But they

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.

are abstract, inexpressive, and too often misused. Today they are treated like open mic night for the closet formalist, and yet the critics refrain from discussing composition alone, which is often the only valid basis for its analysis.

So let us cast aside and do away with the pitiful closet formalist -an amateur who is afraid to commit to even as much as a line which is seeable on her finish facade. See how she tucks away her unresolutely perverse geometric fantasies within the protective ambiguity of the building's guts. The uglier, stupider, more undesigned her facade appears, the smarter some would

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.

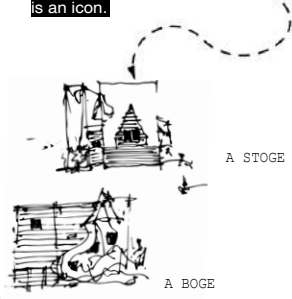
presume these internal components. Like the proverbial genius who cannot spell, or perhaps even the famed architect who cannot draw, a defiance of conservative order is meant to suggest another higher order of intelligence at work. But pay attention, this simple grift is not unknown to the closet formalist. If something appears ugly and stupid, it most likely is.

Soon, all will see that the blob in a box is like dog medicine coated with peanut butter; soon, all will see that function is a fairy tale; soon all will declare with certitude that the facade, if even wafer-thin, is the only thing which does not lie."

A Hybrid House
Set aside every other conceptual ambition, Duplex McNamara 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
Duplex McNamara recognizes the turn of Post-Digital architecture. It mercilessly steals from its parametric counterparts only to redeploy 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.



Handwritten text in a stylized, calligraphic font: "THE HOUSE IS NO. 1"



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



WHEN WILL SHE TXT ME BAK!



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

Handwritten text in a stylized, calligraphic font: "THE ELEVATION"



DUHINT LOOK LIKE A HOUSE TO ME

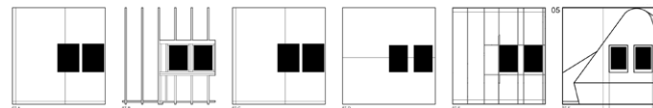
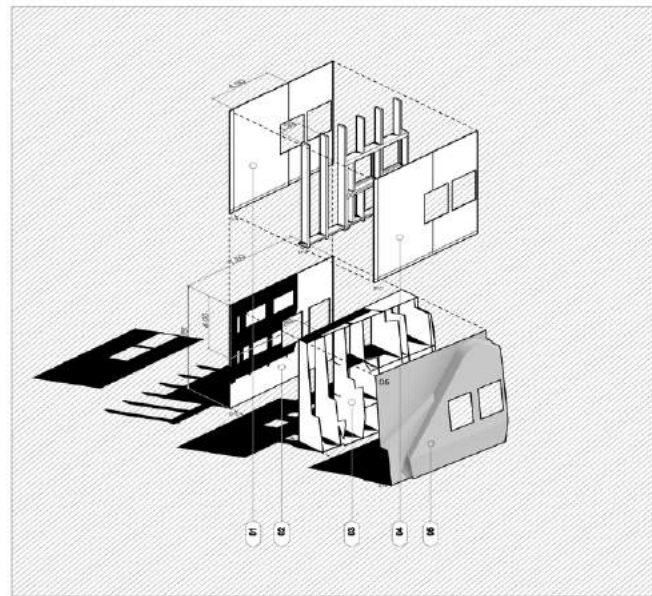
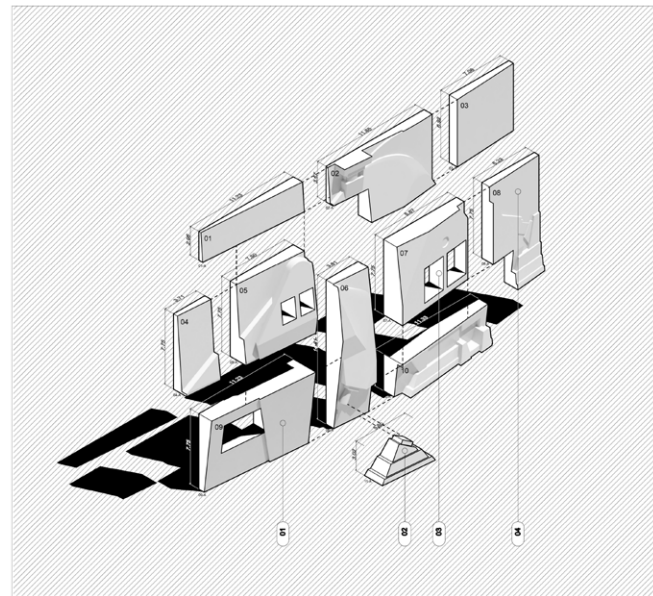
Project / Title
Duplex McNamara, Main View

Location
Modesto, CA

Medium
Plywood and Fiberglass, Typ. Stucco Construction

Year
2018





Specs

The facade in total measures 30 feet wide by 19 feet tall. Due to the simplicity of the bas-relief-billboard, the entire series of "chunks" was fabricated and installed on site for less than \$10,000.

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 rejects this notion.

Art Deco

The closest possible reference for an ideal, modern decoration.

- Bottom Shear Panel Window A01
- Piston Column A02
- Main Opening A03
- Piston Pilaster A04
- Gypsum Board B01
- Panel Backing B02
- Vertical Ribs B03
- Plywood Shear B04
- Fiberglass / Plywood / Epoxy B05



DURTTY DURTTY



Project / Title
Berkeley High School
Community Theater

Location
Berkeley, CA

Author
Henry H. Gutterson and
William Corlett, Sr.

Year
1938

Project / Title
Berkeley High School,
Science Center Building

Location
Berkeley, CA

Author
William C. Hays

Year
2001

Opposite Page:

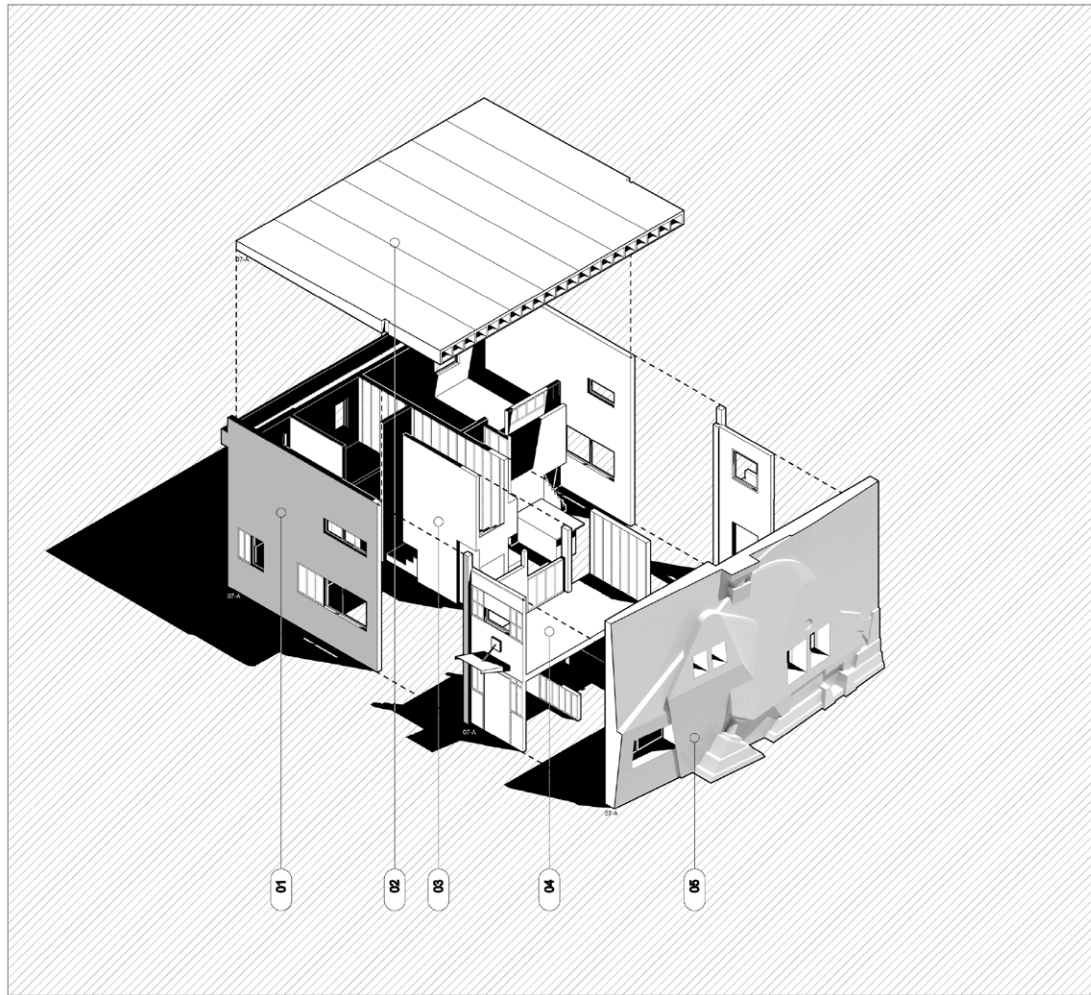
Project / Title
Duplex McNamara,
Detail 2

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018





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.

Meaning

It is problematic to pin down the precise linguistic meaning of these individual components. Rather than invent an alternative set of signs and signifiers, let us exaggerate the natural paradox of our existing architectural language; which, quite marvelously, will always elevate toward even more impenetrably enigmatic, positively incomprehensible modes of being.

Laugh Track

We repeat, **architecture is the extraordinary subject. It is extraordinary, so that people can be ordinary.** Like a laugh track from day time television (an idea proposed by Slavoj Zizek), 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 A01
- Flat Roof A02
- Stair Case A03
- Mezzanine Level A04
- Facade A05



Project / Title
News

Location
50 Rockefeller Plaza
New York, NY

Author
Isamu Noguchi

Year
1940



Project / Title
Duplex McNamara,
Detail 1

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

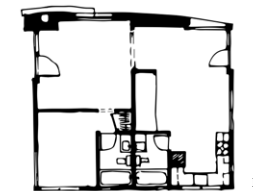
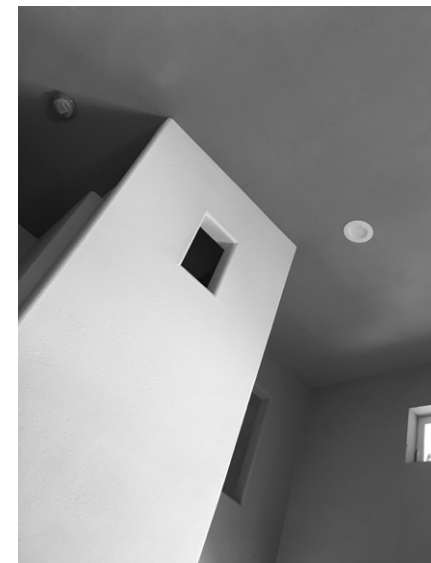
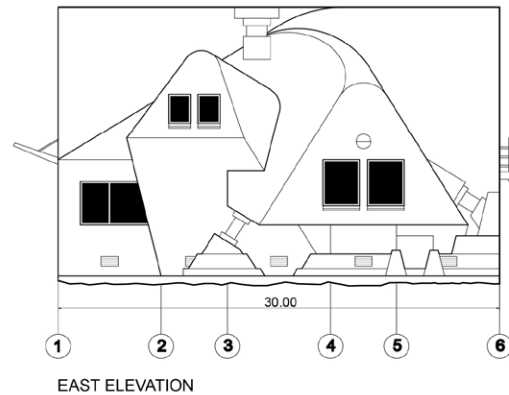
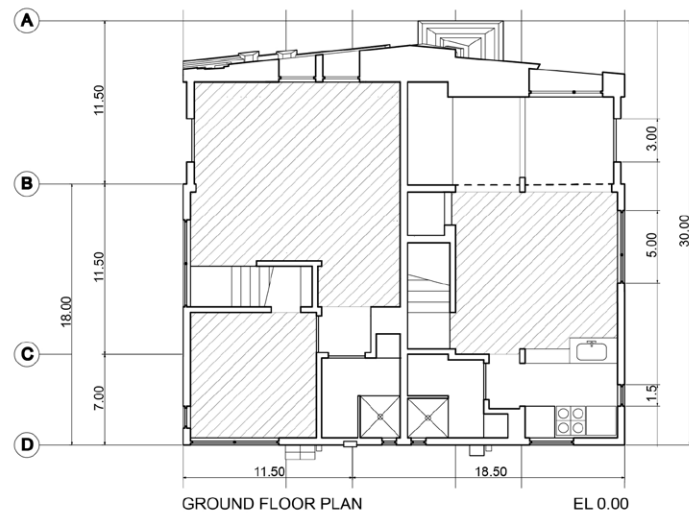
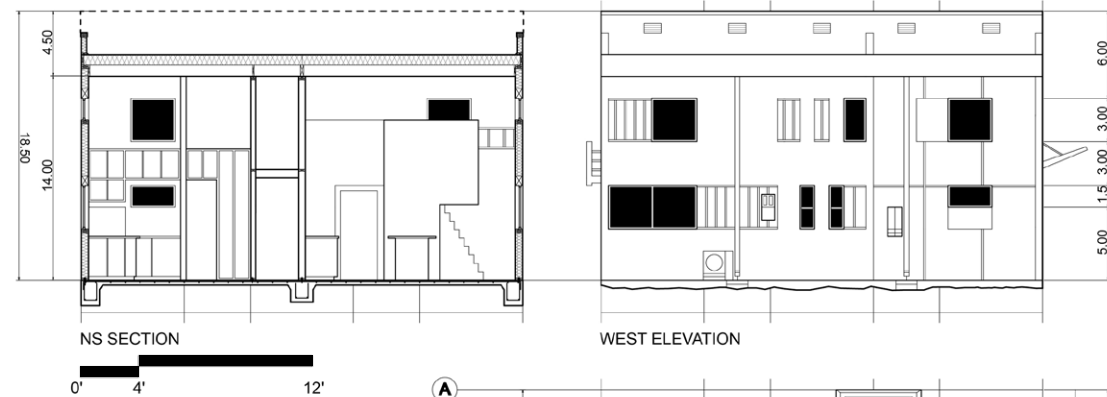
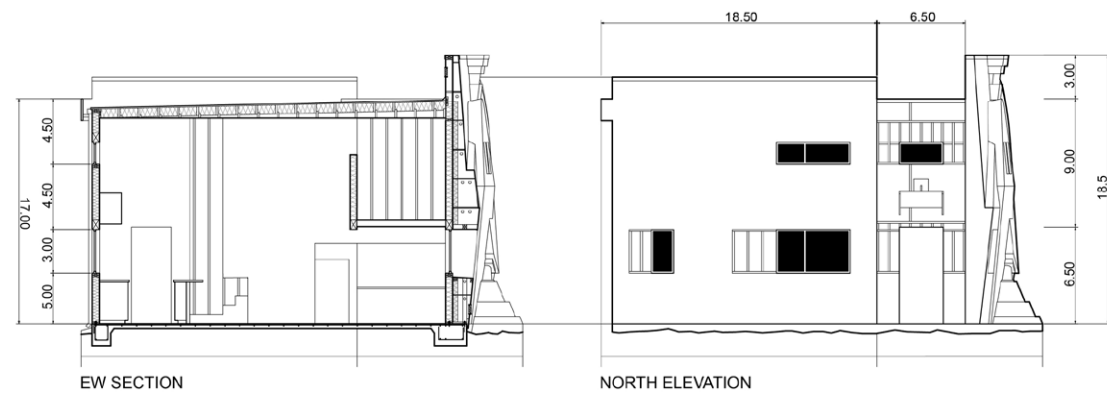
Year
2018



Project / Title
Mocking Mock-Up

Location
Albany, CA

Year
2017

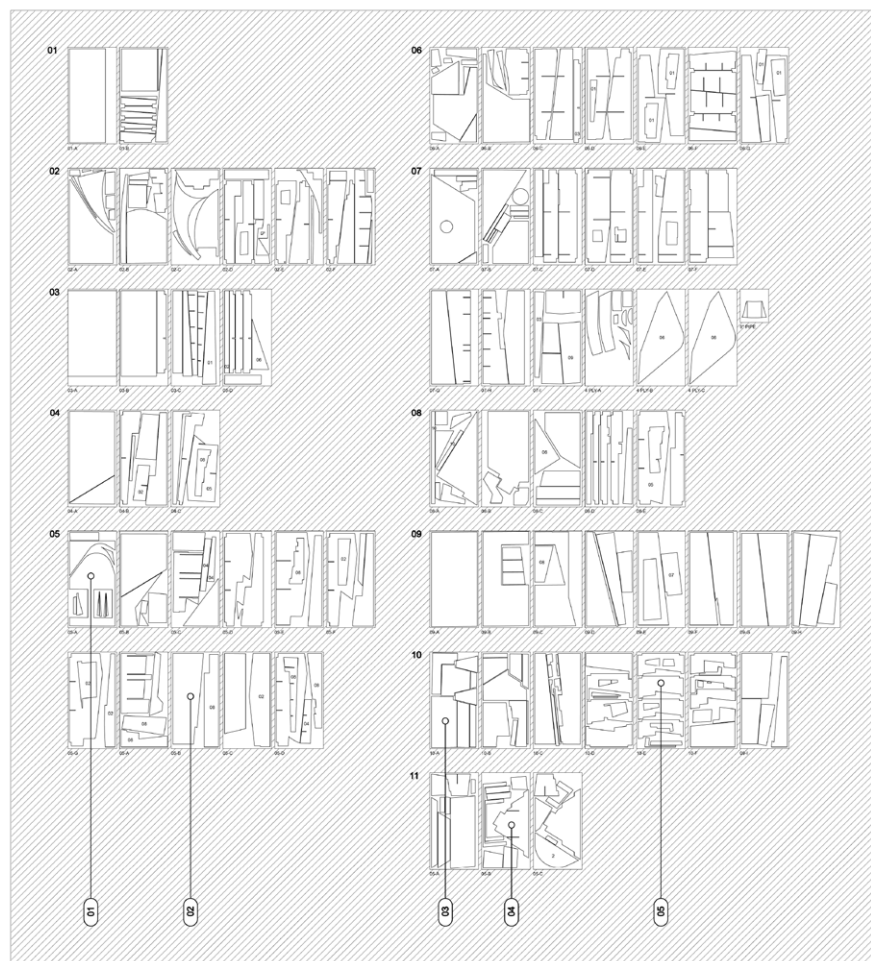
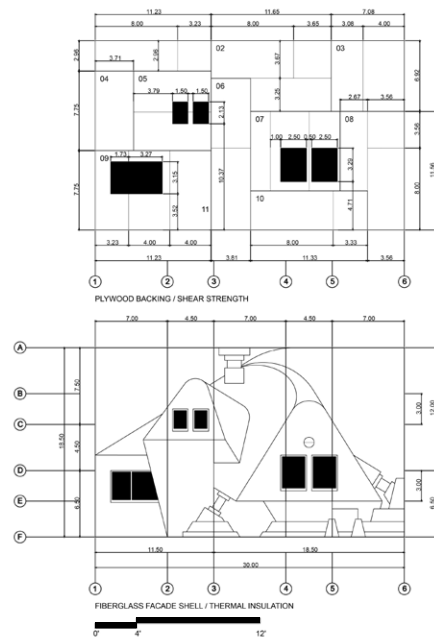


Project / Title
Duplex McNamara,
Interior Views

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018



Objects in Metal

Cooper Union is the greatest project completed since the death of Le Corbusier. It is thick, heavy, crawling, panting, groping; and at the same time it is none of those things. It turns the corner to assert its total volume, and it interrupts itself midway to betray its flimsy cosmetic disguise.

Objects in Stone

Michelangelo did not believe in the wholeness of building. Or rather, if he did, it was found in a purely orthographic sense.

In others like Palladio, Hawksmoore, even Thom Mayne, complete statements are delivered urbanistically through elevation, nothing more. Sculpture implies objects in the round, architecture implies objects embedded in flattened stone.

D-FAB

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



GRAHAM'S VIDEO GAME IDEA

- Main Face 2
 - Rib Pieces
 - Entry
 - Foot / Piston
 - Small Ribs
- A01
 - A02
 - A03
 - A04
 - A05



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

Location
New York, NY

Author
Mophosis Architects

Year
2001

Project / Title
Porta Pia

Location
Rome, IT

Author
Michelangelo di Lodovico
Buonarroti Simoni

Year
1565



Project / Title
Duplex McNamara,
Construction Process

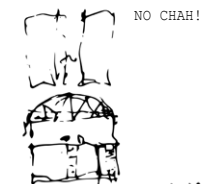
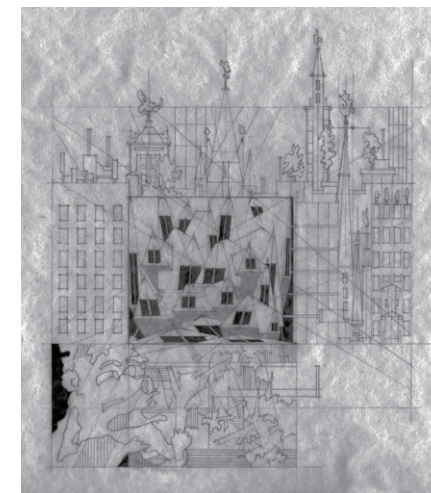
Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018



POMO NO MO, PLEASE



Project / Title
Duplex McNamara,
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

"We ask: 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, a thousand times the size and mass?"

Architecture must possess the same feelable sense of drama as in the fine arts.

But how to unearth those feelings?

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

The Parergon

The parergon is a fancy word which describes the frame around a painting. It is reviewed at length in this article:

Derroda, Jacques. The Parergon. MIT Press, 1979

shape is magnificent, 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. Derrida writes "In order to determine whether something may be said to be beautiful, I do not consult the relation of representation to the object, with cognition in mind. Every relation of a representation, even a sensible one, can eventually be objective, but never pleasure or displeasure." (Derrida). Like Ruskin's call for ornament, the parergon is precisely what we add, superfluously, to a completed work which all the same brings forth its true essence -like the facade, transcending its representation as mere building or object, and in its wake leaving only a

Bas Relief

Bas Relief is low relief sculpture. But here the sculpture is reduced to a 2.5-dimensional painting. It has the qualities of sculpture, but it is explicitly conceived as one, singular perspectival image, no matter one's vantage point.

Squashed Relief

Rilievo stacciato is a particularly special kind of relief: the effect of depth is added by carving behind or underneath the projecting figures. The shadows are more pronounced. And scaled to the size of an architectural work, the deep undercut shadows suggest the appearance of stacked or liberated volumes.

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 would argue, however, that architecture is always a self aware medium of not "representation," but presentation, in the sense that it deliberately strives "to show" in the case of aesthetics or "to tell" in the case of semiotics. Regardless of any definitively disparate qualities, I claim that if the consequence of architectural intervention should appear in a work (as sadly 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."

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 early study in rilievo Stacciato. His body has been carved beneath the stone, almost entirely, so that it stands contrasted against a shadowed backdrop.



ITS THE SHIHE PIPPIH

THE ELEVATION



JUST RUNNING AROUND, FREAKING OUT



I'M COHVINCE

Project / Title
The Empire Strikes Back,
Han Solo

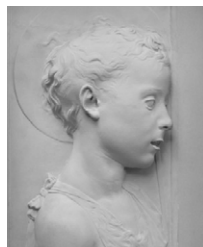
Author
LucasFilm LTD.

Year
1980

Project / Title
John the Baptist

Author
Desiderio da Settignano

Year
1450



Project / Title
Duplex McNamara,
Close View 2

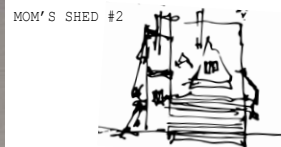
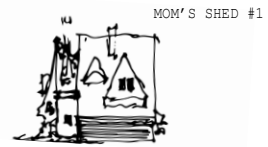
Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018



WHERE THE HELL IS TACO TELEPHONE



Project / Title
Duplex McNamara,
Main View 2

Location
Modesto, CA

Medium
Plywood and Fiberglass,
Typ. Stucco Construction

Year
2018

My daddy's rich.
 He said make me a house with some leg
 to it,
 with some style, some sex.
 The jag, just rollin along Maybeck Twin
 drive,
 I'd make it scream right through the
 front gates.
 Royal green, cause I'm the king.

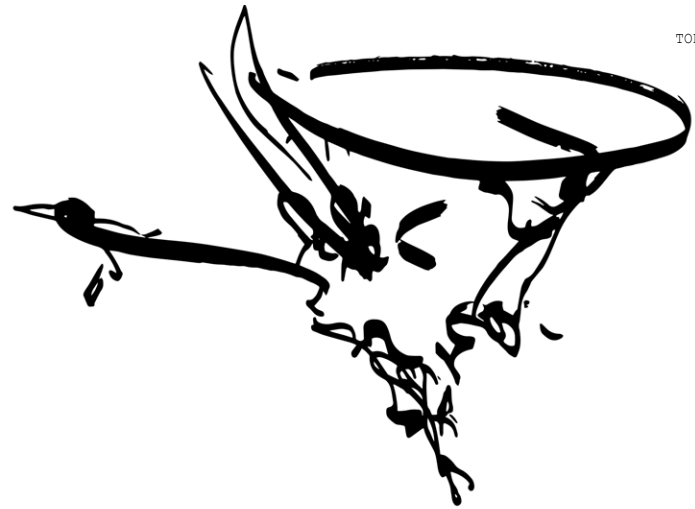
They're all in colored tents he said,
 Food-flung, puked on, and pissed off.
 Why not make it alls a guarded castle?
 You could feel it through walls so
 thick,
 Saw-toothed, Cherub nymphs'll growl-n-
 tug!
 But we're not that close to the BART
 station, he said.

True, I said.
 Then I spat on the ground,
 and saw gold.
 I looked at him,
 and I saw the sky,
 And it was open wide.

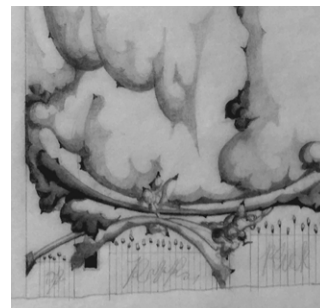
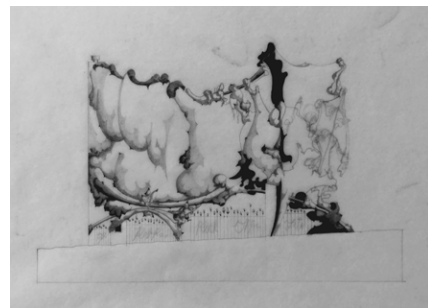
Scaled Up Economy
 Here the same strategy
 of sculptural relief is
 applied, but with a different
 economy of statement.

Slivers
 What had been plastered
 over the entire facade of
 the modesto house, here
 reveals itself in much
 more detailed slivers,
 strewn about. The mate-
 rial will be folded and bent
 mild stee.

Common Plan
 A common practice is
 to have the facade of a
 large housing project jut
 in and out, to break up
 the mass as they say.
 Here, affixed to the edge
 of each protruding mass
 we see white sculptural
 wings -presenting the
 single mass as a series of
 bundled figures together.



SHRIMP FOOT



Project / Title
 5278 College Avenue,
 Renderings

Location
 Oakland, CA

Medium
 Digital Rendering

Year
 2020

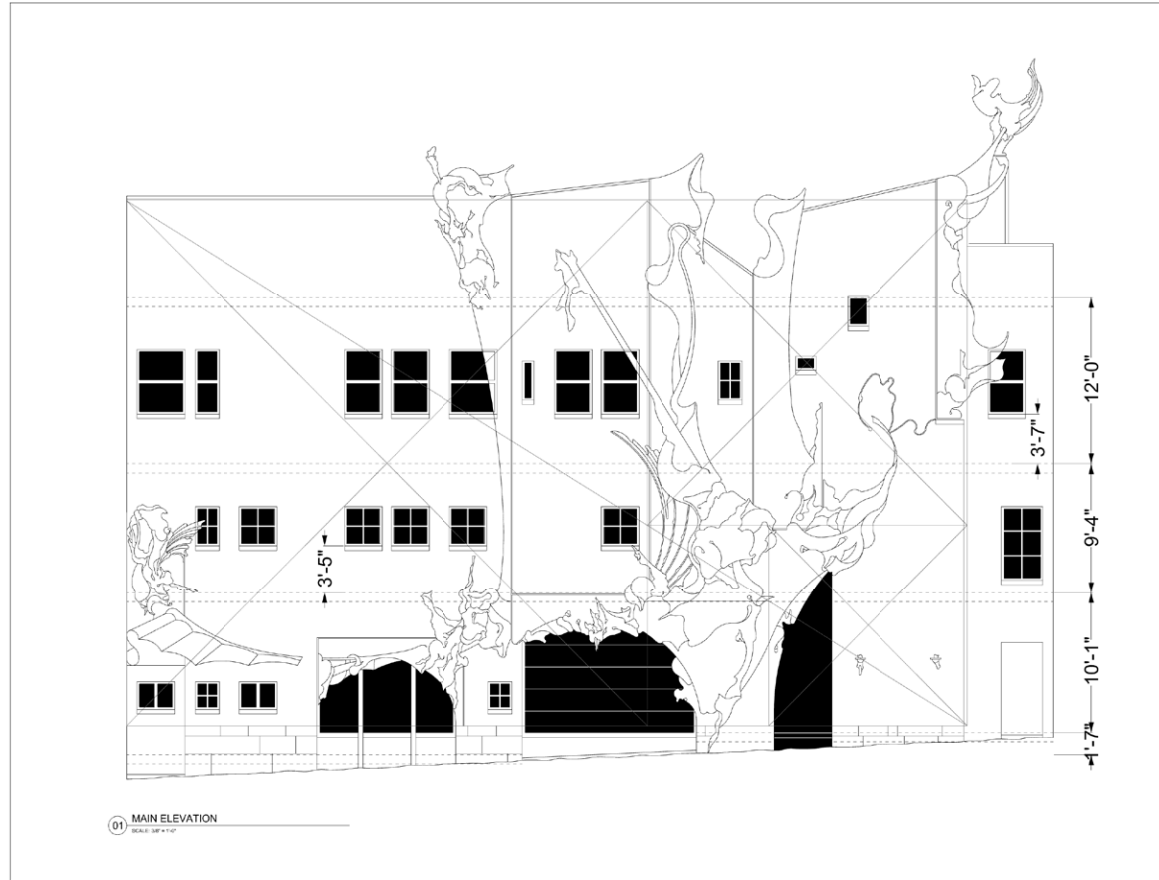


Project / Title
 5278 College Avenue,
 Renderings

Location
 Oakland, CA

Medium
 Digital Rendering

Year
 2020



POAP-NELSON + ROBLEDO

POAP-NELSON-ROBLEDO
4087 HOUSTON AVE.
LOS ANGELES, CALIFORNIA
TELEPHONE: 310.312.2400
EMAIL: brunovrd@gmail.com

CLIENT
ROBIN FENWELL
JANUS ARCHITECTS
5078 COLLEGE AVE
OAKLAND, CA 94618
(510) 854-8255

CONSULTANTS
CIVIL ENGINEER
TBD

STRUCTURAL ENGINEER
TBD

MEP CONSULTING ENGINEER
TBD

KEY PLAN

NO.	ISSUE	DATE
1		XXXXXX

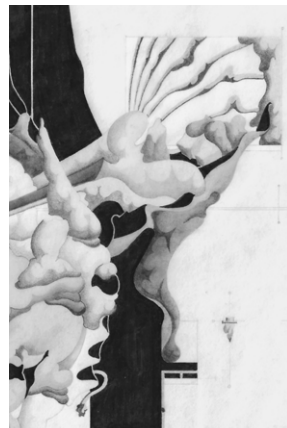
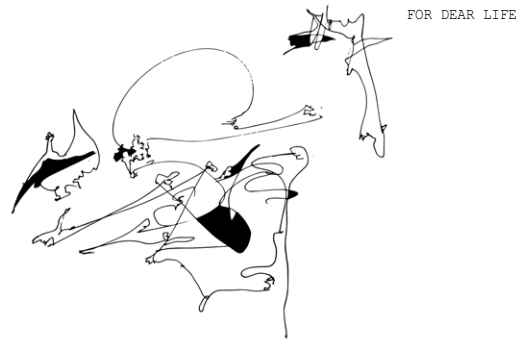
5278 COLLEGE AVE
5278 COLLEGE AVE,
OAKLAND CA 94618
ELEVATIONS

PROJECT NUMBER SHEET NUMBER
DATE **A1.04**

POAP-NELSON-ROBLEDO
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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.

