

# BEN PENNELL 2015-2025

**Project / Title**  
John Lemley Ln,  
Dome view

**Location**  
Christiansburg, VA

**Year**  
2024

BNPD stands for Benjamin Nelson Pennell Design, a practice which began in 2017 with the commission of a small residence in Northern California (titled 210 Semple st). We provide ordinary architectural services for additions, remodels, ground-up construction, and feasibility studies. When the occasion calls for it, we involve ourselves in the construction as well; physically making custom-built furniture, ornamental applique, fiberglass sculpture, and structural steelwork.

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

To enlighten is, I believe, secondary...

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


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

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

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

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

His is the story of the true maker!



**Project / Title**  
Dying Slave

**Author**  
Michelangelo

**Medium**  
Marble

**Year**  
1515

Here is the first of such extras:

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

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

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

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

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

And every so often, a life is born.”

...Please enjoy

- 001

300 John Lemley Ln
- 002

1011 2nd St
- 003

Samson’s Lair
- 004

LA Street Light
- 005

Shasta Shinto Shed
- 006

Hell High School
- 007

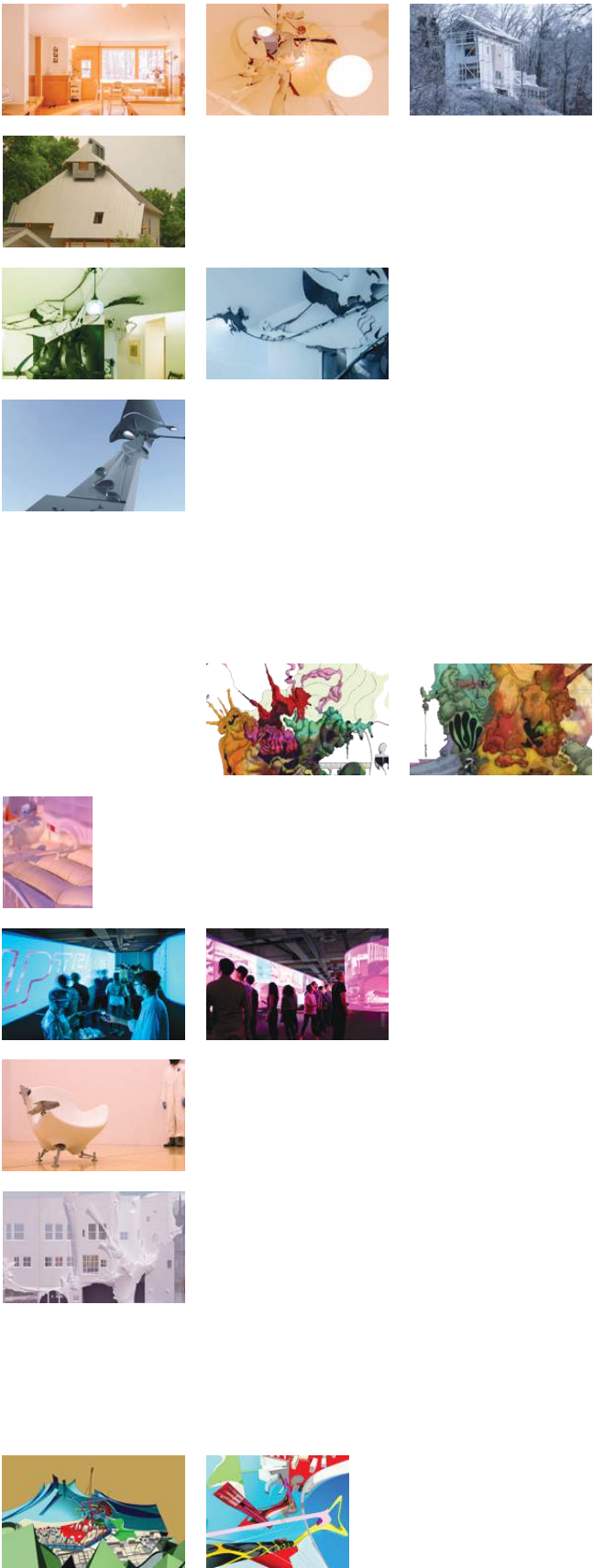
London Palace Housing
- 008

Strip Tease
- 009

Ex-Embryo
- 010

5278 College Ave
- 011

210 Semple St





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

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

"With the might of my arm alone

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

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

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

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

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

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

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

And was it so??? History will decide.



# 300 JOHN LEMLEY 2024

**Project / Title**  
Villa Seijo

**Author**  
Kenzo Tange

**Location**  
Tokyo, JA

**Year**  
1951

**Project / Title**  
Mount Vernon

**Author**  
Unknown

**Location**  
Alexandria, VA

**Year**  
1951



**Parking Lot**  
Form follows parking lots



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



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

**Project / Title**  
Boke House

**Author**  
Bernard Maybeck

**Location**  
Berkeley, CA

**Year**  
1901

**Project / Title**  
John Lemley Ln, Main Street View, Entry

**Location**  
Christiansburg, VA

**Year**  
2024







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



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

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

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

Trifles!

Are nations bought and sold with pieces of paper?

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

(Continues...)

**Project / Title**  
Plywood House

**Author**  
Herzog and DeMeuron

**Location**  
Basel, SW

**Year**  
1985

**Project / Title**  
Maison Planeix

**Author**  
Le Corbusier

**Location**  
Paris, FR

**Year**  
1928

**Project / Title**  
Villa Aldobrandini

**Author**  
Giacomo Della Porta

**Location**  
Froscati, IT

**Year**  
1598

**Project / Title**  
Trevi Fountain

**Author**  
Giuseppe Pannini

**Location**  
Rome, IT

**Year**  
1762

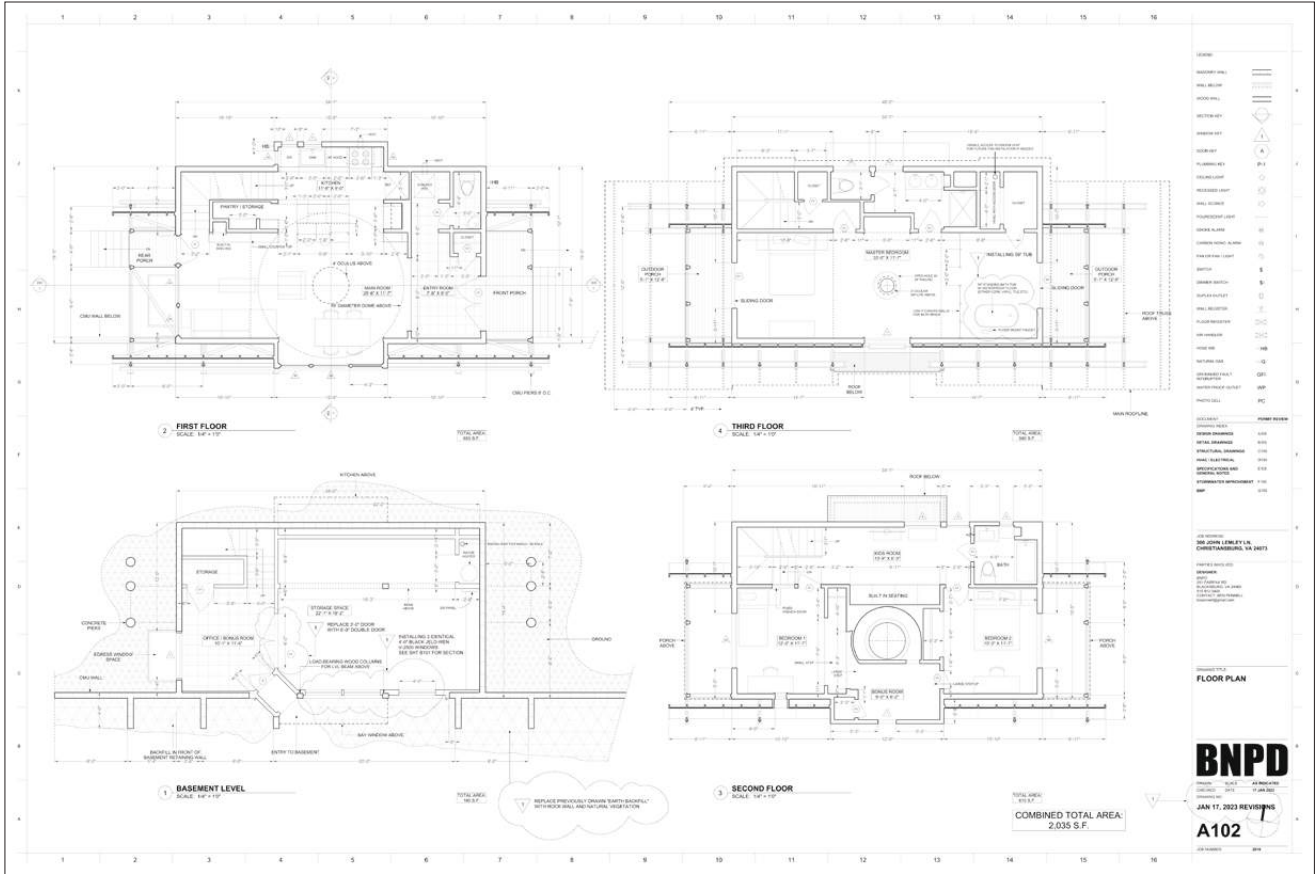
**Project / Title**  
John Lemley Ln,

**Location**  
Christiansburg, VA

**Year**  
2025

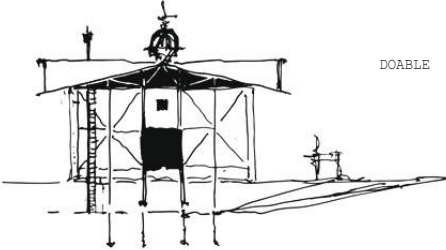






**Anglo-Christian Plan**  
The house will function as any house normally would, though its plan type is based on a Christian Cruciform organization.

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



**Project / Title**  
John Lemley Ln,  
Plan Drawing

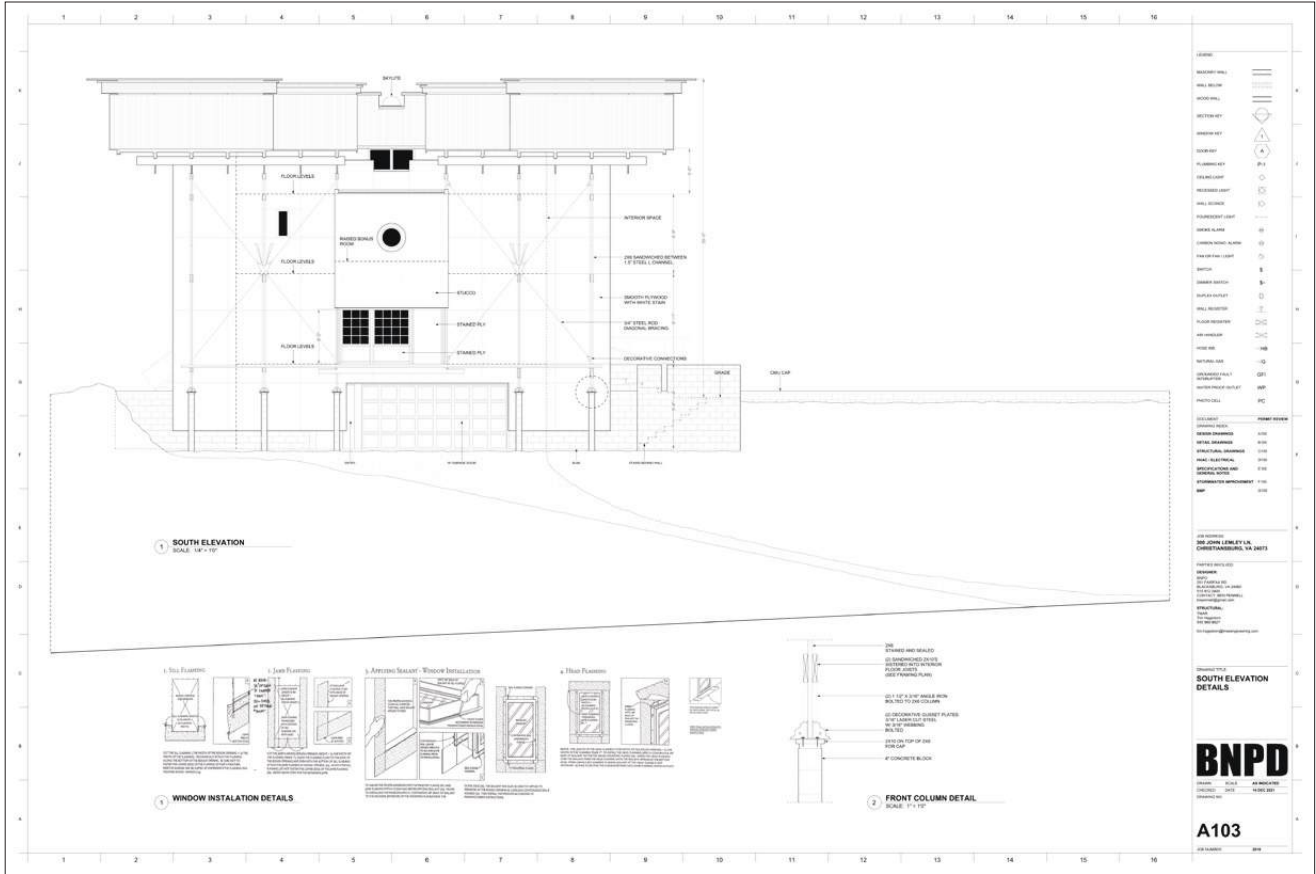
**Location**  
Christiansburg, VA

**Year**  
2024

**Project / Title**  
John Lemley Ln,  
Elevation Rendering

**Location**  
Christiansburg, VA

**Year**  
2024



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

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

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

**Project / Title**  
John Lemley Ln,  
Elevation Drawing

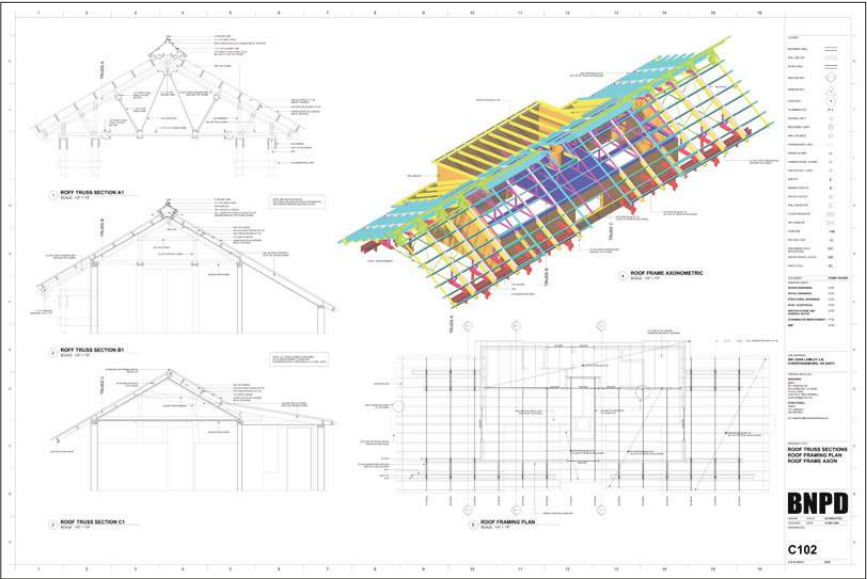
**Location**  
Christiansburg, VA

**Year**  
2024

**Project / Title**  
John Lemley Ln,  
Structural Drawing

**Location**  
Christiansburg, VA

**Year**  
2024





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

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

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

(CONTINUES...)



**Kids Room**

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

**Parents Room**

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

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



**Project / Title**  
John Lemley Ln,  
Main Floor  
**Location**  
Christiansburg, VA  
**Year**  
2024

**Project / Title**  
John Lemley Ln,  
Second Floor  
**Location**  
Christiansburg, VA  
**Year**  
2024



**Project / Title**  
Spiller Residence  
**Author**  
Frank Gehry  
**Location**  
Venice Beach, CA  
**Year**  
1980



**Project / Title**  
Villa Mairea  
**Author**  
Alvar Aalto  
**Location**  
Noormarkku, FN  
**Year**  
1939

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

**Project / Title**  
John Lemley Ln,  
Bedrooms  
**Location**  
Christiansburg, VA  
**Year**  
2024



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

Architecture.

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

(CONTINUES...)



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

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



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



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

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

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

**Project / Title**  
Villa Sagoy,  
Main Floor  
  
**Location**  
Christiansburg, VA  
  
**Year**  
2025

**Project / Title**  
Emmanuel Chapel  
  
**Author**  
Christopher Wren  
  
**Location**  
London, EN  
  
**Year**  
1620

**Project / Title**  
Villa Sagoy,  
Under Construction  
  
**Location**  
Christiansburg, VA  
  
**Year**  
2023







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

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

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

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

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

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

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

(Continues...)



**Project / Title**  
St. Ivo Alla Sapienza, Chapel

**Author**  
Francesco Borromini

**Location**  
Rome, IT

**Year**  
1660



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

**Location**  
Christiansburg, VA

**Year**  
2024

**Project / Title**  
Wurzburg Residence

**Author**  
Balthasar Neumann

**Location**  
Wurzburg, Germany

**Year**  
1780





**Project / Title**  
John Lemley Ln,  
Skylight

**Location**  
Christiansburg, VA

**Year**  
2024-2025





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

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

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



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

**Project / Title**  
John Lemley Ln,  
Main Street View

**Location**  
Christiansburg, VA

**Year**  
2025

**Project / Title**  
John Lemley Ln,  
Rear Elevation

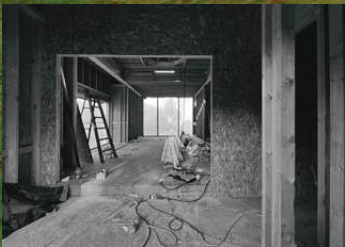
**Location**  
Christiansburg, VA

**Year**  
2022

We may build our kingdoms on  
earth in the image of Heaven;  
but only as long as nature per-  
mits.



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



**Project / Title**  
John Lemley Ln,  
Construction

**Location**  
Christiansburg, VA

**Year**  
2022

**Project / Title**  
Villa Aldobrandini

**Author**  
Giacomo Della Porta

**Location**  
Froscati, IT

**Year**  
1598



**Project / Title**  
Trevi Fountain

**Author**  
Giuseppe Pannini

**Location**  
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**Year**  
1762



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

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

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

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

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

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

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

To my great satisfaction that is precisely what happened.



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

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

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



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

# 1011 2ND ST 2021

**Project / Title**  
1011 2nd St,  
Interior Renovations

**Location**  
Brookings, SD

**Year**  
2021



**Project / Title**  
1011 2nd St,  
Rear Elevation Views

**Location**  
Brookings, SD

**Year**  
2021







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

**Pinocchio**  
The truss reaches down to the floor, and becomes a body. It is the ghost in the machine.  
  
It has arms with hands.

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

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

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

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

Enlightenment!  
Electricity!  
Political Revolution!

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

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



**Project / Title**  
The Stranger  
  
**Artist**  
Orsen Welles  
  
**Medium**  
Film  
  
**Year**  
1946



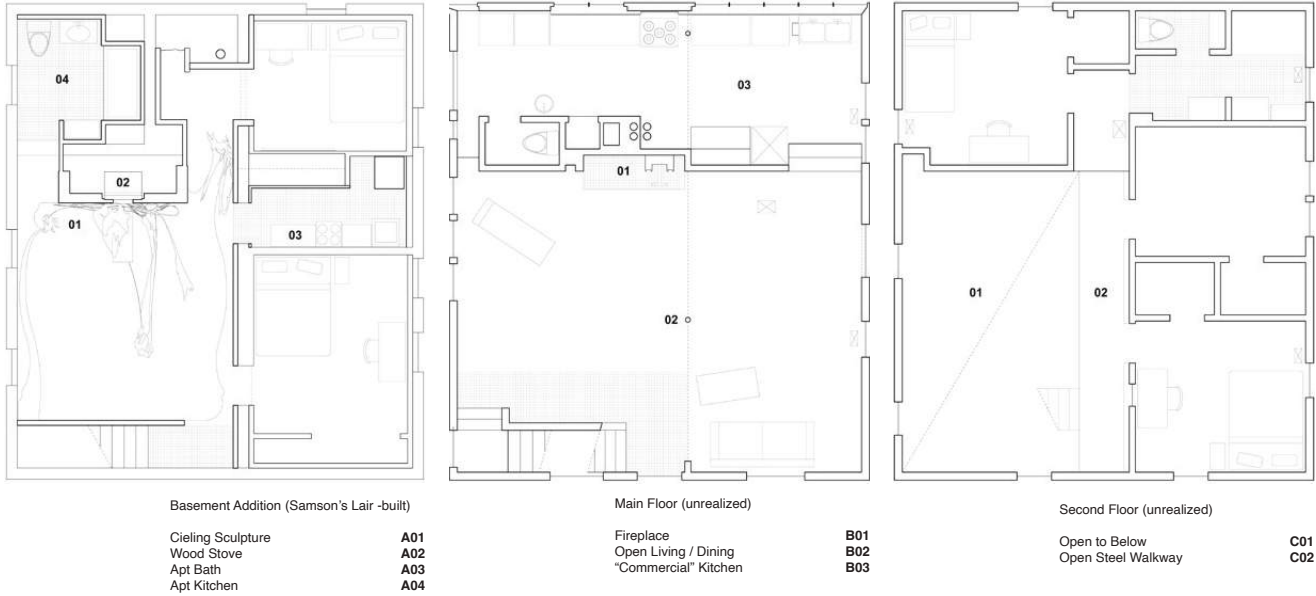
**Project / Title**  
Villa Dakota,  
Secret Dormer Room  
  
**Location**  
Brookings, SD  
  
**Medium**  
Wood, Corrugated Metal,  
Steel  
  
**Year**  
2021

**Project / Title**  
Villa Dakota,  
Attic Playroom  
  
**Location**  
Brookings, SD  
  
**Medium**  
Wood, Corrugated Metal,  
Steel  
  
**Year**  
2021



**The Stranger**  
The final act in the film culminates with a horrifying ascent up whisker-thin ladders through a tiny little hole.  
  
