

THE
BOOK
OF
TRENT

*A GRAND TESTAMENT
OF ARCHITECTURE*

Trent
~~Russell~~
 Welcome, my name is ~~Kelley~~. I live to design things and I collect

aggressive
 porcelain
 artichokes.

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If you would take a seat in your favorite *Eames* chair then thumb through these pages, it'd be swell. This portfolio is to be read like a holy book with verses and chapters. Important parts are highlighted...but it's all important.

ACTUALIZED

CONCEPTUAL

Parable of the Artichoke

6 On the sabbath, the preacher approached the Teacher and asked, “Good Teacher, in following you I feel I must become a designer. What ought I design and where ought I go to create?”

² The Teacher turned to the preacher and told him this parable, “A rich man hired out the most prestigious architect to make for himself a home. One day while walking to the construction site, he passed the shop of a lowly potter. ³In his window sat the most beautiful porcelain artichoke. “Sir!” said the man, “I would like this artichoke. It would sit perfect in my home.” To which the Potter replied, “It is not for sale.”

⁴ Leaving, the thought of this artichoke consumed him. Each day he would enter the potter’s shop and increase his proposal for the porcelain, and each day he would be denied.

⁵ Finally, the day of his move had come, and a last time the man entered the shop and exclaimed, “I must have this artichoke! ⁶Its cracked finishing brings more comfort than any four impenetrable walls. Its dimpled leaves repeating nearly infinitesimally strike me with awe. In its folds and shadows I see the sheltering of parental embrace. The way it captures light gives more warmth than any fireplace!”

⁷ Closing his mouth, the Teacher turned and began to walk away. “Wait! What happens next?! Does he finally get to buy the artichoke?” asked the Preacher.

⁸ “A home for the body can be bought, but a home for the soul cannot. To speak the language of design through the mediums of word, worship, and home and then to allow them to chisel away stone, this is true design. ⁹ Design to a man’s deepest need and you satisfy his physical needs too.”

¹⁰ “Where do I go to design this way?”

¹¹ “Go where there’s clay, not concrete.”

THE ARC

DESIGNED
& BUILT BY
TRENT KELLEY
PERSONAL PROJECT

begun: 03/2018
finished: 05/2020

LOCATION:
GROESBECK, TX
76642

from command to
vision to construction
to the deluge which
brings it all
together.



³ But the LORD saw that the uninspiring architecture of man was great in the Republic of Texas, and that every intention of the thoughts of builders was only evil continually. ⁴ And the LORD regretted that he had made these men to build, and it grieved him to his heart. So the LORD said, "I will blot out designs that are created, for I am sorry that they are made." ⁵ But Trent found favor in the eyes of the LORD.

Trent and the Flood

⁶ These are the generations of Trent. Trent was a righteous man, blameless in his generation. Trent walked with God. And Trent had no sons...but if he did they would be named Frank, Louis, and Antoni.

⁷ Now the buildings of the earth in Groesbeck were corrupt in God's sight, and the they were violent toward the eyes. And God said to Trent, "I have determined to start afresh. ⁸ Make yourself a house of metal and wood. Make it beautiful in the Arc, and cover it inside and out with grace. ⁹ This is how you are to make it: the length of the Arc 48 feet, its width 12 feet, its northern height 10 feet, and its southern height 26 feet. Make a roof for the Arc of galvanized metal to reflect the heat, and set the door of the Arc in its sides not facing the street. ¹⁰ Make it with lower, second, and third decks. ¹¹ For behold, I will bring a flood of projects upon you to keep you from all the evil designs within the city.

¹² I will place within the land a monument that points to my heavens. ¹³ Two years, two days, and two months it shall take you to build. You will clad the ornaments with poplar wood, make shelves and decor of cedar, you shall comb the inside of the windows to play with the light and dark, and the walls shall be textured and full of character. ¹⁴ You shall mix dry wall compound and plaster of paris to cover the walls, and the tallest wall shall be faced with a mixture of concrete. ¹⁵ I will provide the bath tub, granite counter tops, bathroom door, and staircase." Trent did this; he did all that God commanded him.

Construction of the Arc Begins

¹⁶ Ground broke in the third week of the fourth month as surveyors were called to define boundaries. ¹⁷ The plans were given to plumbers, foundation men, and city managers and by the seventh month a pad was poured. In the ninth month the burgundy structure was erected then clad in a dark gray metal.

¹⁸ From then on, all the work was left to Trent--electrical, lighting, drywall, tiling, plumbing, glass, texturing, counters, cabinets, shelving, insulation, flooring, ceiling work, HVAC, details, safety codes, city reviews, painting, decking, artwork. ¹⁹ At every turn it seemed that a problem arose with a severity greater than the last. ²⁰ Summer heat turned to bitter winter, mundanity led to feelings of insanity, and the end felt always so far.

²¹ Then an angel from above appeared to the architect, "Do not be afraid, but take heart, for your God has not forgotten you. ²² Your labor is not in vain; not many days from now clouds will form and you will enjoy the presence of the Lord in your new home.

The Flood

7 Then the LORD said to Trent, "Go into the arc, for I have seen that you are righteous before me in this generation.

² Take with you seven pairs of all clean animals, the male and his mate, and a pair of the animals who are not clean, the male and his mate, and seven pairs of the birds of the heavens also, male and female, to keep their offspring alive on the face of all the earth. ³ For in seven days I will send rain on the earth forty days and forty nights, and every dwelling on your street will leak and I will blot out the face of the ground with overflowing waters." ⁴ And Trent did all that the LORD had commanded him.

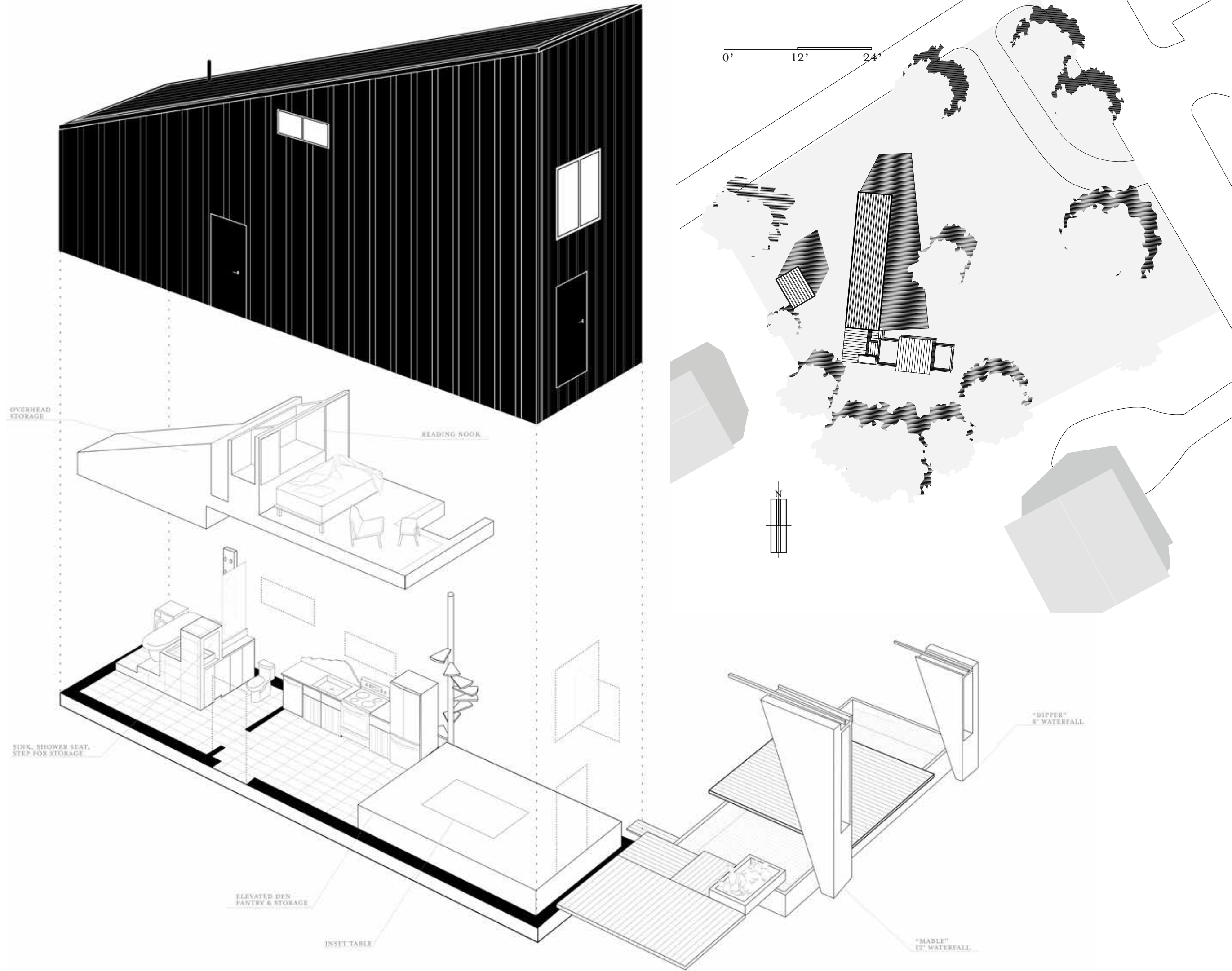
⁵ In the twenty seventh year of Trent's life, in the second month, on the seventeenth day of the month, on that day all the

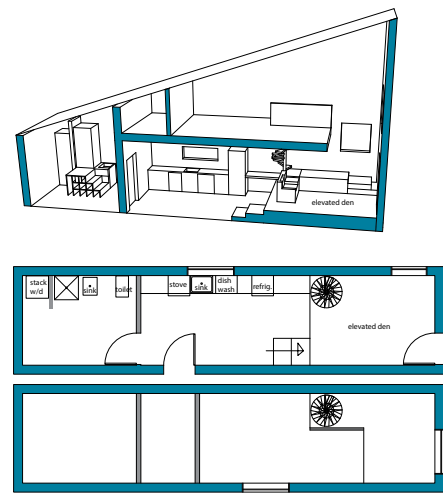


TUCKED AWAY INTO THE BACK CORNER OF THE SITE, THE ARC PRESENTS ITSELF AS A STOIC, ALMOST DECEPTIVE, BUILDING: ITS WINDOWS SEEMINGLY SCATTERED ON THE FACADE, OBSCURING THE PERCEPTION OF THE HUMAN SCALE; ITS RESERVED ORIENTATION TOWARD THE BACK OF THE PROPERTY MAKING IT AMBIGUOUS OF HOW IT SHOULD BE APPROACHED; ITS NON-OFFENSIVE COLOR AND LACK OF EXTERNAL ORNAMENT SKEWING PERSONALITY. LARGE, TRIANGULAR, CONCRETE PILLAR-WATERFALLS FLOAT TO THE SOUTHEAST AROUND A 12X24 REFLECTION POOL, FLOATING DECK, AND A TERRACED DECK WHICH ASCENDS INTO A CACTUS GARDEN.

