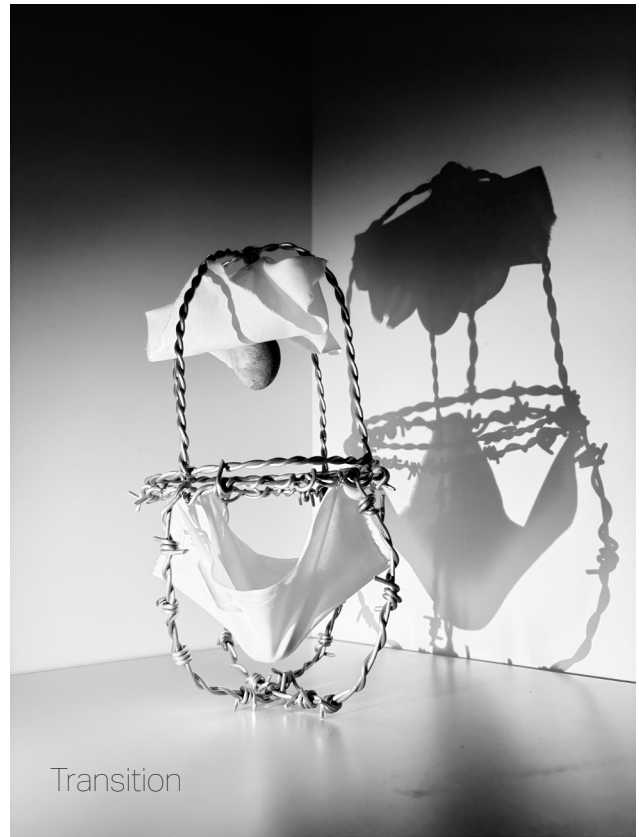
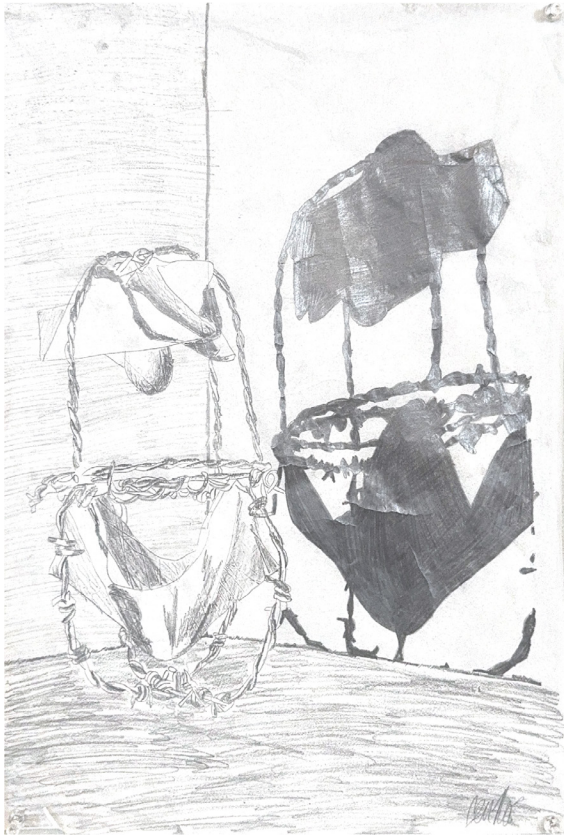


BENJAMIN NORMAN DESIGN

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Exposure and Protection explores protection and exposure through the lens of family. Working with Joe, we realized that both of our narratives were rooted in how family shelters you early in life and how, with time, that protection is gradually removed as you face the world independently. This idea draws from the ritual of covering and revealing the challah, using concealment as a metaphor for care and vulnerability. Our collaboration balanced two contrasting design approaches. A minimalist sensibility met a more maximalist one, pushing us to negotiate restraint and excess and find a shared visual language. The egg became the central form because it naturally embodies both fragility and defense. Cast in concrete, the protected egg retains part of its shell and rests within a soft cloth nest, held by a frame that imitates barbed wire. The exposed egg is stripped of its shell and suspended within a wire structure, hanging beneath a cloth that reveals rather than hides it.



