

RYAN ANTHONY BALL

ryananthonyball@gmail.com
+01.513.520.5733

EAT YOUR VEGETABLES

Can-Shapes,
Continuous Exterior Insulation,
and Domestic Space

ACCESSORY ROOMING UNIT
[ARU]

272 NASSAU STREET
PRINCETON, NEW JERSEY, USA

CAN - SHAPE

can·shape

/kan,SHāp/

noun

- 1 A formation of material, which through a process of industrialization no longer has a tectonic logic of its own, and is thus free to be shaped by its container or other non-material forces.

“Look at these can-shapes, could these buildings be more bland?”

“Programmatically, the historic typology of the baseball stadium is a quintessential can-shaped building, the site constraint shapes the program locally on a site by site basis.”

- 2 A being which lacks its own opinion.

“What a can-shape, It’s like talking to a wall.”

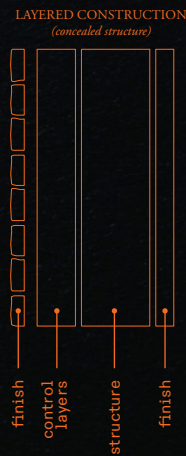
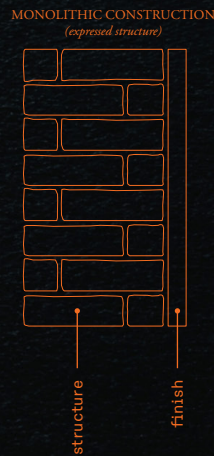
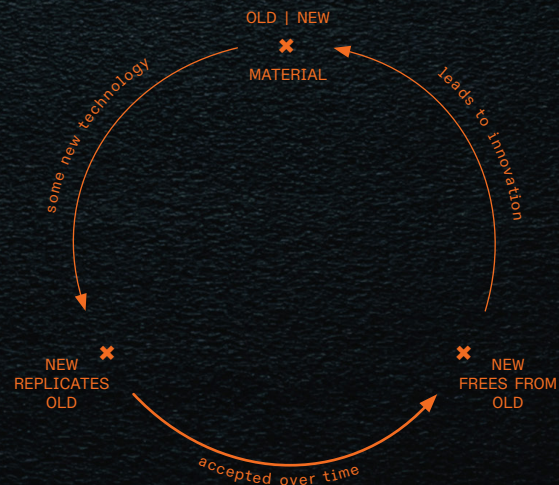
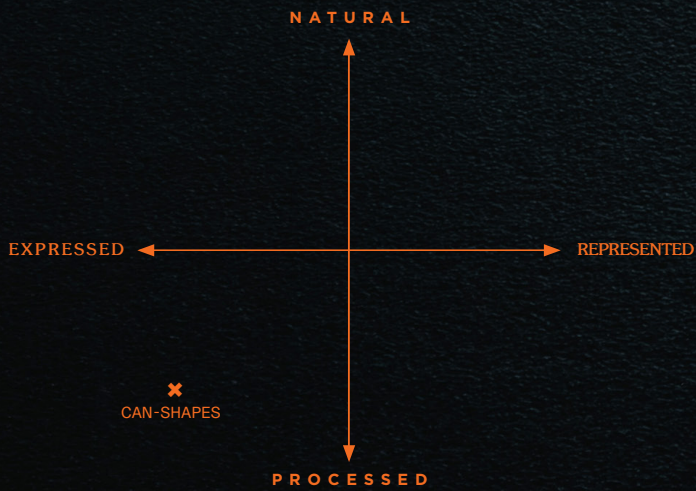
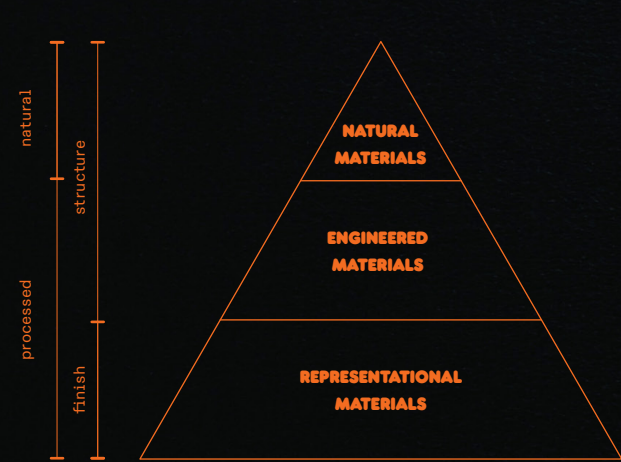
verb

- 1 Optimism that action can enact positive change.

