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The single family house and the institution: Challenging the boundaries imposed by architectural and social constructs

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THE SINGLE FAMILY HOUSE AND THE INSTITUTION: CHALLENGING THE BOUNDARIES IMPOSED BY ARCHITECTURAL AND SOCIAL CONSTRUCTS

by

NANCY A. KRAMER

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE MASTER OF ARCHITECTURE

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Abstract

The Single Family House and the Institution: Challenging the Boundaries Imposed by Architectural and Social Constructs

by

Nancy A. Kramer

Beginning with the critique of the typological single "family dream house," this thesis incorporates issues of gender concepts, image sustenance and consumerism to expose how the image of the body in the perception of self is manifested and sustained within the contemporary suburban landscape. An analogy is made between maintaining the image of self through the manipulation of the physical body--appearance--and the representation of the single family house--presence. Feminist Theory is employed to investigate how suppressive spatial relationships can control and reinforce predominant architectural and social constructs. The project demonstration challenges traditional design and decision-making processes for the design of an elementary school.
Acknowledgments

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Introduction

The thesis will examine the role of architecture as a venue for social constructs which take the form of 'enactments.' The term enactments implies behavior that is modified, controlled and performed through artifice. Artifice can take the form of both mask and masquerade—literal or perceptual concealment prepared in the private/domestic sphere, and modified behavior performed in the public sphere. Architecture poses as a 'stage set' in maneuvering [control] a framework for both spectator and spectacle, spaces from which to see and within which to be seen.

Daily 'enactments' take place in carefully managed contexts to ensure definition. These places for preparation may include large bath rooms; dressing rooms; closets; space occupied in front of reflective surfaces (a form of representation); and the maintenance of locked drawers for the containment of that which is deemed most precious. Daily rituals may include physical acts of clothing; dressing; covering; viewing (into reflective surfaces); the act of guise-ing and dis-guise-ing; accessorizing; and premeditated dis-closure. Public exposure and display may take place where a mundane gathering becomes a social event. Artificially perpetuated rituals which have since lost their meaning become modified and continue nonetheless.
Implicit in this thesis dialogue is the underlying role of myth as understood relative to the sub-conscious realm of expectation and desire that guides the daily projection of reality. The anthropological definition of myth says that myth is a verbally transmitted, symbolic belief accepted as truth, containing an “operational force by virtue of a sanction . . . believed to justify the particular pattern.”¹ According to Gerster,

Myth becomes reality precisely when people act as if the myth were true and their beliefs and attitudes based on it. In fact, the making of myths is a two fold process by which a culture orders its world and by which it serves to perpetuate its grandest illusions.²

Cuthbertson argues that myths are a mechanistic continuum serving to maintain power structures through the control and manipulation of cultural beliefs and values.³

The creation of the idyllic American suburb is based on the perpetuation of the cultural myth that happiness can be achieved through domestic tranquillity within the privatized single family dwelling. “Suburbia is both a planning type and a state of mind based on imagery and symbolism.”⁴ The utopian idea of the shared commune is transformed to that of the ideal, privately owned, detached house. The “dream house” is an American anomaly—-it is the first time a house

¹Julie M. Taylor, Professor of Anthropology (Houston, TX: Rice University)
is the formula for achieving a utopian ideal, rather than the usual city or nation. In suburbia, the community is expected to service the house, whereas before the house was to service the community. The individual, as both occupier and surveyor over the house and in pursuance of new emerging values, takes precedent over that of the communal.

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Territory

Location 1--The Suburbs

According to Fishman, the American suburban ideal was based on "the principle of exclusion" and "the collective assertion of class wealth and privilege," however modest one's home may have been. In early European history, the location of the house on the periphery of the city was an attempt to defy the perils of urban life. Between the 14th century to mid 18th century in Europe, a "suburbe," by definition, meant "'a place of inferior, debased, and especially licentious habits of life.'" These "suburbes" were located outside the walls of the secured city, where only criminals and prostitutes made their livings. In an inversion of the historical, an idyllic suburbia would be populated by those intent on evading present day societal ills through a mechanism of escape.

Behavioral conditioning occurs through the repetition of activity caused by the built environment and the subsequent spaces created. Ironically, the initial escape from the congested and crime-ridden city was transformed into the resultant fear of the trespasser across the fragile boundaries of the private home--the deceivingly safe haven,

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7 Ibid 6-7.
8 Jackson 3.
surrounded by a green yard, without walls, but in the secured environs of the suburbs. This fear, through repetitive behavior modification, becomes reality. As noted by Spain, behavioral expectation is also "negotiated" outside the domestic sphere, including at one's place of work, at school, and at communal gatherings. Figural boundaries between and within public and private spaces are believed and maintained by a "conditioned" society.

