



_portfolio_2007 _bradley_e_angell

Bradley E. Angell, Esq. www.bangell.com Post Office Box 161121, Sacramento, California 95816, (979)571-4369 architectatlaw@gmail.com 3765 South Highway 77, Cameron, Texas 76520 (254)697-4833 **Memberships & Associations** State Bar of California, Active Member 220263, admitted April 2002 National Council of Architectural Registration Boards, Council Record #128747 Intern, December 2006 National Trust for Historic Preservation, Membership #05673170b, March 2008 **Education** Master of Architecture, Texas A&M University, College Station, Texas; August 2003 - August 2004 Awards and Activities: 2006 Department of Architecture Charles Estes Memorial Award; 2005-2006 Glasscock Stipendiary Fellow (#1000); 2005 College Research and Interdisciplinary Council Grant (#200); Editor-in-Chief, American Institute of Architecture Students' Newsletter AXIOM (<http://axiom.tamu.edu>); Secretary, American Institute of Architect Students; Designer, Brazos County Rotary Club Design Charette; 1st Place in Age-Division (Male Ages 20-29), Marathon to Marathon (2005); Finisher, The Big D Texas Marathon (2003); London Joint Studio w/ University of Texas. Travel Destinations: Dessau and Berlin, Germany; London, United Kingdom; San Francisco, Oakland, Ventura, Santa Barbara, Isla Vista and Sacramento, California; Reno and Black Rock Desert, Nevada; Chicago, Illinois; Cincinnati, Ohio; Dallas, Fort Worth, San Antonio, Austin and Houston, Texas. **Juris Doctor**, University of the Pacific, McGeorge School of Law, Sacramento, California; August 1998-May 2001 Awards and Activities: Secretary, Student Bar Association; President (2 years), Environmental Law Forum; Director, Student Bar Association Intramural Sports; Champions, 2001 Men's Intramural Basketball; Champions, 2001 Co-ed Intramural Football, European Union Sustainable Development Study Abroad w/ American University. Travel Destinations: Geneva, Switzerland; Luxemburg, Luxemburg; Venice, Italy; Paris and Strasbourg, France; Brussels, Belgium; London, United Kingdom; Quincy, San Francisco, Oakland, San Jose, Sacramento, Truckee, Lake Tahoe, Tulare, Porterville, Los Angeles and San Diego, California; Lake Tahoe, Reno and Las Vegas, Nevada; Jackson, Wyoming; Sedona and Phoenix, Arizona; Dallas, San Antonio, Austin, Houston and College Station, Texas. **Bachelor of Science**, Texas A&M University, College Station, Texas; August 1994-May 1998 Awards and Activities: Texas A&M University Agriculture and Life Sciences Distinguished Student Award for Academic Excellence; Director of Technology, Student Government Association; Class Gift Chair, Class of 1998 Council; Director of Registration, Excellence Uniting Culture Education and Leadership (EXCEL); Counselor, Fish Camp; Mentor, Minority Educational Development through Academic and Leadership Skills (MEDALS); Member, Fish Aides. **Professional Experience** Assistant Planner, City of Sacramento, Sacramento, California; November 15, 2006 - Present. * Current planning and land use coordination under Jeanne Corcoran on the Central City Geographic Team of the MATRIX. **Writer/Director/Producer**, 10 Years & 9 Days, College Station, Texas; April 2005 - Present. * Promoting the feature length documentary on civic tragedy, architecture and sustainable urbanism. **Graduate Assistant**, Texas A&M University, College Station, Texas; September 2005 - May 2006. * Researched under Dr. Susan Rodiek in the Center for Health Systems & Design, synthesizing material into presentations. **Writer/Director**, Per Stripes, Sacramento, California; January 2003-August 2003. * Presented short format film at the Sacramento Film Festival on August 11, 2003. **Environmental Scientist II**, Jones & Stokes Associates, Sacramento, California; March 2002-August 2004. * Collaborated with like professionals for environmental and land use permitting and policy solutions. **Intern**, United States Congressman Kevin Brady, College Station, Texas; May 1997-September 1997



_analog/digital

This portfolio is another step in a practice of design. Between my last portfolio in 2005 and this portfolio, many things changed. I acquired greater skills with autocad and sketchup, pulling those platforms into a film editing platform to create cinema presentations of architectural expression. But, these skills are difficult to exhibit in a normal analog presentation, no matter their importance in contemporary architectural practice. Due to this challenge, I have compiled an analog version of my essentially digital work, distinguishing between the multiple mediums, but all the while referring to my website for digital reinforcements. Even while this is in theory to be the analog version of my work, in all actuality, it is understood that I will most likely be distributing it digitally. Please enjoy.

_shot/shooter

As important as being behind the camera is a willingness to expose yourself and be in front of it. As a beginning to this presentation, I exhibit my best attempts at being the active model for my fellow photographers - whereby I am shot. As the ending to this presentation, you can see a limited view of my work behind the camera as the shooter.

_real/unreal

In architecture, it is amazing how much of our work will never be realized. Here, I have distinguished my real projects from the unreal. Those that are real have either been constructed or in the process of being constructed. Those that are unreal are merely in waiting.

_incomplete/complete

Although not fully expressed in this analog project, I have short list of cinema projects that are in varying degrees between being incomplete and complete. The most important of those cinema projects that is technically incomplete is the "10 Years & 9 Days" project.



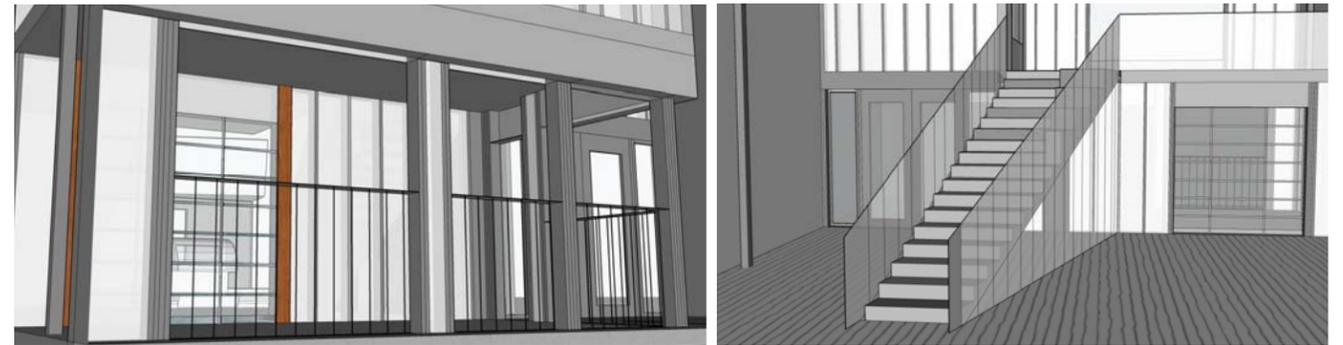
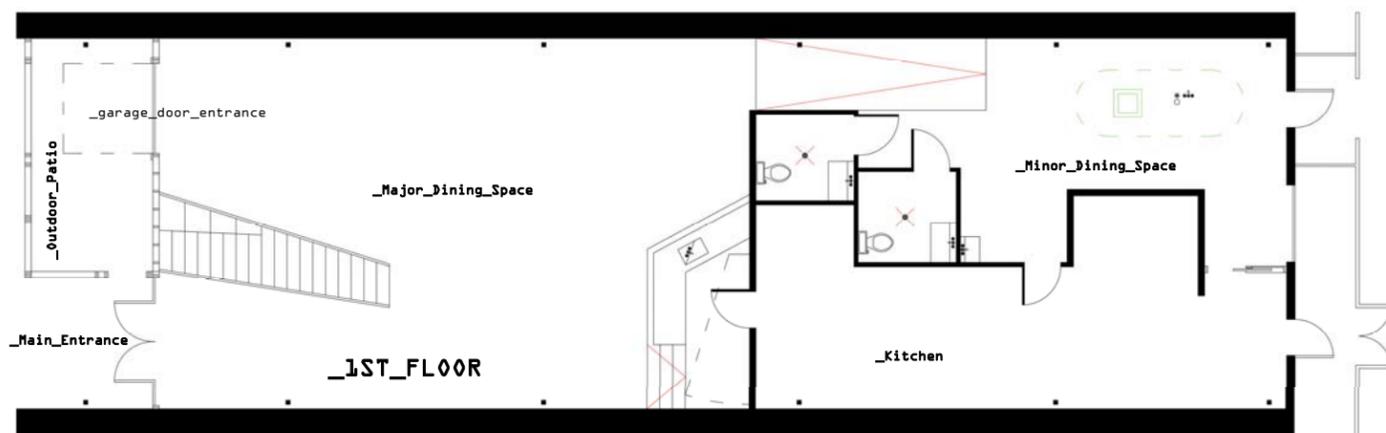
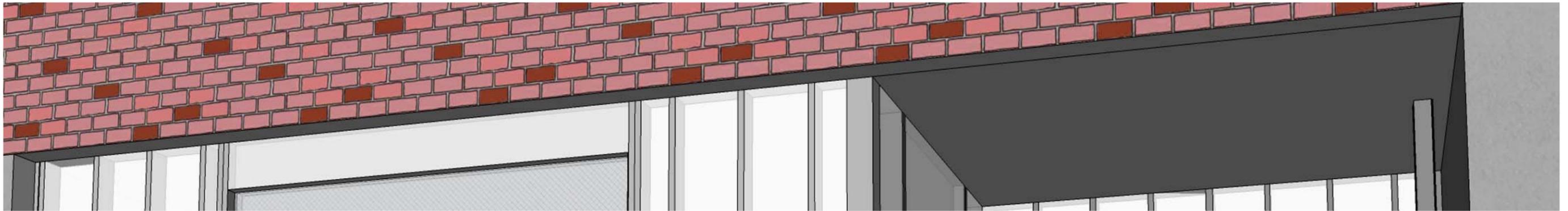
For further exhibition: <http://www.10years9days.com/bangell/photography.html>



