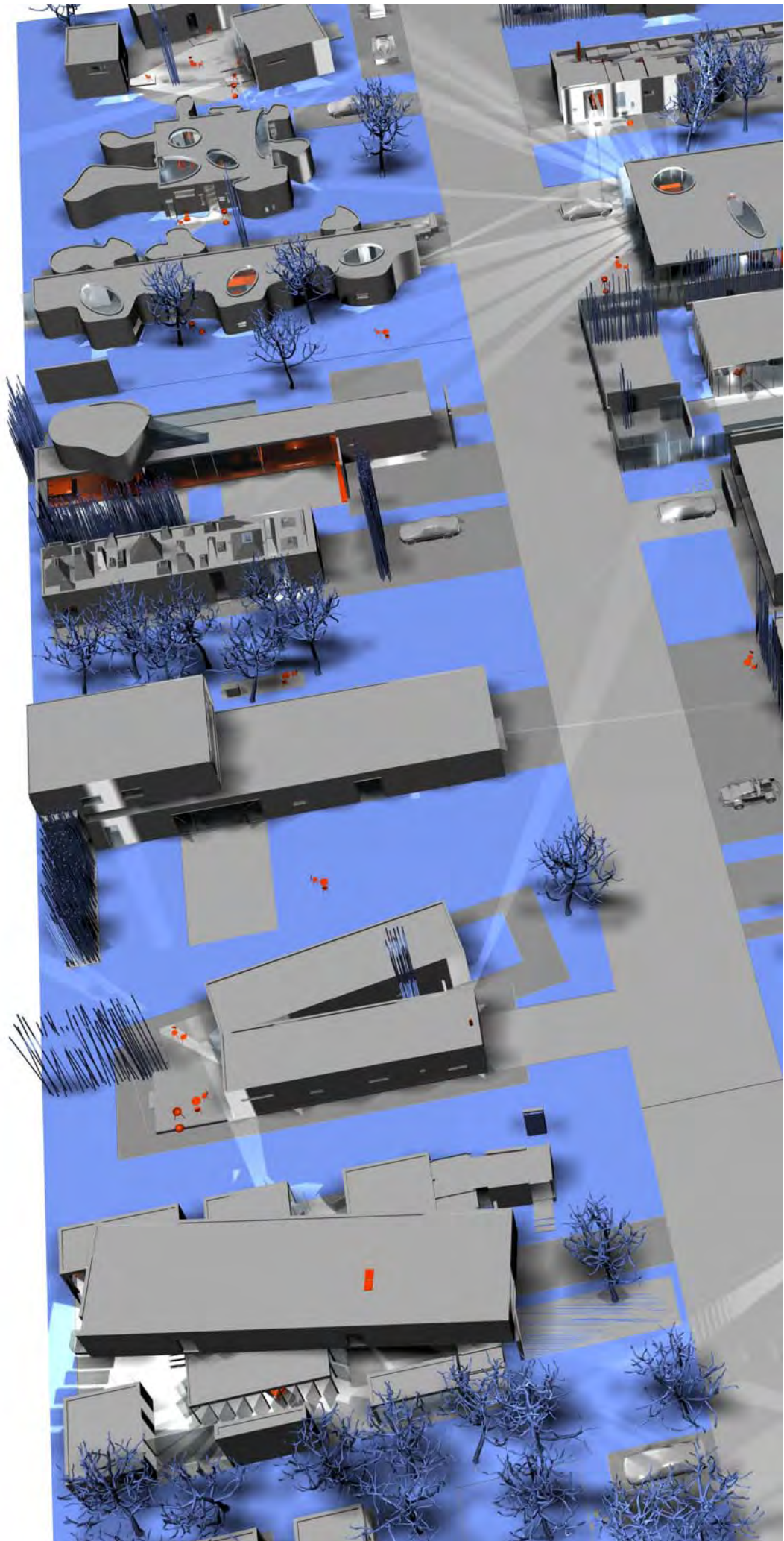




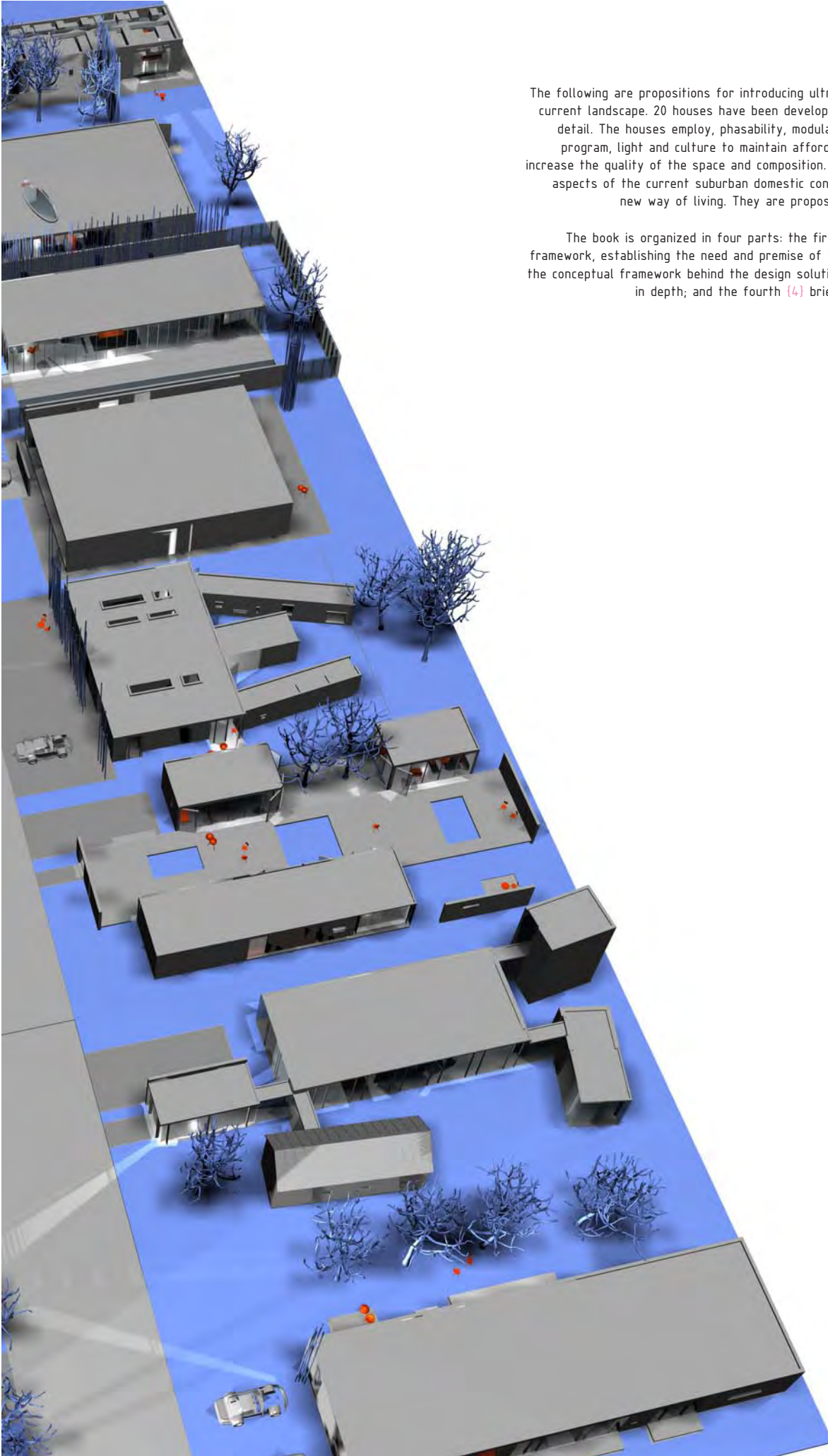
6 of 20
propositions for suburban living

gail peter borden
borden partnership



The following are propositions for introducing ultra-modern single family housing into the current landscape. 20 houses have been developed with 6 of them illustrated in greater detail. The houses employ, phasability, modularity, careful spatial planning, materials, program, light and culture to maintain affordability, update the current "house," and increase the quality of the space and composition. These proposals selectively re-present aspects of the current suburban domestic condition while beginning the evolution to a new way of living. They are proposals to make the ordinary extraordinary.

The book is organized in four parts: the first (1) textually depicting the conceptual framework, establishing the need and premise of the proposal; the second (2) illustrating the conceptual framework behind the design solutions, the third (3) documenting 6 houses in depth; and the fourth (4) briefly cataloging the remaining 14 designs.



The contemporary landscape is suburban.

The "common" landscape is the new frontier. When speaking towards contemporary American Architecture, the suburban condition and the associated trends and traditions of sprawl, the dominant engine is the single-family detached house. The American Dream of home ownership propagates the loose development tendencies that spawn the ringed development of downtown centers. Arterial development of commercial strip centers, big box commercial stores, and the brand name have extended disposable commodities to include the residence. The house has evolved to hybridize the generic image and function of living. Practicality has been sacrificed for iconography. Technological evolutionary booms, occurring with frequent spurts across the past century, have demanded an associated ingestion into the home formally, functionally, and programmatically to no avail. The parameters of domesticity have been changed.

The current single-family house subscribes to a model that addresses bank loan guidelines, but denies the contemporary cultural condition. The forms, functions, and styles though commonplace, are anachronistic and divorced from their original intention. The focus on type, via technology rather than nostalgia, will provide meaning through formal, functional, and cultural evolution. The following propositions present opportunities for the conventional and average condition: the reconsideration of the single-family home. Iterations based upon the standard economic, programmatic and functional needs illustrate the potential to find architecture in the "ordinary." By focusing both the process and fabrication of the house, the prototypes suggest a method of design positioning contemporary culture as the foundation for specific and viable solutions for changing our constructed landscape. These prototype houses "*build what we are.*"

Suburban

Architecture is the everyday. The current landscape is a bleak vision of an ignored composition. Working with the existing infrastructure to bring change and generate architecture as a fabrication of culture demands a re-presentation of the formal, material, economic, and technological information of the everyday. This vision must position itself within the suburb landscape in which we live: asking the question: 'how do we live?'

The component compositions as fragments in the larger city become the pieces that fill the matrix of urbanity and drive the sprawl of the modern megalopolis. The site within the pattern becomes the seminal grain, the premise of terrain and occupation. The 60'x120' lot is the beginning. Overlaid upon this physical condition is the cultural heritage of the domestic realm. The redefinition of domesticity, sociological associations, phenomenological experiences, formal fabrications, and the material qualities of light, space, and material, positioned within the realities of economy generates the opportunity for the reinsertion of architecture into the suburban house. Their organization determines how we think about the making of place and the idea of building the realm of possibilities for living. The infrastructures we have to choose from: slab on grade, balloon framing, gable roofs, are not corrupt ideas, but rather forms that have come through a legacy and tradition of building. Their meaning and original intention culturally commuted through the object has been lost and must be evolved to be employed in our current vocabulary. The transposition of identity, applying history to acquire a referential formalism mimics tradition rather than responding to culture, removes relevancy. The result is falsity founded in simulation. To shift to a generative cultural method rather than an associative reference implies that client, personality, site, culture, geography, economy, etc. must be addressed as influential mechanisms.

The single family detached suburban house is the predominate mode of domestic production in North America. The house has become the largest individual investment. Despite the American Dream associating individual freedom with homeownership the formal and functional qualities of the home are regulated by a fiscal infrastructure that demands commutability. The house has to subscribe to the 'sellable' capabilities of the larger system. The system dictates that the house must be of a certain quality, and these qualities have distinct mandates dictating the form, space and experience of the home. The system thus innately denies any tailoring towards an individual, as it must remain, at least potentially, dispensable, disposable, and thus changeable. The system however does not imply the generic medium to which we currently subscribe. The potential exists for a move away from the homogenized domestic vocabulary, through a holistic view of the housing market. Fashion remains fleeting, function is inadequate, the synthesis of the cultural and technological condition relative to the making of the domestic realm is ignored, and thus the parameter for formal determination cannot be definitely found in economics, only generally suggested.

This architectural investigation emerges from a desire to look at the existing condition and better understand it as commutable. In order to operate within the constraints and conditions of current cultural operation one must find within this system the opportunity to provide architecture. The product, as a celebration of inevitabilities, relies upon a love of what one can afford to love and from that the generation of a composition that can be practiced, that can be fabricated, that can be integrated and synthesized, to allow for the individual and unique composition while still subscribing to the general principles. This allows for the serial investigation of a type [the detached single-family residence], not as a simple formal play, but rather a re-interpretive method of how one lives, the priority of spaces, the definition of form, the expression of material, the relationship of space, the association of the inhabitant with the object, and the innate phenomenology of these experiences. Architecture comes into play with the art, wonder, and beauty of each moment celebrated to its full potentials, while still subscribing to a generic premise: single family, 60'x120', 3 bedroom 2.5 bath, allows for the actualities of living to be impacted by the space. The architecture, rather than becoming hinged upon simple features, becomes hinged upon the synthesis of the experience with the contemporary nature of a cultural need, while striving to orchestrate experience as the heart around which the house occurs. The house is a facilitator for event, for activity, it is an enclosure that can house both man and objects, allowing for an interface and social interaction. The relationships between its innate networks are facilitated through the activities of simply living. The mundane and 'the given' is allowed to prosper through the choreography of the situation.

Current Housing Reports

In 1995, about 56 (+/- 0.8) percent of American families (current owners as well as renters) could afford to purchase a modestly priced house in the area where they lived. That is, they could afford to purchase a modestly priced house with cash or could qualify for a 30-year conventional mortgage with a 5-percent down payment. Ninety-five percent of this group currently owns their house.

The median value of the maximum amount that owner families could afford to pay in 1995 to relocate to another house (using conventional financing) was \$136,100. With current costs of inflation and real estate market values rising, the average has elevated to a median house value of \$184,006 [the majority of which were built between 1960 to 1969]. The proposition for a home must provide the economic realities mandated by the cultural commutability of the commodity of home. The transferability of the dwelling provides for its value. Currently the market conditions subscribe to a formal vocabulary based in features. The home becomes marketable based upon the specific components. The proposition for these homes is to provide the necessary programmatic framework of the conventional home [three bedroom, two and a half baths on the typical 60'x120' lot] but shift the formal, spatial, and cultural opportunities of their composition.

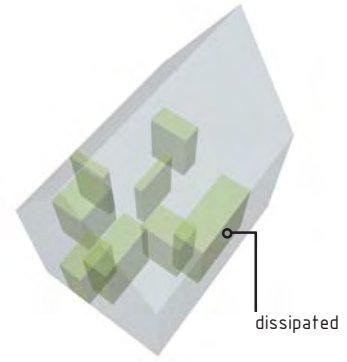
According to conventional mortgage underwriting guidelines, the maximum amount of income that can be allocated to mortgage payments is 28 percent, and the maximum amount that can be allocated to all debt payments (including the projected mortgage payments) is 36 percent of income. These rules, combined with the amount of debt already accumulated, and the amount of cash available for the down payment, effectively determine the maximum mortgage for which a family or individual can qualify. The median monthly housing cost [excluding no cash rent] is \$764.

Real estate values suggest that the conventional development requires the average lot to cost approximately \$40,000 for the typical .17 acre [7200 square foot lot] leaving the remaining \$144,000 for material and construction costs. The median residential square footage for a single-family house is 1806 square feet [but typically fluctuating from 1,500 to 1,999 square feet] providing approximately \$80 per square foot construction cost.

The greatest current housing supply and demand in the United States occurs in the suburbs. The single-family house is the American Dream and the standard to which the majority aspires. Currently these landscapes are devoid of architecture. They are dominated by speculative builders that subscribe to a singular model of development, regardless of family size, geographic location, material quality or formal meaning. The house has eroded all synchronized sense of practicality and iconography of home. The result is a bleak and pervasive landscape studded with the conventionally bland. These houses assume the responsibility of providing for new living within the framework of affordability. The celebration of the processes that determine the house provide for its configuration.

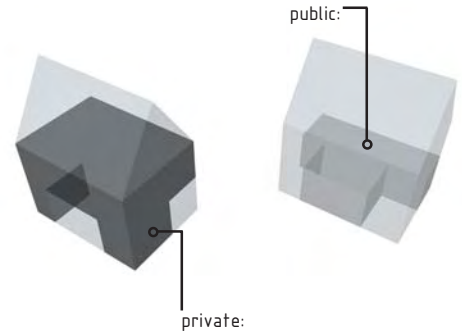


The typical home dissipates service functions such as storage, utility, bath and kitchen facilities as necessary. As a type of space their organization bleeds throughout the house generating awkward juxtapositions and limited segmental usage.

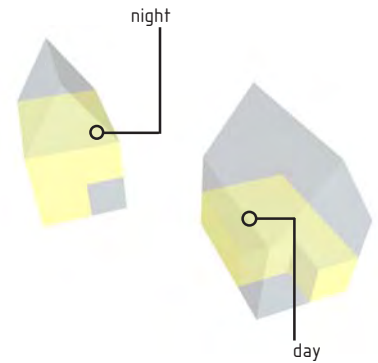


The production of a new model for suburban living re-presenting the possibilities of its inception demands a comparative analysis of the existing condition. Primary principles include: surface area, program, typology, material, service/served, public/private, day/night, indoor/outdoor, phasing + mutability, material + modularity, experience, and cost. Each of these elements become topical methods for re-approaching the responsibility and direction of contemporary living. An evolutionary premise does not simply accept the object as an artifact to be ingested, but rather requires a conceptual premise to be adopted and developed into a synthesized relationship within the residence. The following principles represent the foundational investigation of these topics providing an artifactual background to the premise of each house.

The typical house is singular in form relying upon the articulation of space as public or private to be determined by furniture and apertures. Traditionally the upper level is held for sleeping potentially with a ground floor master suite. The public spaces fill in the remainder of the house. The result is spaces that do not receive light on multiple faces and have awkward juxtapositions.



Similar to the public and private separations, the day night delineations in the conventional home are typically sectional inhibiting the cross-usage of these spaces across the 24-hour cycle. The result is the need for more space to serve the singularly articulated functions.



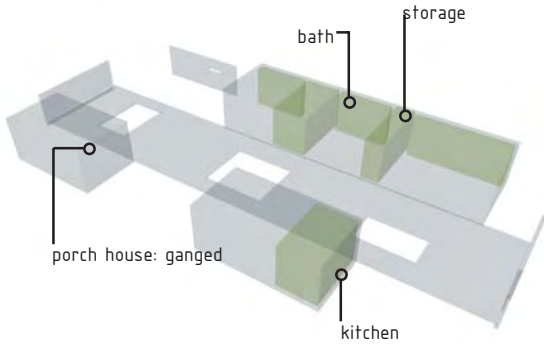
The bounded forms of the typical house deny any connectivity between house and garden. As a result the separation relies upon a formal decision to move from one zone to the other. The extensive agrarian traditions of lawn and yard require a great deal of time and maintenance despite their slim usage and lack of spatial connectivity.



typical: prototype: house as field

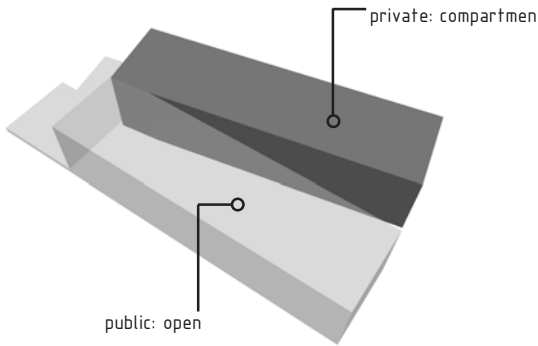
Typical

Principles



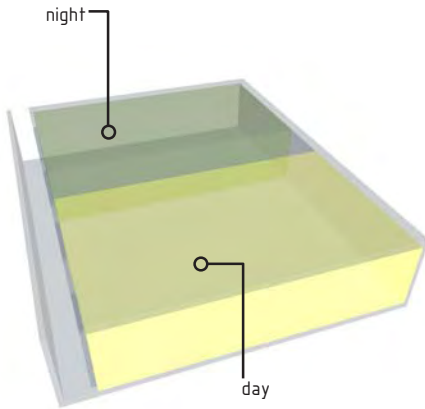
The ganging of service functions to provide for clear articulation and ordering of these spaces provides for a separation of public and private while streamlining their needs through their group association.