The suburban landscape can be likened to (traditionally male defined) "feminine" attributes. As explained by Brownmiller, "the feminine principle is composed of vulnerability, the need for protection, the formalities of compliance and the avoidance of conflict." Likewise, suburbia is to be held above the crime ridden and polluted cites, respected for its beauty, its clean streets and well manicured lawns. It embodies a safe haven for the young, a place of comfort and refuge from the chaotic and business driven, professional world. It implies a return to nature, its curved streets (not always a result of topography) and fabricated mounds are meant to evoke a familiarity, lines and passages that can be read, retraced and re-traveled in the mind. It's calm, quiet, respectable roads maintain neatly ordered houses; clean, shining windows; long, graceful, sheer drapery that modestly covers the windows. Obedience is the epitome of the

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family dog and the clean, neatly dressed children. A kind of 'suburban, cultural conformity' is achieved in both dress and manners--simplicity of lifestyle and familiarity of context.
Location 2--The House

The "glorified family" and organized domestic lifestyle as a means to personal fulfillment was the first argument made in favor of the private dwelling, neatly situated in the picturesque suburban setting. With newly accumulating American wealth and the desire for material possession, emerging values of privacy and security were the priority behind the decisions being made by a large portion of society.\(^\text{11}\) Today, the 'American dream,' particularly of owning one's own home, has been achieved through "artifice."\(^\text{12}\) The ownership of the private dwelling has become a symbol of both social status and economic stability.\(^\text{13}\) It is an artificially created foundation posing as a kind of structure and bearing the weight of the 'American dream.'

Thus, the house became the visible symbol of middle-class success, and as noted by Jackson, eventually came to represent "the individual himself."\(^\text{14}\) One may interpret Jackson's writing and the use of the word "himself" to suggest the house as the physical representation and justification of male success. In continuation of this idea, Jackson writes,

\(^{11}\)Jackson 48.
\(^{13}\)Hayden 55.
\(^{14}\)Jackson 52.
Although it [the house] is only a box and often the unindividualized result of mass production and design, it is a very particular box and is almost a tangible expression of self. Men and women find in [both italics mine] their homes the greatest opportunity to express their personal taste. . . . . Not surprisingly, Anglo-Saxon law and tradition regard a man’s home as his castle and permit him to slay anyone who breaks and enters his private abode. The violation of the house is almost as serious as the violation of the self.\textsuperscript{15}

There is a clear gender differentiation made between the presence of the "house" versus the possible navigation, decoration and the appearance of its' space within. Jackson does not hesitate to include "women" when suggesting the care to be taken on the home’s interior, but as far as "law and tradition" are concerned the home is male property, an object of his possession and his rule.

The house acts as both a vessel and a framework in that it attempts to hold all the pieces together in an orderly, rational, (traditionally defined) "masculine" manner. Brownmiller writes that "masculinity" is a "driving ethos of superiority designed to inspire straightforward, confident success." (16) The house purports its image-conscious facade on its public face proudly donning its' achievement in arriving at the 'American dream.'

The list of materials employed in the physical creation of the American model home of today includes: wood framing--of an ephemeral quality; hollow; to be covered with sheet rock[

\textsuperscript{15}Jackson 52.]
and vapor-proof, building paper; both economically feasible and an American tradition; brick facing—a non-structural addition used solely on those elevations that can be seen from the street, to create an image of expense, perhaps good taste and prestige; and siding—of lesser quality and price—used at the rear of the house, not expecting to be seen by the public; true divided lights used only on the front of the house, if used at all; false French doors; and false dormer windows.

The exterior skin or outer layer of the house is created in the image of the "masculine," i.e. purporting a false "presence." Berger discusses the difference between the presence of a man and that of a woman:

A man's presence suggests what he is capable of doing to you or for you. His presence may be fabricated, in the sense that he pretends to be capable of what he is not. By contrast, a woman's presence expresses her own attitude towards herself, and defines what can and cannot be done to her. A woman must continually watch herself. She is almost continually accompanied by her own image of herself.16

The houses exterior is in contrast to its interior: smooth interior walls to be covered with an 'expensive-looking' fabric or paint; the furniture, replaceable; carpets not to be tread upon, only admired; collected objects on display, not to be touched; a refrigerator always filled with food;

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and always in quiet anticipation of both the expected and unexpected visitor(s).