Decoration
The facade will be made of welded plasma cut steel and fiberglass sculpture. A large portion of the wall space is white stucco.



Project / Title
5278 College Avenue,
Early facade studies

Location
Oakland, CA

Medium
Pencil on Trace

Year
2020



POAP-NELSON + ROBLEDO

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CONSULTANTS
CIVIL ENGINEER
TBD

STRUCTURAL ENGINEER
TBD

MEP CONSULTING ENGINEER
TBD

KEY PLAN

NO.	ISSUE	DATE
1		XXXXXX

5278 COLLEGE AVE
5278 COLLEGE AVE,
OAKLAND CA 94618
PLANS

PROJECT NUMBER SHEET NUMBER
DATE **A1.02**

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(510) 854-8255

CONSULTANTS
CIVIL ENGINEER
TBD

STRUCTURAL ENGINEER
TBD

MEP CONSULTING ENGINEER
TBD

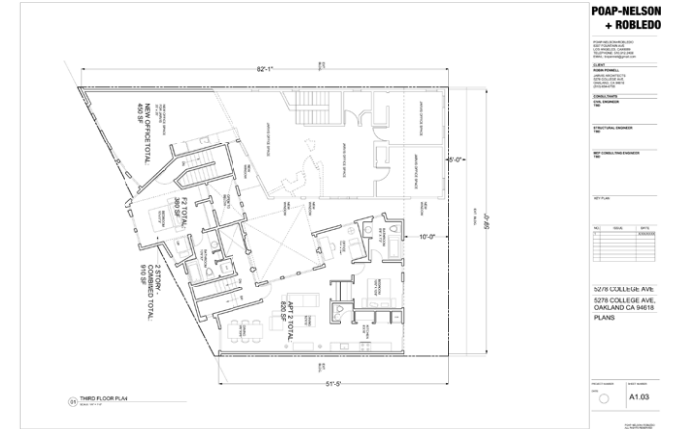
KEY PLAN

NO.	ISSUE	DATE
1		XXXXXX

5278 COLLEGE AVE
5278 COLLEGE AVE,
OAKLAND CA 94618
PLANS

PROJECT NUMBER SHEET NUMBER
DATE **A1.03**

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CONSULTANTS
CIVIL ENGINEER
TBD

STRUCTURAL ENGINEER
TBD

MEP CONSULTING ENGINEER
TBD

KEY PLAN

NO.	ISSUE	DATE
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5278 COLLEGE AVE
5278 COLLEGE AVE,
OAKLAND CA 94618
PLANS

PROJECT NUMBER SHEET NUMBER
DATE **A1.03**

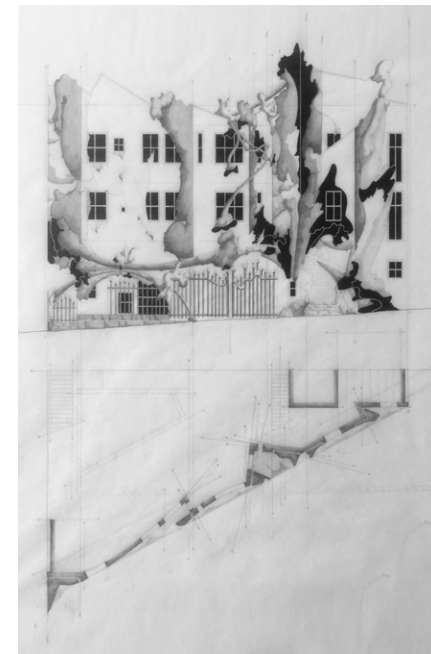
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Project / Title
5278 College Avenue,
Early facade studies

Location
Oakland, CA

Medium
Pencil on Trace

Year
2020



Project / Title
5278 College Avenue

Location
Oakland, CA

Medium
CAD Sheet Exports

Year
2020



GAUDI STAIR FOUNTAIN



Project / Title
5278 College Avenue,
West Elevation

Location
Oakland, CA

Medium
Digital Rendering

Year
2020

"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.

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.

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 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.

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 base level of comfort, but also a dignity in knowing that their home is indeed as proud and as beautiful and as they.

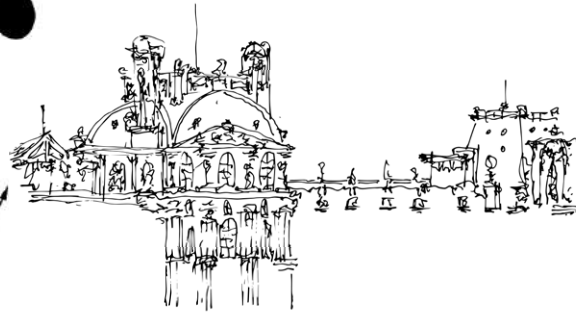
The following proposal is for a ten story housing project disguised to look like a palace.

As more and more strictly vocational 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 elevation 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."

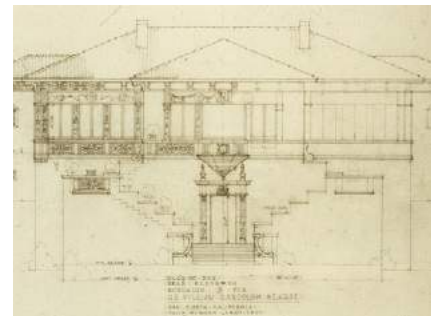
THE DECORATED SHEEP

ADO..



GOIN GORRILAS

Project / Title
Hearst Castle, Detail Sketches
Location
San Simeon, CA
Author
Julia Morgan
Year
1919



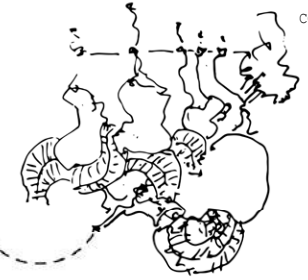
Project / Title
Hambdelbinghamdshire, Grand View
Location
London, EN
Medium
Acrylic, Vinyl and Resin Model, 10" x 17" x 12"
Year
2018



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.

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.

THE DECORATED DOC HEAD



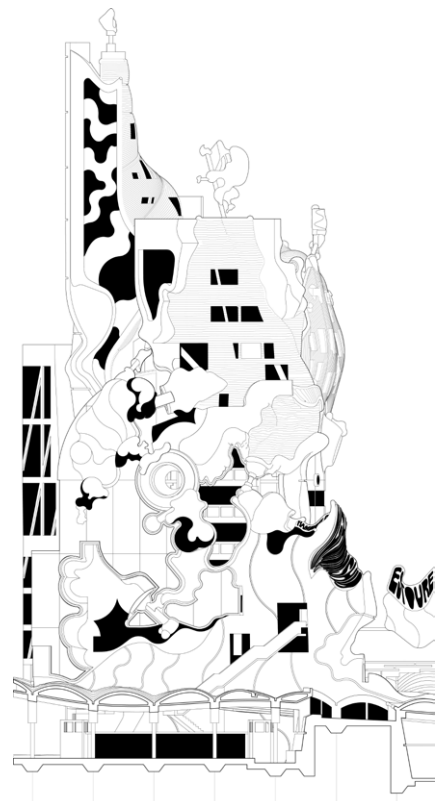
COG PATTERN

Project / Title
Fuji Group Pavilion, Osaka World Expo
Location
Osaka, JP
Author
Yutaka Murata
Year
1970

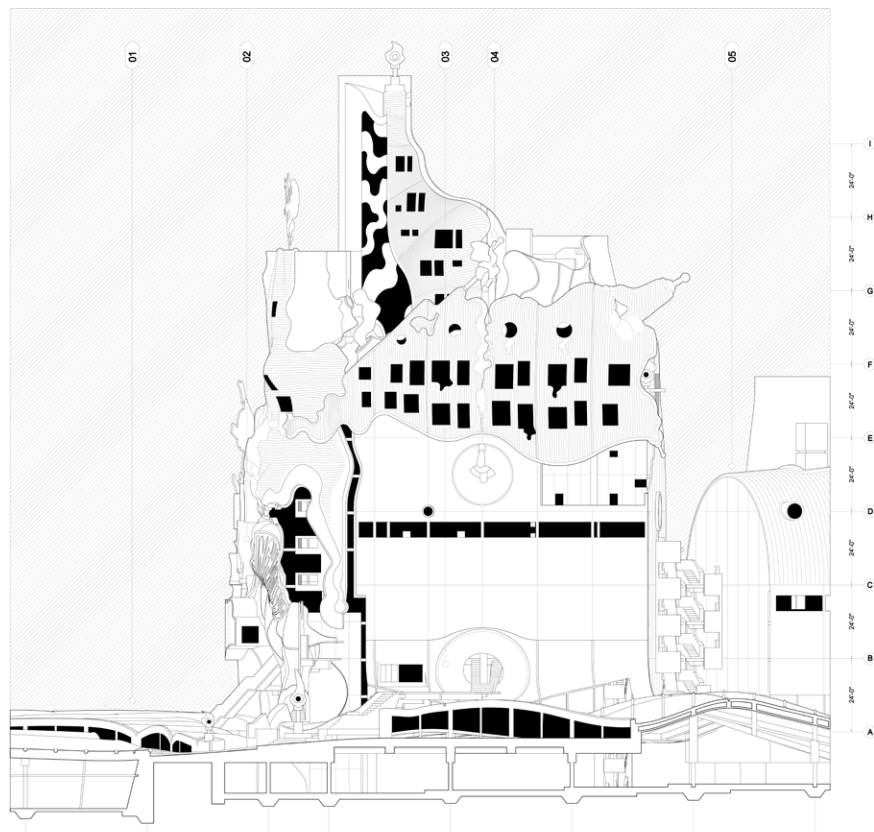


Project / Title
Balenciaga Dad Shoes
Author
Demna Gvasalia
Year
2017

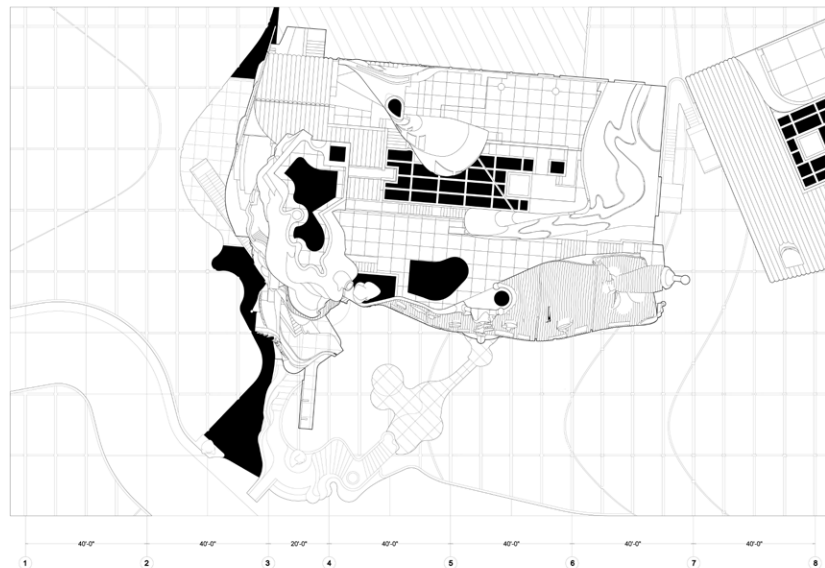




WEST ELEVATION



NORTH ELEVATION



SITE PLAN



ON AND OFF COLLIDE

- Tensile Roof Structure A01
- Straight-Sectioned Man A02
- Main Entry A03
- Sword Head Man A04
- Adjacent Apartment Block A05



NUT GETTING HILL



Project / Title
Hambdelbinghamdshire,
Grand View

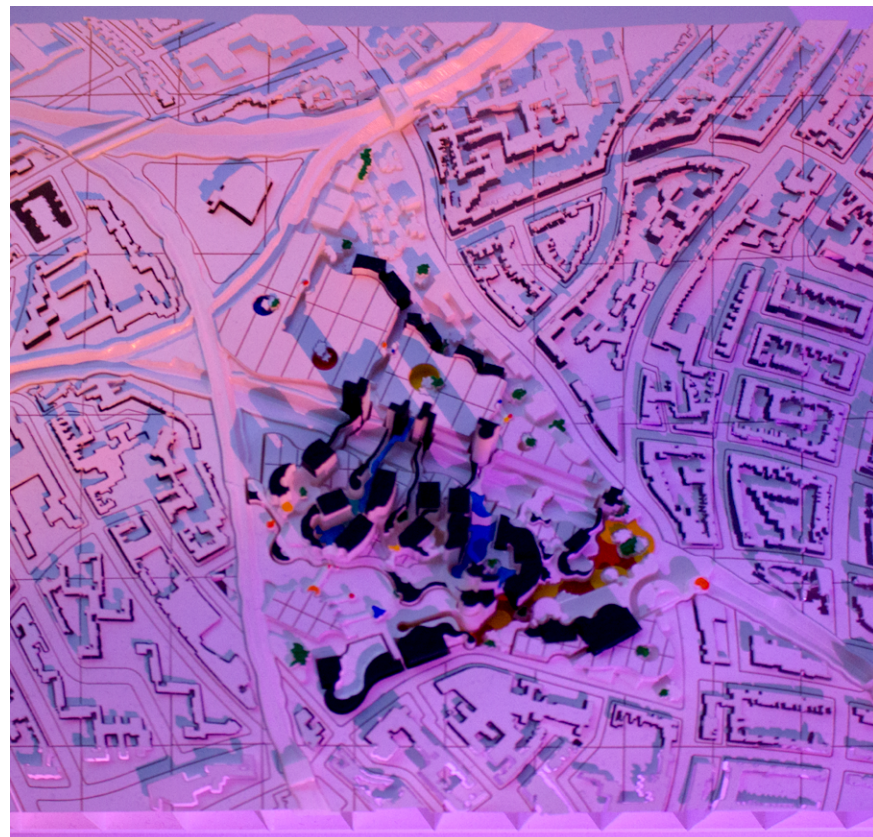
Location
London, EN

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

Year
2018



LASER KILL GYM



Painterly Master Plan
Composition is applied, foolishly, recklessly, regrettably, in not only the building elevations but in the overall master plan. It appears to be an image of something. Perhaps there is a logic to it. Several fetus children with tubes syringing out of their brainstems.

See the whimsical disposition of Steven Holl's overall site plan. It is not justified by an intellectualized Eisenmanian grid. Instead it is loose and artful. Perhaps this type of play is only good at the small or big scale, IE decorations and master plans. It seems terribly unhelpful in the organizing of buildings.

Waves
The apartment tower floats in an ocean of warehouse roofs, and waves crash along its side. All of the contents inside the building explode and burst at the seams.

Tongues
An emergency stair case unfurls itself like a giant tongue. But there is another tongue also, the main tongue. Its unclear whether one would want to enter here; fulfill your perverted fantasies, cross the spittle-filled lips.

You scoff in disgust then enter.

Of course of course!



King Kong
Has King Kong permanently fixed himself to the rooftop? Shoot it!



EL-O-EL-O-EL I'M GLAH
YOU FINE THIH
SHIH AMUSING

Project / Title
Hambdelbinghamdshire
Master Plan Model

Location
London, EN

Medium
Acrylic, Vinyl and Resin
Model, 4" x 5" x 2"

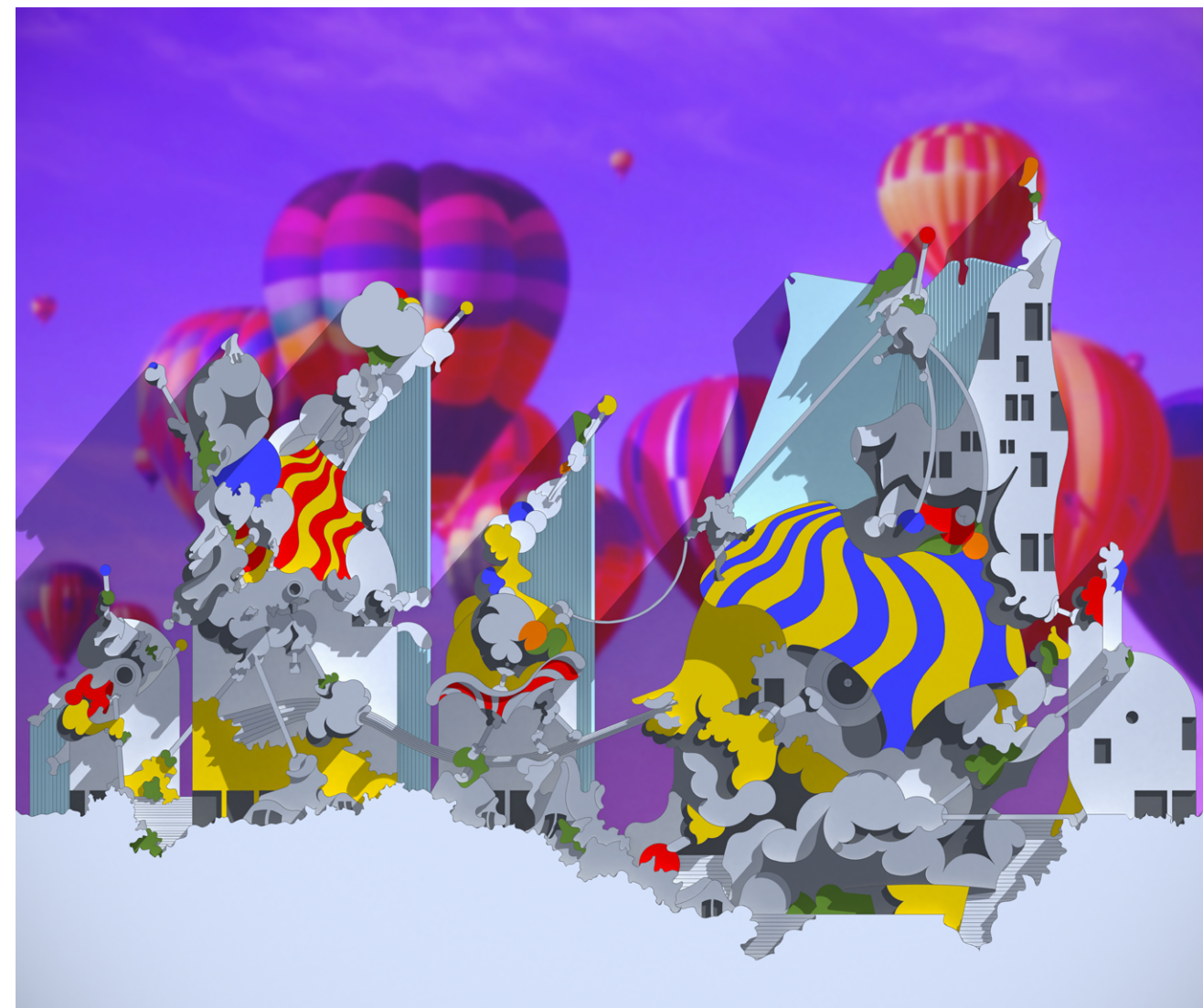
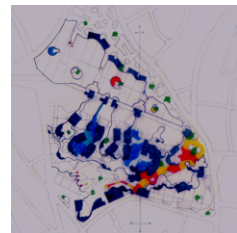
Year
2018

Project / Title
Nelson / Atkins
Museum Extension

Location
Kansas City MS

Author
Steven Holl

Year
2007



Painterly Facades
The collection of blank facades come from the "blind" stair towers which cap each building's double loaded corridor.

They are treated like many blank canvas, composing one singular mural-like event, tracing across all five buildings.

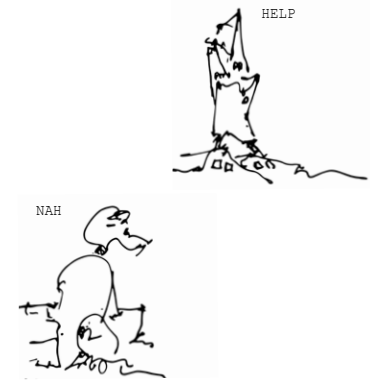
Graphic / Sculptural
Black streaks are applied with wild abandon. The facade is crinkled, raised, no doubt three-dimensionalized, but the final application of black paint gives an added sense of musculature-like complexity to otherwise simple, nurbs based geometries.

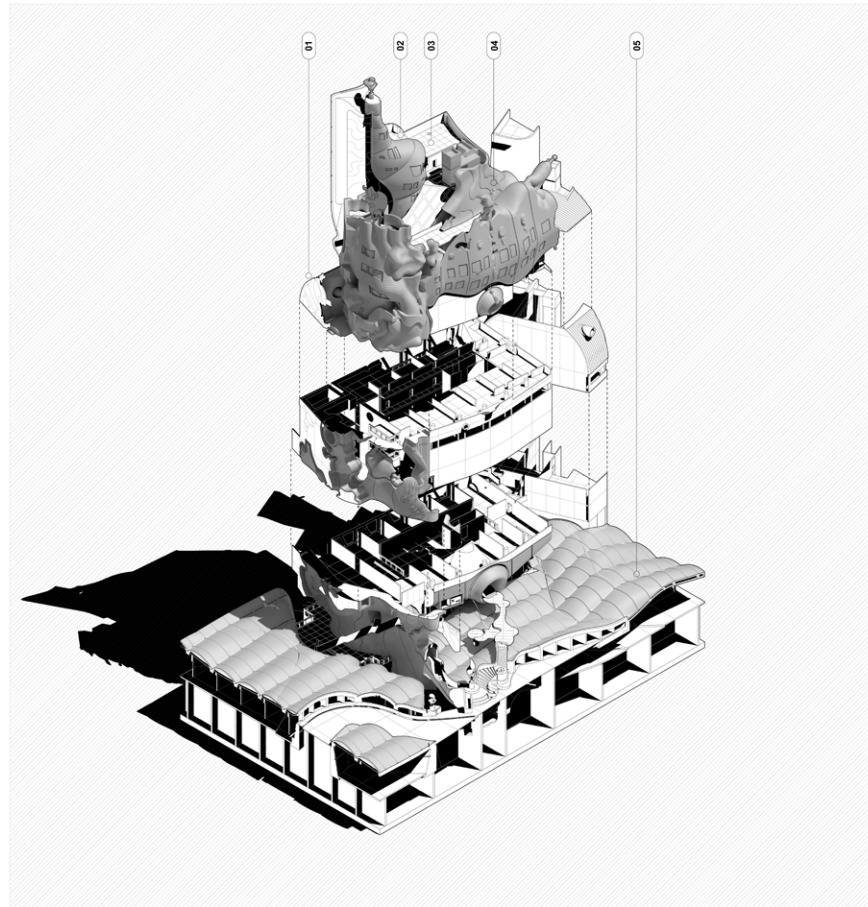
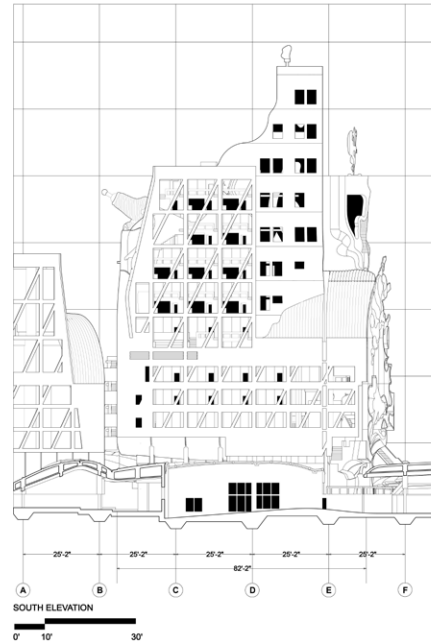
Project / Title
Hambdelbinghamdshire

Location
London, EN

Medium
Flattened Rendering

Year
2018





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.

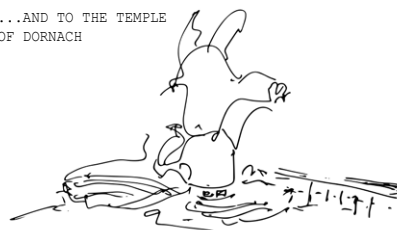
The Cast

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

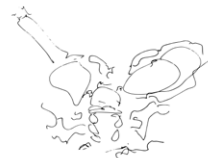
They make you sick. Curse them all! TO hell with pirate dog!

- Escapist Man Dog A01
- Cloud Piece A02
- Penthouse Terrace A03
- Main Penthouse Ghost Thing A04
- Warehouse Roof Scape A05

...AND TO THE TEMPLE OF DORNACH



GO WITH ANUM!



Pirate Dog



Cop Dog



Super Dog



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

Author
N / A



Project / Title
Hambdelbinghamdshire

Location
London, EN

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

Year
2018



THEY GOWNE COME TO KILL KING KONG



Project / Title
Hambdelbinghamshire,
Industrial Loading

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 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 iconography) 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 fantasies into very thin, character-tured 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."

The Abattoir

The sketch shows a rectilinear building, fenestrated by three or four window types. It is a large volume, drawn alone axonometrically in a field. Bisecting roadways capped with a low sloping ramp provide access to the slaughtering floor. Corbusier found his aesthetic while following an intuition of pure efficiency and capitalist production. All that was left to do was make a livable architecture from it.

Brooks, H. Allen. Le Corbusier's Formative Years. The University of Chicago Press, 1997.

Le Corbusier. Towards A New Architecture. Dover Publications INC, 1931.

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.

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.

Industry

Party in the front, business in the rear.



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



Project / Title
Hambdelbinghamdshire, Industrial Loading

Location
London, EN

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

Year
2018



DRUM #1



CAN'T BITE THIS



Project / Title
 Hambdelbinghamdinshire,
 Main Entry

Location
 London, EN

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

Year
 2018

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

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.

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

chug chug. And we will enclose those things in a private, skylit courtyard so that only our privileged guests may 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

Block Printing

The most iconic facet of Beardsley's style, the ultra-simple play of black and white space, seems to have emerged as if by accident. The constraints of printing and publication necessitated a stripped down, modernist, pop-art like sensibility.



Project / Title
Peacock Skirt, Salome

Author
Aubrey Beardsley

Medium
Ink

Year
1892

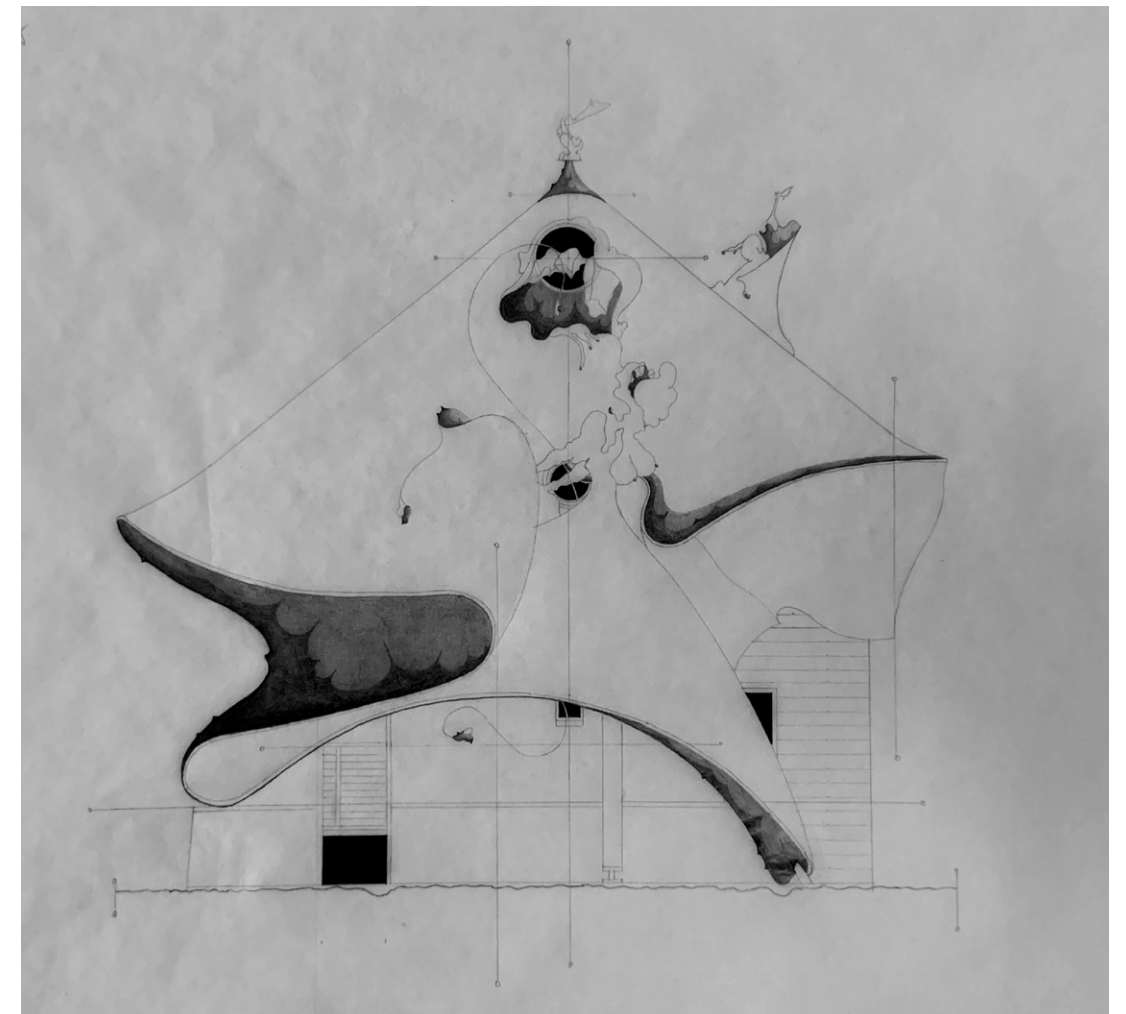
Project / Title
Fujin and Raijin-zu

Author
Ogata Korin

Medium
Ink and gold foiled paper

Year
18 Century Edo Period

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.



Roofline

The simple pyramidal roofline remains, but cascades down into a series of frothy movable lines and contours. Sculptural figures nestled within the work seem to be provoking the scene.