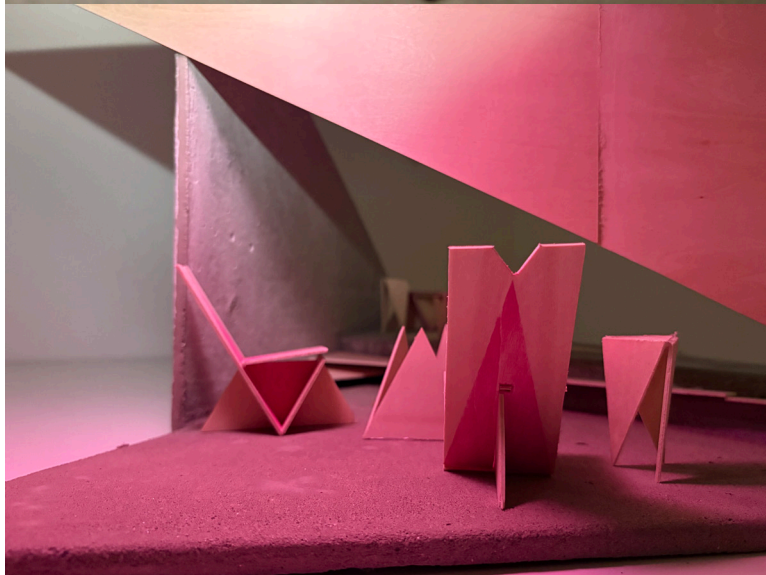
Protect

Expose

Module 1B
Intention Statement

The Sun Room builds directly from the themes of protection and exposure explored in our earlier work, translating them into a sun room. While the first project focused on a single protected and exposed object, this iteration expands the idea into space. We chose the triangle as the primary geometry in the walls and furniture as both a formal and political gesture. As gay designers, the triangle references the pink triangles forced onto gay people during the Holocaust. In the sun room, these triangular forms create moments of enclosure and openness, echoing the tension between safety and exposure. Materially, the project carries forward the use of concrete from the first work. Wood was introduced to add warmth and a sense of care, while pink appears as a reclaimed color rather than a mark of shame.

