

RYAN ANTHONY BALL

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EAT
YOUR
VEGETABLES

Can-Shapes,
Continuous Exterior Insulation,
and Domestic Space



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**.

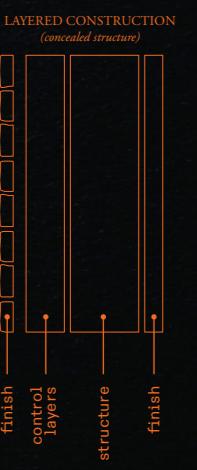
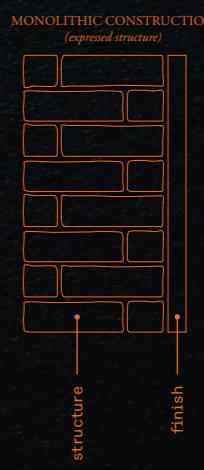
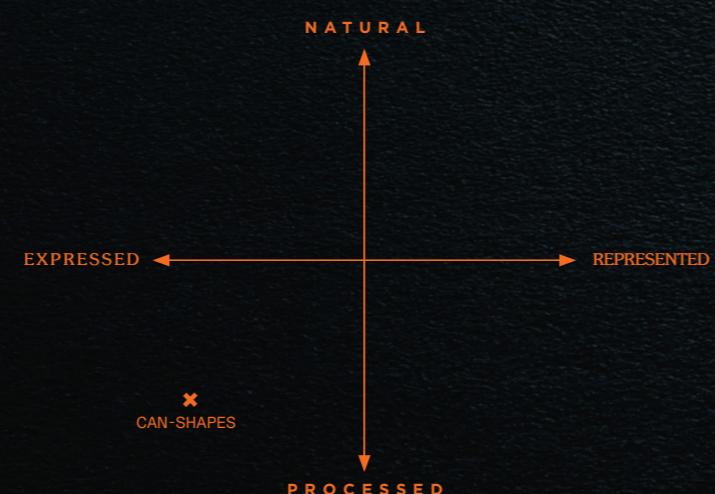
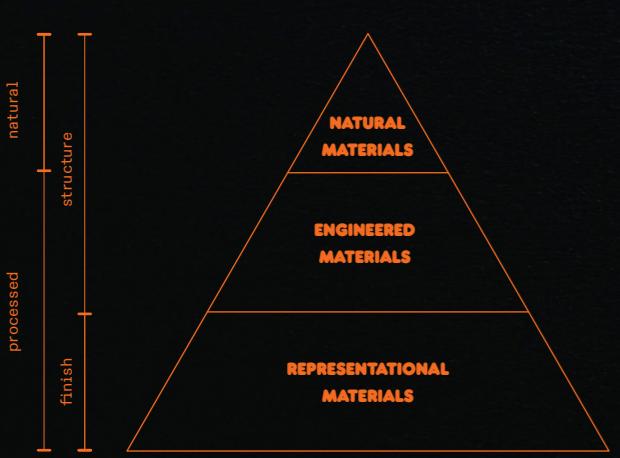
"What a can-shape, It's like talking to a wall."

