Ball-Nogues Studio - Ball-Nogues Studio is an integrated design and fabrication practice operating as a territory between architecture, art, and industrial design, led by Bernardo Ball and Carmen Nogues. Their work is informed by the exploration of craft. Essential to each project is the ‘design’ of the production process itself, within the role of creating environments that enhance sensation, generate spectacle, and foster playful engagement. The Studio has exhibited at major institutions: including the Museum of Contemporary Art at Los Angeles, the Museum of Modern Art in New York, the Groninger Museum, PST: the Los Angeles County Museum of Art, the Vitra Design Museum, the Hong Kong & Shenzhen Bi-city Biennale of Urbanism/Architecture, and the Beijing Biennale. In 2017, the Studio won the Award of Excellence at the AIA LA AP Awards: Architecture Program Competition. The Studio has also been a part of the permanent collection at both RCM and LACMA.

"Rite of Passage", constructed for the 2019 Hong Kong & Shenzhen Bi-city Biennale of Urbanism/Architecture was on view in the underground exhibition space at the Shenzhen Civic Plaza, invoking the theme of the exhibition - City Mobilization - the construction of the installation activated celebration between Ball-Nogues Studio, American Apparel, the Biennale curators and a group of 30 volunteers from Shenzhen. This hanging architecturally scaled structure is comprised of 10,000 items of clothing manufactured by American Apparel - operator of the largest garment factory in the United States. Each garment serves the dual role of building component and individual article of clothing.
Rice Gallery commissioned "Rip Curl Canyons" in collaboration with The Museum of Fine Arts in Houston exhibition, "The Modern West: American Landscape, 1860-1960." This installation was a kind of mythical location in the American West where land and water collide, far from Houston's flat drained meadows. From its highest point at the rear of the gallery, its steep, crenel-like terraces sloped down and gained momentum before breaking apart to form ripples of curving waves. Like rip currents - narrow, fast-moving beads of water - these segments twisted and surged toward the front glass entry wall.

"Rip Currents" is a navigable billow of tug flowing through Extension Gallery, Chicago. Three thousand hanging strings or "catenaries" totaling 10 miles in length span between the walls of the gallery in intricate arrangements. From a distance, this three-dimensional array of catenaries suggests a surface of water, upon moving to its center, it evokes a rolling fog. Like a pintillist painting in space inspired by the smoggy sky of Los Angeles, the color of the installation gradates from a rich orange to sky blue.
The "Elastic Plastic Sponge" was created by students from the Southern California Institute of Architecture (SCI-Arc) led by Benjamin Ball, Gosson Nogues, and Andrew Lyon of the Ball-Nogues Studio. The Elastic Plastic Sponge is a large scale installation and can be instilled, airdropped into water, or large sculpture. A flexible tube is pulled from the master as it wears out and retired. The conceptual installation will provide a window into the future of material science and provide a glimpse of the effects of the new materials on the future of architecture. The initial effect is evident from close up as well as from a distance across the vast festival grounds.

Commissioned by the City of Santa Monica, "Evolve" is designed by an exterior wall of a parking structure at a shopping mall originally designed by Frank Gehry. The site is near the beach, and is heavily trafficked by tourists and a large number of automobiles. An aggregation of mirror polished stainless steel spheres, the sculpture functions structurally like an enormous "Newton’s cradle". Each ball is suspended by a cable from a point on the wall and locked in position by a combination of gravity and neighboring balls.