INSIDE, A WARMTH AND LIFE FILL THE ARC. IN THE MORNINGS, LIGHT BOUNCES OFF THE REFLECTION POOL, THROUGH THE EAST WINDOW, AND ONTO THE CEILING, CREATING A WATERY SHOW OF MOVING LIGHT AND SHADOWS. BECAUSE THE LARGEST WINDOW FACES SOUTH, DIRECT LIGHT ILLUMINATES THE WHOLE HOUSE ALL DAY AS IT TRAVELS ACROSS THE DEN, BEING CAUGHT AND DEFINED BY EACH CRACK AND REACH OF THE STONE TEXTURED WALLS. EACH WINDOW IS DESIGNED TO ONLY ALLOW THE ONLOOKER TO SEE TREES FROM ANYWHERE IN THE HOUSE--WITHOUT WHICH, WOULD FRAME ONLY APARTMENT COMPLEXES AND DETERIORATING HOMES.

THE LIFE OF THE ARC IS FOUND IN ITS VAULT, TOWERING AN UNIMPOSED 26 FEET HIGH. IN THIS SPACE, THE DINING TABLE IS BUILT INTO THE FLOOR (RAISED FOR COMPANY), ALONG WITH AN UNDER-FLOOR PANTRY. WHEN USED AS A DEN, THE HEADINESS OF THE SPACE ALLOWS FOR A PRESTIGIOUS FEEL WHILE CONVERSATING AND TEA DRINKING. I WRITE/RECORD MUSIC AND PAINT IN THIS SPACE, AS THE VAULT ALLOWES FOR WELL SATURATED ACOUSTICS, AND THE NUMEROUS TEXTURES AND VIEWS OF TREES KEEP ME INSPIRED AND FOCUSED.





INITIAL DESIGN // DEC. 2017

SUBMITTED TO FABRICATION COMPANY



DIRTWORK & SITE PREP // MAY 2018

CONCRETE POURING // JUNE 2018



ERECTION // JULY 2018



FRAMING // AUG- OCT 2018

LOOKING FROM DEN TO BATHROOM



PLUMBING // NOV 2018

ELECTRICAL // DEC 2018 - MARCH 2019



FINISHING WORK // APRIL 2019 - MAY 2020

DRYWALL, TEXTURING, TILING, STORAGE, FLOORING, CEILING, PAINTING, DETAILING, APPLIANCES

1 // EACH WINDOW IS COMBED TO EXAGGERATE THE DEPTH OF THE APERTURE, BETTER GRAB LIGHT AND SHADOWS, AND ACCENTUATE AN UNTRIMMED FINISH.

2 // BACKSPLASH AND COUNTER TOP ARE BOTH MADE FROM A RAW EDGE, RECLAIMED GRANITE FOUND ONLINE. THE COUNTER IS SPACED TO FIT AND THE GAPS ARE FILLED WITH DYED RESIN.

3 // A GRADIENT WAS PAINTED TO SUBTLY UNITE THE SPACES; THE HIGHEST POINT IN THE DEN STARTS OFF WITH A BLACK CEILING AND RUNS TO THE FLOOR IN THE BATHROOM GRADIENTING TO WHITE.

4 // LISTENING TO THE WALLS, THEY TOLD ME THAT THEY WANTED A QUARRY OR UNFINISHED VISUAL APPEAL. I WORKED THROUGH A HOME MIXTURE OF PLASTER OF PARIS AND 27 BUCKETS OF DRYWALL COMPOUND. IT IS APPLIED WITH HAND, SPONGE, AND BUCKETS OF WATER.

5 // BECUASE THE SINK IS TUCKED INTO A CUBBY, ITS PERFORMANCE IS A BIT SUPRESSED. IT HAS FLEXIBLE PLUMBING AND IS MOUNTED TO CABINET RUNNERS, ALLOWING IT TO MOVE IN AND OUT. WATER FLOW IS CONTROLLED BY A MOUNTED LIGHT SWITCH.

6 // THIS IS A HANDMADE PEG BOARD GRADIENT TRANSITIONING FROM A 100% CONCENTRATION OF HOLES EVERY SQUARE INCH TO A 10%. UNTOUCHED STRIPS DENOTE WHERE THE LIGHTING AND CEILING FAN ARE IMPOSED. ESTIMATED 11,000 HAND DRILLED HOLES.



1 // COMBED WINDOWS



2 // KITCHEN COUNTER



3 // CEILING AND WALL TILES



4 // TEXTURING



5 // BATHROOM SINK



6 // KITCHEN CEILING

stor haus

DESIGNED
& BUILT BY
TRENT KELLEY
PERSONAL PROJECT

*begun: 10/17/2021
finished: 11/6/2021*

LOCATION:
GROESBECK, TX
76642

*precious things hold
our hopes and hope is
precious indeed. hope
holds hope like store-
houses of things.*



Belongings Increase Greatly in the Arc

After the Arc had been grounded, detailed, and taxable as a homestead, it was still not yet truly livable. ²Remains from the Age of the Build still lay shrewn about--buckets of partial paint, usable-but unneeded-woods, hammers and saws. ³Life in the Arc was flourishing, but the sins of construction past still haunted the grounds.

The Remains Oppress Trent

⁴Now there arose a new king over the Remains, who did not know Trent: A chainsaw. And he said to his people, "Behold, Trent moving around is too much for us. ⁵Come, let us deal shrewdly with him, lest he enjoy this land, and, if war breaks out, surely we will take the home."

⁶Therefore, Pharaoh Chainsaw set taskmasters over the land to afflict Trent with heavy burdens. ⁷Tools always lay spread around the corners of the home, causing aesthetic anguish day in and day out. Tools under the kitchen table hid until the time the table was to be used, then they would heavily plant themselves in the way of guests. ⁸Buckets remained in the floors and made it difficult to sweep around. ⁹But the more he was oppressed, the more his desires multiplied for the belongings to be spread abroad.

¹⁰Then the king said to the beloved tools--the tape measure and black triangle-- "When you serve Trent, you shall give him false readings. Tape, when you see him from a distance, stretching you out, let go, recoil into his face, and kill him."

¹¹"Never should I do such a thing!" A fight ensued between the tools, and in the midst of their war Trent walked into the bathroom and stumped his toe on Pharaoh.

¹²"This is enough! These things must go!" Trent said. "O Lord, what am I to do with these belongings? Where can they go? To what promised land?" ¹³For outside these walls is only darkness and gnashing of teeth!" God saw Trent--and God knew.

God Speaks with Trent

¹⁴Stepping outside to run from his frustration, he stood in his doorway and looked at the atrocity the neighboring clan of Glenda called home. ¹⁵A thick blanket of clouds filled the air suddenly, the wind rushed forth, and a beam of light struck the ground before him. ¹⁶When the Lord saw he turned aside to see, God called to him out of the light, "Trent, Trent!" ¹⁷And he said, "Here I am." ¹⁸Then he said, "Do not come near; for you have no sandals on your feet, but the place on which you are looking is holy ground." And he said, "I am the God of your father, the God of all days, the Liberator of Man. I have sealed for myself silos in heaven of hail and turmoil, and storehouses of gailing winds." ¹⁹And Trent hid his face, for he was afraid to look at God.

²⁰Then the Lord said, "I have surely seen the affliction and have heard your cry. I know your sufferings, and I have come down to deliver you out of the chain of the Pharaoh and to bring them up out of that land." ²¹"How O Lord? I am weary of building and construction materials are unreasonably expensive." "I will teach you a new way. You will build for me a storehouse, a place of beauty. ²²You will use mainly cedar pickets from Home Depot (not Lebanon) and reclaimed tin. You will build it here, as it will cover up the entirety of your neighbor's home from your view when you step out of the Arc. ²³It shall be 8 feet by 12 feet, both in footprint and in height. It will be likened to the Arc in scale and shape, the ridges of metal will be supplemented with fins. ²⁴An overhang will extend on the East side and will be a home for your motorcycle. The door shall be sheathed in the same style as the wall as to appear seamless. You shall proportion and organize the interior to your liking."

²⁵"But Lord, I am unable and terrible at organization!"