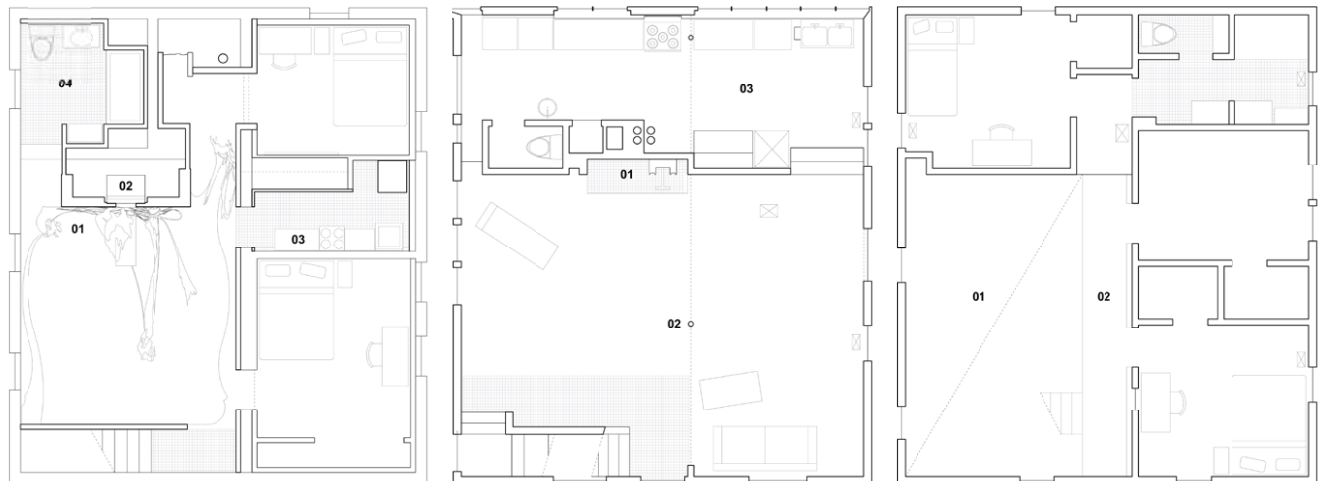
Project / Title
Villa Dakota

Location
Brookings, SD

Medium
Trace and Graphite

Year
2020





Four Square

The tight four square plan is rearranged into a more modern, spacious, Japanese plan. A long narrow kitchen in the rear, a compact row of bedrooms on the second floor and open space with a large hearth.

Basement

The basement was designed to feel like a medieval vaulted space, a dungeon, a religious space for sacrifice. It is also a cramped apartment I'm renting out to my friend on the cheap.

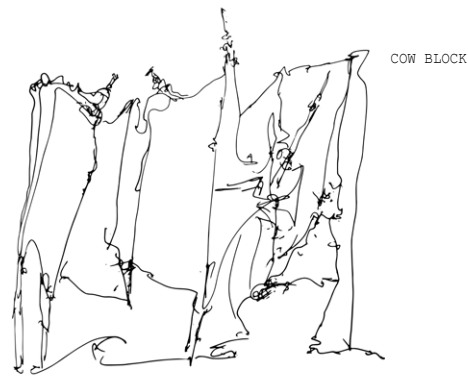
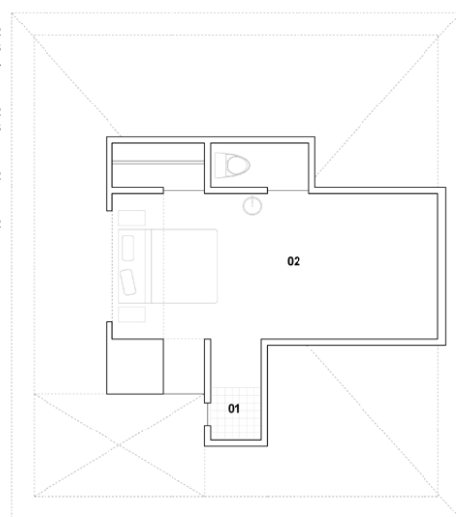
Cieling Sculpture
Wood Stove
Apt Bath
Apt Kitchen

Fireplace
Open Living / Dining
"Commercial" Kitchen

Open to Below
Open Steel Walkway

Semi Outdoor Shower
Master Suite

- A01
- A02
- A03
- A04
- B01
- B02
- B03
- C01
- C02
- D01
- D02



Project / Title
Villa Dakota,
Plans

Location
Brookings, SD

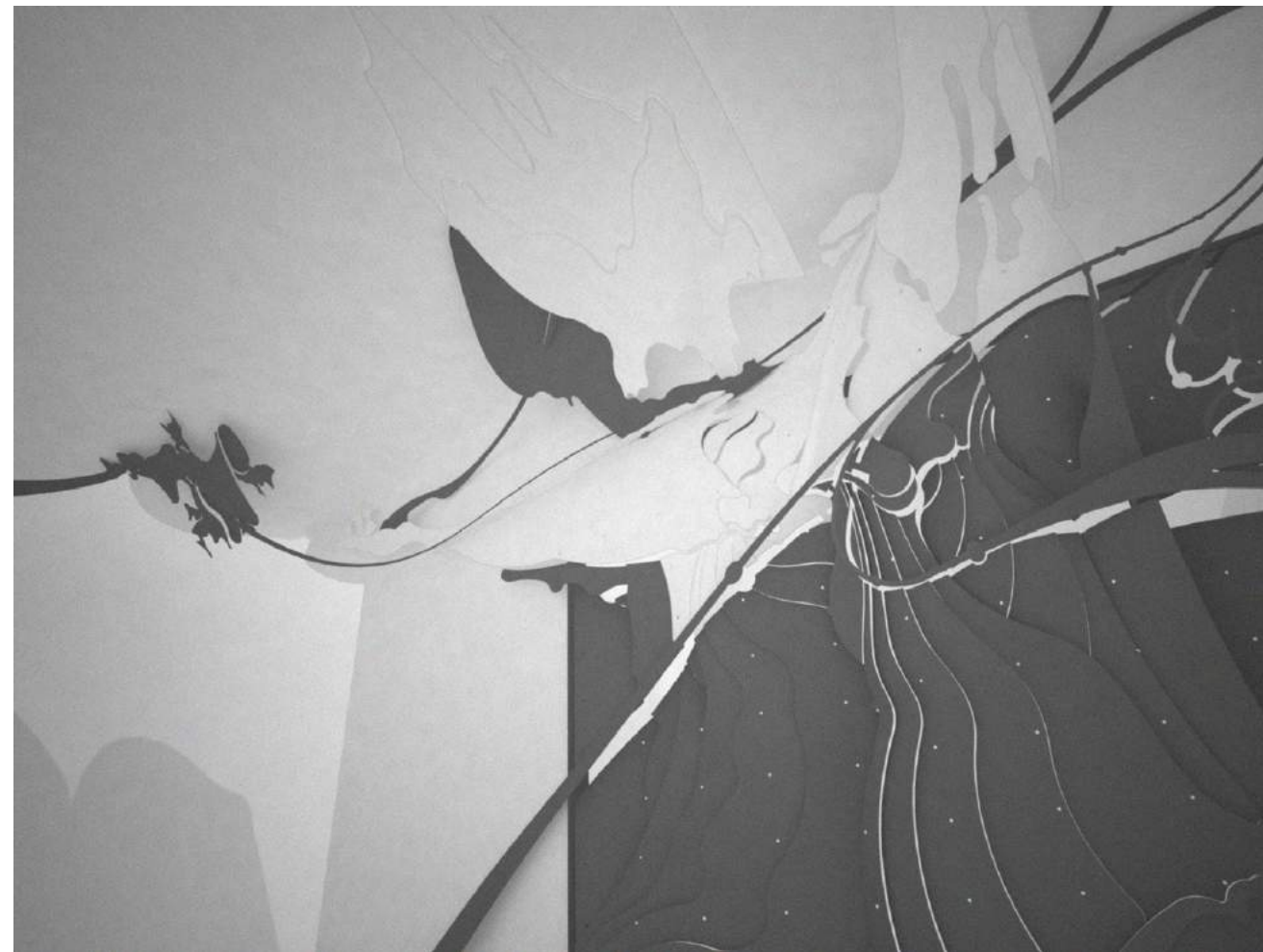
Year
2020

Project / Title
Villa Dakota,
Basement Tromp L'oeil

Location
Brookings, SD

Medium
Trace and Graphite

Year
2020



Economy

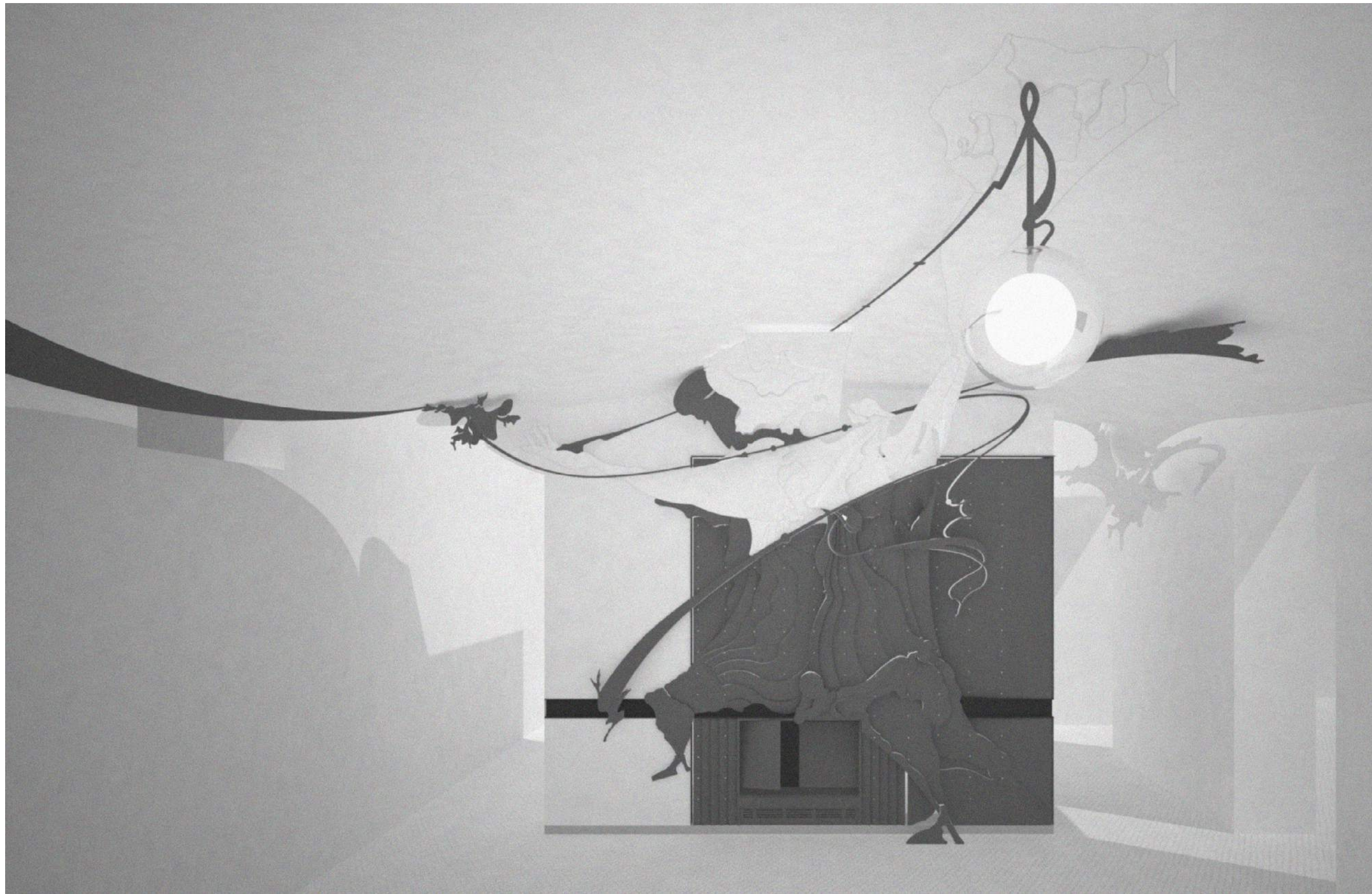
Like the Beardsley Block prints, the complex sculpture is simplified to a series of bendable steel planes. Some painted, some left raw.

Project / Title
Villa Dakota,
Basement Tromp L'oeil

Location
Brookings, SD

Medium
Digital Rendering

Year
2020



Project / Title
 Villa Dakota,
 Basement Tromp L'oeil

Location
 Brookings, SD

Medium
 Digital Rendering

Year
 2020

"A young artist, trapped in the wake of Robert Rauschenberg's seemingly permanent influence, must eventually set aside conceptual notions concerning the frame, the shape, the canvas, so that she can focus on the task at hand; which is not to question a painting, but to make a painting. Of course, the latter is far more difficult. It requires skill, practice, at the very least an idea of what she will paint.

Therefore it is no wonder that so few bother to paint paintings. Instead they pose questions, exhibit ideas, or blurt out incoherent utterances in the form of passionate splatters. Also it is no wonder so few bother to design architectural facades. Instead they treat them like exercises in pattern-making,

Mark Gage
He should be talked about more.

pedantic arch-history boasting, or simply the base expression of a building's programmatic function.

Elevations, be they large facades, or even small interiors, are governed from an often unacknowledged standpoint of composition and artistry. If an elevation is blank and expressionless, it is not because the building, or the client, or the program called for such a position; only that the architect neglected her primary purpose.

Elevations and their proper decoration concern both the discipline as a whole, as well as our present moment of technological industry. Consider Snohetta's recent facade for the San Francisco MOMA: entirely customized, each

3D Printing

The present moment considers 3D printing in a very dumb, rudimentary way. The house-sized methods of printing take the existing desktop printers and simply scale them in size. This is not good.

Narthex is Free

Narthex Jumps across the street to avoid government tax write-offs. Meanwhile sleds and tricycles and wheel wells roll around, off into oblivion with callous indifference.

Of Course, despite the cruciform Catholic plan, one gains access to this space through a secret, or not so secret (in fact, the secret's out) tunnel that bridges morningside park and the adjacent buildings.

fiberglassed-foam panel individually milled in Chrysler's Northern California Campus. And yet, its vague appearance still resembles an era of seriality and modular thinking. If every panel is uniquely milled, or as some speculate for the not to distant future, 3D printed, the only thing which restrains our decorative program is the labor required to design and draw the digital file. Parametricism, as a pragmatic device lessened both the physical and digital labor required to realize a built work, but the newly developed material industries which have spawned since its creation invalidate the aesthetic associated with its original repeating and homogeneous style."

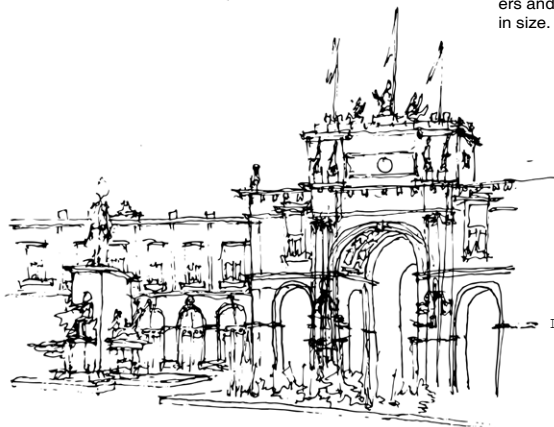
A New Material

A new method of printing will be invented soon. It is in the works. With it will come a new aesthetic. Poured concrete was the last great architectural invention. 3D printing will be ours.

I believe I've already said too much.

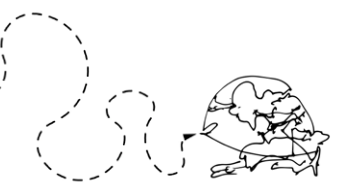


IT OUT



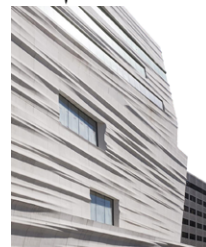
LATE TO MEET THE BOYS

THE BUILDING AND... BZZZZZ



WAR AND PEACH

Project / Title Guggenheim Helsinki, Marble Facade Studies	Project / Title San Francisco Moma Extension
Location Helsinki, FN	Location San Francisco, CA
Author Mark Foster Gage Architects	Author Snohetta
Year 2015	Year 2016

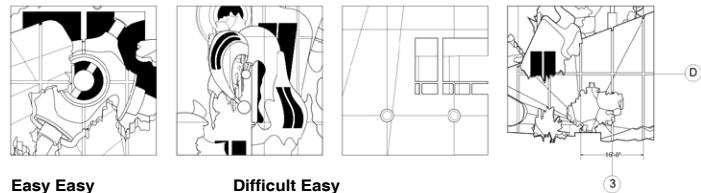
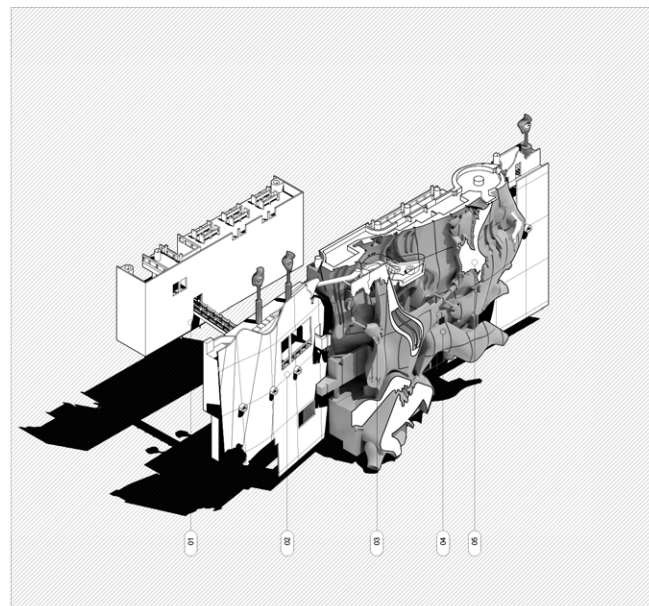
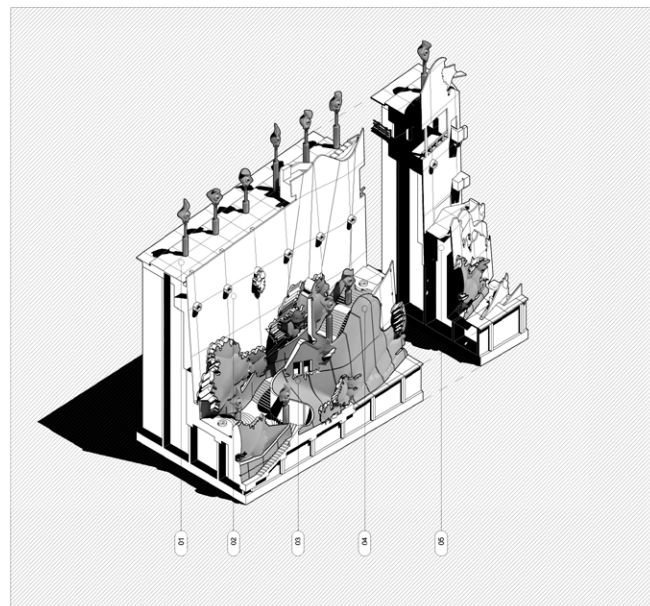


Project / Title
St. Patrick's Displaced
Westwork, Facade detail

Location
New York, NY

Medium
Digital Rendering

Year
2018



Easy Easy
Greg Lynn introduces furniture literally made from plastic toys. A robot arm surgically slices through the found objects in order to perform the necessary boolean-joining operations. The final result is highly detailed, but relies on an outmoded form of collage.

Ready mades are too easy. An architect does more than simply select things from a catalogue.

Difficult Easy
Pita-Bloom responds to Greg Lynn's toy furniture by insisting on a playful, even slightly three-dimensionalized approach to architectural ornament. But here, Greg Lynn's original call evolves dramatically. The designers directly impose their authorship in not only the arraignment of the figures, but the figures themselves.

Where did they come from we ask? Strangely retro and psychedellic.

Strangely contemporary.



- Sloping street
- Existing bearing wall
- House like decoration along walk
- A groovy terminus point
- Underground tunnel
- Pedestrian look out
- Relief sculpture
- Podium Pope pop out
- Flat inlay paneling

- A01
- A02
- A03
- A04
- B01
- B02
- B03
- B04
- B05

Project
Duck Table

Author
Greg Lynn Form

Medium
Recycled Plastic Toys

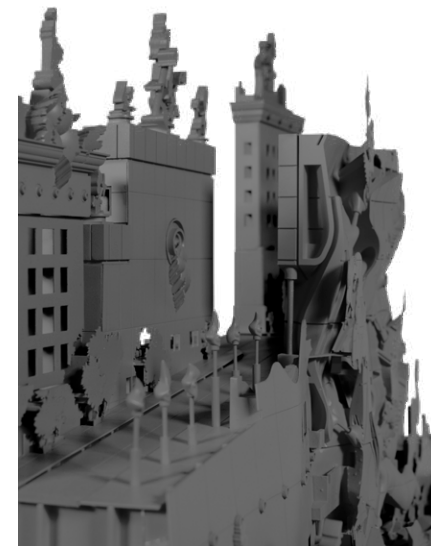
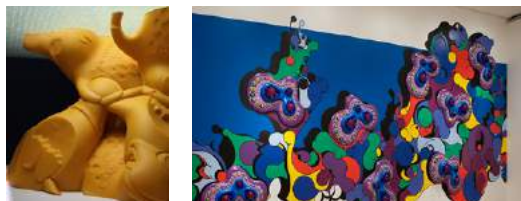
Year
2008

Project
Cronopios

Location
Chicago, IL
Art Institute of Chicago

Author
Pita-Bloom

Year
2010



Project
St. Patrick's Displaced Westwork, Entry Detail

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 6" x 17" x 13"

Year
2018

CHINESE KIDS AT THE BUND
LEASHED TOGETHER



The following passage is from John Ruskin's *Seven Lamps of Architecture*:

Let us, therefore, at once confine the name to that art which, taking up and admitting, as conditions of its working, the necessities and common uses of the building, impresses on its form certain characters venerable or beautiful, but otherwise unnecessary. Thus, I suppose, no one would call the laws architecture which determine the height of breastwork or the position of a bas-

tion. But if to the stone facing of that bastion be added an unnecessary feature, as a cable moulding, that is architecture. It would be similarly unreasonable to call battlements or machicolations architectural features, so long as they consist only of an advanced gallery supposed on projecting masses, with open intervals beneath for offence. But if these projecting masses be carved beneath into rounded courses, which are useless, and if the headings of the intervals be arched or

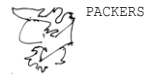
trefoiled, which is useless, that is architecture.

Architecture concerns itself only with those characters of an edifice which are above and beyond its common use. I say common; because a building raised to the honor of God, or in memory of men, has surely a use to which its architectural adornment fits it; but not a use which limits, by any inevitable necessities, its plan or details."

John Ruskin
He should be talked about more as well:

Ruskin, John. *The Seven Lamps of Architecture*. New York, Dover Publications Inc, 1880. Ruskin, John. *The Seven Lamps of Architecture*. New York, Dover Publications Inc, 1880.

Toy Architecture
Peter's Eisenman's walls are made of cardboard and emptiness and hollowness and gypsum and death and Chris Alexander's tears; these walls are made of UV blast cast toy boats, and ducks and plastic. Need I say more. I believe I've already said too much.

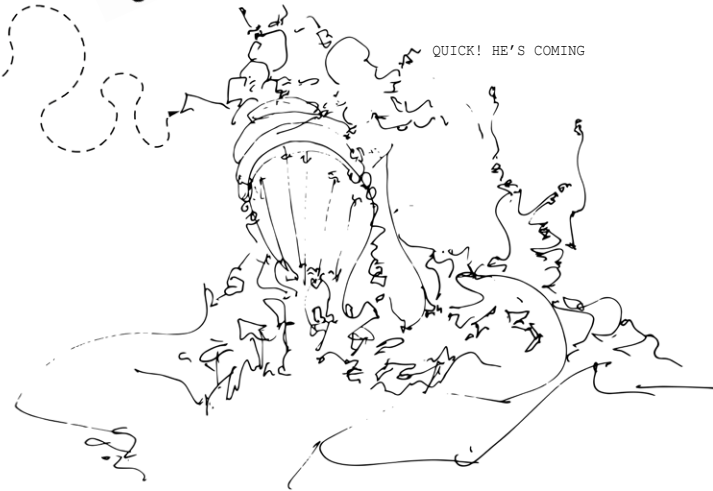


THE APPEARANCE OF A

BUILDING



THE BUILDING AND...



Project / Title
Lived Westworks

Medium
Sketch, Graphite and Trace Paper

Year
2018

Opposite Page:

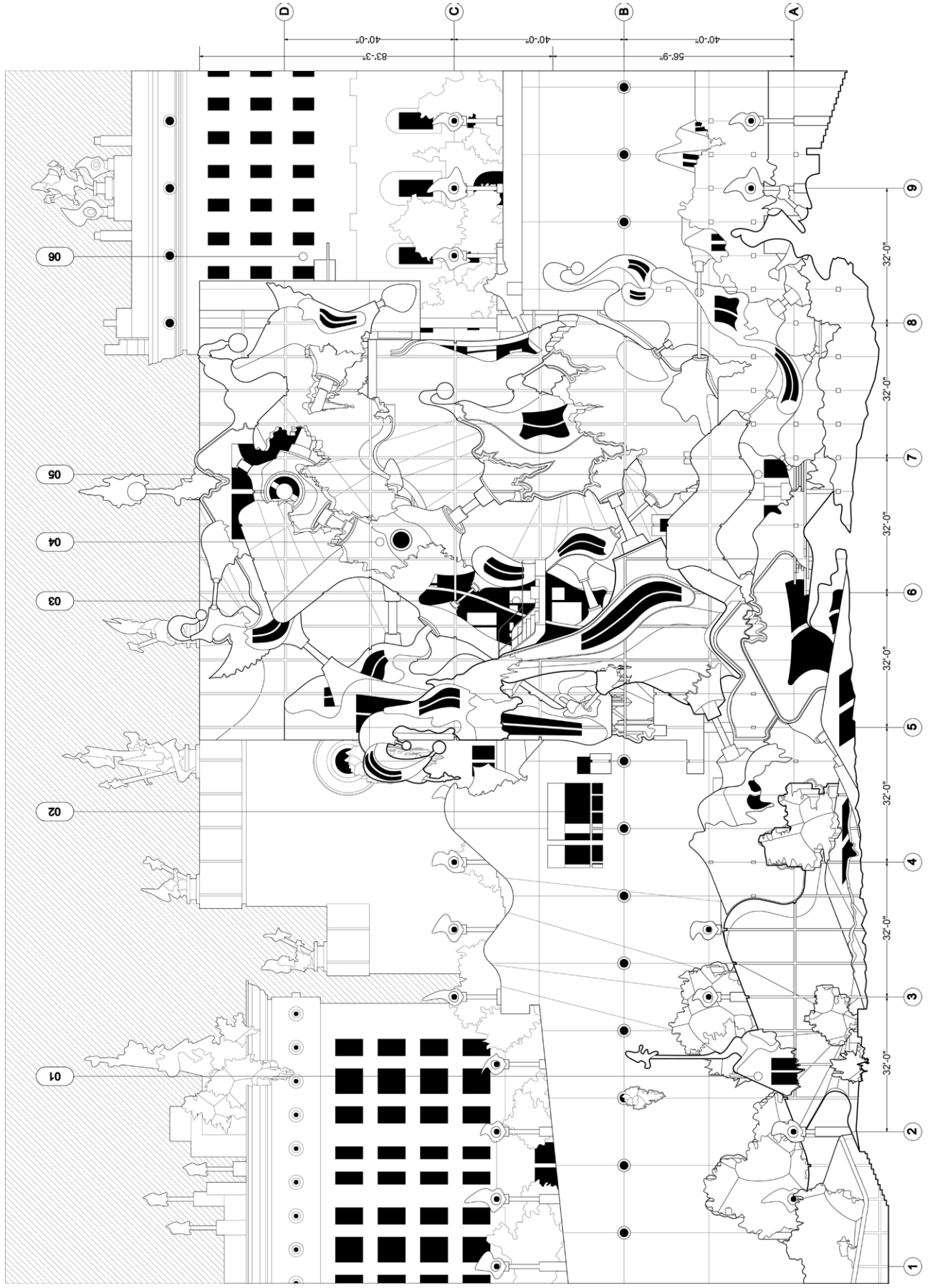
Project / Title
St. Patrick's Displaced Westwork,
Landscape sequence

Location
New York, NY

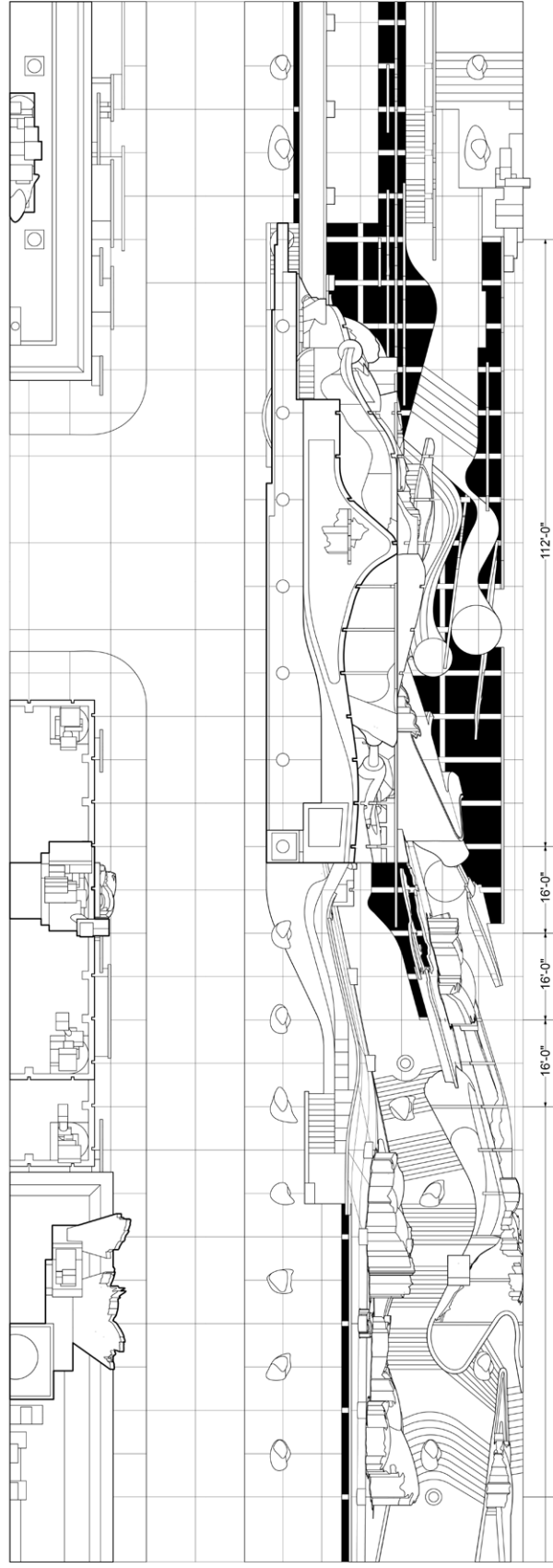
Medium
Digital Rendering

Year
2018

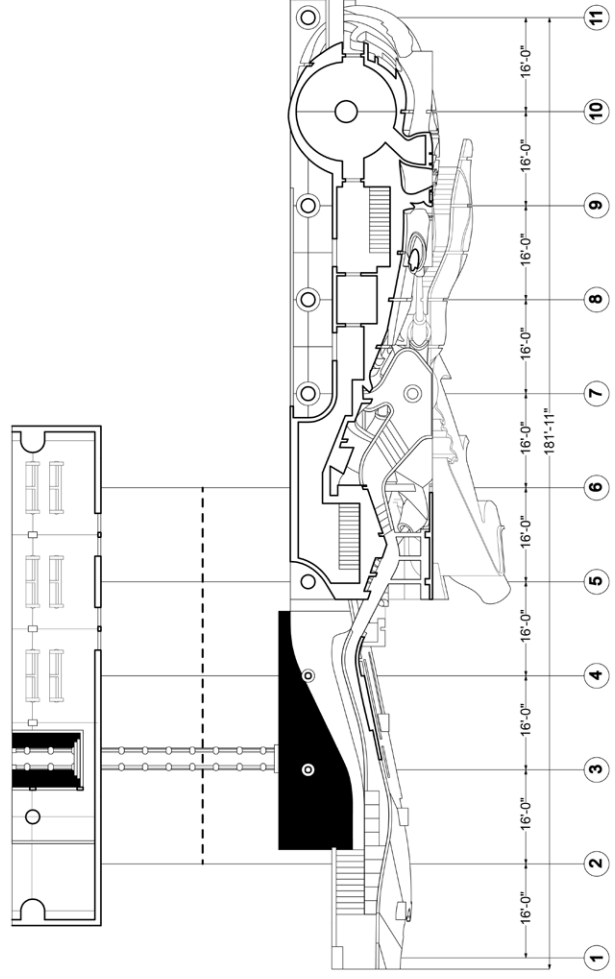




EAST ELEVATION



SITE PLAN

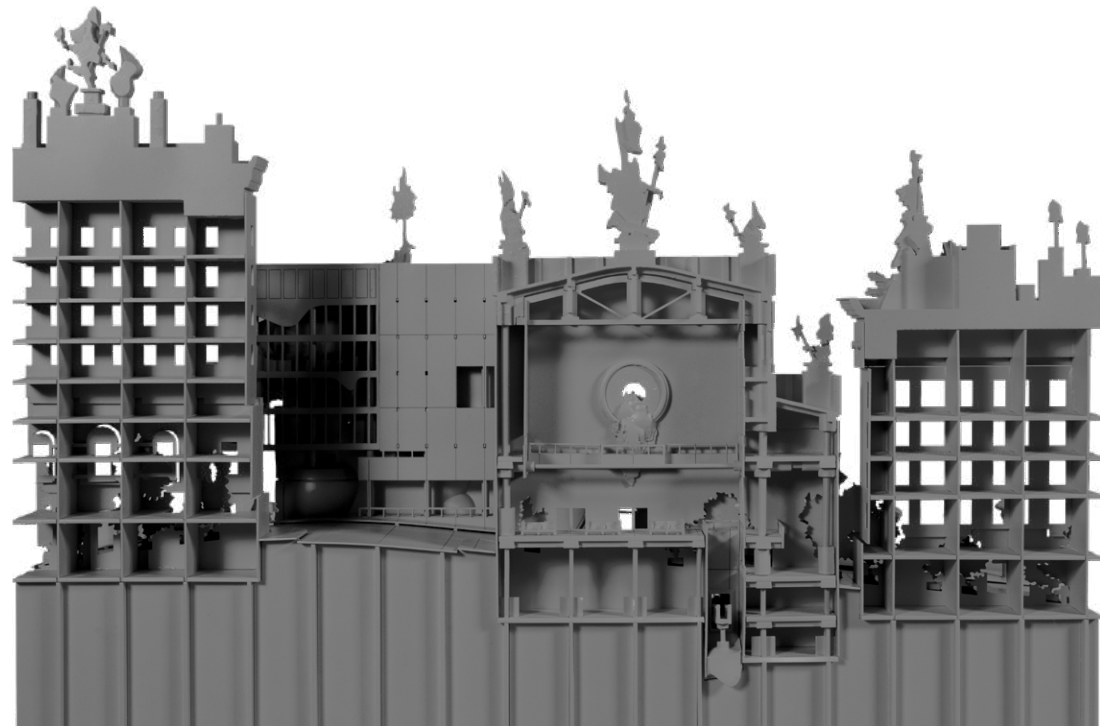


EAST ELEVATION



- Toy house
- Lookout
- Exterior stair
- Ball 1
- Ground Entry
- Nice context

- A01
- A02
- A03
- A04
- A05
- A06



Engaged Landscape

The actual cathedral program is relatively small in scope and scale, approximately 60 feet in height and 80' in depth. Taking advantage of its proximity to the park, with its generous 70 foot elevation change, the detached narthex (or westwork, or facade) swallows the bottom half of the existing bearing wall.