SERVICE/SERVED



By zoning the public and private and articulating their boundaries through formal expression, the prototype houses allow for a greater spatial articulation, formality, and diversity with smaller square footages. Illustrated here, the gradient house generates two identically dimensioned pavilions: one public and one private. The separation and transition between the two is articulated with a formal threshold.

PUBLIC/PRIVATE



The prototype houses attempt to blur the singular functionality of any one space. Employing zones rather than rooms, the single story free plans allow for a multiplicity of functional interpretations. Illustrated here, the enclosure house employs a service wall to separate the house in a public, day, front zone and a private, night, back portion. Porches flank each space.

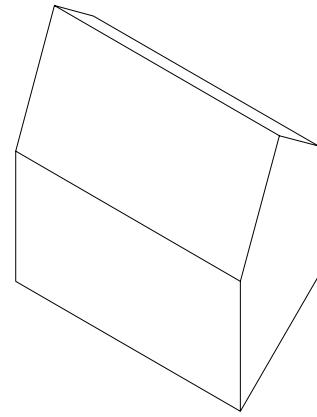
DAY/NIGHT



The spatial connectivity of the prototype house provides for a fluid movement between out and in connecting and expanding the efficient interior spaces both visually and physically with the exterior. Any increase costs to accomplish this transparent connectivity while maintaining privacy is balanced by a reduction in square footage through the perceived spatial expansion.

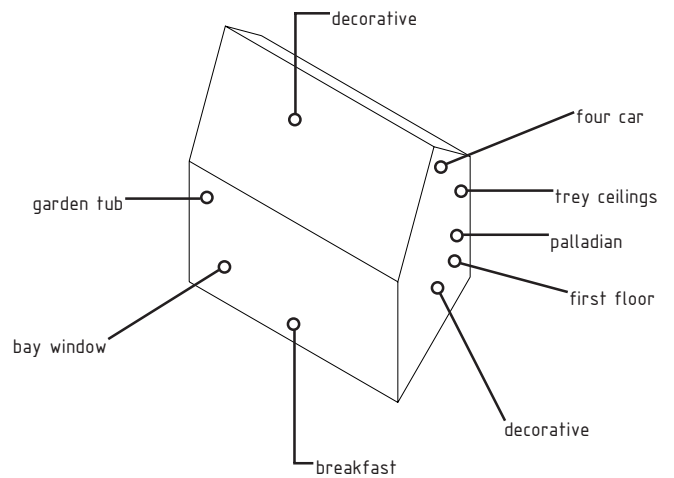
INDOOR/OUTDOOR

The static conception of the typical home requires the construction of the entire structure and all of its amenities in one burst. As a result the threshold for home ownership is increased and the market requires a nomadic attitude requiring one to move to a larger house. The singularity of the composition does not provide for the natural expansions and contraction that occur across the life of a home.



year 1

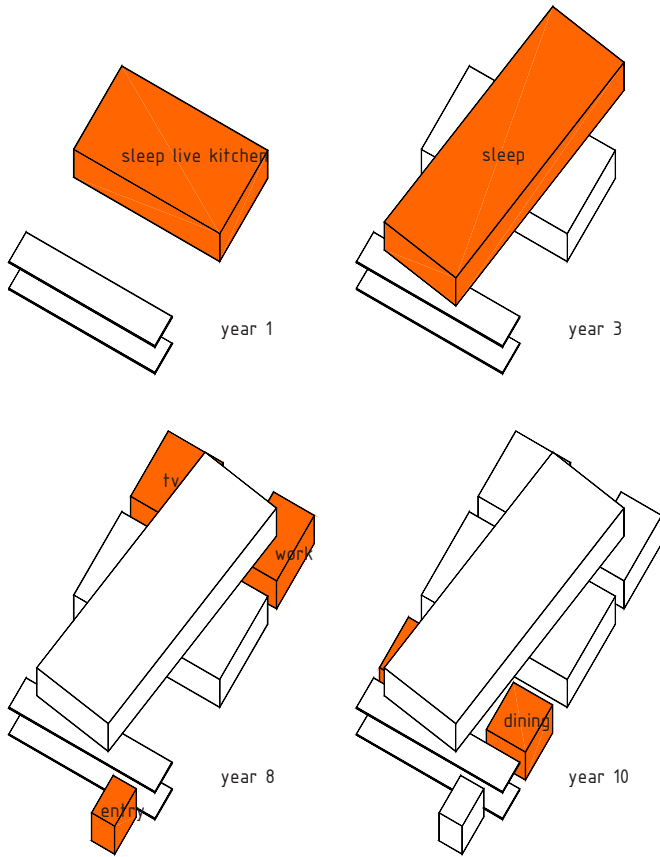
The typical home subscribes to features rather than architecture to fabricate "quality." Identifiable, realtor based checklists have replaced space, light, and form. The feature as opposed to experience, is intended to provide a commodifiable determination of worth.



Principles

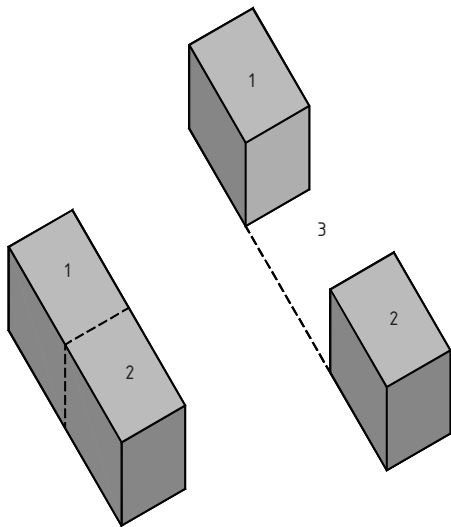
Typical

The prototype houses are based in the idea of a mutability: the allowance for the expansion and contraction of the house based upon need. The composition established through an efficiency of modularity and sequence provides for the segmental construction of the home. Illustrated here, the program house provides for a four stage process dependent upon need and fiscal ability.



PHASING [1+2+3]

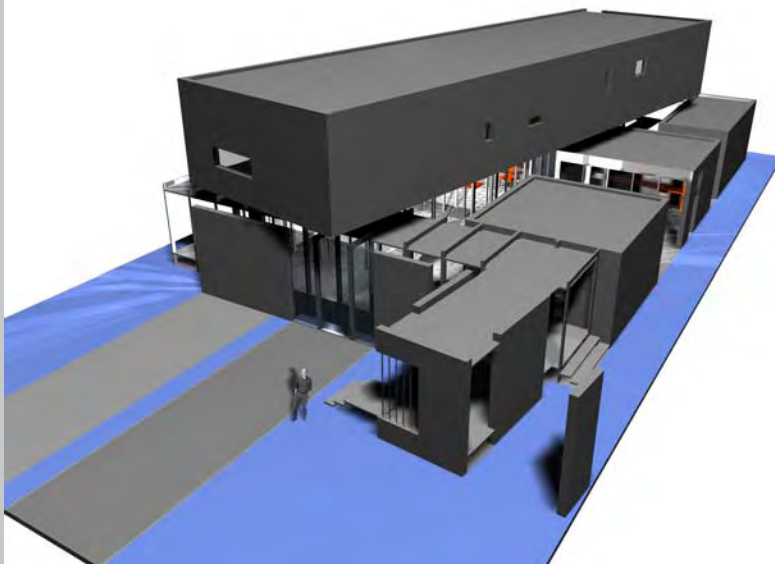
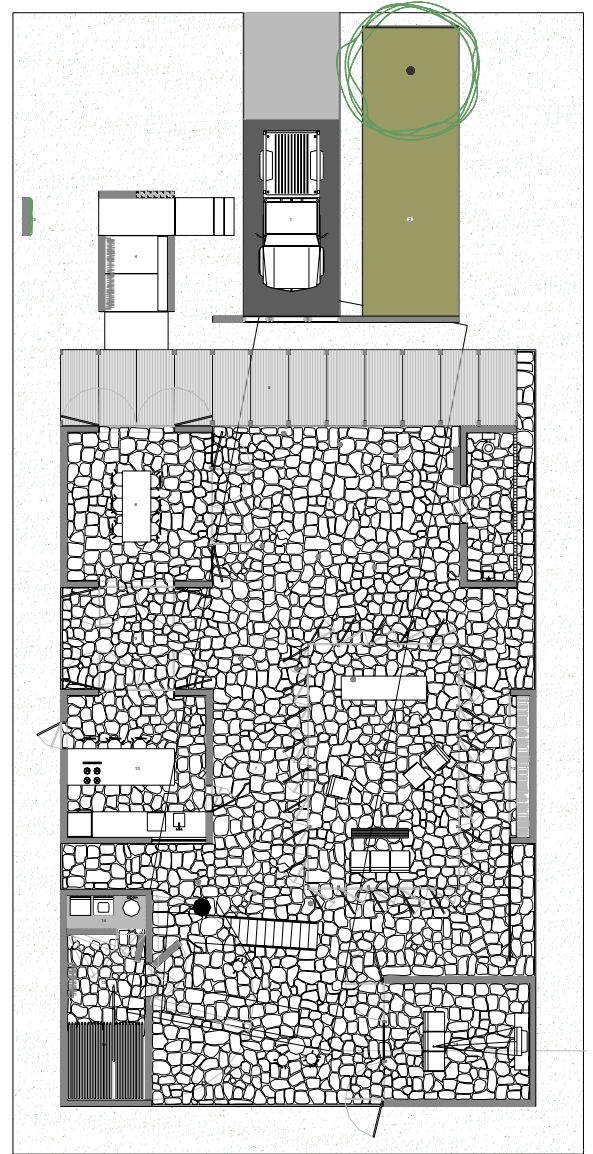
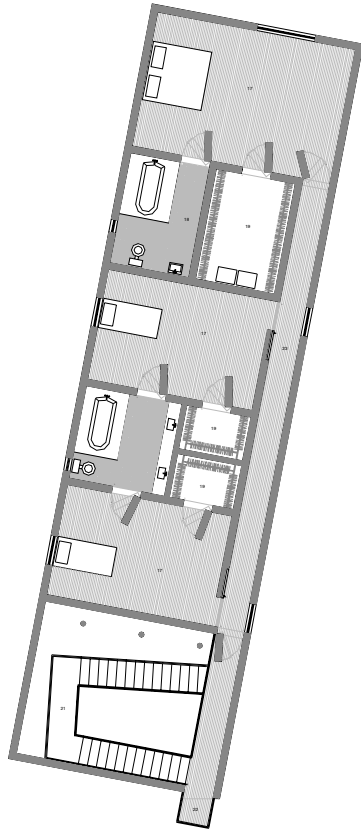
Subscribing to a compositional connectivity, the prototype houses rely upon a return to form and space to orchestrate the experience of architecture. Each house, subscribes to varying formats of spatial organization and intention, but each rely upon the composition to develop the quality of perception and experience ennobling everyday activities.



EXPERIENCE/QUALITY

01 Program House

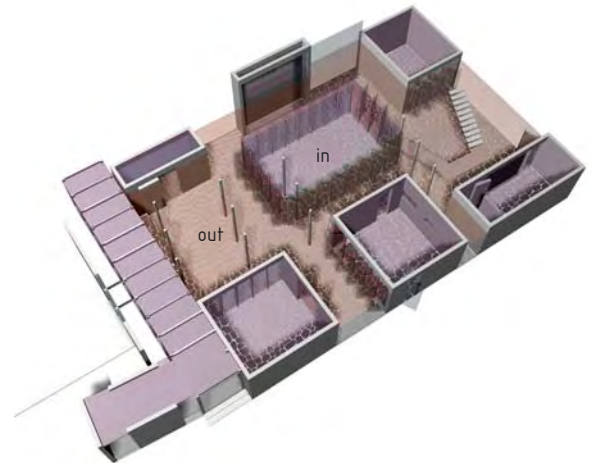
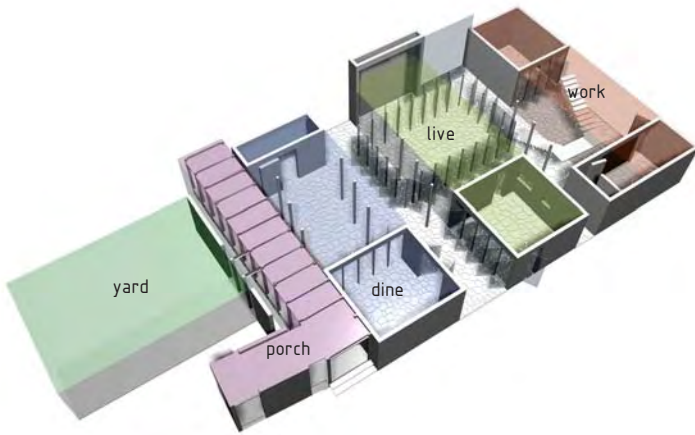
The program house relies upon three primary guiding principles: the articulation of form based upon program, the collection of these articulated programs on an indoor-outdoor plinth, and the ability to phase these programs over time. Separated by section into public and private zones, each function is one of a series of distinct pavilions. Their collection results in interstitial space that bridges and blurs the boundary and compartmentalization of both program and house.



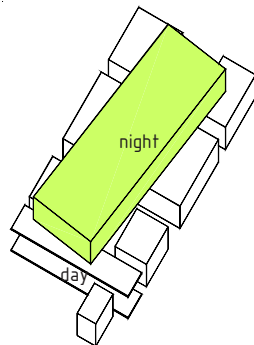


The program is zoned based on need moving through diverse function consistently mediated by the exterior rooms "between" pavilions. Adjacencies and movement allow for the celebration of the density and diversity of space, need, and form.

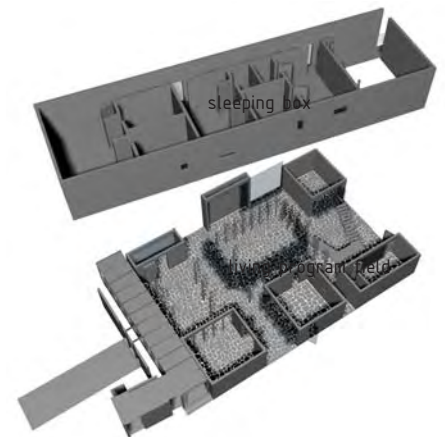
The lower level consists of a series of phased pavilions linked by exterior space. The articulation of isolated form relative to the functions within allow for a ceremonial engagement with function. The exterior connective space allows for the flexible expansion and interconnectivity of site, space and program.

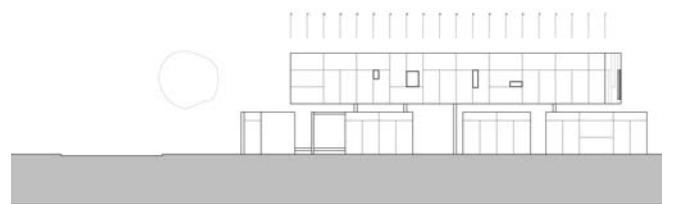
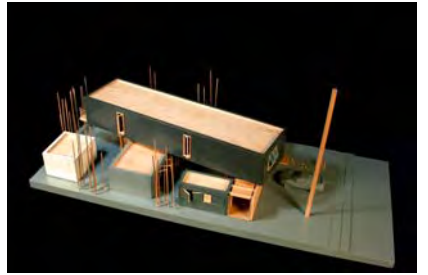
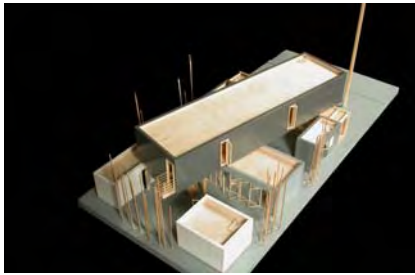
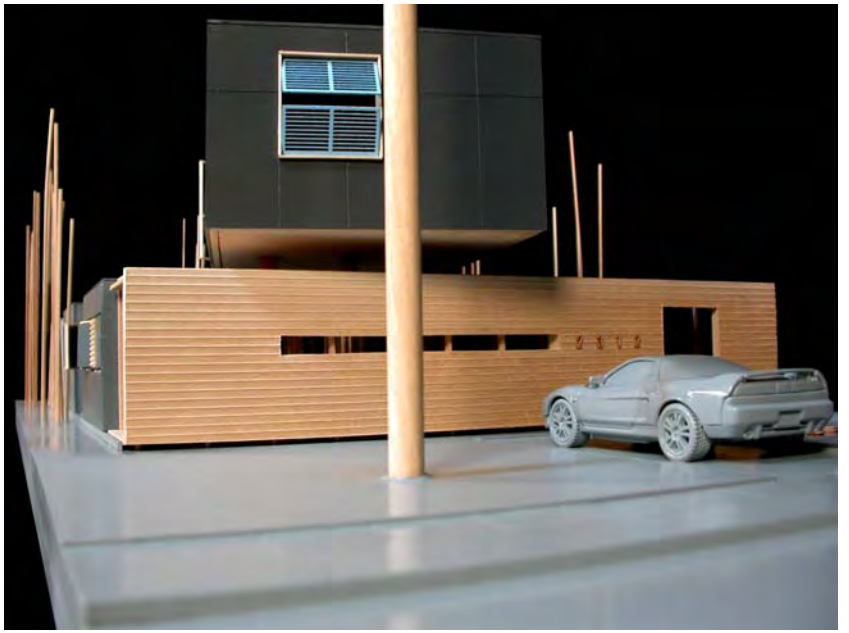


The day to night and public to private separation is governed by the section. An elevated sleeping box, rotates off the geometry of the lower pavilions and adjusts to align with a ornamental tree in the front yard. The hovering box shields the lower space, accessed with a suspended exterior stair. Rotated structures descend from above skewering the rigid geometry of the living plinth.



The program house is based on the premise of articulated pavilions built over time and held together on a plinth. The plinth is constructed in its entirety with expansion happening as afforded and needed.