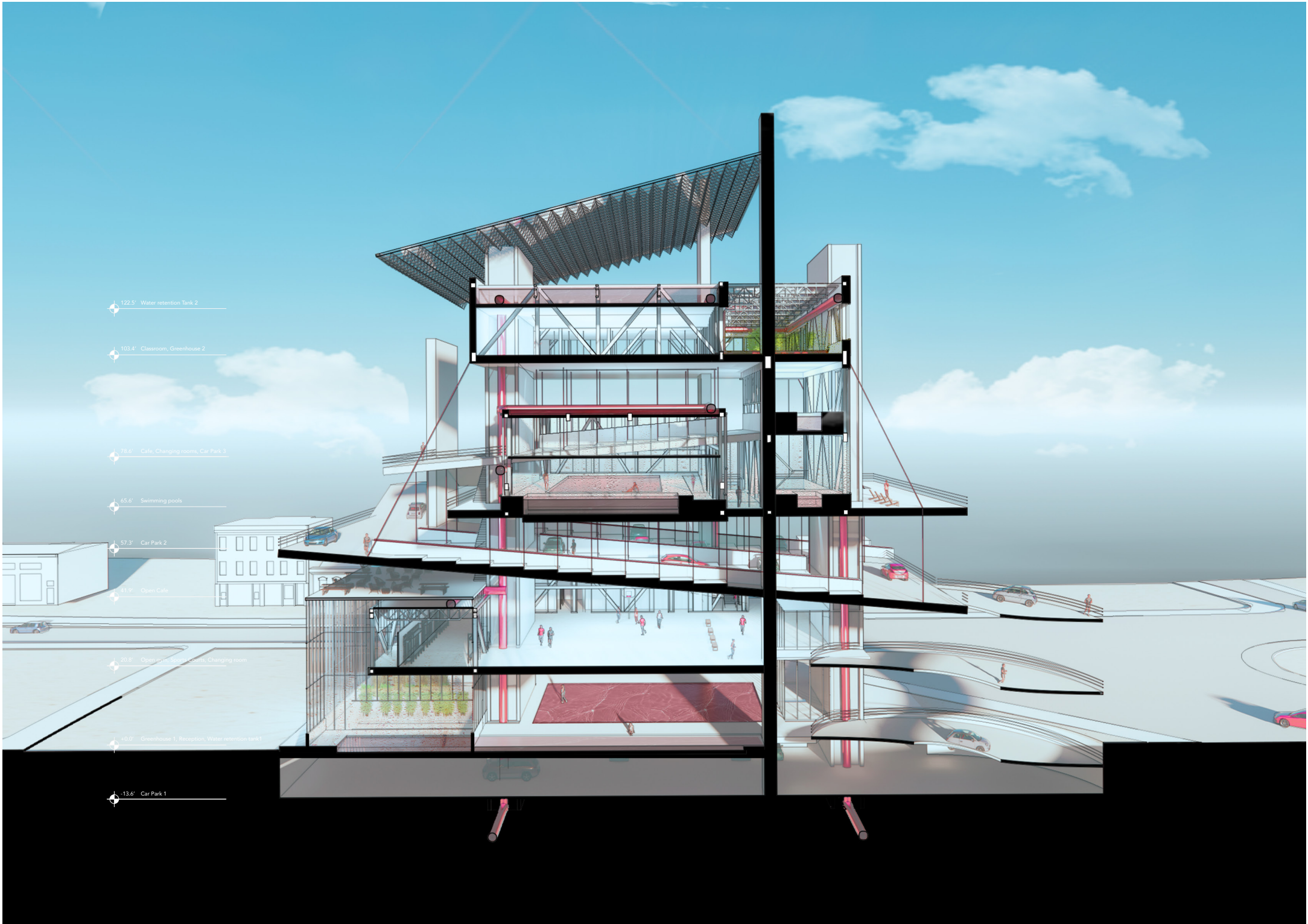
“We can shape the future.”

ACCESSORY ROOMING UNIT
[ARU]

272 NASSAU STREET
PRINCETON, NEW JERSEY, USA



UNIVERSITY OF MICHIGAN / TCAUP



ANN ARBOR, MICHIGAN, USA

ACADEMIC WORK

University of Michigan
TCAUP

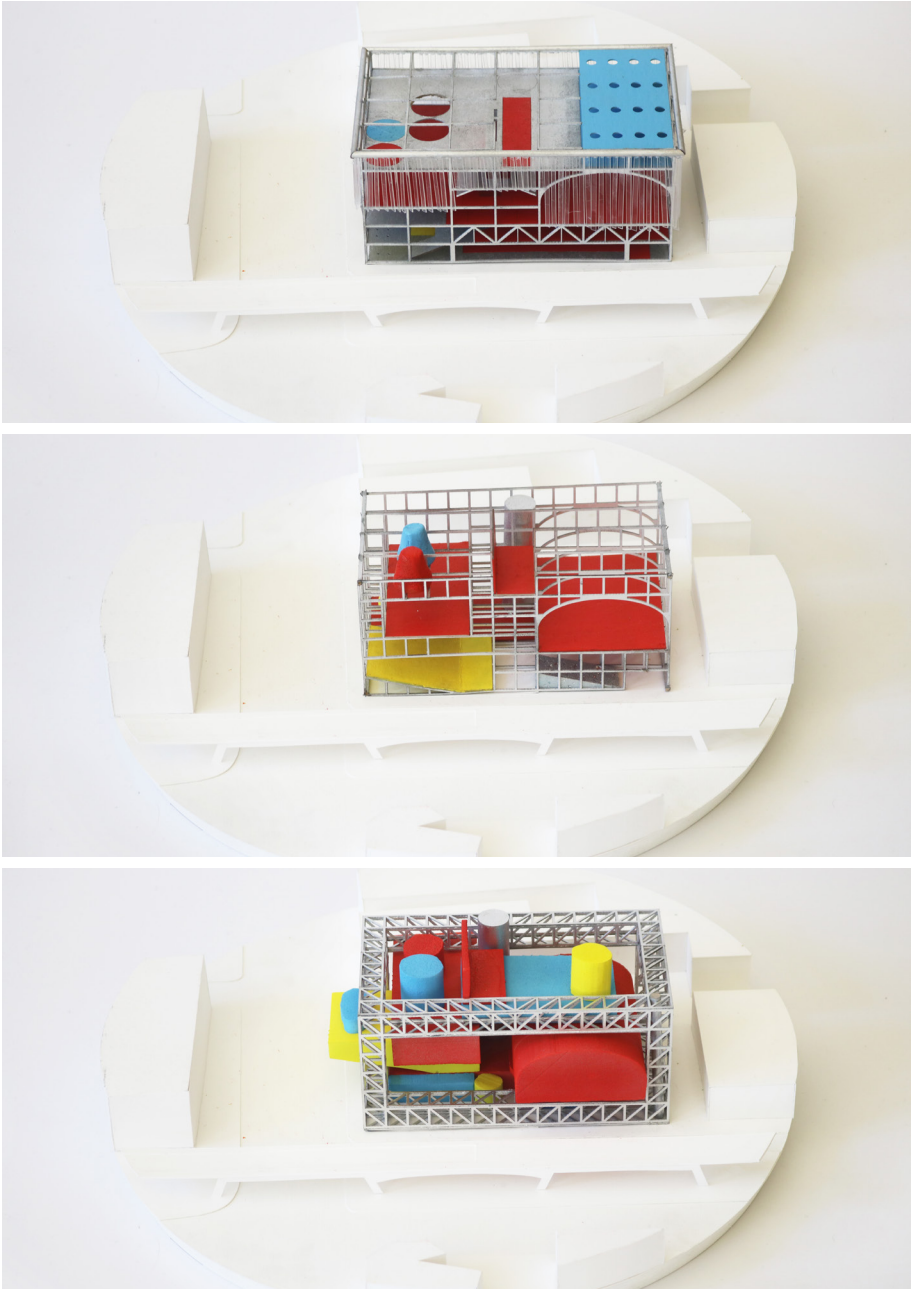
ARCH 432 (UG3)
Confronting Comfort
Community Center