The house, in similarity to the body is *maintained* in anticipation of the judgmental and unannounced visitor. The manicured interior of the home is a showcase for accumulated wealth, harnessed domesticity and marital bliss. For example, year round occupants of the house are not to enter the "living room" on a day to day basis as its pristine condition could be upset.
Location 3--The Body

The woman of the house defines herself by the articles, mostly ephemeral in nature, which she accumulates and stores inside the house: the clothes in her closet, the furniture and its upholstery pattern, bath and beauty accessories and housewares, particularly those for entertaining--china, crystal and silver-ware. While moving through familiar territory in performing daily routines of bathing, dressing, ornamenting and organizing meals, she is re-evaluating, expecting, rehearsing, waiting for clues that could foreshadow an enactment, waiting to perform, and all in quiet anticipation of eventual judgment.

The female body, represented and emulated in society through magazine and billboard advertisements for example, is fertile territory for manipulation and control. It has fallen victim to the power of persuasion, dictated and perpetuated by culturally induced attitudes. According to Bordo:

The body--what we eat, how we dress, the daily rituals through which we attend to the body--is a medium of culture. The body . . . is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body. 17

In addition to being a cultural "text," the body can be understood as a "direct locus" that leads social maneuvers:

Our conscious politics, social commitments, strivings for change may be undermined and betrayed by the life of our bodies . . . the docile, regulated body practiced at and habituated to the rules of cultural life.18

The woman in her body is constantly aware of her body's fluctuations, its extents and the artificial boundaries that cause habitual and debilitating bodily practices.

The individual woman is entirely conscious of the rules by which she must play; conformity in dress and behavior which relinquishes a more natural/personal identity, keeps her within the limits set by society. Knowing she is being watched, evaluated, and critically compared to idealized notions of beauty and femininity, she anticipates the "male gaze."

According to Berger, women are objects of vision—or more assuredly, "a sight." In contrast to their male counterparts, men "act" whereas women "appear."19 Upon self reflection, women see themselves as they would be seen by others. From a very early age, a woman is "taught and persuaded to survey herself continually."20

18 ibid 13.
19 Berger 47.
20 Berger 46.
Spatial segregation as a result of gender decreases "women's access to knowledge and thereby reinforce women's lower status relative to men's." When knowledge is situated in a place inaccessible to women, men claim advantage over the production and reproduction of "power and privilege." This reinforces the separation of gender into two distinct realms, that of the public and the private. (Spain, 4) The suburban home has been designated the ideal realm for women and children to ensure their domestication, safety and well being far from the dangers of the evil metropolis. Historically, a married woman had a particular responsibility for a home which she did not own nor that she had access to its' vital documents. The man purchased the house with his name appearing on the deed, while the woman nurtured, watched over, and was responsible for its maintenance.

The desire to fulfill the 'American dream' of freedom, individuality and success is "entirely engendered." The divisive roles for men and women were cultivated, particularly in the decade following World War II, by what Friedan refers to as the "feminine mystique." This

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21Spain 3.
23Hayden 17.
"mystique" says that "the highest value and the only commitment for women is the fulfillment of their own femininity."24 The model for all women to follow was the "old image," that of "housewife-mother." In the past, women were confined to their homes out of necessity, in order to carry out the chores of cooking, cleaning, and bearing children. Thus, modern day women withdraw from the world of power and productivity or else are guilty of denying their own "femininity."

It is the middle- to upper-middle class women who can choose not to work with the assurance of economic stability which is historically bound through the act of marriage. The woman is passed from the security of her father's home to that of her new husband's. These are the women who may find themselves in the primary role of house-maintainer, and additionally, have the "social and material resources to carry the language of femininity to symbolic excess."25 'Femininity,' in the traditional sense, is a term used by the male subject describing the desirable, female object. 'Femininity' at its very core, as written by Brownmiller, is a "tradition of imposed limitations."26 Daily beauty rituals amount to time-consuming and debilitating practices, and consequently, are reserved for only those women who can afford such luxuries.