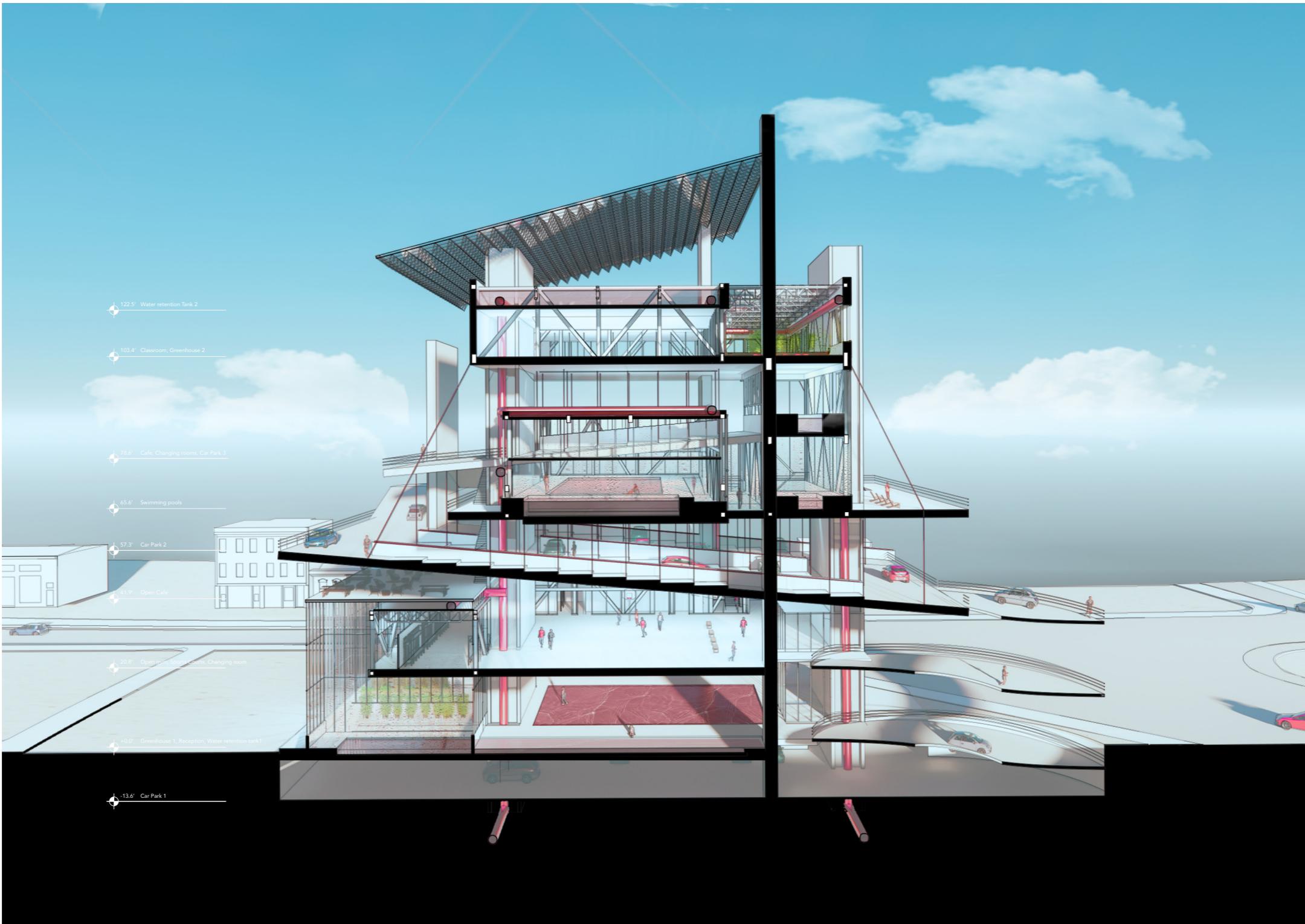
verb

- 1 **Optimism** that **action** can enact **positive change**.

"We can shape the future."