BUDGET

program house

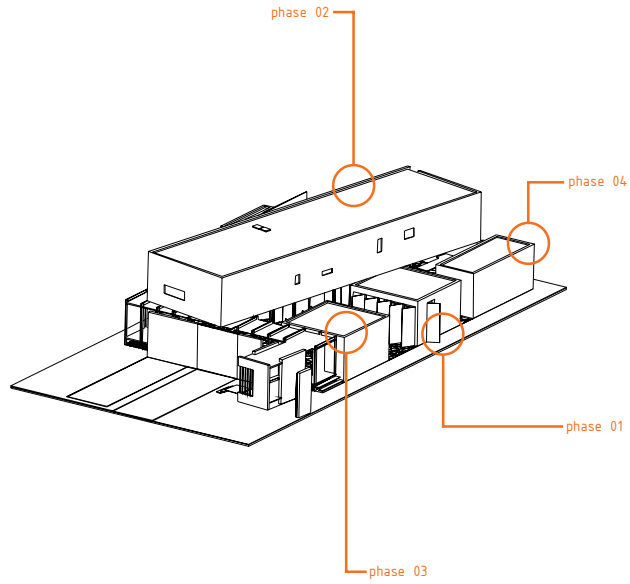
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profit [10%]	\$7616.94
price	\$83,786.38

phase 02	
subtotal	\$64473.31
profit [10%]	\$6447.33
price	\$70,920.64

phase 03	
subtotal	\$12109.81
profit [10%]	\$1210.98
price	\$13,320.79

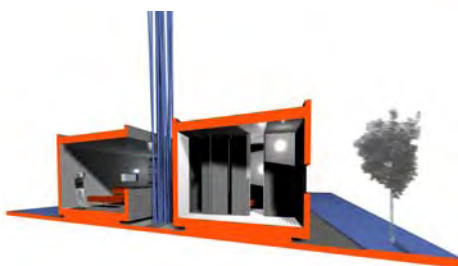
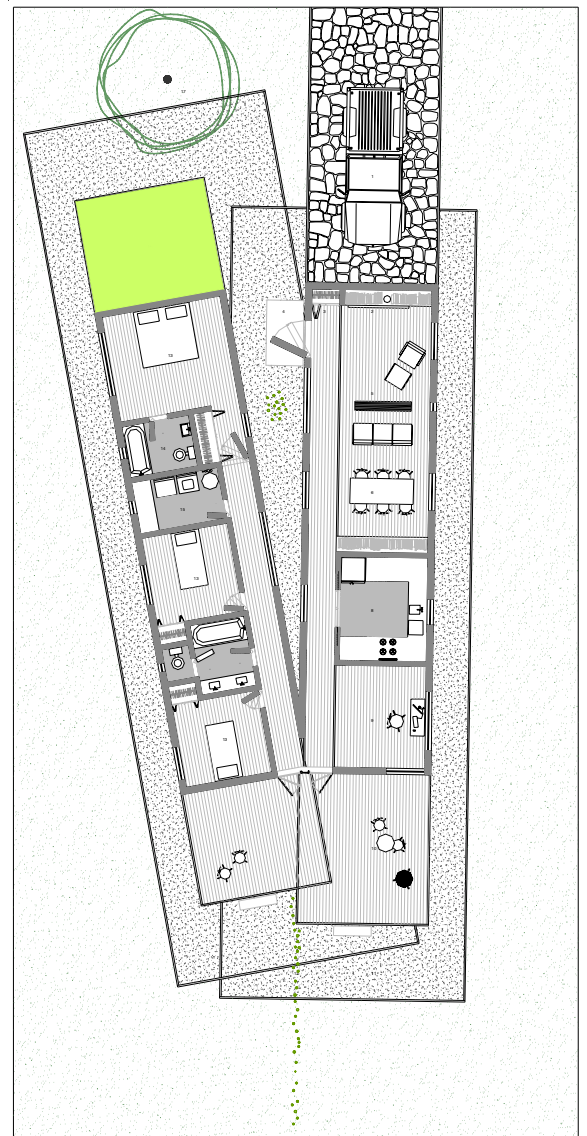
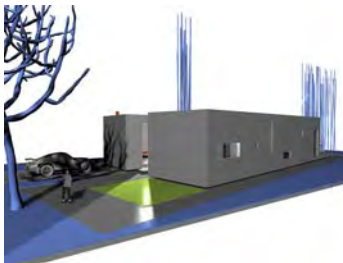
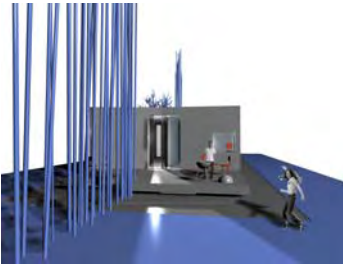
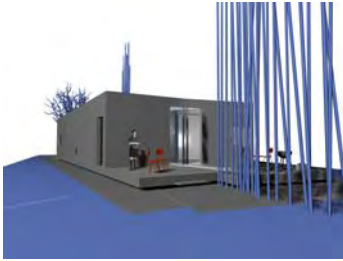
phase 04	
subtotal	\$14386.08
profit [10%]	\$1438.61
price	\$15,824.69

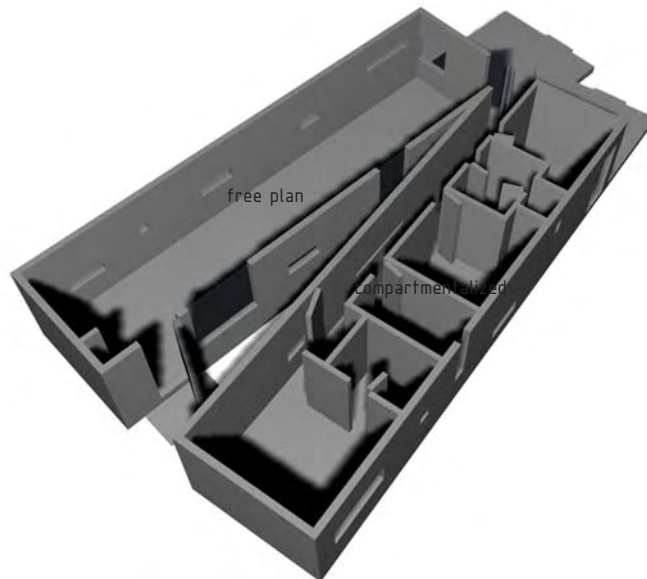
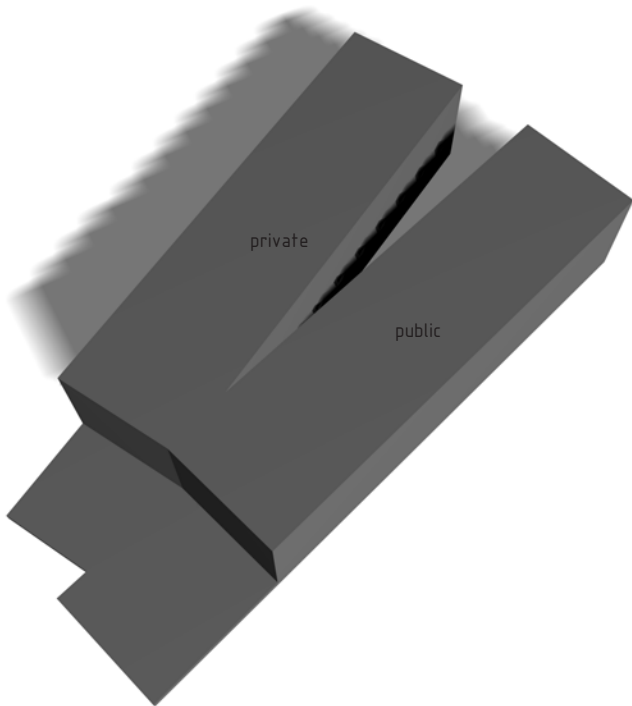
total \$183,852.50



06 Gradient House

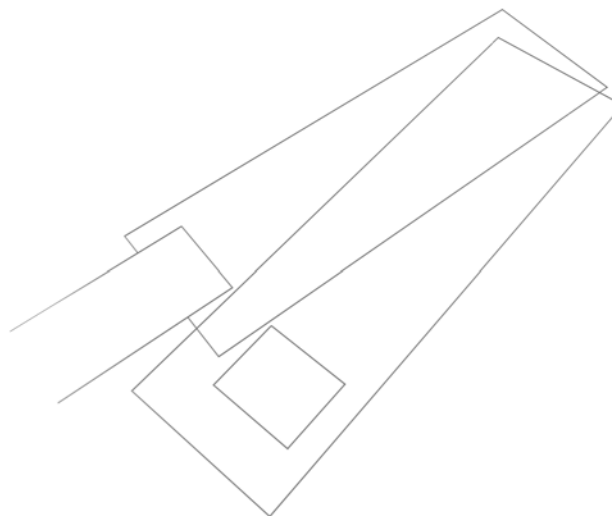
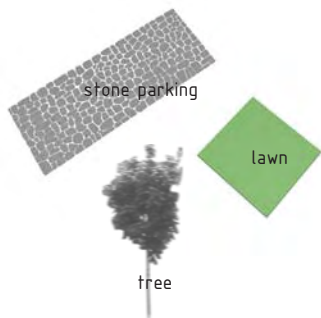
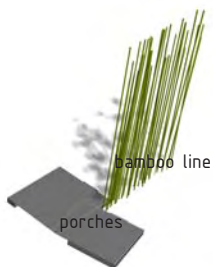
The gradient house separates program between public and private function into two identical bars. Relying upon material modularity, the simple boxes use the innate geometries of material to define both their proportion and the location/composition of their elevations. Shifted geometries allow for the two bars to gently touch and create a diversity of residual spaces throughout the site. The floor plates slide past each of the boxes to create a substantial rear porch. Each of the boxes inscribe their geometries in the landscape with concentric gravel footprints that serve as splash plates for their oscillating shed roofs.





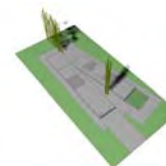
The gradient house is defined by two identical modular bars with associated porches. The rotational geometries of the bars and the subdivision of interior function define the dialogue between the pieces. The gradient of activity allows the pieces to balance one another compositionally.

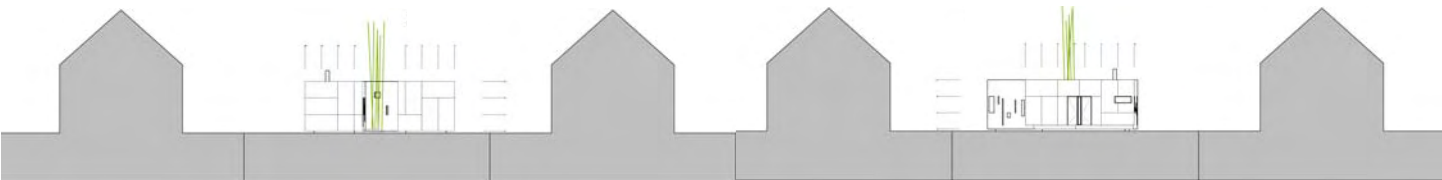
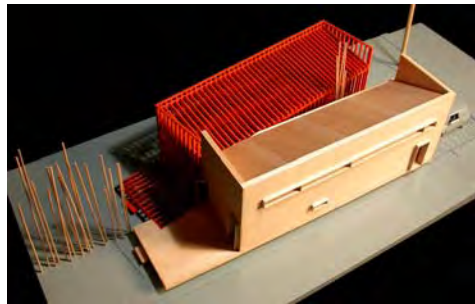
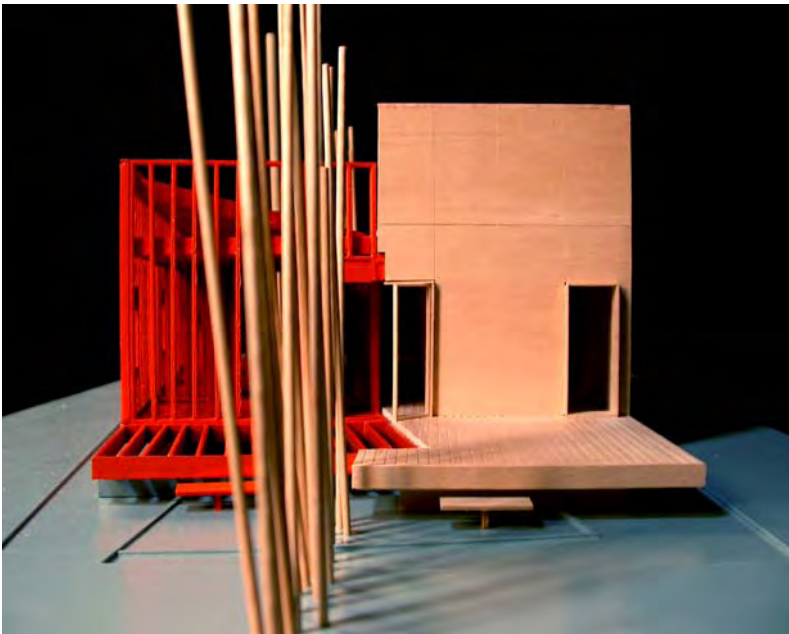
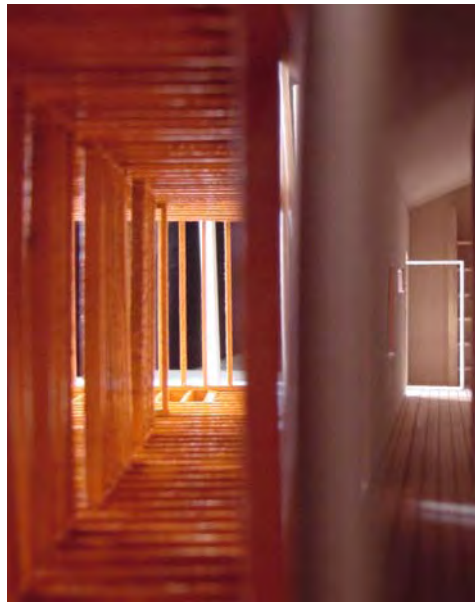
The bars though identical in exterior proportion subscribe to two diverse spatial types: a free plan and a compartmentalized cellular space. Associated with public and private, day and night, open and closed, each realm identifies itself relative to the other. The diversity of spatial types expands the complexity of efficient plan.

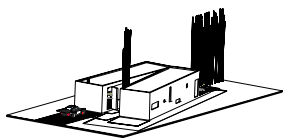


Four primary elements extend the “kissing” geometries. The back porches overlap and step down into the garden the vertical compaction is exaggerated in a line of bamboo. The front is extended with a stone pad for parking extending all the way to the street, while the other is a formal lawn, scribe din the gravel pad and balanced by a single tree.

Offset geometric outlines score themselves in the landscape and create a steel edge encasing a gravel pad for roof drainage. The remaining yard is left as indigenous vegetation. The echo of the house transforming into the landscape emphasizes the formal yard extensions allowing the landscape to embrace the house.





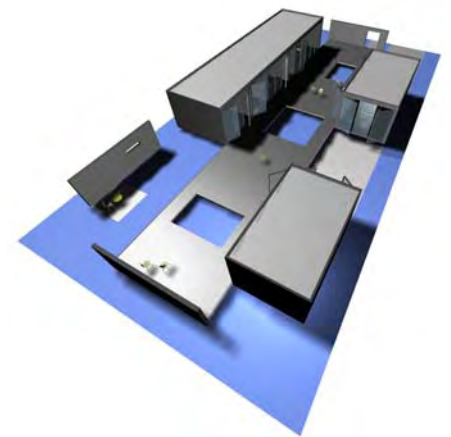
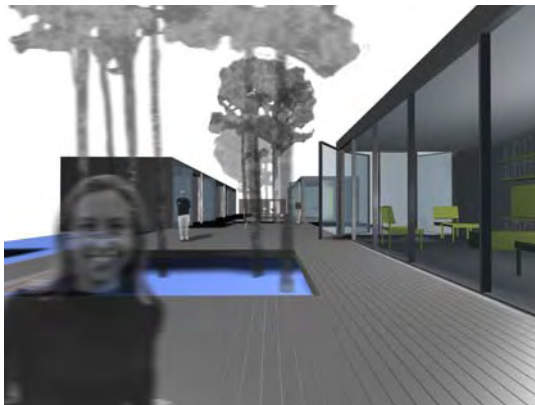
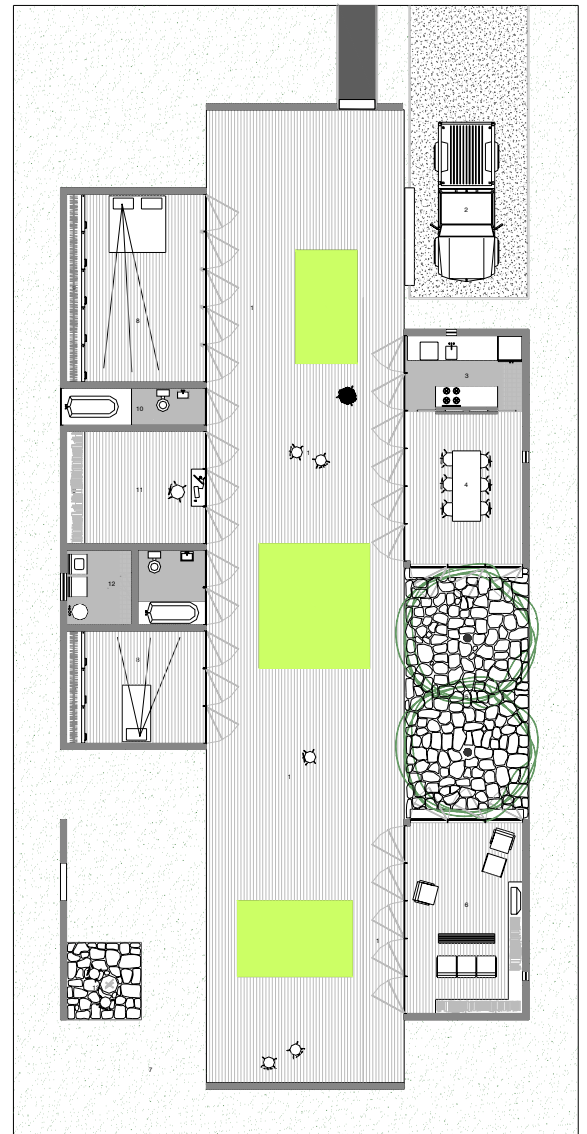


BUDGET gradient house	subtotal	\$95,721.05
	profit [10%]	\$9572.11
	price	\$105,293.16



08 Porch House

The porch house centers around the link between the landscape and the daily activities of the house. Despite the small, surrounded and confined lot, an exterior room is carved out and defined by using the building, segregated into multiple pavilions by program, to wrap an exterior plinth. The exterior stage becomes room and corridor that one consistently traverses opening the house to the site an expanding the perceived square footage. The table suggests a front porch no longer relating to the street, which has been contaminated by the scale, speed, and sound of the vehicle. Internalizing and privatizing the porch shifts its focus to the familial unit. The perimeter is defined by: the car, programmatic pavilions, [sequentially addable and modular to the tractor trailer] and masonry garden walls. The house itself becomes the shielding frame that defines the interior-exterior space from the context. Rather than opening to the outside the house internalizes itself to open with transparent faces towards the lush interior courtyard. Selective punch opening penetrate the panelized exterior protective shell. The pavilions are subdivided into three distinct parts: eating [preparation and formal consumption], living, and sleeping/bathing. The two sides of the porch are zoned public and private. The programs depend upon allostatisis [the ability to maintain stability through change] to celebrate the environment and the landscape in the isolation of daily events. Affordability is achieved through a reduction of size, modular construction, 'common' materials and sequential expansion to provide a feasibility of fabrication.



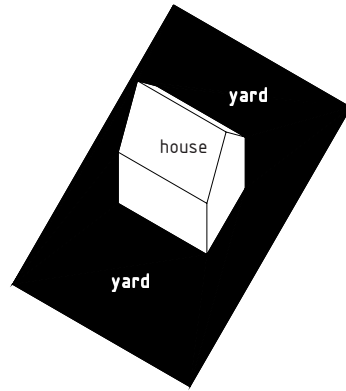
kitchen dining

living

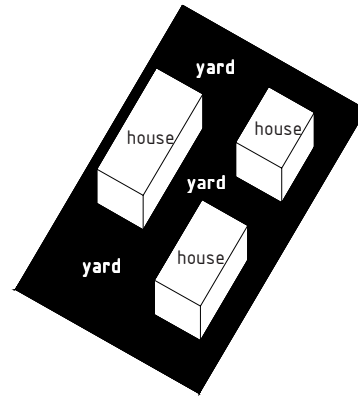
porch

sleep bath work bath sleep

The porch house turns the typical house inside out. Placing the porch at the heart of the house, it becomes a large plinth ringed by pavilions and garden walls embracing and shielding the central space.



typical

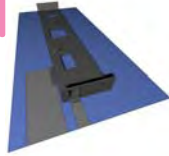


multiple pavilions

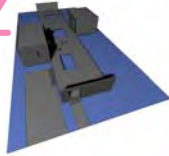


The segmented composition of the porch house provides an opportunity for phasing relative to need. The house is a campus of diverse pavilions and as a result the pavilions become pieces of assemblage: each discrete but intertwined. A module of the highway [permitting prefabrication] and the program, the pavilions allow for isolated installation.

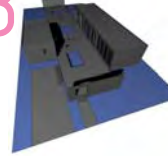
1 phase 01 - porch



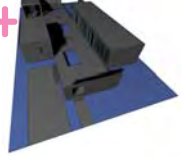
2 phase 02 - eat-live-sleep-bathe



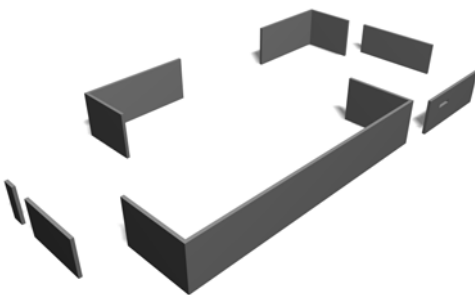
3 phase 03 - work - sleep- bath



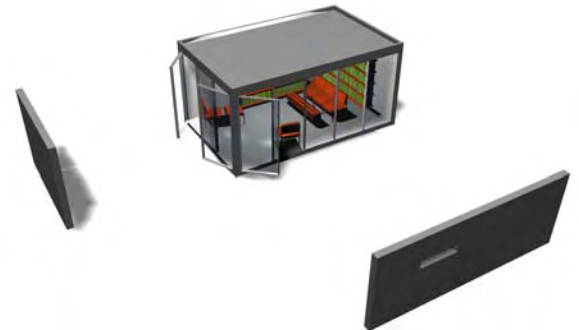
4 phase 04 - living



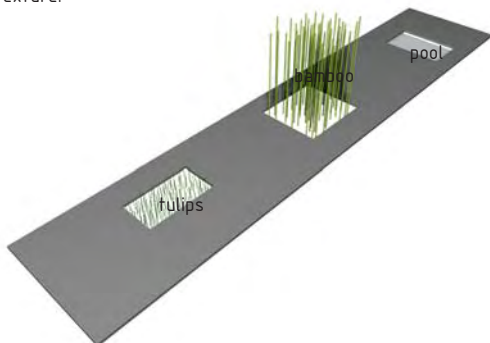
A visual perimeter is maintained to bracket the exterior room. Shielding garden walls, plantings and the automobile gather around the porch with the pavilions to provide a protective skin.