Something sublime, religious about the spatial gesture.





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

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

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

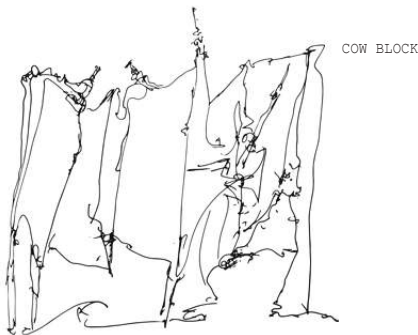
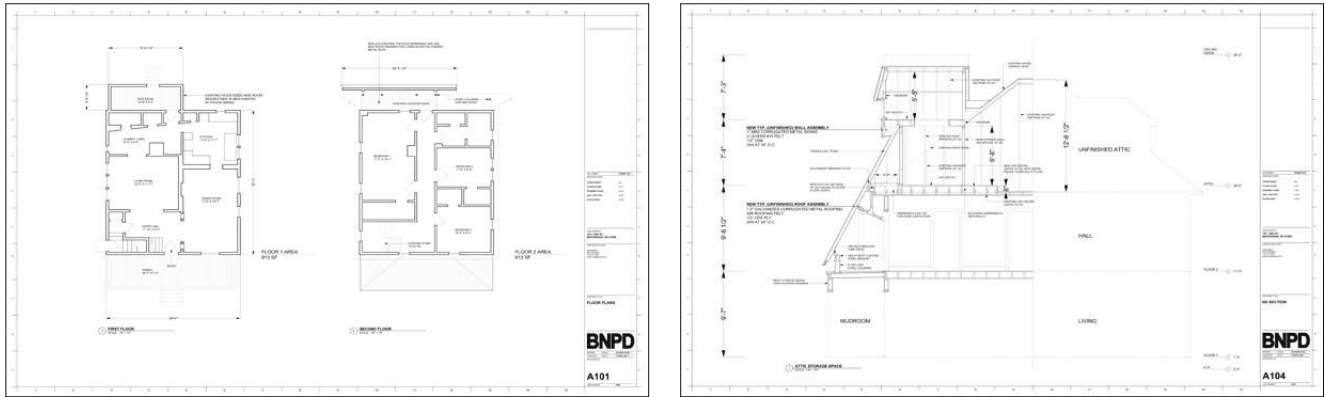
We began firstly with the main floor and kitchen, thinking we could delete one of the upper bedrooms and create a sculptural skylight-ceiling (plans above, rendering below). We next looked at many organic-pseudo-parametricized versions of the main elevation (drawing below).

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

...unbuilt.

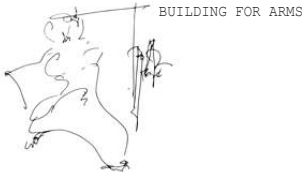
When it came time to build, however, we decided the most economically sensible thing was to add usable square footage.

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



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

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



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

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

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

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



**Project / Title**  
1011 2nd St, Early Plans

**Location**  
Brookings, SD

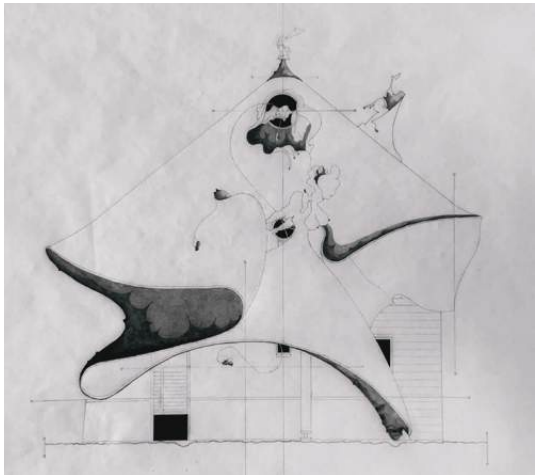
**Year**  
2020



**Project / Title**  
Villa Dakota, Interior Renderings

**Location**  
Brookings, SD

**Year**  
2020



**Medium**  
Trace and Graphite

**Year**  
2020



**Project / Title**  
Villa Dakota, Roof Structure

**Location**  
Brookings, SD

**Year**  
2020

**Project / Title**  
Villa Dakota, Construction Set

**Location**  
Brookings, SD

**Year**  
2020



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

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

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

Block Printing

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

Translation to Steel

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

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

(Continues...)



Japan

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

Art Nouveau

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

Beardsley

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

# SAMSON'S LAIR 2020

Project / Title  
Marshell's Basment,  
Existing

Location  
Brookings, SD

Medium  
Steel, Plaster

Year  
2020

Project / Title  
Marshell's Basment,  
Kitchen and Bath

Location  
Brookings, SD

Medium  
Steel, Plaster

Year  
2020



Project / Title  
Fujin and Raijin-zu

Author  
Ogata Korin

Medium  
Ink and gold foiled paper

Year  
18 Century Edo Period

Project / Title  
Peacock Skirt, Salome

Author  
Aubrey Beardsley

Medium  
Ink

Year  
1892





Specialists

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

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

Seed

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



Construction

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



SCREAM

**Project / Title**  
Marshell's Basment, Close Ups

**Location**  
Brookings, SD

**Medium**  
Steel, Plaster

**Year**  
2020

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

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

And so he is free at last."



**Project / Title**  
Marshell's Basment, Construction

**Location**  
Brookings, SD

**Medium**  
Steel, Plaster

**Year**  
2020



**Project / Title**  
Marshell's Basment, Sketch

**Location**  
Brookings, SD

**Medium**  
Pencil, Trace

**Year**  
2020

**Project / Title**  
Marshell's Basment

**Location**  
Brookings, SD

**Medium**  
Steel, Plaster

**Year**  
2020



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

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

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

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

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

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

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

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

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

# EGG CHAIR 2015

**Project / Title**  
C-1000

**Medium**  
Milled Foam and Fiberglass Gel Coat, Welded Steel

**Year**  
2015



**Project / Title**  
Denver International Airport

**Location**  
Denver, CO

**Author**  
Fentress Bradburn Architects

**Year**  
1995

**Project / Title**  
Serpentine Sackler Gallery

**Location**  
London, EN

**Author**  
Zaha Hadid Architects

**Year**  
2013



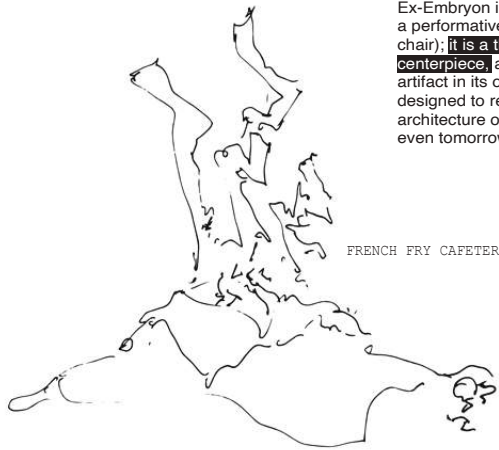
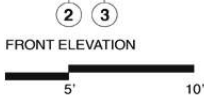
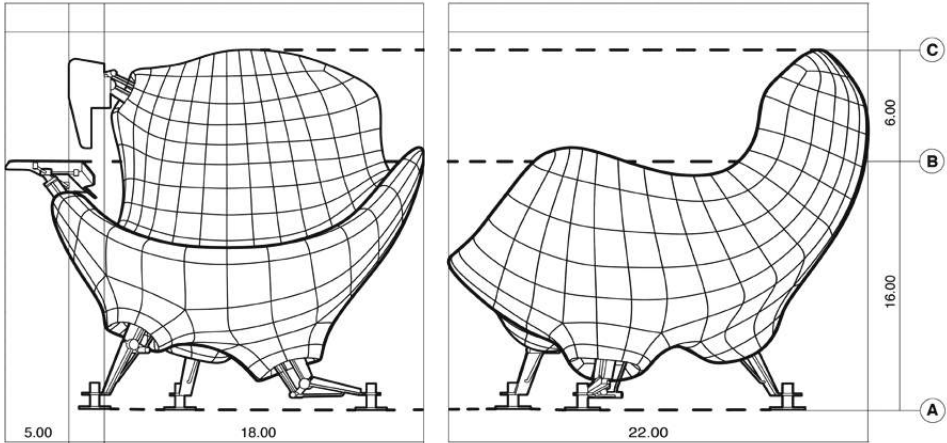
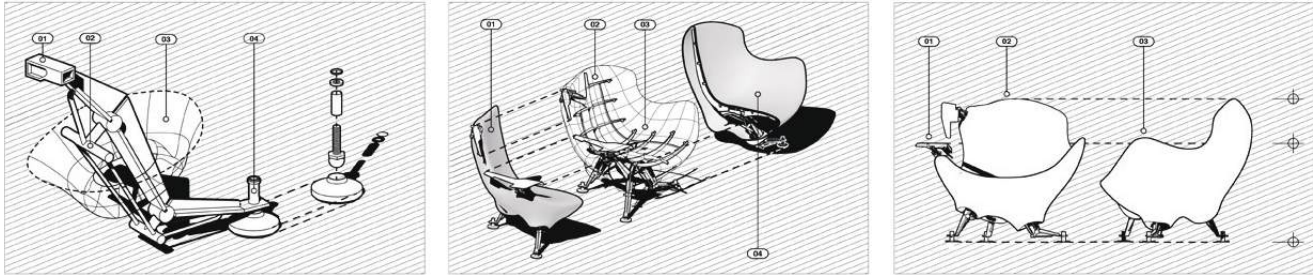
**The Structure**  
The Denver airport is a structural success and an architectural failure. It is as if the roof sprung a leak, and several handy-men were paid to install temporary tarping. The work resists wholeness and a sense of totality. oration.



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







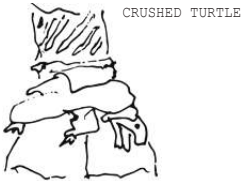
**Armatures**  
The voluptuous arm-rest is replaced by a folded steel shard that is cold to the touch. As such, Ex-Embryon is more than a performative object (a chair); **it is a theatrical centerpiece, a sculptural artifact in its own right, designed to reflect the architecture of today and even tomorrow.**

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

Look at how the roof meets the skyline!

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

- A01
- A02
- A03
- A04
- B01
- B02
- B03
- B04
- C01
- C02
- C03

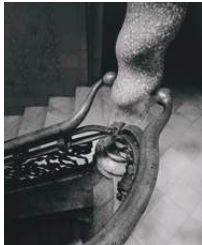


**Project / Title**  
Casa Batlo

**Location**  
Barcelona, SP

**Author**  
Antoni Gaudi

**Year**  
1877



**Project / Title**  
C-1000

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

**Year**  
2015





**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 of its form imitates human form with perhaps the highest degree of virtuoso. Its failure as sculptural object pertains to the unintentional relationship between the harsh support structure and the fragile egg itself.



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

**Project / Title**  
DAW Dining Arm Chair

**Author**  
Charles and Ray Eames

**Medium**  
Fiberglass, Bent Aluminum

**Year**  
1949

**Project / Title**  
Egg Chair

**Author**  
Arne Jacobsen

**Medium**  
Leather Cover, Steel Frame

**Year**  
1958

**Project / Title**  
LC4

**Author**  
Le Corbusier and Charlotte Perriand

**Medium**  
Leather Cover, Steel Frame

**Year**  
1929



**Project / Title**  
Woman in tub

**Medium**  
Porcelain

**Author**  
Jeff Koons

**Year**  
1988

**Project / Title**  
C-1000 Film Still Onlook

**Medium**  
Milled Foam and Fiberglass Gel Coat, Welded Steel

**Year**  
2014

**Project / Title**  
Ex-Embryon

**Medium**  
Milled Foam and Fiberglass Gel Coat, Welded Steel

**Year**  
2014





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

LA, a city of angels:

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



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

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

# STREETLIGHT 2020

-COLLABORATION  
W/ JUAN ROBLEDO

**Project / Title**  
LA Streetlight,  
Main Rendering,  
Collab

**Location**  
Los Angeles, CA

**Medium**  
Rendering

**Year**  
2020

**Project / Title**  
Dolphin Lamp Standard

**Author**  
John Vulliamy

**Location**  
London, EN

**Year**  
1860

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

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

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

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

The streetlight will be a darkened silhouette of flowing



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

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

(Continues...)

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



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

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

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

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

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



**Project / Title**  
Ballon Flower, Purple

**Artist**  
Jeff Koons

**Medium**  
Chrome Steel

**Year**  
1993



**Project / Title**  
Ballon Flower, Red

**Artist**  
Jeff Koons

**Medium**  
Chrome Steel

**Year**  
1993

**Project / Title**  
LA Streetlight,  
Street Scenes,  
Collab

**Location**  
Los Angeles, CA

**Medium**  
Rendering

**Year**  
2020





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

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



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

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

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

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

**Project / Title**  
Ponte St. Angelo

**Author**  
Gian Lorenzo, Bernini

**Location**  
Rome, IT

**Year**  
1535

**Project / Title**  
The Rape of Persephina

**Author**  
Gian Lorenzo, Bernini

**Location**  
Rome, IT

**Year**  
1521



**Project / Title**  
Disney Concert Hall

**Author**  
Frank Gehry

**Location**  
Los Angeles, CA

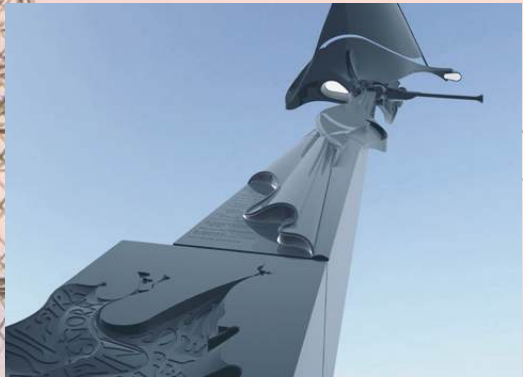
**Year**  
2003

**Project / Title**  
LA Streetlight, Collab

**Location**  
Los Angeles, CA

**Medium**  
Rendering

**Year**  
2020



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

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

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

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

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

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

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

**Project / Title**  
Meissen Hand Painted Cupid Figurine

**Author**  
Supreme

**Year**  
2019



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

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



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

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

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

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

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

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

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

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

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

For there is presently little to no alternative!

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



# SHINTO SHED 2020

**Project / Title**  
Mt. Shasta Fishing Hut, Wood Frame

**Location**  
Mt Shasta, CA

**Medium**  
Trace and Graphite

**Year**  
2020

## -COLLABORATION W/ JUAN ROBLED0

**Project / Title**  
Mt. Shasta Fishing Hut, Steel Frame

**Location**  
Mt Shasta, CA

**Medium**  
Trace and Graphite

**Year**  
2020

**Project / Title**  
Mt. Shasta Fishing Hut, Early Study

**Location**  
Mt Shasta, CA

**Medium**  
Trace and Graphite

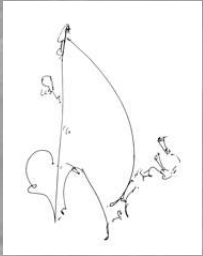
**Year**  
2020



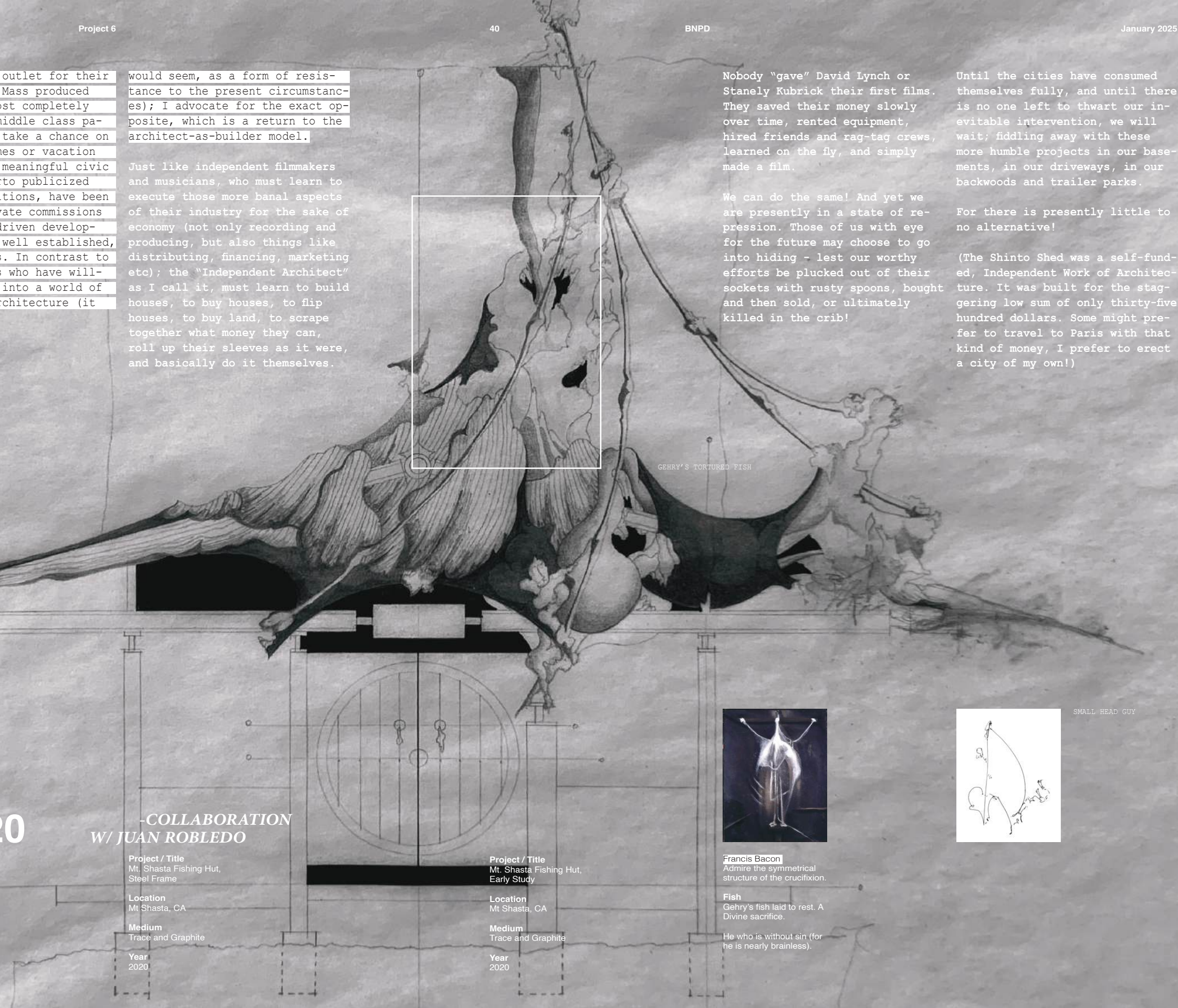
**Francis Bacon**  
Admire the symmetrical structure of the crucifixion.

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

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



SMALL HEAD GUY







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



"Lemme just say,  
it looked like...  
  
their staplers,  
their shoes,  
their computer mouses,  
their cameras,  
their microwaves,  
their air conditioners,  
their printers,  
their pencil sharpeners,  
their vacuum cleaners,  
their asthma inhalers,  
their TV's,  
their SUV's, DVD's and HTTP's,

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

a flower,  
a pulse,  
a life,  
a soul, do they have one?  
Surely yes,  
they do."

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

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

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

**Functional Sculpture**  
(Looking at the pinkish temple images above) 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.



**Project / Title**  
Jade Valley Temple, Unbuilt  
**Location**  
Jade Valley, CN  
**Medium**  
Steel, GFRC Panels  
**Year**  
2020

**Project / Title**  
Shinto Shed, Collab  
**Location**  
Mt Shasta, CA  
**Medium**  
Steel, lumber, and painted plywood  
**Year**  
2020



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

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

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

But today's young architects wish

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

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

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

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

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

So think like a painter.

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

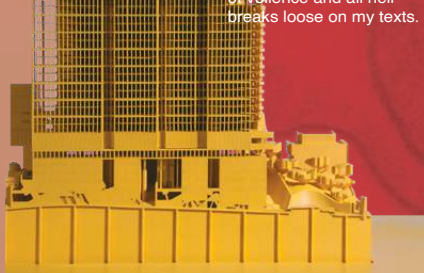
**Tumult**  
The total image, as seen in each of the five separate mosaics, is sometimes a collage and sometimes an incoherent hybrid creature. The thing is both one mega body, and also several bodies crawling over top of one another.



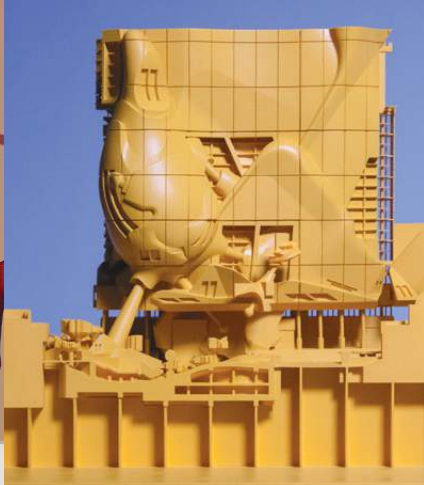
**Yellow Models**  
The models to the right represent an early stage of my figurative form-finding. This was a large dormitory / housing complex for Columbia University. Strewn across the dynamic, Gehryesq forms is the repeated image of "a house," much like the lizards and demons they fly around and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

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

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

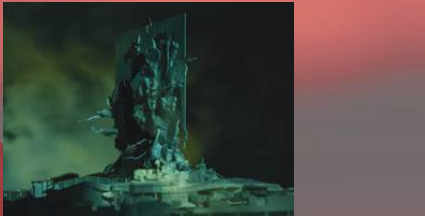


**Hellfire**  
A purpleline disinfectant douses the morbid creature into temporary submission. Bloodshed and vuvuzellas rain specs of violence and all hell breaks loose on my texts.