Subsequently, the otherwise purely sculptural facade takes on the added program of ascent: from ground level, to street.

Decorative Program

Its decorative program is one of domesticity: see the image of tiny homes picturesquely nestled amid the furled landscape. But also religiosity: see the many circular shaped openings signaling the bells which scatter about the interior of the facade.

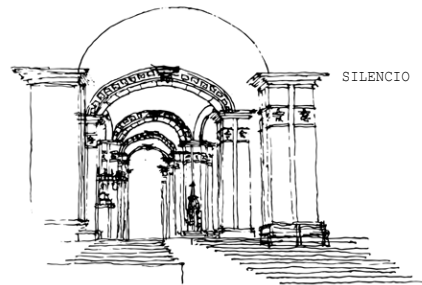
Like Charles Ray's crumpled car, there is a sense of compositional order and logical disorder. Both the narthex and the car are rendered with an obsessively consistent matte finish.

Sober Interior

The rear section cut reveals the very classic central isle seating.



OVERWEIGHT FRIEND



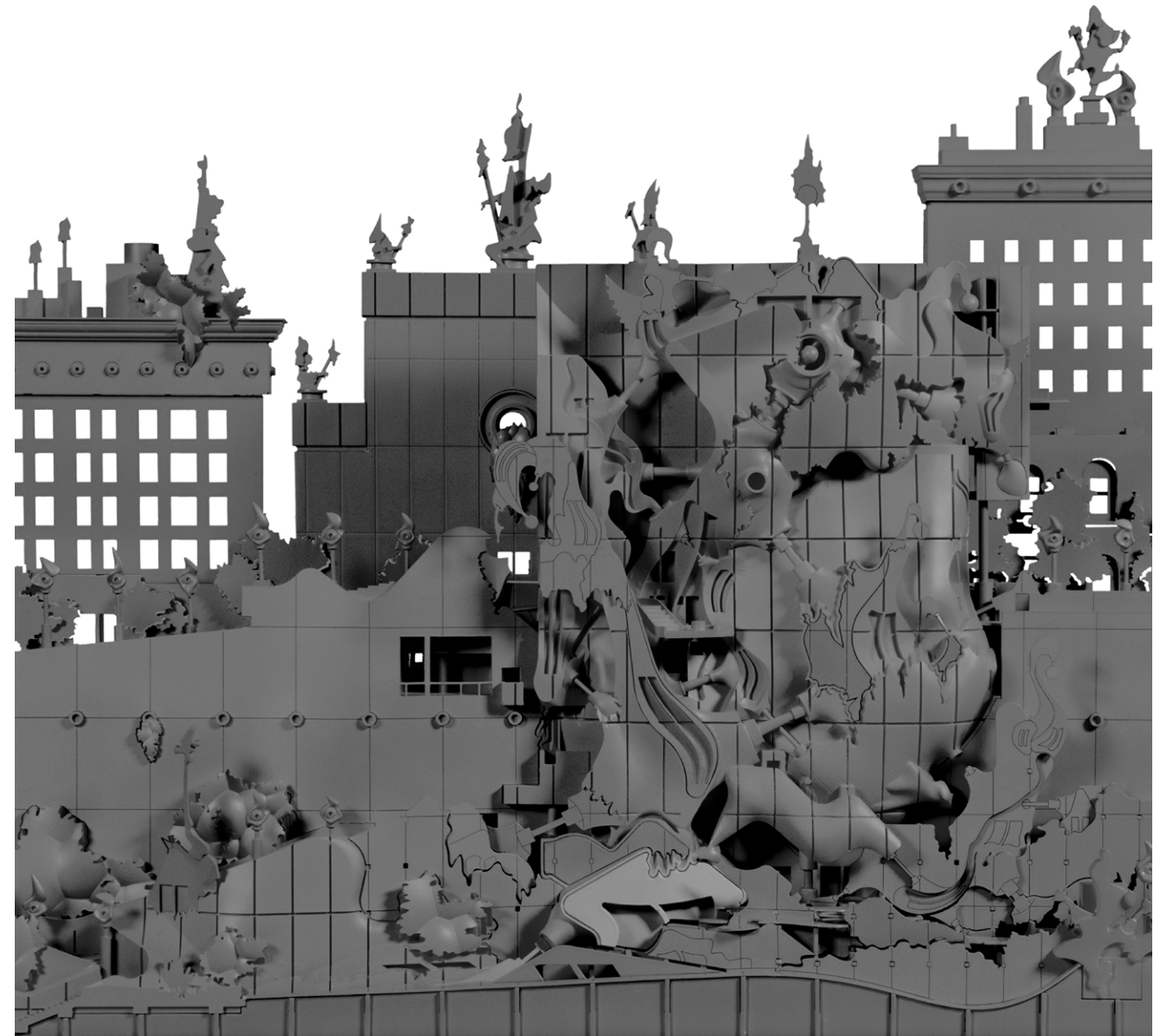
SILENCIO

Project / Title
Unpainted Sculpture

Author
Charles Ray

Medium
Fiberglass

Year
2006

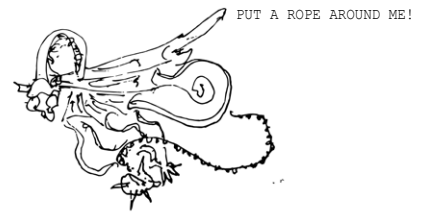


Project / Title
St. Patrick's Displaced Westwork, Entry Detail

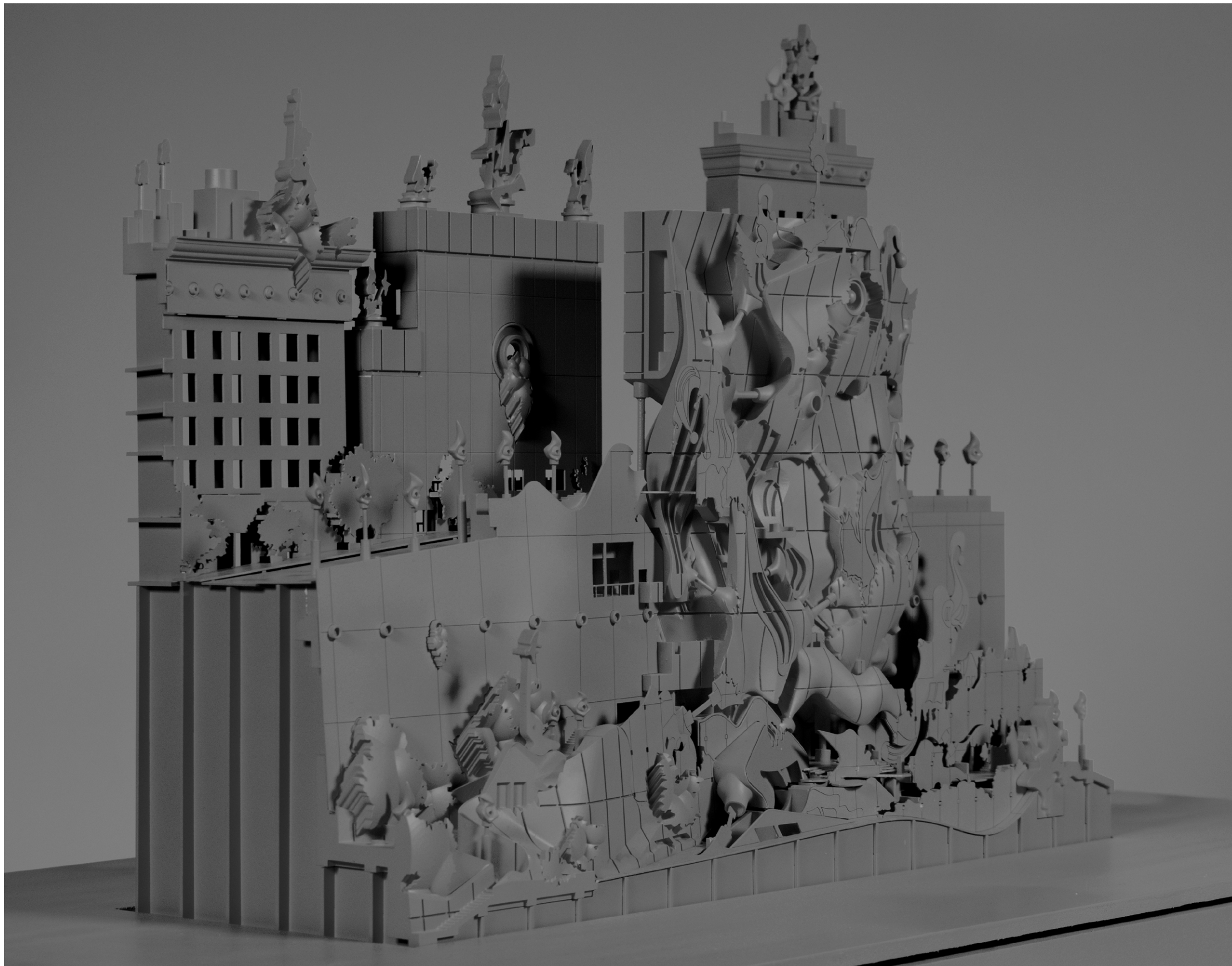
Location
New York, NY

Medium
Acrylic, Vinyl and Resin Model, 6" x 17" x 13"

Year
2018



PUT A ROPE AROUND ME!



THEY'LL PICK YOUR BONES
CLEAN



TOWER TO GOGOL



STONER CAR



Project / Title
St. Patrick's Displaced
Westwork, Entry Detail

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 6" x 17" x 13"

Year
2018

Project / Title
Man at the Machine

Medium
Sketch, Graphite and
Trace Paper

Year
2017

"When equipped with proper tools, tenacity, and means of gullible construction, one inevitably builds a treehouse in the woods at some point. Perhaps several are constructed in close succession, each one slightly more precariously cantilevered, each one slightly more resembling the literal image of a house in a tree.

The final stage of this obsession, if ever it could cease, will most likely include a small patio for parties, an even smaller little desk for writing and journaling, an alcove for one's books, a cute plaid-worn couch which

The Dome

Borromini's dome was based the circuitous choreography of one's vertical scaling (I'm talking climbing) of the facade.

The swirls indicate the exoskeleton of a regular double-domed surface, tiny interstitial spiral stair and all.

The Dome Drawing

The drawing below is from a traveler's journal. It attempts to describe the terribly incoherent manner in which one is meant to ascend Borromini's dome. It is basically an instruction manual for one's body.

folds out if guests should deign to spend the night, and, rightly so, a quaint, blackened, wood-burning chimney for those especially cold winters. Among these treehouse-people, there are two types; those who believe their work will sustain some meaningfully attainable purpose; and those who recognize from the outset the utter stupidity and irrelevance of this almost comically frivolous endeavor, though proceeding regardless as if on a spree. Among the latter, we find only those whose wealth and power stands unchallengeable -Popes and things like that, but also we find those mad, curious ones, enlivened by

A Treehouse

Constructed over two or three summers. Though occasionally at night time in the winter while it snowed and we were alone, oh so high up. So very high. Up.

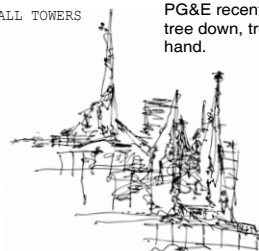
Uselessness

Why was it built in the first place? I was too old, even then. Why is anything ever built? Where there is [nothing], [architecture] is possible -Kem Foolhaas

Many Letters

The westwork for St Patrick's Cathedral number three, or was it two, attempts to be as useless as Borromini's crow's nest dome. One tiny latter leads to a door, you snake through a tiny pipe, emerge from an attic space with a ten-foot spherical oil lamp burning dimly and warmly and so on.

TALL TOWERS



PG&E recently cut the tree down, treehouse in hand.



BAD TOOTH

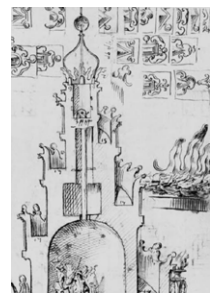


Project / Title
Sant'Ivo alla Sapienza

Location
ROME, IT

Author
Mophosis

Year
2001



Project / Title
Section through the spiral of St. Ivo

Location
Kunstabibliothek, Berlin

Author
Gilles-Marie Oppenord

Year
1692



Project / Title
Sky House

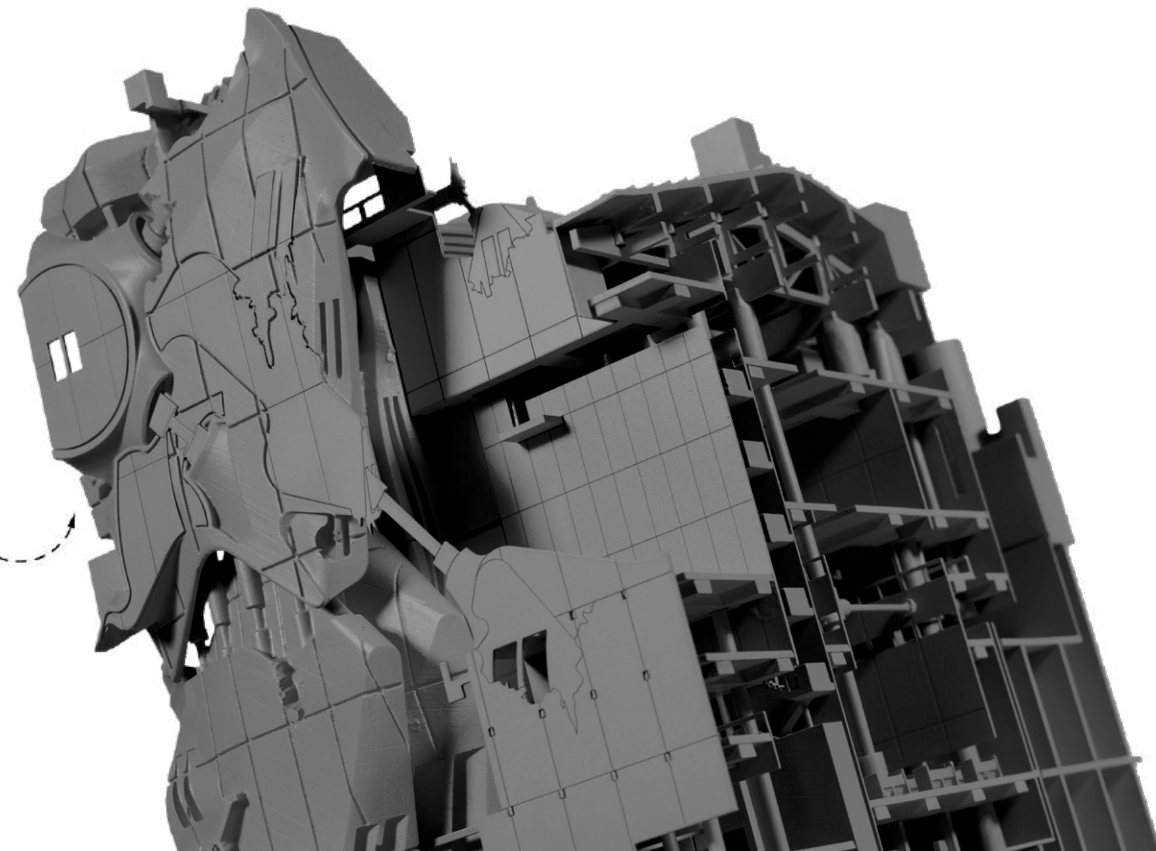
Location
Lewiston, CA

Author
Ben Pennell, Thom Sal, Sam Bruns, Nick Baite, Stephen McKone

Year
2011

the unattached thrill of the making -in short, of course, architects.

In the design of fantastic, extravagant, over the top architecture, we however must distinguish the occupiable plane of inhabitation as operationally independent of the artistic, non-functioning world of decoration. A space is made, yes, but if its form be in the service a greater symbolic meaning, it dare not disguise itself as anything otherwise. Architecture is like a pack of squirrels which have burrowed their way into a crawlspace, scurried about making a ruckus, but rather quietly."



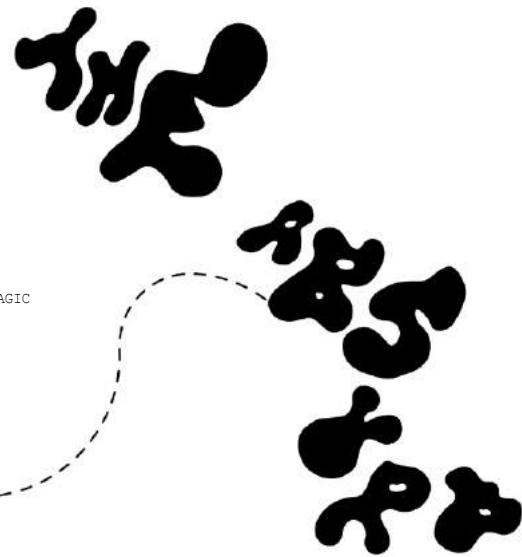
SALAD CASTLE MAGIC

Project / Title
St. Patrick's Displaced Westwork 2

Location
New York, NY

Medium
Acrylic, Vinyl and Resin Model, 5" x 8" x 9"

Year
2018



"From the image of Sant'Ivo alla Sapienza it is clear that Borromini's dome, more specifically the spire which rests above the dome, is unlike any prototypical urban icon. It is ice cream scoops. It is lemon drops of molten hot lava. It is the figural headdress of holy garb. It is the semmetricized unfurling of robes and cloth, whirling and spinning at lightning speed. Doubtless, it is all of these things, but of course, so much more.

Big domes almost invariably possess a buttressed double vaulting for added structural stability. The gap between both shells also provides a reasonable cavity space for a spiral staircase to reach the lantern-top. As such, being told that Borromini's spire embodies a similar urge for this kind of "architectural mountaineering" should not immediately raise skepticism. Of course, for anyone who knows the relative size of St. Ivo, with respect to its gargantuan contemporaries, such a task will appear utterly preposterous, to some, even criminally insane. Borromini's cavity space is hardly wide enough to fit a small cat or gerbil. If St. Peter's is a wide-open driving range; St. Ivo is

Descension Ascent ion

The deposition paintings are the most dynamic paintings of the mannerist period, or any period for that matter. **Is Christ being raised or lowered?** If dead Christ is being sadly lowered, there is at least meanwhile the hurried rise of background activity: bearded lackey's foist themselves higher and more precariously upon ladders and limbs and hanging satins. Meanwhile the wind tustles about.



Project / Title
Deposition

Location
Florence, IT
Church of Santa Felicita

Author
Jacopo Pontormo

Year
1528

a putt putt mini golf. If St. Peter's is a soaring and majestic, winged giant; St. Ivo is Don Quixote's windmill -though not even that: he is Don Quixote's putt putt mini golf windmill.

In order to realize Borromini's vision, Joseph Connors documents: "Innocent X provided the means of ascent to the uppermost reaches [...] Two flying buttresses [of no structural value] acted as a sort of miniature bridge between the sidewings and the cupola [...next] The stepped roof allowed access to the base of the lantern. **Inside one of the piers there was a tiny well with 37 iron rungs. These got the visitor to the chamber, hollowed out of the mass of the spiral [...next] A curving path led between ridges of the crown [...]** After three and a half turns one had to duck back inside, into a tiny manhole[...] Standing inside this well the hardy visitor could pull himself up into the fiery travertine crown at the top, a not uncomfortable perch, where splendid views awaited" (Connors). Through such a journey, awkwardly weaseled in and out of the unplanned interstitial space, one gets the vague **impression** of an early 20th

A Sketch

The sketch copies the paintings.



Project / Title
Deposition

Location
Volterra, IT

Author
Rosso Fiorentino

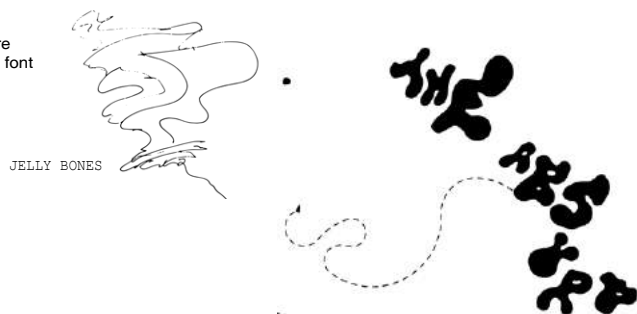
Year
1521

century submarine or military aircraft. **The dignified beauty and choreography of architectural circulation disintegrates as one moves through an object which has been designed to fulfill anything but a "user-friendly" experience.**

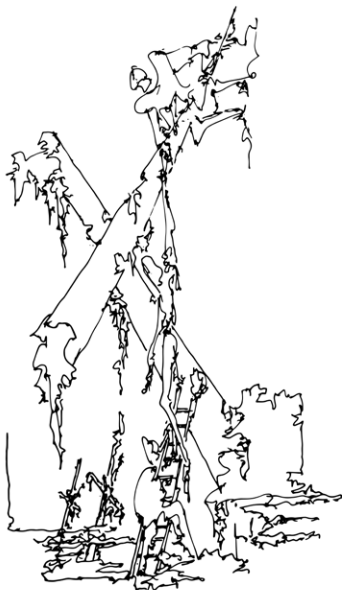
A building demonstrates high economy when it differentiates that which is aesthetically motivated against that which is dependently in service of a building's function. We have stated that interior space can no longer exist as a valid basis for one's individual authorship, for all attempts at originality in this regard are at odds with a century's worth of study -which has proven itself exhausted. However, Borromini's pseudo-functionalism, precisely because of its absurdity, its complete obstruction of decorum, provides us an exceptional model in which a new type of space may nevertheless exist. His primary concern was the look and the shape of the spiraled dome which indirectly determines the laborious ascent. Though certainly a space is made, the experience is entirely incidental and essentially undesigned. We shouldn't wonder why Gehry's sketches never include a single section."

A Baptismal Font

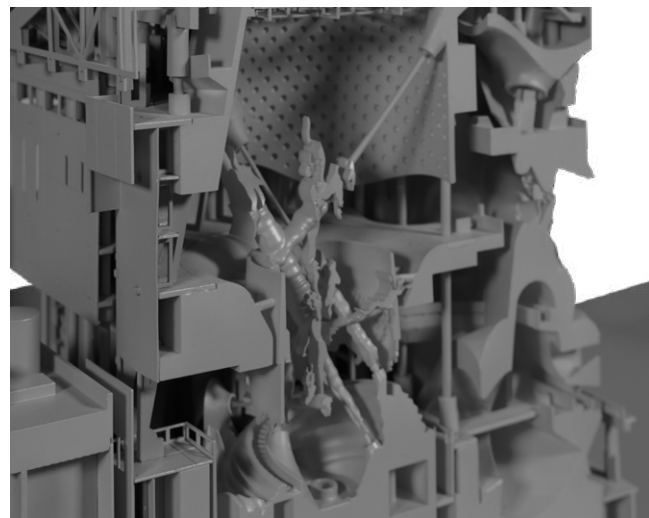
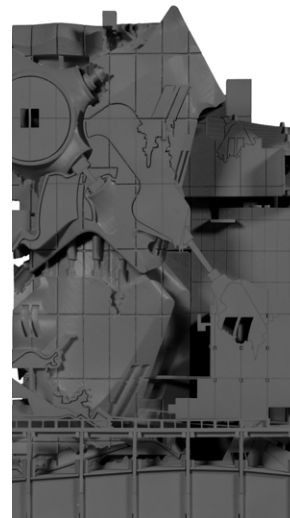
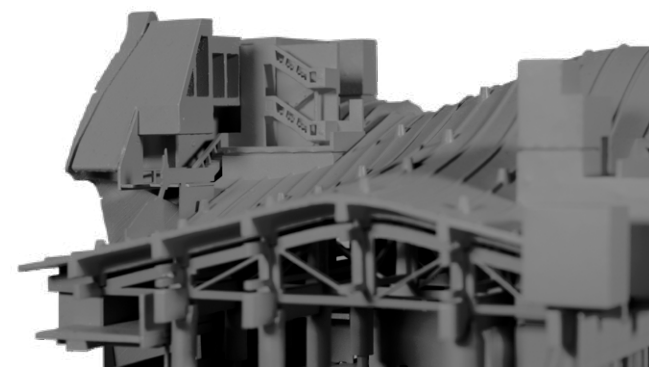
The floating sculpture above the baptismal font copies the sketch.



JELLY BONES



YOU'RE GOOD, YOU'RE GOOD



Brain

Brain commands his 6 foot tall walking suit from inside a very large and spacious control chamber.

Pinky

Pinky's quarters are a tad more intimate.



TRIBUTE TO ALLISON BROOKS

Project / Title
St. Patrick's Displaced Westwork 2

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 5" x 8" x 9"

Year
2018





Flying Fortress

The inside of the bomber plane is bare, utilitarian. Its reason for existence is to kill, and to be light. A small 19" plank runs down the center of the fuselage where one stands and shoots.

The space for a man is then 19" wide, everything beyond is but paper mache.



CORNERLESS ROOM

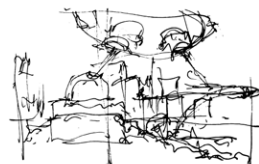
Disconnect

The skin of plane is no thicker than two aluminum beer cans. Its only physical resistance is air itself. Man must remain inside the small rectilinear boundary of his shooting plank. He never dares to venture beyond.

Airplane House

Steven Holl builds an airplane house. But he calls it a turbulence house. It is ugly as sin, but its interior resolution resembles the high economy logic of the bomber plane. One stays within the rickety metal boundary, containing floor, bed, sink etc.

What is beyond? Once again, incidental.



WELLES PLAZA

Project / Title
B-17 interior

Author
Time Magazine

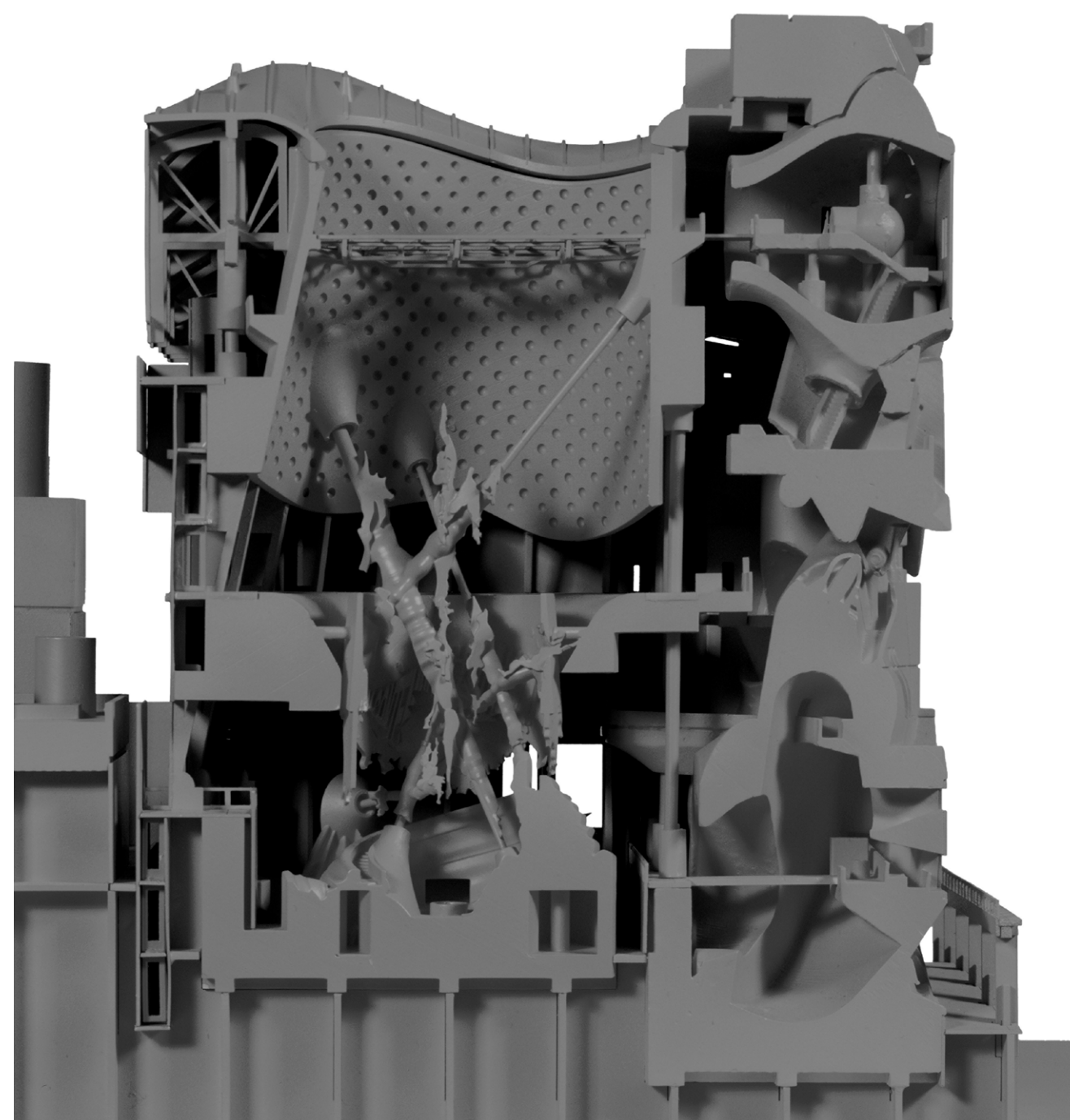
Year
1945

Project / Title
Turbulence House

Location
Kansas City MS

Author
Steven Holl

Year
2005



Project / Title
St. Patrick's Displaced Westwork 2

Location
New York, NY

Medium
Acrylic, Vinyl and Resin Model, 5" x 8" x 9"

Year
2018

"Heinrich Wofflin writes, "the essence of architecture is, to a certain extent, what we obtain by bodily experience. But for the baroque, new possibilities are given precisely by the fact that, besides a reality for the body, there exists a reality for the eye." In his view, classical walls once obliged to express a purely structural tectonic become enlivened with artful bas relief, and domed ceilings once obliged to express a single centered oculus now suggest a destabilized intersection of many domes and many oculi. With the occasional exception of perspectival distortions (such as the stairs to the Scala Regia, or the Galleria in Palazzo Spada), a coherent classical plan, privileging symmetry, proportion, and legibility, remains nevertheless unaffected.