25Bordo 22.
26Brownmiller 14.
Weisman argues that "social status and power" are directly related to the "domination" of space. As her example, boys are raised to dominate space while girls are raised to accept and expect spatial limitations. Although women may fully reign over the territories of their orderly, gourmet kitchen and pantries, china cabinets and break-fronts, the woman's position as housewife has been "to service," not to demand, or even suggest, a place for "autonomy" or "privacy."

Hayden writes:

[Many women's work in the household is status-producing work for the family, connected with the maintenance of the house. So by glorifying her home through executing household tasks, a woman can guarantee her family's social status at the expense of her own.]

Thus, the woman of the house sacrifices her self to maintain the social status of the household, not that of her own, independently. By following a prescribed form and by way of presentation, she sustains the visible image.

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28Hayden 66.
29Hayden 50.
From the period following World War II until the present, there has been a shift from women focusing their energies on "house maintenance" to "self maintenance." Naomi Wolf, in her book entitled *The Beauty Myth*, makes the argument that added to previous concerns of domesticity is the burdensome pre-occupation with self and self beautification. Just as the suburban house glorified the (fuller than) full-time occupation of cooking and cleaning without pay and in isolation, the quest to attain culture's idea of fleshy perfection has become a full time job, navigated in ones' private vehicle (in the suburban condition) between the hairdresser, manicurist, plastic surgeon's office, tanning salon, aerobics class and shopping mall. Women must filter through the media's 'mixed-messages' and the current of 'false advertising,' many times per day, in order to maintain a sense of dignity and self-worth.

This debilitating and time-consuming pre-occupation inhibits growth and creativity, development of self-esteem and independence and is distracting to daily decision making. Persuasive advertising techniques keep women in check, insulating them further and breeding insecurities. This alters the way women interact with one another, wavering between the envy of secret beauty practices, to the relinquishment of dignity by way of the fully disclosed
confession. The need to acquire possessions via expensive purchases and the incessant vanity play with timely, costly and painful procedures artificially molds and gives definition to the meaning of self.

Indoctrinated at a young age to these practices, it becomes a way of life for many young women. There is a constant need for approval to regulate proper behavior and manners of etiquette. It becomes the underlying “social character” of a community and breeds image-conscious, consumer-conscious developing, young women. A religious gathering becomes a social event, a fashion show and subsequently, an exhibition of wealth and power.

It is difficult to overcome both the lure of the underlying mood and the ensuing, inevitable feeling of being an outsider. Conformity is ensured by a type of community consensus. There is a psychological need for approval which extends from self back to the home and affects ones thinking, i.e. from decisions regarding ones career to staying home and raising children. False images and myths become easily confused with reality.

The perception of self that has emerged, the heightened concern for ones appearance and the notion that women should have the power to control themselves, if nothing else, affects the way ones’ environment is perceived and subsequent
communal interactions. Preconceived judgments are made to
ones outward appearance; one needs to pass a preliminary set
of social standards in both dress and behavior. Predominant
societal values with prescriptive measures are causing
addictive-like behavior and dependencies that can only lead
to self-destructive consequences.
Frame 3--Consumer Culture

The suburbanization of the American landscape is a reflection of America's culture of consumption. It is another example of the image conscious individual who seeks a 'seal of approval' on his or her purchases and literally buys into the notion that material accumulation can provide financial security and happiness. There is a need to possess and contain items in large closets, locked drawers and tightly contained boxes. There is a thin line wavering between that which is openly displayed and that which is obsessively privatized. The fixation on products and product purchasing is no different than the commodification of the suburban "dream" dwelling.

The label is about conformity and control. Its boundaries are embedded in language, with a clear distinction made between inside and outside--those who are capable of playing by the rules and those who are not. This acceptable language acts as a line of communication accessible only by the privileged.

The label represents an authority, a power structure that defines, restricts and dictates the accepted and appropriate values. People become dependent on labels to understand their environs. Labels locate them in a fixed place, a place
prejudged and predetermined (by those in power) to be of a particular value and to serve a particular purpose.

The label inhibits creativity, imagination and performance. The label makes something an item or object rather than an experience, which could vary according to the individual subject. The power of the label can influence behavior—people can act radically and irradically in attempting to obtain the label.

Naming an object (or any noun, in general) expresses its' limitations, frames, confines and bounds it. In the spoken words of Louis Kahn, "If you name a room before it becomes a room it dies; because it becomes just another item."

The idea of clothing or dressing oneself places oneself in a framework in which to be viewed, examined and judged. Conformity in dress creates a generic frame of reference. but comfort is found in this 'seal of approval.' The label gives ones world a valid framework within which to operate.

