



## PHASE ONE STUDIO PREPARATION

STARTS Monday 28 August  
DUE Friday 8 September at 2:15PM

*“Architectura sine idea vana Architectura est”*  
Alberto Campo Baeza **Principia Architectonica** (2012)

TOPIC Architecturally speaking, a *house* has the ability to “compress” form, space, site, program, client, technology, and culture in a reduced and economically affordable format which has given architects the opportunity to explore and advance ideas in ways otherwise impossible using other building types. And, because of their scale and our familiarity with home dwelling, houses afford us a quick but potentially transformative experiential encounter that is hard to falsify. Furthermore, the roots of house and dwelling go deep, all the way down to a primordial sacredness as many scholars and architects have pointed out: *home*. In other words, the design of a *house/home* requires architects to master a high degree of conceptual, formal, functional, ethical, tectonic, symbolic, environmental, and phenomenological precision in their act of design.

Lastly, since any particular attitude towards house/home/dwelling inevitably rests on ideology (consciously or unconsciously held), dealing with this subject demands us to ask fundamental questions. What kind of human life does a house put forward (or critique)? What is it that the architect professes?

*These* are the topics of our semester studio.

TEAM WORK This phase demands students to operate in groups of 3 individuals.



**READINGS 1** Selected readings from the following books will provide the philosophical and architectural context to start this semester’s inquiry about house/home.

*House and Home*, Thomas Barrie (New York: Routledge, 2017)  
*House as a Mirror of Self*. Clare Cooper (Nicolas-Hays, 2006)  
*The Temple in the House*, Anthony Lawlor (Tarcher, 1994)

**READINGS 2** The following three texts are intended to familiarize students with 2017 Walton Critic **Rick Joy**’s ideas and work, in particular as they relate to houses/homes.

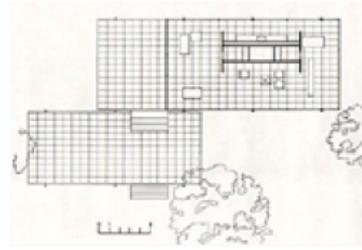
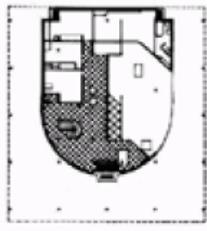
*Desert Works*, Rick Joy (New York: Princeton Architecture Press, 2002).  
*Identity through the Grounding of Experience in Place*, Rick Joy (in “AD Human Experience and Place”)  
*Interview of Rick Joy by Juhani Pallasmaa* (in “Permanence and Chance in Architecture”, edited by Mikko Heikkine, Helsinki: Aalto Akatemia, 2004)

**READINGS 3** The WALTON studio professes **VAS** or *Voluntary Architectural Simplicity*, an ideology that supports spiritual practices of ‘fasting’, ‘contemplation’, and ‘giving’ (i.e., see ARPL 617 coursework). In order to begin understanding VAS you’ll need to read/view the following materials:

*Voluntary Simplicity*, Duane Elgin (New York: William Morrow, 1993)  
*VAS Manifesto* (text+video) Julio Bermudez (Links in course website)  
*Choosing Being*, Julio Bermudez (Link in course website)

**ANALYSIS** Each student team will study three houses of a recognized architect (assigned by lottery). The objective is to recognize the fundamental architectural ‘moves’ (concrete decisions) that make these buildings successful at several levels simultaneously (i.e., conceptually, formally, functionally, tectonically, environmentally, ethically, experientially, etc.). Considering the actual houses without paying attention to the architect’s intention (and/or dwellers’ experiences) would be a superficial response:

- Rick Joy (*Catalina House + 2 others*)
- Alberto Campo Baeza (*Olnik spanu house, VT house, Guerrero House*)
- Glenn Mercott (*Walsh house, Magney House, Marie Short House, Simpson-Lee House*)
- Travis Price (*Price House, Brunell House, Bous House*)
- John Pawson (*Neundorf House, Montauk house, Los Angeles House, Nordrhein-Westfalen House*)



**PRODUCT 1** Students teams will deliver a 2,000 word paper (images up to students) *and* a 15 minute PPT presentation *integrating* their reflections from the assigned readings.

**PRODUCT 2** Students should utilize their ordinary representation toolbox to carry out and communicate their analytical investigation of the three houses. This effort should aim at finding commonalities among the examples and seeing through the obvious. Ideally, connections between these buildings and insights gained from the assigned readings should be made.

This analytical work should fit on 11"x17" sheets. While digital technology is a logical choice, students are encouraged to employ hand-diagrams over tracing paper to study the three dwellings. Students should consider the short time given, the topic, and the theoretical underpinnings to strategize their analytical approach.

**GRADE** 10 % of the course grade