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SELECTED WORKS

03



CONTINUUM

Architectural Studio V & VI, Winter and Spring 2017
20 Week Duration

07



APERTURE

Architectural Master's Thesis, Fall 2018 - Spring 2019
30 Week Duration

12



FutureHAUS

Solar Decathlon Competition

14



NEW HORIZON

Architectural Studio IV, Fall 2016
10 Week Duration

18



ROBOTIC FABRICATION

Study in Digital Fabrication, Fall 2018
15 Week Duration

20



CHRONOTORIUM

Architectural Studio II, Winter 2016
10 Week Duration

22



HKS ARCHITECTS

Summer Internships

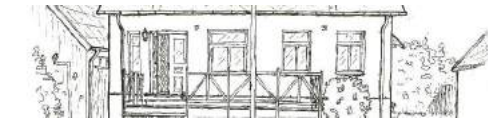
24



KHAYA

Digitally Fabricating an Electric Guitar

25

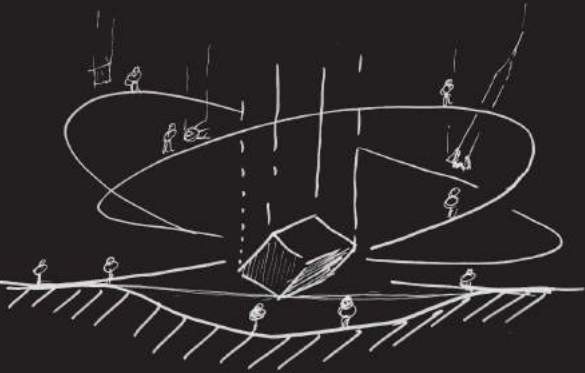


SKETCHES AND DRAWINGS

Hand Sketches

THE FIRST DAY OR SO
WE ALL POINTED TO
OUR COUNTRIES. THE
THIRD OR FOURTH DAY
WE WERE POINTING
TO OUR CONTINENTS.
BY THE FIFTH DAY WE
WERE ONLY AWARE
OF ONE EARTH.

- SULTAN BIN
SALMAN AL-SUAD



CONTINUUM

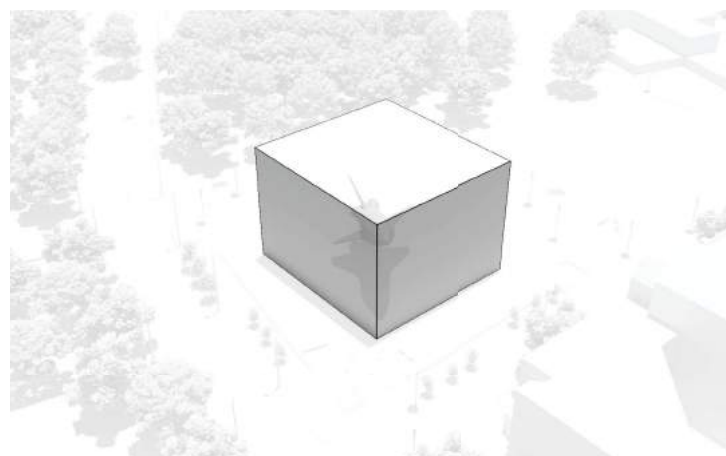
MUSEUM OF INTERNATIONAL SPACE TRAVEL

Space, the edge of the known universe, has remained mysterious throughout the history of mankind. As far as we understand it today, space is a boundless four-dimensional continuum also referred to as space-time. The mysterious nature of space, the current frontier, has led to international efforts to venture out and explore the largely unknown space-time.

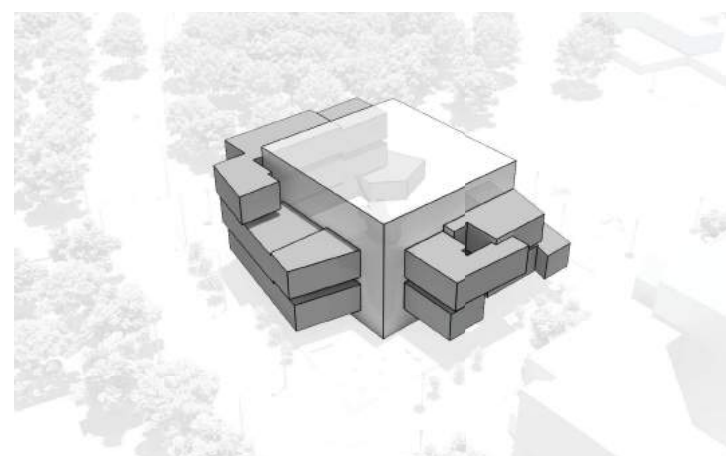


Building on Houston's historic importance for space travel, the Continuum strives to emphasize space travel in an international context. Both in terms of historical achievements, cultural depictions, and future aspirations.

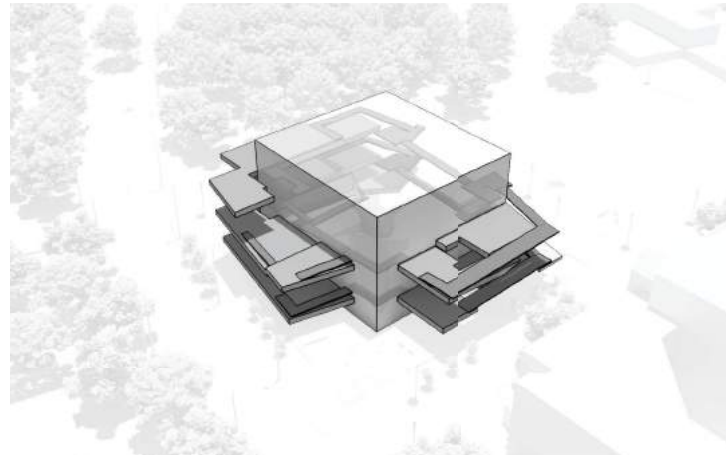
Mimicking the idea of space travel, the museum has a central space with an iconic exhibition. The journey through the museum is then crafted so that the visitor can experience the architecture through a continuous flow of spaces, folding and unfolding, but without clearly defining boundaries. The path of the circulation will lead the visitor to weave in and out of the central space, losing and regaining sight of the point of origin. As the structure stretches out towards the envelope and the exhibition spaces along the perimeter, most of the central, rectilinear design begins to morph as the structure adapts to new conditions, similar to how man will have to adopt and assimilate to space.



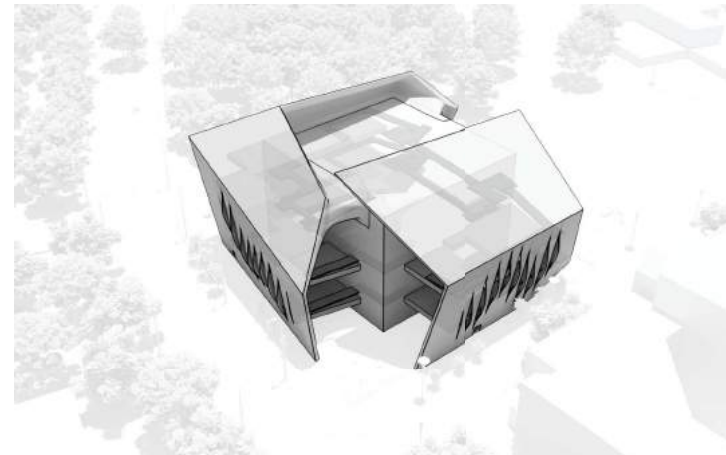
A rectilinear box forms the primary gallery space of the museum.



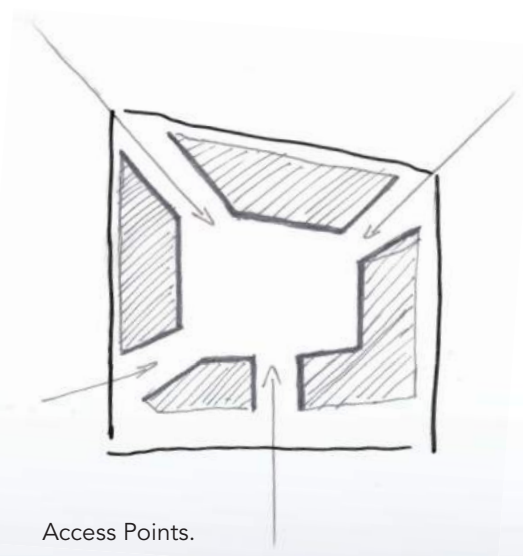
Smaller Exhibition spaces are placed around the central box.



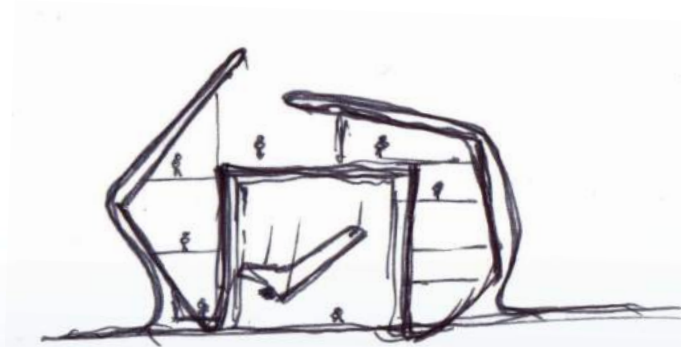
The floors are placed at uneven levels and are connected through a spiraling ramp.



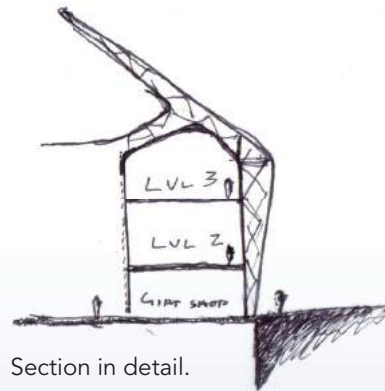
A set of exterior walls encloses the smaller exhibition spaces while letting light and air penetrate the skin.



Access Points.



Sketch of initial idea for a section.



Section in detail.

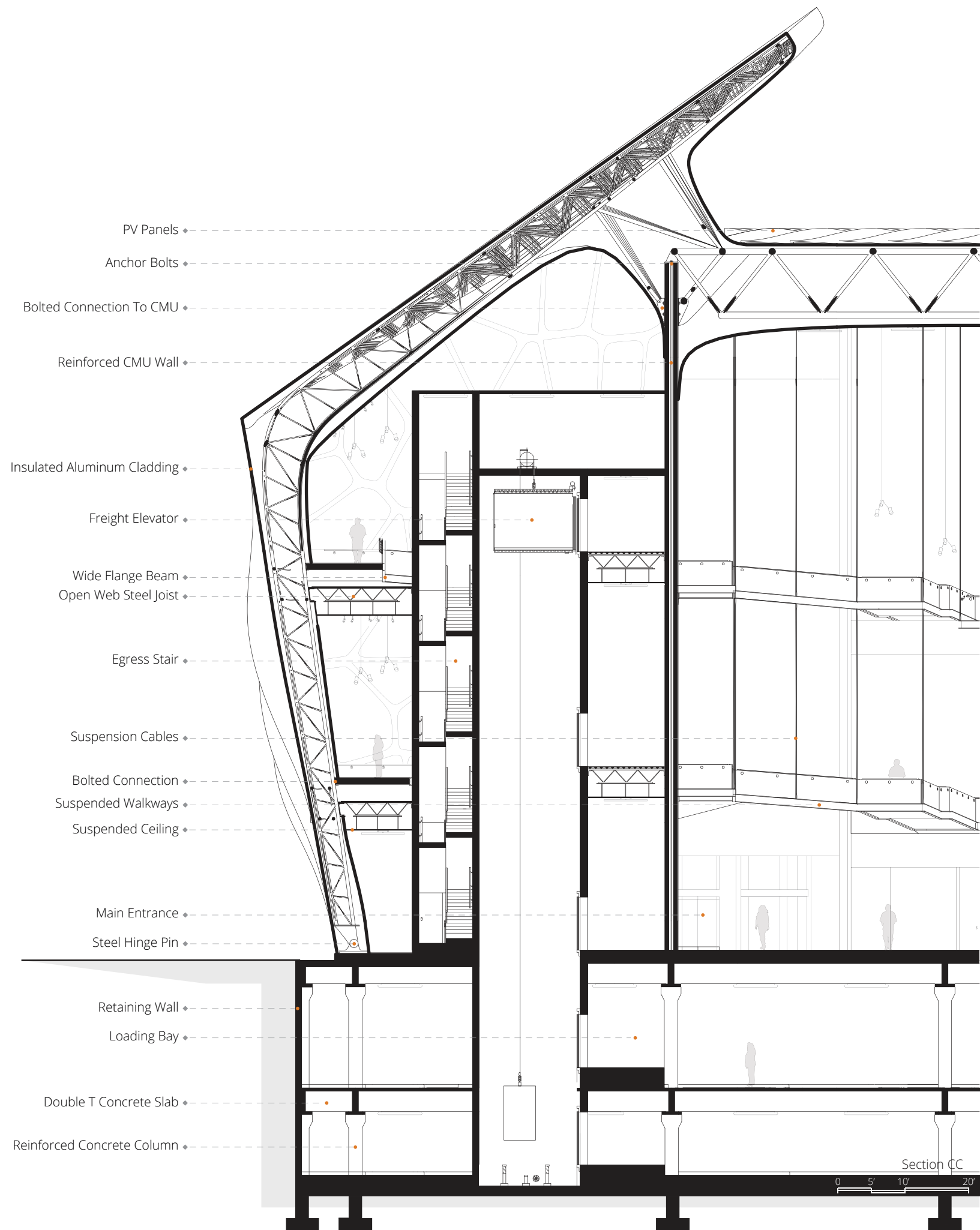
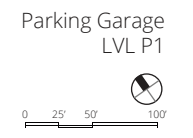
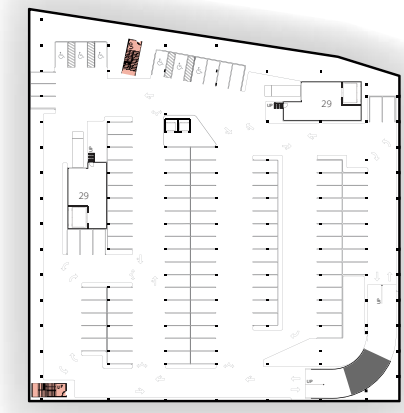
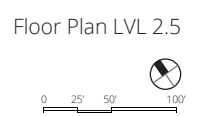
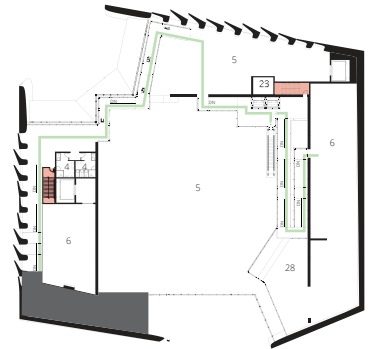
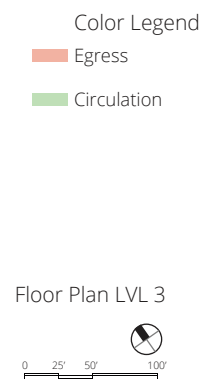
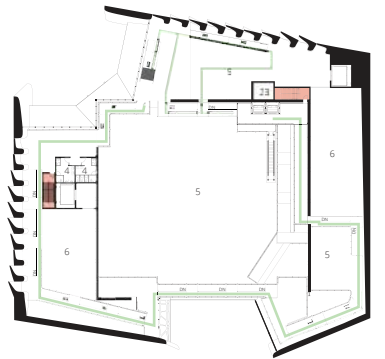
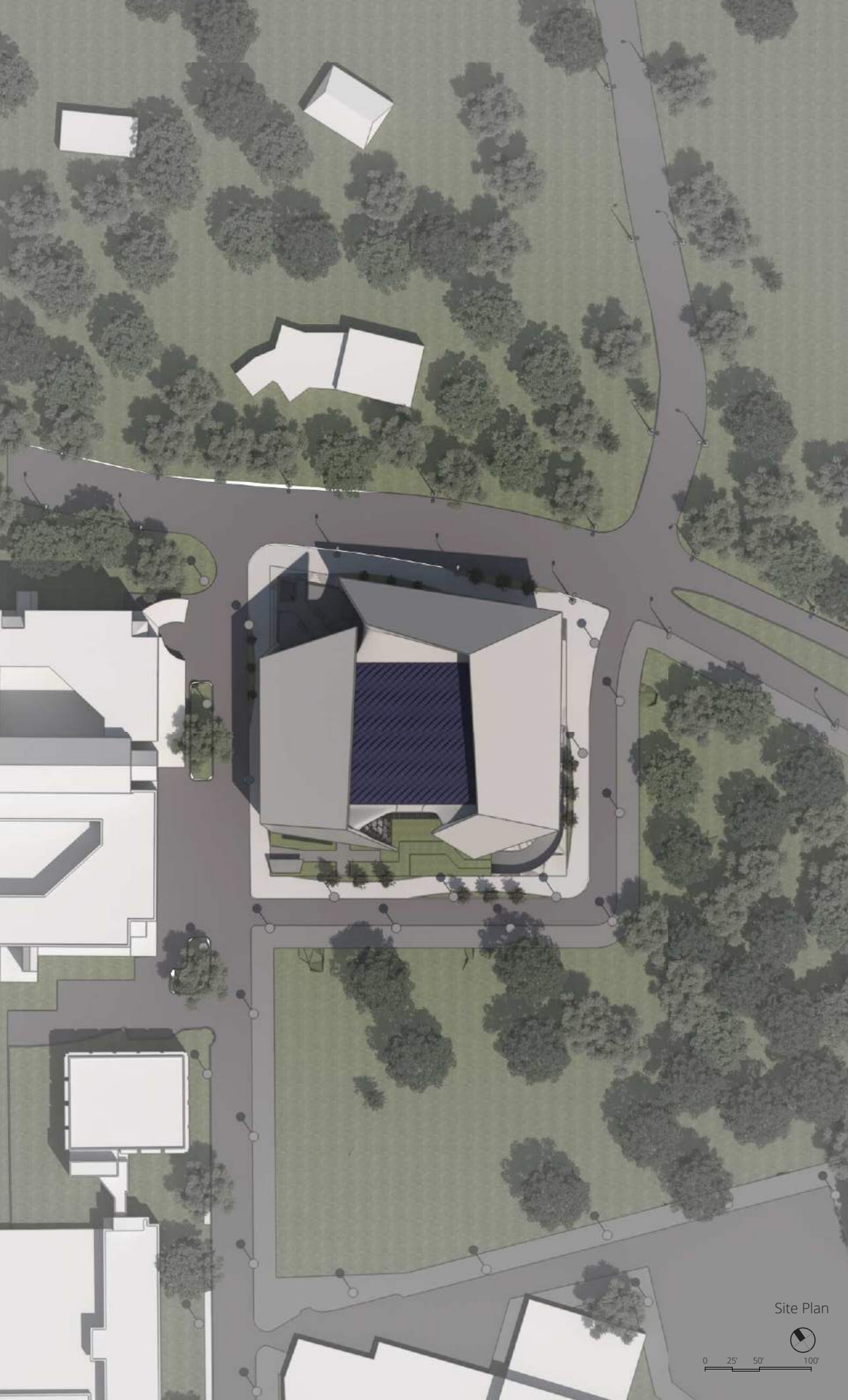


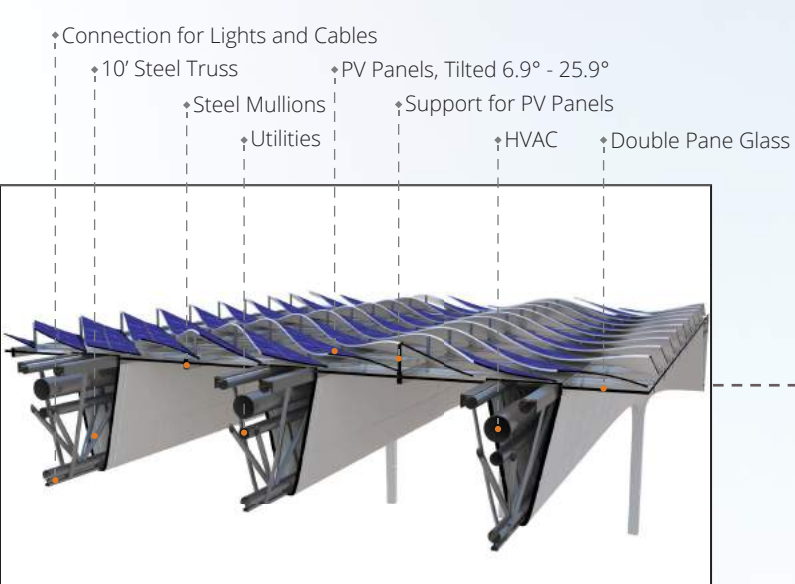
Looking South towards the North entrance and through the opening to the main exhibition space.