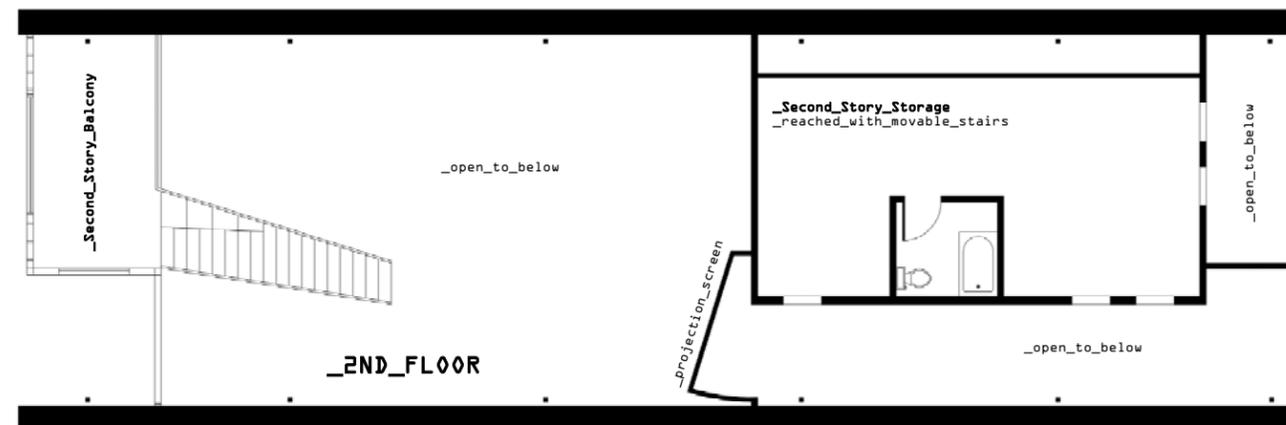
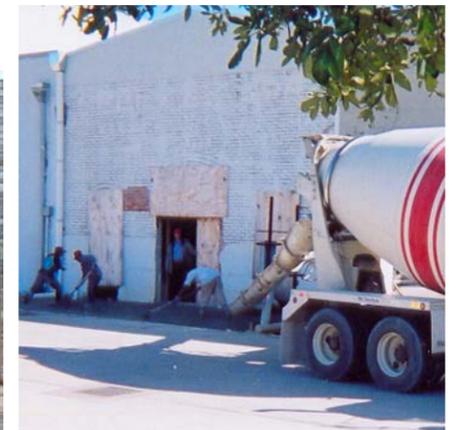
photography

Here is a display of the work whereby I have acted as the model for my fellow artists in pursuit of catching great images - where I was shot. The headlining image was taken by Ryan Puckett at the Black Rock Desert in Nevada. Advancing clockwise from the top, the black and white image is a self-portrait. Then inside this set of smaller pictures, the three images whereby I am sporting a Mohawk were all taken at Texas A&M University by Christine Liu. The image on the train in transit was taken in Berlin by Eli Padilla. The final picture of this five as I am taking my own picture was taken in a Berlin U-Bahn station by Ryan Puckett. Further going clockwise you can see my boots on the pavement outside the Brandenburger Tor of Berlin taken by Ryan Puckett. Above that is another self-portrait taken in one of my residences in College Station, Texas. And last but not least, the picture with my brother was taken on our family farm in Cameron, Texas, by Ryan Puckett. All these images are online and can be seen in further detail.

_shot/shooter



For further exhibition: <http://www.10years9days.com/bangell/bistro.html>

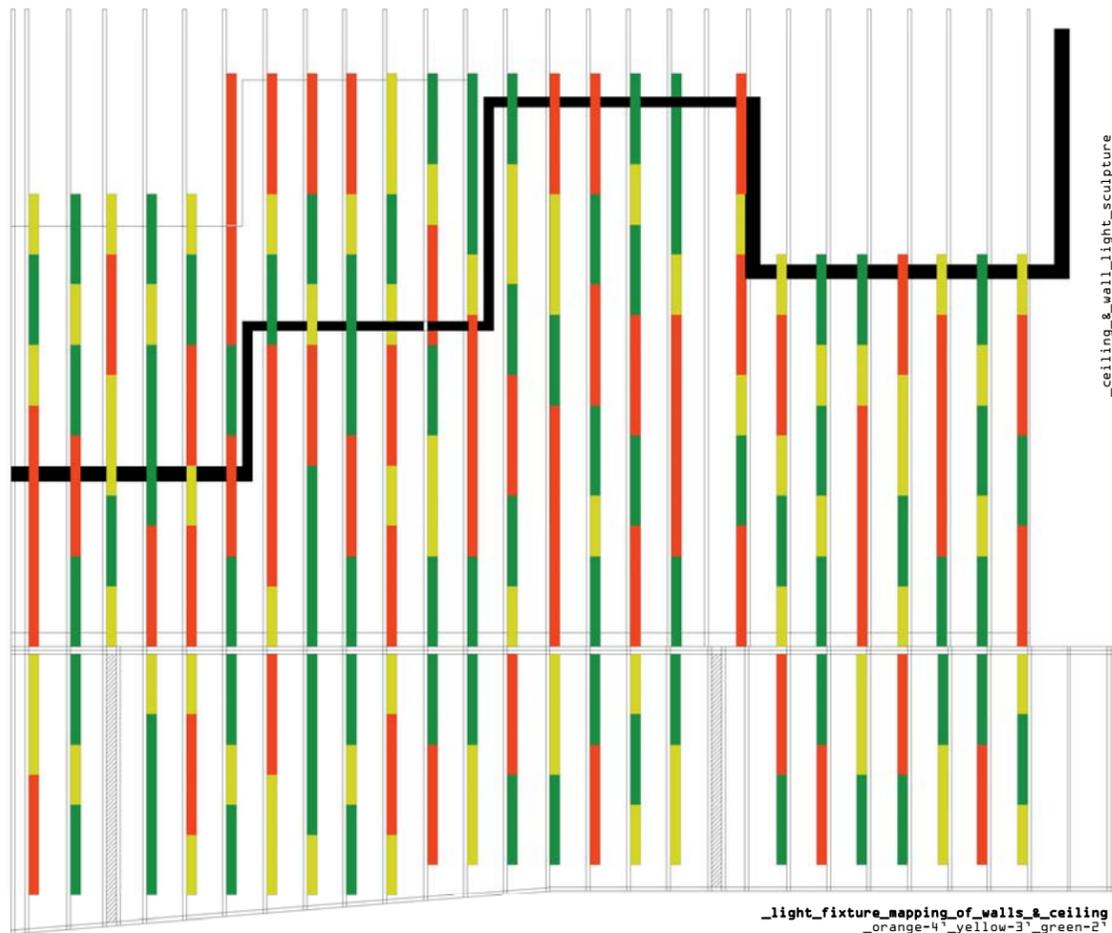
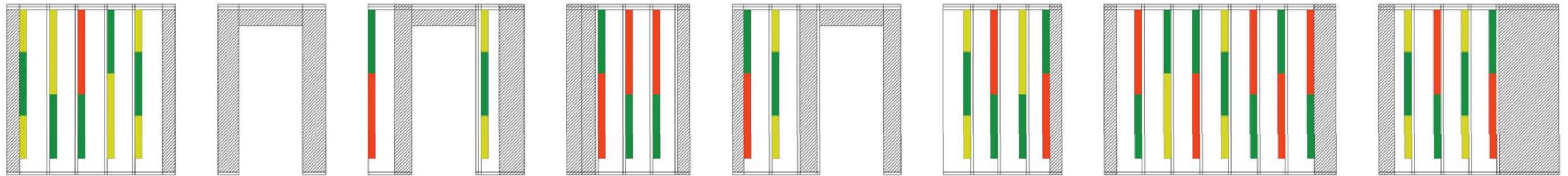