The power of the label influences behavior--rooms in houses are given labels and only certain functions take place in these rooms as a result. Typically, brochures that sell commodified houses designate rooms of floor plans with both functionally projected and labels with power-full connotations: the Living Room, the Dining Room, the Family
Room and the Master Bedroom. Labels denote territories, places where one may or may not go.

"Mother's Room" is seen as something of an anomaly in the short story "To Room Nineteen" by Doris Lessing. Wasn't the kitchen mother's room? In the story, the children were supposed to leave mother alone when she went to that "special" room on the top floor of the house. It was necessary for the father to explain to the children why mother needed her own room. Because of engendered behavior patterns that affected the expectations and differential treatment of the parents by the children particularly in the zoning of the house, it was not long before "Mother's Room" became just another "Family Room."

The labeled parts of the typological single family "dream house" have certain implications: the front lawn--the space with no prescribed function that separates the private from the public; the larger the area, certainly the more successful and prestigious the owners; a space that must be kept green, de-weeded, well planted and manicured to maintain the image of responsible, respectable, conscientious neighbors who want only to be associated with like-minded neighbors.

In the development of the American suburbs, the front yard acted as a kind of threshold:
Although visually open to the street, the lawn was a barrier—a kind of verdant moat separating the household from the threats and temptations of the city.\textsuperscript{30}

The facade was designed, typically, symmetrical where every room that lay behind its surface was a slave to its symmetry. The term “facade” is perfect in explaining how this particular layer, that simultaneously represents and conceals the family and the family name, is a front, in reality, to both the framework and shell that exist in physical form. The frame gives support behind the facade and is enclosed and concealed within protective layers of material; the shell provides space within which \textit{performance} can take place.

Thus, the rooms, with their formal and engendered names and predictable arrangements are located \textit{behind} this false facade. Following the literature that sells commodified homes, the possibilities for ‘kit of parts’ arrangements imply “customized” choice. The “grand entry” and the stairs are to greet the guests at the front door. First the driveway, then the carport and finally the garage, first separate then attached, and then attached and camouflaged as a wing. The back yard. The children’s private playground. Each family has one. Shared “community” space—the sidewalks, the streets, a public playground.

The mail order catalogues that sell clothing need to get their point across as quickly, however conspicuously, as

\textsuperscript{30}\textit{Jackson} 58.
possible. The images exhibited are given labels to sell as commodities "confidence," "happiness" and "individuality." One is confronted with a large assortment of colors for a small selection of similar styles implying that one has an abundance of goods from which to choose.

But the clothes that are being sold, the forms, the images, all add up to the same thing--the evocation of a narrow message. In understanding the image when it has become labeled, and literally given a name in printed text, is to enforce the notion that one can inhabit the myth, the image. By literally obtaining the form, the meaning will be purchased and become clear, in focus, however singular. Question: What is the desire to attain a form, to inhabit an image, to possess material artifacts whose accumulation represents failed individualism and the loss of creativity?
Bibliography


Postscript

Design for an Elementary School

Beginning with the critique of the single family "dream house" in the suburban American landscape, my written research investigates the predominant architectural and social constructs which are reinforced through codes of gender, image sustenance, and consumerism. An analogy is made between maintaining the image of self through the manipulation of the physical body--appearance--and the representation of the single family house--presence. There is a gap that exists between the image that is "re-presented" and the "reality." In the process of socialization, the representation and the reality become indistinguishable or blurred. Institutionalized socialization begins once a child leaves the home and enters the institutional setting. This occurs at an early age and affects both girls and boys.

The thesis design challenges both the existing patterns and preconceptions that contribute to the socialization process, and the defining of the self, the ego, apart from the secure environs of the "mother" and the "home." By reinvesting the existing buildings on the site, namely, the four single family houses, their garages and 3 public service buildings, with the program of the elementary school, I am affecting the subtle shift made from the home to the institution--from the
private social order and the limits bounded in the program and physical structure of the house, to the public social order which challenges those same limits.

The site, located on East 13th Street between Studewood and Oxford, lies between tow distinct neighborhoods, that of The Heights and Norhill. The four 1-story houses on the site interested me, in particular for 2 reasons: they do not adhere to the regulating lot lines that organize the adjacent portion of the city and they are not the older and more traditional bungalows. The traditional Houston bungalows surrounding the site are placed rather neatly between 50 foot lot lines and are amid mature trees, making the homes distinctly non object-like. This suggests an underlying order asserting the individual as a component of the larger city: there is no hierarchy among the dwellings. In addition, the existing structure of the Houston Oil and Gas company’s pump station, bounded by a barb wire fence on the east end of the site, can be thought of as the permanent public works facility that links the site back to the larger scale of the city.