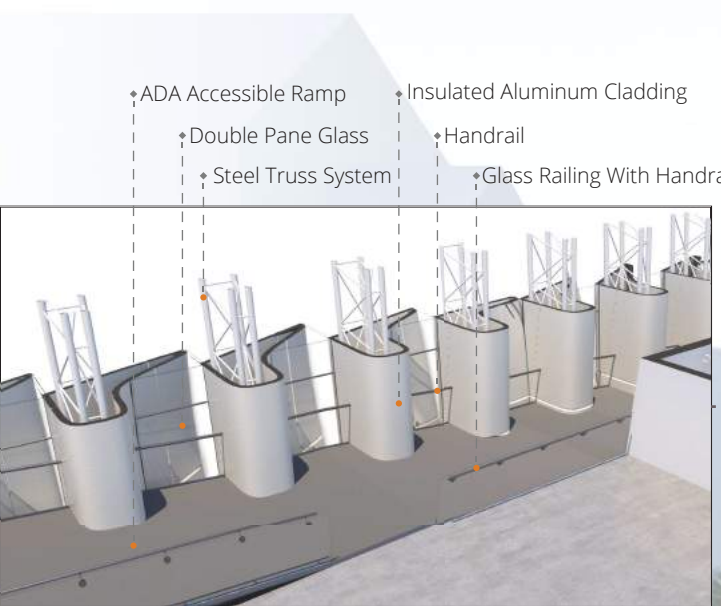
South-West Elevation

North-East Elevation

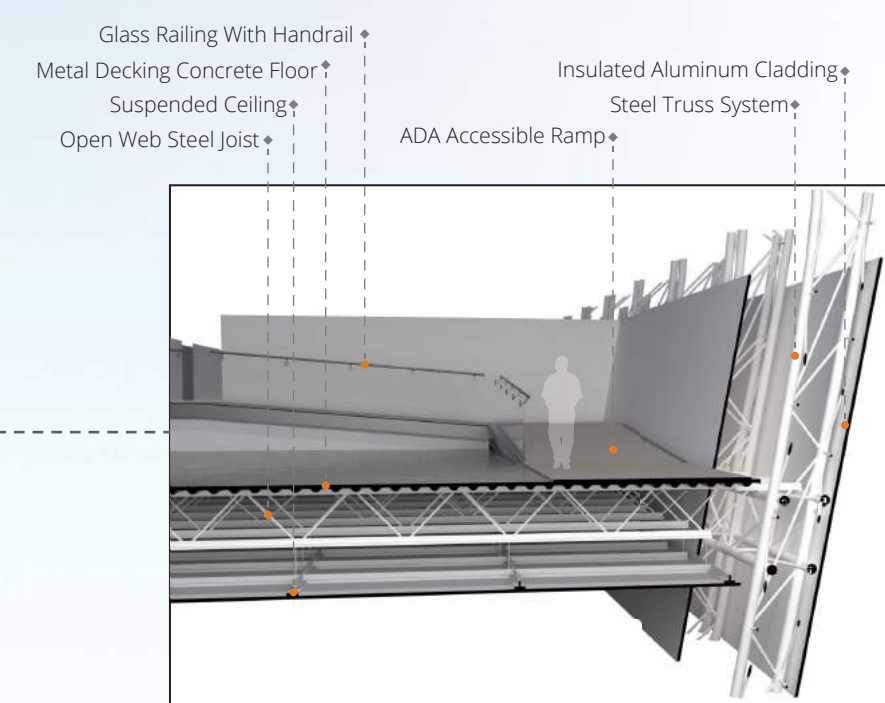




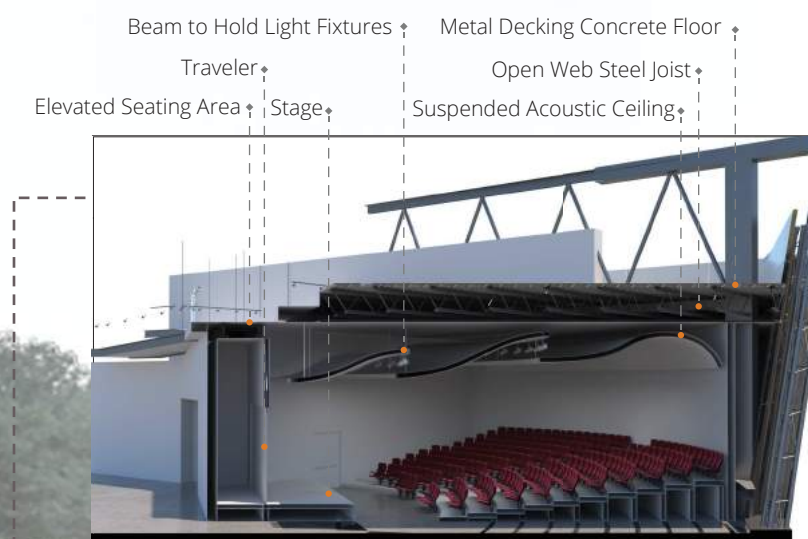
Roof System
 Despite its structural rigidity, the roof appears to be light. Northern light is filtered into the exhibition space through a system of PV panels generating electricity from southern light. The PV panels are tilted for optimal exposure during the summer months (6.9°) and year round (25.9°) for Houston, TX.



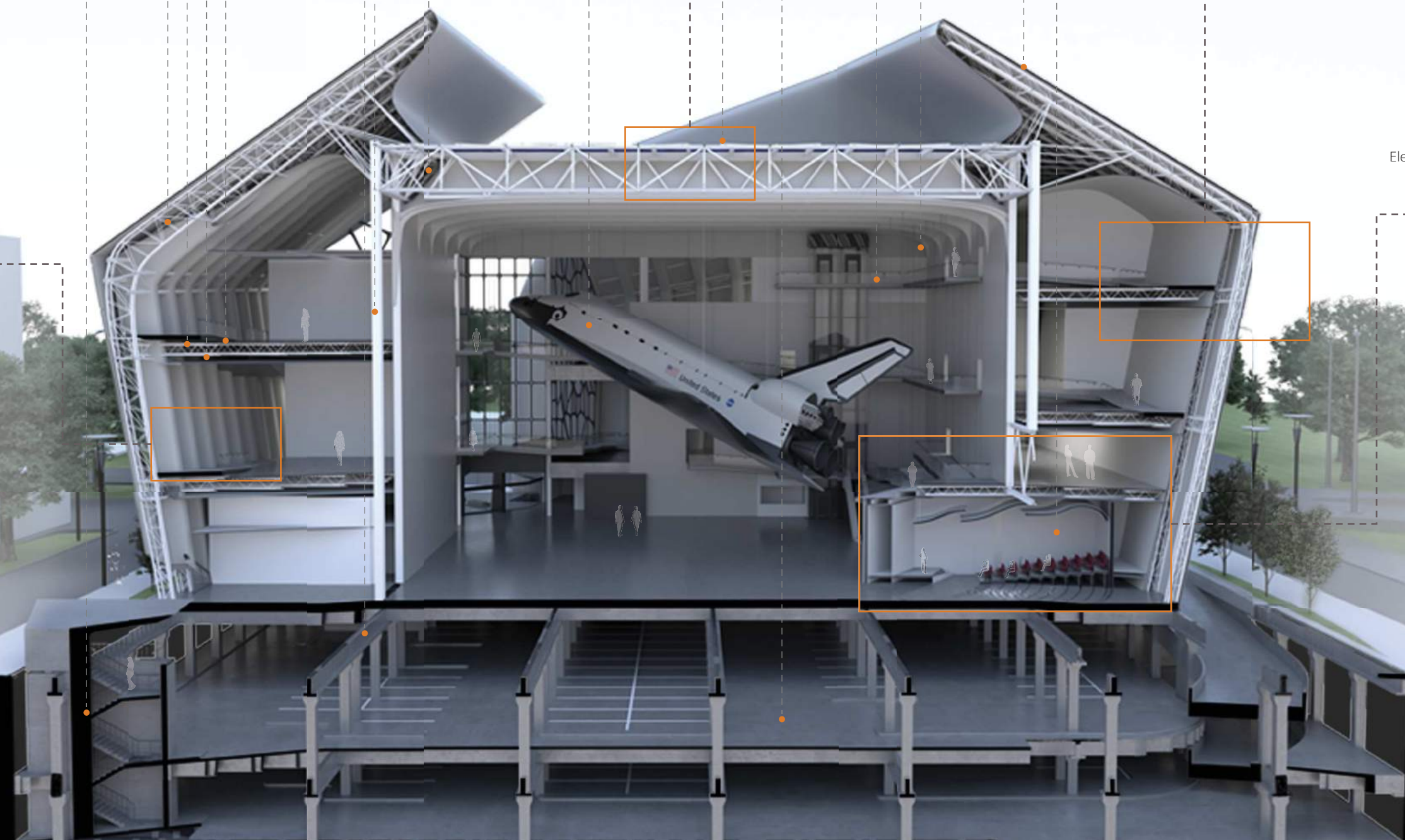
Perforated Wall System
 The wall system is designed to provide northern light to enter the building through apertures in the thick walls. By enclosing the structural members, the wall system articulates the structure while maintaining a clean aesthetic.



Floor to Wall Connection
 A horizontal beam within the exterior wall ties the open web steel joists to the complex exterior truss system. Concrete floor slabs are laid on the steel frame.



Auditorium
 The Auditorium holds 250 seats. It is laid out in an efficient fan shape. The ceiling is designed for strong acoustical performance and has integrated light fixtures.



BEAUTY ISN'T WHAT
I'M PRIMARILY
INTERESTED IN [IN
ARCHITECTURE]. I THINK
APPROPRIATENESS IS
MORE IMPORTANT.

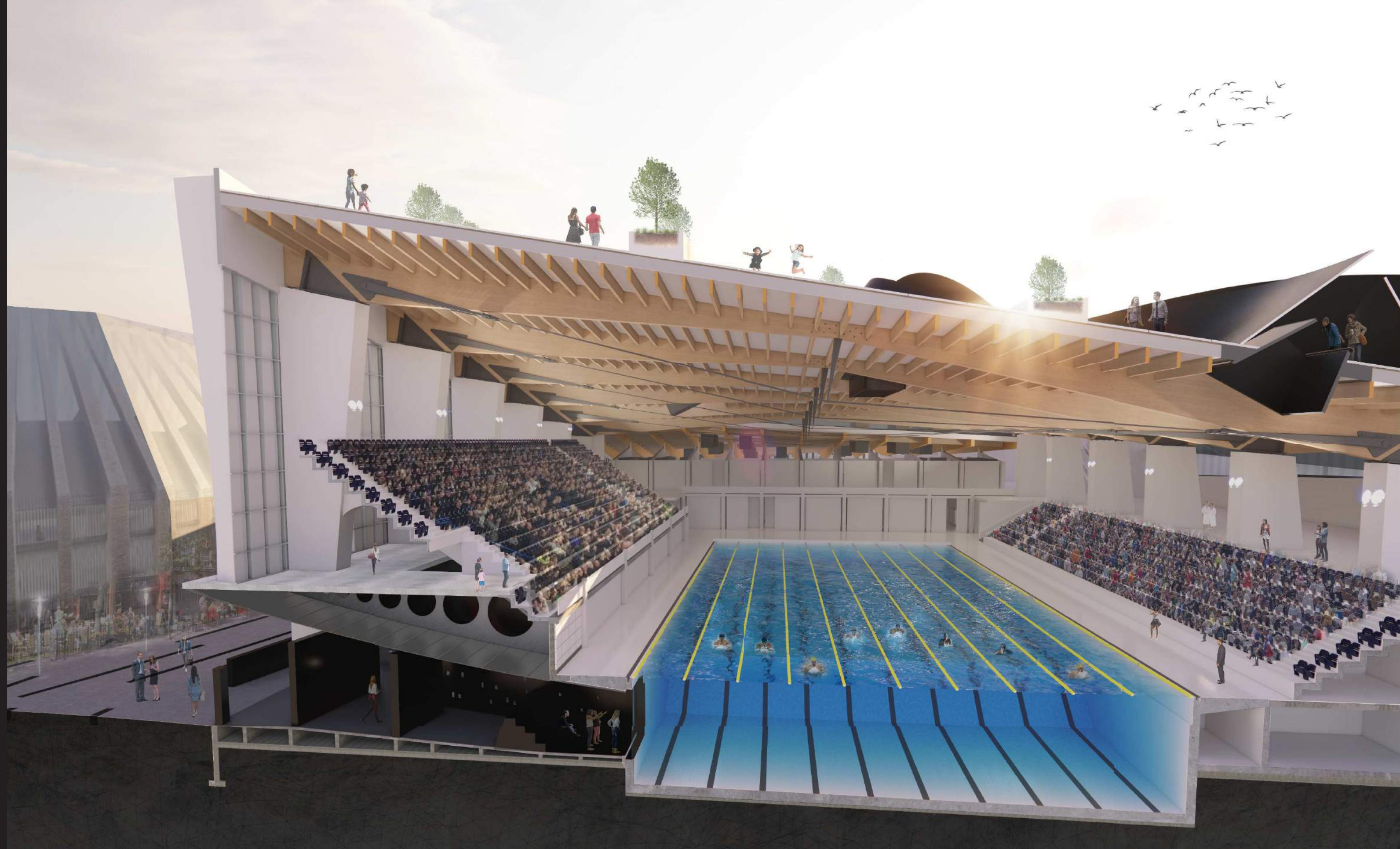
- REM KOOLHAAS

APERTURE

ARCHITECTURE TO AMPLIFY ASPECTS OF LIFE

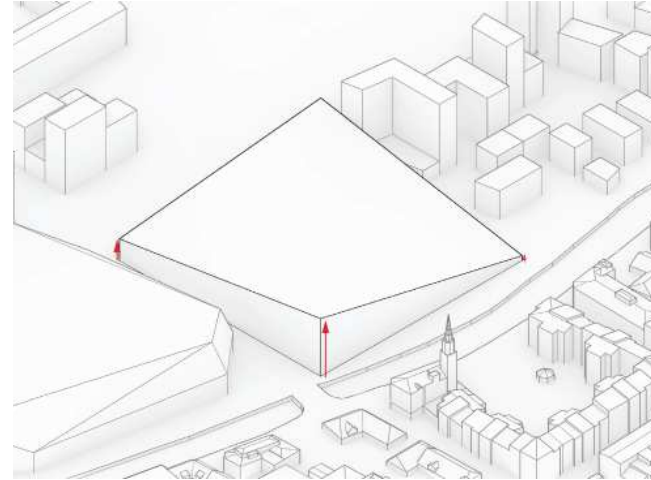
This is an excerpt from my Master's thesis where I make a proposal to present the nature of competitive swimming through four specifically defined architectural moments. The vehicle for the thesis is a natatorium with four specifically designed architectural apertures that present the extraordinary motion of the swimmer, especially to the younger general public.

The focus is on the motion of swimming below and above the surface of the water. Below the water surface, the approaching swimmer and the moment of the turn will be framed. Above the water surface, two apertures penetrate the roof above the pool. One directs sight lines to the moment of a race's start, while the other seeks to emphasize the linearity of swimming.

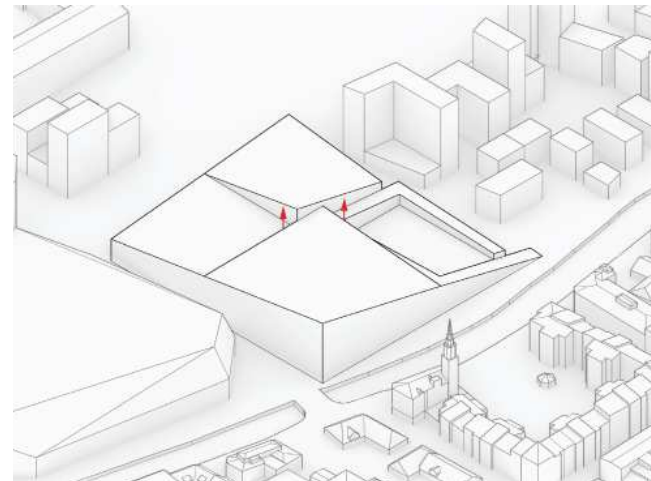


Apertures as a Tool

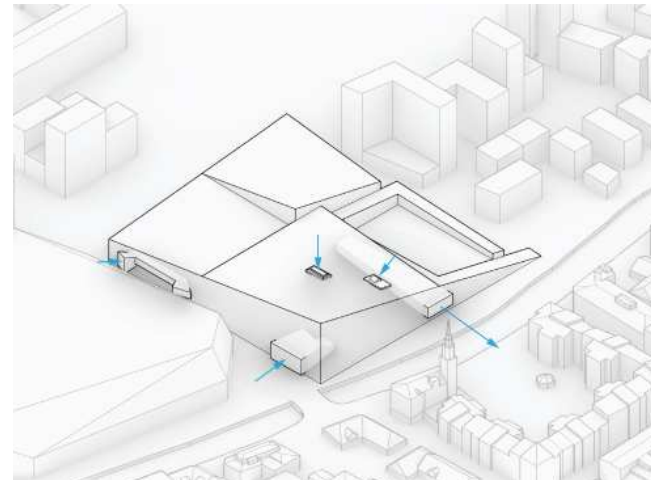
By using apertures the building can bridge the boundaries between the various environments at the site. The apertures ties the surrounding outdoor activities together and centers them around the common thread of swimming.



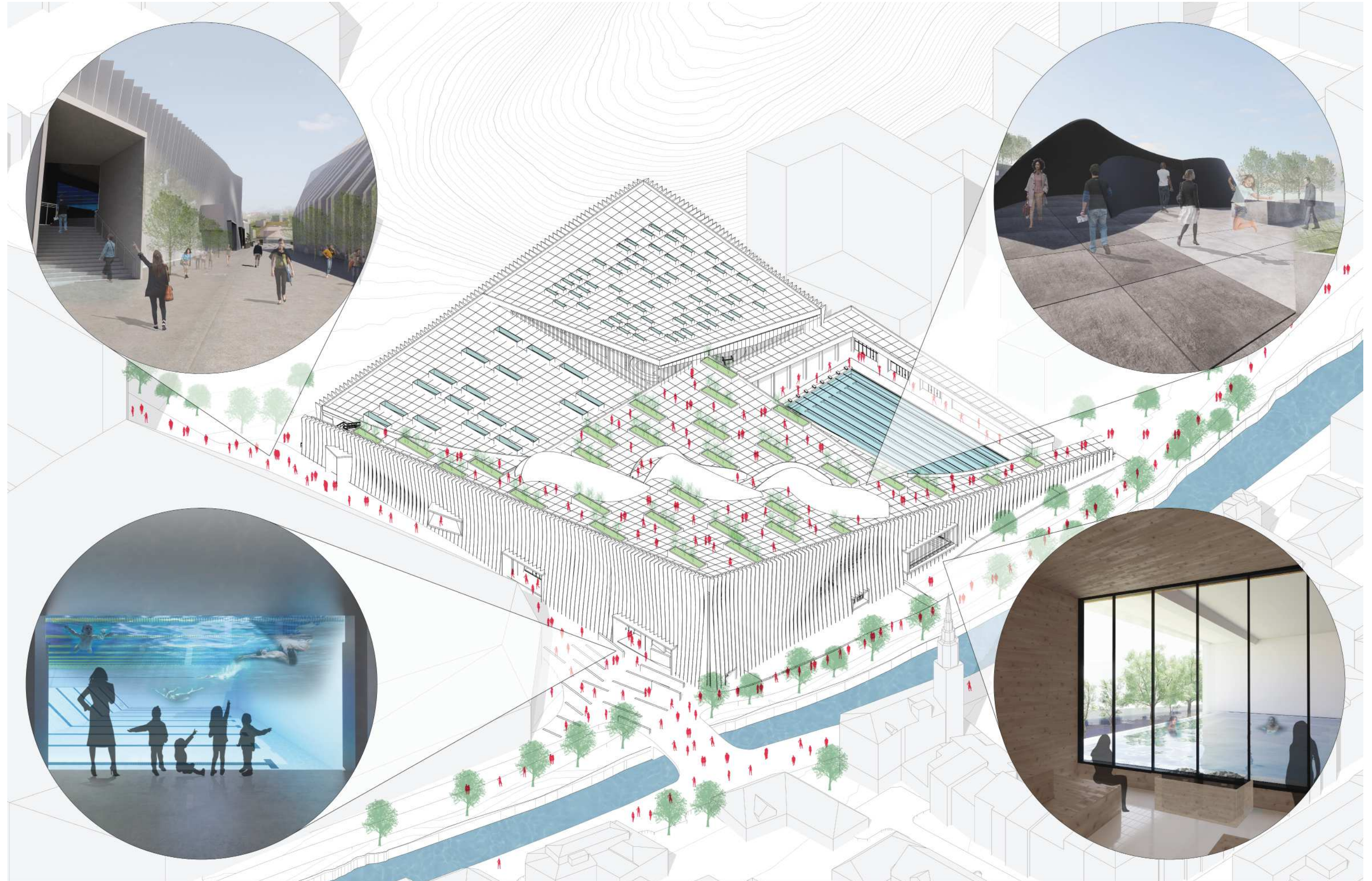
To facilitate the four pools, the mass is a rectangular footprint is extruded with various heights to match surroundings.