architecture

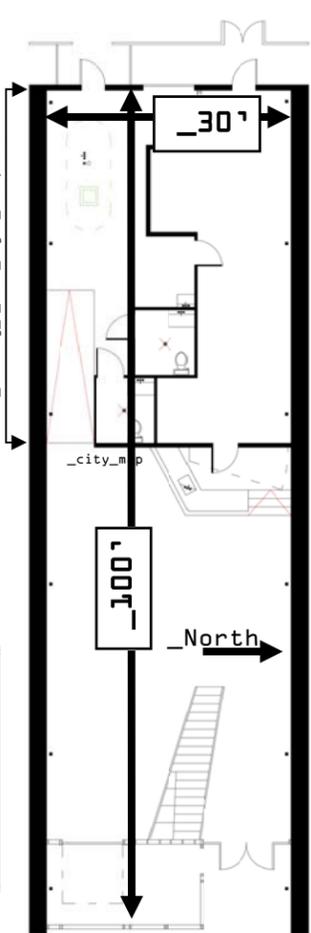
This project is in its 7th year of design and construction. The headlining image is a rendering of the transition between the old and new, on its second iteration in history. The original building was constructed between 1891 and 1895, and it is believed that although it was built entirely with load bearing masonry walls, a lintel was installed sometime after 1900 to allow for an open modern floor-plan and to introduce large windows. From the lintel down, modernization will once again for a second time commence with greater transparency, balloon framing, and upgrades to meet ADA standards since there is nearly a 2 foot grade change from front to back. Knowing the limited talent to work on the building in Cameron, Texas, construction techniques that would take little to no expertise were specified, but still would contribute positively to the end expression of architecture.

**_real/unreal
_mercantile_bistro**

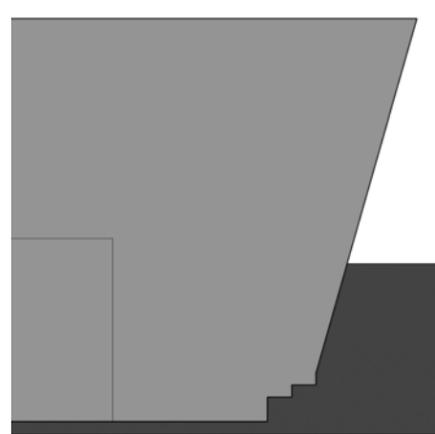




_light_fixture_mapping_of_walls_&_ceiling
_orange-4' _yellow-3' _green-2'



For further exhibition: <http://www.10years9days.com/bangell/bistro.html>

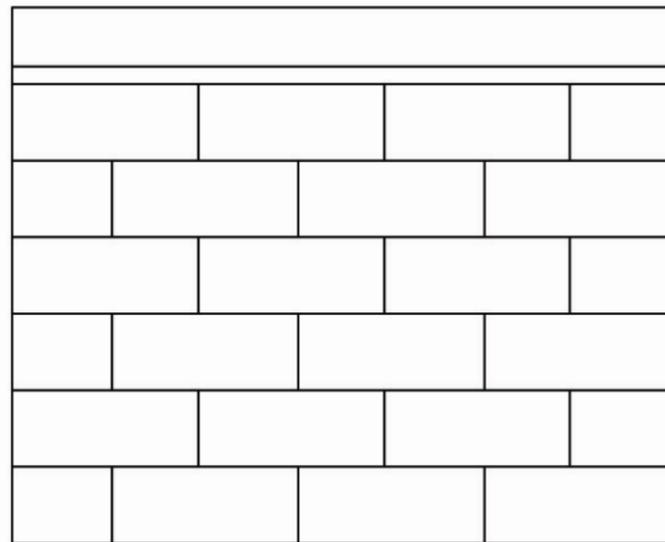


architecture

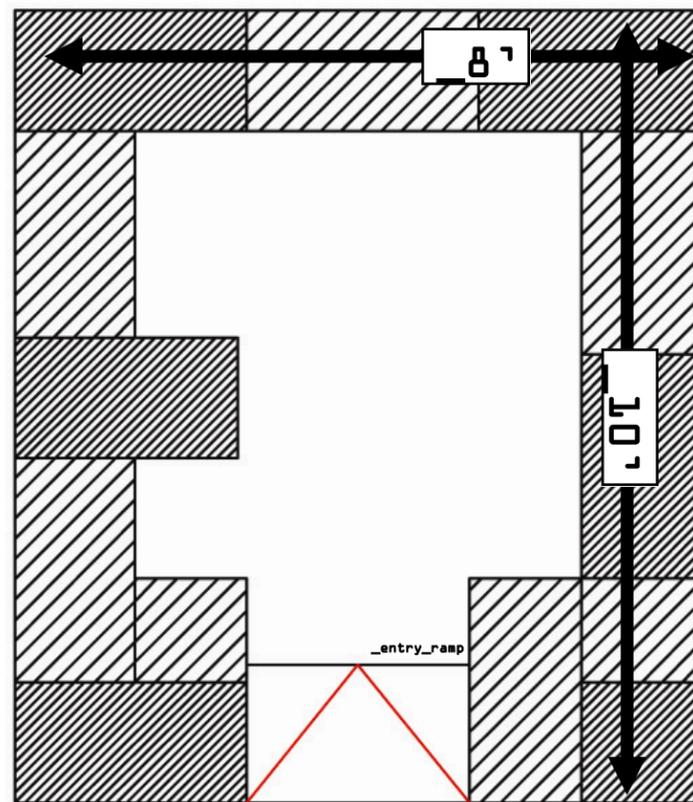
A real project, the Mercantile Bistro attempts to bring both better understanding and pride in the community all the while inspiring local residents to believe in the grassroots power of its own citizenry. A figure ground literally etched in the walls of the building has already been installed - to be backlit for all the community members to recognize and identify upon visits. A major light sculpture has also been installed inside the transparent walls of the building to show that novelty does not require a major budget or foreign influence, but rather can come from within. The city map is taken from the first delineation of the community whereby the bistro building is shown - a map of the city in 1891. The light fixtures along the hallway in the minor dining room delineate the structural system of the building. They are arranged in 2', 3' and 4' increments to allow maximum flexibility in light levels and light patterning.

_real/unreal
_mercantile_bistro

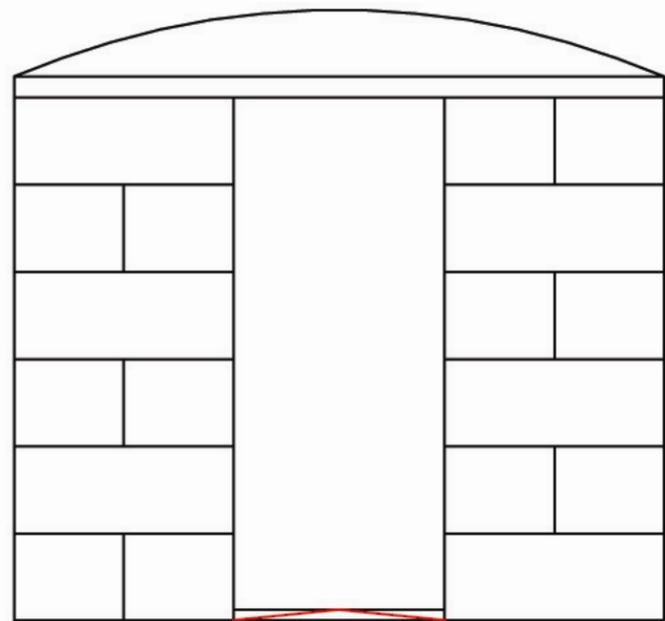




_side_elevation



_shack_floor_plan



_front_elevation



For further exhibition: <http://www.10years9days.com/bangell/shack.html>



architecture

A **real** project, the AIAS/DBIA Shack-a-thon project I designed was awarded the most creative shack for the event in 2006. Using recycled tarps and timber for shedding water and secondary structural requirements, new materials were specified to be hay instead of straw. In doing so, after the project was dismantled the majority of the newly purchased building materials were resold and reused by the veterinary school for feed and cover for the on-campus animal population. Understanding the material's attributes became important as the project proceeded. After practice and eventual sign-off by the Shack-a-thon regulators, the shack was exceptionally strong and entertaining — both inspiring and allowing students the opportunity to gain knowledge through action as both construction science majors and architecture students worked together on the novel, mind expanding project.