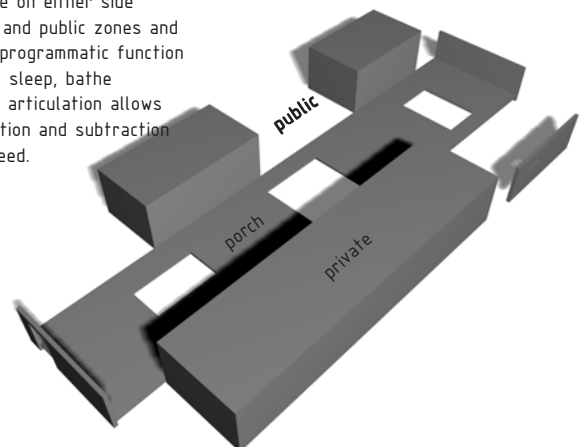
The pavilions are dimensioned on a material module with an opaque outer skin (punctured only for select views) while the inner face is entirely transparent and operable. The small pavilions expand and bracket the broader landscape.

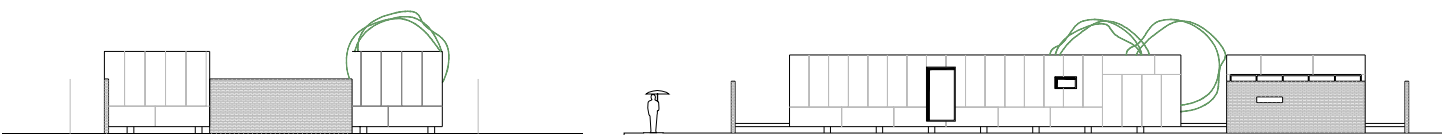
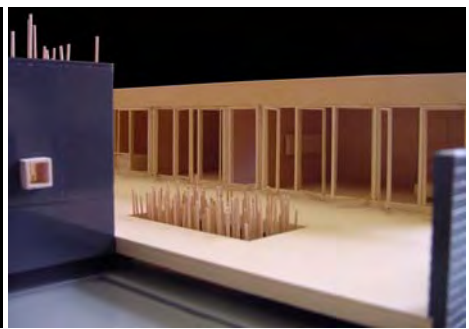
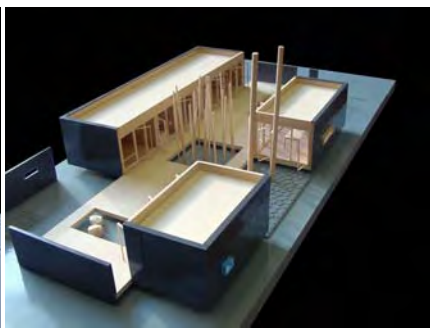
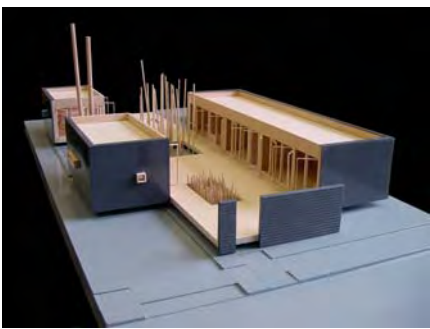
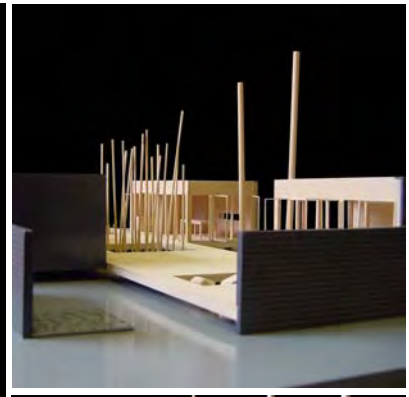
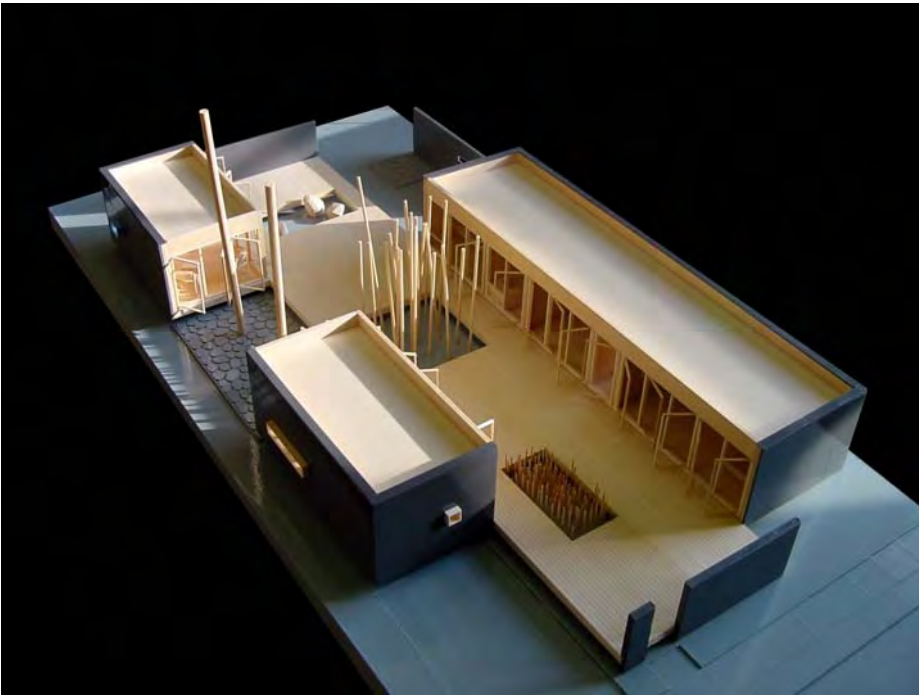


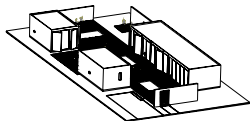
The central porch is perforated with a series of openings housing diverse natural materials of varied scales. Rock, bamboo, water, and flowers supply dimension, sound, color and texture.



Individual boxes arrange on either side separated into private and public zones and subdivided based upon programmatic function of eat, live [public] and sleep, bathe [private]. The individual articulation allows for the sequential addition and subtraction of space based upon need.

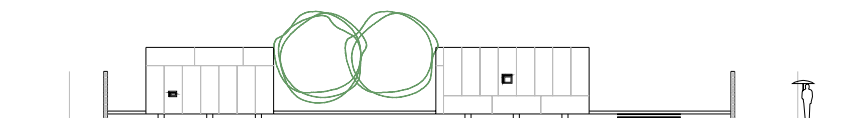
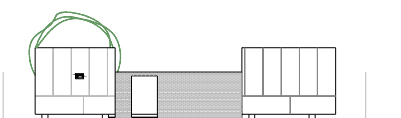






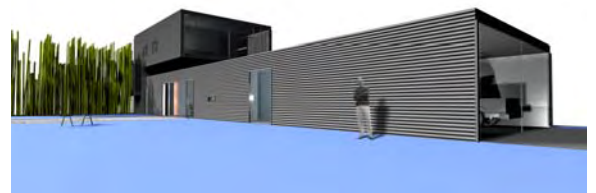
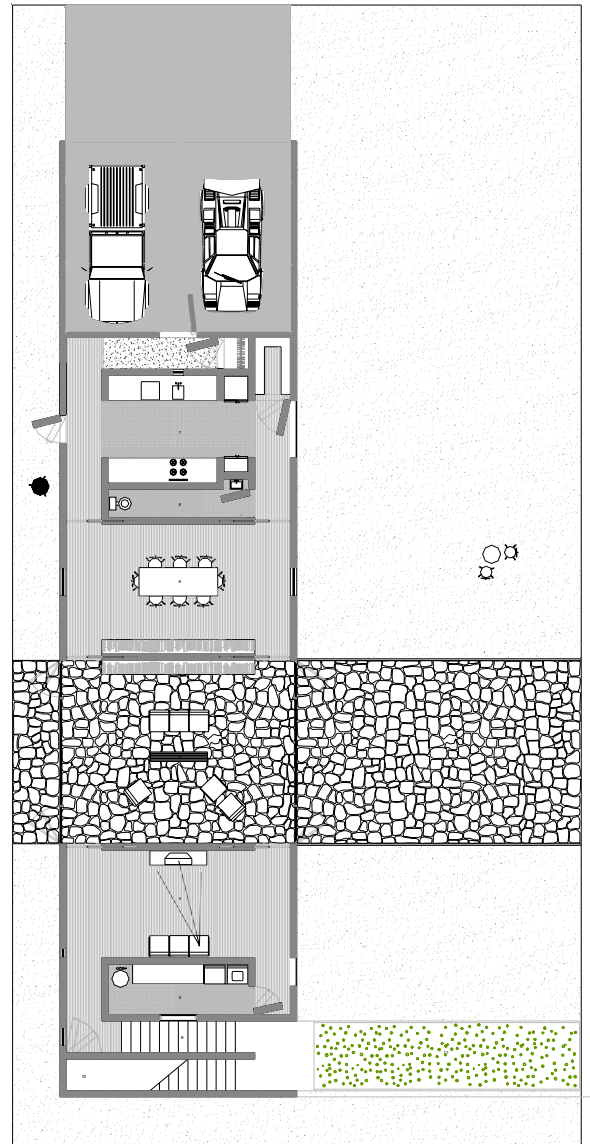
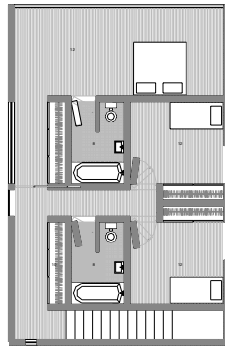
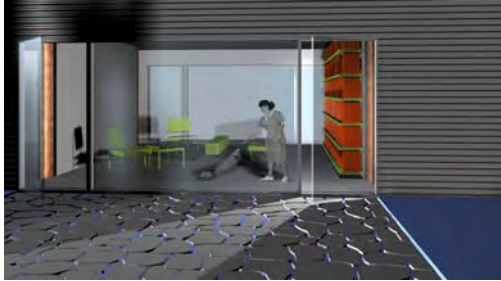
BUDGET porch house

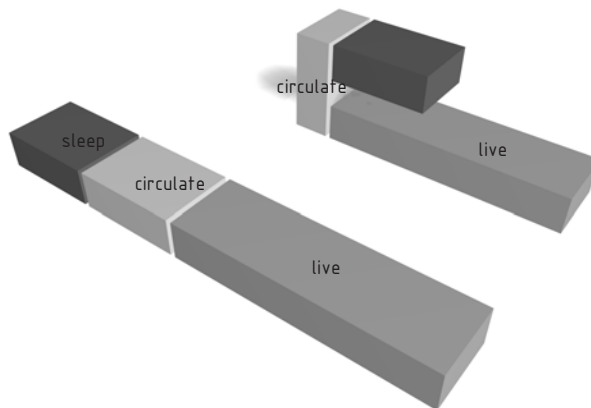
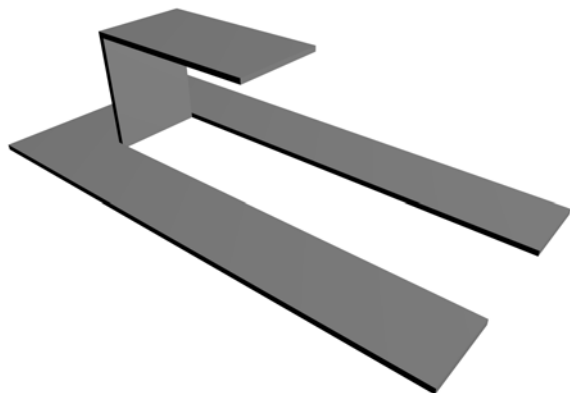
subtotal	\$110,361.60
profit [10%]	\$11036.16
price	\$121,397.76



19 Tube House

The tube house striates the programmatic cycle of the house as a cul-de-sac of daily activity. Linearly organizing the functional activities of: garage, entry, kitchen, dining, living, TV, laundry, stair, closet, bath, and sleep: the cycle progresses and reverses relative to the 24 hour cycle of domestic activity. The section is activated by the subdivision of public [down] and private [up] allowing for a privileged and reclusive flavor for the second story programs, with a greater openness and direct connection to the landscape on the lower level. The house is constructed on a 4' material module and clad in corrugated metal to eliminate the need for maintenance. The narrow width of the footprint provides the opportunity for double density on a single site - reducing the cost of land to allow for greater square footage in the house proper.



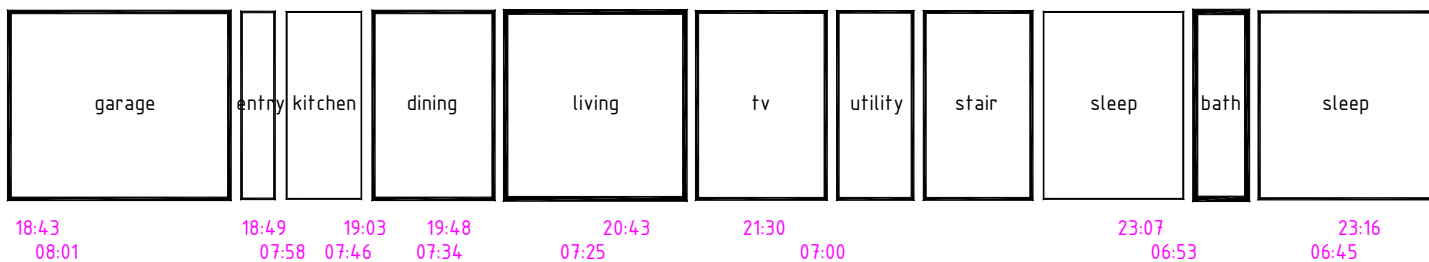


The tube house forms from the folding of a linear time arranged program. The building narrows to occupy only half the site. The two levels allows for a greater individual density while reducing the amount of site necessary to build. The folded form becomes the cul-de-sac of daily activity, cyclically engaging the inhabitant and their routine.

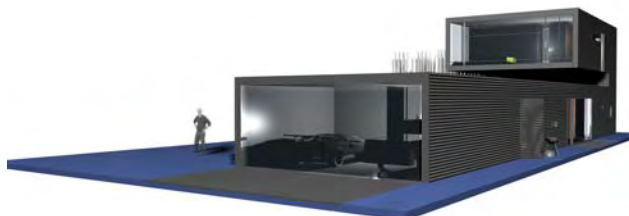
The folding action of the tube separates the house into three zones: a lower living bar striated with daily activities; a middle vertical circulation zone that allows you to briefly emerge from the tube to create a cyclical threshold; and a sleeping bar, elevated for privacy and security.

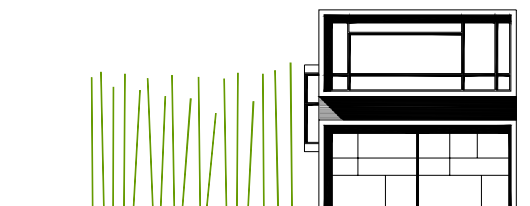
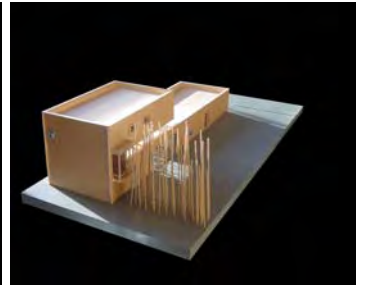
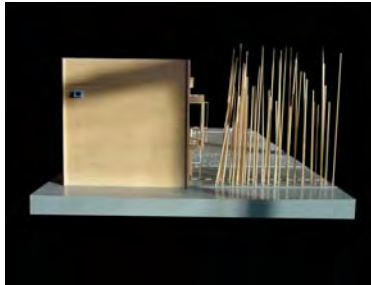
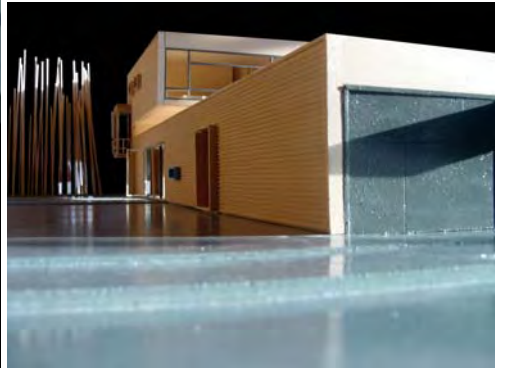
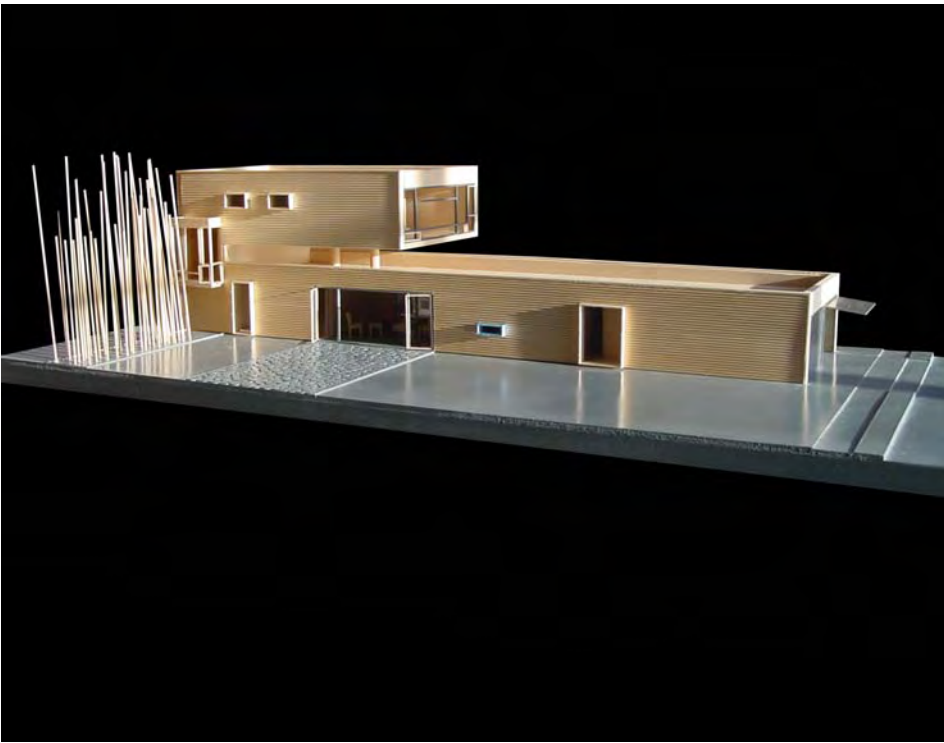


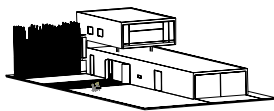
The diurnal cycle of domestic activities is openly exaggerated in the form of the house. The connectivity of the two generates a new directional threshold subdividing between day and night.



The arrangement of program accumulates along a daily time loop moving from the most public to the most private functions. Each space, sequenced by adjacency, is navigated through twice daily. The result is a gradual linear occupation of the folding form over time.