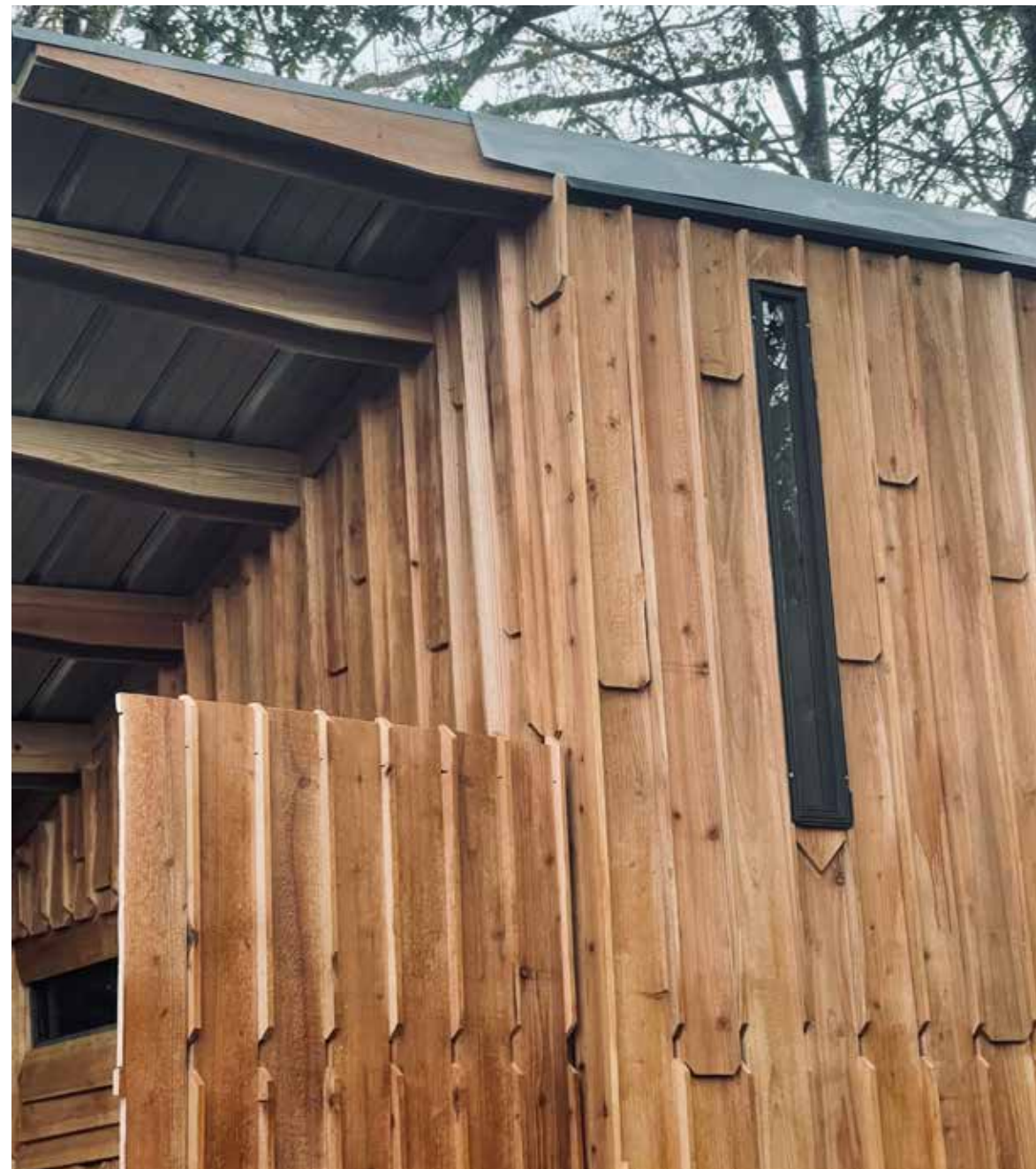
²⁶"I will send your mother on various weekends to help you with the load. She can organize, box, and label to the highest

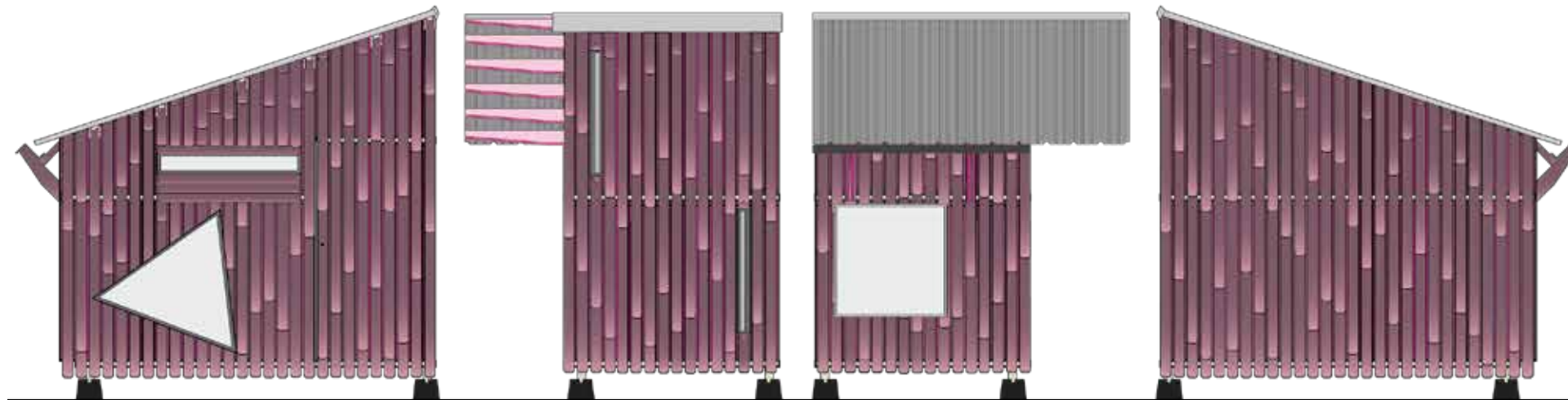
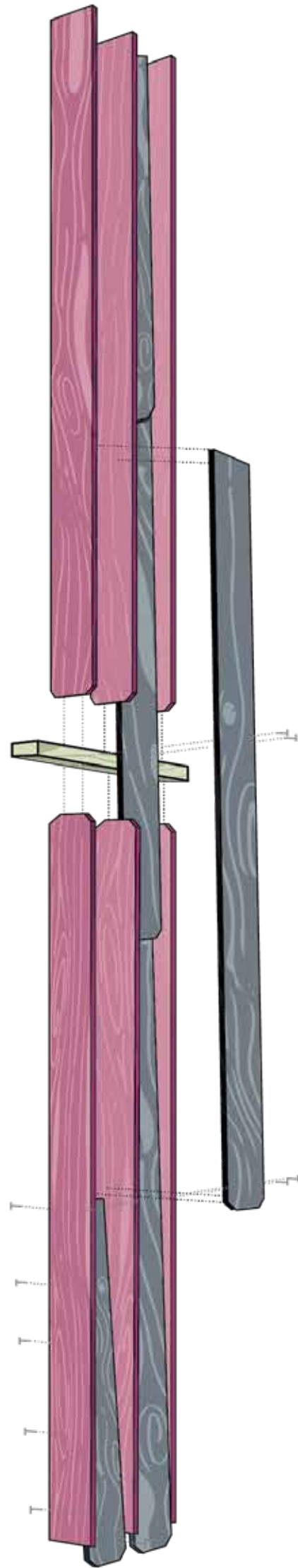


GUTTER DETAIL // SIMILAR TO THE DETAIL ON THE TRUSSES UNDER THE OVERHANG, THE GUTTER HIS HELD UP BY TWO ARMS MADE TO FIT A Z-BEAM. THIS BEAM WAS LEFT OVER FROM THE ARC'S CONSTRUCTION



FINISH DETAIL // EACH RECTANGULAR WINDOW IS FINISHED WITH A TRIANGLE DETAIL TO BETTER SPEAK TO THE TRIANGULAR WINDOW AND WATERFALLS FURTHER AWAY ON SITE





THEORY //
 STORHAUS IS SIMILAR IN PROPORTION TO THE PARENT PROJECT (THE ARC) BUT RELINQUISHES ITSELF FROM THE FATHER'S GRIP IN A FEW WAYS. IT'S ORIENTATION IS OPPOSITE--WHILE THE ARC HAS ITS BACK TURNED TO THE CITY, STORHAUS SITS AS A WATCHTOWER OF SORTS, WITH TWO SLENDER EYES OBSERVING THE STREETS. BOTH ARE SIMILAR IN THE USE OF REPEATED VERTICAL LINES, BUT BREAK AWAY THROUGH DIFFERING MATERIALITY. THE WOODEN RIBS/FINS MIMIC THE UNDULATION OF R-PANEL, BUT WITH A WARMER APPROACH. THE FINAL -AND MAIN- DIFFERENCE BETWEEN THE TWO IS THAT THE ARC'S METAL CLOAK DENIES THE VIEWER AN UNDERSTANDING OF ITS STRUCTURE (AND TENDS TO SKEW SCALE); WHEREAS STORHAUS' EXPOSED CLADDING AND FINNS SPEAK TO BOTH AESTHETIC AND STRUCTURE.



CONSTRUCTION //
 RATHER THAN MAKING THIS PROJECT OUT OF STRUCTURAL WOOD, I USED CEDAR PICKETS. THIS MATERIAL IS CHEAP, LIGHTWEIGHT AND NATURALLY BUG RESISTANT, SO IT WAS AN EASY CHOICE FOR MAKING A SHED. EACH BOARD IS .5"X6"X6'. THE STRUCTURAL CAPACITY WAS BASED OFF OF A 2X4 YELLOW PINE SEEN IN GENERAL CONSTRUCTION. A NORMAL 18" ON CENTER WAS REPLACED WITH 3 FINNS EVERY 18" (OR 6 O.C.), WITH THE ASSUMPTION THAT THE INCREASED FREQUENCY OF THINNER STUDS WOULD EQUAL OR SURPASS THE STRUCTURAL INTEGRITY OF A TRADITIONAL FRAME.



had formed between the two. The war had broken the city of Langford, and its body bled in stone. ⁶Still being pursued and almost out of the Land of Giants, The LORD laid eyes on Trent and said, "Run not from this rubble. ⁷I, your God, will have you rebuild the city. ⁸You will mend that which is split in two with precious metals, stone, and glass. Just as I connect heaven to earth to sea, you will connect Langford A to Langford B to Langford C."