The mass is broken down into quadrants according to the below arranged pools.



Apertures are added to allow for transparency between the swimmers and the public.



An overview of Apertures and Moments around the building.

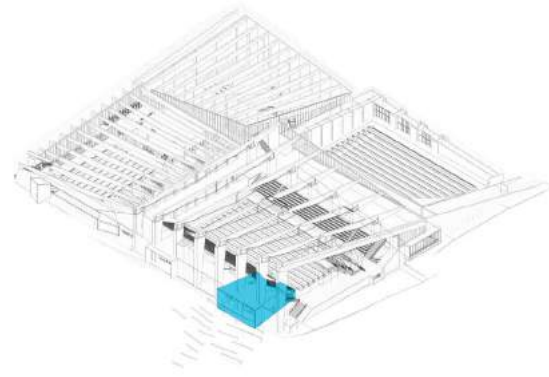
The World of the Swimmer

An underwater aperture is located down the event space, right next to the new stadium and the river. By placing the underwater window adjacent to the event space, the public has an almost direct access to the atypical view of the sport and the swimmers.

This aperture emphasizes the motion at the wall. In a race, when a swimmer reaches the wall, it is either for a start, a turn or a finish. Either of those moments are exciting to watch which makes this position ideal for observing swimming as a sport of action.

The entrance protrudes through the skin. Some of the light filtered through the pool water is reflected by the polished walls and is visible to the street. The marking in the pavement is the rippling effect of the walls stretching out into the street to call attention to the moment.

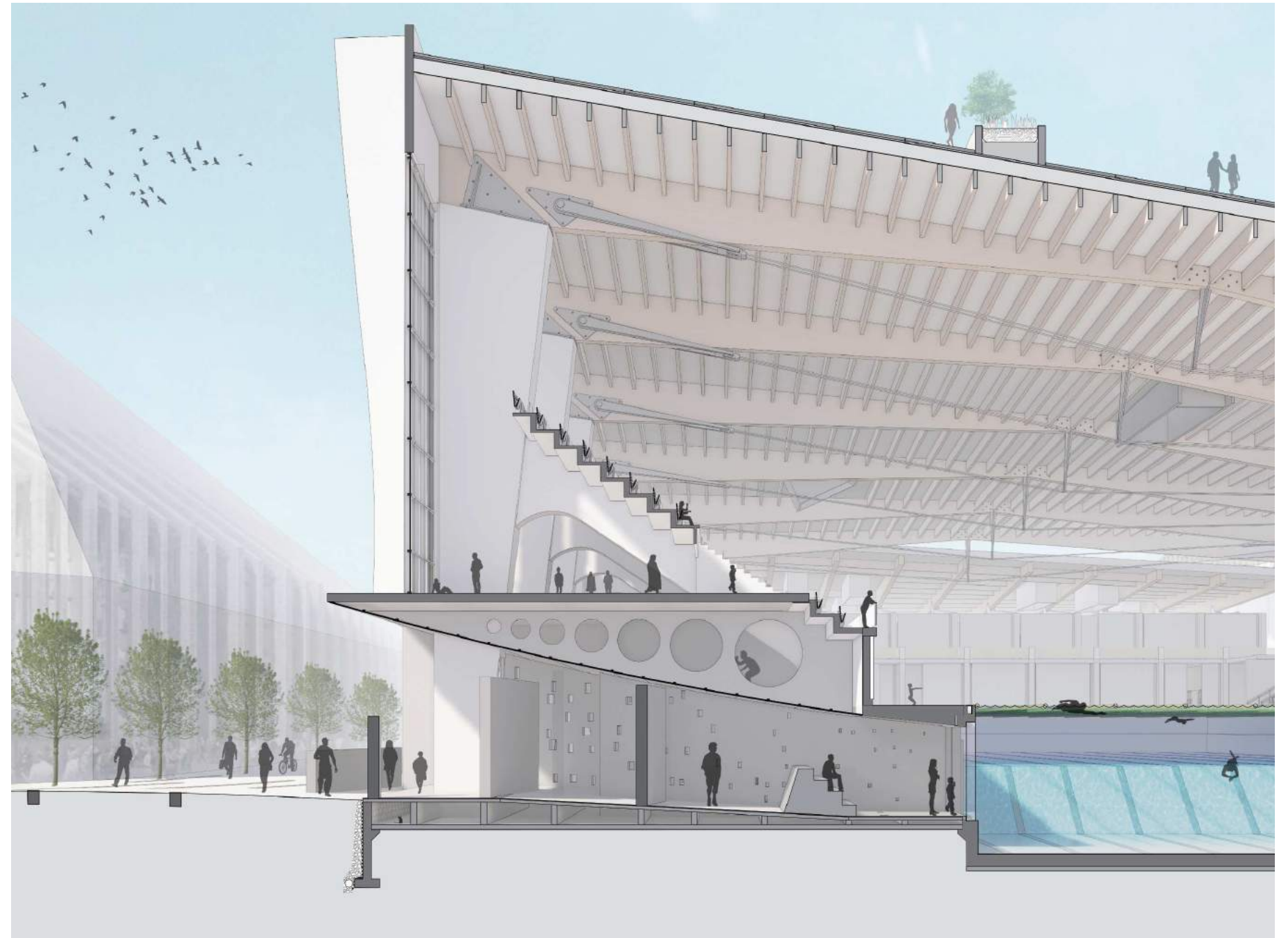
The large walls encountered upon entering Moment II blocks the light to provide the best experience possible by the window. The window is a 30cm thick sheet of acrylic mounted in the reinforced high dense concrete foundation.



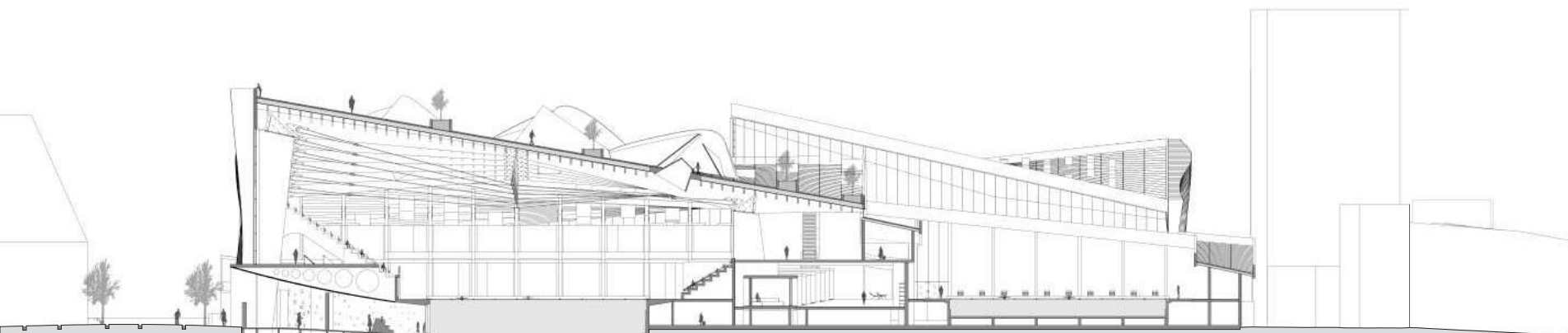
Moment 2 as an aperture into the main pool.



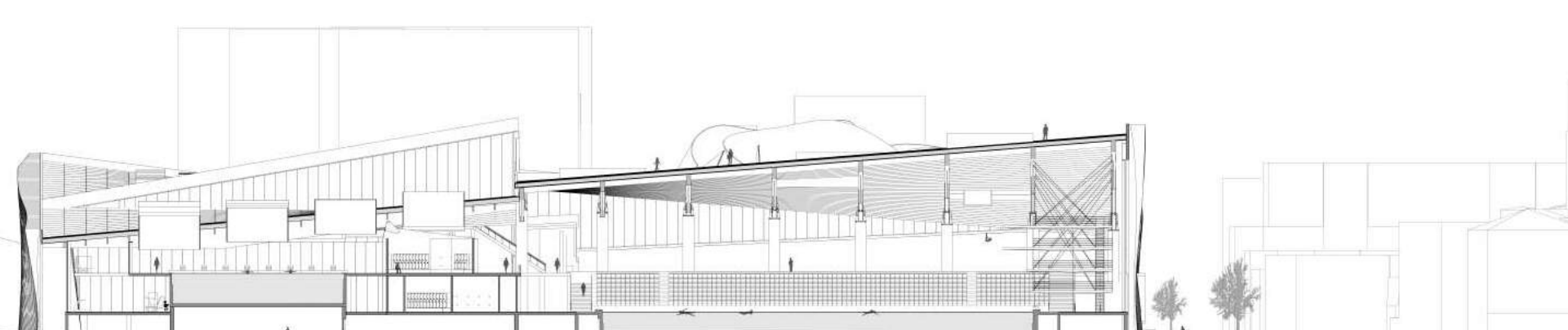
Approaching the Underwater Aperture.



Section explaining the Underwater Aperture.



North-South Section.



East-West Section.

Understanding from Above

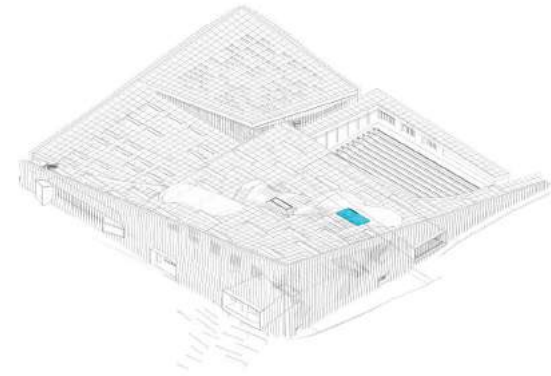
The best way to frame the view of the start and the finish is from an elevated side view. From that point of view, the starting or finishing field can be clearly observed.

A window is located at the north-eastern corner of the main roof to provide this view. The window is sheltered by large metal plates that creates a room around the aperture as well as keeps the natural light out.

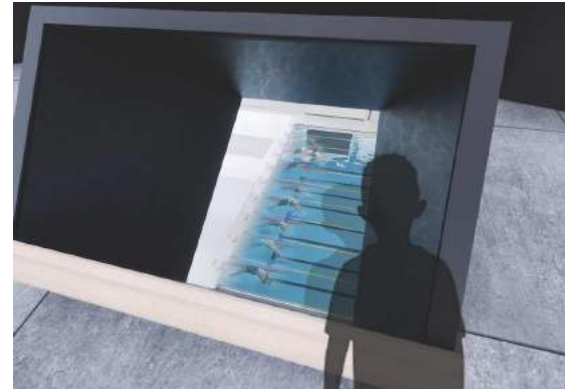
The window offers good views into the pool, especially over the diving area. The glass is

angled to be perpendicular to lane four and five, which is typically where the fastest swimmers are seeded. The window becomes the aperture, or portal between the exterior environment and the pool area.

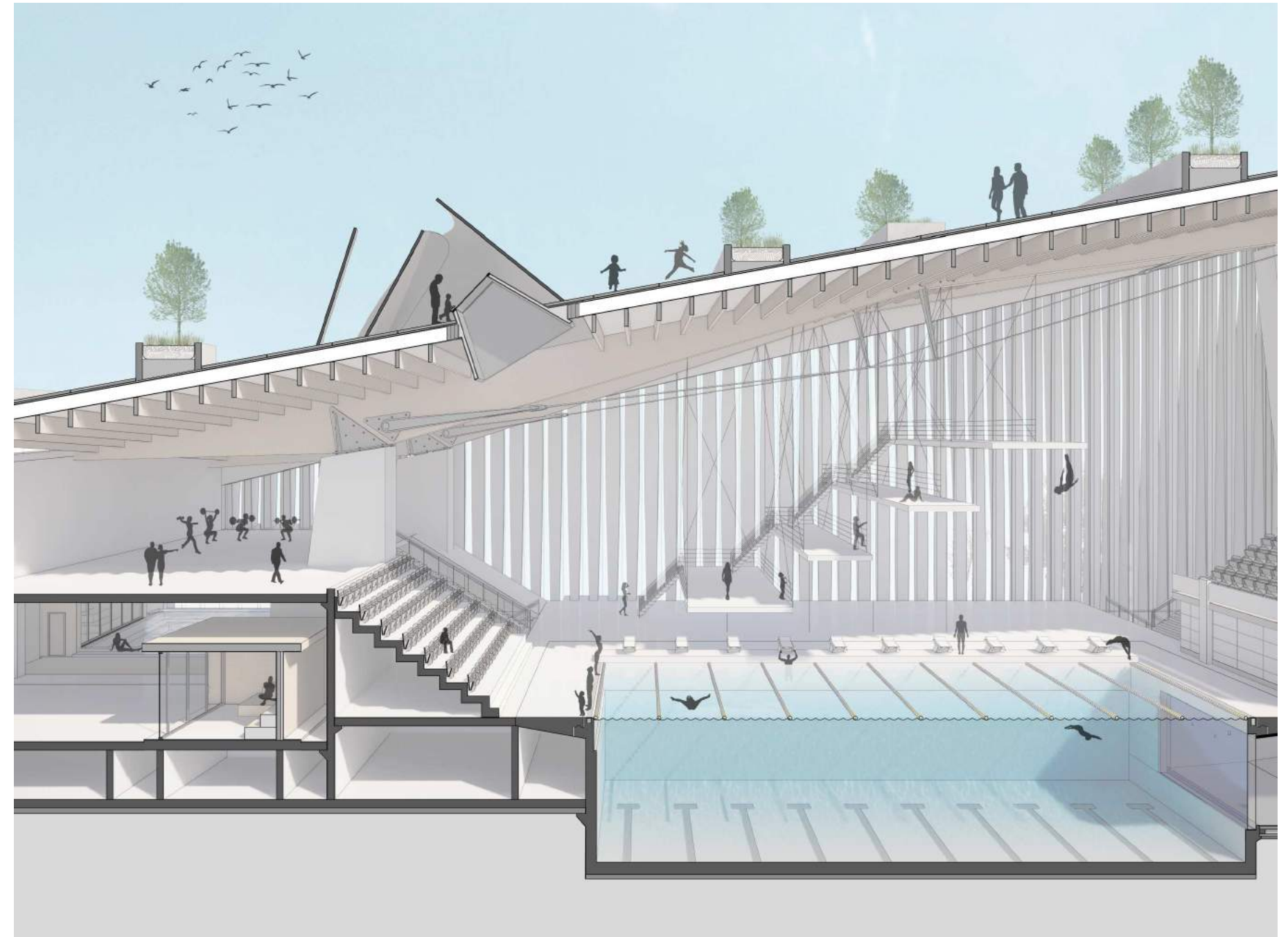
The sculpture of bent steel plates sits mounted over the concrete panels on the roof. It shelters the window into the pool area and mitigates most of the glare. The roof garden uses the placement of planter boxes to break up the scale of the large open roof scape into smaller, more intimate spaces.



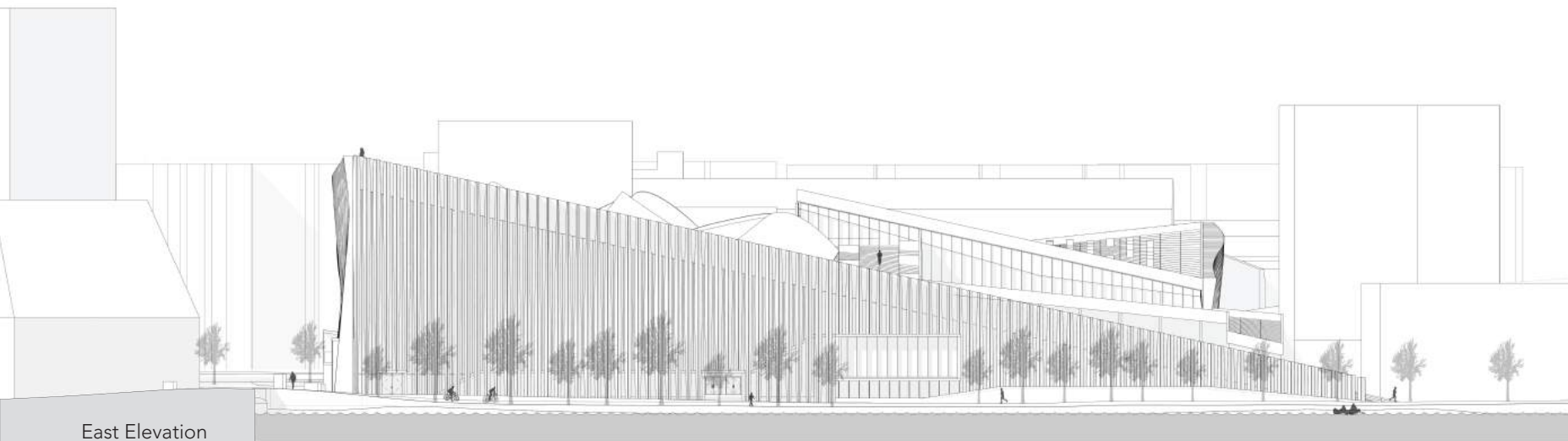
Approaching one of the roof apertures, which is hosted beneath large, curved metal plates



Looking through the roof apertures.



Section showing the relationship between the roof and the pool.



East Elevation



South Elevation

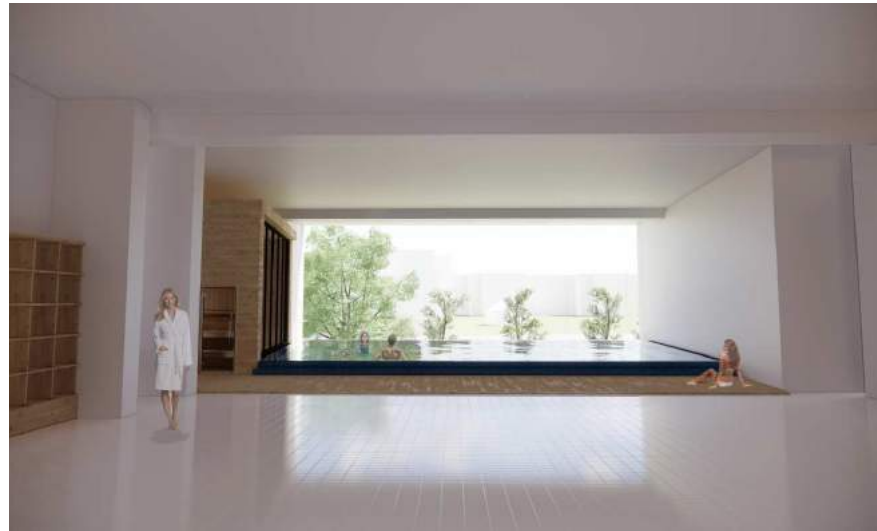
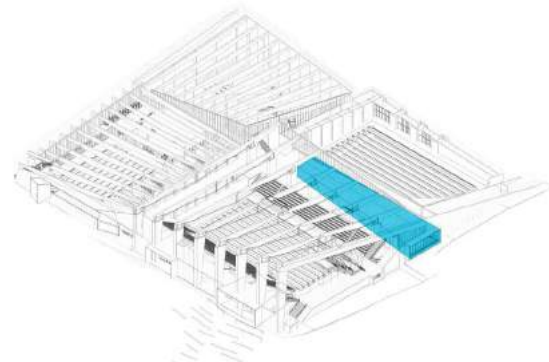
Swimming in the City

When framing a moment through architecture, the architecture, the moment and the observer are brought together. By using this strategy, the architecture is given a deeper sense of purpose and the moment a greater sense of importance.

Many architects have used this as a tool to emphasize special moments for their buildings. Louis I. Kahn and Salk institute, Rem Koolhaas and the Dutch Embassy in Berlin, and Isamu Noguchi and Black Sun all make good use of this phenomenon, just to name a few.

Aperture's aim, to take the idea of framing a moment to emphasize the motion of the swimmer to the bypassing general public, shows an opportunity to blur the lines between the often highly secluded activity of swimming and the everyday activities within the city.