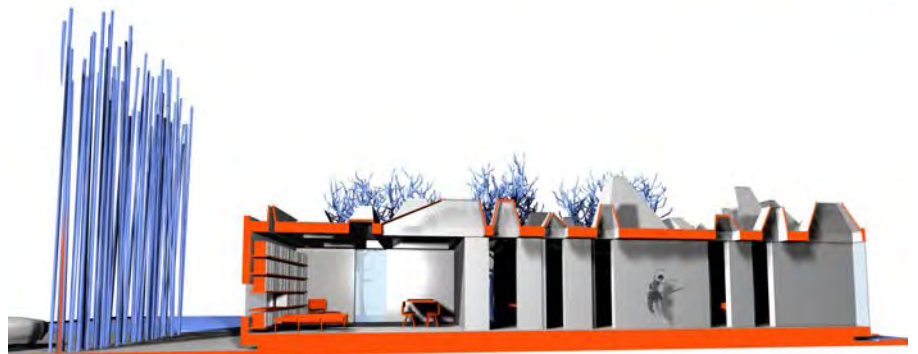
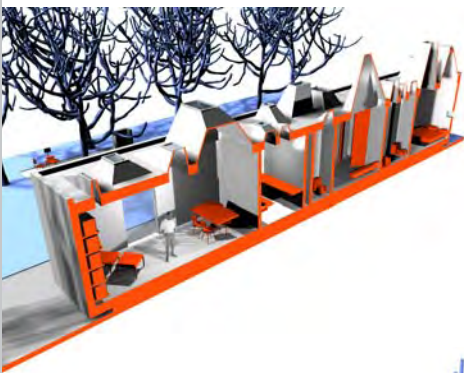
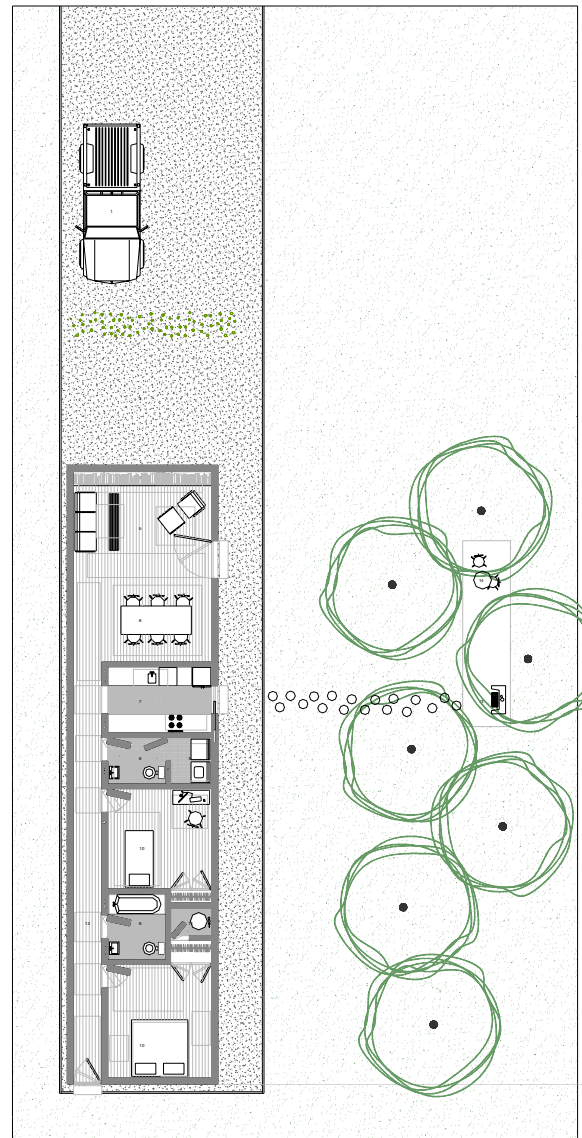
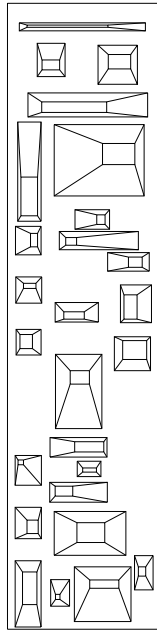
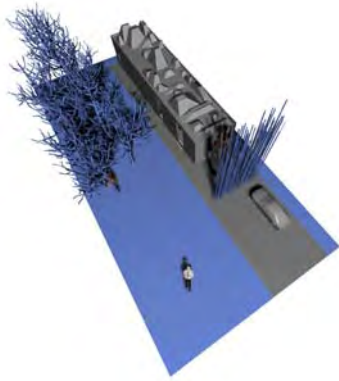
BUDGET

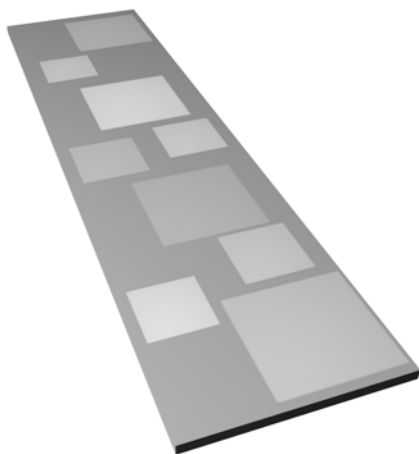
tube house	subtotal	\$150,200.58
	profit [10%]	\$15,020.06
	price	\$165,220.64



34 Constellation House

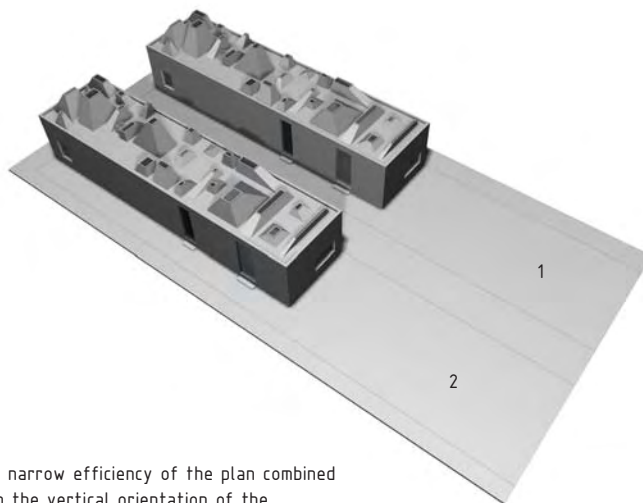
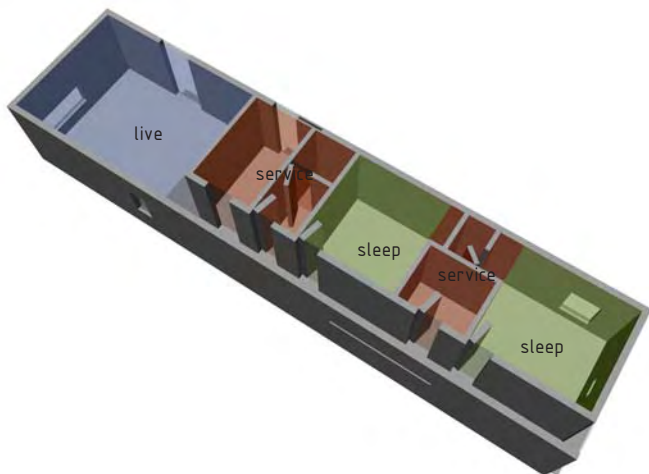
The constellation house shifts the traditional responsibility of the wall to the roof. The result is an internal world articulated by large roof apertures that draw you through the house with light. The perimeter is only perforated with three portals for entry. The modular panelized box relies upon its figurative roof for its formal exterior articulation and internal spatial articulation. The dimension and quality of the aperture correlates with the associated space below and the activity it illuminates. The movement between the shafts of light draws the activity and inhabitant through the house defining function and experience simultaneously.





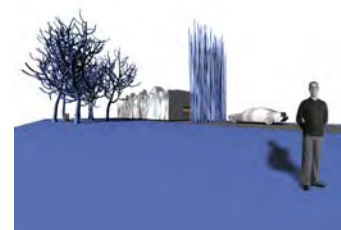
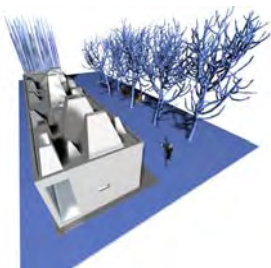
Light is the experience in the constellation house. Varying intensities and focal points carve subdividing spaces out of the simple rectangular box by projecting the roof down. The density and scale, position and intensity are determined by the relationship of light to function.

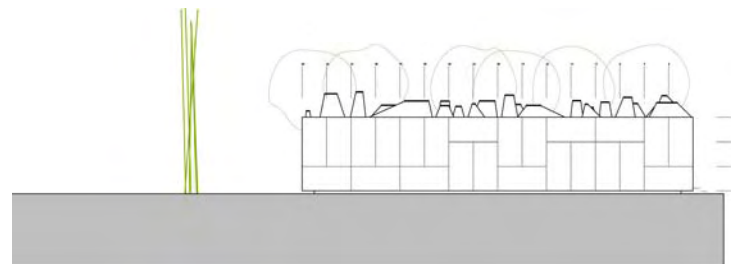
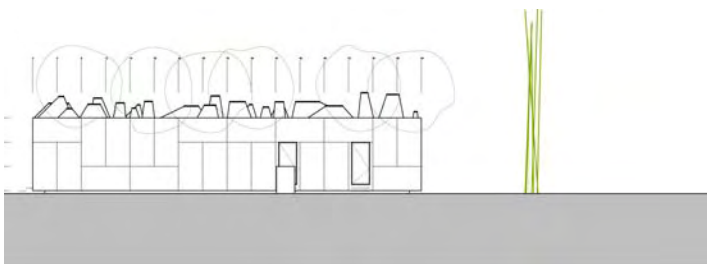
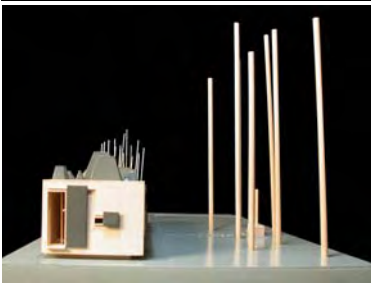
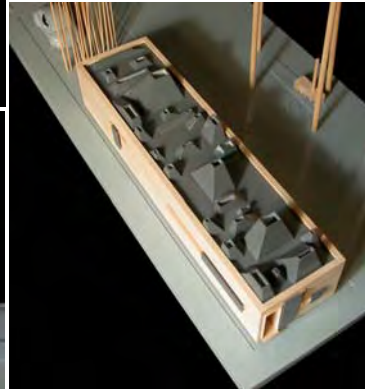
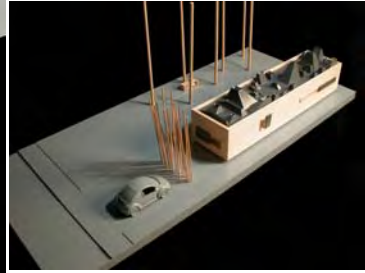
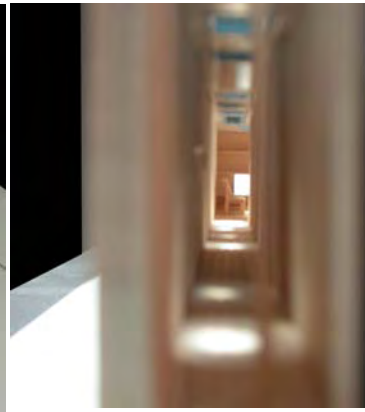
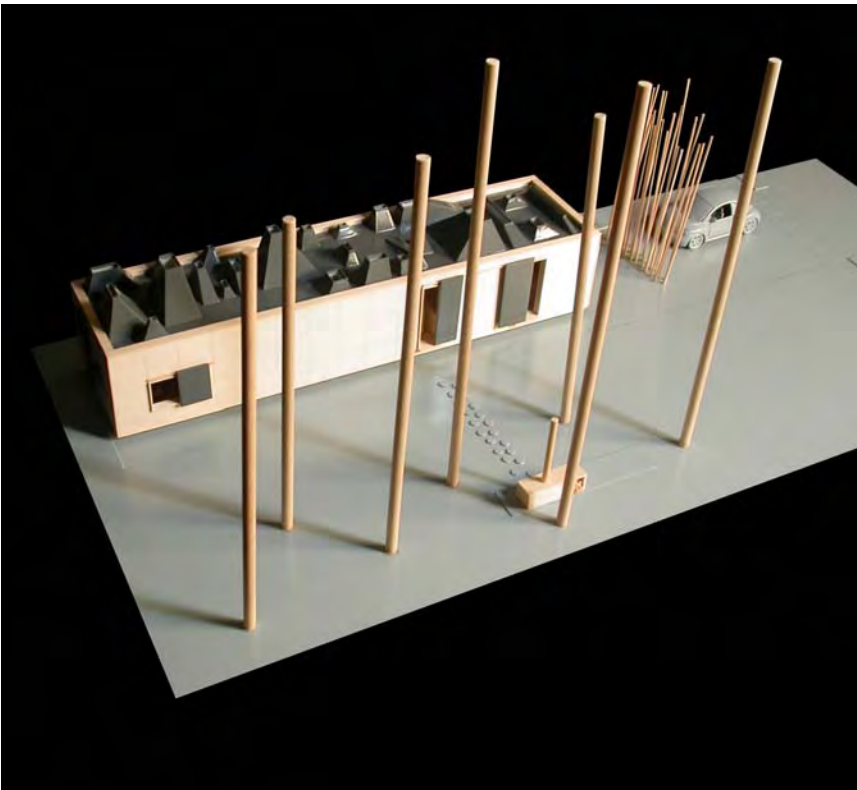
The perimeter of the constellation house is relatively opaque employing the roof to draw light into the spaces. The roofscape is choreographed to generate the qualities of spaces below. The result is a series of simple spatial containers that are dramatically orchestrated by the roof apertures.

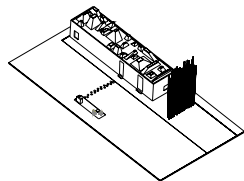


The spatial organization subscribes to a traditional corridor spine circulation. A single large public space feeds compartmentalized private and service spaces. The differing spatial qualities are articulated by light choreographed through the funnels of the roofscape.

The narrow efficiency of the plan combined with the vertical orientation of the composition allow for a double density to the site. The result is a reduction of land cost allowing for the liberated funds to be reapplied to the roofscape.





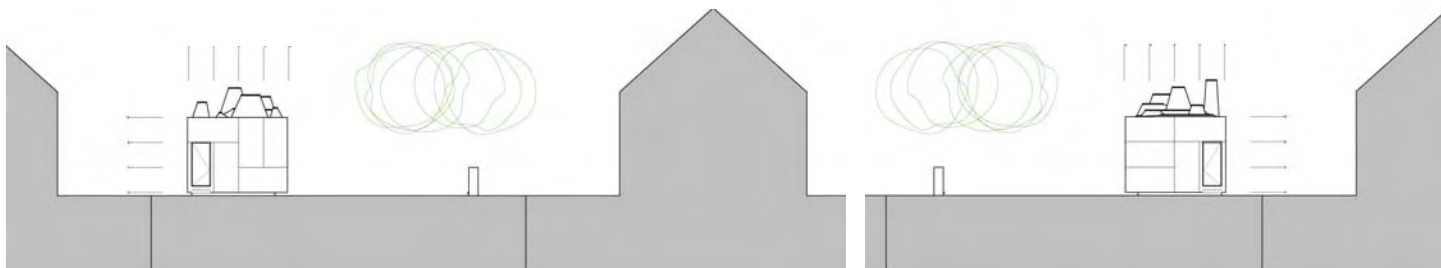


BUDGET constellation house

subtotal \$77,402.47

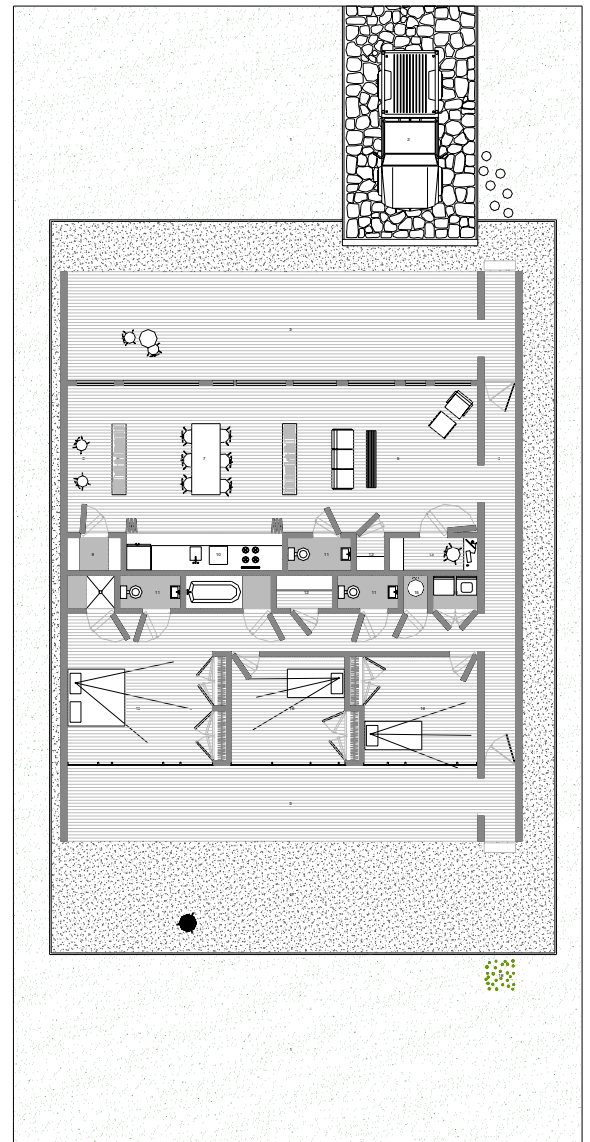
profit [10%] \$7740.25

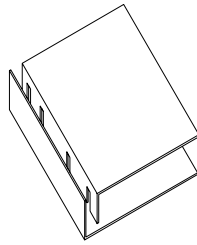
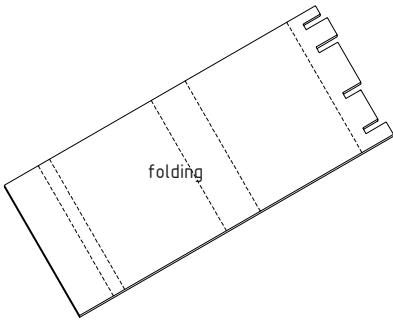
price **\$85,142.72**



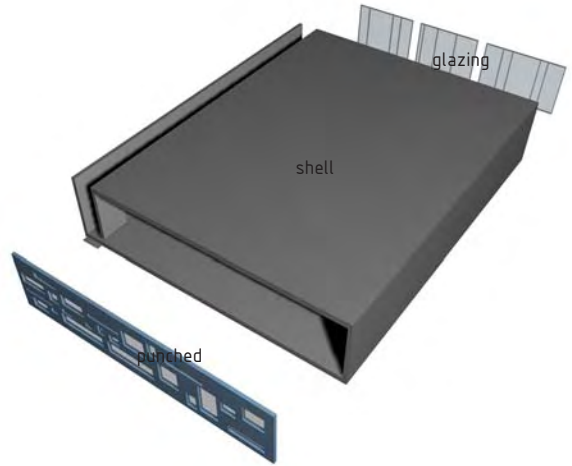
37 Enclosure House

The enclosure house relies upon a single wrapper of standing seam metal to enclose itself. A recessed [to provide porches both in front and back] front wall establishes a public face with functionally choreographed punched openings. The back elevation is a transparent, operable facade, recessed for privacy and incrementally studded with colored metal panels for storage. A central core houses the functional service components of the house bifurcating the house into public and private realms. The metal shell simplifies the construction and maintenance required while establishing the iconography of the structure.