⁹"But Lord, this is far too much for me," said the Architecture scholar.

¹⁰"Behold, I will send to you Tyler, of the clan of Boyett. I have called him to be a perfect compliment to you; he is skilled in all ways of architecture school."

Trent, Tyler and Mass

¹¹"You are to create a bridge which will allow for an open gallery space and act as a promenade for the ages. ¹²It will be a uniting work, connecting offices, studios, workshops, and theaters. ¹³It is to have within an exercise space, offices for student organizations, presentation spaces, a cafe and a gallery, all the while being accessible from three floors," says the Lord.

¹⁴The two men began thinking and designing, blazing through architecture-less movements: pushing objects, slicing parts, trying to give form to that which seemed formless. Then, from plan and section, the void spoke.

¹⁵"I am Aboriginal Mass," it said. "I am that which is present and informed, and I have already connected that which you find disconnected. ¹⁶Do not design for me a brother unfit, like Esau, to share this womb. I am not a bridge despite what most say. Nor am I a home for travellers. ¹⁷For a bridge connects that which already exists. I am gravity. ¹⁸Apart from me, this Concrete Trinity lies broken. I am neither ocean nor ship; I am the liminal force of the nocturnal moon, gazing upon the earth with a patriarchal glow. ¹⁹Listen and you will understand that I am the Jacob of this place, all these buildings are my offspring."

²⁰Then the pages they had been drawing on went up in flame, leaving behind two halves of paper, ash and intent. Made out of the blackened residue was an image of the Mass' will.

²¹"What does this mean?" they asked. Before them lay paper dissected diagonally from the gut to an end.

²²"I have been misconstrued to be something I am not; cut to the heart am I, for none have listened to me. ²³So you will divide me that I may never truly connect my sons in full. Then all will see that I am not a mere hall for this complex, I am its heritage.

²⁴Without me, there is no soul, no heart, no history. ²⁵Now, each of you take and eat half of the remaining parchment."

²⁶Trent and Tyler took of the paper and ate; it was sweet like molasses on their tongues. ²⁷Their stomachs were filled and their positions defined.

²⁸Three materials for the three sons -- A, B & C -- were to be used; glass to share soul, copper to share blood, and concrete to share skin. ²⁹The cut is properly to be of glass, as to never again hide the true function of the space. ³⁰Copper is to be used so those who walk by can see themselves in the building before they ever enter. They are this blood. ³¹To define its heritage, concrete will be its hue of skin.

Beginning of the Work

³²Inspired by the scroll, the pair began to model and draw. Where the Mass touched at A to the West, a topology of large but subtle steps rose along with a corresponding reflection pool, all pointing to the mouth.

³³Between A and C on the southern wall, the skin of the Mass began tattooing the ground with its veins; and between A and C to the north a grassy courtyard forms seeking to bring God and his light into this created space.



liminal

DESIGNED BY
TRENT KELLEY
& TYLER BOYETT

Senior Year Studio
Fall 2014

LOCATION:
TEXAS A&M
UNIVERSITY

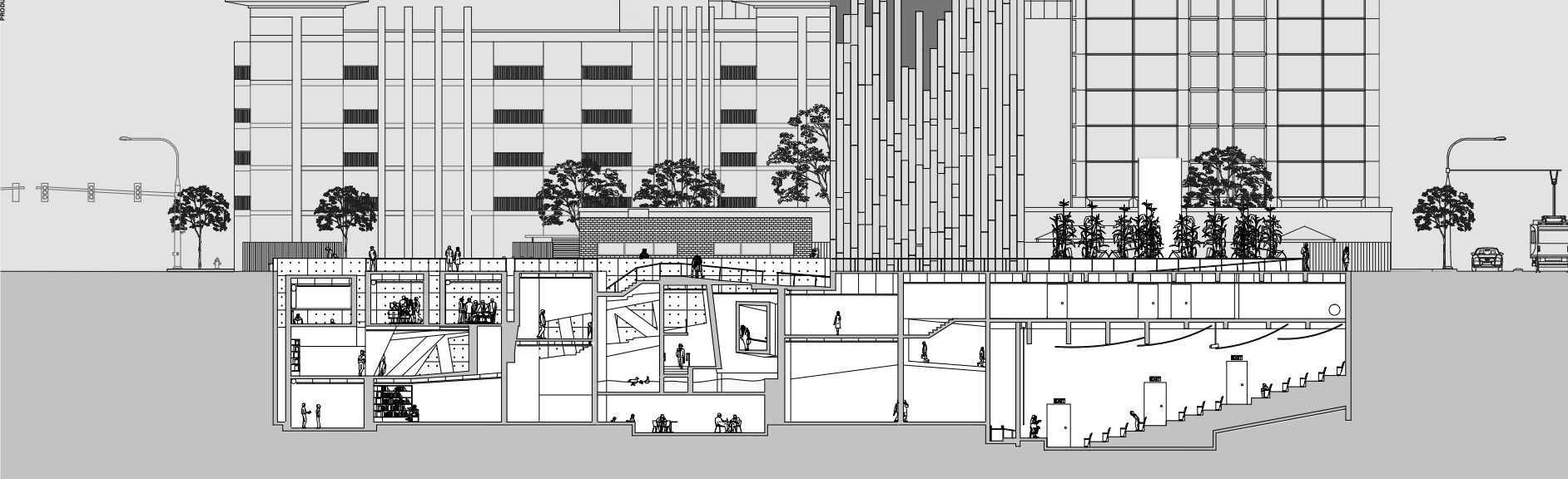
ROLES:
Concept design, promenade
diagrams, cnc styrofoam
landscaping model, technical
drawings, tattoo design, load
diagrams for each member

our space runs within,

between, without, and

a l o u d

and there we settle



tower

DESIGNED BY
TRENT KELLEY
& TYLER BOYETT

Junior Year Studio
Fall 2013

LOCATION:
TEXAS A&M
UNIVERSITY

ROLES:
Concept design, diagrams,
some physical models, technical
drawings, light simulations, load
diagrams for each member

Language lifts and
gives life; labels our
labors and breathes
hope within our
streets; so listen

will be a monument for the ages—its monumentality praised by the Kahns, its bareness rejected by the Wrights, and its poetry of form a comfort to the Corbs.¹⁶ Seated among the bustling city of Houston you are to create a parking garage.¹⁷ In my strength you will create and in my name you will construct.¹⁸ Go, therefore, and make like a city on a hill a haven for all who are needy of parking.” Thus saith the Lord.

Trent and Tyler Begin the Work

¹⁹On the 21st day of the third month of the third year of Obama’s presidency, Trent and Tyler began their work; mocking up to 30 small conceptual styrofoam models in the first day.

²⁰“It must be not only a place for the automobile, but a place for the dreamer! The Driver!”²¹ It must be for he who longs for a parking garage without a parking lot; for the weary soul walking among the heat of asphalt and glass.²² The Lord’s city is always surrounded by wheat fields, so that the sojourner might glean from the outskirts while tramping through. So to must this be!²³ A place where the city dweller can glean the proverbial crop of mystery among a city of glass.²⁴ A meal to nourish the soul on a lunch break, when meager sandwich is near not enough. A voice shouting in the wilderness calling men home to a haven bursting with nostalgia of a time that once was.²⁵ Wheat on the outskirts of a city makes a field, it defines the city, it is the skin.²⁶ But wheat in the middle of a city – though identical in substance – defines the city in another way, it becomes a heart.²⁷ The wind which breathes life into the streets is no longer lost, rendered invisible by towers of steel; the wind of the city, the mystery of the soul of man, is given its dance, visible again in the golden heads of planted and rooted wonder.” said the Designers as they waited for the chosen model to scream out its desire for the project. [[²⁸Fellow studiomates, with tears welled in their eyes, rose from their seats and disposed of their models in the rubbish bins, all the while questioning their own understanding of a parking garage.*]]

A Design is Chosen

²⁹Calling out from among its styrofoam kin, a model proclaimed, “I will do it! Clothe me in wheat, for I desire to be your prophet!”

³⁰“Oh, but Babbling Tower, you are much too thin to house an army of cars. Perhaps a watchtower is better suited for you.”

³¹“No, I wish to be the monument!”

“Are you sure you can be all that we need you to be?”

³²“Indeed. And far more.”

“If you are certain,” they said, “then we will yield to your calling.”