Perspective Section

Fall 2023

(YoYo) Ling Yiu Kong

SYRACUSE UNIVERSITY / SOA



SYRACUSE, NEW YORK, USA

ACADEMIC WORK

Syracuse University
SOA

ARC 409
Sandwiching Charrette
Spring 2019

Model: Ella Arne + Eliza Williamson

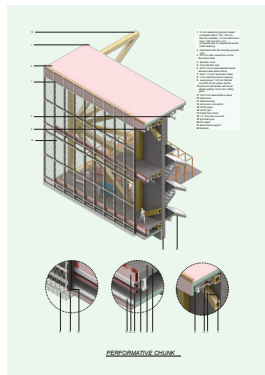
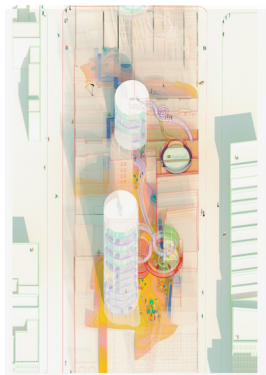
Syracuse University
SOA

ARC 409
Diet & Exercise
Urban Gym

Spring 2019

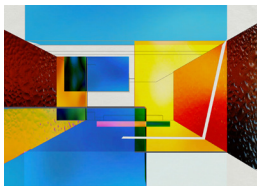
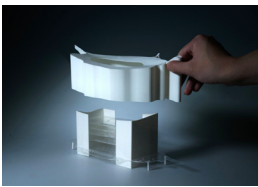
Sandwiching
Program Charrette

SYRACUSE UNIVERSITY / SOA



SYRACUSE, NEW YORK, USA

UNIVERSITY OF MICHIGAN / TCAUP



ANN ARBOR, MICHIGAN, USA

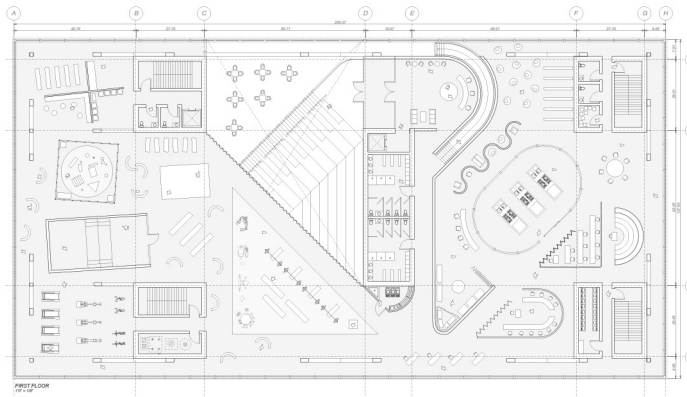


UNIVERSITY OF CINCINNATI / SAID / DAAP



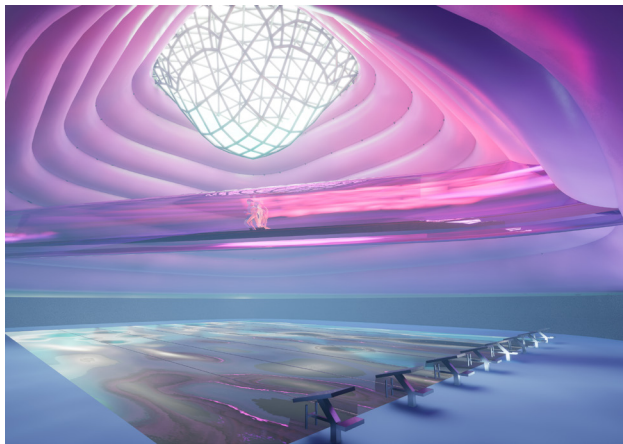
CINCINNATI, OHIO, USA

SYRACUSE UNIVERSITY / SOA



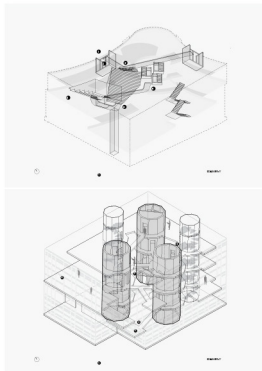
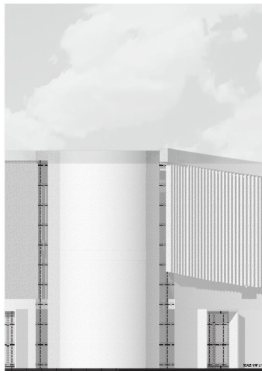
SYRACUSE, NEW YORK, USA

UNIVERSITY OF MICHIGAN / TCAUP



ANN ARBOR, MICHIGAN, USA

SYRACUSE UNIVERSITY / SOA



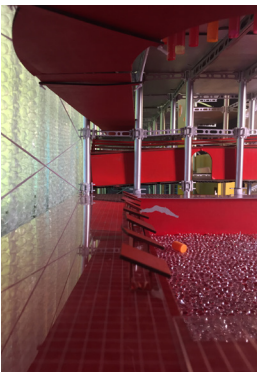
SYRACUSE, NEW YORK, USA

SYRACUSE UNIVERSITY / SOA



SYRACUSE, NEW YORK, USA

SYRACUSE UNIVERSITY / SOA



SYRACUSE, NEW YORK, USA

SYRACUSE UNIVERSITY / SOA



SYRACUSE, NEW YORK, USA

UNIVERSITY OF MICHIGAN



ANN ARBOR, MICHIGAN

ACADEMIC WORK

University of Michigan
Taubman College (TCAUP)

ARCH 509
Finishing

Still Life

Representation and
Fabrication Seminar
Graduate Level

RYAN ANTHONY BALL

ballra@umich.edu

UNIVERSITY OF MICHIGAN

Taubman College of Architecture and Urban Planning

WINTER 2024

time : tbd
course # tbd
room # tbd

FINISHING

FIN-ISH

/'fɪnɪʃ/

1. bring (a task or activity) to an end; complete.