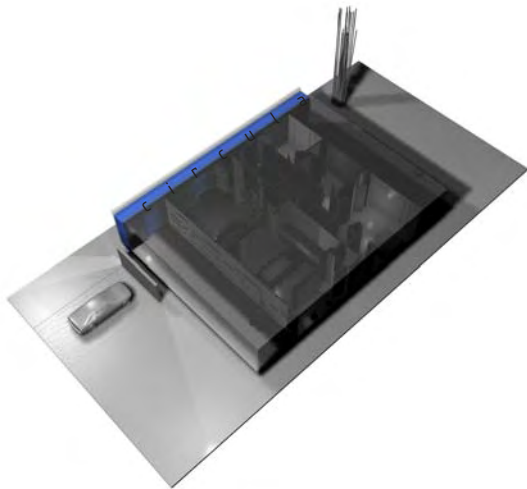




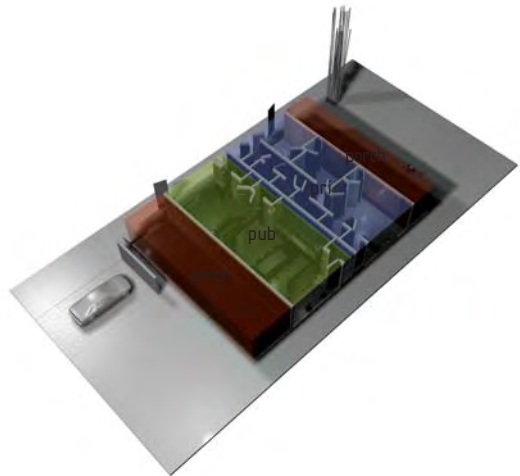
The wrapper of the enclosure house is formulated of a single continuous plane that wraps the structure. The straight run with no perforations makes the application of a standing seam wall and roof material modular and efficient. The result is a low maintenance privacy shield.



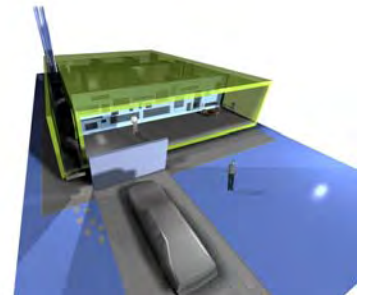
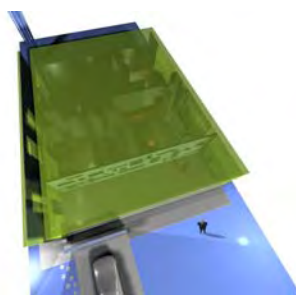
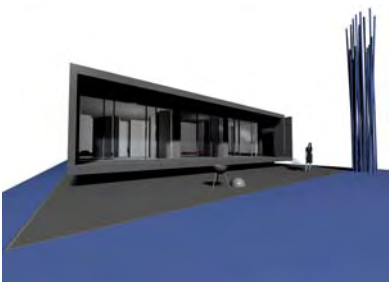
The enclosure house is primarily defined by the single opaque wrapper that folds to define the house. The remaining end conditions are tailored with inserts to express the functional activities they address.

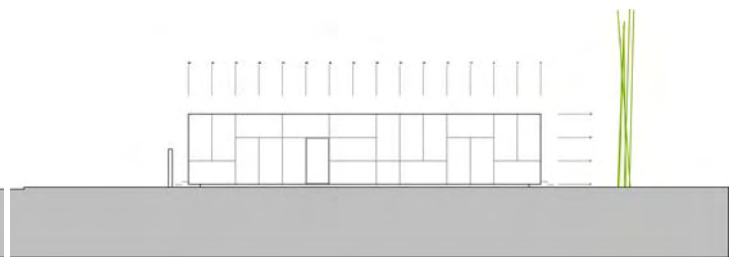
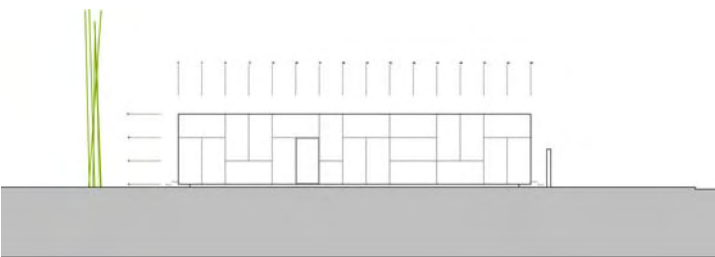
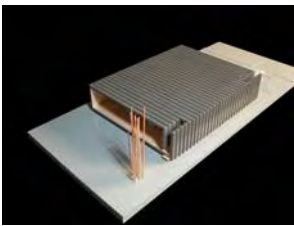
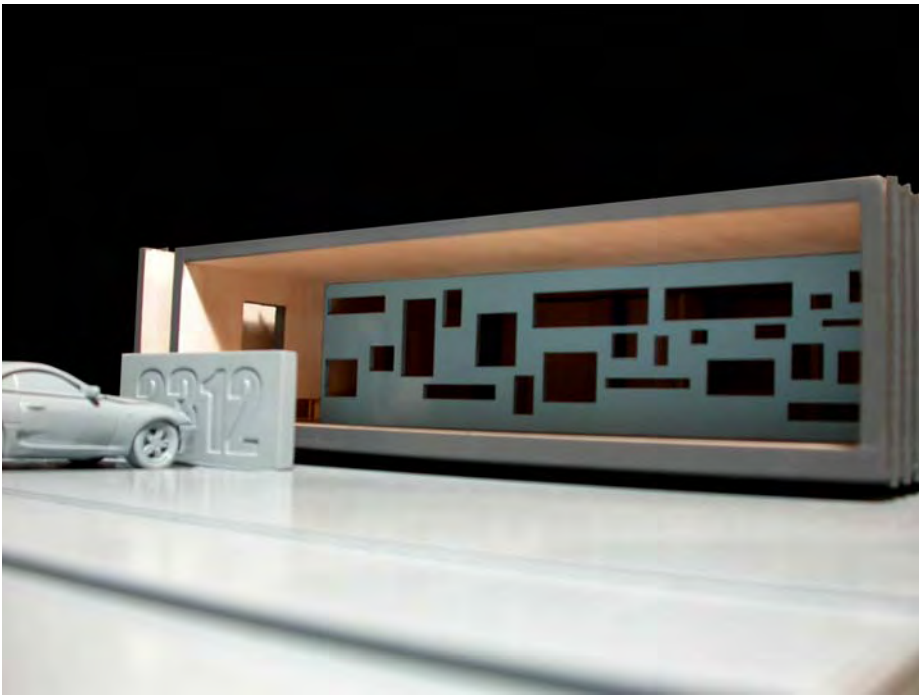


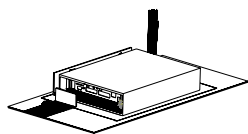
The circulation is a single corridor feeding four zones: porch, public, private, and porch. Moving from indoors to out, the side spine links the various pieces by providing penetrations through the edges of the folding wrapper.



A central service spine separates the enclosure house into two zones of public and private. Each face of the service bar opens onto the adjacent spaces housing all of the functional service necessities of the house. The public front has an open floor plan subdivided by furniture configuration while the rear private is compartmentalized into three bedrooms.

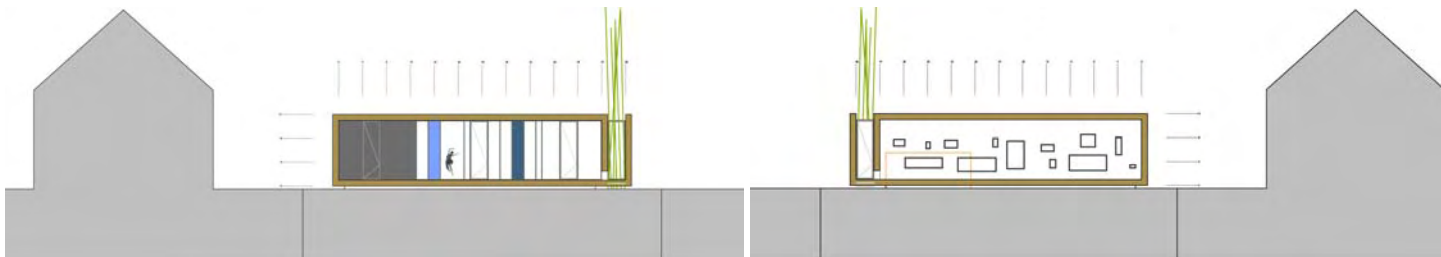


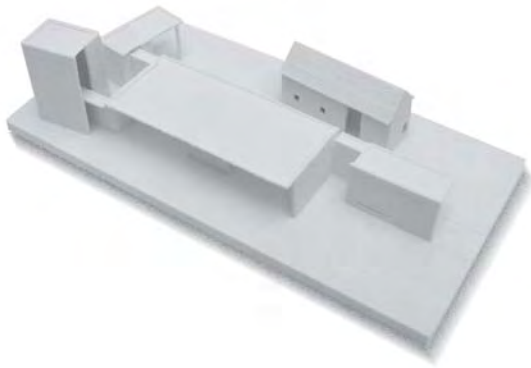




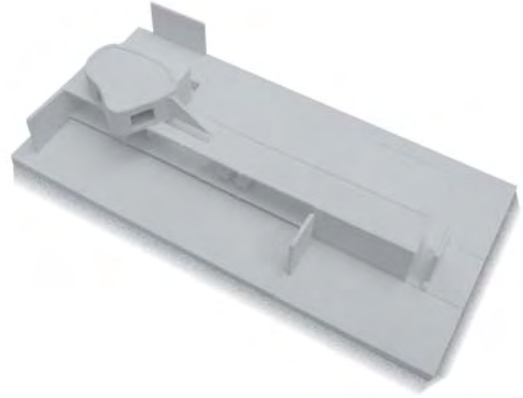
BUDGET

enclosure house	subtotal	\$118,378.81
	profit [10%]	\$11,837.88
	price	\$130,216.69

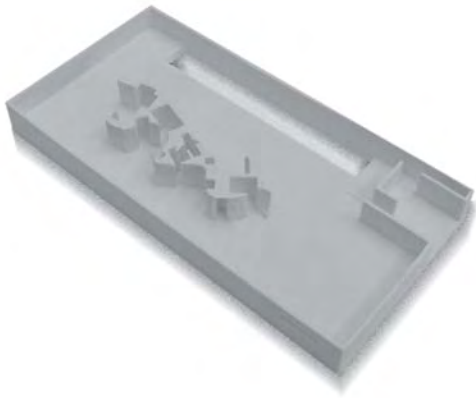




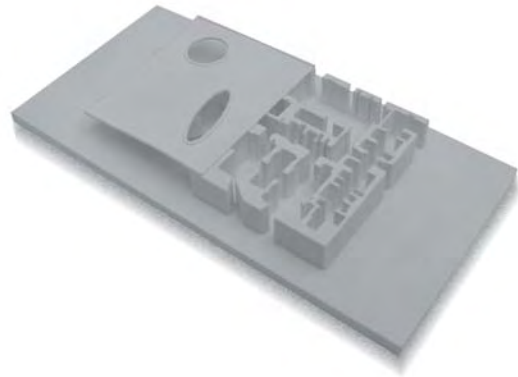
radial house



bar house



innards house



bi-fur house



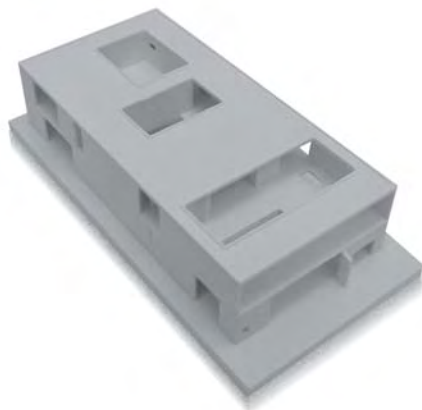
layer house



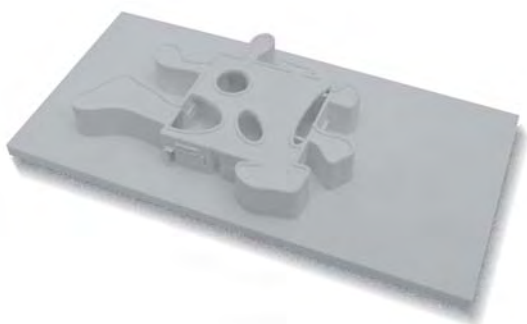
lamine house



topo house



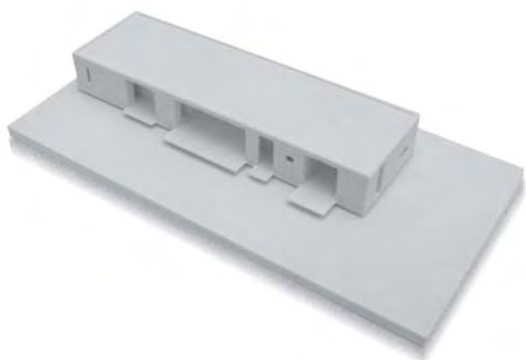
courtyard house



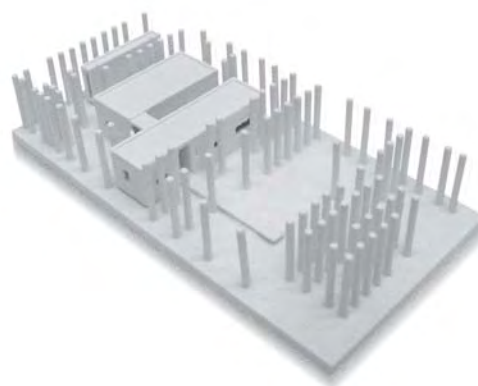
organ house



pavilions house



boxes house

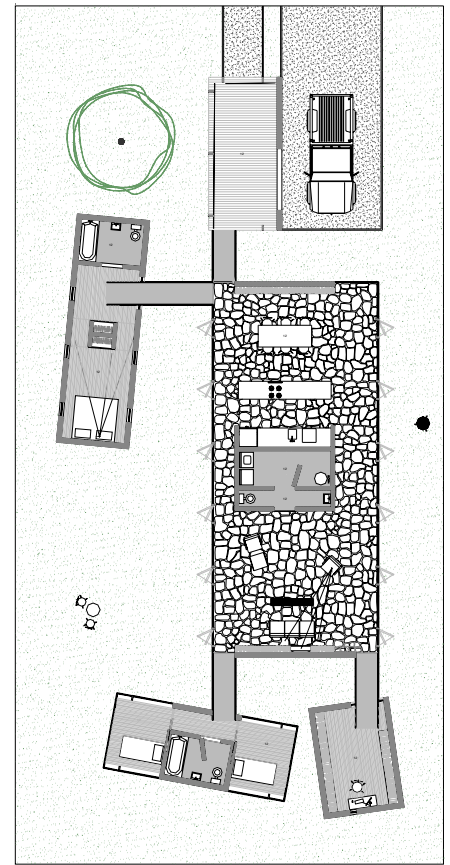
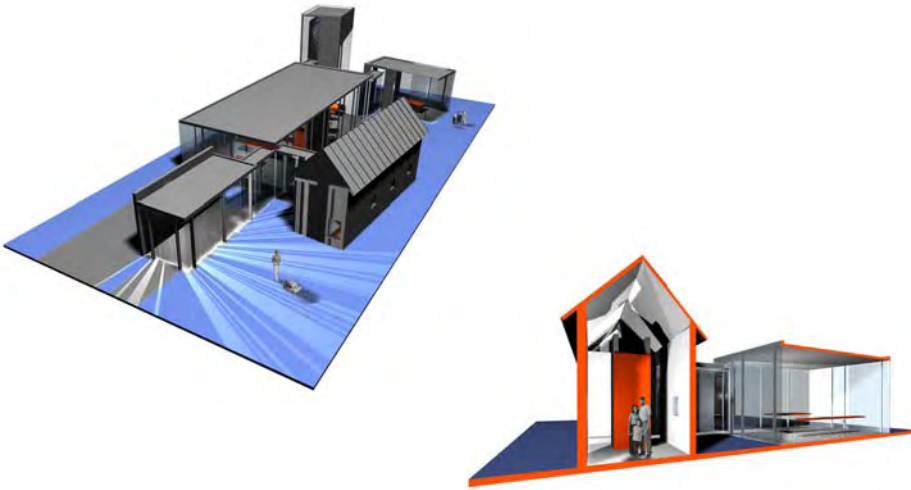


orchard house



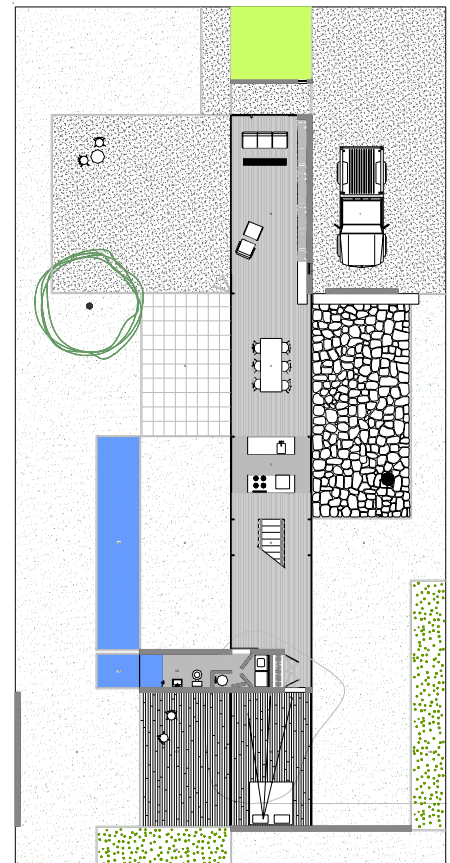
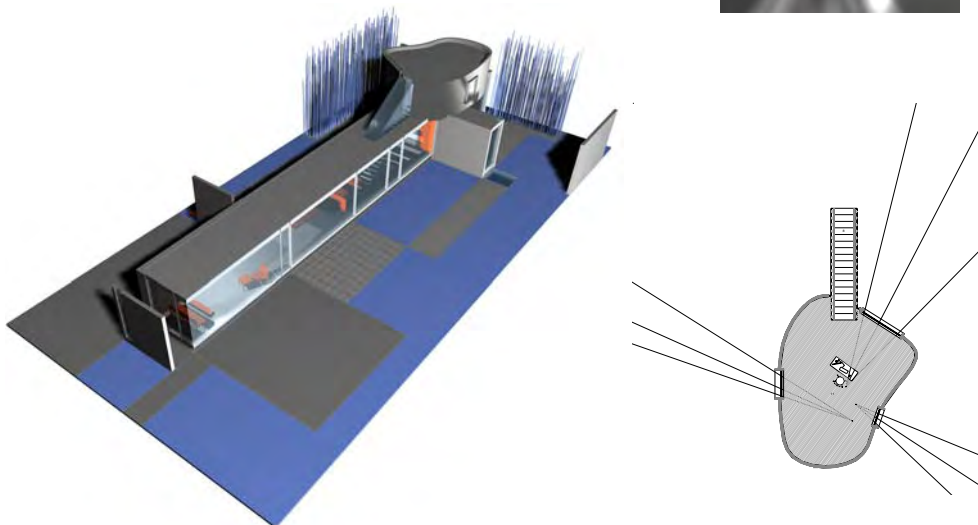
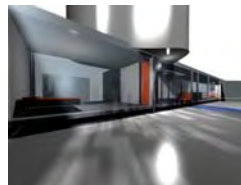
Radial House [House 03]

The radial house relies upon the articulation of individual private programs clustered around a central transparent public space. Each of the radiating pavilions assumes an independent formalism emerging out of function and context. Their collective composition creates a multifaceted figure in the landscape. The segmentation provides for enormous programmatic flexibility as well as provides for the opportunity for plug-in sequential construction. The house is able to expand and contract with the homeowner's need. The house expands as one looks out across the landscape and back into another realm of one's own house: a neighbor to itself.