The aim, from an urban standpoint, is to fit well into the site, while also offering some of the flavor of swimming to the neighborhood. Furthermore, the project invites the public back to use some of the space occupied by the swim arena.



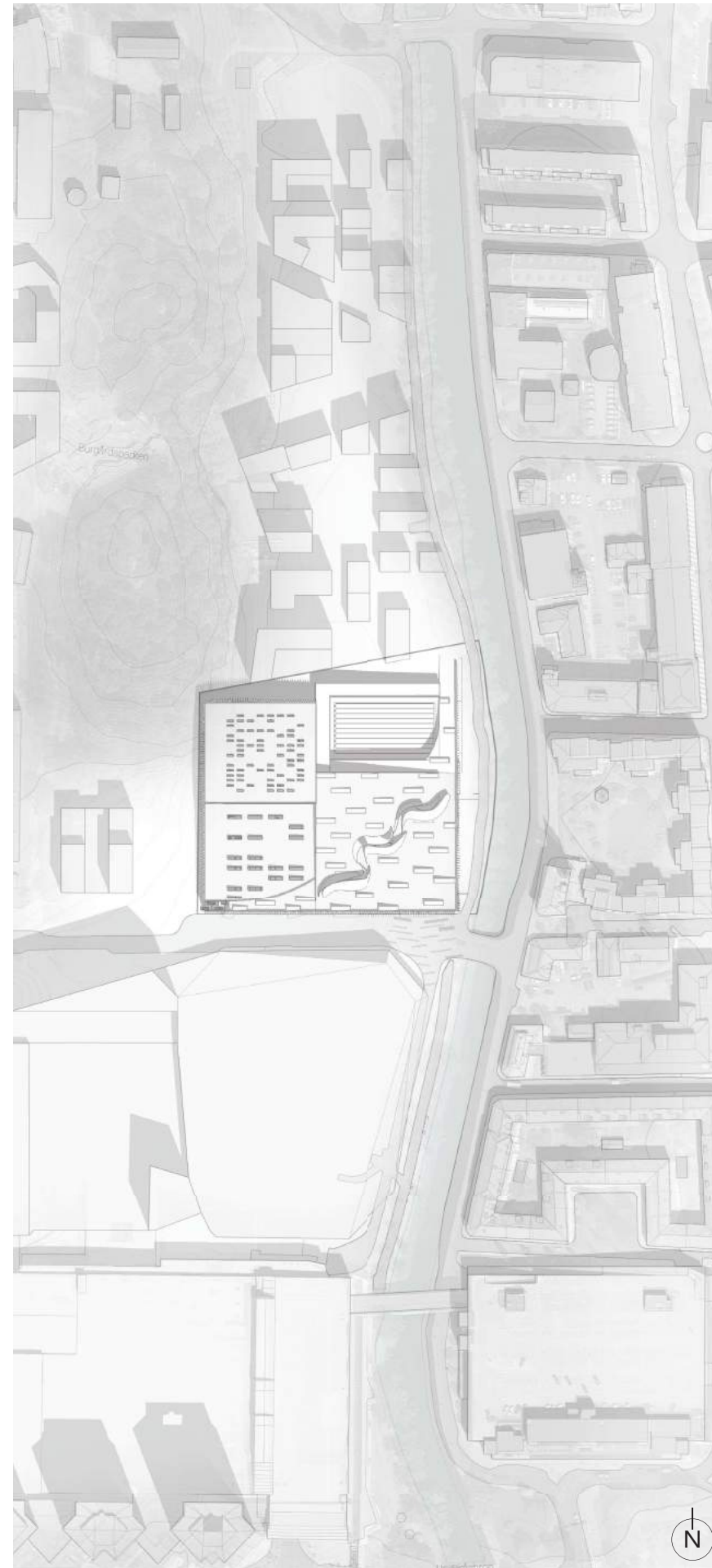
A fifth aperture explores the opportunities of reversing an aperture.



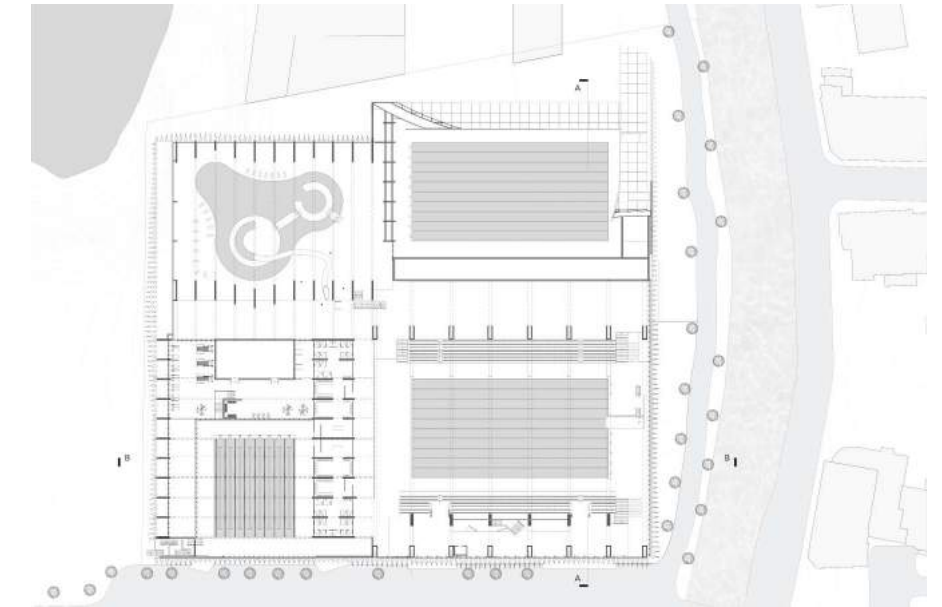
Aperture V offers a glimpse of Gothenburg to the swimmers.



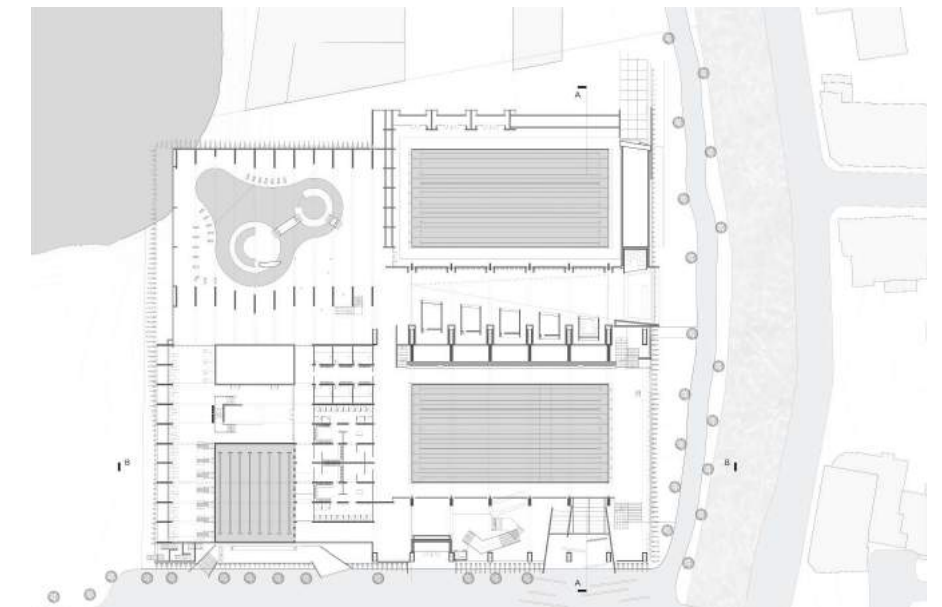
A section explores the reversed relationship between Gothenburg and the swimmers.



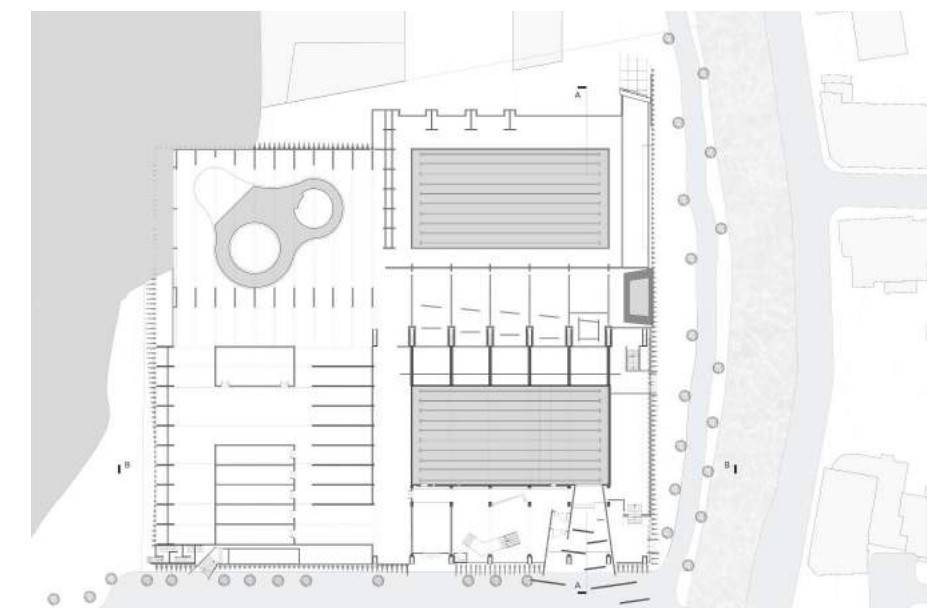
The aquatics center is located right in between a busy event space and apartment buildings across the river and on the northern side.



Floor Plan LVL 4.



Floor Plan LVL 2.



Floor Plan LVL 1.

LIMITATION MAKES
THE CREATIVE MIND
INVENTIVE.

- WALTER GROPIUS

FUTUREHAUS

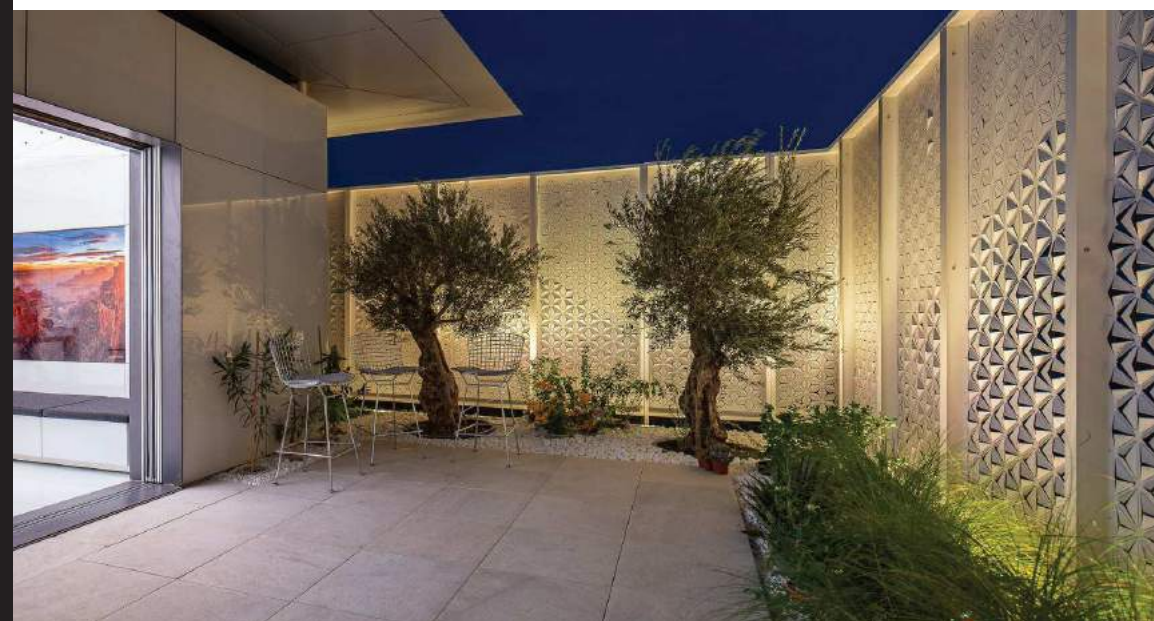
WINNER OF THE 2018 SOLAR DECATHLON

As part of a team of 80 people, 65 students and 15 professors at Virginia Tech, I was part of designing and constructing the FutureHAUS, Virginia Tech's entry that won the Solar Decathlon competition in Dubai 2018. My contributions to the project was mainly to develop the metal screen that frames the exterior garden. I was part of the group that designed the pattern for the screen wall. Apart from my creative input, I wrote the grasshopper algorithm for the screen walls as well as developed the drawings necessary to produce the panels and communicate the design to the construction crew on site. The grasshopper algorithm was highly valuable, both for construction and for the design. Multiple, quick iterations could easily be produced to visualize the screen and to make drawings.

The house was built in Blacksburg, VA, disassembled, transported to Dubai in parts, rebuilt again on site in Dubai. I was also part of the construction team in Blacksburg.



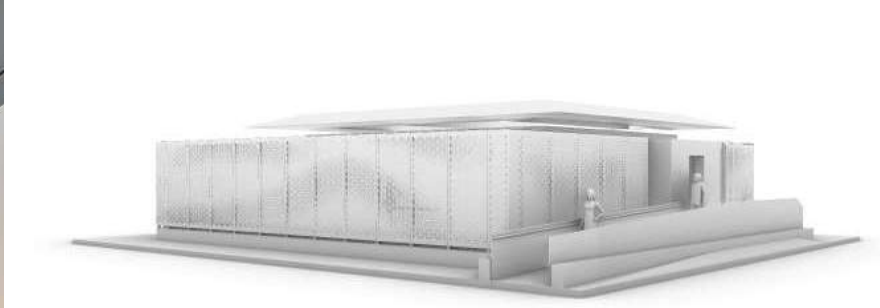
Screen wall framing the private, exterior garden. (Photo by Erik Thorson Photography).



Screen wall by the private, exterior garden at night. (Photo by Erik Thorson Photography).



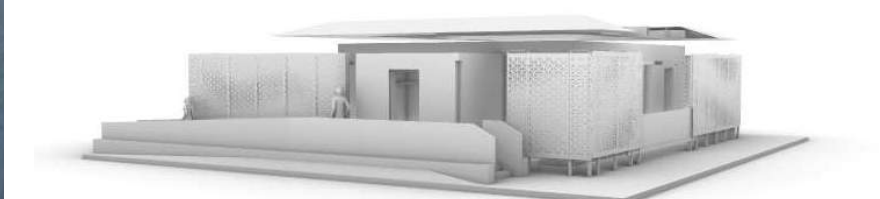
Screen wall by main entrance. (Photo by Erik Thorson Photography).



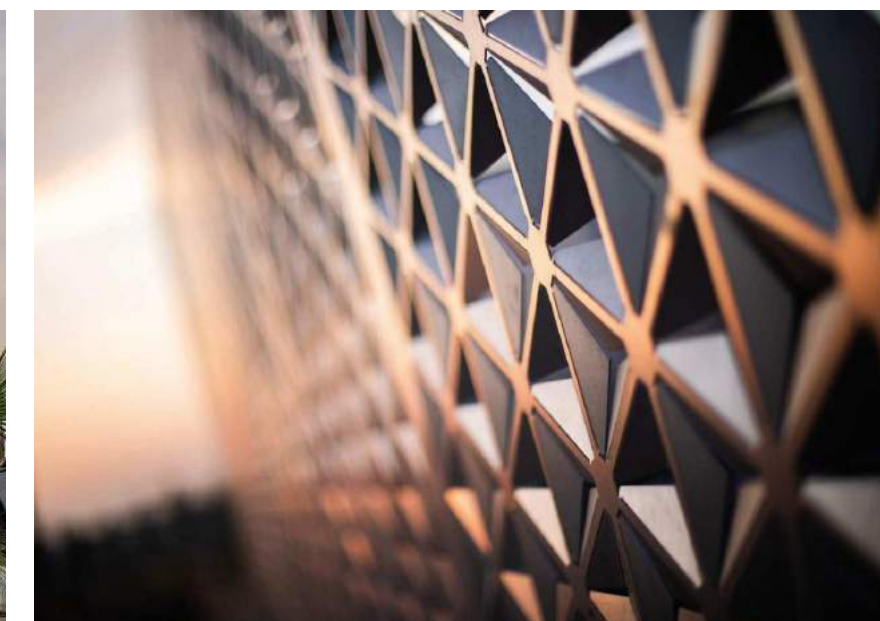
Diagrammatic render of the screen around the main entrance. (Perspective from SE corner)



Diagrammatic render of the screen around the rear entrance. (Perspective from SW corner)



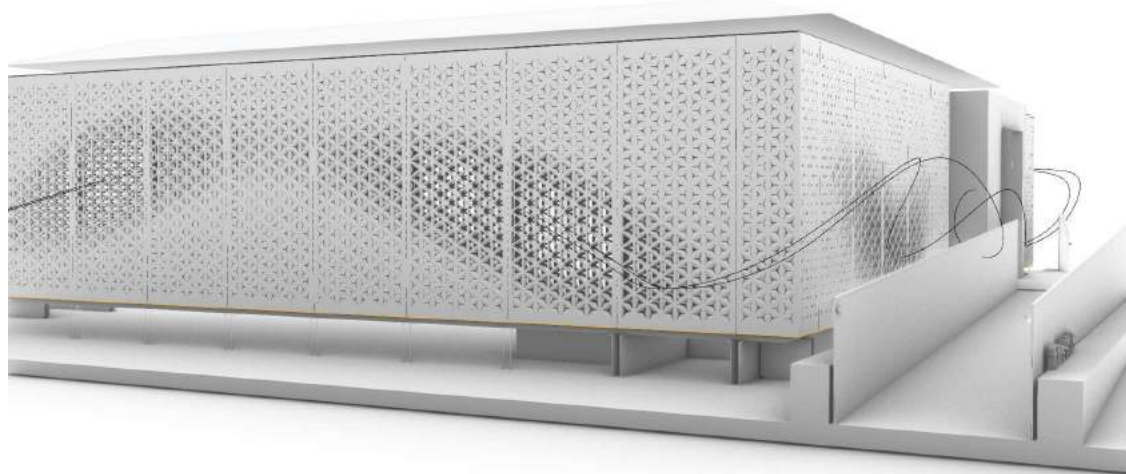
Diagrammatic render of the screen around the main entrance. (Perspective from NE corner)



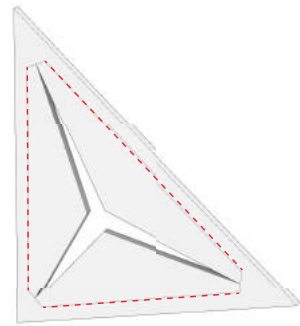
Screen wall during sunset. (Photo by Erik Thorson Photography).



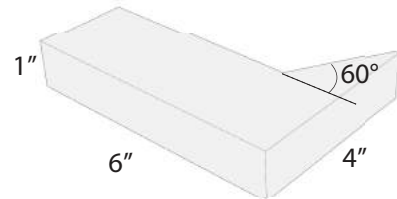
The screen was intended to provide a gradient of privacy and views out from the garden, depending on need.



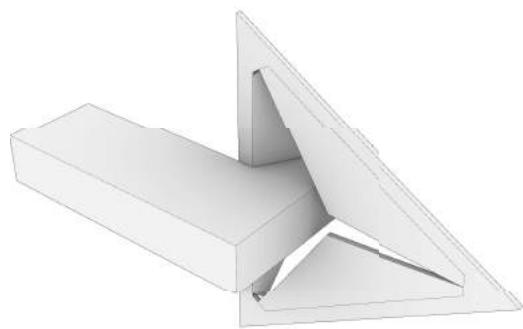
The screen pattern was controlled through a curve and a grasshopper script for a quick and fluid work flow.



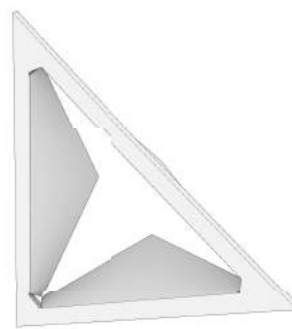
Flat screen wall with scored fold lines.