2. complete the manufacture or decoration of (a material, object, or place) by giving it an attractive surface appearance.

The range of architectural finishes has become more comprehensive and complex than ever before. Competing logics of building technology, economy, consumer capitalism, material extraction, net carbon, labor, and culture all intersect in a complex context that shapes how buildings are constructed. In the US, traditional natural materials of the past have largely been replaced with cheaper, less labor intensive, manufactured alternatives. Wood can be tile, brick is a sheet good, and marble comes on a roll; the likeness of any material can be molded to any form. This faux representation of material has created an image-mapped architecture of finishes.

This shift to a representational materiality, while offering infinite formal potential, creates a crisis of traditional tectonic expression in architecture. No longer is the aesthetic of material tied to its performance. Traditional tectonic expressions of structure and materiality are now clad with performative requirements of continuous exterior insulation, fire-rated wall assemblies, and sound transmission class, as we will see.

A primary task of architects, then, is to detail faux-material finish conditions so as to perpetuate the ruse of authentic material expression. A likely danger of finish is that as it is, at best, minimally required, it can become an easy target of value engineering. Among the questions we will address in this course are: Why don't we move beyond these historical associations of material? What does this say about our cultural relationship to technology that we are resistant to change? Why are architects accepting this role of finish designer? Why do we work so hard to disguise the structure and systems that actually support the building? What is an expressive architecture of tiles, sheets, and rolls?

In this course, students will be encouraged to explore new formal potentials to propose an expressive architecture of finishes.

COURSE STRUCTURE:

This course will be structured as a 2-part workshop with both a representational and fabrication component. The first half of the course will be dedicated to deriving a catalog of image-based textures and material surfaces, which students will develop into a constructed detail condition in the second half of the semester.

PT 1: REPRESENTATIONAL MATERIALITY

Working in groups, students will establish a still-life composition of typical construction materials (such as the 2x4, CMU, OSB, plywood, metal stud, etc.) whose materiality remains un-aestheticized and still provides a functional purpose. A looping framework of *original, replica, functional, pastiche, and imaginary* will guide the investigation.

The course will begin with a demonstration of studio photography techniques, DSLR operation, key and fill lighting, tethered capture, and editing using Adobe Lightroom. The still-life investigation may also work with backdrops, utilize green screen technology, and engage with the schools TV Lab. Digital workflows such as 3D scanning, photogrammetry, developing texture maps, and using rendering engines will allow the compositions to be brought into the computer before being recreated through analogue fabrication methods. Sewing machines will be available for student use, and the studio will work with textiles and sewing techniques in particular as a means to explore representational materiality. Students may also integrate digital fabrication techniques such as CNC routing, 3D printing, and laser cutting.

PT 2: DETAIL EXPRESSION

Students will critically examine common vernacular detail conditions and propose a 1-to-1 mockup which will explore the current crisis of material expression instigated by the adoption of the tile, sheet, or roll as primary finish materials. Textile and sewing techniques will be encouraged. The chunk detail assemblies will utilize the representational material techniques developed in part 1.

RYAN ANTHONY BALL

ARCH 432

University of Michigan

Fall 2023

WEATHER BARRIER

"Air conditioning is a selfish technology. In cool the interior, heat is pushed out, making the exterior hotter. This clear calibration between the inside and the outside, and the externalization of discomfort, means that the exterior and people outside become externalities."

Jae Hwan Chan

A little rain never hurt anybody!"

Sarah Whittle, January

CONFRONTING COMFORT:

Have you ever noticed how environmental systems in architecture are usually invisible? By the same token, climate has become an abstract conception based on and experienced through technical standards. Addressing this issue, this studio will collectively ask: What would an aesthetic of building energy exchange look like? Why do we conceal the way climate technology works in our buildings in the first place? How can an aesthetic of climate and energy interaction inform design and the architect's agency in larger issues involving the current climate crisis?

Confronting Comfort: will respond to the year-wide theme of water by questioning why construction practice in the US seems to have a zero-tolerance policy toward it. While there are many reasons current building code seeks to remove water, humidity, and corresponding temperature change from the interior environment, broadly it is driven by a narrow definition of thermal comfort which has been dictated by few, historical, and white European men. While it is clear that water, or any of the natural elements, in their extremes can be catastrophic, it has long been known that embracing nature in design has many daily health benefits. Biophilic design for instance advocates for the presence of water in design, along with connections to natural systems, thermal and airflow variability, and the presence of dynamic and diffuse light. However, on the surface, each of these features "knock up" the instinct of construction best practice, to fully separate and insulate the interior volume from the exterior. This studio will sit in this tension, looking to confront comfort through both technical (quantitative) and experiential (qualitative) design explorations to investigate architecture's uncomfortable relationship with technology.

COURSE STRUCTURE:

PT 1 - FABRICATION (5 wks)

An introductory research and fabrication exercise will make use of digital/analogue workflows and techniques such as 3d printing, cnc mill, laser cutter, vacuumform, transparency printing, among others. Effectively students will run an architectized version of typical high-school chemistry experiments, allowing for hands-on development of an aesthetic representation of heat and humidity exchange. The assignment will investigate cultural vernacular technology precedents to ask questions like: Why does the RGB-gamer aesthetic of the watercooled PC showcase geothermal exchange better than the buildings we design? How do consumer marketing techniques such as the frost-brewed can liner create an aesthetic of cold? Why does the building performance failure depicted in the prototypical Christmas scene with frosted single-paned glass and a roaring open fire form such an iconic image in the cultural imaginary?

PT 2 - DESIGN PROJECT (10 wks)

The design project will be a model community center, sited within the ongoing Lick Run Greenway project in Cincinnati, Ohio. This decades-long project has recently completed its first phase, which in response to the city's ongoing combined sewer overflow problems, chose to daylight the historic stream as a public amenity as opposed to the alternative \$2B underground cistern. The project's program will combine recreation and food education components which will consider closed-loop exchanges between Food, Energy, Water, Waste.