_real/unreal
_shack-a-thon





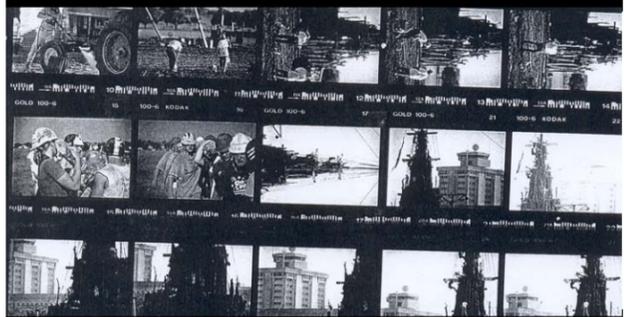
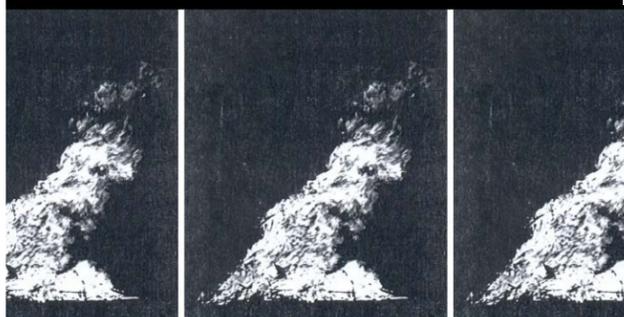
_image_by_Ryan_Puckett

_10_years_9_days

"In all matters, but particularly in architecture, there are these two points: the thing signified, and that which gives it its significance. That which is signified is the subject of which we may be speaking; and that which gives significance is a demonstration on scientific principles. It appears, then, that one who professes himself an architect should be well versed in both directions... Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens." [Marcus Vitruvius Pollio] Civic tragedy, be it due to natural or political causes, has now become a normal part of contemporary globalized society. At Texas A&M University the student body is still recovering from their own local civic tragedy - the collapse of the Aggie Bonfire in 1999 which extinguished 12 student lives. Utilizing Berlin, Germany; Isla Vista, California; and the Burning Man Festival in Nevada, three examples of communities are presented to represent civic tragedies at very different scales, each expressing unique architectural responses to encourage a healthy civic evolution. In each case, an architectural tragedy led to an architectural response for redemption: the International Building Exhibition of 1987 in Berlin, the IV Recreation & Park District in Isla Vista, and Black Rock City in Nevada. 10 Years & 9 Days is a feature-length documentary that runs approximately 111 minutes. It was completed in November 2006, produced in the United States, and shot in the United States and Germany. The budget is estimated at \$10,000 (but no accurate accounting has actually been taken), and was funded with student research awards, a graduate student stipend, donations, credit cards and David & Beverly Angell's gas card. 10 Years & 9 Days was shot in MiniDV, 1/4 mm, and with a composite of still photography - 35mm, Medium Format, Digital, and Large Format. Preview formats include DVD and VHS, both NTSC. Exhibition formats include MiniDV (preferred), DVD NTSC, or HD Cam. This film is primarily delivered in American English, but also includes the following languages (all subtitled in American English): Spanish, German, Hebrew, Hindi, Turkish, and Vietnamese. I was the producer, director, and writer of this film.