Citation
Wofflin, Heinrich. *Principles of Art History*. Dover Publications INC, 1932.

Contemporary architecture encourages formal novelty through mass and space. The baroque however locates these idiosyncrasies precisely within those places which remain unoccupied and alien to the body -in that which is functionally superfluous, ornamental, and only as deep as the finish surface. Unlike a baroque facade, complex in both space and texture, most recent works obfuscate the primary task of surface ornament. Imagine those many columns, lintels, counterweights, ballasts, those delightfully happy little cherubs, all of which once so unequivocally demonstrated the muscular ethos of a living architecture: they have all been resurrected and redeployed in some form or another via contemporary projects, yes, though almost invariably as cold abstractions; defending a modern approach

Piping
Pipes, columns, legs, what have you, they form the basis for not only structural expression on the interior, but sculptural expression on the main facade. Palladio was quoted saying (something to effect) that the column is the only piece of decoration an architect had at their disposal; the tracing of load, the stabilization of bracing. He wasn't right, but he was onto something.

Public-ness
Spare me your bleeding-heart anti-religious blah, a cathedral is one of the few dignified, dare I say sacred, spaces left to the public domain. There is little urine to be smelt.

that is still presumably more attached to an ambiguous relationship to the body and space as opposed to composition alone.

You say in response, "I simply do not care! Make them bigger! heavier, more massive, voluptuous, thickened, plastic, and then we will have reached that domain fore."

But this is not so, for buildings which topple their predecessors one after another in terms of technical virtuosity alas are as unmemorable as even the most timid of historical styles."

笑 吧 吧 吧 吧 吧



I CAN ALMOST REACH IT



MOUTH OFF



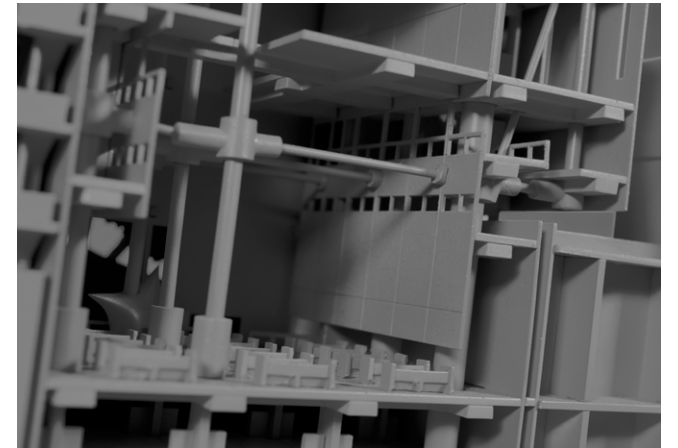
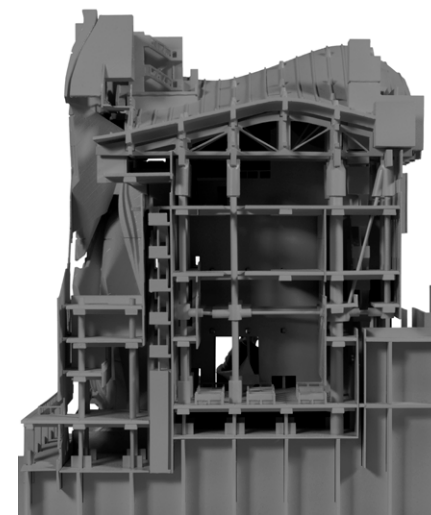
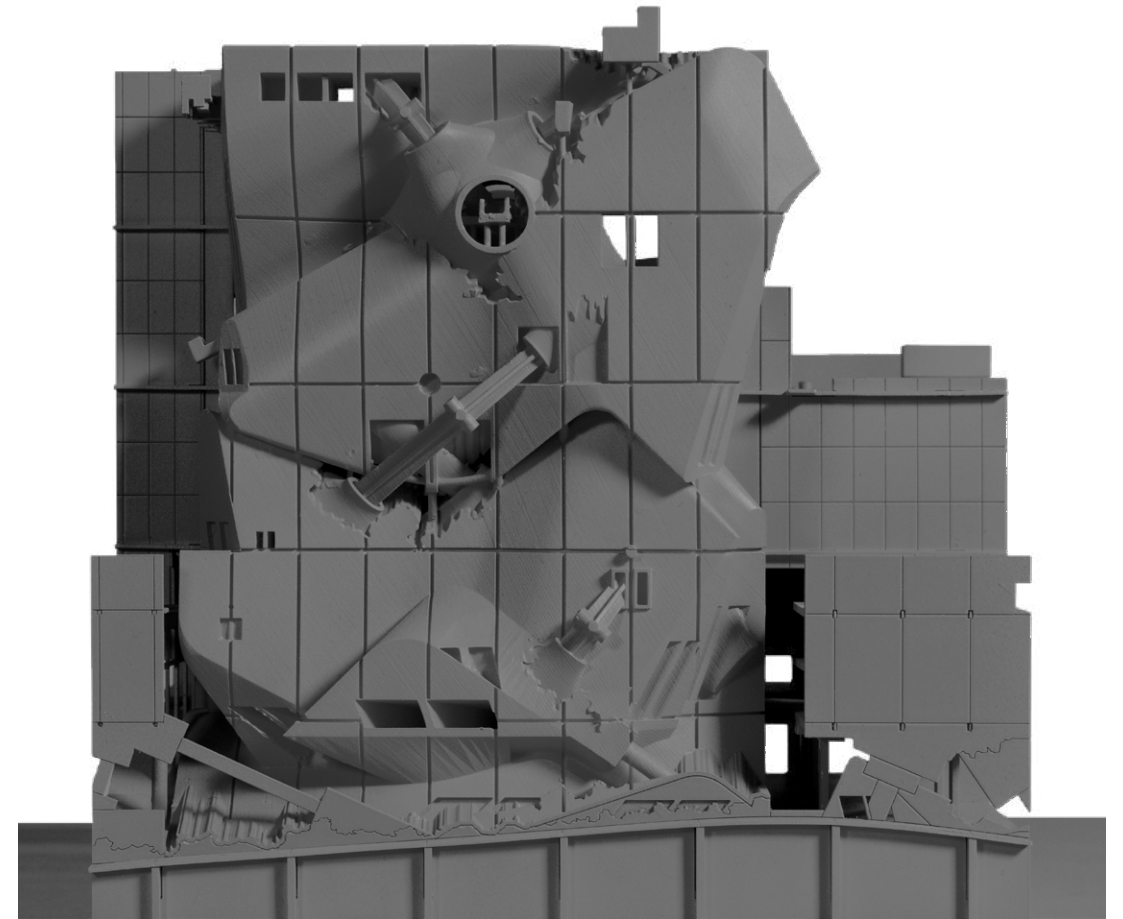
FACE OFF



Project / Title
Yeezus Love Temple,
Fuck Room

Location
Piltch, Iceland

Year
2017



Project / Title
St. Patrick's Displaced
Westwork 3

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 5" x 8" x 9"

Year
2018

"It is possible to say that the type of architect which privileges, firstly, the quality of affect and materiality, could not explain her methods through any means of conventional drawing or composition. Jeff Kipnis writes, "ornaments attach as discrete entities to the body like jewelry, reinforcing the structure and integrity of the body as such. Cosmetics [however] are indiscreet, with no relation to the body other than to take it for granted." (Kipnis) Suggesting that contemporary architecture could ultimately displace a very classical fascination with pure ornament, Jeff calls for an indescribable, elusive, even "cunning" quality of space which works against the "body" of an architectural work. His

essays championed a largely abstract architectural project, more interested in the subtitles of authentic material as opposed to the plastic whimsy of the singular author: "These days the effects of form as such are just too obtuse to be cool." (Kipnis)

Seeking to reverse Jeff's influence, many have adopted decoration in a way that is imitative, figural, discrete and in that sense very much like traditional pieces of (architectural) jewelry. A distinction, however, not unlike contemporary art, is that its relative size has reached a suggestively inhabitable scale. And so here we must be cautious: in the design of ostentatious architecture (which we unapologetically

Citation
Kipnis, Jeff. A Question of Qualities. MIT Press, 2013.

Book Jackets
The 4 x 7 Sci-Fi book jacket promised something special, mysterious, but camp. Not to be taken seriously. To be taken orally, and as quickly and as often as possible. Why are other book jackets so boring? So nice, so inoffensive.

Most of our buildings are as boring and as nice and as inoffensive as those other book jackets.

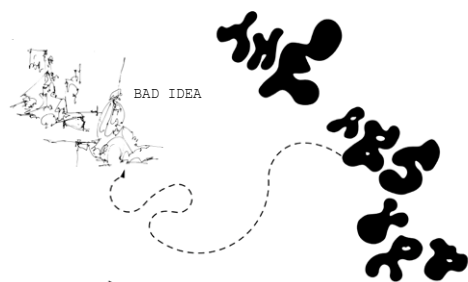
The Needle

Francis Bacon never intended to paint a junkie, or to suggest his friend was a junkie. His distorted ape-like baby-person only partially emerged from the canvas. The body was pinned down, arrested, unable to free itself from the bed. Bacon knew this. But how to evoke this feeling, or this movement, or lack of movement? A spike! A nail! A needle! Any sort of prop or tool which conveyed the surreal tremor of paralysis which gripped his victim.

Such a literal attachment to the body as a body conveys a sense of physical realism which can only be described as archi-tectonic.

Glass Box

Rem wrote about the box-like limitations of Manhattan's urban grid -keeping even the most radical formal projects in a bounded straight-jacket. For the west work of St. Patrick's facade, the invisible glass wall that denotes the urban street front turned the building into a mime-act. Fleshly, bulbous shapes squish themselves against the edges of the site, producing a material distinction of rounded and flat surfaces.



Project / Title
Book Jacket Art

Author
Richard Powers

Medium
Book Jacket, 4" x 7"

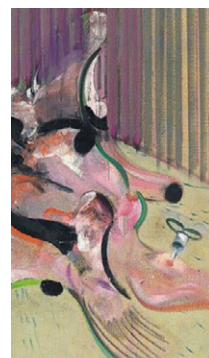
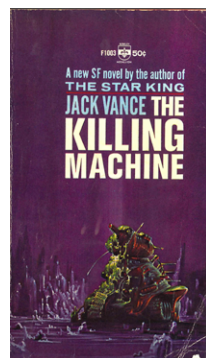
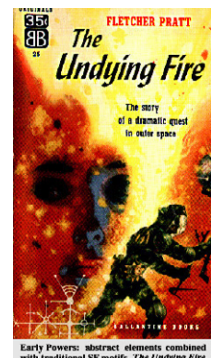
Year
1954, 1956

Project / Title
Version No. 2 of lying figure with hypodermic syringe

Author
Francis Bacon

Medium
Oil on Canvas

Year
1968



Opposite Page:

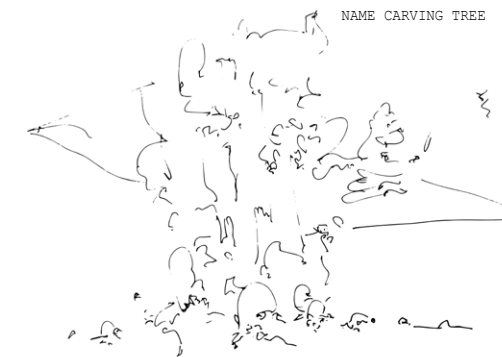
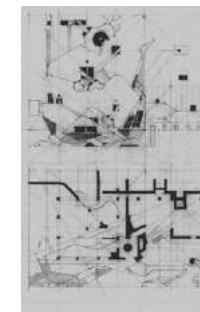
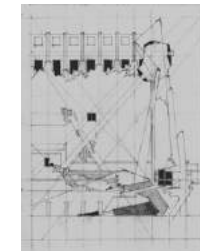
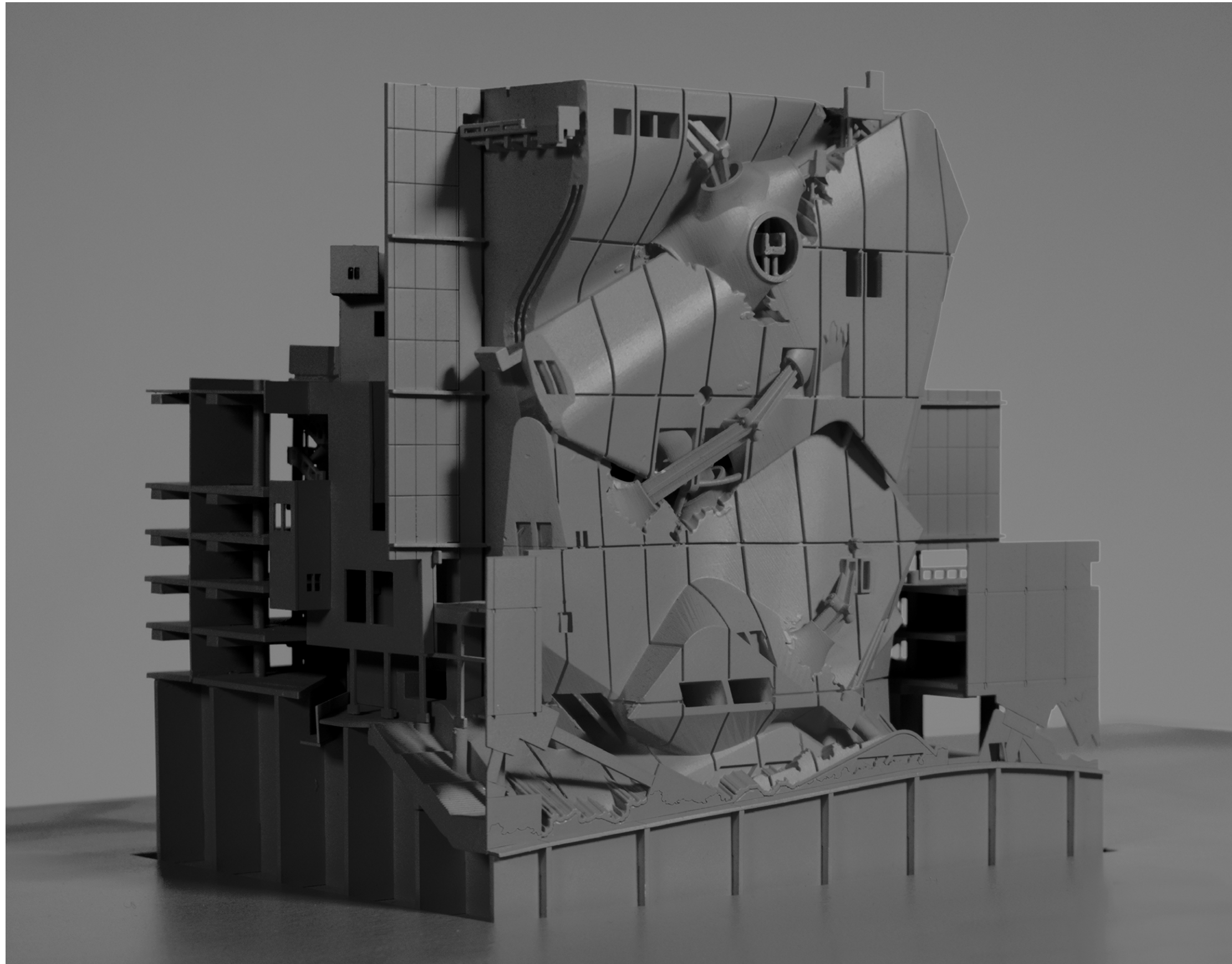
Project / Title
St. Patrick's Displaced
Westwork 2, Street View

Location
New York, NY

Medium
Render

Year
2018





Project / Title
St. Patrick's Displaced
Westwork, Entry Detail

Location
New York, NY

Medium
Acrylic, Vinyl and Resin
Model, 6" x 17" x 13"

Year
2018

Project / Title
Early Cathedral Study

Medium
Sketch, Graphite and
Trace Paper

Year
2018

"The facade is the best location for iconographic presentation. As a big, blank canvas, it affords the greatest opportunity for interface with a spectating public (that will likely never enter the building). However, more broadly speaking, a classical understanding of surface decoration also includes the tectonic joints between decorative and structural objects. When a classical column comes in contact with an adjoining beam, the flowing lines of its often decorous capital visually perform like knee cartilage, softening the otherwise blunted intersection of two or more oppositional components. When a classical parapet extends beyond the roofline, its suggestively three-dimensional profile imposes and dictates (via sculptural relief) the wilfully desired compositional relationship between the horizontal and

vertical plane.

As Rayner Banham observed of cheap, neoclassical wood-moulding (or added decoration in general), the effect is not only visually pleasant, but pragmatically useful, for the modern "hair-line" detail between flat floor, flat ceiling, flat wall is often nearly impossible to achieve without much fussiness in the field.

See that Zaha Hadid adds moulding (or decoration) to her tensile structure to conceal an unavoidable detail: the ugly puckering of the fabric when wrapped around a contoured curve. Its either wrapped or pulled, but in each case the connection between the elastic membrane and the structural steel hardware is essential to the reading of the form. Our eyes follow the textured contour of

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.

The Architecture

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

The Chair's Task

Ex-Embryon addresses the otherwise subdued relationship between frame and skin, heightening the polarized tectonic of steel and fiberglass.

Stiffness

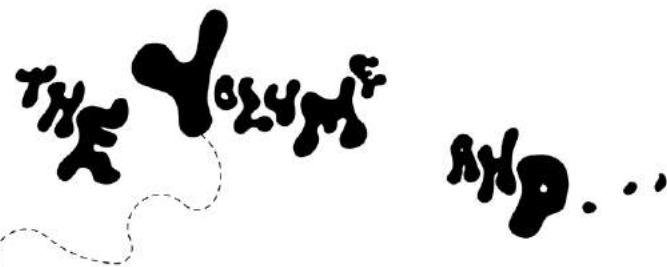
In order to resolve this condition of materiality, the offset shell of EX-EMBRYON (or C-1000, or just Egg Chair 2) is visually detached from its steel skeleton. Folding and bending generate stiffness through corrugation; the shell supports its shape, the frame supports the object in space.

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.



GAUDI KEYSTONE



Project / Title
Denver International Airport

Location
Denver, CO

Author
Fentress Bradburn Architects

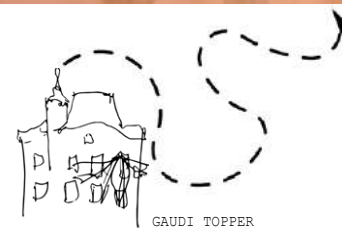
Year
1995

Project / Title
Serpentine Sackler Gallery

Location
London, EN

Author
Zaha Hadid Architects

Year
2013



GAUDI TOPPER



Project / Title
C-1000

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014



"Many works, depending on whichever post-modern ideology you fancy, resist completion, preferring to remain "artfully" disordered and compositionally indeterminate. Once again, this is both visually and pragmatically problematic, for no work of architecture is ever truly an endless and incomplete "field." It is a solid, object-like volume in space, and it has boundaries. Like a painter's canvas, it will have an edge.

As Venturi notes of modern architecture, the line between high economy building and superfluous decoration is virtually non-existent. Much to the chagrin of the frugal patron, in order for modernism to achieve perfection, every last detail is drawn with the same level of care and expense - regardless of whether it be the urban facade or simply the humble service corridor. Venturi, rightly so, understands this is not good! For these service corridors, these mechanical systems, these

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.

starved and pathetic contingencies of architectural creation only draw necessary lifeblood away from those more healthy and substantial organs which determine a building's objective cultural value and as such its eventual date of destruction. An equalized mediocrity is a worthless throwaway.

Antoni Gaudi was and still is, an impossible eccentric, but his clever relationship to formal economy allowed his otherwise unbuildable fantasies come to life. In the Casa Batlo, a very simple, bearing wall facade undergoes a complete transformation. While Sullivan would have argued for a stark, tri-partite division between top, middle, and bottom, Gaudi seamlessly integrates the plastically expressive roof forms and skeletal window mouldings into one homogenous whole, making the passing spectator question the flatness and fixity of an otherwise very sober masonry wall. Similar to the Zaha project, a conventional building element delivers

Corb

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

new effects due to an architect's reconfiguration of its boundary (which quite literally include the window openings plus ground and roof lines).

To ignore the edge of the horizontal plan or the vertical elevation is to demand that architecture perform like an unbroken field. It leaves many things undesigned. It is a sign of negligence. It is just as boring as a unpainted hot rod. It is just as vile as an upholstered piece of furniture.

We must concern ourselves with those moments of transition and terminus. They relate to matters of both visual delight and buildability. Transition means the relation of different tectonic systems, assuring a dominant sense of totality. Terminus means the finished surface, an assured sense of completion; just as importantly, it distinctly defines the difference between the typical and the exceptional, both inevitably required of our work.

He Who Shall Be Named

Venturi, Robert. (1966). Complexity and contradiction in architecture. New York, Museum of Modern Art.

Fields

A field goes on forever and ever. So how could these many parametric panels vanish or die off?

THE YOUNG AND...



Opposite Page:

Project / Title
C-1000 Film Still
Onlook

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014



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

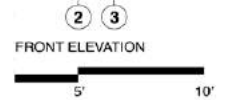
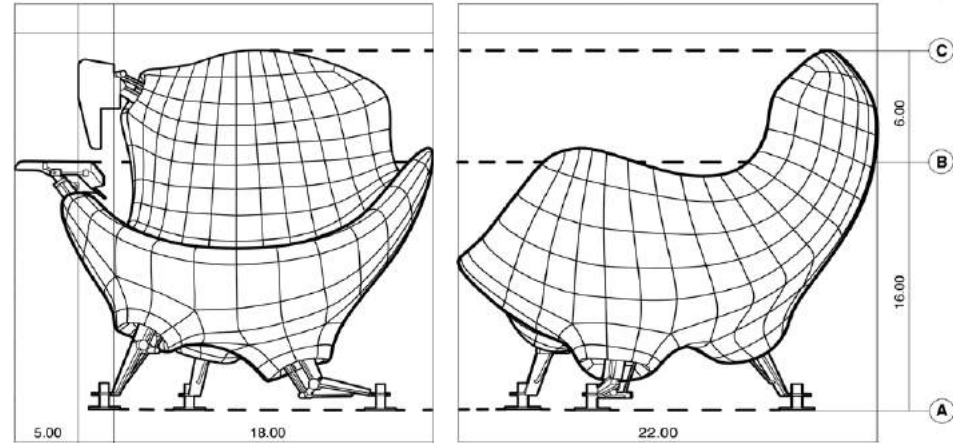
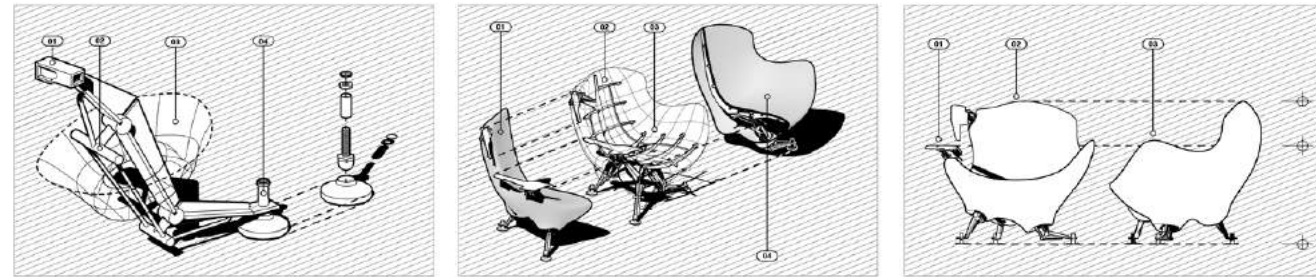


Project / Title
LC4

Author
Le Corbusier and Charlotte Perriand

Medium
Leather Cover, Steel Frame

Year
1929



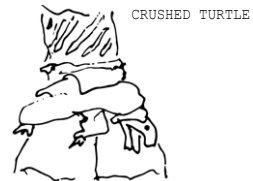
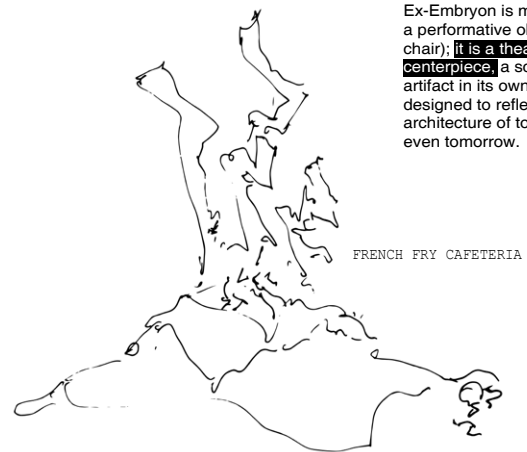
FRONT ELEVATION

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 Top
All he had to do, at least in a larger sense, was finish off the top. Like those candy stores that have candy on top of barrels, suggesting that the barrels are totally full of candy.

- A01 Ball Joint Connection
- A02 Steel Tensile Support
- A03 Fiberglass Disguise Joint
- A04 Self Leveling Pivot Foot
- B01 Fiberglass Shell LT
- B02 Main Steel Spine
- B03 Main Steel Ribs
- B04 Fiberglass Shell RT
- C01 LT Mechanical Handrest
- C02 Main Shell
- C03 RT Organic Handrest

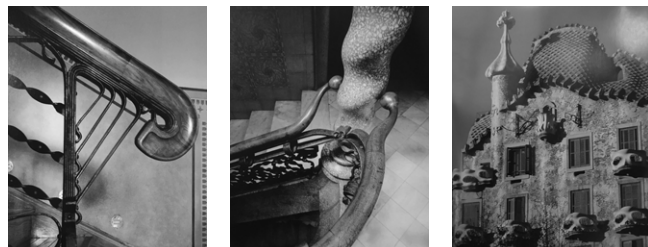


Project / Title
Casa Batlo

Location
Barcelona, SP

Author
Antoni Gaudi

Year
1877



Project / Title
C-1000

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014

"So imagine this for a moment: all of the world's most spectacular buildings crushed and pulverized, baked and flattened, and then sliced and redistributed like emergency blankets, so that all the poor souls who've not had the pleasure to witness truly beautiful architecture may have the merciful chance to do so. A very densely packed Christmas fruit cake. A Courtesy aid.

And why not? Perhaps there's will even be a more perfect architecture: a wild beast anaesthetized into shakeless hibernation; a hard-boiled smuggler frozen into radio-cabornite; a depthless image of a building squashed into bas

A Horse

A horse is both a thing for sitting on, but it is also a living creature. Both horse and egg chair proclaim with the firmness of fact:

"I stand, therefore I am."

relief sculpture; uncompromised, unfettered, unconstrained except only in its insistence to remain unreal, not of this world.

Imagine still more: stealing will be our only recourse! Greedy, gluttonous, contract thievery! A midnite crowd of bandits, poachers, grave-robbers, and the shirtless left-behinds gathered like demo vigilante in decommissioned naval planes and all terrain vehicles. They will head out and traverse the sparkling urban cityscape, uprooting only our most beloved treasures to be brought and stored, sealed in vacuum plastic, and then buried deep beneath

Proclamation

C-1000 defends the post-digital icon. The skin is computationally designed and fabricated; while its steel skeleton clearly still retains the lingering vestiges of its industrial predecessors.

Proposition

What shall represent the formal ambitions of the ziegeitst? A continuation of the modernist project, centered on grammar and tectonic? A rebirth of the post-modern project, centered on rhetoric and symbol?

My God, both.

the earth's surface for some undisclosed length of time; of course terribly far away, lethally secretive, inaccessible except via infrared scanners, and many octagonal shaped iron doorways.

CNC machines, robot lathes, 3D printers, perhaps these things once more call forth the renaissance architect.

And so we rescind all of our pessimism.

The serialized world of yesteryear will be crucified in public once again, this time with yellow badgers and lonely cabins tolling its death knell."