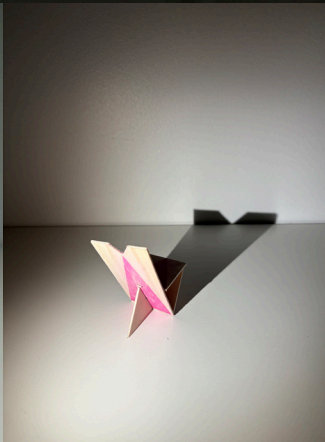
Module 1B



Module 1B
Furniture



Stools



Chair

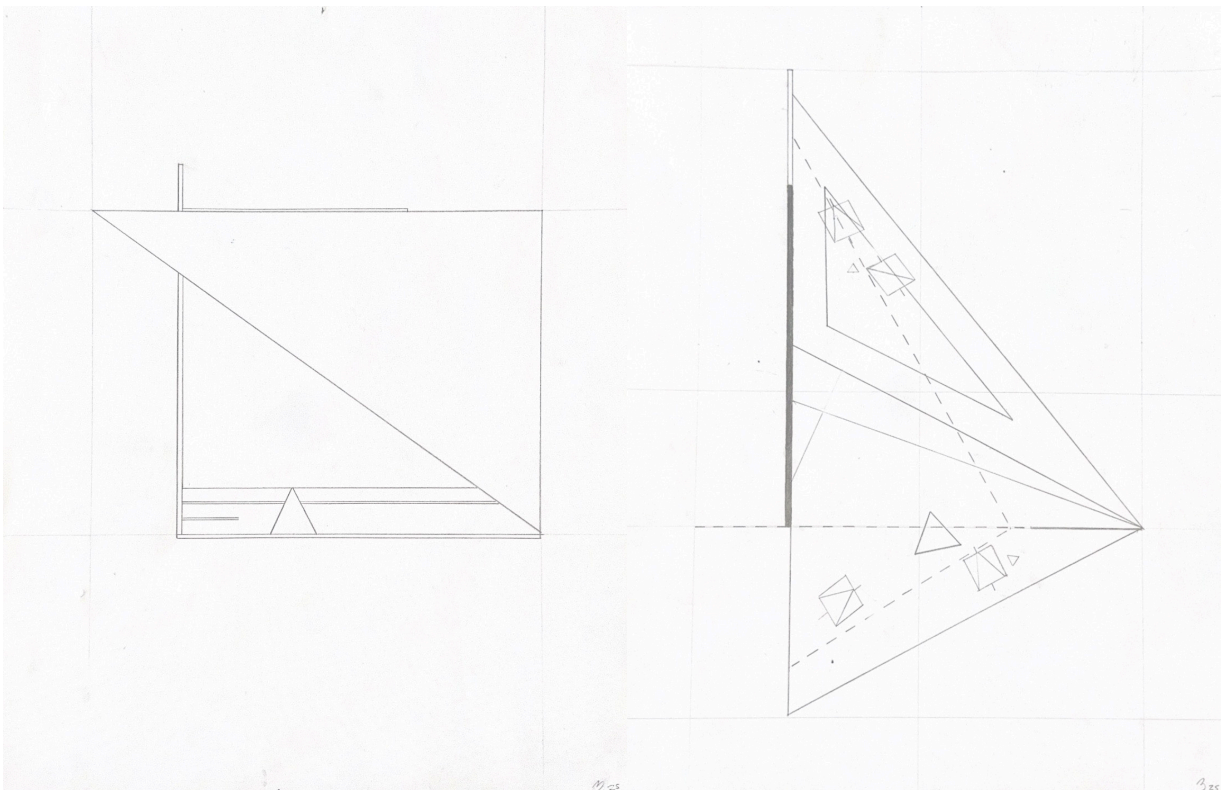


End Table

Pin-up



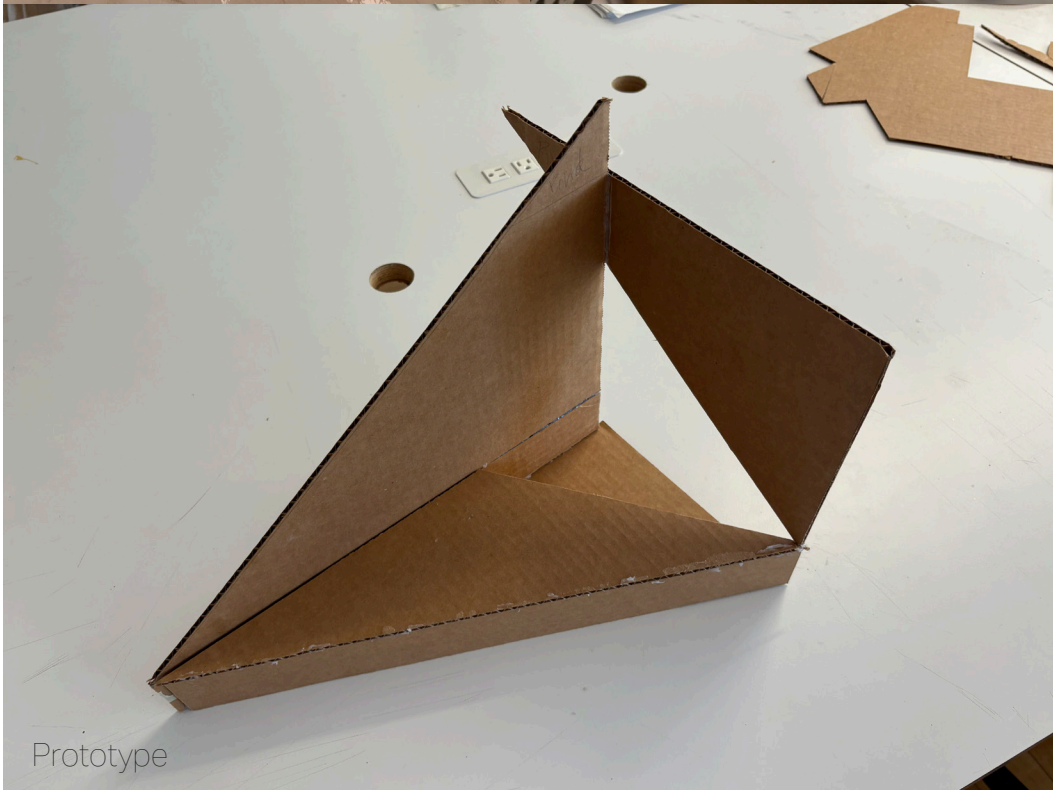
Module 1 B
Drawings



Back

Plan

Module 1 B
Process

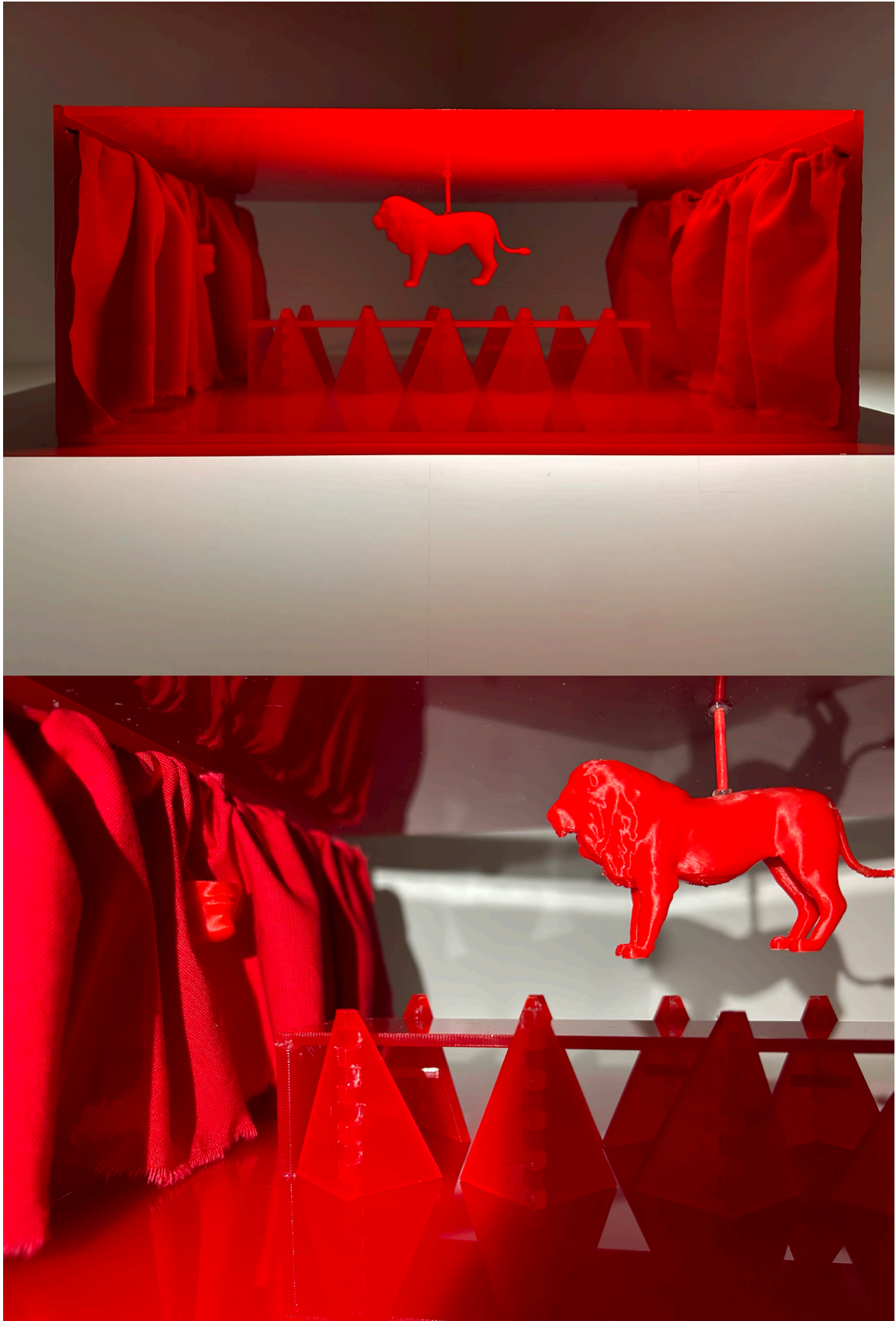


Philippe Starck is a French designer born in 1949, known for his influential furniture, interior, and architectural designs. Educated at the École Nissim de Camondo, he is associated with "democratic design," creating accessible, mass produced objects that combine function, minimal material use, and humor, such as the Juicy Salif and the Louis Ghost Chair.

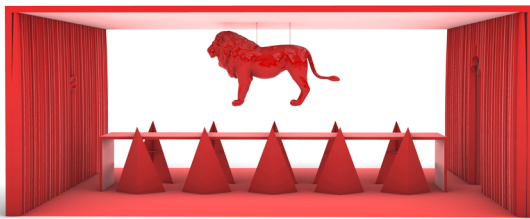
Joana Vasconcelos is a Portuguese artist born in 1971 who creates large scale installations from everyday domestic materials. Gaining international attention after the 2005 Venice Biennale, she is known for transforming familiar objects into monumental works that address gender, identity, and consumer culture through scale, craft, and humor.

Redrum draws from Philippe Starck's critique of mass production and Joana Vasconcelos's transformation of everyday materials to address the mass consumption of animals in a dining room. Using exaggerated scale, bold color, and industrial materials, the lion, king of the jungle, becomes both objective and symbolic. A human mouth faces the lion symbolising human hierarchy to animals. The chairs are triangular, emphasizing the hierarchy. The form balances humor and discomfort, inviting reflection rather than spectacle. The structure made out of acrylic and walls lined with curtains nod to Starck's use of acrylic and Vasconcelos's use of fabrics. By merging accessible, direct design strategies with symbolic transformation, the project questions humanity's relationship to animals and exposes what is hidden behind normalized consumption practices.