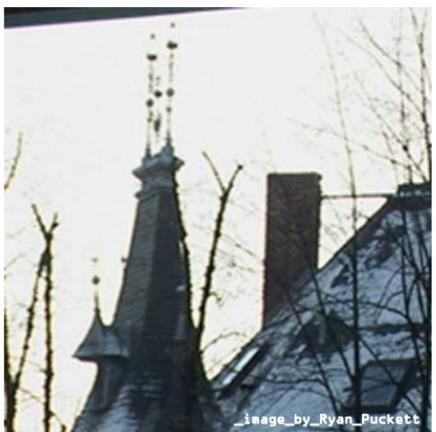


_image_by_Eli_Padilla



_image_by_Eli_Padilla

For further exhibition: <http://www.10years9days.com/>



_image_by_Ryan_Puckett



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_image_by_Ryan_Puckett



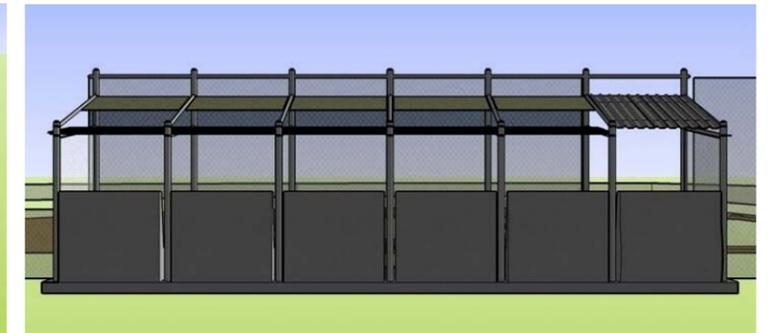
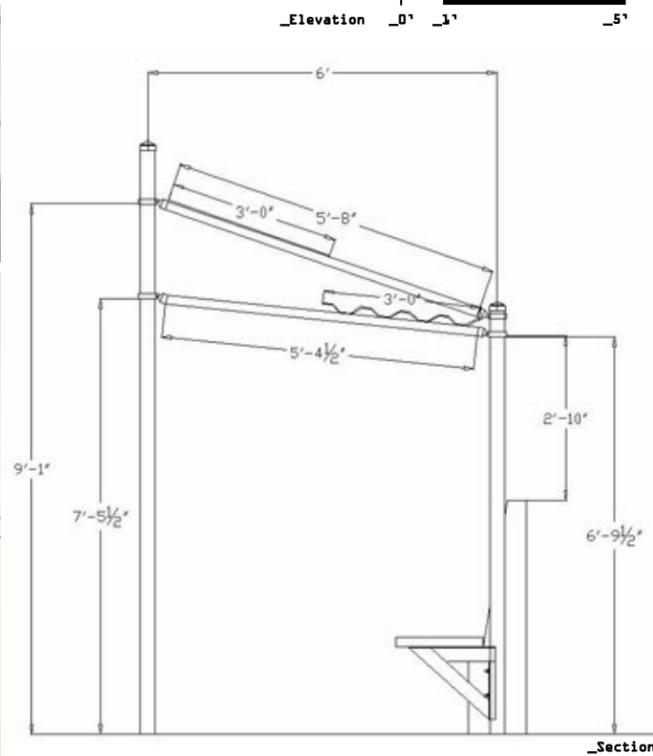
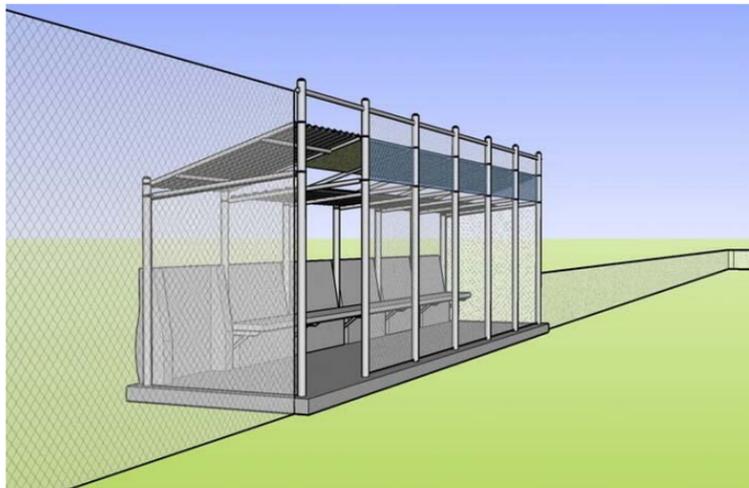
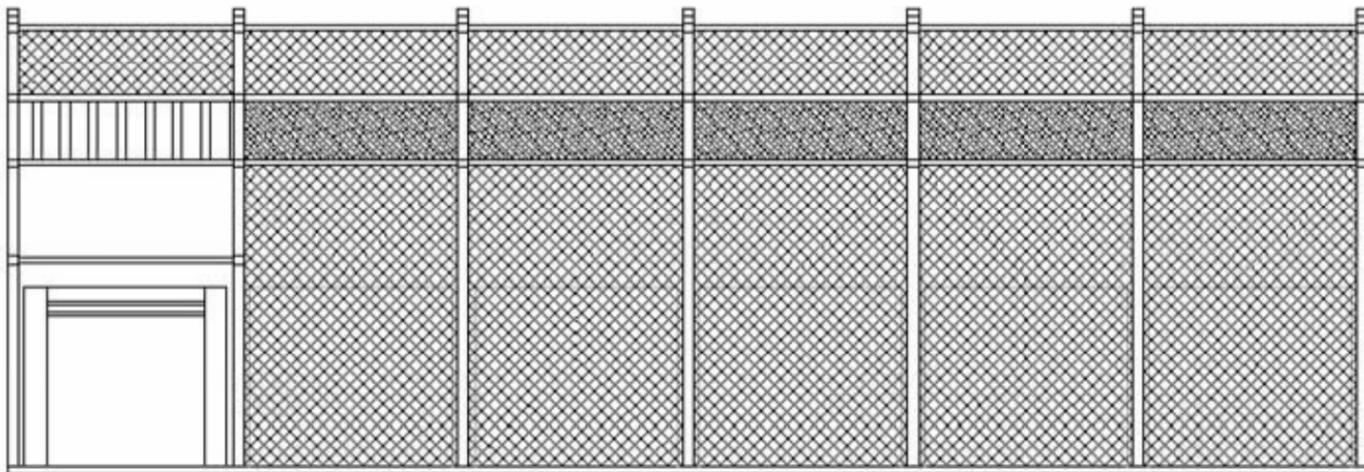
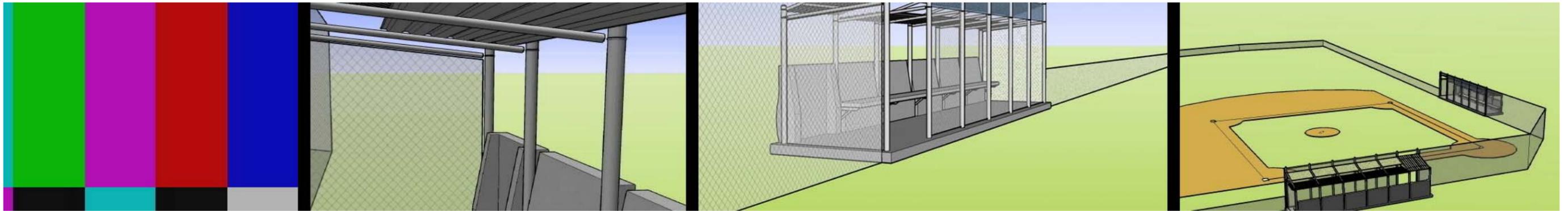
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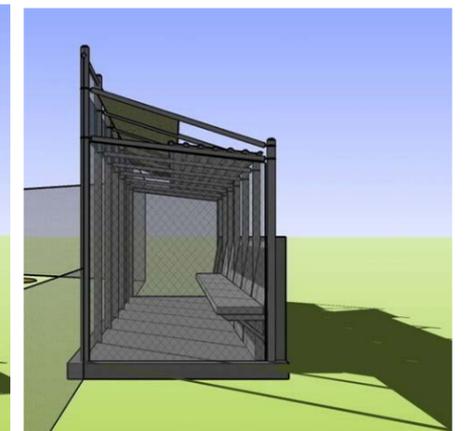
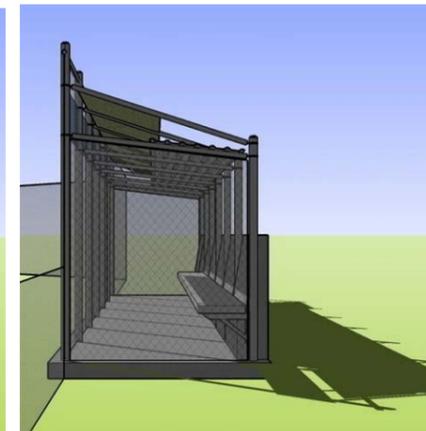
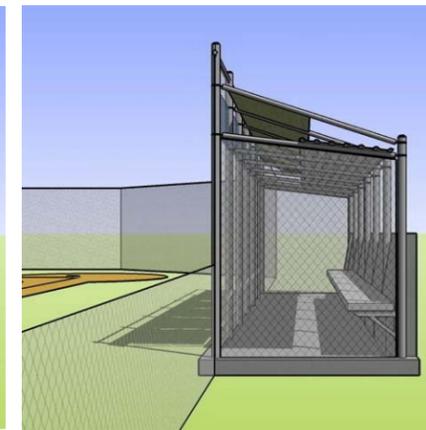
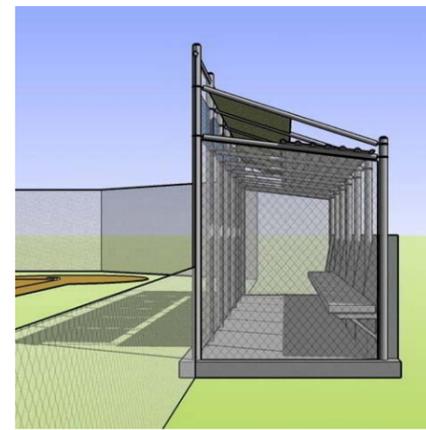
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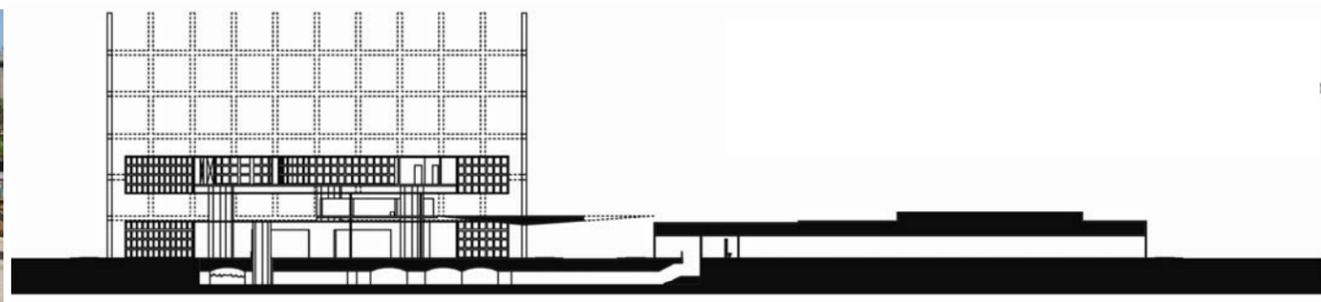
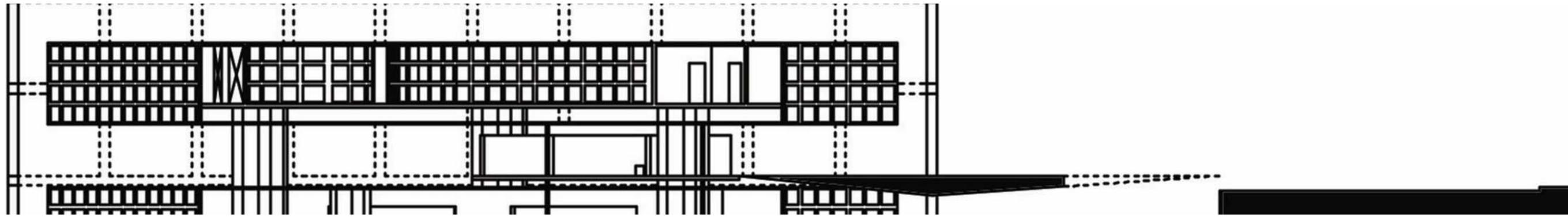
For further exhibition: <http://www.10years9days.com/bangell/dugout.html>



architecture

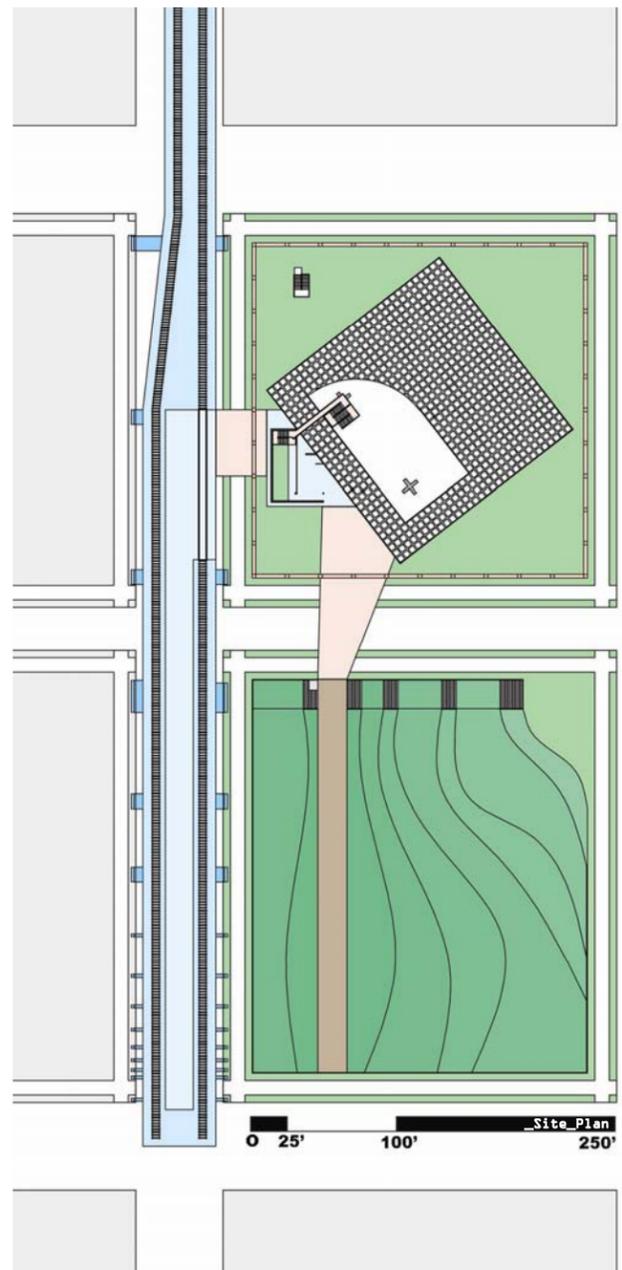
A **real** project, as a component of Professor Warden's Fall 2005 Studio, students were assigned this design-build project for an existing half-built dugout. Roofing types were first proposed individually, then like design types were paired up for a second iteration in groups of three. After the second iteration, a vote was taken among studio members for deciding the best design to be constructed. Our team design eventually won out for both clear design communication and practical construction [my design partners in this project were Andrea Eads and Mark Cardwell]. Although the project's design was practical, we wanted to push our own presentation boundaries. In doing so, we presented all our design solutions in cinematic form, using sketchup, adobe premiere, autocad, and green-screen technology to produce arresting project presentations [all online]. The project was completed as specified.

