



## PHASE TWO (A) PROGRAM

STARTS Monday 11 September  
DUE Monday 18 September at 2:15PM

**PROGRAM**  
*(individual)* Your house will accommodate the home for a family of 5 individuals (couple and 3 children). Like all clients, yours has an unique view of the world, nature and environment, life, God, relationships, human development, society, culture, politics, and more. So please, do not see the building program as just a list of spaces and/or functional requirements but rather a set of rituals, experiences, and ideals supporting/manifesting the life of *your* client. And, don't forget that while recognizing and responding to their worldview you must also be authentic to yourself by professing VAS.

Make wise use of what we learned and discussed in the previous studio phase about home, house, self, the sacred, precedents, as well as VAS and architect Rick Joy's philosophy and practice. A house is the ultimate vehicle to express individuality, lifestyle, privacy, love, connections, orientation, trust, nourishment, safety, convictions, etc. Be acutely aware of the direct correlation between architecture and the way program, function, and site are approached, built and lived.

**CLIENT** The size of the house will be approximately 5,000 sq.ft. (covered space). The couple is in their middle age (between 40-50 year old) with three children between 7 and 22 years of age. The spaces and forms that will serve the family should be defined in relation to their professed attitude towards reality and include practical considerations (e.g., a guest room for visitors, parking spaces, storage and mechanical room, etc.). Each student will be assigned (by lottery) one of the following five families:

- 1. Religious/Faithful.**
- 2. Political refugee.**
- 3. Fortune 500.**
- 4. World class artist.**
- 5. Nobel Prize scientist.**

Refer to the a brief on each family (below). Consider that your house program may (should?) include special functions (e.g., astronomical observatory, music practice studio, VIP meeting area, situation room, chapel, space to host refugees, art making barn, meditation dojo, special library, etc.) depending on the unique needs of your client.

READINGS Same as in Phase 1.

PRODUCT  
*(individual)* Each student will have a series of investigations pondering about their family worldview and its implications regarding: site, family life/lifestyle, program, materials, connection to society, and so on. Produce a series of studies of experiential potentials and rituals of living that probe existential and transcendental possibilities while being consistent with the ideals of your client. Effort should be made to synthesize these reflections into a series of ‘concepts’ (or ideas) and ‘experiences’ (or stories) that have spatial/architectural potential. The format for this work is up to the students. Experimentation and creativity as well as thoughtfulness and intuition are encouraged. For instance, large (i.e., 18”x24’ or larger) charcoal ‘emotional’ canvases, photographic collages, crosswords constructs, diagrammatic annotation, video/sound mapping, and other representations are possible. Successful studies will have intellectual-philosophical-conceptual clarity consistently correlated with existential, phenomenological and/or cultural-social expressions.

INSPIRATION *"My wife and I did not reason this way, for example: that we need so many bedrooms, a living room, a kitchen, two baths, etc. We started from something different. We asked ourselves what it meant to awaken. How we would wish to open ourselves to the world each morning, to the life of a day. We asked ourselves what it meant to go to sleep, that is close our day. What it meant to eat, to be among ourselves or with friends. How to give the children their own private place to develop their own natures, and also a collective place so that they would learn to be with others, even if for now only among themselves.*

*In short, I did not seek to put a beautiful dress on conformist and a priori-accepted functions, but on the contrary, to examine the acts of our own daily life in order to make them, through their contact with the architecture, more vital, more important. **The act and then the consequent form.** That is to say, I saw us getting up in the morning, my wife and myself and our children; I saw her go to get them ready for school; I saw the children chatting with their friends, we with ours, our being and living together and with others; our entering the house and living it to go into the countryside. And not only these things, which seem beautiful and poetic, I also saw the milkman bringing the milk, the vegetable vender the vegetable. **That is to say, i tried to see our life in all its aspects. . . so the space was born to contains us. The structure to materialize that space. the form is a consequence of this.....[and not] from aesthetic or hedonistic preoccupations."***  
L.Ricci<sup>1</sup>

---

<sup>1</sup> Leonardo Ricci, "Genesis of Design," in Gyorgy Kepes (ed.): *The Man-made Object*. G. Braziller, New York, 1966; pp.113-114

## BRIEF OF EACH FAMILY

**BRIEF 1: Religious/Faithful.** The family strongly professes XXXX religion (you decide). This means that their daily, weekly, and yearly life cycles strictly but happily follow their faith's calendar, teachings, rituals, and expectations. Their deep religious convictions directly inform their relation to nature and environment, society and culture, family organization and roles, celebrations, education, and more. Both parents have good jobs but they devote their free time to be with their family and close friends at their home (and/or at their Temple). In other words, **religion** is the driving force of this client's home.