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

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



**Project / Title**  
Office Building

**Location**  
New York, NY

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

**Year**  
2017

**Project / Title**  
Only in Dreams

**Medium**  
Graphite, Trace

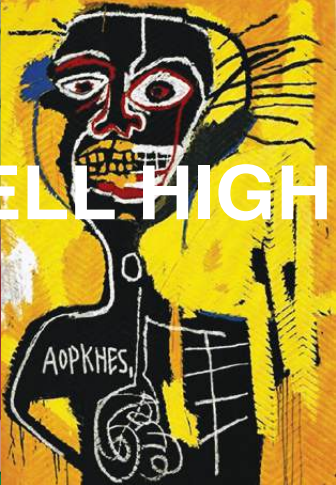
**Year**  
2019

**Project / Title**  
All the Things I knew Inside

**Medium**  
Graphite, Trace

**Year**  
2019

# HELL HIGH SCHOOL 2019



**Project / Title**  
The untitle Basquiat

**Medium**  
Oil paint, Canvas

**Author**  
Jean Michel Basquiat

**Year**  
1982

**Project / Title**  
Cabeza

**Medium**  
Oil paint, Canvas

**Author**  
Jean Michel Basquiat

**Year**  
1982



A WORD ABOUT WHAT YOU ARE LOOK-  
ING AT:

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

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

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

of" in a semi-fancy setting. Un-  
beknownst to these poor sots,  
who wilfully traded in the mind  
God gave them for a pre-packed  
and double condemned, vasalined  
version, they became, almost in-  
evitably as it were, permanently  
transfixed to a highly secretive  
and indiscussible mainframe com-  
puter, delivering a slow serum

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

antidote of pleasant and innof-  
fensive architectural concepts;  
which, at some unspecified time,  
would become publishable on vari-  
ous design websites that people  
could look at...

(Coninues...)

**Project / Title**  
Cum Hell or High School,  
Garden Stair

**Location**  
Albany, CA

**Year**  
2019

**Project / Title**  
Hambdelbinghamdinsire,  
Grand View

**Location**  
London, EN

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

**Year**  
2018



**Project / Title**  
Cum Hell or High School,  
Early Renders

**Location**  
Albany, CA

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

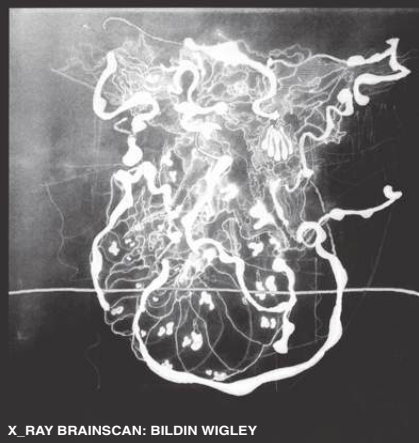
**Year**  
2019







X-Ray Brainscan: MAJOR TRAMA EROR EROR



X-Ray Brainscan: BILDIN WIGLEY

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



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

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



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

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

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





**Project / Title**  
Cum Hell or High School,  
Football Field

**Location**  
Albany, CA

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

**Year**  
2019



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

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

**Project / Title**  
Buffy the Vampire Slayer

**Author**  
Joss Whedon

**Year**  
1997



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

tive liquid. 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.

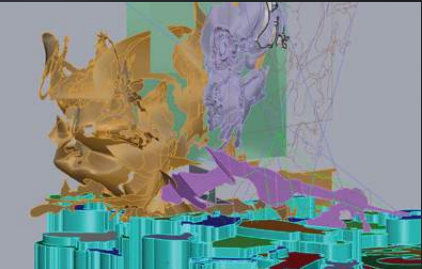
For some reason, the keys which operated the ghastly gantry, responsible for the continuous extrusion of these fleshy building pods could not be found. And so it continued making. The foreman said he had last seen them on the green coffee table, but that likely his step son, Jolo, had hidden them so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

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



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

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



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

**Project / Title**  
Cartoon Facade Studios

**Location**  
Los Angeles

**Author**  
Andrew Zago Architects

**Year**  
2015





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

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

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

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

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

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

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

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

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

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

are left abstract, loose and sketchy. Of course the intention is there, what remains is for the finish sculptor to mold the pieces with a final pass of clarity and vividness. Such will be the future of the architect and her craftsmen, tasked with the realization of her image."

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



# HAMBDELBINGHAMDINSHIRE 2018

**Project / Title**  
Balenciaga Dad Shoes

**Author**  
Demna Gvasalia

**Year**  
2017



**Project / Title**  
Fuji Group Pavilion, Osaka World Expo

**Location**  
Osaka, JP

**Author**  
Yutaka Murata

**Year**  
1970

**Project / Title**  
Hambdelbinghamdinshire, Grand View

**Location**  
London, EN

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

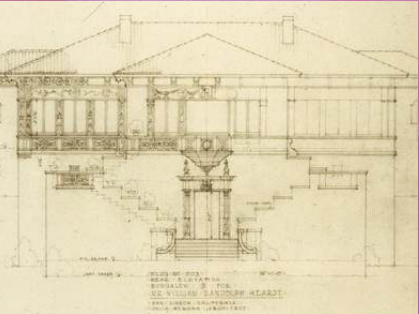
**Year**  
2018

**Project / Title**  
Hearst Castle, Detail Sketchs

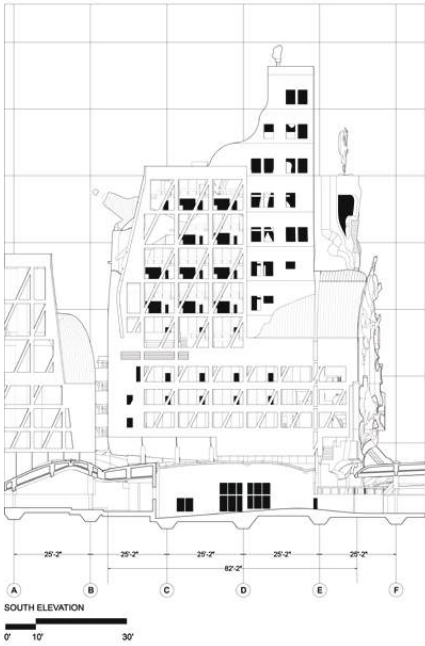
**Location**  
San Simeon, CA

**Author**  
Julia Morgan

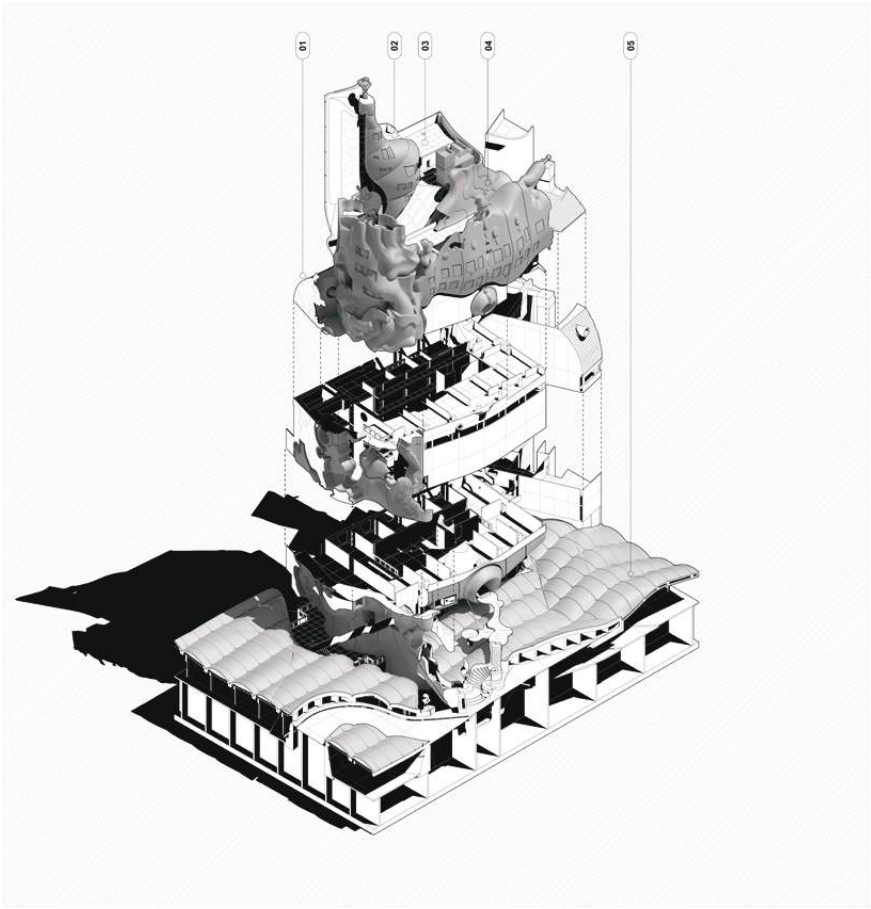
**Year**  
1919







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



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

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

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

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

A01  
A02  
A03  
A04  
A05



Pirate Dog

Cop Dog

Super Dog



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

**Author**  
N / A

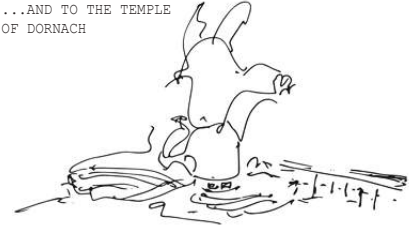


**Project / Title**  
Hambdelbinghamdinshire

**Location**  
London, EN

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

**Year**  
2018





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

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

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

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

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



**Project / Title**  
Hambdelbinghamdinshire, Grand View

**Location**  
London, EN

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

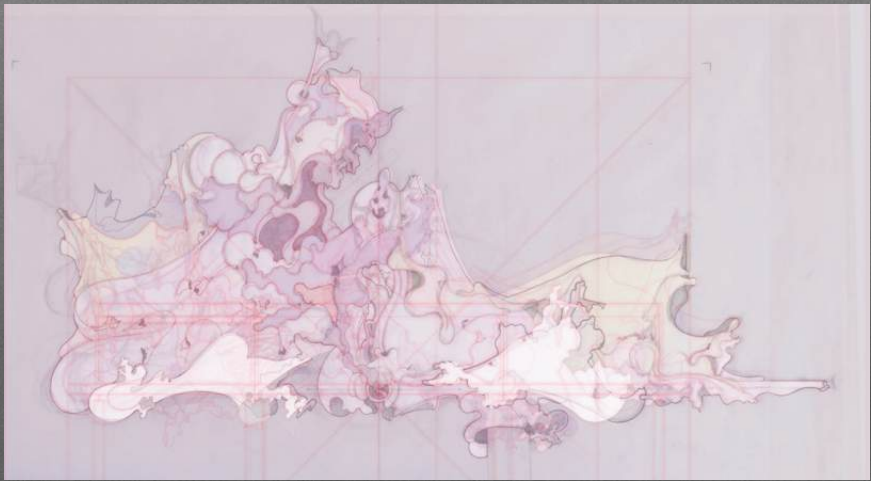
**Year**  
2018

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

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

**Industry**  
Party in the front, business in the rear.

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



fantasies into very thin, characterized 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

**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.

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."

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

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

**Project / Title**  
Dragon Temple

**Location**  
Xian, CN

**Medium**  
Graphite, Trace

**Year**  
2019

**Project / Title**  
War and Architecture

**Location**  
Sarajevo, BA

**Author**  
Lebbeus Woods

**Year**  
1993



**Project / Title**  
Federal Building

**Location**  
San Francisco, CA

**Author**  
Morphosis Architects

**Year**  
2007





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

Architecture: discipline, or desperate charade?

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

#### Digital Surface

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

#### Interactivity

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

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

Coroner's report: "consumption."

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

#### Aesthetic

The show, despite its interactive user experience, tried to remain aesthetic, quite literally at a distance.

12 pads extended from the ribboned screen, allowing users to select images from the scrolling display through pantomime-like motions.

#### Volume and Surface

There was a relationship between the extending radiused ribbon form and the moving projected graphic. An otherwise blank surface based on circulation is emphasized by the continuous scroll of images.

less corpse.

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

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



# STRIP TEASE 2015

Project / Title  
"Stripe Tease"  
Invitation Cards

Author  
Doug Jackson

Year  
2015



-COLLABORATION W/  
JULIENT STOCKWELL, JOHN DALLIT



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

Location  
San Luis Obispo, CA

Author  
Ben Pennell, Julien Stockwell,  
John Dallit

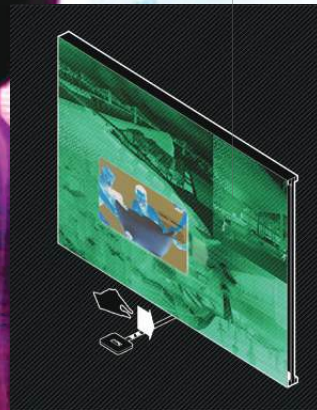
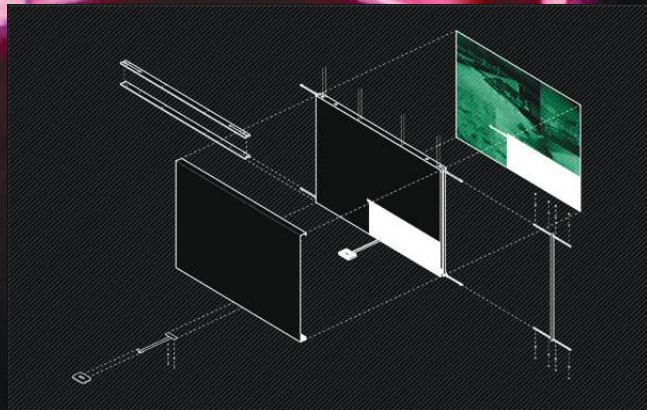
Year  
2015



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

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

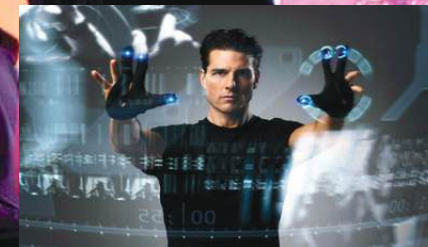
The greatest story retold is one that has never been heard before, spare even a single soul -for the past is dead, and common decency favors not reanimation, but reinvention."



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

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

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



**Custom Experience**  
The interactivity of the Leap Motion interface enabled visitors to select and manipulate content from the constantly moving image crawl, and to customize their own viewing experience of the work.

**Project / Title**  
"Strip Tease" Undergraduate Thesis Exhibition

**Location**  
San Luis Obispo, CA

**Author**  
Ben Pennell, Julien Stockwell, John Dallit

**Year**  
2015

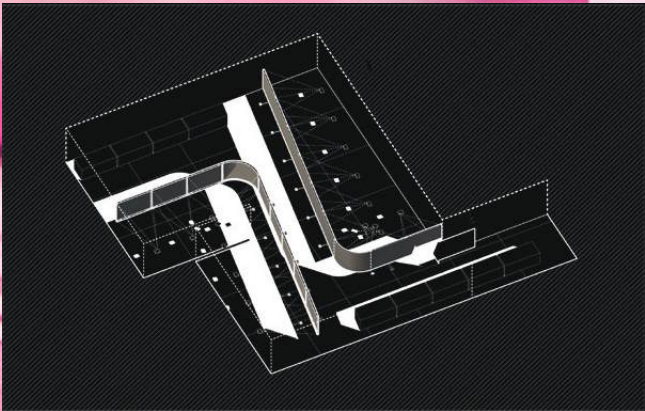
**Project / Title**  
Minority Report, Film Still

**Director**  
Steven Spielberg

**Year**  
2002







**Problems**

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

**Structures**

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

**Fillets**

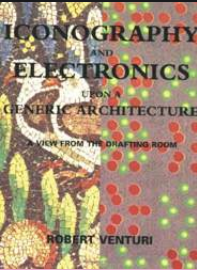
The fillet solution was to inset the edge of the radiused modules to allow space for a rigid 1/8in sheet of clear polycarbonate - providing a rigid backing to prevent puckering on the corner conditions.

**Project / Title**  
"Strip Tease" Undergraduate Thesis Exhibition

**Location**  
San Luis Obispo, CA

**Author**  
Ben Pennell, Julien Stockwell, John Dallit

**Year**  
2015



**Venturi**

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

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

**Future Prospects**

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



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

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

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

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

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

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

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

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

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

How else can one maintain their creative independence?

Alas! Alas!

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



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

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

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

# 5278 COLLEGE AVE

**Project / Title**  
5278 College Avenue,  
Collage Elevation

**Location**  
Oakland, CA

**Medium**  
Pencil on Trace

**Year**  
2019

## -COLLABORATION W/ JUAN ROBLEDO

**Project / Title**  
5278 College Avenue,  
Collage Studies

**Location**  
Oakland, CA

**Medium**  
Pencil on Trace

**Year**  
2019

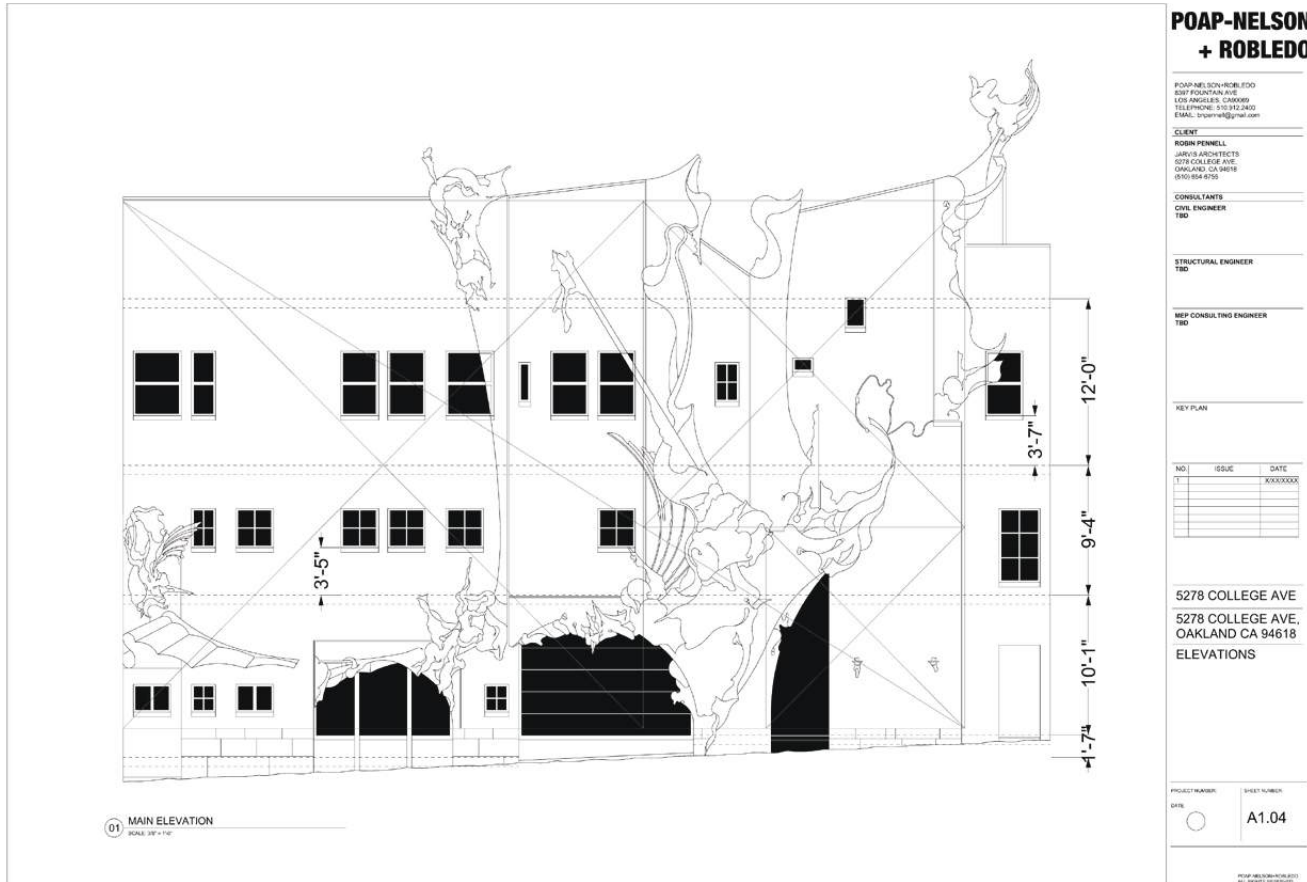
**Project / Title**  
5278 College Avenue,  
Aerial Views

**Location**  
Oakland, CA

**Medium**  
Digital Rendering

**Year**  
2019





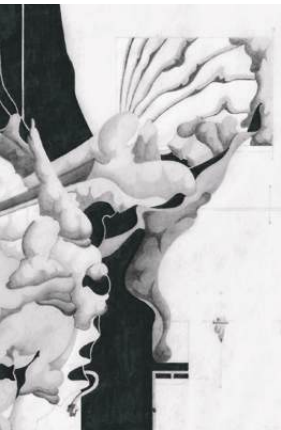
**The Cutting Room Floor**  
The images below show an earlier iteration of the main facade. While high ornate and densely loaded with symbolism, the overall coherence of the form was almost completely absent.