Project / Title
C-1000 Film Still
Rebirth, The end

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014



Project / Title
C-1000 Film Still
Onlook

Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel

Year
2014

Project / Title
Woman in tub

Medium
Porcelain

Author
Jeff Koons

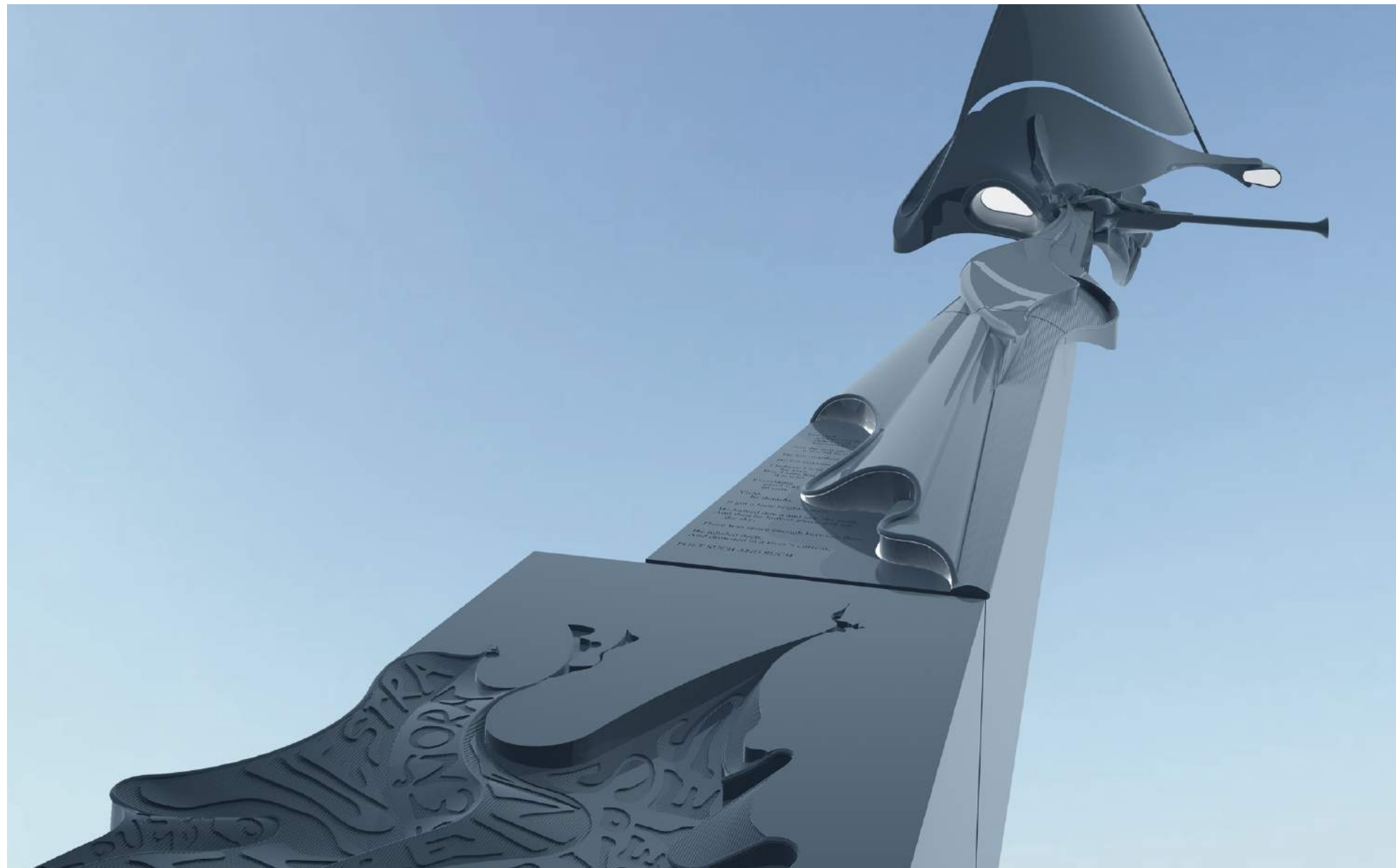
Year
1988



Project / Title
C-1000 Film Still
Onlook

Medium
Milled Foam and Fiber-
glass Gel Coat, Welded
Steel

Year
2014



Multiple Readings

The piece from a far has a striking and mysterious quality, upon closer inspection the viewer will begin to see the figures of angels slowly emerging from the dark black gesture.

Signage

One of the requirements was that the pieces support banners and signage. Here the angels reach out and support the banner-poles -incorporating the pragmatic needs of the city into the visual delight of the piece.

Abstract and Figurative

So as not to seem like piece of sculpture in Las Vegas, or Disneyland, the Angels were deliberately rendered in an abstract whirl of movement.

Symbolism

The City of Los Angeles made an open call to redesign the street lamps. This concept expresses the lamps as a cluster of angels on the verge of flight.



Project / Title
City of Angels,
Elevations

Location
Los Angeles, CA

Medium
Steel, fiberglass

Year
2020

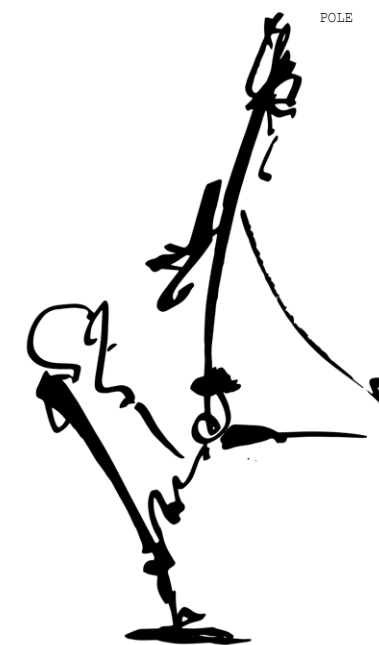


Project / Title
City of Angels,
Elevations

Location
Los Angeles, CA

Medium
Steel, fiberglass

Year
2020





Project / Title
City of Angels,
Elevations

Location
Los Angeles, CA

Medium
Steel, fiberglass

Year
2020

"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

SUPERGreen
Jackson, Doug. (2017). Souper Geen: souped up green architecture. New York. Actar Publishers

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, bio-morphism) 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

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,

Looking Like
Souper Green suggests that architects cannot adequately address issues of performance with regard to sustainable design; for our's is a domain of aesthetics and abstract influence. Thus we look toward the idealized, heroic image of a greener future.

ambiguity or universalism, choose a topic, choose a stance; and then design a reasonably coherent mural-like image which bears resemblance to the 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.

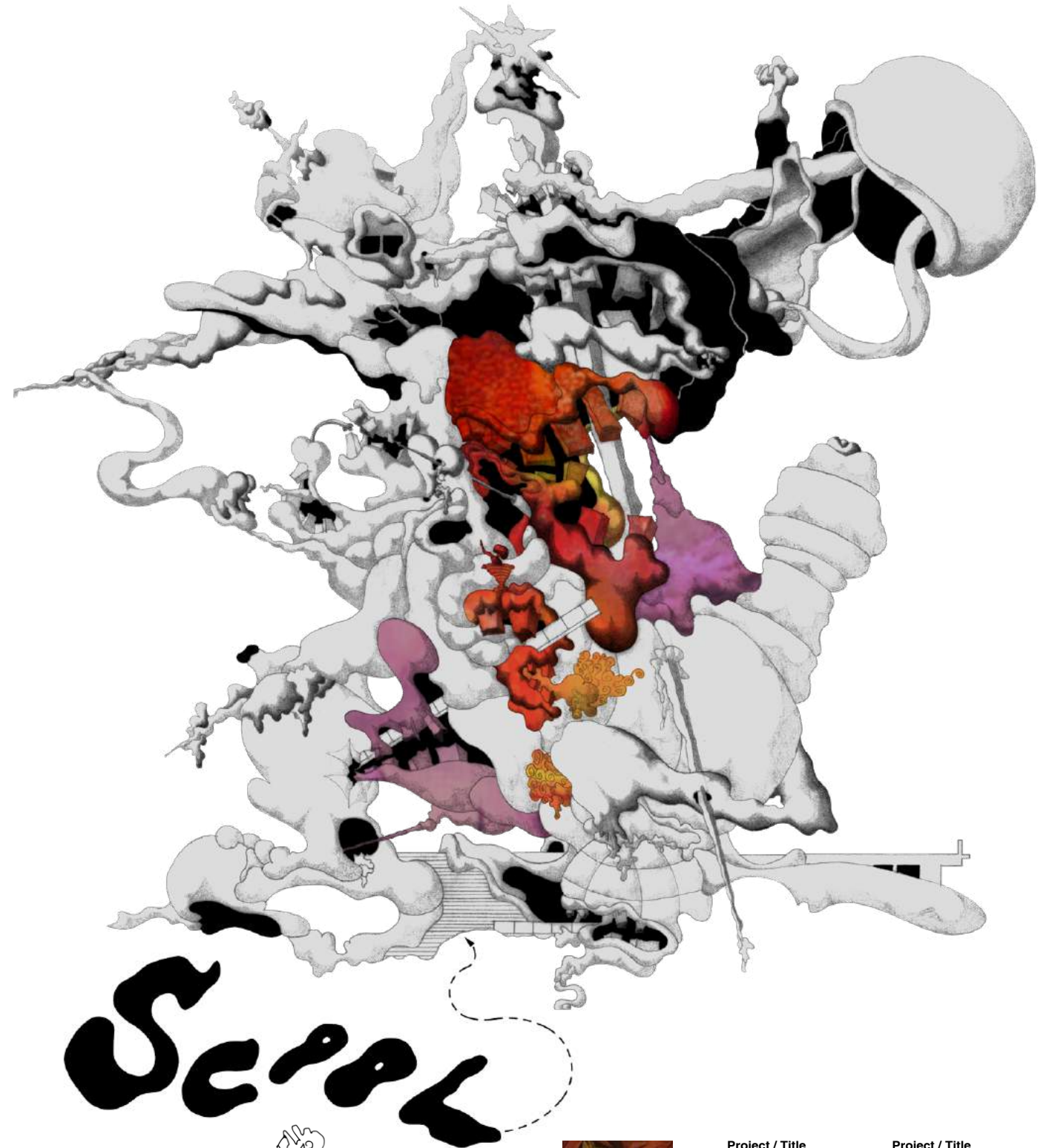
Obviously Corbu was not short of things to paint, neither was Michelangelo, Raphael, the list goes on and on.

So think like a painter.



A NEW style...
CUM
HELT OR
HIGH

MIRROR ANGELS



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



Project / Title
Portrait of Louis XIV
Medium
Oil on Canvas
Author
Hyacinthe Rigaud
Year
1701

Project / Title
If I can hold it
Medium
Graphite, Trace
Year
2019

"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 abortative liquid. Students disoccupied with performing intercourse on eachother 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 stepson, 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... cum hell or high scool."

Res

The pixelated sunset, impossible to see, impossible to comprehend fully, allows for a more totalized and grand reconstruction in the mind. A naked sunset is uninteresting and pornographic, a distorted sunset is aesthetic, sublime.

Gantry

A new large scale 3D printer of sorts.

Pasture

To be reanimated, later. Not sure when. Location TBD.

CUM HELL OR HIGH SCHOOL



Project / Title
Still from Exposure Adjustment on a Sunset

Medium
Iphone Video

Author
Artie Vierkant

Year
2009



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

Mystics

Jade crystals predict incoming class of freshman biologists imbued with mystic-like sense of self entitlement, struggle ensues.

Spatter Victim

The pristine fluffy or contoured lines of our most beloved talking red velvet friend shatters into incontinence, and so he's barfing now and its all gross.

Just another night with the boys.



Project / Title
Elmo

Medium
Elmo Doll, Oil Paint

Author
Joyce Pensato

Year
1994

Project / Title
Only in Dreams

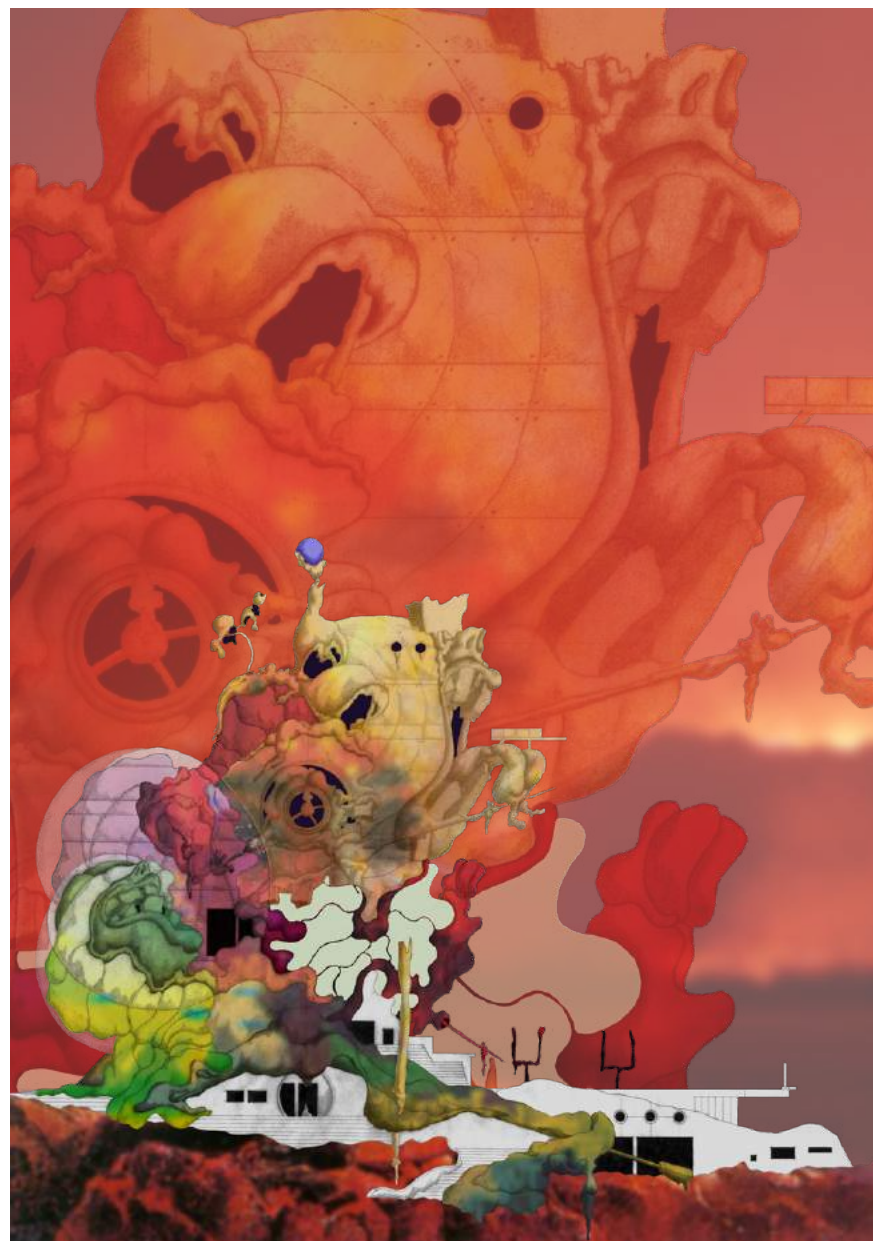
Medium
Graphite, Trace

Year
2019

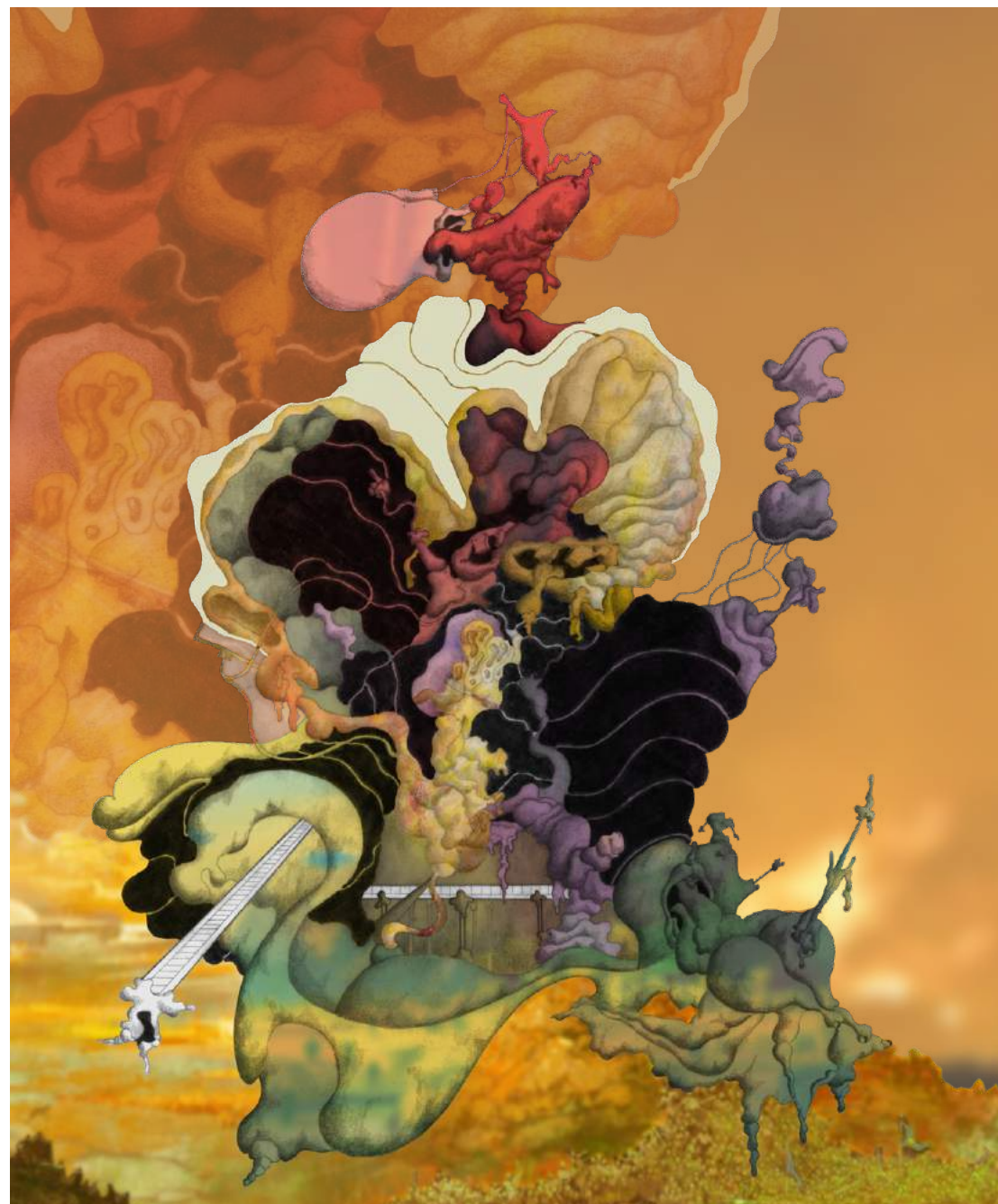
Project / Title
All the Things I knew Inside

Medium
Graphite, Trace

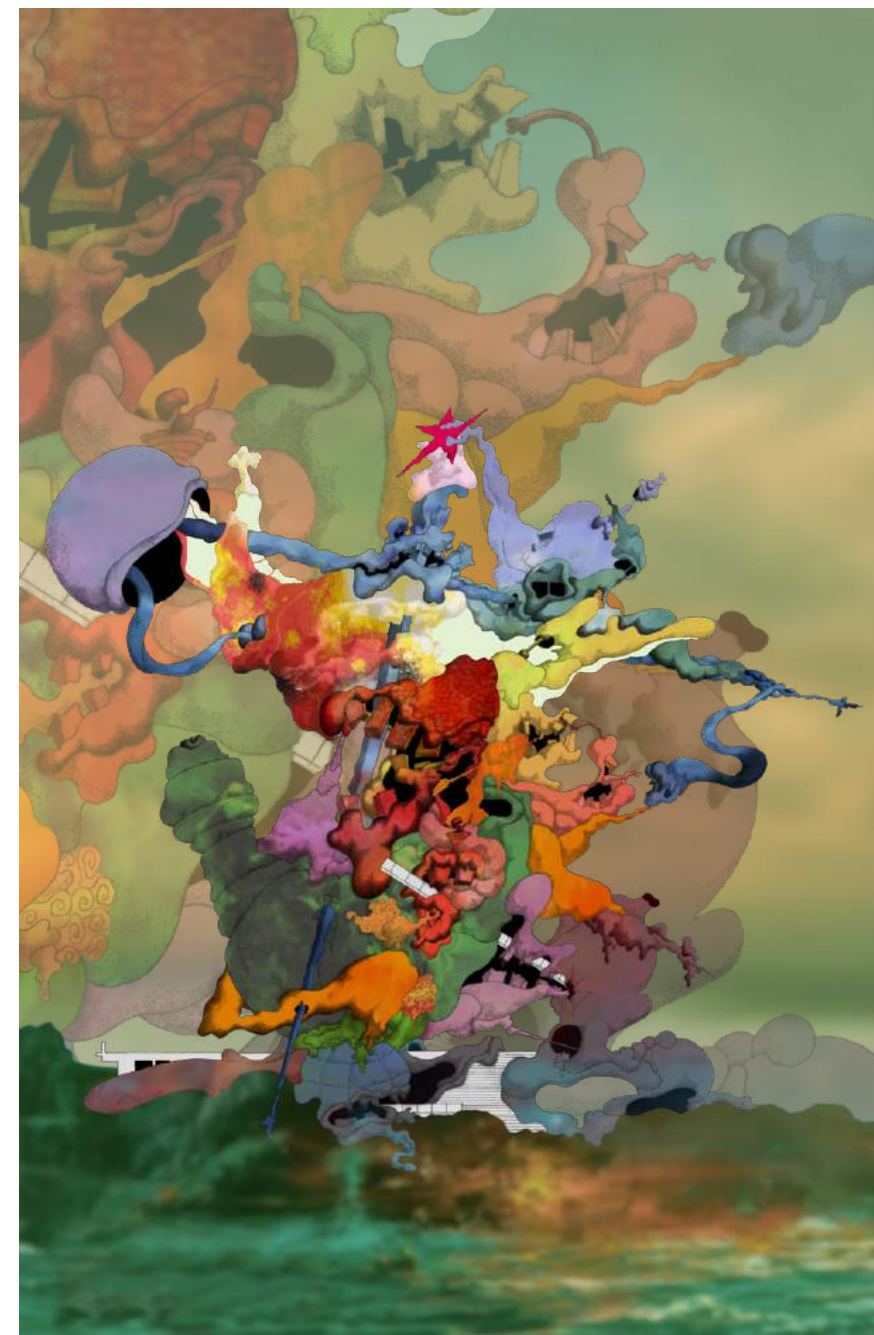
Year
2019



THE TALLUMN-PRAYTOR



THE CHEG SLAYER



Project / Title
Triptych Misfits

Medium
Extruded flesh fabric,
semen, creatine supple-
ments

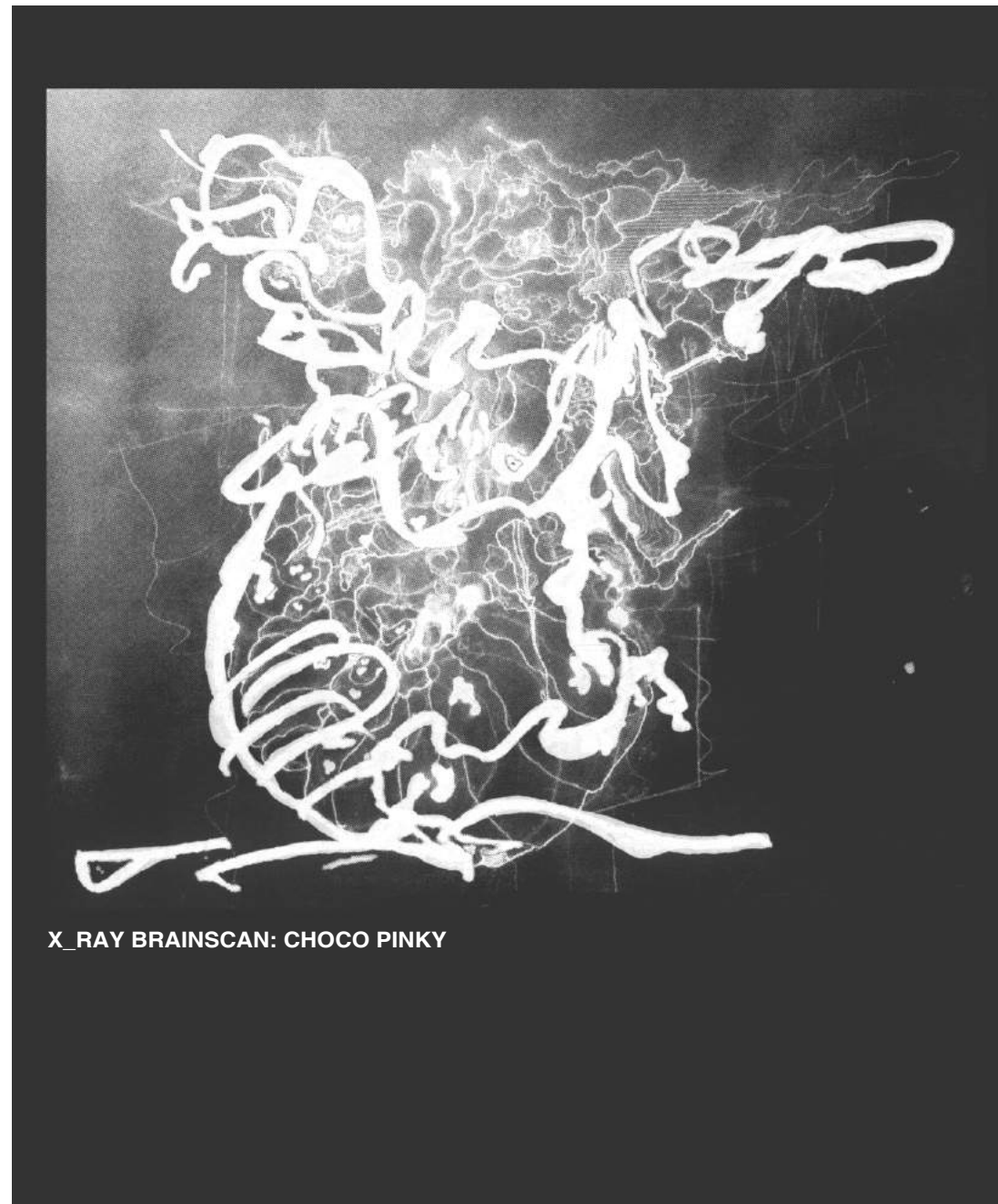
Year
2019 [B.C.]

Project / Title
Pixelated youtube still of
'Jeepers Creepers'

Director
Victor Salva

Year
2001





X-Ray BRAINSCAN: CHOCO PINKY

Project / Title
X-Ray Brainscan #1

Medium
Graphite, trace, ink

Year
2019

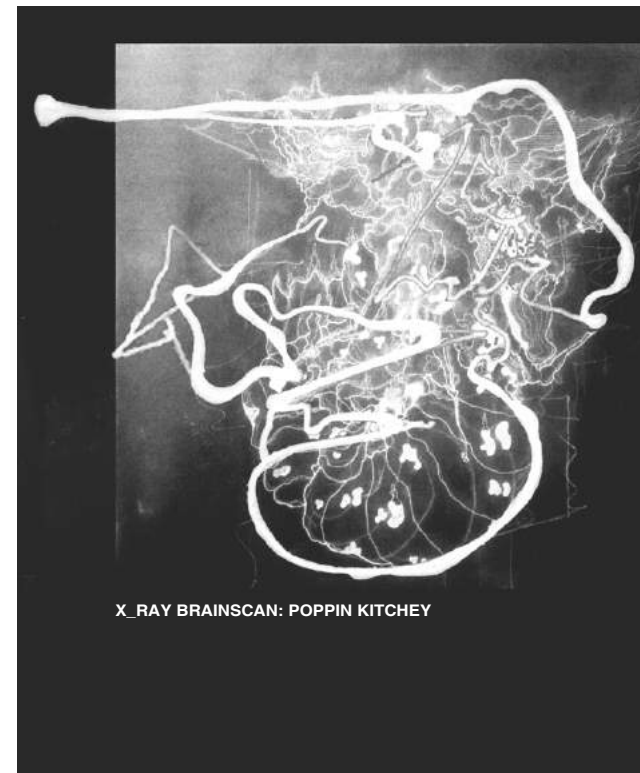
Project / Title
S.M. del Popolo

Location
Roccaverano, IT

Author
Bramante

Year
1509

PETER EISERSTAN CHICKEN
COOP HAMMER-BLOUSE



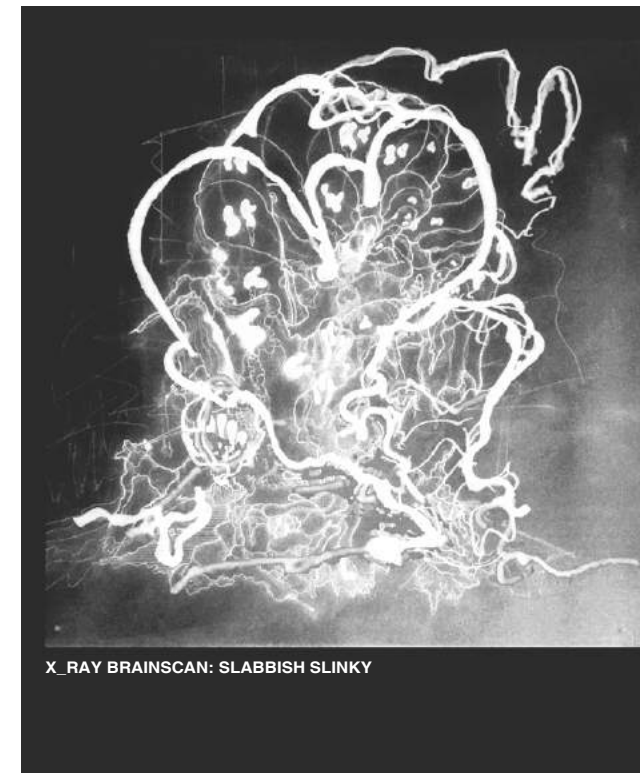
X-Ray BRAINSCAN: POPPIN KITCHEY

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 "left-over" basilican profile, it is a wireframe x-ray of what is happening on the interior.

Unity
The Church of the Most Sacred Heart exemplifies the decorated dog head -the collision of two separate axis (the front clock tower, and the side steeple) resulting in an intentional form of synthesis. **All rhetorical efforts to poke fun at contradictory types and styles cede to a greater sense of unity in the finished work.**

Plecnik is Better Than...
Bramante goes out of his way to rhetorically construct the image of two colliding orders, realities, sections (what have you). The effect is less overt, and more esoteric in its academic-like tom-foolery.

But Plecnik takes a different approach, firstly inventing an absurd condition which expresses itself three-dimensionally in space, and then using rhetorical means of low-relief decoration (IE the shallow steeple on the flanking sides) to then visually correct the disjunction. **This produces a "complex and contradictory" architecture which is nevertheless whole.**



X-Ray BRAINSCAN: SLABBISH SLINKY

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 "guis,"** and an attempt at multiple figures co-existing within a completed whole. The drawings themselves poses a schizophrenic sense of multiples, but the point is to combine two or three (otherwise unreconcilable) facade shapes into one cohesive building -a la Plecnik.