272 NASSAU STREET
PRINCETON, NEW JERSEY, USA

ACCESSORY ROOMING UNIT
[ARU]272 NASSAU STREET
PRINCETON, NEW JERSEY, USA



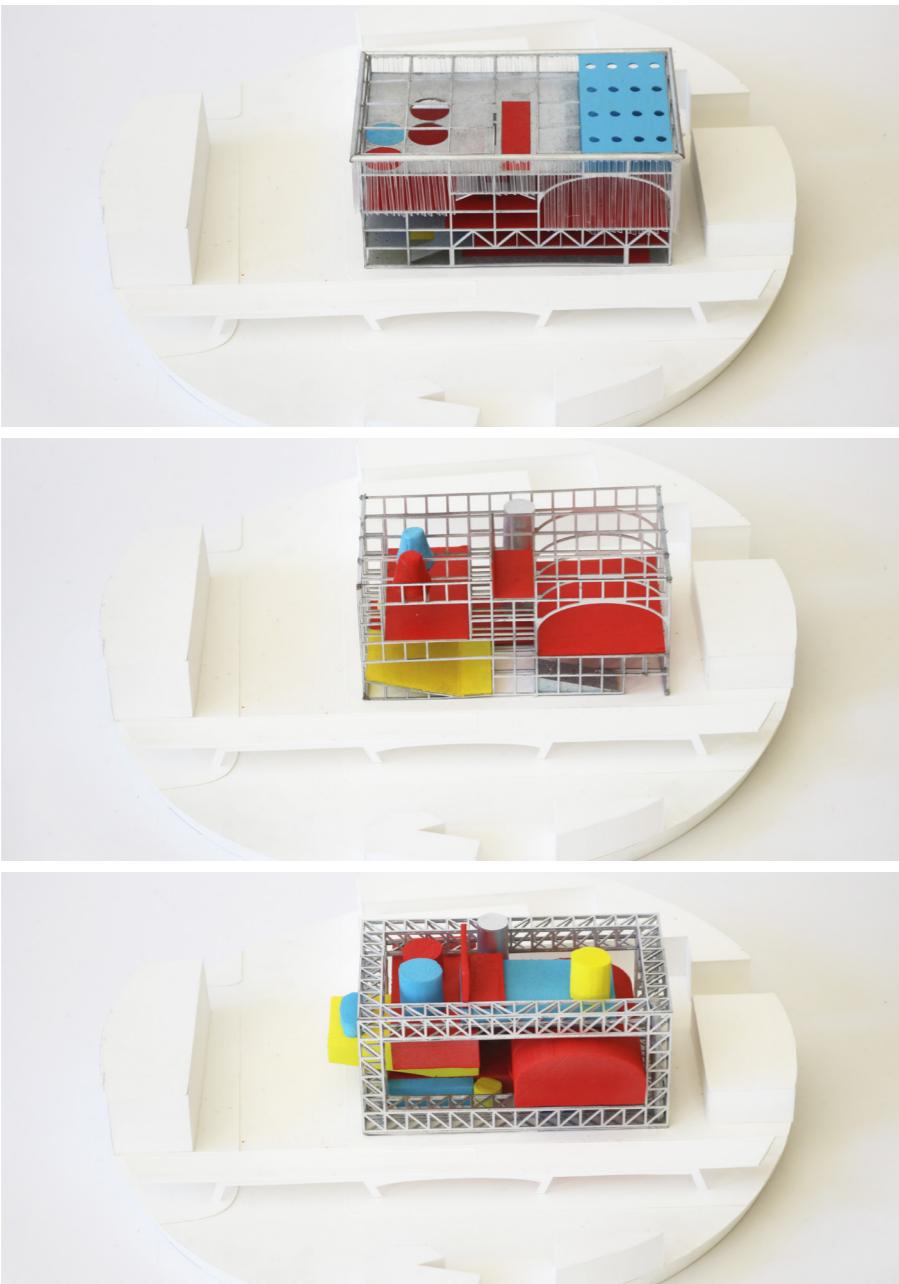
ACADEMIC WORK

University of Michigan
TCAUPARCH 432 (UG3)
Confronting Comfort
Community Center

Fall 2023

Perspective Section

(YoYo) Ling Yiu Kong



ACADEMIC WORK

Syracuse University
SOAARC 409
Sandwiching Charette
Spring 2019

Model: Ella Arne + Eliza Williamson

Syracuse University
SOAARC 409
Diet & Exercise
Urban GymSandwiching
Program Charratte



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
/ˈfīn-əsh/

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 school's 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

"Air-conditioning is a capitalist technology. To cool the interior, heat is pumped out, making the exterior hotter. This clear delineation between the inside and the outside, and the externalization of discomfort, means 'heat' is external, and people outside become externalities".
—Tina Loo, *China*

"A little rain never hurt anybody!"
Sarah Maitlis, *Canada*

WEATHER BARRIER

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 our 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, the elite European elite. While it is clear that water, or any of the natural elements, in their extremes can be catastrophic, it has long been known that incorporating 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 "lock 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 unrectified version of typical high-end 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 color 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 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.