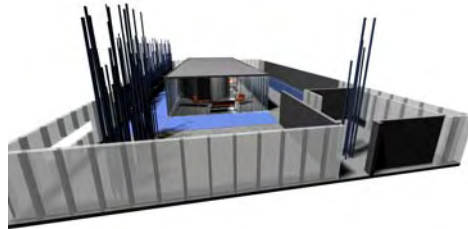
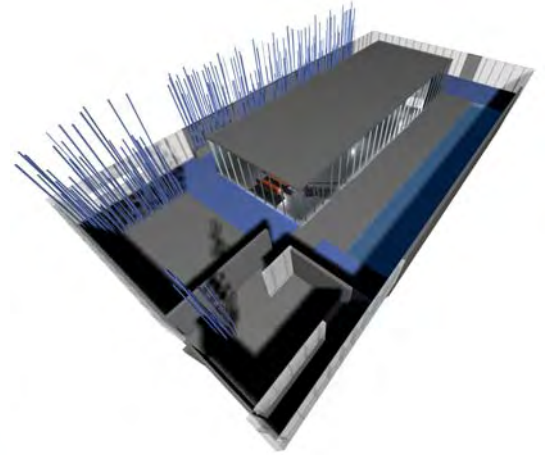
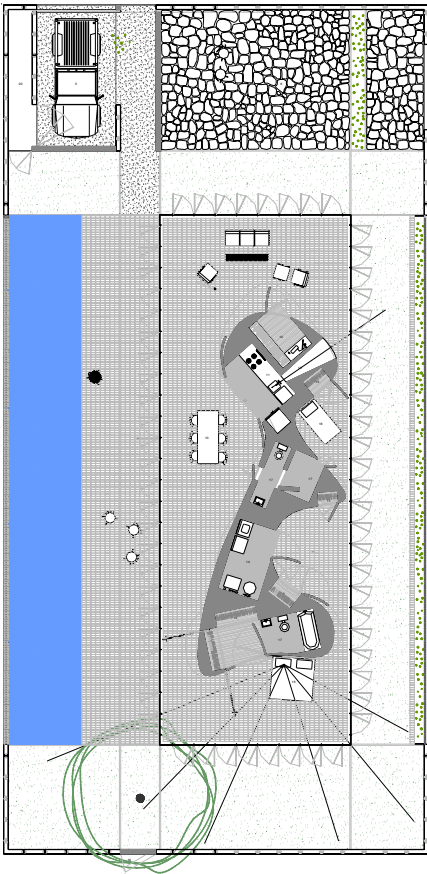


Bar House [House 05]

The bar house consolidates the programmatic functions of the house into a simple line. Clad in transparent walls, the bar house relies upon the landscape to generate barriers that shield and privatize spaces along its length. Each zone of the house relates to alternating sides of the bar forming defined rooms in the landscape based upon an articulated surface plane. Dining slides in and out, bathing slips into pool, the barrier between out and in dissolves. The rigid rectangularity of the lower bar is balanced by a curvilinear and organic form of a reclusive, elevated, opaque room, floating above the datum.

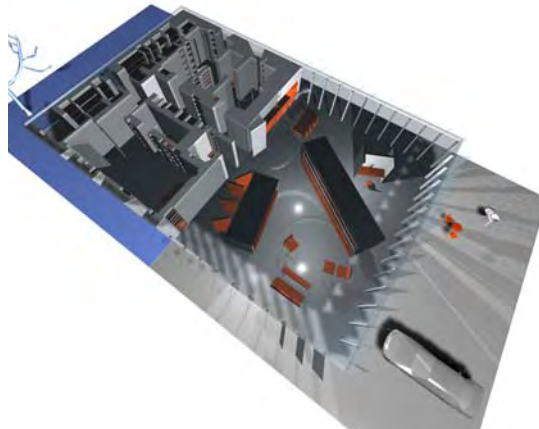
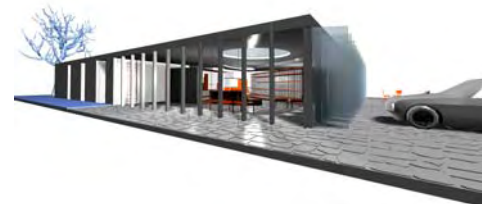
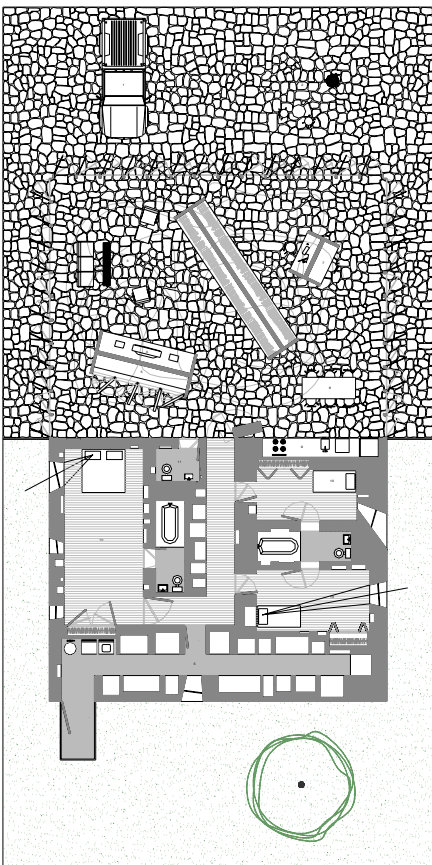


The innards house is an operable transparent box with a tri-axial undulating wood panel core. The central opaque core houses the functional service requirements of the house with the served associated spaces clustered around the perimeter. The boundary of the site is edged with a translucent glow wall that simultaneously shields and bounds the site while generating an artificial horizon. The space between the house and wall becomes another layer of impacted spaces: influenced by the adjacent condition and use of the core yet conceptually fuzzy in terms of a single boundary or function.



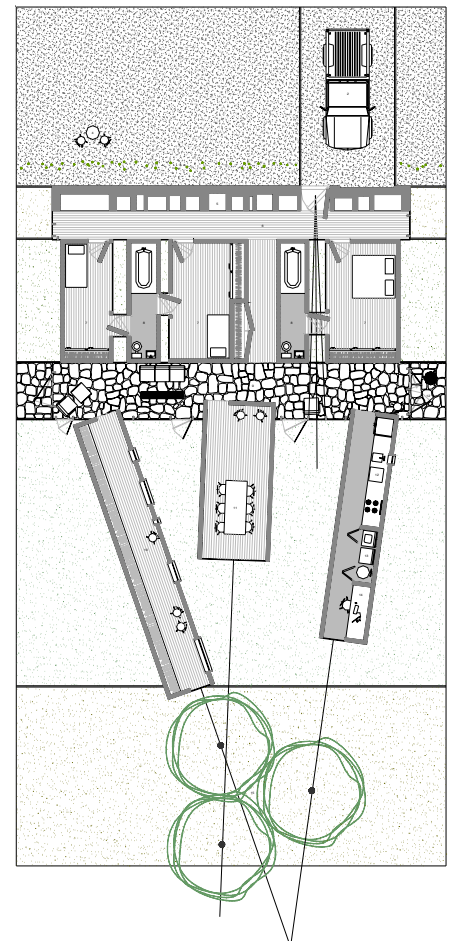
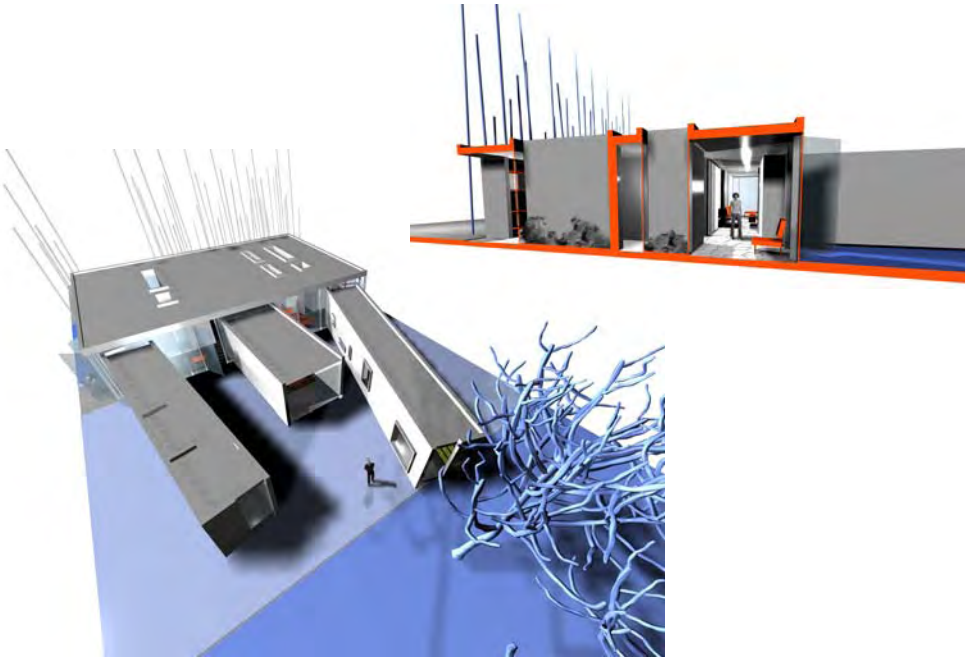
Bi-Fur House [House 10]

The bi-fur house axially separates the house and site into two identical public and private zones. The public zone is a single space clad in operable glass doors with three mobile units for configuring the use. The roof has three large oculus openings that provide an organic subdivision of the regimented rectangular shell. The private zone is compartmentalized masonry construction with thickened walls housing intimate sleeping rooms and storage compartments. Punched funnel openings in the service allow light into the rooms while shielding view and revealing the thickness of the massive walls.



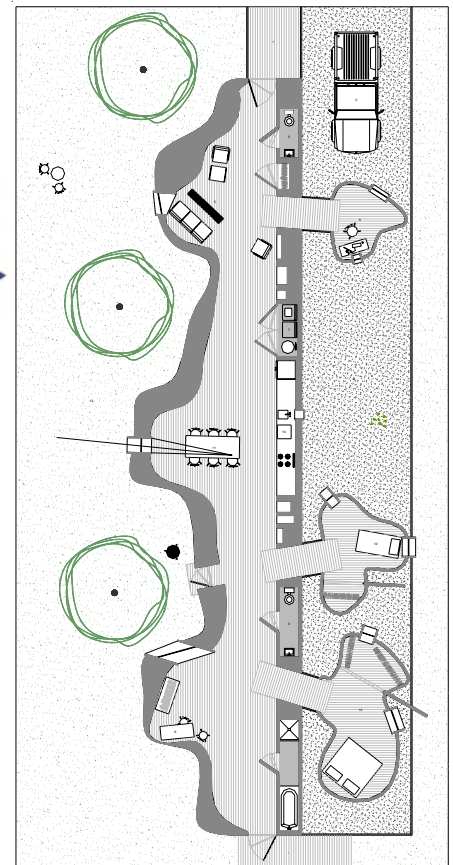
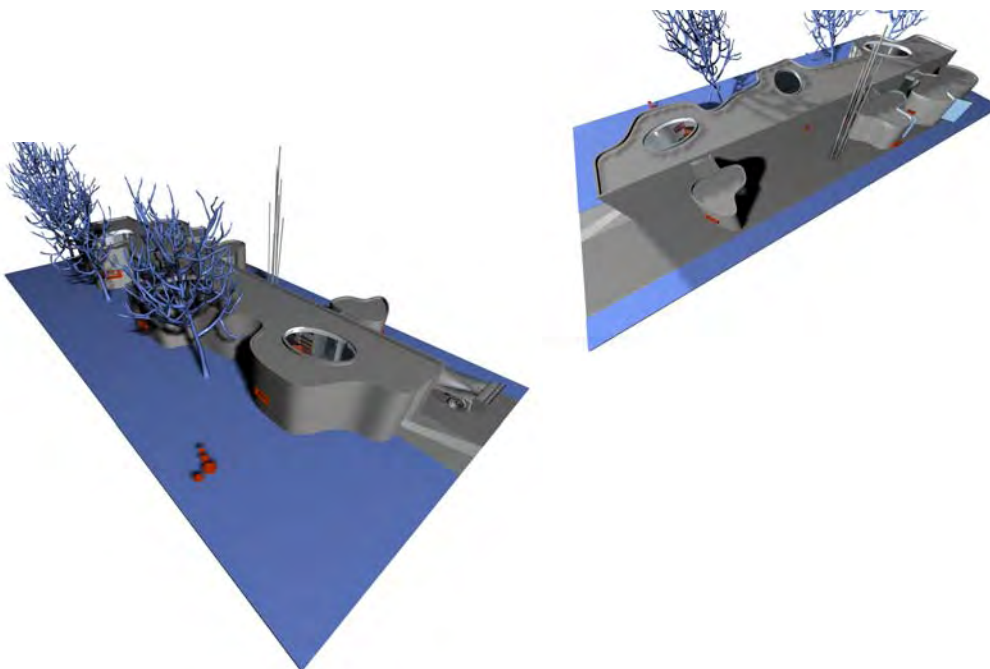
Layer House [House 11]

The layer house striates program into parallel bands of function and opacity. The hardscape of the parking zone draws you through a plane of bamboo and through a thick storage/display wall adjacent to a transparent corridor. A band of rooms perforated with inner light well courtyards positions the private in the center of the house inwardly opening. The living room is a transparent band smeared along the bedrooms, opening onto the backyard and punctured by three pavilions: study, eat, and work. The yard continues the banding with varied grasses held in layered zones. The pavilion inserts provide a flexibility of construction and orchestration while losing the rigidity of the geometric and programmatic arrangement.

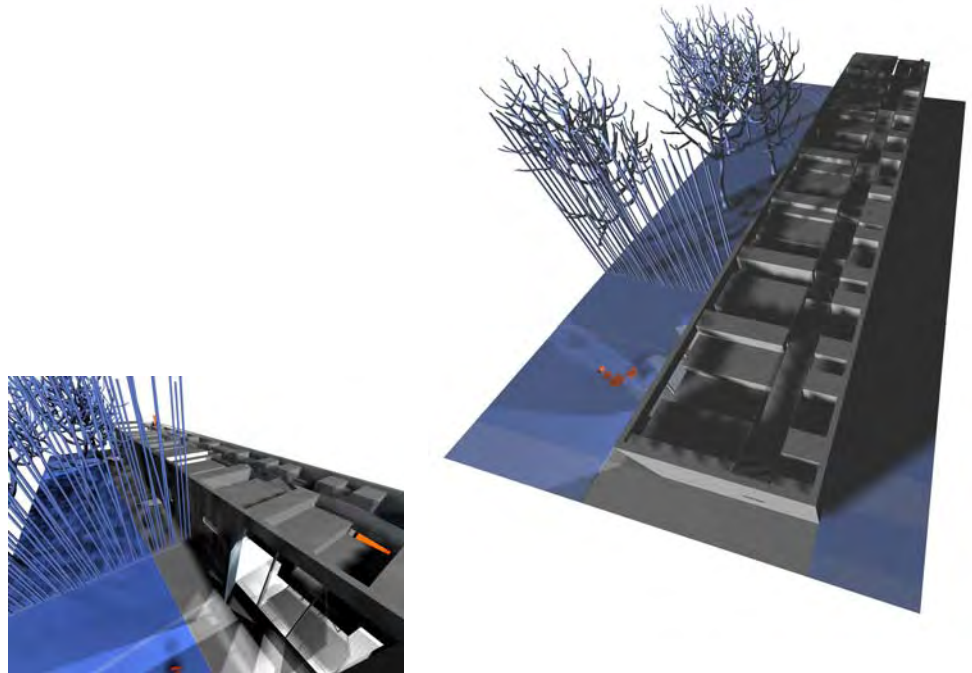
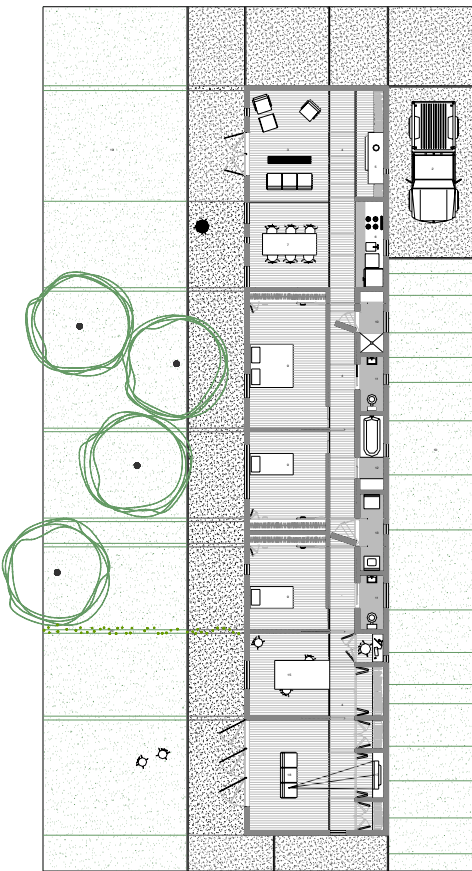


Laminate House [House 12]

The laminate house builds two layers of curvilinear forms on a central service wall. Public on one side and private on the other the laminates are respectively collective and individual. The collective edge becomes a ferroconcrete shell wall that undulates from the inside with programmatic need and outside with the placement of three trees. The result is a double-sided edge that negotiates and mediates both sides. The organic shapes that one slide into through the service wall are defined by the motions of the private activities cloaked within. The double faces of the laminate house are related to the public and private zonal activities.

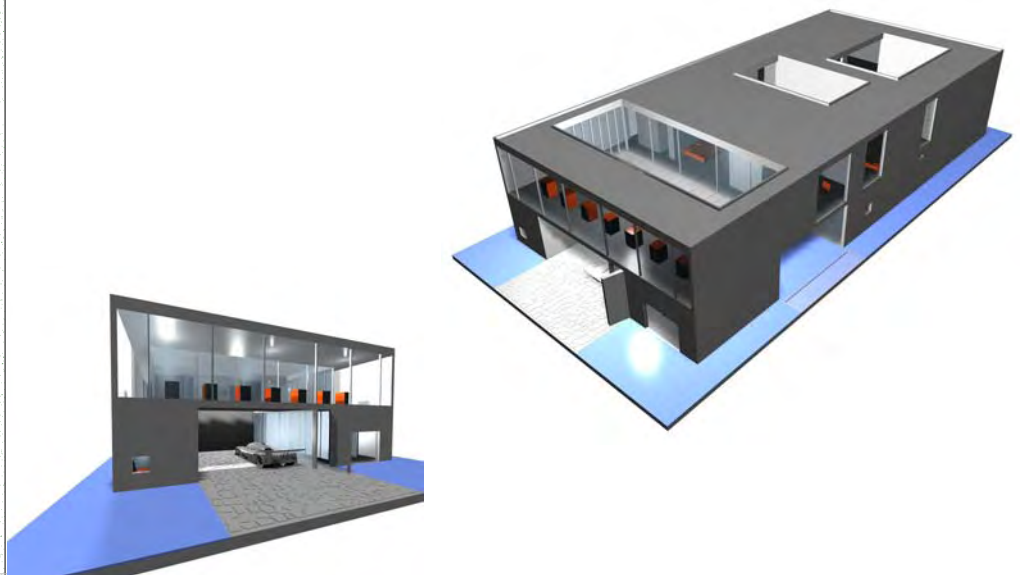
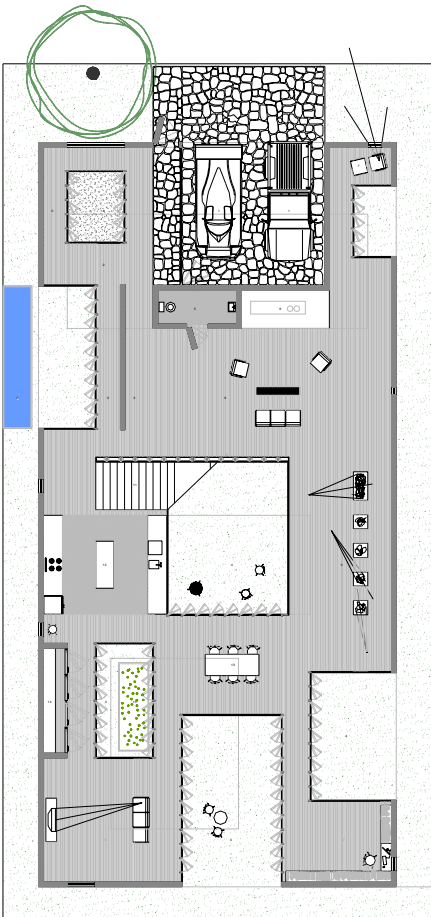


The topo house shifts the responsibility of spatial subdivision from the wall to the roof. Three parallel undulating bands generate a topographic ceiling that responds to the programmatic alteration below. The house is longitudinally subdivided into three bands: service wall, circulation corridor, and living spaces. These zones are laterally articulated with a responsive ceiling. The fissure between the varied bands remains transparent allowing the penetration of lateral light through the clerestory separations. The sectional variation and resulting usage allows for the orchestration and imprint of action on space, intimate moment within a larger spatial composition. The form of the ceiling defines the architecture and its use.