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

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

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

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



**Project / Title**  
5278 College Avenue,  
Early facade studies

**Location**  
Oakland, CA

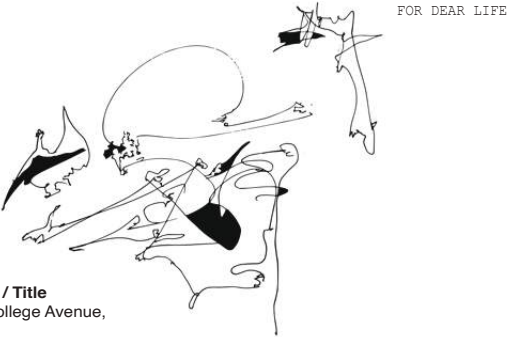
**Medium**  
Pencil on Trace

**Year**  
2020



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

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

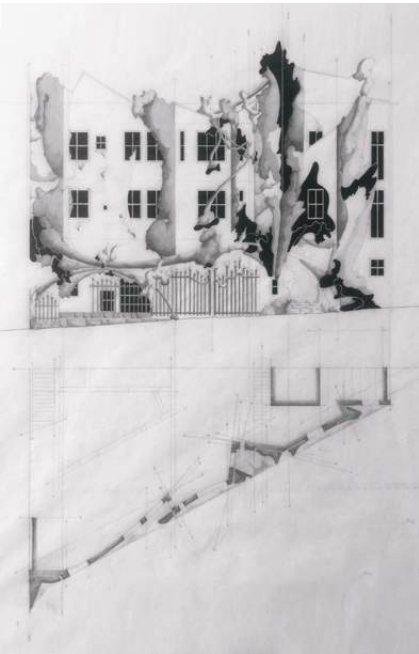


**Project / Title**  
5278 College Avenue,  
Collab

**Location**  
Oakland, CA

**Medium**  
CAD Sheet Exports

**Year**  
2020



**Project / Title**  
5278 College Avenue,  
Early facade studies

**Location**  
Oakland, CA

**Medium**  
Pencil on Trace

**Year**  
2020



A Poem:

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

He felt squished.  
He felt anxious.

I believe I love you, he  
said.

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

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

He looked down and saw the  
earth.

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

He inhaled deep.

And drowned in a river's cur-  
rent.

**Project / Title**  
5278 College Avenue,  
Collab

**Location**  
Oakland, CA

**Medium**  
Digital Rendering

**Year**  
2019

**Project / Title**  
5278 College Avenue,  
Early facade studies

**Location**  
Oakland, CA

**Medium**  
Pencil on Trace

**Year**  
2019

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

**Location**  
New York, NY

**Author**  
Mophosis Architects

**Year**  
2001



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

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



**Project / Title**  
Porta Pia

**Location**  
Rome, IT

**Author**  
Michelangelo di Lodovico  
Buonarroti Simoni

**Year**  
1565





**Haus Gables**  
Jennifer Bonner's "Haus Gables" is both a study in form making, as well as new possibilities in construction.  
  
In a Venturi-esq fashion, it takes the traditional gable form, but digitalizes it, booleans it, and makes it into something wholly different.

# 210 SEMPLE ST 2018

**Project / Title**  
Haus Gables

**Location**  
Atlanta, GA

**Author**  
Jennifer Bonner

**Year**  
2018

**Project / Title**  
Villa Stein-de Monzie

**Location**  
Garches, FR

**Author**  
Le Corbusier

**Year**  
1927

**Project / Title**  
Frank Lloyd Wright Home and Studio

**Location**  
Oak Park, IL

**Author**  
Frank Lloyd Wright

**Year**  
1909



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

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

**Walls First**  
Ideas concerning the wall and its significance as an autonomous agent of design have been written about extensively, see:  
  
Holder, Andrew. "On Sufficient Density." Log, 2016.

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

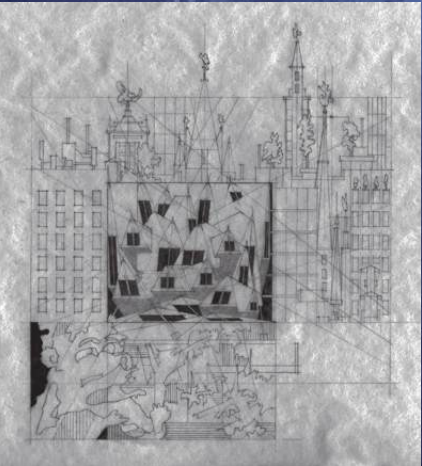
ally, as she proved however, a shape of that complexity would have required an incredibly unique solution, which I rightly assumed was well beyond my modest budget. I therefore elected to squish the initial massing model into an almost paper-thin facade of bas-relief (at it thickest point approximately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

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

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

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

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



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

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

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

**Project / Title**  
210 Semple St., Construction Process

**Location**  
Modesto, CA

**Medium**  
Plywood and Fiberglass, Typ, Stucco Construction

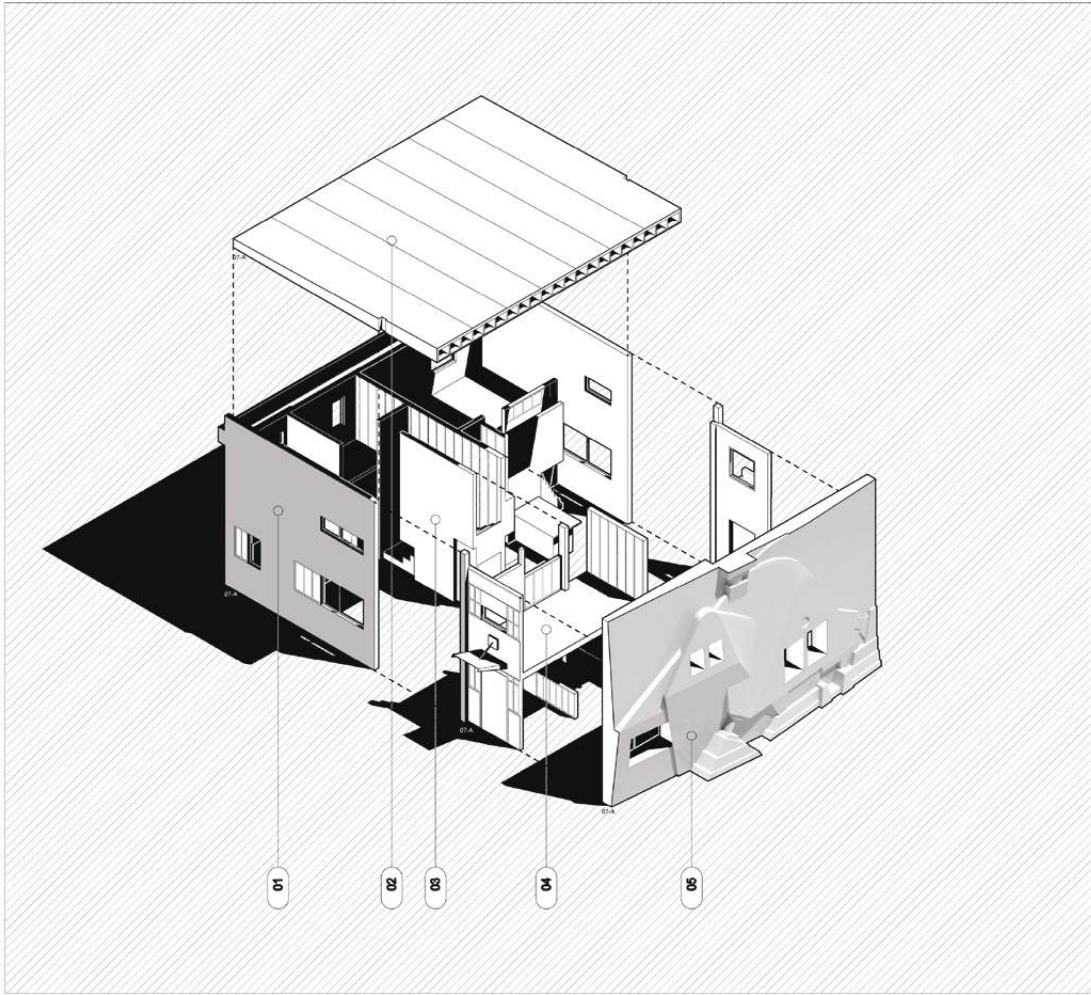
**Year**  
2018

**Project / Title**  
Squished Housing

**Medium**  
Sketch, Graphite and Trace Paper

**Year**  
2016





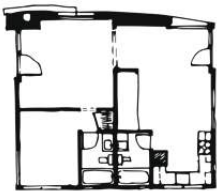
**The Rockefeller**  
The building achieves a perfect synthesis between the ambitions of its vertically rising mass, and its ornamental program -privileging movement, speed, dynamism, of course the triumph of (hu) man.

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

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

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

**Project / Title**  
News  
**Location**  
50 Rockefeller Plaza  
New York, NY  
**Author**  
Isamu Noguchi  
**Year**  
1940



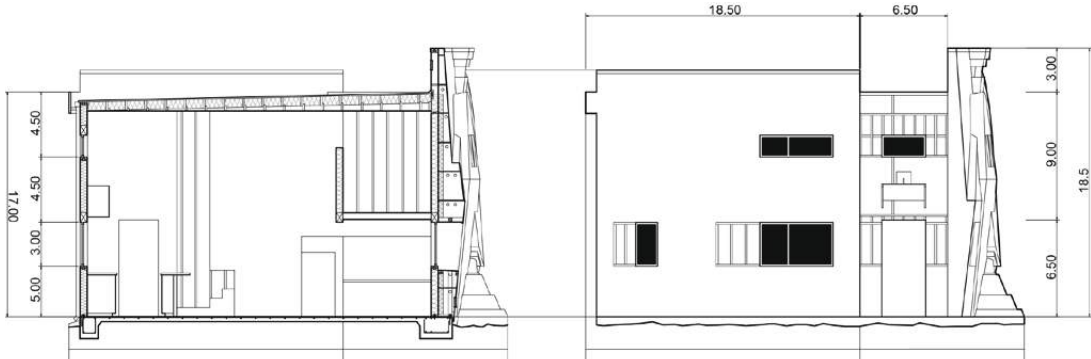
MY DAD'S SKETCH

Unit Wall 1  
Flat Roof  
Stair Case  
Mezzanine Level  
Facade

A01  
A02  
A03  
A04  
A05



TRASH



EW SECTION

NORTH ELEVATION



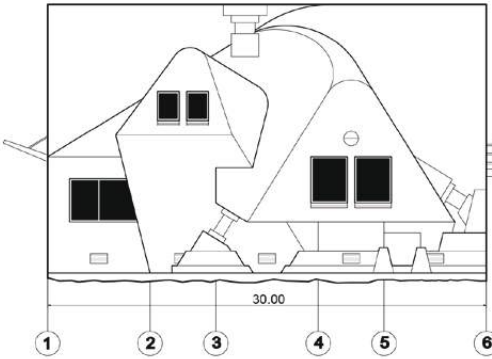
NS SECTION

WEST ELEVATION



GROUND FLOOR PLAN

EL 0.00



EAST ELEVATION

**Project / Title**  
Duplex McNamara,  
Detail 1  
**Location**  
Modesto, CA  
**Medium**  
Plywood and Fiberglass,  
Typ. Stucco Construction  
**Year**  
2018



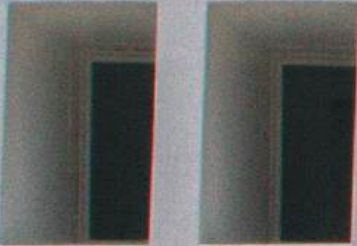
A final Word!

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

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

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

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



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



**Project / Title**  
The Empire Strikes Back,  
Han Solo

**Author**  
LucasFilm LTD.

**Year**  
1980

**Project / Title**  
John the Baptist

**Author**  
Desiderio da Settignano

**Year**  
1450

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

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

or simply,  
and unequivocally,

"THIS IS ARCHITECTURE."

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

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



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

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



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

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

**Project / Title**  
News

**Location**  
50 Rockefeller Plaza  
New York, NY

**Author**  
Isamu Noguchi

**Year**  
1940

**Project / Title**  
Duplex McNamara,  
Main View 2

**Location**  
Modesto, CA

**Medium**  
Plywood and Fiberglass,  
Typ. Studio Construction

**Year**  
2018



Most of the built work contained in my portfolio was designed, or at least conceptualized in the main, between 3 to ten years ago. In my own critique, there is an over-attachment to “craftsman style” detailing which, with the exception of the sculptural pieces, gives them an overall antique appearance. I attribute this, in large part, to the difficult transition from paper architecture to built work. For instance, it’s hard to imagine corners and joints, made out of wood, without resorting to old fashioned tried and true techniques. There are a handful of projects I am current-

ly working on (that I share with you) which are exciting to me, and I believe represent slightly new(er) territory.

Two of the projects are commercially based, which carry their own set of constraints - obviously prohibiting the fussy, perhaps over involvement of my past work. Nevertheless, it is my intention to carve out certain ornamental segments (in the case of the e7th) and sculptural pavilions (in the case of the VA Science Museum) which I intend to oversee (if not build myself) with great care.

The last project is a very large duplex that I am building in conjunction with my friend and co-investor, Mitch Minford. Similar to the project on e7th, our plan is to work mainly within the framework of a traditional architect / contractor relationship. However, like the dome of 300 John Lemley, there will be one very large fiberglass and steel centerpiece - this time framing a clerestory window sitting above the main living space - which I will build myself.



Ben and Mitch



# POSTSCRIPT WIP

**Project / Title**  
AgroPod,  
Main Sketch

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)



**Project / Title**  
Villa Sagoy,  
Construction Photo

**Location:**  
Blacksburg, VA

**Year**  
2025 (ongoing)





**Dorm Style**

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

**Co-living**

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

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

**Main Mural**

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

**Precedent**

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



# 3010 E7TH ST WIP

-COLLABORATION W/  
HUDSON O'NEIL CONSULTING



CORNER ROOM



COMMUNAL ROOM

**Project / Title**  
3010 e7th St Apartments,  
Interior Renderings

**Location**  
Oakland, CA

**Year**  
2025 (ongoing)

**Project / Title**  
3010 e7th St Apartments,  
Exterior Renderings

**Location**  
Oakland, CA

**Year**  
2025 (ongoing)

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

**Structural Issue**

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

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

**Venturi**

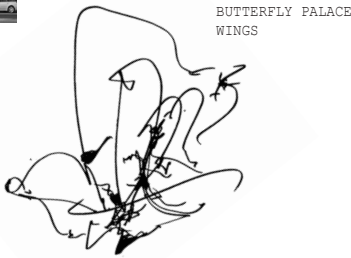
The Guild House, with its stately, symmetrical, hierarchical composition is another direct precedent - though inversed. While his building projects outwards, ours retreats inwards.



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

**Compact Plan**

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

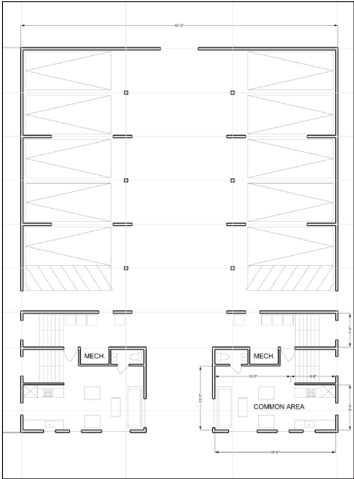


concealed "air shaft" and expose it on the southern street-facing side of the building. The project is at once fragment of a building sliced in twain, revealing the inner core; and at the same time a whole building, vaguely remi-  
niscent of a classical palace-  
like composition of wings adjoining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



**Air Shafts**

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



PLAN: GROUND FLOOR



PLAN: FLOORS 2-4

**Project / Title**  
3010 e7th St Apartments,  
Working Plan Drawings

**Location**  
Oakland, CA

**Year**  
2025 (ongoing)

**Above Left:**

**Project / Title**  
Guild House

**Location**  
Philedelphia, PA

**Author**  
Robert Venturi

**Year**  
1963





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

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

There is a combination of machinic precision with material warmth.



# PALISADES MODULAR WIP

-COLLABORATION  
W/ BECC MODULAR



**Project / Title**  
Case Study #21

**Location**  
Los Angeles, CA

**Author**  
Pierre Konig

**Year**  
1960

**Project / Title**  
Kaufman Desert House

**Location**  
Palm Springs, CA

**Author**  
Richard Neutra

**Year**  
1946



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

Our proposal is based the idea that a “modular house” could be most efficiently constructed if the modules were imagined as an insulative wall of rooms surrounding a central open space. The U-shaped surrounds would contain all necessary plumbing, electrical and HVAC equipment along with a thermal and environmental break with the exterior. This would allow for the central space to be very inexpensive constructed on site with only a basic floor and ceiling assembly.

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

Spare me your sterile, pale-colored pallor.

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

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

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



**Project / Title**  
BECC Modular House, Side View

**Location**  
Palisades, CA

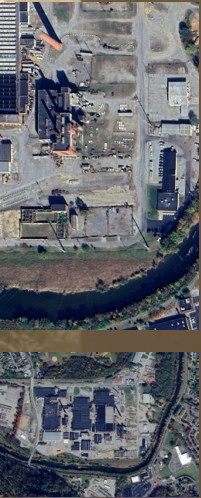
**Year**  
2025 (ongoing)

**Project / Title**  
BECC Modular House, Plan Drawings

**Location**  
Palisades, CA

**Year**  
2025 (ongoing)





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

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

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

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



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



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

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

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

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

# VA MUSEUM OF SCIENCE WIP

-COLLABORATION W/  
MAAZ GARDEZI AND MARY BAAKO

**Project / Title**  
GES-2 House of Culture

**Location**  
Moscow, RS

**Author**  
RPBW

**Year**  
2021



**Project / Title**  
Roman Capriccio: The Pantheon and Other Monuments

**Medium**  
Oil on Canvas

**Author**  
Poalo Panini

**Year**  
1735

**Project / Title**  
VA Museum of Science, Main Atrium

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)

**Project / Title**  
VA Museum of Science, Arial Views

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)



**Project / Title**  
Draper Street Pedestrian Plaza

**Location**  
Blacksburg, VA

**Year**  
2025 (ongoing)

**Project / Title**  
VA Museum of Science, Public Plaza Spaces

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)



In collaboration with Maaz Gardezi (from the School of Environmental Policy and Urban Planning), we have been tasked with building a permanent multimedia installation for the Science Museum of Western Virginia. The project is scheduled to be completed by this November, and with generous funding from the USDA, has been designed to provide spectators with interactive / programmable video animations showcasing possible "Agricultural Futures." Ecologists, Sociologists, and Animators from across the university have worked with us to imagine and critique the

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

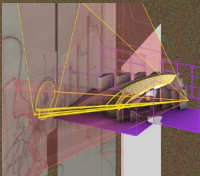
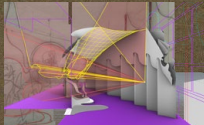
**Iman Mosque**  
The mehrab is not necessarily a religious space, but rather a conceptual and physical intervention that creates space for reflection, co-presence, and environmental consciousness in the public sphere.

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

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

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

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



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

# AGRO POD WIP

-COLLABORATION  
W/ MAAZ GARDEZI



**Project / Title**  
vierzehnheiligen

**Location**  
Bavaria, DE

**Author**  
Balthasar Neumann

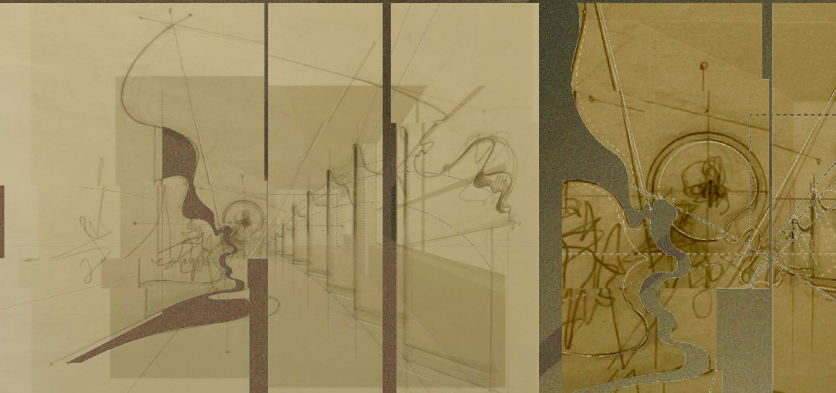
**Year**  
1772

**Project / Title**  
Iman Mosque

**Location**  
Isfahan, IR

**Author**  
Ali Akbar Isfahani

**Year**  
1611



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

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

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

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

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

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



**Project / Title**  
Palazzo Spada, Hallway

**Location**  
Rome, IT

**Author**  
Francesco Borromini

**Year**  
17th Century

**Project / Title**  
AgroPod, Main Sketch

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)

**Project / Title**  
AgroPod, Early Diagram

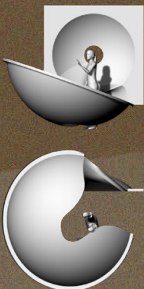
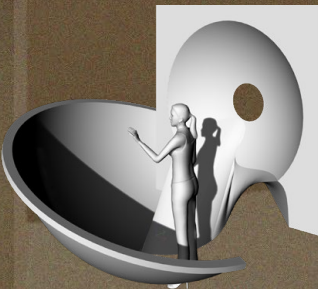
**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)

**Project / Title**  
AgroPod, Main Rendering

**Location**  
Roanoke, VA

**Year**  
2025 (ongoing)





Villa Sagoy is a 5,000 sf duplex, located in Blacksburg, Virginia. It consists of two phases: a simple 2,000 sf unit modeled as a tilted parallelogram (currently under construction), and a more complex 3,000 sf unit modeled as an origami-assembly which collides and cantilevers over the first (currently in DD).

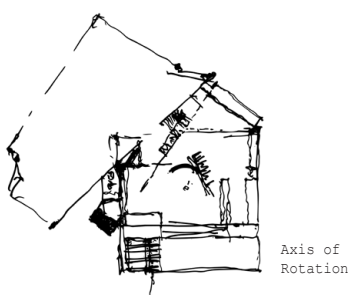
As a dialectical pair, the two units illustrate a basic architectural condition which attempts

**Flower in Full Bloom**  
The smaller unit represents a new conceptual ground, from which springs the flowering, towering form of the main unit. The main unit is symmetrically disposed, with a classical facade bearing weight and balance, and is properly oriented to face the street head on.