Module 2



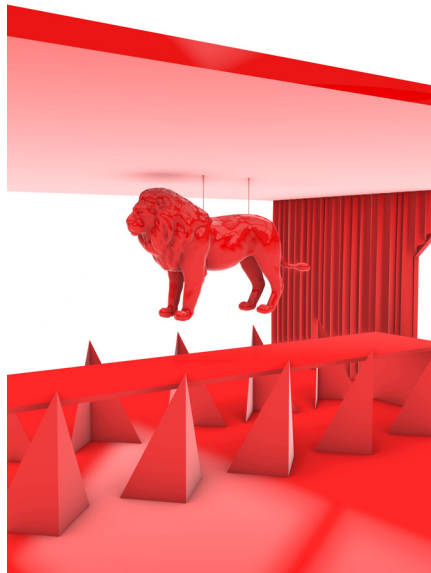
Module 2
Renderings



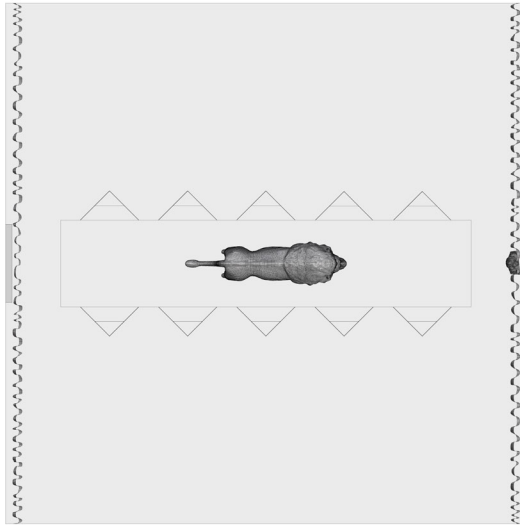
Front



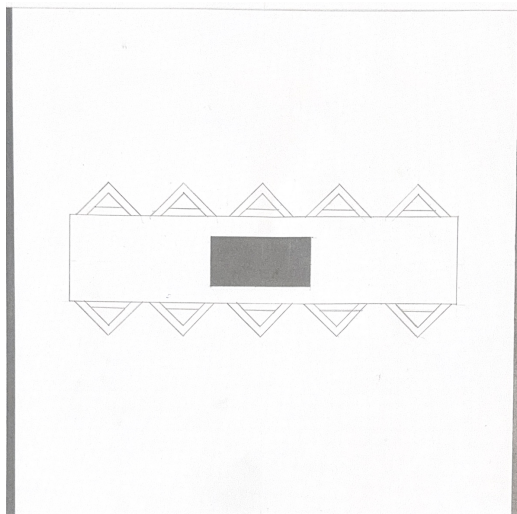
Side



Module 2
Drawings



Plan (Rhino)



Plan (Analog)

Module 2
Process



Experimental Drawing



Material Sample



Laser Cutting



Prototype

High & Hidden is shaped by the shadows of SoHo, inspiring the concept and tone of "hide and seek." In a neighborhood crowded with tourists, noise, and nonstop retail, the project becomes a place to hide. It's quiet, dark, and tucked away from the street's intensity, while still offering moments of discovery. The "seek" portion of the project occupies the front quarter of the building with see-through privacy shades, an eye on the floor, an eyeball as the reception desk, and simple clear hemispheres as display. Hidden by a curved staircase, a monochrome palette and soft lighting opens up to a lounge and creates the "hide" portion. The carpeted floor rises to create seating where it appears hidden, which is mirrored upstairs with grass covered chairs. Hidden doors blend into a mirrored hallway, concealing the bathroom and storage and amplifying the feeling of hiding and seeking. This extends upstairs into the residential space, where panel-ready appliances, hidden doors, and a tucked-away bedroom continue the experience of retreat. Across both levels, light, shadow, and reflection work together to create a slow reveal of spaces that stay partially obscured until the user actively seeks them out.