_real/unreal
_bryan_dugout



0 25' 100' 250' **_Section**

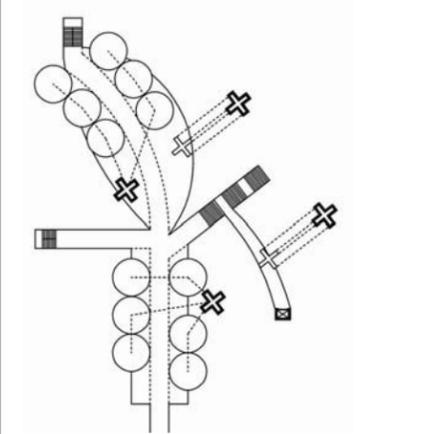
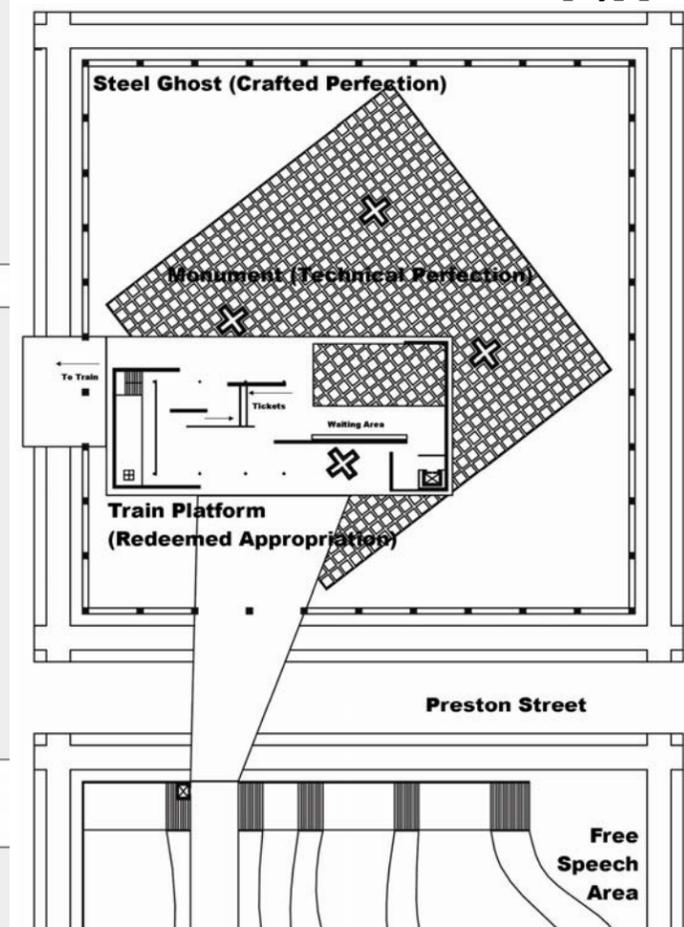
For further exhibition: <http://www.10years9days.com/bangell/trainstation.html>



0 25' 100' 250' **_Site Plan**



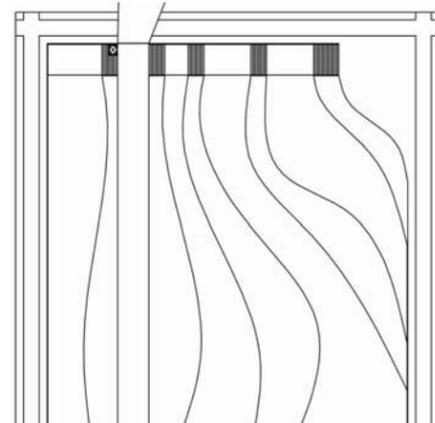
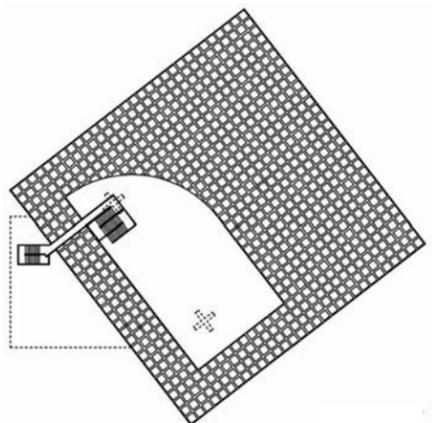
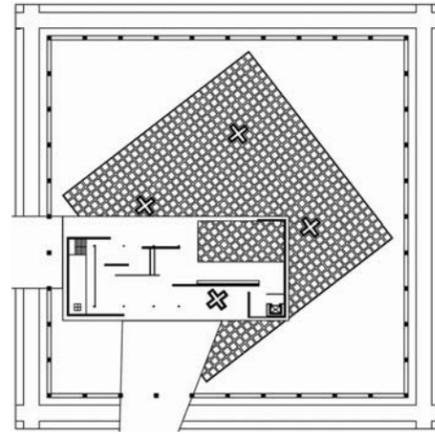
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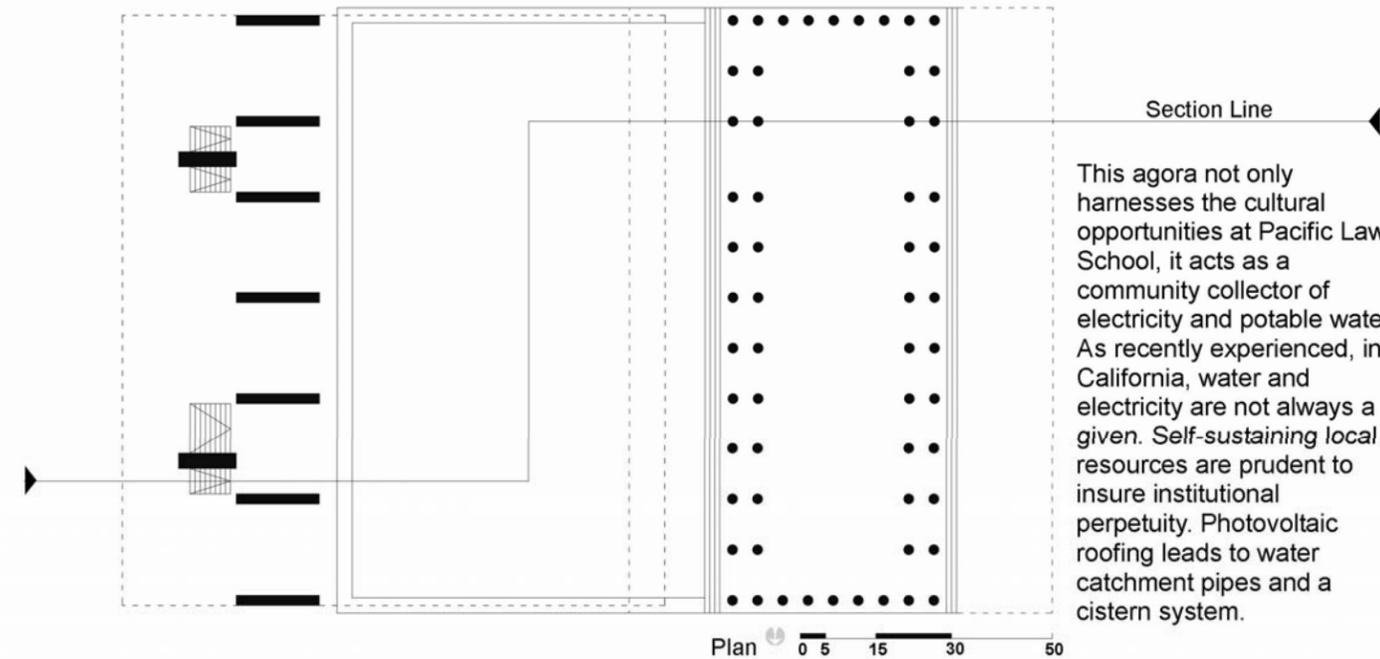
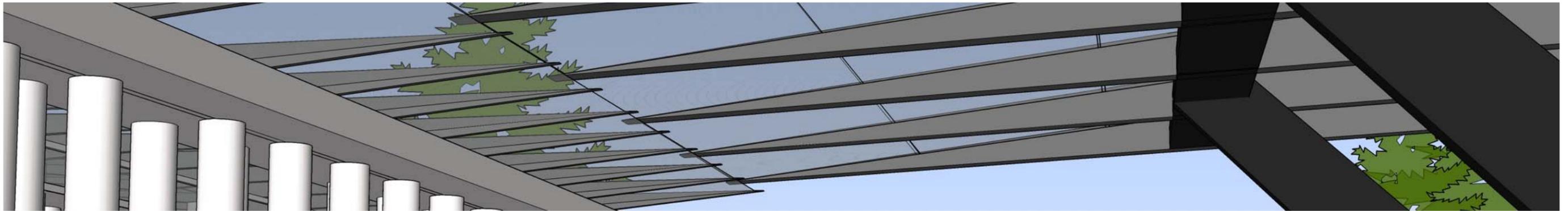