ACADEMIC WORK

University of Michigan
Taubman College (TCAUP)ARCH 509
Finishing

Course Brief

University of Michigan
Taubman College (TCAUP)ARCH 432
Confronting Comfort

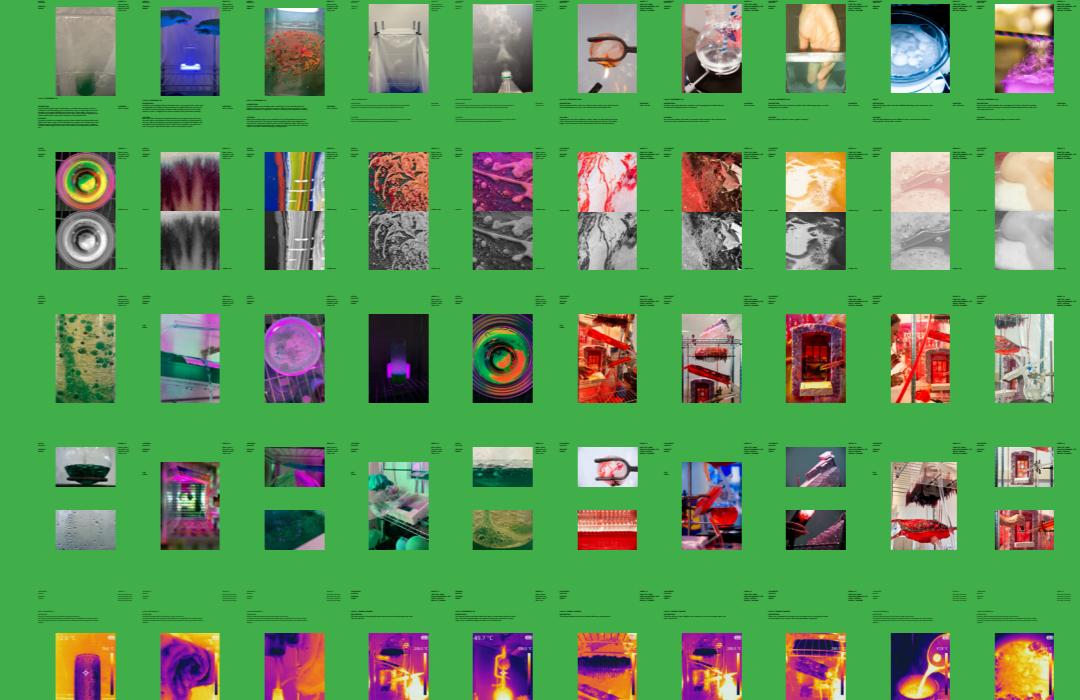
Course Brief

Representation and
Fabrication Seminar
Graduate LevelArchitectural Design III
Core 4th Year Studio



ACADEMIC WORK University of Michigan
Taubman College (TCAMP)
ARCH TRD Finishing
Course Brief
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Representation and
Fabrication Seminar
Graduate Level
—

LAB REPORT R G B
—
—
(YoYo) Liang Yiu
(Monique) Man Wai Lee
Haley Munoz
Nicole Plankin
(Justin) Wang Kin Ng
Yoon Lee
Sophia Chen
Emma Soto
Christa Maria Keyrouz
Emeralda Orozco
Kallista Sayer
Kai Wu



ACADEMIC WORK University of Michigan
Taubman College (TCAMP)
ARCH TRD Finishing
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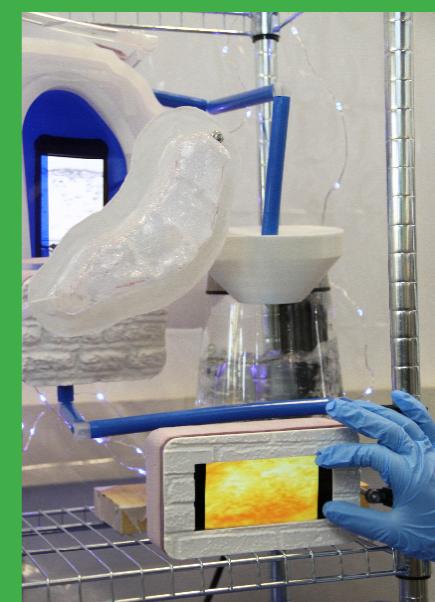
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Taubman College (TCAMP)
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Representation and
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Graduate Level
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Christa Maria Keyrouz
Emeralda Orozco
Kallista Sayer
Kai Wu

DOMESTIC

SPACE

PROJECT

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

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

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



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.