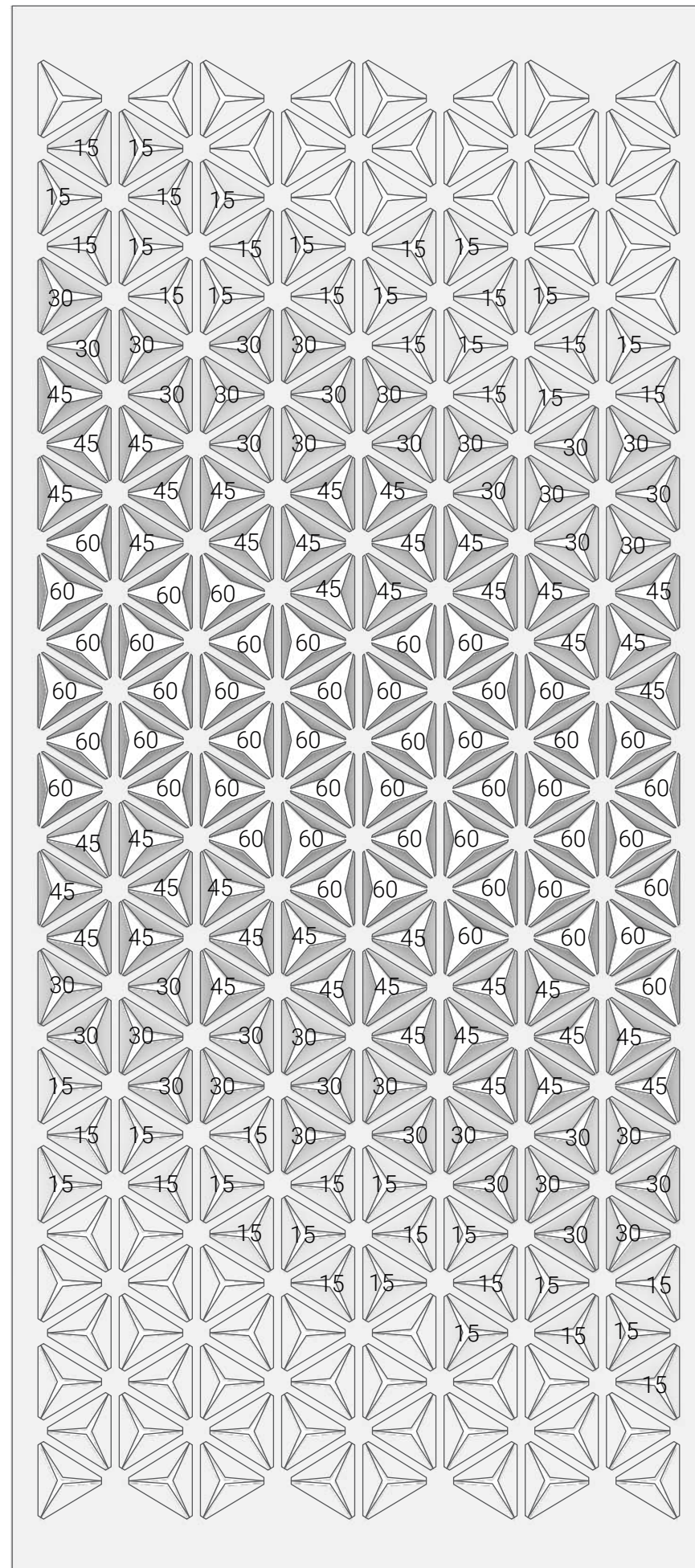
Small wooden jig with an angle. The angles were 15°, 30°, 45°, or 60°.



Using jig to fold metal to predetermined angle.



Folds are complete. In this case to 60°.



Drawing of typical panel of screen wall. Numbers indicated degree of folding.



The flat screen wall is getting bent according to predetermined angles. (Photo by Erik Thorson Photography).



Small wooden jigs were produced for the crew on site to bend to exact angles. (Photo by Erik Thorson Photography).

BE KIND,
FOR EVERYONE
YOU MEET IS
FIGHTING A HARD
BATTLE.

- PLATO

NEW HORIZON

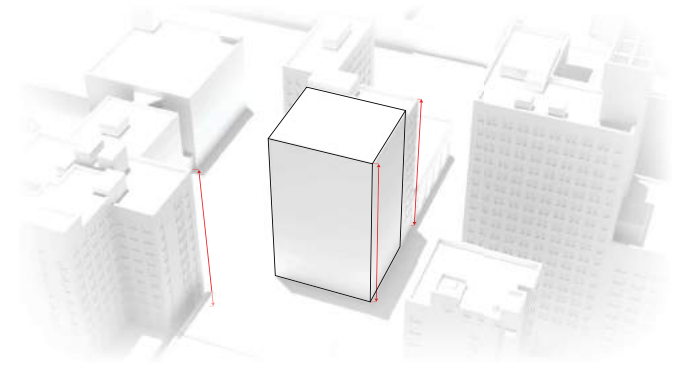
New Horizon is an attempt to redefine the typology for homeless housing. The project is a combination of housing, education, and a commercial section that is designed towards securing housing and reducing the stigma against homelessness. The project is placed in the center of Jacksonville's pedestrian district where the homeless people will be offered a chance to be reconnected to society, both geographically and socially.



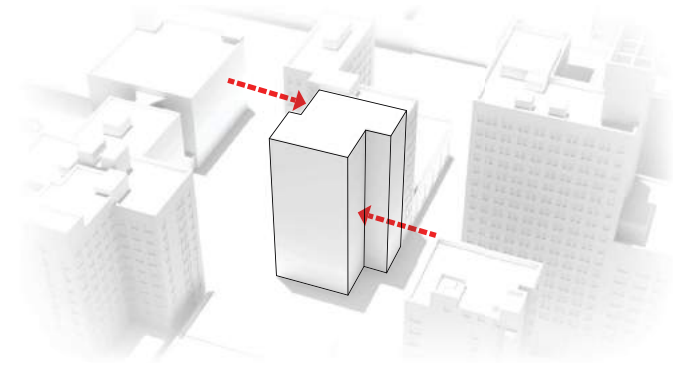
New Horizon contains a three-part program; Housing with supplied basic medical services, Education and Street Activation. Homeless people that are housed, cost about 30% of what they would do living on the street. To further offset the cost of the housing project, two types of housings are offered; dormitory style shelter in exchange for volunteer work, and low-income apartments. Thus, the shelter can apply for a long-time period for each individual. While staying at the shelter, both mental and physical medical services are available.

A culinary education will be housed at the shelter, available for anyone. The culinary school can both serve as an alternative education with opportunities for hands on experience, a valuable set of basic everyday knowledge and a provider of affordable food. It can also bring positive public attention to the building.

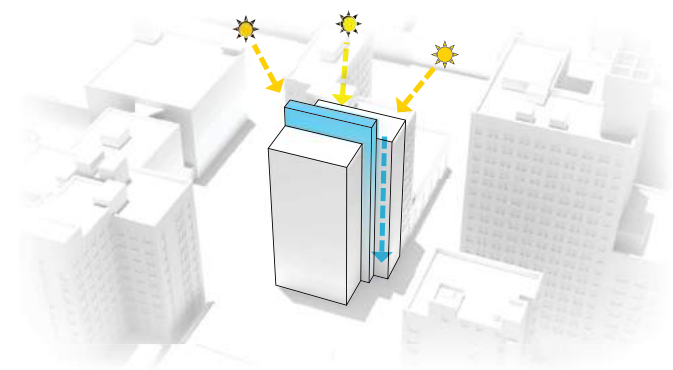
To bridge the program with the city, a set of street activators are used. By providing Adams street with a restaurant and Laura street with a café elevated from the side walk, New Horizon will attract people.



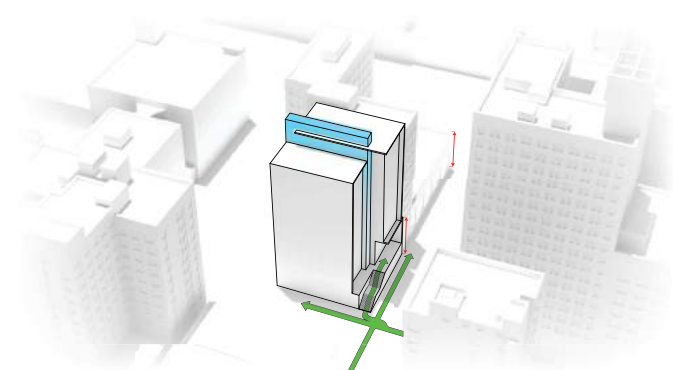
"Maximum" volume based on suitable height with maximized foot print.



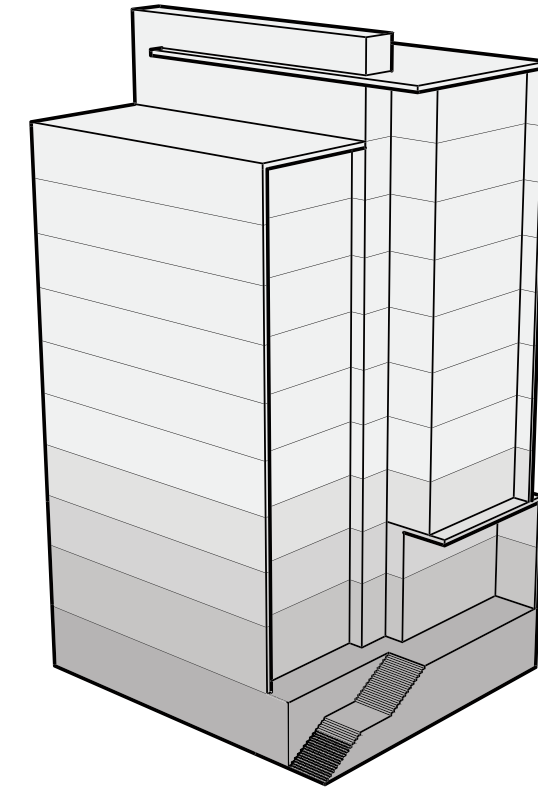
Facade is then articulated for increased value.



A centered light well provides light to lower floors.

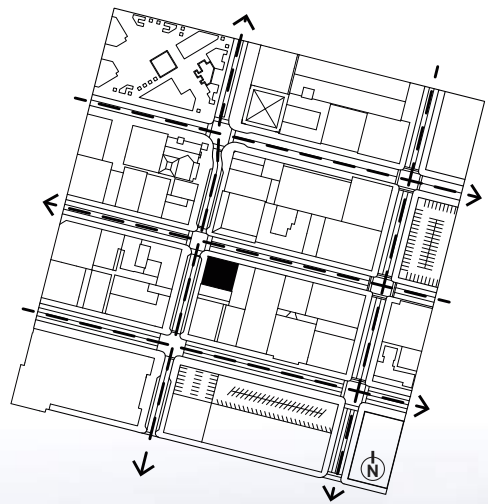


A terrace is utilized as a street activator and bridge to the city.

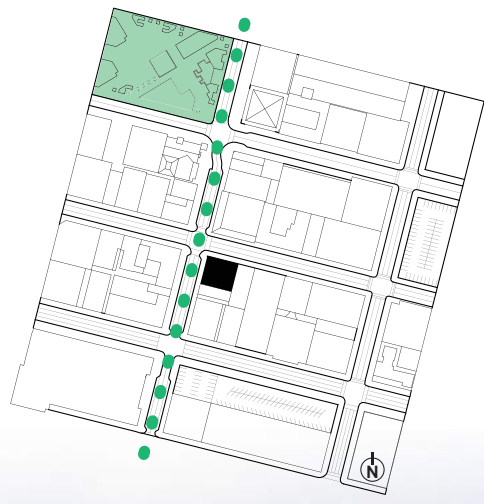


- Residence**
 - 6.5 Floors of Long Term Housing ~300 SQF/Room
 - 1 Floor of Short Term Housing
- Limited Access**
 - Medical Center
 - Educational
 - Kitchen (Educational)
 - Communal Bathrooms
 - Café (Regular and Affordable)
 - Outdoor Seating Areas
- Commercial**
 - Registration
 - Restaurant

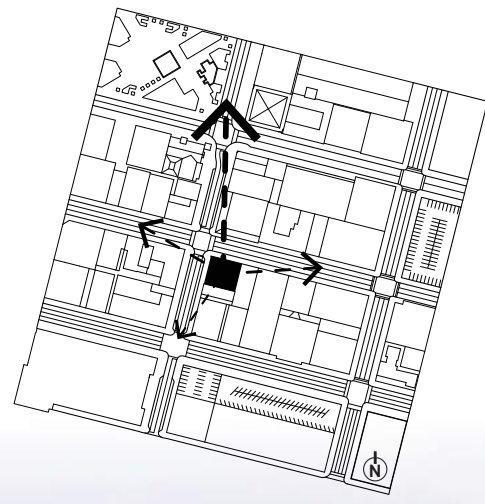
The three-part design divided by its program.



Vehicular Circulation



Pedestrian Paths



Major View Opportunities

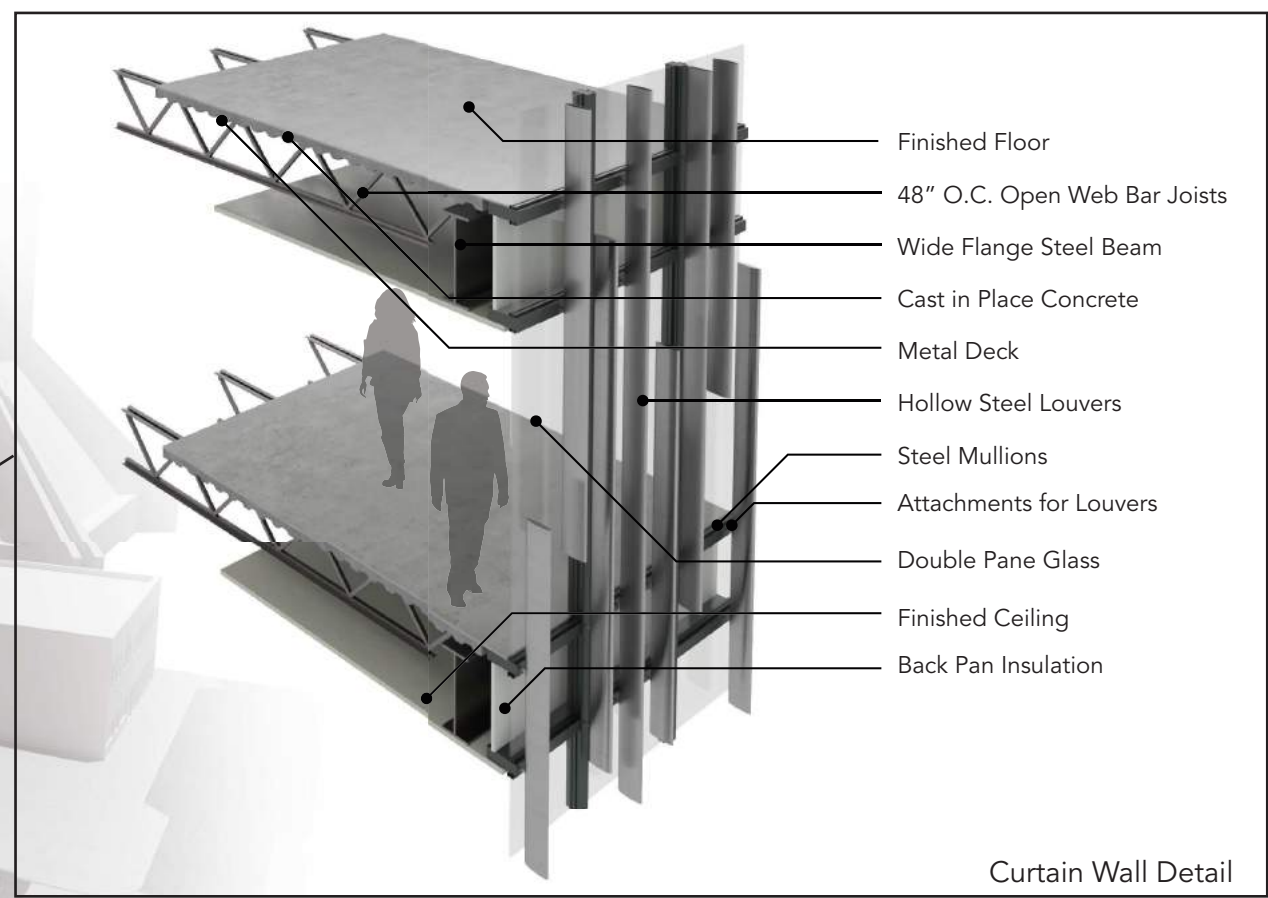


West Elevation

North Elevation

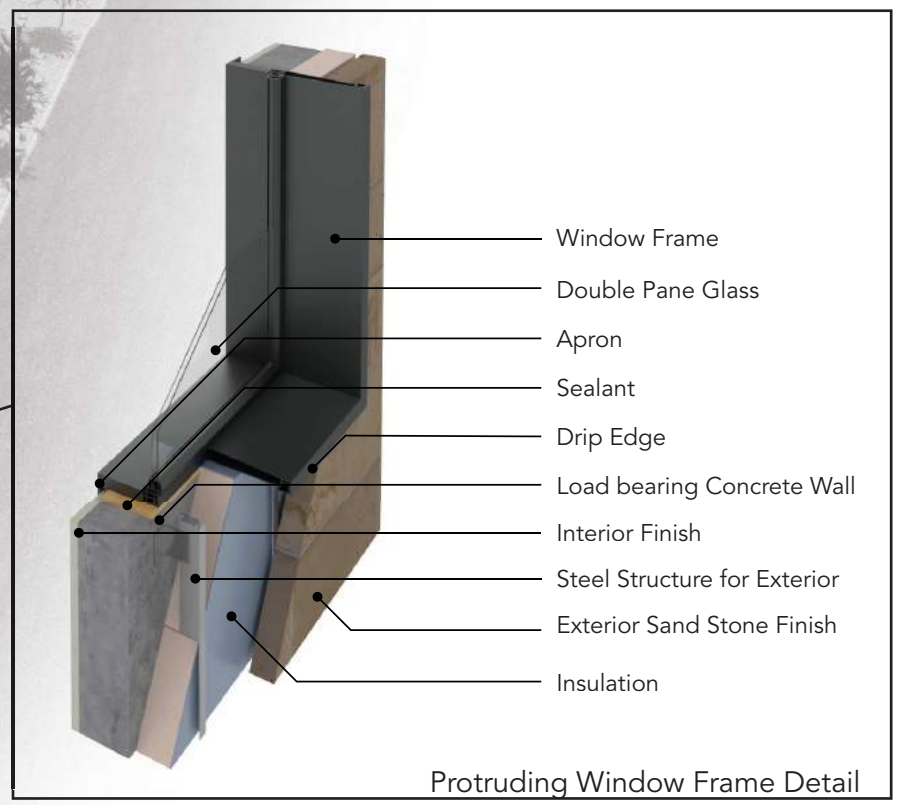


3D Section AA



- Finished Floor
- 48" O.C. Open Web Bar Joists
- Wide Flange Steel Beam
- Cast in Place Concrete
- Metal Deck
- Hollow Steel Louvers
- Steel Mullions
- Attachments for Louvers
- Double Pane Glass
- Finished Ceiling
- Back Pan Insulation

Curtain Wall Detail

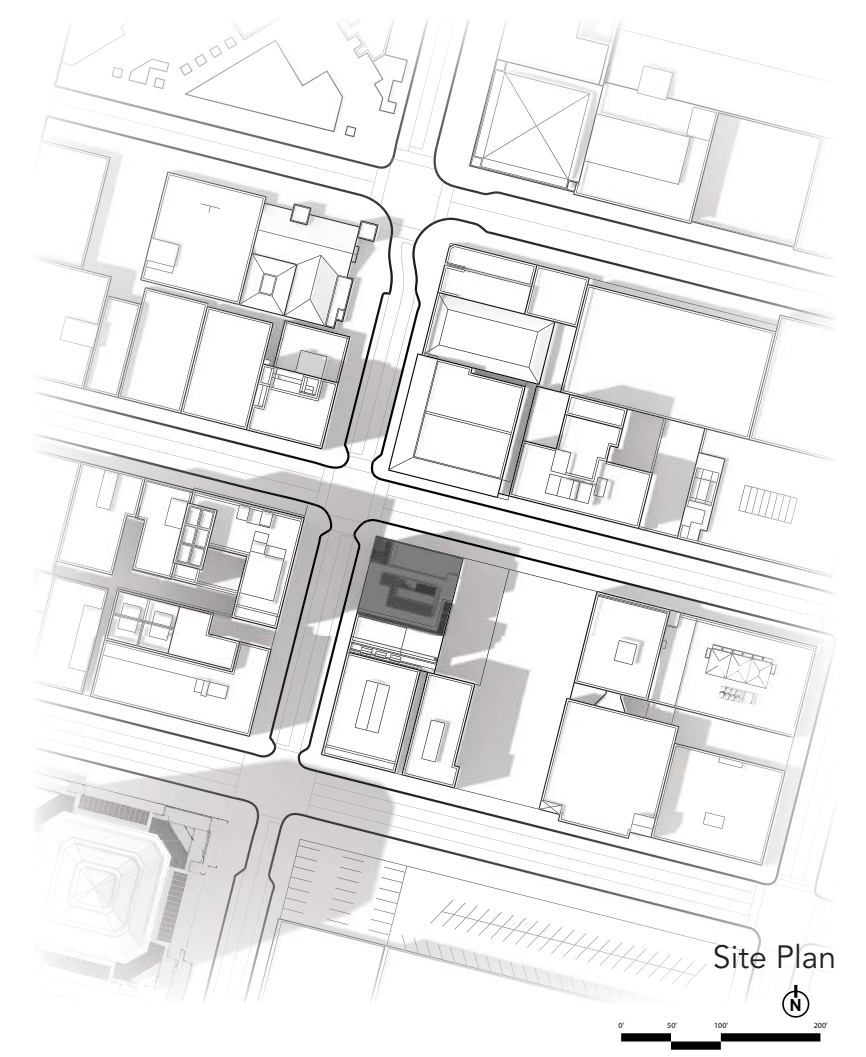


- Window Frame
- Double Pane Glass
- Apron
- Sealant
- Drip Edge
- Load bearing Concrete Wall
- Interior Finish
- Steel Structure for Exterior
- Exterior Sand Stone Finish
- Insulation

Protruding Window Frame Detail

PLAN LEGEND

- Level 5 (-10)
 - 6. Bathroom
 - 7. Mechanical Room
 - 13. Communal Social Area
 - 15. Private Apartment
 - 16a. Large Private Apartment
 - 16b. Designated Bedroom
- Level 4
 - 6a. Men's Locker Room
 - 6b. Women's Locker Room
 - 7. Mechanical Room
 - 13. Communal Social Area
 - 14. Dormitory
- Level 2
 - 6. Bathroom
 - 7. Mechanical Room
 - 8. Educational Kitchen
 - 9a. Upper Deck Cafe
 - 9b. Cafe Seating Area
 - 10a. Affordable Cafe
 - 10b. Cafe Seating Area
 - 11. Principal's Office
 - 12. Educational Room
- Level 1
 - 1. Lobby for Residents
 - 2. Intake/Registration
 - 3a. Restaurant Entrance
 - 3b. Restaurant
 - 4. Kitchen
 - 5. Housing Office
 - 6. Bathroom
 - 7. Mechanical Room



Site Plan



Level 5 (-10)

Level 4

Level 2

Level 1



Physical model of New Horizon. Looking down Laura st, Jacksonville, FL



Looking down Adams st. The light well is visible next to the stairs.