ANN ARBOR, MICHIGAN

ACADEMIC WORK

University of Michigan
Taubman College (TCAUP)

ARCH 509
Finishing

Course Brief

Representation and
Fabrication Seminar
Graduate Level

University of Michigan
Taubman College (TCAUP)

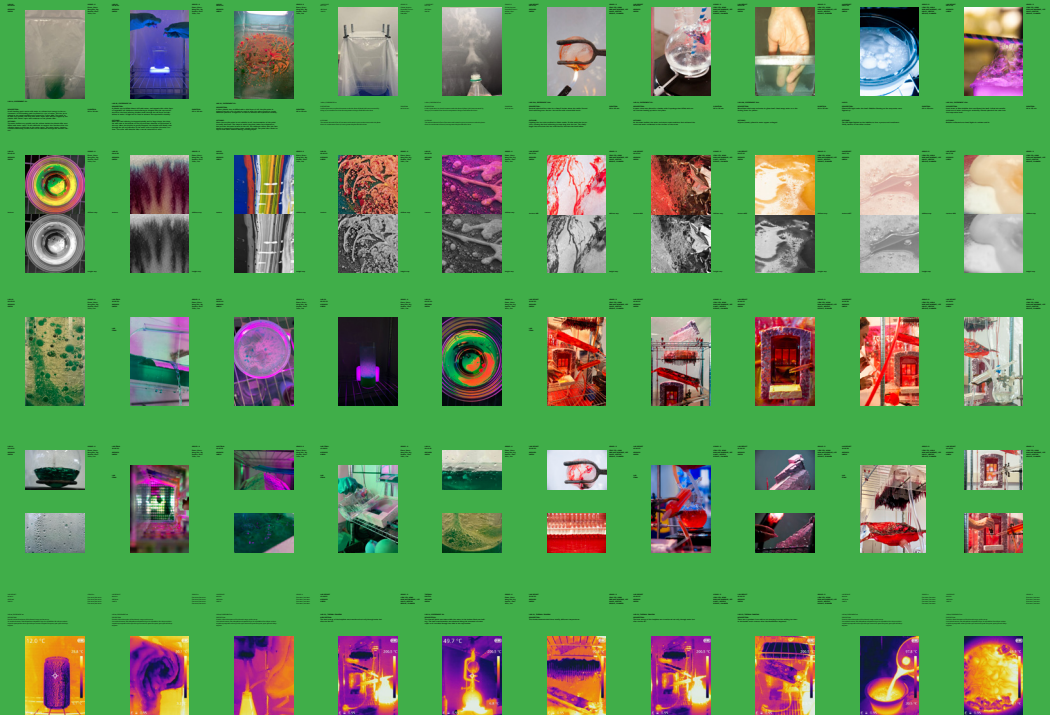
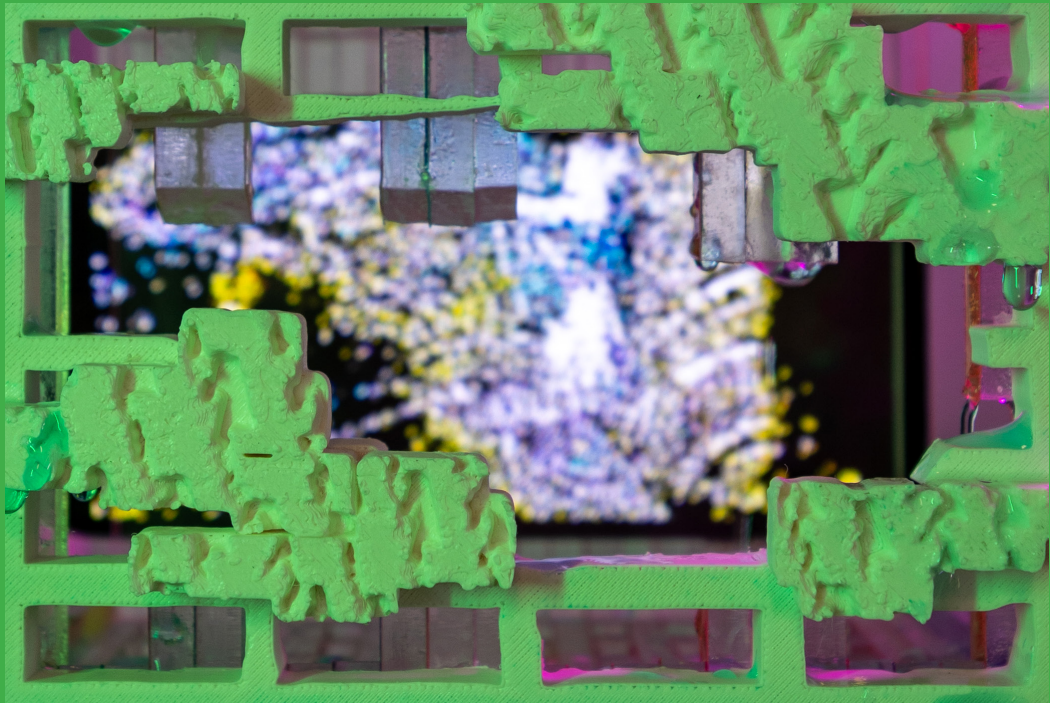
ARCH 432
Confronting Comfort

Course Brief

Architectural Design III
Core 4th Year Studio

PEDAGOGY

08



ACADEMIC WORK

University of Michigan
Tadman College (TCAUP)

ARCH TRD

Practicing

Course Brief

LAB REPORT

R

G

B

Representation and
Fabrication Seminar
Graduate Level

(Dishi) Ling Yu
(Mingqi) Mao Wu Lee
Hayley Minner
Nicole Plunkett

(Justin) Wang Kin Ng
Yoon Lee
Sophia Chen
Emma Stern

Christina Maria Keyrouz
Euniceida Chouin
Kallissa Seyer
Kate Wirt

ACADEMIC WORK

University of Michigan
Tadman College (TCAUP)