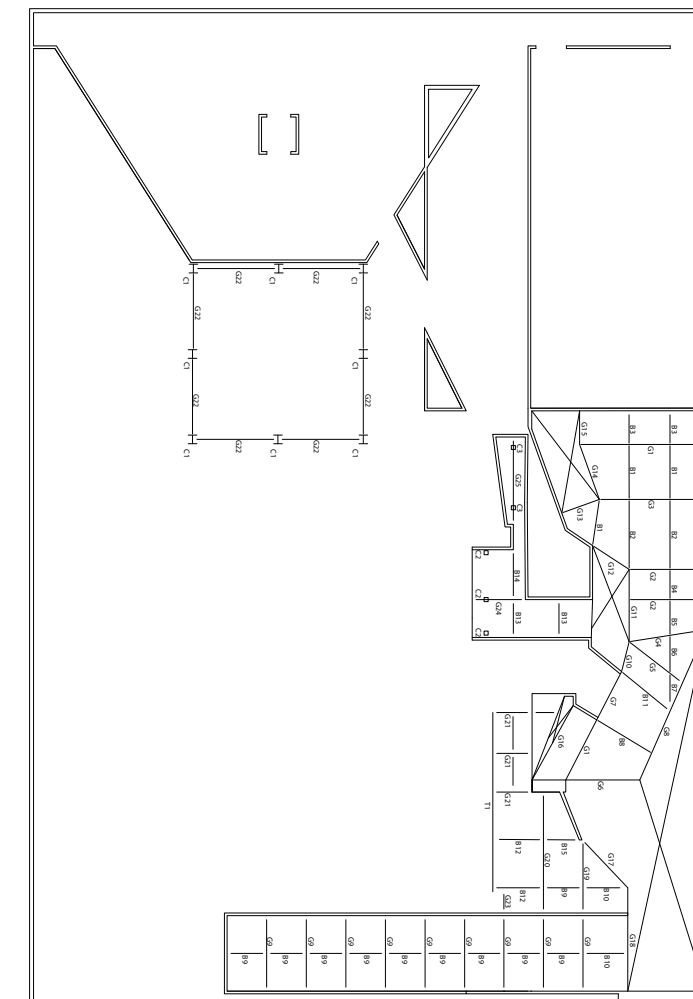
³³“Then listen carefully. You are to model me in multiple lenses. First, create a piece where I am but a block of wood in a block of glass. The plinth should show my underground plan. Then, you are to make a structural model and present along with it a structural plan—piece by piece—mapping out all the necessary construction materials. Third, conduct a section model along with two structural detail models of your choice.

³⁴I wish to alter the fabric of public space, not by form or function, but by phrase. I am not a park or a parking spot; I am the pentameter of place; I speak the words of what this space must become.”

Response to the Calling

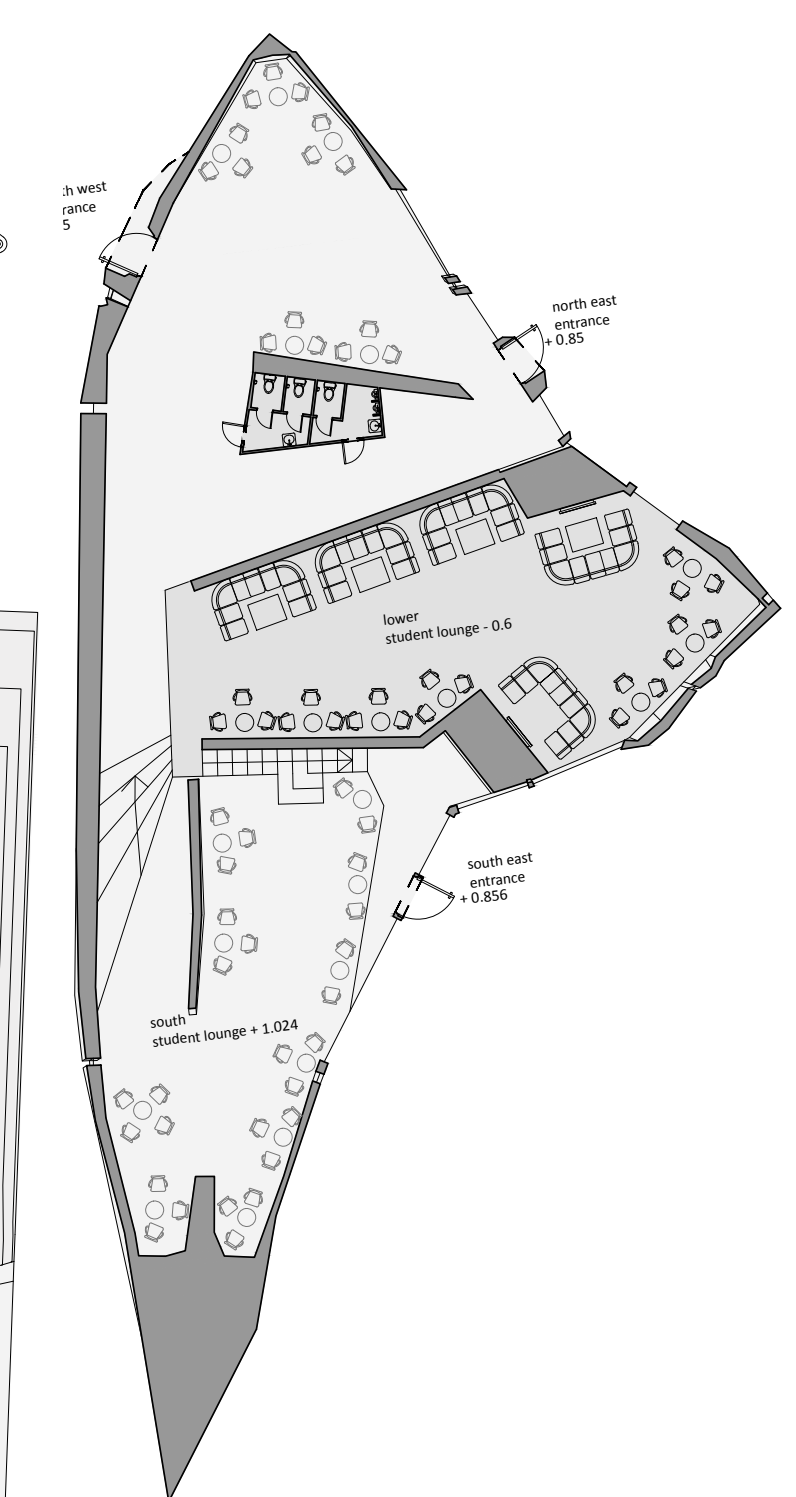
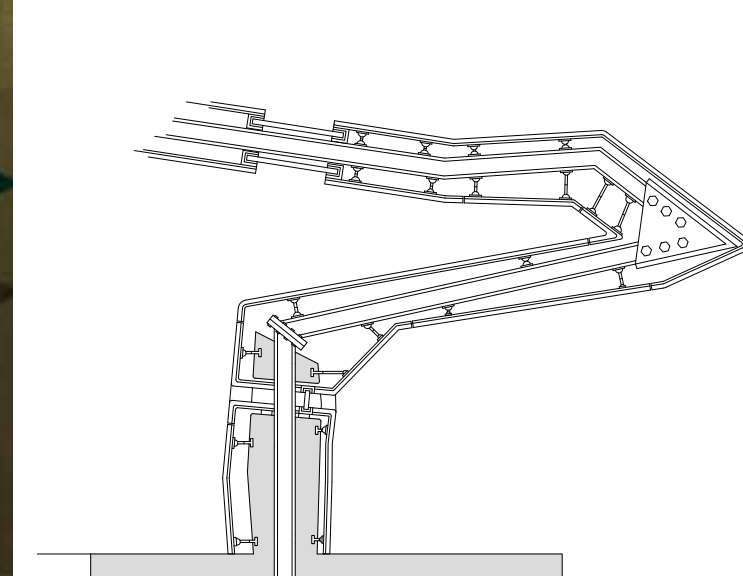
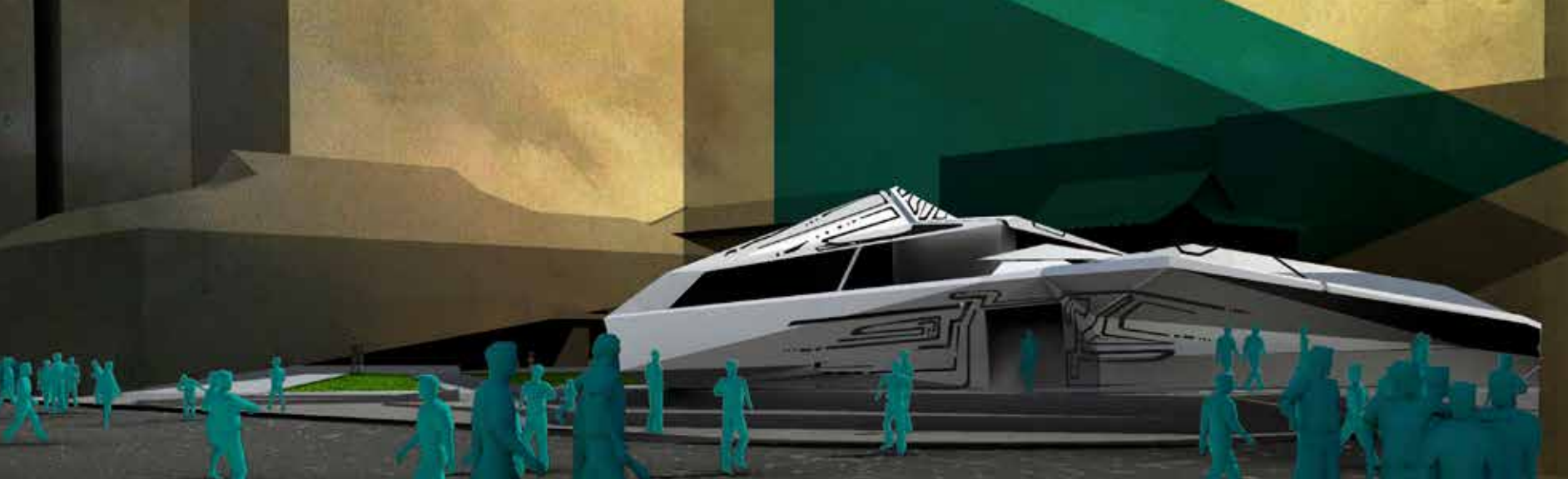
15 Once Babbling Tower had finished speaking, the models surrounding the tower began to melt, until all that was left standing was the sole speaker.² Immediately, Trent and Tyler went to modeling, careful to adhere to the tower’s instructions.³ They began massing, conducting light studies, load scenarios and conceptual diagrams.⁴ Collages of cars and archi-

*SOME OF THE OLDEST MANUSCRIPTS OMIT VERSE 28 AS IT IS BELIEVED TO HAVE BEEN ADDED HUNDREDS OF YEARS AFTER THE ORIGINAL WRITING.