CHOCOLOCO



I GIVE UP

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

Project / Title
The Church of the Most Sacred Heart

Location
Prague, CR

Author
Joze Plecnik

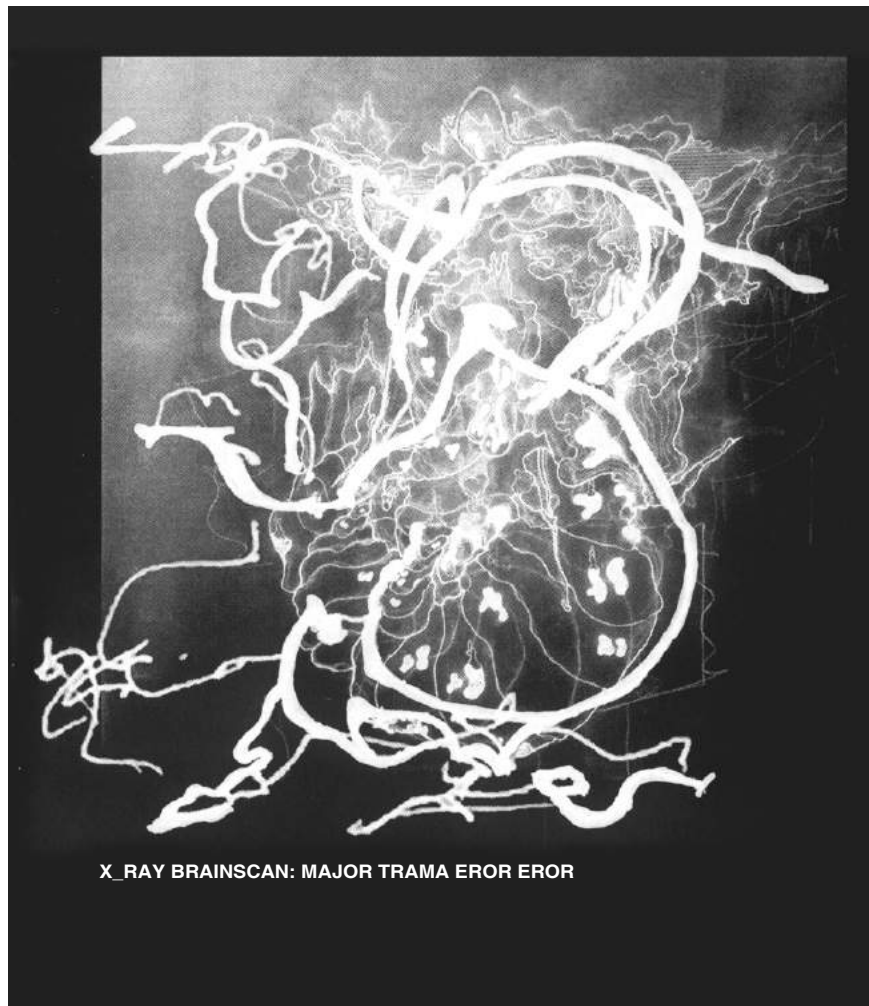
Year
1932



Project / Title
X-Ray Brainscan #2, #3

Medium
Graphite, trace, ink

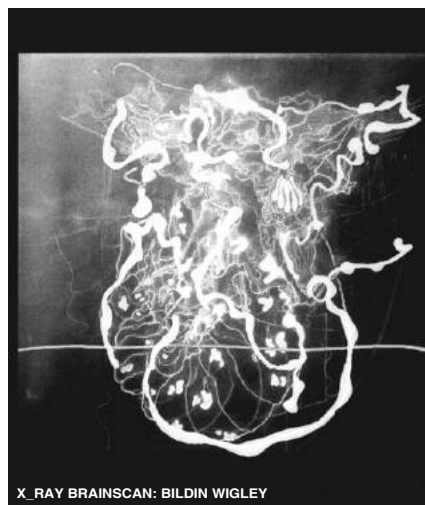
Year
2019



X_RAY BRAINSCAN: MAJOR TRAMA EROR EROR



SPREAD EAGLE



X_RAY BRAINSCAN: BILDIN WIGLEY



WIDE OPEN / SPREAD OPEN

Project / Title
X_Ray Brainscan #4, #5

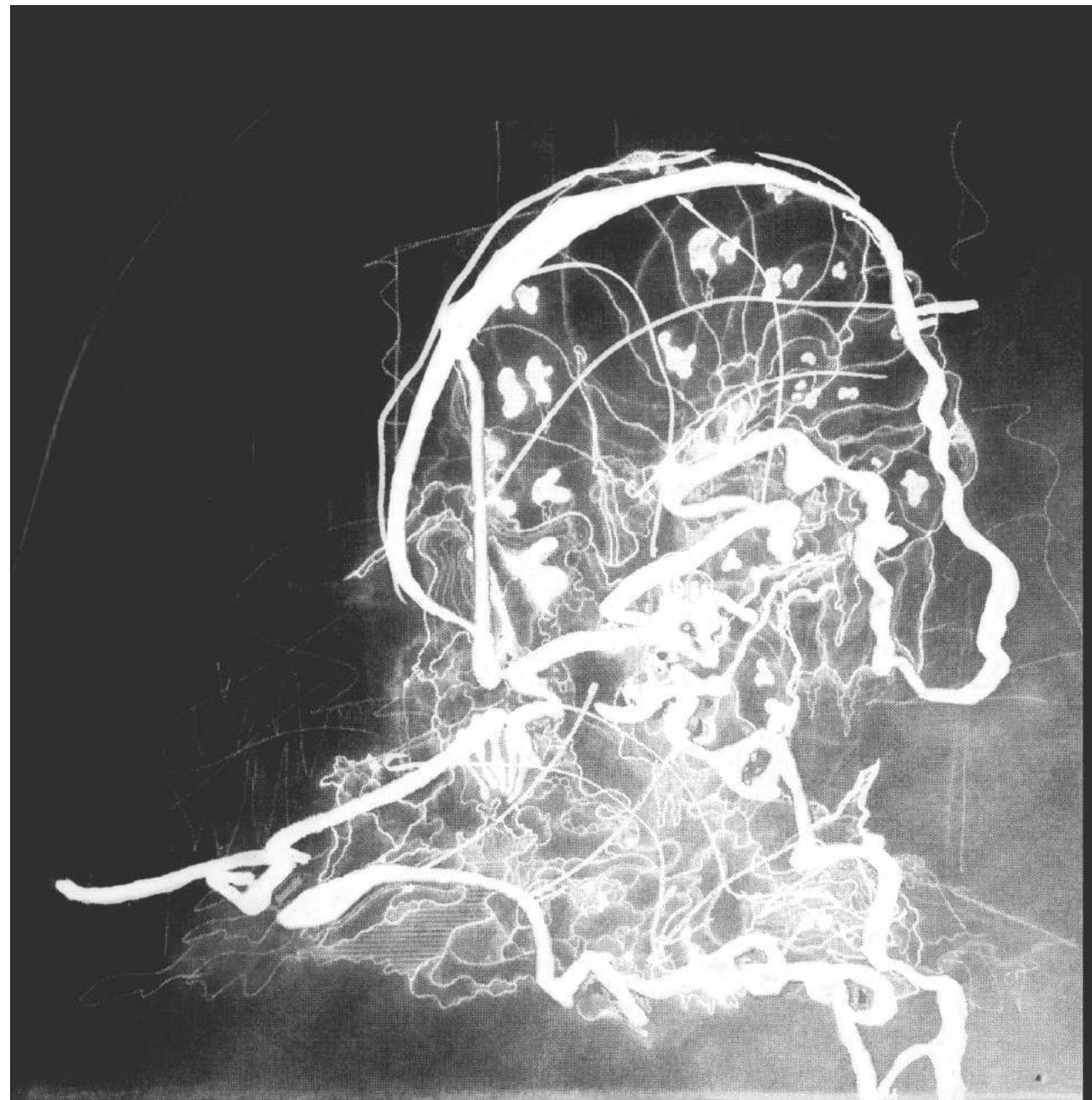
Medium
Graphite, trace, ink

Year
2019

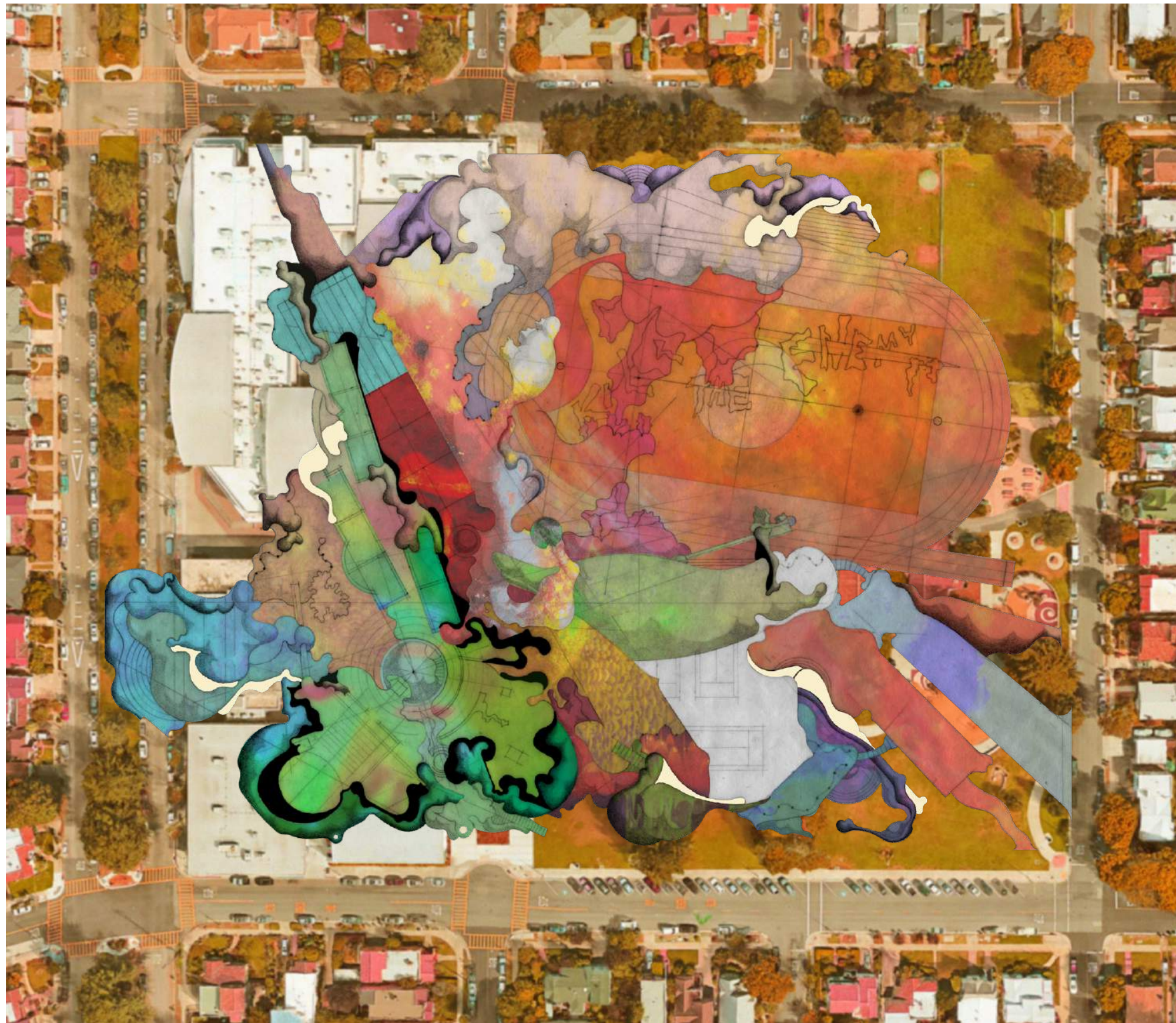
Project / Title
X_Ray Brainscan #6

Medium
Graphite, trace, ink

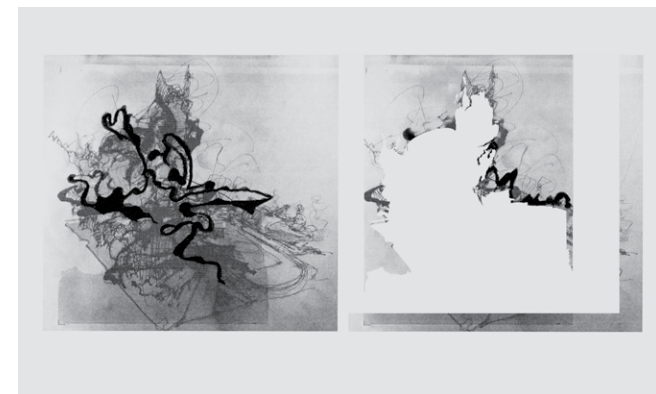
Year
2019



X_RAY BRAINSCAN: SHOMER SHABISH



A BIG DIP NET



Project / Title
X-Ray Brainscan #6

Medium
Graphite, trace, ink

Year
2019

Project / Title
X-Ray Brainscan #6

Medium
Graphite, trace, ink

Year
2019



Project / Title
Cum Hell or High School,
Main Entry

Location
Albany, CA

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

Year
2019



Project / Title
Cum Hell or High School,
Main Entry

Location
Albany, CA

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

Year
2019

Project / Title
Cum Hell or High School,
Garden Stair

Location
Albany, CA

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

Year
2019

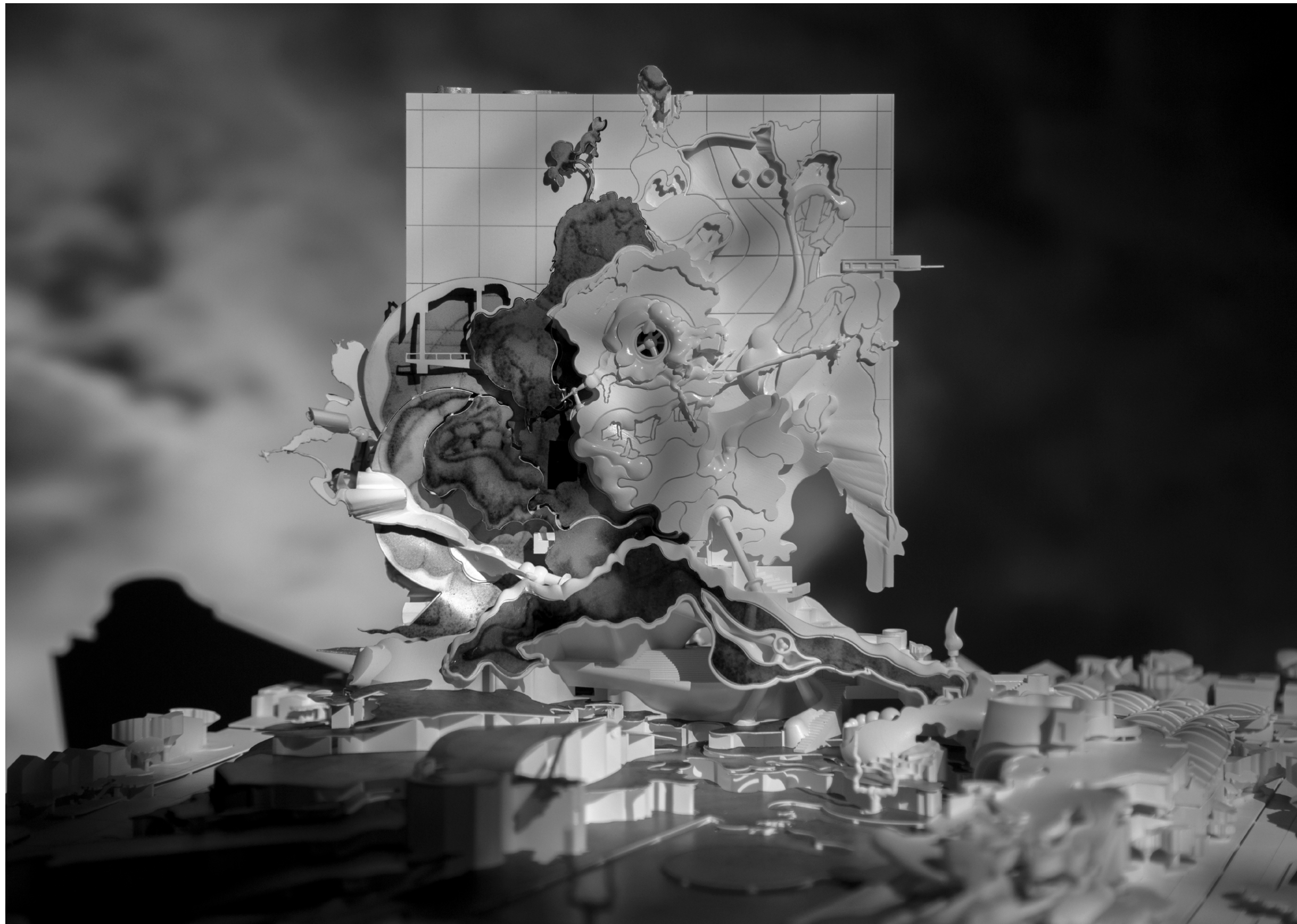


Project / Title
Cum Hell or High School,
Main Entry

Location
Albany, CA

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

Year
2019



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
Cum Hell or High School,
Football Field

Location
Albany, CA

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

Year
2019

"Louis Sullivan, he walked through the streets. So many rooms, piled floor to ceiling with mothers and fathers, and their relatives and their parents and their children, 8 to 10, usually, Roman Catholic. And what was next door, a couple blocks over, there were big buildings, a little bit larger than the apartment and tenement housing, these were where the wealthy financiers did their business, but also the bankers, the investors, the brokerage lawyers.

Behind the very thick walls, which tapered toward the top, and fanned outward at the bottom, as if almost bursting from the internal pressure, there were always many lights on. Not every room, but nearly. It was comforting for Louis. A world unseen and shrunken from view, tightened basements and even attic floors, crammed with the living souls of not the damned, no, not the soot-covered, faceless animals, but the daring, the handsy, the surly, the uppity, the defensive and opinionated

peoples of a great metropolis, seething with fission, like atomic energies on the verge of fusion, squinting.

A density, matched by the glory of his ornament. The buildings go up up up, harder, faster; hunting as they rise, like predators, like plants and trees, seeking refuge the elements. But why sculpt for these things so many laurel wreathed windows and egg-suckled angels, and vine like chords, when there could be hardly one pair of eyes that could appreciate their full splendor and vivacity? Jack Rendler climbed giant bean stocks for the teeming crowds, and he danced, while climbing, like a monkey, for the dimes and pennies that they would hurl at the base! Dance monkey!

The world was moving upward, and the cars and trucks and trollies and trains were like the earth, a new ground, stinky and rotten, though rich in veiny tissue, like fresh soil. Who to impreg-

nate this groom-tilled soil, so stinky and so rotten, but oh so very potent?

Could it be the menace of modern metropolis, glass curtain walls stifling man, suffocating man, like a beautiful infant strangled to death with a plastic shopping bag? Curled over, retching and purple-faced, unnoticed, a slow strangulation lasting approximately one lifetime. No indeed, it was not that. That would come a little bit later, those widow-making, child-robbing shopping bags, those iron maiden spike pits, in the meantime it was plowed and tilled and groomed twice over in preparation for those beautiful stone testaments to both earth and man, a populated thing: creepy-crawlie, buckling with tremor-like movements and many living souls (animal, insect, and man alike) reflecting all those yellowed windows along moonlit streetscapes, and back-alleys byways, likely they would never burn out."

The Abattoir

The sketch shows a rectangular building, fenestrated by three or four window types. It is a large volume, drawn alone axonometrically in a field. Bisecting roadways capped with a low sloping ramp provide access to the slaughtering floor. Corbusier found his while following an intuition of pure efficiency and capitalist production. All that was left to do was make a livable architecture from it.

Brooks, H. Allen. Le Corbusier's Formative Years. The University of Chicago Press, 1997.

Le Corbusier. Towards A New Architecture. Dover Publications INC, 1931.

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.

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.

Industry

Party in the front, business in the rear.



CALL HIM THE CLOSER

Project / Title
Cartoon Facade Studies

Location
Los Angeles

Author
Andrew Zago Architects

Year
2015

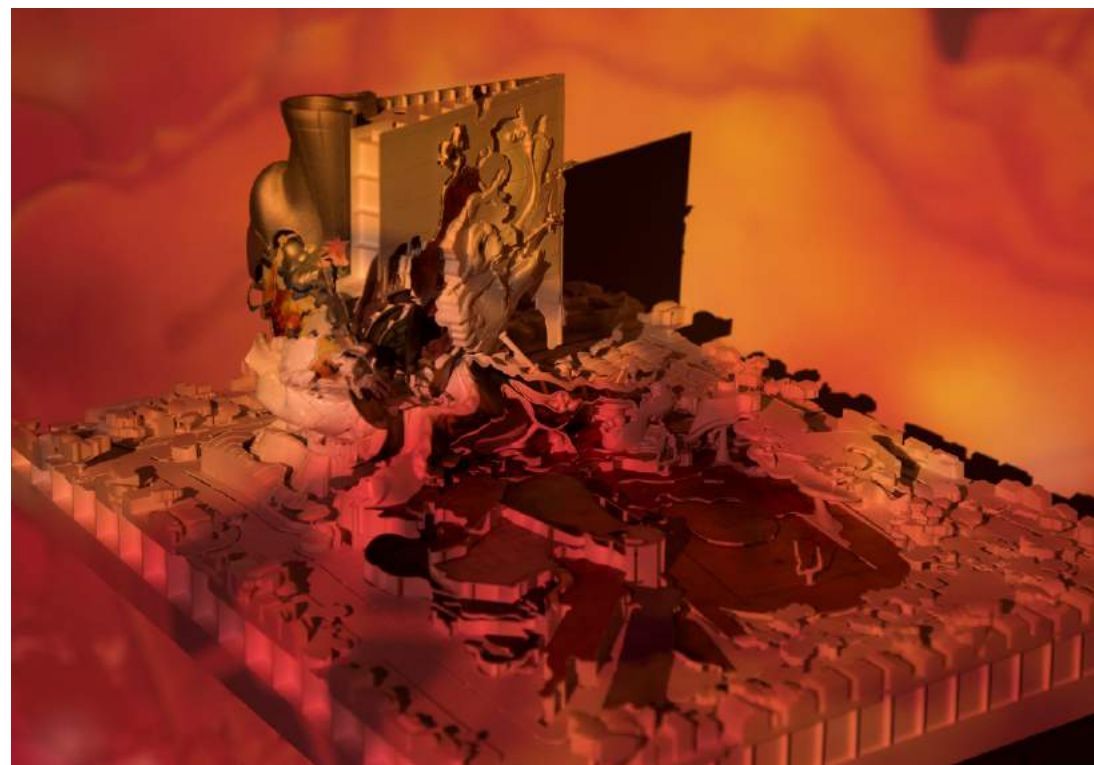


Project / Title
Cum Hell or High School, Football Field

Location
Albany, CA

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

Year
2019



Project / Title
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



"And lest our pitiful efforts crumble and fall into disrepair on account of their unapologetic ugliness and mediocrity, we should not forget that we alone, the builders, the sculptors, the painters, of course, the architects, represent the ancestry of our age.

Architecture is more than a frothy memory. It is physically here. It is either blasted into oblivion with dynamite and wrecking balls and hijacked airplanes, or it is stationary, severe, and powerful.

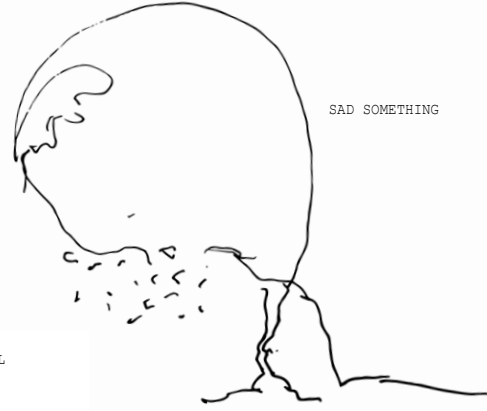
The arts, that is to say, all that is frivolous and indulgent, live on in posterity. Everything else, that is to say, all that is useful and pragmatic, vanishes into obsolescence."

A Clever Car

Buckminster Fuller's "Dymaxion Car" proved to be the most fuel efficient vehicle of its time, but failed to lower carbon emissions because it looked like a moving hot dog; his ambition was to design a car with low wind-resistance.

A Good Car

Decades later, Toyota launched their own Dymaxion, fuel efficient vehicle, "The Prius." However, unlike Fuller, The Prius was a market success because their ambition was to design a symbol (the car of the future).



THE DEATH

Asp...



Project / Title
Dimaxion Car
Medium
Buckminster Fuller
Year
1933



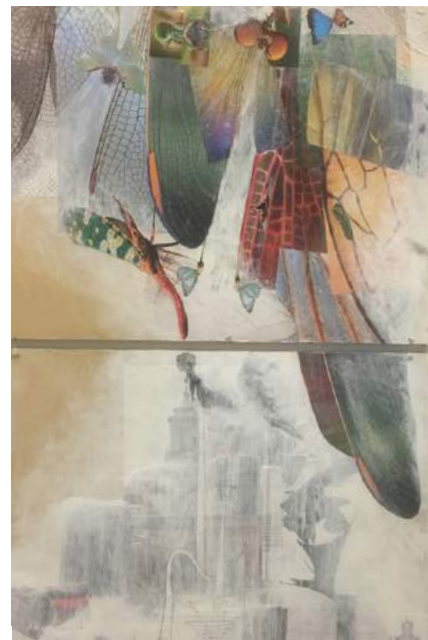
THE REBIRTH



Project / Title
C-1000 Film Still
Onlook
Medium
Milled Foam and Fiberglass Gel Coat, Welded Steel
Year
2014

Project / Title
Prius XW20
Author
Toyota
Year
2004

SDSU Student Work

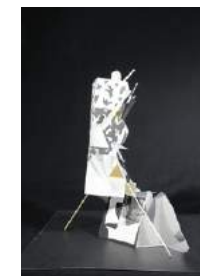
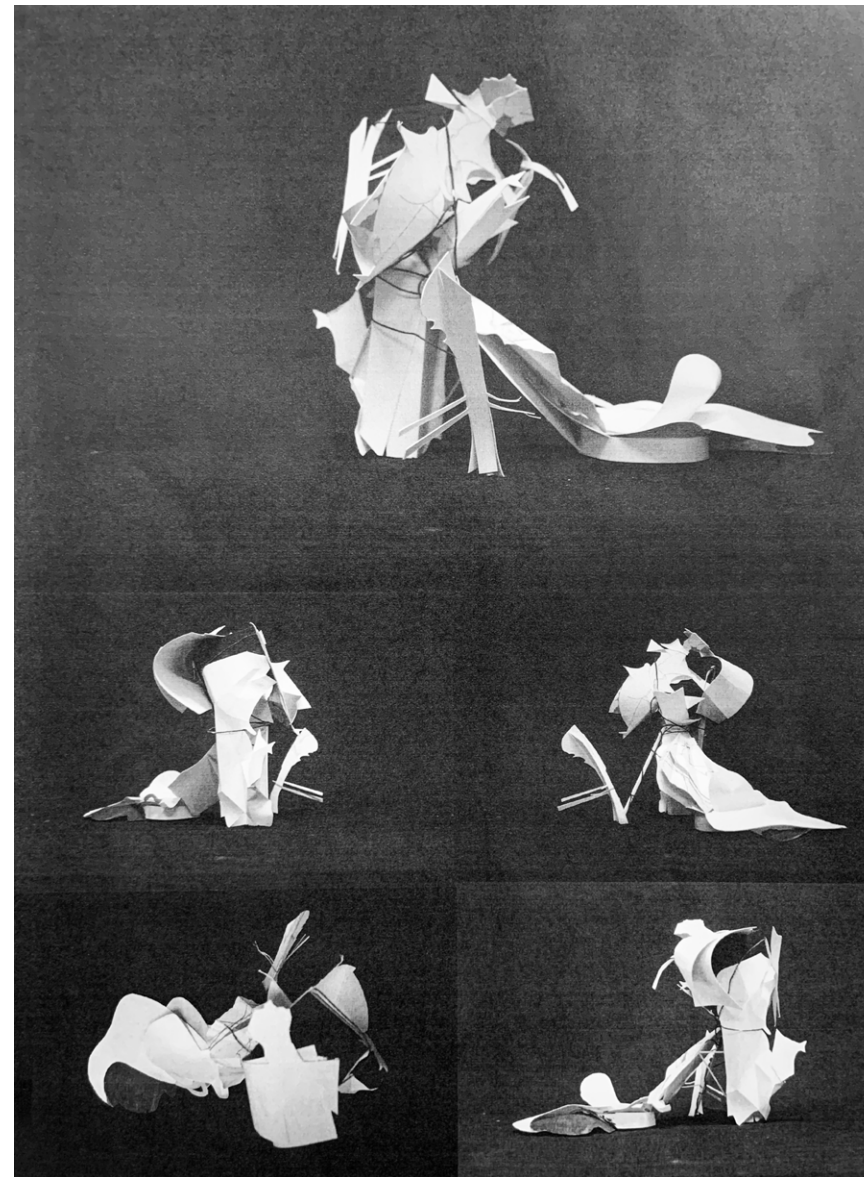


Below:
Project / Title
 Diptych Studies,
 Untitled #1
Location
 Brookings, SD
Author
 Arch Studio 551:
 Natalie Parks
Year
 2019

Project / Title
 Diptych Studies,
 Untitled #2
Location
 Brookings, SD
Author
 Arch Studio 551:
 Hermela Aboye
Year
 2019

Project / Title
 Diptych Studies,
 Untitled #2
Location
 Brookings, SD
Author
 Arch Studio 551:
 Megan Stahl
Year
 2019

Project / Title
 Diptych Studies,
 Untitled #1
Location
 Brookings, SD
Author
 Arch Studio 551:
 Shyanne Kopfman
Year
 2019

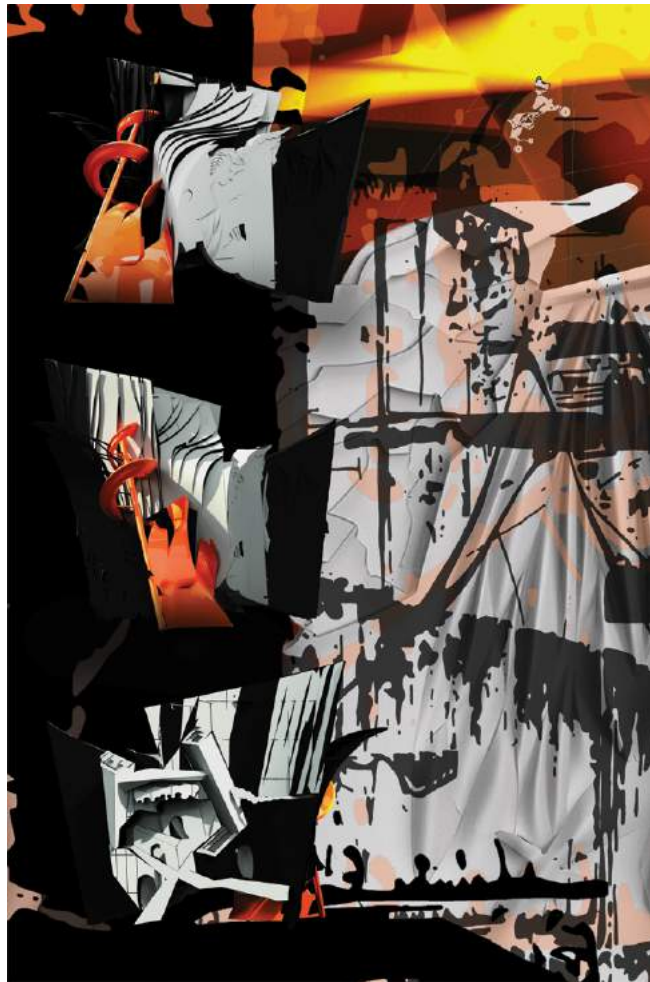


Diptych Collage
 The first series of collage studies was based off of two things: the students previous work and her personality, plus a famous architect's work and their personality. It was an exercise in personal expression, but also collision of form.

Translation
 Several drawings were made in the interim, but finally each student had to extract what had previously been only two-dimensional drawing into three-dimensional sculpture.

Project / Title
 Paper Studies,
 Untitled #1
Location
 Brookings, SD
Author
 Arch Studio 551:
 Natalie Parks
Year
 2019

Project / Title
 Paper Studies,
 Untitled #2
Location
 Brookings, SD
Author
 Arch Studio 551:
 Kyle Kueper
Year
 2019



Digital Work
The first two thirds of the semester were entirely based off of analogue production. Hardline drawings on trace paper, paper machetes etc. Instead of using the computer as a tool to generate form, the computer was treated as nothing more than a tool that could document and record what was already made by hand.

Gehry
This particular project was generated in much the same way Frank Gehry works: loose sketches, big sheets of paper held together with scotch tape. However, after the basic form was solidified, early drawings based on their collage work were superimposed onto what would otherwise be a blank, flowing, Gehry-like surface.