ARCH TRD

Practicing

Course Brief

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ACADEMIC WORK

University of Michigan
Tadman College (TCAUP)

ARCH TRD

Practicing

Course Brief

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ACADEMIC WORK

University of Michigan
Tadman College (TCAUP)

ARCH TRD

Practicing

Course Brief

LAB REPORT

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Representation and
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Graduate Level

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Yoon Lee
Sophia Chen
Emma Stern

Christina Maria Keyrouz
Euniceida Chouin
Kallissa Seyer
Kate Wirt

Private Client
2022 - Ongoing
Accessory Dwelling
673 Toro St
San Luis Obispo,
California, USA

DOMESTIC

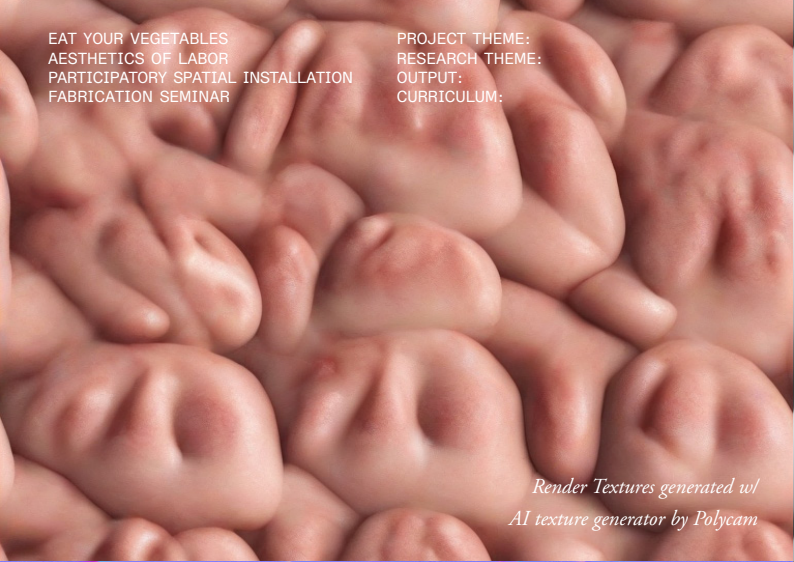
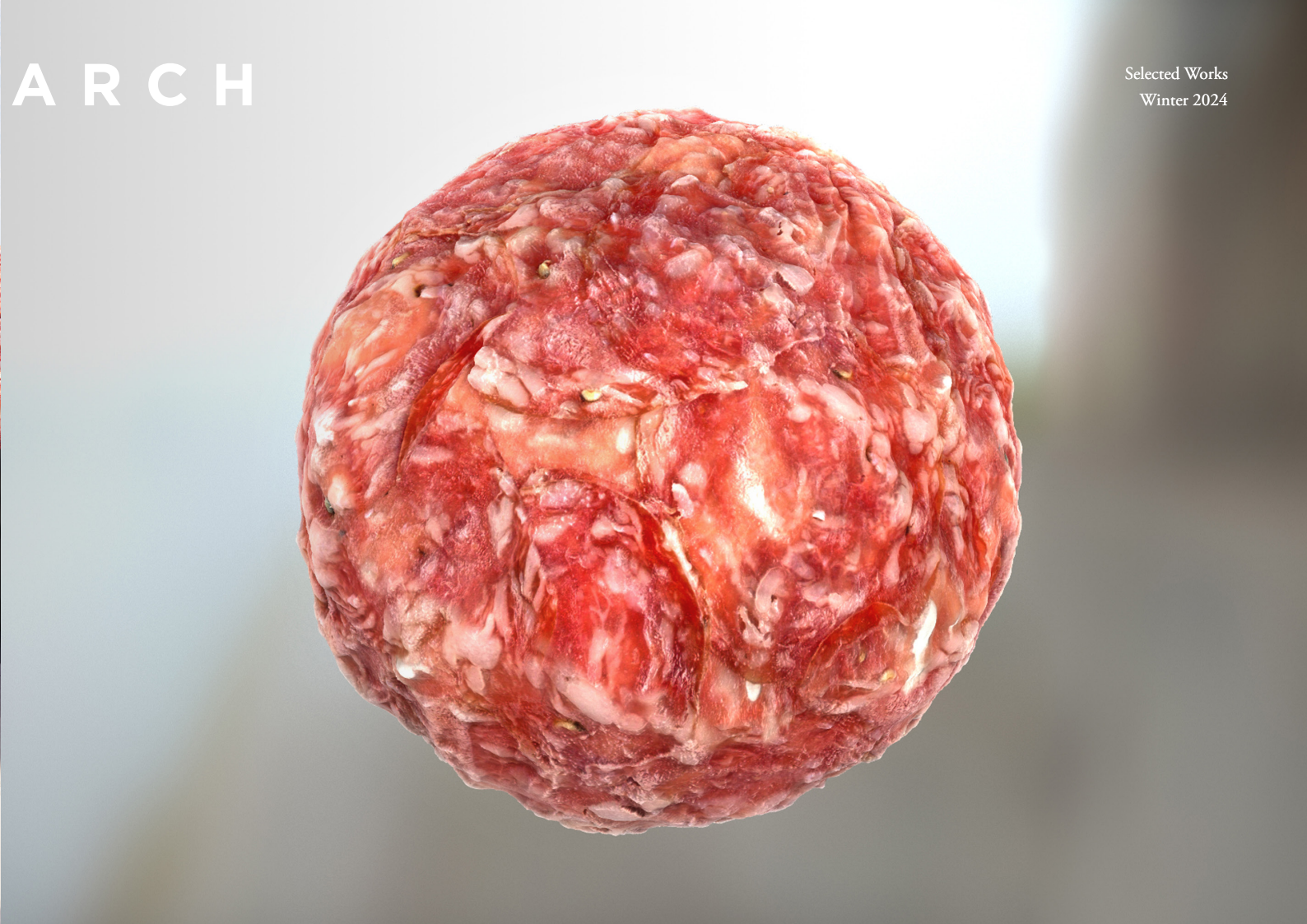
Private Client
2021 - Ongoing
Condo Renovation
89 Macon St.
Brooklyn, New York,
USA