Render Textures generated w/
AI texture generator by Polycam

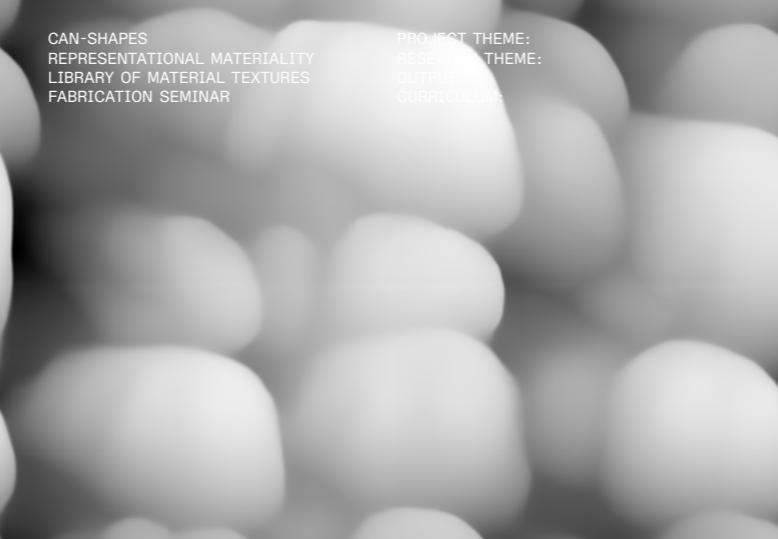


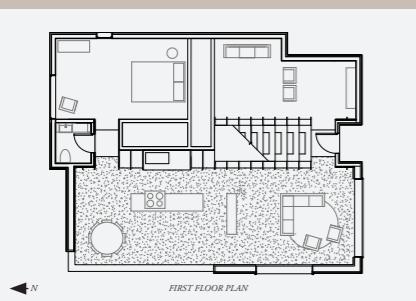
CONTINUOUS EXTERIOR INSULATION
TECTONIC INTERIOR
CATALOG OF TYPICAL DETAILS
DESIGN STUDIO

PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:

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

PROJECT THEME:
RESEARCH THEME:
OUTPUT:
CURRICULUM:



[ADU]
ACCESSORY DWELLING UNIT

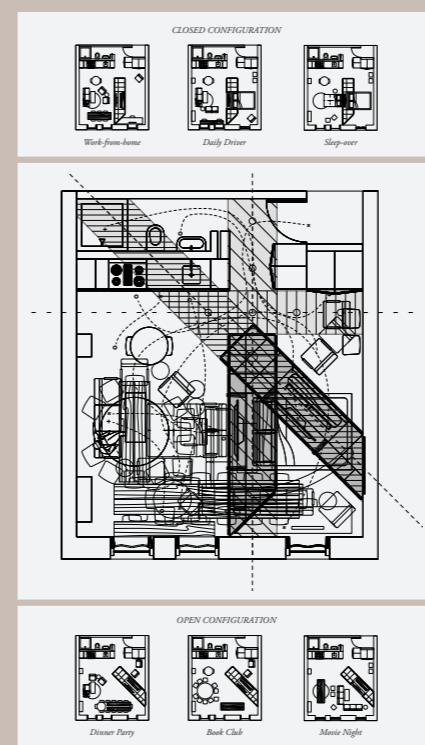
BALL PRACTICE



CONDO RENOVATION

673 TORO STREET
SAN LUIS OBISPO, CALIFORNIA, USA[ADU]
ACCESSORY DWELLING UNIT673 TORO STREET
SAN LUIS OBISPO, CALIFORNIA, USA

BALL PRACTICE

89 MACON ST
BROOKLYN, NEW YORK, USA89 MACON ST
BROOKLYN, NEW YORK, USA

DPMT7



COLLABORATIONS

COLLABORATIVE WORKS
Public Installations + Exhibitions
2011-2017DPMT7
Cincinnati, Ohio

CINCINNATI, OHIO, USA

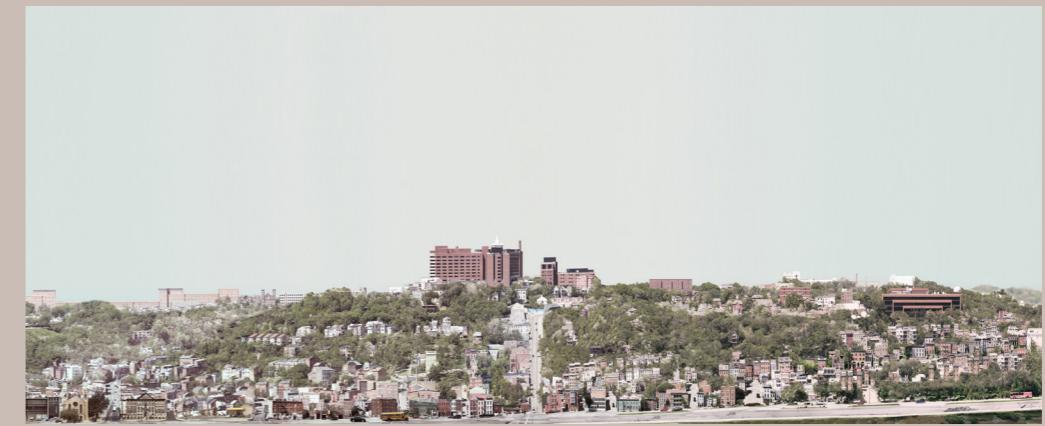
E13 WORKSHOP

COLLABORATIVE WORKS
Public Installations + Exhibitions
2011-2017COLLABORATIVE WORKS
Public Installations + Exhibitions
2011-2017COLLABORATIVE WORKS
Public Installations + Exhibitions
2011-2017COLLABORATIVE WORKS
Public Installations + Exhibitions
2011-2017