When I began to design the elementary school by incorporating the existing homes, it became necessary to literally and metaphorically bridge the gap between the educational institution and the single family house. By cutting and pasting together different components of schools that I found
in "Progressive Architecture," the "fashion magazine" of the architectural profession telling us how things should appear, I created a rather believable school in plan which is not unlike the typical Houston school arrangement. Classrooms, administration, library and cafeterium--the major functional components--are attached as supportive to the primary circulation spine. In the process of cutting and pasting, I was entirely conscious of creating a functional school plan that corresponded to the existing conditions of the site, i.e. orientation, vehicular access, functional hierarchies and possible entry sequences.

After re-presenting the "given" educational institution and overlaying it onto the existing conditions of the site (namely, the four single family houses, their garages and the ROTC barracks), I superimposed a directional grid for a column structure that could provide a common roof, and which emphasized the east-west connection that links the individual homes to the larger collective order of the city. All mechanical ductwork and lighting tracks are to be exposed and running below the trusses in the east-west direction. The dimensions of the grid, alternating bays of 18 feet and 6 feet from north to south, and 18 feet from east to west, correspond proportionally to the dimensions of a typical circulation hallway to bedroom of a single family house, i.e. 3 feet to 9 feet or 4 feet to 12 feet.
The spaces where the educational institution and the single family house intersected, literally, are from where the design evolved, and was most realized through the use of interior perspectives. This non-traditional process of designing prompted unusual ways of viewing conventional spaces. Viewing both the house and the institution in this new manner provided possibilities that did not conform to absolute truths, and allowed me to re-evaluate rules and givens.

The issues explored in particular by way of the projected interior, existing conditions of the four single family houses which were developed vis-a-vis the perspective drawings include, but are not limited to: re-framing of views; scale juxtapositioning; exposing existing frames and sequences; accessing places traditionally off limits to children; removing ceilings, beams and roofs; exposing beams and rafters; making new room associations by removing partition and exterior walls; transforming closets from places of possession to free standing objects in space; creating less traditional entry sequences; reflecting on new views out of traditional windows; and in general, unbinding traditional boundaries of both physical space and of program.
## Process Documentation

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BLOCKS ARE TRADITIONALLY "SLICED" THE WAY...

1 MOST NOT LONGITUDINALLY.

THIS IS A PROGRESSION IN HOUSING BLOCKS LONGITUDINALLY, LAYERS FROM THE STREET, SIDEWALK, FRONT LAWN, PORCH, HOUSE BODY, SIDE BACK PORCHES/APENAGES, BACK YARD, GARAGE, LOT LINE, AND RESIDENTS BACK TO STREET...

LAYERS IN THE LAND W/ THE HOUSE LIVING ON THE LAYERS, NOT COMPLETELY ORDERLY, BUT COHESION IN GENERAL. FACIALS/TREES/TRUNKS WASH OVER ENTIRE SCENE.

PROGRESSION -> CYCLICAL -> PROGRESS BECOMING INDOCTINATED INTO THE CULTURE. CUBS COME FROM "HOME" AND CONTINUE TO "INDOCTINATED" OR CHALLENGED BY CONTACT W/ OTHER YOUNGSTERS ENRICHED AS WELL AS OTHERS ABOUT IN AN "INSTITUTIONAL" ENVIRONMENT.

CUBS FROM SITE NON-ABSENT BUILDINGS, IN A FIELD DECENTRALIZED TREES ARE ASGUE/COHESION "THICKEN THE NEIGHBORHOOD, AGE OF NEIGHBORHOOD ENSUES, AND TREE SIZE CORRELATES OBVIOUSLY.

DIAGRAMATIC PARTS @ 100 SCALE.

3. DIVIDING OF SITE, OTHERWISE, LAYERED PROGRESSION FROM STRUCTURAL RECALLS TO LESS, OR MAKE STRUCTURE TO LESS?
   NO WONDERS TO COMPARING/SUPPRESSING AT YOUNG AGE.
   TOO MUCH LAYERING/TOP OBVIOUS FROM THE STREET SIDE.

OK — NEXT IDEA . . .