Like branches or vines or shifted earth which bubbles up and down on account of some invisible subterranean root structure, the pleated, overlapping transformations struggle with one another to eventually birth the glorious perfection of the main facade.

**Pinch Point**  
The main elevation has a large, capacious fore court and car turn-around, to be leveled perfectly flat. There is an expansive energy as though the house were bursting forward from within.

The two secondary entrances have oblique entry sequences, which in those places make the house appear as though it were pinched inwards, sucking in the surrounding landscape.



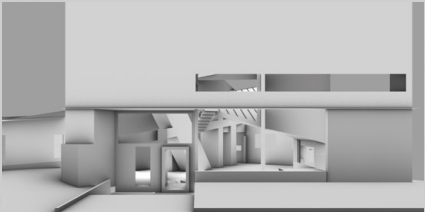
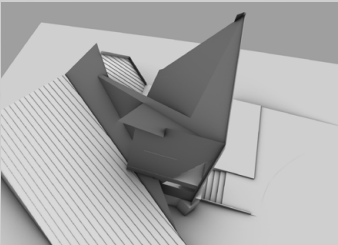
**Oblique**  
Like the Greek Acropolis the Gropius house orients the viewer toward an oblique entry -privileging the objectness of the house.



**Oblique w/ Zoom Lens**  
The Vitra fire station goes beyond the oblique, but instead reasserts a radically distorted, perspectival view -privileging experience and effects.

# VILLA SAGOY WIP

<b>Project / Title</b> Gropius House	<b>Project / Title</b> Vitra Fire House
<b>Location</b> Salem, MA	<b>Location</b> Vitra, DE
<b>Author</b> Walter Gropius	<b>Author</b> Zaha Hadid
<b>Year</b> 1938	<b>Year</b> 1993



between themselves numerous interstitial spaces of curiously small and large proportion for both leisure and circulation.

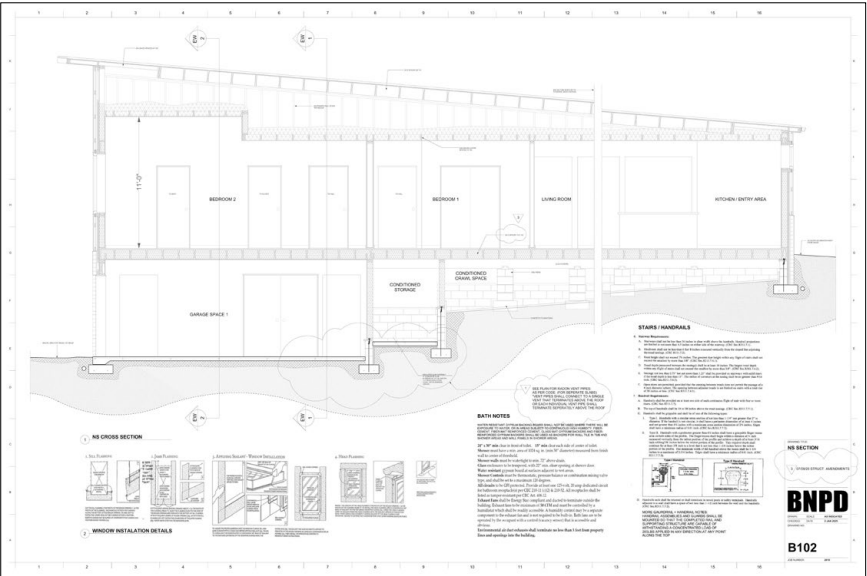
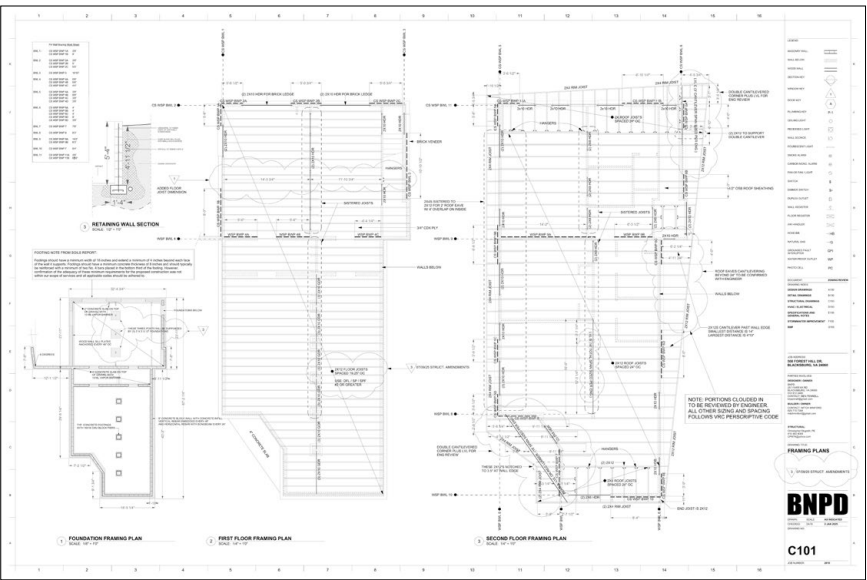
The site is located on the corner of a picturesque neighborhood. The tall facade relates to the pompous display of stately decorum so often synonymous with neo-classical brick vernacular, while the twisted plan besides represents, perhaps, its spiritual foil!

Ben + Mitch



**Status**  
The images above describe the current status of phase 1. Excavation, slabs, and foundation walls are complete.

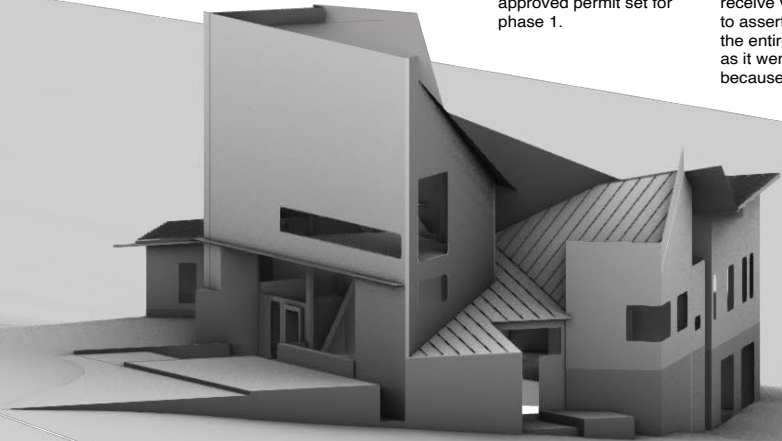
Phase 2 is projected to commence fall of 2026



**Phase 1**  
The structural drawings above are part of the approved permit set for phase 1.

**Corner Condition**  
Both walls and roofs depress and inflect to receive visitors, and also to assert the plasticity of the entire mass - visible, as it were, "in the round" because it is a corner lot.

<b>Project / Title</b> Villa Sagoy, Construction Photos	<b>Project / Title</b> Villa Sagoy, WIP Renderings / Drawings
<b>Location</b> Blacksburg, VA	<b>Location</b> Blacksburg, VA
<b>Year</b> 2025 (ongoing)	<b>Year</b> 2025 (ongoing)





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

volume in the round -with many facets, many entries, and many oblique views from which to perceive the building.

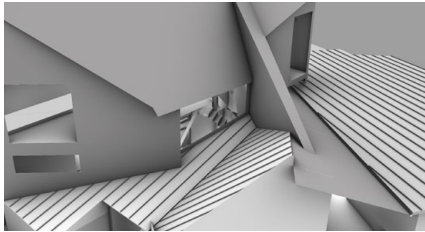
The lot is simultaneously on the crest of a hill, with an expansive view overlooking the Blue Ridge Mountains, and it is also at the base of another hill which

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



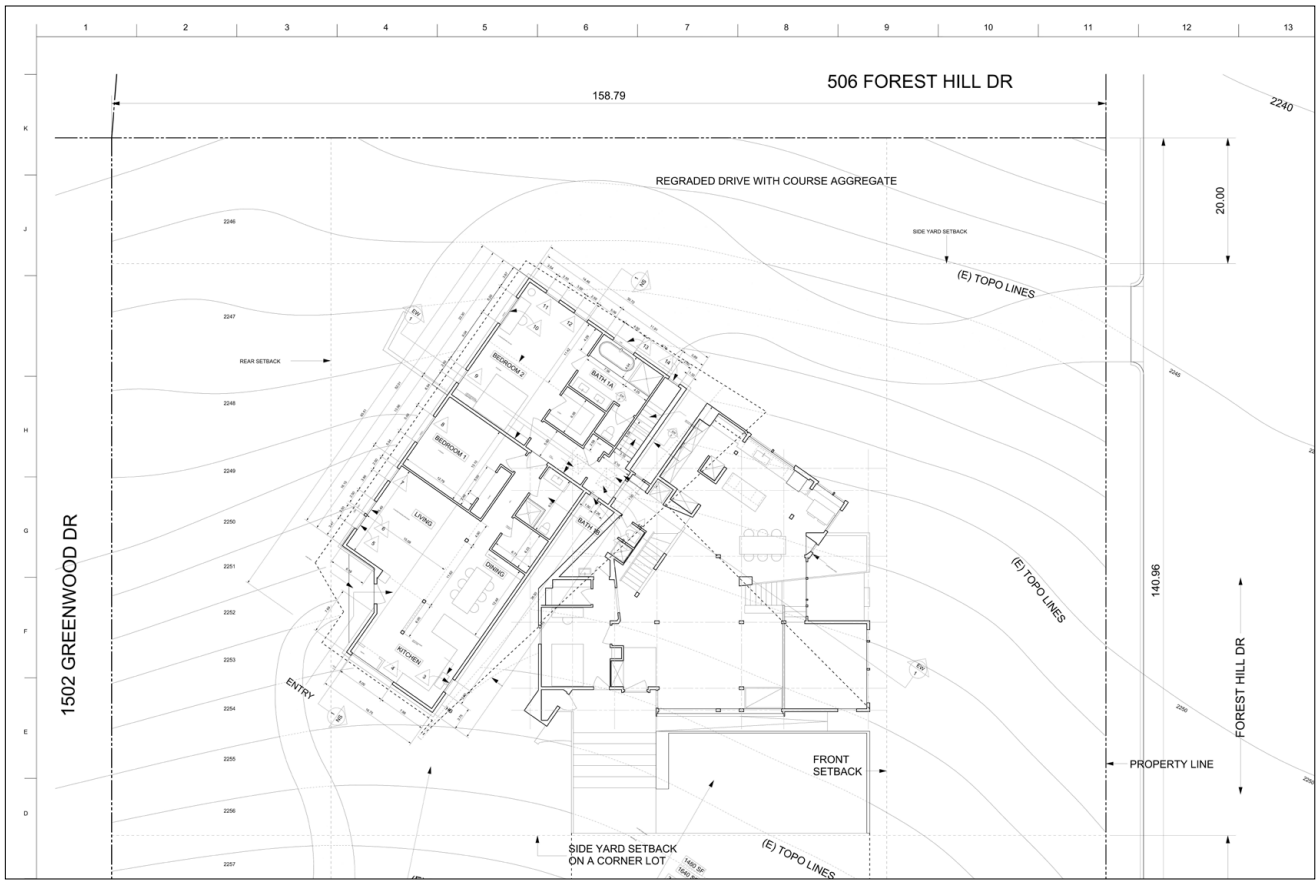
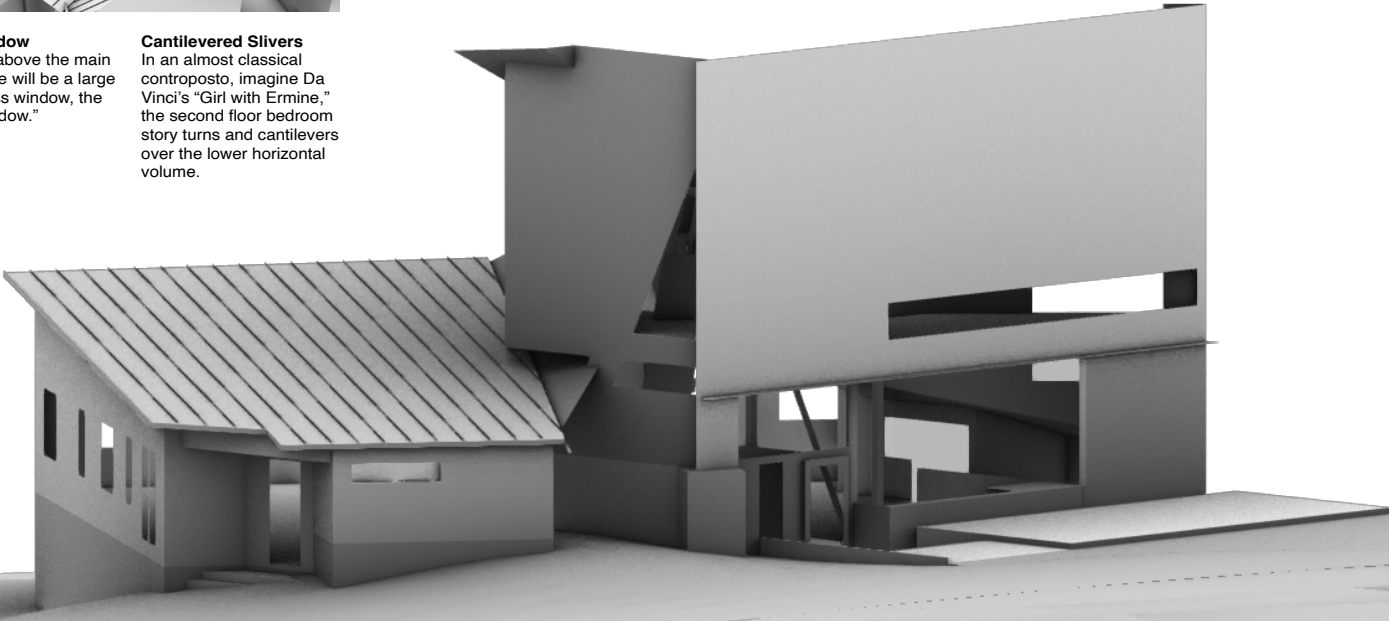
**Ricochet Formalisms**  
The original parti sketch (to the left) imagined two planes of opposite orientation with a whizzing, whirling projectile flying through the space, either slicing it into pieces or stitching it back together, so that it is made whole.

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



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

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

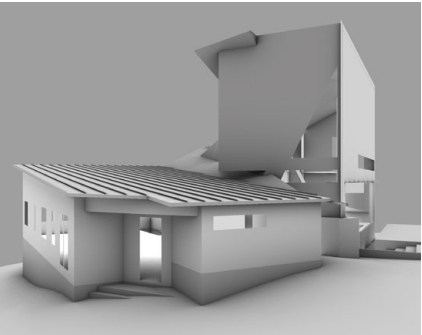
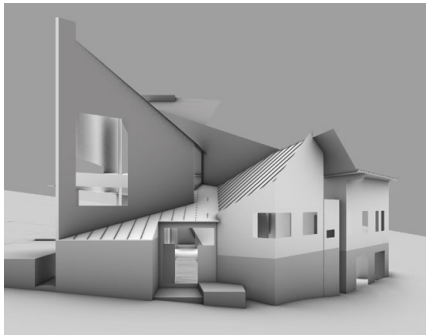


**Plan Layout**  
The plan above shows the large-scale ceremonial stair which one descends in order to enter the main living space. On the left is a guest bedroom, on the right is an office / family room.

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

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

In our case however, the square plan splits in half, and then bends upwards to become the main facade; and the secondary apartment absorbs and disturbs the entire roof.



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

**The Ear**  
I call the main stair volume, “the ear.”

**Project / Title**  
Villa Sagoy,  
WIP Renderings / Drawings

**Location**  
Blacksburg, VA

**Year**  
2025 (ongoing)

**Project / Title**  
Villa Savoye

**Location**  
Poissy, FR

**Author**  
Le Corbusier

**Year**  
1929

**Project / Title**  
Torus House

**Location**  
Old Chatham, NY

**Author**  
Preston Scott Cohen

**Year**  
1998





Student work samples / syllabi dating back to my first position as an Instructor at South Dakota State University -beginning in the Fall of 2019; along with the work from my current role at Virginia Tech, which began in 2021, as Visiting Professor of Practice.

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

At Virginia Tech, I have taught second year, third year, fourth year as well as fifth year thesis studios. I also advised (4) year-long graduate thesis projects. In 2022-2023 I developed and taught a pro-practice course of my own design, focusing on unconventional means of independent workshop or “atelier” based examples.

Besides this I have taught several seminar courses loosely based on the notion “modernism” - which I date back historically to the Italian Renaissance - covering

everything from painting, literature, poetry, music, film and of course architecture.

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



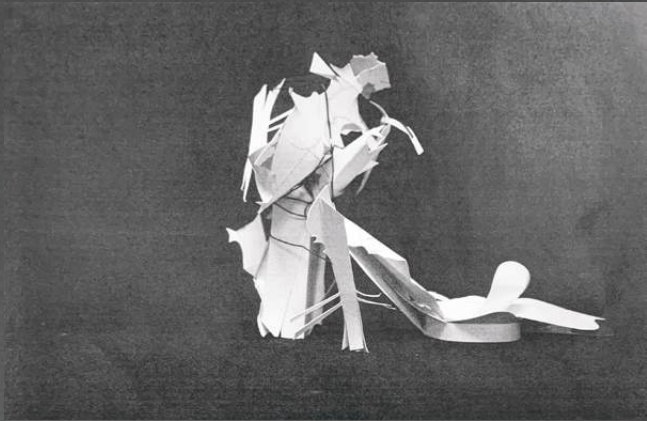
TEACHING PORTFOLIO 2019-2025

**Project / Title**  
Hawaiian Youth Hostel,  
Early Painting

**Student(s)**  
Stanzin Namgyal

**Year**  
2024



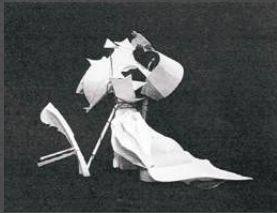


**DFAB**  
The works on this page demonstrate an alternative aesthetic for digitally fabricated works. There is a combination of computerized precision with hand made, hand-welded roughness.

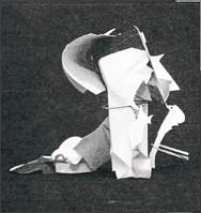
The references have more to do with Calder or Picasso than anything else.

Henry Ford produced a quality car that was accessible (in every sense of the word) to the everyday American. Steven Spielberg, Stanely Kurbrick, George Lucas; these directors produced quality works of cinema that could entertain (and sometimes enlighten) a general audience. I'm convinced that if an architect wants to change the world (as surely most do), she must think more like a car maker and less like a craft hobbyist; she must also think more like a

**Analogue / Digital**  
Student elect to use hard-line drawings on trace, paper machetes etc. Instead of using the computer as a tool to generate form, the computer is treated as just a tool that can document and record what is already made by hand. See sculptural piece below.



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



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

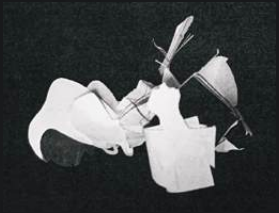
For almost a decade, Le Corbusier searched for the new language of the twentieth century. I make no secret of it: my students and I actively search for the language of the twenty-first!

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

The following represents a small fragment of our findings.

**Project / Title**  
Final Sculpture  
**Location**  
Brookings, SD  
**Author**  
Arch Studio 551:  
Mitch Woldt, Shyanne Kopfman, Cody Sadler  
**Year**  
2019

**Project / Title**  
Paper Studies,  
Untitled #2  
**Location**  
Brookings, SD  
**Author**  
Arch Studio 551:  
Natalie Parks  
**Year**  
2019



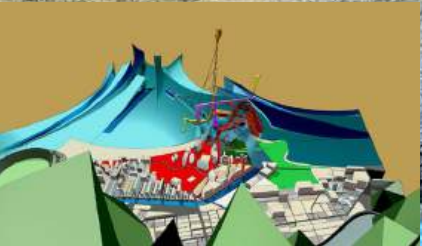
**Study Model**  
The form resembled that of a bride with a large flowing bridal train.

# YEAR 1: MARCH 2019 / SoDAK



**Project / Title**  
Bridal Train in Flames  
**Location**  
Brookings, SD  
**Author**  
Arch Studio 551:  
Natalie Parks  
**Year**  
2019





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



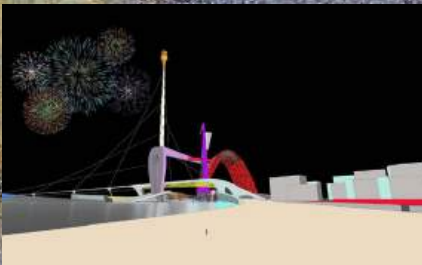
**Architecture**  
Here, the architecture becomes not just a structure, but a dramatic participant in the landscape's ongoing dialogue, embodying the spirit of exploration and the desire to create something both extraordinary and otherworldly.

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

The chosen site for this archi-

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

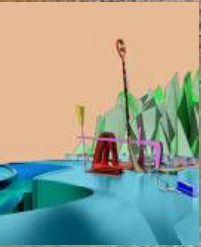
foliage—create a setting that is both visually stunning and ripe for innovation. In this conceptual vision, the site and its contextual conditions have been deliberately fictionalized, exaggerating the already majestic landscape to heighten its sense of grandeur and surrealism."