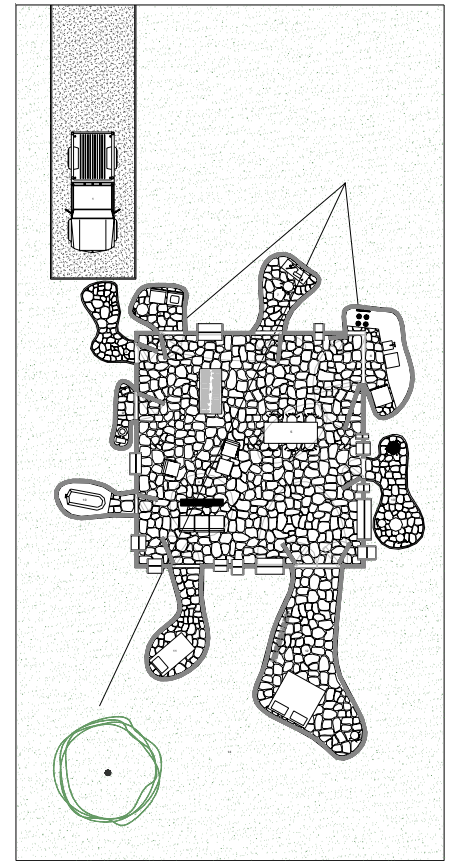
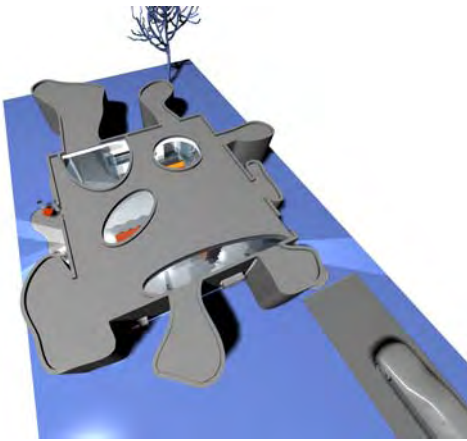
Courtyard House [House 15]

The courtyard house takes a two-story mass (built to the setbacks of the site) and cores out courtyards on each level to provide light and subdivide interior spaces. The overlay of the two levels creates both an irregular section and elevation. The house is programmatically organized with the lower level containing the public activities and the upper level serving as a private retreat. The voids provide inner yards and elevated overlooks and permit large transparent walls to edge intimate spaces without sacrificing privacy. The result is the association of each interior programmatic space with an exterior room.



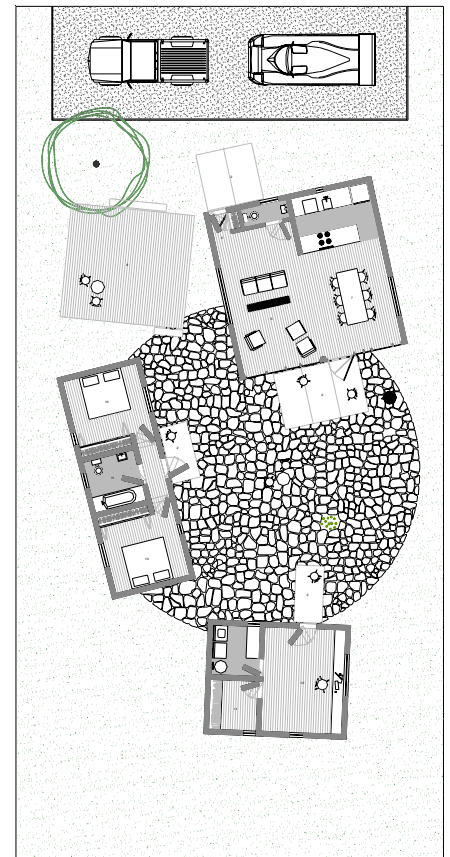
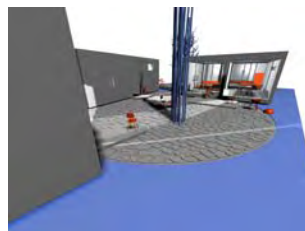
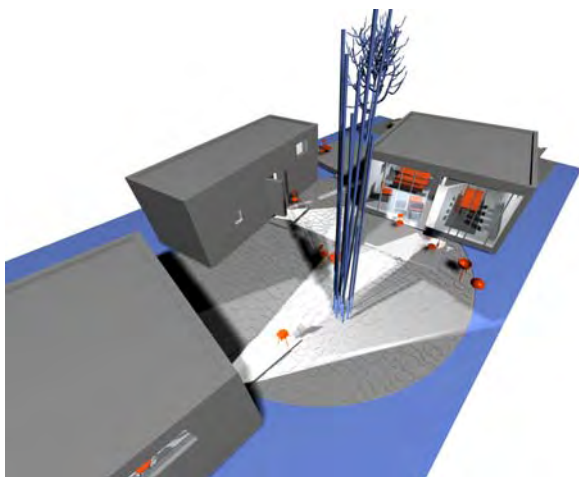
Organ House [House 16]

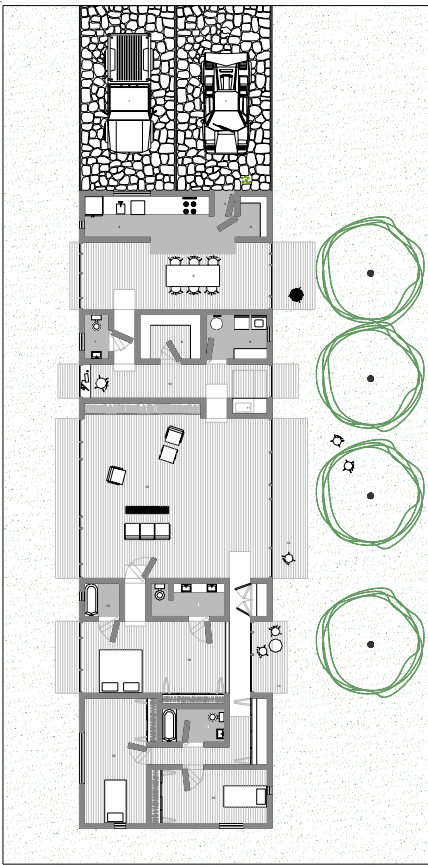
The organ house gathers a series of organic bulges off a central open square living space. Geometrically untouched on the interior by the distention, spatial zones are articulated by the large apertures on the roof. A series of frame window perforate the remaining wall. The exterior is dominated by the organic forms of the curvilinear surface determined by the motions of the internal activities. The articulated shapes allow for small tailored spaces that increase the quality of space while reducing the scale. The collective dialogue of the bulging elements with one another and the orthogonality of the site/context provide varied levels of publicity and privacy to the yard. Defined by light and silhouetted against the rectilinear backdrop of the house core the pavilions are sensuous forms that visually invite and intrigue while remaining efficiently responsive to function and space.



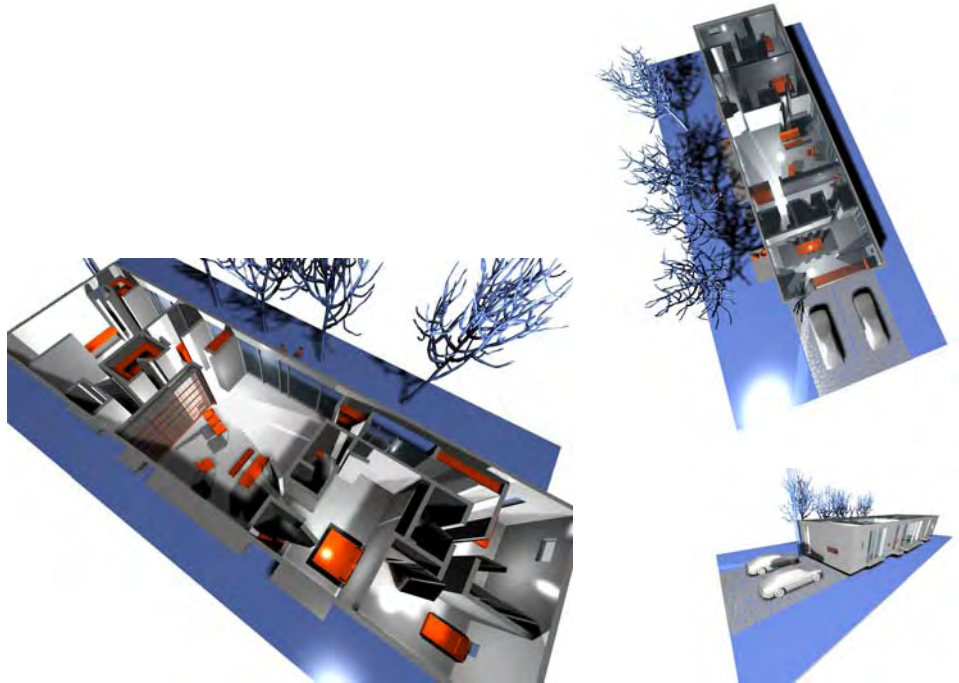
Pavilions House [House 39]

The pavilions house clusters four distinct stations around a circular rock patio. Programmatically subdivided into living, sleeping, working, and porch - the four orthogonal pavilions organize themselves along individual axis relating to the landscape and the adjacent pavilions. Each opening onto the patio, the pavilions are mediated by an intermediate deck. The dissolution of the house into multiple pavilions engages the yard and expands the boundaries of the efficient components.



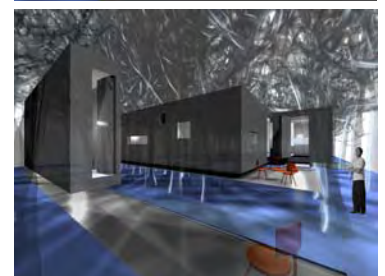
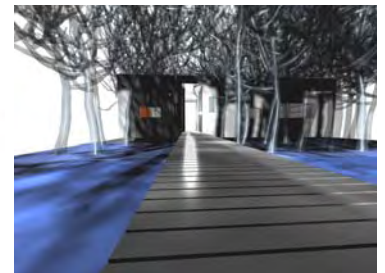
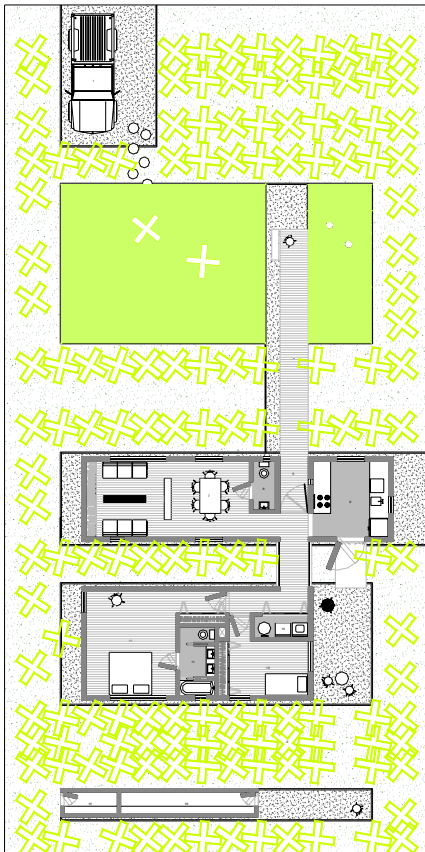


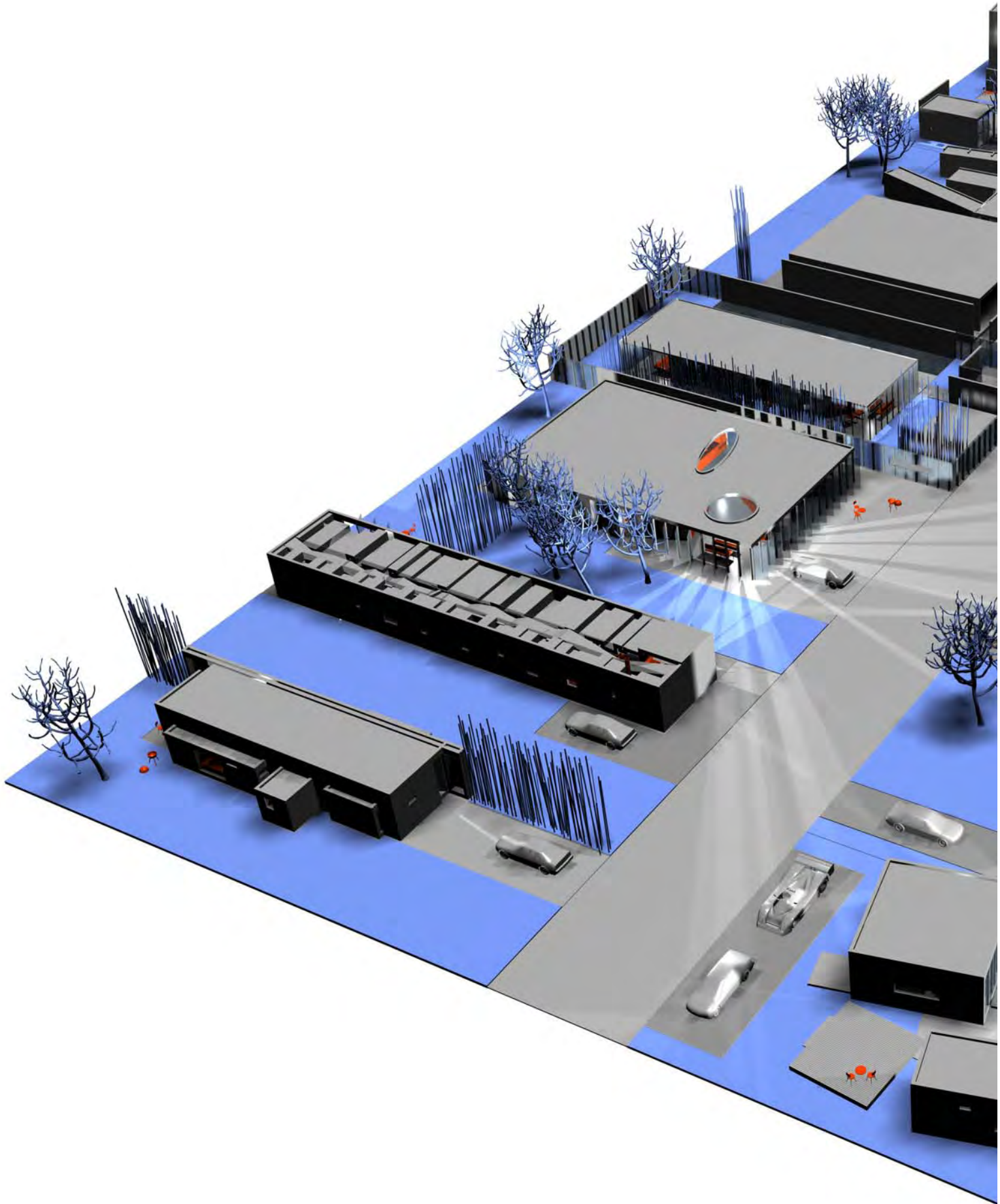
The boxes house subscribes to an oscillation between opaque service bands and transparent served bands. Balanced programs with associated service function conglomerate and extend across the entire width of the house, varying in depth: kitchen/storage associates with dining - bath/storage/laundry associates with work/guest - library/entertainment associates with living - bath/closet associates with master sleeping - and bath/sleeping associates with yard. The zones flip between open and closed, out and in, with the transparent public zones of the house extending outward into the yard with operable facades and extended porches.

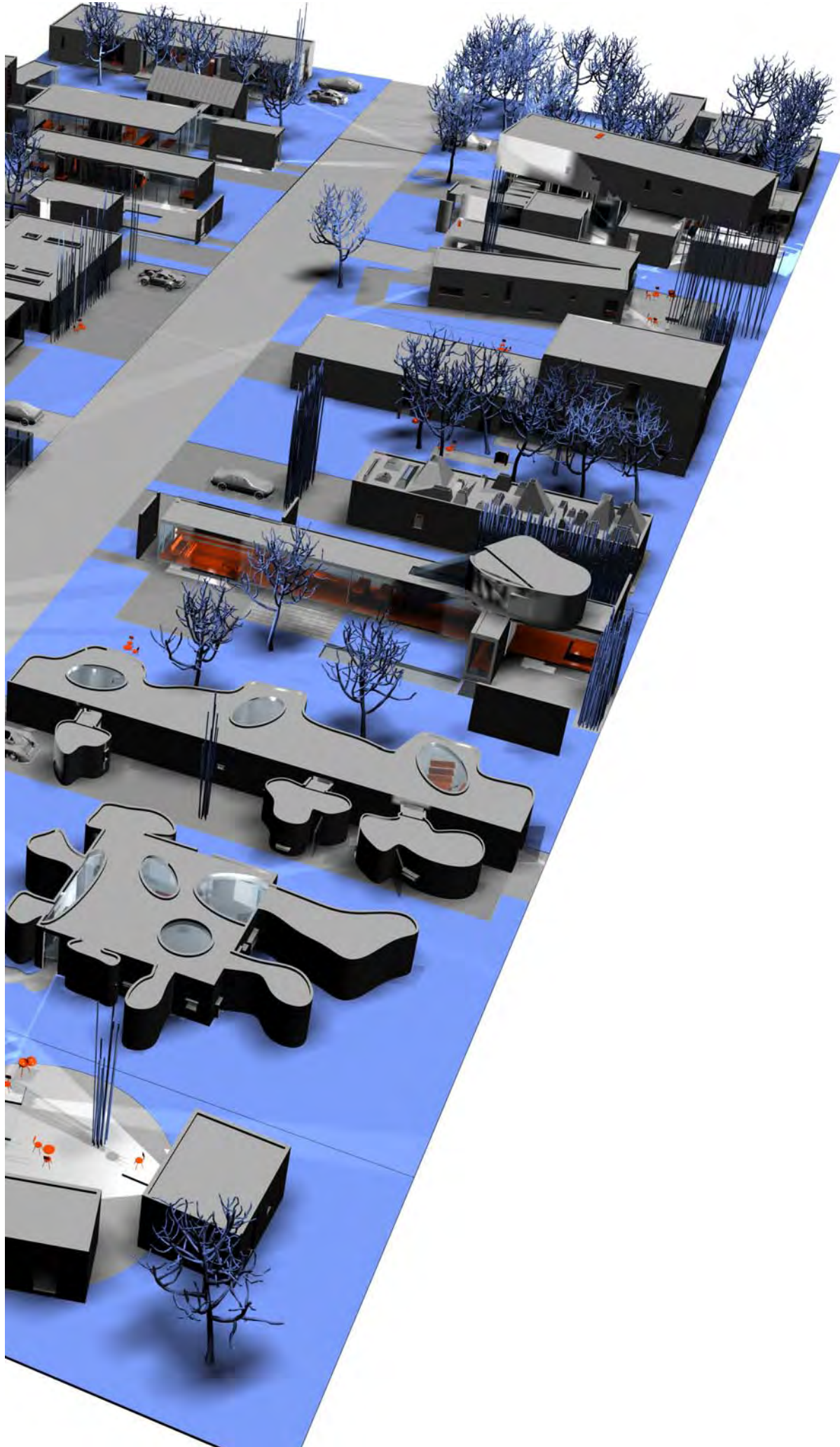


Orchard House [House 38]

The orchard house relies upon the density and regularity of a grove of trees. Employing their innate vertical order compounded with a rational panting, the site generates rooms through a careful orchestration of the planting. A void for the car has stepping stones disappearing through an edge to draw you into a formal lawn. An oversized elevated walkway wicks you out of the lawn room through the grove and into the public living and ultimately the private sleeping boxes. The storage/service shed terminates the site. The density and repetition of the ordered trees provides natural cooling, while formally sliding between each of the homes components. The field defines the object set into it.







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