architecture

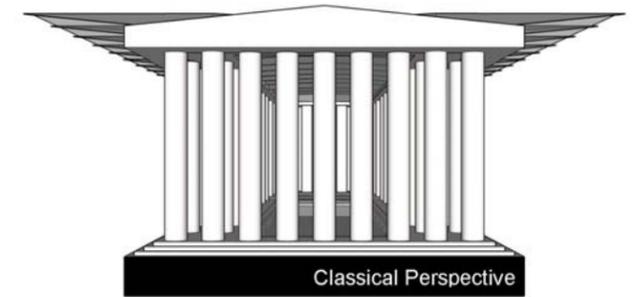
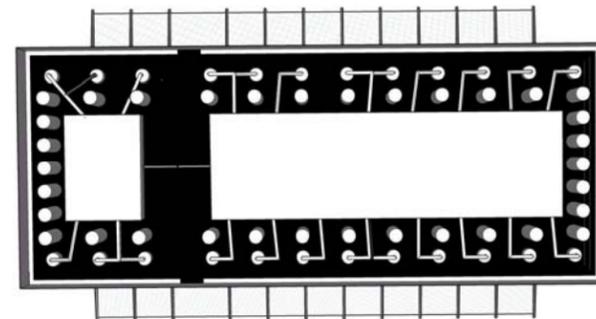
The first **unreal** project of this **analog** exhibition, the Houston Trainstation project was my attempt at pushing the boundaries of 2-D design using autocad. As well, I actively designed this project using the principles I had brought together under a paper I wrote "Grassroots Postmodernism" in the past semester - a paper that led to the production of the feature length film titled "10 Years & 9 Days". This project was an outright attempt at redeeming the Modern movement, accepting the innovations of modernism - locomotion, steel, glass, electricity - to inventively recompose those Modernist elements in light of the historic, social and environmental shortcomings of the movement. A project aimed to become a machine for civilization, the Houston Trainstation is an attempted celebration of the Modernist masters and their greatest works as appropriate under contemporary circumstances.

_real/unreal
_houston_trainstation





This agora not only harnesses the cultural opportunities at Pacific Law School, it acts as a community collector of electricity and potable water. As recently experienced, in California, water and electricity are not always a given. Self-sustaining local resources are prudent to insure institutional perpetuity. Photovoltaic roofing leads to water catchment pipes and a cistern system.

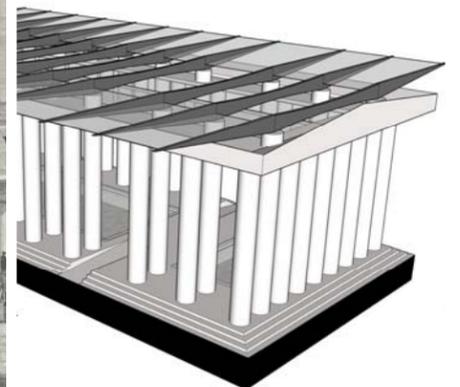
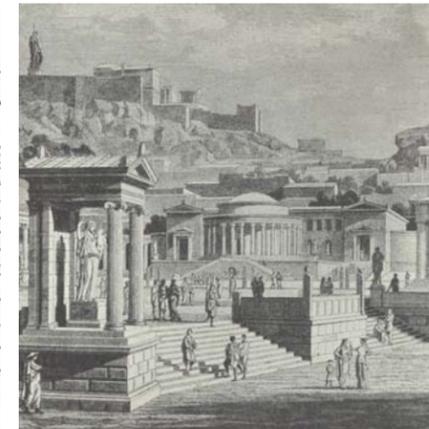
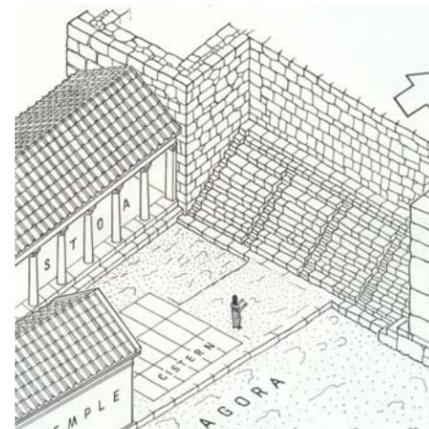
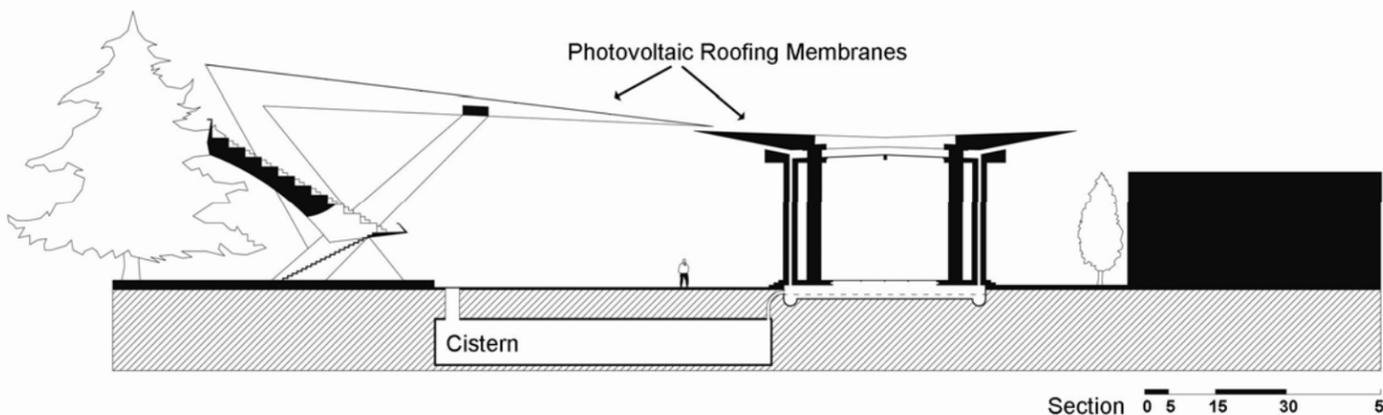
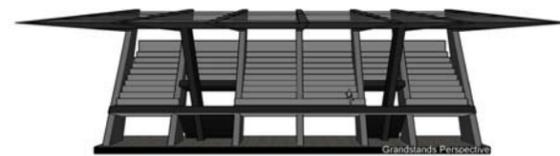
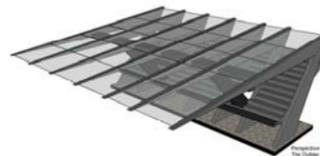
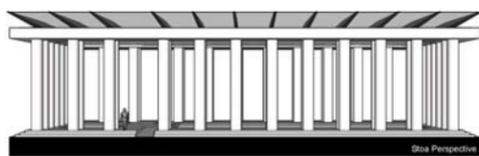


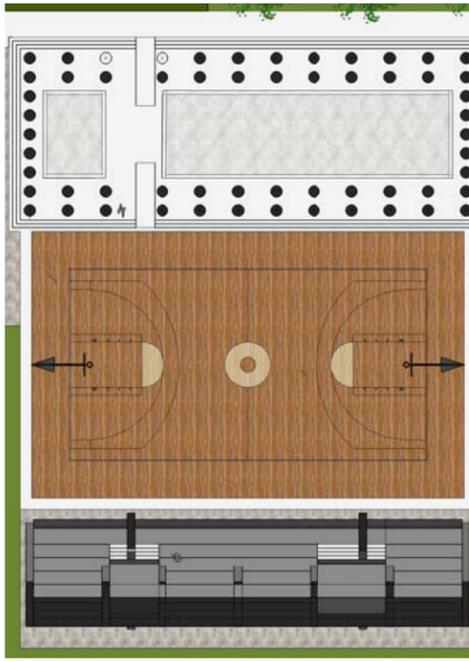
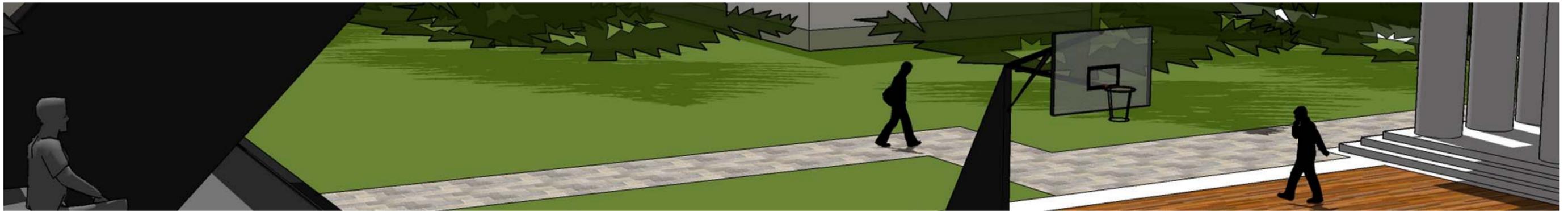
For further exhibition: <http://www.10years9days.com/bangell/mcgeorge.html>

architecture

For my second *unreal* project, I was lucky enough to work under Distinguished Professor Malcolm Quantrill. With three fundamental iterations and a major site location change on the Pacific Law School campus, the resulting project manifest as a muscular and dialectic assertion of community being. The agora as presented is more than a place to meet in common - it is a working mechanism of collective discussion and literal physical resource collection. Cisterns, PV surfaces, and a water catching roof design all accumulate into a centerpiece of continual community affirmation. This project allowed a second try at the ideology of no ideology - that which is discussed as "Grassroots Postmodernism" - with this project study, I was allowed another opportunity at watershed-based cultural and environmental sustainability, hopefully bringing my ideas closer to a palpable reality.