Private Client
2022 - Ongoing
2 Family Conversion
2334 Muriel Ct.
Cincinnati, Ohio,
USA

SPACE

*My pedagogy seeks to demystify the often
unapproachable topic of building systems...*

*Through the juxtaposition of familiar icons of postwar American
suburbia, such as processed foods, sports team fandom, and
pristine lawns, my teaching seeks to leverage participatory art
practice techniques and examine the US cultural relationship
with technology, labor, and class.*



EAT YOUR VEGETABLES
AESTHETICS OF LABOR
PARTICIPATORY SPATIAL INSTALLATION
FABRICATION SEMINAR

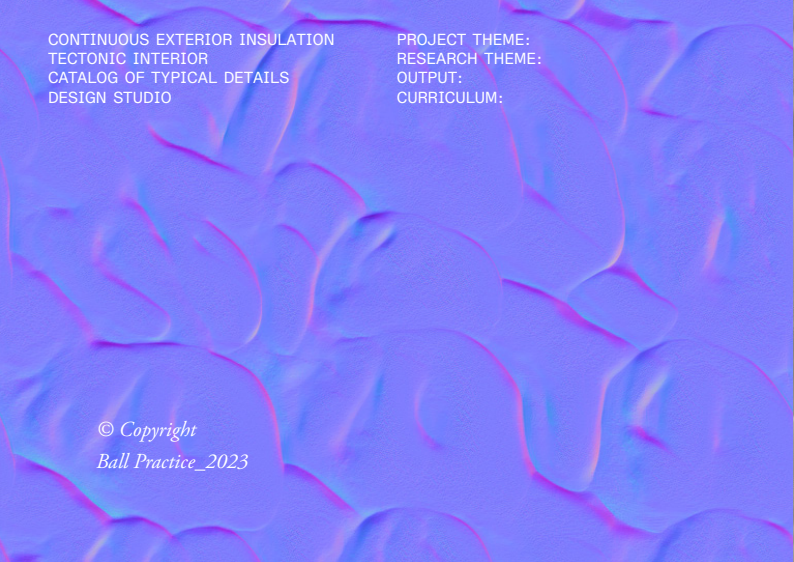
PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:

*Render Textures generated w/
AI texture generator by Polycam*



CAN-SHAPES
REPRESENTATIONAL MATERIALITY
LIBRARY OF MATERIAL TEXTURES
FABRICATION SEMINAR

PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:



CONTINUOUS EXTERIOR INSULATION
TECTONIC INTERIOR
CATALOG OF TYPICAL DETAILS
DESIGN STUDIO

PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:

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Ball Practice_2023

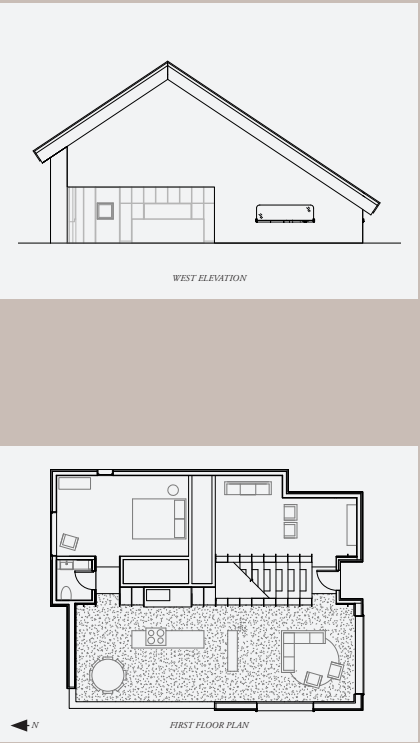


DOMESTIC SPACE
RADICAL RE-PROGRAMMING
DEVELOPMENT OF INFILL TYPOLOGIES
DESIGN STUDIO

PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:



ACCESSORY DWELLING UNIT
[ADU]



673 TORO STREET
SAN LUIS OBISPO, CALIFORNIA, USA

ACCESSORY DWELLING UNIT
[ADU]



673 TORO STREET
SAN LUIS OBISPO, CALIFORNIA, USA

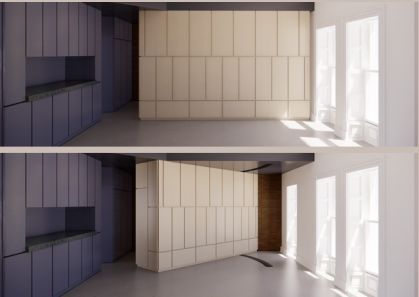
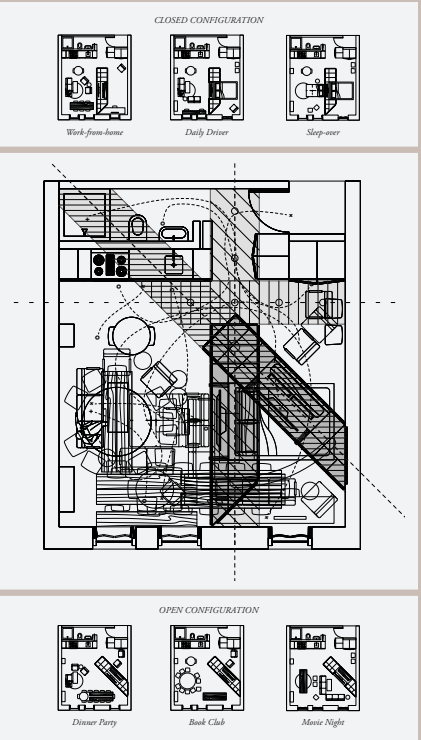
BALL PRACTICE