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

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

# THESIS: BARCH 2024 / NAMGYAL



**Project / Title**  
Hawaiian Youth Hostel, Early Painting

**Student(s)**  
Stanzin Namgyal

**Year**  
2024

**Project / Title**  
Hawaiian Youth Hostel, Thesis and Project

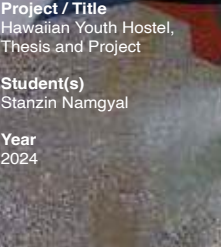
**Student(s)**  
Stanzin Namgyal

**Year**  
2024

**Project / Title**  
Hawaiian Youth Hostel, Thesis and Project

**Student(s)**  
Stanzin Namgyal

**Year**  
2024





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

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

The current site is underdeveloped, resulting in the endless

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

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

Massing

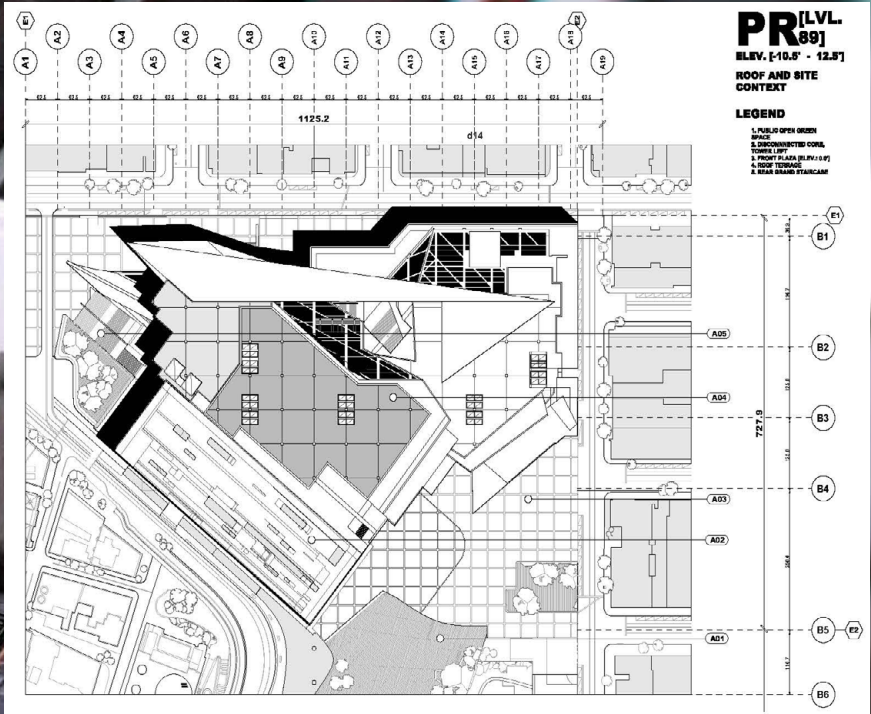
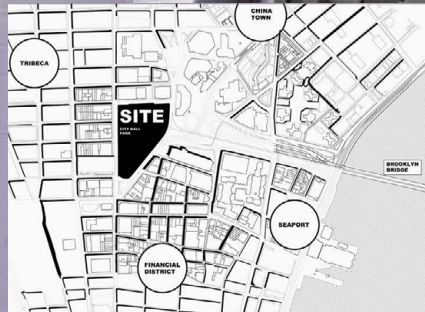
The massing scheme enables the building to have both an immediate graphic presence from the Brooklyn Bridge and a contextual connection to the city behind it.

Tilting

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

Shared Space

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



# THESIS: BARCH 2024 / O'CONNER



Project / Title  
52 Chambers,  
Main Rendering

Student(s)  
Jack O'Conner

Year  
2024

Project / Title  
52 Chambers,  
Plans

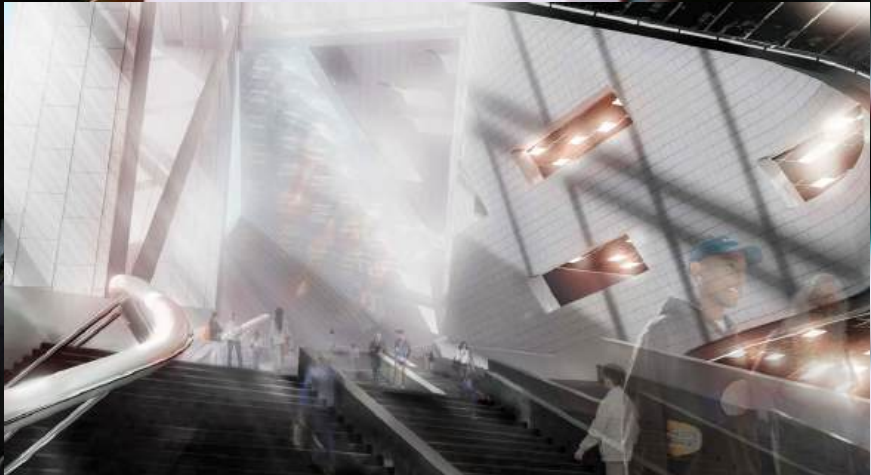
Student(s)  
Jack O'Conner

Year  
2024

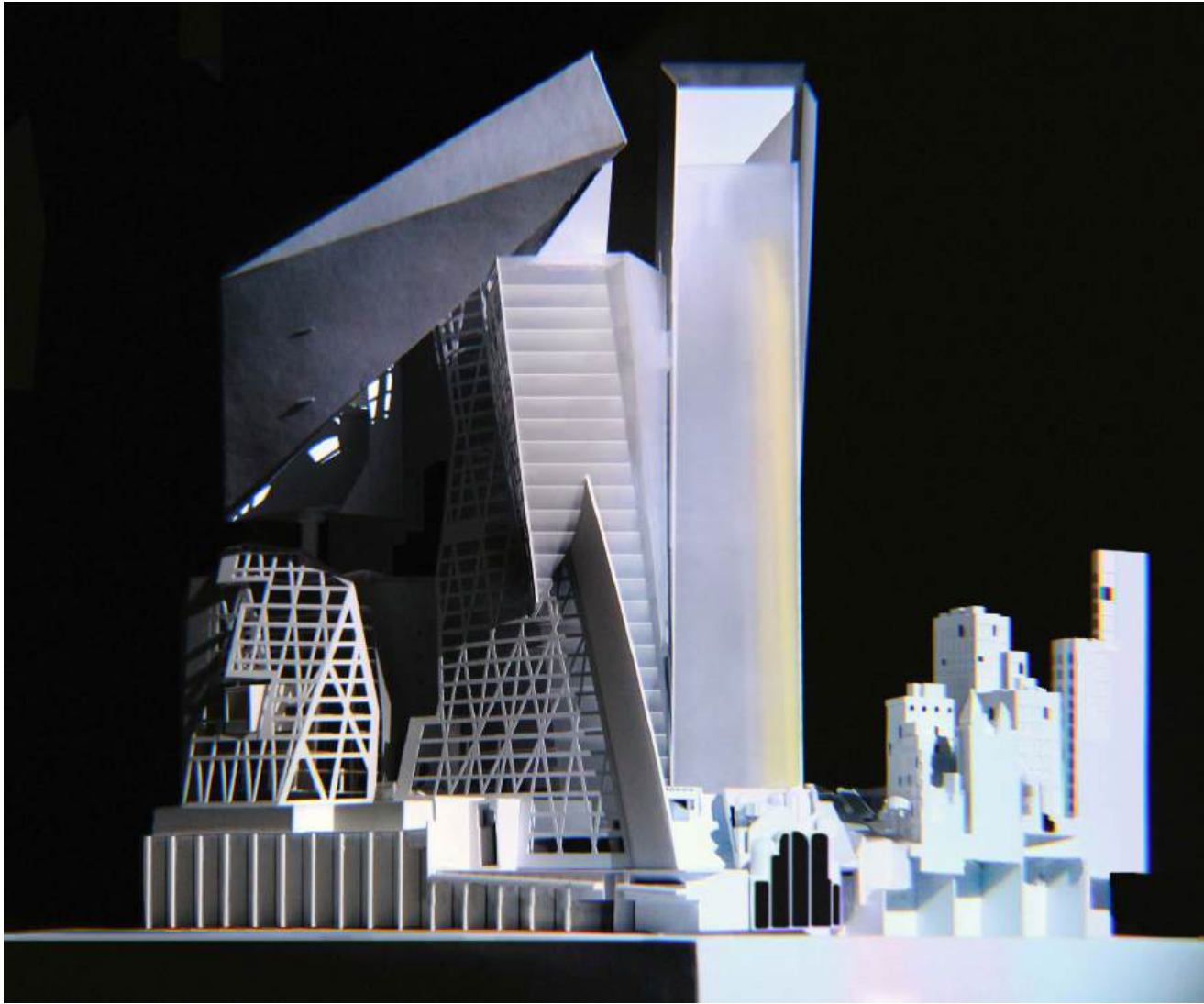
Project / Title  
52 Chambers,  
Interior Rendering

Student(s)  
Jack O'Conner

Year  
2024







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

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

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

**Project / Title**  
52 Chambers,  
Model

**Student(s)**  
Jack O Conner

**Year**  
2024

**Project / Title**  
52 Chambers,  
Early Sketch

**Student(s)**  
Jack O Conner

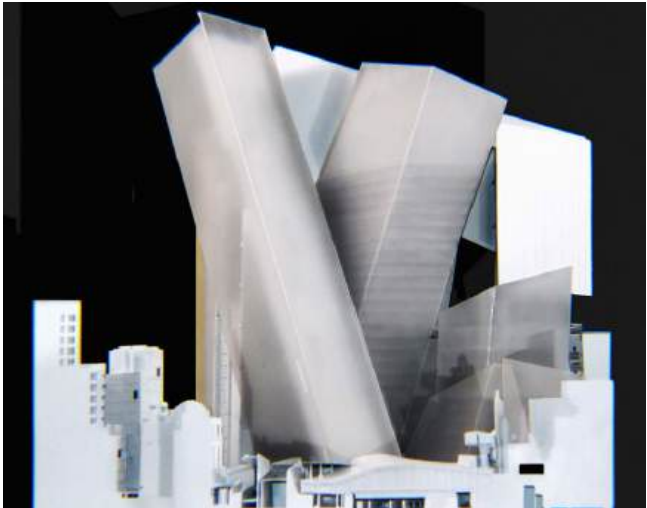
**Year**  
2024



**Project / Title**  
52 Chambers,  
Model

**Student(s)**  
Jack O Conner

**Year**  
2024







**Figuration**

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

**Abstract**

A mixture of shapes and smudges.



**Form**

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

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

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

# THESIS: BARCH 2024 / TUCKER



**Project / Title**  
Two Men Eating

**Student(s)**  
Seth Tucker

**Year**  
2024

**Project / Title**  
Abstract Study 2

**Student(s)**  
Seth Tucker

**Year**  
2024

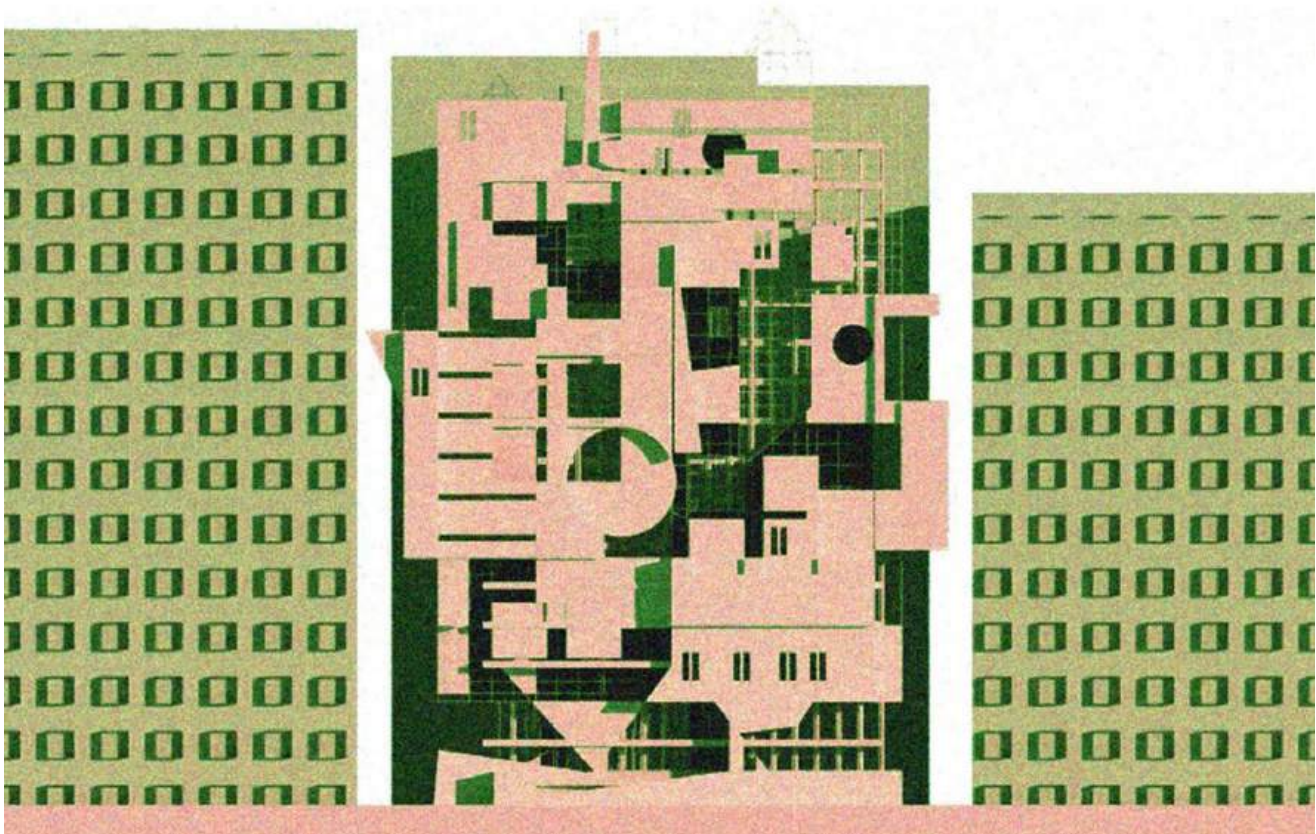
**Project / Title**  
Barn with two pigs and a cow,  
Main rendering

**Student(s)**  
Seth Tucker

**Year**  
2024







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

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



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

We tip our caps!



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

**Project / Title**  
Chicken Building

**Student(s)**  
Seth Tucker

**Year**  
2024

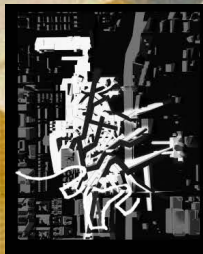


**Project / Title**  
Dog Building

**Student(s)**  
Seth Tucker

**Year**  
2024





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

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

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

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

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

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

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

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

What is needed now is proliferation.”

# THESIS: BARCH 2025 / DONAHER



**Project / Title**  
Chicago Microcity,  
Plan Studies

**Student(s)**  
Joseph Donaher

**Year**  
2025

**Project / Title**  
Chicago Microcity,  
Main Renders

**Student(s)**  
Joseph Donaher

**Year**  
2025



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

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

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

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

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



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

**Classicism**  
The classical detailing, from coffered vaults to fluted columns and archways, reinforces the hall's monumental character, transforming what was once an industrial void into a place of public gathering and urban pride.



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

# THESIS: BARCH 2025 / LEE

**Project / Title**  
Reclaiming Urban Monumentality,  
Main Perspective

**Student(s)**  
Ben Lee

**Year**  
2025

**Project / Title**  
Reclaiming Urban Monumentality,  
Main Hall

**Student(s)**  
Ben Lee

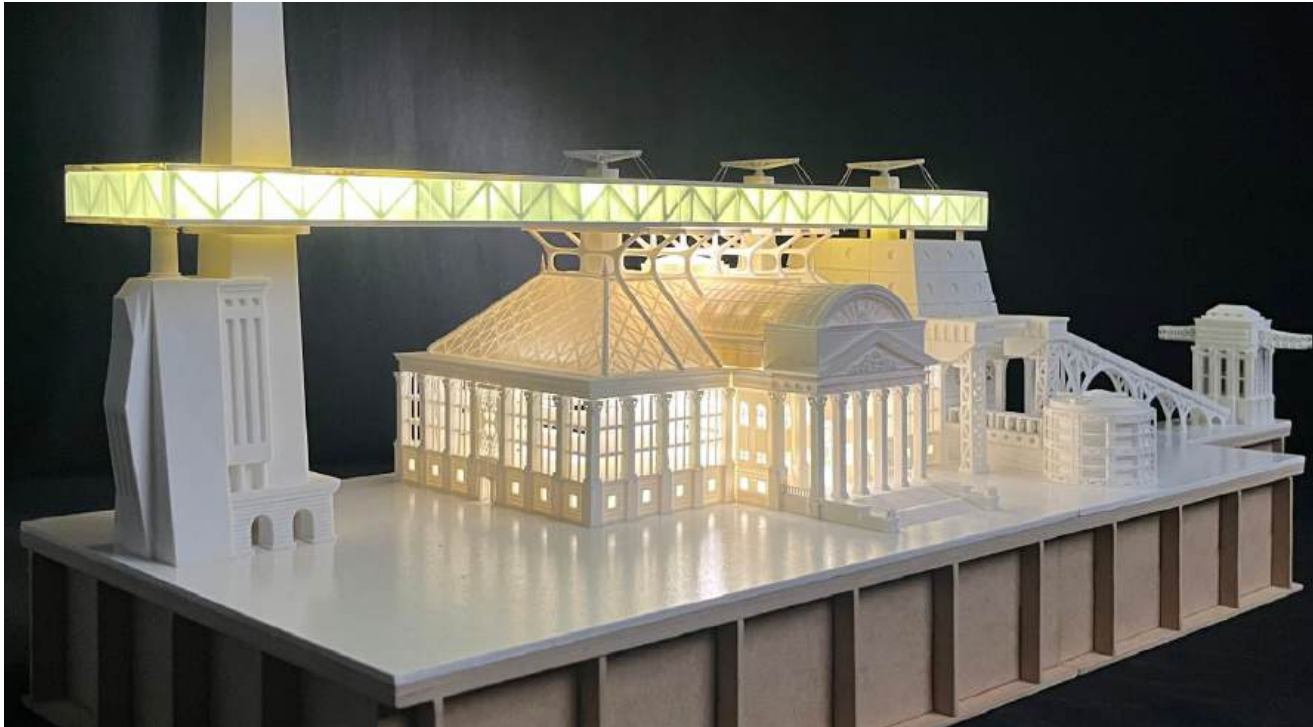
**Year**  
2025

**Project / Title**  
Reclaiming Urban Monumentality,  
Office Space

**Student(s)**  
Ben Lee

**Year**  
2025





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



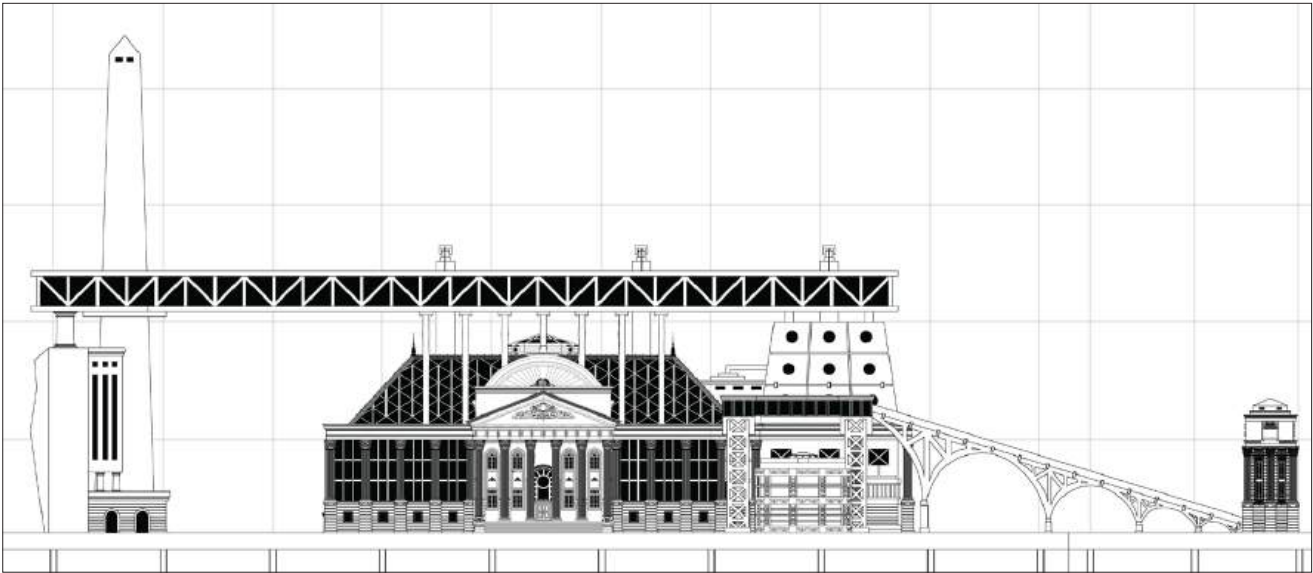
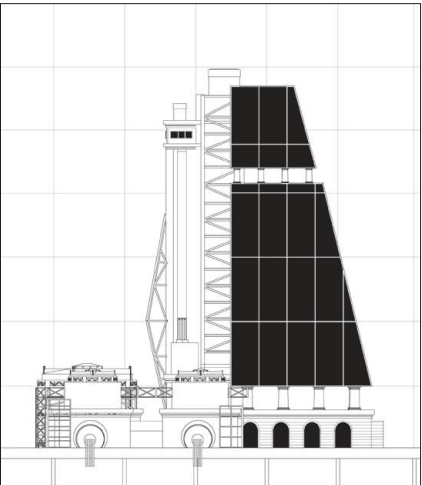
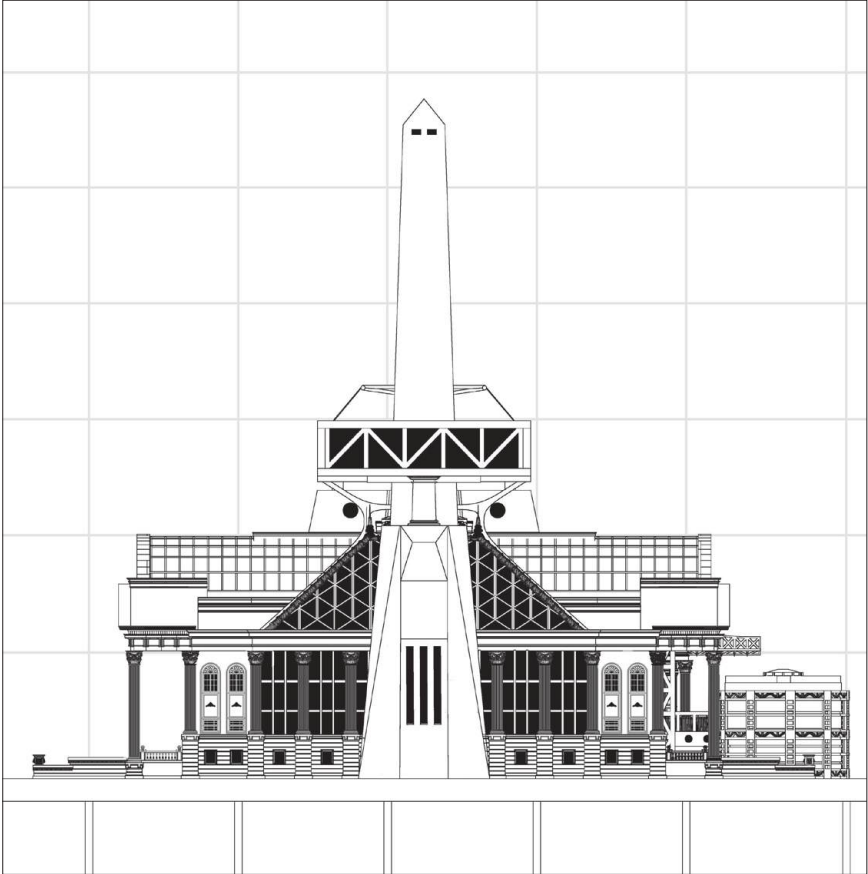
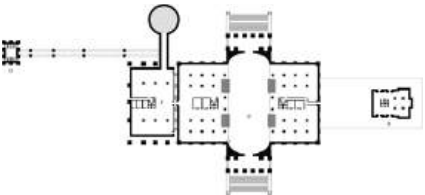
**Diagram**  
The diagram illustrates a three-phase evolution of the power plant: from a purely utilitarian industrial shell, to a classically overlaid structure evoking order and civic pride,