Bird's Eye from North. The model accurately illustrates twelve city blocks of Jacksonville, FL.



Eye Level perspective looking down Laura St at New Horizon.



The Upper Deck Cafes and the Resident Entrance seen from the intersection of Adams and Laura st.

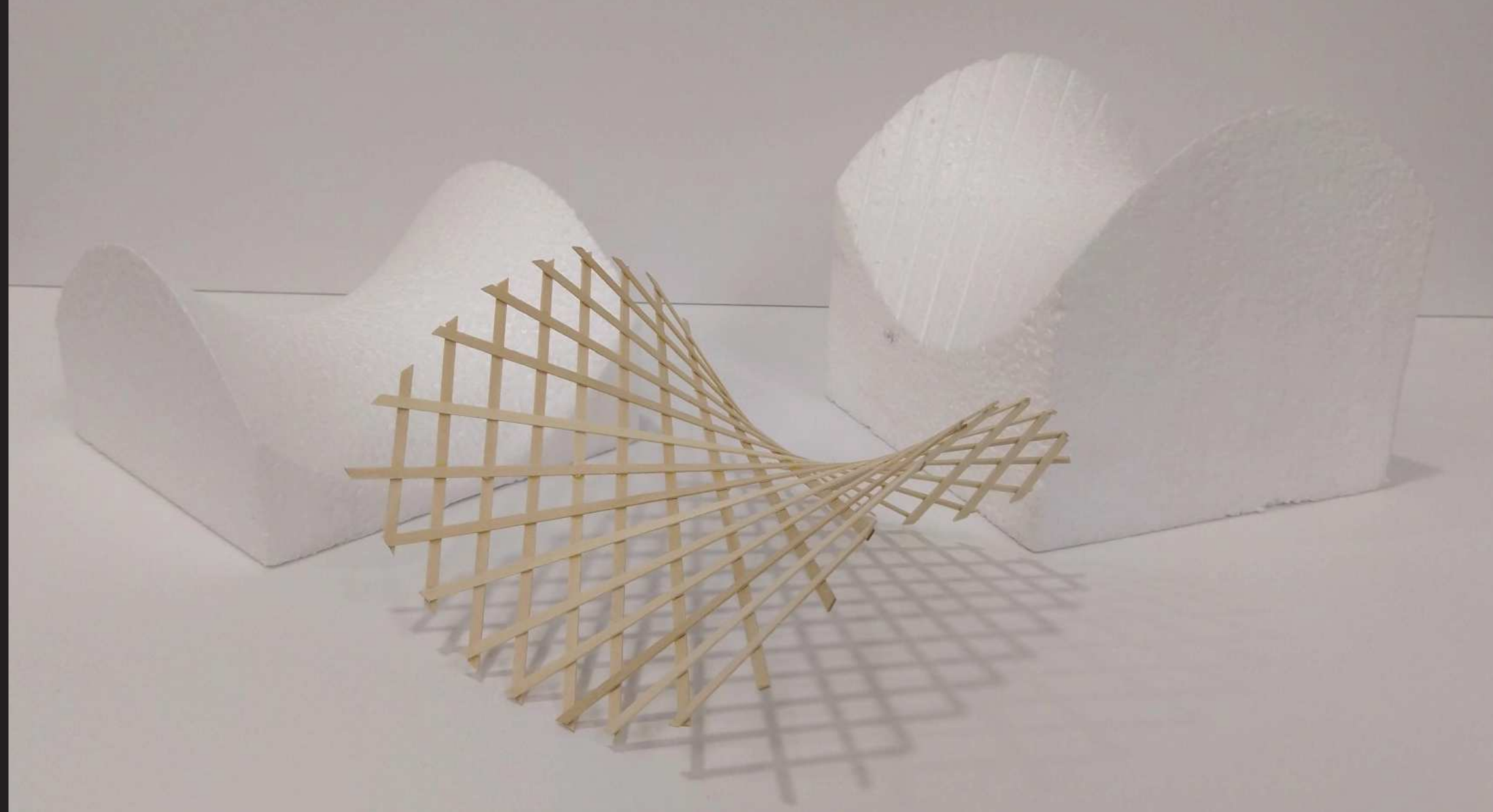
WHEN SOMETHING IS IMPORTANT ENOUGH, YOU DO IT EVEN IF THE ODDS ARE NOT IN YOUR FAVOR.

- ELON MUSK

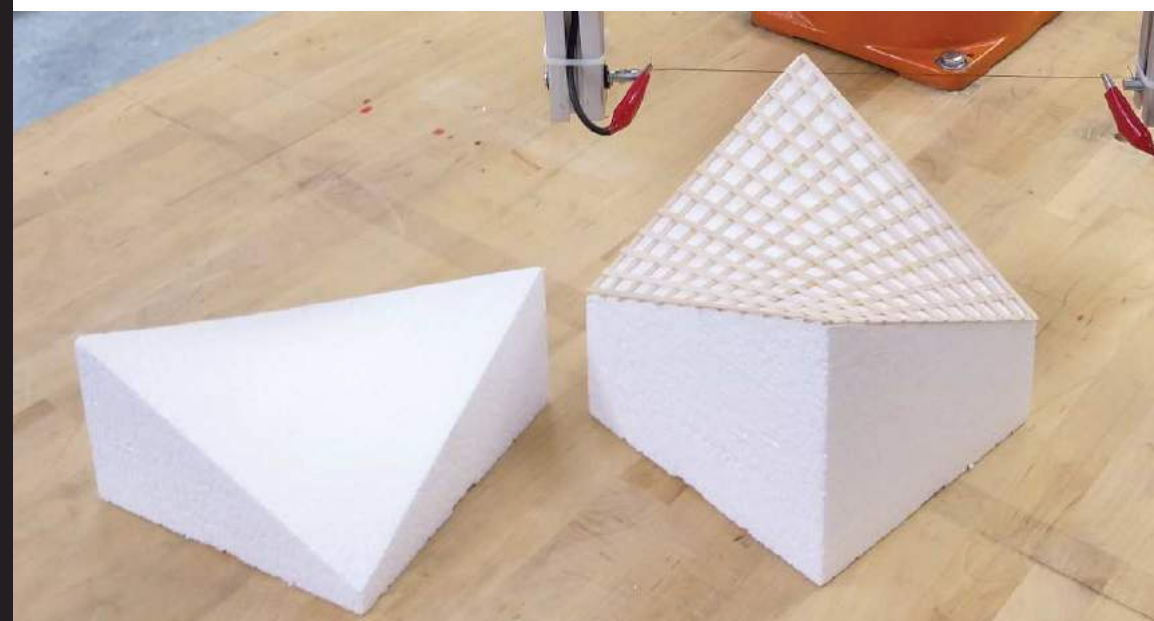
ROBOTIC FABRICATION

As part of my education at Virginia Tech I have focused on digital fabrication and specifically utilizing robotic arms for automation of my design workflow. The advantage of digital fabrication is a quick and precise process where a multitude of iterations can be produced in a short amount of time. Depending on application and intention, complicated designs or parts of designs can be digitally designed, fabricated, tested, evaluated, redesigned and refabricated with little time and effort.

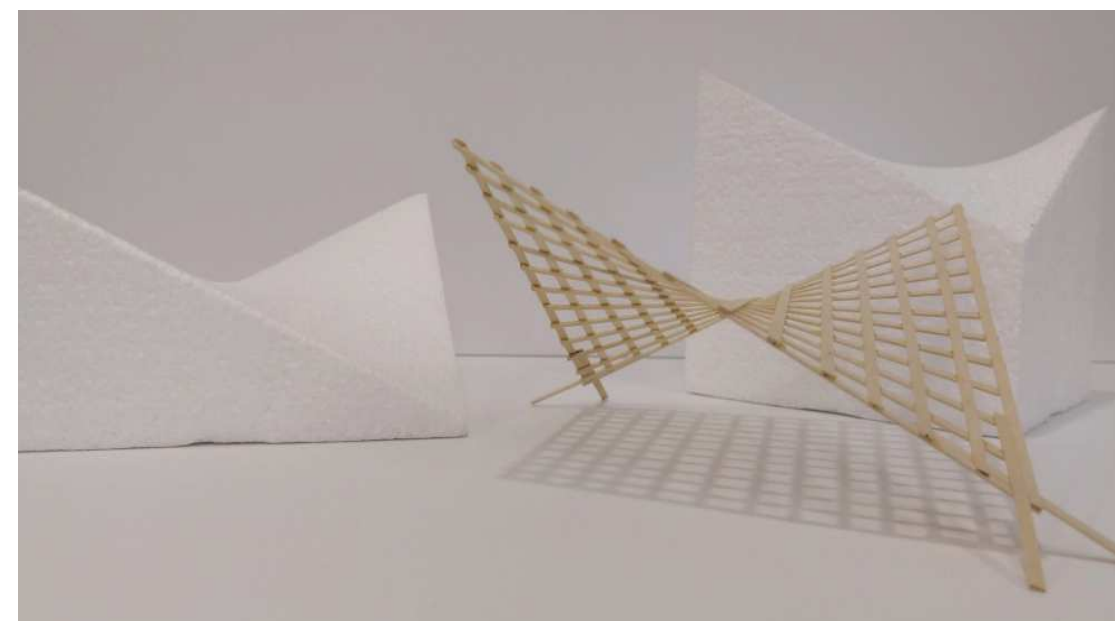
Compared to a digital evaluation process, the product of digital fabrication can offer an almost 1:1 relationship in terms of materiality, light qualities, haptic qualities and aesthetes. By utilizing the computer as a design tool, designers can produce and visualize new, highly experimental geometries previously impossible to do within a reasonable time frame. With these studies I have begun to scratch the surface of the possibilities for how digital fabrication can impact the way I think about architecture.



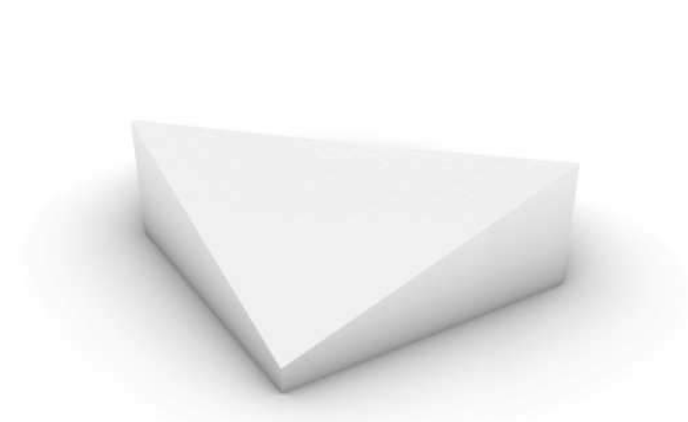
Hyperbolic paraboloid and its form work.



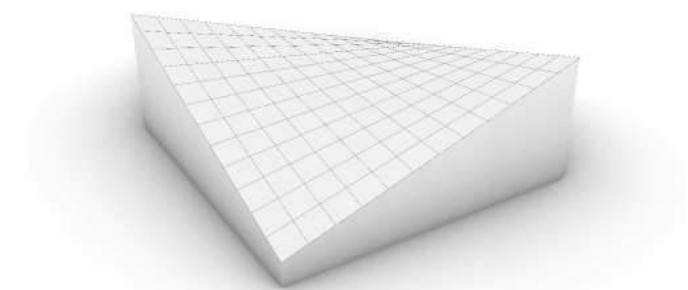
Form work of foam with wooden slats.



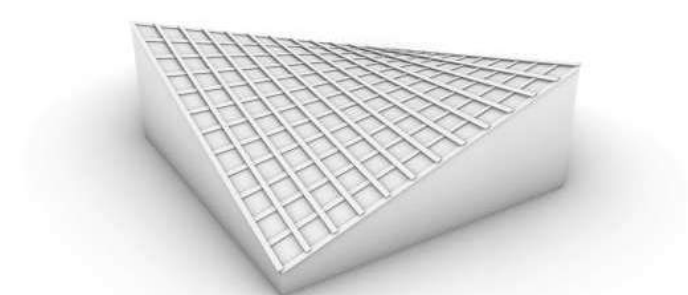
Form work of foam and grid shell without supports.



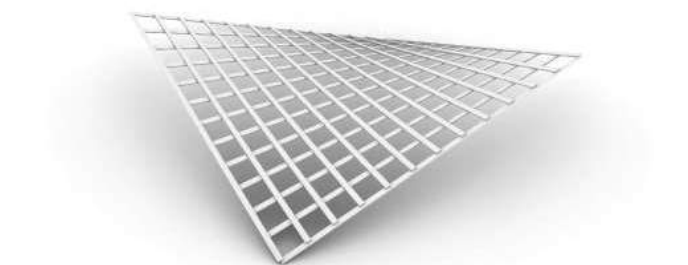
Form is cut out from a block of foam by a Hot Wire Cutter (HWC).



The form is then marked by HWC.



Wooden slats are glued over the markings.



The form is removed and the wooden grid structure is self supporting.



Test cut at smaller scale. (6"x 6"x 9")

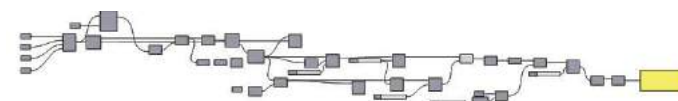


First cut operation, to form the seat and to cut down the block of foam to size.



Above: Shaft cut operation.

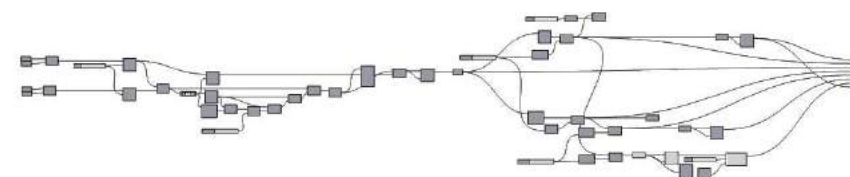
Below: Finished foam cut out.



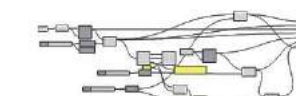
Set of graphic code for the form of the stool.



Code for finding correct placement of foam block.

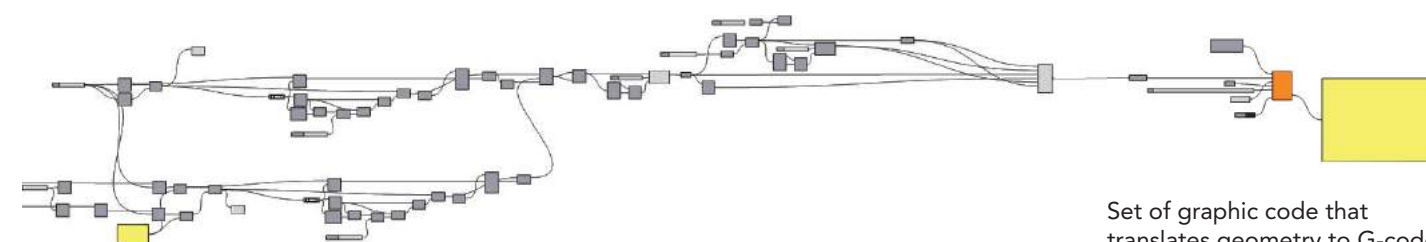


Set of code for the cut operation of the top part, (the seat of the stool).



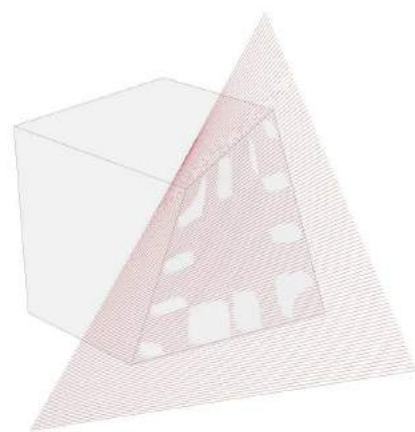
Code for cutting foam down to size.

Positive form after cut operations.

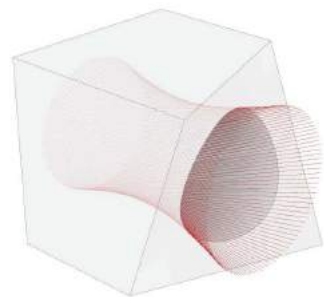


Set of code for the cut operation of the shaft including the surface texturing.

Set of graphic code that translates geometry to G-code for the robotic arm.



First cut operation was the top portion of the stool.



Second cut operation was the textured shaft.

THE ONLY REASON
FOR TIME IS SO
THAT EVERYTHING
DOESN'T HAPPEN
ALL AT ONCE.