WORK

CINCINNATI, OHIO, USA

E13 WORKSHOP

COLLABORATIVE WORK
E13 Workshop
Cincinnati, Ohio, USAVarious Design Products and
Design ServicesCOLLABORATIVE WORK
Public Installations + Exhibitions
2011-2017Various Design Products and
Design ServicesRYAN ANTHONY BALL
Public Installations + Exhibitions
2011-2017Various Design Products and
Design ServicesCOLLABORATIVE WORK
Public Installations + Exhibitions
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Design ServicesCOLLABORATIVE WORK
Public Installations + Exhibitions
2011-2017Various Design Products and
Design Services

COLLABORATIONS

CINCINNATI, OHIO, USA

CINCINNATI, OHIO, USA

14

SECOND PLACE

PERSONAL WORK
London Internet Museum
Ber Bredon
Summer 2016
Second Place

DESIGN COMPETITIONS

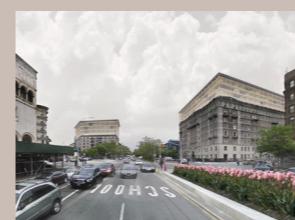
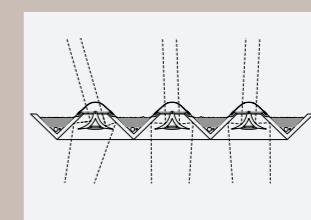


SECOND PLACE

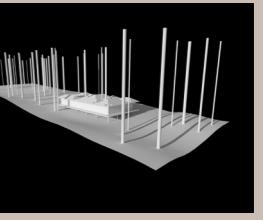
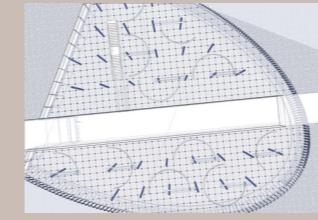
PERSONAL WORK
London Internet Museum
Ber Bredon
Summer 2016
Second Place

LONDON, ENGLAND

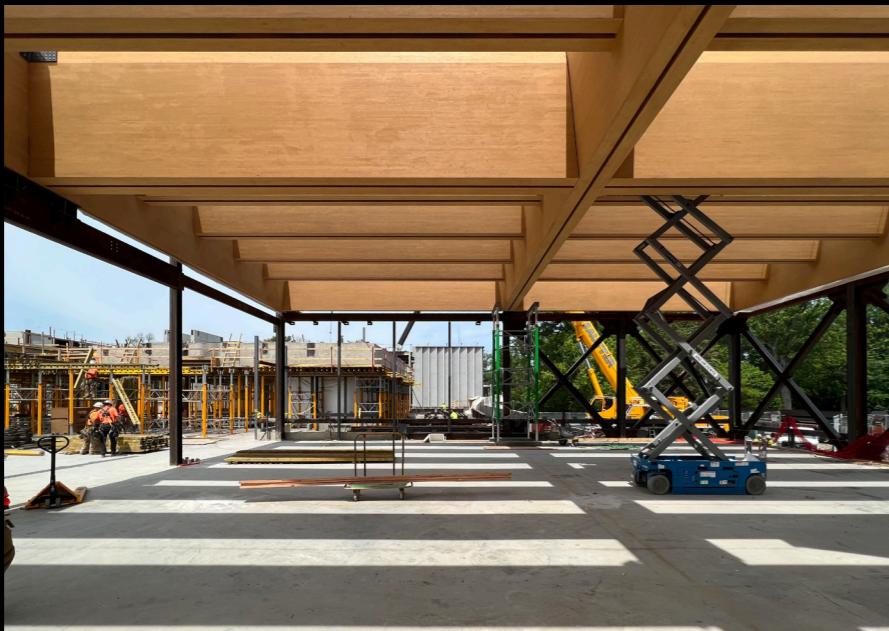
VARIOUS COMPETITIONS

PERSONAL WORK
Last House on Melvilleland
Los Angeles, CA
Spring 2017
Finalist

VARIOUS LOCATIONS



ADJAYE ASSOCIATES



PROFESSIONAL WORKS
Princeton University Art Museum
Princeton, New Jersey

Adjaye Associates
New York, New York
Under Construction
Expected Completion 2024

RYAN ANTHONY BALL

Project Team
Internal Design Development
Adjaye NYC Project Team

AOR: Cooper Robertson
Structural: Silman
MEP: Kohler Ronan
Lighting: Tillerson
Facade: Heinges
Landscape: James Corner F.O.