**BRIEF 2: Political refugee.** Barely escaping from imprisonment (or worse) due to their high profile resistance to the oppression of people in African country, a couple and their 3 children resettle in the Washington DC metro area. While they want to enjoy their family life in their new home, they remain committed and engaged in political activism against any manifestation of authoritarian, discriminatory, and/or manipulative actions, including those within the U.S. Because of their recognized status, the couple usually receives political, religious, media, and military leaders at their home. This client is particularly keen to notions of liberty, democracy, justice, peace, free speech, dialogue, etc. **Ethics** at social and personal levels is the driving force of this client's home.

**BRIEF 3: Fortune 500.** This home is for a very wealthy couple and their children. The mother is the CEO of a major multinational corporation and her husband is an at home father with a very active social life, partially engaged in charity giving. Both parents look forward to return home to find rest and quiet. Still, the family is and seeks continuous communication with the exterior world at a moment's notice. The parents hold high expectations for their children who are also very active and driven. Family has three service people living in their home to deal with daily chores (food, cleaning), security, etc. They profess a politically/economic conservative view that affirms individual responsibility, doesn't trust the government or any large scale institution, doubts media-driven PC narratives, and while embracing an environmentally progressive view, they believe the market is the best way to solve the climate and other environmentally related crisis. The family is not particularly religious but acknowledges the existence of a transcending God. The **American dream** is the driving force of this family.

**BRIEF 4: World class artist.** An internationally famous violinist relocates to the DC area with his wife and 3 children. The couple is totally committed to the performing arts and very active in that social arena. They see beauty, social/environmental justice, and committed discipline to a craft/cause as the fundamental ways to make the world a better place. They believe that God is found in beauty and that joy is how divinity manifests in human life. When not in tour, the musician spends much of his time practicing at home. Holding a very liberal view of the world, the parents give their kids full freedom to find and pursue their vocation through 'tasting' a variety of experiences. **Aesthetics** is the driving force of this client's home.

**BRIEF 5: Renown scientist.** A Nobel Prize winner in physics (and his family) moves to the DC area to lead a new research program at a recognized university. His new home is to express his conviction (fully shared with his wife who is a prominent biologist herself) that the world and life are marvelous expressions of natural laws. Open-mindedness, logic argumentation, methodic questioning, experimentation, empirical observation, debate, and criticism are seen as the way to inquire about life and the world and learn. They have a very optimistic view of the future although sometimes worry from simplistic or literalist visions put forward by religious groups. Despite their atheist conviction, this family recognizes and celebrates the ultimate mystery and magic behind it all. **Science** is the driving force of this family.

# walton

## STUDIO

Bermudez / Joy VAS

### PHASE TWO (B) SITE

STARTS Monday 11 September  
DUE Monday 18 September at 2:15PM

**SITE** The place is located at **6665 Alexander Rd., Bethesda, MD 20816**. You may find good contextual information both in Google Maps and Google Earth. Exact plot and other such info will be provided. You will notice that there is a house already on the site. It is the *Salop Residence*, a home designed by architect Travis Price. After long consideration, I decided that getting a real site with an existing (good) response to the house/home problem should enlighten rather than constrain or bias the students' responses. In fact, it begs the question, how else could a good architect have designed a good house/home on this site?



In other words, the existing condition sparks a conversation that should open and enrich the studio inquiry. It goes without saying that, given the fundamental differences between the Salop family and your family as well as your own background, attitudes and interests (different from Travis'), it is impossible that your work should end up resembling Price's parti and concrete architectural response to the problem. In any rate, any and all copycats, will not be permitted.