- ALBERT EINSTEIN

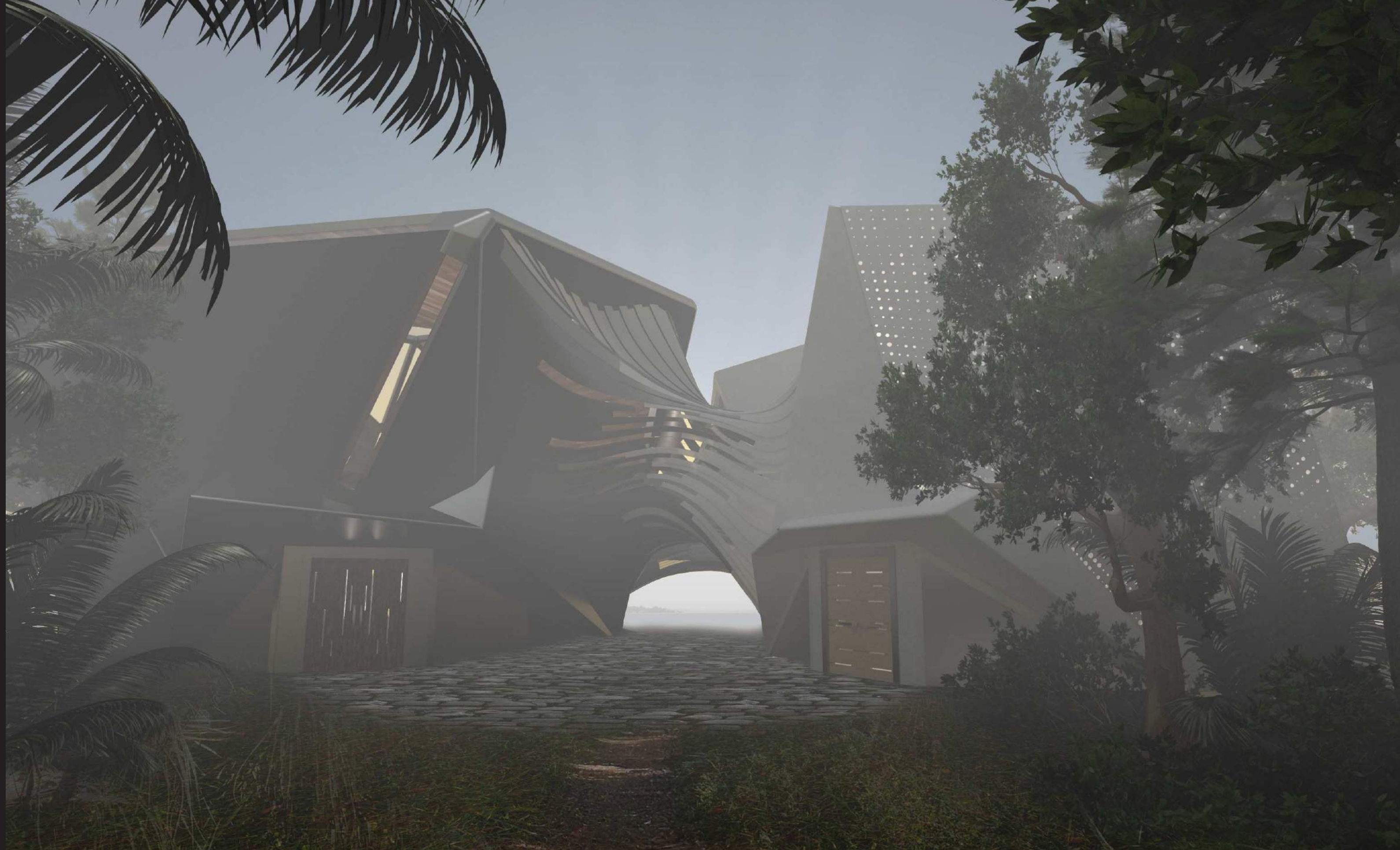
CHRONOTORIUM

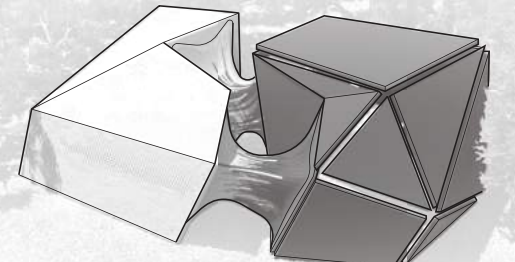
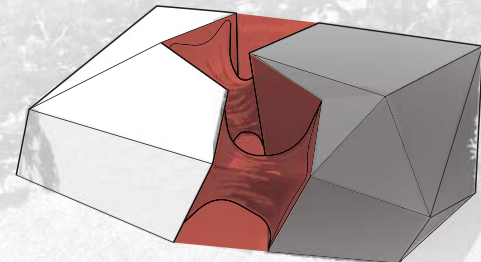
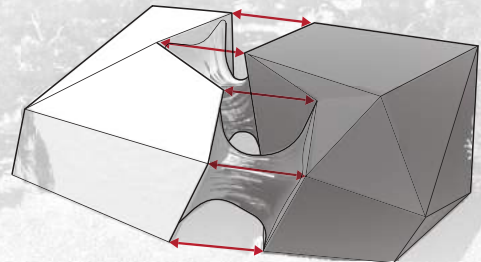
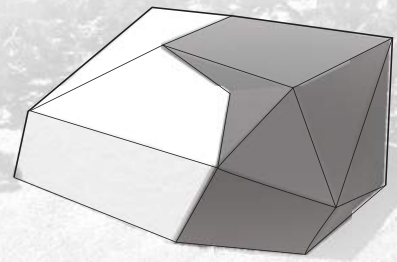
A Chronotorium is a conceptual building typology, an architecture to understand time.

Modern, contemporary thinking suggests that objects, tangible or intangible, are not separate entities but parts of a greater whole. This idea extends into the abstract concepts like that of time and space. We can therefore assume that we live in one infinite, continuous moment. However, we can only access an infinitely short amount of this moment, referred to as the present time.

The Chronotorium at Skidaway Island is an endeavor to raise awareness to this phenomenon. The architecture is meant to expand the infinite moment, to emphasize the present. Although the awareness and importance of the present time only can be found within oneself, the architecture can encourage a meditative environment and a close connection to fundamental perceptions of time.

In order to emphasize the present, the architectural design forces its inhabitants to make choices. Since a choice is a decision made in the present, for the future, based upon cumulative knowledge, it encourages people to live in the moment.



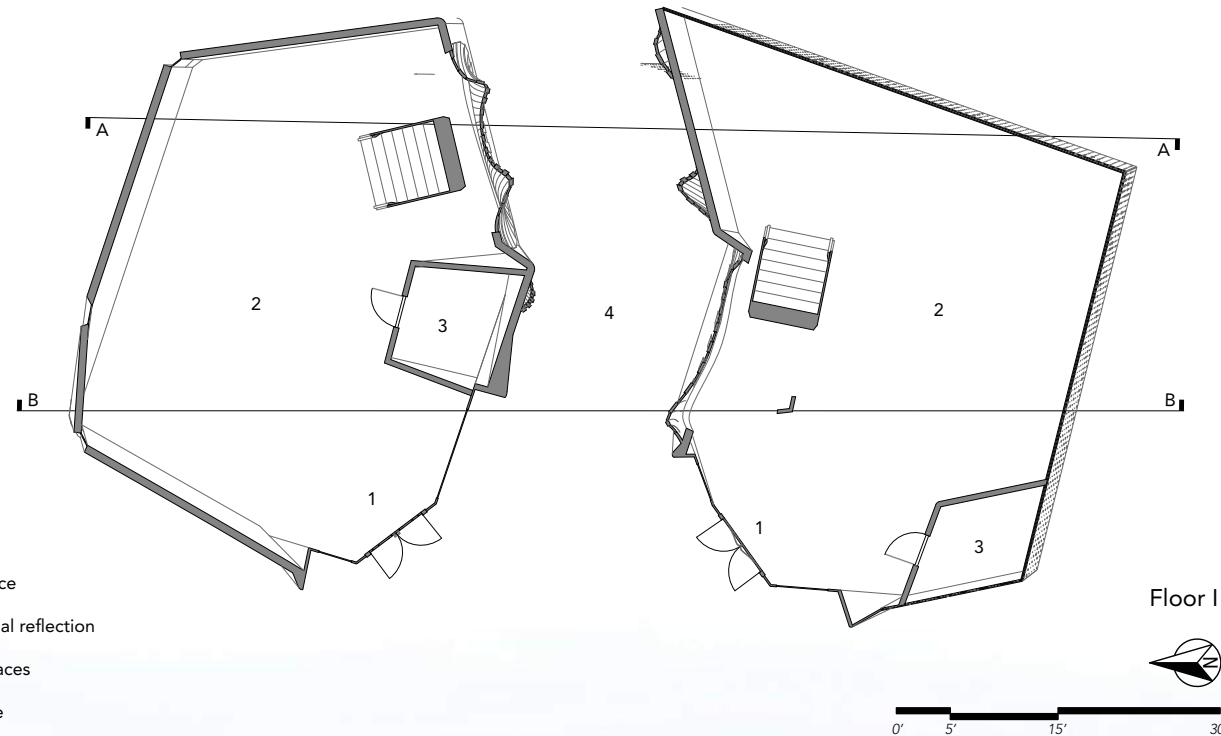


Time is an abstract measurement of what has happened and what has yet to happen. We can not reverse the order or go back and forth between these. Yet, time is one universal dimension that we all exist in.

The space in between what has happened and what is yet to happen is commonly referred to as the present moment. This moment is however infinitely short and merely an imaginary barrier between the past and the future.

The infinitely short gap in time that we call the present is the only time in which we actually act upon. Anything past that is out of our control.

The perforated walls indicate how we can always hint what is beyond the present moment but never exist in either the past or the future. The disconnected planes indicate how neither the future nor the past are fully shaped. Both the future and the past are constructions of our imagination.

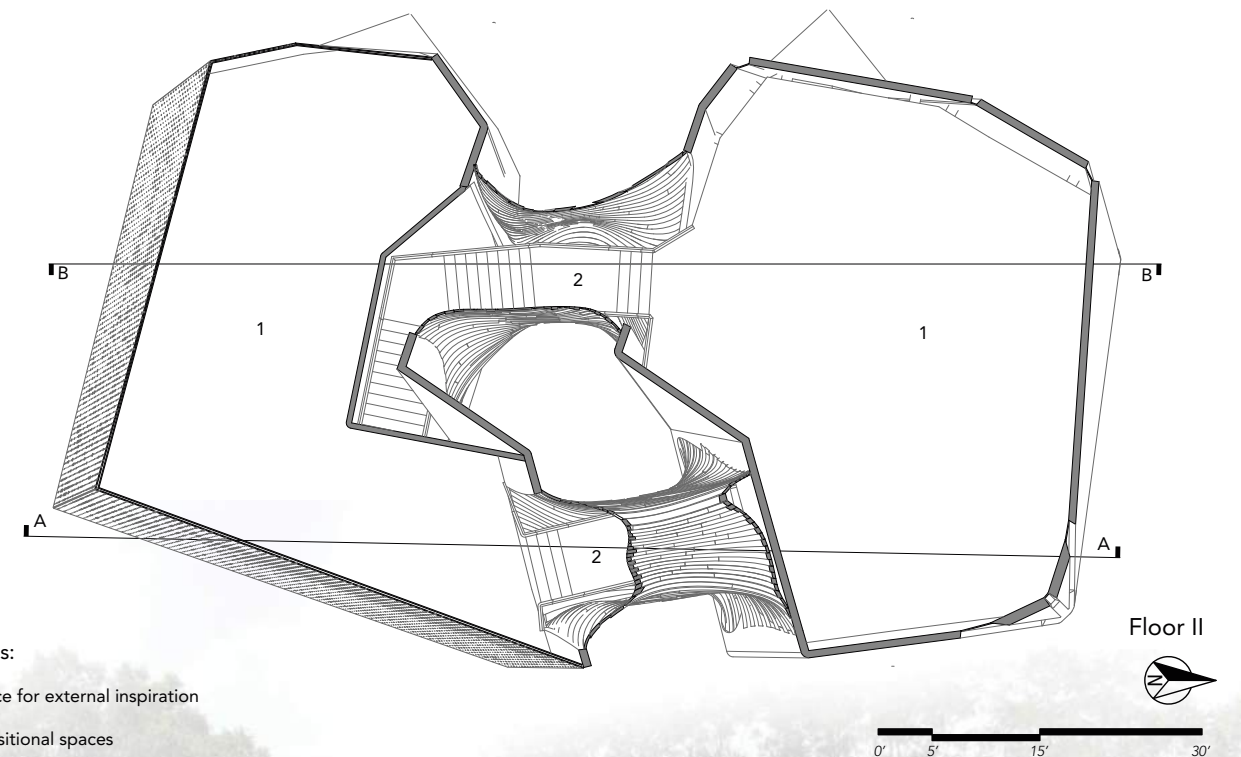


- Spaces:
1. Introducing space
 2. Space for internal reflection
 3. Need based spaces
 4. Interstitial space

The complex circulation is a metaphor for how we exist in both the past, present and the future and that they are all equally important to us.

Upon arrival, one will have to make a choice as one enters the gap between the two structures. Either of the two entrances will let one experience both structures but in different orders. From the first floor of the dark structure one can reach the second floor of the light structure and vice versa. There is however not a link vertical link between the first and second floor of the same structure.

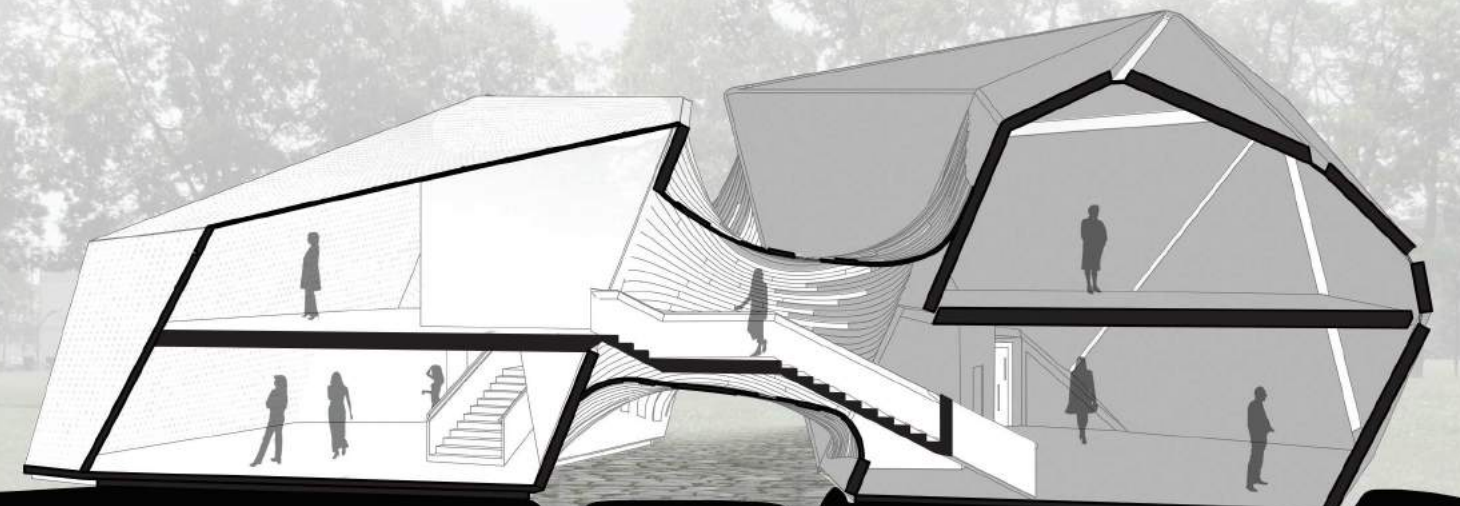
The idea is to give the user a subconscious understanding that one's past will influence one's future. The choice of past can only be made in the present moment.



- Spaces:
1. Space for external inspiration
 2. Transitional spaces



Section BB



Section AA

CREATING PLACES
THAT ENHANCES
THE HUMAN
EXPERIENCE

- HKS

HKS INTERNSHIP

During my internship with HKS Architects I assisted a team of architects with design and documentation. The projects displayed are collaborations between me and a number of other architects. Over the course of the summers I got to experience a range of different projects from hotels, to offices, to stadiums, and to garage design.

Pingjiang Times was a competition for a mixed use development, intended as a center for a larger plan of development. The architecture was inspired by the nearby river and heavily influenced by local zoning codes.

The project in Hall Office Park in Frisco, TX was an expansion of an already existing office complex. I contributed the team by designing most of the façade of the garage and parts of the office.

As Texas Rangers were getting a new ball park, HKS was hired to design an adjacent hotel and conference area for Texas Live!. My task was to assist in developing the podium level and the form of the hotel.

PIT 2 was a renewal of an office park in Guadalajara, Jalisco, Mexico. I entered this project at its initial stage and followed the entire process throughout my internship. I was able to assist in all of the design as well as with presentation layouts and construction details.



Pingjiang Times, a mixed use development in Hangzhou, Zhejiang, China.



Proposal for Texas Live! Hotel by the new Texas Ranger's Ball Park, Frisco, TX.



Proposal for interstitial space between the garage and office at Hall Office Park, Frisco, TX.



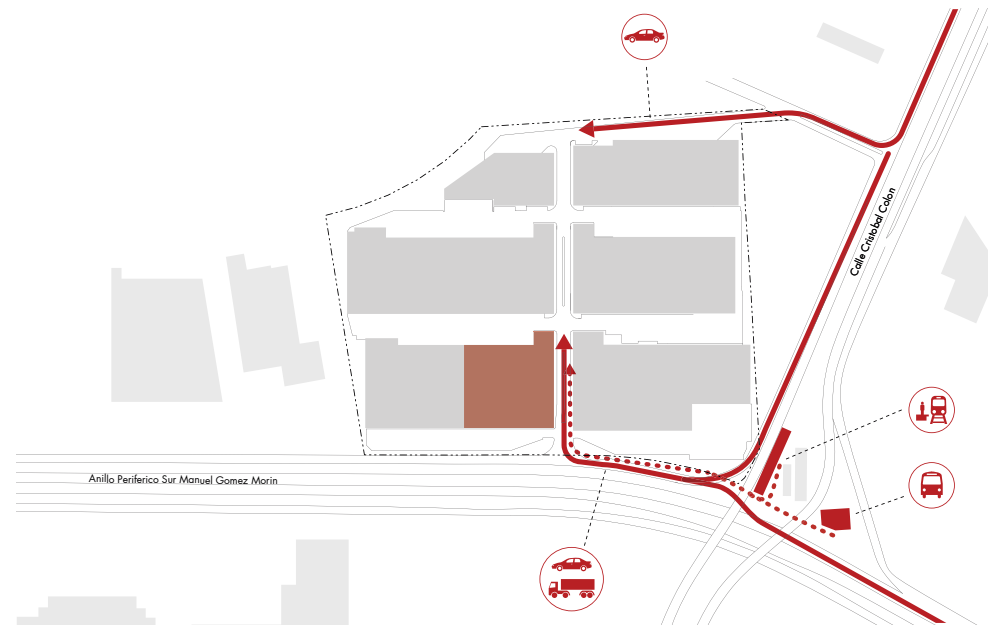
Proposal for first building of Parque Industrial Tecnológico Two (PIT 2) office park in Guadalajara, Jalisco, Mexico.

Parque Industrial Tecnológico Two

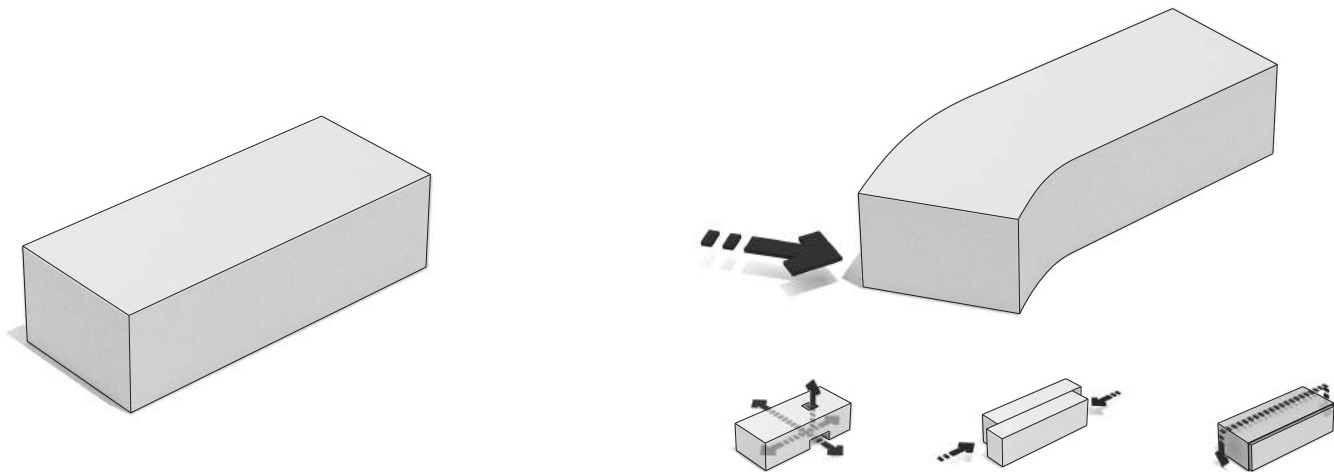
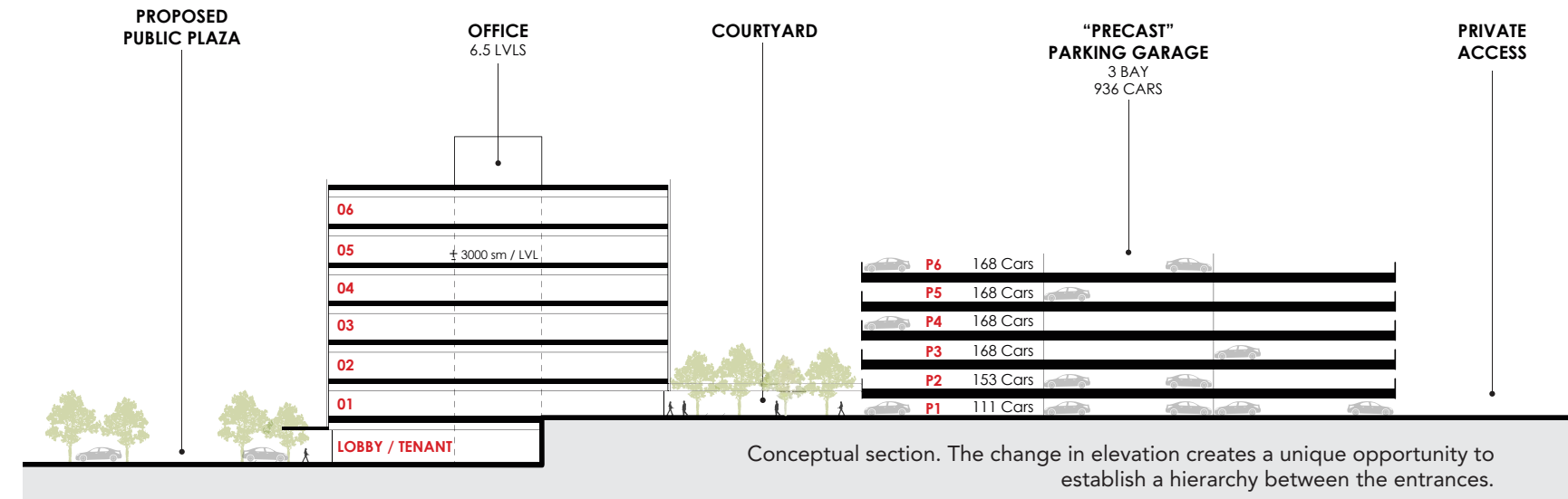
Parque Industrial Tecnológico Two (PIT 2) was a renewal of an existing office park. Old warehouses, temporarily transformed into offices now needed an expansion. The aim of the development was to attract higher end technology businesses focusing on IT support.