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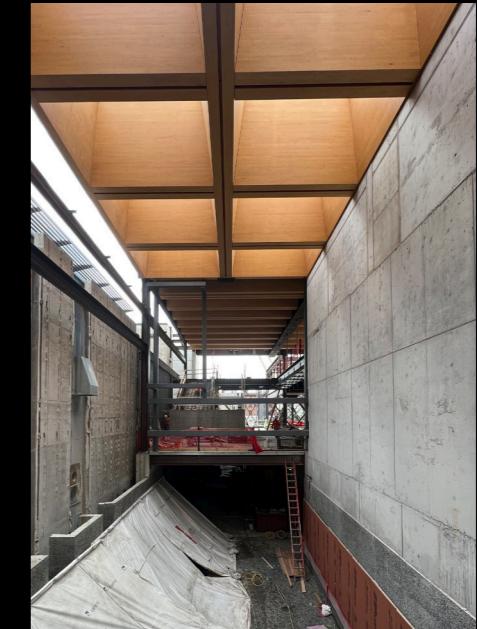
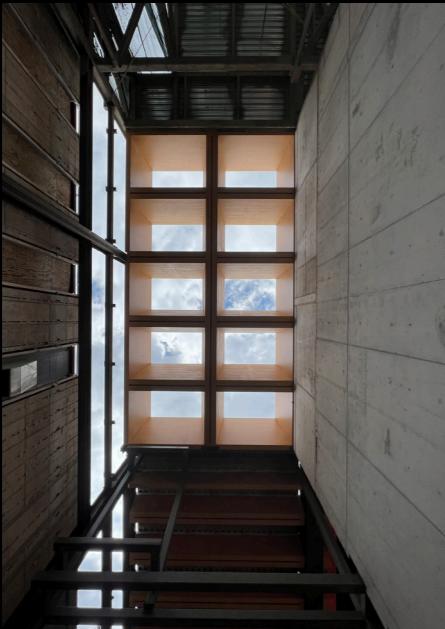
RYAN ANTHONY BALL
Selected Works
Summer 2021

Project Team
Internal Design Development
Adjaye NYC Project Team

AOR: Cooper Robertson
Structural: Silman
MEP: Kohler Ronan
Lighting: Tillerson
Facade: Heinges
Landscape: James Corner F.O.

Selected Works
Summer 2021

NEW YORK, NEW YORK, USA



PROFESSIONAL WORKS
Princeton University Art Museum
Princeton, New Jersey

Adjaye Associates
New York, New York
Under Construction
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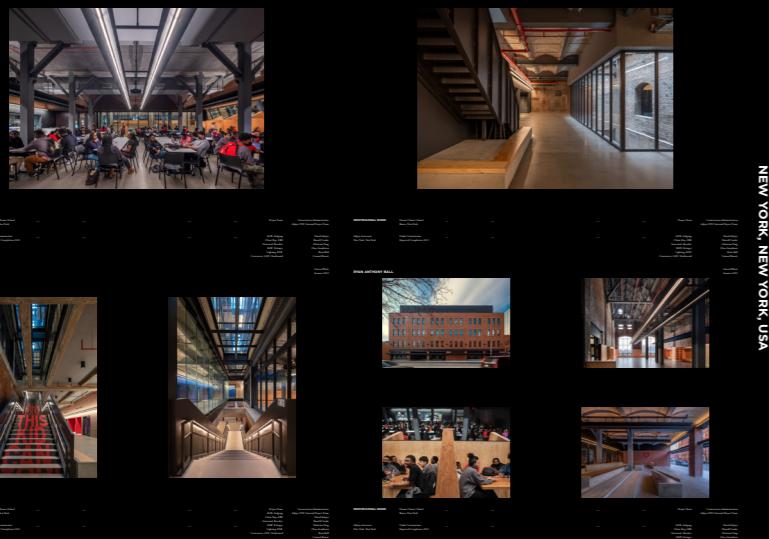
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Davide Adjaye
Marc McQuade
Matthew Storie
Abraham Murrell
Ryan Ball
Lincoln Antonio
Ella Arne