FRAMING PLAN // 1ST FLOOR



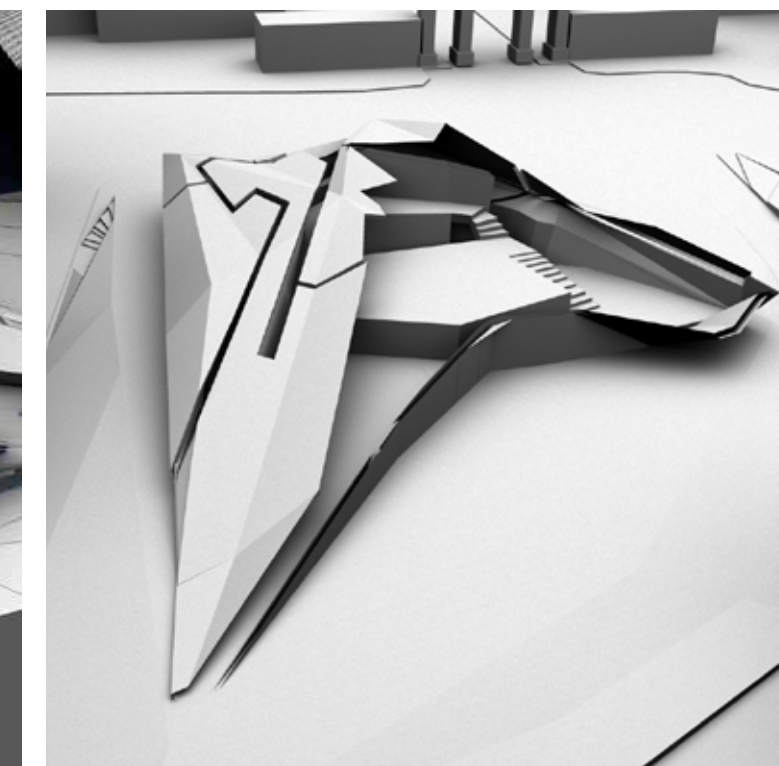
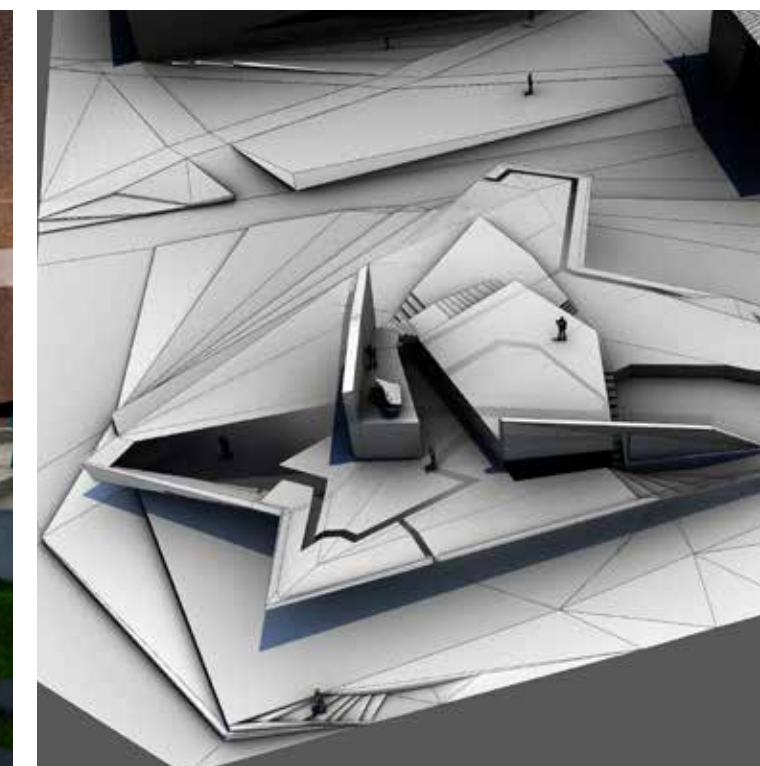
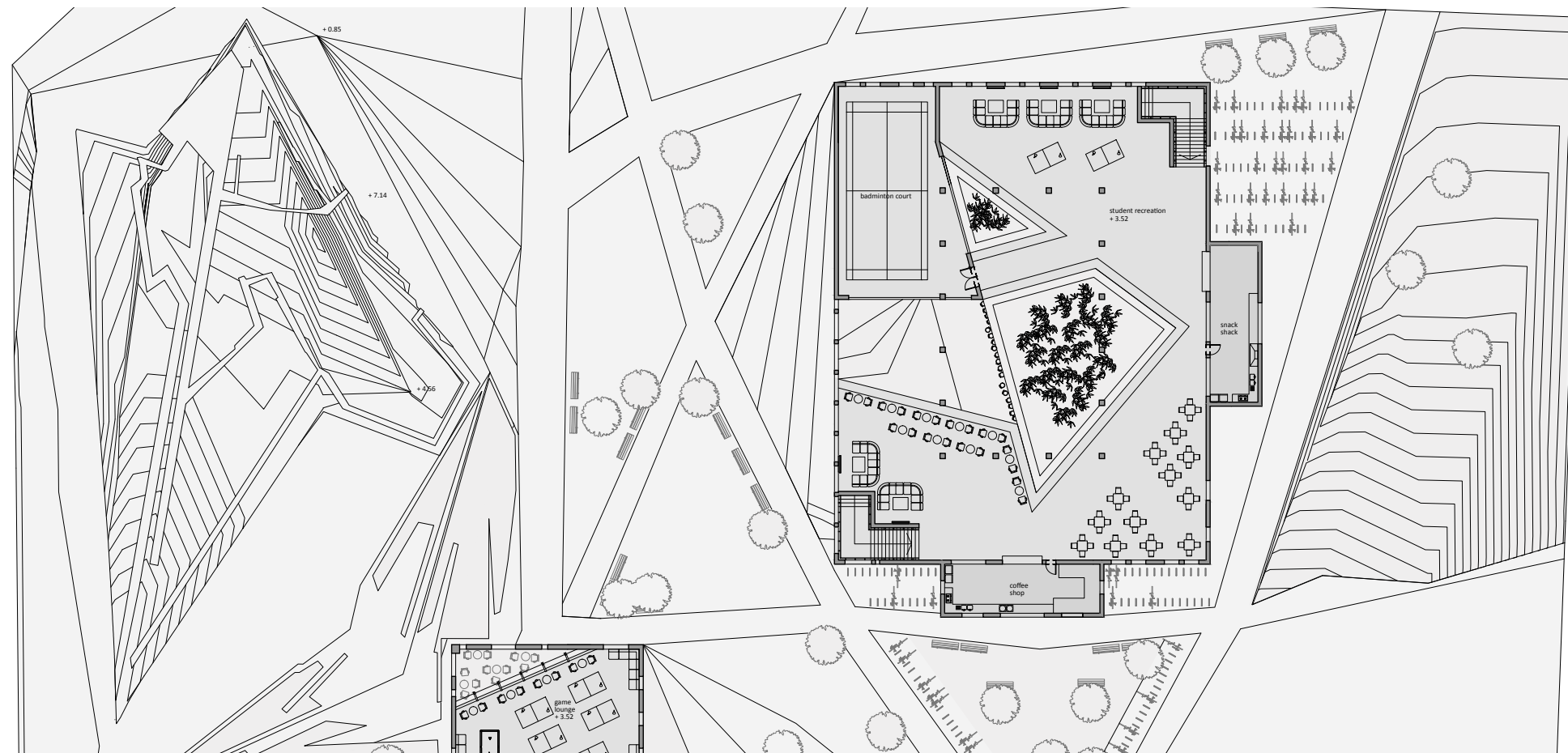


student center

DESIGNED BY
TRENT KELLEY

Junior Year Studio
Spring 2013

LOCATION:
东南大学
SOUTHEAST
UNIVERSITY
NANJING, CHINA



我无话可说
普通话俳句
将填满这个空间

even trek

PRODUCT COMPANY
TRENT KELLEY
& EVE NNAJI

January 2014
September 2015

*what is it to measure
the value of a ruler? to
rule the measure of a
value, cast in stone
and metal call for
u n i t y*



3 In the eighth semester of the Tamu American Institute of Architectural Students, God visited Trent and Eve in a dream. ²Trent saw a great multitude of rulers lined upon a wall, standing with faces blank but present. ³Each man was speaking in his own tongue, telling the tale of his reign, measuring with words the weight of his own life. ⁴Trent spoke and asked, "How do you measure your glory?" but immediately all of them turned to concrete. ⁵He moved toward the statues, seeking to understand what had just happened, but as he drew nearer, the men grew smaller until they were standing before his feet. Stooping down, he picked up Napoleon, emperor of France, Khafra, king of Egypt, and Abraham Lincoln, president of the United States. ⁶Darkness encroached as Trent stared into his hand until sight gave way to nothingness. The he woke.

⁷Trent hurried to Eve's home to work through his confusion. "I had the same dream!" ⁸However, the men in my dream turned to copper, not stone," she replied. "And when I approached them they grew some forty feet tall. ⁹What do we make of these dreams, rulers, and elements?"

Trent and Eve visited by a messenger of God

¹⁰Days passed as the two reasoned with what they had seen, when an angel of the Lord appeared before them. "Do not be afraid!" ¹¹I come with news from above, I have come to make two visions single. ¹²A designer of God must be unwavering, firm, founded, he must be a steady stone in a whirlwind of changing aesthetics. ¹³Like a concrete footing he must be. But he must also be malleable, sharp, reflective, like copper in the hands of a smith. ¹⁴Thus saith the Lord, "You cannot measure my Glory, for I share with no other and I cannot be measured. I will be sending the AIAS to meet with you, you shall take their offer and make for the organization great gifts for the season. ¹⁵You will make instruments of measurement. As I am Ruler of rulers, go and design the rulers of rulers." ¹⁶The angelic herald ascended into heaven.