CONDO RENOVATION



89 MACON ST
BROOKLYN, NEW YORK, USA

CONDO RENOVATION



89 MACON ST
BROOKLYN, NEW YORK, USA

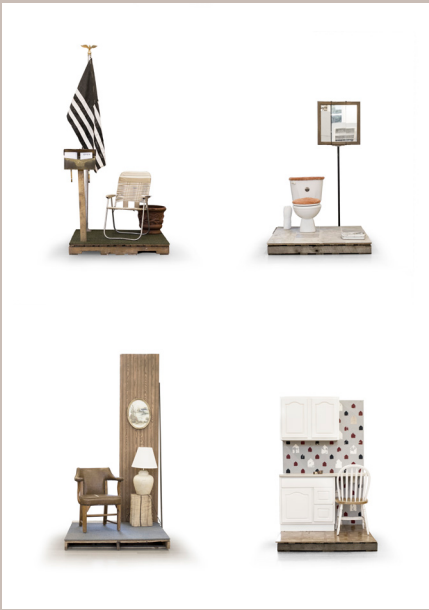
BALL PRACTICE

DPMT7



CINCINNATI, OHIO, USA

E13 WORKSHOP



CINCINNATI, OHIO, USA

COLLABORATIONS

COLLABORATIVE WORKS

Public Installations • Exhibitions
2011-2017

DPMT7
Cincinnati, Ohio



Various Projects
2011-2017

Vincent Samalou
Whitney Hamaker
Kara Cottrigen
Nicholas Gorman
Joseph Kinselman
Ryan Ball
Kary Buehler

COLLABORATIVE WORK

E13 Workshop
Cincinnati, Ohio, USA

Various Design Products and
Design Services

Travis Hope
Joseph Kinselman
Ryan Ball



COLLABORATIONS

CINCINNATI, OHIO, USA

E13 WORKSHOP



CINCINNATI, OHIO, USA

DPMT7



SECOND PLACE



PERSONAL WORK

London Internet Museum
Ben Bradsher
Summer 2016
Second Place

LONDON, ENGLAND

COMPETITION FINALIST



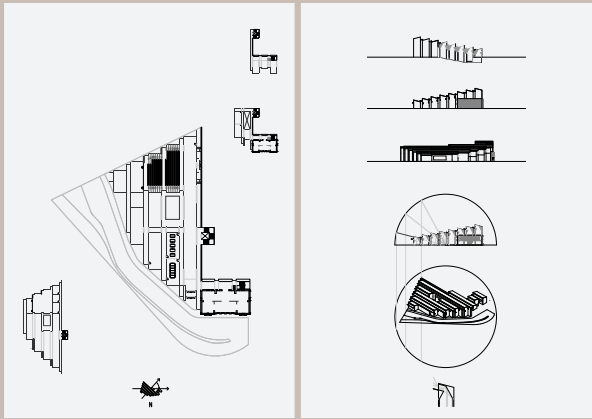
LOS ANGELES, CALIFORNIA, USA

PERSONAL WORK

Last House on Mulholland
Los Angeles, CA
Spring 2017
Finalist

DESIGN COMPETITIONS

SECOND PLACE



PERSONAL WORK

London Internet Museum
Ben Bradsher
Summer 2016
Second Place

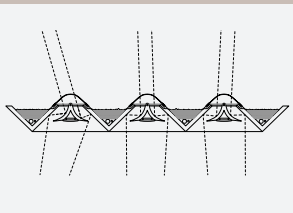
LONDON, ENGLAND

VARIOUS COMPETITIONS



PERSONAL WORKS

London Internet Museum
Ben Bradsher
Summer 2016
Second Place



PERSONAL WORKS

London Internet Museum
Ben Bradsher
Summer 2016
Second Place



PERSONAL WORKS

London Internet Museum
Ben Bradsher
Summer 2016
Second Place

DESIGN COMPETITIONS

VARIOUS LOCATIONS



ADJAYE ASSOCIATES

| | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|--|
| PROFESSIONAL WORKS | Princeton University Art Museum Princeton, New Jersey | — | — | — | — | — | — | Project Team | Internal Design Development Adjaye NYC Project Team |
| Adjaye Associates New York, New York | Under Construction Expected Completion 2024 | — | — | — | — | — | — | AOR: Cooper Robertson Structural: Silman MEP: Kohler Roman Lighting: Tillson Facade: Heineges Landscape: James Corner F.O. | David Adjaye Marc McQuade Matthew Storie Abraham Murrell Ryan Ball Lincoln Antonio Ella Arne |
| RYAN ANTHONY BALL | | | | | | | | | Selected Works Summer 2021 |

| | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|--|
| PROFESSIONAL WORKS | Princeton University Art Museum Princeton, New Jersey | — | — | — | — | — | — | Project Team | Internal Design Development Adjaye NYC Project Team |
| Adjaye Associates New York, New York | Under Construction Expected Completion 2024 | — | — | — | — | — | — | AOR: Cooper Robertson Structural: Silman MEP: Kohler Roman Lighting: Tillson Facade: Heineges Landscape: James Corner F.O. | David Adjaye Marc McQuade Matthew Storie Abraham Murrell Ryan Ball Lincoln Antonio Ella Arne |
| RYAN ANTHONY BALL | | | | | | | | | Selected Works Summer 2021 |



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|---|--|---|---|---|---|---|---|---|--|
| PROFESSIONAL WORKS | Princeton University Art Museum Princeton, New Jersey | — | — | — | — | — | — | Project Team | Internal Design Development Adjaye NYC Project Team |
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ADJAYE ASSOCIATES

NEW YORK, NEW YORK, USA

ADJAYE ASSOCIATES

NEW YORK, NEW YORK, USA

NEW YORK, NEW YORK, USA

ADJAYE ASSOCIATES

NEW YORK, NEW YORK, USA


ADJAYE ASSOCIATES



NEW YORK, NEW YORK, USA

PROFESSIONAL WORK

| | | | | | | |
|---|----------|---|---|---|---|---|
| 1199 SEIU Lobby Uniter Healthcare Workers East New York, New York | — | — | — | — | Project Team | Construction Administration Adjaye NYC Internal Project Team |
| Adjaye Associates New York, New York | Complete | — | — | — | MEP: RDA Lighting: Dot Dash Acoustics: Longman Lindsey Contractor: JRM | David Adjaye Eric Ball Ryan Ball Kyungsik Kim |



Selected Works
Winter 2024

111 E Ann St. #1
Ann Arbor, MI 48104

ryananthonyball@gmail.com
+01.513.520.5733

Adjaye Associates
New York, New York

Princeton University Art Museum
Princeton, New Jersey