PRACTICE

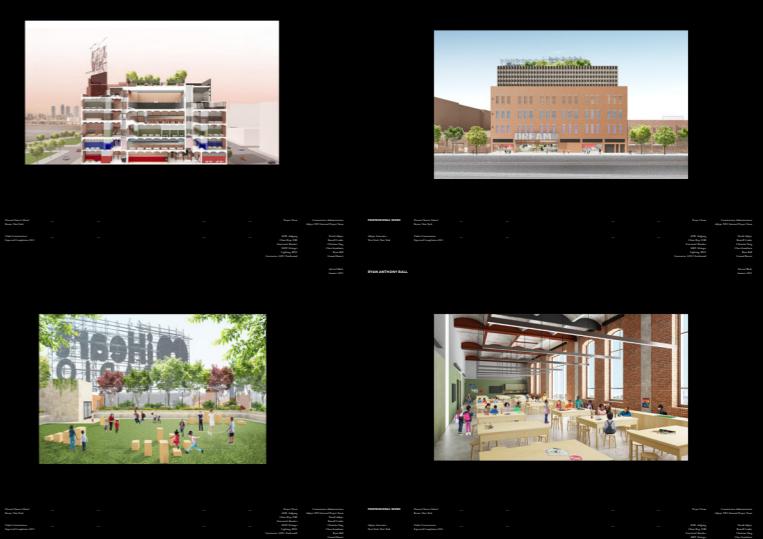
ADJAYE ASSOCIATES



ADJAYE ASSOCIATES



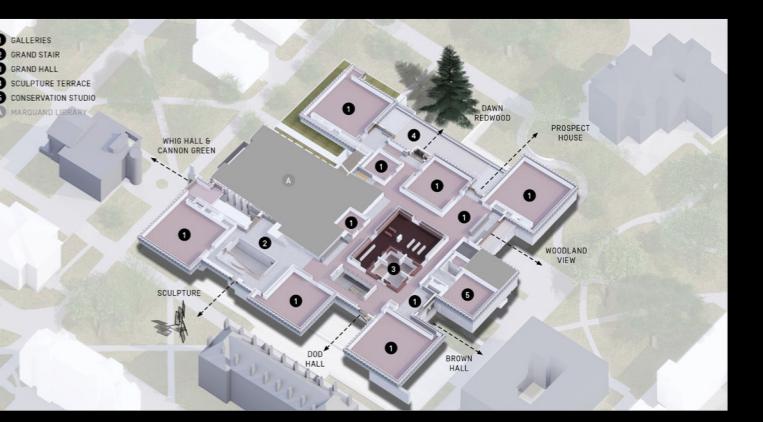
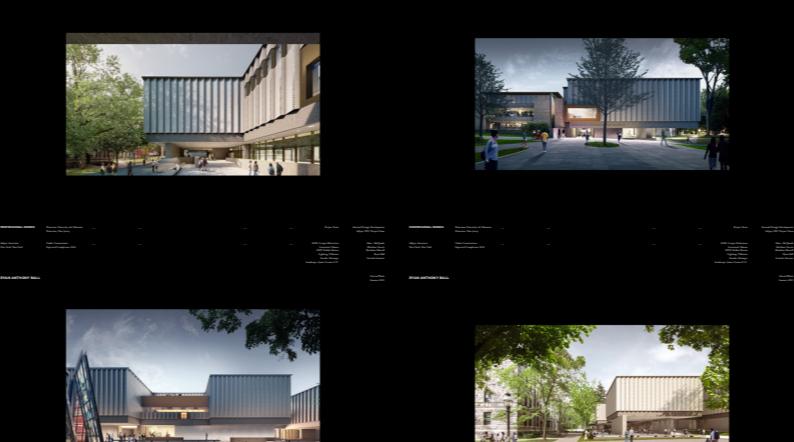
NEW YORK, NEW YORK, USA



ADJAYE ASSOCIATES



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

Adjaye Associates
New York, New York

Complete

Project Team

Construction Administration
Adjaye NYC Internal Project Team

MEP: RDA
Lighting: Dot Dash
Acoustics: Longman Lindsey
Contractor: JRM

David Adjaye
Eric Ball
Ryan Ball
Kyungskik Kim



Selected Works
Winter 2024

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Ann Arbor , MI 48104

ryananthonyball@gmail.com
+01.513.520.5733

Adjaye Associates
New York, New York

Princeton University Art Museum
Princeton, New Jersey