_real/unreal
_pacific_law_school



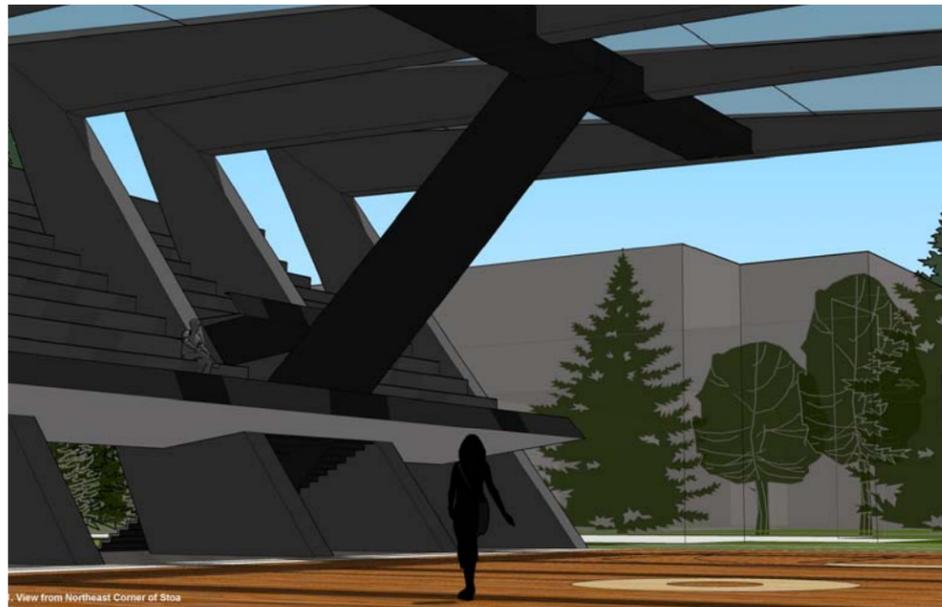
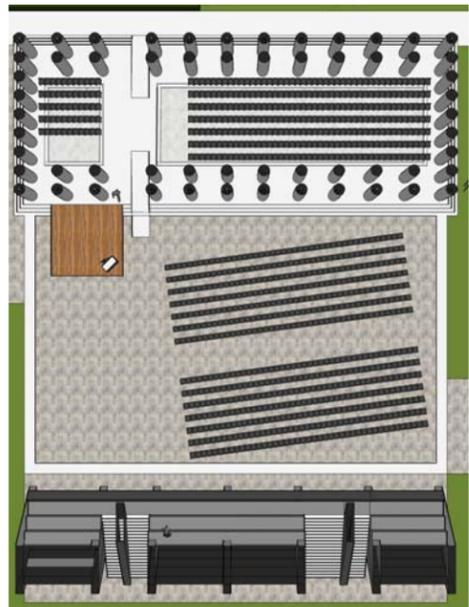
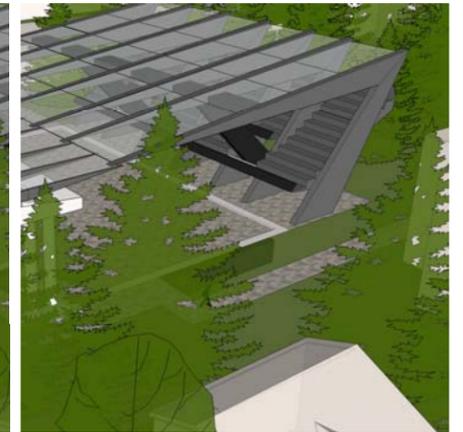
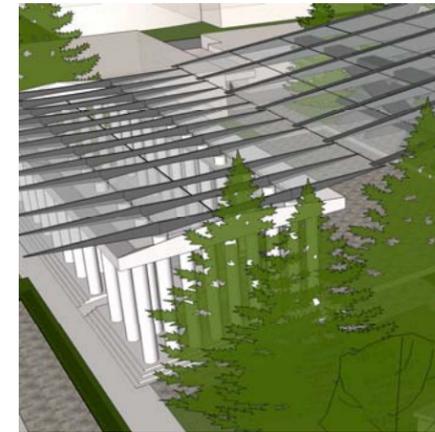


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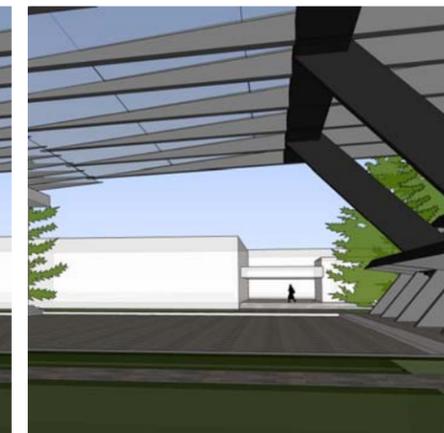
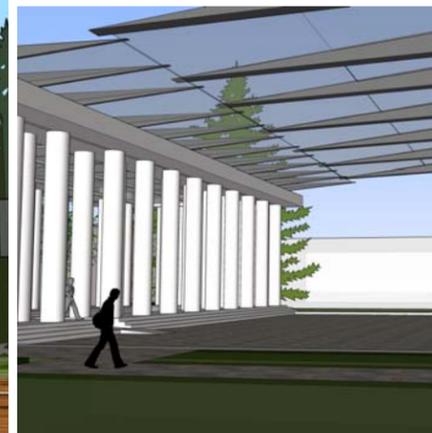
architecture

A place that can house ceremony for both the priest and the outlaw in every past, present, and future attorney, the agora is presented as a whole with two clearly different personalities in the heart of the campus. At the far left of the page, floor plans for both graduation and basketball games are shown. Immediate left, renderings of the agora poised and ready for its most important ceremonies are shown. Not only protecting students from the elements, the intention is to inspire a greater connection to the physical campus itself. First by creating an environment that secures the marketplace of ideas, the agora is also built to actively host the most dramatic events of this community's existence. This allows community members to rely on this physical, living, existing place for a cultural bearing and to welcome the sacrifice necessary for any sustainable community's future.

_real/unreal
_pacific_law_school

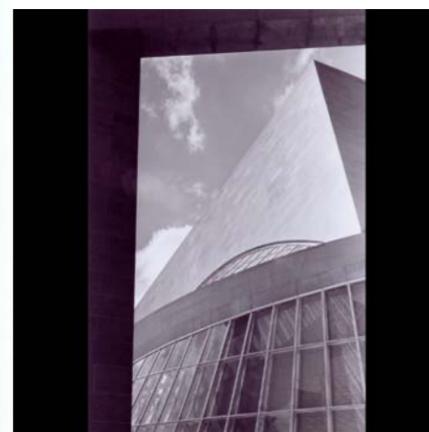


View from Northeast Corner of Stoa





For further exhibition: <http://www.10years9days.com/bangell/photography.html>



photography

To end this analog attempt at representation, I have displayed some of my favorite photography whereby I have acted as the shooter. The headlining image I took in Berlin of my fellow filmmakers (from left to right) Ryan Puckett, Rodney Hutto, and Trent Jacobs. Running clockwise, the next image was taken in the Central Valley of California, at my swinging friend's (David Wilgus) bachelor party as my roommate (Justin Lynch) laughed uncontrollably. Within this immediate set of five images, top left was taken in Dallas. The next one to the right was of Shaula Wright. Next over to the right was taken on the Texas A&M University campus. First image on the second row was taken in Berlin of my fellow filmmaker Trent Jacobs. Last of these five was taken at the Kimball in Fort Worth, Texas. Continuing clockwise is a large image of small flowers taken in College Station, Texas. Further clockwise is an octate of negatives I shot for an abstract images project in College Station. All these images are online and can be seen in detail.

_shot/shooter