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

**Project / Title**  
Reclaiming Urban Monumentality, Physical Model

**Student(s)**  
Ben Lee

**Year**  
2025



**Project / Title**  
Reclaiming Urban Monumentality, Main Power building Elevations

**Student(s)**  
Ben Lee

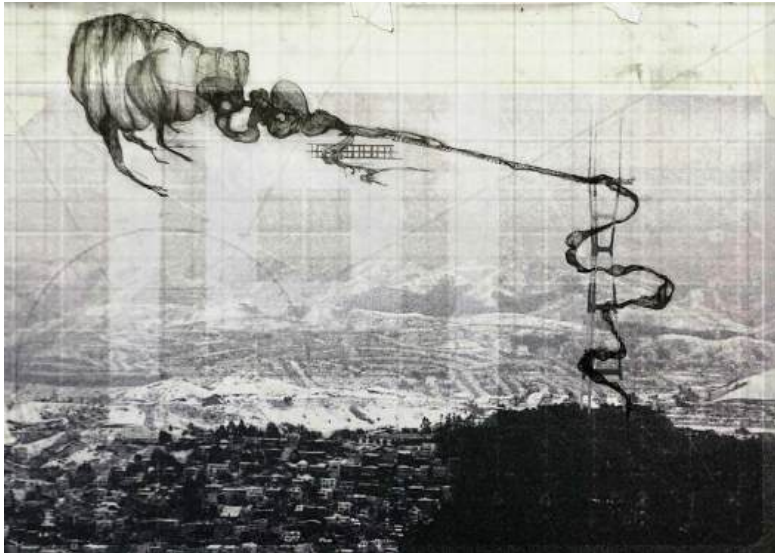
**Year**  
2025

**Project / Title**  
Reclaiming Urban Monumentality, Secondary Battery

**Student(s)**  
Ben Lee

**Year**  
2025

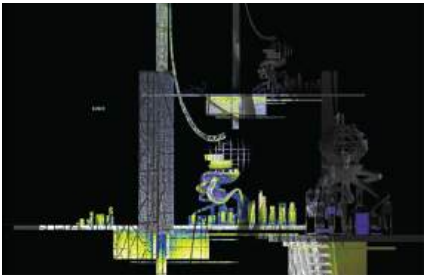




**Intertwined**  
Intertwined paths; one for the body, one for the begrieved

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

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

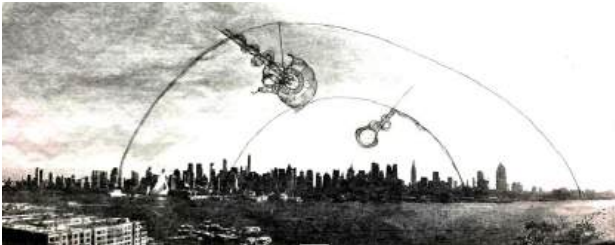


# THESIS: BARCH 2025 / GETZLER

**Project / Title**  
Place of Death, Perspective Collages

**Student(s)**  
Rebecca Getzler

**Year**  
2025



**Project / Title**  
Place of Death, Bucky Fuller Collage

**Student(s)**  
Rebecca Getzler

**Year**  
2025

**Project / Title**  
Place of Death, Collage #4

**Student(s)**  
Rebecca Getzler

**Year**  
2025

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

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

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

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



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

All standard issue of course.



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



**Project / Title**  
Place of Death, Physical Model

**Student(s)**  
Rebecca Getzler

**Year**  
2025



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

Importantly, students begin with-

#### Barge

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

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

#### Roof

The organic roof form slips underneath the concrete tower with an undulating wave-like motion.

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

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

Most of the "year three" works, previously shown, along with all of the "year two" works are ex-

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

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

## YEAR 2: BARCH 2025 / FIRE ISLAND

**Project / Title**  
Ferry Terminal,  
Approach Perspective

**Student(s)**  
Isabella Loreto,  
Ryan Tatman

**Year**  
2025



#### Silhouette

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

**Project / Title**  
Ferry Terminal,  
Bar View

**Student(s)**  
Isabella Loreto,  
Ryan Tatman

**Year**  
2025

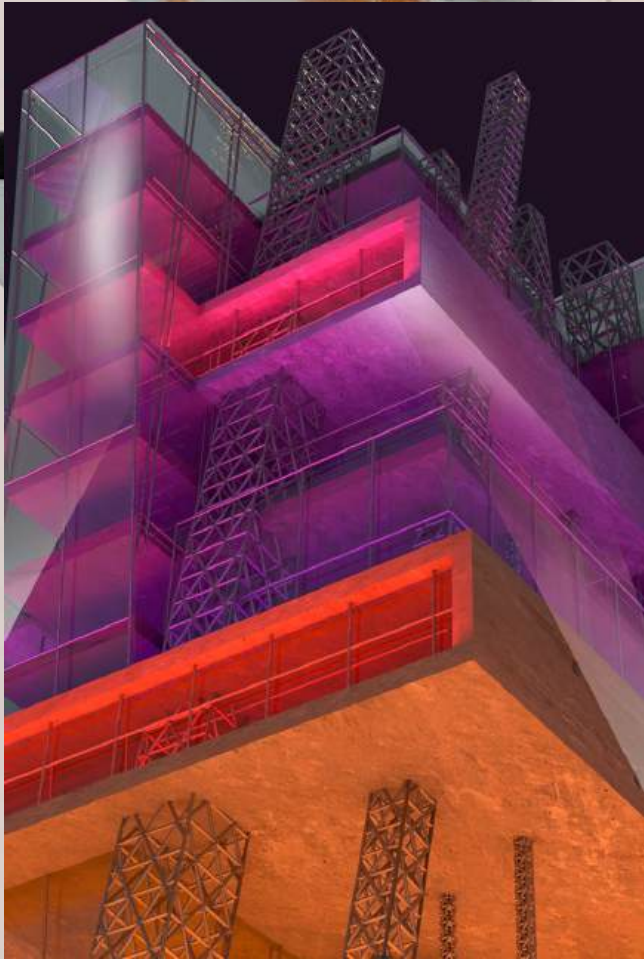


**Project / Title**  
Hotel and Club,  
Profile Collage

**Student(s)**  
Alex Rogers,  
Lauren D'Agrella

**Year**  
2025





**Program Volumes**  
The different program areas express themselves volumetrically.

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

**Project / Title**  
Hotel and Club, Volumes

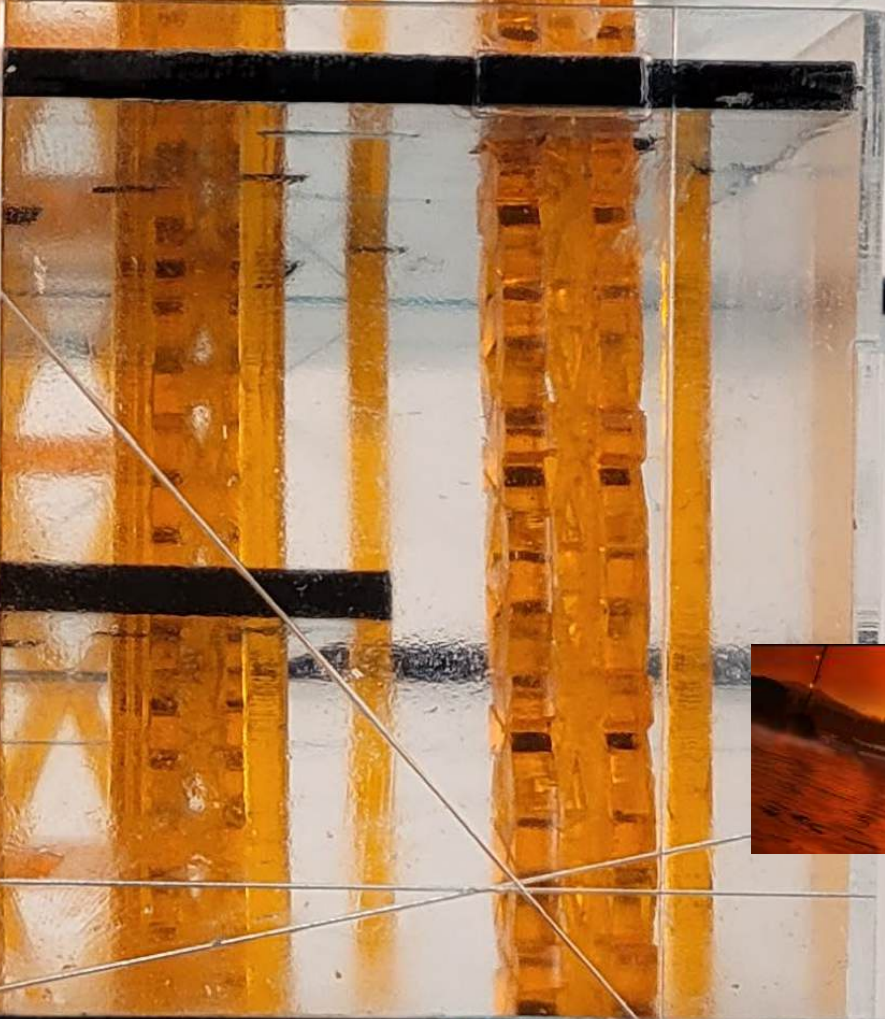
**Student(s)**  
Alex Rogers, Lauren D'Agrella

**Year**  
2025

**Project / Title**  
Hotel and Club, Physical Model

**Student(s)**  
Alex Rogers, Lauren D'Agrella

**Year**  
2025



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



**Project / Title**  
Hotel and Club, Penthouse

**Student(s)**  
Alex Rogers, Lauren D'Agrella

**Year**  
2025

**Project / Title**  
Hotel and Club, Arrival Perspective

**Student(s)**  
Alex Rogers, Lauren D'Agrella

**Year**  
2025

**Project / Title**  
Hotel and Club, Physical Model

**Student(s)**  
Alex Rogers, Lauren D'Agrella

**Year**  
2025





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

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



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

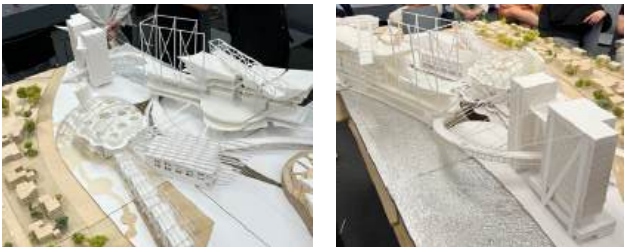
**Top Golf**  
The main vertical posts support the netting for, what else, but the top golf.

YEAR 2: BARCH 2024 / SILVER LAKE

**Project / Title**  
Silver Lake Development, Whole-Class Model

**Student(s)**  
Pennell Arch 2016, 2024

**Year**  
2024



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

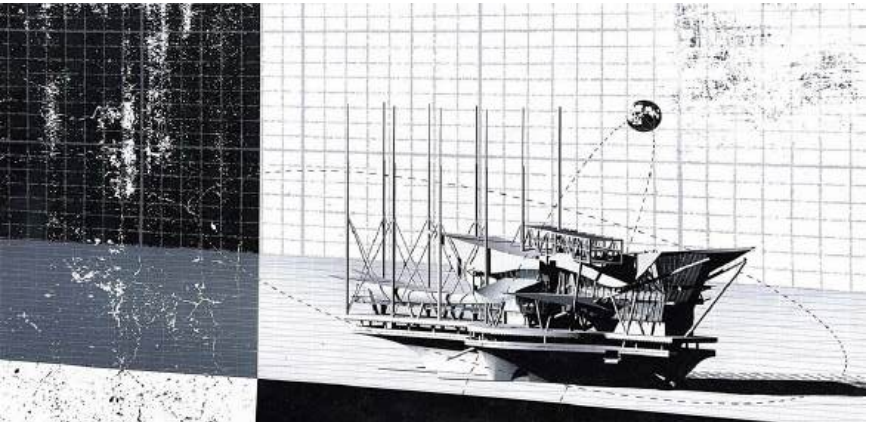
**Student(s)**  
Mathew Watson, Excer Matos, Danny Robles

**Year**  
2024

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

**Student(s)**  
Mathew Watson,

**Year**  
2024







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

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

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

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

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

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

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

# YEAR 3: BARCH 2023 / DONAHER



**Project / Title**  
Exchange,  
Physical Model

**Student(s)**  
Joseph Donaher

**Year**  
2023

**Project / Title**  
Exchange,  
Overall Renders

**Student(s)**  
Joseph Donaher

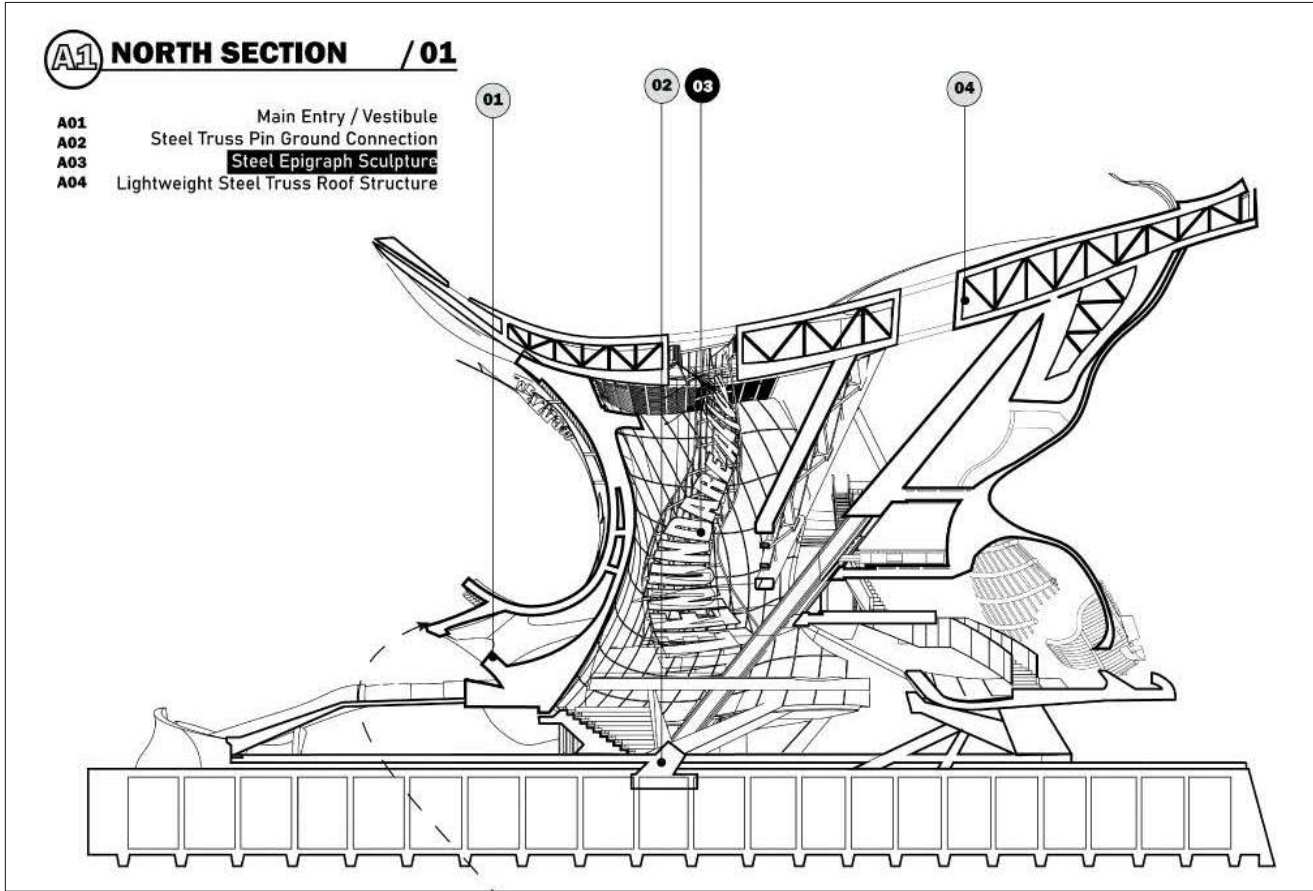
**Year**  
2023

**Project / Title**  
Exchange,  
Entry Perspective

**Student(s)**  
Joseph Donaher

**Year**  
2023





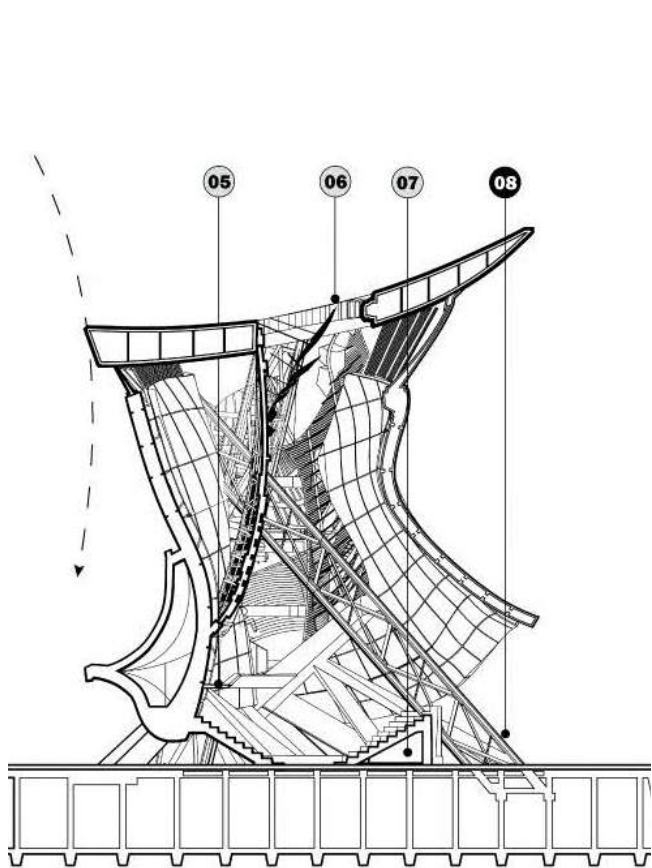
**Leaning**  
The building appears to lean and bellow. It blows in the wind with a carefree grace.