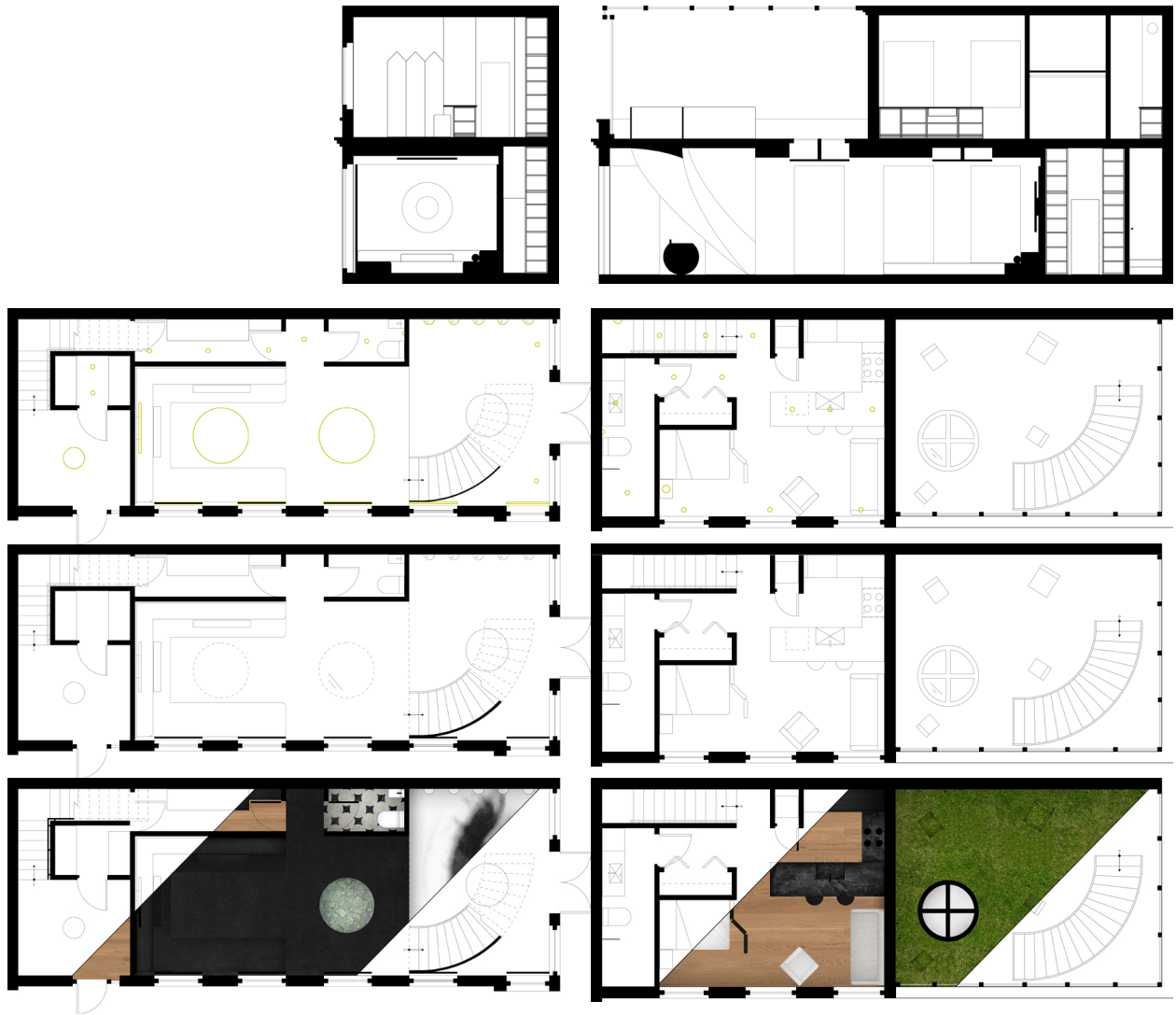
Module 3



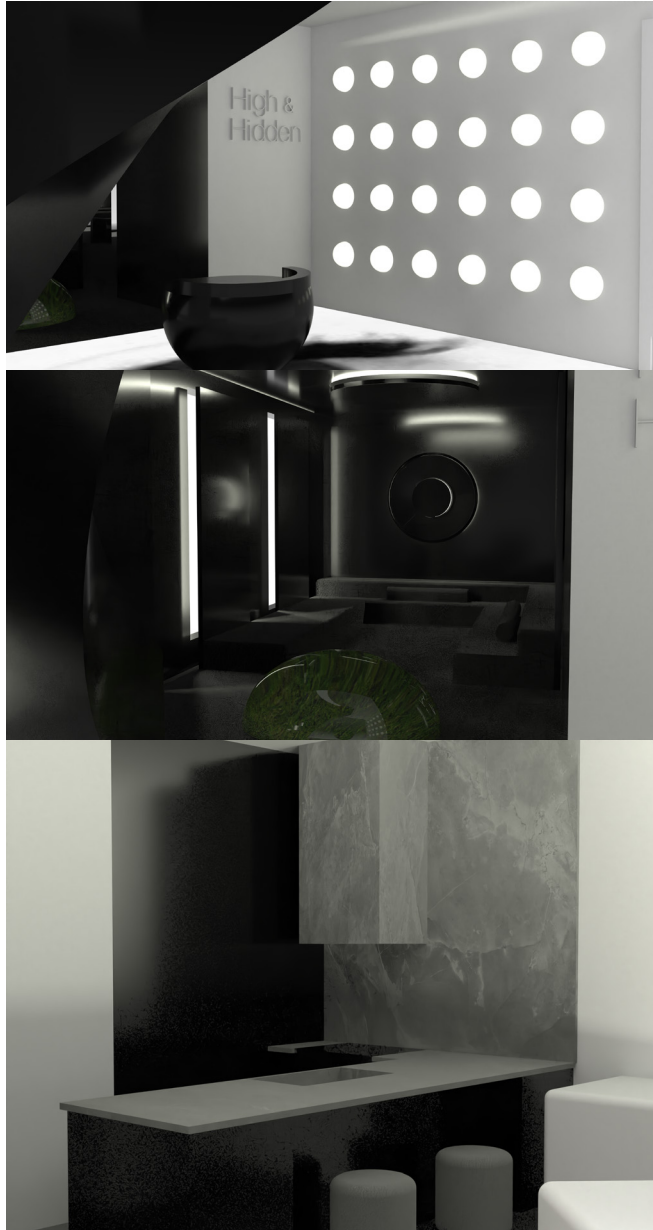
Module 3