AIAS Proposal

¹⁷That same afternoon of receiving the angel's message, the duo were approached by a woman in black.

¹⁸"I am here in regards of the Tamu AIAS. We would ask of you to design and produce gifts for the visiting architects and designers who are attending our career fair. We are willing to deliver to you 10,000 rams and 500 lambs for the product.

¹⁹"As the Lord lives, we will make for you 250 rulers. Send word to your president: the designers of EveNTreK will collect the materials and fashion them into holdable delight."

Trent and Eve Begin the Work

²⁰Beginning with wood, the two fashioned out a shape worthy to behold. ²¹They cast the object in a rubber mould, filled it with concrete and waited for it to cure. ²²For days they worked with different mixtures and compounds, different lengths and designs, different questions and problems. ²³But one day, they solved it; a mixture of quick drying cement would be encased in a taped plexiglass shell, ensuring a glassy smooth surface. Embedded in the glass was a sheet of copper, snipped and bent to strengthen the pour. ²⁴Dimensions, scale people, and branding were lasered backward onto the mould. ²⁵And born to man was the 6 inch Napoleon ruler—short but necessary in the resistance against wobbly lines; the foot long Abe Lincoln—tall, thin, and honest, and the Khafia—a concrete pyramid which functions as a 30, 60, 90 triangle, a 45, 45, 90 angle, and a tsquare when paired with the Napoleon. ²⁶Each of these were then sheathed in a custom paper coat, name emblazoned on floral and concrete hatching patterns.

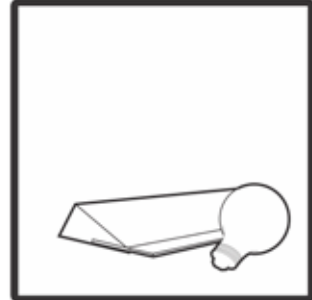
²⁷The two cut and folded and glued until their fingers were



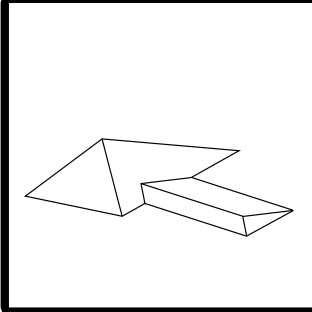
Measure Things



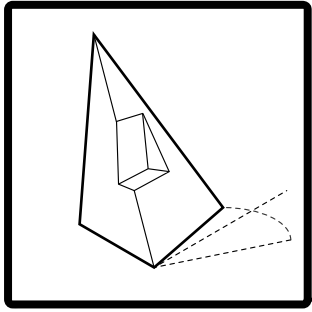
Cut Things



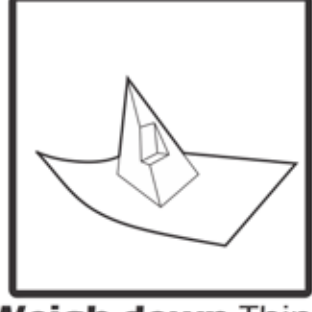
Design Things



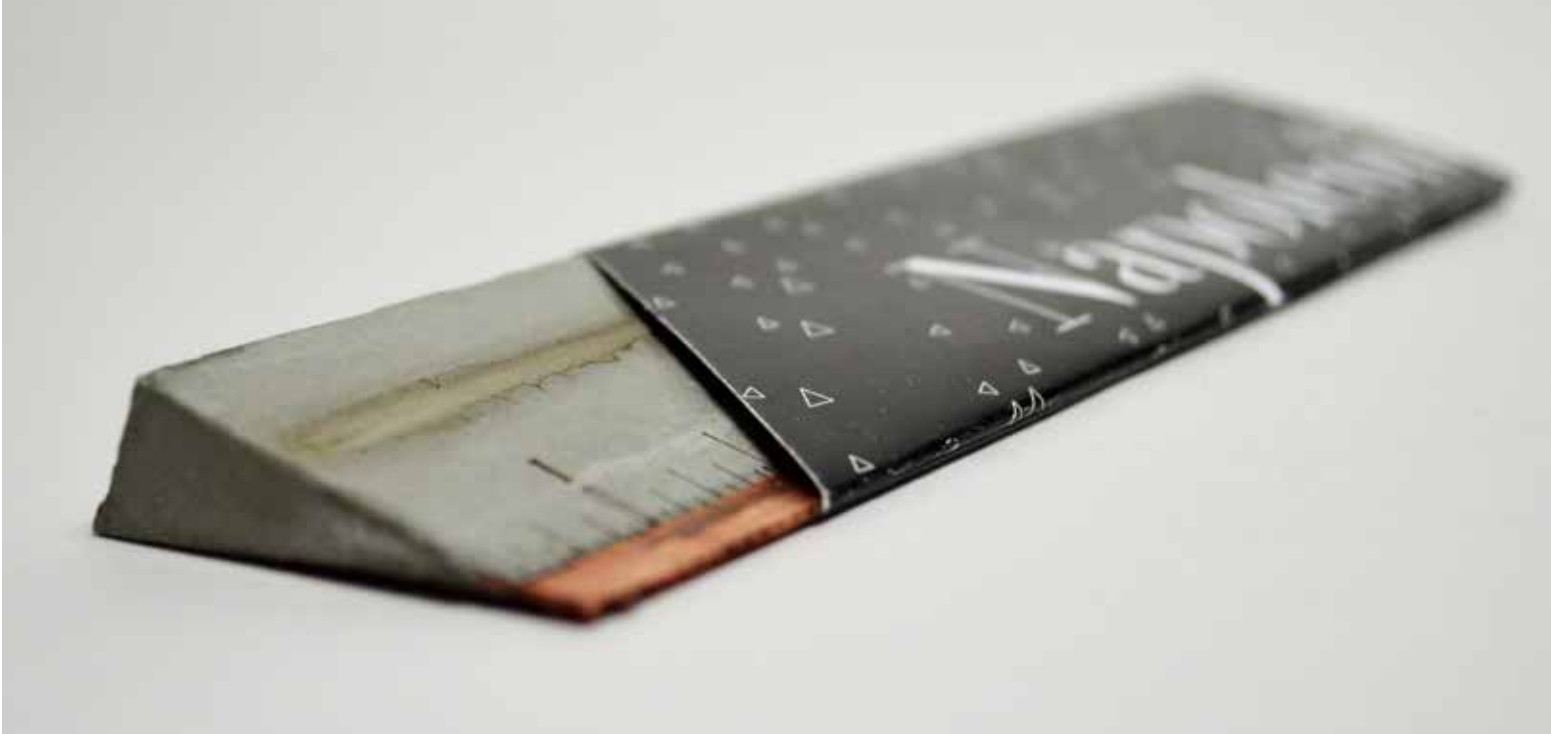
Tsquare Things



Angle Things



Weigh down Things



DETAILS //
ULTIMATELY, WE WENT WITH A SQUARE WOODEN DOWEL WITHIN THE CENTER OF EACH RULER. SOMETIMES THE WOOD WOULD MOVE TO AN EDGE (LIKE ABOVE) BUT WE FOUND THE CONNECTION BETWEEN MATERIALS RATHER BEAUTIFUL: THE CONCRETE CRACKS AROUND COPPER AND WOOD DUE TO VARYING MOISTURES, BUT THEY STILL REMAIN COHESIVE AND STURDY. WE FELT THIS IMPERFECT CONNECTION MANIFESTED THE NATURE OF THE ARCHITECT AS HE SEEKS TO COMBINE THEORY, GRAVITY, AND MATERIALITY INTO A FINAL PRODUCT.



TEST RULERS //
THE RULERS ABOVE WERE THE BEST PRODUCTS OF EACH STEP IN EXPLORING OF THE NATURE OF THE PROJECT MATERIALS. ALL VARY IN AGGRIGATE, SHAPE, MIXTURE PERCENTAGE, AND MOULD TYPE.



KHAFRA //
KHAFRA WAS A STUDY OF MONUMENTALITY. KAHN'S UNDERSTANDING OF MONUMENT AS MORE 'STATEMENT' THAN 'SCALE' OF AN OBJECT (THOUGH AN IMPORTANT FACTOR), SPEAKS TO THIS DESIGN. WHAT BETTER MONUMENT TO STUDY THAN THE PYRAMIDS? FROM ONE ANGLE CAN BE SEEN THE ANCIENT PROFILE, ANOTHER A SPEAR TIP, AND ANOTHER A MOUNTAIN. THE PRESENCE OF THIS PIECE IS JUST AS IMPORTANT AS ITS FUNCTION.



the district

CURRENT COMPANY
DESIGN WORK
TRENT KELLEY
FIRST BAPTIST
CHURCH GROESBECK
*October 2015 -
Current*

*O sacred God
may worth be found in
the work of our hands
for thou alone is
worthy of beauty*



THESE CARDS REPRESENT THE VALUE OF REITERATION IN DESIGN AND EVOLVING COMPLEXITY. JUST LIKE IN A SECTION OR PLAN, LINEWEIGHTS GIVE MEANING AND EMPHASIS OF VARIOUS ELEMENTS.

Greeting

I Trent, a youth pastor--not from men nor through man, but through Jesus Christ and God the Father, who raised him from the dead--and all the brothers who are with me, To the church of Groesbeck and readers of this portfolio:
²Grace to you and peace from God.