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

**Project / Title**  
Exchange,  
Section Drawings

**Student(s)**  
Joseph Donaher

**Year**  
2023



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

**Project / Title**  
Exchange,  
Interior Renders

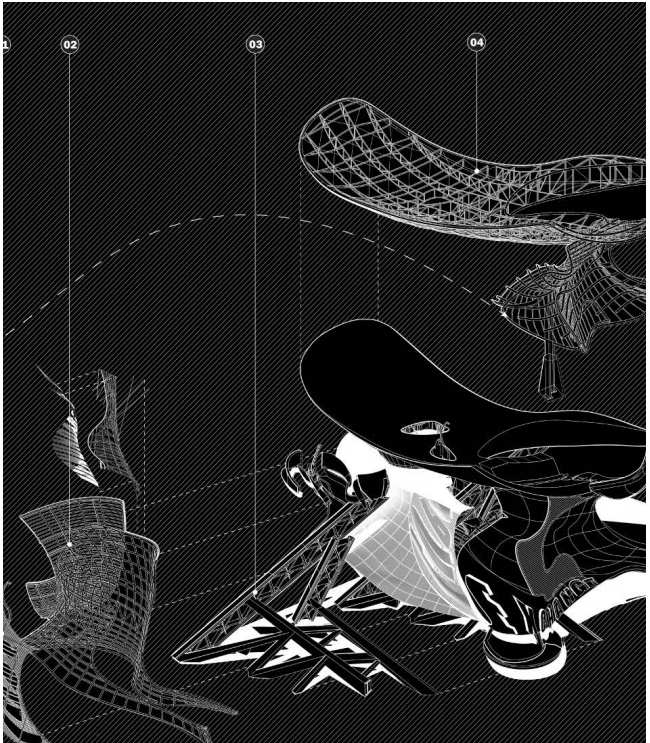
**Student(s)**  
Joseph Donaher

**Year**  
2023

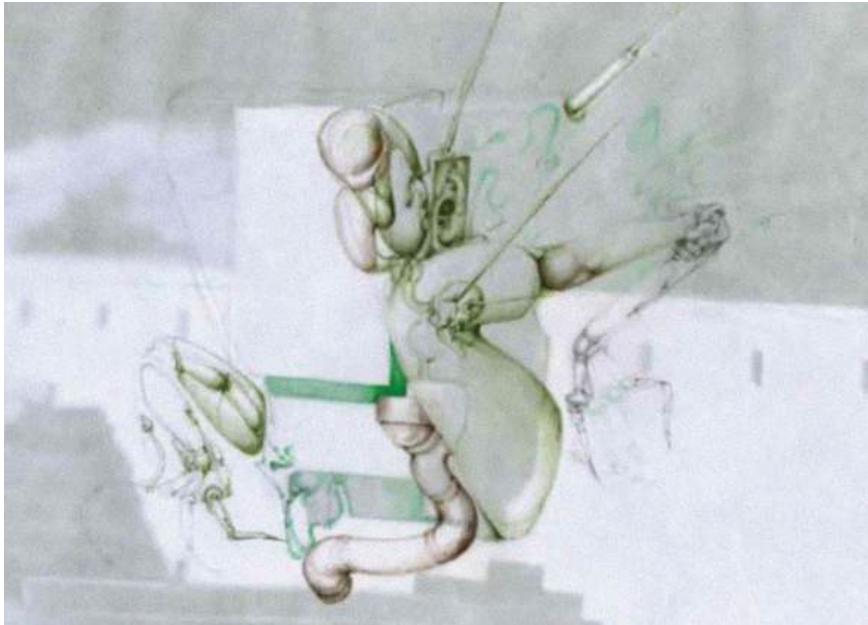
**Project / Title**  
Exchange,  
Axonometric

**Student(s)**  
Joseph Donaher

**Year**  
2023



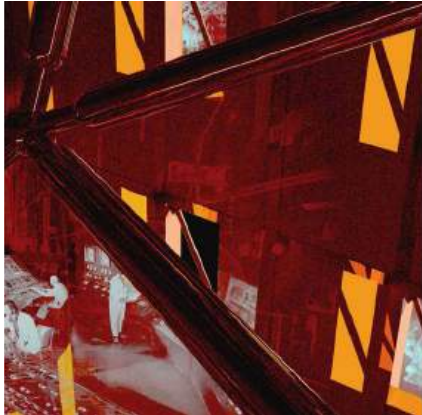




**Rocket Launcher**  
This house looks like a large rocket launcher because frankly, that's what it is.

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

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



# YEAR 3: BARCH 2023 / MARTIN

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

**Student(s)**  
Virginia Martin

**Year**  
2023

**Project / Title**  
Bond Villain House,  
Early Tectonic Study

**Student(s)**  
Virginia Martin

**Year**  
2023



**Project / Title**  
Bond Villain House,  
Final Model

**Student(s)**  
Virginia Martin

**Year**  
2023

**Project / Title**  
Bond Villain House,  
Conceptual Model /  
Collage

**Student(s)**  
Virginia Martin

**Year**  
2023





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

# YEAR 3: BARCH 2023 / ASELT

**Project / Title**  
Garden of Deden,  
Overall Class Model

**Student(s)**  
Failenn Aselta

**Year**  
2023

**Project / Title**  
Garden of Deden,  
Main Interior Render

**Student(s)**  
Failenn Aselta

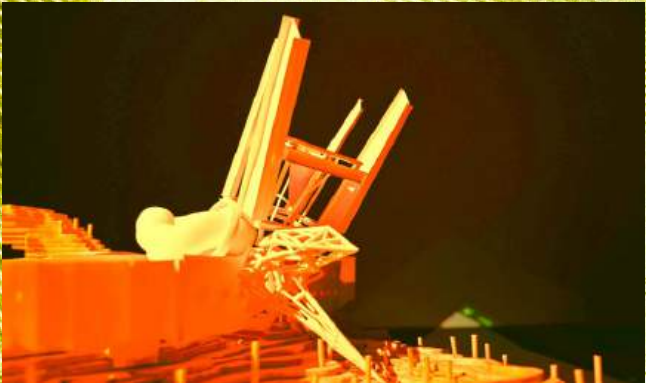
**Year**  
2023



**Project / Title**  
Garden of Deden,  
Physical Model

**Student(s)**  
Failenn Aselta

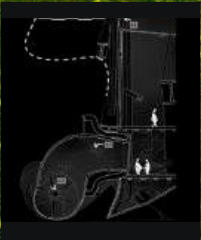
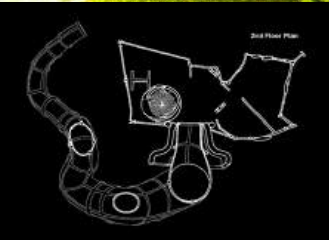
**Year**  
2023



**Project / Title**  
Garden of Deden,  
I-Plan and Section

**Student(s)**  
Failenn Aselta

**Year**  
2023

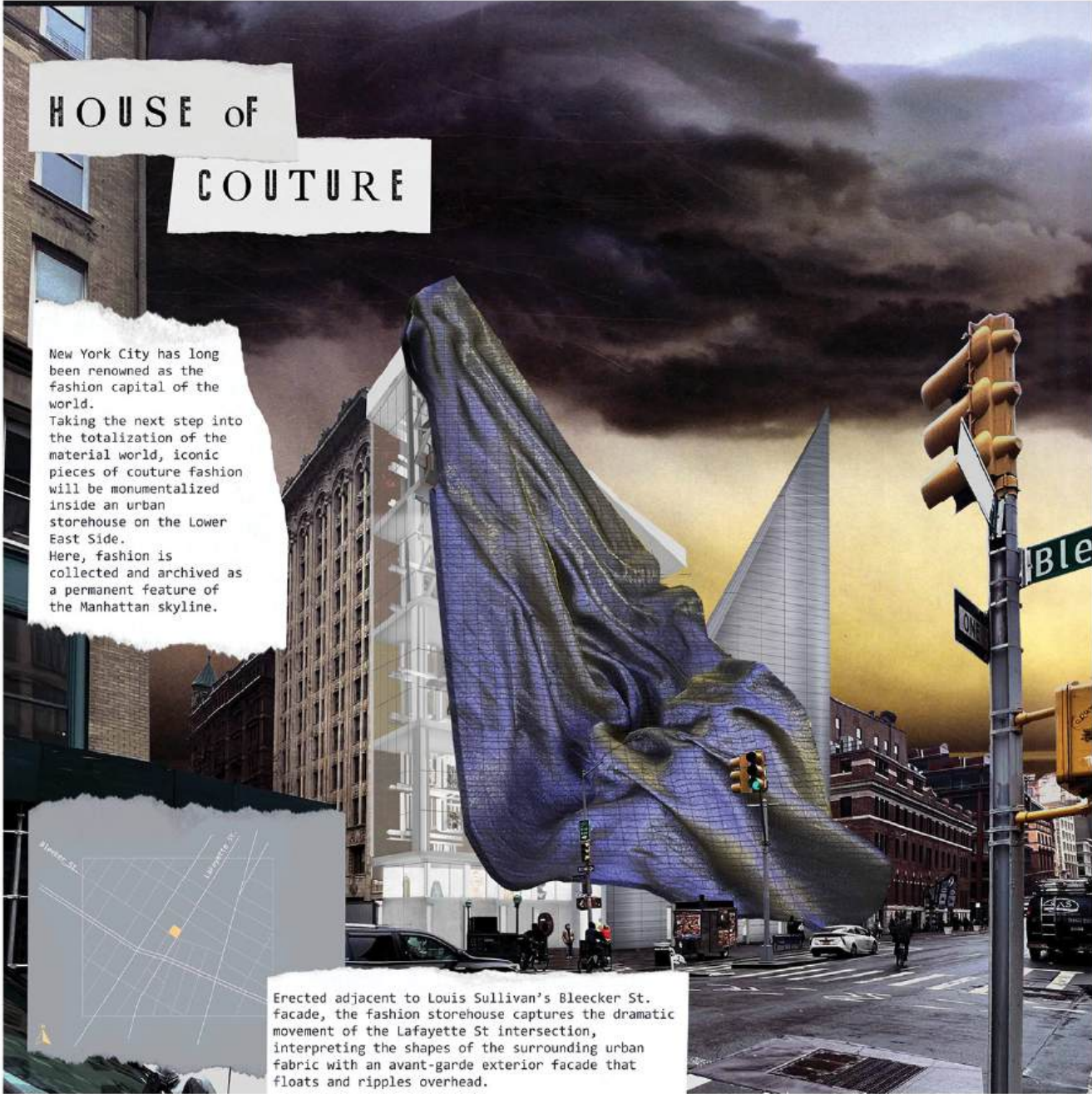


**Group Site Model**  
The usage of plain white models allowed one to find a sense of unity among the differing forms of each building. One very interesting phenomenon also occurred during the creation of the site model.

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

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



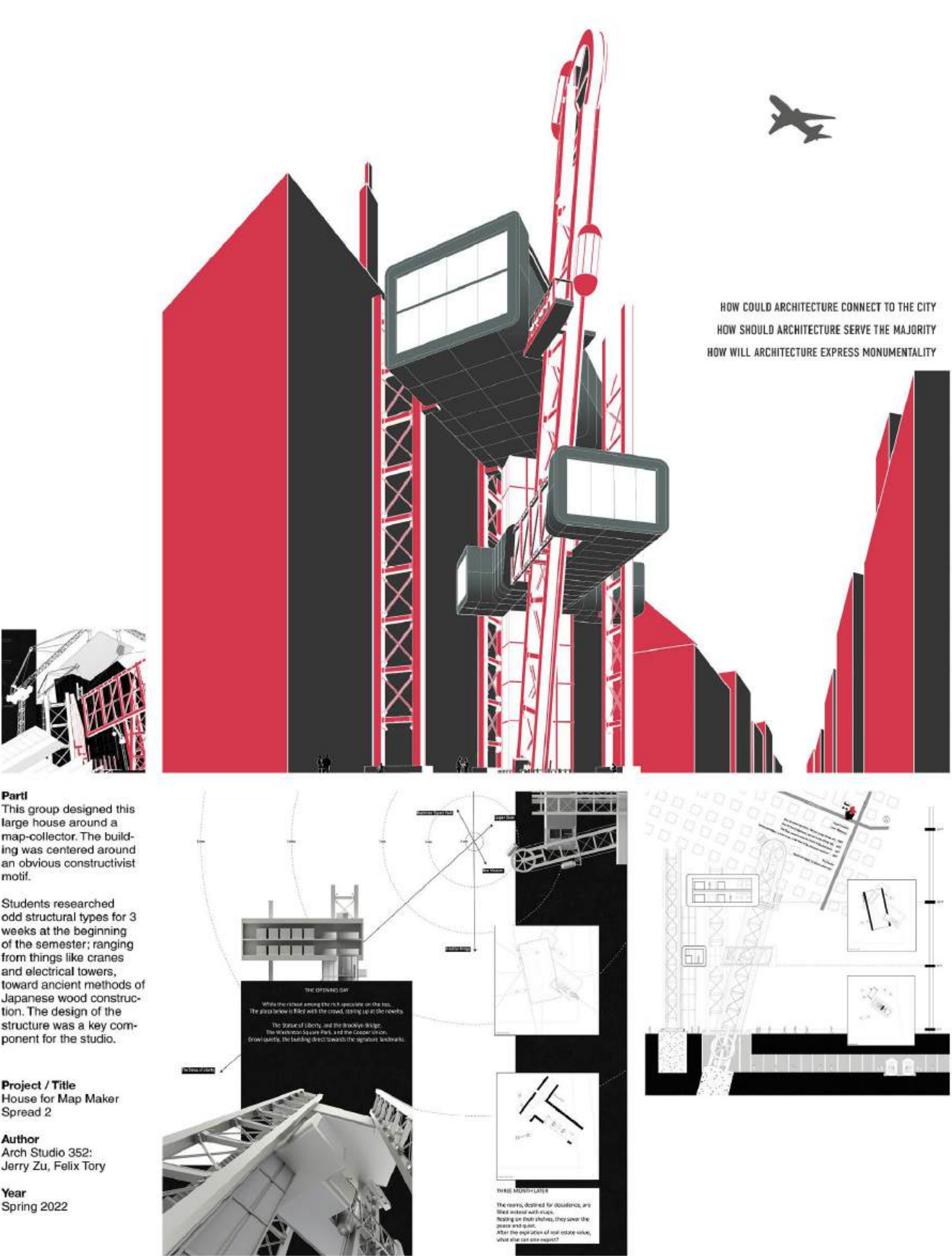


YEAR 3: BARCH 2022 / BLEEKER ST

Project / Title  
House for Couture  
Collector, Spread 1

Author  
Arch Studio 352:  
Nathan Troy, Diana  
Rodríguez

Year  
Spring 2022





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

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

Site

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

Response

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

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

# YEAR 3: BARCH 2022 / NAMGYAL + O'CONNER

Project / Title

57 Bleeker St,  
Approach Perspective

Student(s)

Jack O Conner,  
Stanzin Namgyal

Year

2022

Project / Title

57 Bleeker St,  
Main Ender

Student(s)

Jack O Conner,  
Stanzin Namgyal

Year

2022

Project / Title

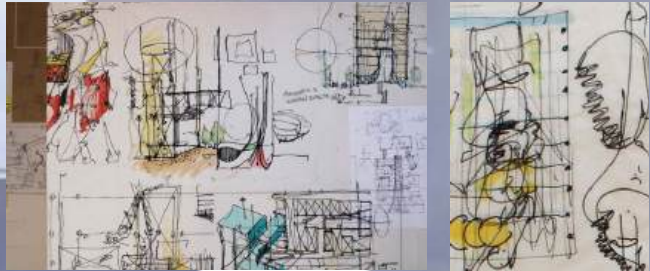
57 Bleeker St,  
Early Sketches

Student(s)

Jack O Conner,  
Stanzin Namgyal

Year

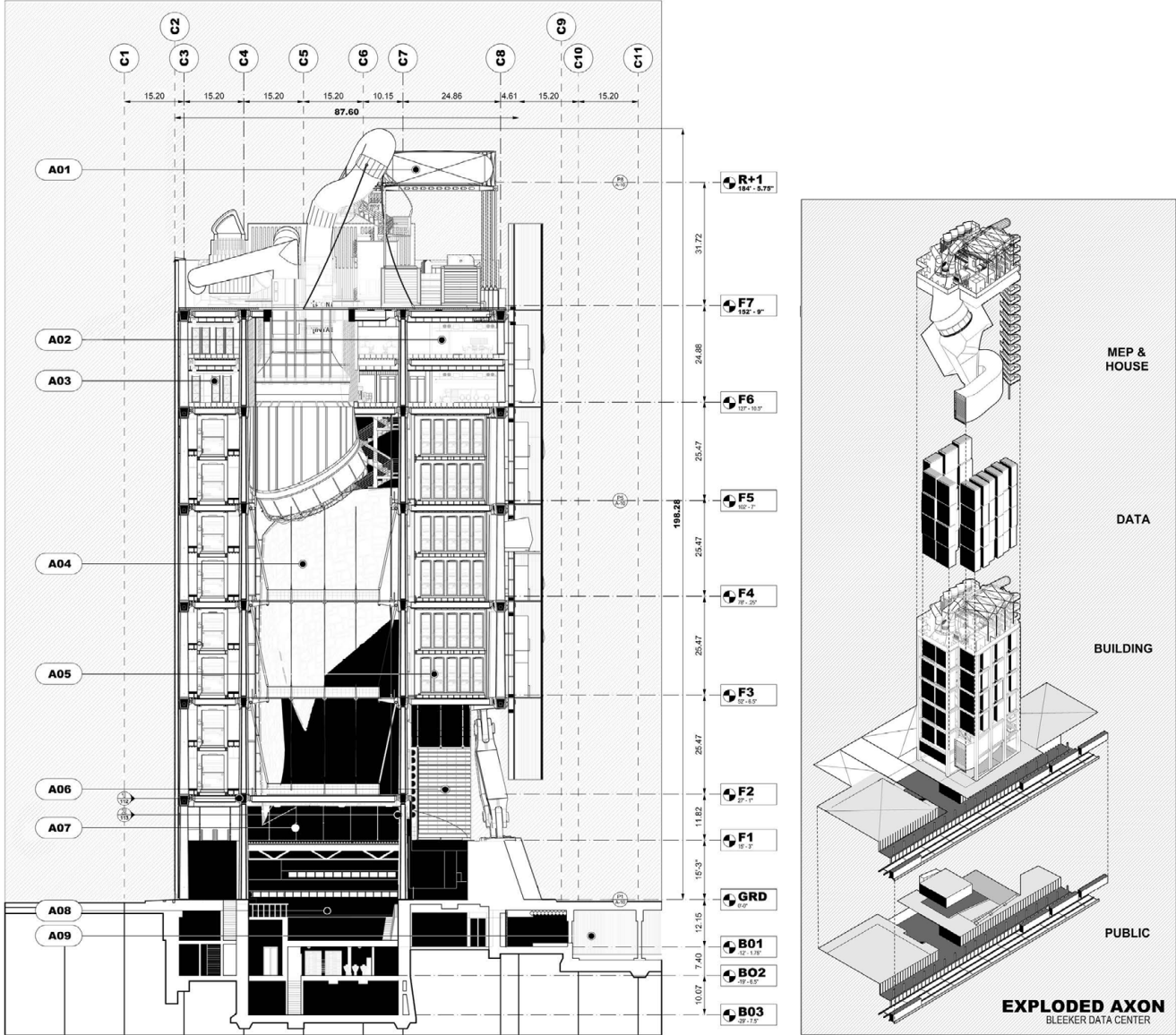
2022



Data

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

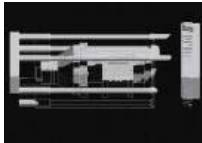




**Project / Title**  
57 Bleeker St,  
Main Section

**Student(s)**  
Jack O Conner,  
Stanzin Namgyal

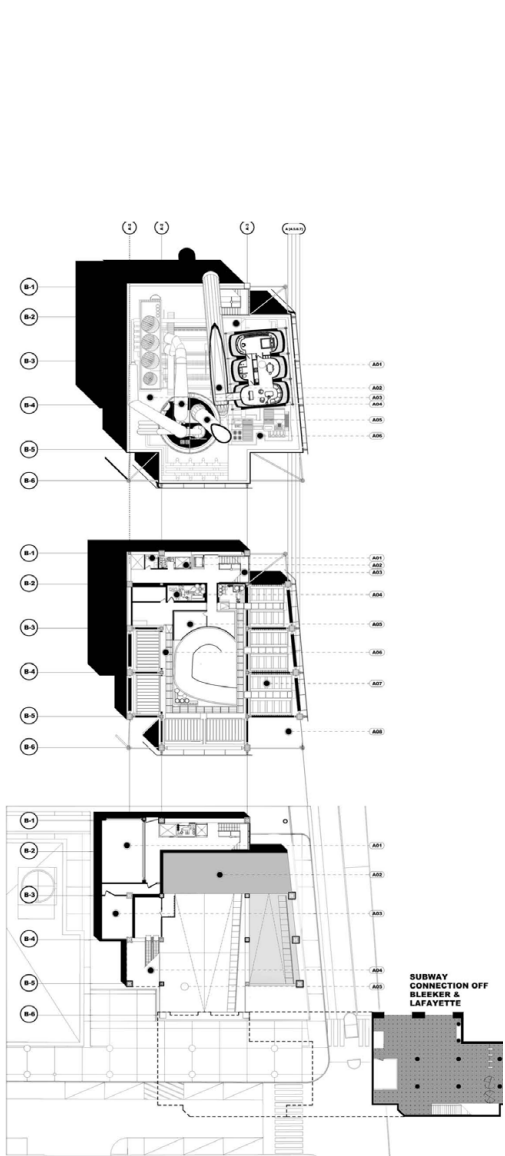
**Year**  
2022



**Project / Title**  
57 Bleeker St,  
Connection Detail

**Student(s)**  
Jack O Conner,  
Stanzin Namgyal

**Year**  
2022

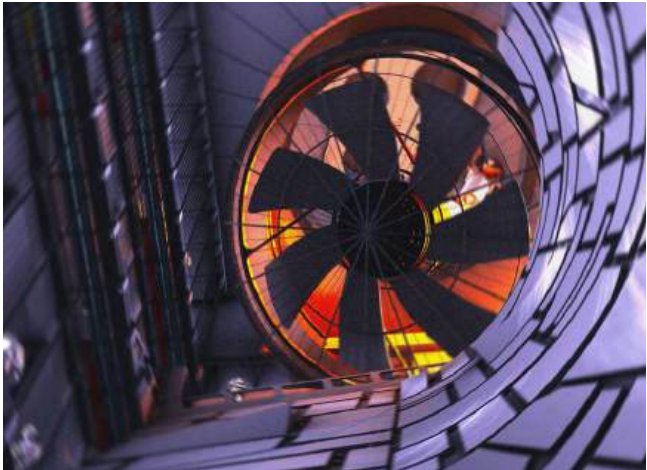


**The Dwelling**  
The "floating house" serves as a visual counterpoint to the intense steel construction and the dramatic heaviness of the interior. It's light, flexible, and formless. Intended for the purveyor and overseer of the goods, the most rational location for the dwelling would be located at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

**Project / Title**  
57 Bleeker St,  
Plans

**Student(s)**  
Jack O Conner,  
Stanzin Namgyal

**Year**  
2022



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

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

**Project / Title**  
57 Bleeker St,  
Entry Perspective

**Student(s)**  
Jack O Conner,  
Stanzin Namgyal

**Year**  
2022

**Project / Title**  
57 Bleeker St,  
Oculus View

**Student(s)**  
Jack O Conner,  
Stanzin Namgyal

**Year**  
2022



# THANK YOU