**SITE VISIT** We will visit the site on **Wednesday 13 September** right after the Town Hall meeting at school (i.e., from about 3:00-6:00pm). Travis will join us. We'll car pool. Please, bring all the necessary materials to record your impressions of the site and its surrounding (in coordination with your team-mates)

**ANALYSIS** (team of 2-3) The site analysis will be done in groups of 2-3 students (same teams as in Phase 1). This is necessary due to the amount of work to be done. As architect Joys puts it, the reason for carrying out a site analysis twofold: (1) *to learn about the site, and (2) to prove the client that you understand the site.*

Your study of the place will address its qualitative and quantitative dimensions:

**Qualitative** [*type of information based on quality that can only be observed-experienced in first person but not measured*]. Students should attune themselves to the phenomenological dimensions of the place, including its essential "narrativity" (i.e., the way it unfolds in space-time as one approaches and moves thru it) vis-à-vis your full sensitive response (not just sight). Perhaps, you should consider gathering and producing a "materials palette" that defines the tactile-visual-kinesthetic conditions encountered in the site. Sensations are not enough however. Also consider emotional, spiritual, social, and intellectual qualities of the place as well. And, through empathy, put yourself in someone else's shoes (*second person*) so you feel like the site like the dwellers, strangers, visitors, and neighbors will. Think of the cycles of life (day, week, seasons) in terms of experience.

**Quantitative** [*type of information based in quantities that can be 'objectively' measured by instruments ... usually producing numbers (third person perspective)*]. Document how the place 'behaves' in response to precipitation, wind, sunlight, the firmament, noise, neighborhood proximity, traffic, views, accessibility, and more. Obviously this information is totally related to the qualitative but provides you with a wider perspective. It'd be important here to consider sectional studies that explicate the 'cliff' condition of the site. Please, use the site information provided to consider land, viewing, light, and other conditions.

**REFERENCE** Rick Joy is sharing with us one site analysis his office did for the *Pott Residence* in Turks and Caicos Islands. Please, study it carefully. Notice that this work covers mostly the 'objective' conditions of the site.

**PRODUCT 1** (team of 2/3) Qualitative and Quantitative studies should be presented in at least one 24"x36" sheet.

**PRODUCT 2** *(all studio)* The studio as a whole will construct a site model at **1/16"=1ft scale**. We will use the digital data provided by Travis Price office to produce this model. Depending on the accessibility to the school shop, we may or may not be able to use the laser cutter. The Model **MUST** be finished by the time that Rick Joy arrives (Wednesday 20 September). The cost of building this model will be shared by all students including the instructor.

**GRADE** This work (both program and site analyses) is part of Phase 2 (Parti) that counts for 30 % of the course grade.



## PHASE TWO (C) PART I

STARTS      Wednesday 20 September  
DUE          Wednesday 4 October at 2:15PM (Jury)

In designing the home I encourage you to strive to create architecture that is regionally sympathetic and well grounded in the context and community of its place and does not rely on responding to the superficial fads, historical “vernacular” styles or the intellectual ‘isms that are so popular with architects today. The physical landscape, its specific environment and its rich history can be revealed and celebrated.

To achieve this well, I encourage you to give a great deal of your attention to the qualities of the potential sensual experiences. For me, after achieving a thorough understanding of the owner’s aspirations and the required functional aspects, I frequently enter into a realm of mindfulness that relies predominantly on intuition. This realm allows for a synthesis of the logical aspects of the design and a visceral understanding of the experiences – transcending the theoretical. This process is important to the overall development of ideas to such a great extent that it often preempts my consideration of the visual form. The more ethereal aspects of the intimate experiences - the sounds, smells, tactile qualities and moods are often more important than the object itself. The act of seeing through the window or entering the door is considered first. If you pay attention and think this way in our couple of weeks together an architecture may develop that, in its deliberate simplicity, gently nudge people’s imaginations on to a more engaging multi-sensory experience and heighten the awareness of actually being there.

Another emphasis of this studio will be on the development of a personal Architectural Position and can use that position as a lens through which to analyze and understand a site and the program.

As we move along we’ll discuss how materials, details and systems employed should be expressive in terms of their own constructive logic and their roles in place making but should always be subordinate to the ideas. Students will also be expected to work at multiple scales from the start considering context issues and small details simultaneously. It is required that the semester’s work be documented in the form of narrative writings, conceptual studies, site and building models, as well as plans, sections and elevations of the final design. However, the quality of the idea is most important and presentation techniques used should also be subordinate to the ideas communicated.