Purpose and Manifesto

³Architecture on many levels is sacred, but architecture on every level is spiritual. ⁴Worshippers of God rally in cathedrals, chapels, and living rooms; worshippers of sports rally in stadiums, stands, and around fields, hedonists live by their hobbies and persuasions in garages, bars, and concert halls. ⁵The First Baptist Youth program--The District-- is no different, each piece of decoration, parchment, or clothing is an act of worshipful articulation, an act of taking that which is grand and heavenly in theme, subduing its image while maintaining its message, with the hopes that small earthly details will one day explode into celestial comprehension. ⁶It is to take teenagers who are worshippers of discovery, and turn them into worshippers of the Divine. ⁷Architecture, true architecture with a capitol "A," by nature takes us there, to these places of worship.

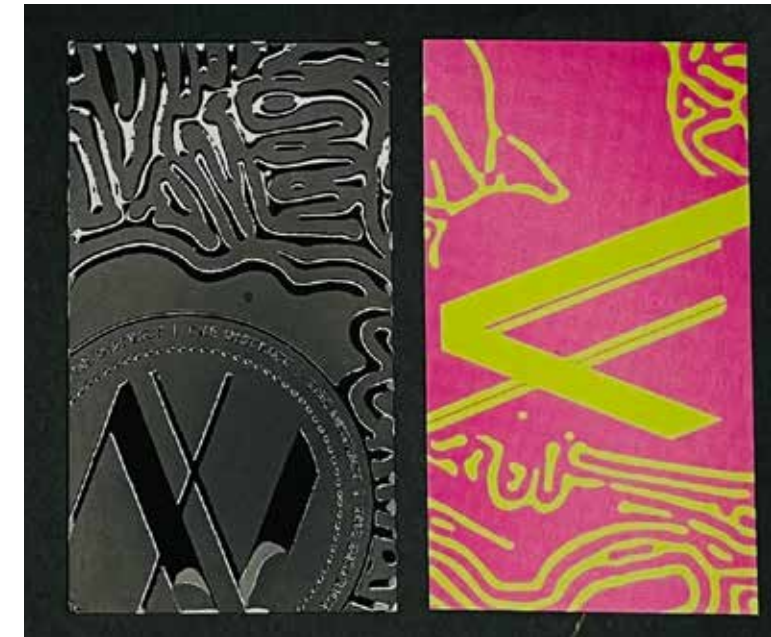
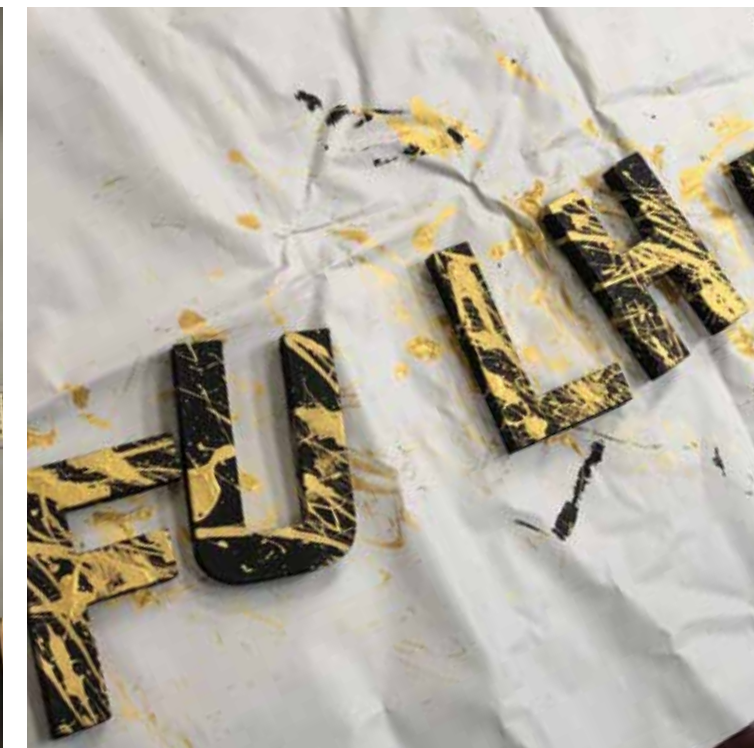
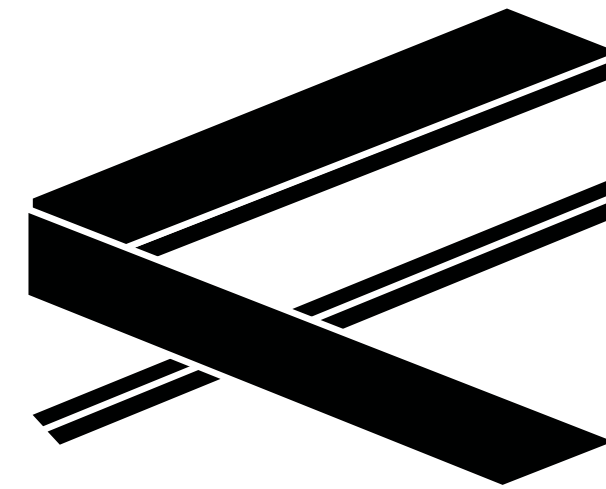
⁸I've included this work because, simply, it displays a seven year project; seven years of adaptation, rejection, redesign, persuasion, limits, worship. ⁹But it is also seven years of working with the "non technical" side of architecture. Here you won't see plans, perspectives, elevations, sections, or well line-weighted diagrams; because they are invisible. ¹⁰I've included it because we know architecture is more than these technicalities. ¹¹With these drawings alone you have buildings, not architecture. That is why a door handle without plan, section or diagram can be in substance more of Architecture than the building itself.

¹²Architecture is made up of materials seen, unseen, and perceived. ¹³The seen, this physical makeup, is brick, glass, steel, wood, drywall, plans, ink. ¹⁴Unseen includes the influence and persuasion over physical spaces and culture such as using phenomenal transparencies to communicate wealth, commonality, liberation and emotion. ¹⁵An architect designs just as much the empty space as he does the filled space.

¹⁶But, the perceived, though made up of proportions, scale, and texture, isn't about proportion or scale. The perceived happens when the veil of night falls upon brick or wood and transubstantiates that substance into darkness. ¹⁷Then, light--what once informed the onlooker of the nature of the building by granting depth and form--becomes the structure, the facade, the new building. ¹⁸The perceived happens when a building turns you from an inhabitator of a space into a believer of a space.

¹⁹This District project--and portfolio in general--is my testament to Architecture. ²⁰The materials of modesty and the study of what makes them beautiful is shown in the apparel. ²¹As an example of the power of light and dark, the Faithful Creator installation transforms a game room into a worship space with the flip of a light switch. ²²Evolving business cards deal in the art of plan, section and adapting to ever changing needs. Lineweights, scale, and readability frame the plan of the District, namely inviting others into conversations about the gospel.

²³There are many other installations, paintings, human elements, and invitation designs that have informed this seven year project in the District, but more than anything, worship has taught me more about architecture than well drawn plans. Take time to note that the objective and the success of a plan/section are different. ²⁴The success is dependent upon readability. It answers the question, "Are things clear?" ²⁵The objective is about buildability. Its question reasons, "Is this able to manifest?" ²⁶Worship takes readability and tangibility and declares them to be,



DRIP //

I'VE INCLUDED THE PAST FIVE YEARS OF RETREAT APPAREL IN ITS RELATION TO UNDERSTANDING MATERIALS, TREATMENTS, TEXTURE, SCALE, READABILITY AND FORM. THE FIRST TWO YEARS EXPLORED TREATMENT: INK TYPE AND LINE VALUE (IN POSITIVE AND NEGATIVE). YEARS THREE AND FOUR EMPHASIZED MATERIALITY: IN 2019 CLEAR INK WAS USED TO CAUSE A GLOSSED MATERIAL VS. A MATTE FINISH AND IN 2020, THE MATERIAL WAS EMBOSSED. BOTH REQUIRE CERTAIN LIGHT TO BRING UNDERSTANDING TO THE FORM/TEXT. YEAR FIVE SOUGHT TO INCORPORATE MULTIPLE INKS AND FORMS TO CREATE THE DESIGN: GLITTER INK AND WHITE INK WERE LAYERED ON THE BACK AND RAISED INK WAS USED OVER SCREENPRINTED INK TO CATCH LIGHT AND CAST SHADOW.

DNOW 2018 // GRAY SWEATER & GOLD FOIL, LINOCUT BOXES, STICKER

FIRST DISTRICT APPAREL TO INCLUDE THE DISTRICT LOGO IN THE DESIGN. FOIL REPLACED INK FOR A CLEANER DESIGN

DNOW 2017 // BLACK 3/4 SLEEVE & GOLD INK
FIRST DISTRICT APPAREL DESIGN WITH THE BLACK AND GOLD SCHEME; FRONT AND BACK DESIGN



DNOW 2019 // BLACK/PINK/OLIVE HOODIE, INVISIBLE INK & GOLD INK, EMBOSSED LEATHER PATCH, NECKLACES
FIRST DISTRICT APPAREL DESIGN WITH MULTIPLE COLOR OPTIONS; CUSTOM EMBOSSED LEATHER SEWN ONTO ALL HOODIE HEMS; FRONT, BACK, AND SLEEVE DESIGN



DNOW 2020 // GREEN OMBRE SWEATER, GOLD GLITTER INK, EMBOSSED TEXT
FIRST DESIGN TO INCLUDE FRONT, BACK, AND SLEEVE DESIGN. OMBRE WAS A CUSTOM COLOR SELECTION WITH THE FACTORY, CUSTOM MADE FOR OUR GROUP



DNOW 2021 // BLACK CAMO, BROWN, PINK, AND TAN HOODIES, GOLD GLITTER INK, RAISED INK
DETAIL OVER SCREEN PRINTED INK FOR DEPTH, CUSTOM PATCH
FIRST PROJECT WITH TWO INKS OVERLAPPING