Other key criteria were to design the park in such a way it could be built in phases, to provide safety for workers and visitors through a gated entrance and supply sufficient parking. To solve the phasing issue, we designed a module that over time could be multiplied throughout the office park. Every module would have sufficient parking and room for possible alterations to fit future needs at the site.

The existing topography supplied a great opportunity to create a soft separation. As the workers would drive past a gate and park at a height of the second floor, visitors could enter through a secured gate adjacent to the public parking to either the first or second level. The shift in topography would hence let the employed have secured garden space without blocking the view over the city.

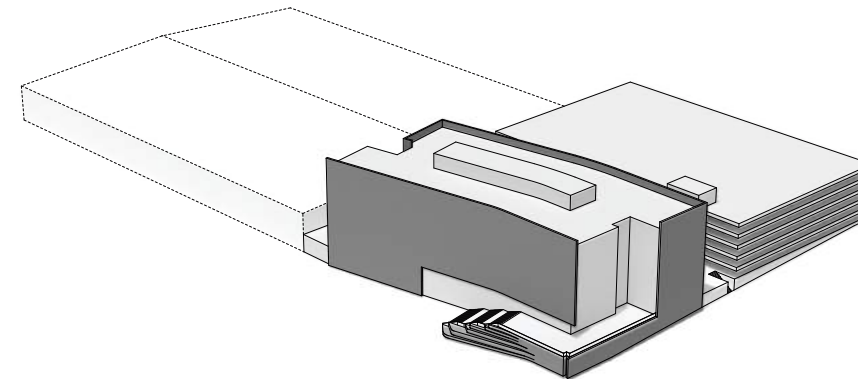


Phase one in PIT 2 included the right half of the lower left building as well as a design for arrival. All visitors would be received at the main entrance in the south.

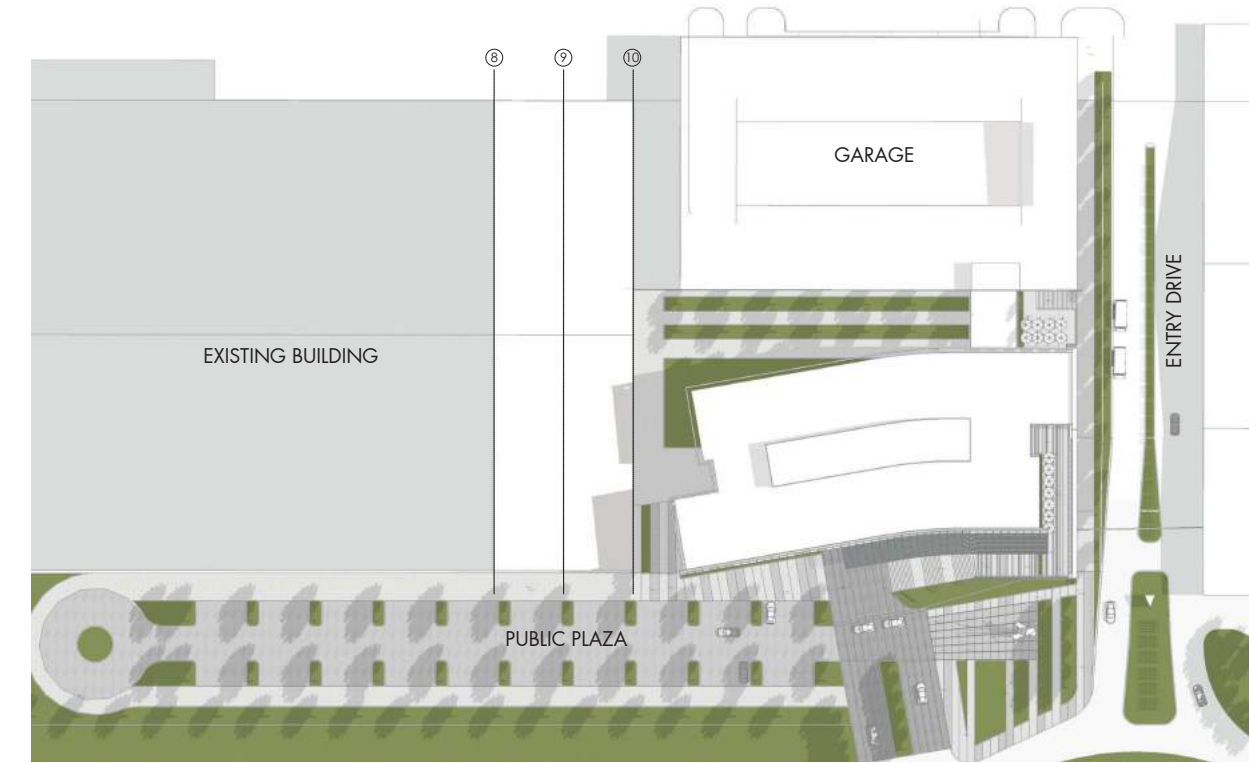


As the driving criteria was efficiency, we started with a simple layout open for alterations.

After evaluating a number of options, we settled for a sleek bend.



Although the main focus was the sleek, bending facade, many of our previous ideas such as a shift and an intersecting path of circulation were still incorporated.



Site plan showing office building, entrance and existing building in relationship to one another. Column lines are marked to show possible preservation.



West Elevation

South Elevation

East Elevation

North Elevation

MUSIC IS LIQUID
ARCHITECTURE;
ARCHITECTURE IS
FROZEN MUSIC.

- JOHANN WOLFGANG
VON GOETHE

KHAYA

DIGITAL FABRICATION: AN ELECTRIC GUITAR

As an exercise to advance my skills in digital fabrication, I pushed myself to make an electric guitar. Digital means were used to arrive at a design, suitable for a good sound, ergonomic form and sized to host all components. The process also involved drawing up each part for the guitar in CAD (Rhinoceros 6 and grasshopper) to ensure that all dimensions were correct before beginning the build. As an electric guitar demands high precision, the digital model needed to have that same, small margin of error.

After the guitar was drawn in CAD, it was exported to a different software for generating tool paths for the CNC milling machine. Due to the precision in the digital design phase, all the parts fit the guitar body perfectly.

Finishing the wood involved sanding down the surface, applying wood filler, staining the wood darker, applying a sanding sealer to build a good foundation for the lacquer, and finally finishing the wood with seven layers of matt lacquer. The head was finished with two layers of white, and three layers of black lacquer. Tru-oil was used to finish the neck.

In conclusion I find that the guitar plays great, above expectation. It has a distinct and clear tone that makes playing really easy and fun. It also has great sustain and is surprisingly loud for an electric guitar. The best word to describe the guitar is "inspiring".



Finished Guitar

Digital model used for fabrication.



The wood is being processed through a CNC milling machine.



After the milling operation, front side.



The wood is cut out.



After the milling operation, back side.



Finishing the wood.



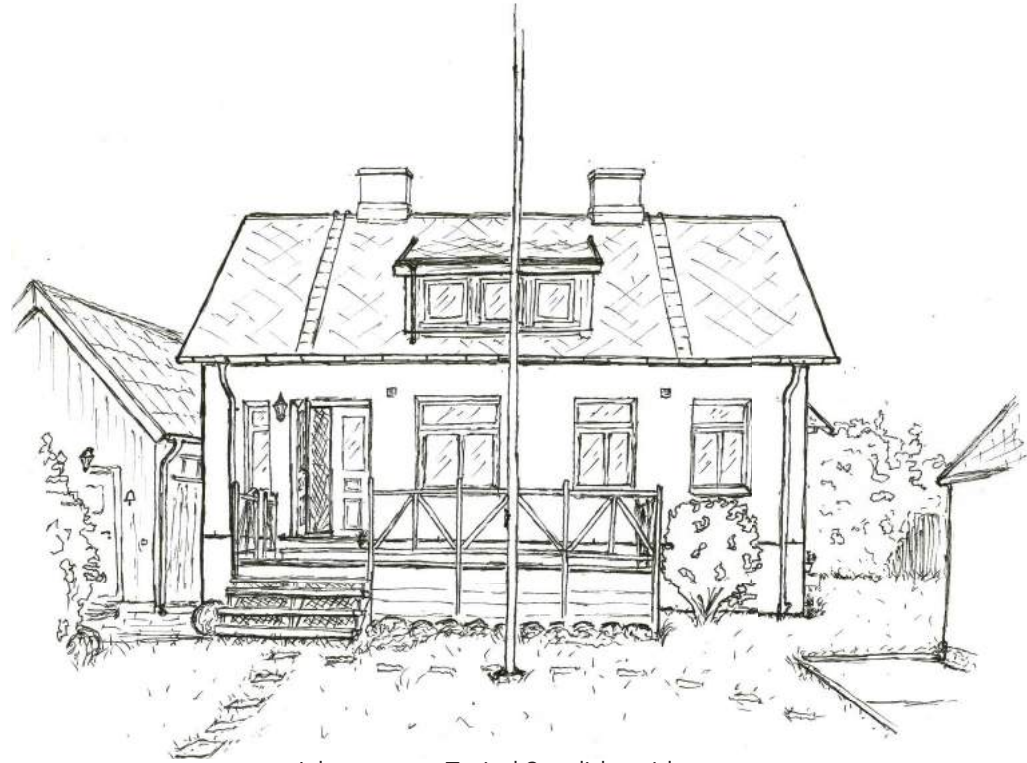
Finished back side.



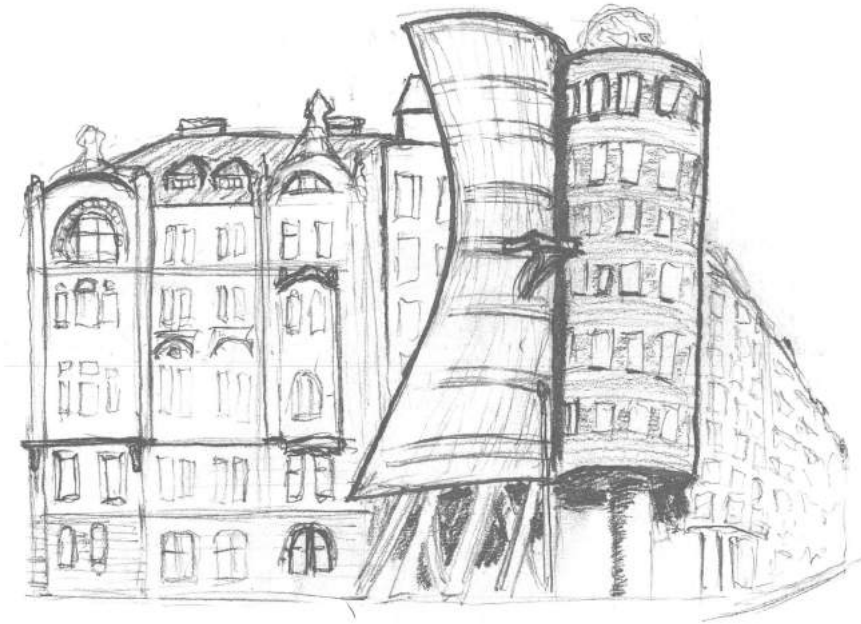
The head design. Björn means bear in Swedish.

SEEING IS A
VIGOROUS,
PATTERN-SEEKING
PROCESS.

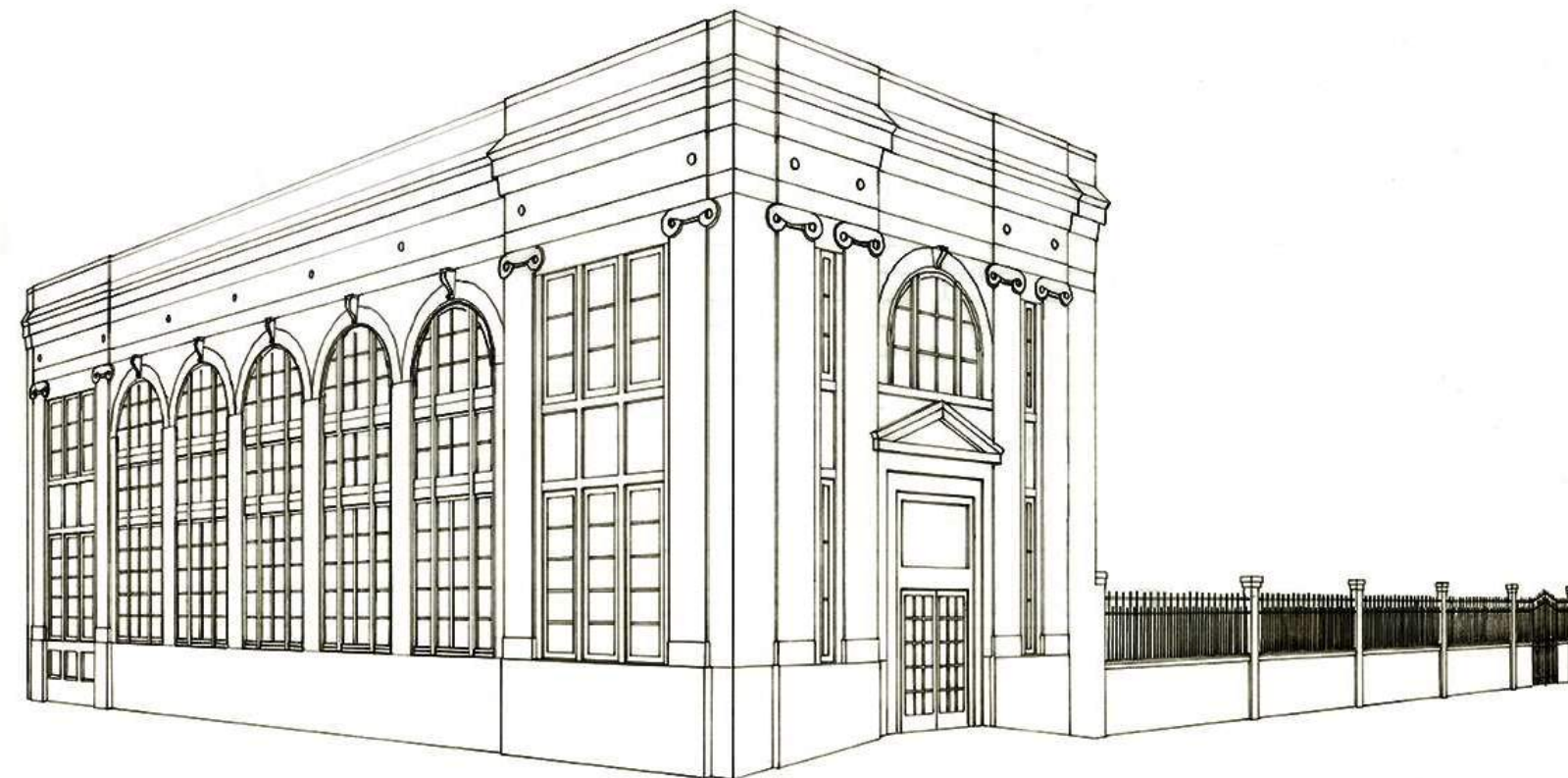
- FRANCIS D.K. CHING



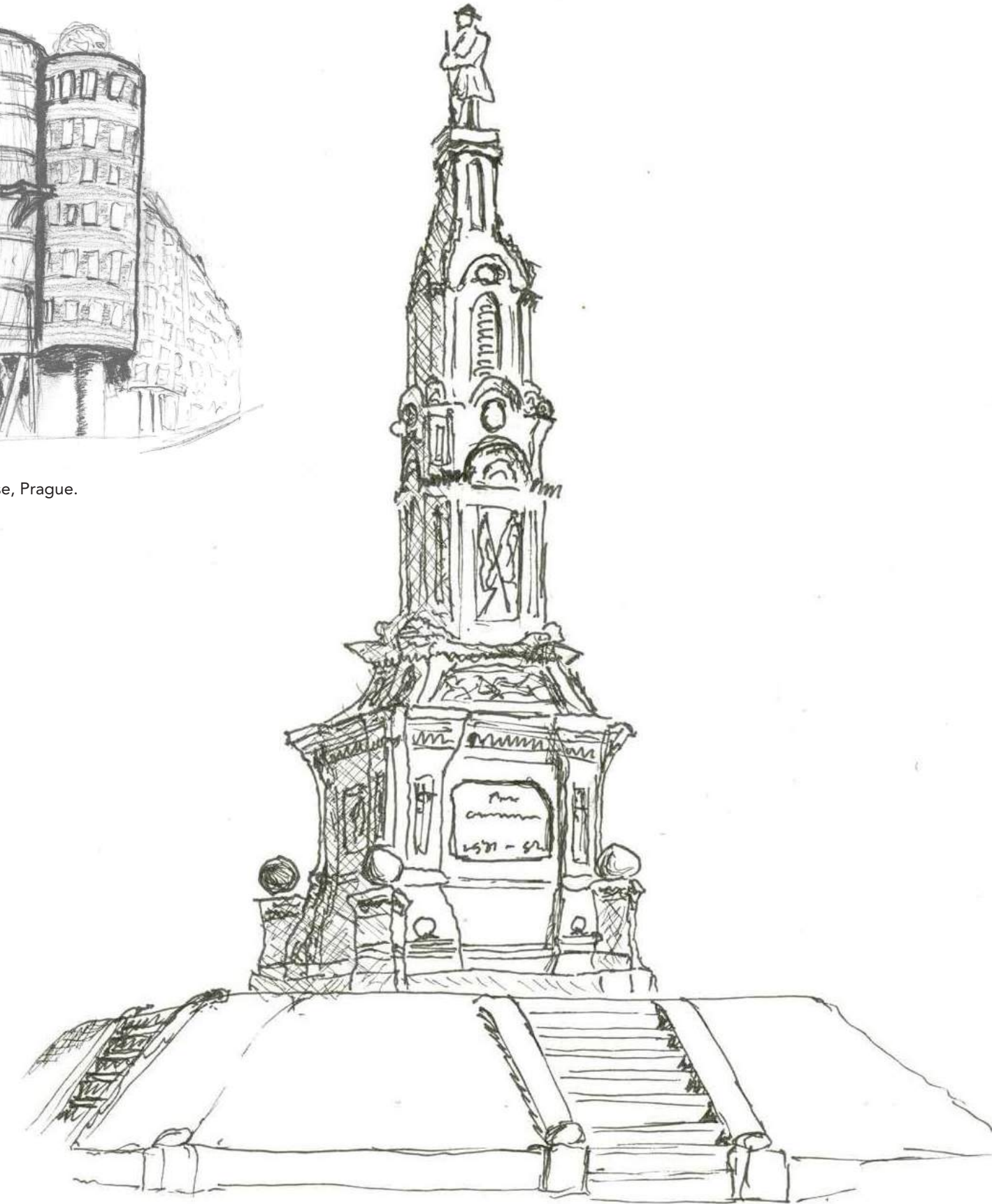
Ink on paper. Typical Swedish residence.



Graphite on paper. Dancing House, Prague.



Ink on vellum. Straight edge drawing of Pei Ling Chen Gallery, Savannah, GA.



Ink on paper. War Memorial, Savannah, GA.

SKETCHES AND DRAWINGS

A number of quick architectural sketches on a variety of mediums.

The straight edge drawing was part of a documentation process of a local gallery space.

STYRBJÖRN TORELL

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