Pin-up



Module 3
Drawings

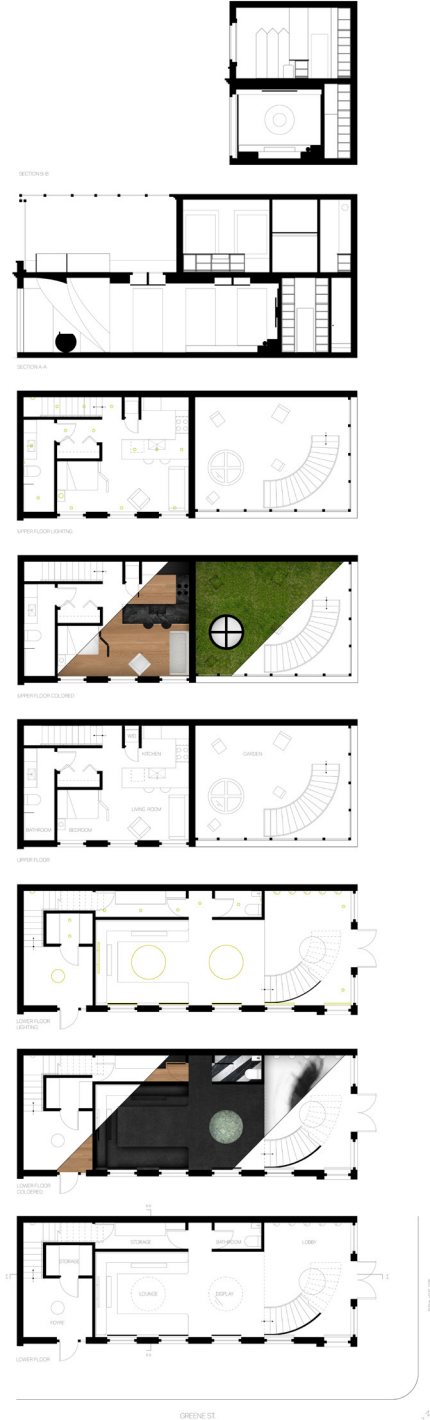
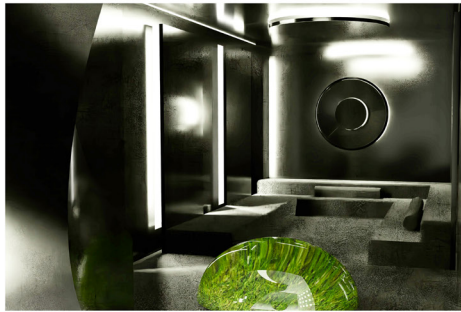