Project / Title
Digital Studies, Untitled #1

Location
Brookings, SD

Author
Arch Studio 551: Mitch Woldt

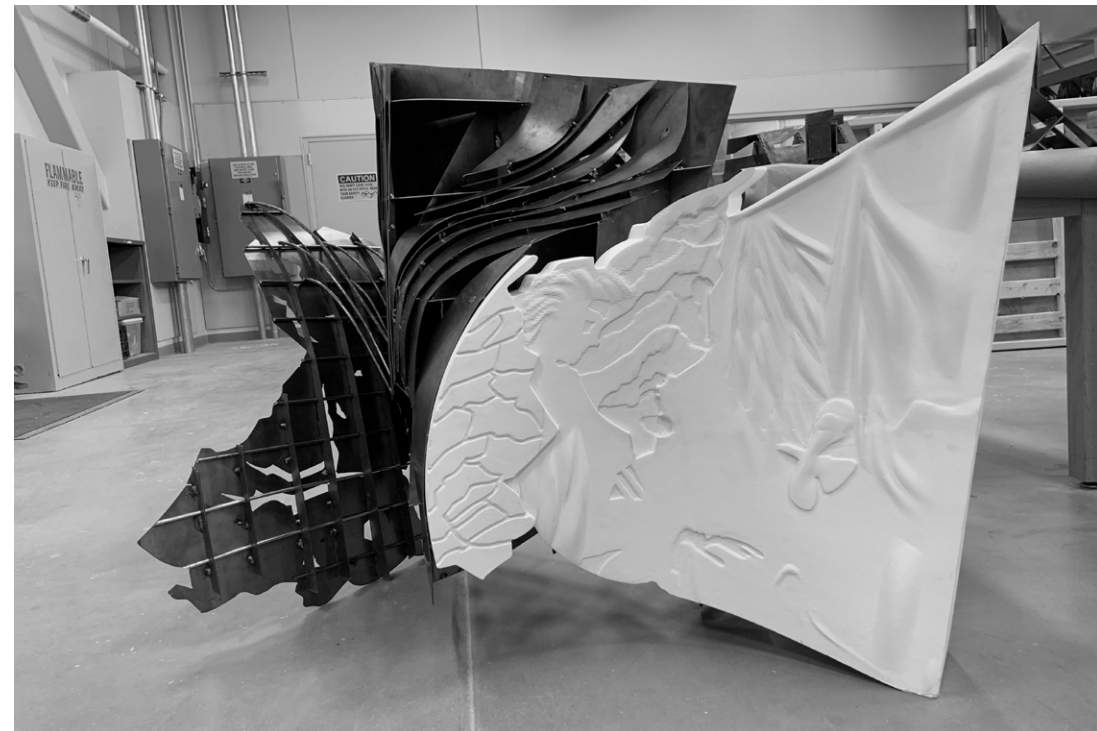
Year
2019

Project / Title
Paper Studies, Untitled #3

Location
Brookings, SD

Author
Arch Studio 551: Mitch Woldt

Year
2019



Project / Title
Final Sculpture

Location
Brookings, SD

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

Year
2019



Atmospheres
 Many drawings were made in an effort to distill those ideas generated by the early collages: feelings of release, freedom, flight etc.

Hybrid Drawing
 Each Student had to combine their hand renderings with both a real photographic context, but also a "found object" to inject a sense of realism into the piece.

Full Scale
 All of the designs, in spite of their ornamental complexity were executed as full-scale works of permanent sculpture (installed in the atrium to the doArch building)



Project / Title
 Diptych Studies, Untitled #1

Location
 Brookings, SD

Author
 Arch Studio 551: Natalie Parks

Year
 2019

Project / Title
 World Collage, Untitled #1

Location
 Brookings, SD

Author
 Arch Studio 551: Natalie Parks

Year
 2019



Project / Title
 Pulpit Lecturn Final Piece

Location
 Brookings, SD

Author
 Kyle Kuper, Megan Moore

Year
 2019

Project / Title
 Pulpit Lecturn Final Piece

Location
 Brookings, SD

Author
 Arch Studio 551: Megan Moore

Year
 2019

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 bullshit, 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.

Project / Title
Deposition

Location
Florence, IT
Church of Santa Felicità

Author
Jacopo Pontorno

Year
1528



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.

THE FOLLOWING SYLLABUS WAS WRITTEN FOR MY SPRING 2020 FOURTH YEAR ARCHITECTURAL STUDIO. IT WAS DESIGNED TO STUDY THE ROLE OF RELIGIOUS ICONOGRAPHY WITHIN THE CONTEXT OF THE 21 CENTURY. WE DREW A BAPTIST CATHEDRAL FOR KANYE WEST'S ACAPELLA CONGREGATION. THE ORNAMENTAL PROGRAM, THE ALTERS OF WORSHIP, AND THE ARCHITECTURAL FORM WERE DESIGNED AS ONE, COHESIVE "TOTAL WORK OF ART."

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.

Project / Title
Jesus Is King

Author
Kanye West

Year
2019



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.



Painterly Work
A pedagogical model that encourages purely compositional thinking via sculptural relief and the facade is an underrepresented facet of contemporary discourse, my research as a pedagog and practitioner would help to curb this deficit.

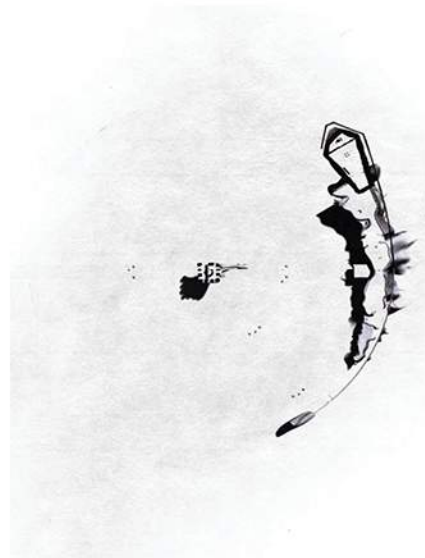
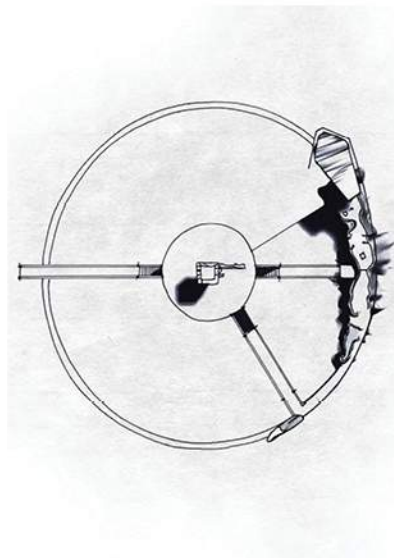
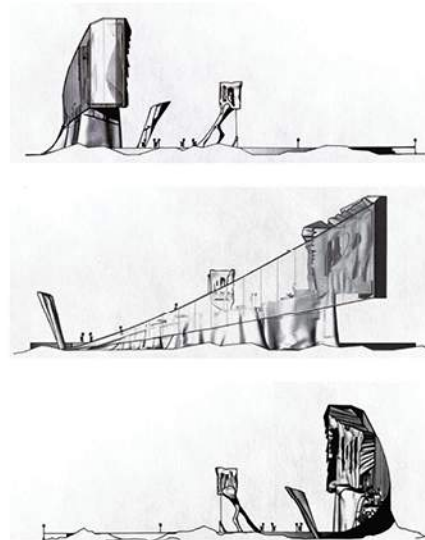
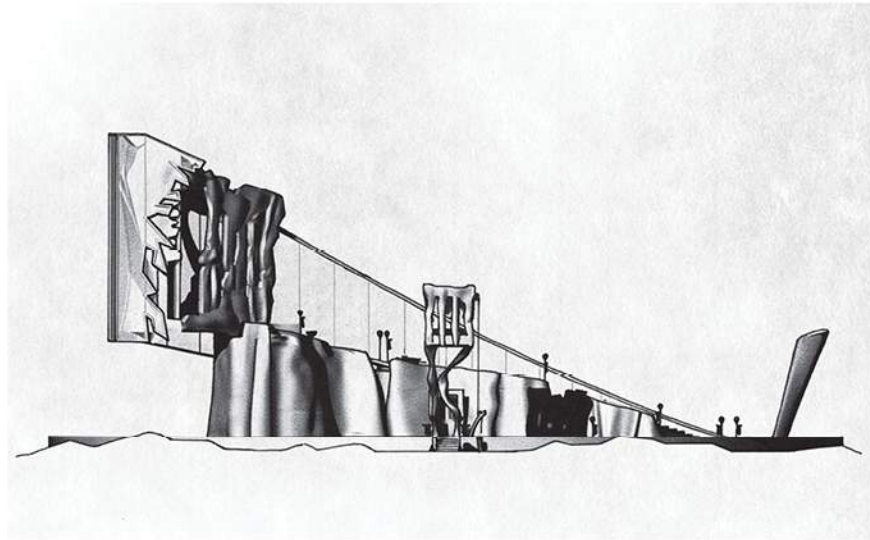
A Question
If all the world is but a white, unblemished canvas; the question I pose: what would you paint?

Project / Title
Crucifixion Triptych

Medium
Burlap, Acrylic, Found Objects, trash etc

Author
Arch Studio 451:
Taylor Duerr

Year
2020



Form and Symbol
 This project chose to focus on the particularly brutal and violent nature of the crucifixion as Christ was nailed to the cross. This physical act of pulled form, form under tension was translated into the overall mass and composition.

Skeletal Form
 Note the obvious organic skeletal form of these molded steel and fiberglass structures.



Project / Title
 Church of Saint Kanye,

Medium
 Pencil Drawings

Author
 Arch Studio 451:
 Nate Krueger And Joseph Kenny

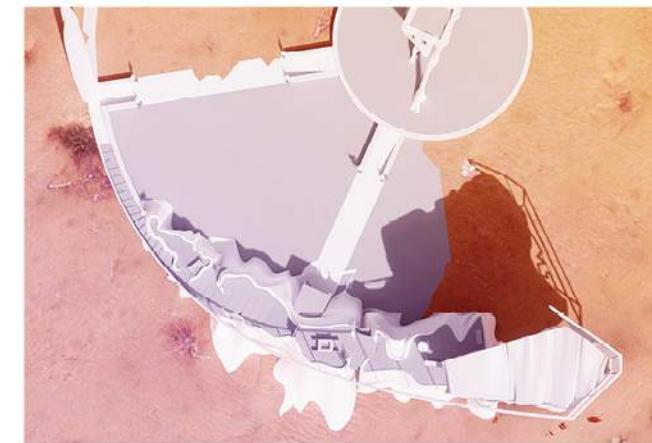
Year
 2020

Project / Title
 Church of Saint Kanye,

Medium
 Oil Collage

Author
 Arch Studio 451:
 Nate Krueger And Joseph Kenny

Year
 2020

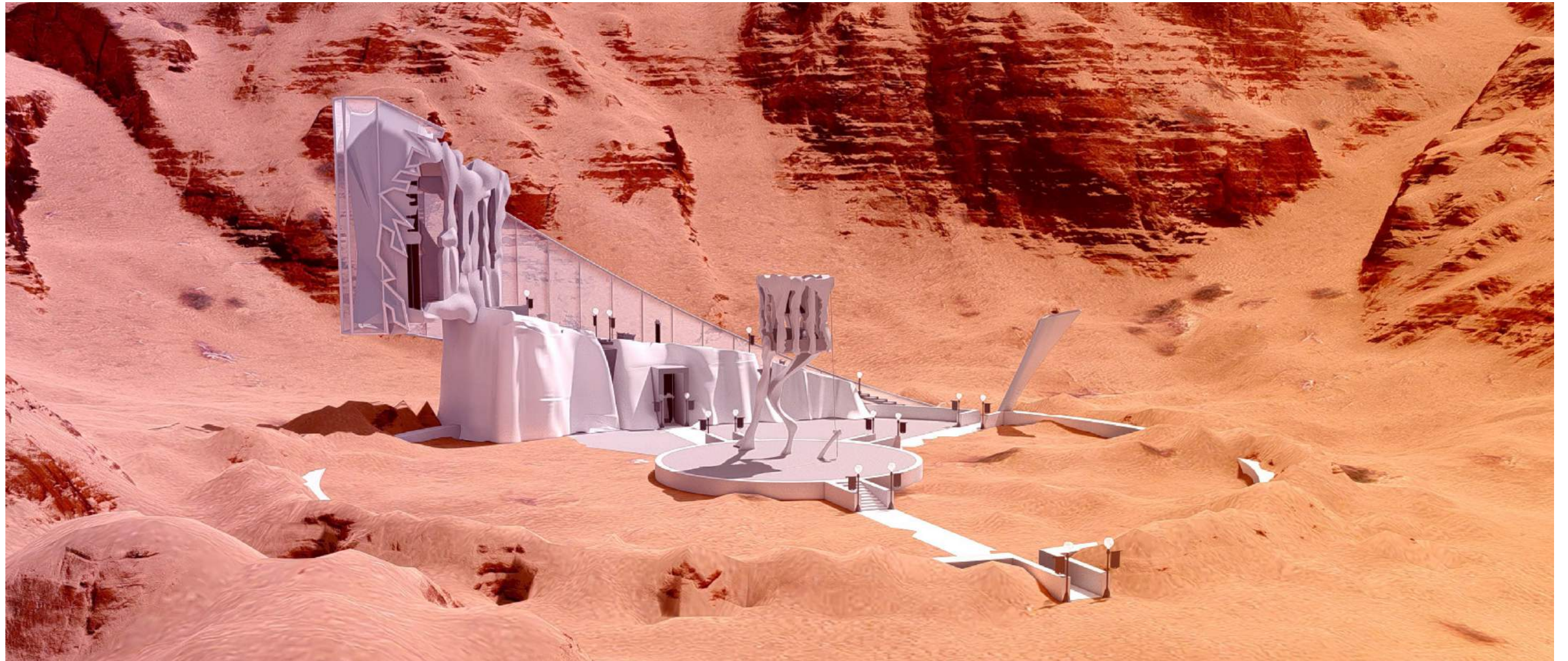


Project / Title
 Church of Saint Kanye,

Medium
 3D Renderings

Author
 Arch Studio 451:
 Nate Krueger And Joseph Kenny

Year
 2020

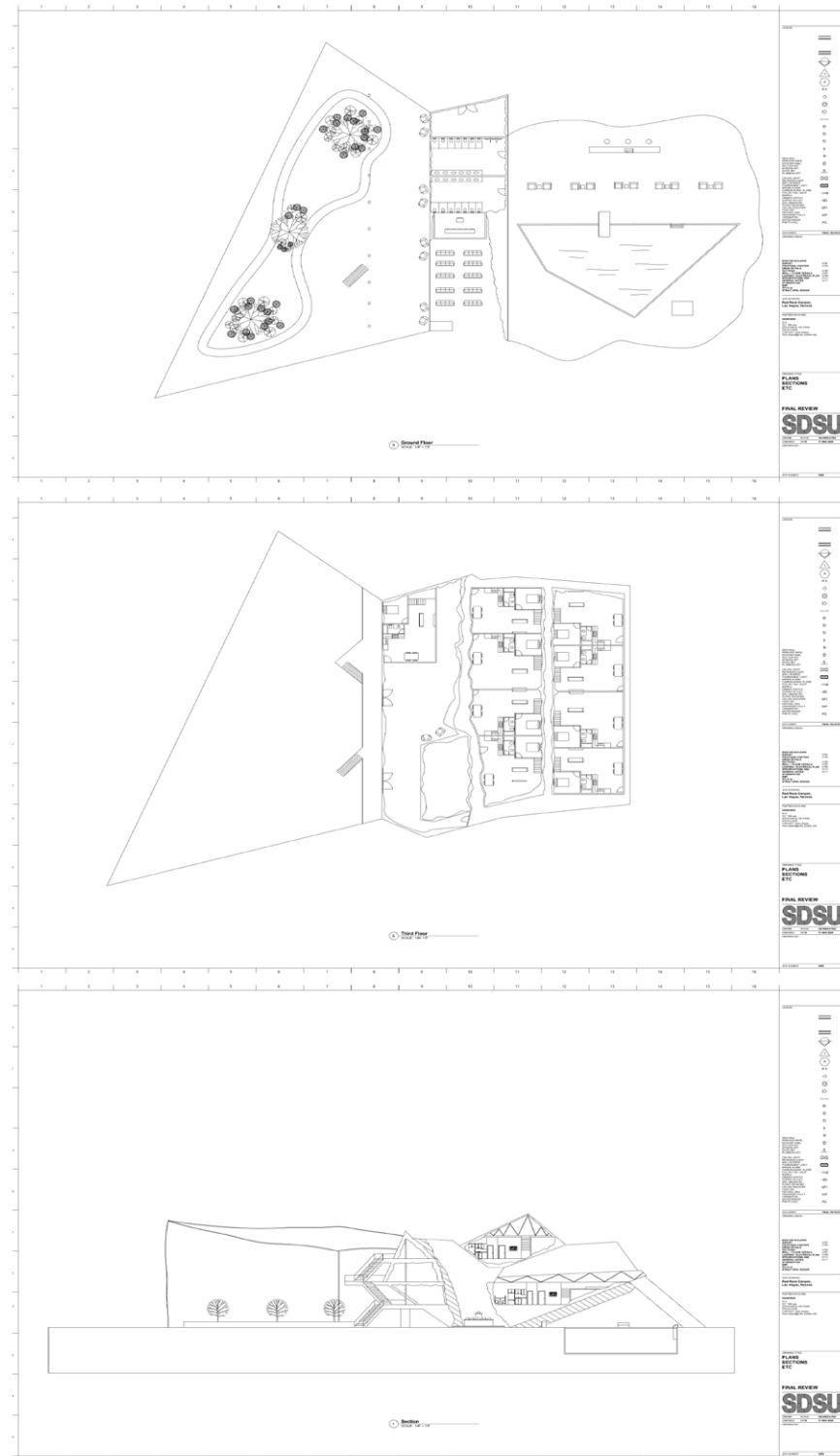


Project / Title
Church of Saint Kan

Medium
3D Renderings

Author
Arch Studio 451:
Nate Krueger And Joseph
Kenny

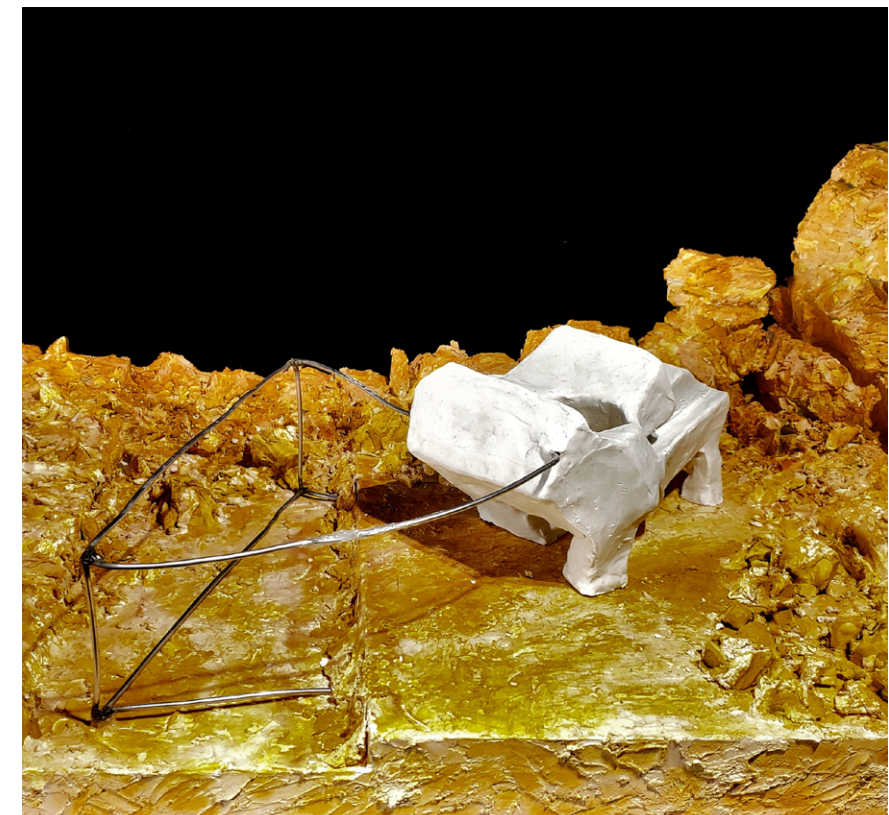
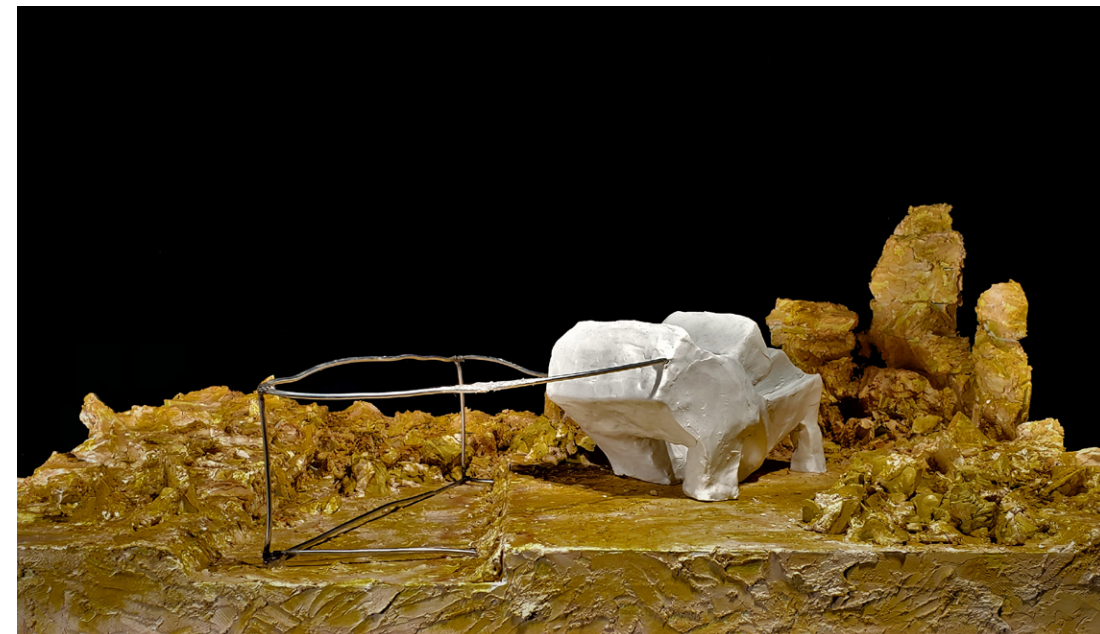
Year
2020



Project / Title
Masonic Lodge,
Plans and Sections

Author
Arch Studio 351:
Kara Kaasa

Year
Fall 2020

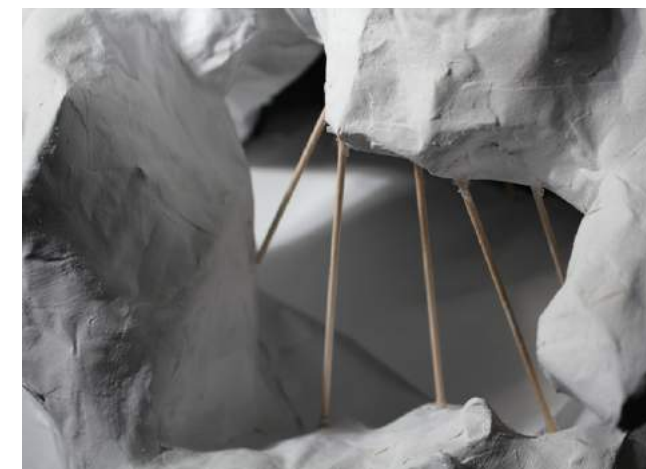


Project / Title
Masonic Lodge

Medium
Clay Model

Author
Arch Studio 351:
Kara Kaasa

Year
Fall 2020



Project / Title
Devil's Tower

Medium
Clay Model

Author
Arch Studio 351:
Sam Schmidt

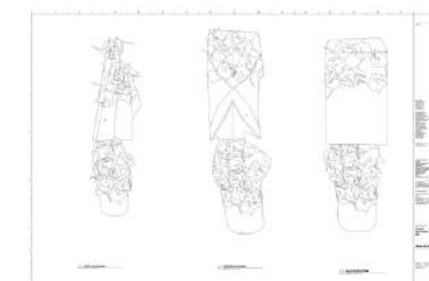
Year
Fall 2020

Project / Title
Devil's Tower,
Elevation Studies

Medium
Clay Model

Author
Arch Studio 351:
Sam Schmidt

Year
Fall 2020



A bibliography of things I jacked:

page 8 Gehry's Stata Center, probably just because its close to me (in MA), but in general any one of his projects which are fenestrated by square windows. The windows and the form exist in the same reality, there is a correctness to it. Not exactly collage-like. Other formalist projects (Mayne or Zaha just for example) have a hard time adequately punching open their shells -so perforated metal or a "skin" is often their only recourse. I didn't want that, I wanted the windows to appear in hardline.

page 9 I wanted to make a Haussmann like turret building that turned the corner. The turret evolved into a Mark Gage minion-type thing. Though it wasn't my intention from the beginning. It became cartoonish, and what was originally, like the Gehry's, a pair of windows, became "eyes"

page 10 King Kong seemed like an interesting way to consider small-to-medium scale pieces of ornament affixed to a "normal" building footprint.

page 12 One of the smaller apartment blocks overlooks a main gate into the campus. It was treated like a pseudo Quatro-fountain moment, which turns the corner with a chamfer. The pencil sketch below is meant to look like a Lebbeus style parasite village of monsters, but instead of abstract "Lebbeus Shapes" they've become pomo house shapes.

page 14 The solution to adding relief on the more sober, urban side was to combine the glass curtain wall massing of De Rotterdam with the overhanging cornice detail of Sullivan's building in Manhattan.

page 16 The final product conflates the abstract "pop-outs" that normally truncate a Morphosis or Zaha style noodle form, with the overtly decorated and symbolically charged version. They nestle within each other.

page 18 I chose a "Space Odyssey" yellow, the scene where they encounter the monolith; but also a guy named Samuel Clovis used the exact same monochrome yellow on his project and I liked it.

page 27 Obviously the closest reference for this project was Venturi's house for his mother. A parapet facade, a geometric order. The difference was that in my version I didn't want the symmetry and geometry to jump out in your face, so almost the exact same regulating lines (based on the golden rectangle) recede into the background as a series of seemingly willful figures jump into the foreground. I think it looks like the house gable shapes are a couple of football players getting ready to punt, they're just on the verge of action. Venturi's buildings, unless you're a smarty pants seem so lifeless and inactive.

page 29 I've always thought "Star Wars" was better than "Space Odyssey" -it has a narrative, a story, a coherence and so it always kept my interest. The "piston col-

umn" look largely comes from a Wes Jones style, which of course, comes from Star Wars fighter planes and things like that.

page 32 I saw Jennifer Bonner's work, "Best Sandwiches" and also some of her installation projects in which near-architectural scale things are deployed in a public setting. It was very inspiring and new and unpretentious.

page 34 The plan, like Vanna Venturi or the Villa Stein, is supposed to follow the same vertical lines as the facade, but again the final composition appears more disguised and willful. I would like to believe the order underneath gives it a sense of correctness, but who knows. Also Kahn's Eshrick house was super big, symmetry and all that.

page 45 The Palace project was a cross between Gaudi's Casa Batlo and Neil Denari. Denari was a previous fetish of mine that had to go away for a while, but it came back -order, clean graphic silver against white. I would imagine Denari dislikes highly expressionist work, so it seemed like a good idea to see what would happen if they collided. Also my friend, Eric Moed, showed me photos of the Osaka Expo, tectonic ambition mixed with a overt symbolism -brilliant.

page 47 The main portal mouth is supposed to look exactly like HH Richardson's Sever Hall building entry.

page 51 The patterns come from a Japanese 70's "pop arch" style, notably seen on the cover of Jencks's book on Post Modernism. Also there are heavy traces of Archigram, their representational style of collage and bubble text, of course, the difference is that its not representational -its the actual building.

page 53 I think the little elbow thing came from Scott Cohen's Taurus house, a largely flat roof with a "glitch." Only don't do it on the roof, Scott! Because nobody can actually see it.

page 59 Having explored several compositional, figure-based facades, I wanted to re-insert a degree of I don't know, "architectural legibility..." meaning there would be more symmetry, even little circles, which seemed to burst through and violate the otherwise dramatic tussle. There were some pros and cons. I think this is definitely the most cartoonish project, in large part because the Rossiesq house shapes.

page 62 I've always thought facades with stairs in them were a big cliché, kind of like "I get it, duh." So in this project, I wanted to make fun of it. All the facades are totally loaded with stairs, in the case of the "detached westwork" literally all it is is a staircase, more or less affixed to an architectural billboard.

page 66 I love austere interiors, especially for churches, basically the opposite of a Rococo Church -see Rudolf Schwarz's Modern church in Aachen.

page 68 Its worth pointing out here,

somewhere, that almost all historical references came from Jacqueline Gargus's Ohio State architecture course on youtube. We are certainly the first online educated generation. I personally choose to honor that oddity.

page 73 I had just seen Virrilio's book on bunker architecture. I loved its heaviness and solidity and thickness, and so I wanted the facades to have that same quality. Also there were a couple more immediate influences, namely Andrew Holder's obsession with rocks and their big heavy, dumb, stackableness, but also Oyster Wu's studio about inlays and craft. I was envious of both studios and wanted to copy them somehow. My solution to incorporate the flattened inlays was to imagine my solid volumes as pliable and flesh-like. Then to imagine the set-back of the site acting like a glass wall which would squish the masses against it, almost like mooning someone through a car window. The flat sheets constitute what would be the compressed butt cheeks.

page 75 The interior of the church, probably on account of all the jointed pipes, had a heavy 90's tech aesthetic -Denari, Wes, Morph, Archigram etc.

page 79 I imagined the main form acting a bit like Dali's melting clock.

page 85 The Egg Chair, aside from its most obvious reference, came from another Wes Jone's project where he "souped up" the Corbu Chaise. The JPA influence comes, in large part, from my undergraduate thesis advisor, Doug Jackson (the often unnamed partner in JPA.)

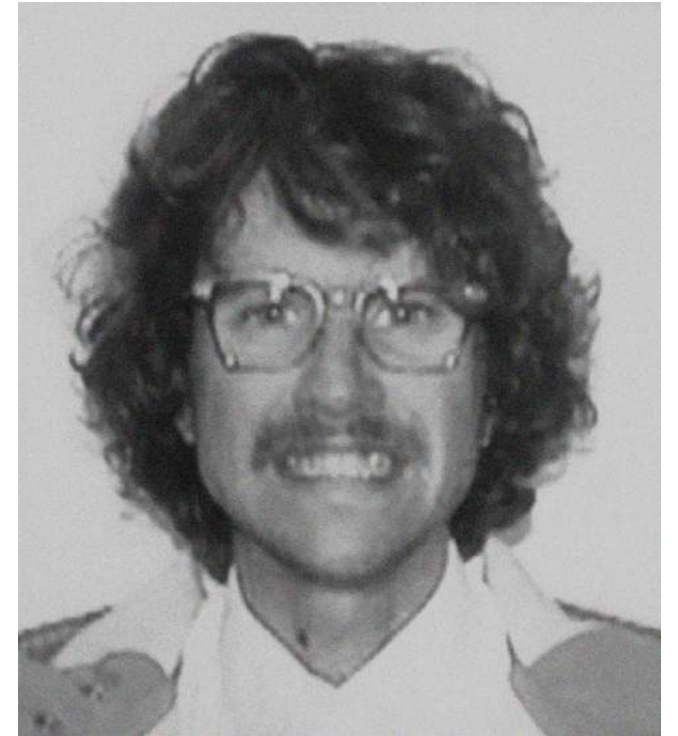
page 87 With a project as strange, dare I say, uncanny as this, it was important to photograph it in the right context. It looked utterly ridiculous in a photo-lab. So here I placed it in a number of settings which had rather strong cinematic influences. "Space Odyssey's" ape scene, "Star Wars" freezing of Han Solo etc.

page 93 The main Aesthetic of "softened joints" came from one of my friends from Cal Poly, Andrew Porter. His building was composed of triangular wedges which intersected at odd angles. However, instead of "cleanly" resolving the vertices, he covered them up with large gum-like joints, which, as the name suggests, looked exactly like chewing gum.

page 96 and onward... too early to tell



ANGRY YUTE



**Benjamin Nelson
Pennell**

Project / Title
Desk

Year
2019

Project / Title
Headshot

Year
2020