Module 3
Renderings

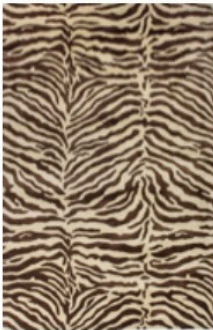
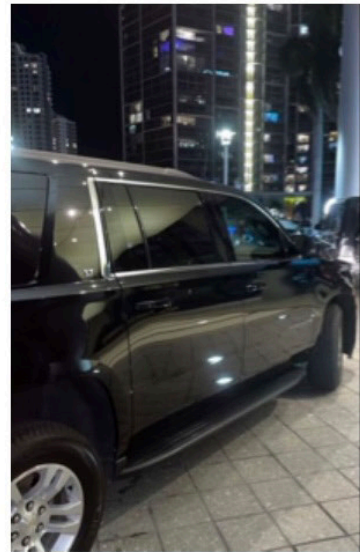
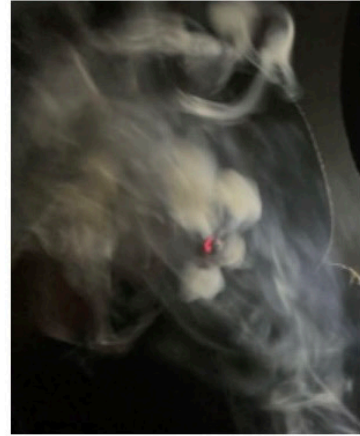
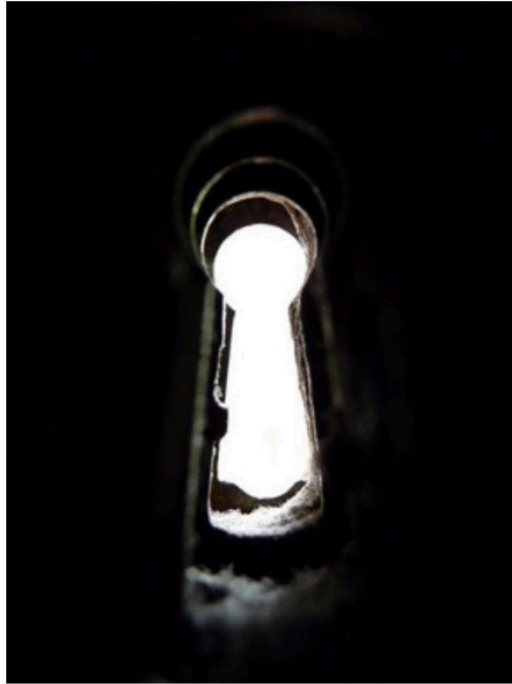
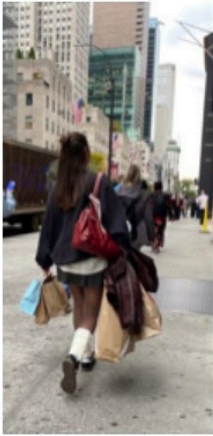


HIGH & HIDDEN

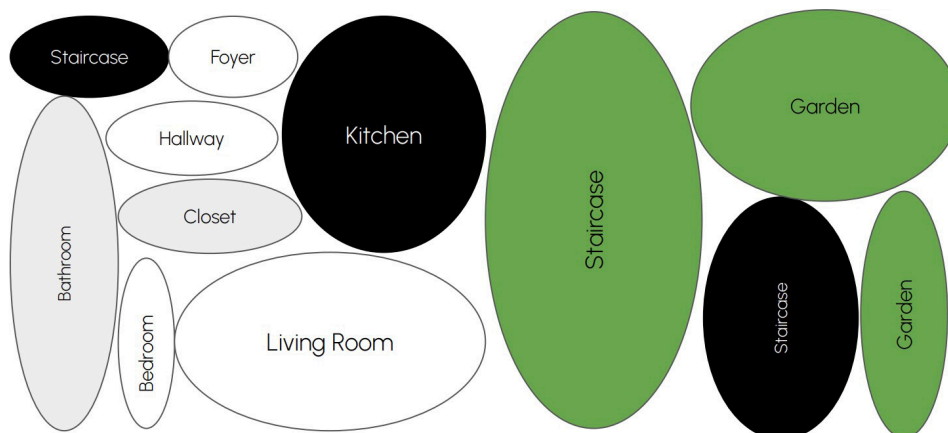
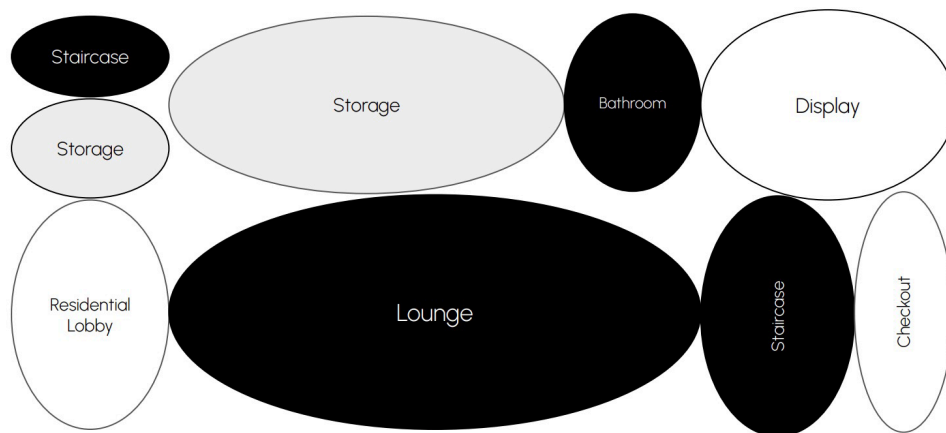
BRUNNEN
STADT
DESIGN



Module 3
Mood Board



Module 3 Programming



Module 3 Process

